



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

Jordan Chroman, Erik Dyar, Esther Goodhue,  
Kathryn Gualtieri, Kathy Pomeroy

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

### **REGULAR MEETING Monday, October 21, 2024**

**TOUR TIME 3:30 PM**

**MEETING 4:00 PM**

#### **CALL TO ORDER AND ROLL CALL**

#### **TOUR OF INSPECTION**

The Historic Resources Board will meet and convene the public hearing at the first location listed below on the Tour of Inspection. The public is welcome to join the Board on its tour. The tour is intended only to give the Board an opportunity to view project sites scheduled for a public hearing later that day. No deliberations on the merits of projects will take place during the Tour of Inspection. Following completion of the tour, the Board will recess and return to the Council Chambers to reconvene the public hearing at 4:00 p.m., or as soon thereafter as possible.

- A. HE 24235 (Bland): Camino Real 2 southwest of 7th Avenue

#### **PUBLIC APPEARANCES**

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

#### **ANNOUNCEMENTS**

#### **CONSENT AGENDA**

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

#### **ORDERS OF BUSINESS**

1. Historic Context Statement Update Monthly Progress Report: 100% Working Draft

#### **PUBLIC HEARINGS**

2. **DS 24204 (Esperanza Carmel, LLC):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for the replacement of the existing asphalt driveway with a new pea gravel driveway, the repair of an existing stone curb along the south edge of the driveway, and the addition of a new stone curb along the north edge of the driveway, located at the historic "Mrs. Clinton Walker House" located at 26336 Scenic Road in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, Park Overlay (PO), and Beach/Riparian (BR) Overlay. APN: 009-423-001-000. **RECOMMEND CONTINUANCE TO A DATE UNCERTAIN.**
3. **HE 24235 (Bland):** Consideration of a determination to list the "Lucy Hayward House " located at Camino Real 2 southwest of 7th Avenue in the Single-Family Residential (R-1) Zoning District on the Carmel Inventory of Historic Resources. APN: 010-265-002-000.

## **DIRECTORS REPORT**

4. Capital Improvement Plan (CIP) Updates

## **BOARD MEMBER ANNOUNCEMENTS**

## **SUB-COMMITTEE REPORTS**

## **FUTURE AGENDA ITEMS**

5. Next Regular Meeting November 18, 2024

## **ADJOURNMENT**

## **CORRESPONDENCE**

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

## **SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA**

Any supplemental writings or documents distributed to a majority of the Historic Resources Board regarding any item on this agenda, received after the posting of the agenda will be available at City Hall located on Monte Verde Street between Ocean and Seventh Avenues during regular business hours.

## **SPECIAL NOTICES TO PUBLIC**

In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the City Clerk's Office at 831-620-2000 at least 48 hours prior to the meeting to ensure that reasonable arrangements can be made to provide accessibility to the meeting (28CFR 35.102-35.104 ADA Title II).



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

October 21, 2024  
ORDERS OF BUSINESS

**TO:** Historic Resources Board Commissioners

**SUBMITTED BY:** Katherine Wallace, Associate Planner

**SUBJECT:** Historic Context Statement Update Monthly Progress Report: 100% Working Draft

## RECOMMENDATION:

Review the 100% Working Draft (Attachment 1), receive presentation, receive public comments, and provide direction to Staff and PAST Consultants.

## BACKGROUND/SUMMARY:

### Background/Summary

Carmel's Historic Context Statement is Appendix I of the City's General Plan and serves as the foundation for the City's historic preservation program. Carmel-by-the-Sea has adopted comprehensive historic preservation policies, implemented through the Historic Preservation Ordinance (CMC 17.32). The context statement is an important reference tool in preparing State of California Department of Parks and Recreation (DPR) records and evaluating which properties qualify for inclusion on the Carmel Inventory of Historic Resources.

### Phase I Update (2022)

The City adopted the Historic Context Statement in 1994, and adopted subsequent updates in 1997, 2008, and most recently in 2022. The 2022 update (Attachment 2) was funded by the California State Office of Historic Preservation (OHP) as a Certified Local Government (CLG) \$30k grant, authored by PAST Consultants and covered the years 1966-1986. This extension was an urgent undertaking, as properties older than 50 years old are required to be evaluated as potential historic resources and – prior to the 2022 update – the context statement did not cover the late 1960's and early 1970's.

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

### Phase II Update (2024)

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

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

**1. Consistent formatting.** The 2022 update covered a twenty-year period (1966-1986) and described architectural styles commonly developed in Carmel in that mid-late midcentury era. Each identified architectural style was addressed individually, with an accompanying list of character-defining features, representative buildings, and a selection of photographs. Evaluative criteria for the National Register, California Register, and Carmel Inventory was added to aid in answering the question, “*Is this building significant and does it retain integrity?*”

While the 1966-1986 extension meets today’s professional standards for context statements, the remainder of the context statement does not. It was originally compiled in 1994 and has been updated in a piecemeal fashion over the last 30 years. The original document lacks dedicated architectural style summaries, photographs, and evaluative criteria for historically significant properties. It is imperative that the entire document is formatted consistently and pre-1966 years are appropriately contextualized and visually represented.

**2. Chronological themes.** The current context statement begins with a “Prehistory and Hispanic Settlement” chapter and is followed by thematic chapters: “Economic Development,” “Government, Civic and Social,” “Architectural Development” and “Development of Art and Culture.” While a thematic format is not without merit, a chronological format is preferred for flow when reading the document. A chronological format would also allow the reader to better understand a property in the context of its era of construction. Future context statement updates will also be improved; rather than re-visit discrete topical themes spread across 100+ pages, future update authors can simply pick up chronologically where the last update left off.

With a chronological approach in mind, PAST consultants proposed a new Table of Contents. The Historic Resources Board reviewed and approved the proposed Table of Contents at their March 18, 2024 meeting. Following Chapter 1 (Introduction) and Chapter 2 (Identifying and Evaluating Historic Resources), Chapter 3 will include the following chronological themes: Prehistory and Hispanic Settlement (1542-1848); Carmelo (1848-1901); Seacoast of Bohemia (1902-1921); Village in a Forest (1922-1945); Postwar Development (1946-1965); and Continuity in Change (1966-1986). PAST Consultants has since updated the name of the final chapter to: The Carmel Dynamic Continues (1966-1986). PAST Consultants is seeking feedback on the new proposed chapter title.

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

*“[Historic context statements] are not intended to be a chronological recitation of a community’s significant historical events or noteworthy citizens or a comprehensive community history. Nor are they intended to be academic exercises demonstrating prodigious research, the ability to cite myriad primary and secondary resources, and write complex and confusing prose comprehensible only to professionals in the field. Rather, **historic context statements need to be direct, to the point, and easily understood by the general public.**”*

With this in mind, the current context statement will be thoroughly reviewed for relevancy. Information that does not directly relate to Carmel’s built environment will not be carried forward. The current context statement will be retired and made available as a reference document in the Henry Meade Williams local history department, currently located at the Park Branch Library.

## **Project Timeline**

Please note this project is progressing at a pace necessary to meet OHP project milestones. Monthly status

updates have been provided to the Historic Resources Board (HRB) throughout this process. In an effort to collect as much public feedback as possible, the project timeline has been pushed back one month. The updated timeline aligned with regularly scheduled Historic Resources Board, Planning Commission, and City Council meetings is provided below:

- March 18: HRB approved the draft outline. Staff report here, video link here, start at 16:10.
- May 20: HRB discussed and provided feedback on the 30% draft. Staff report here, video link here, start at 4:20.
- August 19: HRB discussed and provided feedback on the 50% draft. Staff report here, video link here, start at 4:30.
- September 16: HRB to discuss and provide feedback on the 70% draft. *\*HRB meeting cancelled day-of due to City Hall emergency closure. The 70% draft was circulated on September 9 for HRB and public review, with an opportunity to submit emailed comments.*
- October 21: HRB to discuss the 100% working draft (published October 14), and provide feedback.
- November 18: HRB to consider a Resolution recommending City Council adoption of HCS.
- December 11: Planning Commission to review the HCS, and consider a Resolution recommending City Council adoption of HCS.
- January 7: City Council to consider a Resolution adopting the HCS.
- Early 2025: City to submit a Local Coastal Program Amendment to the Coastal Commission.
- January/February 2025: OHP final work product delivery and reimbursement documentation due.

### **Discussion Topics for 10/21/2024**

1) Confirm chapter theme names, architectural styles, style date ranges, character-defining features, registration requirements, and integrity considerations (see Attachment 3).

a) When reviewing character-defining features, please consider if the features are specific enough to each individual style, such that all styles are appropriately differentiated.

b) Please give extra consideration to styles where end dates are listed as 1986, the last year the context statement covers (highlighted below) or whether the time period should reflect the heyday of the style.

c) Please also give extra consideration to the "Carmel Cottage Style" within the Village in a Forest theme. For example, is the style appropriately defined and character defining features specific enough?

- o Prehistory and Hispanic Settlement (1542-1848)
- o Carmelo (1849-1901)
  - Early Carmel Vernacular Style (1849-1901)
  - Queen Anne Style (1888-1901)
- o Seacoast of Bohemia (1902-1921)
  - Carmel Vernacular Style (1902-1921)
  - Arts & Crafts (formerly, Craftsman) Style (1902-1986)
- o 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)
- o 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)
- o The Carmel Dynamic Continues (1966-1986)\**previously titled Continuity in Change*
- Bay Region Modern Style (1946-1986)

2) Confirm caption formatting preference and level of detail. Examples below.

- Village Corner Restaurant (1946), NEC Dolores & 6<sup>th</sup>
- Village Corner Restaurant (1946), NE corner Dolores & 6<sup>th</sup>
- Village Corner Restaurant (1946), northeast corner Dolores & 6<sup>th</sup>
- Village Corner Restaurant (1946), northeast corner of Dolores and 6<sup>th</sup>
- Village Corner Restaurant (1946), northeast corner of Dolores St. and 6<sup>th</sup> Ave.
- Village Corner Restaurant (1946), northeast corner of Dolores Street and 6<sup>th</sup> Avenue
- Village Corner Restaurant (1946), northeast corner of Dolores Street and Sixth Avenue
- Village Corner Restaurant (1946), by Hugh Comstock, northeast corner of Dolores Street and Sixth Avenue

3) Provide feedback on photographs. Too few? Too many? Please note that PAST and City staff will update photographs prior to adoption of this document, as necessary, cropping images and making every effort to include well-lit photographs without cars/trash bins in the foreground.

4) Provide feedback re: photographs of buildings not currently listed on the Carmel Inventory. Example: California Ranch Style photographs of non-Inventory-listed Ranch buildings, due to lack of surveyed resources.

5) Discuss Chapter 5. Preservation Goals and Priorities.

**FISCAL IMPACT:**

**Fiscal Impact**

The Historic Context Statement “Phase II” update has been included in the FY 2023-2024 Community Planning and Building Department budget (\$79,380). The project will be partially funded by a \$40,000 Certified Local Government (CLG) grant awarded to the City by the State of California Office of Historic Preservation (OHP).

**ATTACHMENTS:**

- Attachment 1: 100% Working Draft HCS Update
- Attachment 2: Existing HCS
- Attachment 3 - Style Sheets, Registration Requirements, Integrity Considerations

# HISTORIC CONTEXT STATEMENT

## CARMEL-BY-THE-SEA, CALIFORNIA



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

**Prepared By:**



PAST Consultants, LLC  
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**Prepared For:**



City of Carmel-by-the-Sea  
Community Planning & Building Department  
P.O. Box CC  
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**100% Draft: October 4, 2024**

TABLE OF CONTENTS

**1 EXECUTIVE SUMMARY ..... 1**

**2 INTRODUCTION ..... 2**

**2.1 Project Funding Background and Objectives ..... 2**

        2.1.1 Purpose of Historic Context Statements.....2

        2.1.2 Development of the Carmel-by-the-Sea Historic Context Statement ..... 4

**2.2 Carmel-by-the-Sea: Geographical Area ..... 6**

**2.3 Project Team ..... 6**

**2.4 Project Methodology ..... 7**

**2.5 How to Use This Document ..... 8**

**2.6 Acknowledgements .....10**

**3 IDENTIFYING AND EVALUATING HISTORIC RESOURCES ..... 11**

**3.1 Introduction .....11**

**3.2 Historic Preservation in Carmel .....11**

**3.3 Evaluation Criteria .....11**

        3.3.1 National Register of Historic Places (NR) ..... 11

        3.3.2 California Register of Historical Resources (CR).....12

        3.3.3 Historic Integrity.....12

        3.3.4 Carmel-by-the-Sea Municipal Code.....14

        3.3.5 Carmel-by-the-Sea Inventory of Historic Resources ..... 15

        3.3.6 Carmel Archaeological Significance Overlay District ..... 21

**4 HISTORIC CONTEXT ..... 23**

**4.1 Introduction and Summary of Historic Themes.....23**

**4.2 Prehistory and Hispanic Settlement (1542 – 1848) .....24**

**4.3 Carmelo (1849 – 1901).....37**

**4.4 Seacoast of Bohemia (1902 - 1921) .....48**

**4.5 Village in a Forest (1922-1945).....74**

**4.6 Postwar Development (1946-1965) .....119**

**4.7 The Carmel Dynamic Continues (1966-1986) .....155**

**5 CONCLUSIONS ..... 173**

**6 BIBLIOGRAPHY ..... 175**

**7 APPENDICES ..... 181**

## **1 EXECUTIVE SUMMARY**

The activity which is the subject of this Historic Context Update has been financed in part with Federal funds from the National Park Service, Department of the Interior, through the California Office of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the California Office of Historic Preservation, nor does mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the California Office of Historic Preservation.

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Director, Equal Opportunity Program  
U.S. Department of the Interior  
National Park Service  
P.O. Box 37127  
Washington, D.C. 20013-7127

## 2 INTRODUCTION

### 2.1 PROJECT FUNDING BACKGROUND AND OBJECTIVES

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

#### 2.1.1 PURPOSE OF HISTORIC CONTEXT STATEMENTS

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

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

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

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

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<sup>1</sup> U.S. Department of the Interior, National Park Service, *National Register 24: Guidelines for Local Surveys: A Basis for Preservation Planning*, 4.

<sup>2</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*, 7.

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

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

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

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

**Historical Background:** Provide a narrative broad-brush historical overview of the overarching forces (environmental, geographical, social, cultural, political, governmental, technological) which have shaped land use patterns and development of the built environment of the area under consideration.

**Theme:** Refer to NR Bulletin 16B, pages 12-13. This narrative section provides a focused, analytical discussion of the historical patterns, significant events or activities, environmental, social, political, technological and cultural influences, and significant individuals and groups relevant to the context theme. This section is intended to establish through analysis the historical significance of properties associated with the theme. Note: A historic context statement for local government surveys typically will include several themes. OHP’s preference is that the associated property types, eligibility criteria and integrity threshold

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<sup>3</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington, D.C.: U.S. Department of the Interior, 1997), 4.

<sup>4</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 16A: How to Complete the National Register Registration Form*, Appendix IV, 3. This appendix provides a useful glossary of National Register terms.

<sup>5</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*, 8.

section for each theme follow the particular theme.

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

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

## 2.1.2 DEVELOPMENT OF THE CARMEL-BY-THE-SEA HISTORIC CONTEXT STATEMENT

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

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

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

approach and introducing sections on associated property types within each contextual area.

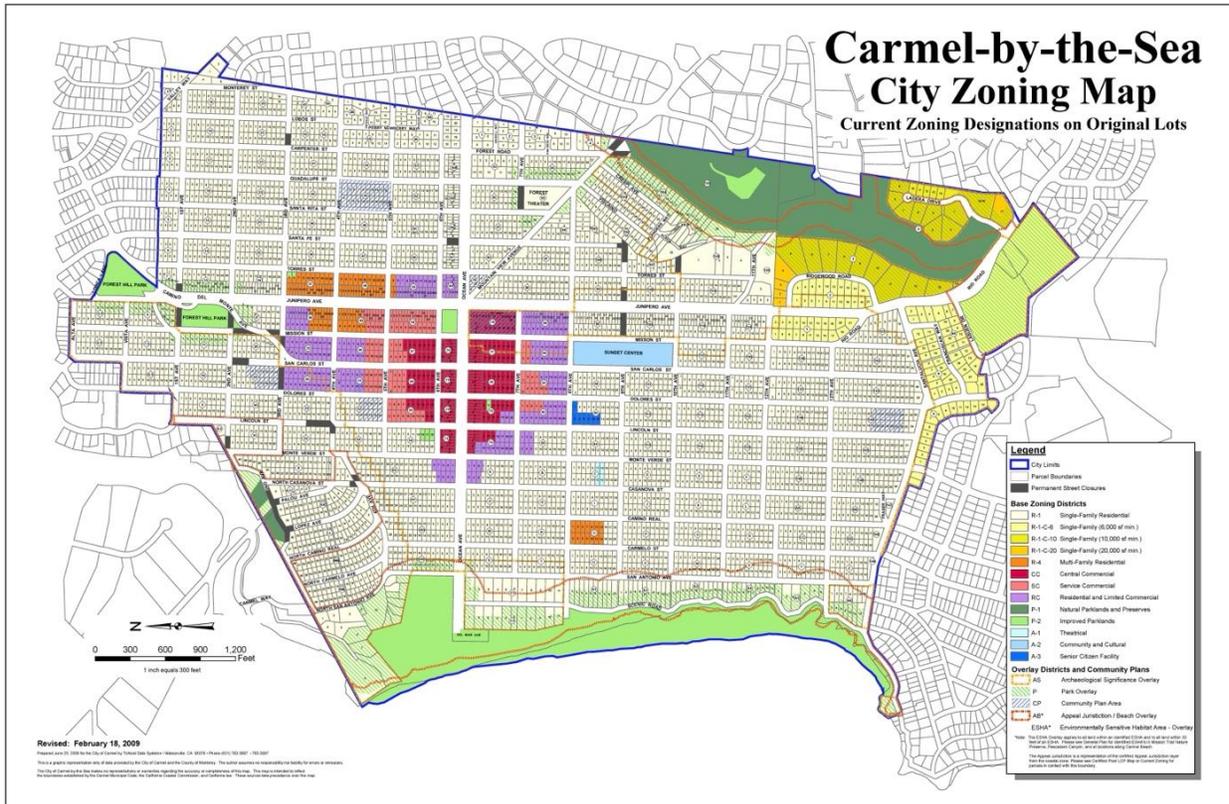
- Fourth Edition Update, 2022, by PAST Consultants, LLC. This CLG grant-funded addition extended the historic time period to cover the years 1966 to 1986. The five major contextual areas of the original document were maintained. Recognizing that no evaluative methodology had been created yet, the Architectural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

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

The 2022 Edition of the Carmel-by-the-Sea Historic Context Statement has been archived and is available at the Henry Meade Williams Local History Department of the Carmel Public Library.

## 2.2 CARMEL-BY-THE-SEA: GEOGRAPHICAL AREA

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



Carmel-by-the-Sea Zoning Map (Source: Carmel-by-the-Sea Planning Department)

## 2.3 PROJECT TEAM

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

### California Office of Historic Preservation

Surveys & Contexts/CLG Coordinator

California Office of Historic Preservation

1725 23rd Street, Suite 100

Sacramento, CA 95816

Shannon Lauchner Pries, Supervisor, Cultural Resources Programs, Certified Local Government Coordinator

**City of Carmel-by-the Sea**

PO Box CC  
Carmel, CA 93921

Marnie Waffle, Principal Planner; Katherine Wallace, Associate Planner

**Historic Preservation Consultant**

**PAST Consultants, LLC\***

P.O. Box 721  
Pacific Grove, CA 93950

Seth A. Bergstein, Principal/Architectural Historian  
Kent L. Seavey, Architectural Historian/Subconsultant

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

**2.4 PROJECT METHODOLOGY**

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

**Field Reconnaissance Survey**

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

**Photographs**

Photographs used in the document rely primarily on current images taken during the field survey. When clear images were not possible, secondary sources were used. Historic images were gathered from secondary sources. All sources have been cited within the image caption. The U.S. Copyright Office allows the reproduction of secondary photographs provided they are used for "criticism, comment, news reporting, teaching, scholarship, and/or research. The following Historic Context Statement utilizes secondary photographs and maps as a means teaching, scholarship and research. These images are cited and the source duly acknowledged.<sup>7</sup>

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

Properties listed on the Carmel Inventory of Historic Places (Carmel Inventory) are featured for building photographs and as examples of architectural styles. To illustrate some architectural styles more thoroughly, photographs of properties not included in the above were used. Since Carmel does not use street numbers, captions will indicate the property location using the directional side of the street between the two blocks (i.e., “East side Dolores Street, between Ocean and 7<sup>th</sup> avenues).

### **Historical Research**

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

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

### **Field Reconnaissance Survey**

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

## **2.5 HOW TO USE THIS DOCUMENT**

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

The historic context (statement) is an organizing structure for grouping information about historic properties that share a common theme, place, and time. A historic context focuses on describing those historical development patterns within which the significance of a resource can be understood.

Historic context statements are a specialized form of historical writing with specific goals and requirements. They are not intended to be a chronological recitation of a community’s significant historical events or noteworthy citizens or a comprehensive community history. Nor are they intended to be academic exercises demonstrating prodigious research, the ability to cite myriad primary and secondary resources, and write complex and confusing prose

comprehensible only to professionals in the field. Rather, historic context statements need to be direct, to the point, and easily understood by the general public.<sup>8</sup>

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

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

1. Determine the construction date of the subject property using Carmel Planning Department and/or Monterey County Assessor records.
2. Consult the Carmel Inventory to determine if the property is listed historically; or has been documented previously.
3. Find the *historic theme* and associated time period spanning the date in which the subject property is constructed. This will be the potential historic theme for the subject property.

Using the contextual narrative and *Historic Significance* table within the thematic time period (located after the *Associated Property Types*), determine if the property supports the historic context that defines the theme. The *Historic Significance* table presented at the end of the *Associated Property Types* will guide the evaluator regarding the significance of the property.

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

4. Once historic significance has been established, return to the *Associated Property Types* section within the thematic time period. Associated property types are grouped in the following manner: residential; commercial; civic and institutional; and cultural and religious. For the given property type, determine the subject property's architectural style by comparing it to the photographs given for each architectural style.
5. Compare the subject property's style and existing conditions with the character defining features listed in the style guide to determine if the subject property maintains most of these features. This is the first step in determining historic integrity.

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

6. Refer to the *Historic Integrity Considerations* page that follows the *Historic Significance* table. This page presents *Minimum Eligibility Requirements* and *Additional Integrity Considerations* that will guide the evaluator in establishing historic integrity. If most of the character defining features are present, the subject property maintains sufficient historic integrity. If most of the character defining features are absent, the subject property lacks historic integrity and is not historic.
7. The Carmel historic preservation ordinance (CMC 17.32.040) requires that a listed property (or one that has not been evaluated previously but has been determined to be potentially significant by the evaluator), be representative of at least one historic theme presented in this historic context statement.

## **2.6 ACKNOWLEDGEMENTS**

This Historic Context Statement acknowledges the California Office of Historic Preservation’s Certified Local Government (CLG) Program, which provided a generous grant to support the project. Remaining funding was matched by the City of Carmel-by-the-Sea. The authors also appreciate the efforts of Carmel Planning Department leadership and staff, including Interim Planning Director Brandon Swanson, Principal Planner Marnie Waffle, and Associate Planner Katherine Wallace. The authors particularly appreciate Katherine Wallace’s passion for the project and her expert editing skills. Additional oversight provided by the Carmel-by-the-Sea Historic Resources Board is also appreciated.

This report also acknowledges the contributions of Katie O’Connell, Local History Librarian, at the Henry Meade Williams Local History Room of the Harrison Memorial Library, who responded to various research requests quickly and efficiently.

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

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

### 3 IDENTIFYING AND EVALUATING HISTORIC RESOURCES

#### 3.1 INTRODUCTION

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

#### 3.2 HISTORIC PRESERVATION IN CARMEL

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

#### 3.3 EVALUATION CRITERIA

##### 3.3.1 NATIONAL REGISTER OF HISTORIC PLACES (NR)

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

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

<sup>9</sup> California Code of Regulations, 14 CCR § 15064.5.

<sup>10</sup> 16 U.S.C. 470, *et seq.*, as amended, 36 C.F.R. § 60.1(a).

- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.

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

### 3.3.2 CALIFORNIA REGISTER OF HISTORICAL RESOURCES (CR)

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

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

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

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

### 3.3.3 HISTORIC INTEGRITY

*National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* defines **historic integrity** as “the ability of a property to convey its significance.” Historic properties either retain their integrity or they do not. To retain integrity, a resource will always retain several and usually most of the seven aspects of integrity:

1. **Location:** the place where the historic property was constructed or the place where the historic event occurred.

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<sup>11</sup> 36 C.F.R. § 60.4.

<sup>12</sup> California Public Resources Code § 5024.1(c).

2. **Design:** the combination of elements that create the form, plan, space, structure, and style of a property.
3. **Setting:** the physical environment of a historic property.
4. **Materials:** the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
5. **Workmanship:** the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. **Feeling:** a property's expression of the aesthetic or historic sense of a particular period of time.
7. **Association:** the direct link between an important historic event or person and a historic property.

After establishing the property's historic significance, the evaluator assesses integrity using *National Register Bulletin 15*'s four-step approach:

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

*National Register Bulletin 15* emphasizes that “ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant.” Identity of the historic resource is based on the essential physical features noted above. Commonly referred to as “character defining features,” these features include the physical aspects of a historic resource, such as spatial relationships, massing, roofline, fenestration, materials and architectural detailing that establishes sufficient historic integrity.<sup>13</sup>

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

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<sup>13</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1997, 44-49 (bold in original).

<sup>14</sup> Ibid, p. 56.

### 3.3.4 CARMEL-BY-THE-SEA MUNICIPAL CODE

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

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

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

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

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<sup>15</sup> Carmel-by-the-Sea Municipal Code, Chapter 17.32: Historic Preservation.

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

#### The Carmel Inventory of Historic Resources

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

- E. “Carmel Inventory of Historic Resources” (also “Carmel Inventory” or “inventory”) shall mean the ongoing collection of information for buildings, structures, objects, sites and districts surveyed by qualified professionals for the City and found to meet the criteria established in the City’s GP/LUP. Properties included in the inventory have been surveyed in accordance with the requirements of California Public Resources Code (PRC) Section 5024.1(g), are recognized as historically significant as established in PRC Section 5024.1(k) and therefore meet the CEQA standard for a historical resource per CEQA Section 21084.1 and Guidelines Section 15064.5(a)(2).
- F. “Carmel Register of Historic Resources” (also “Carmel Register”) shall mean the historic resources designated by the City for public recognition and benefits. All surveyed historic resources that are significant at the national or State level are listed on the Carmel Register. All surveyed historic resources that are significant at the local or regional level may be listed on the Carmel Register upon request of the property owner and designation by the City. Properties included in the register are part of the Carmel Inventory and meet the CEQA standard for historical resources per CEQA Section 21084.1 and Guidelines Section 15064.5(a)(2).<sup>16</sup>

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

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

<sup>16</sup> Carmel-by-the-Sea Municipal Code, 17.32.230: *Definitions* for the list of definitions.

California, Department of Parks and Recreation forms (DPR523 forms) for the subject property.

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

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

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

- A. Eligibility for the Carmel Inventory shall be established in conformance with the criteria and procedures in CMC [17.32.040](#), Eligibility Criteria for the Carmel Inventory, and 17.32.060, Determining Eligibility for the Carmel Inventory. Properties determined to be eligible by an administrative determination, or by the Historic Resources Board on appeal,

shall become part of the inventory upon completion of an inventory form documenting the resource and issuance of an administrative determination finding by the Department or adoption of a finding by the Board that the property meets the criteria for historic resources.

B. Resources included in the inventory shall be considered historic resources for purposes of CEQA.

C. Consistent with Public Resources Code Section [5029](#), staff shall within 90 days submit to the County Recorder for recordation, and the County Recorder shall record, the administrative determination that the property is an historic resource and document inclusion of the resource in the Carmel Inventory.

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

At present, the Carmel Inventory has 287 properties.<sup>18</sup>

### **Carmel Inventory of Historic Resources Database**

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

Beginning in 2001 and led by architectural historians Kent L. Seavey and Richard Janick, Carmel's commercial buildings and buildings constructed after 1940 (but still over 50 years old) were

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<sup>17</sup> This information is summarized from portions of the Carmel-by-the-Sea Municipal Code. Consult the Carmel-by-the-Sea Municipal Code, Chapter 17.32.60: *Historic Preservation* for the complete requirements and procedures.

<sup>18</sup> The Carmel Inventory is available at <https://ci.carmel.ca.us/post/historic-preservation>.

<sup>19</sup> Hall, Isabelle, "Preservation Committee Proposes 300 Properties to be Designated," *The Weekly Sun*, 11/19/1992. The first 13 properties were: Frank Lloyd Wright's Walker House, the Grace MacGowan Cooke House, the J.S. Cone House (Bark House), the Charles Greene Studio, the Perry Newberry House (Dolores between 12<sup>th</sup> and 13<sup>th</sup>), the Arnold Genthe House, the Flanders Mansion, the Jimmy Hopper House, The Allen Knight House and Studio, Comstock's Hansel and Gretel, the Powers Studio, and the Orville Golub Guest House.

<sup>20</sup> Sales, Enid, "Historic Survey to Redefine Itself; It's Time to Become Incorporated," *Carmel Pine Cone*, 5/26/1994.

surveyed. California Department of Parks and Recreation (DPR) 523 Forms were created for each property in the survey, according to State of California historic documentation standards. The 2001/2003 historic survey recommended an additional 112 properties be added to the Carmel Inventory.<sup>21</sup>

### **Carmel Downtown Conservation District**

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

The purpose of the downtown conservation district is to protect the historic resources and the general design context that surrounds them and to implement the following General Plan/Local Coastal Land Use Plan policies:

- A. Recognize the qualities and attributes that make up the unique architectural character of Carmel. Retain these qualities in existing buildings and encourage the use of them in new structures (LUP Goal G1-3).
- B. Protect the special and unique character of Ocean Avenue and the surrounding commercial area. Ensure, through the administration of land use and design regulations, that the architecture, landscape, scale and ambience of this area are maintained (LUP Policy P1-63).
- C. Retain the scale and variety of design established in the retail core when considering changes to buildings that are not historic. Protect, preserve and rehabilitate historic commercial architecture that represents the character, ambience and established design context of the commercial area (LUP policy P1-66). (Ord. 2004-02 § 1, 2004; Ord. 2004-01 § 1, 2004).

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

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

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

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

### 3.3.5.1 PHASE ONE AND PHASE TWO HISTORIC ASSESSMENTS

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

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

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

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

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

## The Secretary of the Interior's Standards

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

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

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

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

The ten *Standards* for rehabilitation are:

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

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

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

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

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

### 3.3.6 CARMEL ARCHAEOLOGICAL SIGNIFICANCE OVERLAY DISTRICT

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

The purposes of the AS archaeological significance overlay district are to implement the General Plan/Coastal Plan Land Use Plan and to:

A. Protect archaeological sites in Carmel that can provide evidence of the area's earliest human habitation, help to document the cultural history of the City, and are often highly significant to Native American descendants as burial grounds or because of their connection to sacred traditions.

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

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

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

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

Applications for new construction of additions or alterations to properties located within an AS Overlay District are required to have an Archaeological Resource Management Report, written by a qualified archaeologist, prepared. Guidelines for this report are provided in Carmel Municipal Code 17.32.060.<sup>26</sup>

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<sup>26</sup> Carmel-by-the-Sea Municipal Code, Article II. AS Archaeological Significance Overlay District, Chapter 17.20.020 – 17.20.060.

## 4 HISTORIC CONTEXT

### 4.1 INTRODUCTION AND SUMMARY OF HISTORIC THEMES

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

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

The following chapter introduces each theme with a streamlined narrative that provides the primary historical patterns, significant events, social and political developments that shaped the built environment for a given thematic time period.

Following the historical narrative, the thematic time period’s architectural development and associated property types are presented, with photographs and lists of character-defining features to define each style. Eligible property types are grouped according to five use categories: residential; commercial; civic and institutional; cultural and religious; and parks and open space. Lastly, each thematic section presents eligibility criteria and integrity thresholds for establishing the historic significance of a property type within a given theme.

## 4.2 PREHISTORY AND HISPANIC SETTLEMENT (1542 – 1848)



Image from a 1786 painting by Gaspard Duché de Vancy, showing the arrival of French explorer Jean-François Galaup de la Perouse at the Carmel Mission. (Source: Van Nostrand and Coulter, *California Pictorial*).<sup>27</sup>

### The Ohlones: The Region’s Earliest Inhabitants

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

The Spanish called them “Costenos” (“people of the coast”), which changed to “Costanoan,” but Ohlone is now the generally accepted name. The name may be a Miwok word for “western people” or a prominent village named “Oljone” which was located on the San Mateo coast. No Ohlone tribe or confederation existed. The Rumsen band occupied the Carmel area and were concentrated

<sup>27</sup> Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 5.

near the developing Carmel Mission and the Carmel River estuary. Locations of the different tribelets within Monterey County are mapped below.<sup>28</sup>



Map showing Ohlone distribution, each dominated by a single tribelet (Source: Monterey County Planning Department).

The Ohlones were a lithic or Stone Age culture into the nineteenth century and did not have the tools normally used to prepare land for agricultural production. Rather, they lived a nomadic existence and relied on hunting and gathering to obtain food. During the rainy winter months a temporary village was erected near their coastal food supplies. Villages would relocate to the hills

<sup>28</sup> Malcolm Margolin, Editor, *The Way We Lived: California Indian Stories, Songs & Reminiscences* (Berkeley: Heyday Books, 1993), 1, 6. Malcolm Margolin, *The Ohlone Way: Indian Life in the San Francisco-Monterey Bay Area* (Berkeley: Heyday Books, 1978), 1-3, 59, 62-63.

to hunt and reside during the warmer months. The tribelet would then return to their coastal location, construct the village and the cycle would begin again.<sup>29</sup>

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



A typical Ohlone Village (Source: Margolin, *The Ohlone Way*, 17)

As can be seen above, Ohlone houses were composed of tule and brush harvested nearby. According to archaeologist Gary Breschini:

The majority of the houses in the county were made by fixing small boughs into the ground in a six foot circle and binding them together at the top. This created a low ceilinged hut which

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

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

was thatched with straw during the rainy season and left open during the rest of the year. The floor was of earth and a fire was probably built inside when needed, but cooking was done outside.<sup>31</sup>

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

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

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

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<sup>31</sup> Breschini, Gary, *The Indians of Monterey County* 10.

<sup>32</sup> Margolin, *The Ohlone Way*, 26; Breschini, 27.

<sup>33</sup> *Ibid*, 10.

<sup>34</sup> *Ibid*, 21.



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

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

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

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

<sup>35</sup> Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 11.

<sup>36</sup> Margolin, Malcolm, *Life in a California Mission: The Journals of Jean Francois de La Perouse*, 80.

Seven Indian tribes live at this mission. They are the Excelen and Egeac, Rumsen, SargentuaRus, Sarconenos, Guachirron, and CalendaRuc. The first two are from the interior and have the same language and speech, which is totally distinct from the other five, who also speak a common language. At the beginning of the conquest, the missionaries experienced great difficulty in getting them to assemble for religious services, for agricultural pursuits, or for any duty whatsoever. Today they have succeeded in making them associate. The majority of them sufficiently understand and speak Spanish; the minority, though they can barely speak it, understand it somewhat.”<sup>37</sup>

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

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

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

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

Diseases, intermarriage and psychological stress from the Spanish missionary lifestyle were the primary culprits of the Ohlone’s population decimation. Life in a California mission included

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<sup>37</sup> Heizer, Robert F., *The Costanoan Indians*,” 45-46. The spelling of the tribelet names taken directly from the quote.

<sup>38</sup> Ibid, 51.

<sup>39</sup> Margolin, Malcolm, *Life in a California Mission: The Journals of Jean Francois de La Perouse*, 82.

<sup>40</sup> Breschini, Gary, *The Indians of Monterey County*, 29, 38.

unhealthy concentrations of people in one continuous location (the opposite of the Nomadic Ohlone way), the introduction of new foods and forced labor. The native people had no immunity from European diseases, such as measles, pneumonia, diphtheria, smallpox, cholera, scarlet fever, typhoid and syphilis. Intermarriage was encouraged by the Spanish missionaries, who understood it would control and absorb the remaining Ohlone population into a Spanish lifestyle.<sup>41</sup> As historian Kenneth Starr states, the missionaries that were sent to transform the ancient Native American cultures “were ordinary men as far as their talents and education were concerned; yet they were dedicated to an extraordinary purpose, at least in their own eyes: the evangelization of the Native Americans of California, whether the Native Americans wanted to be evangelized or not.”<sup>42</sup>

### **Spanish Period (1769 – 1822)**

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

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

### **Development of the Carmel Mission**

The Mission San Carlos Borromeo del Rio Carmelo (Carmel Mission) was dedicated to Carlos Borromeo (1538-1584), the Cardinal Bishop of Milan, who was canonized as a progressive educator. After Father Junípero Serra’s arrival at the Monterey location in 1770, he realized that it was not ideal for several reasons. First, to locate his “neophytes” (potential Native American converts) further away from the soldiers and their debauchery at the Presidio; and second, to have a more suitable location for the development of agriculture as a methodology to train and feed his neophytes. In a biography of Father Serra, Friar Kenneth M. King notes that Serra’s decision to move the mission’s location was because Serra “was sensitive to the beauty of nature and there is hardly a more beautiful spot to be found on earth than the green vale of Carmelo.” Serra received

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<sup>41</sup> Breschini, Gary, *The Indians of Monterey County*, 29, 38.

<sup>42</sup> Starr, Kevin, *California: A History*, 36.

<sup>43</sup> Fink, *Monterey: The Presence of the Past*, 17-24, 30, 37, 40, 43.

permission for the mission's relocation in 1771, as well as ten new Franciscan friars sent by Spanish Visitador-General Galvez to develop a series of missions throughout California.<sup>44</sup>

Construction on the north side of the Carmel River began in 1771, with Father Serra moving into a hut on-site and directing a construction crew consisting of forty Native Americans and several Spanish soldiers. Serra soon left the construction of the mission's buildings to establish the chain of missions throughout California along the El Camino Real. By the time of Serra's death in 1784, the Carmel Mission land had been cleared sufficiently for modern agriculture to feed its population of 700 persons living at the Mission and surrounding rancharia. The site featured an irrigation canal that extended from the Carmel River to a pool for fish, 520 head of cattle, 82 horses and numerous pigs and sheep. The Mission church was an adobe structure (with Native Americans now trained to make adobe bricks) with a rush roof, associated living quarters, a three-room priest's residence, two barns, and thirty workshops surrounding an open space in the center. The outer rancharia surrounded the mission buildings and contained living quarters for the Native converts.<sup>45</sup>



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

The Carmel Mission's greatest period of growth occurred between 1784 and 1793 under Father Serra's successor and close friend, Fermin Francesco de Lasuen, who had accompanied Serra and Father Francisco Palou to establish the California mission system. Construction of the landmark stone church building (shown above) would begin in 1793, under direction of mason Miguel

<sup>44</sup> Temple, Sydney, *The Carmel Mission*, 14. The quote is from the 1956 biography by Kenneth M. King, *Mission to Paradise – The Story of Junipero Serra and the Missions of California*.

<sup>45</sup> Temple, Sydney, *The Carmel Mission*, 35.

<sup>46</sup> Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 25.

Esteban Ruiz, sent by Spanish governor Felipe de Neves. The building is constructed of local sandstone quarried in the Santa Lucia mountains and brought to the site by an Ohlone labor force. The cornerstone was laid on July 7, 1793. The foundation of the new stone church is visible in the 1793 John Sykes drawing shown previously in this chapter. Construction was completed in 1797.<sup>47</sup> The completed church was the subject of an 1827 watercolor by William Smyth (previous page) and provides an excellent representation of the various buildings.

### **The End of Spanish Rule over Alta California**

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

However, as the Franciscan movement advanced north, it was met with the same Native American resistance that burned the first mission in San Diego to the ground within months of its construction. As historian Kevin Starr notes,

Yet even a sympathetic observer, acknowledging the benevolent intent of the mission system, must see it by the standards of the twenty-first century, as a violent intrusion into the culture and human rights of indigenous peoples. For more than twenty-five generations, Native Americans had lived harmoniously in their own cherished places under the terms of the cultures they had evolved. They had their own myths and rituals, their own way of life, their own fulfillments and dreams. And now they were being forced from their homelands, brought into the mission system – frequently against their will – and treated as children not yet possessed of full adulthood, not yet people of reason.<sup>48</sup>

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

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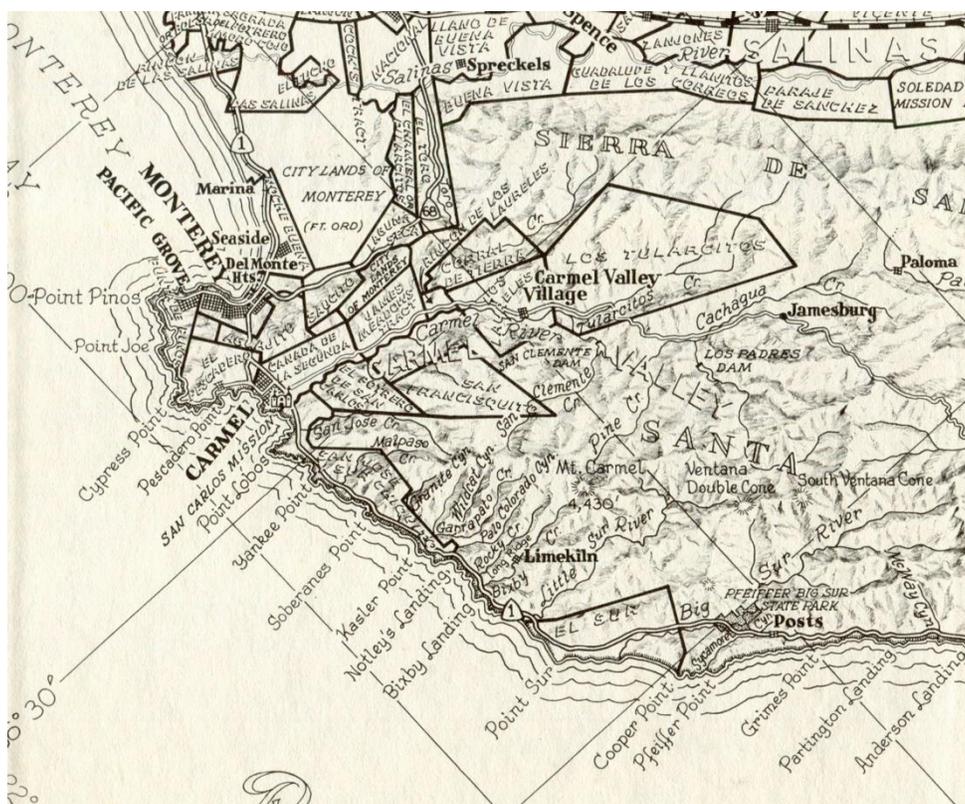
<sup>47</sup> Belleza, Robert A., *Missions of Monterey: Images of America*, 8, 20.

<sup>48</sup> Starr, Kevin, *California: A History*, 41.

### Mexican Period (1822 – 1847)

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

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



Map of Carmel-area land grants (Source: Augusta Fink, *Monterey: The Presence of the Past*).<sup>50</sup>

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

<sup>49</sup> Temple, Sydney. *The Carmel Mission*, 81.

<sup>50</sup> Fink, Augusta, *Monterey: the Presence of the Past*, frontispiece.

granted to Fructuoso del Real in 1837. *Rancho Cañada de la Segunda* was granted to Lazaro Soto in 1839 and encompassed land east of the mission to *Rancho Cañada de la Segunda*.<sup>51</sup>

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

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

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

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

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<sup>51</sup> Temple, Sydney, *Carmel-by-the-Sea*, 39-40.

<sup>52</sup> "Hide and Tallow Trade," Social Studies Fact Cards: California Ranchos: <http://factcards.califa.org/ran/ranmenu.html>. (Accessed October 3, 2024)

<sup>53</sup> Starr, Kevin, *California: A History*, 50.

<sup>54</sup> Temple, Sydney, *The Carmel Mission*, 92.

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

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

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



Historic image of the Murphy Barn before the Jane Gallatin Powers (seen at far right) additions (Source: *Carmel-By-the-Sea: Images of America*)

The restored and protected Carmel Mission buildings (National Historic Landmark No. 66000214), also remain to illustrate this theme. Because of their impermanent nature, Native American buildings, such as dwellings and sweat houses, are not present. Remains of Ohlone-related occupation is in the form of archaeological deposits, mainly concentrated in the areas

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

surrounding the Carmel Mission and in the wooded hillside locations on the northern and eastern boundaries of Carmel. The Monterey County, *Carmel Area Land Use Plan*, describes potential Native American archaeological locations as:

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

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

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

### 4.3 CARMELO (1849 – 1901)



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

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

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

<sup>57</sup> Hudson, Monica, *Carmel-by-the-Sea: Images of America*, 16.

<sup>58</sup> Clark, Donald Thomas, *Monterey County Place Names*, 72.

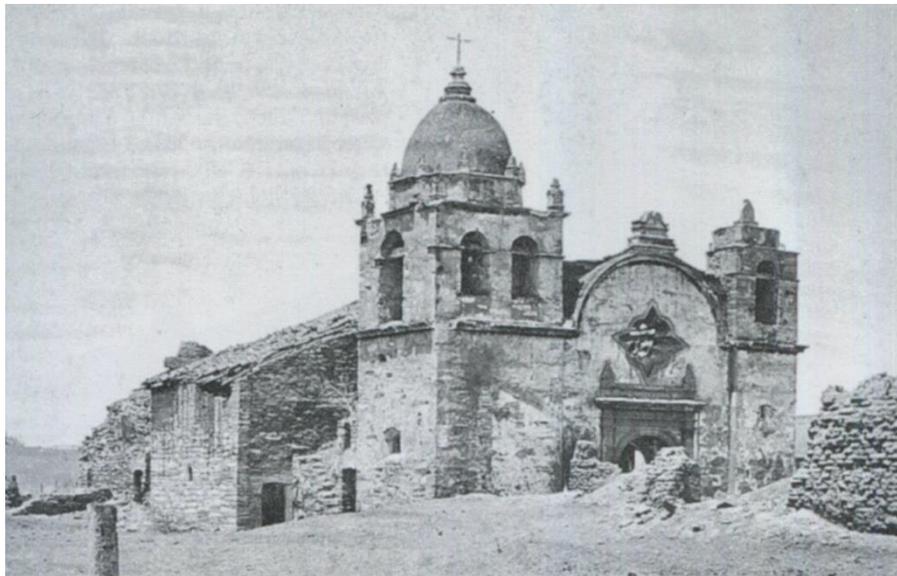
engine that would drive the region’s economy to this day. A significant component of the Del Monte Hotel was the development of the 17-mile Drive through Pebble Beach to the Carmel Mission, introducing a more positive audience to the historic ruins.<sup>59</sup>

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

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

### **Restoration of the Carmel Mission**

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



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

<sup>59</sup> Seavey, Kent L., *Pacific Grove: Images of America*, 52.

<sup>60</sup> Hudson, Monica, *Carmel-by-the-Sea: Images of America*, 12.

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



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

### **Santiago J. Duckworth and the Creation of Carmel City**

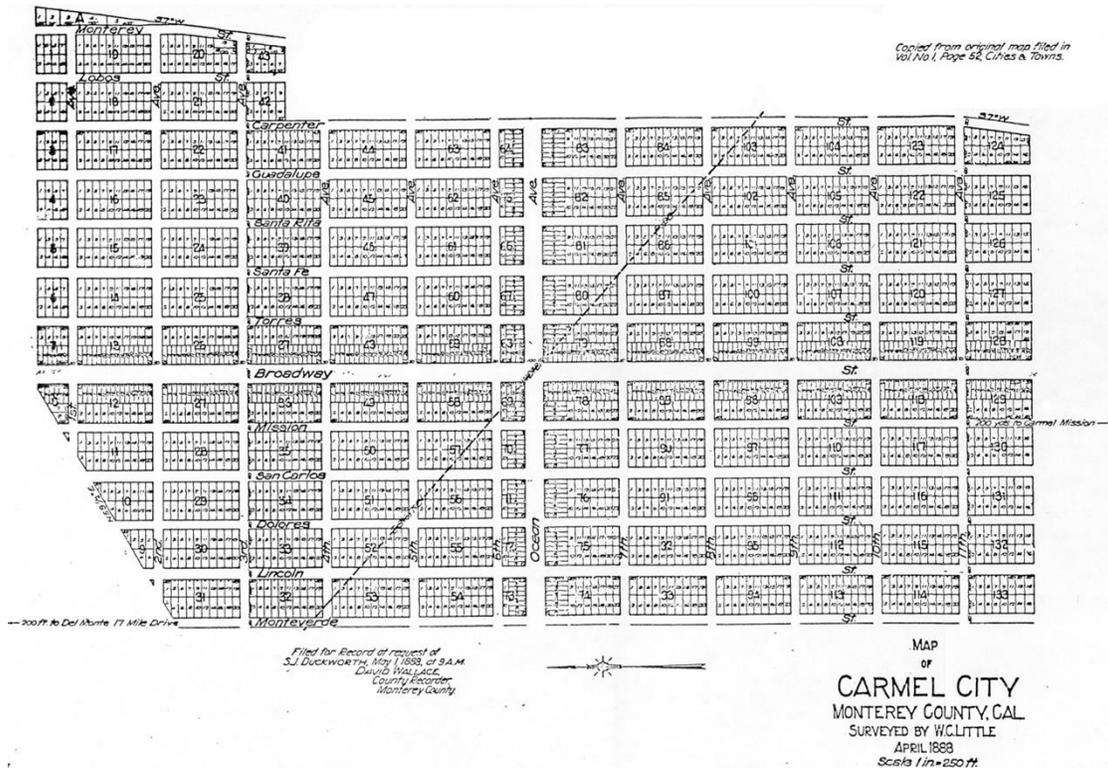
Witnessing the enthusiasm of the crowd at the 1884 Carmel Mission rededication, the brothers Santiago and Belisario Duckworth who owned a real estate company in Monterey, created the first vision for Carmel development – a Catholic retreat conceived along similar lines as the Methodist retreat in Pacific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

<sup>61</sup> Temple, Sydney, *Carmel-by-the-Sea*, 54; National Register of Historic Places, Inventory and Nomination Form No. 660002: *Mission San Carlos De Borromeo Del Rio Carmelo*.

<sup>62</sup> Seavey, Kent L., *Carmel: A History in Architecture*, 11.

<sup>63</sup> The 1890 Polk's Monterey County City Directory (page 727), lists Santiago J. Duckworth as a real estate and insurance agent. It lists Belisario E. Duckworth as city clerk, notary public and agency for Carmel City property.

the first subdivision of what would become “Carmel City” was recorded with the County of Monterey.



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

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

<sup>64</sup> Temple, Sydney, *Carmel-by-the-Sea*, 55-58.

## **The Woman’s Real Estate Investment Company and Carmel’s First Buildings**

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

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



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

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

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<sup>65</sup> Temple, Sydney, *Carmel-by-the-Sea*, 60, Seavey, Kent L., *Carmel: A History in Architecture*, 33; “Carmel Legends,” *Carmel Pine Cone*, 6/25/99, n17.

## Carmelo (1849 – 1901): Architectural Development

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

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

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



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

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

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



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.

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<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.

#### 4.4 SEACOAST OF BOHEMIA (1902 - 1921)



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

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

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

## Formation of the Carmel Development Company



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

*James F. Devendorf*<sup>69</sup>

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



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

<sup>69</sup> Image taken from *Carmel Pine Cone: Centennial Edition*, 2/20/15, 10.

<sup>70</sup> Biographical information taken from Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 57-65.

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

Devendorf adopted the Monterey County-approved, 1888 Carmel Street Map (see previous section on “Carmel City”), but allowed nature to take precedence over the geometric plan. He would preserve larger trees by curving roads around them; streets would stop at the end of ravines and begin again on the other side. When trees needed to be removed for a street, he would plant another elsewhere. His reputation for the copious planting of trees became widespread, with an *Oakland Tribune* reporter noting that he “drove up and down crosswise in a buggy drawn by a white horse, planting trees as he went along. When he sold a lot, he threw in a few trees for good measure.”<sup>71</sup> He also planted trees in the median of Ocean Avenue.

### **Lots for “School Teachers and Brain Workers”**

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

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

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

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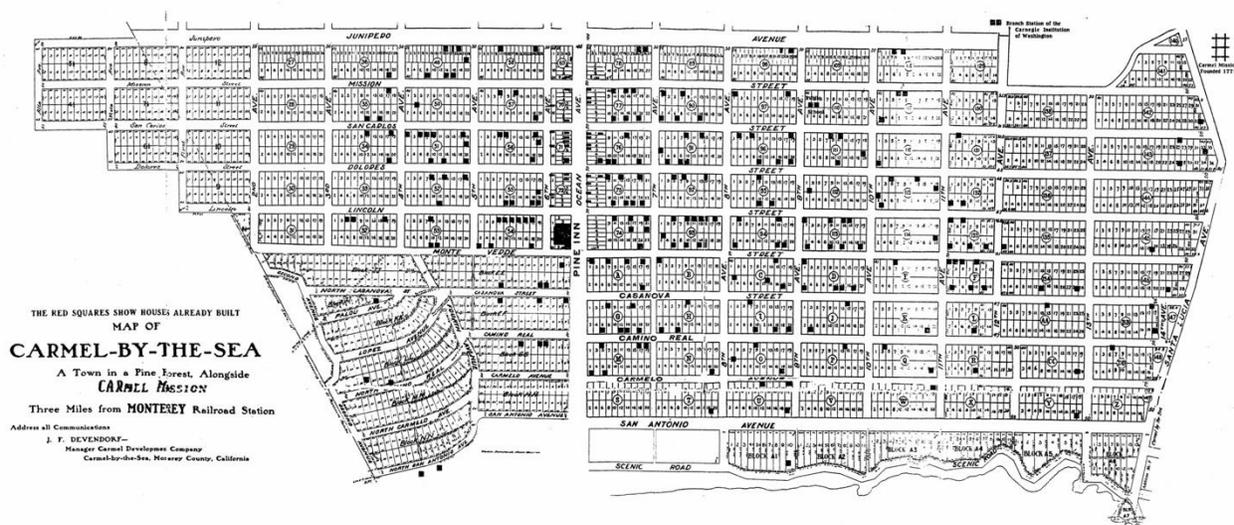
<sup>71</sup> Quote taken from Gilliam, Harold & Ann, *Creating Carmel: The Enduring Vision*, 69.

<sup>72</sup> Temple, Sydney, *Carmel-by-the-Sea*, 67.

Row” on Camino Real between Ocean and 7<sup>th</sup> Avenue.<sup>73</sup> The Bohemians soon followed, particularly after the 1906 San Francisco Earthquake.

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

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



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

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

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

By this date, the city boasted 375 dwelling houses, two hotels, several boardinghouses, a drug store, general store, butcher shop, barber shop and even a candy shop. The “Milkman’s Census Method” estimated 400 permanent residents by this time.<sup>75</sup>

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

### **City Expansion and Incorporation**

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

- Addition #1, 1905, generally bounded by Monte Verde Street, Santa Lucia Avenue, San Antonio Avenue, and Ocean Avenue (formerly the Sheridan property).
- Addition #2, 1916 (surveyed 1906), bounded by Mission Street, Santa Lucia Avenue, Casanova Street, and Twelfth Avenue (the northern portion of John Martin’s Mission Ranch).
- Addition #3, 1907, bounded by Monte Verde Street, Ocean Avenue, San Antonio Avenue, and Second Avenue (a portion of the Murphy ranch purchased by Frank Powers in 1904).
- Addition #4, 1908, generally bounded by Junipero Avenue, Third Avenue, Monte Verde Street, and a zig-zag line beginning at the intersection of Monte Verde and Second and continuing northeast in block increments to Alta Avenue.
- Addition #5, 1910, known as the Eighty Acres, generally bounded by Forest Road, Eleventh and Twelfth Avenues, Junipero Avenue, and Ocean Avenue.
- Addition #6, 1910, bounded by San Antonio Avenue, Santa Lucia Avenue, Scenic Road, and Eighth Avenue.
- Addition #7, about 1911, part of the Martin Ranch that included Point Loeb (Carmel Point), bounded by Carmelo, Santa Lucia, and Scenic Drive (outside Carmel’s southern city limits).<sup>76</sup>

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

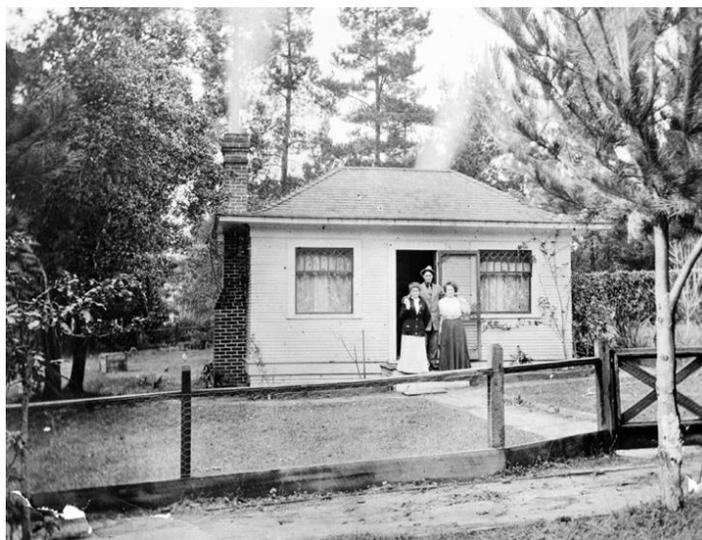
<sup>76</sup> This list was compiled based on a survey of the existing subdivision maps filed with the Carmel-by-the-Sea Planning Department.

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

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

### **Michael J. Murphy: Carmel’s Prolific Builder**

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



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

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<sup>77</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, City of Carmel-by-the-Sea, 2016, 5; Temple, Sydney, *Carmel-by-the-Sea*, 117; “Ordinance No. 1,” *Carmel Pine Cone*, 11/8/1916.

<sup>78</sup> The number and variety of artists, writers, actors, architects and other influential members of the creative community is vast and outside the scope of this document. Consult the appendices for biographies of the numerous contributors to Carmel’s artistic and intellectual heritage.

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

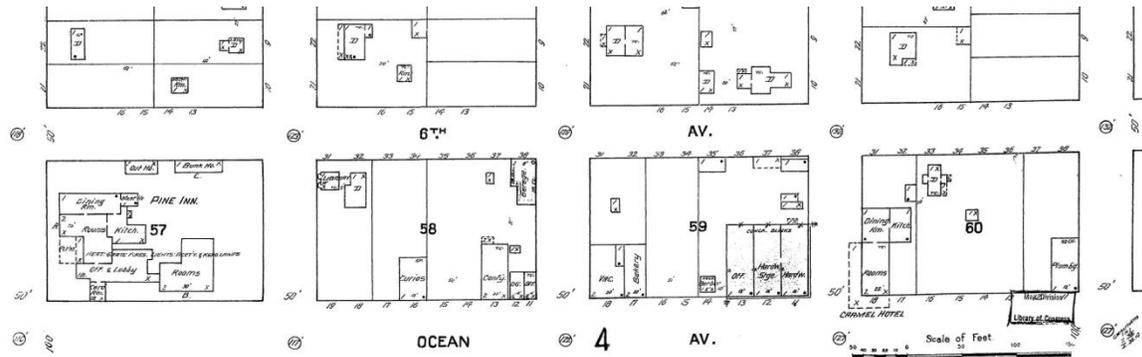
In 1914, Murphy established his own contracting company and in 1924 he erected a lumber yard and building materials supply operation on the south side of Ocean Avenue and Junipero Street (the present site of Carmel Plaza). Over his career he would design and/or build over 300 buildings in Carmel, the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

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

## Downtown Development Along Ocean Avenue

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



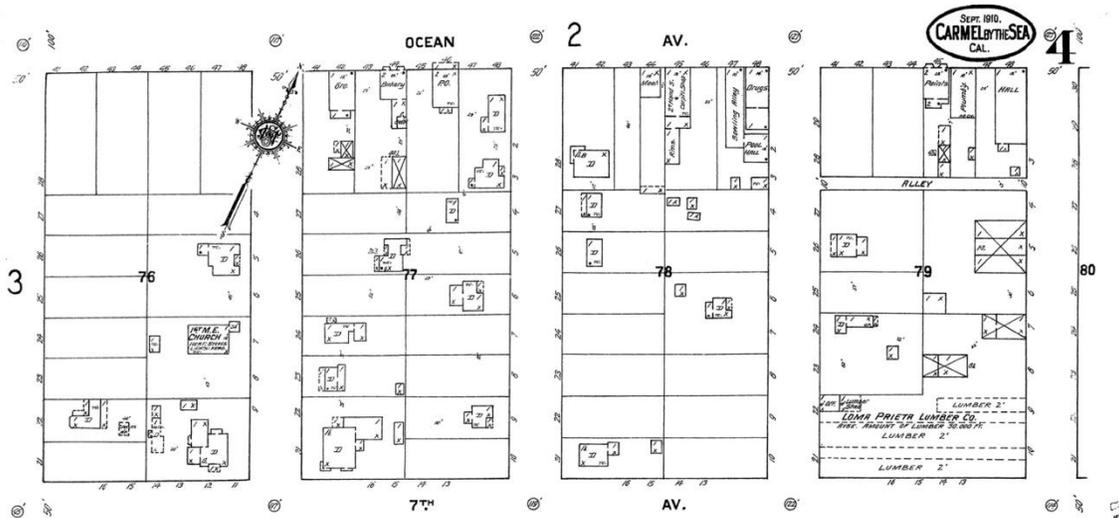
1910 Sanborn map showing the north side of Ocean Avenue between Monte Verde Street (far left) and Mission Street (far right). The extant Philip Wilson Building (the first City Hall- center) and the Carmel Development Company Building appear on Ocean Avenue (Source: *City of Carmel-by-the-Sea*).

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



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

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



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



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

## Seacoast of Bohemia (1902 – 1921): Architectural Development

### Residential Properties

This thematic time period is defined primarily by residential development in the Arts & Crafts style and the construction of modest “artist cabins” in the Carmel Vernacular Style. The Bohemian period established the city as primarily a residential enclave of houses within a pine forest, whose new inhabitants “with due regard for the prior rights of dignified pines and chummy oaks, they squeezed a little shack in among the tree trunks.”<sup>80</sup> Houses were intended to be subordinate to the landscape and set within the hilly, pine-studded terrain, rather than dominating it. The earliest Carmel Vernacular-style buildings resembled their eastern Vernacular precedents and were purchased by the Bohemian set who desired a simple and economic home. It was the Arts & Crafts style, however, that soon became the favored style, for it offered both a philosophical and environmental approach that dovetailed with the intellectual and artistic underpinnings of the Carmelite clientele.

The late 19<sup>th</sup> Century witnessed a convergence of two movements aimed at addressing the blight of post-Industrial Age Victorian cities that placed workers in rows of tenements in conditions of squalor: the City Beautiful and Garden City movements. Emerging from England through the writings of John Ruskin, the architectural approaches by Raymond Unwin and Barry Parker, and the creation of a workers’ guild system by William Morris, the two movements aimed at providing better living conditions for the common worker and reducing the scourge of industrialization. By the late 1800s, these philosophers and writers spearheaded the Arts & Crafts Movement, a holistic approach to living that encompassed a person’s occupation, the manner in which he or she lived, and the buildings and decorative arts in which they would inhabit and purchase.<sup>81</sup>

The City Beautiful Movement emerged as a direct approach to combating urban squalor. In England, it merged with the Garden City Movement. The latter was the creation of a new approach to urban living – the Garden City – which integrated modern homes with the natural environment to create urban landscapes that provided a respite from industrialization. With Morris and Ruskin as their guides, the English architects Raymond Unwin and Barry Parker designed the Garden Cities of Letchworth and Hampstead Garden Suburb in the early 1900s. By 1901, the partners wrote *The Art of Building a Home*, a seminal treatise that outlined a philosophy of simple living, with the home as the center of spiritual well-being. Widely distributed, the book was featured in Gustav Stickley’s *Craftsman* magazine, as were articles on the Garden City movement written by Unwin and Parker. The partners would write additional works espousing the Arts & Crafts as an expression of urban reform, which revolved around a simple approach to living.<sup>82</sup>

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<sup>80</sup> Bostick, Daisy F. and Dorothea Castelhun, *Carmel at Work and Play* (reprint of 1926 edition), 1977, 19.

<sup>81</sup> Two interchangeable terms used to identify this movement are “Arts & Crafts” and “Craftsman.” The former term emerged first in England; the latter became the catchphrase in the United States, primarily because of Gustav Stickley’s *Craftsman* magazine. Arts & Crafts will be the term used in reference to the style in Carmel’s buildings. The term “First Bay Region Style”, a term used in 1947 by architecture critic Lewis Mumford, is another stylistic term.

<sup>82</sup> Reference for this book is: Parker, Barry and Raymond Unwin, *The Art of Building a Home* (London: Longmans, Green and Co., 1901). The history and connections between the City Beautiful Movement, the Garden City, and the

Taking its lead from England, the City Beautiful Movement emerged in the United States by 1900. Its principal ideas revolved on reducing blight, squalor and unhealthy living conditions through a series of civic improvement initiatives that required strong community participation. Its leading proponent was J. Horace McFarland, a Harrisburg, Pennsylvania native who appealed to the average citizen with a unique brand of civic evangelism and homegrown spirit. Traveling the United States widely, McFarland titled his lecture, “Crusade Against Ugliness,” in which he outlined the causes and solutions to urban blight. By 1904, McFarland formed the American Civic Association, which had civic improvement clubs in all major cities. McFarland championed the role of women as the leaders of the American City Beautiful Movement in its publications and literature. The result was the formation of Woman’s Clubs in virtually every city. Unable to participate in local government or to vote, women used their social influences and an established club network to become leaders in civic improvement.<sup>83</sup> While the Carmel Woman’s Club wasn’t formalized until 1925, its goals were the “*mutual help, intellectual advancement, social enjoyment, and united effort for the welfare of the community.*” Before its incorporation, its club members were responsible for street naming, keeping the town clean and improving open space and other City Beautiful tenets. The women also led the drive for construction of the Charles Greene’s War Memorial.<sup>84</sup>



Left: Laying the corner stone for the World War I Monument in 1921 (Source: Henry Meade Williams Local History Department, Harrison Memorial Library). Right: Current view (Source: PAST Consultants 2024).<sup>85</sup>

Popular literature chronicled the virtues of these two civic movements and popularized the Arts & Crafts style as the expression of them within the home. The writings of Ruskin and Morris, the Garden Cities (and home designs) of Unwin and Parker, and the aesthetic of a simple life appeared in leading style journals of the time, including the *Ladies Home Journal* (1883), *House Beautiful* (1896), the *Craftsman* (1901) and *Suburban Life* (1902). These magazines documented the various efforts of Woman’s Clubs throughout the country alongside advertisements of handcrafted objects

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Arts and Crafts Movement is detailed in Bergstein, Seth A., *Cascadilla Park, Ithaca New York: Arts & Crafts Patronage as an expression of Urban Reform* (Cornell University Master’s Thesis, 2001).

<sup>83</sup> Bergstein, Seth A., *Cascadilla Park, Ithaca New York: Arts & Crafts Patronage as an expression of Urban Reform*, 2001 provides a history of Woman’s Civic Improvement Clubs.

<sup>84</sup> Carmel Woman’s Club Website: <https://carmelwomansclubca.org/our-story/>. Accessed 7/25/24.

<sup>85</sup> Historic image taken from: Hudson, Monica, *Carmel-by-the-Sea: Images of America*, 60.

that were both “simple and beautiful.” On the West Coast, the *Craftsman* was widely read; however, *Sunset* (1898) focused on architecture and design primarily from California, Oregon and Washington. *The Architect and Engineer* (1905) wrote extensively about developments in California architecture. Through these leading publications, the Arts & Crafts aesthetic was widely disseminated to intellectuals, writers and artists in California.

Not to be outdone by East Coast influences, Charles Keeler, a Bay Area writer, artist and intellectual, would publish a uniquely “Californian” book to spread Arts & Crafts ideals to a western audience. Published in 1904, Keeler’s *The Simple Home*, paralleled Unwin and Parker’s *The Art of Building a Home* in its championing of the simple life. As President of Berkeley’s Hillside Club (which began as a Woman’s Civic Improvement Club), the book decried the ornate homes of the Victorian era and the mass-produced objects that filled its spaces. Following a chance meeting with architect Bernard Maybeck on the Berkeley ferry, Keeler had his own house designed in conjunction with Maybeck in 1895 – a wood-clad and rambling structure whose steep rooflines stepped back to blend into the hillside. Maybeck would design the neighboring houses as well, creating a “commune” of unique wood-clad homes on Highland Place in the Berkeley hills. Meanwhile, the women-led Hillside Club, through the dissemination of “how to” pamphlets written by Keeler, would apply City Beautiful approaches to architectural design that resulted in the collection of homes that complemented and blended into the oak-studded landscape of the Berkeley hills. Keeler and Maybeck would form a lasting friendship and the Hillside Club, they disseminated the Arts & Craft aesthetic to Bay Area professors, artists and other intellectuals.



Circa-1900 photograph of the Highland Place “commune” of homes (Source: Kenneth Cardwell archives).<sup>86</sup>

<sup>86</sup> Part of the introduction to the 1979 reprint of *The Simple Home*, by Dimitri Shipounoff, 1979, xx.

The *Simple Home* presented the house as the individual artistic expression of its owner and opined how one lived inside the home could be carried out to the community in true City Beautiful spirit. In his preface, Keeler describes the development of the California ethos:

A movement toward a simpler, a truer, a more vital art expression is now taking place in California. It is a movement which involves painters and poets, composers and sculptors, and only lacks co-ordination to give it a significant influence upon modern life. One of the first steps in this movement, it seems to me, should be to introduce more widely the thought of the simple home – to emphasize the gospel of the simple life, to scatter broadcast the faith in simple beauty, to make prevalent the conviction that we must *live* art before we can create it.<sup>87</sup>

The remainder of the book outlines a lifestyle that dovetails with the philosophies of the Arts & Crafts and City Beautiful Movements. A chapter titled “The Building of the Home” emphasizes the honesty of structural expression as a means of ornamentation, with California wood as the chosen material because of its widespread availability and low-cost relative to brick or stone. The author also embraces the Arts & Crafts tenet “of using every material in the manner for which it is structurally best adapted, and of handling it in a dignified style.” He also believed wood should be left in its natural finish, as “There is a refinement and character about natural wood which is entirely lost when the surface is altered by varnish and polish.” The San Francisco Bay Area, particularly around the campuses of the University of California, Berkeley and Stanford University, embraced the Arts & Crafts lifestyle and soon had wood- or shingle-clad structures built throughout these communities. As these “Brain Workers” (along with their designers and architects) migrated to Carmel, they applied Keeler’s principles in their home designs.<sup>88</sup>

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



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

<sup>87</sup> Keeler, Charles, *The Simple Home* (1979 reprint), xlv.

<sup>88</sup> Keeler, Charles, *The Simple Home* (1979 reprint), 52, 21.

The daily interaction with nature was emphasized by Keeler and his cadre of California Arts & Crafts architects. A chapter in *The Simple Home* is devoted to the garden, an extension of the living space to the outdoors where communion with nature was essential to living the simple life. Houses should open to views of the garden, and “at least a portion of the space should be sequestered from public view, forming a room walled in with growing things and yet giving free access to light and air.” His description accurately defines the Carmel garden, which remains a staple of the City’s visual landscape today.<sup>89</sup>

In 1915, one of the founders of the California Arts & Crafts movement and the creative force behind Pasadena’s “ultimate bungalows,” Charles Sumner Greene, of the brother-firm Greene & Greene, visited Carmel after attending the Panama Pacific International Exhibition in San Francisco. By this time, the firm of Greene & Greene was in decline, as both the taste and budget for their expensive houses waned. The architect had become disillusioned with his wealthy and demanding Pasadena clientele, noting to a friend that he had been “prostituting his art.” Greene was enamored with Carmel and moved his family to the city in 1916, first renting a house at the northeast corner of 13<sup>th</sup> Avenue and Carmelo Street. Determined to live a quiet life to pursue his writing and spiritual journey, he later noted the decision, stating “I pondered, talked it over with my wife – let’s go to Carmel in the pine woods to find ourselves... She agreed and we have no regrets.”<sup>90</sup>

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



Early image of the Charles S. Greene home on Lincoln Street (Source: Gamble House Foundation)<sup>91</sup>

<sup>89</sup> Keeler, Charles, *The Simple Home* (1979 reprint), 15.

<sup>90</sup> Quotes taken from Bosley, Edward R., *Greene & Greene*, 2000, 192.

<sup>91</sup> Seavey, Kent L., *Carmel: A History in Architecture*, 63.

After constructing his home, Charles Greene completed his unique studio building on Lincoln Street in 1924. He recycled the exterior brick from the El Carmelo hotel in Pacific Grove and designed the interior featuring carvings in various Japanese and natural motifs by the architect. Greene designed the War Memorial on Ocean Avenue (1921) and spent the bulk of his time as a Carmelite designing and supervising the construction of the D.L. James house south of Point Lobos.<sup>92</sup>



Charles Greene studio on Lincoln Street, 4 southwest of 13<sup>th</sup> Avenue (Source: PAST Consultants, 2024)

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

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

Carmel Vernacular-style homes would become more refined during this time period, particularly with the work of M.J. Murphy, who utilized the native materials of wood, brick and stone in his

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<sup>92</sup> A discussion of Charles Greene's spiritual symbolism used in his studio appears in Bosley, Edward R., *Greene & Greene*, 2000, 205.

vernacular cottages. In 1902, M.J. Murphy purchased six lots on Monte Verde Street between 9<sup>th</sup> and 10<sup>th</sup> avenues. He constructed his family home on the southeast corner of 9<sup>th</sup> and Monte Verde in 1904 (Arts & Crafts) and the Carmel Vernacular-style Enoch A. Lewis house (1905). Like the relocated First Murphy house, Murphy's Vernacular-styled cottages were based on National Folk styles that migrated to the West Coast with the completion of the transcontinental railroad. The homes feature a pyramidal roof, a corner porch and narrow wood clapboards or shingle cladding. They had minimal decoration, except for porch columns rendered in Arts & Crafts or Colonial Revival details, or Murphy's trademark diamond-pane upper window sash. Side-gabled Carmel Vernacular-style homes, based on Eastern precedents, were also built. These buildings also featured minimal ornamentation and were clad with clapboards, shingles or board-and batten. The homes were without porches, although small gable-roofed porches were often added later.



Left: Enoch A. Lewis House on Monte Verde 2 northeast of 9<sup>th</sup> Avenue (Source: Kent L. Seavey Archives). Right: Sinclair Lewis House, Monte Verde 2 northeast of 9<sup>th</sup> Avenue (Source: PAST Consultants)

### **Commercial Properties**

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

The two-story Philip Wilson Building (1905) was constructed as an office for the real estate developer Philip Wilson and was Carmel's first city hall from 1917 to 1927. The building is constructed in the Arts & Crafts style, and its steeply pitched gable roofs, projecting boxy dormers, wood shingle cladding and multi-pane windows resemble the buildings constructed by Bay Area architects, such as Ernest Coxhead, Willis Polk and Bernard Maybeck.<sup>93</sup>

<sup>93</sup> Janick, Richard N., *Schweinger Building* (DPR523 Building, Structure and Object Record), 2002; Janick, Richard N., *Wilson Building* (DPR523 Building, Structure and Object Record), 2002.



Left: Schweinger Building, south side of Ocean Avenue between Lincoln and Dolores. Right: Philip Wilson Building, northwest corner of Ocean Ave. and Dolores St. (Source: PAST Consultants)

Constructed in 1903, the Carmel Development Company building is considered to be the first modern commercial building in Carmel, primarily because of its expansive use of plate glass and cast stone wall cladding. Constructed by local builder T.A. Work, the three storefronts with recessed entries originally housed, from west to east, the Carmel Development Company offices (the Carmel Drug Store after 1910), the T.A. Work Hardware Store, and the Poebel Grocery.<sup>94</sup>



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

The building utilized hollow-core, cast stone building blocks, made on-site with a portable concrete-block fabrication machine similar to the Wizard Face Down Concrete Block Machine sold at distributors like Sears and Roebuck. The concrete blocks were considered fireproof, a strong selling point for a town constructed within a pine forest.<sup>95</sup>

<sup>94</sup> Seavey, Kent L., *Carmel Development Company Building* (DPR523 Building, Structure and Object Record), 2002; Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 72.

<sup>95</sup> Seavey, Kent L., *Carmel: A History in Architecture*, 43-44.

Carmel’s primary hotel during this time period was the Pine Inn, relocated in 1903 from Ocean and Broadway (now, Junipero), with a one-story, hipped roof entrance, sunroom and dining room added by architect Thomas Morgan. The building was again remodeled in 1928 in the Spanish Eclectic style by San Francisco architects Blaine and Olson; Jon Konigshofer added the Modern-style storefronts and rooftop garden in the 1940s.<sup>96</sup>



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

### **Civic and Institutional Properties**

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

The Forest Hill School (1921 – converted to a private residence in 1997) began as an outdoor tent camp in 1920 and was constructed as a permanent schoolhouse in 1921 at the southwest corner of Mission Street and 1<sup>st</sup> Avenue. The schoolhouse was built in a Vernacular style, with Arts & Crafts details that embraced the ideal that championed nature and the outdoors as a primary teaching motivation for children.<sup>97</sup>

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<sup>96</sup> Janick, Richard N., *Pine Inn* (DPR523 Building, Structure and Object Record), 2003.

<sup>97</sup> Seavey, Kent L., *Forest Hill School* (DPR523 Building, Structure and Object Record), 2002.

## Cultural and Religious Properties

Several churches were constructed during the Seacoast of Bohemia thematic time period. The first Methodist Church was built on the northwest corner of 7<sup>th</sup> Avenue and Lincoln Street in 1905; it was replaced in 1940 with a design by Carmel architect Robert Stanton, and renamed the Church of the Wayfarer.<sup>98</sup>

In 1913, San Francisco architect Albert Cauldwell completed the hybrid Shingle- and Arts & Crafts-styled, All Saints Episcopal Church on the east side of Monte Verde Street between Ocean Avenue and 7<sup>th</sup> Avenue. M.J. Murphy added the vestibule and bell tower shown below in 1928 (subsequently removed in 1953). Carmel-by-the-Sea purchased the building in 1946 as Carmel's City Hall and modified the building in 1953.<sup>99</sup>



Left: Circa-1930 image of All Saints Episcopal Church after the M.J. Murphy additions (Source: Kent L. Seavey Archives). Right: 2022 image of City Hall by Alissandra Dramov (Source: *Carmel-by-the-Sea: Past and Present*).

Carmel's longstanding tradition as a place for the theater arts began in 1910 when Los Angeles actor Herbert Heron, following a visit to George Sterling's house in 1908, purchased a home site on Guadalupe Street and Mountain View Avenue. He lobbied James F. Devendorf for the creation of an outdoor theater. Excited about the prospect, Devendorf leased an entire block in the Eighty Acres tract, bordered by 7<sup>th</sup> Ave. to the north, Mountain View Ave. to the south; Guadalupe Street to the east and Santa Rita Street to the west. An outdoor theater was constructed and the Forest Theater Society was formed by interested Carmelites in 1910. The first play, *David*, written by Constance L. Skinner, was performed on July 9, 1910.<sup>100</sup>

<sup>98</sup> Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 22.

<sup>99</sup> Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 22; Seavey, Kent L., *Carmel City Hall* (DPR523 Building, Structure and Object Record), 2003.

<sup>100</sup> Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 122-125.

## Architects and Builders

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

The two most prominent builders during this period were M.J. Murphy (see previous discussion) and Earl Percy Parkes (1884-1955). A native of Ohio, Parkes worked for the Rock Island Railroad Company until relocating to Los Angeles to study law in 1911. He left school and became a contractor in the Los Angeles area before moving to Carmel in 1919. While extant residences from this time period are rare, an example of his Arts & Crafts style design is the Elizabeth H. Sullivan House (1927) listed on the Carmel Inventory of Historic Resources. He designed numerous buildings in various period revival styles as one of Carmel's most active builders in the 1920s – 1940s.<sup>101</sup>

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<sup>101</sup> Seavey, Kent L., *Elizabeth H. Sullivan House*, (DPR523 Building, Structure and Object Record), 2002.

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

### Carmel Vernacular Style (1902-1921)



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>



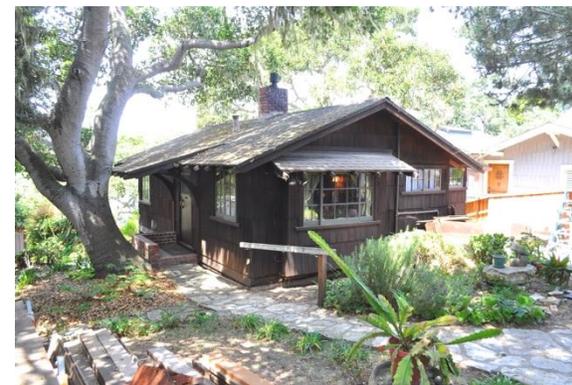
Jennie Coleman House, Palou 3 NW of 4<sup>th</sup>



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.

#### 4.5 VILLAGE IN A FOREST (1922-1945)



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

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

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

## Mature Development of the Downtown Commercial Core

In 1920, Los Angeles attorney Edward Kuster arrived in Carmel. At the age of 41, Kuster had achieved financial success as a lawyer and local success in the arts, including small parts played at the Los Angeles Majestic Theater, a cellist in the Los Angeles Symphony and a dancer at the Ruth St. Denis Company. Kuster chose to retire in Carmel because of its embrace of the arts, noting “the little village was simply boiling over with theatre-mindedness.” In 1922, Kuster purchased lots on the southeast corner of Monte Verde Street and Ocean Avenue and hired Carmel designer and builder Lee Gotfried to design the Golden Bough Theater. Set back from the street and behind a courtyard, the theater influenced the development of a group of buildings in the Tudor Revival and Storybook styles. These stucco-clad buildings include the Carmel Weaver’s Studio (1922), the Seven Arts Shop (1923) and Sade’s (1925).<sup>102</sup> Together, this group of buildings form the landmark Court of the Golden Bough and were the impetus for the transformation of Carmel’s architectural aesthetic – both commercial and residential – into the stucco-clad Period Revival styles that characterize much of the city’s historic architecture today. While the Golden Bough Theater was destroyed by fire in 1935 (and relocated to Monte Verde Street 4 NW of 9<sup>th</sup> Avenue), the other courtyard buildings are extant.<sup>103</sup>



Circa-1925 image of the Carmel Weaver’s Studio at the entrance to the Court of the Golden Bough (Source: Pat Hathaway Collection, Monterey County Historical Society).

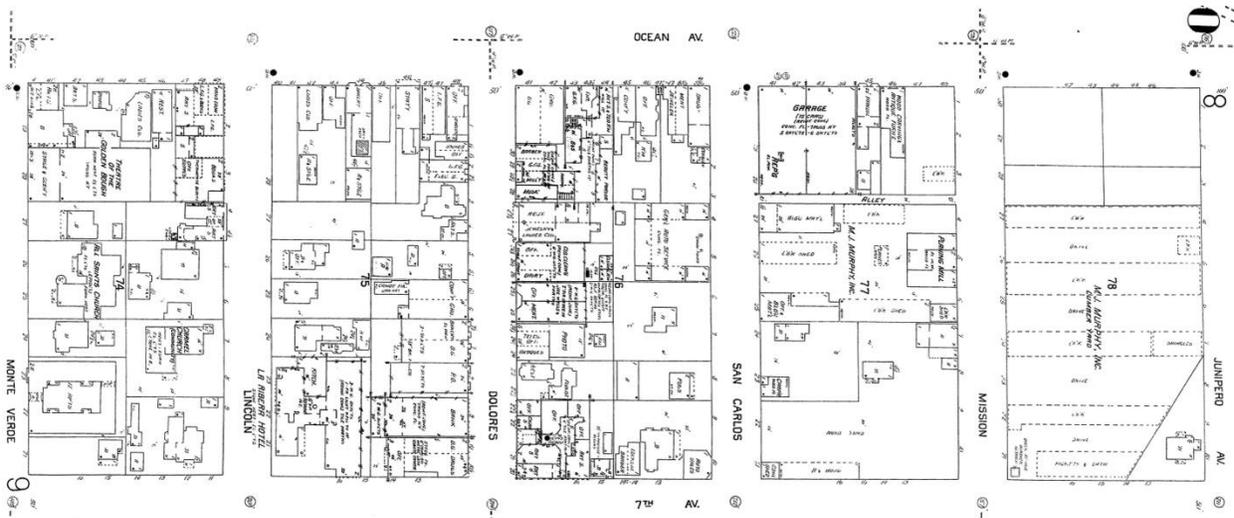
Writing in the *Carmel Pine Cone* in April 1924, author Daisy Bostick noted “In Carmel-by-the-Sea there is a group of little shops that might well be transferred to an artist’s canvas and labeled ‘A Bit of Old Europe.’” Carmel’s champion of the arts and advocate for a “Village in a Forest,” Perry Newberry,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

<sup>102</sup> Sade’s was relocated to Ocean Avenue, 3 SE of Monte Verde Street.

<sup>103</sup> Seavey, Kent L., *Sade’s; Carmel Weaver’s Studio, Seven Arts Shop* (DPR523 Building, Structure and Object Records), 2002; Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 1992, 135.

Newberry continued, “They met with public approval apparently for it was not long after this until there were other little shops built in the same style. So, instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster’s dream – made into reality – has changed our main street into an Ocean Avenue of beauty and artistry.” The Court of the Golden Bough entirely changed the commercial visage of Carmel-by-Sea and initiated a period of individuality and creativity in both commercial and residential design that persists to the present.<sup>104</sup>

Carmel’s unique and picturesque location led to continued commercial and associated residential growth. The population grew from 638 permanent residents in 1920 to 2,248 by 1930, and 2,806 by 1940.<sup>105</sup> Combined with favorable press coverage of the city’s picturesque seaside location and salubrious climate, tourists began arriving in greater numbers as well. As a result, the Ocean Avenue commercial core grew considerably during this time, as the 1930 Sanborn map (shown below) indicates.



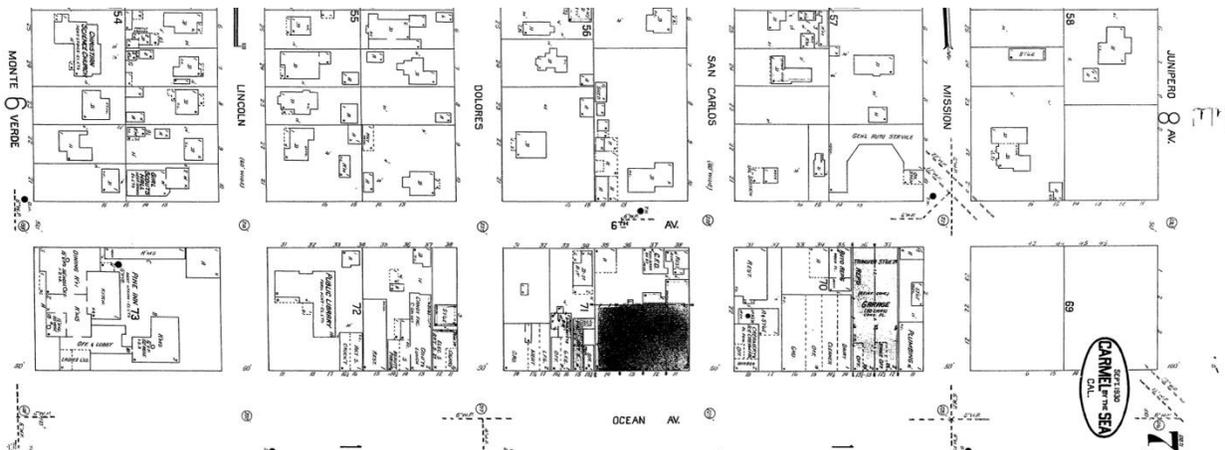
1930 Sanborn map showing the south side of Ocean Avenue between Monte Verde and Mission streets. The commercial area expands to include the cross streets south to 7<sup>th</sup> Avenue. The Court of the Golden Bough is at the extreme left (Source: City of Carmel-by-the-Sea).

Comparison to the 1910 Sanborn map shown previously indicates substantial commercial growth, with the south side of Ocean Avenue and the cross streets between Ocean and 7<sup>th</sup> Avenues nearly fully developed. The completed Court of the Golden Bough is shown at Monte Verde Street and Ocean Avenue. Numerous commercial shops and restaurants line Ocean Avenue and the cross streets; the La Ribera Hotel (now the Cypress Inn) is completed at the northeast corner of Lincoln Street and 7<sup>th</sup> Avenue; and the east side of Dolores Street between Ocean and 7<sup>th</sup> avenues is built out with historic buildings that remain extant. M.J. Murphy’s lumber yard occupies over half of the block bound by Junipero Street, Mission Street and 7<sup>th</sup> Avenue.

<sup>104</sup> Seavey, Kent L., *Studio, Seven Arts Shop* (DPR523 Building, Structure and Object Record), 2002.

<sup>105</sup> Population figures taken from *Carmel Pine Cone*, Vol. 108, No. 22, 6/3/2022.

On the north side of Ocean Avenue, including the cross streets north to 6<sup>th</sup> Avenue, the 1930 Sanborn map also indicates extensive development. Commercial businesses and shops appear on Ocean and 6<sup>th</sup> Avenues; the Pine Inn indicates expansion of its facility; and the Harrison Memorial Library appears completed.



1930 Sanborn map showing the north side of Ocean Avenue between Monte Verde and Mission streets. The Harrison Memorial Library appears at the northeast corner of Ocean Ave. and Lincoln St. (Source: City of Carmel-by-the-Sea).

Commercial buildings were constructed in Period Revival styles, notably the Spanish Eclectic, Tudor Revival and Storybook styles. While these styles vary in their character defining features and architectural detailing, the buildings are all clad in stucco, are one or two stories tall and form a continuous street façade with the same setbacks. This creates a streetscape of uniform and decorative appearance. Typically, shops or other commercial enterprises were located on the first floor, with offices or apartments above.

The courtyard is another characteristic of the commercial district that flourished during this time period. Inspired by Kuster’s Court of the Golden Bough, buildings face the street generally with the same setback but feature entrances that lead to rear courtyards with open space, shops and gardens. Examples of numerous courtyards that remain include the Court of the Golden Bough (1922-1925), the El Paseo courtyard on the northeast corner of Dolores Street and 7<sup>th</sup> Avenue (1927-1929), and the La Rambla courtyard on Lincoln St. 2 SW of Ocean Avenue (1929), all three of which are historic properties listed on the Carmel HRI. The courtyards frequently contained staircases with wrought iron and decorative tile, and decorative tile floors.<sup>106</sup>

A substantial number of buildings created during this thematic time period remain extant in the downtown area and formed the impetus for the city’s Downtown Conservation District. Examples appear on the next page.

<sup>106</sup> Perry Newberry wrote an article describing the El Paseo Building in *Architect & Engineer*, October 1928.

### Historic Buildings within the Downtown Conservation District

A selection of commercial buildings in the Downtown Conservation District appears below and on the next page. Refer to the architectural development section that follows for descriptions of the various styles.



Left: Court of the Golden Bough (1924). Right: The Reardon Building or Carmel Dairy (1932). Both photographs: PAST Consultants, LLC, 2024.



Left: The Tuck Box (originally "Sally's" - 1926). Right: The Normandy Inn (1936). Both photographs: PAST Consultants, LLC, 2024.



Left: Las Tiendas Building, which leads to a rear courtyard (1930). Right: The Kocher Building (1927). Both photographs: PAST Consultants, LLC, 2024.

The most intact collection of historic commercial buildings on a single block includes the east side of Dolores Street between Ocean and 7<sup>th</sup> Avenues. All original buildings remain, evoking an iconic, circa-1930s image of historic Carmel.



East side of Dolores Street, between Ocean and 7<sup>th</sup>, circa-1931. From left to right: Isabel Leidig Building (1925); W.C. Farley Building (1927); Vining's Meat Market (Percy Parkes Building - 1926); De Yoe Building (1924); Tuck Box (1926); and a portion of the El Paseo Building (1928). *Source: Pat Hathaway Collection, Monterey County Historical Society.*

## City Planning Efforts of the 1920s

Carmel’s first form of government consisted of a Board of Trustees, which held legislative and executive powers. The Carmel Board consisted of five members, with two holding two-year terms and three holding four-year terms. The Board was responsible for electing a President, who served two terms. While the Carmel Board was elected publicly, the President was not publicly elected. This form of government remained in place until 1978, when the mayor became a position elected by the public, which officially occurred in 1980.

The efforts of activist, actor and writer Perry Newberry dominated early city politics. After achieving success in Chicago real estate in the 1880s, Newberry moved to San Francisco with his poet wife, Bertha, where he joined the art staff of the *San Francisco Examiner*. The couple moved to Carmel in 1910 and quickly became immersed in the city’s artistic culture. He was active in the Forest Theater, serving as the theater group’s president in 1913. He also was co-publisher of the *Carmel Pine Cone* in the 1920s, using the paper to advocate his anti-progress stance.<sup>107</sup>

In 1922, Perry Newberry was elected President to the Board of Supervisors and helped establish the City’s first planning commission. His leadership was instrumental in advocating and passing Ordinance 96 on June 5, 1929, declaring Carmel to be primarily a residential city:

THE CITY OF CARMEL-BY-THE-SEA is hereby determined to be primarily, essentially and predominantly a residential city, wherein business and commerce have in the past, are now, and are proposed to be in the future subordinated to its residential character; and that said determination is made having in mind the history and the development of said city, its growth and the causes thereof: and also its geographical and topographical aspects, together with its near proximity to the cities of Pacific Grove and Monterey and the businesses, industries, trades, callings and professions in existence and permissible therein.<sup>108</sup>

Ordinance 96 created two zones, designated residential and commercial. A distinct and limited commercial zone was established along Ocean Avenue (including 6<sup>th</sup> and 7<sup>th</sup> Avenues), between Junipero and Monte Verde streets. The remaining land was zoned residential. This two-zone system remains today.<sup>109</sup>

## The Depression and War Years

In 1931, the Carmel Business Association was created to alleviate the effects of the Great Depression. In 1933, it created the “Carmel Dollar,” designed by artists Jo Mora and Catherine Seideneck, to be used by Carmel merchants in an effort support the local economy. One thousand

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<sup>107</sup> Seavey, Kent L., *Perry Newberry Cottage* (DPR523 Building, Structure and Object Record), 2002.

<sup>108</sup> The text of Ordinance 96 is framed and hung in the City Council chambers. A note states: “Adopted by Ordinance 96 passed on the 5<sup>th</sup> day of June 1929.”

<sup>109</sup> See Carmel Municipal Code 17.04.030 Residential Districts Established. This section states: “The primary goal of these districts is to preserve and protect the predominantly residential character of the City.”

“Carmel Dollars” were printed and used to pay the unemployed to work on public works projects. Carmel merchants also agreed to accept the dollars at face value to pay for goods and services. The procedure would allow a citizen to affix a 3-cent Unemployment Relief Stamp to one of the spaces printed on the dollar’s back, which would be cancelled as “used” for each local transfer. When 36 stamps were gathered on the back of the note, the Carmel Dollar could be redeemed for one U.S. dollar in cash. While the approach was abandoned several years later it did serve its intended purpose of supporting the local community.<sup>110</sup>

World War II brought an enormous influx of personnel to Fort Ord, a location that trained thousands of personnel for deployment to the Pacific. While the nexus of this transient population growth impacted the better-located cities of Monterey and Pacific Growth, Carmel witnessed daily visitation to its downtown by soldiers on their leisure time. The Manzanita Club on Dolores Street near 8<sup>th</sup> Avenue became the USO Club. 418 Carmelites signed up for active duty.<sup>111</sup>

### **The Carmel Dynamic Emerges**

The Carmel Dynamic refers to the conflict created by Carmelites’ desire to maintain the city’s artistic village atmosphere versus the demands of commercial growth. The prosperous 1920s led to significant increases in tourism, as the city added several major hotels and cottage courts. The 1905 studio and home of artist Christian Jorgensen, located on the southwest corner of Camino Real Street and 8<sup>th</sup> Avenue was purchased and expanded by Agnes “Alice” Signor, and operated as the La Playa Hotel in 1921. The La Ribera Hotel, located at the northeast corner of Lincoln Street and 7<sup>th</sup> Avenue was completed in 1929. Carmel architect Robert Stanton designed the Normandy Inn after constructing his Tudor Revival office on the west side of Monte Verde Street near Ocean Avenue in 1925. The remaining buildings of the Normandy Inn would be designed in the 1930s after Stanton earned his architecture license in 1934 and work with Los Angeles architects.<sup>112</sup>

Access to the city improved dramatically, with the completion of a road linking Monterey to Carmel via the Carmel Woods tract in 1930. California State Highway One was completed in 1937. The improvement in roads now provided easy access to Carmel from the State’s major metropolitan areas, including the San Francisco Bay Area and Los Angeles.<sup>113</sup>

Even before these roadway links, Carmelites had resisted commercial development. Before election to the Board of Supervisors, activist Perry Newberry spearheaded the anti-growth movement. One of the earliest conflicts between the village and progress was the proposed paving of Ocean Avenue in 1921. During heated discussions at City Hall, Perry Newberry was vehemently against it, declaring that the proposal would lead to “hurdy gurdys and peanut stands on our

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<sup>110</sup> Temple, Sydney, *Carmel-by-the-Sea: From Aborigines to Coastal Commission*, 1987, 168. An image of the Carmel Dollar is shown on page 169 of this book.

<sup>111</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 8.

<sup>112</sup> Seavey, Kent L., *La Playa Hotel* (DPR523 Building, Structure and Object Record), 2002; Seavey, Kent L., *Normandy Inn* (DPR523 Building, Structure and Object Record), 2002.

<sup>113</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea:1916-2016*, 8.

beautiful beach.” Activists lost the battle and Ocean Avenue was paved in 1921. However, Newberry’s passion got him elected as Board President in 1922.<sup>114</sup>

Activists would win the next battle over the future of Carmel beach which ensued in 1922, when a large resort hotel was planned at the foot of Ocean Avenue. Newberry and a group of 40 residents met at the house of artist Mary DeNeale Morgan to oppose the development. The “Committee of 40” soon appealed to Franklin Devendorf, who agreed to sell the property to the city for \$15,000. The purchase would include Block 69, added to the purchase at no charge, which is now Devendorf Park. Writing in the *Carmel Pine Cone*, Newberry celebrated the victory, declaring the decision “... says, more forcibly than any words that Carmel’s first thought is not for the humbug of ‘progress’ but for the beauty, dignity, and reticence that mean character... that the placid homey life rather than ‘good business’ are the town ideals”.<sup>115</sup> As discussed previously, Newberry spearheaded the passing of Ordinance 96 declaring Carmel to be primarily a residential city.

After Newberry became co-publisher of the *Carmel Pine Cone* in 1927, he used the paper to promote his anti-growth views. The next controversy occurred in 1929 when pro-business interests supported the City Council’s proposal to widen both Carmelo and San Antonio Streets to accommodate an extension of State Highway One from Monterey, through Pebble Beach and into Carmel. The activist espoused his displeasure at the idea and campaigned against it heavily, declaring, “A shortcut from the Seventeen-Mile Drive to the San Simeon Highway is certainly not desirable in Carmel – anywhere.” Newberry and the activists seeking to maintain Carmel’s village atmosphere were successful in preventing the project. His efforts got him elected as President of the Board of Supervisors for a second term in 1929.<sup>116</sup>

While Newberry was too infirm to run for the Board in 1938, an anti-growth contingent was elected, including playwright Bert Heron, who previously developed the Forest Theater. Responding to the considerable growth of automobile traffic, the Board proposed an ordinance to remove parking in the median of Ocean Avenue – a proposal that was opposed by city merchants. However, the proposal was successful and the city hired noteworthy landscape architect Thomas Church to design the Carmel stone median and landscape plantings.<sup>117</sup>

The Carmel Dynamic would continue in the coming decades, with battles fought between advocates for the “Village in a Forest” and those seeking to prioritize development in the name of commerce. It is this push-and-pull that continues to characterize Carmel politics today.

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<sup>114</sup> “A Town’s History, Captured in 5,221 Newspapers,” *Carmel Pine Cone: Centennial Edition*, 2/20/2015, 8 CE.

<sup>115</sup> Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 1992, 176.

<sup>116</sup> *Ibid*, 185.

<sup>117</sup> *Ibid*, 193.

## Village in a Forest (1922 – 1945): Architectural Development

This thematic time period represents the blossoming of Carmel’s architectural development. In fundamental aspects, Carmel’s embrace of residential and commercial architecture in the “Mediterranean Mode” mirrored the national embrace of the romantic revival movements, with major cities constructing suburban neighborhoods in the Tudor, Spanish Eclectic and Storybook styles. In the 1920s, California embraced these architectural styles, particularly the Spanish Eclectic, a design idiom that was considered both historical and progressive by architectural critics. However, Carmel has always been known for its architectural creativity, if not eccentricity, as many “one-off buildings” exist. In the 1920s, the work of Hugh Comstock in the Storybook style would be one such example. While the following discussion does not describe every building and the myriad of variants for a given style, it focuses on the primary architectural developments.

### Residential Properties

Residential properties were constructed primarily in Tudor Revival, Storybook and Spanish Eclectic styles, as Carmel – like many California locations – rejected the dour Arts & Crafts aesthetic in favor of the romantic “Old World” styles of Europe. These styles also reflected the exuberance and economic prosperity of the 1920s.<sup>118</sup>

In 1905, Eugenia Mayberry, one of earliest female architects in Carmel, designed what is considered Carmel’s first Tudor Revival house for the McGowan sisters, featured in *House Beautiful Magazine*.<sup>119</sup>



Early image of “Locksley Hall,” designed for the writer Grace McGowan Cooke and her sister Alice McGowan, extant on the northwest corner of San Antonio Street and 13<sup>th</sup> Avenue (Source: *Carmel: A History in Architecture*).

<sup>118</sup> Architectural historians have used several terms to describe the Spanish influence on American architecture, including Spanish Revival, Mediterranean Revival, Spanish Colonial Revival and Spanish Eclectic. Spanish Eclectic style will be used in this document.

<sup>119</sup> Seavey, Kent L., *Carmel: A History in Architecture*, 58-59.

By 1920 and with precedents taken from English and French Medieval building traditions, the Tudor Revival style inspired Carmel architects and builders, including M.J. Murphy, who constructed his office on Monte Verde Street.



M.J. Murphy office on Monte Verde Street, 2 SE of 9<sup>th</sup> Avenue (Source: PAST Consultants, LLC, 2024)

The Tudor Revival style harkens back to the houses of the English and French countryside, rather than to the residences of English royalty. In Carmel, the style contains English and French variants, in single- and two-story homes, the English having gable roofs, the French having hip roofs. The style is characterized by complex roof massing, often with a prominent street-facing gable, steeply pitched roofs, false half timbering, gable-and shed-roofed dormers, dramatic masonry chimneys, and multi- or diamond-paned, wood-framed windows.



LaFrenz Garage/Studio on El Camino Real Street, 5 SW of 10<sup>th</sup> Avenue (Source: PAST Consultants, LLC, 2024.)

In 1925, real estate investor Paul Flanders hired San Francisco architect Henry Higby Gutterson to design his Tudor Revival manor house, “Outlands,” on a prominent knoll in the recently purchased, 233-acre Hatton tract. Its steeply pitched and cross-gabled roof featured a rhythm of dormers containing multi-paned windows. Rather than the wood-framed walls clad in stucco that characterized the style, Gutterson utilized a Carmel innovation – Thermotite – fireproof concrete block made in molds created by the Carmel Thermotite Company.<sup>120</sup>



Left: circa-1920s image of the Paul Flanders Mansion (Source: Pat Hathaway Collection, Monterey County Historical Society). Right an advertisement for the Carmel Thermotite Company (Kent L. Seavey Archives).

### *Hugh Comstock Introduces the Storybook Style*

In 1924, another prolific and influential designer/builder would reshape the Carmel built environment by constructing his first home in the Storybook style. Born in Evanston, Illinois in 1893, Hugh Comstock (1893-1950) moved to Santa Rosa in 1907, at the age of 14. He shared a talent for drawing with his sister, Catherine Seideneck, an artist who was married to the Carmel artist George Seideneck. On a trip to Carmel to visit his sister, he was introduced to Mayotta Browne, the maker of the popular “otsy-totsy” dolls. Within one year, the couple was married.

Mayotta asked Comstock to design “a fairy tale house in the woods” as a showroom for her creations. Comstock’s first house, “Gretel” was a whimsical design that evoked the fantasy world of children’s literature. Inspired by the English illustrator Arthur Rackham, Comstock designed Mayotta’s fantasy as her doll house. The existing gable-on-wing house was modified with an undulating roofline finished with curved wood shakes, a prominent gable end with false half-timbering, a Carmel stone (chalk-rock) chimney in an irregular uncoursed pattern with an arched top and walls consisting of hand-troweled cement plaster over coarse burlap to create an uneven, textured finish. Multi-paned wood windows contained wood casework carved with a pocket knife.

<sup>120</sup> Seavey, Kent L., *Outlands in the Eighty Acres* (National Register of Historic Places Registration Form, NRIS #89000228), 1989. Historic American Building Survey (HABS) photographs were completed by PAST Consultants, LLC in 2014 and are on file at the Carmel Planning Department.

As Mayotta ran out of room for her popular dolls, Comstock constructed “Hansel” on the adjacent lot to become the showroom. In 1925, he constructed his family home and office in the Storybook style on the northeast corner of Torres Street and 6<sup>th</sup> Avenue. His houses set the architectural tone for residential design, with builders and designers constructing homes throughout the village, as new residents wanted their own version of the Doll’s house. Between 1924 and 1929, Hugh Comstock would construct about 20 of the fairytale houses in what would become known as the Storybook style.<sup>121</sup>

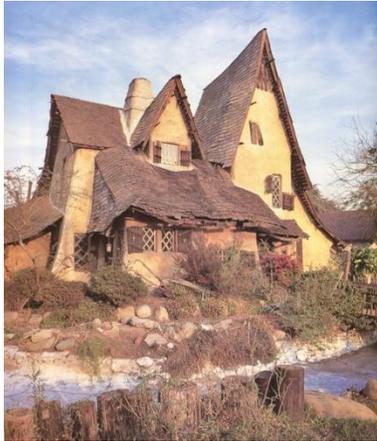


Left: Hugh Comstock’s “Hansel,” at Torres Street, 4 SE of 5th. Right: Detail of the Comstock House, at the northeast corner of Torres Street and 6<sup>th</sup> Avenue (Source: PAST Consultants, LLC, 2024).

The Storybook style originated in the Los Angeles area, emerging from the rise of Hollywood’s popularity and the burgeoning movie industry. The growth of film in the prosperous 1920s brought a legion of artists, craftspeople and set designers to the region, as the complexity of set design demanded a high level of creativity. Soon set designers were becoming architects or builders and created the Storybook style to evoke the fantasy world of the silver screen.

The earliest Storybook designs were constructed by former studio art director Harry Oliver, who constructed his first Storybook house as offices and dressing rooms for a Culver City movie studio. In 1921 he completed what today is known as the Spadena House, after it was relocated to Beverly Hills in 1934. In 1923, Oliver would also design additions to the struggling Chanticleer Restaurant in north Los Angeles remodeling it with a dining room addition that contained all of the hallmarks of the Storybook style: undulating rooflines that appeared as thatch, projecting gable ends with steeply pitched and wavy rooflines, gable ends with false half timbering, irregular stucco wall surfaces and arched multi-pane wood windows. Oliver’s remodel improved the restaurant’s success significantly and the building remains today (next page).

<sup>121</sup> Seavey, Kent L., *Hansel & Gretel* (DPR523 Building, Structure and Object Record), 2002.



Left: Harry Oliver’s relocated Spadena House (Source: Douglas Keister Photograph in *Storybook Style*, 2001). Right: Circa-1920s postcard for the Chanticleer Inn, renamed the Tam O’Shanter (Source: *Storybook Style*, 2001).<sup>122</sup>

By the middle of the 1920s, contractors began constructing suburban tracts lined with versions of the Storybook houses, such as the Hollywoodland subdivision, which featured both the Tudor and Storybook period revival styles. While the epicenter of Storybook construction was southern California, suburban tracts remain in the larger California cities.

Given their passion for the arts, Carmelites embraced the style with Hugh Comstock leading a group of local architects to conduct their own version of the Storybook house. Prolific Carmel architect Robert Stanton designed his office on Monte Verde Street southwest of Ocean Avenue in 1925. Building designer Frederick Bigland completed his handcrafted Storybook house on Mountain View Avenue in 1926.



Left: Robert Stanton Office on Monte Verde Street SW of Ocean Avenue. Right: Frederick Bigland House on Mountain View Avenue 2SE of Santa Fe Street (Source: PAST Consultants, LLC, 2024).

<sup>122</sup> Gellner, Arnold and Douglas Keister, *Storybook Style*, 2001, 22 & 24.

Like major cities throughout California, Carmel embraced the Spanish Eclectic style following the 1915 Panama California Exhibition at San Diego’s Balboa Park. New York architect Bertrand Goodhue was chosen as supervisory architect and his integrated design for the exhibition’s buildings established the Spanish Eclectic style as a modern and expressive style, and as a rejection of the formal Neoclassical style seen in American architecture of the early 1900s. The style was appropriate for California, a place of similar Mediterranean climate as Spain and a location that romanticized its Spanish and Mission roots. Following his travels to Mexico, Cuba and Panama, Goodhue developed a passion for Spanish Eclectic architecture. His designs at Balboa Park reflect his study of churches and civic buildings in these locations, as well as the Missions of California.<sup>123</sup>



1915 postcard from the Panama-California Exhibition in San Diego (Courtesy: San Diego History Center).<sup>124</sup>

The exhibition’s influence fostered a wealth of designs in the Spanish Eclectic idiom, particularly in San Diego, Los Angeles and San Francisco. Soon the style would migrate to Carmel, with a stop in Santa Barbara and Pebble Beach along the way. In 1915, when Samuel Finley Brown (SFB) Morse became manager for the Del Monte Properties Company (DMPC - the forerunner of the Pebble Beach Company), he envisioned grand plans for making Pebble Beach attractive to affluent buyers by developing the area into a world-class residential golf community. Morse envisioned a controlled development of Pebble Beach residences in a signature style that was evocative of early California – the Spanish Eclectic style.<sup>125</sup> By 1925, design controls and draft restrictions were created as part of the sale of new lots, stipulating that construction would be in the Mediterranean Revival style. DMPC Council meeting minutes from January 17, 1925 described the controls:

After some discussion of the Council, it was the consensus that the original draft, which specified that architecture must comply to the “Mediterranean type,” as found in Spain, Italy and Southern France should be modified to provide that the architecture employed should be the types found in early California, Spain, Italy, Southern France or Mexico.

<sup>123</sup> Amero, Richard W., “The Making of the Panama-California Exhibition: 1909 – 1915,” *The Journal of San Diego History*, San Diego County Historical Society Quarterly, Volume 36, No. 1, Winter 1990.

<sup>124</sup> San Diego’s Panama-California Exhibition: 1915-1916, GM220 Eno & Matteson Post Card. San Diego History Center: <https://sandiegohistory.org/collection/photographs/list220/>. Accessed August 29, 2024.

<sup>125</sup> Morse preferred the term Mediterranean Revival.

The Del Monte Properties Company hired leading architects such as Clarence Tantau, Lewis Hobart and Will H. Toepke, to prepare Spanish Eclectic house designs for new construction in the vicinity of the Pebble Beach Golf Links and the next developments around completed golf courses like the Monterey Peninsula Country Club.<sup>126</sup> A number of these architects would also design homes in Carmel in the 1920s and 1930s.

This development of the Spanish Eclectic style was occurring throughout California by the 1920s, with subdivisions constructed in the suburbs of Los Angeles and San Francisco. Following the disastrous Santa Barbara Earthquake of 1925, the city adopted similar architectural controls with many buildings designed by noteworthy architect George Washington Smith. The style also became embraced as emblematic of California by leading architectural journals, such as the *Architect and Engineer* and the *Pacific Coast Architect*. Writing for the *Architect & Engineer* in 1925, critic Irving Morrow described the romance of Spanish-inspired architecture:

A Spanish influence has pervaded the architecture of California from the beginning. The country's first building was, indeed, definitely Spanish in inspiration and derivation; yet the psychological influences of pioneering and its physical necessities imposed on the art express an individual distinction. It was Spanish architecture, but it was not the architecture of Spain. Whatever its source, it had become one with California.<sup>127</sup>

Carmel embraced the style as well, constructing numerous commercial Spanish Eclectic-style buildings in the Ocean Avenue commercial corridor (see discussion of commercial properties in next section). Numerous houses embracing the style dotted the village throughout the 1920s.



Left: Robert A. Norton House on Monte Verde Street 5 NW of 4th Avenue. Right: Pearl Dawson House on Lincoln Street 3SE of 10<sup>th</sup> Avenue (Source: PAST Consultants, LLC, 2024).

<sup>126</sup> Page and Turnbull, Inc. *Pebble Beach Historic Context Statement*, 2013, 76-77.

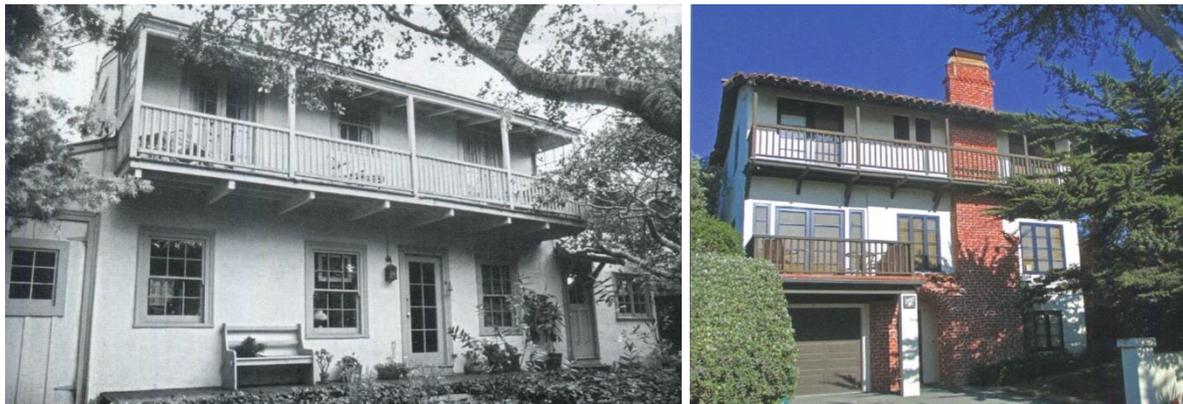
<sup>127</sup> Morrow, Irving F., "The Riviera Revisited," *Architect & Engineer*, Volume 80, No. 2, February 1925. The website usmodernist.org has published every issue of the *Architect & Engineer*, and numerous architectural and design magazines. These periodicals provide a wealth of primary historical information regarding California's architectural development.

Carmel architects and builders also embraced the Monterey Colonial style for both residential and commercial design. A Monterey-regional style derived from eastern colonial roots combined with elements from California Missions and the Spanish-era adobes, the foundation for the Monterey Colonial style is the National Register-listed Larkin House (1834) on Calle Principal in Monterey.



1959 HABS photograph of the Larkin House (Source: Robert Johnson, *Historic American Building Survey*, 1959, Library of Congress)<sup>128</sup>

The house features a two-story “Colonial Plan,” which consists of public rooms downstairs and bedrooms upstairs. A shallow pitched hip roof shelters a continuous veranda on the upper floor, supported by squared columns and a simple balustrade. Multi-paned, double-hung wood sash windows are set within the stucco wall. Variants of this style would be constructed in Monterey and the region.<sup>129</sup> Carmel architects utilized the style in both commercial and residential projects.



Left: The Kluegel House on Camino Real (Source: Kent L. Seavey Archives). Right: E.H. Cox House, on Scenic Road 2 NW of 9<sup>th</sup> Avenue (Source: *Historic Homes and Inns of Carmel-by-the-Sea*, 2016).

<sup>128</sup> Historic American Buildings Survey, Creator, Thomas Oliver Larkin, and Robert Johnson. *Larkin House, 464 Calle Principal, Monterey, Monterey County, CA*. Monterey County Monterey California, 1933. Photograph source: <https://www.loc.gov/item/ca0394/>. Accessed September 1, 2024.

<sup>129</sup> Seavey, Kent L., and Richard Janick, *Architecture of the Monterey Peninsula*, 10.

Carmel continued its tradition of small house construction by applying various stylistic ornamentation to develop the Carmel Cottage Style. Carmel has since its founding employed the term “Carmel Cottage” to a variety of residential building forms, many unique in design, employing features and decorative elements of preceding architectural types that reflect the development of home building over time. Ironically, Carmel naturalist, photographer and the village’s first postmaster, Louis Slevin, first used the term in 1905 to describe the more substantial buildings being constructed on “Professor’s Row.”<sup>130</sup>

The Carmel Cottage form, unlike its larger predecessors, tend to be characterized by single-story, front-gabled, side-gabled or gable-on-wing building forms, with exterior wood siding in a variety of applications, including horizontal-lapped, board-and-batten and even Redwood bark. Roof types are generally low-pitched, gable or hipped. Exposed rafter tails are common, as are rolled eaves in the Cotswold mold. Carmel cottages feature a prominent Carmel stone or masonry chimney. Fenestration consists of single, paired, or banked multi-pane wood windows often in varied muntin patterns. They can be single- or double-hung, paired casements or sliding in operation. Bay windows are often included, generally facing the street or a side garden. The “Dutch” doors as well as French doors, flanked by sidelights commonly comprise the entrance.

The Carmel Cottage style applies a variety of historical ornamentation to this basic model, with examples found in the English Cotswold mold, the stone cottages of Perry Newberry, and in the variety of period revival styles common to Carmel houses, particular the Spanish Eclectic and Tudor Revival styles.



Left: Ernest Bixler’s Alice Elder House on Camino Real Street 4 SE of 10<sup>th</sup> Avenue. Right: Percy Parkes’ Lollygag Cottage (Source: PAST Consultants, LLC, 2024).

<sup>130</sup> The origins of the term “Carmel Cottage” are attributed to businessman, photographer and first Carmel postmaster Louis Slevin, who introduced it in 1904 through a series of 34 postcards sold through his store. The postcards documented the construction of Carmel’s early homes, including those at Professor’s Row on El Camino Real. It should be noted that his use of the term described mostly grand, multi-story homes, rather than how the term has come to be defined (see Elena Lagorio, “There’s a Bit of Old Carmel Left in Professors’ Cottages,” *Monterey Herald Weekly Magazine*, 4/17/77). Architectural historian Cyril Harris notes that “cottage” was used to describe the grand houses in 19<sup>th</sup> Century pattern books (Harris, Cyril M., *American Architecture: An Illustrated History*, 1998, 79). Historian Henry S. Saylor describes a cottage as what is seen within Carmel: “a modest dwelling, frequently for summer use.” (Saylor, Henry H., *AIA Dictionary of Architecture*, 1963, 47).

With the creation of the Federal Housing Administration in 1934 and the resulting small house design competitions, Carmel’s leading architects such as Robert Stanton designed one of the first “modern” cottages, dubbed the “Honeymoon Cottage.” The use of applied ornamentation distinguishes the Carmel Cottage from the other post-1934 FHA standardized house that created the Minimal Traditional style.



Two images of Robert Stanton’s “Honeymoon Cottage” known as the Norman Reynolds House (1937) on the northwest corner of Dolores Street and 11<sup>th</sup> Avenue. Left: Dolores St. elevation; right: 11<sup>th</sup> Ave. elevation (*Source: PAST Consultants, LLC, 2024*).

In response to the epidemic of house foreclosures and the halt in new house construction during the Great Depression, the Federal Housing Authority (FHA) passed the National Housing Act of 1934. Primarily, the legislation provided favorable mortgage terms and competitive interest rates for struggling American homebuyers seeking to purchase new homes; and established standards for new construction that were cost effective. Contractors used the terms of the 1934 National Housing Act to construct standardized and simplified homes that were affordable to prospective homeowners and development companies. This stimulated both the economy and the construction of entire neighborhoods of new homes in the Minimal Traditional Style.

Built nationwide in great numbers before World War II up until circa 1950, in Carmel these houses are commonly wood-framed and wood-clad, with a brick or Carmel stone chimney. While the style is generally found scattered within the village, a loose concentration of homes are constructed on the north side and in the Carmel Woods tract. Houses built in this style generally reflect traditional forms but lack decorative detailing or enrichment. Roof pitches tend to be low or intermediate rather than steep, and eaves are narrow rather than overhanging. Regional architects such as Edwin Lewis Snyder, Robert Stanton and Julia Morgan experimented in the style, with several examples listed on the City’s Historic Resources Inventory.

Leading periodicals, such as the *Architectural Record* and *Life Magazine*, responded to the 1930s housing crisis by sponsoring competitions to design the affordable home. Carmel architects, as shown in the above images, designed their own versions. In 1934, Hugh Comstock designed the Unit House (pictured on the next page) using standardized materials from regional member firms that included the latest heating technology, hardwood floors, standardized doors, windows and hardware. The house contained a special seam within the walls that would allow an entire portion

(or unit) of the structure to be moved around the site. Since this building masses were standardized, additions could be easily constructed. With his Unit House, Comstock joined the ranks of Carmel architects using modern standardized building components to create the affordable home.

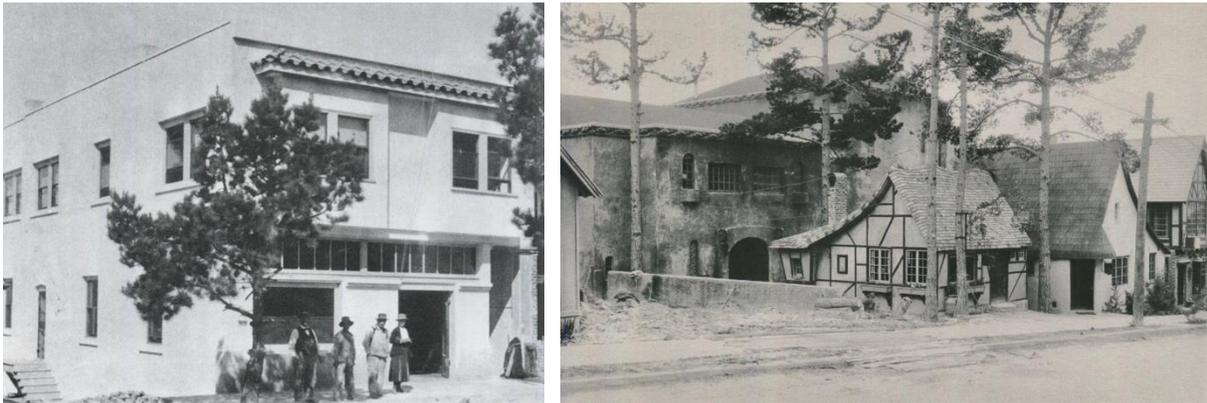


Left: Alta R. Jensen House by Edwin Lewis Snyder at Torres Street 5 NE of Eighth Avenue. Right: the Unit House by Hugh Comstock on west side of Torres Street, 9 South of Mountain View Avenue (Source: PAST Consultants, LLC, 2024).

## Commercial Properties

In the downtown, major buildings were constructed at the corners of Ocean Avenue and Mission, San Carlos, Dolores and Lincoln streets. The early homes facing Ocean Avenue and the remaining open lots were developed with buildings primarily constructed in these Period Revival styles.

One of the earliest buildings constructed downtown was the Thomas A. Oakes Building on Dolores Street, completed in 1922 (altered in 1997), built by Santa Cruz builder Thomas A. Oakes. The building, which contained the Post Office, City Hall, the Council Chambers and the Police Department into the 1930s.<sup>131</sup>



A rivalry of architectural styles. Left: Circa 1920s image of the Spanish-decorated T.A. Oakes Building on Dolores Street 4NW of 7<sup>th</sup> (Source: *Carmel: A History of Architecture*, 2007). Right: Circa-1920s image of the Tudor Revival Court of the Golden Bough (Source: *Carmel-by-the-Sea Past & Present*, 2022).

This competition of styles continued throughout the 1920s and renewed itself following the Great Depression in the 1930s. The greatest number of buildings built within the Downtown Conservation District were constructed in the Tudor Revival and Spanish Eclectic styles, with several notable additions in the Storybook style. The buildings completed during this time period provide the historic feeling of time and place that is evocative of old Europe.

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<sup>131</sup> Seavey, Kent L., *T.A. Oakes Building* (DPR523 Building, Structure and Object Record), 2002.

A 1928 image of Ocean Avenue shows the Tudor Revival stylistic influence.



Circa-1928 image of the south side of Ocean Avenue looking east, with the Tudor Revival Dr. Amelia Gates Building anchoring the corner of Monte Verde Street (*Source: Carmel-by-the-Sea Past & Present, 2022*).

A view of Dolores Street following completion of the block attests to the influence of the Spanish Revival style.



Circa-1930s image looking north from 7<sup>th</sup> Avenue at the La Giralda Building (1927 – left) and the El Paseo Building (1928 – right) anchoring the corners. This block contains the greatest concentration of extant commercial buildings. The west side of the street also contains the 1930 Monterey County Trust and Savings Bank (now the China Arts Center), followed by the T.A. Oakes Building, which housed City services (*Source: Carmel-by-the-Sea Past & Present, 2022*).

On the east side of Dolores Street between Ocean and 7<sup>th</sup> Avenues, M.J. Murphy contributed the Tudor Revival De Yoe Building (1922) and the Carmel Stone-clad W.C. Farley Building in 1927. Hugh Comstock designed his famous Tuck Box (1926). Also in 1926, Carmel designer/builder Earl “Percy” Parkes designed the Storybook-style Mary Dummage Shop on the west side of Dolores Street and Vining’s Meat Market (the Percy Parkes Building) on the east side.



M.J. Murphy’s De Yoe Building (1922) on Dolores Street, with the Tuck House adjacent. Right: Hugh Comstock’s famous Tuck House (1926) adjacent and to the south (*Source: PAST Consultants, LLC, 2024*).

In 1925, designer Albert B. Coats and builder Earl Percy Parkes utilized the locally made concrete block, “Thermotite,” to construct the Seven Arts Building at the southwest corner of Ocean Avenue and Lincoln Street.<sup>132</sup>



Left: Percy Parkes’s Thermotite-walled Seven Arts Building (1925), shortly after construction. Right: Current image of the Seven Arts Shop (*Source: PAST Consultants, LLC, 2024*).

Early Carmel modernism, both in exterior design and use of materials, arrived downtown with C.J. Ryland’s Art Deco Bank of Carmel. The blocky concrete-framed building originally featured an

<sup>132</sup> Seavey, Kent L., *Seven Arts Building* (DPR523 Building, Structure and Object Record), 2003.

recessed entrance containing steel windows and glass blocks. Ryland commissioned Carmel artist Paul Whitman to design bas relief carvings depicting Junipero Serra.<sup>133</sup>



Left: The Art Deco Bank of Carmel (1938), on the northeast corner of Ocean Avenue and Dolores Street (Source: *Carmel: A History of Architecture*, 2007). Right: Current image (Source: PAST Consultants, LLC, 2024).

With the increase in tourism during the prosperous 1920s, Carmel added a significant number of hotels to its building stock. One of the most iconic is the La Playa Hotel (1905 – 1945), originally the residence of artist Chris Jorgensen, featuring a stone-clad corner tower constructed by Carmel mason Benjamin Turner. In 1915, owner Agnes Signor converted it to a boarding house, and later enlarged it into a 20-room hotel by 1922. After fire destroyed most of the building, M.J. Murphy was tasked with its reconstruction. Additions by Carmel architect Jon Konigshofer expanded the hotel considerably in the 1940s.<sup>134</sup>

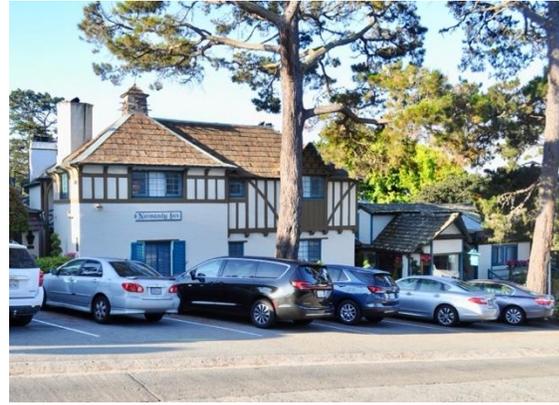


Left: M.J. Murphy's restoration of the La Playa Hotel in 1925 (Source: *Pat Hathaway Collection, Monterey County Historical Society*). Right: Current image of the La Playa Hotel (Source: PAST Consultants, LLC, 2024).

<sup>133</sup> Seavey, Kent L., *Bank of Carmel* (DPR523 Building, Structure and Object Record), 2002.

<sup>134</sup> Seavey, Kent L., *La Playa Hotel* (DPR523 Building, Structure and Object Record), 2002.

Other major hotels include the Spanish Eclectic-style La Ribera Hotel (1929 - now the Cypress Inn) by Oakland architects Blaine and Olson at the southeast corner of Lincoln Street and 7<sup>th</sup> Avenue; and the Normandy Inn, a complex of buildings on Ocean Avenue and Casanova Street with Tudor Revival- style additions by Robert Stanton in the 1930s.



Left: La Play Hotel, 7<sup>th</sup> Street elevation. Right: Normandy Inn fronting Ocean Avenue (Source: PAST Consultants, LLC, 2024).

### **Civic and Institutional Properties**

In 1936, Carmel architect Milton Latham designed and constructed the Carmel Fire Station on the south side of 6<sup>th</sup> Avenue between Mission and San Carlos streets. The building used Depression-era funds from the Works Progress Administration (WPA) to finance construction. M.J. Murphy assisted WPA building supervisor Bernard Rountree on the project.<sup>135</sup>



Left: Carmel officials and firemen proudly pose in front of the 1936 Carmel Fire Station (Source: *Carmel: A History of Architecture*, 2007). Right: Current image (Source: PAST Consultants, LLC, 2024).

<sup>135</sup> Seavey, Kent L., *Carmel Fire Station* (DPR523 Building, Structure and Object Record), 2002.

In response to the growing City population and the need for permanent classroom buildings, the Sunset School was constructed on two city blocks bounded by Mission Street & San Carlos Street and 8<sup>th</sup> & 10<sup>th</sup> Avenues. The original Tudor Revival style building (1925) was designed by Oakland architect John J. Donovan, who placed the rambling building with two projecting gable ends facing the north end of the site. In 1929, M.J. Murphy designed and constructed primary classroom additions as separate structures expressed as Carmel cottages, placing them on the southern side of the property (extant). The *Carmel Pine Cone* presented Murphy’s design on the front page of the December 27, 1929 issue, noting “At the south end of the grounds, separated from the older children, will be two primary rooms... The so called “cottage type” will be used.”<sup>136</sup>

Carmel architect C.J. Ryland added an auditorium annex in a dramatic Tudor Revival style in 1931. The City of Carmel-by-the-sea purchased the building in 1965; it was placed on the National Register in 1998. Architectural Resources Group designed extensive additions and renovations to the complex, which became the Sunset Center, Carmel’s premier location for concerts and events, including the Carmel Bach Festival.<sup>137</sup>



Left: Sunset School photographed shortly after the 1931 C.J. Ryland addition (Source: *Carmel-by-the-Sea Past & Present*, 2022). Right: Detail of the Ryland building incorporated into the Sunset Center (Source: PAST Consultants, LLC, 2024)

<sup>136</sup> Seavey, Kent L., *Sunset School Primary Classroom #18* (DPR523 Building, Structure and Object Record), 2003.

<sup>137</sup> Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 64-65.

## Cultural and Religious Properties

The Manzanita Club was the first organized men’s club in the village. Taking the name from *Las Manzanitas*, the original land grant on which Carmel is located, the Club was informally formed in 1905 and organized in 1916, occupying Honore Escolle’s horse barn at the southwest corner of Ocean Avenue and Mission Street. In 1925, the club hired Carmel architect Guy O. Koepp and builder M.J. Murphy to design a new clubhouse in the Spanish Eclectic style, containing a large clubroom, dressing rooms and a kitchen. The building was expanded in 1931 by Koepp and Murphy and became the village’s leading social center. The Manzanita Club hosted the first meeting of the American Legion in 1934. The building is now American Legion Post 512.<sup>138</sup>

In 1927, M.J. Murphy joined forces with another significant architect – Bernard Maybeck – to design the Harrison Memorial Library on Ocean Avenue. The pair were consulted after the Board of Trustees could not decide among the original nine applicants, noting “It was agreed that the Spanish-type building met with the most favor.”<sup>139</sup>



Left: American Legion Post 512, on the east side of Dolores Street 2 SE of 8<sup>th</sup> Avenue. Right: (Harrison Memorial Library at the northeast corner of Ocean Avenue and Lincoln Street (*Source: PAST Consultants, LLC, 2024*).

<sup>138</sup> Seavey, Kent L., *American Legion Post 512* (DPR523 Building, Structure and Object Record), 2002. A history of the Manzanita Club and its earlier members is provided in this document.

<sup>139</sup> Seavey, Kent L., *Harrison Memorial Library* (DPR523 Building, Structure and Object Record), 2002, notes that in 1926 the Board of Trustees evaluated designs by the following applicants: Hugh Comstock, M.J. Murphy, Percy Parkes, Robert Stanton, Clay Otto, Calvin Bates, W.A. Becket, W. Hastings and A. Natovic. After rejecting all designs, the Board concluded that “it was agreed that the Spanish-type building met with the most favor.” Maybeck provided the schematic design; and Murphy executed the plans and specifications.

### *Ongoing Restoration of the Carmel Mission*

Restoration of the Carmel Mission continued in earnest. On October 21, 1921, a cornerstone commemorating the year was laid in the exterior wall by Manuel Onesimo, a Native American descendent of Juan Onesimo who helped build the original building.



Manuel Onesimo, and his son, Alejandro, lay the ceremonial cornerstone at the Carmel Mission on October 21, 1921 (Courtesy: *Missions of Monterey*, 2012).

Work began on both the Mission building and surrounding support structures under the leadership of Father Mestres, who hired Carmel sculptor Jo Mora to design the sarcophagus for Father Junipero Serra's remains. Mora completed the work and the sculpture was unveiled on October 12, 1924. The Mora sarcophagus was placed inside the adobe building southeast of the mission. The restored structure was renamed the Mora Chapel.<sup>140</sup>



Left: Jo Mora standing before his completed Serra sarcophagus (Courtesy: *Pat Hathaway Collection, Monterey County Historical Society*). Right, the Mora Chapel in the foreground was completed in 1924. Note the progress on the new structural framing of the Mission roof (Courtesy: *Missions of Monterey*, 2012).

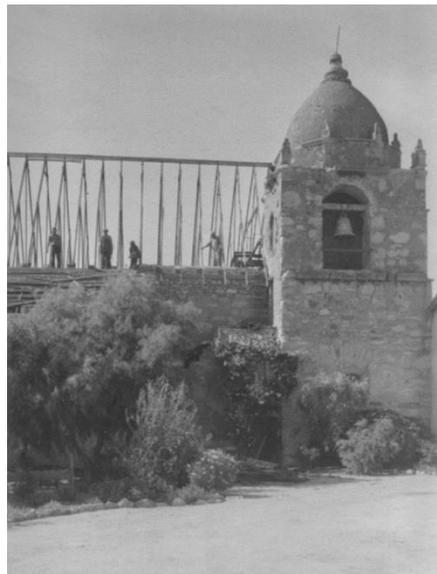
<sup>140</sup> Bellezza, Robert A., *Missions of Monterey*, 2012, 24-27.



In 1931, San Francisco cabinetmaker Harry Downie (1903-1980) was recruited by Monsignor Philip Scherer, pastor of the Catholic Church of Monterey, to restore statues in the Carmel Mission. The work would become a lifetime passion for Downie, who worked on the restoration of the Mission and surrounding adobe buildings for the remainder of his life. Over the decades he acquired the skills and techniques of the original mission builders to complete an accurate restoration of the Mission and surrounding buildings, including the manufacture of adobe bricks on-site. Downie trained in old world building techniques and became skilled with the hand tools used to prepare timber. He understood the importance of authenticity in restoration, stating “In restoration you start with what you find and continue the same way... You have to do it the way it was done, putting in all the crooked walls and inaccuracies.”<sup>141</sup>

*Harry Downie with an adze.*<sup>142</sup>

The United States government became involved in the Mission’s restoration in 1936, when the Civilian Conservation Corps (CCC) was tasked to reframe the roof to correct it to its original pitch and to provide the structural support for the installation of clay barrel tiles made on-site. Led by indefatigable Harry Downie, restoration would continue into the coming decades.<sup>143</sup>



1936 image of the CCC crew installing the structural framing for the Mission’s roof (*Courtesy: Missions of Monterey, 2012*).

<sup>141</sup> Quote taken from Temple, Sydney, *The Carmel Mission*, 1980, 133.

<sup>142</sup> Bellezza, Robert A., *Missions of Monterey*, 2012, 26.

<sup>143</sup> Bellezza, Robert A., *Missions of Monterey*, 2012, 25;

In 1940, architect Robert Stanton designed the Methodist Church of the Wayfarer, on the northwest corner of Lincoln Street and 7<sup>th</sup> Avenue, replacing the 1905 Methodist Spanish Eclectic-style church designed by M.J. Murphy. The design included a prominent street-facing gable end with corner tower and supported by dramatic buttresses.



Robert Stanton’s Church of the Wayfarer, on the southwest corner of Lincoln St. and 7<sup>th</sup> Ave. (Source: PAST Consultants, LLC, 2024)

### **Parks and Open Space**

Devendorf Park was added during this time period. The one-square block park at the northwest corner of Ocean Ave. and Junipero St. (Block 69) became a free addition to 1922 Devendorf holdings sold to the City that included the dunes parcel at the foot of Ocean Avenue. In 1922 upon learning that a hotel would be constructed on the Carmel Beach sand dunes, a group of Carmelites, led by playwright Perry Newberry, organized the Committee of 40 to protect the open space. The group renamed themselves the “Save the Dunes Committee” and persuaded James F. Devendorf to offer the land, along with the open space on Block 69, to the city. The land transfer was completed in 1922; the park was christened with the aid of councilwoman Clara Kellog in 1930 as Devendorf Park.<sup>144</sup>

<sup>144</sup> Seavey, Kent L., *Devendorf Park* (DPR523 Building, Structure and Object Record), 2002.

**Architects and Builders**

Carmel property owners, developers and city officials attracted numerous architects from the San Francisco Bay Area and Los Angeles during this period of substantial growth. Local Carmel designers/builders M.J. Murphy and Hugh Comstock constructed homes and commercial buildings, such as the De Yoe Building, the Murphy Office, and Hugh Comstock’s famous Storybook cottages and Tuck House. Builder Lee Gottfried constructed the buildings at the Court of the Golden Bough; and Earl Percy Parkes constructed the Marry Dummage Shop and Vining’s Meat Market (now the Percy Parkes Building). Women contributed significant additions to the village, including Dr. Amelia Gates (Amelia Gates Building). The following table lists architects and builders for some of the major downtown buildings added during this time period. All buildings are within the Downtown Conservation District.<sup>145</sup>

| <b>Building</b>                 | <b>Date</b> | <b>Architect/Builder</b>         |
|---------------------------------|-------------|----------------------------------|
| Court of the Golden Bough       | 1925-1927   | Edward Kuster/Lee Gottfried      |
| Seven Arts Building             | 1925        | Albert Coates/Percy Parkes       |
| De Yoe Building                 | 1925        | M.J. Murphy Designer & Builder   |
| Tuck Box                        | 1926        | Hugh Comstock Designer & Builder |
| Kocher Building                 | 1927        | Blaine and Olson, Designer       |
| El Paseo Building               | 1927        | Blaine and Olson/C.H. Lawrence   |
| Amelia Gates Building           | 1928        | Dr. Amelia Gates/Fred McCrary    |
| Harrison Memorial Library       | 1927        | Bernard Maybeck/M.J. Murphy      |
| Mary Dummage Shop               | 1928        | Percy Parkes Designer & Builder  |
| La Ribera Hotel                 | 1929        | Blaine and Olson/Meese & Briggs  |
| Draper Leidig Building          | 1929        | Blaine and Olson/C.H. Lawrence   |
| Las Tiendas Building            | 1930        | C.J. Ryland/M.J. Murphy          |
| Reardon Building (Carmel Dairy) | 1932        | Guy Koepp/A.C. Stoney            |
| Doud Building                   | 1932        | M.J. Murphy Designer & Builder   |
| Goold Building                  | 1935        | Guy Koepp/M.J. Murphy            |

<sup>145</sup> The Appendices contain biographies of Carmel architects and builders. Consult the DPR523 forms of the Carmel Inventory for building histories and additional architect biographies.

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

### Spanish Eclectic Style (1922-1986)



Rearidon 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>



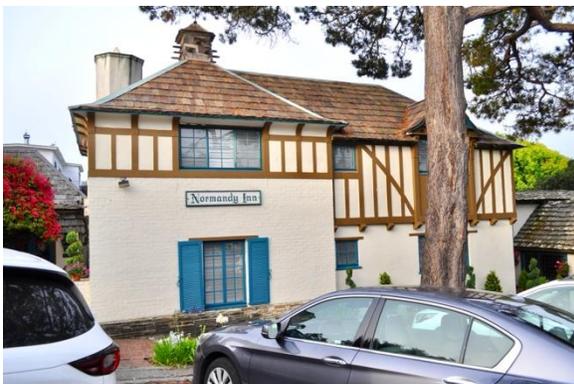
Seven Arts Shop, Ocean Ave. between Lincoln and Monte Verde streets



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

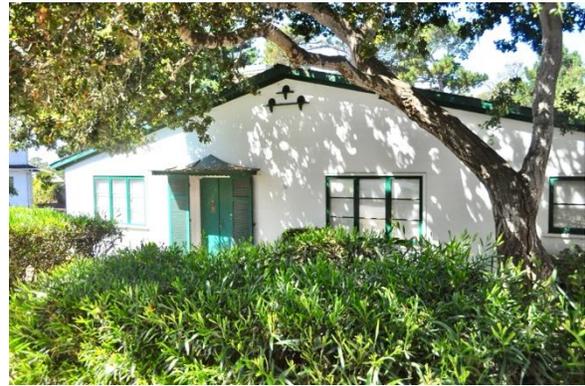
### **Representative Buildings**

- 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.

#### 4.6 POSTWAR DEVELOPMENT (1946-1965)



Shell Gas Station (1964) by the firm of Walter Burde and Will Shaw on San Carlos and 5<sup>th</sup> (Source: *Carmel: A History in Architecture*).

The Postwar Development thematic time period describes the considerable population expansion and tourist visitation to the village. The resulting commercial demands placed a strain on the lives of longtime Carmelites and spurred the development of city policy to combat growth, culminating with the Lawrence Livingston Plan adopted in 1957, that reaffirmed the village's residential focus. Carmel also added new buildings for public services. While most of the existing lots within the Ocean Avenue commercial core were built out, additions in postwar styles were constructed. Carmel architectural firms, including Robert Jones and Walter Burde & Will Shaw (Burde & Shaw) contributed both new buildings and trained a new crop of architects that designed additions in the village. This time period also witnessed the designs of modernist Bay Area and Los Angeles architects, hired to design new residences in the Bay Region Modern style. Postwar growth brought the Carmel Dynamic to its zenith as permanent residents campaigned to prevent major commercial development. The primary events that shaped Carmel's development during this time period are:

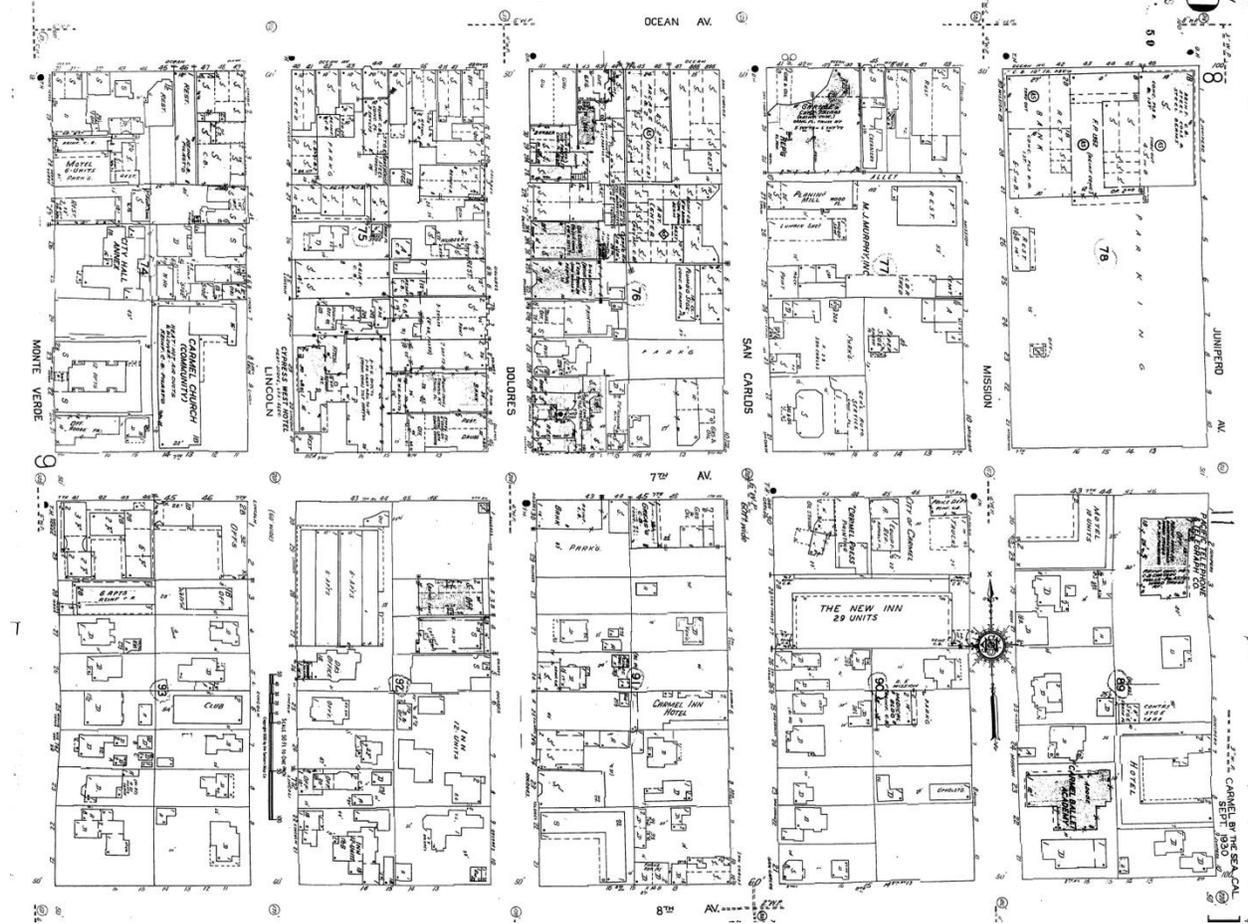
- The significant increase of commercial construction catering to tourists.
- The reestablishment of the Planning Commission in 1949 and the 1957 Livingston Plan.
- Tourism spurs with village life in the Carmel Dynamic.
- California Modernism takes hold.
- Residential construction primarily in the Postwar Modern, Bay Region Modern, Wrightian Organic and California Ranch styles.

## Commercial Construction within the Village

The significant residential and commercial growth throughout the United States following World War II also impacted Carmel. By 1955, the resident population grew to 5500 and tourists arrived in huge numbers, mostly delivered by the automobile. The *Carmel Pine Cone* noted:

Today, 30 years after his Art Ticket's defeat, with Carmel a decidedly commercial city, swollen to a population of an estimated 5,500 within its corporate limits, with more true millionaires than true artists strolling on and driving over its many concrete pavements, with more mansions than little brown cottages, Carmel still likes to think of itself as the unique village it once tried so hard to be.<sup>146</sup>

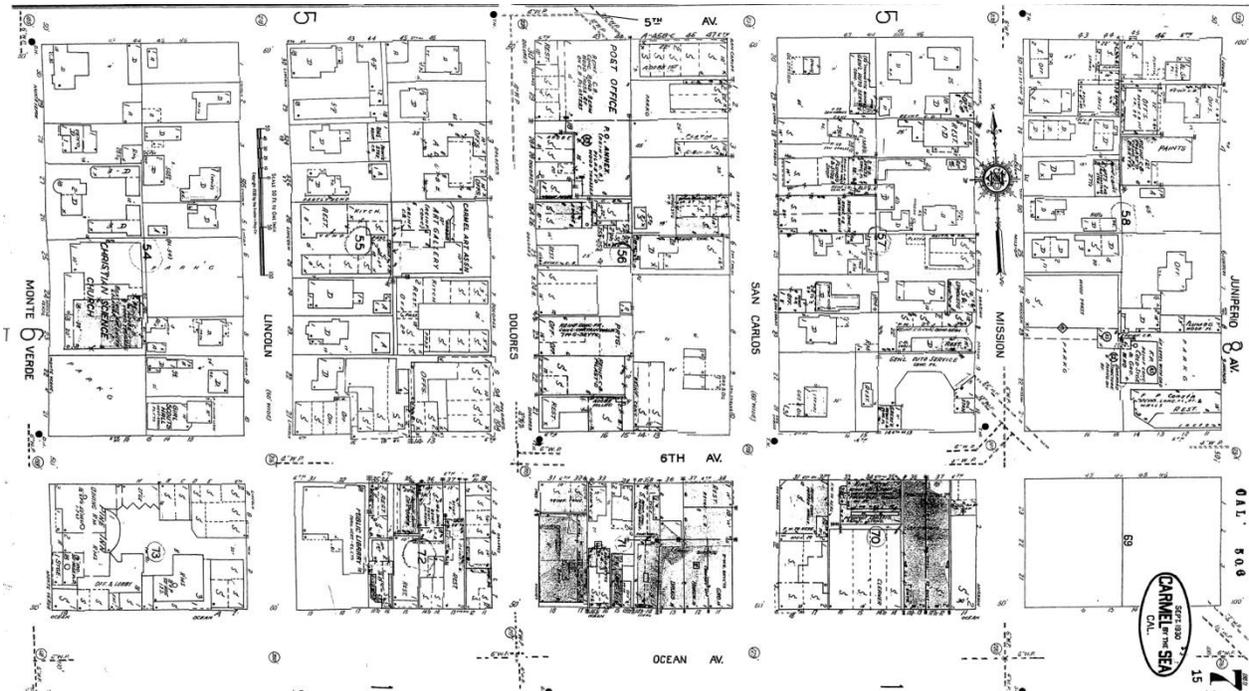
Downtown, the remaining empty lots containing residences were developed with commercial enterprises and various lots were redeveloped. Numerous shops and hotels expanded south to 8<sup>th</sup> Avenue, as seen on the 1962 Sanborn map.



1962 Sanborn map showing Ocean Avenue, south to 8<sup>th</sup> Avenue, between Monte Verde (left) and Mission streets.  
(Source: City of Carmel-by-the-Sea).

<sup>146</sup> "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 1.

The blocks north of Ocean Avenue also show this considerable increase in commercial construction.



1962 Sanborn map showing Ocean Avenue, north to 5<sup>th</sup> Avenue, between Monte Verde (left) and Mission streets.  
(Source: City of Carmel-by-the-Sea).

Examination of the Sanborn maps, coordinated with available City Directories, indicate this increase in construction required to cater to the demands of tourists. In addition to the existing Pine Inn, Cypress Inn and La Playa Hotel, examples of hotels constructed in the expanding commercial core include the Carmel Inn Hotel, San Carlos between 7<sup>th</sup> and 8<sup>th</sup> Avenues; The Stonehouse on the corner of Monte Verde Street and 8<sup>th</sup> Avenue; and the Dolores Lodge on Dolores Street 5S of 7<sup>th</sup> Avenue. Catering to the nation's fascination with the automobile, numerous motels and automobile courts proliferated in residential areas within the village. Examples include: the Carmel Cottage Court on Carpenter Street and 1<sup>st</sup> Avenue; the Colonial Terrace Inn on San Antonio Avenue 2S of 12<sup>th</sup> Avenue; and the Post-Adobe Village Inn on the northeast corner of Junipero Street and Ocean Avenue.<sup>147</sup> By 1958, over 43 hotels and motels were listed in Carmel.<sup>148</sup>

The nature of shopping changed dramatically from the 1920s to the 1950s. Local newspapers, including the *Carmel Pine Cone* noted that tourist-oriented shops, such as art galleries, jewelry stores, souvenir shops and restaurants now dominated the Ocean Avenue commercial zone, versus shops catering to locals (i.e., groceries, hardware stores, barber shops and drug stores). A 1955

<sup>147</sup> *Polk's Monterey, Pacific Grove, Carmel City Directory: 1958*. An examination of city directories from 1945 to 1965 indicates the substantial commercial growth in hotels, motels and automobile courts.

<sup>148</sup> "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 15.

survey in the *Pine Cone* lists “33 apparel shops, and 17 arts and crafts establishments that do retail selling and 7 shops selling jewelry, silver and clocks.”<sup>149</sup>

### City Planning Efforts Respond to the Pressures of Commercialism

By 1946, with the sounds of new construction permeating the village, the City of Carmel established its first planning commission. The first members represented both pro- and anti-growth perspectives: designer Hugh Comstock, city trustee Clara Kellogg who was instrumental in the creation of Devendorf Park, and Florence Josselyn, wife of *Saturday Evening Post* writer Talbert Josselyn. The new commission focused on addressing the growing commercial pressure on the village’s artistic tradition. Early ordinances include banning billboards, outdoor electric signs and signs or displays overhanging sidewalks. In an effort to prevent out-of-scale commercial construction, building heights were limited to two stories and new hotels and motels were required to provide off-street parking and attractive landscaping.<sup>150</sup>

In 1954, the city hired San Francisco planner Lawrence Livingston, Jr. to create a comprehensive plan that addressed commercialism and the needs of locals. Various suggestions by Livingston included the closing of Ocean Avenue and the conversion of the street to a pedestrian mall. His plan also included the construction of a Civic Center at Ocean Avenue and Junipero Street; and the relocation of State Highway One to pass through the village via Junipero Street. The plan would create an outdoor shopping mall, surrounded by hotels and motels, essentially prioritizing tourism over Carmel’s residential character. Carmel author Daisy Bostic wrote with horror in the *Carmel Pine Cone*, stating, “Sometimes I think I must be having a nightmare. ... If the plan is carried out to the bitter end there wouldn’t be a smidgen of the real Carmel left.” Negotiations and revisions to the plans did not satisfy locals, and the Livingston plan was abandoned in December 1957.<sup>151</sup>

Amidst the geometric growth of commercialism, anti-growth Carmelite Gunnar Norberg was elected to the City Council in 1958. The fiery Norberg gained office by promising to end the proliferation of hotels and with his tenure, the anti-growth movement gained steam. His approach was effective, as one of his first decisions was to pass an ordinance requiring all new hotels to provide 1,000 square feet of space for each individual unit. Given Carmel’s small lots, this move effectively halted new hotel and motel construction. Another early contribution to both the arts and outdoor space was the creation of the Arts Commission in 1958. The City Council replaced this body with the Community and Cultural Commission in 1967. In an effort to protect Carmel’s famous trees, Norberg created the Forestry Commission in 1958, which requires a full-time professional forester to evaluate proposals to remove trees. The Forestry Commission remains today.<sup>152</sup>

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<sup>149</sup> “This is Carmel 1955.” *Carmel Pine Cone*, 4/15/1955, Center Section, 16.

<sup>150</sup> Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 196.

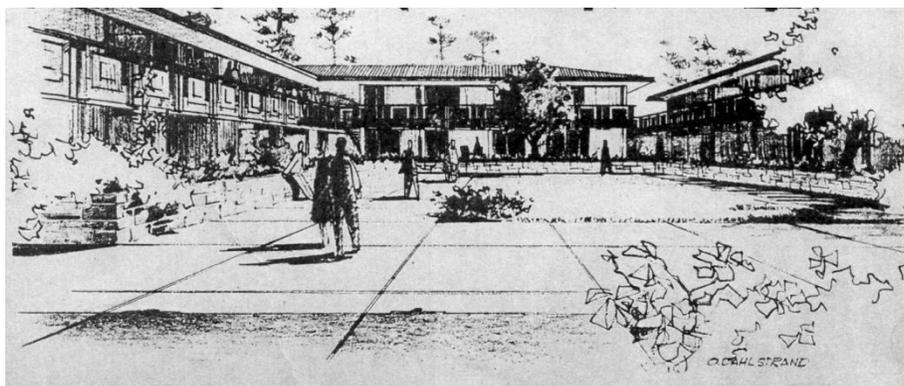
<sup>151</sup> Temple, Sydney, *Carmel-by-the Sea*, 1987, 198.

<sup>152</sup> Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 198.

## The Carmel Dynamic Gains Intensity

Norberg's tenure further illustrate the continuation of the Carmel Dynamic, as longtime Carmelites strove to hold back the tide of growth. In 1959, they vehemently opposed the construction of the Jade Tree Motel on Junipero Street, because it appeared to violate the two-story height limit set for commercial buildings, as the building was constructed on a steep hillside slope. The anti-growth movement lost this battle, but efforts to reduce the scale and scope of Carmel Plaza would prove successful.

The most ambitious commercial project at the time, the original plans for Carmel Plaza included a hotel, underground parking garage for over 400 vehicles and a gas station. In the late 1950s, citizens wrote letters decrying the project, particularly the size, scale and placement of a gas station on the site, the *Carmel Pine Cone* presented both sides of the issue. Other editorials advocated for the development, noting the increased tax revenue and attraction to tourists.



1960 Rendering of Carmel Plaza as presented in the *Carmel Pine Cone*

By 1959, with the entire scheme known to residents, the wrangling took on a fever pitch. Carmel architect Francis Palms, expressed support for the project:

In viewing Carmel today it is essential to realize that along with the great creative personalities, young families supported by commercial enterprise came too, and they have kept coming. Their children are growing up. To accept as a fact that Carmel is static, with no attraction, no future for our young citizens, would be tragic. ... "The good old days" is, outside a satire or a song, a dangerous place. Carmel is not a retreat. To be sure, it is a beauty spot of the world, a cultural center, but is also a growing city, beckoning to the youth as well as the retired or semi-retired.<sup>153</sup>

The resulting project, designed by Olaf Dahlstrand in a modern example of the Monterey Colonial style, would be a compromise between old and new Carmel. The Plaza was constructed, albeit without the hotel, underground garage and gas station, and opened in 1960.

<sup>153</sup> Francis Palms, Jr., AIA, "In Character with Carmel Tradition, In Pace with Carmel – Tomorrow," *Peninsula Spectator*, 2/20/1959.

## Postwar Development (1946 – 1965): Architectural Development

### Residential Properties: Carmel Modernism Takes Hold

Modern architecture arrives to the Carmel built environment in 1929, in the form of the Art Moderne Bank of Carmel at the NE corner of Ocean & Dolores, designed by the Fresno architectural firm of Swartz & Ryland (see page 94). The curving surfaces, glass block windows and speed lines defined the style. A year earlier, modernism was presented to the community in a photography exhibit by noted local photographer, Edward Weston at the art gallery of Dean Denny & Hazel Watrous, with lectures on the subject by both Richard Neutra & Rudolph Schindler, sponsored by *The Carmelite* Editor, Pauline Schindler.



Dene Denny (right) and Hazel Watrous. They designed 30 small houses for local clients. They were also instrumental in creating the Carmel Music Society and the Carmel Bach Festival (*Source: Carmel: A History in Architecture*)<sup>154</sup>

As early as 1933 bay area architect William Wurster designed the E. C. Converse House on the west side of Santa Fe Street between Ocean and Mountain View avenues, in a gentler residential modernism, with clean, simple lines, but highly practical, with a split-level interior plan that became a trademark of Wurster's later work. This early representation of the Bay Region Modern style was brought down to Carmel by Wurster as he pioneered the Second Bay Region style, which combined the spatial and structural theories of the Modern style with California traditions of local materials, integration with nature, and indoor/outdoor living. This house represents the synthesis of earlier California (and Carmel) vernacular designs of one- and two-story gable-roofed structures with vertical board-and-batten siding, into sheer horizontal solid wall areas punctuated by asymmetrical window placement. The architect set his Second Bay Region stylistic elements within the Carmel landscape and hired landscape architect Thomas Church to achieve his vision. The property earned Wurster an AIA Honor Award in 1935.<sup>155</sup>

<sup>154</sup> Seavey, Kent L., *Carmel: A History in Architecture*, 109.

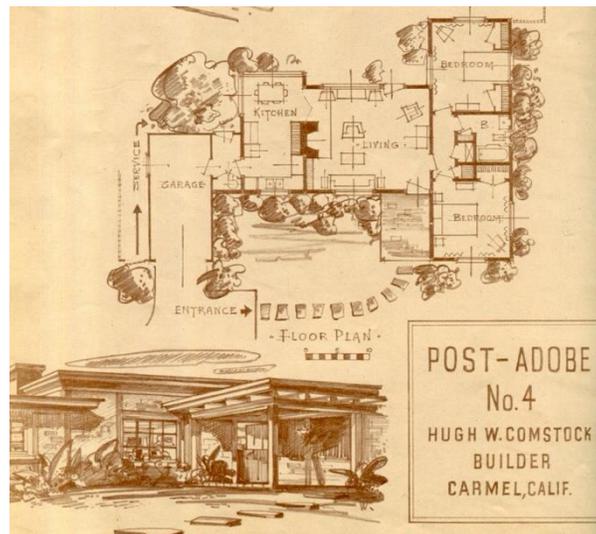
<sup>155</sup> Janick, Richard N., *E.C. Converse House* (DPR523 Building, Structure and Object Record), 1996.

In the mid 1930s, Hugh Comstock begins developing a local variant of what will become the Western Ranch Style of California architecture, by employing a post & beam structural system to support waterproof adobe bricks. In the early 1940s he applied his “Post-Adobe” method of construction in an addition to his Storybook home on Torres Street and 6<sup>th</sup> Avenue.<sup>156</sup>



The Post-Adobe addition (left) to the Comstock House (Source: Morley Baer Image, MAARA)

By 1948, Hugh Comstock had perfected his concept of using a wall framing system consisting of Redwood posts supporting a wall composed of adobe bricks and published *Post-Adobe*, an educational manual describing the process, offering construction tips and providing architectural plans for homebuyers and contractors who could construct houses for themselves.



Flat-roofed California Ranch plan from Comstock’s *Post-Adobe* (Source: PAST Consultants, LLC Archives).<sup>157</sup>

<sup>156</sup> Seavey, Kent L., *Carmel: A History in Architecture*, 117.

<sup>157</sup> Comstock, Hugh W. *Post-Adobe*, 1948.

Another established regional architect was Robert R. Jones. In his residential designs he preferred the Postwar Modern Style, which consisted of contemporary flat-roofed designs, including his own 1941 home in Carmel Woods, which the architect claimed was the first flat-roofed house in Carmel. Like the practice of Robert Stanton, Robert R. Jones’s office was a conduit for numerous architects who would design Modernist residences during the Postwar era, including Walter Burde, Will Shaw, Thomas Elston, Jr., William L. Cranston, Robert McIntire and Donald Wald.<sup>158</sup>

In 1938, building designer Jon Konigshofer, who worked as a draftsman with M. J. Murphy, went into private practice. In 1941, in partnership with Carmel relator Elizabeth McClung White, Konigshofer designed Sand & Sea, the only modern subdivision ever built in Carmel, in the sand dunes off the southwest corner of San Antonio Street and 4th Avenue. The residences were generally made of used brick with tongue & groove horizontal redwood siding and a slightly sloping flat roof. The brick chimneys had raised fireplace-barbeques on their exteriors. The site has been highly altered.<sup>159</sup> In 1948, Konigshofer developed an affordable housing form he called the “Pacifica House.” Like Stanton’s Honeymoon Cottage and Comstock’s Unit House, the house was scaled to a standard building measure, making it possible to purchase all the building materials, including windows & doors for under ten thousand dollars. It was specifically designed for hillside construction as the sites are usually less expensive. The Keith Evans House is on the Carmel Inventory and was featured in various architectural journals, touted as “an example of the casual comfort and low price of California designs.”<sup>160</sup>



Left: Keith Evans House (1948) at 2969 Franciscan Way, as seen in the 1953 Edition of *Sunset Ideas for Hillside Homes*. Right: Recent image of the building (Source: PAST Consultants, LLC, 2024)

Leading shelter magazines, including *Sunset Magazine*, *The Architect & Engineer* and *House Beautiful* featured stories on the hillside house. On the West Coast, the hillside house became a distinct type of house design, as promoted by the literature. In the 1950s, *Sunset Magazine* published *Sunset Ideas for Hillside Homes*, an architectural pattern book featuring designs of

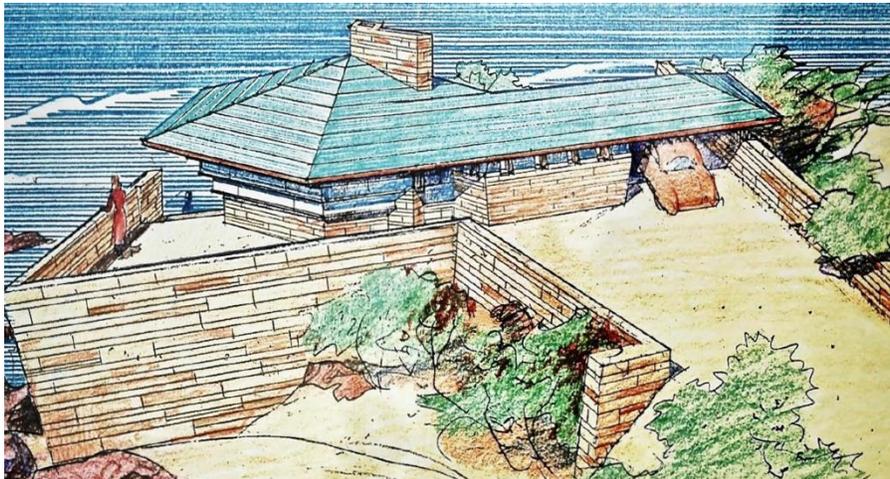
<sup>158</sup> “Robert Jones Architect,” Kent L. Seavey archives.

<sup>159</sup> Seavey, Kent L., *Konigshofer-White Sand and Sea Historic District* (DPR523 Building, Structure and Object Record), 2001.

<sup>160</sup> Janick, Richard N., *Keith Evans House* (DPR523 Building, Structure and Object Record), 2001. *House Beautiful* featured the building in January 1950; *Life Magazine* featured it on March 17, 1952.

hillside homes by leading West Coast architects. Jon Konigshofer’s typical hillside design, as evidenced by the 1948 Keith Evans House (on the Carmel Inventory), was featured in several editions of this publication.<sup>161</sup> Locally, the *Monterey Peninsula Herald* noted: “Carmel architecture is holding the spotlight in a number of publications of nation-wide circulation these days...Sunset magazine has already featured the Konigshofer residence and has a layout on the Ford home scheduled soon.”<sup>162</sup>

As the Modern Movement blossomed within the village, Frank Lloyd Wright arrived to design a “Cabin on the Rocks” (Mrs. Clinton Walker House, on the Carmel Inventory) for Della Walker. A native of Illinois who attended the University of Minnesota and the Pratt Institute, Della Brooks was a respected artist when she married Minneapolis lumber executive Clinton Walker. Walker was a successful businessman and the Walker Art Center in Minneapolis was a product of his family’s philanthropy. The couple relocated to Piedmont, California in 1904 and lived there for 40 years prior to Mr. Walker’s passing in 1944.<sup>163</sup> Mrs. Della Walker moved to Carmel and rented a stone cottage close to the beach near Ocean Avenue, designed by local architect C. J. Ryland. Della’s sister Alma married Clinton’s brother Willis J. Walker, who owned a large tract of the former Mission Ranch in Carmel. Alma Walker deeded the oceanfront parcel with its rocky outcropping to her sister, as a gift so that Della could build her home.<sup>164</sup>



1948 Rendering of the Mrs. Clinton Walker House (Source: *Frank Lloyd Foundation, Scottsdale, Arizona*)

The initial correspondence between Della Walker and Wright in 1945 set the tone for their client/architect relationship. On June 3<sup>rd</sup> Mrs. Walker wrote to the architect:

I own a rocky point of land in Carmel, Calif. extending into the Pacific Ocean. The surface is flat, it is located at the end of a white sand beach... I am a woman living

<sup>161</sup> *Sunset Ideas for Hillside Homes* (Second Edition), 5.

<sup>162</sup> Dorothy Stephenson, “Carmel Architecture Gets Wide Publicity,” *Monterey Peninsula Herald*, 5/29/48.

<sup>163</sup> “Obituary for Della Brooks Walker,” *Carmel Pine Cone*, 2/23/1978, 20.

<sup>164</sup> Linda L. Paul, *Cottages by the Sea: The Handmade Homes of Carmel* (Milford, CT: Universe Publishing, 2000), 156.

alone—I wish protection from the wind and privacy from the road and a house as enduring as the rocks but as transparent and charming as the waves and as delicate as a seashore. You are the only man who can do this-will you help me?

On July 2<sup>nd</sup>, 1945, Wright wrote back:

Dear Mrs. Walker: I liked your letter, brief and to the point. My requirements are few but I do not want to make changes after starting. The placing of the cabin, its lines and relation to surroundings, I am sure of, with you in charge.



Recent view of Mrs. Clinton Walker House (Source: *PAST Consultants, LLC*, 2024).

Frank Lloyd Wright proposed the word *Usonian* as a substitute for the term American to express his personal vision of modular planning in architectural design. Wright endeavored to create an affordable and efficient single-family dwelling for the American middle class. His Usonian House would allow for an easy and maximal use of a small, but unique site. A primary tenet of the architect's Organic principles was the joining of the structure to its site by a series of terraces that reached out into and reordered the landscape, making it an integral part of the resident's experience. All aspects of the building and its surroundings were to be unified—the natural and the created—as though they belong together. At the Walker House, the architect used large expanses of glass to blur the boundary between indoors and outdoors, as visual access to nature was an essential characteristic of all Usonian homes. The homes were constructed with native materials, took advantage of natural light with large expanses of glass, and featured flat roofs with wide cantilevered overhangs for passive solar heating and natural cooling. Wright's Organic designs played a part in the aesthetic origins of the California Ranch-style houses that became the most prolific style in the United States, with many examples in Carmel.<sup>165</sup>

Architectural historians use the term Wrightian Organic Style to describe these houses. Wright's influence includes the work of Carmel architects/designers Jon Konigshofer, Mark Mills (a

<sup>165</sup> PAST Consultants, LLC, *Mrs. Clinton Walker House* (National Register of Historic Places Registration Form # 16000634), 2016.

Taliesin fellow), Albert Henry Hill, Rowan Maiden and Olaf Dahlstrand. The most recognizable characteristic of Wrightian architecture found in Carmel is dramatic roof forms sheltering buildings constructed of natural materials.



Albert Henry Hill's three Weekend Houses on Lopez Street (Source: *Progressive Architecture*, August 1962).<sup>166</sup>

Characteristics of the California Ranch style, which originated in California, include asymmetrical single-story forms, low-pitched roofs, wide overhanging eaves, and modest traditional detailing, typically decorative iron or wooden porch supports, ribbon windows and decorative shutters. Period detailing can include elements of the Spanish Colonial- and Monterey Colonial-revival styles, such as partially enclosed courtyards or patios, or a continuous front veranda on plain or decorated columns. The private outdoor living areas to the rear of the house are a direct contrast to the large front and side porches of most late nineteenth and early twentieth century styles. In Carmel, the California Ranch style is also expressed using the Post-adobe construction method pioneered by Hugh Comstock in the late 1940s.



Recent view of the Mrs. B.C. Bowman House, constructed out of "Bitudobe" masonry (Source: *PAST Consultants, LLC*, 2024).<sup>167</sup>

<sup>166</sup> The Weekend Houses were featured in *Progressive Architecture*, August 1962. Courtesy of Erik Dyar, AIA.

<sup>167</sup> The Bitudobe adobe unit was pioneered by the American Bitumuls Company in San Francisco. The units were made of soil mixed with asphalt to provide better water resistance. They were used in many regional California Ranch-style homes. See: "*Bitudobe*" for *Modern Building*, American Bitumuls Company, 1948.

Carmel builder Carl Bensberg who designed several houses on the Carmel Inventory in period-revival styles (the McCloud House – 1939 and the Wilkinson House – 1940), focused on the emerging California Ranch style after World War Two. In 1946 he published *Carmel Homes*, a pattern book presenting various house designs in the California Ranch style. The book featured his own home, the “Santa Lucia,” above the Carmel Mission, also featured in *Better Homes and Gardens*.



Detail of Carl Bensberg’s California Ranch-style house, as featured in *Better Homes and Gardens*, August 1946.<sup>168</sup>

A selection of Bensberg’s California Ranch-style designs can be found on Ridgewood Road.



California Ranch house (1961) at 25985 Ridgewood Road (Source: PAST Consultants, LLC 2024)

Carmel’s unique topography and climate has resulted in many idiosyncratic examples of modernist styles. Constraints derived from Carmel’s narrow hillside and/or wooded lots have resulted in singular examples by leading modernist architects, designing in the Wrightian Organic style, as noted above and the Bay Region Modern style.

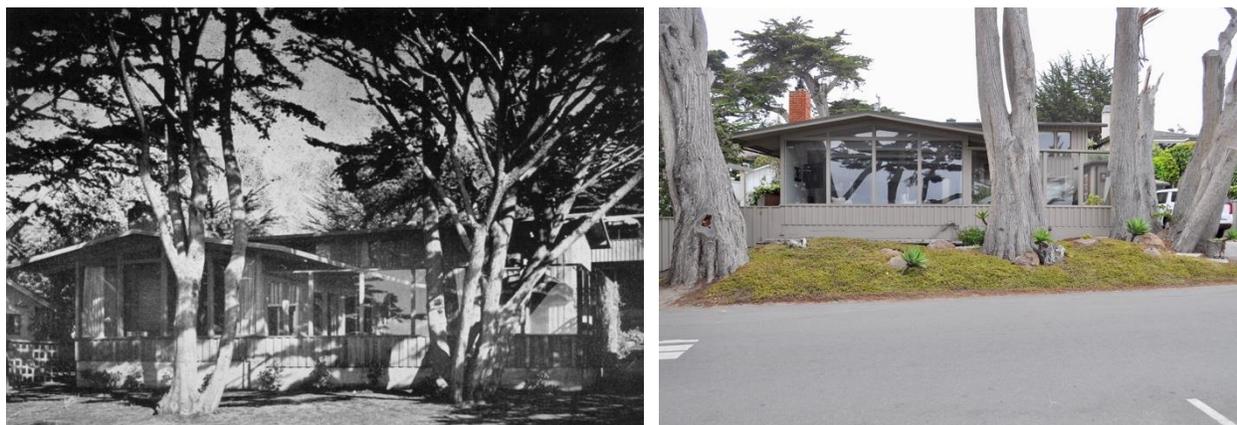
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<sup>168</sup> Bensberg, Carl, *Carmel Homes*, 1946; Woodroffe, Fleeta Brownell, “Original and Right for the Spot,” *Better Homes and Gardens*, August 1946.

The Bay Region Modern style represents Carmel’s unique development of the Second and Third Bay Region styles. This warmer and rustic variation of the colder and more austere European Modern building forms has been described under multiple labels: Bay Area, Bay Area Regionalism, San Francisco Bay Regionalism, Bay Region, post-war Bay Region and Bay Tradition. The style was not officially named until October 11, 1947, when Lewis Mumford, author of the New Yorker column *Skyline*, described a new phenomenon on the West Coast:

I look for the continuous spread, to every part of our country, of that native and humane form of modernism, which one might call the Bay Region Style, a free yet unobstructed expression of the terrain, the climate, and the way of life on the Coast.

Mumford explained the style in his essay presented in the catalog of the 1949 exhibition, *Domestic Architecture of the San Francisco Bay Region* held at the San Francisco Museum of Art.<sup>169</sup>



Left: William Wurster’s Nowell House featured in the 1949 Exhibition *Domestic Architecture of the San Francisco Bay Region*. Right: Current view (Source: PAST Consultants, LLC, 2024).

In its infancy, Bay Region was little more than a movement or an “attitude” rather than a formal style. Architectural historian David Gebhard qualifies three loosely defined schools of the Bay Region style: The principal adherents of the First Bay Tradition, also identified as the Arts & Crafts or Craftsman Style, (1890-1930) were A. Page Brown, Ernest Coxhead, Bernard Maybeck, Willis Polk, and John Galen Howard, among others. The principals of the Second Bay Tradition (1930s-1959) were William Wurster, Joseph Esherick, John Dinwiddie, and Gardner Dailey. Charles Moore and his contemporaries defined the Third Bay Tradition (1960 onward). For purposes of defining Carmel’s modernist architectural styles, the Second and Third Bay traditions have been classified into a single style, the Bay Region Modern style, that has been continuously developed into the 1980s.<sup>170</sup>

<sup>169</sup> Mumford, Lewis, “The Architecture of the Bay Region,” in *Domestic Architecture of the San Francisco Bay Region*, San Francisco Museum of Modern Art, 1949. William Wurster also wrote an essay for the catalog.

<sup>170</sup> David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California*, 1973.

The Bay Region Modern style became somewhat formalized when this loosely knit group of architects in California’s San Francisco Bay Area redefined Modern designs to include natural, local materials. The plentiful stock of redwood in Northern California made this an obvious choice for structural and aesthetic elements. The result was an expression of Modernism that was sensitive to California’s unique natural setting, yet still incorporated key principles of the Modern movement, such as clean lines, strong horizontals, and open and airy designs. For proponents of Bay Regionalism, the site – topography, vegetation, viewshed – drove both the form and materials of the building. A Bay Region building was viewed as an organic extension of nature. Large expanses of glass, window walls, sliding doors and partitions, and lofty ceilings allowed the outdoors to flow flawlessly into the interior living spaces. In a place like Carmel where the natural environment reigned supreme, the Bay Region was a perfect fit.



Clarence Mayhew’s Helen Proctor House on Scenic Rd. (Source: *PAST Consultants, LLC, 2024*).

Bay Region Modern buildings in Carmel share similar characteristics, such as irregular-shaped plans; sharp, angular forms and irregular massing; vertical board and batten, shiplap, or shingle cladding; local stone cladding or chimneys; plate-glass window walls; skylights; flat, low-pitched gable, shed, A-frame, or inverted, butterfly-shaped roofs; wind screens; terraces and decks; and ample gardens and garden courts. The use of traditional materials within a Modern architectural vocabulary is common. The integration of house, setting and landscape is a critical consideration.

## Commercial Properties

This time period saw the construction of a variety of commercial buildings on infill lots downtown. Architect Robert Stanton designed a corner retail addition to his Normandy Inn complex in 1951 in a flat-roofed Postwar Modern style. After establishing his architectural practice in Carmel in 1960, architect Olaf Dahlstrand designed the Wells Fargo Bank in 1965.



Left: Left: The N.B. Flower shop (1951) on the SW corner of Ocean Ave. and Monte Verde St. Right: Wells Fargo Bank (1965) at San Carlos Street between Ocean and Seventh Avenue (Source: PAST Consultants, LLC, 2024).

Small shop buildings appear in various locations throughout downtown. A good representation of Postwar Modern commercial buildings is located on the east side of Dolores Street, between 5<sup>th</sup> and 6<sup>th</sup> Avenues.



Two views of the east side of Dolores St. between 5<sup>th</sup> and 6<sup>th</sup> Avenues, showing examples of commercial buildings constructed in the Postwar Modern style (Source: PAST Consultants, LLC, 2024).

## Civic and Institutional Properties

Following purchase of All Saints' Episcopal Church on Monte Verde Street in 1948, Carmel remodeled the building to serve as the new City Hall. Alterations to the building in 1953 by architect George Wilcox removed the bell tower and added a classical portico to highlight the

entrance to the City Council chambers. Carmel architect Albert Henry Hill would remodel the building in 1973.<sup>171</sup>

Civic buildings added during this time period include the Carmel Post Office, completed in 1951,<sup>172</sup> and the 1966 Carmel Police Station, designed by Walter Burde and Will Shaw. Architect Olof Dahlstrand designed the Harrison Memorial Library Park Branch, at the northeast corner of Mission Street and 6<sup>th</sup> Avenue.<sup>173</sup>



Left: Carmel Post Office, 5<sup>th</sup> Ave. between Dolores and San Carlos Streets. (Source: *Historic Buildings of Downtown Carmel-by-the Sea*, 2019). Right: Carmel Police Station (Source: PAST Consultants, LLC, 2024).

In 1949, Carmel architect Robert Jones designed the Carmel Youth Center in a commercial version of the Postwar Modern style.



Robert Jones' Carmel Youth Center, on 4<sup>th</sup> Avenue 2SW of Dolores Street (Source: PAST Consultants, LLC, 2024).

<sup>171</sup> Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 10.

<sup>172</sup> "Good-Humored Confusion Marks the Opening of Carmel's New Post Office," *Carmel Spectator*, 10/26/1951. "Clark and Halle Win Contract for New P.O. Building," *Carmel Pine Cone*, 2/2/1951 lists the architects as A.W. Clark and A.F. Halle.

<sup>173</sup> Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 13.

On April 14, 1964, the City held a bond election for the purchase of the Sunset School for conversion to a cultural center. 1,330 of the 1,499 votes were cast in favor of the \$575,000 bond to renovate the facility. The purchase was completed in 1965, leading to the development of one of the nation’s leading cultural facilities.<sup>174</sup>



Sunset Center detail (Source: PAST Consultants, LLC, 2024).

### **Cultural and Religious Properties**

In 1951, the Golden Bough Playhouse was constructed on the west side of Monte Verde Street 4NW of 9<sup>th</sup> Avenue. Located on the site of the 1922 Arts and Crafts Theater and initially the location of the Carmel Arts & Crafts Club, which built a clubhouse in 1907, the present building was designed by James Pruitt and constructed by Comstock and Associates.<sup>175</sup>



Golden Bough Playhouse (Source: *Historic Buildings of Downtown Carmel-by-the Sea*, 2019).

<sup>174</sup> Livernois, Joe, “Sunset Center Reflects Diverse Cultural Needs,” *Carmel Pine Cone*, 3/24/1983.

<sup>175</sup> Seavey, Kent L., *Golden Bough Theater* (DPR523 Building, Structure and Object Record), 2002.

In 1948, the Carmel Woman’s Club raised sufficient funds for the purchase of two lots at the southwest corner of San Carlos Street and 9<sup>th</sup> Avenue and constructed a new facility. The club held a mortgage burning ceremony in 1958, celebrating fundraising efforts to achieve full ownership of the property.<sup>176</sup>



Carmel Woman’s Club (*Source: PAST Consultants, LLC, 2024*).

In 1948, the Dr. Carl Cherry and Jeanne D’Orge created the Carl Cherry Memorial Foundation. Conceived in 1947 one year before Dr. Cherry’s death, the Foundation was created to foster education in the arts and sciences and to encourage creative experimentation. It purchased the 1894 Abbie Jane Hunter House at the northwest corner of Guadalupe Street and 4<sup>th</sup> Avenue, modified the house, and had a detached addition constructed in 1953, designed by modernist architect Paffard K. Clay in a flat-roofed version of the Bay Region Modern Style.<sup>177</sup>



Paffard K. Clay’s detached addition to the Carl Cherry Center (*Source: Kent L. Seavey Archives*).

<sup>176</sup> Carmel Woman’s Club Website: <https://carmelwomansclubca.org/our-story/>. Accessed 9/21/24.

<sup>177</sup> Carl Cherry Center Website: <https://carlcherrycenter.org/about-us-history-1/>. Accessed 9/21/24; Seavey, Kent L., *Carl Cherry Center for the Arts* (DPR523 Building, Structure and Object Record), 2001.

In 1954, the architectural firm of Elston & Cranston designed the Nix Dance Studio (later the Carmel Ballet Academy) on the east side of Mission Street between 7<sup>th</sup> and 8<sup>th</sup> Avenues in a Postwar Modern style, using the Post-Adobe construction method and “Bitudobe” masonry units.



Carmel Ballet Academy on Mission Street between 7<sup>th</sup> and 8<sup>th</sup> Avenues (*Source: PAST Consultants, LLC, 2024*).

In 1955, Hugh Comstock’s Post-Adobe construction method was used by architect James B. Pruitt, President of Comstock Associates, for construction of the Monterey Bay Area chapter of the American Red Cross on the southeast corner of Dolores St. and 8<sup>th</sup> Ave.



American Red Cross Building, on SE corner of Dolores St. and 8<sup>th</sup> Ave. (*Source: PAST Consultants, LLC, 2024*).

A handful of churches designed by Carmel architects were added during this thematic time period. Walter Burde designed the First Church of Christ, Scientist in 1950, using adobe units to construct the building in the Postwar Modern style.



First Church of Christ, Scientist on Monte Verde St. and 2 NE of 6<sup>th</sup> Ave. (Source: PAST Consultants, LLC, 2024).

James Pruitt for Comstock and Associates designed the Carmel Presbyterian Church at the southeast corner of Junipero Street and Mountain View Avenue in 1953. Two years prior, Carmel architect Robert Jones designed the new All Saints’ Episcopal Church, with landscape design by Thomas Church.<sup>178</sup>



All Saint’s Episcopal Church on the southeast corner of Dolores St. and 9<sup>th</sup> Ave. (Source: PAST Consultants, LLC, 2024).

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<sup>178</sup> Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 29. The *Architect & Engineer* featured the church in 1952 (Vol. 1, No. 3, December 1952). The article noted the typical issues facing Carmel architects: “The steepness of the terrain on the site, the placement of trees and the future expansion of the building were major problems confronting the architect and were factors dictating to a large extent the final type and size of church constructed.”

## Builders and Architects

Carmel benefitted from the establishment of larger architectural firms like those of Robert Stanton and Robert R. Jones, which designed numerous significant buildings of all function types in the village. These offices became a conduit for numerous local architects who would design buildings during the Postwar era, including Walter Burde, Will Shaw, Thomas Elston, Jr., William L. Cranston, Robert McIntire and Donald Wald (see Appendix B: Architects, Designers and Builders in Carmel, 1940 – 1986 for additional examples).

Frank Lloyd Wright, who arrived in Carmel after confirming Della Walker’s commission for the Walker House in 1945. The architect would influence, a group of eager young Carmel modernists. Architects/designers such as Jon Konigsfoher, Rowan Maiden and Albert Henry Hill constructed buildings derived from Wright’s Usonian design principles espoused at the Mrs. Clinton Walker House.<sup>179</sup>

Notable Carmel architect Mark Mills, a student at Wright’s Taliesin West, came to Carmel and was on-site during construction of the Walker House, when he took the dramatic image shown below. In 1952, the young architect received two lots from Della Walker on 13<sup>th</sup> Avenue and designed the first two of his Wrightian Organic-style homes, the Walker Spec House (1951) and the Mills House (1953).<sup>180</sup>



Left: 1952 photograph of the Walker House by Mark Mills. Right: The Walker Spec House (Source: *The Fantastic Seashell of the Mind*, 2017).<sup>181</sup>

<sup>179</sup> Frank Lloyd Wright attended the opening meeting of the Monterey Chapter of the American Institute of Architects (AIA) in 1953.

<sup>180</sup> Janick, Richard N., *Walker Spec House and Mills House* (DPR523 Building, Structure and Object Record), 2001.

<sup>181</sup> *The Fantastic Seashell of the Mind*, 2017, 26, 80.

The architectural firm of Walter Burde and Will Shaw contributed significant modernist buildings to the village. Walter Burde, FAIA, graduated from the Miami University (Ohio) School of Architecture in 1934. Following World War Two, he began his private practice in 1950, as chief designer for Robert Jones, AIA, aiding design in the award-winning Monterey Airport. Walter Burde has won numerous architectural awards, including the American Institute of Architects (AIA) National Honor Award (1969), the Governor’s Design Award (1966), the Monterey Bay Chapter Awards of Merit (1959 and 1976), and the Robert Stanton Award given by the Monterey Bay AIA chapter for outstanding service. William Vaughn Shaw, FAIA, received his Bachelor of Architecture at the University of California, Berkeley in 1950 and moved to Carmel to establish his practice. He served as president of the local Monterey AIA chapter in 1964 and was awarded his fellowship to the AIA in 1984.

The architects formed Burde & Shaw Associates in 1953, developing a symbiotic partnership, with Walter Burde reportedly being the more artistic of the two partners and Will Shaw the pragmatist. The firm designed numerous successful and significant commercial, civic and residential projects in the greater Monterey Peninsula area. Significant commercial buildings include the Shell Oil Gas Station (1966) on the southeast corner of San Carlos Street and 4<sup>th</sup> Avenue, for which they received a Governor’s Design Award for outstanding design; and the Palo Alto-Salinas Savings and Loan Association building (1972) on the corner of Dolores Street and Seventh Avenue.<sup>182</sup>

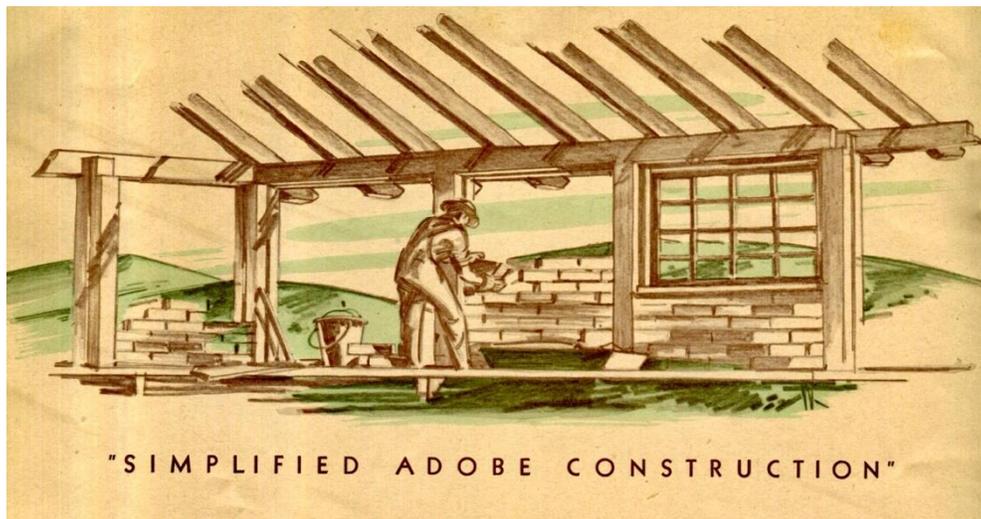


Burde & Shaw’s Shell Gas Station on the SE corner of San Carlos St. and 9<sup>th</sup> Ave. (Source: PAST Consultants, LLC, 2022).

<sup>182</sup> “Architects Saluted for Design,” *Monterey Peninsula Herald*, 12/26/66; PAST Consultants, LLC, *Northern California Savings and Loan Complex* (DPR523 Building, Structure and Object Record), 2022.

Hugh White Comstock passed away on June 1, 1950, merely two years after publishing his manual on Post-Adobe construction, *Post-Adobe: Carmel-by-the-Sea*. In ill health he moved to Santa Barbara to be with family.<sup>183</sup> By this time, he had established Comstock and Associates, with Carmel builder James B. Pruitt as the principal designer/builder. The firm was designing many Carmel-area buildings in the Post-Adobe structural method, such as the American Red Cross Building and the Carmel Village Inn (shown previously), as well as numerous residences outside the city limits and in Carmel Valley.<sup>184</sup> The *Carmel Pine Cone* wrote a lengthy tribute to Comstock on June 9, 1950:

Since he came to Carmel in 1924 and married Mayotta Browne in that year, Hugh has been an integral factor in Carmel life. The houses he has built are monuments to his love and understanding of the community in which he had chosen to live and work. Inflexible of standard, he was yet able to bridge the gap between the old Carmel and the newer without outrage to his fine taste, without violence to either old or new, keeping always in his mind the suitability of his structural forms to the land on which they lay, the practicality of use, and the permanence of beauty.<sup>185</sup>



Sketch showing construction of a Post-Adobe wall, taken from Comstock's *Post-Adobe* (Source: PAST Consultants, LLC Archives).<sup>186</sup>

<sup>183</sup> California Death Index: Hugh White Comstock; "Rights Arranged for Hugh W. Comstock," *Santa Barbara News-Press*, 6/3/1950;

<sup>184</sup> A Hugh Comstock Post-Adobe house in Carmel Valley was featured in an article by Clarence, Cullimore, FAIA, "The New Adobe Houses," *Architect & Engineer*, January 1948, 24.

<sup>185</sup> "Hugh Comstock," *Carmel Pine Cone*, 6/9/1950.

<sup>186</sup> Comstock, Hugh W. *Post-Adobe*, 1948.

## 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.

#### 4.7 THE CARMEL DYNAMIC CONTINUES (1966-1986)



Northern California Savings and Loan (1972) by Burde and Shaw on the southeast corner of Dolores Street and 7<sup>th</sup> Avenue (*Source: Carmel: A History in Architecture*)

The conflict between commercialism and village life – the Carmel Dynamic – continues during this thematic time period. With an established population of 4,500 by 1970, the pressures of tourism on the Carmelite’s way of life remained strong. Given Carmel’s beautiful location and salubrious climate, additional residential development ensued, generated by wealthy non-permanent residents who purchased lots and constructed buildings out of scale and character for the village. City leadership continued to pass policy aimed at combatting excessive growth, culminating in the 1984 General Plan. Local residents received a benefit of more open space after the City purchased the Doolittle property and the Flanders Estate. Downtown, several building additions in the modernist idiom were constructed. The successful fight to save the Village Corner Restaurant downtown scored a victory for the local residents. The primary events that shaped Carmel’s development during this time period are:

- The continuing pressures of residential and commercial development on village life.
- City planning efforts to curb excessive growth and retain Carmel’s unique qualities.
- The acquisition of additional open space.
- Modernist building additions to the downtown streetscape.
- Residential construction continues primarily in the California Ranch, Bay Region Modern and Wrightian Organic styles.

## City Planning Efforts to Curb Excessive Growth

In his 1962 book *Travels with Charley*, Monterey Peninsula author John Steinbeck provided his impressions of Carmel:

Carmel begun by starveling (sic) writers and unwanted painters, is now a community of the well-to-do and the retired. If Carmel's founders should return, they could not afford to live there, but it wouldn't get that far. They would be instantly picked up as suspicious characters and deported over the city line."<sup>190</sup>

In 1970, the *Carmel Pine Cone* asked various community leaders, "What will Carmel look like in 1980?" Several responses pointed to the ever-present Carmel Dynamic. Architect and Planning Commission chairman Olof Dahlstrand noted the loss of residential character.

The residential area will see the most startling change with many charming older houses of unique character being torn down to make way for undistinguished larger ones which borrow their appearance from dreary suburban counterparts.<sup>191</sup>

City planning efforts continued to wrestle with the conflict. Planning policy regulations were aimed at updating the 1959 General Plan, and various emergency building moratoriums, curbs on commercial and residential development, and measures to handle the massive influx of nonpermanent residents were implemented with much discussion among citizens and city officials.

After winning the highest number of votes in the 1968 City Council election, businessman and pragmatist Barney Laiolo became the City's appointed mayor. That same year, there was an influx of hippies seeking to expand the Summer of Love to Carmel's quiet streets; many occupied Devendorf Park, the beachside sand dunes, Ocean Avenue, and some solicited tourists and residents for money. Laiolo did not favor violent police intrusion, but police did quietly address illegal mischief. On July 31, 1968, the City passed a controversial emergency ordinance that regulated the use of public property. The State Supreme Court rescinded the ordinance in 1971, with the *Carmel Pine Cone* declaring, "sitting on the grass is legal now."<sup>192</sup>

In the 1970s, planning policy aimed to control commercial development and new restaurant construction in the downtown and the construction of large homes in the residential zone. The commercial building moratorium approved on July 24, 1973 was meant to address "the needs of permanent residents in relation to the needs of the mushrooming commercial district." It was the first building moratorium enacted by the city since its 1916 incorporation. The moratorium was proposed by planning commissioner Albert Henry Hill, who identified an alarming new trend of out-of-town business capital placing pressure on the little village. Indirectly referring to the proposed size and scale of expanded Carmel Plaza, Hill stated that the new business interests' intent was to "buy up, tear down, rebuild – and make it big to pay." Hill was backed by fiery

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<sup>190</sup> Quoted in *Carmel Pine Cone: Centennial Edition*, 2/20/2015, 20 CE.

<sup>191</sup> "Carmel in 1980: What Will it Look Like?" *Carmel Pine Cone*, 12/31/1970.

<sup>192</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 11.

councilmember Gunnar Norberg, who warned of “far more serious things that appear on the horizon, huge enterprises coming from outside to remake Carmel block by block.”<sup>193</sup>



The moratorium was extended to give the City time to determine the best solutions to excessive commercialization, and work on amended development standards. In December 1973, the Planning Commission voted unanimously to adopt an ordinance to amend the general regulations for commercial buildings, amend uses within commercial zones, and change the height definitions for commercial structures. The City Council voted to officially adopt the building control ordinance in March 1974. Norberg cast the singular dissenting vote because he did not consider the building controls strict enough. The ordinance was aimed at insuring adequate open space, limiting maximum commercial building size and height, and encouraging second-story apartment uses.<sup>194</sup>

Gunnar Norberg<sup>195</sup>

Residential development was another issue of the 1970s, when Carmelites began to express concern about losing their beloved village’s historic and stylistic character. In 1972, the City Council asked the Planning Commission to discuss a residential design ordinance and the implementation of design controls to residential properties, which heretofore only applied to the commercial zone. Then-councilmember Barney Laiolo disagreed with the request noting, “It’s pretty hard to control people’s taste. One man might want a flat-top roof, another might like a peaked roof.” Councilmember Olaf Dahlstrand, former head of the Planning Commission, agreed, stating, “You can’t legislate beauty. One of the dangers (of design control) is that something really good that’s ahead of its time might not get approved.” Finally, City Councilmember Gunnar Norberg convinced the City Attorney to draft an ordinance that would “prevent gross intrusions against the residential character of the village, and that would take into account the complex policing job that might be created.”<sup>196</sup> In 1978, City Councilmember and former mayor Bernard Anderson voted against a proposed moratorium on the new construction of two-story homes in the residential zone.<sup>197</sup> These matters would not be resolved until the adoption of the 1984 General Plan.

<sup>193</sup> “Carmel Votes 4-Month Building Moratorium,” *Monterey Peninsula Herald*, 7/25/73; “Rewriting Effort Begins on Zoning,” *Monterey Peninsula Herald*, 8/2/73; “Building moratorium extended eight months,” *Carmel Pine Cone*, 11/15/1973.

<sup>194</sup> “Planners adopt altered commercial restraints,” *Carmel Pine Cone*, 12/20/1973, p.10; “Council adopts building control law,” *Carmel Pine Cone*, 03/21/1974.

<sup>195</sup> Gunnar Norberg image courtesy of Henry Meade Williams Local History Department, Harrison Memorial Library.

<sup>196</sup> “City Attorney Asked to Draft Ordinance on Residential Design Control,” *Carmel Pine Cone*, 8/10/72.

<sup>197</sup> “Retiring Councilman’s Last Vote Stymies Move to Ban Two-Story Homes,” *Carmel Pine Cone*, 3/14/78.

Additional ordinances were proposed throughout the 1970s – all aimed at keeping Carmel “Carmel.” In 1974, with planning commissioner Albert Henry Hill noting “sixty persons to each restaurant in Carmel to me is ludicrous,” the City Council passed an emergency ordinance banning any new restaurants. An ordinance banning the use of illegal kitchens in the residential zone was also passed in 1974, in an effort to curb illegal cooking in boarding rooms and transient apartments. While these efforts continued throughout the decade, with much discussion among planning staff, commissioners and the public, these various concerns would not be addressed significantly until the adoption of the 1984 General Plan.<sup>198</sup>

### **Passage of the 1984 General Plan**

The culmination of over one decade of discussion was the passing of the Carmel General Plan Update in December of 1983. Officially adopted in 1984, the new General Plan sought to address concerns about commercial overdevelopment, to foster small-scale commercial development in the downtown and residential design controls. Plan highlights included:

- Establish a “village preservation overlay zone” on Ocean Avenue, implementing design restrictions on additions/alterations to new buildings.
- New second-story retail shops are not permitted in the commercial zone; however, residential apartments are permitted, as are professional offices defined as services.
- New motels are permitted only in the new RC: Residential and Limited Commercial Zone, located outside the commercial zone and adjacent to the R-1 Residential Zone.
- New tourist-related stores (including T-shirt shops and art galleries) are only allowed in the central commercial zone, subject to the granting of a use permit.
- New restaurants would be allowed in the central commercial core, subject to the granting of a use permit.
- Commercial uses are no longer permitted in the R-4 multiple-family zone.<sup>199</sup>

The City Council’s first reading of the 1984 General Plan occurred in June, with a spirited, lengthy meeting that included, “name-calling, open threats of recall and a six-hour marathon session.” The second and final reading occurred on July 3, 1984.<sup>200</sup>

During this time period, Carmelites also voted to confirm an ordinance making the mayor an elected position in 1978, a decision formerly under the purview of the City Council.<sup>201</sup> In 1980, former mayor (1968 to 1972) and pragmatist Barney Laiolo became the first elected mayor of Carmel.<sup>202</sup> Laiolo served as mayor for one term, from 1980 to 1982, and returned the city administration to a business-friendly environment. The mayoral election of 1982 became another political battle between the practical Laiolo and his old foe Gunnar Norberg, the latter seeking to return the city to an anti-commercialism platform. Despite both men’s plans, Carmel native

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<sup>198</sup> “Moratorium Proposed on New Restaurants,” *Monterey Peninsula Herald*, 11/21/74; “Two Ordinances Proposed for Limiting Second Kitchens, Additional Tenants,” *Carmel Pine Cone*, 11/7/74.

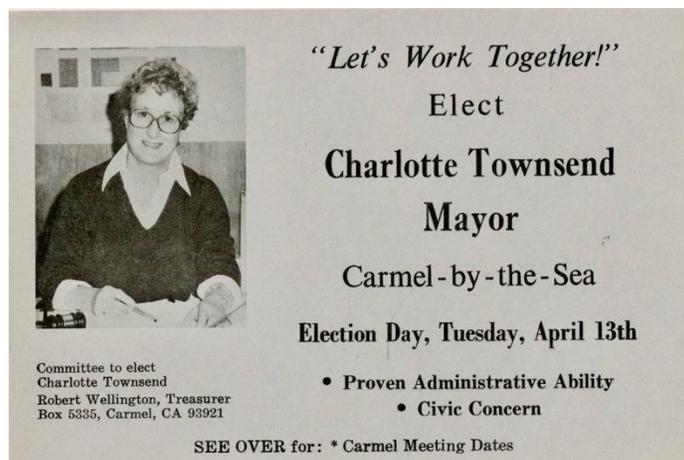
<sup>199</sup> “New City General Plan Ordinances Would Limit Shops, Galleries, Eateries,” *Carmel Pine Cone*, 4/26/84.

<sup>200</sup> “1984: The Year in Review,” *Carmel Pine Cone*, 12/27/84.

<sup>201</sup> “Old Carmel Candidates Sweep All Three Seats,” *Carmel Pine Cone*, 3/9/1978.

<sup>202</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 12.

Charlotte Townsend won the mayoral race in 1982, becoming the first woman mayor elected by public vote.<sup>203</sup>



Charlotte Townsend featured in a 1982 campaign advertisement (Source: Henry Meade Williams Local History Department, Harrison Memorial Library).

Charlotte Townsend served two terms as mayor from 1982 until 1986. After nearly ten years of hearings, she stewarded the passage of the 1984 General Plan, which endeavored to provide a compromise between commercial development and keeping Carmel a local place. Business owners increasingly grumbled at the Plan’s restrictive policies, viewing the new administration as anti-development, despite its intentions to balance both commercial and local needs. To assess the opinions of Carmelites, the Townsend administration released a survey to residents in the summer of 1985, with questions regarding the General Plan policies, including the limits of new restaurants and tourist-related stores, the location of hotels and the changes to second-story development in the commercial zone. The survey was distributed to 3,900 residents. The *Carmel Pine Cone* summarized the preliminary responses of the first 1,000 residents in a July article, notably that the city has “too many” tourist-related shops, such as gift shops, antique shops and art galleries; and that the city needs more shops that provide goods for locals, including book stores, hardware shops, furniture and auto parts stores. What became clear from the survey results is that locals felt underrepresented in their community, again reviving Carmel’s longstanding conflict. This controversy would lead to the election of Clint Eastwood in 1986.<sup>204</sup>

In 1985, Hollywood celebrity Clint Eastwood submitted plans for a new building on San Carlos Street. Initial designs were rejected by the Planning Commission, who viewed the proposed Eastwood building as too large and out of character with Carmel’s village-like atmosphere. Negotiations continued for months. A bitter compromise was reached in 1985 and Eastwood was granted a permit for construction of the building. The results did not sit well with both locals and the business community, the latter viewing the fight as anti-commercial and not in the best interest

<sup>203</sup> Harold and Ann Gillian, *Creating Carmel, the Enduring Vision*, 1992, 206.

<sup>204</sup> Michael Gardner, “Carmel Residents Voice Strong Views in Survey,” *Carmel Pine Cone*, 7/25/85.

of business development. The battle also resulted in Clint Eastwood's decision to run for mayor in 1986.

In 1986, Carmel made national headlines for reportedly banning ice cream. The media fervor stemmed from the denial of creamery permits (denied due to water requirements and restrictions on take-out food), misconstrued as an outright ban on ice cream. Eastwood made the issue part of his campaign, and his presence created yet another surge of visitors onto Carmel's quaint streets, as tourists swarmed into town to perhaps get a glimpse of the Hollywood icon. Running on an anti-government ticket, Eastwood sought to return Carmel to the people, and the actor embraced both locals and tourists alike during his campaign. Articles about Eastwood's movements dominated the *Carmel Pine Cone* in 1986. Both locals and tourists wrote frequent letters to the editor during the Eastwood campaign, reflecting the ongoing conflict between local and tourist needs. The Letters to the Editor page from March 20, 1986 featured both sides of the debate, with one Carmelite writing, "Clint Eastwood may be a very nice person and a smart businessman, but what we need is a person who can and will give their full-time effort to being responsive to the needs of the residents. One who will do their best to keep what's left of the Carmel character intact, insofar as possible." The opposing view was presented by a southern California tourist who frequented Carmel for decades: "My daughter and I are sitting here wearing Clint Eastwood pins and eating Paul Newman popcorn. Let me tell you that Clint Eastwood is more like the residents of Carmel in those days than most of the ones today. Down-to-earth, unassuming and genuine."<sup>205</sup>

Clint Eastwood was elected mayor in April of 1986. Despite fears over a return to commercialism, Eastwood's term resulted in several benefits to Carmel residents. He revitalized the Carmel Youth Center, providing a place for Carmel children to meet and socialize in a safe environment. He also purchased the Mission Ranch in 1986 and restored the area's agricultural buildings with minimal intervention that both preserved the ranch's historic character and allowed for additional open space. Though ice cream was never actually banned in Carmel, Eastwood is credited with passing Ordinance 86-10, "Amending Title 17 of the Municipal Code redefining and establishing standards for eating places primarily selling frozen dessert products" to ensure an ice cream-friendly regulatory environment in Carmel.<sup>206</sup>

### City Acquisition of Open Space

One of the most significant open space additions to Carmel-by-the-Sea occurred following purchase of 17.5 acres of the Doolittle Property at the wooded southeast corner of town and the 14.9-acre Flanders Estate in 1972. The combined properties became Mission Trail Park, the largest open space located within the city limits. The two land acquisitions were widely popular and viewed as a major victory for locals and environmentalists, as a large-scale residential development was in competition for the land.<sup>207</sup>

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<sup>205</sup> "No Coney Island (Letters to the Editor)," *Carmel Pine Cone*, 3/20/86; "Keep Carmel Intact (Letters to the Editor)," *Carmel Pine Cone*, 3/20/86.

<sup>206</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 13.

<sup>207</sup> "The 70s: A Decade in Review," *Carmel Pine Cone*, 1/24/80. Gualtieri and Momboisse, *A Village in the Forest: Carmel-by-the-Sea*, 12.

## Downtown: Modernist Additions and a Victory for Carmelites

Another Modernist bank building was added downtown to rival the 1965 Wrightian Organic-style Wells Fargo Bank by Olof Dahlstrand on San Carlos Street.



Northern California Savings and Loan (1972) by Burde and Shaw on the southeast corner of Dolores Street and 7<sup>th</sup> Avenue (Source: PAST Consultants, LLC 2023).

The local architectural team of Burde Shaw Associates constructed the Northern California Savings and Loan building on the southeast corner of Dolores Street and 7<sup>th</sup> Avenue, across the street from the landmark El Paseo Building. The partners designed a commercial example of the Bay Region Modern style, one that embraced the surrounding street views of the Carmel landscape; and designed two-building complex – a bank building and detached Community Room – with soaring vertical spaces, wide expanses of glass and an elevated walkway connecting the bank to the Community Room. Charles Lent, Jr., the bank’s new manager noted: “Heavy beams, 24 new trees in a landscaping package, much more Carmelish style, that will fit in with what is already here.” The design of the bank complex has received numerous accolades, since shortly after its construction and has been listed on the Carmel Inventory.<sup>208</sup>

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<sup>208</sup> “Notes on the Yellow Brick Wall,” Carmel Pine Cone, 3/23/1972. See also: PAST Consultants, LLC, *Northern California Savings and Loan* (DPR523 Building, Structure and Object Record), 2022.

In 1980, the Nielsen Brothers Market building was developed under the new commercial building ordinance. Designed by Olaf Dahlstrand, the 9,000 square foot market is located at San Carlos Street and Seventh Avenue. The architect was careful to avoid creating a massive structure by placing the parking underground. The upper floor was designed as office space. The market remains a favorite of locals today.



Nielsen Brothers Market (1980), on the northeast corner of San Carlos Street and Seventh Avenue (*Source: PAST Consultants, LLC 2024*)

Perhaps the largest project of the time period was the expansion of Carmel Plaza. The original 40,000 square foot design by Olof Dahlstrand, constructed in 1962, was substantially enlarged in 1974 with 70,000 square feet of additional retail space and significant changes in circulation, fenestration and exterior materials.<sup>209</sup>



Modifications to Carmel Plaza (1974), on the southwest corner of Ocean Avenue and Junipero Street (*PAST Consultants, LLC 2024*)

The development met with much controversy among Carmelites who considered it out of scale and character with the City’s existing commercial architecture, with the *Carmel Pine Cone* noting that it “stirred a lot of interest among local residents and merchants.”<sup>210</sup> Residents and civic leaders

<sup>209</sup> “Carmel Plaza Grand Opening,” *Santa Cruz Sentinel*, 5/16/1974, p.46.

<sup>210</sup> “What Happened in 1973,” *Carmel Pine Cone*, 12/27/1973.

grew increasingly concerned with the type and extent of commercial development downtown, which culminated in a four-month moratorium on all new commercial building construction, winning a 4-1 vote in 1973. Planning Commissioner Ted Fehring said the Carmel Plaza expansion (approved in 1973 and completed in 1974) ‘triggered’ the moratorium.<sup>211</sup>

### **A Victory for Locals**

In 1976, local residents concerned with overdevelopment secured a preservation victory when the local preservation group Old Carmel, led by former *Carmel Pine Cone* editor Frank Lloyd and his wife and “unofficial historian,” Marjory, saved the threatened Village Corner restaurant. The restaurant was a favorite meeting place for Carmelites and continues to operate today.<sup>212</sup>



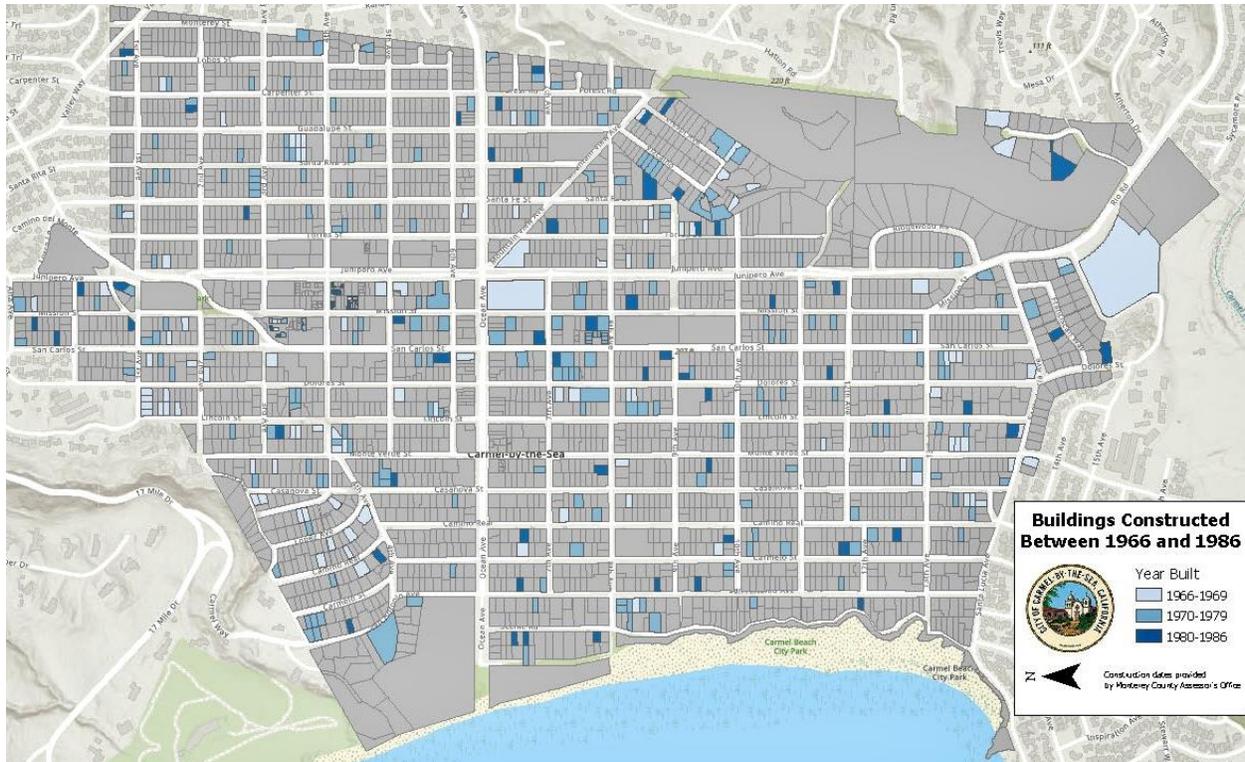
Village Corner (1946) restaurant by Hugh Comstock, NE corner of Dolores Street and Sixth Avenue (Source: PAST Consultants, LLC 2024).

<sup>211</sup> “Motels are not a dirty word to me,” *Carmel Pine Cone*, 12/27/1973, p.3.

<sup>212</sup> Gilliam, Harold and Ann, *Creating Carmel*, 205.

## The Carmel Dynamic Continues (1966– 1986): Architectural Development

The below map of Carmel indicates all buildings constructed between 1966 and 1986. With the exception of the expansion of Carmel Plaza, only several buildings were added to Ocean Avenue. Commercial development was sparse within the surrounding streets to the north and south. New residential properties were scattered throughout the city. The most significant additions to the city were in the form of residential properties, particularly in modernist styles.



Map of Carmel with color-coded shading showing buildings built between 1966 and 1986 (Source: Carmel-by-the-Sea Planning Department).

### Residential Properties

While the City’s survey process was underway in 2002, *The Carmel Pine Cone* interviewed architectural historian Kent L. Seavey to explain what gave rise to the Carmel’s charm as evidenced by its residential architecture. Seavey noted, “People talk about the village character – the village character is eclectic,” and he then summarized the dominant architectural styles: “the Arts and Crafts movement emphasizing natural materials, Comstock’s fairytale cottages, the Mediterranean Revival and the modernist homes – made Carmel what it is.”<sup>213</sup>

<sup>213</sup> Grippi, Tamara, “Learn Carmel’s Architectural History Straight from Researchers in the Field,” *The Carmel Pine Cone*, 12/20/2002.

Continuing into the 1970s and 1980s, architects such as Walter Burde and Will Shaw, Albert Henry Hill and David Allen Smith designed buildings in the Bay Region Modern style. More recent architects, such as John Thodos, FAIA, updated the Bay Region Modern style by incorporating transparent rooms of glass, with mitered corners to completely merge interior and exterior space.



Left: David Allen Smith’s Reflections (1968) viewed from the corner of Dolores Street and Franciscan Way (*Source: PAST Consultants, LLC 2024*). Right: John Thodos’ Light House (1982/1997) on Scenic Road between Ocean and 8<sup>th</sup> Avenues (*Source: Erik Dyar, AIA, Dyar Architecture, 2022*).

Mark Mills added the Mr. & Mrs. William Junk House in 1965 in the Wrightian Organic Style on San Carlos Street southwest of 13<sup>th</sup> Avenue in 1965.



Mr. & Mrs. William Junk House (1965) by Mark Mills on San Carlos Street 3SW of 13<sup>th</sup> Avenue (*Source: PAST Consultants, LLC 2024*).

## **Commercial Properties**

Downtown, the most significant commercial property added was Burde & Shaw’s Northern California Savings and Loan Complex in 1972.



South Elevation showing the nested shed roofs of the Northern California Savings and Loan Complex (1972) by Burde and Shaw, on the southeast corner of Dolores Street and 7<sup>th</sup> Avenue (Source: PAST Consultants, LLC 2023).

## **Civic and Institutional Properties**

The primary civic building added was the Harrison Memorial Library’s Park Branch (1971) by Olof Dahlstrand. Constructed as the Crocker Bank, the building was converted to a library annex in 1989 by architect William Foster and houses the Henry Meade Williams Local History Department.<sup>214</sup>



Harrison Library, Park Branch (1971), on the northeast corner of Mission Street and 6<sup>th</sup> Avenue (Source: PAST Consultants, LLC 2024).

<sup>214</sup> Mustard, John, “Details on Design of New Crocker-Citizens Bank,” *The Carmel Pine Cone*, 12/3/1970.

## **Cultural and Religious Properties**

The Carmel Foundation, Carmel’s longstanding advocacy and housing group for senior citizens, constructed additions to the original Comstock and Associates-designed facility in 1973. James M. Pruitt was the lead designer of the project, constructing buildings using native Carmel stone with gable roofs and minimal Tudor Revival-style detailing.<sup>215</sup>



Additions to the Carmel Foundation Complex (1973), by James M. Pruitt, on the east side of Lincoln Street between 8<sup>th</sup> and 9<sup>th</sup> Avenues. (Source: PAST Consultants, LLC 2024).

## **Parks and Open Space**

One of the most significant open space additions to Carmel-by-the-Sea occurred following purchase of 17.5 acres of the Doolittle Property at the wooded southeast corner of town and the 14.9-acre Flanders Estate in 1972. The combined property became the Mission Trails Nature Preserve in 1970, a 34-acre park that includes three miles of trails featuring native habits of the Monterey pine forest, coast live oak woodlands, a wetland, willow riparian corridor and coastal prairie. It also includes the Flanders Mansion and the Lester Rowntree Native Plant Garden.<sup>216</sup>

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<sup>215</sup> Consent Agenda Staff Report, Regional Coastal Zone Conservation Commission, Central Coast, Application #P-530, 10/25/1973, Carmel Documents and Records - Property File 010149011000.

<sup>216</sup> Webpage: Mission Trail Nature Preserve, City of Carmel-by-the-Sea: <https://ci.carmel.ca.us/post/mission-trail-nature-preserve>. Accessed 9/26/2024.

## **Architects and Builders**

Significant architects, including Walter Burde and Will Shaw, Albert Henry Hill and David Allen Smith designed buildings in the Bay Region Modern style. Having already received honors for their design of the Shell Gas Station (1966) on the southeast corner of San Carlos Street and 4<sup>th</sup> Avenue, Walter Burde & Will Shaw designed the historically significant Northern California Savings and Loan Building in 1972.

Mark Mills also contributed an additional building in his unique Wrightian Organic style: the William Junk House in 1965.

More recent architects, such as John Thodos, FAIA, updated the Bay Region Modern style by reinterpreting traditional California vernacular barn forms into volumes of space and glass. His design for the 1982 Light House won the American Institute of Architects (AIA) Honor Award, only the sixth project from the Monterey Bay Chapter of the AIA to win an award, since the founding of the regional Chapter in 1953. When honoring Thodos with the award, the jury noted the building for, “Its extraordinary design, highly creative solution, sensitivity to site, and elegant detailing.”<sup>217</sup>

## **The Carmel Dynamic Continues (1966 – 1986): Associated Property Types and Registration Requirements**

With the exception of the Minimal Traditional and Post-Adobe styles, buildings built during this thematic time period are constructed in architectural styles introduced in the previous theme: Postwar Development (1946 – 1966). Please refer to these style sheets for examples and lists of character defining features.

Moving into the 1980s, Carmel’s architecture is a continuum of the earlier styles that shaped the village: Arts & Crafts, Spanish Eclectic, Tudor Revival, Storybook, Carmel Cottage and the stylistic variations of the Modern Movement, particularly the Bay Region Modern style. Contemporary buildings in these styles are being constructed today. When these buildings attain 50 years of age and become subject to historic review, refer to the style sheets and character defining feature lists to determine if such a building is a good representative of a given style.

Additions to the Bay Region Modern style (1966-1986) are presented on the next page.

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<sup>217</sup> “Laub, Paul, “The Changing Face of Carmel,” *Freedom of Speech*, Volume 2, Issue 9 (no date: Clippings File: “Historic Buildings – Carmel,” California History Room, Monterey Public Library.

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



Reflections (1968) by David Allen Smith at 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.   |

## Historic Integrity Considerations

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

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

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

### Minimum Eligibility Requirements

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

### Additional Integrity Considerations

- For Bay Region Modern-style residential buildings retention (or in-kind replacement) of the original wall cladding is essential for listing.
- Rear or side additions 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.

## 5 CONCLUSIONS

### Preservation Goals and Priorities

#### Carmel Inventory update

The Carmel Inventory of Historic Resources Database lists 287 properties. These properties reflect the results of the early surveys in the 1990s by preservationist Enid Sales and Carmelite volunteers, and the 2001-2003 survey conducted by architectural historians Richard Janick and Kent L. Seavey. Additional properties have been subsequently added through the formal review process.

The field reconnaissance survey for this project revealed that many of the listed properties have been altered over the years since the surveys were conducted. While alterations to these buildings were designed to be in conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, historic integrity updates to existing properties are recommended.

Presently, the existing DPR523 forms for the Carmel Inventory list the broad themes and previous architectural styles of the former 2022 Carmel-by-the-Sea Historic Context Statement. These survey forms should be updated to reflect the new themes and historic property types described in this document.

#### Potential Historic Districts

The 2001 – 2003 survey also established three potential historic districts, based on a concentration of properties sharing a given historic theme or property type. These districts are:

- Downtown Commercial District: Bounded by Mission Street to the north, Monte Verde Street to the south, 6<sup>th</sup> Avenue to the west and 7<sup>th</sup> Avenue to the east. This district was adopted as the Downtown Conservation District.<sup>218</sup>
- Comstock Hill Historic District: Bounded by Santa Rita Street to the east, Ocean Avenue to the south, Torres Street to the west and a line through the western half of Blocks 60 and 61. This area contains the largest concentration of buildings designed by Hugh Comstock in the Tudor Revival and Storybook styles.<sup>219</sup>

Field survey reveals that the buildings within this potential district maintain sufficient historic integrity for this district to be established.

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<sup>218</sup> Seavey, Kent L., *Downtown Commercial District* (DPR523 Building, Structure and Object Record), 2001

<sup>219</sup> Seavey, Kent L., *Comstock Hill Historic District* (DPR523 Building, Structure and Object Record), 2001.

- **Konigshofer-White-Sand & Sea Historic District:** Includes the Sand & Sea residential development designed by Jon Konigshofer in the early 1940s, formerly containing a group of Postwar Modern-style houses.<sup>220</sup>

Field survey has revealed that subsequent removals and alterations to the remaining buildings have removed the potential for a district at this location.

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<sup>220</sup> Seavey, Kent L., *Konigshofer-White Sand & Sea Historic District* (DPR523 Building, Structure and Object Record), 2002.

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## 7 APPENDICES

The following Appendices are reproduced from the 2022 Edition of the *Carmel-by-the-Sea Historic Context Statement*.

### Appendix A: Historical Chronology of Carmel

- 1542 Juan Rodriguez Cabrillo sails by Monterey Bay, inhabited by Native Americans for thousands of years prior to Spanish exploration.
- 1595 California coast mapped by Sebastian Rodriguez Cermeno, who calls Monterey Bay “Bahia de San Pedro.”
- 1602 Sebastian Vizcaino also maps coast and names Monterey Bay after the viceroy of New Spain, names Point Pinos and “El Rio Carmelo.”
- 1769 Captain Gaspar de Portola and Franciscan padre Junipero Serra set out to establish a chain of missions and presidios in Alta California.
- 1770 On June 3, Mass is celebrated by Father Serra and founds a mission on the shores of Monterey Bay as the second of the Alta (Upper) California Spanish missions.
- 1771 Father Serra moves the mission near the ocean mouth of the Carmel River; he plants a cross to designate site of Mission San Carlos Borromeo, the ‘Carmel Mission.’. In August work begins on the first buildings, log structures with thatch roofs surrounded by a stockade.
- 1773 Father Francisco Palou joins Serra and begins building a larger church at Carmel Mission.
- 1784 Father Serra dies and is buried at the Carmel mission.
- 1793 Construction begins on new stone church which is completed in 1797. Manuel Estevan Ruiz, a Mexican stonemason, is the designer.
- 1803 Father Fermin Francisco de Lasuén, who had taken over from Father Serra as the head of the missions, dies. Decline of missions begins.
- 1822 Control of Alta California passes from Spain to Mexico.
- 1833 Secularization of the missions.
- 1835 Richard Henry Dana visits Monterey and records his impressions in *Two Years Before the Mast*.
- 1848 California ceded to the United States by Mexico by the Treaty of Guadalupe Hidalgo.

- 1849 The first Constitutional Convention is held in Monterey.
- 1850 California becomes the thirty-first state in the Union. Its first capital is San Jose.
- 1861 Mission San Carlos Borromeo described as a complete ruin.
- 1880 Southern Pacific Railroad opens resort hotel in Monterey, later called the Del Monte, and a mission restoration fund begun. Actual restoration not completed until fifty years later by Harry Downie, a San Francisco cabinetmaker.
- 1888 Development rights of 324 acres of the Las Manzanitas Ranch, owned by Honoré Escolle, pass to Santiago Duckworth.
- Santiago Duckworth files map of “Carmel City” at county seat in Salinas. Plans resort development and builds Hotel Carmel at the intersection of Junipero (then Broadway) and Ocean. Two hundred lots sold and some cottages built before the 1890s depression.
- 1892 Duckworth is joined in his venture by Mrs. Abbie J. Hunter founder of the Women’s Real Investment Company of San Francisco. Mrs. Hunter’s uncle-in-law, Delos Goldsmith, builds bath house in 1889 at the foot of Ocean Avenue.
- 1902 James Franklin Devendorf purchases land in Carmel from agent Santiago Duckworth. Frank Powers becomes his partner and the two formed the Carmel Development Company with Devendorf as the on-site manager. Hotel Carmelo moved four blocks down Ocean to present location and re-named the Pine Inn.
- 1903 Brochure, addressed to “the School Teachers of California and other Brain Workers at Indoor Employment” distributed by Devendorf in May. Pine Inn officially opens on July 4.
- 1904 Stanford president David Starr Jordan builds at the northeast corner of Camino Real and Seventh. His assistant Vernon Kellogg also builds cottage. Camino Real just south of Ocean becomes known as “Professor’s Row.”
- 1905 Poet George Sterling moves to Carmel. His house becomes the nucleus of a literary colony.
- Arts and Crafts Society organized.
- 1910 Forest Theater founded by Herbert Heron and Forest Theater Society formed. Open air facility opens July 9, 1910, with a production of “David.”
- 1912 Forest Theater improved with larger stage with dressing rooms beneath. Electricity installed a year later. Western Drama Society breaks away from the Forest Theater Society and also begins producing plays. Arts and Crafts Society becomes third producer.

- 1913 Permanent population 550 by unofficial count with several thousand summer visitors. Franklin Devendorf issues another promotional brochure.
- 1914 Robinson and Una Jeffers arrive in Carmel from Monterey.
- 1915 Carmel Highlands subdivided by Devendorf and Highlands Inn completed in 1917.
- 1916 Carmel incorporates.
- 1928 Robinson and Una Jeffers begin building Tor House on Carmel Point.
- 1919 Three societies producing plays at the Forest Theater reunite.
- 1922 City purchases Devendorf Park and the Sand Dunes from James Devendorf.
- 1923 Opening of the Bank of Carmel by State bank charter.
- 1927 Carmel Art Association organized.
- 1929 Residential character of Carmel-by-the-Sea proclaimed by ordinance.  
Bath house sold by City to Mrs. W.C. Mann who dismantled it.
- 1937 Highway 1 opened down the coast of California.
- 1930s Perry Newberry suggests building a fence around Carmel and charging a toll to enter.
- 1940 Carmel High School opened.
- 1941 Town experiences nightly blackouts during World War II. Carmelites rally to support troops through recycling programs, donations, and entertainment in the form of USO entertainment at Fort Ord.
- 1946 Monterey County Symphony founded, housed at Sunset Auditorium.  
Village Corner constructed on NE corner of Dolores Street and Sixth Avenue.  
Hugh Comstock appointed to Planning Commission.
- 1947 Planning Commission delivers a statement of policy that outlines a strict adherence to “Carmel tradition,” from which there should be “*no* departure.”  
Home prices skyrocketed after war. Home on Casanova that sold for \$8,500 in 1946 sold for \$14,000 in 1947.

1948 Hugh Comstock launches “Dream Houses for the Common Man” project.

1948 Anti-rooming house law upheld in court.

Newspaper article claims anti-progress/modernization sentiments still strong. Carmel fought gas and electricity and in 1948 refuses to own its utilities. No numbers on homes or mail delivery. Community bulletin board used by all.

Buildings in commercial district could not exceed two stories. Bowling alleys, pool halls, or major industries not permitted in town.

1949 City purchases All Saints’ Church for use as a City Hall annex.

1949 Founded by Bing Crosby, the Carmel Youth Center, a recreational center for teenagers is established.

1949 Construction began on Carmel Youth Center, designed by Robert Jones.

1950s City Council issued an ordinance stating that any Carmelite over 10 had to be clothed “from shoulder to knee.”

City made plans to purchase 600-foot-long beach strip Santa Lucia to the Walker House.

New post-War architectural development boom.

Mark Mills moved to Carmel from San Francisco (where he lived briefly after living at Taliesin West).

City employees sign non-Communist oath.

1950 Chamber of Commerce established (Carmel merchants participated in Monterey Peninsula Chamber of Commerce). Residents opposed.

Carmel’s telephone central office building completed.

Carmel Foundation, a group dedicated to elderly and the maintenance of Town House, a social center for elderly, founded.

1950 Ground broken for new All Saints’ Episcopal Church on White Cedar tract, which was purchased from Mrs. Margaret Hitchcock for \$12,000. Church designed by Robert R. Jones.

1950 City Hall expands into adjacent former All Saints’ Church building.

- 1952 Della Walker House (designed by Frank Lloyd Wright in 1949), completed on West side of Scenic Road and Santa Lucia.
- 1953 First worship service for Carmel Presbyterian Church held in Carmel Woman’s Club.
- 1954 Carmel Ballet Academy Building, designed by Elston and Cranston, constructed on Mission Street between Seventh and Eighth Avenues.
- 1954 Carmel Presbyterian Church formally organized with 70 charter members.
- 1955 One-hour-parking signs installed on Ocean Avenue.
- 1955 Forest Theater Workshop inaugurated.
- New shopping center proposed at corner of Ocean and Junipero, which was at this time occupied by Murphy’s lumberyard and the San Carlos Canning Company. Property owned by Leslie Fenton.
- 1955 Newly constructed Carmel Presbyterian Church dedicated.
- 1956 Robinson Jeffers sells a portion of his property for subdivision. More is sold after his death in 1962.
- 1956 Citizen’s committee recommended closing Ocean Avenue to traffic and discontinuing additional parking at beach for tourists.
- City Council purchased parking lot across street from post office for \$45,000 and Murphy Lumber Yard lot on Ocean for \$117,000.
- 1958 City Council instituted an Arts Commission, which was particularly charged with operation and maintenance of the Forest Theater.
- Forestry Commission instituted to conserve trees and guide reforestation. City Council embarks on monthly special tree tour meetings.
- 1959 State of California gifted half-block-long strip of Ocean Avenue between Carpenter and Highway 1 to Carmel.
- Carmel General Plan adopted.
- Carmel Citizens’ Committee formed with membership of 600.
- 1960 Carmel Plaza, designed by Olaf Dahlstrand, opens.
- 1962 First official Carmel Sand Castle contest held.

- 50 gift shops, 20 art galleries, 24 restaurants, 50+ hotels/motels.
- Shell Oil Station, designed by Burde, Shaw, and Associates, constructed on SE corner of San Carlos Street and Fourth Avenue.
- 1964 Citizens approve a \$575,000 bond measure to purchase Sunset Center and its two-block site.
- 1965 Sunset Center purchased by the City.
- 1965 Wells Fargo Bank, designed by Olaf Dahlstrand, constructed on E side of San Carlos between Ocean and Seventh Avenues.
- 1966 Vocal city council member Gunnar Norberg chairs Carmel's Golden Anniversary celebration, marking the 50-year anniversary of Carmel's incorporation.
- 1966 New Carmel police station, designed by Burde, Shaw and Associates, completed on Junipero and Fourth.
- 1968 Carmel Plaza additions approved despite public controversy.
- 1969 Carmel passes emergency ordinance regulating the use of public property.
- 1970 Council member Gunnar Norberg leads successful fight to save the Forest Theater.
- 1971 California Supreme Court strikes down the 1969 public property ordinance.
- 1972 Northern California Savings and Loan building, designed by Burde Shaw Associates constructed on Dolores and Seventh.
- 1972 City of Carmel purchases the Flanders Estate, including 14.9 acres of land, eventually developed into Mission Trail Park.
- 1972 California voters pass Proposition 20, creating the California Coastal Commission.
- 1973 The *Carmel Pine Cone* publishes the first cartoon by artist Bill Bates.
- 1976 Gunnar Norberg selected as mayor and serves two terms until 1980.
- 1976 Carmel citizens group Old Carmel, and former *Carmel Pine Cone* editor Frank Lloyd fight for and save Hugh Comstock's Village Corner restaurant.
- 1976 California State Legislature adopts the California Coastal Act of 1976.

- 1976 First architectural survey of Carmel’s Significant Buildings conducted by Richard Janick, architectural historian. The survey concluded with a Proposed Carmel Significant Building list published in the *Monterey Peninsula Herald* in 1978.
- 1978 Carmel citizens pass an ordinance to make the mayor an elected position.
- 1978 First major study of Carmel’s significant historic buildings conducted by architectural historian and Monterey Peninsula College instructor Richard Janick. A list of 112 structures was published in the *Monterey Peninsula Herald*.
- 1980 Former Carmel mayor Barney Laiolo (having served from 1968-1972) becomes Carmel’s first elected mayor.
- 1982 Charlotte Townsend becomes second female mayor in Carmel’s history.
- 1982 Mayor Charlotte Townsend wins a second consecutive term.
- 1984 Carmel passes new general plan.
- 1984 Improvements to M. J. Murphy’s 1913 All Saints Episcopal Church updated and improved in an effort to modernize City Hall.
- 1984 Marjory Lloyd, local Carmel historian and advocate, forms the Carmel Heritage Society.
- 1985 Mayor Townsend’s Beach Task Force completes Phase One of Carmel beach/bluff stabilization and the installment of new drainage infrastructure, in response to the 1983 winter storm.

## Appendix B: Architects, Designers and Builders in Carmel, 1940-1986

### Architects

|                      |                   |                      |
|----------------------|-------------------|----------------------|
| Frank Ashley         | Guy Koepp         | Guy Rosebrook        |
| Richard Barrett      | Jon Konigshofer   | C.J. Ryland          |
| Carl Bensberg        | Jack Kruse        | Marcel Sedletzky     |
| Walter Burde         | Milt Latham       | Will V. Shaw         |
| George Brook-Kothlow | Gustave Laumister | David Allen Smith    |
| Thomas Church        | Frank Lloyd       | Edwin Snyder         |
| William L. Cranston  | Rose Luis         | Robert Stanton       |
| Olaf Dahlstrand      | Rowan Maiden      | Ralph Stean          |
| Gardner Dailey       | Bernard Maybeck   | Robert A. Stephenson |
| Gordon Drake         | Eugenia Mayberry  | John Thodos          |
| Thomas S. Elston     | Clarence Mayhew   | George Thomson       |
| Albert Farr          | Charles Moore     | Helen Warren         |
| John Gamble          | Julia Morgan      | George Whitcomb      |

Donald Goodhue  
Charles Sumner Greene  
Albert Henry Hill  
Robert R. Jones  
Paffard Keatinge-Clay  
Fred Keeble

Mark Mills  
Louis Mullgardt  
Athanese Nastovic  
Willis Polk  
James Pruitt

George Willox  
Frank Lloyd Wright  
William Wurster  
Frank Wynkoop  
Joseph Henry Wythe

### Designer/Builders

Miles Bain  
Frederick Bigland  
Ernest Bixler  
Richard Bixler  
Daisy Bostick  
Artie Bowen  
Hugh Comstock  
Dean Denny  
Delos Goldsmith

Levon “Lee” Gottfried  
Donald Hale  
James Heisinger, Sr.  
Christian Jorgensen  
C.H. Lawrence  
Meese & Briggs  
Guido and Charles Marx  
M.J. Murphy  
Perry Newberry

Percy Parkes  
George Quentel  
Frank Ruhl  
Louis Simonson  
A. C. Stoney  
Benjamin Turner  
Hazel Watrous  
George Mark Whitcomb  
W.W. Wood

### **Biographical Information for Architects Working in Carmel: 1940 – 1986**

**Miles Bain** - Designer/builder Miles Bain is best known for building Frank Lloyd Wright’s Walker House and the Nathaniel Owings House. Bain arrived to Carmel in the 1920s to work as an estimator for contractor George Mark Whitcomb.<sup>221</sup> In the 1930s, Bain earned his own contractor license and constructed a number of houses in Carmel. After WWII, Bain and Whitcomb partnered up again to work for Bechtel Corporation, building oil-pumping stations in Saudi Arabia. Upon his return to Carmel, Bain received building commissions for the residences of Frank Lloyd Wright, Nathaniel Owings, Ansel Adams, and Neil Weston. Bain’s Carmel office was listed in 1963 City Directories.

**Richard Barrett** - Born in 1943, Richard Barrett received a Master of Architecture degree from Yale University and worked for the San Francisco office of Skidmore Owings & Merrill for several years and moved to Monterey, where he was employed for Hall & Goodhue (now HGHB Architects). While employed at Hall & Goodhue, he designed the Roman House on Junipero Avenue in 1973. In 1976 he established his own practice in Carmel-by-the-Sea and continues to practice in 2022. His modernist designs reflect his principle that modern buildings should harken to past romantic movements and should not all reflect the harshness of the International Style. More recent houses utilize modern interpretations of buildings from the English Arts & Crafts Movement. Additional commissions in Carmel include The Sweeney House (1976) on Mission

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<sup>221</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Mary D. Crile House, 2.

Street south of Thirteenth Avenue, and the MacKenzie House (1979) on Eight Avenue north of Santa Fe Street.<sup>222</sup>

**Carl Bensberg** - An architect, is shown in City Directories as residing in Carmel from 1947 through 1963.

**Ernest and Richard Bixler** - Ernest Bixler (1898-1978) was a prominent builder/contractor in Carmel in the 1940s and 1950s. Bixler was introduced to the contracting business from his father and was trained as a carpenter in Oakland.<sup>223</sup> He began working as a builder in Carmel and Pebble Beach in 1940 while serving as Carmel's Postmaster. After WWII, Bixler served on Carmel's Planning Commission at a time when the community's zoning standards were in a state of flux. He retired from contracting in 1966. His own residence in Carmel is a hipped roof, California Ranch style building. Bixler is listed in City Directories as residing in Carmel at the southwest corner of Eleventh Avenue and Junipero from 1947 to 1963.

**George Brook-Kothlow** – A Minnesota native, George Andrew Brook-Kothlow (1934-2012) graduated from the University of Colorado, Boulder with a degree in architecture. Following graduation, he trained for several years with Frank Lloyd Wright's granddaughter, Elizabeth Wright-Ingraham, and with San Francisco architect Warren Callister. He moved to Big Sur in 1966 and designed his first home there in what would be termed "Bohemian Modern," a design idiom that emanated from the Beat movement in the 1960s/1970s that emphasized a return to the land via handmade houses of natural materials that embraced the natural environment. His typical houses were designed under Wrightian Organic architectural principles combined with the use of exposed structural elements and Redwood sheathing. His buildings would be constructed "from the ground up," using salvaged and on-site materials, such as reclaimed wood taken from demolished railroad trestles. An example of his Carmel designs is a house on Seventh Avenue east of Forest Road.<sup>224</sup>

**Burde, Shaw & Associates** –Walter Burde (FAIA) graduated from the Miami University (Ohio) School of Architecture in 1934 and began his career locally designing hospitals and residences in the Toledo, Ohio area. Following World War II, he began his private practice in 1950, as chief designer for Robert Jones, AIA, aiding design in the award winning Monterey Airport. Walter Burde has won numerous architectural awards, including the American Institute of Architects (AIA) National Honor Award (1969), the Governor's Design Award (1966), the Monterey Bay Chapter Awards of Merit (1959 and 1976), and became a Fellow at the American Institute of Architects in 1987. His work has been published in numerous architectural journals. Walter Burde was active in the local community and held every office in the Monterey Bay Chapter of the AIA, receiving the Robert Stanton, FAIA award in recognition of his outstanding service. He designed

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<sup>222</sup> *Carmel Modernism*, Exhibit by the Monterey Area Architectural Resources Archive (MAARA), Carl Cherry Center for the Arts, Carmel-by-the-Sea, 2017. "Richard Barrett (Biography)," MAARA archives.

<sup>223</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Ernest Bixler House, 2.

<sup>224</sup> "George Andrew Brook-Kothlow (obituary)," *Monterey Peninsula Herald*, 9/23/2012. Richard Olson, "In Memory of George Brook-Kothlow, Architect."

numerous commercial, civic and residential buildings in the region and collaborated with fellow architect Will Shaw under the firm name Burde Shaw Associates.<sup>225</sup>

Born in Los Angeles in 1924, William Vaughn Shaw (FAIA) received his Bachelor of Architecture at the University of California, Berkeley in 1950. Shortly thereafter, he moved to Carmel, where he established his own firm. Will Shaw was admitted to the American Institute of Architects in 1957, served as president of the local Monterey Chapter in 1964 and was awarded his fellowship to the AIA in 1984. Will Shaw was active in local community development and served in various civic capacities. In 1978 Will Shaw, along with Ansel Adams and Fred Farr, founded the Big Sur Foundation, dedicated to the preservation of the Big Sur coastal environment.

Walter Burde joined Will Shaw's practice in Carmel, California in 1953 when the latter renamed the firm Burde, Shaw and Kearns, Associates (later Burde Shaw Associates). The partners developed a symbiotic partnership, with Walter Burde reportedly being the more artistic of the two partners and Will Shaw the pragmatist. The firm designed numerous successful and significant commercial, civic and residential projects in the greater Monterey Peninsula area. In Carmel, significant commercial buildings include the Palo Alto-Salinas Savings and Loan Association building on the corner of Dolores Street and Seventh Avenue (1972); and the Shell Oil Gas Station on the corner of San Carlos Street and Fourth Avenue (1963). The latter project received a Governor's Design Award in 1966 for its outstanding design.<sup>226</sup> In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. However, the two continued to collaborate both professionally and in their various civic endeavors.

**Thomas Church** - One of the leading American Modernist landscape architects active from the 1930s to the 1970s, Thomas Church is known for his pioneering Modern garden designs that were appropriated to the local environment and climate. His design approach influenced the next generation of landscape architects, including Garrett Eckbo, Robert Royston, Lawrence Halprin, Theodore Osmundson, and Douglas Baylis, acknowledged as pioneers of the "California Style" of landscape design.<sup>227</sup> Church was educated at the University of California and Harvard, where he became fascinated with issues of California's climate and outdoor living.<sup>228</sup> By 1930 Church had established his own practice in San Francisco, the neoclassical style was the prevailing approach in landscape and city planning design. Church's unique approach towards unifying building and landscape with particular attention towards climate context and lifestyle gave birth to Modern landscape design and planning. Church and William Wurster, of Wurster, Bernardi and Emmons, were close friends and collaborated on many house and garden projects throughout their careers.<sup>229</sup>

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<sup>225</sup> Janick, Richard and Kent Seavey, *Celebrating Walter Burde, F.A.I.A.*, unpublished manuscript, MAARA archives; Walter Burde, FAIA Nomination Application, 1987, MAARA archives.

<sup>226</sup> "Architects Saluted for Design," Monterey Peninsula Herald, 12/26/66. "Architect Association Honors 2 Peninsulans," Monterey Peninsula Herald, 4/18/84.

<sup>227</sup> Corbett, 19.

<sup>228</sup> Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.

<sup>229</sup> Corbett, 12.

**Elston and Cranston (Thomas S. Elston and William L. Cranston)** - The architectural firm of Elston and Cranston made significant contributions to the post-WWII architectural character of Carmel with their Modernist residential work that reflect the Bay Area regionalist styles popular during their time.<sup>230</sup> Born in Manila, Philippines and educated in the U.S., William L. Cranston (1918-1986) received his architectural degree from Princeton University.<sup>231</sup> After World War II, Cranston arrived to Carmel and worked for developer Frank Lloyd designing speculative housing. In 1948, Cranston partnered with Thomas S. Elston, a fellow speculative housing designer. Cranston was President of the Monterey Bay Chapter of the American Institute of Architects and a member of the Carmel Valley Master Plan Committee.<sup>232</sup> The firm is also known for their school designs in the region. Their design for the Carmel Middle School won the Northern California AIA Merit Award in 1963.<sup>233</sup> Examples of Cranston’s work in Carmel include the L. L. Spillers Guest Cottage and the house for Dr. and Mrs. Chester Magee.<sup>234</sup> Cranston is listed in City Directories as residing in Carmel from 1947 to 1963.

**Olof Dahlstrand (1916-2014)** –Born in Wisconsin, Olof Dahlstrand graduated with a degree in architecture from Cornell University in 1939. After designing buildings for the defense industry during World War II, he relocated to the San Francisco Bay area where he designed seven buildings in the Wrightian Organic idiom for individual clients. He established his architectural practice in Carmel in 1960, designing residences, schools and commercial buildings, including the 1966 Carmel Valley Shopping Center and the Wells Fargo Savings Bank (1964), extant on Dolores Street in Carmel and an example of Frank Lloyd Wright’s Organic architectural style. Dahlstrand was an active participant in Carmel’s community, having served on both the planning commission and city council. He retired in 1984, but he continued to do renderings for other architects in the latter part of his career.<sup>235</sup>

**Gardner Dailey** – Dailey was educated at the University of California, Berkeley, Stanford University, and Heald’s College of Engineering. Dailey established his practice in San Francisco in 1926, embracing many of the stylistic tenets of the Bay Area traditions exemplified in his design of the Miller House in Carmel. One of the leading architects in the region at that time, Dailey reviewed building plans for Samuel Morse and the Del Monte Corporation of Pebble Beach.<sup>236</sup> His work was featured in *House and Home* in February 1954 in which the Dailey’s three design guidelines, verticality, rhythm and outdoor enclosure, were upheld as the lessons to make “any house more livable.” In Carmel Gardner Dailey designed his own house on Ocean Avenue near Carpenter Street.<sup>237</sup>

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<sup>230</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.

<sup>231</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.

<sup>232</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.

<sup>233</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.

<sup>234</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Dr. & Mrs. Chester Magee, 2.

<sup>235</sup> Olaf Dahlstrand biography, *Carmel Modernism*, 2017. “Olaf Dahlstrand (obituary), *Monterey Peninsula Herald*, 7/22/2014. “Olaf Dahlstrand (1916-2014),” Environmental Design Archives, University of California, Berkeley: <https://archives.ced.berkeley.edu/collections/dahlstrand-olof>.

<sup>236</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Gardner A. Dailey House.

<sup>237</sup> *House & Home*, February 1954, 124-129.

**Gordon Drake (1917-1952)** – Born in Childress, Texas in 1917, Gordon Drake graduated with an architecture degree from the University of Southern California in 1941. His early influences were the work of Harwell Hamilton Harris and Carl Birger Troedsson. He designed his first structure as a U.S. Marines combat leader during World War II and worked at designing affordable houses for veterans following the war. The latter effort was an attempt to develop an architectural training and construction school for World War II veterans that designed simple houses along modernist design principles. When he relocated to northern California in 1951 he planned to develop the training program in earnest; however, he died in a skiing accident in 1952.<sup>238</sup>

**John H. Gamble** – John Howard Gamble began his design career in Monterey California in 1948. During his lifetime he created hundreds of designs for homes and commercial structures on the Monterey Peninsula. A licensed California architect, his work has been featured in *Architectural Digest* and many other architectural periodicals. John moved his offices to Carmel, California in 1957, where he formed John Gamble and Associates with John Cocker, a Pebble Beach architect. His son, John Beeson Gamble continues to design in the region today. John H. Gamble’s homes were designed along modernist styles, including Wrightian Organic and Regional Expressionist styles, modern, rarely varying from this paradigm. His Carmel projects include the Jerome Pulitzer House on Mission Street northeast of Tenth Avenue and the Lillian Lim House (1965) on Dolores Street at the SE corner of Second Avenue.<sup>239</sup>

**Donald Goodhue (FAIA)** – Donald Goodhue received his master’s degree from Harvard University in 1956. Following graduation, he worked for the San Francisco office of Skidmore Owings and Merrill before moving to Carmel to work under Olof Dahlstrand from 1958 – 1959. In 1960, Donald Goodhue opened his own firm, teaming with cofounder Gordon Hall, forming the firm of Hall and Goodhue (later Hall Goodhue Haisley and Barker, or HGHB) in Monterey. Donald Goodhue was director of the Monterey Bay Chapter of the American Institute of Architects in 1970 and 1975. He was awarded Fellow of the American Institute of Architects in 1987. The firm worked extensively on the Monterey Peninsula, developing master plans and architectural designs for a diverse client base. Architectural projects include the Carmel Center Shopping Center, the Monterey Savings and Loan Building (Salinas), and the Customs House Urban Renewal Plan. In Carmel-by-the-Sea, the firm designed the Harrison Memorial Library annex.<sup>240</sup> Roger and Lee Gottfried - Roger Gottfried, an architect, is listed as a resident in Carmel City Directories from 1947 through 1963.

**Albert Henry Hill (1913-1984)** – Hill is a prominent figure in California architectural history for his contributions towards the emergence of the Second Bay Tradition style, which combined elements of the International Style with regional and vernacular influences.<sup>241</sup> Born in England and educated at University of California, Berkeley, and Harvard University, Hill studied under

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<sup>238</sup> MAARA archives and “Drake, Gordon (1917-1952),” Environmental Design Archives, University of California, Berkeley: <https://archives.ced.berkeley.edu/collections/drake-gordon>.

<sup>239</sup> “John H. Gamble (obituary),” *Monterey Peninsula Herald*, 11/6/1997.

<sup>240</sup> Seavey, Kent and Richard Janick, *Donald Goodhue, FAIA* (Unpublished Manuscript), Monterey Area Architectural Resources Archives (MAARA).

<sup>241</sup> Dave Weinstein, “Flamboyant modernism: Henry Hill’s stellar taste and love for the arts is reflected in the homes he designed,” in *San Francisco Chronicle*, 11 June 2005.

Bauhaus proponents, Walter Gropius and Marcel Breuer.<sup>242</sup> Hill worked with John Ekin Dinwiddie and Eric Mendelssohn in San Francisco in the late 1940s prior to establishing his private practice in Carmel and San Francisco. His partnership with architect Jack Kruse produced a number of “weekend houses” in Carmel, characterized by sharp and angular forms, use of traditional materials, and integration of the house into its local setting.<sup>243</sup> The partnership lasted until Hill’s death in 1984.<sup>244</sup> Hill moved to Carmel in 1971, designing numerous homes throughout the region and serving on Carmel’s planning commission.<sup>245</sup> Hill’s Carmel modernist houses include the three “Weekend Houses” (Vacation, Kruse and Cosmas houses - 1962) on Lopez Avenue north of Fourth Avenue, the Vivian Homes House (1962) on Mountain View Avenue and the Golub House (1972) on San Antonio Avenue.

**Robert Jones (1911-1989)** –A Carmel architect for 50 years, Robert R. Jones designed numerous residences and commercial buildings in the Monterey region. Born in Berkeley in 1911, he was educated at the University of California, Berkeley before locating on the Monterey Peninsula to work for architect Robert Stanton. Jones opened his own architectural practice in 1939 designing house plans for war housing and FHA apartments. By the war’s end, Jones opened additional offices in Merced and Oxnard. On the Peninsula, his firm designed 27 canneries and reduction plants, as well as public buildings in Carmel and Pacific Grove, including an addition to the Pacific Grove Library. Jones designed several buildings the Monterey Peninsula Airport. His modernist design for the Monterey Airport Administration Building was considered won a major design award from the Smithsonian Institute. He also designed the Elk Lodge in Monterey. In Carmel, he designed the All Saints Episcopal Church and the Carmel Youth Center. Jones also designed a number of houses in the region and developed a signature, flat-roofed Modern style.

**Paffard Keatinge-Clay (Born 1926)** – Born in England in 1926, Paffard Keatinge-Clay moved to the United States, where he apprenticed with several important architects, such as Frank Lloyd Wright, Le Corbusier and the firm of Skidmore Owings and Merrill. His modernist designs in the San Francisco Bay area include an addition to the San Francisco Art Institute and the Student Union Building at San Francisco State University. As a Taliesen apprentice with Frank Lloyd Wright in Arizona, Keatinge-Clay designed the 1952 meditation room at the Carl Cherry Center for the Arts in Carmel.<sup>246</sup>

**Jon Konigshofer (1906-1990)** – Konigshofer began his career in the office of local designer, M.J. Murphy, a practitioner of the more traditional styles popular in Carmel during the first half of the twentieth century.<sup>247</sup> Konigshofer was an adherent of Frank Lloyd Wright and applied Wright’s philosophies to the houses he designed in Carmel. Through the use of inexpensive materials and effective budgeting, Konigshofer eventually became known for the minimalism and affordability of his designs, and is regarded as one of the foremost pioneers of Modernism in Carmel. The

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<sup>242</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Henry Hill House, 2.

<sup>243</sup> Progressive Architecture, “Three Weekend Houses,” August 1962, 120-125.

<sup>244</sup> Progressive Architecture, “Three Weekend Houses,” August 1962, 120-125.

<sup>245</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 122.

<sup>246</sup> Seavey, Kent. *Carl Cherry Center for the Arts* (DPR523 Form), 2001, 4. Kent Seavey, *Paffard Keatinge-Clay* (unpublished manuscript), MAARA archives.

<sup>247</sup> “Modern Style in Carmel Brings Cries of Anguish.”

*Monterey Peninsula Herald* described Konigshofer – along with M.J. Murphy and Hugh Comstock – as having “influenced house design [in Carmel] more than any other.” Similar to Frank Lloyd Wright and Hugh Comstock, Konigshofer was neither licensed nor degreed in architecture, yet his buildings, according to the *Herald*, “attracted as much comment and praise in the architectural world as those designed by many a high ranking degreed architect.”<sup>248</sup> Jon Konigshofer’s buildings include the Robert Buckner House (1947), the house at Thirteenth and Scenic (Kip Silvey), the house at Santa Lucia and Casanova (E.S. Hopkins), the Sand and Sea development (1941) on San Antonio Avenue, and the Keith Evans House (1948) on Franciscan Way.

**John (‘Jack’) Walter Kruse (1918-2000)** - Formed a partnership with prominent Carmel architect Albert Henry Hill in 1948 after having worked together in the San Francisco office of influential European Modernist architect, Eric Mendelssohn. Hill was known to have been the principal designer and Kruse the engineer.<sup>249</sup> The firm of Hill and Kruse was based in San Francisco and designed over 500 commercial and residential buildings. His partnership with architect Henry Hill produced a number of residences in Carmel, characterized by sharp and angular forms, use of traditional materials, and integration of the house into its local setting, an example being Walter Kruse’s house, one of three designs by Hill and Kruse on Lopez Avenue.<sup>250</sup> The partnership lasted until Hill’s death in 1984.<sup>251</sup>

**Frank Lloyd** - Local builder Lloyd and his family arrived in Carmel in 1911 at which time his family bought a block of property along San Carlos Street. Lloyd was educated at McGill University in Montreal, Canada where he received his Bachelor of Arts. Upon returning to Carmel in 1934, Lloyd decided to permanently settle there and built a house on his family’s property. Lloyd held various jobs throughout the 1930s and 1940s from fisherman to writer for local newspapers. He constructed 12 houses in Carmel after WWII, some designed by himself, and others designed by the architectural firm of Elston and Cranston. An active member of the community, Lloyd was a member of the Carmel Citizens Committee, an environmentalist, and elected official to the Carmel City Council.<sup>252</sup>

**Rowan Perkins Maiden (1913-1957)** – An architect and student of Frank Lloyd Wright, Maiden apprenticed at Taliesin West from 1939 to 1941. He settled in New Monterey on Huckleberry Hill in 1948 and designed several residences for artists in the area. Although steeped in Wright’s Organic architectural philosophy, he designed modernist homes in his own vision of the style. His design in Carmel for Dorothy Green Chapman (on the Inventory of Historic Resources) was featured in *Sunset Magazine* in 1952 and *House Beautiful* in 1957. Maiden’s most visible work is his design for Nepenthe Restaurant in Big Sur, completed just before his untimely death after falling off a roof in 1957. His Carmel commissions include the Chapman House (1949) on San Antonio Avenue southeast of Fourth Avenue.<sup>253</sup>

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<sup>248</sup> “Carmel’s Architecture Both Interesting and Livable.”

<sup>249</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 123.

<sup>250</sup> Progressive Architecture, “Three Weekend Houses,” August 1962, 120-125.

<sup>251</sup> Progressive Architecture, “Three Weekend Houses,” August 1962, 120-125.

<sup>252</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Frank Lloyd House, 3.

<sup>253</sup> “Rowan P. Maiden (obituary),” *Carmel Pine Cone*, 1/17/1957. “Mrs. Chapman Works to Preserve Carmel,” *Monterey Peninsula Herald*, 4/9/1964.

**Clarence Mayhew** - Born in 1907, Mayhew was educated at the University of California, Berkeley.<sup>254</sup> He was employed in the San Francisco office of prominent early twentieth century architects, Miller and Pflueger, before opening his own private practice in 1934. Some of his most significant work was designed from 1934-1942. Some of his inspirations derived from the traditional craftsmanship of Japanese architecture, which led him to write the article, “The Japanese Influence,” for the 1949 catalogue of the “Domestic Architecture of the San Francisco Bay Region” exhibit.<sup>255</sup> In Carmel, Mayhew designed the Helen Proctor House (1948) on Scenic Road near Eleventh Avenue. Mayhew retired in 1955.<sup>256</sup>

**Mark Mills (1921-2007)** - A native of Arizona, Mills completed his Bachelor of Science in architectural engineering at the University of Colorado prior to working in the offices of Frank Lloyd Wright as a Taliesin Fellow from 1944-1948.<sup>257</sup> As a Taliesin Fellow, Mills worked on such projects as the Johnson Wax Building in Wisconsin. Mills eventually moved to San Francisco to work for the firm of Anshen + Allen. Other pioneering works of Modernism include his dome house in Cave Creek, Arizona designed with architect Paolo Soleri and the Eichler homes for Anshen + Allen architects in San Francisco in 1950. Mills’ designs for the Marcia Mills House (1952) and Fairfield House (1953) on Mission Street and Rio Road in Carmel demonstrate Wrightian influences in the use of local building materials, an abstract plan, and landscape setting. His sculptural design of a residence for an artist in Carmel, featuring intersecting barrel vaults and a sprayed Gunite exterior, was widely published and praised in 1972. Mills remained in Carmel and worked until his death in 2007.<sup>258</sup>

**Charles Willard Moore (1925-1993)** – Born in Benton Harbor, Michigan, Charles Moore received a bachelor’s degree in architecture from the University of Michigan, Ann Arbor in 1947. He traveled extensively, first in Europe, then in Japan while he served in the Army Corps of Engineers during the Korean conflict. He earned a master’s degree and fine art doctorate from Princeton in 1957, writing his master’s thesis on Monterey Adobe architecture. Moore relocated to the San Francisco Bay Area where he became a partner in the firm Moore, Lyndon and Turnbull – famous for their Third Bay Region residential designs at Sea Ranch (1966) in Sonoma County, which won numerous awards, both locally and from the American Institute of Architects. He designed numerous residential and commercial buildings, many steeped in a Bay Region modernist style. His final design was for the Dart Wing addition to the Monterey Museum of Art at La Mirada in 1992. Steeped in an understanding of architectural history, Moore spoke often about not replicating historic architectural designs, noting that such a practice gives a “movie set air” to the region’s genuine historic buildings. Charles Moore traveled and taught extensively throughout his career and served as chair of the architecture department at the University of California, Berkeley from 1962 to 1965. He also taught at Yale, Princeton and UCLA. The American Institute

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<sup>254</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

<sup>255</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

<sup>256</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

<sup>257</sup> NorCalMod, 282.

<sup>258</sup> “Mark Mills (obituary),” *Monterey Peninsula Herald*, 6/20/2007. Janey Bennett, *The Fantastic Seashell of the Mind: The Architecture of Mark Mills* (ORO Editions, 2017).

of Architects awarded him a Gold Medal in 1991. In Carmel, Moore designed the Warren Saltzman House (1966) on Palou Avenue.<sup>259</sup>

**Athanase Nastovic (1888-1965)** – A native of Belgrade, Serbia, Athanase N. Nastovic taught at the architecture department of Moscow University. He immigrated to Oakland, California with his wife, Olga in 1924 where the architect began designing commercial and residential buildings, including an apartment building on Kempton Avenue, where he resided. In 1927, the *Monterey Herald* noted the architect’s design of a number of buildings in the Hatton Fields area of Carmel in period revival styles. He received contracts for the design/build of additional Monterey-peninsula buildings, but he went bankrupt during the Great Depression. The last known West Coast reference to the architect’s work appeared in the *Los Angeles Times* in 1932, where his work was being displayed in a local exhibit. He passed away in Flushing Grove, New York in 1965 and is buried in Cedar Grove Cemetery.

**Guy Rosebrook** - Trained as an architect in various firms in San Francisco before obtaining licensure, Rosebrook worked for many years as the supervising architect of Standard Oil of New Jersey before returning to California during the Depression. In 1940, he moved to Salinas, where he designed Moderne style commercial buildings. One of his more notable works was a Spanish Revival style house for Maria Antonio Field on Highway 68. Many of Rosebrooks’ residential designs in Carmel are extant, though have been altered.<sup>260</sup>

**Marcel Sedletzky** - Known for a design aesthetic that reflected his Modernist European training and exposure to the forceful Modernism of Le Corbusier, as well as the effects of the natural environment that characterized the Craftsmen and Bay Area Traditions. Born in Russia, Sedletzky lived most of his life in Monterey, California and Mexico.<sup>261</sup> In addition to his practice, Sedletzky played an important role in the architectural department at Cal-Poly, San Luis Obispo, and helped to establish the university’s reputation as a top architectural school on the West Coast.<sup>262</sup> His design for the Esther M. Hill House in Carmel is the only known example of Sedletzky’s work in Carmel, and a representative example of the Third Bay Region Style.

**David Allen Smith** – Born in 1935 in Detroit, Michigan, David Allen Smith earned an architecture degree from the University of Southern California. After working for several firms in Los Angeles, he moved to Carmel in 1956 to work for Burde Shaw and Associates. After opening his own firm, he designed numerous Bay Region-style modernist residences in Carmel and the Monterey Peninsula region, many of them published in architectural journals. His Garcia House in Carmel won an AIA Honor Award in 1976. His design for Reflections (1972) is a recent example of the Bay Region style constructed in Carmel.<sup>263</sup>

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<sup>259</sup> Muschamp, Herbert, “Charles Moore, Innovative Post-Modern Architect, is Dead at 68,” *New York Times*, 12/17/1993; “Architect Charles Moore Dies,” *San Francisco Examiner*, 12/17/1993; Steve Hauk, “The Man Who Made Architecture Fun,” *Monterey Peninsula Herald*, 1993. See also: Charles Moore Foundation: Biography, <http://www.charlesmoore.org/who.html>.

<sup>260</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Frances C. Johnson House, 2.

<sup>261</sup> [http://www.architectureweek.com/2003/0625/next\\_week.html](http://www.architectureweek.com/2003/0625/next_week.html), accessed 28 March 2008.

<sup>262</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Esther M. Hill House, 2.

<sup>263</sup> “David Allen Smith (unpublished biography),” MAARA archives.

**Edwin Snyder (1888-1969)** - Born in Stockton, California, Edwin Lewis Snyder was educated at the University of California, Berkeley and the Ecole des Beaux Arts in Paris. Prior to establishing his own firm in Berkeley, Snyder worked in the offices of Day and Weeks, then one of the prominent San Francisco firms of the early twentieth-century, and the large real estate firm of Mason-McDuffie designing period revival homes. Snyder represented that group of architects who continued the traditional as opposed to modernist trends in design, as is evidenced in his Monterey Colonial Revival style design for the Spinning Wheel Restaurant in Carmel.<sup>264</sup>

**Robert Stanton** - Trained as a contractor, Stanton arrived to Carmel in 1925. He was trained in the southern California office of architect Wallace Neff before returning to Carmel in 1936 to set up his own practice, housed in a Tudor Revival style French Norman chalet.<sup>265</sup> Stanton had a profound influence in the region, training a generation of local architects. He helped establish the Monterey Bay Chapter of the American Institute of Architects in the 1950s, of which he was the first fellow.<sup>266</sup> His many other community activities included serving as board member and president of the Monterey Peninsula Community Chest, president of the Monterey History and Art Association, the Monterey County Symphony Association, and the Monterey Peninsula Museum of Art.<sup>267</sup> One of Stanton's notable works in Carmel includes the Church of the Wayfarer on Lincoln and his own residence. Stanton is listed as residing in Carmel according to 1963 City Directories.

Robert Stanton was one of the founders of the Monterey Bay Chapter of the American Institute of Architects, and in 1972 was the first member of the organization to become a Fellow of the A.I.A. labeled by his peers as the Dean of Monterey Area Architects, most of the local architectural designers passed through firm at one time or another.

**Ralph L Stean** – Born in Massachusetts, Ralph Leo Stean (1918-2004) was leading building contractor for the Carmel Valley Fire District Station in 1948. Stean resided in Carmel Valley and constructed a number of post-adobe houses in the Carmel Valley region. Stean was the contractor for the hyperbolic-roofed Donna Hofsas House (1960) and resided at the property in the 1970s where he ran for City Council in 1976.<sup>268</sup>

**Robert A. Stephenson** – Born in Findley, Ohio, Robert Anderson Stephenson, AIA (1917-2012) studied architectural drafting at the University of Southern California and became a civilian draftsman for the United States Navy following graduation. Stephenson moved to Carmel in 1947 to work for the architect Robert Stanton and for Hugh Comstock briefly in the 1950s. He subsequently opened R.A. Stephenson Building Design, where he worked until his retirement in 1998. He was active in Carmel politics as a member of the Planning Commission and later a City Council member. He was also active in Carmel's music community and supported the Monterey

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<sup>264</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Spinning Wheel Restaurant, 2.

<sup>265</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.

<sup>266</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.

<sup>267</sup> "Stanton to be honored by fellow architects," *Carmel Pine Cone, Carmel-by-the-Sea, Calif.*, 24 August 1972.

<sup>268</sup> Richard Janick, *Donna Hofsas House (DPR523 Form)*, 2002. "Wilder Files for Carmelo District; Three for Tularcitos," *Carmel Pine Cone*, 3/14/52; "Twelve Candidates Vie for Three Seats," *Carmel Pine Cone*, 2/26/76.

County Symphony and the Carmel Bach Festival. Stephenson designed homes in Carmel including his own residence at Forest Street and Eighth Avenue.<sup>269</sup>

**John H. Thodos (1934 - 2009)** –The son of Greek immigrants, John Harry Thodos earned a degree in architecture from the University of Oregon in 1960 and established his own firm in Portland, Oregon after working with Northwest Regional-style architect William Fletcher and Skidmore, Owings, and Merrill (SOM). He also served on the Portland Design Review Commission and the city’s Metropolitan Arts Commission. In the mid-1970’s, after rejecting a move back to his native Greece, he purchased a home in Carmel, despite having never visited previously, to use as a design studio, allowing him to get away one week per month from his Portland office. A few years after that, he purchased an empty lot on Scenic Road between Ocean Avenue and Eighth and proceeded to design and build a glass and wood home which eventually became known as the “Light House” that was widely published and won an AIA Honor Award. In 1989, Thodos moved his office to Carmel to live and work here full time. He was a modernist architect known for fitting buildings onto challenging sites and connecting indoor spaces to the outdoors with expansive, light-filled spaces. As a Carmel architect, John Thodos designed numerous award-winning houses, as well as, commercial work in Carmel and the Monterey Peninsula area, winning 15 awards from the American Institute of Architects. His Carmel designs include the “Light House” on Scenic Road and the design for his private residence on Torres Street. These are excellent examples of his unique architectural style and can be seen as part of the Bay Region Modern-style idiom, taking the historical precedents of the Second- and Third- Bay Region influences a step further. In 2010, he was posthumously inducted into the AIA College of Fellows for design excellence.<sup>270</sup>

George Thomson - Prior to forming his partnership with Joe Wythe, George Thomson worked in the offices of influential modernists Frank Lloyd Wright and Bruce Goff.<sup>271</sup>

**Helen Warren** - Although not an architect or designer by profession, Helen Warren’s design for her own house in Carmel illustrates the tradition of women working in the architectural profession in post-World War II Carmel.<sup>272</sup> Most were not designers but real estate entrepreneurs and builders, such as Dene Denny and Hazel Watrous, contractors who designed approximately thirty residences in Carmel in the 1920s.<sup>273</sup> Although not much information is available on Warren’s contribution to the architectural character of Carmel, her work is reflective of the times and demonstrates knowledge of using vernacular materials in the contemporary design traditions.

**George Whitcomb** – An architect, Whitcomb is listed in City Directories as a resident of Carmel from 1947 to 1963.

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<sup>269</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Robert A. Stephenson House, 2. “Robert Anderson Stephenson (1917-2012) Obituary,” *The Salinas Californian*, 2/27/12.

<sup>270</sup> Thodos, Diane, “Remembering John Thodos, Award Winning Architect – 1934-2009,” MAARA archives. “John Harry Thodos Obituary, <http://www.tributes.com/obituary/show/John-Harry-Thodos-87248601>; AIA Monterey Bay Arts and Architecture Lecture Series: Creating the Architecture of the Monterey Peninsula: John Thodos, FAIA presented by Erik Dyar, AIA (September 23, 2021). <https://www.youtube.com/watch?v=jyUcqKXzjAk>

<sup>271</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Norman Rial House, 2.

<sup>272</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

<sup>273</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

George Willox – An architect, Willox is listed in City Directories as a resident of Carmel from 1947 to 1963.

**Frank Lloyd Wright (1867-1959)** - Considered one of the founding fathers of Modernism, Frank Lloyd Wright has influenced generations of architects through his early Prairie Style houses, exemplified by the Robie House in Chicago, and later with his design philosophy of “organic” architecture, exemplified by Fallingwater in Bear Run, Pennsylvania. Wright’s extensive body of work included a number of building types, including schools, museums, offices, and hotels. In addition to these, Wright was also known for his design of interior features including furniture and stained glass windows. Other high-profile works throughout the U.S. include the Johnson Wax Headquarters building and the Solomon R. Guggenheim Museum. The Walker House (1952) in Carmel is a representative example of Wright’s concept of “organic” architecture, with its use of native wood and stone materials, window patterns and careful siting. Wright influenced numerous Carmel architects, including Mark Mills and Jon Konigshofer.<sup>274</sup>

**William Wurster (1895-1973)** - Born in Stockton, California, William Wurster has been widely recognized as the father of “Everyday Modernism,” utilizing the vernacular architectural forms and materials of the California landscape in novel ways, particularly his residential designs in the 1930s to the 1950s.<sup>275</sup> Educated at the University of California, Berkeley, Wurster began his career in the New York office of Delano and Aldrich, and subsequently in the San Francisco office of John Reid. He founded his own practice in 1924, and was later joined by Theodore Bernardi in 1934 and Donn Emmons in 1945. In addition to his practice, Wurster taught at MIT and the University of California, Berkeley. Wurster returned to California in 1950 and held the post of Dean of Architecture at U.C. Berkeley until 1963, where he is most well known for combining the architecture, landscape architecture and city and regional planning departments to create the College of Environmental Design. William Wurster, Theodore Bernardi, and Donn Emmons were named Fellows of the AIA and Wurster received the coveted AIA Gold Medal Award for lifetime achievement in 1969. The Dianthe Miller House, Nelson Nowell House, and Albert Merchant House in Carmel are representative examples of Wurster’s design aesthetic, mixing natural materials and new technologies. In Carmel, Wurster designed two houses on Scenic Rd.: the Nelson Nowell House (1947) and the Merchant House (1961). The Nelson Nowell House was featured in the First Museum Exhibition of Domestic Architecture of the San Francisco Bay region held at the San Francisco Museum of Art in 1946.<sup>276</sup>

**Frank Wynkoop** - Born in Denver, Colorado, Frank Wynkoop is known primarily for his school and public building designs and in the mid-twentieth century, had established offices throughout California, including San Carlos, San Francisco, Fresno, Bakersfield, and Carmel. Wynkoop’s best known work in Carmel was his sea house on Carmel Point. At the time of its construction in 1952, the building was the subject of much controversy with its U-shaped plan, lack of chimney and flue, and inverted, butterfly-shaped roof.<sup>277</sup>

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<sup>274</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Mrs. Clinton Walker House, 4.

<sup>275</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.

<sup>276</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.

<sup>277</sup> Pete Gilman, “New Carmel Point House Has Many Novel Features,” 10 April 1952;

<https://digital.lib.washington.edu/php/architect/record.phtml?type=architect&architectid=410&showall=0&lname=>

**Joseph Henry Wythe (1920 - 2019)** – Raised in San Jose and a graduate of the University of California, Berkeley with a degree in architecture, Joseph Wythe apprenticed under Bruce Goff at Oklahoma University before moving to Monterey in 1951. Following a meeting with Frank Lloyd Wright, Wythe became interested in the master’s Organic architectural designs and designed residences in partnership with George Thomsen. His best-known architectural design in Carmel is the Rial House at Lincoln Street and Fourth Avenue in 1963.<sup>278</sup> Wythe also taught architecture at Monterey Peninsula College. After his marriage with Idaho native, Lois Renk, the couple relocated to Sandpoint, Idaho in 1977.

### **Appendix C: Historical Figures in Carmel**

The following provides biographical summaries of historic personages in Carmel. As part of the 2022 Edition of the *Carmel-by-the-Sea Historic Context Statement*, this list is a summary of key figures compiled. It is not intended to be comprehensive; exclusion from this list does not preclude their importance to Carmel’s history.

#### **Charter Members of the Board of Trustees and Elected Officials, 1916**

A.P. Fraser, President  
Peter Taylor  
G.F. Beardsley  
Eva K. DeSabla  
D.W. Johnson  
L.S. Slevin, Treasurer  
J.E. Nichols, Clerk

#### **President of the Board of Trustees, 1916-1928**

A.P. Fraser, 1916-1920  
Eva K. DeSabla 1920 (resigned)  
William Kibbler 1920-1922 (appointed to replace DeSabla)  
William Maxwell 1922 (resigned)  
Perry Newberry 1922-1924 (appointed to replace Maxwell)  
William Kibbler 1924-26  
John B. Jordan, 1926-1928

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Wykoop&lcity=&lstateprov=&lcountry=&bionote=&award=&family=&nationality=United+States&birthdate=&deathdate=; accessed 31 March 2008.

<sup>278</sup> “Joseph Wythe biography, “*Carmel Modernism* (2017 exhibit at the Cherry Center for the Arts; Joseph Wythe obituary: <https://lakeviewfuneral.com/obituaries/joseph-wythe/179/>.

**Mayors, 1926-1992**

|  |  |
|--|--|
| A.P. Fraser, 1916-1920                 | Frank Putnam, 1960-1962                        |
| Eva DeSabra, 4/12-9/29/1920            | Eben Whittlesey, 1962-1964                     |
| William T. Kibbler, 1920-1922          | Herbert B. Blanks, 1964-1966                   |
| William L. Maxwell, 4/10-5/29/1922     | Steve Grant, 1966-1968                         |
| Perry Newberry, 1922-1924              | Bernard Laiolo, 1968-1972                      |
| William Kibbler, 1924-1926             | Bernard Anderson, 1972-1976                    |
| John B. Jordan, 1926-1928              | Eugene Hammond, 3/2-9/7/1976                   |
| Ross E. Bonham, 1928-1932              | Gunnar Norberg, 1976-1980                      |
| Herbert Heron, 1930-1932 and 1938-1940 | Bernard Laiolo, first elected Mayor, 1980-1982 |
| John C. Catlin, 1932-1934              | Charlotte Townsend, 1982-1986                  |
| James H. Thoburn, 1934-1936            | Clint Eastwood, 1986-1988                      |
| Everett Smith, 1936-1938               | Jean Grace, 1988-1992                          |
| Keith B. Evans, 1940-1942 (resigned)   | Kennedy White, 1992-2000                       |
| Percy McCreery, 1942-1946              | Sue McCloud, 2000-2012                         |
| Frederick M. Godwin, 1946-1950         | Jason Burnett, 2012-2016                       |
| Allen Knight, 1950-1952                | Steve Dallas, 2016-2018                        |
| Horace D. Lyon, 1952-1958              | Dave Potter, 2018-current                      |
| John S. Chitwood, 1958-1960            |  |

**Members of the Board of Trustees, 1916-1950**

A.P. Fraser, 1916-1920  
Peter Taylor, 1916-1920  
G.F. Beardsley, 1916-1918  
Eva K. DeSabra, 1916-1920 (resigned)  
D.W. Johnson, 1916-1918  
William T. Kibbler, 1918-1926  
Courtland J. Arne, 1918-1922  
T.B. Reardon, 1920-1924  
Fred Bechdolt, 1920 (resigned)  
Michael J. Murphy, 1920-1922 (appointed to replace Bechdolt)  
George M. Dorwart, 1920-1922 (appointed to replace DeSabra)  
William Maxwell, 1922-1924  
Helen Parkes, 1922, 1926  
Perry Newberry, 1922-1924  
John Dennis, 1924-1928  
Henry Larouette, 1924-1928  
C.O. Goold, 1924-1926  
John B. Jordan, 1926-1934  
George Wood, 1926-1930  
Alfred K. Miller, 1926 (resigned)  
Fenton P. Foster, 1926-1928 (appointed to replace Miller)  
Ross E. Bonham, 1928-1932

Vassamine Rockwell, 1928-1932  
Lavon E. Gottfried, 1928-1930  
Herbert Heron, 1930-1934 & 1938-1941 (resigned)  
Clara Kellogg, 1930-1934; 1936-1940  
John Catlin, 1932-1936  
Robert A. Norton, 1932-1936  
Bernard Rowntree, 1934-1938 & 1944 (died)  
James H. Thoburn, 1934-1938  
Joseph A. Burge, 1934-1938  
Everett Smith, 1936-1938  
Gordon Campbell, 1938 (resigned)  
Hazel Watrous, 1938-1940 (appointed to replace Campbell)  
Keith Evans, 1940-1942 (resigned)  
Frederick M. Godwin, 1940-1942 & 1946-1950  
Arthur Hill, 1941-1942 (appointed to replace Heron)  
Fred U. McIndoe, 1942-1943 (died)  
L.L. Dewar, 1942-1944 (appointed to replace Evans)  
Fred J. Mylar, 1943-1944 (appointed to replace McIndoe);  
1945 (appointed to replace Rowntree) (Resigned)  
H.E. Hefling, 1944-1948  
Allen Knight, 1944-1952  
Charles M. Childers, 1945-1946 (appointed to replace Mylar) & 1946-1948  
Donald M. Craig, 1946-1952  
Andrew Martin, 1948-1952  
Gene A. Ricketts, 1948-1952

### **Members of the Arts & Crafts Club of Carmel**

#### ***Founding Board, 1905***

Elsie Allen, President  
Mary Braley, Recording and Responding Secretary  
Mrs. Frank Powers, Vice President  
Louis Slevin, Treasurer

#### ***Second President, 1906***

Josephine Foster

#### ***Fundraising Committee, 1906***

Mary E. Hand  
Fannie Yard  
Dr. J.E. Beck  
Carrie R. Sterling

Sidney Yard  
William E. Wood  
Arthur Vachell

**Cedar Croft Staff, 1910**

Sidney Yard, Director and dramatic reading  
Helen Parkes, botany  
Mary DeNeale Morgan, drawing and painting  
Etta Tilton, pottery, china painting and art needlework  
Carrie Carrington, music

**Museum of Yesteryear**

Ida Johnson, Chairwoman and Curator

**Civic Committee**

Thomas Reardon  
Dr. Alfred E. Burton  
Jessie Arms Botke  
Susan Creighton Porter  
Charles Sumner Greene

**Founding Members of the Forest Theater Society**

|                            |                           |
|----------------------------|---------------------------|
| Joseph and Mary Hand       | Saidee Van Bower          |
| Helen Parkes               | J.E. Beck                 |
| George and Carrie Sterling | Thomas Reardon            |
| Lucia Lane                 | Nellie Murphy             |
| Maud Lyons                 | Ferdinand Burgdorff       |
| Stella Vincent             | Frederick Bechdolt        |
| Jessie Francis Short       | Helen Cooke               |
| George Boke                | Alice MacGowan            |
| Virginia Smiley            | Perry and Bertha Newberry |
| Mary DeNeale Morgan        | Herbert Heron             |
| Fred and Clara Leidig      |                           |

**Founding Members of the of the Carmel Art Association**

Pedro Lemos, President  
Henry F. Dickenson, First Vice President  
Josephine Culbertson, Second Vice President  
Ida Maynard Curtis, Secretary  
W. Seivery Smit, Treasurer  
Sarah Deming  
Homer Emmons  
Jo Mora  
George Seideneck  
Edgar Alwyn Payne  
Barney Segal

**Charter Members of the Carmel Free Library Association**

Edmund Arne  
George Beardsley  
Annie Gray  
Mrs. F.H. Gray  
Helen Jaquith  
Annie Miller  
Miss Parmele  
Mrs. Franklin Powers  
Franklin Powers

**Artists Working in Carmel: 1940 – 1986**

|                                |                                     |
|--------------------------------|-------------------------------------|
| Martin Baer                    | David Ligare, painter               |
| Clancy Bates, sculptor         | Alec Miller, sculptor               |
| Dudley Carter, sculptor        | Frank Moore                         |
| John Catlin, sculptor          | Jo Mora, sculptor                   |
| William Chase, painter         | Philip Nesbitt, illustrator         |
| John Cunningham                | Lee Randolph                        |
| Patricia Cunningham, painter   | William Ritschel, painter           |
| Ida Maynard Curtis, painter    | Catherine Seideneck, sculptor       |
| Eldon Dedini, cartoonist       | George Seideneck, landscape painter |
| Linford Donovan, painter       | Celia Seymour                       |
| Leslie Emery, painter          | William Silva, painter              |
| Nora Grabill                   | Howard Smith, painter               |
| Armin Hansen, painter          | Vaughan Shoemaker, cartoonist       |
| Jimmy Hatlo, cartoonist        | Alison Stilwell, painter            |
| Edda M. Heath, painter         | Donald Teague, illustrator          |
| Austin James, sculptor         | Edward Timmons                      |
| Charles Chapel Judson, painter | Gerald Wasserman, painter           |

Hank Ketcham, cartoonist  
Bill O'Malley, cartoonist  
John O'Shea  
Paul Kirtland Mays, painter

Brett Weston, photographer  
Edward Weston, photographer  
Alexander Weygers, sculptor  
Clifton Williams

### **Biographical Summaries**

**Elsie Allen** – Founding president of the Arts and Crafts Club of Carmel, Allen was a former editor of *Harper's* magazine and retired faculty member of Wellesley College.

**Mary Austin** – Born on September 9, 1868 in Carlinville, Illinois, Austin was a prolific writer who published some thirty-two volumes in addition to approximately two hundred articles in periodicals. Austin moved to a ranch near Bakersfield with her family when her father died in 1888. Married to Stafford Wallace Austin in 1891, she gave birth to a daughter the following year who was later found to be mentally retarded. She separated from her husband and moved to Carmel in 1906. Unable to afford the construction of a house on the lot she had purchased, she rented a cottage and later stayed in the Pine Inn. San Francisco architect Louis Mulgardt designed a studio platform around the limbs of an tree on her North Lincoln property. Austin called it her wick-i-up and spent many house there writing about nature and women's rights. In 1908, thinking herself hopelessly ill, she went to Italy to study prayer and mysticism with the Blue Nuns. Her book, *Christ in Italy*, was a product of her experience there. In 1912 she returned to Carmel and finally built a cottage beside her tree house. In 1924 she established herself in Santa Fe where she fought for the preservation and rehabilitation of Indian and Spanish arts and handicrafts.

**Leonard Bacon** – Bacon moved to Carmel in the 1920s. He wrote the satirical verse "Guinea Fowl", "Lost Buffalo" and others for *Harper's Weekly*.

**Raymond Stannard Baker (AKA David Grayson)** – Journalist, Pulitzer Prize winning biographer and essayist, Baker was born in Lansing, Michigan on April 17, 1870. From 1892 to 1897 he was a reporter for the Chicago Record. He moved to New York with his wife and children in 1898 to work for *McClure's Magazine* of which he served as associate editor until 1906. Baker then joined in the purchase of American Magazine, of which he was one of the editors until 1915. He was asked by Woodrow Wilson to edit his papers. Baker received the Pulitzer Prize for biography in 1940 for *Woodrow Wilson: Life and Letters*. He died in 1946.

**Frederick Ritchie Bechdolt** – Born on July 27, 1874 in Mercersburg, Pennsylvania where he received his formal education, Bechdolt later went from placer mining in the Klondike, to cow punching, to rubbing shoulders with criminals at San Quentin and Folsom. When he first arrived in Carmel in 1907, he rented a cottage in the Eighty Acres until he met and married Adele Hare. His novels include *When the West Was Won*, *The Hard Rock Man*, *Takes of Oldtimers* and *9009* in collaboration with James Hopper. He also wrote for various newspapers including the *Seattle Star* and *Los Angeles Times*. In addition to being a prolific writer, Bechdolt served as postmaster, city council member and police commissioner. He died in 1950.

**William Rose Benet** – Poet and novelist, Benet was born on February 2, 1886. He was on the staff of Century Magazine from 1911 to 1918. From 1919 and 1920 Benet was assistant editor of the Nation’s Business, and went from there to the *Literary Review of the New York Evening Post*, from which the *Saturday Review of Literature* grew. In 1942, he received the Pulitzer Prize for *The Dust Which Is God*, an autobiographical verse narrative. Benet shared a cottage in Carmel with his former Yale classmate Sinclair Lewis.

**Geraldine Bonner** – Bonner moved to Carmel after the San Francisco earthquake. She was a writer for the *San Francisco Argonaut* and author of *The Pioneer* and *The Emigrant Trail*.

**Daisy Bostick** – Daisy Fox Desmond Bostick first came to Carmel from San Jose as a guest of the Newberrys in 1910. She moved to the village permanently in 1918, pursuing a variety of activities including managing the Hotel Carmel with her husband Lou Desmond and writing a column for the *Carmel Pine Cone*. An acute observer of life in Carmel, she co-authored *Carmel at Work and Play* with Dorothea Castelhun in 1925.

**Arthur (Artie) Bowen** – Born in Sotoville in January 1887, Bowen moved to Carmel from San Jose. He built a cottage for himself on the east side of Casanova between Ninth and Tenth where he resided until his marriage in 1906. He worked for Devendorf for six years and later went into contracting and remodeling. He died in 1969.

**Van Wyck Brooks** – Literary historian and novelist, Brooks arrived in Carmel for a short period in 1911. He was the author of *The World of H.G. Wells* and *America’s Coming of Age*. Although he was critical of the lifestyle of the bohemians in Carmel, he returned for extended visits during the 1930s and 1940s.

**Davenport Bromfield** – In April of 1888 W.C. Little and Bromfield were commissioned to survey Carmel City for Santiago Duckworth. Bromfield, Little’s apprentice, ended up doing most of the work while living in a small cottage he built for himself on the east side of Carpenter Street between Second and Third.

**Ferdinand Burgdorff** – Born on November 7, 1881 in Cleveland, Ohio. Burgdorff first came to Carmel in 1908 to visit his friend and fellow Bohemian Club member, Charles Rollo Peters. He soon returned and rented a small portion of the kitchen belonging to the Arts and Crafts Club, which he used as his first studio while often swapping notes with Sidney Yard. He later built a home on Boronda Road in Pebble Beach. Burgdorff died in 1975.

**Argyll Campbell** – Born on December 2, 1892 in San Jose, Campbell was the city attorney and responsible for drafting many of Carmel’s first zoning laws and ordinances. He is best remembered for writing Carmel’s “Magna Carta”: The City of Carmel-by-the-Sea is hereby determined to be primarily, essentially, and predominately a residential city wherein business and commerce have in the past, are now, and are proposed in the future to be subordinated to its residential character.

**Dorothea Castelhun** – Castelhun moved to Carmel from Massachusetts during the 1920s. She published the series of stories for girls, *The Penelope Books*, and co-authored *Carmel at Work and Play* with Daisy Bostick.

**Father Angelo Casanova** – Casanova, a priest at San Carlos Church, was responsible for the partial restoration of the Carmel Mission in 1884, which involved putting a roof on the church to protect it from the elements.

**Lena Cherry** – Cherry was a poet and artist who moved to Carmel in 1920 with her first husband M.I.T. professor, Dr. Alfred E. Burton. Six years later she left him and their three children for inventor Carl Cherry. They purchased Delos Goldsmith’s house which was constructed between 1892 and 1894. After her husband died, Cherry created the Carl Cherry Foundation and remodeled their house into a gallery and theater.

**Hugh Comstock (1893-1950)** – Hugh Comstock developed the Fairy Tale style of architecture with which Carmel has become closely identified. Born in Evanston, Illinois in 1893, Comstock moved to Santa Rosa with his family in 1907. In 1924, he came to Carmel to visit his sister and met and married Mayotta Brown. The two decided to remain in Carmel as Mayotta had a successful doll making business. Comstock’s career as a designer-builder began when his wife asked him to build a cottage for her dolls. The “Doll’s House” became the first of many Fairy Tale style cottages he would design and build. Comstock’s interest in architecture eventually changed, however, to the development of the post-adobe system of construction.

**Josephine Culbertson** – Culbertson came to Carmel in 1906 with her friend and companion, Ida Johnson. Soon they opened a studio to display their art and built a home at Lincoln and Seventh, known as “Gray Gables.” They helped organize the Carmel Art Association, of which Culbertson was the founding vice-president. In addition to their artistic endeavors, they established The Dickens Club, a local boys club.

**John Cunningham** – Cunningham originally appeared in Carmel in 1926 with a cast of amateur actors from Berkeley. He stayed on for a few months painting sets for the Forest Theater. A decade later he returned with his wife, Pat, and set up permanent residence. In 1939, the Cunninghams bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman.

**Pat Cunningham** – Cunningham, an oil painter and muralist, was the first woman president of the California Art Association. She and her husband, John, bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman in 1939.

**Dene Denny** – born in Callahan, California, Denny acquired a degree from the University of California at Berkeley. She moved to Carmel in 1924 with her companion, Hazel Watrous. They first built a studio on Dolores near First, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny-Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Bach Festival in 1935.

**Eva K. DeSabra** – DeSabra was first elected to public office as a City Trustee October 31, 1916 when Carmel-by-the-Sea incorporated. She was reelected April 12, 1920 and appointed president, but resigned from office September 29, 1920. She came to Carmel from Marysville, where she was known as Eva K. Couvileau.

**Frank Devendorf** – Born April 6, 1856, Devendorf left his native town of Lowell, Michigan at sixteen to join his mother who lived in San Jose. He later established himself in the real estate business there and in Stockton. In 1902 he acquired Carmel City from Santiago Duckworth and the following year established the Carmel Development Company with Frank Powers. He set the stage for the development of Carmel-by-the-Sea and became its unofficial mayor. He and his wife Lillian had four daughters Edwina, Marion, Myrtle and Lillian.

**Paul Dougherty** – An artist who achieved fame as a seascapeist, Dougherty was a National Academician who settled in Carmel Highlands in 1928. He served as president of the Carmel Art Association in 1940.

**Harry Downie** – Downie was a cabinetmaker from San Francisco. He was commissioned by Monsignor Philip G. Scher of San Carlos Church to restore the Carmel Mission in 1931. He died March 10, 1980 and was buried alongside the mission.

**Santiago Duckworth** – In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City. The area was surveyed by W.C. Little and generally bounded by Monte Verde on the west, Forest Road on the east Twelfth Avenue on the south and First Avenue on the north. Duckworth, already established in the real estate business in Monterey, planned on developing Carmel City as a summer resort for Catholics, akin to the Methodist retreat already established in Pacific Grove. He opened the Hotel Carmelo on the northeast corner of Ocean Avenue and Broadway (Junipero) in 1889.

**Louise Norton Drummage** – A native of Illinois, Louise came to California in 1897 to work at the Agnew State Hospital in San Jose. While taking a holiday in Pacific Grove in 1899, she met and later married Melvin Norton, proprietor of the Cash Package Grocery. The couple first visited nearby Carmel in June 1903 where they bought property and established the village's first restaurant. They built a house at Seventh and San Carlos, which was later moved to Ninth and San Carlos. In 1906, Louise opened a bakery, and later built the Tel and Tel Building, constructed by Percy Parkes, which was razed in 1957. She later married William T. Drummage.

**William T. Drummage** – Drummage was sent to Carmel in 1892 as the resident agent for Abbie Jane Hunter. He and his mother moved from San Jose to Carmel in 1898 to a house he built on the lot bounded by San Carlos, Mission and Fourth streets. In 1899, Abbie Jane Hunter sold Drummage a portion of her Carmel holdings. He was Carmel's first plumber. He later married the widow Louise Norton.

Amos Engle – A landscape artist, Engle moved to Carmel during the 1920s.

**Nora May French** – A gifted poet and protégé of George Sterling, French came to Carmel in 1907. Sterling built a cabin for her in the Eighty Acres so she would have a place to write. She later committed suicide.

**Delos Goldsmith** – Born in Painsville, Ohio on September 3, 1828, Goldsmith moved to San Francisco at nineteen where he worked as a carpenter. He moved to Carmel in 1888 and began constructing homes. He was the uncle of Wesley Hunter, husband of Abbie Jane Hunter.

**Lee Gottfried** – A builder responsible for numerous homes and commercial buildings, alone and as half of the partnership of Gottfried and Hale, Lee Gottfried was active in village life, helping to organize the Abalone League of softball teams and the building and loan society.

**Eunice Gray** – Gray moved to Carmel during the 1920s and lived in one of the first beach cottages, “The Barnacle.” She wrote *Cross Trails* and *Chaparral*.

**Charles Sumner Greene** – Greene, along with his brother Henry Mather Greene, established the architectural firm of Greene and Greene in Pasadena. Together the brothers developed the Craftsman style of architecture into a high art. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean in the Carmel Highlands. Charles Greene left Pasadena and settled in Carmel, where he built his own home and studio on Lincoln Street. Greene was a member of the Civic Committee of the Arts and Crafts Club and in 1921 designed the War Memorial Arch at San Carlos and Ocean Avenue. He was also one of Carmel’s first Planning Commissioners. His daughter Bettie built stables on Junipero and Fifth streets which were razed in 1958.

**Arnold Genthe** – Prussian Arnold Genthe had originally intended to become a teacher in his homeland. He came to Carmel via San Francisco, where he became a member of the Bohemian Club and a fledgling photographer, not long after his friend George Sterling. He built a redwood home on Camino Real near Eleventh and continued to develop his skill and his reputation as a portrait and landscape photographer. While living in Carmel, he took his first color photographs. In San Francisco in 1911, he displayed one of the first exhibitions of color photographs in the United States.

**Armin Carl Hansen** – Born in San Francisco on October 23, 1886, Hansen studied art at the California School of Design and later in Stuttgart, Germany. He was a painter and etcher who was noted for his portraits of Spanish and Portuguese fisherman of the Monterey Bay. A National Academician, he was an organizer of the Carmel Art Association—of which he was later president—and the Carmel Art Institute. He died April 23, 1957.

**Ella Reid Harrison** – Ella Reid Harrison can be considered the most generous supporter of Carmel’s library. Harrison bequeathed a large portion of her estate including bonds, land, books and furniture to the city on the condition that they be used to build a public library in memory of her late husband, California Supreme Court Justice Ralph Chandler Harrison.

**Herbert Heron** – Heron was born in 1883 in New Jersey. He had been a professional actor with the Belasco and Morasco Stock Company in Los Angeles and first visited Carmel in July of 1908. Returning one year later, Heron built a home at Guadalupe and Mountain View. The following year he formed the Forest Theater Society. Heron also opened the first genuine book shop in 1918 in the Eighty Acres. It was later moved to the Seven Arts Building on the corner of Lincoln and Ocean which he built in 1925, and sold in 1940. In later years he served on the city council and as mayor from 1930 to 1934.

**James Hopper** – Hopper was born in Paris on July 23, 1876. His first book, *Caybigan*, was published in 1906. He taught school in the Philippines for a while, but returned to the United States to dedicate himself to writing. He wrote more than four hundred short stories and several novels for popular magazines such as *Collier's* and *The Saturday Evening Post*. He moved to Carmel permanently after the San Francisco earthquake in 1906. First renting a cottage on Dolores and Ninth, he later moved into George Sterling's house. After it burnt down, he built a new home on the same site. His first wife, Mattie, was particularly active in raising funds for the development of Devendorf Park. In 1938, Hopper married Elayne Lawson of Monterey, and died in 1956. His daughter Janie married actor Richard Boone and Herb Vial.

**Abbie Jane Hunter** – Hunter founded the Women's Real Estate and Investment Company in 1892. She acquired partial interest in the development of Carmel City and sponsored the Carmel Bathhouse (built by Delos Goldsmith). She is credited with coining the name Carmel-by-the-Sea.

**Robinson Jeffers** – Jeffers was born in Pittsburgh, Pennsylvania. He studied various fields including forestry and medicine before deciding to become a poet. Initially considered to have an unpromising career, his genius blossomed during the 1920s. His principal work, *Roan Stallion, Tamar and Other Poems*, was published in 1925. Jeffers and his wife, Una, began renting a house on Monte Verde near Ocean in 1914. Several years later they purchased land on Carmel Point and hired Michael J. Murphy to build a house. Constructed of native granite, they called it "Tor House" because the treeless, windswept lot facing the ocean reminded them of the tors in England. Observing the stone masons during the construction, Jeffers later built "Hawk Tower."

**David Starr Jordan** – The first president of Stanford University, Jordan built a house at the northeast corner of Camino Real and Seventh in 1905. That section of the street later became known as "Professor's Row." Jordan was also the author of *Blood of the Nation*, *The Higher Sacrifice* and *The Strength of Being Clean*.

**William Keith** – California's best known landscape artist, Keith was born in Aberdeenshire, Scotland on November 21, 1838. he was a prolific artist, however, 2,000 of his paintings, sketches and studies were destroyed in the San Francisco fire of 1906. He died April 13, 1911.

**Harry Lafler** – Literary editor of the *Argonaut*, Lafler moved to the Carmel area after the San Francisco earthquake. He actually lived down the coast most of the time and wrote for local papers. He also worked on the publication of poems by Nora May French after her death.

**Father Fermín Francisco de Lasuén** – The building at Mission San Carlos de Borromeo was begun in 1793 under the direction of Father Lasuén.

**Sinclair Lewis** – The first American to win the Nobel Prize for literature in 1930, twenty-three year-old Lewis joined the MacGowan sisters in Carmel in 1908 to act as their secretary and collaborator. The three had met at Helicon Hall, a utopian writer’s colony in New Jersey established by Upton Sinclair. For a little over a year Lewis lived in a house on the beach near the MacGowan house; that spring he shared his modest quarters with friend William Rose Benet. He worked off and on as a reporter before becoming a novelist. He won the Pulitzer Prize in 1926 but refused it saying he did not believe in prizes. His principal works include: *Elmer Gantry*, *Main Street*, *Babbit* and *Arrowsmith*.

**W.C. Little** – In April of 1888 W.C. Little and Davenport Bromfield were commissioned to survey Carmel City for Santiago Duckworth.

**Grace and Alice MacGowan** – The MacGowan sisters moved to Carmel in 1908 to join the literary colony. They had already achieved wide popular success with their novels, short stories, essays and poems. They bought a two-story, shingled house located on a cliff above the beach at what came to be known as “Cooke’s Cove.” They were active in the Forest Theater Society from its founding in the spring of 1910.

**Xavier Martinez** – Martinez was born in Guadalajara, Mexico on February 7, 1874. He moved to San Francisco in 1893 to study art and in 1895 went to Europe for six more years of study. Martinez returned to San Francisco where he taught at the California School of Arts and Crafts. Most of his impressionist paintings are of the Piedmont hills where he lived; however, he spent summers teaching at the Arts and Crafts Club School and made frequent trips to Carmel to visit friends and sketch. He died January 13, 1943. His house at Carmelo and Sixteenth was occupied by his wife and daughter until 1989.

**Laura Maxwell** – Maxwell was born in Carson City, Nevada on October 13, 1887. She moved to Carmel permanently in 1918 and opened her first studio at Carmelo and Santa Lucia. She died August 7, 1967.

**Joseph Mora** – Sculptor, painter and writer, Mora was born in Uruguay and came to the United States as a child. He studied art in New York and Boston. After World War I, he moved to Carmel, purchasing a full block at San Carlos and First where he built his home and studio. Soon after his arrival he was commissioned to do the Serra Cenotaph for the Carmel mission which was completed and dedicated in 1924. Shortly afterward he sold his property in town and moved to Sunridge Road in Pebble Beach. Other notable works by Mora include a monument to Cervantes at Golden Gate Park, the Bret Harte Memorial at the Bohemian Club, and the Memorial Fountain at the Salinas County Courthouse.

**Mary DeNeale Morgan** – Born in San Francisco in 1868, DeNeale Morgan attended the California School of Design from 1888 to 1890. She later exhibited her art throughout the United States. She visited Carmel briefly in 1903 with her family who helped run the Pine Inn for a little

more than a month for Frank Devendorf. Morgan returned the following year and occupied a cottage on Monte Verde near the Pine Inn. Six years later she established her permanent home and studio in the former Sidney Yard studio on Lincoln near Seventh. An avid painter in tempera and oils, active in the support of the Forest Theater and All Saints Church, and one of the founders of the Carmel Art Association, she died in October 1948.

**Michael J. Murphy** – Born June 26, 1885 in Minden, Utah, Murphy first came to Carmel in 1902. Two years later Frank Devendorf hired him to do the building for the Carmel Development Company. Murphy went on to become the most prolific designer-builder in the history of Carmel, with the Pine Inn, Highlands Inn, La Playa Hotel, Sundial Lodge, Tor House, Harrison Memorial Library, and numerous houses to his credit. In 1924 he established M.J. Murphy Inc., which sold building supplies, did rock crushing and concrete work and operated a lumber mill and cabinet shop located between San Carlos and Mission.

**M.M. Murphy** – Murphy moved to Carmel during the 1920s and lived at Twelfth and Casanova. He was an author, paleontologist and Navajo Indian Reservation official.

**Perry Newberry** – Perry Newberry came to Carmel with his wife, Bertha, in 1910. He was formerly on the art staff of the *San Francisco Examiner*. He became the assistant editor of the *Carmel Pine Cone* and later its owner until he sold it in 1935. In 1922, he successfully ran for the Board of Trustees and became the fifth mayor of Carmel. Newberry fought to preserve the unique and rural quality of Carmel before passing away in 1938.

**Helen Parkes** – Helen Parkes was one of the multi-faceted women who pepper the early history of Carmel. Her accomplishments include stints on the city council and the first planning commission, service as assistant postmistress, botany instructor at Cedar Croft, and reader of the Christian Science Church. She was one of the first members of the Forest Theater Society, and wrote and produced one of its plays, *The Columbine*. In many of her activities she was joined by her lifelong friend, Stella Vincent.

**Earl Percy Parkes** – One of the early builders of Carmel, Parkes counted among his commissions the Seven Arts Building erected for Herbert Heron, the Corner Cupboard or Drummage's Drive-in Market, and Monte Verde Inn. He also built a residence for Jo Mora on San Carlos 3 southwest of First Avenue, and a home for Charles Sumner Greene on Monte Verde between Thirteenth and Santa Lucia Avenues.

**Ralph Pearson** – Pearson, a noted etcher, moved to Carmel from New Mexico during the 1920s.

**Charles Rollo Peters** – Born in San Francisco on April 10, 1862, Peters left the insurance business to become an artist in 1885. Following five years of study in San Francisco and Paris, he settled on the Monterey Peninsula. Peter's home was a gathering place for other artists when he was not working. He died in 1928.

**Frank Powers** – Generally credited as one of the founders of Carmel, Powers and James Franklin Devendorf became partners in the Carmel Development Company in 1903. An attorney, Powers

loved nature and the arts. He maintained the old Murphy property on San Antonio as a vacation home for his family.

**Jane Gallatin Powers** – Married to Frank Powers, Jane Powers was a painter and a founding member of the Arts and Crafts Club. She was the daughter of one of California’s wealthiest industrialists, Albert Gallatin, and the sister-in-law of Ernest Seton Thompson.

**Ira Remsen** – An artist, Ira Remsen was a New Yorker who had studied painting in Paris. His studio on Dolores Street became the permanent home for the Carmel Art Association in 1933, five years after the artist himself had committed suicide. During his residency in Carmel (on the Highlands), Remsen was active in the Arts and Crafts Club, the Carmel Art Association, and the Forest Theater.

**William Ritschel** – Marine landscape artist Ritschel was born in Nuremberg, Bavaria in 1864. He came to United States in 1895 and settled in New York City. Having later visited Carmel, he returned in 1918 to build his “Castle” in the Highlands with the help of a Spanish stone mason. Ritschel was a founder the Carmel Art Association and a National Academician. His second wife was Elanora Havel.

**Dane Rudhyar** – Musician and philosopher, Rudhyar moved to Carmel during the 1920s.

**Frederick Preston Search** – An accomplished cellist and composer, Search and his wife established their home on the corner of Thirteenth and Monte Verde in 1914. From 1920 to 1933 he directed the orchestra at the Del Monte Hotel. Later he lived on Jamesburg Road in the Carmel Valley.

**Catherine Comstock Seideneck** – Seideneck was the daughter of Nellie Comstock, the patron of the Carmel Art Institute, and the sister of Hugh Comstock. She taught leather work at the School of Fine Arts at the University of California at Berkeley and later at the Carmel Arts and Crafts Summer School.

**George Seideneck** – Seideneck was born in Czechoslovakia in 1885. He moved to Chicago as a young man where he studied at the Art Institute and later became a commercial illustrator. Upon moving to California, Seideneck was a long time staff artist with the coastal laboratories of the Carnegie Institute as well as photographer and artist of landscapes and portraits. He belonged to the group which formed the Carmel Art Association and became its first president. His other cultural activities included the Carmel Music Society. Seideneck designed the walls and corners of Devendorf Park. He and his wife Catherine opened their studio in the Studio Building on Ocean Avenue August 17, 1922 and built their home in the Carmel Valley.

**Father Junipero Serra** – Serra was born in Petra on the Isle of Mallorca on November 24, 1713. He entered the Order of Saint Francis at a young age. At thirty-six, he was sent to Mexico where he was a missionary for nineteen years before being sent to California to establish a chain of missions. He arrived on the shores of the Monterey Bay in 1770 with the Portola exhibition and

established the Carmel Mission. Serra went on to establish seven more missions and died on August 28, 1784.

**William Posey Silva** – An artist, Silva built the Carmelita Gallery on San Antonio north of Ocean Avenue.

**Louis Slevin** – An avid photographer, Slevin held the first of many posts in Carmel. A man of many facets, Slevin was a shopkeeper, postmaster, city treasurer, writer, and stamp collector, collector of rare books, and maritime historian. Ranging from 1899 to 1935, Slevin’s photographs provide important documentation of the changes in the Monterey Bay area.

**Robert Stanton** – Carmel architect Robert Stanton was the designer of many notable buildings in the Monterey and Santa Cruz area. A native of Torrance, California, Stanton worked for the architect Wallace Neff as a traveling superintendent during the early 1930s. In 1934, he moved to Carmel which he had developed a liking for during his honeymoon at the Highland Inn twelve years earlier. His first commission in the area was the Salinas County Courthouse in 1935. He also designed some sixteen hospitals and forty schools.

**Lincoln Steffens** – Political writer and social critic, Steffens was born on April 6, 1866 in San Francisco. He received a Ph.D. from the University of California. He became a “muckraking” reporter and held several editorial positions with magazines including *McClure’s Magazine* and *American Magazine*. He and his wife, Ella Winter, moved into a cottage on San Antonio near Ocean during the 1920s where he wrote his autobiography and edited the *Pacific Weekly*.

**George Sterling** – Poet George Sterling came to California in 1890 from Sag Harbor Long Island. He studied for the priesthood for three years, then left to work for his uncle, Frank Havens, as an insurance Agent. He married Carrie Rand and settled in Piedmont. His friend, Ambrose Bierce, helped him publish his first collection of poems in 1903. Jack London introduced him to Mary Austin who in turn introduced him to Carmel in the summer of 1905. He built a house in the Eighty Acres on Torres between Tenth and Eleventh. Sterling committed suicide in 1926.

**Joyce Stevens** – An artist, architect and environmentalist, Joyce Stevens worked as a watercolorist before earning an architecture degree at the University of Washington. After working for several firms in Alaska, she designed a building at Ladd Air Force Base near Fairbanks. She arrived in the Monterey Area in 1962, designing several buildings at Fort Ord. By 1964, she resided in Carmel, designing a modernist home for herself. A devoted Conservationist, Joyce Stevens coauthored the book, “Coastal California’s Legacy: the Monterey Pine Forest,” in 2011 as part of her decades-long effort to preserve the area’s native pine forests. She succeeded and in 2014, the Monterey Peninsula Regional Park District purchased the 851-acre Rancho Aguajito property and dedicated it as the Joyce Stevens Monterey Pine Forest Preserve.<sup>279</sup>

**Saidee Van Brower** – Saidee Van Brower was first elected city clerk in 1920 and won every bid for reelection thereafter. A dance instructor in Berkeley, Van Brower was one of the many artistic-

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<sup>279</sup> “Ninety Years of Life – and 60 Years of Conservation,” *Carmel Pine Cone*, 1/27/2017.

mindful people who moved to Carmel in 1907. She performed in the Forest Theater productions as well as directed the corps de ballet.

**Stella Vincent** – Like her close friend Helen Parkes, Stella Vincent was prominent in several aspects of village life. Librarian from 1911 until 1915, she was assistant postmistress during the tenure of I.E. Payne and assumed the principal post in 1918, serving until 1929. She was one of the founding members of the Forest Theater Society, was an officer of the Bank of Carmel established in 1923, and was an early member of the Christian Science Church.

**Grace Wallace** – Wallace moved to Carmel during the 1920s and lived at “Wee Gables” on Camino Real near Thirteenth. She was known for her plays *Sun Gazers* and *Poorest of the Poor*.

**Hazel Watrous** – Watrous was a supervisor for the Alameda school system. She moved to Carmel in 1924 with her companion Dene Denny, who she met at Berkeley. They first built a studio on North Dolores, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Back Festival in 1935. In addition to being active in drama, music and art, they designed thirty-six houses in Carmel. Watrous also served on the city council.

**Florence Wells** – Wells came to Carmel in 1908. She was one-time president of San Francisco Women’s Press Club. Wells owned and built the first house on the Point, “The Driftwood.”

**Edward Weston** – A nationally recognized photographer, Weston moved to Carmel in 1929 and established a small studio to support his children. In 1932 Weston, along with Ansel Adams, was one of the seven founding members of the F/64 Club which promoted straight photography as a true art form. Weston is best known for his interpretations of the natural environment (Point Lobos, Big Sur, Carmel Valley and the Southwest) and for his insightful portraiture. In 1937 he relocated to a small cabin built by his son above Wild Cat Creek in Big Sur.

**George W. Whitcomb** – Born in 1898, Whitcomb was one of the builders who shaped early Carmel. Like many of his contemporaries in Carmel, he was not formally trained as an architect; rather, he had been an instructor in mechanical drawing and manual training in Minnesota before coming to Carmel. His first local project was the Hagemeyer studio and home, now the Forest Lodge on Mountain View, in the 1920s.

**Paul and Kit Whitman** – The Whitmans helped found the Carmel Art Institute in 1937.

**Michael Williams** – One-time city editor of the *San Francisco Examiner*. Williams moved to Carmel after the San Francisco earthquake. He was noted for his collaboration with Upton Sinclair on two books in 1908 as well as his own books, *The Little Flower of Carmel* and *The Little Brother Francis of Assisi*.

**Harry Leon Wilson** – Author of *The Spenders* and *The Lions of the Lord* and contributing editor of the *Puck* in New York, Wilson was one of the first writers to move to Carmel along with George Sterling. His home, known as “Ocean Home,” was located near Sterling’s in the Eighty Acres.

HISTORIC CONTEXT STATEMENT  
CARMEL-BY-THE-SEA

Prepared For  
The City of Carmel-by-the-Sea

By  
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September 1994

Revised By  
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Archives & Architecture  
May 31, 1996  
Adopted January 7, 1997

Updated By  
Architectural Resources Group, Inc.  
Adopted by City Council September 9, 2008  
Certified by the California Coastal Commission November 12, 2008

Updated By  
PAST Consultants, LLC  
Adopted by City Council December 6, 2022

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## TABLE OF CONTENTS

|  |    |
|--|----|
| 0.0 PREAMBLE .....                                       | 5  |
| 1.0 INTRODUCTION .....                                   | 5  |
| 1.1 The Historic Context Statement.....                  | 5  |
| 1.2 Location and Boundaries of Carmel-by-the-Sea.....    | 6  |
| 1.3 Community Character and Values .....                 | 6  |
| 1.4 Overview of Themes.....                              | 7  |
| 1.5 Gender and Ethnicity .....                           | 7  |
| 2.0 PREHISTORY AND HISPANIC SETTLEMENT (1542-1846) ..... | 8  |
| 2.1 The Original Inhabitants .....                       | 8  |
| 2.2 Early European Exploration.....                      | 8  |
| 2.3 Hispanic Settlement .....                            | 8  |
| 2.4 Associated Property Types .....                      | 11 |
| 2.4.1 Identification .....                               | 11 |
| 2.4.2 Description .....                                  | 11 |
| 2.4.3 Significance.....                                  | 12 |
| 3.0 ECONOMIC DEVELOPMENT (1846-1986).....                | 12 |
| 3.1 Early Agriculture and Industry .....                 | 12 |
| 3.1.1 Ranching and Farming .....                         | 12 |
| 3.1.2 Whaling and Fishing Industries.....                | 13 |
| 3.1.3 Extractive Industries.....                         | 14 |
| 3.2 Commerce and Tourism.....                            | 15 |
| 3.2.1 Real Estate.....                                   | 15 |
| 3.2.2 Business.....                                      | 19 |
| 3.2.3 Tourism .....                                      | 24 |
| 3.3 Transportation.....                                  | 28 |
| 3.4 Associated Resource Types .....                      | 28 |
| 3.4.1 Identification .....                               | 28 |
| 3.4.2 Description .....                                  | 29 |
| 3.4.3 Significance.....                                  | 31 |
| 4.0 GOVERNMENT, CIVIC AND SOCIAL (1903-1986).....        | 31 |
| 4.1 Civic Development and Incorporation.....             | 31 |
| 4.2 Public Services.....                                 | 36 |
| 4.2.1 Communication .....                                | 36 |
| 4.2.2 Utilities .....                                    | 37 |
| 4.2.3 Healthcare.....                                    | 38 |
| 4.2.4 Fire and Police Departments .....                  | 39 |
| 4.3 Educational and Religious Institutions .....         | 39 |
| 4.3.1 Schools .....                                      | 39 |
| 4.3.2 Libraries .....                                    | 40 |
| 4.3.3 Religious Institutions.....                        | 41 |
| 4.4 Social and Recreational Institutions .....           | 42 |
| 4.5 Associated Resource Types .....                      | 44 |
| 4.5.1 Identification .....                               | 44 |
| 4.5.2 Description .....                                  | 45 |
| 4.5.3 Significance.....                                  | 46 |

|  |     |
|--|-----|
| 5.0 ARCHITECTURAL DEVELOPMENT IN CARMEL (1888-1986)                                | 46  |
| 5.1 Environmental and Cultural Influences on Architecture                          | 46  |
| 5.2 Geographic Development and Expansion   | 47  |
| 5.3 Builders and Architects  | 49  |
| 5.4 Architectural Styles   | 51  |
| 5.4.1 A Visual Presentation of Architectural Styles: 1935 - 1986                   | 56  |
| 5.5 Public and Domestic Landscaping  | 66  |
| 5.6 Associated Resource Types  | 67  |
| 5.6.1 Identification   | 67  |
| 5.6.2 Description  | 67  |
| 5.6.3 Historic Significance and Integrity  | 68  |
| 6.0 DEVELOPMENT OF ART AND CULTURE (1904-1986)                                     | 71  |
| 6.1 Arts and Crafts Movement   | 71  |
| 6.2 Artist and Writer Colony   | 72  |
| 6.2.1 Artists  | 72  |
| 6.2.2 Literature   | 74  |
| 6.2.3 Drama and Theater  | 76  |
| 6.2.4 Music  | 77  |
| 6.3 Academia and Science   | 78  |
| 6.4 Influence of Women   | 79  |
| 6.5 Associated Resource Types  | 80  |
| 6.5.1 Identification   | 80  |
| 6.5.2 Description  | 80  |
| 6.5.3 Significance   | 80  |
| 8.0 BIBLIOGRAPHY   | 81  |
| Books and Reports  | 81  |
| Newspaper, Journal and Magazine Articles   | 84  |
| Maps, Ephemera and Unpublished Manuscripts   | 92  |
| 9.0 APPENDICES   | 94  |
| 9.1 Elected Officials of Carmel-by-the-Sea   | 94  |
| 9.2 Members of the Arts and Crafts Club of Carmel                                  | 96  |
| 9.3 Founding Members of the Forest Theater Society                                 | 97  |
| 9.4 Charter Members of the Carmel Free Library Association                         | 97  |
| 9.5 Founding Board Members of the Carmel Art Association                           | 97  |
| 9.5.1 Artists Working in Carmel, 1940-1986   | 98  |
| 9.6 Notable Architects, Designers and Builders in Carmel, 1940-1986                | 98  |
| 9.7 Historical Chronology of Carmel  | 99  |
| 9.8 Who's Who in Carmel  | 105 |
| 9.9 Biographical Information on Architects Working in Carmel between 1940 and 1986 | 115 |
| 9.10 Decision-Making Criteria  | 125 |

## 0.0 PREAMBLE

Between 1997 and 2008, the City of Carmel-by-the-Sea utilized a Historic Context Statement that was adopted on 7 January 1997. It is a well-researched document that was carried out to professional standards and it will continue to be used by the City in conjunction with the updated material that follows. The themes outlined in the 1997 Historic Context Statement convey Carmel's early development and the influences that shaped the City until 1940. In association with the thematic history, the 1997 Historic Context Statement identifies associated resource types and significance.

In 2008, the 1997 Historic Context Statement was updated by Architectural Resources Group of San Francisco (ARG) to extend and incorporate the 25-year period, 1940 to 1965. In accordance with *National Register Bulletin 24*, the updated document covered a broad pattern of historical development in this community. To update the Historic Context Statement, ARG undertook extensive documentary research and some fieldwork to review resources related to the development of the City between 1940 and 1965, and conducted research at local libraries, archives and repositories. Building and new construction permits from the City of Carmel-by-the-Sea for the period 1940-1965 were not available for the project. Based on research and fieldwork, ARG developed applicable contexts relating to the 1940 to 1965 period. Rewriting the 1997 Historic Context Statement was not part of the scope of the update, though minor edits for clarity were made.

The 2022 update by PAST Consultants, LLC, was grant-funded by the California Office of Historic Preservation. The update expands the existing document's historical narrative and thematic structure to cover significant events and architectural styles for the time period 1966 to 1986. Because several architectural styles began prior to 1966, the architectural development chapter has been expanded with a presentation of architectural styles from 1935 to 1986, and includes photographs of typical buildings, lists of character defining features and examples of significant or listed buildings. Unless otherwise noted, all photographs were taken by PAST Consultants, LLC, in 2022. Appendices were also updated, including the timeline up to 1986, and numerous architect biographies were added. Like the previous updates, the 2022 update was intended to expand the document within its existing format, in a cohesive manner.

## 1.0 INTRODUCTION

### 1.1 The Historic Context Statement

A historic context statement is a technical document containing specific sections mandated by the Secretary of the Interior in *National Register Bulletin 16*. The Bulletin defines a historic context as “a body of information about historic properties organized by theme, place, and time.” Historic context is linked with tangible historic resources through the concept of property type. A property type is a “grouping of individual properties based on shared physical or associative characteristics.”

A historic context statement is one of many tools used by municipalities as part of a comprehensive preservation program. Its purpose is to provide a framework for identifying historic resources, determining their relative significance, and applying the criteria for listing in the National Register of Historic Places. The Historic Context Statement is to be used in conjunction with the City's General Plan policies regarding historic preservation and the Preservation Ordinance found in Municipal Code chapter 17.32 to identify historic resources and is not a stand-alone document.

Throughout the Historic Context Statement specific place names, properties and individuals are included to clarify historical patterns and provide richer detail. Examples are included solely to illustrate physical and associative characteristics of each theme and/or property type. The specific reference to an existing

property within the Historic Context Statement is not a determination of historic significance at the present time, rather it signifies that the property contributes to a particular historical theme. Designation of a property as a historic resource is determined on an individual basis following a survey and evaluation process and ultimately reflects a judgment by the City that the property is significant.

The Context Statement is not meant to be all-inclusive, and exclusion from this report is not intended to diminish the significance of any individual historic resource or person.

## **1.2 Location and Boundaries of Carmel-by-the-Sea**

Carmel-by-the-Sea is located on the Monterey Peninsula. It is approximately one square mile in area and is generally bordered by the Pacific Ocean to the west, Highway One to the east, the community of Pebble Beach to the north, and the Carmel River to the south.

## **1.3 Community Character and Values**

When established in 1902, development in Carmel was greatly influenced by the Arts and Crafts movement. Much of the unique character of Carmel-by-the-Sea results from this Arts and Crafts influence coupled with an appreciation of the City's natural environment. Elements of the natural environment such as topography, vegetation and climate, shaped the human response to the built environment. As the community developed, efforts were made to adapt the man-made elements to the underlying natural elements. In the residential districts, roads are typically narrow and curve and undulate to follow the topography and make room for trees. In the commercial districts, sidewalks curve and are frequently interrupted by trees and mini-parks. Most shops and businesses are built to face open sidewalks and interior or exterior courtyards in acknowledgment of the mild weather. The use of open space encourages pedestrian exploration and movement. Architectural design includes construction with natural materials, pleasant open spaces, and abundant landscaping.

Over the years, there has been a conscious effort to maintain the village-like characteristics of the town. For example, there are no house numbers, residential sidewalks, parking meters, streetlights, or traffic signals. Houses are small and blend into their surroundings. Gardens are informal, making use of natural vegetation. Trees are greatly revered and given precedence over building expansion and the movement of traffic.

## 1.4 Overview of Themes

Each chapter of this report is organized by a theme, derived from a broad set of associated events that helped shape the history of Carmel. Each theme spans a particular period; however, at any given point in time, events contributing to more than one theme may be at work. Consequently, time periods for each theme may overlap. The starting and ending dates of thematic periods are usually determined by key historical events.

The development of Carmel-by-the-Sea can be organized into five broad themes: Prehistory and Hispanic Settlement (1542-1846); Economic Development (1846-1986); Government, Civic and Social Institutions (1903-1986); Architectural Development (1903-1986); and the Development of Arts and Culture (1904-1986). From 1542 through 1846, the story of Carmel was not separated from the surrounding region and revolved around the Native American inhabitants, European exploration, and Spanish and Mexican colonization. California's transformation to an American state after 1846 was characterized by the changes in the economy that led to the development of the village of Carmel and the rise of business and tourism in the area. Following Carmel-by-the-Sea's development in 1902 and incorporation in 1916, a number of government, civic and social institutions were established. The role of the Arts and Crafts movement permeates both the built environment and the cultural life of the town. The influx of artists and writers after 1905 set the stage for the development of an artists colony and the arts and culture have played a pivotal role in the identity of Carmel ever since.

## 1.5 Gender and Ethnicity

Women have been critical to the history of Carmel in terms of the development of architecture, cultural institutions and community activities. Beginning in 1889, Abbie Jane Hunter opened the first hotel in Carmel. In 1892 she formed the Women's Real Estate and Investment Company to help stimulate early land sales. She was followed in 1902 by Jane Powers, an accomplished painter, who worked with her husband Frank Powers to make Carmel-by-the-Sea a center for people of artistic temperament. She helped organize the Arts and Crafts Club in 1905 with several other ladies already involved in the arts. After the San Francisco 1906 earthquake, she encouraged many of her artistic friends to move to Carmel. These individuals were the vanguard of notable women who greatly influenced the character of Carmel.

Ethnic minorities also helped to shape the city's past. The ethnic history of Carmel can be traced back some 12,000 years to the Native American inhabitants of the region, discussed in the second chapter of this report. In the recent past, non-White ethnic groups played a variety of roles in the society including that of laborers, fisherman, small business owners, firemen, and artists. According to the 1910 census, about 90 percent of people living in Carmel were American born, with most migrating from other parts of California and others arriving from a variety of states in the East or Midwest. The population also encompassed a relatively small number of foreign-born immigrants from Asian and European countries including China, Japan, Sweden, Italy, Portugal, Germany, Norway, and Spain. Some of the first property sold by the Carmel Development Company was sold to Mrs. E.A. Foster, an African-American woman from Monroe, Michigan. She purchased two lots on Dolores and ten lots on the south side of Ocean Avenue between San Carlos and Mission. In 1903 Roland and Emma Henderson, an African-American couple from San Jose, opened a restaurant in the old carpenter shop on Dolores Street. Pon Sing opened the second restaurant in Carmel, which was also the town's first Chinese restaurant. He later became the cook at the Pine Inn, which opened in 1903. One of Carmel's many artists, Ling Fu Yang, was also of Chinese ancestry. Pon Lung Chung served with the Carmel Fire Department and in 1931 was reportedly the only fireman of Chinese ancestry in the United States.

In 1960, Carmel had a total population of 4,580 inhabitants, consisting of a significantly higher ratio of women to men, with the majority of the population ranging in age from forty to seventy-five and older.

Carmel was racially homogenous, 99% of the population was Caucasian,<sup>1</sup> and 83% of the population being of “native” versus of “foreign” parentage.<sup>2</sup> Only half of the population were employed and worked in various occupations ranging from sales and clerical workers, office managers, and craftsmen.<sup>3</sup> The main industries included wholesale and retail trade, finance, personal services, professional services, and public administration.<sup>4</sup> 54% of the housing units in Carmel were owner occupied and consisted of an average of five rooms, while the remaining 46% of the housing units were renter-occupied and consisted of an average of three-and-a-half rooms.<sup>5</sup>

Ethnic and gender contributions are considered integral elements that overlay all the themes discussed below. Where known, significant contributions by non-white groups and women will be discussed; however, the absence of specific gender or ethnic references does not preclude the importance that these demographic groups may have played in the development of the community.

## **2.0 PREHISTORY AND HISPANIC SETTLEMENT (1542-1846)**

### **2.1 The Original Inhabitants**

The history of Carmel begins in the millennia preceding the “discovery” of California by Europeans, when there were some 300,000 Native Americans throughout the territory that later became the state of California. These early inhabitants were divided into more than 100 tribes which typically shared cultural, linguistic, dress, housing, and other traits according to the regions of California in which they lived: southern, central (where Carmel is located), northwestern, or northeastern. The indigenous peoples of Carmel were the Coast people, given the name Costanoans by John Wesley Powell. They are also sometimes referred to as the Ohlones, more specifically the Rumsen or Rumsien. The Native Americans foraged for seeds and nuts, hunted small animals, and fished from boats. Archaeological evidence has placed Ohlone settlements near the present mission and at the mouth of San Jose Creek. Villages were made up of ten to twelve rounded dwellings of tule grass lashed to willow poles, each with a central fire pit. Other structures included sweat houses used for purification in times of illness and before a hunt.

### **2.2 Early European Exploration**

The Ohlones may have come into contact with Europeans as early as 1542, when the Spanish explorer, Juan Rodriguez Cabrillo, journeyed to Alta California.<sup>6</sup> Contact with the Ohlones was first reported in 1602 by Sebastian Vizcaino, who had been commissioned to map the coast of Alta California. On December 16, 1602, Vizcaino, along with two hundred men and a few Carmelite friars, landed in Monterey Bay. The friars found the area to be almost identical to Mount Carmel and the hills of Galilee and persuaded Vizcaino to call the river through the area Rio Carmelo and the rounded mountain above it Mount Carmel. After surveying the area for three weeks, the group continued to sail north and eventually returned to Mexico to report on their expedition.

### **2.3 Hispanic Settlement**

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<sup>1</sup> U. S. Department of Commerce, U. S. Census of Housing: 1960, City Blocks, 1.

<sup>2</sup> U. S. Department of Commerce, Census of Population: 1960, Volume I, Characteristics of the Population, 6-395.

<sup>3</sup> U. S. Department of Commerce, Census of Population: 1960, Volume I, Characteristics of the Population, 6-395.

<sup>4</sup> U. S. Department of Commerce, Census of Population: 1960, Volume I, Characteristics of the Population, 6-395.

<sup>5</sup> U. S. Department of Commerce, U. S. Census of Housing: 1960, City Blocks, 1.

<sup>6</sup> Cabrillo was actually of Portuguese descent, but acting on the orders of the Spanish viceroy of Mexico.

Despite the sixteenth and seventeenth century Spanish explorations of Alta California, occupation and settlement did not begin until the eighteenth century. Fearful that the Russians or the English might try to expand their territory in North America, the king of Spain ordered Gaspar de Portola to set out on an overland expedition from San Diego in 1769 to establish missions, presidios, and pueblos. He was accompanied on his journey by Franciscan friars led by Father Junipero Serra. Father Serra was born in Petra on the Isle of Mallorca on November 24, 1713. He entered the Order of Saint Francis at a young age. At thirty-six he was sent to Mexico where he was a missionary for nineteen years before journeying to Alta California to establish the chain of missions.<sup>7</sup> The first of the missions was founded in San Diego on July 16, 1769. In 1770, the group arrived in Monterey Bay and on June 3 the Mission San Carlos Borromeo del Rio Carmel and the Royal Presidio were dedicated where San Carlos Church stands today in the City of Monterey. A year later the mission was moved five miles south to a more fertile area near the Rio Carmelo. A cross was erected, and work began on the first mud-plastered wooden buildings. By 1772 Serra could thus describe the mission:

A stockade of rough timbers, thick and high, with ravelins in the corners, is something more than seventy varas long and forty-three wide, and is closed at night with a key, although it is not secure because of the lack of nails. The main house is seventy varas wide and fifty long. It is divided into six rooms, all with doors and locks. The walls are constructed of rough timbers plastered over with mud, both inside and out. Those of the principal rooms are whitewashed with lime. One of the rooms serves provisionally for a church. Near this building, on the outside, is the guardhouse or barracks for the soldiers; and adjoining it, their kitchen. All is enclosed in the stockade. All of these buildings have flat roofs of clay and mud, and for the most of them a kitchen has been made. There are various little houses for the Indians, with straw or hay roofs. Attention was later given to a small garden, which is near at hand, but for want of a gardener, it has made little progress.<sup>8</sup>

For the rest of his life, Father Serra used Mission San Carlos Borromeo del Rio Carmel as the headquarters from which he established seven more missions.<sup>9</sup> In ecclesiastical terms it became the most important of the missions.

Native American tribes, including the Ohlone (Rumsen, Sargentaruc, and Ensen tribes) and Esselen people were subjugated by the missionaries and required to convert to Christianity. Indeed, those who were baptised became the *de facto* labor force in as much as neophytes were not permitted to leave the mission. As enslaved laborers, they raised livestock, cultivated crops, and constructed buildings; harsh conditions and lack of immunity to European diseases caused illness and death. By 1783 the mission was self-sufficient and supported a population of 700.<sup>10</sup>

Construction of the church at Mission San Carlos Borromeo del Rio Carmel near the Carmel River was begun in 1793. Dedication took place in 1797 under the direction of Father Lasuén, who took over as “padre presidente” after Serra died on August 28, 1784. Unlike most of the missions in the chain, which

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<sup>7</sup> The word “mission” applies not only to a church, but the entire individual settlement. The Franciscans followed, in general, the routine of deciding upon a likely spot for a settlement (good land, fresh water, native population, and strategic position), blessing the site, planting a cross, and erection of an open air structure for services. A small chapel, house for the missionaries, house for the female natives, soldier’s dwellings, guard house and kitchen were then built. These early buildings were usually constructed of adobe with tule roofs. Later, a larger church, larger living quarter and store houses were built of brick or stone.

<sup>8</sup> James Ladd Delkin, *Monterey Peninsula*, p. 156-157.

<sup>9</sup> With the establishment of a mission in Sonoma in 1823, the chain totaled twenty-one and was linked by the El Camino Real.

<sup>10</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, p. 46.

were designed by padres, Mission San Carlos Borromeo del Rio Carmel was designed by a stone mason, Manuel Estevan Ruiz, who was brought from Mexico. Ruiz also built San Carlos Church in Monterey, which was erected at the same time. The chief material was native brown sandstone, with mortar and plaster obtained from abalone shells. The simple nave plan is 150 feet by 29 feet, measured on the inside, with walls 5 feet thick. Firmly buttressed, the building is surmounted by two belfries, one of which is approached by an outside stairway. Typical of mission churches, the design of Mission San Carlos Borromeo del Rio Carmel is rooted in the architectural traditions of Spain and Mexico, although the constraints of the locale and climate, and the locally available materials and skills necessitated certain adaptations. The construction of other buildings—school, dormitories, shops, and granaries—preceded until 1815, when the completion of the mission quadrangle was celebrated with thanksgiving services.

By the 1820s, the lagging economy of the area began to change and increase due to the altered administrative policies of the new Mexican government. Two of these policies had important local ramifications. The first was the legalization of trade with foreign ships in the ports of San Francisco and Monterey. The traders exchanged tea, coffee, spices, clothing, leather goods, etc., for tallow and hides. Under the stimulus of this commerce, coastal settlements became lively trade centers.

The second change in policy to have far-reaching effects in California was the secularization of the missions and the establishment of large, private land grants. During Spanish rule the relationship between the missions and provincial government of Alta California became increasingly tense as the Franciscans were pressured into giving up control over their land and neophytes. Mexico's independence from Spain in 1821 removed trade restrictions that up until then had been imposed on the missions. Open trade allowed the missions to increase their productivity, thereby becoming a supply source for the settlers and travelers along El Camino Real, the road which linked the missions. The Franciscans amassed a great deal of economic as well as spiritual power. However, disputes soon arose between the Franciscans and Mexican government over debts to the missions, taxes, and authority over the neophytes. In 1822 Mexico's legislature finally mandated the formal secularization of the missions. The Franciscans were replaced, missions were converted to parish churches, and land holdings redistributed. During this time, the Mission San Carlos Borromeo del Rio Carmel was essentially abandoned, and San Carlos Church became the principal local place of Catholic worship.

With the change of governmental control from Spain to Mexico in 1822 and the secularization of the missions, new land utilization and ownership patterns began to evolve. In 1824, Mexico passed a law for the settlement of vacant lands in an effort to stimulate further colonization. Men, foreign or native, could select a tract of unoccupied land so long as it was a specific distance away from the lands held by the missions, pueblos, and Indians. The grantee petitioned the governor for a specific tract, which after investigation and if there were no objections, was granted. The grantee was responsible for building a house and keeping a minimum of 100 head of cattle.

A number of ranchos were created around Mission San Carlos Borromeo del Rio Carmel. The area along the coast south of the *Rio Carmelo* was *Rancho San Jose y Sur Chiquito*. It was granted to Teodoro Gonzalez in 1835 and re-granted to Marcelino Escobar in 1835. Another grant resulted in *Rancho El Pescadero*, located to the north of the mission and including Del Monte Forest, Cypress Point and the present-day community of Pebble Beach. It was granted to Fabian Barreto in 1836. *Rancho El Potrero de San Carlos*, also on the south side of the Carmel River, consisted of 4,307 acres that had been used by the mission as a pasture. It was granted to Fructuoso del Real in 1837. *Rancho Cañada de la Segunda* was granted to Lazaro Soto in 1839 and encompassed land east of the mission to *Cañada de la Segunda*.

Overseeing the immense acreage and herds of cattle, the California ranchero and his vaqueros spent many hours on horseback, the favored form of transportation. Cattle, allowed to range freely, were rounded up twice a year during a *rodeo*—in the spring to brand the calves and again during the late summer for

slaughter. The *rodeo* was often an occasion for socializing with the neighboring rancho families. With *fiesta* and *fandango*; the *rodeo* festivities often lasted a week or more.

In the early years of the province, the slaughter, or *matanza*, was solely for domestic needs. Cattle supplied beef to be eaten fresh or dried for future use; hides for shoes, lariats and outerwear; and tallow for candles and soap. During the period of Mexican rule the *matanza* became more systematic and extensive. Hides were carefully stripped from the carcasses and the tallow was rendered for domestic use and for export. In trade, the tallow brought six cents per pound, from 75 to 100 pounds were obtained from each carcass. Hides brought from one dollar to \$2.50 a piece, becoming known as “California bank notes.” The hide and tallow economy was fostered by foreign merchants who were settling in California during this period. Monterey merchant Thomas Larkin actively encouraged the rancho economy and exploited local resources by purchasing or taking in trade rancho products in exchange for manufactured goods brought by American and English trading ships.

## **2.4 Associated Property Types**

### **2.4.1 Identification**

There are few extant properties associated with the Native American culture or early European exploration and settlement of Carmel. Property types associated with this theme include:

- Archeological sites
- Mission structures and objects
- Rancho hacienda buildings and features

### **2.4.2 Description**

#### *Archaeological Sites*

Tribal villages were located near Carmel and remain as culturally important sites to various native tribes.

#### *Mission Structures and Objects*

Mission San Carlos Borromeo del Rio Carmel is designated as a California Registered Historic Landmark and is listed in the National Register of Historic Places. It is significant as an excellent restored and reconstructed example of a California mission, which has the added importance of having been founded by Father Junipero Serra in 1770, and having served as the headquarters from which he directed the administration of the expanding mission system until his death.

The mission as it exists today is a fusion of an early building plus its early restorations with twentieth century structures sympathetic to the Mission style of architecture. Only parts of the mission church remain as originally built in the late eighteenth or even nineteenth century, while the remainder of the mission quadrangle and the nearby buildings are of more recent construction. The mission gradually fell into a state of disrepair after its secularization in 1833. During the 1880s the mission was maintained and altered in a piecemeal fashion. Early restoration efforts included the construction of the peaked roof which replaced the original tile, vaulted roof.

In 1931, San Francisco cabinetmaker Harry Downie was commissioned by Monsignor Philip G. Scher of San Carlos Church to restore the mission. Under Downie’s supervision, the tile roof was restored, three steps to the original altar rail were changed to one, and radiant heating was placed under a new tile floor

which replaced the original burnt tile. Many of the original statues and works of art were returned. Restoration of the mission school was undertaken in 1945.

### *Rancho Haciendas*

A number of Mexican ranchos were granted in the sphere of influence of Carmel-by-the-Sea. Although no hacienda sites are known to have existed in or near Carmel, it is possible that rancho activities associated with the coastal resources or shipping activities were located in the vicinity. A rancho hacienda was typically a small, self-sufficient village that, in addition to the main residence, could also include auxiliary residences for vaqueros and Indian labor, kitchen, privies, granary, ovens, wells, spring house, blacksmith shop, tanning vats, trash deposits, corrals, and gardens and orchards. Most of the building materials would have also been manufactured on site; however, some may have been “borrowed” from San Carlos Mission which had been abandoned after secularization. Barrow pits for the making of adobe bricks and kilns for firing roof and floor tiles would have been located nearby.

### **2.4.3 Significance**

Archaeological sites associated with the Native American, Mission, and Rancho periods that retain integrity may qualify for listing in the National Register of Historic Places under Criteria D because they have yielded, or may be likely to yield, information important in prehistory of history. The State Office of Historic Preservation or the Archaeological Information Center should be contacted regarding known archaeological sites in the area; exact locations of sites are protected information.

As the headquarters for the California missions, any resources associated with Mission San Carlos Borromeo del Rio Carmel have a high degree of significance despite low levels of integrity due to deterioration and subsequent restoration. According to the National Register nomination form, only the mission church is listed. Related resources which may qualify for listing on the National Register under Criterion C include a statue of Serra and a cenotaph by Joseph Mora, as they “represent the work of a master and possess high artistic values.” The statue was dedicated during the Serra Pageant in 1922, but is located outside of the city boundaries at the foot of Serra Road in the Carmel Woods neighborhood. The cenotaph was dedicated to the memory of Serra in 1924 and is located in the mission church.

There also may be other standing and archaeological features associated with mission activities at and/or near the current mission compound. The old pear orchard adobe was occupied by Christiano Machado, which later served as the Mission Tea Room and more recently as a residence. Archaeological features may include building foundations, tanning vats, olive presses, blacksmith shops, canals and other water features, grain mills, etc. The archaeological remains of mission and rancho resources would be important in furthering a more complete understanding and interpretation of the development of the Hispanic frontier.

## **3.0 ECONOMIC DEVELOPMENT (1846-1986)**

### **3.1 Early Agriculture and Industry**

#### **3.1.1 Ranching and Farming**

In May 1846, the United States declared war on Mexico and shortly thereafter the Americans raised the flag in Monterey. In 1848, the United States acquired the Mexican province of California in the Treaty of Guadalupe Hidalgo. Closely following the annexation of California by the United States, the discovery of gold in the Sierra foothills precipitated a sudden influx of population to the State and accelerated

California's statehood. After California was admitted into the Union as the thirty-first state in 1850, increasing numbers of European settlers made their homes in the Carmel area. The U.S. Board of Land Commissioners was created to confirm the Spanish and Mexican land grants. During this time, many ranchos began to break up as Mexican families lost control over their land in court to other claimants because titles were unclear. Others were forced to sell off portions of land to European settlers to help pay taxes and legal fees incurred during the confirmation process.

A similar pattern of land segmentation emerged in the Carmel area. A small section of the once extensive lands of Mission San Carlos Borromeo del Rio Carmel, most of which were sold by the Mexican government, was returned to the church. On February 19, 1853, Joseph Sadoc Alemany, Roman Catholic Bishop of the Diocese of Monterey, petitioned the U.S. Board of Land Commissioners for the return to the Church of a portion of Mission San Carlos Borromeo del Rio Carmel including the buildings and surrounding land. The grant was confirmed on December 18, 1855, and a patent was issued on October 19, 1859 for nine acres. On some maps these lands are shown as Rancho Mission Carmel. Honoré Escolle, a French immigrant, gained control over the land to the north of the mission which he called *Rancho Manzanitas*. His land included the area from present-day Junipero Avenue to Monte Verde Street. In 1860, John Martin acquired a large parcel of land between Escolle's property on the north and the mission on the south. It encompassed the land between present-day Twelfth and Santa Lucia Avenues and continued west to the shoreline to include Carmel Point. It is believed that John and Anna Murphy settled on land west of Escolle about 1846. Because of unsettled land titles, it was not until 1875 that Murphy received a deed for ninety acres of land along the shoreline. The *Rancho Cañada de la Segunda* passed through numerous owners until acquired in 1869 by Mrs. Dominga Doni de Atherton, wife of Faxon Dean Atherton, and mother of Gertrude Atherton. William Hatton became Mrs. Atherton's ranch manager in 1888, later purchasing the western portion in 1892.

Land use during the early American period was primarily cattle ranching and dairies. William Hatton managed several dairying operations in Carmel Valley. Most of the farms and ranches in the area practiced general farming, raising livestock and poultry, producing butter and eggs, planting orchards and vineyards, and growing a variety of field crops. What was not consumed by the family was sold locally or shipped to San Francisco.

The earliest surviving example of a nineteenth century ranch house in Carmel is the Murphy-Powers Residence and Barn/Studio, located on a beach front parcel west of San Antonio Avenue. The farmhouse dates back to 1846 when John Murphy and his family settled the property. John Murphy's title to 90 acres, including this property, was confirmed in 1875. The house and barn may predate 1875; evidence has been found to support construction as early as 1846.

During the twentieth century, the property changed hands several times and underwent several alterations. In 1904 the buildings and property were sold to Frank Powers, president of the Carmel Development Company. Powers, with his wife Jane, reportedly made improvements to the house. At the same time, they turned the old pine log barn into a studio for Jane, an accomplished artist. In 1920 James and Maud MacKenzie moved into the ranch house and stuccoed the board and batten exterior. The barn/studio property was later subdivided and incorporated into a new house for Herbert and Luella Chapman.

### **3.1.2 Whaling and Fishing Industries**

During the mid-nineteenth century, the abundant marine life of Monterey Bay attracted Chinese, Portuguese, and Japanese fishermen to the area. Possibly as early as 1851, a Chinese fishing village was located on a level terrace above the cove at Point Lobos, now called Whalers Cove. By 1860 six Chinese fishermen lived in the small village, and were joined in 1862 by Portuguese whalers. The two groups shared the cove until the Chinese left in the 1870s. Located at this site was a stone quay from which the

Chinese could ship their catch as well as pull their boats out of the water when necessary. Leasing land from David Jacks, there were also Chinese fishing villages located at Pescadero Point and at Stillwater Cove (now Pebble Beach Golf Course) as early as 1868. In 1880, Jacks sold his Pescadero ranch to the Pacific Improvement Company, who opened a scenic drive along the coast in 1881. Within a year of the drive's construction, the Chinese at Pescadero opened a roadside stand where they sold polished shells and souvenirs to the parade of tourists. In 1888, J.W. Collins noted the village for the U.S. Fish Commission:

At Pescadero, on Carmel Bay, is another Chinese fishing camp, settled in 1868, and [it] has a resident population of some 30 fishermen; it is picturesquely situated on a road that skirts the shore, and is within easy reach of the fishing grounds on Carmel Bay.

Numbers dwindled at the Pescadero fishing village until it was abandoned about 1912.<sup>11</sup>

Whalers Cove near Point Lobos became the focal point of the Portuguese whaling industry in 1862. Whalers Knoll was the area from which whales were sighted. The captured whales were brought to Whalers Cove to be "flenced." The Portuguese built residences on the south side of the cove. Antonio Victorine, a native of the Azores and a whaler by trade, came to the Point Lobos whaling station in 1863. In addition to whaling, he also established a dairy near the mouth of San Jose Creek. The Victorine family stayed in the area, marrying into other local families, with many members of the extended family taking an active role in the development of the region.

Around 1880, the availability of less expensive kerosene for lighting supplanted whale oil, which began the demise of the Carmelo Bay Whaling Company. Some Portuguese whalers returned in 1897 to join the Japanese in a whaling venture operating for a short period under the name Japanese Whaling Company.

In 1896, Gennosuke Kodani, a Japanese marine biologist, arrived from Japan and began an abalone fishing business at Point Lobos. In 1898, Alexander M. Allan purchased Point Lobos for a business investment and residence. Kodani and Allan established and operated an abalone fishery in 1898 and constructed an abalone cannery in 1902. This partnership continued until 1930. After the abalone cannery was shut down, Japanese divers continued to harvest abalone until shortly before World War II.<sup>12</sup>

### **3.1.3 Extractive Industries**

Although very little in the way of heavy industry took place in the village of Carmel, there were a number of mining ventures that took place at various locations around Carmel Bay. Point Lobos was also the scene of several extractive industries. As early as 1854, granite was quarried from a nearby rock outcropping. About 35 men were employed in the extraction. The granite was shipped from the stone quay in Whalers Cove. The rock was used in the construction of the Old Monterey Jail, U.S. Mint in San Francisco, and in the Mare Island shipyard.

In 1863, the San Carlos Gold and Silver Mining Company was formed by local citizens. Several abandoned mine shafts have also been discovered on John Martin's ranch near Mission San Carlos Borromeo del Rio Carmel.

In 1874, low-grade coal was discovered and brought from Malpaso Canyon in the Carmel Valley to Coal Chute point by four horse wagon teams. A narrow gauge, horse-drawn railroad was built by the Chinese in the valley in 1878. The low-grade coal was never found in enough volume to be a very successful

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<sup>11</sup> Sandy Lydon, *Chinese Gold: The Chinese in the Monterey Bay Region*, pp. 138-139

<sup>12</sup> Pt. Lobos State Reserve, *The Whaler Cabin and Whaling State Museum*.

operation, and the mining efforts were abandoned in 1901. In an attempt to recoup losses, the Carmel Land and Coal Company subdivided property near Point Lobos, selling lots for \$50 or less.

Sand and gravel from Carmel Bay beaches were also exploited. Surveyor George Tolman's 1872 field notes note that the "large drift of white sand" on Carmel Beach was "much used by painters and glass blowers." In 1888 sand deposits were mined at Pebble Beach. The sand brought \$2.50 per cubic yard. Dr. Walton Saunders signed an agreement with the San Francisco and Pacific Glass Works for the purchase of 89 acres west of Monte Verde Street between the lands of Murphy on the north and Martin on the south. In 1899, Alexander Allan laid narrow-gauge railroad tracks from San Jose Beach to the Coal Bunker at Point Lobos for transporting sand to ships. In 1901, Ann Murphy leased 37 acres of her Carmel Beach ranch to E.B. Lindauer of San Francisco. According to the terms of the lease, Lindauer could haul away at least 500 tons of "pure white sand" annually, paying Ann 20 cents per ton removed. Sand was to be removed by steamship or railway.<sup>13</sup> Point Lobos sand pits again went into operation during World War II when the Monterey Sand Company sent sand to the Navy Shipyards in the San Francisco area. In the 1920s, gravel was quarried at the "Pit" near Point Lobos and trucked to San Jose Beach and crushed for construction use.

After Carmel-by-the-Sea was established the only industrial activities within or near the village boundaries were associated with the building industry. The Plaza Fuel company produced brick and in 1925 Albert and Emma Otey became the owners of the Carmel Thermotite Company in partnership with Ella Maugh. Thermotite was a type of interlocking concrete building block invented by H.E. Clauser and Floyd Bohnett in Campbell in the early 1920s. Clauser and Bohnett produced the machines and molds for the blocks which they sold as franchises throughout the country.<sup>14</sup> In Carmel, Thermotite was distributed from a small factory building on Santa Fe and Third streets from 1922 to 1931. The structure still stands today. The Seven Arts Building at Lincoln and Ocean streets and the Flanders Mansion were built of the Thermotite hollow concrete block system.

## **3.2 Commerce and Tourism**

### **3.2.1 Real Estate**

In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City.<sup>15</sup> Surveyed by W.C. Little and Davenport Bromfield, Carmel City was generally bounded by Monte Verde Street on the west, Monterey and Carpenter Streets on the east, Twelfth Avenue on the south, and First Avenue on the north. Ocean Avenue divided the area into north and south while Broadway (now Junipero) bisected it into east and west. Duckworth, already established in the real estate business in Monterey, planned to develop Carmel City as a summer resort for Catholics, akin to the Methodist retreat already established in Pacific Grove. Considering the number of tourists the mission had been attracting since its first restoration, the idea seemed to have merit. In July 1888 the sale of lots began. Corner lots were sold for \$25, inside lots for \$20 or more and business lots sold for \$50. An advertising brochure highlighted the advantages of the lots for commercial purposes, access to the Southern Pacific train station in Pebble Beach, and the soon to be completed road to Monterey over Carmel Hill.

In the first few years, development of Carmel City seemed to be advancing as planned. Cottages were built and businesses established. Duckworth opened the Hotel Carmelo on the northeast corner of Ocean

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<sup>13</sup> Kirstie Wilde, *History of the Murphy-Powers-Comstock Barn/Studio*, p. 9.

<sup>14</sup> Eugene Sawyer, *History of Santa Clara County, California*, p. 1403.

<sup>15</sup> Gilliam and Gilliam state on page 61 of their book, *Creating Carmel*, that Duckworth purchased 324 acres from Escolle, a prosperous Frenchman.

Avenue and Broadway (Junipero) in 1889.<sup>16</sup> Abbie Jane Hunter, with her uncle, Delos Goldsmith, as builder, was responsible for the creation of one of the first important businesses in Carmel, a bathhouse. Located at the foot of Ocean Avenue, the Carmel Bathhouse also opened in 1889. It was eventually sold to the City of Carmel in 1921, which in turn sold it in 1929 to Mrs. W.C. Mann who dismantled it.

By the early 1890s, however, Duckworth's plans began to collapse as the boom of the 1880s quickly turned into the depression of the 1890s. He turned to Abbie Jane Hunter for assistance, and for a short time business seemed to regain its momentum. Hunter was an unusual woman for the era, having formed the Women's Real Estate and Investment Company in January 1892. In April of that year she sent William T. Dummage to Carmel as her resident agent. By 1895, the company had sold some three hundred lots in Carmel, mostly in what is now the business district. Sales soon declined, however, and Hunter was forced to disinvest as well.

In 1902 James F. Devendorf took over the unsold land from Duckworth with the financial backing of San Francisco lawyer Frank H. Powers and the two formed the Carmel Development Company with an office at the northwest corner of Ocean and San Carlos. Devendorf, who was the on-site manager, is generally credited with shaping the development of early Carmel. Originally from Michigan, he went to San Jose in 1874 to be with his mother who had relocated there some years earlier. With a love for the land and experience as a salesman, Devendorf joined the booming California real estate market and came to own extensive property in San Jose, Morgan Hill, Gilroy, Alviso, and Stockton. Unlike other real estate developers, he was not interested in land speculation; his passion was for building communities. When Duckworth approached him about exchanging land in Carmel for part of his holdings elsewhere, Devendorf was intrigued by the idea, having visited Carmel on vacation with his family in the early 1890s. Envisioning the opportunity to build a community that enhanced the natural environment, he made the exchange and filed a map of Carmel-by-the-Sea with the County Recorder in 1902. The new tract was a re-subdivision of most of Carmel City west of Broadway, now renamed Junipero Avenue. Soon thereafter Devendorf built a cottage for himself at Lincoln and Sixth (now demolished). His family continued to live in Oakland where he would join them on weekends.

Frank Powers shared Devendorf's love for nature and commitment to the development of Carmel, but he had more of a financial stake in its success. Like Duckworth, Powers was certain that the Southern Pacific Railway extension from Pacific Grove would be built. The fact that the rail link to Carmel never came to fruition, of course, probably allowed the natural character of the town to be maintained. Powers and his wife, socialite and oil painter Jane Gallatin, remodeled the old Murphy ranch house as a family home and artist studio. Powers also maintained his social ties and legal practice in San Francisco.

Initially, lot sales in Carmel-by-the-Sea were slow. A \$500 cottage was easily secured with a \$5 or \$10 deposit, or \$6 per month to rent. By 1905 there were seventy-five residents, several stores, a restaurant, a school and hotel. After the 1906 San Francisco earthquake, however, lots sold more vigorously as displaced San Franciscans looked for a new place to live. By 1913 there were approximately 550 permanent residents and thousands of summer visitors.

The majority of lots sold by the Carmel Development Company included restrictive liquor clauses in the deeds. Buyers were not permitted to sell, exchange, or give away 'intoxicating liquor' and faced repossession if found in breach of the conditions. Many early residents of Carmel-by-the-Sea were attracted to the village because of temperance-inspired attitudes and policies. The restrictive deed provisions remained in place until the post-Prohibition era, when challenged in court.

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<sup>16</sup> There is some disagreement as to whether Duckworth or Hunter built the Hotel Carmelo. Sharron Lee Hale states on page 11 of her book, *A Tribute to Yesterday*, that Hotel Carmelo was established by Hunter with Goldsmith as builder. Apparently Duckworth and Hunter were partners, and Goldsmith was the builder.

By 1940 Carmel had experienced growth but still maintained an intimate population of 2,837 citizens.<sup>17</sup> By this time, the village composition had matured into a population of middle-aged residents and retirees, many of whom had roots in Carmel's pioneer years. Carmel's small size allowed the charming idiosyncrasies that defined village character through the 1930s to continue into the early 1940s, including the lack of street addresses, a telephone service without a dial system, and the use of a community bulletin board that served as a social gathering place.<sup>18</sup> Still, the autonomy and utopian nature of Carmel, so embraced and promoted by the community at large, did little to protect the village from the events that would shape the entire country in the late 1930s and early 1940s.

In 1937, after eighteen years of construction, California State Route 1 was connected between San Simeon and Carmel.<sup>19</sup> Few events have had a greater impact on Carmel's character. The completion of this segment allowed traffic to flow easily from Southern California to Carmel. Tucked into the southernmost corner of the Monterey Peninsula and virtually inaccessible from the south throughout its history, Carmel's status as a tourist destination was undoubtedly solidified by the connection of this great coastal highway.

The carefree days of Carmel were brought to a halt on December 7, 1941, when Japanese planes attacked the United States Naval Base at Pearl Harbor, forcing the United States into World War II. Immediately after the attack on Pearl Harbor, fears of a coastal invasion sent the country into a panic. After the announcement of the draft, 418 Carmelites signed up for duty.<sup>20</sup> Under orders from the Army commandant at the Monterey Presidio, the entire village of Carmel was evacuated for a day and subsequently forced under a cloak of darkness during mandatory blackouts during the first few weeks of the war. Residents installed blackout shades and painted the headlights of their vehicles while sentries took up posts on the beach. Local citizens volunteered to watch for enemy planes. Firemen were taught how to deal with incendiary bombs, should they be dropped on the village. Carmel became home to 200 navy men who were stationed at the Aviation Pre-Flight School in Monterey's Old Del Monte Hotel, which had been appropriated by the Navy (it is now the Naval Postgraduate School).<sup>21</sup> The Manzanita Club at Dolores near Eighth Avenue (later the American Legion Hall/Post No 512) was transformed into a United Service Organization (USO) Club and was popular with men from both Fort Ord and the Naval School. The Pine Inn on Ocean Avenue between Lincoln and Monte Verde dedicated one of its rooms as a relief station for officers.<sup>22</sup>

Carmel's experience during and after World War II was intensified by its proximity to Fort Ord and the U.S. Naval Postgraduate and Army Language Schools in Monterey. The post-war years in Carmel witnessed a surge in population that would have a profound impact on the village's character. Servicemen attracted to Carmel's charm during recreational leaves returned to settle as permanent residents at war's end. Officers stationed at the nearby bases were equally inclined to retire in Carmel.<sup>23</sup> In 1948 a former serviceman reported at least sixty retired officers were living in Carmel, including Admiral Richmond K. Turner. General Joseph W. Stilwell lived in Carmel until his death in 1946.<sup>24</sup> An

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<sup>17</sup> "This is Carmel 1957."

<sup>18</sup> "This is Carmel 1957."

<sup>19</sup> Carmel Business Association. *Carmel-by-the-Sea A Booklet Prepared for Those Who Desire to Learn More of Our World-Famed Village*. Carmel, Ca.: Printed for the Carmel Business Assoc. by the Carmel Press, 1940s.

<sup>20</sup> Sydney Temple, *Carmel-by-the-Sea: From Aborigines to Coastal Commission*, 1987.

<sup>21</sup> Sydney Temple, *Carmel-by-the-Sea: From Aborigines to Coastal Commission*, 1987.

<sup>22</sup> Kay Prine, "Carmel and World War II," Unpublished manuscripts from the Unpublished manuscript from the Henry Meade Williams Local History Department at the Harrison Memorial Library (date unknown).

<sup>23</sup> "This is Carmel 1957."

<sup>24</sup> Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.

additional demographic of younger, non-military residents hoping to open businesses tipped the scales. The sheer volume and composition of this new wave of residents, coupled with a post-Depression economic cushion resulting in a sudden influx of tourism, affected Carmel in ways heretofore unseen.

By 1943, Carmel's population was estimated to exceed 4,000 and included a smattering of homes in unincorporated areas.<sup>25</sup> In 1948 approximately 5,000 lived in the village, and by the next year the crush of people had resulted in population-related problems so powerful they threatened to "engulf Carmel Village," according to the Monterey Peninsula Herald.<sup>26</sup> Around this time, the Planning Commission introduced a statement of policy that defined a collective resolution against anything that could be construed as a threat to Carmel tradition:

Because of the inevitable period of growth and expansion which lies ahead; the Planning Commission...believes in...what has come to be known as the Carmel tradition, a tradition from which there should be no departure...The people of Carmel do not desire the kind of progress that would disturb or alter the atmosphere and unique charms of Carmel...<sup>27</sup>

Essentially, this was a reaffirmation of Carmel's Magna Carta, a set of laws written into ordinance in the 1920s that codified Carmel's desire to maintain its residential character.

It is often said that isolationism was the theme of the 1950s, an understandable reaction to the growth and change that defined the 1940s. In 1956 a citizens' committee set about closing Ocean Avenue to traffic and bar parking at the beach in an effort to stave the swelling tide of tourists.<sup>28</sup> One droll solution, proposed by City Councilman Francis Whitaker, suggested changing all streets to one-way streets that led out of town.<sup>29</sup> Both ideas are evidence that the anti-growth platform of the 1920s was persisting nearly three decades later. By 1957, Carmel had reached a population of 5,500 within its incorporated boundaries.<sup>30</sup> The town had grown large enough to boast five bars and three art galleries, yet there was still no mail service within the village limits. The community bulletin board had become less of a gathering place and more of a tourist attraction for weekenders seeking vestiges of Carmel's earlier years.<sup>31</sup> Though growing in population, Carmel did everything in its power to maintain its small-town character, going so far as passing an ordinance that disallowed short pants within village limits. However, "It [was] all right to be half naked on the beach," Mayor Horace Lyon reassured.<sup>32</sup>

In 1956 Lewis Livingston, Jr., a planning consultant hired by the City, submitted the *Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs*. In the report, Livingston, in conjunction with a "Citizens Committee" of fifty Carmelites, defined the objective of the Plan as a guide to "preserve the primarily residential character of the community." As such, the Plan called for the following changes: the removal of tourist accommodations from the residential districts; the prevention of development that would be "inharmonious with the present character of Carmel"; the preservation of green space surrounding the community; the realignment of Highway 1 to Junipero Avenue; the addition of parking spaces downtown; and the addition of recreational facilities. The Central District Plan's most controversial recommendation called for "closing Ocean Avenue from Junipero Avenue to Monte Verde

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<sup>25</sup> "This is Carmel 1957."

<sup>26</sup> Dorothy Stephenson. "Threat of Humanity Threatens to Engulf Carmel Village." *Monterey Peninsula Herald*, 1948.

<sup>27</sup> Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.

<sup>28</sup> Susan Beck, "Carmel in '50s: residents feat 'LAization'," *Carmel Pine Cone*, 2 November 1989.

<sup>29</sup> "Carmel...An Artist's Village Grown Into a City of Contrasts," *Monterey Peninsula Herald*, 13 August 1957.

<sup>30</sup> "This is Carmel 1957."

<sup>31</sup> "This is Carmel 1957."

<sup>32</sup> "Carmel in '50s: residents feat 'LAization'."

Street and Mission, San Carlos, Dolores, and Lincoln Streets between Sixth and Seventh Avenues to automobile traffic in order to create park-like pedestrian malls.”<sup>33</sup> Livingston’s Plan caused much consternation among citizens, and the document was lambasted. After several revisions, the plan was adopted on 28 May 1957.

The plan also warned: “Carmel’s tourist trade can only be expected to expand. Constant vigilance will be necessary to prevent inappropriate commercialization of the area’s tourist attractions.”

At that time, there were still a few empty water-front lots left to sell. In the late 1950s, most large land holdings in Carmel were owned by descendants of pioneer families. These decedents included Tom Doud, a cattle rancher from Monterey; Mary Goold, a descendant of the Carmel Mission Machado family and the widow of former councilman and livery stable operator Charles Goold; Robert and Fred Leidig; and the estate of Mary Dummage.<sup>34</sup>

Due to the post-war flood of new residents wanting to settle in Carmel, real estate costs reached unforeseen peaks in the mid to late 1940s. In 1945 a two-bedroom house on Casanova sold for \$4,000. The same house sold for \$8,500 in 1946 and \$14,000 a year later. In 1948 the most expensive home listed in the *Pine Cone Cymbal* was \$45,000.<sup>35</sup> In 1957 the average price of a home was \$20,000; empty inland lots sold for an average of \$3,500 and lots on the coast were listed for \$9,000.<sup>36</sup> The swelling of the number of real estate agents working in Carmel from 10 in 1947 to 31 in 1963 serves as a good indicator of the success of the real estate business in the immediate postwar era.<sup>37</sup> The Carmel Board of Realtors was located on Sixth near Lincoln Avenues at this time.

Real estate, specifically the types of commercial and residential development that would be permitted in Carmel, became the topic of discussion in the 1970s as the City worked to update their general plan. While population did not change dramatically from 1960 (4,351) to 1970 (4,525), the typical fight between keeping Carmel residential versus the threat of tourism and commercial overdevelopment continued. The 1970 census data indicated 2,820 housing units, with merely 23 listed as vacant or seasonal. Demand for Carmel real estate as a secondary or vacation residence was not yet significant.<sup>38</sup>

### 3.2.2 Business

Carmel’s business “district” as it exists today began during the first decade of the twentieth century when the Hotel Carmelo was moved and as the Pine Inn was expanded. Commercial services which catered to residents and increasingly to tourists eventually lined both sides of Ocean Avenue between Junipero and Monte Verde and the blocks to either side between Fifth and Eighth Avenues. The commercial climate of the village was relaxed and informal, a characteristic that was also reflected in the architecture of the business district. In order to maintain the unique character of the downtown business district, in 1931 the city council passed an ordinance preventing the use of “neon” and other types of electric signage within the city.

One of the first entrepreneurial businessmen to settle in Carmel was Louis Slevin, who arrived with his mother in 1902. Slevin opened the first general merchandise store, served as the first official postmaster,

<sup>33</sup> Lawrence Livingston, Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs, 1956.

<sup>34</sup> “This is Carmel 1957.”

<sup>35</sup> Elmont Waite, “The Cities of America: Carmel, California,” *The Saturday Evening Post*, 15 May 1948.

<sup>36</sup> “This is Carmel 1957.”

<sup>37</sup> Polk City Directory.

<sup>38</sup> “Carmel-by-the-Sea Population 1920 – 2020,” *Carmel Pine Cone*, 6/3/2022, 26A; 1970 U.S. Dept. of Commerce, *1970 Census of Population and Housing*.

first express agent, and first city treasurer. Slevin was also an avid photographer whose pictures document much of Monterey County during the early part of the century.

In the 1920s and 30s, art galleries became a focal point of the business district. While many artists had established studios in the village, the only gallery was the clubhouse of the Arts and Crafts Club on Casanova between Eighth and Ninth, at the current location of the Golden Bough Theatre. In 1927 the Carmel Art Association was formed, and the somewhat exclusive membership paid dues of one dollar per month to the association which would provide exhibition space, hire a curator, and make sales. Their first gallery was rented space in the Seven Arts Building at Lincoln and Ocean. The association purchased the former studio of artist and poet Ira Remsen on the west side of Dolores Street in 1933. The building was expanded in 1937 and updated in the 1960s and continues to accommodate the Carmel Art Association today.<sup>39</sup> Hazel Watrous and Dene Denny formed the Denny-Watrous Gallery in 1928 which sponsored concerts and art exhibitions in the Tudor building on the east side of Dolores between Ocean and Seventh. Through these and other galleries, the work of local artists found its way into the private and museum art collections all over the world.

By the 1940s, Carmel had very few businesses that catered solely to local residents, such as pharmacies, hardware stores, and medical offices. The downtown area contained more shops dedicated to tourists than residents. Typical throughout the entire country, business slowed or closed completely during World War II. The businesses that catered solely to tourists were hit the hardest. Nonetheless, Carmel was resilient, and recovered quickly, aided by the Carmel Business Association based in City Hall.

The 1951 city directory provides evidence of a commercial district laden with industries dedicated to tourism. There were nine hotels and twenty-one restaurants, such as Blue Bird and Carmel Restaurant on Ocean Avenue and The Tuck Box still active on Dolores. Nineteen clothiers, such as Bandbox and The Hour Glass on Ocean Avenue, and Viennese in the Seven Arts Court building, sold mostly high-end clothes. Seventeen gift shops pedaled themed knick knacks; there was Wee Bit of Scandinavia on Sixth, The Burlwood Shop on Ocean Avenue, and Denslow's on Lincoln. The Carmel Art Shop on Ocean, The House That Jack Built on Dolores and Sixth, and Village Jewelers all specialized in jewelry. The Gardener's Friend sold horticultural supplies on Fifth Avenue near Mission. Only a single art gallery was listed: the Carmel Art Association gallery on Dolores between Fifth and Sixth. The Carmel Dairy, an institution in Carmel since 1932, closed after World War II and the space was subsequently leased for use as a soda fountain. In 1953 Italian grocer Joe Bileci moved his Mediterranean Market from San Carlos Street to the Carmel Dairy building on Ocean Avenue. In the early 1950s, rents for downtown shops and offices – monopolized by a small handful of families – ranged from \$100 to \$450.<sup>40</sup>

In 1956, the city directory shows a jump in the number of motels to twenty-six, in addition to eight hotels and various guest houses. Seven additional restaurants appeared, including Birgit & Dagmar and Gene & Parvin's on Dolores. There were twenty-three gift shops, up from seventeen in 1951. The largest increase in business fell under the clothier category: thirty-five clothiers were listed, under such whimsical names as Bib 'n Tucker on Ocean, and The Best from Britain on Lincoln. Two art galleries joined the Carmel Art Association: Artists Guild of America, Inc. on Monte Verde and Morgan M. DeNeale Studio on Lincoln. And five artists listed themselves in the city directory, including Mrs. Joyce C. Nielsen on San Carlos, John O'Shea on Vista and Ling Fu Yang on Dolores.<sup>41</sup>

Two large-scale commercial development projects in the 1950s, markedly out of proportion to the existing buildings downtown, sparked one of Carmel's strongest anti-development movements in history.

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<sup>39</sup> Carmel Art Association: History. <https://carmelart.org/history/>, accessed 7/27/22.

<sup>40</sup> Polk City Directory.

<sup>41</sup> Ibid.

Carmelites opposed the Jade Tree Motel on Junipero Avenue for both its height and massing. Sited on a slope, the Motel's five stories appeared to rise above the two-story height limit; though, due to the unique nature of the topography, the building was not in violation of the limits. The second controversial project was Carmel Plaza on Ocean Avenue. Undisputedly the largest commercial development in Carmel up to that point, the shopping center covered an entire block and was three stories in height.<sup>42</sup>

By 1963, city directories showed the number of hotels and motels had increased to forty-six. There were thirty-two restaurants, an increase of eleven from 1951.<sup>43</sup> The Village Corner, still in existence today, appeared on Dolores and Sixth, in addition to Anzel's Café on Ocean and The Little Swiss Café on Sixth. Gift shops, thirty in all, were often styled with Asian and Scandinavian themes, contributing to the village's fantastical international feel, which was very much a construct of the business community. Examples of this include Kjell of Norway and The Little Shanghai Shop on Dolores and Kon-Tiki Imports on Ocean. Thirteen art galleries appeared between 1956 and 1963, including The Louvette Gallery on Lincoln and Zantman Galleries on Sixth. Comparatively, Monterey had three galleries and Pacific Grove had one. In addition to galleries, eight artists were listed. The Gardener's Friend was still supporting the gardening community on Fifth Avenue. Continuing along a historical trend, there were fifty clothiers listed in the directory, an increase of thirty-one in twelve years. Carmel appeared to have more shops selling clothes than either Monterey or Pacific Grove.<sup>44</sup>

The Shell-by-the-Sea gas station at San Carlos and Fifth, constructed in 1963-64, is a remarkable example of a utilitarian building whose design blended well with the existing architectural fabric of Carmel. An industrial take on the Bay Region style so popular in Carmel from the 1940s through the 1960s, the station is softened by skylights in the roof over the service area and wood trellises over the gas pumps and corner signage. The uniqueness and sensitivity of the design was the successful result of the Carmel Planning Commission's insistence that a "manufactured service station" would never be built in Carmel.<sup>45</sup> Designed by local firm, Burde, Shaw & Associates, the Shell-by-the-Sea gas station garnered an award from the Governor's Design Awards Jury in 1966 as California's best example in the Service Facilities category.

In 1950, a group of thirty-three merchants formed a local chapter of the Monterey Peninsula Chamber of Commerce, which became the Carmel Business Association. Understanding how some Carmelites would balk at the idea of promoting business in the village, the group announced, "We have assured Carmel that we have no designs on their traditional 'Way of Life.'"<sup>46</sup> Nonetheless, as one newspaper reported, "almost everybody in Carmel rose in righteous wrath" against the formation of the chapter.<sup>47</sup> Yet, despite the aggressive opposition, the Business Association persevered and existed through at least the 1960s. The group's first chairman was Robert Wallace.

In the early 1940s, a City Council with a majority of Carmelites from the "artistic element" voted to abolish parking on the median of Ocean Avenue. Nationally renowned landscape architect Thomas Church redesigned the median with stone walls, shrubs, and flowers.<sup>48</sup> Parking has long been a troublesome issue in the downtown core. People who worked downtown often parked their cars on nearby residential streets, which resulted in loss of parking for residents. Consensus was reached that

<sup>42</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

<sup>43</sup> Polk City Directory.

<sup>44</sup> Polk City Directory.

<sup>45</sup> "Architects Saluted for Design," *Monterey Peninsula Herald*, 26 December 1966.

<sup>46</sup> "Carmel Now Has Chamber of Commerce," Source provided by the Henry Meade Williams Local History Department at the Harrison Memorial Library, 1950.

<sup>47</sup> Barnard Norris, "Carmel Up in Arms Over Mention of Any Such Thing," *Monterey Peninsula Herald*, 14 December 1950.

<sup>48</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

parking meters were out of the question, so, in 1955, a one-hour parking zone was delineated around the downtown area. In 1957 a newspaper complained, “With little room to park in the business district and the ever-present threat of a ticket...visitors are increasingly discouraged from shopping [downtown].”<sup>49</sup>

### 3.2.2.1 Downtown Architectural Development: 1965 – 1986

The downtown business district (Ocean Avenue between Junipero and Monte Verde and the blocks to either side between Fifth and Eighth Avenues) received minimal architectural development during the 1960s, with the exception of infill development along the streets adjacent to Ocean Avenue.<sup>50</sup> Two modernist architectural additions to the commercial core arrived in the form of banks. In 1965, Olaf Dahlstrand completed his Organic-style design for the Wells Fargo Bank on the east side of San Carlos Street, between Ocean and Seventh Avenues. In 1972, the firm of Burde Shaw and Associates completed the design for the Northern California Savings and Loan Building, a commercial example of the firm’s Bay Region Modern design.



**Wells Fargo Bank (1965) by Olof Dahlstrand on San Carlos Street, between Ocean and Seventh Avenues.**



**Northern California Savings & Loan Building (1972) by Burde Shaw & Associates, SW Dolores Street and Seventh Avenue.**

<sup>49</sup> “This is Carmel 1957.”

<sup>50</sup> The “Downtown Conservation District” was adopted with the 2004 Zoning Code update to provide protections to Ocean Avenue and the commercial properties that surround the corridor; see City Municipal Code 17.20.260.

Perhaps the largest project of the time period was the expansion of Carmel Plaza. The original 40,000 square foot design by Olof Dahlstrand, constructed in 1962, was substantially enlarged in 1974 with 70,000 square feet of additional retail space and significant changes in circulation, fenestration and exterior materials.<sup>51</sup> The development met with much controversy among Carmelites who considered it out of scale and character with the City’s existing commercial architecture, with the *Carmel Pine Cone* noting that it “stirred a lot of interest among local residents and merchants.”<sup>52</sup> Residents and civic leaders grew increasingly concerned with the type and extent of commercial development in the business district, which culminated in a four-month moratorium on all new commercial building construction, winning a 4-1 vote in 1973. Planning Commissioner Ted Fehring said the Carmel Plaza expansion (approved in 1973 and completed in 1974) ‘triggered’ the moratorium.<sup>53</sup> The moratorium is discussed in more detail in Chapter 4.1. Civic Development and Incorporation.



**Carmel Plaza (1962) by Olof Dahlstrand, SW of Ocean Avenue and Junipero Street.  
The site was substantially enlarged in 1974.**

In 1976, local residents concerned with overdevelopment secured a preservation victory when the local preservation group Old Carmel, led by former *Carmel Pine Cone* editor Frank Lloyd and his wife and “unofficial historian,” Marjory, saved the threatened Village Corner restaurant. The restaurant was a favorite meeting place for Carmelites and continues to operate today.<sup>54</sup>

<sup>51</sup> “Carmel Plaza Grand Opening,” *Santa Cruz Sentinel*, 5/16/1974, p.46.

<sup>52</sup> “What Happened in 1973,” *Carmel Pine Cone*, 12/27/1973.

<sup>53</sup> “Motels are not a dirty word to me,” *Carmel Pine Cone*, 12/27/1973, p.3.

<sup>54</sup> Gilliam, Harold and Ann, *Creating Carmel*, 205.



**Village Corner (1946) restaurant by Hugh Comstock, NE Dolores Street and Sixth Avenue.**

In 1980, the Nielsen Brothers Market building was developed under the new commercial building ordinance. Designed by Olaf Dahlstrand, the 9,000 square foot market is located at San Carlos Street and Seventh Avenue. The architect was careful to avoid creating a massive structure by placing the parking underground. The upper floor was designed as office space. The market remains a favorite of locals today.



**Nielsen Brothers Market (1980) by Olof Dahlstrand, NE San Carlos Street and Seventh Avenue.**

### 3.2.3 Tourism

In 1902 when Carmel City was taken over by Frank H. Powers and John Franklin Devendorf, one of their first projects was to move the Hotel Carmelo, of which they had also taken possession, closer to the beach. The two-story, wood-frame structure was partially dismantled and rolled down Ocean Avenue on logs to Monte Verde Street where it became the core of the Pine Inn. Completed in 1903, the Pine Inn included a campground with tents to accommodate the overflow of customers during the summer months. With the depression over by this time, the two men began to promote the town, which they called Carmel-by-the-Sea, as a family-oriented community encouraging people with artistic temperament.

While Mission San Carlos Borromeo del Rio Carmel continued to attract sightseers from around the country, Devendorf and Powers kept rates low at the Pine Inn in hopes of attracting visitors from San Francisco or the inland valleys who might buy lots and build homes. While lots did sell, a significant number of early buyers were not interested in making Carmel their permanent home. Rather, many of the first lots in Carmel were developed as weekend cottages or summer homes by professors from Bay Area universities, particularly Stanford University and the University of California.

The emerging popularity of the automobile in the 1920s further enabled the public to indulge its zeal for travel. While the Pine Inn remained the grande dame of hotels in Carmel, several others soon joined it to keep up with the burgeoning tourist trade. The Carmel Development Company applied the same formula for success in the Carmel Highlands as it did in Carmel-by-the-Sea: they built a resort hotel as the hub for a housing development. Located south of Point Lobos, well outside of the city boundaries, the Highlands Inn became a favorite destination for honeymooners after it opened in 1917. The La Playa Hotel was also started in 1911.

It was not by happenstance that Carmel became renowned as an artistic enclave. The community character that continues to define Carmel was pre-determined by its founders. California historian, Kevin Starr, writes: “Shrewdly, [Frank Powers and J.F. Devendorf (the developers of Carmel)] realized that if they brought the right people into Carmel, they could establish a tone, a style, that would become self-reflecting and self-perpetuating.”<sup>55</sup> Thus, it is easy to understand why the events that unfolded in the 1940s and subsequent decades had such a powerful impact on Carmel. For the first time in its history, Carmel experienced a sudden increase in new residents and tourists, fundamental shifts in demographics, and the arrival of a real estate industry bent on exploiting the uniqueness of the village for profit. By mid-century, a great schism developed between the old guard, composed of older pioneers and what was left of the artistic and utopian set, and a new crop of younger, business-minded residents that moved to Carmel with the intention of setting up shop. Thus, the debate over change was born – a debate so fervid and enduring that it would define the second half of the twentieth century.

The changes that Carmelites fought so desperately to stave off are changes that would have affected Carmel’s architectural traditions. Carmel’s world-renowned “quaintness,” the characteristic that has distinguished the village throughout its history, is often attributed to a distinctive, “storybook” style of architecture embodied in Hugh Comstock’s Tuck Box of 1927. The novelty of this style and its accompanying charms proved irresistible to visitors, and Carmel became a tourist destination, drawing legions of onlookers from around the world and creating the need for an infrastructure that would support them. Almost immediately, native Carmelites resisted not only the influx of visitors, but fought fiercely against the encroachment of architectural styles that were not in keeping with the quaintness of the more vernacular or storybook styles – Modernism in particular. Additionally, the fight against progress was in large part a debate against commercialization – a struggle that spans the history of Carmel from the anti-progress mayoral campaign of Perry Newberry in the 1920s to the present. To this day, Carmel continues to balance the tension between the conflicting goals of protecting the village’s identity and the promotion of local business, which is largely geared toward tourists.

By the 1950s, Carmelites had developed a complex relationship with tourists. Residents were openly disdainful of the problems caused by the extra number of visitors, yet equally aware that tourism was an economic boon for the village. In 1952, according to the City Clerk’s office, sales tax returns netted Carmel ten dollars in tax per capita – six dollars higher than the state average. The disparity was attributed to tourism, and it was estimated that five-sixths of tax was paid by visitors, while the rest was

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<sup>55</sup> Kevin Starr, *The Dream Endures: California Enters the 1940s*, 1997.

paid by residents.<sup>56</sup> In 1957 shop keepers estimated that fifty percent of their sales were made by tourists.<sup>57</sup>

I. Magnin & Company, a luxury department store, opened in the Carmel Plaza in 1960. The appearance of this high-fashion outlet, along with a growing number of art galleries (thirteen in 1963) and gift shops (thirty in 1963), is illustrative of a change in tourist demographic. Whereas the tourist of the first half of the twentieth century traveled to Carmel to partake in passive enjoyment of the natural and cultural scenery, the tourist of the latter half of the century traveled to Carmel to shop.

The growth of the tourist trade in Carmel saw the need for an architectural infrastructure that would support it, particularly lodging. City directories delineate patterns of growth and help show the number and type of businesses that were located in a place at a given time. Between 1947 and 1963, multiple hotels were listed in city directories for Carmel. Guest houses were first listed in the mid-1950s. Though not comprehensive, the following lists offer examples of the hotels that were located in Carmel during a given period.<sup>58</sup>

The following hotels and guest houses appeared in the 1947 city directory:

- Carmel Inn on San Carlos between Sixth and Eighth;
- Colonial Inn on San Antonio between Twelfth and Thirteenth;
- Green Lantern Hotel Cottages on Casanova and Sixth;
- La Playa Hotel on Eighth and Camino Real;
- La Ribera Hotel on Lincoln and Sixth;
- Lobos Lodge on Ocean between Monte Verde and Casanova;
- McPhillips Hotel on San Carlos near Fifth;
- Pine Inn on Ocean between Lincoln and Monte Verde;
- Sea View Inn on Camino Real between Eleventh and Twelfth;
- Williams Hotel on Ocean and Dolores.<sup>59</sup>

The following hotels and guest houses first appeared in the 1952 and 1956 city directories:

- Beverly Terrace Lodge on San Carlos and Fourth (1952);
- Cypress West Hotel on Lincoln and Sixth (1952);
- Dolores Lodge on Dolores near Eighth (1952);
- Hide-a-Way Inn on Junipero (1952);
- Lobos Lodge on Ocean between Monte Verde and Casanova (1952);
- Torres Inn Hotel on Ocean and Torres (1952);
- Anchorage Guest House on Carmelo near Twelfth (1956);
- Edgemere Guest House on San Antonio near Thirteenth (1956);
- Happy Hills Guest House on San Antonio near Thirteenth (1956);
- Schwerin Guests on Carmelo near Twelfth (1956);
- The Homestead on Lincoln near Eighth (1956);
- Rosita Apartment Hotel Fourth and Torres (1956);
- Tally Ho Inn on Monte Verde near Sixth (1956).<sup>60</sup>

The following hotels and guest houses appeared in the 1960 and 1963 city directories:

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<sup>56</sup> “This is Carmel 1957.”

<sup>57</sup> “This is Carmel 1957.”

<sup>58</sup> Polk City Directory.

<sup>59</sup> Polk City Directory.

<sup>60</sup> Polk City Directory.

- Green Pastures Guest House on Santa Lucia near San Antonio (1960);
- The Stonehouse Guest House on Eighth near Casanova (1960);
- The Rider Apartment Hotel on Lincoln near Fifth (1960);
- The Stonehouse on Eighth and Monte Verde (1960);
- Wayside Inn on Mission and Sixth (1960);
- Argonaut Guest House on Monte Verde near Ninth (1963);
- Whispering Pines on Monte Verde near Ninth (1963).<sup>61</sup>

Vacationing, tourism, and a recreational tradition were established in the area in the 1890s when the Hotel Del Monte in Monterey was established. Recreation, specifically the sport of golf, has a long tradition on the Monterey Peninsula. The Del Monte Golf Course in Monterey, immediately a popular tourist destination, opened shortly thereafter as a nine-hole course in 1897. The area surrounding the City of Carmel is host to many historic, challenging, and internationally known golf courses. The Pebble Beach Golf Links opened in 1919. The Pebble Beach Resorts includes The Links at Spanish Bay (1987), Spyglass Hill (1966) and the Peter Hay Golf Course (1957). The Monterey area courses have been the sites of many invitational and championship tournaments.

While no golf facilities exist within the boundaries of the City of Carmel, the golfing tradition continues to draw tourists to the area and remains a popular activity for residents. The sport of golf has played a major role in the development of early tourism and recreation on the Monterey peninsula.<sup>62</sup>

### 3.2.3.1 Developments in Tourism: 1965 – 1986

A contingent of Carmelites became increasingly vocal about the negative impacts of tourism in the postwar period and midcentury era. The 1970s was a decade of city planning proposals and numerous planning commission hearings on how to balance the needs of city residents with the increasing commercial and tourist pressure. A 1973 *Carmel Pine Cone* article noted that “The tourist has been the subject of endless debate in Carmel since his dollars began to flow into a once sleepy little village. There is little that goes on in Carmel which doesn’t take the tourist into account since he literally supports many businesses which thrive here.”<sup>63</sup>

With tourism continuing to rise in the 1970s, the city government prioritized the threats from tourism and commercialism in its discussions regarding updating the 1959 General Plan. The 1973 commercial building moratorium and subsequent 1974 building control ordinance was one such step. The emergency ordinance banned the construction of new hotels and motels, prohibited commercial shop additions to apartment units, reduced the maximum size of commercial buildings from 10,000 to 8,000 square feet and limited the height of structures to 30 feet and a two-story maximum.<sup>64</sup> In a similar vein, the Planning Commission, led by the efforts of Albert Henry Hill, proposed a four-month ban on new restaurants in 1974. Local newspapers noted that Carmel had too many restaurants, “with nearly one restaurant seat for every man, woman and child living in the city.” 53 restaurants were within the city limits in 1974, combining for a total of 3,060 restaurant seats. Noting the geometric proliferation of restaurants, Albert Henry Hill stated: “Sixty persons to each restaurant in Carmel to me is ludicrous.”<sup>65</sup> Despite the

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<sup>61</sup> Polk City Directory.

<sup>62</sup> All information in these two paragraphs is summarized from the book *Pebble Beach Golf Links: The Official History* by Neal Hotelling,

<sup>63</sup> “Merchants See Tourism as Mixed Blessing,” *Carmel Pine Cone*, 8/30/73.

<sup>64</sup> “Rewriting Effort Begins on Zoning,” *Monterey Peninsula Herald*, 8/2/73. “Planners Open Study in Carmel,” *Monterey Peninsula Herald*, 7/20/73.

<sup>65</sup> “Moratorium Proposed on New Restaurants,” *Monterey Peninsula Herald*, 11/21/74.

moratoriums and the various studies conducted, various issues delayed the General Plan update, which was not passed until December of 1983 and was officially adopted in 1984.

Demographics tell the story of considerable commercial growth in Carmel in the 1970s and 1980s. Retail sales were approximately \$21.5 million in 1970, and up to \$100 million by 1985. Over two million tourists came to Carmel per year during this time period, contributing to the rising demand for new retail stores in the commercial business district. By 1980, the City boasted a population of 4,707, yet there were 900 retail and service businesses, about one for every four residents. Over 50 motels were crammed into the city limits, totaling over 940 rooms. As stated previously, the number of restaurants approached 60, invoking the emergency ordinances of the 1970s.<sup>66</sup>

### **3.3 Transportation**

From the Spanish period, there were three routes between the Mission and Monterey. The more direct main trail, described by surveyor George Tolman in 1872 as “the old road” from the Mission to Monterey, passed over Carmel Hill and crossed the peninsula. By 1872, there was also a “wagon road” that roughly followed the route of the state highway. Another route was known as the beach trail. In 1888 Mexican and Chinese laborers were brought in to cut trees and clean the streets. Old ranch roads were the main routes through the wilderness in early Carmel, with Ocean Avenue serving as a secondary street to Broadway (now Junipero).

In 1888 the Southern Pacific Railroad surveyed a route west of the Monterey depot through Pacific Grove and around the point to the sand deposits, and for a time rumors flew that the line would be extended to the Carmel Valley and the coal deposits there. By July 1889 the SP line reached the sand deposits where it stopped, and despite periodic proposals to extend the line to Carmel, it never went farther, which dampened the prospects of Duckworth and other investors in Carmel City during the 1890s. Powers and Devendorf still had expectations the railroad would be extended to Carmel at the time they made their investments in Carmel-by-the-Sea.

During this period, the Monterey Development Company provided tours of the mission by horse and wagon. In the early 1900s, the Coffey Brothers had a livery stable in Carmel and provided hired rigs for sightseers. They also ran stages to and from Monterey from the stage stop in front of the Hotel Carmelo. The Carmel Development Company also ran stages to pick up visitors and prospective buyers from Monterey and the Del Monte Hotel. Joseph Hitchcock worked for Devendorf as a surrey driver. From 1911 to 1916, he drove a four-horse stage from the train depot in Monterey to Carmel. In 1912 Charles Gould took delivery of two sixteen-passenger buses, eventually buying out the Coffey and Hitchcock operations. Additional bus services continued to expand until replaced by the Greyhound service and Joe’s Taxi in 1930.

With the increased popularity of automobile travel, blacksmith shops, except for The Forge in the Forest which lasted until 1964, and livery stables gave way to gasoline stations and auto service facilities. Determined to maintain the rural appearance of the village, early residents and city fathers resisted paving city streets. The Carmel-Monterey Highway was paved in 1916, and Ocean Avenue was paved in 1922.

### **3.4 Associated Resource Types**

#### **3.4.1 Identification**

Properties associated with the context of Economic Development (1846-1986) include:

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<sup>66</sup> Statistics quoted from Temple, Sydney, Carmel-by-the-Sea: From Aborigines to Coastal Commission, 1987, 201.

1. Properties associated with agriculture and industry
  - Ranch houses and farm buildings
  - Fishing, Whaling, and Extractive Industries
2. Properties associated with business and tourism
  - Commercial Buildings
  - Hotels, Inns and Boarding Houses
  - Seasonal Homes
3. Properties associated with transportation
  - Gasoline/service stations

### 3.4.2 Description

#### *Properties associated with agriculture and industry*

Ranch Houses and Farm Buildings. Few resources remain in Carmel that are associated with the area's early agricultural history. This resource type includes ranch houses, barns, other outbuildings, water towers and windmills. As the oldest remaining residential structures in Carmel and due to their association with the rancho period of Carmel's history as well as their connection with Frank and Jane Powers, the Murphy-Powers residence and Barn/Studio have been designated as landmarks under Carmel's Historic Preservation Ordinance. Other ranches in Carmel's sphere of influence include the Martin's Mission Ranch, the Hatton Ranch, the Victorine Ranch behind the Bay School at San Jose Creek, and Palo Corona, today the Fish Ranch.

Fishing, Whaling and Extractive Industries. Although not located in the City of Carmel, there is a residence built by Chinese fishermen at Whalers Cove, which houses the Whaling Station museum at Point Lobos State Park. It is unlikely that any resources associated with the fishing industry in Carmel Bay are located in the City of Carmel.

Likewise, few if any resources associated with quarrying and mining activities in the area would be located within the boundaries or the sphere of influence of Carmel. Little is known of the silver mining activities near Mission San Carlos Borromeo del Rio Carmelo. Evidence of mine shafts have been discovered. It is therefore possible that there may be some subsurface evidence of silver mining activities in the vicinity of the Mission and in the Walker Tract near Junipero Avenue and Rio Road.<sup>67</sup>

The brick kilns of the Plaza Fuel Company and buildings associated with the Thermitite concrete block operation still exist near Santa Fe and Third, but are no longer in operation. If further research and study reveal the existence of resources associated with local industrial activities, they might be considered as significant.

#### *Properties Associated with Business and Tourism*

Commercial Buildings. Most of the historic commercial buildings (those built prior to 1940) are located on Ocean Avenue and Sixth and Seventh Avenues between Mission and Monte Verde Streets. They consist primarily of two story reinforced concrete and wood frame buildings in a variety of architectural styles with retail and/or gallery space on the ground floor and office space and artist's studios on the upper floors.

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<sup>67</sup> Sharron Lee Hale, *A Tribute to Yesterday*, p. 119

Hotels, Inns, and Boarding Houses. Tourist accommodations have played an important role in the economic development of Carmel since the days of the Hotel Carmelo and Carmel City. In fact, a business census of the community in 1956 listed forty-six such establishments. Built during all periods of Carmel's development, hotels, inns, and lodges reflect a wide range of architectural preferences.

Many times older structures were remodeled to serve as inns. Built in 1929, The Cypress Inn, formerly called La Ribera Hotel was built specifically for the purpose of lodging. Oakland architects Blain and Olsen were responsible for its Spanish Colonial Revival design, highlighted by a lavish stucco entry, tower, generous use of tile, and a flower-strewn patio.

On the other hand, the La Playa Hotel began in 1903 as the home and studio of Chris Jorgensen and was converted to hotel use after the tragic drowning of Mrs. Angela Ghiradelli Jorgensen in 1911. The house was designed around a two story stone tower with gable-roofed wings extending west and south. In 1921 more rooms were added, but in 1924 it was almost completely destroyed by a fire. The Godwins, who had also been associated with the Pine Inn, rebuilt the hotel, retaining some of the original stonework, and added 30 rooms in 1925. Subsequent additions increased the room count substantially. This hotel is now listed by the National Trust as a Historic Hotel of America.

Likewise, the Holiday House was originally the home of Stanford professor Guido Marx. Built in 1905, it was sold to Basilicio Jesena who converted it into the Holiday Inn in 1926. It was renamed the Holiday House in 1929 when it was taken over by Isabel and Mary Smith. The Sea View Inn at Camino Real and Twelfth, built in 1905, was owned and run by the Stout sisters.

Many of the local residents opened their homes during the summer season for boarders, such as professor Vernon Kellogg on Casanova between Ninth and Tenth streets. Some residents added guest cottages to accommodate extended family and summer visitors. Many of these homes later were expanded to become full-time inns, as were Edgemere Cottages and the Green Lantern.

Seasonal Homes. Carmel's identity as a vacation or part-time destination originated in the Carmel City era and continued past World War II into the present. A substantial percentage of homes in Carmel are still only occupied or rented for part of the year. In most ways, these houses are indistinguishable from year-round homes, except perhaps for an increased tendency towards informality, simplicity and outdoor orientation leftover from the early days.

#### *Properties associated with transportation*

Resources associated with pre-automobile transportation activities would include early trails and roads, blacksmith shops, livery stables, and stage stops. The Mission Trail exists in part from the Carmel Mission north, probably to old Highway 1. Oliver Road is the old road to Carmel Valley. This resource category would include the Forge in the Forest, and the stage stop at the Goold Building at San Carlos between Ocean and Sixth. Charles Goold also owned a garage at the southeast corner of Ocean and San Carlos which later became the Standard Oil Station and is now a clothing store.

With the advent of the automobile, associated resources would include early service stations, garages, car dealerships, taxi companies, and bus depots, such as the first depot built by Jon Konigshofer on the northwest corner of Junipero and Sixth. Existing resources include the Texaco (now Shell) Station at the corner of San Carlos and Fifth, the Richfield station on the southwest corner of Seventh and San Carlos, and Miller Harris' Shell station. Levinson's Automobile Agency was located at Dick Bruhn's on the southeast corner of San Carlos and Ocean. Until 1970, a Volkswagen showroom and sales agency was located at the corner of Fourth and Mission Streets.

### **3.4.3 Significance**

Due to their relative scarcity, any properties associated with the agricultural and industrial economy would be considered significant resources. Agricultural resources usually existed in complexes of several types of functionally related structures. Generally the more pivotal buildings in the complex such as barns and farmhouses would have a greater significance than sheds and other ancillary resources.

Properties associated with business and tourism exist in abundance throughout Carmel. Significant examples should retain a high degree of integrity. Significance would be enhanced by association with prominent members of the business community and with specific businesses or business types that were pivotal in the town's economic development.

Due to relative scarcity and the importance in representing the continuum of development within this context, pre-automobile transportation resources would have a high degree of significance. Due to the prevalence of adaptive reuse, there would be a lower level of integrity expected for these resources. Significance of resources within this context would be enhanced by association with individuals that played important roles in the development of the Carmel business community or promoted tourism in the area.

## **4.0 GOVERNMENT, CIVIC AND SOCIAL (1903-1986)**

### **4.1 Civic Development and Incorporation**

In addition to assisting with the early formation of community and cultural institutions, James Devendorf also acted as the unofficial mayor, resolving disputes between residents. Ultimately, however, he could not create the kinds of ordinances or regulations necessary to control development or shape public improvements. A group in favor of cityhood circulated a petition for incorporation in October 1916. The County Board of Supervisors approved the petition and scheduled an election for October 26. There were 199 votes cast with 113 in favor and 86 against. At the same time, the first Board of Trustees was elected. There were five members in the total with two holding two-year terms and three holding the four year terms. The Board then elected a president to a two-year term. The charter members included A.P. Fraser, president, Peter Taylor, G.F. Beardsley, E.K. DeSabra and D.W. Johnson. In addition, Louis Slevin was elected treasurer and J.E. Nichols was elected as clerk. In 1920 Saidee Van Brower was elected City Clerk. Serving until 1942, she started and kept the only city building records. The position of City Clerk became elevated to City Administrator when Hugh Bayliss was promoted in 1968. In 1978 the system was slightly modified when the office of Mayor was changed to a publicly elected position. William Askew, Sr. was superintendent of Public Works for thirty years. Also employed by the city, William Askew, Jr. also served as the superintendent of Public Works for thirty years.

In 1917, the first official City Hall was located in the Philip Wilson Building on the northwest corner of Ocean and Dolores. In 1927, City Hall was located upstairs in the Oakes-Mitchell Building on the west side of Dolores between Ocean and Seventh. It moved again in 1946 to the old All Saints Episcopal Church on the east side of Monte Verde between Ocean and Seventh. The Department of Public Works was located in the little green building on the southwest corner of Mission and Seventh with the Police Station. In 1966, the new Public Works/Police Station, designed by Burde, Shaw & Associates and located on the east side of Junipero between Fourth and Fifth, was dedicated.

From the beginning there has been general agreement among Carmel residents for slow growth and preservation of the residential character of the village. One of the first city ordinances prohibited the cutting down of trees on public land. Determined to keep the rural setting, residents also fought the

introduction of paved streets, mail delivery, and electricity. Public improvements and development continued, but not without controversy. Even the paving of Ocean Avenue, which did not occur until 1922, was so hotly debated that the issue had to be resolved in court. Another battle raged over the development of the Dunes, a stretch of the beach at the foot of Ocean Avenue. A resort hotel planned for the site was defeated when a group of residents successfully persuaded Devendorf to sell the land to the city for \$15,000. Citizens voted four to one in favor of its purchase.

Another hot issue was the bathhouse on Carmel beach. The bathhouse, constructed in 1889 for Women's Real Estate Company by Delos Goldsmith, served Carmel with dressing rooms and towels, had a tea room, and served as a meeting place and a site for wedding receptions. The City of Carmel purchased the building in the 1920s. However, the cost of upkeep and the potential for lawsuits should someone drown while using the life rope which extended from the bathhouse to the ocean, led many to question ownership of the property. The bathhouse was sold in 1929, and later demolished.

Battle lines over such issues were usually drawn between the art and business factions in the community. Perry Newberry became one of the central leaders of the art faction. Newberry had come to Carmel in 1910. Formerly on the art staff of the *San Francisco Examiner*, he became the assistant editor of the *Carmel Pine Cone* and later its owner until he sold it in 1935. He was first inspired to run for public office in response to a proposal to construct a city hall, an idea he opposed. He successfully ran for the Board of Trustees in 1922 and fought to preserve the unique and rural quality of Carmel. He promised voters:

Believing that what 9,999 towns out of 10,000 want is just what Carmel shouldn't have, I am a candidate for trustee on the platform, DON'T BOOST. I am making a spirited campaign to win by asking those who disagree to vote against me.

DON'T VOTE FOR PERRY NEWBERRY:

If you hope to see Carmel become a city.

If you want its growth boosted.

If you desire its commercial success.

If concrete street pavements represent your civic ambitions.

If you think a glass factory is of greater importance than a sand dune, or a millionaire than an artist, or a mansion than a little brown cottage.

If you truly want Carmel to become a bustling, hustling, wide-awake, lively metropolis,

DON'T VOTE FOR PERRY NEWPERRY.

In an effort to control the postwar building boom, Carmel re-established a new Planning Commission in 1946. The newly re-organized Commission was comprised of Bert Heron, former City Council member and mayor; Hugh Comstock, architect; Clara Kellogg, city trustee and co-creator of Devendorf Park; and Florence Josselyn, wife of Talbert Josselyn, a writer for the *Saturday Evening Post*.<sup>68</sup> All members were either part of the artistic element or were avid supporters of it. This group of individuals was responsible for codifying some of Carmel's most recognized planning restrictions, including bans against billboards, electric signs, and displays over sidewalks; requirements for off-street parking at motels; a two-story building height limit and appropriate setback; a restriction against sidewalks in the residential districts; and the most notorious of all, an ordinance requiring a signed waiver for anyone wearing high-heeled

<sup>68</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

shoes. In 1954 the Commission hired San Francisco planner Lawrence Livingston, Jr. to author a city plan, which he submitted in 1956. Highly controversial, the plan made such suggestions as eliminating vehicular traffic on Ocean Avenue to create space for an open-air pedestrian mall.<sup>69</sup> After a series of revisions, the Carmel General Plan was adopted in 1959.

Throughout the history of the village, Carmelites have appreciated the urban forest and sought to preserve it. In 1945 a gentleman denied a request to cut down his tree sent a poem to the *Monterey Peninsula Herald*: “I asked them to cut down that tree; I was prepared for ‘ifs’ and ‘buts’; they answered me in one word – ‘nuts.’”<sup>70</sup> Carmel formally declared its respect for local trees in the establishment of a forestry commission in 1958. Driven by the determination of council-member Gunnar Norberg, the Forest Commission took the responsibility of the City’s trees from the City Council and placed it in the hands of a forester. The city’s first forester, Robert Tate, was quoted as saying, “Without the trees, the city would be little different from many other coastal villages in California.”<sup>71</sup> Carmel’s urban forest took a toll on city sidewalks, as tree roots damaged asphalt and pavers. On October 9, 1963, in an effort to curb injury claims, the City Council decided to make it illegal to wear high heels without obtaining a special permit and signing a waiver of legal claims.

#### 4.1.1 Civic Policy Development: 1965 - 1986

City government officials and residents continued their concern with the commercial and tourist pressures on the small village in the forest. Planning policy regulations were aimed at updating the 1959 General Plan, and various emergency building moratoriums, curbs on commercial and residential development, and measures to handle the massive influx of nonpermanent residents were implemented with much wrangling among citizens and city officials.

After winning the highest number of votes in the 1968 City Council election, businessman and pragmatist Barney Laiolo became the City’s appointed mayor. That same year, there was an influx of hippies seeking to expand the Summer of Love to Carmel’s quiet streets; many occupied Devendorf Park, the beachside sand dunes, and the downtown business district, and some solicited tourists and residents for money. Laiolo did not favor violent police intrusion, but police did quietly address illegal mischief. On July 31, 1968, the City passed a controversial emergency ordinance that regulated the use of public property. The State Supreme Court rescinded the ordinance in 1971, with the *Carmel Pine Cone* declaring, “sitting on the grass is legal now.”<sup>72</sup>

In the 1970s, planning policy aimed to control commercial development and new restaurant construction in the downtown and the construction of large homes in residential zone. As previously described, the commercial building moratorium approved on July 24, 1973 was meant to address “the needs of permanent residents in relation to the needs of the mushrooming commercial district.” It was the first building moratorium enacted by the City since its 1916 incorporation. The moratorium was proposed by planning commissioner Albert Henry Hill, who identified an alarming new trend of out-of-town business capital placing pressure on the little village. Indirectly referring to the proposed size and scale of expanded Carmel Plaza, Hill stated that the new business interests’ intent was to “buy up, tear down, rebuild – and make it big to pay.” Hill was backed by fiery councilmember Gunnar Norberg, who warned

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<sup>69</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

<sup>70</sup> Steve Hauk, “Carmel Determined to Keep its Charm,” *Monterey Peninsula Herald*, 1 June 1970.

<sup>71</sup> “Carmel Determined to Keep its Charm.”

<sup>72</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 11.

of “far more serious things that appear on the horizon, huge enterprises coming from outside to remake Carmel block by block.”<sup>73</sup>

The moratorium was extended to give the City time to perform studies to determine the best solutions to excessive commercialization, and work on amended development standards.<sup>74</sup> In December 1973, the Planning Commission voted unanimously to adopt an ordinance to amend the general regulations for commercial buildings, amend uses within commercial zones, and change the height definitions for commercial structures; the City Council voted to officially adopt the building control ordinance in March 1974.<sup>75</sup> Norberg cast the singular dissenting vote because he did not consider the building controls strict enough. The ordinance was aimed at insuring adequate open space, limiting maximum commercial building size and height, and encouraging second-story apartment uses.<sup>76</sup>

Residential development was another issue of the 1970s, when Carmelites began to express concern about Carmel losing its historic and stylistic character. In 1972, the City Council asked the Planning Commission to discuss a residential design ordinance and the implementation of design controls to residential properties, which heretofore only applied to the commercial district. Then-councilmember Barney Laiolo disagreed with the request noting, “It’s pretty hard to control people’s taste. One man might want a flat-top roof, another might like a peaked roof.” Councilmember Olaf Dahlstrand, former head of the Planning Commission, agreed, stating, “You can’t legislate beauty. One of the dangers (of design control) is that something really good that’s ahead of its time might not get approved.” Finally, City Councilmember Gunnar Norberg convinced the City Attorney to draft an ordinance that would “prevent gross intrusions against the residential character of the village, and that would take into account the complex policing job that might be created.”<sup>77</sup> In 1978, City Councilmember and former mayor Bernard Anderson voted against a proposed moratorium on the new construction of two-story homes in the residential district.<sup>78</sup> These matters would not be resolved until the adoption of the 1984 General Plan.

Additional ordinances were proposed throughout the 1970s – all aimed at keeping Carmel “Carmel.” In 1974, with planning commissioner Albert Henry Hill noting “sixty persons to each restaurant in Carmel to me is ludicrous,” the City Council passed an emergency ordinance banning any new restaurants. An ordinance banning the use of illegal kitchens in the residential zone was also passed in 1974, in an effort to curb illegal cooking in boarding rooms and transient apartments. While these efforts continued throughout the decade, with much discussion among planning staff, commissioners and the public, these various concerns would not be addressed significantly until the adoption of the 1984 General Plan.<sup>79</sup>

The culmination of over one decade of discussion was the passing of the Carmel General Plan Update in December of 1983. Officially adopted in 1984, the new General Plan sought to address concerns about commercial overdevelopment, to foster small-scale commercial development in the business district and residential design controls. Plan highlights included:

<sup>73</sup> “Carmel Votes 4-Month Building Moratorium,” *Monterey Peninsula Herald*, 7/25/73. “Rewriting Effort Begins on Zoning,” *Monterey Peninsula Herald*, 8/2/1973.

<sup>74</sup> “Carmel Votes 4-Month Building Moratorium,” *Monterey Peninsula Herald*, 7/25/73; “Rewriting Effort Begins on Zoning,” *Monterey Peninsula Herald*, 8/2/73; “Building moratorium extended eight months,” *Carmel Pine Cone*, 11/15/1973, p.33.

<sup>75</sup> “Planners adopt altered commercial restraints,” *Carmel Pine Cone*, 12/20/1973, p.10; “Council adopts building control law,” *Carmel Pine Cone*, 03/21/1974.

<sup>76</sup> “Planners adopt altered commercial restraints,” *Carmel Pine Cone*, 12/20/1973, p.10; “Council adopts building control law,” *Carmel Pine Cone*, 03/21/1974.

<sup>77</sup> “City Attorney Asked to Draft Ordinance on Residential Design Control,” *Carmel Pine Cone*, 8/10/72.

<sup>78</sup> “Retiring Councilman’s Last Vote Stymies Move to Ban Two-Story Homes,” *Carmel Pine Cone*, 3/14/78.

<sup>79</sup> “Moratorium Proposed on New Restaurants,” *Monterey Peninsula Herald*, 11/21/74; “Two Ordinances Proposed for Limiting Second Kitchens, Additional Tenants,” *Carmel Pine Cone*, 11/7/74.

- Establish a “village preservation overlay zone” on Ocean Avenue, implementing design restrictions on additions/alterations to new buildings.
- New second-story retail shops are not permitted in the commercial zone; however, residential apartments are permitted, as are professional offices defined as services.
- New motels are permitted only in the new RC: Residential and Limited Commercial Zone, located outside the commercial zone and adjacent to the R-1 Residential Zone.
- New tourist-related stores (including T-shirt shops and art galleries) are only allowed in the central commercial district, subject to the granting of a use permit.
- New restaurants would be allowed in the central commercial district and the commercial service zones, subject to the granting of a use permit.
- Commercial uses are no longer permitted in the R-4 multiple-family district.<sup>80</sup>

The City Council’s first reading of the 1984 General Plan occurred in June, with a spirited, lengthy meeting that included, “name-calling, open threats of recall and a six-hour marathon session.” The second and final reading occurred on July 3, 1984.<sup>81</sup>

During this time period, Carmelites also voted to confirm an ordinance making the mayor an elected position in 1978, a decision formerly under the purview of the City Council. In 1980, former mayor (1968 to 1972) and pragmatist Barney Laiolo became the first elected mayor of Carmel.<sup>82</sup> Laiolo served as mayor for one term, from 1980 to 1982, and returned the city administration to a business friendly environment. The mayoral election of 1982 became another political battle between the practical Laiolo and his old foe Gunnar Norberg, the latter seeking to return the city to an anti-commercialism platform. Despite both men’s plans, Carmel native Charlotte Townsend won the mayoral race in 1982, becoming the first elected female mayor in Carmel’s history.<sup>83</sup>

Charlotte Townsend served two terms as mayor from 1982 until 1986. After nearly ten years of hearings, she stewarded the passage of the 1984 General Plan (discussed above), which endeavored to provide a compromise between commercial development and keeping Carmel a local place. As implementation of the new General Plan occurred, business owners increasingly grumbled at the Plan’s restrictive policies, viewing the new administration as anti-development, despite its intentions to balance both commercial and local needs. To assess the opinions of Carmelites, the Townsend administration released a survey to residents in the summer of 1985, with questions regarding the General Plan policies, including the limits of new restaurants and tourist-related stores, the location of hotels and the changes to second-story development in the commercial zone. The survey was distributed to 3,900 residents. The *Carmel Pine Cone* summarized the preliminary responses of the first 1,000 residents in a July article, notably that the city has “too many” tourist-related shops, such as gift shops, antique shops and art galleries; and that the city needs more shops that provide goods for locals, including book stores, hardware shops, furniture and auto parts stores. What became clear from the survey results is that locals felt underrepresented in their community, again reviving Carmel’s longstanding conflict between commercialism and local needs. This controversy would lead to the election of Clint Eastwood in 1986.<sup>84</sup>

In 1985, Hollywood celebrity Clint Eastwood submitted plans for a new building on San Carlos Street. Initial designs were rejected by the Planning Commission, who viewed the proposed Eastwood building as too large and out of character with Carmel’s village-like atmosphere. Negotiations continued for

<sup>80</sup> “New City General Plan Ordinances Would Limit Shops, Galleries, Eateries,” *Carmel Pine Cone*, 4/26/84.

<sup>81</sup> “1984: The Year in Review,” *Carmel Pine Cone*, 12/27/84.

<sup>82</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 12.

<sup>83</sup> Harold and Ann Gillian, *Creating Carmel, the Enduring Vision*, 1992, 206.

<sup>84</sup> Michael Gardner, “Carmel Residents Voice Strong Views in Survey,” *Carmel Pine Cone*, 7/25/85.

months. A bitter compromise was reached in 1985 and Eastwood was granted a permit for construction of the building. The results did not sit well with both locals and the business community, the latter viewing the fight as anti-commercial and not in the best interest of business development. The battle also resulted in Clint Eastwood's decision to run for mayor in 1986.

In 1986, Carmel made national headlines for reportedly banning ice cream. The media fervor stemmed from the denial of creamery permits (denied due to water requirements and restrictions on take-out food), misconstrued as an outright ban on ice cream. Eastwood made the issue part of his campaign, promising to bring back ice cream. Eastwood's campaign created yet another surge of visitors onto Carmel's quaint streets, as tourists swarmed into town to perhaps get a glimpse of the Hollywood icon. Running on an anti-government ticket, Eastwood sought to return Carmel to the people, and the actor embraced both locals and tourists alike during his campaign. Articles about Eastwood's movements and interactions with the people dominated the *Carmel Pine Cone* in 1986. Both locals and tourists wrote frequent letters to the editor during the Eastwood campaign, reflecting the ongoing conflict between local and tourist needs. The Letters to the Editor page from March 20, 1986 featured both sides of the debate, with one Carmelite writing, "Clint Eastwood may be a very nice person and a smart businessman, but what we need is a person who can and will give their full-time effort to being responsive to the needs of the residents. One who will do their best to keep what's left of the Carmel character intact, insofar as possible." The opposing view was presented by a southern California tourist who frequented Carmel for decades: "My daughter and I are sitting here wearing Clint Eastwood pins and eating Paul Newman popcorn. Let me tell you that Clint Eastwood is more like the residents of Carmel in those days than most of the ones today. Down-to-earth, unassuming and genuine."<sup>85</sup>

Clint Eastwood was elected mayor in April of 1986. Despite fears over a return to commercialism, Eastwood's term resulted in several benefits to Carmel residents. He revitalized the Carmel Youth Center, providing a place for Carmel children to meet and socialize in a safe environment. He also purchased the Mission Ranch in 1986, and restored the area's agricultural buildings with minimal intervention that both preserved the ranch's historic character and allowed for additional open space. Though ice cream was never actually banned in Carmel, Eastwood is credited with passing Ordinance 86-10, "Amending Title 17 of the Municipal Code redefining and establishing standards for eating places primarily selling frozen dessert products" to ensure an ice cream-friendly regulatory environment in Carmel.<sup>86</sup>

## 4.2 Public Services

Carmel's early residents organized to provide themselves with local public services and utilities long before the community was incorporated. In addition to the more frequently recognized services discussed below, other important community infrastructure basics include sanitation and disposal services. In 1966 a new Public Works Department building was constructed at Junipero and Fourth Avenue.<sup>87</sup>

### 4.2.1 Communication

The history of postal service in Carmel began in 1889, when leather mail pouches were hauled over the hill from Monterey to a small building in Carmel Valley known as the White Oak Inn. This arrangement was discontinued in April 1890. This post office was re-established in 1893, and there was an abortive attempt to move it in September 1903. At this time, Frank Powers traveled to Washington, D.C., where he successfully lobbied to have Carmel made the official post office for the area. The Carmel post office

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<sup>85</sup> "No Coney Island (Letters to the Editor)," *Carmel Pine Cone*, 3/20/86; "Keep Carmel Intact (Letters to the Editor)," *Carmel Pine Cone*, 3/20/86.

<sup>86</sup> Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 13.

<sup>87</sup> Sydney Temple, *Carmel-by-the-Sea from Aborigines to Coastal Commission*, 1987.

was finally established in December 1903. The first mail carrier was A.F. Horn, who carried the mail between Carmel and Monterey on a one-horse wagon, along with baggage express and passengers. Charles Goold, who owned a local stage and hauling company, eventually earned the contract to bring Carmel mail from Monterey. Mail was distributed from Devendorf's office at the general store and Devendorf's brother-in-law, J.P. Staples, handed out the mail. Burton Williams, proprietor, acted as postmaster until Louis Slevin had been a resident of Carmel for one year. Beginning with eight boxes, Slevin was Carmel's first official postmaster, a position he held from 1904 to 1914. Slevin was followed by L. Payne from 1914 to 1918, and Stella Vincent was postmaster from 1918 to 1929. Subsequent post office locations include Dolores near Seventh, where it moved in 1922; the southwest corner of Ocean and Mission in 1934; and the second building from the northeast corner of Dolores and Sixth. Since there was never door-to-door delivery, the post office, now located at the southeast corner of Fifth and Dolores, has always been a favorite spot to meet and chat with friends. In 1951 the post office was moved to its current location on Fifth Avenue between Dolores and San Carlos. The building received an addition and doubled in size in 1957.<sup>88</sup>

In the early days, Carmel residents devised a unique method of communication, described by Daisy Bostick and Dorothea Castelhun in *Carmel at Work and Play*. On an old board fence on Ocean Avenue, residents and visitors posted lost and found notices, announcements of meetings, help-wanted signs, advertisements, and bits of world news. One enterprising individual attached a pad of paper and a pencil with the command, "Leave your orders for wood here." As the village developed, the bulletin board found new sites. It remained a community institution until recent years.

It was often said, "If you don't hear about it on a trip to the bulletin board or the post office, you'll read it in the *Pine Cone*." The *Carmel Pine Cone* was established in 1915 by William Overstreet. An ex-San Francisco news reporter, clerk and correspondent, he dreamed of owning his own newspaper. Beginning on a shoestring budget with a second hand press in the room behind the post office, the *Carmel Pine Cone* became the voice of the village. Although the newspaper has changed hands several times over the years, it continues today as Carmel's primary news organization. There have been numerous competitors and other local news publications; however, none outlasted the *Carmel Pine Cone*. Examples include the *Carmel News* from 1914-1917; the *Carmelite* co-founded by Lincoln Steffens, lasted from 1925-1931; the *Village Press* from 1926 to 1935; and the *Village Daily* published from 1930 to 1935, to name a few.

The first telephone service in Carmel was the Sunset Telephone Company, established in 1903. The Carmel Telephone Exchange was established in 1913 in a section of Blood's Grocery on the corner of Ocean and Lincoln, with 35 customers. On April 13, 1917, a two-party telephone line was ordered by Carmel's city government, one for the residence of the city marshal and one for the office of the clerk in City Hall. By 1928 there were 880 subscribers in the village. In 1949 a new telephone central office building was constructed on Sixth Avenue between Junipero and Mission Streets. The building housed equipment for a new dial telephone system.

#### 4.2.2 Utilities

As in most frontier locations, water for domestic use was originally provided by individual wells. Windmills and tank houses were common components of rural settlements during the early American period. In 1888, Wesley Hunter and his uncle Delos Goldsmith carried water from the Carmel River until a good well was dug. The first well in the city was on Carpenter near Ocean, but was too alkaline. The second, "Mary's Well," was at Guadalupe and Fifth. Water was piped to a windmill on Ocean Avenue where a tank supplied the Hotel Carmelo.

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<sup>88</sup> Sharon Lee Hale, *A Tribute to Yesterday*, 1980.

The Pacific Improvement Company constructed the first unit of the water system when they piped the spring at the head of Laguna Grande, which proved unsuccessful. The first reliable water was supplied by a pipeline from Carmel Valley, built to supply water to the Del Monte Hotel in Monterey and Los Laureles Lodge, a spa in Carmel Valley. Water was supplied from the original San Clemente Dam built by 700 Chinese laborers in 1882-1883 under the supervision of William Hatton. After the dam was completed, a pipeline was constructed to a new reservoir in Pacific Grove. The Pacific Improvement Company laid a pipeline down Ocean Avenue. Those not connected to the pipeline drew water from the line and hauled it in barrels. The Carmel Water Works had a large holding tank during the early days, and there was a public water trough at Ocean and San Carlos.

In 1905, the Carmel Development Company installed its own water system, with a pump at the river to bring water into a large tank at Ocean Avenue and Mountain View. Horse drawn barrels allowed water to be brought to higher elevations. Later, the Monterey County Water Works took over water distribution. In 1935, the Monterey County Water System was owned and operated by the California Water and Telephone Company, a private corporation serving Monterey, East Monterey, Del Monte, Carmel, Pebble Beach, and various Carmel Valley locations. Cal-Am (California-American) now supplies water to Carmel.

Electricity may have come to the area as early as 1894. Monterey Electric Light and Development Company organized in 1891 and extended lines into Pacific Grove in 1894. However, Sharron Hale and other long-time residents agree that electricity did not arrive in Carmel until 1914. In the early days, the merchants and developers in Carmel-by-the-Sea agreed that the village should grow slowly and gas and electricity should be “forbidden.” Gas service finally arrived in Carmel in 1930.

#### **4.2.3 Healthcare**

Carmel’s first healthcare institution was a sanitarium operated by Dr. Himmelsbach. Opened in 1902, the Pine Sanitarium was located in his parent’s home on the northeast corner of Dolores and Ninth. A second facility, Carmel Hospital, was established in 1927, the brainchild of Edith Ballou Shuffelton, a graduate of the nursing school at Stanford. Shuffelton persuaded individuals to donate funds for a facility to meet the general medical needs of the community. Located in Carmel Woods, the hospital was designed by Robert Stanton and built by Michael J. Murphy. In a matter of a few years, however, the facility proved to be inadequate. The equipment was sold to the Monterey Peninsula Community Hospital and the building converted to the Forest Lodge apartments.

The Metabolic Clinic was founded in 1928 by Grace Deere Velie Harris, an heir to the John Deere Tractor fortune. This clinic conducted research on the blood disease from which Harris suffered. Unfortunately, Harris died before the facility was completed in 1930. The Clinic was dissolved in 1934 and the structure became the Monterey Peninsula Community Hospital on Highway 68. Community Hospital had formed in 1934 and was located in the former Metabolic Clinic on Valley Way and Highway 1. When Community Hospital moved into its modern facility outside of the Carmel city limits, the building was transformed into a convalescent home (the Carmel Convalescent Hospital).

In the 1950s Samuel F.B. Morse donated twenty-two acres for the relocation of the Community Hospital of Monterey County. Famed modernist, Edward Durrell Stone, received the commission for its design. The new hospital opened on 28 June 1962 and received many awards for its progressive design. The hospital was the first in the country to offer private rooms to all its patients. The hospital cost \$3.5 million, two-thirds of which was donated by the community.<sup>89</sup> As stated above, the hospital is outside the boundaries of the City of Carmel, but it does serve the city’s residents.

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<sup>89</sup> “Our History,” Community Hospital of Monterey Peninsula Online, 2008.

#### 4.2.4 Fire and Police Departments

A group of twenty citizens, led by Robert Leidig, established a volunteer fire department in 1908. Equipment was stored in a tent on the southwest corner of San Carlos and Sixth and in a garage still standing at Santa Fe and Fourth streets. The Citizen's Fire Protection Committee organized to raise funds for a proper fire engine and a permanent fire company in 1915. The equipment was kept in a building contributed by the Carmel Development Company. When the city incorporated the following year, the fire protection service became the responsibility of the city. In January 1917, the Fire Protection Committee reported to the City Council that the Monterey County Water Works would lay six-inch drain pipes down Ocean Avenue to Monte Verde, then down Monte Verde to Twelfth with necessary fire hydrants. In 1920, John Jordan, owner of the Pine Inn, donated the shed which housed McDonald's Dairy on Sixth between San Carlos and Dolores. Moved in 1936, this building is now at the old Thermotite site on the west side of Santa Fe and Third. Through the approval of a bond and a federal Works Project Administration grant, money was raised for a new firehouse in 1936. Completed in 1937, the new firehouse designed by Milt Latham was constructed of poured-in-place concrete faced with Carmel stone. The Carmel Fire Department underwent significant equipment upgrades in the 1950s and 1960s, including the installation of a radio system in 1958, a new ambulance, and in 1963, a La France Engine, which cost the city \$27,000. The Fire Department celebrated its fiftieth anniversary in 1965. Robert Leidig served as chief from 1925 to 1941; Vicente Torras from 1941 to 1956; Robert E. Smith from 1956 to 1965; J. Robert 'Bob' Baker from 1966 to 1970; and Robert Updike from 1970 to 1988.<sup>90</sup>

In 1948 Carmel's police force was decidedly small and consisted of only eight men.<sup>91</sup> In 1957, Carmel allocated a third of its budget toward policing the village, yet a newspaper from that year was quick to underscore that such a police force was unnecessary, as "almost nobody – and sometimes not even a few forgetful businessmen – lock their doors at night."<sup>92</sup> In 1967 a new police department station was completed at Junipero and Fourth Avenue, designed by Burde, Shaw and Associates.<sup>93</sup> The new police station was designed and engineered for future construction of a City Hall, Council Chambers and City Offices. The Carmel Police Department was headed by Roy C. Fraties from 1940 to 1950; Clyde R. Klaumann from 1950 to 1976; William H. Ellis from 1976 to 1981; and John J. McGilvray from 1982 to 1994.<sup>94</sup>

### 4.3 Educational and Religious Institutions

#### 4.3.1 Schools

The Carmelo School District was established in the 1850s and served all the families in the Carmel Valley and beach area. The Bay School was established in 1879 on Joseph Gregg's ranch at the mouth of San Jose Creek. The Sunset School, founded in 1904, was the first and only public school established in the village of Carmel.<sup>95</sup> Children first attended classes in Delos Goldsmith's shed with Mary Westphal as teacher. Increasing enrollment, however, created a need for larger quarters. Classes were temporarily moved to Michael J. Murphy's lumber yard while plans were drawn for a two-room school house on the

<sup>90</sup> Sharon Lee Hale, *A Tribute to Yesterday*, 1980.

<sup>91</sup> Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.

<sup>92</sup> "This is Carmel 1957."

<sup>93</sup> "Council Gives 'Go Ahead' on Civic Center," *Carmel Pine Cone*, 17 February 1966, p.1.

<sup>94</sup> Sharon Lee Hale, *A Tribute to Yesterday*, 1980.

<sup>95</sup> State law at the turn of the century required that a school be formed when as many as seven children lived in a town. Sharron Lee Hale states on page 10 of her book, *Tribute to Yesterday*, that "Devendorf, who was in favor of beginning a school in Carmel, begged the Nortons to stay so that Mabel [their daughter] would make the seventh pupil the law required and he could have his school."

southeast corner of Ninth and San Carlos. Completed in 1906, the mission Revival style building held forty-eight students in eight grades during its first year. In late 1931, additional classrooms and an auditorium were built to accommodate the growing student body. During this time, older students attended high school in Monterey or Pacific Grove. Miss Emma Williams taught a private school at two sites from 1906 through the 1930s.

The Forest Hill School was opened in 1922 at the southwest corner of First and Mission streets. Founded by Minna Steel Harper, the school temporarily closed in 1941; the *Carmel Pine Cone* states “during the war years, the building was used as a lounge and club for Fort Ord officers.”<sup>96</sup> The school opened again in 1943, with students enrolled from kindergarten to third grade, but closed by 1961.

In 1938, the Sunset School District seceded from the Monterey Union School District. In 1938 a bond was issued for the construction of Carmel High School. Designed by acclaimed school designer Franklin & Kump Associates with Hugh Comstock, the high school was completed in two phases in 1939 and 1941.<sup>97</sup> Though the high school is located across Highway 1 outside of Carmel’s city limits, the school’s progressive design is worth noting. Immediately after its construction, Carmel High School caught the attention of the national architectural community. *Pencil Points* magazine raved in 1945, “Carmel High School deserves an exceptionally high rating.”<sup>98</sup>

By the 1940s, the Carmel School District (formerly, the Sunset School District) had a population of 400 students.<sup>99</sup> In 1947 three schools were listed in the city directory: Carmel High School, Sunset Grammar School, and Forest Hill School. In the mid to late 1950s, the district population rose to 1,081 students and was comprised of four schools, three of which were located outside Carmel’s incorporated boundaries.<sup>100</sup> In 1953 two additional schools appeared in the city directory: Carmel Woods on Dolores near Vista and Carmel Pre-School on Santa Rita near Third Avenue. In 1958 two new schools appeared: Carmel River School on Fifteenth near Monte Verde and Carmel Art Institute on Ocean Avenue near Monte Verde.

The 1956 *Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs* stated: “The Sunset School buildings do not comply with earthquake resistance requirements of the State Law, and the site is substandard in size.”<sup>101</sup> Soon thereafter, in the early 1960s, the district offered to sell the Sunset School to the City of Carmel-by-the-Sea. In 1964 the City Council voted to acquire the Sunset School with the intention of developing the complex into a cultural center. The school cost \$550,000 and was purchased in 1965 after passing a bond measure.<sup>102</sup> Renamed the Sunset Center, it housed 733 in its auditorium and quickly became the Monterey Peninsula’s regional theater and the permanent home of the Bach Festival.

In the early 1960s the district covered more than 500 square miles and oversaw nine schools. In 1963 three new schools appeared in the city directory: Academy of Applied Osteopathy on Third Avenue near Carpenter; Bishop Kip School on Dolores near Ninth Avenue; and the Kramer School for Secretaries on Fifth near Mission.

### 4.3.2 Libraries

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<sup>96</sup> “History Beat by Neal Hotelling: That time Carmel was reluctant to ‘impose art’ on valley residents,” *Carmel Pine Cone*, 10/18/2019, p.26A.

<sup>97</sup> The twenty-two-acre campus of Carmel High School is actually located outside the city limits.

<sup>98</sup> “Carmel High School, Carmel-by-the-Sea, California.” *Pencil Points*, 1945.

<sup>99</sup> Daisy Bostick, *Carmel Today and Yesterday*, 1945.

<sup>100</sup> “This is Carmel 1957.”

<sup>101</sup> Lawrence Livingston, *Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs*, 1956.

<sup>102</sup> Nancy Hills, “City Showed Foresight in Buying Sunset Center,” *Carmel Pine Cone*, 21 September 1989.

As was the case with many early community institutions in Carmel, the first libraries were located in private homes. Mrs. Helen Jaquith operated the first library in Carmel out of her cottage.<sup>103</sup> Beginning in 1904, she would receive books as gifts in exchange for lending privileges. The following year the Carmel Free Library Association was formed. The group, led by Frank Powers, dedicated itself to establishing a permanent public library by sponsoring fundraising events, expanding the collection of books, and attracting new members. In 1911 the group changed its name to the Carmel Library Association. Shortly thereafter, the Carmel Development Company donated a building for the library at Lincoln and Sixth. The box-like building resembled many of the small cottages built in Carmel during the period. Clad with Shingles, it was capped by a hipped roof with flared and extended eaves. The façade featured a central door flanked by bay windows. As the books in the library began to exceed capacity, funds were raised to purchase the adjacent lot. In 1921, the existing building was relocated diagonally across Sixth Street, presumably to provide space to construct larger facilities. After the new library was completed, the old library building was remodeled for use by the Girl Scouts.

Ella Reid Harrison can be considered the most generous supporter of Carmel's library. Harrison bequeathed a large portion of her estate, including bonds, land, books and furniture, to the city on the condition that they be used to build a public library in memory of her late husband, California Supreme Court Justice Ralph Chandler Harrison. Designed and built by Michael J. Murphy in consultation with Bay Area architect Bernard Maybeck, the Ralph Chandler Harrison Memorial Library was completed in 1928. Located at the northeast corner of Ocean Avenue and Lincoln, the building is designed in the Spanish Colonial Revival style. The L-shaped plan consists of two wings, one facing west and one facing south. Characteristics of the style, the cross-gabled roof is covered with red tile, and the exterior walls are finished with smooth stucco. Arched, multi-paned windows allow sunlight to flood into the reading room in the south wing. The building was modernized in 1949 and 1976.

### 4.3.3 Religious Institutions

As Carmel was originally envisioned as a religious retreat for Catholics, it is not surprising that churches were some of the first community institutions to form. After the Mission was re-dedicated in 1884, Catholic services were once again held there. Other religious denominations in Carmel which can trace their roots back to the turn of the century include Christian Scientists, Methodists, and Episcopalians. These early congregations often held services in hotels, private homes, or out-of-doors.

In 1903, a group of Christian Scientists began to meet at the newly-built Pine Inn. That congregation eventually disbanded, but Christian Scientists continued to meet in each other's homes on a more informal basis. Organized meetings commenced again in July 1913 in the Arts and Crafts Hall on Casanova Street between Eighth and Ninth avenues. The First Christian Scientists Society of Carmel incorporated in 1917. The following year a church was dedicated. In 1936 a reading room was established on Ocean Avenue.<sup>104</sup> The congregation relocated to a new building at Monte Verde between Fifth and Sixth avenues in 1950.

Methodists in the area began to meet under the trees on the corner of Dolores and Sixth in 1904. James Devendorf hired the Reverend George Clifford as pastor of the congregation, and donated two lots on Lincoln near Ocean for a Mission Revival style church which was dedicated in 1905. As the congregation grew so did the need for larger quarters. In 1926 Michael J. Murphy constructed a new room for Sunday services, a kitchen, and a recreation hall. In 1940 the name of the church was changed

<sup>103</sup> Dora Hagemeyer, a poet, operated the Woodside Library out of a cottage on San Carlos Street north of Fourth. It moved to Monte Verde in 1927 and eventually closed when the Harrison Memorial Library took root.

<sup>104</sup> The Christian Science Reading Room is now located at the church on Lincoln near Sixth.

to the Carmel Community Church, and a new building at Lincoln and Seventh was dedicated. Designed by Robert Stanton, the new church was a single stuccoed mass under a front-facing gabled roof. The name of the church changed again in 1947 to the Church of the Wayfarer. The Church of the Wayfarer celebrated its sixtieth anniversary in 1964 with a membership of 529.<sup>105</sup>

The Carmel Presbyterian Church was founded on 3 January 1954 by Dr. Harry Clayton Rogers. Arriving in Carmel in 1953 to retire after forty-two years in ministry service, Dr. Rogers soon realized the need for a Presbyterian church. On 14 November 1953, the first service was held in the Carmel Woman's Club. Located on Mountain View and Junipero, the Carmel Presbyterian Church building was dedicated on 11 September 1955. President and Mrs. Dwight D. Eisenhower attended services on 26 August 1956. An educational building and parking lot were added in 1964.<sup>106</sup>

An Episcopalian congregation had been meeting at various locations since 1907. In 1910 the Reverend E.H. Maloney, the rector of St. Mary's-by-the-Sea in Pacific Grove, began to hold services in the basement of the Pine Inn. Soon a committee was created to raise funds for a church. Devendorf donated two lots for the church that later were exchanged for ones on Monte Verde. Completed in 1913, All Saints Church was designed by Albert Cauldwell, a San Francisco architect, and built by Michael J. Murphy. Eventually, Reverend Darwell was hired as the full-time minister. In July 1948 retired U.S. Navy officer, M. R. Allen, launched a building-fund campaign for a new church at the southwest corner of Dolores and Ninth. All Saints' Episcopal Church commissioned famed local Modernist Robert R. Jones to design the building and charged preeminent landscape architect Thomas Church with the design of the patio and terrace.

The groundbreaking was celebrated on 5 February 1950, and the church was completed in 1951. The next year, *Architect and Engineer* magazine devoted six pages to new building, writing: "... the All Saints' Episcopal Church...is a unique blending of traditional church structure features and modern church design."<sup>107</sup> Constructed of Carmel stone and redwood, the church served a membership of 600 into at least the 1960s. In 1960 Jones designed an auditorium addition at the south end of the church site. In 1961 the church formed the Bishop Kip Day School under direction of headmaster, Rev. Peter Farmer.<sup>108</sup> The old All Saints' church on Monte Verde was purchased for use as City Hall in 1949.

"White Cedars," the home of Mrs. M.E. White on the corner of Ninth and Dolores was the site of the founding of the Carmel Missionary Society in 1907 by the auxiliary of the San Jose Presbyterian Society. The Missionary Society built a chapel in 1911, which it occupied until 1951. Located on the southeast corner of Dolores and Eighth, the chapel was also used by the local Chinese. White Cedars was purchased by All Saints Church in 1946, when it was moved to become the home of Rev. Seccombe, All Saints' new pastor.

After 1940, the sole religious organization listed in city directories was the International Association of Religious Science Churches on Lincoln near Seventh Avenue.

#### 4.4 Social and Recreational Institutions

From its earliest days, Carmelites took their playing very seriously. Undoubtedly, the informal atmosphere, the pleasant weather, and the beautiful scenery promoted the casual lifestyle and the enthusiastic participation of the residents in a wide variety of social and recreational activities. In 1911, James Devendorf in the Carmel Development Company brochure extolled the opportunities for

<sup>105</sup> "Celebrate Oldest Protestant Church in Carmel," *Monterey Peninsula Herald*, n.d.

<sup>106</sup> "Carmel Presbyterian Church Completes 1<sup>st</sup> Decade," *Monterey Peninsula Herald*, 23 March 1964.

<sup>107</sup> "All Saints' Episcopal Church: Carmel-by-the-Sea, California," *Architect and Engineer*, December 1952.

<sup>108</sup> "All Saints Church Grew with Carmel," *Monterey Peninsula Herald*, 23 March 1964.

swimming, fishing, hiking, and riding in the area. Local shopkeepers felt free to put up a “gone fishing” sign anytime the mood struck. In addition to fishing, swimming, and picnics on the beach there were also more organized opportunities that played important roles in the social life of Carmelites. Many of these organizations also contributed to the arts and cultural development of the community, and will be discussed in Chapter 6.

The Bathhouse, completed in 1889, was probably the first of the recreational institutions constructed in Carmel. Besides providing towel and suit rentals to sea bathers, it was the site for many club meetings, dances, and church outings. In 1906, James Machado opened the Carmel Bowling Alley on Ocean Avenue, which also offered “Pool, Cigars, and Tobacco.” Formed in 1905, the Manzanita Club was responsible for bringing the first moving pictures to Carmel in 1916. The club was incorporated in 1925 and the clubhouse was constructed in 1926. The Manzanita Club was responsible for many plays, outdoor athletic events, and a summer camp.

The Arts and Crafts Club sponsored festivals, parades, street fairs, and fundraisers such as the Dutch Market and Sir-Cuss Day. These events were enjoyed by all segments of the community—artists, writers, craftsmen, business owners, police and firemen, and their families.

Carmel’s first and only golf course was located south of the village on Point Loeb (Carmel Point). Designed by Philip Wilson, who settled in Carmel in 1905, the golf course was abandoned during World War I. Wilson also kept a fleet of 20 rowboats that he rented to tourists during the spring and summer months. After the first World War, informal softball games were organized and played at a rough field on Carmel Point near Inspiration Avenue. The games led to the formation of the Abalone League in 1921, the first softball league in the western United States. Whole families joined in the Sunday double-headers. League rules required that at least one woman and one child be on each team. In time the league moved its games to Tortilla Flat in Carmel Woods at a triangular shaped area bordered by Camino del Monte, Serra, and Portola. The league lasted until 1938.

Clubs organized for young people included the Carmel Boys Club, the Boy Scouts and the Girl Scouts. The Boy Scouts in Carmel began with a visit from Sir Baden-Powell in 1910. Baden-Powell stayed at the Presidio of Monterey and camped with a group from the presidio and some of the members of the Boys Club of Carmel. All the boys and their leader, John Neikirk, became official scouts, with the help of Douglas Greeley, Sr. and Fred Leidig. The Scouts raised funds to build a clubhouse at Mission and Eighth. The clubhouse was built by M.J. Murphy. According to city directories, local Boy Scout Troop 86 was active through at least the early 1960s and still based in the same clubhouse. Organized by Mrs. Eva Douglass in 1922, Carmel’s Girls Club specialized in cooking and other homemaking activities. In 1923, this group officially became Carmel’s first Girl Scout Troop. City directories list the “Girl Scout House” on the corner of Sixth and Lincoln which served as home for the Scouts in the 1950s and 1960s.<sup>109</sup>

Nurtured for many years by artists Josephine Culbertson and Ida Johnson, the Boys Club provided opportunities for boys to learn parliamentary law, hear interesting talks from learned men who were visiting in the area, as well as hiking, camping, and picnics on the beach.

The Carmel Youth Center was established in October 1949 and received a home soon thereafter. Designed by architect Robert Jones, construction began on the Carmel Youth Center in 1949. The idea for the Youth Center was conceived by Bing Crosby, then a resident of Pebble Beach. Crosby was responsible for the organization of over 200 private non-profit youth centers across the country. Of all

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<sup>109</sup> Polk City Directory.

Crosby's operations, the Carmel Youth Center is the sole remaining privately operated outfit.<sup>110</sup> The Youth Center is still extant on the corner of Fourth and Torres and in operation today.

The Carmel Woman's Club was an outgrowth of informal salons held in the home of Anne Martin on Mission and Eleventh. Martin, a suffragette who ran for senate in 1918 and was Vice Chair of the National Woman's Party, moved to Carmel in the early 1920s.<sup>111</sup> Martin was a friend of Mary Austin and Carol Steinbeck. Immediately after her arrival, Martin's home became the center for Carmel's nexus of progressive women. Martin served as the western regional director for the Women's International League for Peace and Freedom from 1926 through 1931, provoking discussions of local concerns, including spillage of sewage into Monterey Bay, unnecessary tree cutting, poor city planning policies, and the killing of local wildlife.<sup>112</sup> The Carmel Woman's Club was officially founded in the 1940s. The Carmel Woman's Club entertained local women with card games, reading groups, cocktail parties, and afternoon teas.<sup>113</sup> The Woman's Club building is located at San Carlos and Ninth Avenue and the club continues to meet.

The American Legion Post 512 was organized after World War II in 1934 and set up its hall in the former Manzanita Club on Dolores and Eighth Avenue. The Legion Post 512 hall is still extant and the organization is active. Additional postwar social clubs consisted of the Carmel Pistol Club on San Carlos near Ocean Avenue, Cypress Club on Lincoln near Seventh Avenue, and the High Twelve Club on Lincoln near Seventh Avenue.

Additional benevolent or civic organizations active between 1940 and 1965 include the following: Carmel Masonic Club on Lincoln between Seventh and Eighth Avenue; Catholic Daughters of Carmel in Court Number 1496 on Sixth and Lincoln; American National Red Cross on Dolores near Eighth; Carmel Foundation on Lincoln near Eighth Avenue; Carmel Lodge Number 680 on Lincoln near Seventh Avenue; Carmel Lions Club on Dolores near Ocean Avenue; and Carmel Rotary Club on Camino Real and Eighth Avenue.

Artistic organizations in operation between 1940 and 1986 were: Artists Guild of America, Inc. on Monte Verde and First; Carl Cherry Foundation northwest of Guadalupe and Fourth Avenue; Carmel Craft Studios, Inc. on San Carlos near Ocean Avenue; Monterey Peninsula Chapter of the American Federation of Arts on Lincoln near Ocean Avenue; and Carmel Bach Festival, Inc. on San Carlos near Ocean Avenue. Created in 1927, The Carmel Art Association at Dolores Street between Fifth and Sixth Avenues, continues to be active today.<sup>114</sup>

## 4.5 Associated Resource Types

### 4.5.1 Identification

The following property types have been identified with the context of Government, Civic and Social Institutions:

- Properties associated with civic and public services

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<sup>110</sup> From "A Brief History of the Carmel Youth Center" distributed at the Anniversary Open House on 26 April 2008.

<sup>111</sup> "Nevada Woman to Run for Senate," *New York Times*, 4 March 1918.

<sup>112</sup> John Thompson, "Turn-of-the-Century Feminist: Anne Martin," (accessed online) 2006.

<sup>113</sup> Daisy Bostick, *Carmel Today and Yesterday*, 1945.

<sup>114</sup> Carmel Art Association Website: <https://carmelart.org/>.

- Schools and churches
- Social and recreational property types

#### 4.5.2 Description

##### *Properties associated with civic and public services*

This property type includes buildings and other resources that have served public functions. Examples may include buildings that served as City Hall, post offices, library, police departments and firehouses. Also included here would be other resources that represent public works and services. Resources associated with this theme also include the homes of individuals who played significant roles in civic affairs or were employed in positions that influenced the development of the city. Such individuals would include, for example, mayors and council members, city attorneys, the Chief of Police, Fire chief, postmaster or mistress.

Newspapers also played an important role in civic development. The *Carmel Pine Cone* has had a continuing role in reporting local events, as well as taking editorial stands on the development of community character. Competing, although shorter lived, newspapers were important in that they often presented views in opposition to the *Carmel Pine Cone's* editorial position on civic issues. Resources include not only buildings where newspapers had their offices and printing facilities, but also the homes of newspaper editors or publishers.

Utilities, whether private or public, are resources associated with this theme. Resources that represent the development of water management, electrical and gas service, and waste management are important in the full understanding of a community's history. Resources associated with the development of communication include telephone and telegraph services, as well as post offices and newspapers.

Healthcare is also an important aspect of community development. Associated resources include hospitals, clinics, sanitariums. Resources also include the homes or offices of prominent local physicians, dentists, and other types of healthcare providers.

##### *Schools and churches*

A number of schools and churches were established in Carmel before 1940. Resources in this category include surviving residences or buildings that were used as schools, as well as buildings specifically constructed to serve as private and public schools. Also included are resources that represent particular developments in the history of local education, such as kindergartens, nursery schools, and the Arts and Craft summer school programs. The Sunset School, opened in 1906 and now part of the Sunset Center, is a significant resource associated with this theme.

Churches and resources associated with religious institutions include Mission San Carlos Borromeo del Rio Carmel, previously discussed in Chapter 2, as well as churches established since 1903, such as the Christian Science Church, All Saints Episcopal Church, the Church of the Wayfarer and the Presbyterian Church. In addition to church structures, buildings that served other religious functions or served as residences for the pastor should be considered under this property type.

##### *Social and recreational property types*

The people of Carmel led active social lives and were involved in a variety of community activities. This property type would include buildings that served as club houses or that were associated with important social events that are not included under other contexts. This property type would also include resources

associated with recreational and athletic activities. Certainly, this would include any extant resources associated with the Abalone softball league.

### 4.5.3 Significance

From its inception the residents of Carmel were active in the civic, educational and social life of the community. Property types associated with this theme are important in reflecting this aspect of the community's character. The significance of these resources would depend not only on the association with significant aspects of community life and its high degree of integrity, but also on the quality of the impact the activity had on the social life of Carmel residents.

## 5.0 ARCHITECTURAL DEVELOPMENT IN CARMEL (1888-1986)

### 5.1 Environmental and Cultural Influences on Architecture

Carmel is located in the angle formed by two ranges of hills, one running in a generally east-west direction, forming the backbone of the Monterey peninsula, and the other at a right angle to it, forming the natural barrier between the Carmel Bay and the Carmel River (Rio Carmelo). In this angle a forest of pine trees has grown. East of the town along the Carmel River lies the Carmel Valley, a strip of rich alluvial soil thirty miles long and from one-half to two miles wide. West of the town is the Pacific Ocean, the water of which is rarely colder than fifty-five degrees nor warmer than sixty-five degrees. The Carmel Valley acts as an equalizing factor by furnishing currents of warmer or cooler air whenever the land and ocean temperatures differ. For that reason, Carmel's temperature is moderated to a range of twenty degrees lower or higher than the ocean's temperature.

Carmel as viewed by Spanish explorers or even as observed later by European settlers differs significantly from today's landscape. The most obvious sign of human intervention, of course, is the town itself. Devendorf inherited Duckworth's county-approved map of Carmel City with its conventional grid pattern. He continued to use it, but did not hesitate to curve roads around trees or topographical features in later additions. His respect for the natural environment was in contrast to many developers who flattened hills and cleared trees. Devendorf also encouraged the planting of trees so much that an illusion has been created of an area more wooded than originally. A reporter for the *Oakland Tribune* described how Devendorf "drove up and down and crosswise in a buggy drawn by a white horse, planting trees as he went along. When he sold a lot, he threw in a few trees for good measure. If he actually got cash for the lot—which rarely happened—the buyer might have had a whole grove presented to him as a bonus."<sup>115</sup> Early photographs show open meadows or coastal scrub with few trees west of Monte Verde except in natural canyons or near water courses. The efforts of Devendorf and others who followed have created a more forested character for Carmel-by-the-Sea.

The other important influence in the development of Carmel was the Arts and Crafts Movement. A reaction against the impersonal production of the Industrial Revolution and the loss of pride of craftsmanship, the movement had its roots in England during the last half of the nineteenth century reaching its zenith in 1888 when the Arts and Crafts Exhibition Society was founded in London by the young members of the Royal Academy. These individuals were frustrated by the institutional definition of art in terms of the fine arts only, relegating the applied and decorative arts to a position of second place.

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<sup>115</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, p. 69.

In the United States, the Arts and Crafts Movement gained momentum from the 1893 Columbian World's Exposition in Chicago, which preceded an expansion of trail-blazing developments in building techniques. After 1893 dozens of arts and crafts societies were formed across the nation. The years between the 1901 Pan-American Exposition in Buffalo, NY, and the outbreak of World War I in 1916 are often referred to as the "Craftsman Movement." The movement was named after the *Craftsman* magazine, which was the voice of a generation of designers who established a severe geometric style of furniture and ornamentation and the rise of the Prairie school of architecture. Architecture in California, moving away from the Queen Anne style of the late Victorian period, was seeing the influence of young eastern architects. Ernest Coxhead and his young protégé, Bernard Maybeck, were designing simple, shingle-clad houses in San Francisco and Berkeley. Dedicated to the work of Maybeck, Charles Keeler wrote in *The Simple Home* in 1904, "The ideal home is one in which the family may be most completely sheltered to develop love, graciousness and individuality, and which is at the same time most accessible to friends, toward whom hospitality is as unconscious and spontaneous as it is abundant."<sup>116</sup> This statement surely describes Carmel's architecture and society during this formative period.

By the 1940s, Carmel was comprised of a conglomeration of architectural styles, and the village was known world-wide for the uniqueness of its building stock. Yet, despite a history of local acceptance of designs wrought by quirky individualism, the Modern movement was initially met with resistance. By 1950 Modern architectural styles had gained enough visibility in Carmel to draw both scorn and acclaim from village citizens. A press release from September of that year summarized the extent of the distaste for the movement in its title, "Modern Style in Carmel Brings Cries of Anguish."<sup>117</sup> Even local poet, Robinson Jeffers, chimed in: "Motors and modernist houses usurp the scene."<sup>118</sup> Those who were accustomed to Carmel's distinctive pitched roofs and vernacular construction considered the horizontality and manufactured materials of the Modern design vocabulary an affront to tradition. Merchants, especially, were hyper-conscious of the power that story-book-style buildings had in luring tourists through their doors; to these shopkeepers, Modern architecture was a potential impediment to business. Conversely, in the spirit of a village known for avant-garde thought, many residents welcomed the novelty and ingenuity of Modern buildings. To these residents, the practical functionality and minimalism of designs provided a welcome respite from the buildings that dated to earlier periods in Carmel's history. Either way, Modernism was triumphant, as Carmel saw the construction of an incalculable number of Modern-style buildings between the years of 1940 and 1986.

## 5.2 Geographic Development and Expansion

As related in Chapter 3, Carmel City was the vision of Santiago Duckworth who purchased part of Las Manzanitas Rancho from Honoré Escolle in 1888. Located in the northeastern portion of Carmel-by-the-Sea, Duckworth subdivided 164 acres bounded by Monte Verde, Pescadero Canyon and First Street, Monterey Street, and Ocean Avenue. The 1888 grid overlaid small lots across slopes, canyons, and forests. In 1902, Devendorf and Powers took over the unsold land from Duckworth and formed the Carmel Development Company, which re-subdivided the Carmel City tract. Powers also brought up a number of adjoining tracts owned by Honoré Escolle, V.D. Moody, portions of the Mission Ranch from the Martin heirs, the P.H. Sheridan property, 702 lots from Dr. Saunders, and land previously owned by the San Francisco Pacific Glass Works. People often purchased multiple lots.

The early subdivision maps greatly influenced the later character of Carmel. The 1888 grid overlaid slope, canyons, and forests, and street routes were adjusted to fit the topography and to avoid trees. Drainage systems and the street layout were designed in a non-urbanized manner.

<sup>116</sup> Keeler is quoted in Robert Judson Clark's *The Arts and Crafts Movement in America 1876-1916*, p. 81.

<sup>117</sup> "Modern Style in Carmel Brings Cries of Anguish," *Monterey Peninsula Herald*, 9 September 1950.

<sup>118</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

In the 1920s, many cities across the nation responded to the City Beautiful Movement by instituting city planning measures. Having formed a Planning Commission in 1922, Carmel was in the forefront of this movement. The original members of this commission were Dr. Alfred Burton, Susan Creighton, Thomas B. Reardon, Charles Sumner Greene, and Jessie A. Botke. In 1923, the first rudimentary zoning ordinances were passed by the city. The city adopted its first comprehensive zoning ordinance on March 2, 1925, which was the first ordinance to prohibit most non-residential uses from the residential zone. At this time fewer than 500 cities in the country had adopted zoning ordinances and it was not until 1926 that zoning was upheld as constitutional by the U.S. Supreme Court. On June 5, 1929, a new simpler zoning plan was adopted that began with the now famous preamble by City Attorney Argyll Campbell: “The City of Carmel-by-the-Sea is hereby determined to be primarily, essentially, and predominantly a residential City wherein business and commerce have in the past, and now, and are proposed to be in the future, subordinated to its residential character.” This ordinance defined the commercial district and helped shape and sustain Carmel’s unique character.

As the population of the town increased, the lands adjoining the original subdivisions were supplemented by a number of additions made between 1905 and 1922:

Addition #1, 1905, generally bounded by Monte Verde Street, Santa Lucia Avenue, San Antonio Avenue, and Ocean Avenue (formerly the Sheridan property)

Addition #2, 1916 (surveyed 1906), bounded by Mission Street, Santa Lucia Avenue, Casanova Street, and Twelfth Avenue (the northern portion of John Martin’s Mission Ranch)

Addition #3, 1907, bounded by Monte Verde Street, Ocean Avenue, San Antonio Avenue, and Second Avenue (a portion of the Murphy ranch purchased by Powers in 1904)

Addition #4, 1908, generally bounded by Junipero Avenue, Third Avenue, Monte Verde Street, and a zig-zag line beginning at the intersection of Monte Verde and Second and continuing northeast in block increments to Alta Avenue

Addition #5, 1910, known as the Eighty Acres, generally bounded by Forest Road, Eleventh and Twelfth Avenues, Junipero Avenue, and Ocean Avenue

Addition #6, 1910, bounded by San Antonio Avenue, Santa Lucia Avenue, Scenic Road, and Eighth Avenue

Addition #7, about 1911, part of the Martin Ranch that included Point Loeb (Carmel Point), bounded by Carmelo, Santa Lucia, and Scenic Drive (outside Carmel’s southern city limits)

Addition #8, 1922, generally bounded by San Antonio Avenue, Eighth Avenue, Del Mar Avenue, and Ocean Avenue

Other subdivisions included Paradise Park, between Forest Avenue and the City limits, which was subdivided in 1918 but remained undeveloped until the 1940s. Del Monte Properties opened the Carmel Woods area for development in the 1920s. The Walker Tract adjacent to the Eighty Acres was subdivided in the 1920s. On September 3, 1950 the City Council purchased the beach and lagoon that stretched from the end of the city limits to the Carmel River.<sup>119</sup>

A resource for tracking development patterns is Sanborn Fire Insurance maps published by the Sanborn Fire Insurance Company. In addition to earlier maps, Carmel was surveyed by the Sanborn Company in 1910, 1922, 1930, and 1962. For the most part, the areas to the east of Junipero Avenue were not surveyed by the Sanborn Company; the exception was a rectangular section bounded by Third Avenue to the north, Ninth Avenue to the south, Junipero Avenue to the west and Guadalupe Street to the east. Despite the thirty-two-year gap, a comparison of the 1930 and 1962 maps is important in understanding how the city grew during those three decades. In 1930, most blocks were only partially developed, with

<sup>119</sup> Sydney Temple, *Carmel-by-the-Sea from Aborigines to Coastal Commission*, 1987.

the exception of the Ocean Avenue commercial district where nearly all parcels contained a building. The 1922 subdivision north of Third Avenue was the least developed, with an average of seven residences per block. The residences north of Ocean Avenue were generally small, square or rectangular dwellings of a single story in height. South of Ocean, the residences were larger and had more irregular footprints.

Remarkably, the majority of homes extant in 1931 were still standing in 1962. Approximately sixty-seven residential buildings and twenty-five commercial or institutional buildings disappeared, either through demolition or accidental loss – a very low average for such a lengthy span of time. Most of the residences were located near Ocean Avenue and were replaced by commercial buildings. Equally notable, Carmel experienced vigorous development during this period with the addition of over six-hundred residences. In 1962 almost every parcel was developed, and many parcels had been subdivided to allow the construction of additional residences. The subdivision north of Third Avenue was still sparsely developed and the parcels were generally larger than those in other areas. Many new residences were constructed with detached guest houses or outbuildings.

### 5.3 Builders and Architects

The tradition of designer-builders began with Delos Goldsmith, who was responsible for the construction of many of the buildings in Carmel before the turn of the century. However, M.J. Murphy and Hugh Comstock were responsible for giving Carmel its unique architectural character.

When Devendorf and Powers took over the development of Carmel, prefabricated cottages from San Francisco were offered as a low-cost housing alternative. After materials for one hundred cottages failed to show up in 1904, Devendorf hired Michael J. Murphy to take charge of the building for the Carmel Development Company. Murphy went on to become the most prolific designer-builder in the history of Carmel, with the Pine Inn, Highlands Inn, La Playa Hotel, Sundial Lodge, Harrison Memorial Library, several notable commercial buildings, and about 350 houses to his credit. He also worked with Robinson Jeffers on the Tor House. It is estimated that about 80% of the homes in Carmel were designed or constructed by Murphy by the 1930s.<sup>120</sup> Never a proponent of a particular style, Murphy designed buildings to suit his client's taste, often in currently popular styles. His earliest homes were late Victorian cottages and Craftsman bungalows. Born June 26, 1885, in Mendon, Utah, Murphy first came to Carmel on a visit in 1900. In 1914 he established M.J. Murphy Inc., an enterprise which sold building supplies, provided rock crushing services and concrete work, and operated a lumber mill and cabinet shop located between San Carlos and Mission. When Murphy retired in 1941, Carmel lost its first and most important master builder.

Earl Percy Parkes was a building contractor who moved to Carmel in 1919; he worked as a contractor, designer and builder and kept an office in the Parkes Building on Dolores Street south of Ocean Avenue. Parkes is credited as the builder of the Seven Arts Building southwest of Ocean Avenue and Lincoln Street, the Mary Dummage Shop southwest of Ocean and Dolores, and several other commercial buildings and residences, many of which were designed in the Spanish Colonial Revival style.<sup>121</sup> He built a residence for Jo Mora on San Carlos 3 southwest of First Avenue, and a home for Charles Sumner Greene on Monte Verde between Thirteenth and Santa Lucia Avenues.<sup>122</sup>

Hugh Comstock developed the “Fairy Tale” style with which Carmel has become closely identified. Born in Evanston, Illinois, in 1893, Comstock moved to Santa Rosa with his family in 1907. In 1924, he came to Carmel to visit his sister, artist Catherine Seideneck, where he met and married Mayotta Brown. The

<sup>120</sup> Carmel Inventory of Historic Resources.

<sup>121</sup> Janick, Richard N. *Percy Parkes Building* (DPR523 Form), 2002.

<sup>122</sup> *Carmel Pine Cone*, 7 April 1921, p.1; *Carmel Pine Cone*, 18 March 1920, p.3.

newlyweds decided to remain in Carmel where Mayotta had a successful doll-making business. Comstock's career as a designer-builder began when his wife asked him to build a cottage for her dolls. The "Doll's House" became the first of many Fairy Tale style cottages he would design and build. Several commercial buildings, including the Tuck Box on Dolores and the old Monterey County Trust on Dolores near Seventh (now the China Art Building), remain as good examples of his work. Comstock also designed buildings in many of the traditional styles of the 1920s and 1930s. After World War II, Comstock developed the post-adobe system of construction, which he described as "simplified adobe construction combining a rugged timber frame and modern stabilized adobe."<sup>123</sup> Though never having received a degree in architecture, Comstock was described by the *Monterey Peninsula Herald* as one of Carmel's most influential architects.<sup>124</sup>

Carmel's most famous resident architect, Charles Sumner Greene, who made significant contributions to California architecture in the early part of the century, moved to Carmel in 1916. Greene, along with his brother Henry Mather Greene, established the architectural firm of Greene and Greene in Pasadena in 1893. Together, the brothers developed and refined the Craftsman style of architecture into high art. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean south of Carmel; a year later he began a gradual withdrawal from the firm Greene and Greene and eventually made Carmel his permanent residence.<sup>125</sup> After building his own home and studio on Lincoln Street, Greene worked on commissions in Pebble Beach and the Fleishacker house in Woodside. He did the extensive remodeling of Spindrift, the Martin Flavin house in Carmel Highlands, and several homes in Carmel, since demolished. Greene also designed the War Memorial Arch on Ocean Avenue at San Carlos.

Robert Stanton was one of the few academically trained architects to practice in Carmel. A graduate of the University of California School of Architecture, he designed many notable buildings in the Monterey and Santa Cruz areas. He was born in Torrance, California, and worked for the architect Wallace Neff as a traveling superintendent until 1934. At that time, he moved to Pebble Beach, having developed a liking for the area during his honeymoon at the Highland Inn twelve years earlier. Establishing his office in Carmel on the northeast corner of Lincoln and Ocean, his first local commission was the Salinas County Courthouse in 1935. He also designed sixteen hospitals and forty schools. His projects in Carmel include the Normandy Inn and All Saints Episcopal Church. His office later became Merle's Treasure Chest on the southeast corner of Lincoln and Ocean.

Other builders and contractors active in the early decades of the twentieth century included Artie Bowen, George Mark Whitcomb, A.C. Stoney, Meese and Briggs, Percy Parkes, Fred Bigland, Lee Gottfried, Perry Newberry, and Donald Hale. Dene Denny and Hazel Watrous constructed seven houses in Carmel Woods. Most of the builder/designers lived in Carmel and were also active in other aspects of the village's development. Prominent architects who worked in Carmel include C.J. Ryland, who designed the Sunset Center, Milton Latham, Albert Farr, Mark Daniels, Guy O. Koepp, Bernard Maybeck, Willis Polk, and William Wurster.

Though Modern-style buildings were the most likely designs to appear between 1940 and 1986, other styles appeared as well. Notable examples include George Whitcomb's Tudor Revival Etting House on Camino Real and Sixth Avenue that was designed in 1941; a Cape Cod bungalow at Carpenter Street and Fifth Avenue was designed in 1951; a post-adobe residence, the L.L. Spillers Guest Cottage at Carpenter Street and Third Avenue, was designed in 1951 by William Cranston; the Ranch-style Ernest Bixler

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<sup>123</sup> Hugh W. Comstock, *Post-Adobe*.

<sup>124</sup> Dorothy Stephenson, "Carmel's Architecture Both Interesting and Livable," 1 June 1970.

<sup>125</sup> Note that D.L. James always went by D.L.; Daniel James was his son.

House at Sixth Avenue and Forest Road was designed in 1954; and the Spinning Wheel Restaurant on Monte Verde Street south of Ocean Avenue was designed in the Monterey Revival style in 1952.

As a strong testament to the prominence of the Modernist architectural idiom that emerged in Carmel in the post-war era, some of the movement's most recognized names designed buildings locally. Frank Lloyd Wright designed a house on the coast for Mrs. Clinton (Della) Walker, which was completed in 1952.<sup>126</sup> Premier Bay Region architect, Gardner A. Dailey designed a home for himself on Ocean and Forest Road in 1945. William Wurster of the San Francisco firm Wurster Bernardi and Emmons designed the Nelson Nowell House on Scenic between Tenth and Eleventh in 1947-48 and the Dr. Albert K. Merchant House on Scenic and Eleventh in 1961-62. Though not necessarily recognizable on the national stage, architects well-regarded in California also designed buildings in Carmel. Albert Henry Hill, promoter of the Second Bay Region Tradition, designed multiple homes in Carmel, including the following: Chazen Residence on Scenic between Ocean and Eighth in 1948; a second house for himself and his family on Lopez Avenue in 1961; the Mr. and Mrs. Irving Fisk House on Lopez in 1961 (with partner John Kruse); the Vivian Homes House on Mountain View and Santa Fe in 1962 (with John Kruse); and the Vivian Homes II House on Torres and Ninth in 1963. Mark Mills, a Taliesin Fellow in the 1940s, designed the Mills House on Mission and Thirteenth in 1952-53; the Walker Spec House on Rio Road and Junipero in 1951-52; and the Mr. and Mrs. William Junk House on San Carlos and Thirteenth in 1965. Additional notable architects who designed buildings in Carmel between 1940 and 1965 include Hugh Comstock, Jon Konigshofer, Clarence Mayhew, and Marcel Sedletzky.

Prominent architects and designers who worked in Carmel in the post-war era include Carl Bensberg, Will Shaw, Walter Burde, William L. Cranston and Thomas S. Elston, Olaf Dalhstrand, Gardner Dailey, Lee Gottfried, Roger Gottfried, Albert Henry Hill, James Heisinger, Sr., Robert Jones, Jon Konigshofer, Fred Keeble, John 'Jack' Kruse, Frank Lloyd, Rowan Maiden, Clarence Mayhew, Mark Mills, James Pruitt, Guy Rosebrook, Marcel Sedletzky, Edwin Lewis Snyder, Robert Stanton, Robert A. Stephenson, George Thomson, George Willox, Frank Wynkoop, and landscape architect Thomas Church. Some architects spanned the pre- and post-war era such as William Wurster. This was also true for builder Miles Bain and contractor George Mark Whitcomb. Father and son, Richard Bixler and Ernest Bixler were prominent builder/contractors in Carmel in the 1940s and 1950s.

It is worthy of note that a number of prominent Carmelite architects, designers and builders created homes for themselves in Carmel-by-the-Sea, including but not limited to: Ernest S. Bixler, Gardner Dailey, Albert Henry Hill, Frank Lloyd, William A. Smith, Robert A. Stephenson, and Helen T. Warren. See Appendix 9.9 for biographical information on architects working in Carmel, 1940-1986.

## 5.4 Architectural Styles

This section has been augmented to include both a narrative presentation of the primary architectural movements that developed in Carmel-by-the-Sea and to develop an analytical framework for evaluating buildings constructed between 1935 and 1986. After a brief discussion of commercial architectural styles, the various architectural movements affecting residential design are presented. The final section presents an analysis of Carmel architectural styles from 1935 to 1986 and includes photographs, lists of character defining features and representative examples.

### *Commercial Architectural Styles*

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<sup>126</sup> PAST Consultants, LLC, *Mrs. Clinton Walker House, National Register of Historic Places Registration Form*, 2017, 6. The Keeper of the National Register formally listed the building in 2017.

Commercial buildings in the business district display wide architectural variations. Generally, buildings are one to two stories in height and form contiguous street faces, interrupted by frequent courtyards. Intercommunication between courtyards is possible in several places. Commercial uses occupy the ground levels, with upper stories frequently used for office or residential space. Window boxes, decorative paving, and other urban design amenities are frequently employed.

The oldest buildings in the business district, although remodeled, retain features associated with the Italianate and commercial false front styles typical of late nineteenth and early twentieth century American “Main Street” vernacular. These include second-story bay windows, double-hung sash windows, remnants of board-and-batten and tongue-and-groove siding, quoins, and paneled and glazed doors. The building housing the Carmel Bakery, located on the south side of Ocean Avenue between Lincoln and Dolores Streets, exhibits these characteristics. However, it was the construction that took place in the 1920s, under the influence of architectural revival styles, which left the most lasting imprint on the character of the business district. Both the Spanish Colonial Revival and the Tudor Revival were widely employed. Beyond the usual Spanish stylistic trademarks of stuccoed exteriors or tiled roofs, Carmel’s many Spanish styled buildings feature ornate wrought iron and carved wood detailing, generous use of colorful glazed tile for staircase risers, dados, fountains, planters, and backsplashes, patios and courtyards spaces, arcades, and towers. Tudor Revival buildings typically feature characteristic half-timbering and gabled rooflines.

### *Residential Architectural Styles*

Carmel is essentially a residential community with single-family homes as the most prevalent property type. Residential neighborhoods surround the business district and display a wide architectural variety due to age, aesthetic and architectural preferences, lot size, building siting, and the subordination of buildings to nature. Architects’ and builders’ response to Carmel’s unique location, with its hilly and wooded terrain facing the Pacific Ocean, has continuously resulted in creative approaches to the placement of the building within its environment. No tracts of similar homes were constructed in Carmel, and not one block was constructed in a single period of time. Early in the City’s development, a taste for simplicity, often articulated by the use of shingles or board-and-batten siding, transcends the divisions of time and architectural fashions. Other features which regularly appear regardless of architectural style include “Dutch” doors, which can be opened on the top and left closed on the bottom, and the use of the local chalkrock or Carmel stone for chimneys, paving, garden walls, and exteriors. An adjunct to many houses figuring prominently in the streetscapes of Carmel is a detached single garage, usually front-gabled, sided with board-and-batten, entered via an arched vehicular door, and set close to the street.

Many of the earliest homes built in Devendorf’s and Powers’ Carmel-by-the-Sea were one story cottages typical of turn of the century housing elsewhere in the country. A hipped roof and box-like proportions are the hallmarks of this genre. They could be sided with narrow or medium clapboard, shingles, or clear heart redwood board and batten. Typical features include bay windows on the front or sides, porches attached to the façade or tucked into one corner, and double-hung or fixed sash windows with decorative patterns of muntins in the smaller upper sash. Details of such cottages related them either to the Victorian era Queen Anne style, the Colonial Revival style (enclosed soffits, frieze and endboards) or the Craftsman style (exposed rafters in the eaves, tripartite windows). Turn of the century cottages of these types were built through the first decade of the twentieth century.

The Craftsman style was an expression of the philosophy of the Craftsman movement, with the American adaptation of the English Arts and Crafts Movement, which had crystallized around William Morris in the second half of the nineteenth century. Popularized in this country with Gustav Stickley and his *Craftsman* magazine, and in California by the work of architects such as Bernard Maybeck, Julia Morgan and the brothers Charles and Henry Greene. Craftsman homes were characterized by horizontality of

proportions, seen in the spreading lines of low-pitched, overhanging gable roofs and informal building plans; reliance on the honest use of materials such as wood, brick, and stone and undisguised structural elements such as exposed beams, braces, and rafters for architectural beauty; and enjoyment of the natural setting through porches, outdoor spaces, and the clustering of windows into horizontal bands. The architectural precedents for Craftsman homes were the wood traditions of Japan and India, as well as past styles such as the American Colonial and the English Tudor. Typical features of Craftsman homes in Carmel include stucco or shingle siding, “L” or “U” shaped plans which enclose a patio, and windows—either sliding, hinged casement, or double-hung sash in operation—which are framed by extended lintels and sills. The heyday of Craftsman building in Carmel lasted from about 1905 into the early 1920s.

Both the aesthetic characteristics of the Craftsman style, and its philosophical underpinnings, which linked it to progressive political, social, and artistic movements in the early twentieth century, made it popular with Carmel’s academic, literary, and artistic residents. The Craftsman style and the emerging popularity of architectural revivals, particularly those based on medieval England, set the stage for a burst of individualism and creativity in Carmel during the 1920s. Hugh Comstock, with his fanciful Tudor cottages, was the most visible manifestation of this period. Steep gables, decorative half-timbering set on stuccoed surfaces, and diamond-paned windows were some of the characteristics of this deliberately picturesque mode of design. Some builders expressed themselves through their choice of materials—clothing an entire building in bark or the local Carmel stone—while others whimsically combined features associated with several styles on a single home to create a unique and eclectic whole. For example, heavy wooden lintels that suggest adobe construction would be incorporated into a home whose other details were derived from an English manor.

In the 1920s and 1930s a taste of revivalism in architecture swept the country. The English, French, Spanish, Italian, and early American countryside were explored for architectural inspiration. This fashion coincided in Carmel with an increase in building of summer homes by the well-to-do, as well as with new demands for traditional amenities by year-round residents. Most of Carmel’s larger homes date from this era. English homes were inspired by a variety of precedents. Tudor homes were usually stuccoed, half-timbered, and gabled. Cotswold houses mimicked thatched roofs with rolled eaves and shingled surfaces. English Revival homes could be sided with stucco, shakes, or even board and batten or Carmel stone and usually had at least one arched opening, often a front door. The French Revival could be distinguished from the English by the use of hipped roofs and the occasional incorporation of turreted bays. Spanish and Italian Revival houses adhered to the Mediterranean customs of stucco sheathing, tile roofs, and arched opening. American Colonial Revival homes could look to the Cape Cod tradition of New England, with side gabled volumes faced with shingles and pierced by a symmetrical arrangement or neatly framed opening. Regionally popular styles such as the Monterey Revival, usually recognized by a second story balcony across the façade, or the Pueblo Revival, characterized by flat-roofed, cubic massing, were also occasionally attempted.

Simplified traditional styles during the 1930s and into the onset of the World War II include the Minimal Traditional style (1935-1950), which emerged during the years of the Depression as the Federal Housing Administration established national criteria for inexpensive homes. Houses built in this style generally reflect traditional forms but lack decorative detailing or enrichment. Roof pitches tend to be low or intermediate rather than steep, and eaves are narrow rather than overhanging. Built nationwide in great numbers before World War II up until circa 1950, in Carmel these houses are commonly wood-framed and wood-clad, with a brick or Carmel stone chimney. Regional architects such as Edwin Lewis Snyder, Robert Stanton and Julia Morgan experimented in the style, with several examples listed on the City’s Historic Resources Inventory.

Characteristics of the California Ranch style (1935-1970), which originated in California, include asymmetrical single-story forms, low-pitched roofs, wide overhanging eaves, and modest traditional

detailing, typically decorative iron or wooden porch supports, ribbon windows and decorative shutters. Period detailing can include elements of the Spanish Colonial- and Monterey Colonial-revival styles, such as partially enclosed courtyards or patios, or a continuous front veranda on plain or decorated columns. The private outdoor living areas to the rear of the house are a direct contrast to the large front and side porches of most late nineteenth and early twentieth century styles. In Carmel, the California Ranch style is also expressed using the Post-adobe construction method pioneered by Hugh Comstock in the late 1940s.

Buildings in postwar modernist styles migrate to Carmel largely from the San Francisco Bay Area and Southern California, as architects received commissions to design vacation or second homes for their urban clients. A visual presentation of these styles follows this section and includes examples of some of the City's most unusual residences. Carmel's unique topography and climate has resulted in many idiosyncratic examples of modernist styles, such as the Bay Region Modern and Organic styles. Constraints derived from Carmel's narrow hillside and/or wooded lots have resulted in singular examples by leading modernist architects, designing in the Bay Region Modern, Organic and Expressionist styles.

The Bay Region Modern style represents Carmel's unique development of the Second and Third Bay Region styles. This warmer and rustic variation of the colder and more austere Modern styles has been described under multiple labels: Bay Area, Bay Area Regionalism, San Francisco Bay Regionalism, Bay Region, post-war Bay Region and Bay Tradition. The style was not officially named until October 11, 1947, when Lewis Mumford, author of the *New Yorker* column *Skyline*, described a new phenomenon occurring on the West Coast:

I look for the continuous spread, to every part of our country, of that native and humane form of modernism, which one might call the Bay Region Style, a free yet unobstructed expression of the terrain, the climate, and the way of life on the Coast.<sup>127</sup>

In its infancy, Bay Region was little more than a movement or an "attitude" rather than a formal style. Architectural historian David Gebhard qualifies three loosely defined schools of the Bay Region style: The principle adherents of the First Bay Tradition, also identified as the Arts & Crafts or Craftsman Style, (1890-1930) were A. Page Brown, Ernest Coxhead, Bernard Maybeck, Willis Polk, and John Galen Howard, among others. The principals of the Second Bay Tradition (1930s-1959) were William Wurster, Joseph Esherick, John Dinwiddie, and Gardner Dailey. Charles Moore and his contemporaries defined the Third Bay Tradition (1960 onward). For purposes of defining Carmel's modernist architectural styles, the Second and Third Bay traditions have been classified into a single style, the Bay Region Modern style, that has been continuously developed into the 1980s.<sup>128</sup>

The Bay Region Modern style became somewhat formalized when this loosely-knit group of architects in California's San Francisco Bay Area redefined Modern designs to include natural, local materials. The plentiful stock of redwood in Northern California made this an obvious choice for structural and aesthetic elements. The result was a softer expression of Modernism that was sensitive to California's unique natural setting, yet still incorporated key principles of the Modern movement, such as clean lines, strong horizontals, and open and airy designs. For proponents of Bay Regionalism, the site – topography, vegetation, viewshed – drove both the form and materials of the building. A Bay Region building was viewed as an organic extension of nature. Large expanses of glass window walls, sliding doors and

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<sup>127</sup> David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California*, 1973.

<sup>128</sup> David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California*, 1973.

partitions, and lofty ceilings allowed the outdoors to flow flawlessly into the interior living spaces. In a place like Carmel where the natural environment reigned supreme, the Bay Region was a perfect fit.

Bay Region Modern buildings in Carmel share similar characteristics, such as irregular-shaped plans; sharp, angular forms and irregular massing; vertical board and batten, shiplap, or shingle cladding; local stone cladding; plate-glass window walls; skylights; flat, low-pitched gable or shed, A-frame, or inverted, butterfly-shaped roofs; wind screens; terraces and decks; and ample gardens and garden courts. The use of traditional materials within a Modern architectural vocabulary is common. The integration of house, setting and landscape is a critical consideration.

Another variation of the Modern architectural style appeared in Carmel in the late 1940s and early 1950s. The Wrightian Organic style, was realized in Carmel by adherents of Frank Lloyd Wright, and includes architects Mark Mills (a Taliesin fellow), Albert Henry Hill, Rowan Maiden, Jon Konigshofer and Olaf Dahlstrand. The most recognizable characteristic of Wrightian architecture found in Carmel is dramatic roof forms sheltering buildings constructed of natural materials. Influenced by Frank Lloyd Wright's Organic design principles, Carmel architect Jon Konigshofer pioneered the "hillside house," a residence designed specifically to fit into a hilly, wooded lot. A typical design would place the driveway at the top of the site, with an integrated carport serving as the building's entrance. Living spaces would be developed downhill, with open views out to the landscape. In the absence of a flat site, the hillside house utilized substantial, cantilevered decks to provide private outdoor space.

Leading shelter magazines, including *Sunset Magazine*, *The Architectural Record* and *House Beautiful* featured stories on the hillside house. On the West Coast, the hillside house became a distinct type of house design, as promoted by the shelter magazines. In the 1950s, *Sunset Magazine* published *Sunset Ideas for Hillside Homes*, an architectural pattern book featuring designs of hillside homes by leading West Coast architects. Jon Konigshofer's typical hillside design, as evidenced by the 1948 Keith Evans House (on the Historic Resources Inventory), was featured in several editions of this publication.<sup>129</sup>

Initially, locals pondered the unusual designs; however, Carmel's modernist buildings received favorable regional and national reviews. Popular shelter magazines, such as *Sunset*, *Good Housekeeping* and the *Architectural Record* began featuring Carmel's modern buildings. A 1948 newspaper article noted: "Carmel architecture is holding the spotlight in a number of publications of nation-wide circulation these days...Sunset magazine has already featured the Konigshofer residence and has a layout on the Ford home scheduled soon."<sup>130</sup>

Continuing into the 1970s and 1980s, architects such as Walter Burde, Will Shaw and Mark Mills designed buildings in various modernist styles, including the Organic and Bay Region Modern styles. More recent architects, such as John Thodos updated the Bay Region Modern style by incorporating transparent rooms of glass, with mitered corners to almost completely merge interior and exterior space.

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<sup>129</sup> The 1956 printing of *Sunset Ideas for Hillside Homes* features the Keith Evans House on page 5.

<sup>130</sup> Dorothy Stephenson, "Carmel Architecture Gets Wide Publicity," *Monterey Peninsula Herald*, 5/29/48.

#### 5.4.1 A Visual Presentation of Architectural Styles: 1935 - 1986

A visual presentation of Carmel architectural styles from 1935 to 1986 appears below and covers prewar styles such as Minimal Traditional and California Ranch, as well as modernist architectural styles that continue to be employed today.<sup>131</sup> Seven architectural styles are represented by this time period:

1. Minimal Traditional Style (1935-1950)
2. California Ranch Style (1940-1970)
3. Bay Region Modern Style (1940-1986)
4. Postwar Modern Style (1945-1960)
5. Wrightian Organic Style (1945-1986)
6. Regional Expressionist Style (1945-1986)
7. Post-Adobe Style (1948-1970)

For each architectural style, photographs of typical examples are provided, along with character defining features and representative buildings. Whenever possible, buildings listed on the Historic Resources Inventory have been featured. However, not all pictured or “representative” buildings are listed, as some styles are not yet well represented on the Inventory. The inclusion of a property in the Historic Context Statement does not automatically indicate it will be listed on the Inventory.

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<sup>131</sup> The date ranges provided for various styles are general rather than absolute ranges.

### Minimal Traditional Style (1935-1950)



Minimal Traditional house (1935) at Guadalupe Street and Sixth Avenue.



Pope House (1940) by Julia Morgan at 2981 Franciscan Way.



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



Alta R. Jensen House (1947) by Edwin Lewis Snyder at Torres Street 5 NE of Eighth Avenue.

### Introduction

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

### Character Defining Features

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

### Representative Buildings

- Dr. Emma W. Pope House, Julia Morgan (1940)
- Paul Stoney House (1940)
- Alta R. Jensen House, Edwin Lewis Snyder (1947)
- Harry Turner Jr. House (1948)

### **California Ranch Style (1935-1970)**



**California Ranch house (1947) at 2960 Santa Lucia Avenue.**



**California Ranch house (1961) at 25985 Ridgewood Road.**

#### **Introduction**

The California Ranch style became the ubiquitous postwar style in the United States. The style occurs in large numbers in the California suburbs, where vast swaths of farmland were redeveloped into housing. Popular trade journals, such as *Sunset Magazine*, presented architect-designed ranch houses that extolled the benefits of combined indoor and outdoor living. In Carmel, California Ranch houses utilize the typical street-facing horizontal ranch form and turn it within the lot to take advantage of the city's narrow-but-deep lot configuration. Earlier Carmel ranch houses are designed with Monterey- or Spanish Revival detailing. Carmel Ranch houses may be constructed using adobe walls or the post-adobe construction method.

#### **Character Defining Features**

- Low-slung, single-story, horizontal massing
- Gable, hipped or flat roofs, often with incorporated porch
- Wood-framed and sheathed, post-adobe, or adobe wall construction
- Carport or garage (attached or detached)
- Fenestration may consist of wood, aluminum, or steel-framed windows
- Wide brick, adobe or Carmel stone chimneys
- Applied ornamentation in period revival styles (Spanish, Colonial and Monterey Colonial styles)

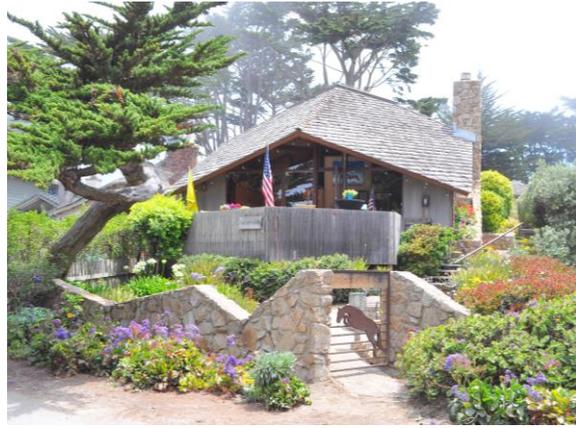
#### **Representative Buildings**

There are early examples of the California Ranch style throughout the Village, including several in the vicinity of Ridgewood Road and Lausen Drive, where development followed Suburban design principles. However, the style is not yet well represented on Carmel's Inventory of Historic Resources. The Inventory does list the Bauman House (1950).

**Bay Region Modern Style (1940- 1986)<sup>132</sup>**



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



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



**Reflections (1968) by David Allen Smith for Burde Shaw & Associates at Dolores Street and Franciscan Way.**



**Golub House by Albert Henry Hill (1972) by Albert Henry Hill at San Antonio Street near Fourth Avenue.**



**Light House (1982/1997) by John Thodos on Scenic Road between Ocean and Eighth Avenue.<sup>133</sup>**



**Thodos House (2006) by John Thodos at Torres Street 3 SE of Third Avenue.<sup>134</sup>**

<sup>132</sup> Note the Bay Region Style in ongoing; however, this document does not include a study of the post-1986 period.

<sup>133</sup> Photo by Wayne Thom, used with permission. The Light House was constructed in 1982, burned in 1994, and was rebuilt in 1997.

<sup>134</sup> Photo by Patrick Tregenza, used with permission.

### Introduction

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

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

### Character Defining Features

- Building integrated with surrounding landscape
- Landscape may be designed by a significant landscape architect
- Horizontal massing with low-pitched gable, hip or nearly flat roofs; or
- Vertical massing with flat or shed roofs
- Projecting shed or boxy volumes
- Exposed structural elements
- Wide expanses of glass set within wood frames
- Wood siding as exterior wall cladding

### Representative Buildings

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

- Nelson Nowell House, William Wurster (1948)
- Merchant House, William Wurster (1961)
- Weekend House and Kruse House, Albert Henry Hill (1961)
- Esther M. Hill House, Marcel Sedletzky (1964)
- Reflections, David Allen Smith for Burde Shaw and Associates (1968)
- Golub House, Albert Henry Hill (1972)
- Thodos House, John Thodos (2006)

### **Postwar Modern Style (1945-1960)**



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



**Postwar Modern House (1952) at San Carlos Street 3 SE of Thirteenth Avenue.**

#### **Introduction**

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

#### **Character Defining Features**

- Low-slung, single-story massing
- Low-pitched shed or gable roof, or flat roof, with wide eaves throughout
- Open roof overhangs
- Minimal exterior decoration
- Fenestration consisting of wood- or aluminum-framed windows
- Attached, flat- or shed-roofed wood carports common

#### **Representative Buildings**

A concentration of this house type occurs along Torres Street, where the firm of Elston & Cranston designed variations of the style. Other examples can also be found scattered about the City. However, the style is not yet well represented on Carmel's Inventory of Historic Resources. The Inventory does list the Thomas Elston House by Elston & Cranston (1948).

**Wrightian Organic Style (1945-1986)**



**Keith Evans House (1948) by Jon Konigshofer at 2969 Franciscan Way.<sup>135</sup>**



**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.

<sup>135</sup> Photography courtesy of Google Street View, 2019.

Character Defining Features

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

Representative Buildings

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

## **Regional Expressionist Style (1945-1986)**



**Butterfly House (1952) by Frank Wynkoop, at Scenic Road and Stewart Way.<sup>136</sup>**



**Cosmas House (1961) by Albert Henry Hill at Lopez Street between Second and Fourth Avenues.**



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

### **Introduction**

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

### **Character Defining Features**

- Irregular plans and forms addressing the immediate setting & its environment
- Soaring rooflines in butterfly, arched, serrated, airplane or parabolic shapes
- Exposed steel or wood structural system
- Wide expanses of glass in wood or metal frames
- Concrete and cement-block walls, integrated with patio and landscape features
- Landscape may be designed by a significant landscape architect

### **Representative Buildings**

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

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<sup>136</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.

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

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



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



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



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

**Introduction**

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

**Character Defining Features**

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

**Representative Buildings**

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

## 5.5 Public and Domestic Landscaping

The garden was one of the most important contributions of the Arts and Crafts Movement to creating natural, unpretentious, and harmonious environments. According to the tenets of the movement, gardens were intended to express regional character, built from local materials and simple plants. They were meant to be used as outdoor rooms and places for growing productive plants. Ideally, Arts and Crafts gardens had an irregular path system through the landscape and conformed with the natural topography avoiding trees and natural rock outcrops. Bernard Maybeck and Charles Sumner Greene were important exponents of this type of garden.

The influence of the Arts and Crafts movement combined with the Carmelites' appreciation and enjoyment of the natural coastal environment is expressed in the prevalence of gardens, courtyards, and informally landscaped open space throughout the city. Most homes have some sort of outdoor living space, be it a paved terrace nestled between wings of the house or an area carpeted with pine needles set in amongst the trees. Pines, oaks, cypress, and other trees punctuate the lots, and flowers and vines grow, seemingly unchecked on and around them. No front lawns or sidewalks separate the properties from the streets; rather, garden fences of pickets, stakes, or stone blend in with the landscape. Since Carmel homes do not have addresses, signs with the owner's or the house's name are attached to fences, walls, or posts. Daisy F. Bostick and Dorothea Castelhun in their affectionate description of Carmel in 1925 state "The true Carmel garden knows no straight line nor conventional symmetry of arrangement."<sup>137</sup>

Public landscaping projects were promoted by Devendorf and Powers. Powers was a nature lover who took delight in planting trees in the village and often made gifts of seedlings to friends. Trees were not always planted in a random fashion, especially on commercial streets. In 1904, Devendorf had his Japanese work crew plant Monterey pine trees down the middle of Ocean Avenue and a boardwalk was built on both sides, affording some relief to shoppers from the dust in the summer and the mud in the winter. Two years later Scenic Road and San Antonio Avenue were planted with cypress trees. Devendorf also gave children a one-cent piece to plant seedlings.

In 1921, a group of prominent citizens lobbied the city to purchase 15 acres of dunes from James Devendorf to preserve it for the future. The price was set at \$15,000 and the voters approved the purchase by the city. The purchase included the dunes and beach and Block 69, now Devendorf Park. For a considerable time Block 69 served a multitude of uses—polo field, horseshoe pit, campground, and fairground. Unfortunately, most of the time it was either a dust bowl in summer or a quagmire in winter. By 1928, it became apparent that beautification could be realized through the support of the clubs and organizations. The development of Devendorf Park was accomplished by the city in 1932.<sup>138</sup>

In the early 1940s, a City Council with a majority of Carmelites from the "artistic element" voted to abolish parking on the median of Ocean Avenue. Nationally renowned landscape architect Thomas Church redesigned the median with stone walls, shrubs, and flowers.<sup>139</sup>

One of the leading American modernist landscape architects active from the 1930s to the 1970s, Thomas Church is known for his pioneering modern garden designs that were appropriated to the local environment and climate. His design approach influenced the next generation of landscape architects, including Garrett Eckbo, Robert Royston, Lawrence Halprin, Theodore Osmundson, and Douglas Baylis,

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<sup>137</sup> Daisy F. Bostick and Dorothea Castelhun, *Carmel at Work and Play*, p. 30.

<sup>138</sup> Sharron Hale, *A Tribute to Yesterday*, p. 55.

<sup>139</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

acknowledged as pioneers of the “California Style” of landscape design.<sup>140</sup> Church was educated at the University of California, Berkeley, and Harvard, where he became fascinated with issues of California’s climate and outdoor living.<sup>141</sup> By 1930 Church had established his own practice in San Francisco, the neoclassical style was the prevailing approach in landscape and city planning design. Church’s unique approach towards unifying building and landscape with particular attention towards climate context and lifestyle gave birth to modern landscape design and planning. Some of Church’s most notable works include the residential design of Donnell Gardens in Sonoma County, California, and the innovative middle-income housing development of Parkmerced in San Francisco. Church and William Wurster, of Wurster, Bernardi and Emmons, were close friends and collaborated on many house and garden projects.<sup>142</sup>

One of the most significant open space additions to Carmel-by-the-Sea occurred following purchase of 17.5 acres of the Doolittle Property at the wooded southeast corner of town and the 14.9-acre Flanders Estate in 1972. The combined properties became Mission Trail Park, the largest open space located within the city limits. The two land acquisitions were widely popular and viewed as a major victory for locals and environmentalists, as a large-scale residential development was in competition for the land.<sup>143</sup>

As a village in the forest, Carmel has a continuous history of environmentalism. In 1979, the Piccadilly Nursery, located on the west side of Dolores Street between Ocean and Seventh Avenues went out of business. Disputes ensued within the City Council, which was debating developing the vacant site or making it a city park. In 1980, Carol Stratton and Jean Mitchell formed the Carmel-by-the-Sea Garden Club. They quickly made saving the site for a park their top priority. City Councilmember Helen Arnold, a champion of environmental and residential rights, wrestled with the male-dominated City Council and became a vocal advocate for the creation of Piccadilly Park. She was reelected to the City Council in 1980 and battled mayor Barney Laiolo, who sought commercial development, for the park’s creation. The combined work of these women, particularly Helen Arnold’s voice within the Council led to the delightful open space within the dense commercial blocks of the commercial core. Piccadilly Park opened in 1996 with a plaque honoring its founders and Councilmember Helen Arnold.<sup>144</sup>

## 5.6 Associated Resource Types

### 5.6.1 Identification

Within the context of Architectural Development in Carmel the following resource types have been identified:

- Single family houses
- Commercial buildings
- Landscaping and public art

### 5.6.2 Description

*Single family houses*

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<sup>140</sup> Corbett, 19.

<sup>141</sup> Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.

<sup>142</sup> Corbett, 12.

<sup>143</sup> “The 70s: A Decade in Review,” *Carmel Pine Cone*, 1/24/80. Gualtieri and Momboisse, 12.

<sup>144</sup> Gualtieri, Kathryn, “The Fight over Whether or Not to Construct Piccadilly Park (unpublished research paper),” 6/10/22.

Carmel has always been a residential community and has consciously resisted efforts to develop and urbanize in defiance of economic pressures. Therefore, a substantial percentage of Carmel's residential properties were developed prior to World War II and constitute the bulk of the historically significant resources in the city. Described in detail in Section 5.4, architectural styles include the simple vernacular cottages from the earliest period, craftsman bungalows, and the revival styles popular during the 1920s and 1930s. Many Carmel residences also represent the work of notable architects and designer/builders.

### *Commercial buildings*

Commercial construction which took place under the influence of the architectural revivals of the 1920s has left the most lasting imprint on the character of the business district; however, buildings that represent earlier building periods should also be considered for preservation. In 1903, the Carmel Development Company constructed the first "fireproof" commercial building of concrete blocks made to look like stone. Formerly the Carmel Development Company's office, the People's Market, and Holman's Hardware store, this building is still standing at the northwest corner of San Carlos and Ocean.

Both the Spanish Colonial Revival and the Tudor Revival styles are well represented in the business district. Beyond the usual Spanish stylistic trademarks of stuccoed exteriors and tiled roofs, the Spanish styled buildings feature ornate wrought iron and carved wood detailing, generous use of colorful patterned tile for staircase risers, dados, fountains, planters, and backsplashes, patios and courtyard spaces, arcades, and towers. The courtyard complexes, Las Tiendas (1921) and El Paseo (1927), are among the best exponents of this genre of commercial construction.<sup>145</sup> Other notable Spanish buildings include the China Art Center (1929) on Dolores and the Mediterranean Market (1932) on the corner of Ocean and Mission. Hugh Comstock's Tuck Box (1926-29) on the east side of Dolores Street between Ocean and Seventh Avenues symbolized Carmel's love affair with the quaint and the picturesque to many visitors. Like his residential "doll houses," the Tuck Box employs steep gables with uneven rakes, rolled eaves, and a capricious combination of shingles, bricks, Carmel stone, stucco, and wooden half-timbering. Other Tudor Revival commercial buildings such as the Amelia Gates Building at the southeast corner of Ocean and Monte Verde were more conventional in their use of half-timbering, vari-colored brick, and multi-paned casement windows.

### *Landscaping and public art*

Regardless of building use, architectural style, or period of construction, Carmel's neighborhoods reflect a love of nature, expressed in terms of gardens, window boxes, and trees. In addition, civic improvements such as street trees, the island on Ocean Avenue, the street pattern which is especially noteworthy when it bends and curves to accommodate a tree, and stone-lined curbs and culverts do much to shape the character of the built environment. Picadilly Nursery/Park, the Church of the Wayfayer's Biblical Garden, and the War Memorial Arch designed by Charles Sumner Greene are also prominent landscaping and public art examples.

### **5.6.3 Historic Significance and Integrity**

Nearly every commercial building on Ocean Avenue and Dolores Street contributes to the character of the historic business district. Other commercial properties in the city may also be eligible for listing if they were constructed more than 50 years ago, are good representatives of a given architectural style and that

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<sup>145</sup> Architect Bertram Goodhue's buildings for the 1915-16 California Pacific International Exposition in San Diego are said to have inspired Spanish style buildings in the 1920s in California, particularly in Santa Barbara, and beyond.

possess sufficient historic integrity. Since it is the nature of commercial buildings that storefronts are frequently remodeled, such modifications do not necessarily compromise a building's integrity. Historic associations enrich the significance of most buildings in the business district as well, and may outweigh a lack of architectural integrity in the application of the criteria for listing.

Significant single family residences are those that are related to Carmel's architectural chronology as described in Section 5.4 above; that reflect Carmel's pronounced taste for individualism; or that represent the work of a master builder or architect. Residences should be considered for individual merit or contribution to potential historic districts on the basis of architecture (in addition to or in lieu of any historic associations with notable residents). Architectural integrity should be substantially intact and based on individual evaluation of each building based on the above lists of character defining features for each architectural style. Where there are many representatives of a particular style or examples of a master's work, the property should retain a high degree of physical and architectural integrity.

Significant landscape and garden resources are those that characterize the Arts and Crafts ideal of integrating the natural environment into the overall ambiance of the building site, streetscape, neighborhood, or district.

The following table summarizes the National Register-, California Register- and Carmel-by-the-Sea Inventory of Historic Resources criteria for historic significance.

| Ntl / CA Register | Carmel Municipal Code §17.32.040 | Significance                      | Analysis for Carmel Inventory of Historic Resources   |
|-------------------|----------------------------------|-----------------------------------|---|
| A/1               | 1                                | Events, Patterns Trends           | Should support at least one historic theme listed in the historic context statement.  |
| B/2               | 2                                | Persons                           | Should be associated with significant persons that contributed to the City through economic development, government, civic, cultural, artistic or social institutions.  |
| C/3               | 3                                | Architecture, Construction Method | Buildings designed by a significant architect, landscape architect, or a significant builder; buildings designed by unrecognized architect/builder, but being a good representative of an architectural style listed in this context statement.<br><br>Individual examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant |
| D/4               | 4                                | Information Potential             | Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.  |

*National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* defines **historic integrity** as "the ability of a property to convey its significance." Historic properties either retain their integrity or they do not. To retain integrity, a resource will always retain several and usually most of the seven aspects of integrity:

1. **Location:** the place where the historic property was constructed or the place where the historic event occurred.
2. **Design:** the combination of elements that create the form, plan, space, structure, and style of a property.
3. **Setting:** the physical environment of a historic property.
4. **Materials:** the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
5. **Workmanship:** the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. **Feeling:** a property's expression of the aesthetic or historic sense of a particular period of time.
7. **Association:** the direct link between an important historic event or person and a historic property.

After establishing the property's historic significance, the evaluator assesses integrity using *National Register Bulletin 15*'s four-step approach:

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

*National Register Bulletin 15* emphasizes that “ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant.”<sup>146</sup>

To use the above four-step approach when a building has not been previously evaluated, consult the list of architectural styles and character defining features to determine what the essential physical features of the building are (step one); determine if sufficient character defining features are present (step two); compare the building to others of similar style (step three); and determine if sufficient historic integrity is present (step four).

The following two lists provide Minimum Eligibility Requirements and Integrity Thresholds for determining if a given building maintains sufficient historic integrity. These lists should be used in conjunction with the architectural style photographs and lists of character defining features.

#### Minimum Eligibility Requirements

- Retains sufficient character defining features to represent a given architectural style.
- Retains original form and roofline.
- Retains the original fenestration pattern.
- Retains original exterior cladding (or original cladding has been replaced in-kind).

#### Integrity Thresholds

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<sup>146</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1997, 44-49 (bold in original).

- Carmel’s Modernist buildings primarily use local and natural materials. Retention of original construction materials (or in-kind replacement) is essential.
- Carmel buildings with garages constructed contemporaneously with the residence enhance a site’s historic integrity.
- Additions/alterations are acceptable provided the alterations meet the *Secretary of the Interior’s Standards for Rehabilitation*.

## 6.0 DEVELOPMENT OF ART AND CULTURE (1904-1986)

### 6.1 Arts and Crafts Movement

As previously discussed, the Arts and Crafts Movement was very influential in many aspects of Carmel’s physical and cultural development. The movement promoted the pride of craftsmanship and had particular influence on the decorative arts and architecture of the period. However, Arts and Crafts ideals permeated all aspects of American society as can be seen in the changes in dress and fashion, home management and patterns of living, trends in education, and in social reform. The philosophy of the Arts and Crafts Movement was spread through popular literature and periodicals, as well as through the establishment of clubs, societies, and schools.

The Arts and Crafts Club in Carmel was established in 1905 by Elsie Allen, former editor of *Harper’s* magazine and faculty member of Wellesley College, Jane Powers, Louis Slevin, and a number of other like-minded citizens. Arts and Crafts were broadly defined to include all the visual and decorative arts, literature, music, domestic arts, and drama. The club also established a natural history museum, sponsored fund-raising events, mounted exhibitions of the members’ artwork, and promoted civic improvements. In the following years a number of more specialized art, music, literature, and drama clubs and associations were formed. In 1910, the Arts and Crafts Club organized its first summer school, called Cedar Croft, offering classes in botany, drawing and painting, pottery, china painting, art needlework, dramatic reading, music, and art metal, in addition to tutoring in Latin, English, and mathematics. The school operated until the mid-1920s, giving students from around the country the opportunity to work with nationally recognized artists as well as noted local artists.

The art community continued to grow in the 1940s, but by the 1950s concerns mounted over the dearth of artists living in Carmel in relation to the growing number of art galleries catering to tourists. The “art for art’s sake” folk were forced out not only by the skyrocketing price of real estate, but also by artists who began to create art purely for profit. Yet again a rift formed between the artistic and business elements. For gallery owners, the commodification of art was good business, as tourists’ appetites for art proved voracious. To the artistically inclined old guard, the popularity of art galleries was yet another threat to community character; Carmel was on its way to becoming less of an artistic getaway and more of an attraction for tourists. Local artist and art teacher, John Cunningham warned, “Carmel is going to destroy itself as an art center by too many galleries that are selling too much schlock.”<sup>147</sup>

The Carmel Art Association maintained its status as the largest art organization in the community with a working membership of 175 and an overall membership of 800 in 1945.<sup>148</sup> (See Appendix 9.5.1 for a list of artists who were members of the Carmel Art Association and were working in Carmel, 1940-1965.) Founded in 1937, the Carmel Art Institute was bought by John and Pat Cunningham in 1939, whereby it was moved to the Court of the Golden Bough and then the Flanders mansion. The Art Institute was a center of the art-education community in Carmel for the decades to follow.

<sup>147</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

<sup>148</sup> Daisy Bostick, *Carmel Today and Yesterday*, 1945.

The Carmel Art Gallery, a non-profit organization first listed in city directories in the early 1950s continued to feature work by local artists. The Carmel Art Gallery was in operation on Dolores between Fifth and Sixth Avenues through at least the early 1960s. The Carl Cherry Foundation gallery at Fourth and Guadalupe, housed in the home of Jeanne D’Orge (nee Lena Yates), was a notable bohemian salon. In the late 1940s, the talented abstract artist and poet converted her home into a gallery and theater where she showcased her and other artists’ work and hosted experimental plays. At her house and gallery, Jeanne D’Orge hosted the avant-garde set for nearly two decades until her death in 1964.<sup>149</sup> The Foundation is now the Carl Cherry Center for the Arts.

In 1958 the City Council, under the encouragement of Gunnar Norberg, voted to create an Arts Commission. The Arts Commission was composed of representatives from each of the arts. In 1967 the Commission was reorganized into the Community and Cultural Commission.<sup>150</sup> Additional arts organizations that were active during this period include the Carmel Camera Club, the Carmel Adult School, the New Group Gallery, and the Carmel Music Society.

## **6.2 Artist and Writer Colony**

### **6.2.1 Artists**

The Mission San Carlos Borromeo del Rio Carmelo (known to locals as the Carmel Mission) and the breath-taking landscape of the surrounding area has made Carmel a popular destination for artists since the 1870s. Coupled with the discounted lots and agreeable terms offered by the Carmel Development Company, many artists decided to make Carmel their home. The remodeled barn of Jane Gallatin Powers, an accomplished artist and wife of Frank Powers, is considered to be the first art studio in Carmel. Mrs. Powers persuaded many San Francisco artists to relocate their studios to Carmel, after the 1906 earthquake. Other studios were soon established, including those of Mary DeNeale Morgan, Arthur Vachell, Laura Maxwell, Jessie Frances Short and William Silva.

By 1911, James Devendorf reported that over 60% of the residents of Carmel were devoting their lives to work connected with the “aesthetic arts.” Although Carmel was a thriving artist’s colony by the 1920s, there were no galleries except for the clubhouse of the Arts and Crafts Club, which was used for other functions as well. Even this limited gallery space disappeared when the Club ceased to hold its annual exhibition in 1922, and it sold the clubhouse to the Abalone League in 1927. Many artists displayed their work in their home studios. That strategy proved to be unsuccessful, however, as potential buyers, mainly tourists, often had a difficult time finding the studios, given the lack of addresses and street lighting. This problem was resolved in 1927 by the formation of the Carmel Art Association. Members paid dues of one dollar per month to the association which would provide exhibition space, hire a curator, and make sales. Twenty-five percent of sales went to the curator, five percent to the association and the rest to the artists. Meetings were held at “Gray Gables,” the home of Josephine Culbertson and Ida Johnson. The group first rented commercial space in the Seven Arts Building, designed by Herbert Heron, at Lincoln and Ocean. Through the assistance of Barnet Segal, the association purchased Ira Remsen’s old studio on Dolores Street in 1934 and expanded it in 1937.

Three particularly active members of the Carmel Art Association were Mary DeNeale Morgan, William Ritschel, and Armin Carl Hansen. Born in San Francisco in 1868, DeNeale Morgan attended the California School of Design from 1888 to 1890. She later exhibited throughout the United States. She had previously come to Carmel in 1903 with her mother and brother Thomas and helped run the Pine Inn

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<sup>149</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

<sup>150</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

for a little more than a month for Frank Devendorf. Morgan returned the following year and occupied a cottage on Monte Verde near the Pine Inn. Six years later she established her permanent home and studio in the former Sidney Yard studio on Lincoln near Seventh. An avid painter in tempera and oils, DeNeale Morgan was also active in the Forest Theater Society and All Saints' Church.

William Ritschel and Armin Carl Hansen were two of five members of the Carmel Art Association to be admitted into the National Academy of Design, one of the highest forms of recognition for artists. Marine landscapes artist Ritschel was born in Nuremberg, Bavaria in 1864. He came to the United States in 1895 and settled in New York City. Having later visited Carmel, he returned in 1918 to have his "Castle" built in the Highlands with the help of a Spanish stone mason. Born in San Francisco on October 23, 1886, Hansen studied art at the California School of Design and later in Stuttgart, Germany. He was a painter and etcher who was noted for his portrayals of the Spanish and Portuguese fisherman of Monterey Bay.

In 1937 Hansen and Paul Whitman, an etcher, founded the Carmel Art Institution as a school where all branches of art were taught. Their studios were in the Seven Arts Buildings on Lincoln. Two years later, however, Hansen became ill and asked another active member of the Carmel Art Association, John Cunningham to take over. Cunningham—and his wife Pat, an oil painter and muralist—moved the institute first to the Court of the Golden Bough and then to the city-owned Flanders Mansion. Closed after Cunningham's retirement, the Institute was a vital part of Carmel's art scene for decades; among its faculty were such internationally-famed artists as Fernand Leger and Alexander Archipenko.

Carmel also attracted a number of cartoonists. In the early years, Gene Byrnes, creator of "Reg'lar Fellers," was named by *Literary Digest* in 1923 as one of the seven big cartoonists of the United States. Bill O'Malley, creator of the cartoon, "The Little Nuns" was a Carmel resident. Other cartoonists that have made their homes in Carmel include Jimmy Hatlo, Hank Ketcham, Gus Arriola, Eldon Dedini, and Bill Bates.

The natural beauty of the area has also attracted photographers. Arnold Genthe, a native of Prussia with academic training, came to San Francisco in the early part of the century. Here he discovered photography and began specializing in informal portraits and landscapes. As a member of the Bohemian Club and a friend of poet George Sterling, he first visited Carmel in 1905. Attracted by the easy terms offered by the Carmel Development Company, he built a house and studio in Carmel on Camino Real between Tenth and Eleventh avenues, where he lived periodically for ten years. It was here that he took the first color photographs of "the cypresses and rocks of Point Lobos, the always varying sunsets, and the intriguing shadows of dunes offered a rich field for color experiments."<sup>151</sup> In 1911 he displayed one of the first exhibitions of color photographs in the United States. Other photographers included Edward Weston, Lewis Josselyn, Johann Hagemeyer and George Seideneck. Edward Weston maintained a second floor studio at the southeast corner of Ocean Avenue and Monte Verde between 1929 and 1937. This influential photographer helped establish the West Coast Tradition of fine art photography and was a prolific interpreter of the Carmel Valley, Point Lobos and Big Sur environments. One of the most important local photographers was Louis Slevin. A man of many facets, Slevin was a shopkeeper, postmaster, writer, and stamp collector, collector of rare books, and maritime historian. Ranging from 1899 to 1935, Slevin's photographs provide important documentation of the changes as the Monterey Bay area developed. The businesses of Louis Slevin and Dale Hale's Camera Shop supported local photographers by selling the tools of the trade.

Craftsmen of every type found a home in Carmel. Ruth Kuster kept a weaving shop in her husband's Court of the Golden Bough. Catherine Seideneck specialized in hammered brass and copper, leather work, and hand-made jewelry. Mayotta Brown Comstock fashioned handmade dolls, and Ida Johnson

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<sup>151</sup> Franklin Walker, *The Seacoast of Bohemia*, p. 24

produced fine pottery. J.J. Wright established the Press in the Forest where he wrote, set the type, printed and bound each volume by hand. Also notable were artist/blacksmith Francis Whitaker and Charles Sayers, a master woodcarver.

## 6.2.2 Literature

Arriving from 1901 to 1907, the earliest writers to come as full or part-time residents were David Starr Jordan, Hal Lewis (later Sinclair Lewis), and Frederick Bechdolt. The author of *Blood of the Nation*, *The Higher Sacrifice* and *The Strength of Being Clean*, Jordan first visited the Carmel area in 1880 while taking the U.S. Census. Short story writer Jimmy Hopper, editor of *Commonweal* Michael Williams and his wife Peggy, and Grace MacGowan Cooke and her sister Alice MacGowan also settled in Carmel in the early years of the century.

Jimmy Hopper moved to Carmel permanently after the San Francisco earthquake in 1906. First renting a cottage on Dolores and Ninth, he later took over George Sterling's house at Torres and Eleventh, which was destroyed by fire in 1924 and rebuilt on the same site. Hopper wrote more than four hundred short stories and several novels for popular magazines such as *Collier's* and *The Saturday Evening Post*.

Born on July 27, 1874, in Mercersburg, Pennsylvania, Frederick Ritchie Bechdolt went from placer mining in the Klondike, to cow punching, to rubbing shoulders with criminals at San Quentin and Folsom. When he first arrived in Carmel in 1907, he rented a cottage in the Eighty Acres until he met and married Adele Hale. His novels include *When the West Was Won*, *The Hard Rock Man*, *Tales of Old Timers* and *9009* in collaboration with Jimmy Hopper. He also wrote for various newspapers including the *Seattle Star* and *Los Angeles Times*. In addition to being a prolific writer, Bechdolt served as postmaster, city council member and police commissioner. He died in 1950.

Alice MacGowan and Grace MacGowan Cooke moved to Carmel in 1908 to join the literary colony. They had already achieved wide popular success with their novels, short stories, essays, and poems, a success that began as early as 1888 with the publication of Grace's first magazine stories. They bought a two-story, shingled house located on a cliff above the beach at what came to be known as "Cooke's Cove." They were also active in the Forest Theater Society from its founding in the spring of 1910.

Soon after the MacGowan sisters arrived in Carmel, they wired twenty-three-year-old Sinclair "Hal" Lewis to join them as their secretary and collaborator. The three had met at Helicon Hall, a utopian writer's colony in New Jersey established by Upton Sinclair. For a little over a year Lewis lived in the house of Josephine Foster on the beach near the MacGowan house; that spring he shared his modest quarters with friend William Rose Benet. During the summer, the two young men were hosts to *The Nautilus* editor Elizabeth Towne and her husband, William E. Towne.

The cut-rate prices for building lots offered by Devendorf made Carmel a magnet for the Bohemian writers of San Francisco. George Sterling had moved to California in 1890 from Sag Harbor, Long Island. He studied for the priesthood for three years, then left to work for his uncle, Frank Havens, as a realtor. He married Carrie Rand and settled in Piedmont. During his fifteen years as a businessman he made a point of meeting most of the literary figures of San Francisco, and he gradually came to think of himself as a poet instead of a realtor. Eventually Sterling became the center of a group of artists and writers that met at Coppa's, a San Francisco restaurant. About the same time Sterling joined the Bohemian Club, San Francisco's refuge for playful businessmen, and received the title "King of Bohemia." His friend, writer Ambrose Bierce, helped him publish his first collection of poems in 1903. In 1905, Sterling and author Mary Austin visited Mission San Carlos Borromeo del Rio Carmel. Soon thereafter, each decided to make Carmel their permanent residence. The Sterlings built a house in the

Eighty Acres, on Torres Street between Tenth and Eleventh. Jack and Chairman London were frequent guests.

Born on September 9, 1868, in Carlinville, Illinois, Mary Austin was a prolific writer who published some thirty-two books and approximately two hundred periodical articles. Austin had moved to a ranch near Bakersfield with her family when her father died in 1888. Married to Stafford Wallace Austin in 1891, Austin eventually left her husband to devote herself to her intellectual interests. After a prolonged visit to Italy, Austin returned to Carmel in 1912. Always unconventional, Austin had San Francisco architect Louis Mulgardt design a quaint redwood cabin and a studio platform around the limbs of an oak on her North Lincoln property. Austin called the studio her “wick-i-up” and spent many hours there writing about nature and women’s rights. By 1924 she had established herself in Santa Fe where she fought for the preservation and rehabilitation of Native American and Spanish art and handicrafts.<sup>152</sup>

The circle of writers and artists around Sterling began to crumble in 1910 when he made the first of what came to be regular summer trips back to his family home on Long Island. His marriage to Carrie Rand, which had been shaken many times by his infidelity, broke up in 1914 as the result of a particularly flagrant affair. He left Carmel for good the following year, settling in Greenwich Village where he hoped to begin a new and more successful career. Despondent over the death of his friend Jack London and the estrangement with his wife, Sterling committed suicide in 1926.

Robinson Jeffers was Carmel’s most original poet. Sterling’s enthusiastic, lyrically descriptive letters describing Carmel and its isolated inhabitants, struck a chord with Jeffers. He rented a house on Monte Verde near Ocean in 1914. After his marriage to Una Call Kuster, the Jeffers purchased land on Carmel Point and hired Michael J. Murphy to build a house in 1918. Constructed of native granite, they called it “Tor House” because the treeless, windswept lot facing the ocean reminded them of the tors in England. Observing the stone masons’ techniques during the construction of “Tor House,” Jeffers later built “Hawk Tower” himself. Robinson Jeffers continued to live in Tor House until his death in 1962. In 1941 he produced the play *The Tower Beyond Tragedy* for the Forest Theater. The play starred Judith Anderson. In 1950 Robinson’s wife, Una, passed away from cancer. Jeffers’ poetry became retrospective in his grief. When the Carmel Master Plan was published in 1956, Jeffers’ learned that his famous house and property were planned to house the “Jeffers Memorial Library,” a plan that he knew nothing about. Jeffers was furious and out of revenge sold a portion of his property for a subdivision.<sup>153</sup> Although Jeffers did not replace Sterling as the center of Carmel’s bohemian society, he was not the hermit many have made him out to be. Indeed, he attracted many friends and visitors to his home including Lincoln Steffens and his young wife, Ella Winter.

Son of a wealthy Sacramento dry goods merchant, Lincoln Steffens became a “muckraking” reporter, holding several editorial positions with magazines that included *McClure’s Magazine* and *American Magazine* before he wrote *The Shame of Cities*. Steffens and Winter moved into a cottage on San Antonio near Ocean Avenue in 1927, where Steffens wrote his autobiography. Steffens also took an active interest in the affairs of the town, in its politics and schools. He also edited the *Pacific Weekly* and wrote a regular column for the local weekly, *The Carmelite*, edited by his wife. During this period, Steffens was host to many of the world’s *literati* and politically important people. In 1929, Ella sued Steffens for divorce amid much gossip. After the divorce was final in 1931, Steffens remained in Carmel until his death in 1936.

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<sup>152</sup> Austin’s place of residence during this time alternated between Europe, New York Carmel and Santa Fe with various sources contradicting the actual time periods. One source has her moving back and forth between Europe and New York from 1903 until she moved to Santa Fe in 1918. Another source has her living in either Carmel or New York between 1911 and 1918 until she moved permanently to Santa Fe in 1924.

<sup>153</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

### 6.2.3 Drama and Theater

Drama in Carmel was pursued in close conjunction with the other arts. The first theater in Carmel was created by Herbert Heron, a professional actor with the Belasco and Morasco Stock Company in Los Angeles. He first visited Carmel in July 1908 and returned a year later to build a home at Guadalupe and Mountain View. He selected a site for an open air theater in the Eighty Acres which Devendorf gave to him on a long term lease without rent to build a stage and seats. Devendorf was so excited about the idea that he tossed in the remainder of the block and two workmen to help clear the grounds. By 1910 there were enough interested individuals living in Carmel to form the Forest Theater Society. Its motto was “to produce plays by local writers, and to give local writers the opportunity and experience of writing, producing, acting and directing as well as stage and costume design.” The first production was the play *David*, written by Constance L. Skinner and directed by Garnet Holmes, which took place on July 9, 1910. Most of the town’s residents played a role in this and following productions or were part of the audience.

Perry Newberry and a group broke away from the Forest Theater for a time and formed the Western Drama Society in 1912. Later, in 1919, the two groups were reunited and merged with the Carmel Arts and Crafts Club, the Forest Theater Society becoming its theater wing. The Arts and Crafts Club constructed an indoor theater on Monte Verde near Ninth Avenue in 1924. During the Depression Era productions at the Forest Theater were halted, and the facility was deeded to the City of Carmel so that the Public Works Administrative could rebuild the stage and continue its upkeep. For almost a decade, from 1937 through 1947, the Forest Theater was dark. From 1939 to 1940, the Theater was reconstructed by the Works Progress Administration under direction of local architect Hugh Comstock. Rock was used to re-face the concrete dressing rooms and original stage, the plain wood benches were replaced with redwood plank seating, and a new fence was built around the property. In 1941, the Theater opened briefly for its first original production, Robinson Jeffers’ play *The Tower Beyond Tragedy* starring actress Judith Anderson, before closing during World War II due to blackout regulations.<sup>154</sup> Historian Kevin Starr writes, “The very elaborateness of [Forest Theater] productions, which called for the cooperative effort of hundreds of Carmelites, testified to the coherence of the Carmelite identity among its permanent summer residents.”<sup>155</sup> The Theater opened briefly in 1947 for Dan Tothoroh’s play, *The Distant Drum*.<sup>156</sup> In 1949 after being dark for nearly a decade, the city-owned theater sought a sponsor. Founder Herbert Heron met with Cole Weston, son of famed photographer Edward Weston, and twenty villagers; together, they formed the Forest Theater Guild, which was charged with the Theater’s financial oversight. Cole Weston directed several plays at the Forest Theater through the early 1960s when the popularity of the outdoor venue dimmed.

A prominent figure in the development of theater in Carmel, Edward J. Kuster came to the village in 1919 from Los Angeles where he had been a lawyer for twenty years. He gave up the legal profession to study theater arts with a former client, Ruth St. Denis. He was first cellist with the Los Angeles Philharmonic, and an amateur bicyclist. He then spent two seasons in Berlin and Munich, moving to Carmel in 1920 to work with the Forest Theater Society as its president and director. Next he went to New York to study classical and medieval architecture and later enrolled in the San Francisco School of Theatre. Again he returned to Carmel, and decided to build a state-of-the-art indoor theater. He opened the Theatre of the Golden Bough on Ocean Avenue at Monte Verde on June 3, 1924. Constructed for experimental drama, the Golden Bough featured a projecting semicircular platform connected to the main stage by a flight of wide shallow steps, indirect lighting and small balconies. Costing \$100,000, the theater resembled an old

<sup>154</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

<sup>155</sup> Kevin Starr, *The Dream Endures: California Enters the 1940s*, 1997.

<sup>156</sup> Michael Whitcomb, *Carmel: The Architectural Spirit*, 1978.

pagan temple and was praised nationwide by critics, not only for the quality of the production, but for its comfort and beauty.

The Theatre of the Golden Bough opened with a summer session in 1924 with Maurice Brown's original play, *The Mother of Gregory*, based on an old Scot legend of Annie of Lochroyan. Theater productions in Carmel had usually been plays involving almost the entire community from small children to elders in every aspect of its production. While great community involvement, fun, and satisfaction was evidenced, Kuster felt a more disciplined professional product was necessary.

During the Depression, Kuster leased the theater as a movie house. He also took over the old Arts and Crafts Theater from the Abalone League, which he renamed The Studio Theater of the Theatre of the Golden Bough, and leased it out as well. In 1935, he began bringing back live theater. On May 17, the play *By Candlelight* opened and two days later the theater burned, leaving only a portion of the lobby intact. After the fire, the theater was moved to the old Arts and Crafts Theater (near Monte Verde and Ninth) and renamed the Golden Bough Playhouse. It became Carmel's first art movie house—Carmel Filmarte.

Kuster continued to present theater productions and summer workshops. He was called "The Starmaker" because Hollywood scouts would attend his productions to find promising young actors. Some of the actors he nurtured include Rosemary de Camp, Ruth Warshawsky, Robert Ryan, Nanette Fabray, and Donnon Jeffers, son of Robinson Jeffers.

The Golden Bough Playhouse was damaged by fire in 1949 while again running *By Candlelight*. A new Golden Bough Theater was built at this site on the Monte Verde side, and The Circle Theater of the Golden Bough was built behind it on the Casanova side. When rebuilding was completed by a newly organized corporation, Kuster was hired as manager. He retired in 1956 and moved to Switzerland in 1961, where he died an untimely death. The Circle Theater continued to offer productions until 1969 when it was purchased by United Artists.

The team of Watrous and Denny were active participants in the cultural life of Carmel. Hazel Watrous was a supervisor for the Alameda school system, and also had experience as a stage designer. She moved to Carmel in 1924 with her companion, Dene Denny, whom she had met at Berkeley. During 1927 and 1928 they leased the Golden Bough Playhouse from Kuster and presented eighteen plays.

The Studio Theater, a dinner theater, presented plays by local thespians; it was located on Dolores Street between Ocean and Seventh.

#### **6.2.4 Music**

From the early days of Carmel, informal groups of music lovers gathered in homes to hear resident or visiting artists play or sing. Sally and Teresa Ehrman, Mrs. Lawrence Strauss, and Mabel Gray Young formed the nucleus of the musical colony. Young is believed to have been the first trained musician to settle in Carmel. She often gave concerts in San Francisco and was said to be teaching piano to most adults in Carmel.

The Norwood Music Colony established in 1917 had eleven cottages where many eminent musical artists lived. A large number of notable musicians spent some time in Carmel. Cellist Frederic Preston Search worked with local organizations. Concert Pianist Katherine Vander Roest Clarke held informal Sunday afternoon musicals in her Carmel home. Others included Thomas Vincent Cator, Henry Cowell, Antonio DeGrassi, Edward Johnson, Betty Lawrence, Nathan Firestone, Marina Ralston, Evadna Lapham, Louis Persinger, George H. Richardson and his wife, and David Alberto.

Denny and Watrous were responsible for organizing the most important musical events and venues in Carmel. They founded the Carmel Music Society in 1926 which hosted chamber music concerts. Later the two became professionally involved in music management and promotion. They opened the Denny-Watrous Gallery on Dolores which hosted informal recitals and exhibitions. They also sponsored concerts in other cities as well. In 1935 they organized the Carmel Bach Festival. Although envisioned as a venue for local talent, it achieved national recognition, featuring noted professional musicians. Presented in the Sunset School Auditorium and at the Mission, the festival originally consisted of five concerts, two organ recitals, and a series of lectures on related musical subjects. Each series was concluded by the *Mass in B Minor*, sung in the Carmel Mission by the full chorus accompanied by a full orchestra. The conductors were Ernst Bacon, followed by Michael Penha until 1939, and then Gatson Usigli from 1938 to 1955. The Festival's first permanent conductor, Usigli was born in Venice and was known as an inveterate perfectionist with a fiery temper. Sandor Salgo took the reins as conductor of the Bach Festival from 1955 through 1992. The company was made up of approximately 60 musicians and a chorus of 50 singers. One of the more important supporters of music and especially the Bach Festival was Noel Sullivan, the nephew of James D. Phelan, mayor of San Francisco, state senator, and builder of Saratoga's Villa Montalvo. The Festival was suspended for three summers during World War II.<sup>157</sup>

The City acquired the Sunset School on 30 June 1965 with the intention of developing the complex into a cultural center. The school cost \$550,000 and was purchased after a bond measure was passed.<sup>158</sup> Renamed the Sunset Center, it housed 733 in its auditorium and quickly became the Monterey Peninsula's regional theater and the permanent home of the Bach Festival. The buildings surrounding the auditorium space housed a photography gallery, pottery and dance studios, and workshops for the arts.

### 6.3 Academia and Science

Dr. David Starr Jordan was the first of the college professors to settle in Carmel. He first visited the area while taking the U.S. Census in 1880. In 1904, Jordan, then president of Stanford, purchased three lots on the northeast corner of Camino Real and Seventh where he built a "comfortable and stately" house in 1905. Soon after, many professors, no doubt responding to a brochure they received from Devendorf inviting "school teachers of California and other brain workers at indoor employment," began to populate Carmel-by-the-Sea. Starr's colleagues from Palo Alto such as Vernon Kellogg, George Pierce, Karl Rendtorff, and Guido Marx soon followed. Since most of them bought lots on Camino Real south of Ocean, that section of town became known as "Professors' Row." Professors from the University of California at Berkeley tended to build homes in other parts of Carmel. For example, John Galen Howard, Dean of the School of Architecture, purchased lots on Monte Verde between Thirteenth Avenue and Santa Lucia while George Boke, Dean of the School of Law, settled on the northwest corner of San Carlos and Santa Lucia.

Among the professors and scientists who had permanent or vacation homes in Carmel were plant ecologist William S. Cooper; Professor James Worthington, a fellow of the Royal Astronomical Society of Great Britain and conductor of eclipse expeditions; Dr. Alfred E. Burton, former dean of Massachusetts Institute of Technology; Drs. Fenner and Stillman, early experimenters with vitamins; zoologist Professor Vernon Kellogg; and Dr. J.L. Fish, engineering expert. Dr. Karl G. Rendtorff, a professor of Germanic languages, came with his family and built a house in 1910 and subsequently became very active in village life. Dr. O. V. Lange was a professor at the University of California. The home of Professor Guido Marx at Ninth and Camino Real became the Holiday House.

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<sup>157</sup> Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.

<sup>158</sup> Nancy Hills, "City Showed Foresight in Buying Sunset Center," *Carmel Pine Cone*, 21 September 1989.

The Department of Botanical Research of the Carnegie Institute, locally known as the Coastal Institute, was located at the east end of Twelfth Street at Junipero. The Lab brought many members of the scientific community to Carmel. Institute staff included Dr. Daniel T. MacDougal, who served as director of botanical research for thirty years; Dr. Beverly Clark, authority on photosynthesis; Professor Benjamin M. Duggar, physiological pathologist; Dr. Forest Shreve, known for his map of North America; and Professor Francis E. Lloyd, a botanist who specialized in the study of carnivorous plants.

#### 6.4 Influence of Women

From its earliest years, Carmel has attracted intelligent, creative and independent women from all walks of life. Whether artists, writers, community activists, healthcare advocates, politicians, philanthropists, or builders, women were unusually visible and dynamic participants in the creative and physical development of Carmel. The early social structure of the village allowed women to challenge typical gender roles and lifestyles and to fully exercise their talents in business, art, and politics, while in other localities women were still engaged in the struggle for recognition and autonomy.

The organization and activities of the Arts and Crafts Club was dominated by women. Elsie Allen served as the first president. She was followed in office by Josephine Foster and Mary E. Hand. Hand led the group for sixteen years, organizing fundraisers and overseeing the construction of the Arts and Crafts Theater in 1922. Fannie Yard (Mrs. Sidney Yard) was the director of the Cedar Croft School, a position she held for many years.

Many female artists who made Carmel their home took an active role in the community. A good friend of James Devendorf, Mary DeNeale Morgan first came to Carmel in 1903 with her family. A painter in oil and tempera, she had graduated from the California School of Design in 1890 and exhibited her work throughout the United States. She was a founding member of the Arts and Crafts Club, the Forest Theater, All Saints Church, and the Carmel Art Association. She also taught drawing and painting in the Cedar Croft school, and led the 1921 campaign for the city purchase of the Sand Dunes.<sup>159</sup> and Block 69.

Morgan's good friends, artists Josephine Culbertson and Ida Johnson, came to Carmel in 1906 and were active in the development the community. Both gifted artists, Culbertson painted in oils and Johnson was a potter. Culbertson was also a talented organist who played in the Arts and Crafts orchestra as well as at the Community Church. They organized "The Dickens Club" for the young men of the village. Miss Culbertson also had a hand in the organization of the Carmel Art Association in 1927. Ida Johnson was the chairwomen and curator of the "Museum of Yesteryear," sponsored by the Arts and Crafts Club. Both ladies were active in the Carmel Library Association, founded in 1904. Miss Johnson served as the Association's president in 1911-1912. The contributions of Dene Denny and Hazel Watrous have already been discussed. Both were very influential in the development of art, music, and drama in Carmel. Daisy Bostick, co-author of *Carmel at Work and Play* with Dorothea Castelhun, wrote for many years for the *Carmel Pine Cone*.

Women were involved in local politics from the date of city incorporation in 1916. Eva K. DeSablá was a charter member of the city's board of trustees. She was reelected to a second term on April 12, 1920 and appointed president of the board. Saidee Van Brower was first elected city clerk in 1920 and won every bid for reelection thereafter. A dance instructor in Berkeley, Van Brower was one of the many artistic-minded people who moved to Carmel in 1907. She performed in the Forest Theater productions as well as directed the corps de ballet, as did her niece Jeanette Hoagland Parkes, who married Percy Parkes.

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<sup>159</sup> Devendorf gave Block 69 to the City as part of the Sand Dunes sale.

The contributions of other influential women have been discussed in the foregoing sections, i.e., Abbie Jane Hunter, Jane Powers, and Mrs. E.A. Foster (Section 1.5); Mrs. Dominga Doni de Atherton, Ann Murphy, Emma Otey and Emma Maugh (Section 3.1); Dene Denny and Hazel Watrous (Section 3.2, 5.3 and 6.2); Grace Deere Velie Harris (Section 4.2); Emma Williams, Helen Jaquith and Ella Reid Harrison (Section 4.3); Josephine Culbertson and Ida Price (Section 4.4 and 6. 2); Elsie Allen and Jane Powers (Section 6.1 and 6.2); and Mary DeNeale Morgan, Ruth Kuster, Catherine Seideneck, Mayotta Brown Comstock, Mary Austin, Alice MacGowan, Grace MacGowan Cooke, Mabel Gray Young, Sally Ehrmann and Katherine Vander Roest Clarke (Section 6.2). Other women who were active in community life or made significant contributions in their fields of endeavor include Laura Maxwell, Ivy Basham, Agnes Signor, Daisy Bostick, Mary Goold, Josephine Foster, Marie Gordon, Nora May French, and Eunice Gray.

## **6.5 Associated Resource Types**

### **6.5.1 Identification**

Properties associated with context of Development of Art and Culture include:

- Homes and studios
- Art galleries
- Theaters

### **6.5.2 Description**

#### *Homes and studios*

The homes of artists, writers, dramatists, photographers, musicians and others who shaped Carmel's identity as an art cultural center between 1905 and 1940 are easily distinguishable from their neighbors, perhaps due to the strong individualism of their inhabitants and their expression of personal creativity. Studios and other types of work spaces would also be important resources associated with this context.

#### *Art galleries and shops*

The Carmel Art Association building and numerous art galleries are focal points of this context throughout the business district. Many craftsmen kept retail shops to sell the products of their art.

#### *Theaters*

Historic theaters in Carmel include the open-air Forest Theater and the Arts and Crafts Community Theater, now the Pacific Repertory Theater (also known as the Golden Bough Theatre, on Monte Verde south of Eighth Avenue). In addition, remnants of the Kuster's Theatre of the Golden Bough on Ocean and Monte Verde exist in the Court of the Golden Bough. The Sunset Center is significant within this context for the role it played in the community as an auditorium for cultural events since 1934. Designed by C.J. Ryland, the Sunset Center has been the venue of many cultural activities and performances, including pottery classes, dance recitals, painting studios, and lecture and meeting rooms. Other resources include the American Legion Hall and the Woman's Club at Ninth and San Carlos, which each include a large hall with a stage.

### **6.5.3 Significance**

The registration requirement for a property associated with this context would be the role the resource played in the development of art or culture, and its integrity to the period of significance, i.e., the occupation of the person in question and his or her productive years, or with the period of significant activity. Commercial buildings significant under this context include those which were associated with notable artists and craftsmen or promoters of art and culture.

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## 9.0 APPENDICES

This section contains supplemental information to the Context Statement. Reference to any specific property, place name, address or individual within the Appendices is not a determination of historical significance of a particular property at the present time, rather it is a reference to a historical contribution. Designation of a property as a historic resource is determined on an individual basis, after a survey and evaluation process.

### 9.1 Elected Officials of Carmel-by-the-Sea

#### Charter Members of the Board of Trustees and Elected Officials, 1916

A.P. Fraser, President  
 Peter Taylor  
 G.F. Beardsley  
 Eva K. DeSabra  
 D.W. Johnson  
 L.S. Slevin, Treasurer  
 J.E. Nichols, Clerk

#### President of the Board of Trustees, 1916-1928

A.P. Fraser, 1916-1920  
 Eva K. DeSabra 1920 (resigned)  
 William Kibbler 1920-1922 (appointed to replace DeSabra)  
 William Maxwell 1922 (resigned)  
 Perry Newberry 1922-1924 (appointed to replace Maxwell)  
 William Kibbler 1924-26  
 John B. Jordan, 1926-1928

#### Mayors, 1926-1992

|  |  |
|--|--|
| A.P. Fraser, 1916-1920                 | Frank Putnam, 1960-1962                        |
| Eva DeSabra, 4/12-9/29/1920            | Eben Whittlesey, 1962-1964                     |
| William T. Kibbler, 1920-1922          | Herbert B. Blanks, 1964-1966                   |
| William L. Maxwell, 4/10-5/29/1922     | Steve Grant, 1966-1968                         |
| Perry Newberry, 1922-1924              | Bernard Laiolo, 1968-1972                      |
| William Kibbler, 1924-1926             | Bernard Anderson, 1972-1976                    |
| John B. Jordan, 1926-1928              | Eugene Hammond, 3/2-9/7/1976                   |
| Ross E. Bonham, 1928-1932              | Gunnar Norberg, 1976-1980                      |
| Herbert Heron, 1930-1932 and 1938-1940 | Bernard Laiolo, first elected Mayor, 1980-1982 |
| John C. Catlin, 1932-1934              | Charlotte Townsend, 1982-1986                  |
| James H. Thoburn, 1934-1936            | Clint Eastwood, 1986-1988                      |
| Everett Smith, 1936-1938               | Jean Grace, 1988-1992                          |
| Keith B. Evans, 1940-1942 (resigned)   | Kennedy White, 1992-2000                       |
| Percy McCreery, 1942-1946              | Sue McCloud, 2000-2012                         |
| Frederick M. Godwin, 1946-1950         | Jason Burnett, 2012-2016                       |
| Allen Knight, 1950-1952                | Steve Dallas, 2016-2018                        |
| Horace D. Lyon, 1952-1958              | Dave Potter, 2018-current                      |
| John S. Chitwood, 1958-1960            |  |

Members of the Board of Trustees, 1916-1950

A.P. Fraser, 1916-1920  
 Peter Taylor, 1916-1920  
 G.F. Beardsley, 1916-1918  
 Eva K. DeSabra, 1916-1920 (resigned)  
 D.W. Johnson, 1916-1918  
 William T. Kibbler, 1918-1926  
 Courtland J. Arne, 1918-1922  
 T.B. Reardon, 1920-1924  
 Fred Bechdolt, 1920 (resigned)  
 Michael J. Murphy, 1920-1922 (appointed to replace Bechdolt)  
 George M. Dorwart, 1920-1922 (appointed to replace DeSabra)  
 William Maxwell, 1922-1924  
 Helen Parkes, 1922, 1926  
 Perry Newberry, 1922-1924  
 John Dennis, 1924-1928  
 Henry Larouette, 1924-1928  
 C.O. Goold, 1924-1926  
 John B. Jordan, 1926-1934  
 George Wood, 1926-1930  
 Alfred K. Miller, 1926 (resigned)  
 Fenton P. Foster, 1926-1928 (appointed to replace Miller)  
 Ross E. Bonham, 1928-1932  
 Vassamine Rockwell, 1928-1932  
 Lavon E. Gottfried, 1928-1930  
 Herbert Heron, 1930-1934 & 1938-1941 (resigned)  
 Clara Kellogg, 1930-1934; 1936-1940  
 John Catlin, 1932-1936  
 Robert A. Norton, 1932-1936  
 Bernard Rowntree, 1934-1938 & 1944 (died)  
 James H. Thoburn, 1934-1938  
 Joseph A. Burge, 1934-1938  
 Everett Smith, 1936-1938  
 Gordon Campbell, 1938 (resigned)  
 Hazel Watrous, 1938-1940 (appointed to replace Campbell)  
 Keith Evans, 1940-1942 (resigned)  
 Frederick M. Godwin, 1940-1942 & 1946-1950  
 Arthur Hill, 1941-1942 (appointed to replace Heron)  
 Fred U. McIndoe, 1942-1943 (died)  
 L.L. Dewar, 1942-1944 (appointed to replace Evans)  
 Fred J. Mylar, 1943-1944 (appointed to replace McIndoe);  
     1945 (appointed to replace Rowntree) (Resigned)  
 H.E. Hefling, 1944-1948  
 Allen Knight, 1944-1952  
 Charles M. Childers, 1945-1946 (appointed to replace Mylar) & 1946-1948  
 Donald M. Craig, 1946-1952  
 Andrew Martin, 1948-1952  
 Gene A. Ricketts, 1948-1952

## **9.2 Members of the Arts and Crafts Club of Carmel**

### Founding Board, 1905

Elsie Allen, President  
Mary Braley, Recording and Responding Secretary  
Mrs. Frank Powers, Vice President  
Louis Slevin, Treasurer

### Second President, 1906

Josephine Foster

### Fundraising Committee, 1906

Mary E. Hand  
Fannie Yard  
Dr. J.E. Beck  
Carrie R. Sterling  
Sidney Yard  
William E. Wood  
Arthur Vachell

### Cedar Croft Staff, 1910

Sidney Yard, Director and dramatic reading  
Helen Parkes, botany  
Mary DeNeale Morgan, drawing and painting  
Etta Tilton, pottery, china painting and art needlework  
Carrie Carrington, music

### Museum of Yesteryear

Ida Johnson, Chairwoman and Curator

### Civic Committee

Thomas Reardon  
Dr. Alfred E. Burton  
Jessie Arms Botke  
Susan Creighton Porter  
Charles Sumner Greene

### **9.3 Founding Members of the Forest Theater Society**

|                            |                           |
|----------------------------|---------------------------|
| Joseph and Mary Hand       | Saidee Van Bower          |
| Helen Parkes               | J.E. Beck                 |
| George and Carrie Sterling | Thomas Reardon            |
| Lucia Lane                 | Nellie Murphy             |
| Maud Lyons                 | Ferdinand Burgdorff       |
| Stella Vincent             | Frederick Bechdolt        |
| Jessie Francis Short       | Helen Cooke               |
| George Boke                | Alice MacGowan            |
| Virginia Smiley            | Perry and Bertha Newberry |
| Mary DeNeale Morgan        | Herbert Heron             |
| Fred and Clara Leidig      |                           |

### **9.4 Charter Members of the Carmel Free Library Association**

Edmund Arne  
George Beardsley  
Annie Gray  
Mrs. F.H. Gray  
Helen Jaquith  
Annie Miller  
Miss Parmele  
Mrs. Franklin Powers  
Franklin Powers

### **9.5 Founding Board Members of the Carmel Art Association**

Pedro Lemos, President  
Henry F. Dickenson, First Vice President  
Josephine Culbertson, Second Vice President  
Ida Maynard Curtis, Secretary  
W. Seivery Smit, Treasurer  
Sarah Deming  
Homer Emmons  
Jo Mora  
George Seideneck  
Edgar Alwyn Payne  
Barnet Segal

### 9.5.1 Artists Working in Carmel, 1940-1986

|                                |                                     |
|--------------------------------|-------------------------------------|
| Martin Baer                    | David Ligare, painter               |
| Clancy Bates, sculptor         | Alec Miller, sculptor               |
| Dudley Carter, sculptor        | Frank Moore                         |
| John Catlin, sculptor          | Jo Mora, sculptor                   |
| William Chase, painter         | Philip Nesbitt, illustrator         |
| John Cunningham                | Lee Randolph                        |
| Patricia Cunningham, painter   | William Ritschel, painter           |
| Ida Maynard Curtis, painter    | Catherine Seideneck, sculptor       |
| Eldon Dedini, cartoonist       | George Seideneck, landscape painter |
| Linford Donovan, painter       | Celia Seymour                       |
| Leslie Emery, painter          | William Silva, painter              |
| Nora Grabill                   | Howard Smith, painter               |
| Armin Hansen, painter          | Vaughan Shoemaker, cartoonist       |
| Jimmy Hatlo, cartoonist        | Alison Stilwell, painter            |
| Edda M. Heath, painter         | Donald Teague, illustrator          |
| Austin James, sculptor         | Edward Timmons                      |
| Charles Chapel Judson, painter | Gerald Wasserman, painter           |
| Hank Ketcham, cartoonist       | Brett Weston, photographer          |
| Bill O'Malley, cartoonist      | Edward Weston, photographer         |
| John O'Shea                    | Alexander Weygers, sculptor         |
| Paul Kirtland Mays, painter    | Clifton Williams                    |

### 9.6 Notable Architects, Designers and Builders in Carmel, 1940-1986

#### Architects

|                       |                       |                      |
|-----------------------|-----------------------|----------------------|
| Frank Ashley          | Paffard Keatinge-Clay | Guy Rosebrook        |
| Richard Barrett       | Fred Keeble           | C.J. Ryland          |
| Carl Bensberg         | Guy Koeppe            | Marcel Sedletzky     |
| Walter Burde          | Jon Konigshofer       | Will V. Shaw         |
| George Brook-Kothlow  | Jack Kruse            | David Allen Smith    |
| Thomas Church         | Milt Latham           | Edwin Snyder         |
| William L. Cranston   | Frank Lloyd           | Robert Stanton       |
| Olaf Dahlstrand       | Rowan Maiden          | Ralph Stean          |
| Gardner Dailey        | Bernard Maybeck       | Robert A. Stephenson |
| Gordon Drake          | Clarence Mayhew       | John Thodos          |
| Thomas S. Elston      | Charles Moore         | George Thomson       |
| Albert Farr           | Julia Morgan          | Helen Warren         |
| John Gamble           | Mark Mills            | George Whitcomb      |
| Donald Goodhue        | Louis Mulgardt        | George Willox        |
| Charles Sumner Greene | Athanese Nastovic     | Frank Lloyd Wright   |
| Albert Henry Hill     | Willis Polk           | William Wurster      |
| Robert Jones          | James Pruitt          | Frank Wynkoop        |
|                       |                       | Joseph Henry Wythe   |

#### Designer/Builders

|                   |                 |              |
|-------------------|-----------------|--------------|
| Miles Bain        | Delos Goldsmith | Percy Parkes |
| Frederick Bigland | Lee Gottfried   | Frank Ruhl   |
| Ernest Bixler     | Donald Hale     | A. C. Stoney |

Richard Bixler  
Daisy Bostick  
Artie Bowen  
Hugh Comstock

James Heisinger, Sr.  
C.H. Lawrence  
Meese & Briggs  
M.J. Murphy

Hazel Watrous  
George Mark Whitcomb

## 9.7 Historical Chronology of Carmel

- 1542 Juan Rodriguez Cabrillo sails by Monterey Bay, inhabited by Native Americans for thousands of years prior to Spanish exploration.
- 1595 California coast mapped by Sebastian Rodriguez Cermeno, who calls Monterey Bay “Bahia de San Pedro.”
- 1602 Sebastian Vizcaino also maps coast and names Monterey Bay after the viceroy of New Spain, names Point Pinos and “El Rio Carmelo.”
- 1769 Captain Gaspar de Portola and Franciscan padre Junipero Serra set out to establish a chain of missions and presidios in Alta California.
- 1770 On June 3, Mass is celebrated by Father Serra and founds a mission on the shores of Monterey Bay as the second of the Alta (Upper) California Spanish missions.
- 1771 Father Serra moves the mission near the ocean mouth of the Carmel River; he plants a cross to designate site of Mission San Carlos Borromeo, the ‘Carmel Mission.’. In August work begins on the first buildings, log structures with thatch roofs surrounded by a stockade.
- 1773 Father Francisco Palou joins Serra and begins building a larger church at Carmel Mission.
- 1784 Father Serra dies and is buried at the Carmel mission.
- 1793 Construction begins on new stone church which is completed in 1797. Manuel Estevan Ruiz, a Mexican stonemason, is the designer.
- 1803 Father Fermin Francisco de Lasuén, who had taken over from Father Serra as the head of the missions, dies. Decline of missions begins.
- 1822 Control of Alta California passes from Spain to Mexico.
- 1833 Secularization of the missions.
- 1835 Richard Henry Dana visits Monterey and records his impressions in *Two Years Before the Mast*.
- 1848 California ceded to the United States by Mexico by the Treaty of Guadalupe Hidalgo.
- 1849 The first Constitutional Convention is held in Monterey.
- 1850 California becomes the thirty-first state in the Union. Its first capital is San Jose.

- 1861 Mission San Carlos Borromeo described as a complete ruin.
- 1880 Southern Pacific Railroad opens resort hotel in Monterey, later called the Del Monte, and a mission restoration fund begun. Actual restoration not completed until fifty years later by Harry Downie, a San Francisco cabinetmaker.
- 1888 Development rights of 324 acres of the Las Manzanitas Ranch, owned by Honoré Escolle, pass to Santiago Duckworth.
- Santiago Duckworth files map of “Carmel City” at county seat in Salinas. Plans resort development and builds Hotel Carmel at the intersection of Junipero (then Broadway) and Ocean. Two hundred lots sold and some cottages built before the 1890s depression.
- 1892 Duckworth is joined in his venture by Mrs. Abbie J. Hunter founder of the Women’s Real Investment Company of San Francisco. Mrs. Hunter’s uncle-in-law, Delos Goldsmith, builds bath house in 1889 at the foot of Ocean Avenue.
- 1902 James Franklin Devendorf purchases land in Carmel from agent Santiago Duckworth. Frank Powers becomes his partner and the two formed the Carmel Development Company with Devendorf as the on-site manager. Hotel Carmelo moved four blocks down Ocean to present location and re-named the Pine Inn.
- 1903 Brochure, addressed to “the School Teachers of California and other Brain Workers at Indoor Employment” distributed by Devendorf in May. Pine Inn officially opens on July 4.
- 1904 Stanford president David Starr Jordan builds at the northeast corner of Camino Real and Seventh. His assistant Vernon Kellogg also builds cottage. Camino Real just south of Ocean becomes known as “Professor’s Row.”
- 1905 Poet George Sterling moves to Carmel. His house becomes the nucleus of a literary colony.
- Arts and Crafts Society organized.
- 1910 Forest Theater founded by Herbert Heron and Forest Theater Society formed. Open air facility opens July 9, 1910, with a production of “David.”
- 1912 Forest Theater improved with larger stage with dressing rooms beneath. Electricity installed a year later. Western Drama Society breaks away from the Forest Theater Society and also begins producing plays. Arts and Crafts Society becomes third producer.
- 1913 Permanent population 550 by unofficial count with several thousand summer visitors. Devendorf issues another promotional brochure.
- 1914 Robinson and Una Jeffers arrive in Carmel from Monterey.
- 1915 Carmel Highlands subdivided by Devendorf and Highlands Inn completed in 1917.
- 1916 Carmel incorporates.

- 1928 Robinson and Una Jeffers begin building Tor House on Carmel Point.
- 1919 Three societies producing plays at the Forest Theater reunite.
- 1922 City purchases Devendorf Park and the Sand Dunes from James Devendorf.
- 1923 Opening of the Bank of Carmel by State bank charter.
- 1927 Carmel Art Association organized.
- 1929 Residential character of Carmel-by-the-Sea proclaimed by ordinance.  
Bath house sold by City to Mrs. W.C. Mann who dismantled it.
- 1937 Highway 1 opened down the coast of California.
- 1930s Perry Newberry suggests building a fence around Carmel and charging a toll to enter.
- 1940 Carmel High School opened.
- 1941 Town experiences nightly blackouts during World War II. Carmelites rally to support troops through recycling programs, donations, and entertainment in the form of USO entertainment at Fort Ord.
- 1946 Monterey County Symphony founded, housed at Sunset Auditorium.  
Village Corner constructed on NE corner of Dolores Street and Sixth Avenue.  
Hugh Comstock appointed to Planning Commission.
- 1947 Planning Commission delivers a statement of policy that outlines a strict adherence to “Carmel tradition,” from which there should be “no departure.”  
Home prices skyrocketed after war. Home on Casanova that sold for \$8,500 in 1946 sold for \$14,000 in 1947.
- 1948 Hugh Comstock launches “Dream Houses for the Common Man” project.
- 1948 Anti-rooming house law upheld in court.  
Newspaper article claims anti-progress/modernization sentiments still strong. Carmel fought gas and electricity and in 1948 refuses to own its utilities. No numbers on homes or mail delivery. Community bulletin board used by all.  
Buildings in commercial district could not exceed two stories. Bowling alleys, pool halls, or major industries not permitted in town.
- 1949 City purchases All Saints’ Church for use as a City Hall annex.

- 1949 Founded by Bing Crosby, the Carmel Youth Center, a recreational center for teenagers is established.
- 1949 Construction began on Carmel Youth Center, designed by Robert Jones.
- 1950s City Council issued an ordinance stating that any Carmelite over 10 had to be clothed “from shoulder to knee.”
- City made plans to purchase 600-foot-long beach strip Santa Lucia to the Walker House.
- New post-War architectural development boom.
- Mark Mills moved to Carmel from San Francisco (where he lived briefly after living at Taliesin West).
- City employees sign non-Communist oath.
- 1950 Chamber of Commerce established (Carmel merchants participated in Monterey Peninsula Chamber of Commerce). Residents opposed.
- Carmel’s telephone central office building completed.
- Carmel Foundation, a group dedicated to elderly and the maintenance of Town House, a social center for elderly, founded.
- 1950 Ground broken for new All Saints’ Episcopal Church on White Cedar tract, which was purchased from Mrs. Margaret Hitchcock for \$12,000. Church designed by Robert R. Jones.
- 1950 City Hall expands into adjacent former All Saints’ Church building.
- 1952 Della Walker House (designed by Frank Lloyd Wright in 1949), completed on West side of Scenic Road and Santa Lucia.
- 1953 First worship service for Carmel Presbyterian Church held in Carmel Woman’s Club.
- 1954 Carmel Ballet Academy Building, designed by Elston and Cranston, constructed on Mission Street between Seventh and Eighth Avenues.
- 1954 Carmel Presbyterian Church formally organized with 70 charter members.
- 1955 One-hour-parking signs installed on Ocean Avenue.
- 1955 Forest Theater Workshop inaugurated.
- New shopping center proposed at corner of Ocean and Junipero, which was at this time occupied by Murphy’s lumberyard and the San Carlos Canning Company. Property owned by Leslie Fenton.
- 1955 Newly constructed Carmel Presbyterian Church dedicated.

- 1956 Robinson Jeffers sells a portion of his property for subdivision. More is sold after his death in 1962.
- 1956 Citizen's committee recommended closing Ocean Avenue to traffic and discontinuing additional parking at beach for tourists.
- City Council purchased parking lot across street from post office for \$45,000 and Murphy Lumber Yard lot on Ocean for \$117,000.
- 1958 City Council instituted an Arts Commission, which was particularly charged with operation and maintenance of the Forest Theater.
- Forestry Commission instituted to conserve trees and guide reforestation. City Council embarks on monthly special tree tour meetings.
- 1959 State of California gifted half-block-long strip of Ocean Avenue between Carpenter and Highway 1 to Carmel.
- Carmel General Plan adopted.
- Carmel Citizens' Committee formed with membership of 600.
- 1960 Carmel Plaza, designed by Olaf Dahlstrand, opens.
- 1962 First official Carmel Sand Castle contest held.
- 50 gift shops, 20 art galleries, 24 restaurants, 50+ hotels/motels.
- Shell Oil Station, designed by Burde, Shaw, and Associates, constructed on SE corner of San Carlos Street and Fourth Avenue.
- 1964 Citizens approve a \$575,000 bond measure to purchase Sunset Center and its two-block site.
- 1965 Sunset Center purchased by the City.
- 1965 Wells Fargo Bank, designed by Olaf Dahlstrand, constructed on E side of San Carlos between Ocean and Seventh Avenues.
- 1966 Vocal city council member Gunnar Norberg chairs Carmel's Golden Anniversary celebration, marking the 50-year anniversary of Carmel's incorporation.
- 1966 New Carmel police station, designed by Burde, Shaw and Associates, completed on Junipero and Fourth.
- 1968 Carmel Plaza additions approved despite public controversy.
- 1969 Carmel passes emergency ordinance regulating the use of public property.
- 1970 Council member Gunnar Norberg leads successful fight to save the Forest Theater.
- 1971 California Supreme Court strikes down the 1969 public property ordinance.

- 1972 Northern California Savings and Loan building, designed by Burde Shaw Associates constructed on Dolores and Seventh.
- 1972 City of Carmel purchases the Flanders Estate, including 14.9 acres of land, eventually developed into Mission Trail Park.
- 1972 California voters pass Proposition 20, creating the California Coastal Commission.
- 1973 The *Carmel Pine Cone* publishes the first cartoon by artist Bill Bates.
- 1976 Gunnar Norberg selected as mayor and serves two terms until 1980.
- 1976 Carmel citizens group Old Carmel, and former *Carmel Pine Cone* editor Frank Lloyd fight for and save Hugh Comstock's Village Corner restaurant.
- 1976 California State Legislature adopts the California Coastal Act of 1976.
- 1976 First architectural survey of Carmel's Significant Buildings conducted by Richard Janick, architectural historian. The survey concluded with a Proposed Carmel Significant Building list published in the *Monterey Peninsula Herald* in 1978.
- 1978 Carmel citizens pass an ordinance to make the mayor an elected position.
- 1978 First major study of Carmel's significant historic buildings conducted by architectural historian and Monterey Peninsula College instructor Richard Janick. A list of 112 structures was published in the *Monterey Peninsula Herald*.
- 1980 Former Carmel mayor Barney Laiolo (having served from 1968-1972) becomes Carmel's first elected mayor.
- 1982 Charlotte Townsend becomes second female mayor in Carmel's history.
- 1982 Mayor Charlotte Townsend wins a second consecutive term.
- 1984 Carmel passes new general plan.
- 1984 Improvements to M. J. Murphy's 1913 All Saints Episcopal Church updated and improved in an effort to modernize City Hall.
- 1984 Marjory Lloyd, local Carmel historian and advocate, forms the Carmel Heritage Society.
- 1985 Mayor Townsend's Beach Task Force completes Phase One of Carmel beach/bluff stabilization and the installment of new drainage infrastructure, in response to the 1983 winter storm.

## 9.8 Who's Who in Carmel

\*The purpose of this appendix is to provide a biographical information on historic figures in Carmel's history, especially the creative people from all disciplines who shaped Carmel's character. It is in no way intended as a complete list, but rather a synopsis of information collected during the preparation of this report. Exclusion from this appendix does not diminish the significance of any individual historic person. Elsie Allen – Founding president of the Arts and Crafts Club of Carmel, Allen was a former editor of *Harper's* magazine and retired faculty member of Wellesley College.

Mary Austin – Born on September 9, 1868 in Carlinville, Illinois, Austin was a prolific writer who published some thirty-two volumes in addition to approximately two hundred articles in periodicals. Austin moved to a ranch near Bakersfield with her family when her father died in 1888. Married to Stafford Wallace Austin in 1891, she gave birth to a daughter the following year who was later found to be mentally retarded. She separated from her husband and moved to Carmel in 1906. Unable to afford the construction of a house on the lot she had purchased, she rented a cottage and later stayed in the Pine Inn. San Francisco architect Louis Mulgardt designed a studio platform around the limbs of an tree on her North Lincoln property. Austin called it her wick-i-up and spent many house there writing about nature and women's rights. In 1908, thinking herself hopelessly ill, she went to Italy to study prayer and mysticism with the Blue Nuns. Her book, *Christ in Italy*, was a product of her experience there. In 1912 she returned to Carmel and finally built a cottage beside her tree house. In 1924 she established herself in Santa Fe where she fought for the preservation and rehabilitation of Indian and Spanish arts and handicrafts.

Leonard Bacon – Bacon moved to Carmel in the 1920s. He wrote the satirical verse “Guinea Fowl”, “Lost Buffalo” and others for *Harper's Weekly*.

Raymond Stannard Baker (AKA David Grayson) – Journalist, Pulitzer Prize winning biographer and essayist, Baker was born in Lansing, Michigan on April 17, 1870. From 1892 to 1897 he was a reporter for the Chicago Record. He moved to New York with his wife and children in 1898 to work for *McClure's Magazine* of which he served as associate editor until 1906. Baker then joined in the purchase of American Magazine, of which he was one of the editors until 1915. He was asked by Woodrow Wilson to edit his papers. Baker received the Pulitzer Prize for biography in 1940 for *Woodrow Wilson: Life and Letters*. He died in 1946.

Frederick Ritchie Bechdolt – Born on July 27, 1874 in Mercersburg, Pennsylvania where he received his formal education, Bechdolt later went from placer mining in the Klondike, to cow punching, to rubbing shoulders with criminals at San Quentin and Folsom. When he first arrived in Carmel in 1907, he rented a cottage in the Eighty Acres until he met and married Adele Hare. His novels include *When the West Was Won*, *The Hard Rock Man*, *Takes of Oldtimers* and *9009* in collaboration with James Hopper. He also wrote for various newspapers including the *Seattle Star* and *Los Angeles Times*. In addition to being a prolific writer, Bechdolt served as postmaster, city council member and police commissioner. He died in 1950.

William Rose Benet – Poet and novelist, Benet was born on February 2, 1886. He was on the staff of Century Magazine from 1911 to 1918. From 1919 and 1920 Benet was assistant editor of the Nation's Business, and went from there to the *Literary Review of the New York Evening Post*, from which the *Saturday Review of Literature* grew. In 1942, he received the Pulitzer Prize for *The Dust Which Is God*, an autobiographical verse narrative. Benet shared a cottage in Carmel with his former Yale classmate Sinclair Lewis.

Geraldine Bonner – Bonner moved to Carmel after the San Francisco earthquake. She was a writer for the *San Francisco Argonaut* and author of *The Pioneer* and *The Emigrant Trail*.

Daisy Bostick – Daisy Fox Desmond Bostick first came to Carmel from San Jose as a guest of the Newberrys in 1910. She moved to the village permanently in 1918, pursuing a variety of activities including managing the Hotel Carmel with her husband Lou Desmond and writing a column for the *Carmel Pine Cone*. An acute observer of life in Carmel, she co-authored *Carmel at Work and Play* with Dorothea Castelhun in 1925.

Arthur (Artie) Bowen – Born in Sotoville in January 1887, Bowen moved to Carmel from San Jose. He built a cottage for himself on the east side of Casanova between Ninth and Tenth where he resided until his marriage in 1906. He worked for Devendorf for six years and later went into contracting and remodeling. He died in 1969.

Van Wyck Brooks – Literary historian and novelist, Brooks arrived in Carmel for a short period in 1911. He was the author of *The World of H.G. Wells* and *America's Coming of Age*. Although he was critical of the lifestyle of the bohemians in Carmel, he returned for extended visits during the 1930s and 1940s.

Davenport Bromfield – In April of 1888 W.C. Little and Bromfield were commissioned to survey Carmel City for Santiago Duckworth. Bromfield, Little's apprentice, ended up doing most of the work while living in a small cottage he built for himself on the east side of Carpenter Street between Second and Third.

Ferdinand Burgdorff – Born on November 7, 1881 in Cleveland, Ohio. Burgdorff first came to Carmel in 1908 to visit his friend and fellow Bohemian Club member, Charles Rollo Peters. He soon returned and rented a small portion of the kitchen belonging to the Arts and Crafts Club, which he used as his first studio while often swapping notes with Sidney Yard. He later built a home on Boronda Road in Pebble Beach. Burgdorff died in 1975.

Argyll Campbell – Born on December 2, 1892 in San Jose, Campbell was the city attorney and responsible for drafting many of Carmel's first zoning laws and ordinances. He is best remembered for writing Carmel's "Magna Carta": The City of Carmel-by-the-Sea is hereby determined to be primarily, essentially, and predominately a residential city wherein business and commerce have in the past, are now, and are proposed in the future to be subordinated to its residential character.

Dorothea Castelhun – Castelhun moved to Carmel from Massachusetts during the 1920s. She published the series of stories for girls, *The Penelope Books*, and co-authored *Carmel at Work and Play* with Daisy Bostick.

Father Angelo Casanova – Casanova, a priest at San Carlos Church, was responsible for the partial restoration of the Carmel Mission in 1884, which involved putting a roof on the church to protect it from the elements.

Lena Cherry – Cherry was a poet and artist who moved to Carmel in 1920 with her first husband M.I.T. professor, Dr. Alfred E. Burton. Six years later she left him and their three children for inventor Carl Cherry. They purchased Delos Goldsmith's house which was constructed between 1892 and 1894. After her husband died, Cherry created the Carl Cherry Foundation and remodeled their house into a gallery and theater.

Hugh Comstock – Hugh Comstock developed the Fairy Tale style of architecture with which Carmel has become closely identified. Born in Evanston, Illinois in 1893, Comstock moved to Santa Rosa with his

family in 1907. In 1924, he came to Carmel to visit his sister and met and married Mayotta Brown. The two decided to remain in Carmel as Mayotta had a successful doll making business. Comstock's career as a designer-builder began when his wife asked him to build a cottage for her dolls. The "Doll's House" became the first of many Fairy Tale style cottages he would design and build. Comstock's interest in architecture eventually changed, however, to the development of the post-adobe system of construction.

Josephine Culbertson – Culbertson came to Carmel in 1906 with her friend and companion, Ida Johnson. Soon they opened a studio to display their art and built a home at Lincoln and Seventh, known as "Gray Gables." They helped organize the Carmel Art Association, of which Culbertson was the founding vice-president. In addition to their artistic endeavors, they established The Dickens Club, a local boys club.

John Cunningham – Cunningham originally appeared in Carmel in 1926 with a cast of amateur actors from Berkeley. He stayed on for a few months painting sets for the Forest Theater. A decade later he returned with his wife, Pat, and set up permanent residence. In 1939, the Cunninghams bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman.

Pat Cunningham – Cunningham, an oil painter and muralist, was the first woman president of the California Art Association. She and her husband, John, bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman in 1939.

Dene Denny – born in Callahan, California, Denny acquired a degree from the University of California at Berkeley. She moved to Carmel in 1924 with her companion, Hazel Watrous. They first built a studio on Dolores near First, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny-Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Bach Festival in 1935.

Eva K. DeSabra – DeSabra was first elected to public office as a City Trustee October 31, 1916 when Carmel-by-the-Sea incorporated. She was reelected April 12, 1920 and appointed president, but resigned from office September 29, 1920. She came to Carmel from Marysville, where she was known as Eva K. Couvileau.

Frank Devendorf – Born April 6, 1856, Devendorf left his native town of Lowell, Michigan at sixteen to join his mother who lived in San Jose. He later established himself in the real estate business there and in Stockton. In 1902 he acquired Carmel City from Santiago Duckworth and the following year established the Carmel Development Company with Frank Powers. He set the stage for the development of Carmel-by-the-Sea and became its unofficial mayor. He and his wife Lillian had four daughters Edwina, Marion, Myrtle and Lillian.

Paul Dougherty – An artist who achieved fame as a seascapist, Dougherty was a National Academician who settled in Carmel Highlands in 1928. He served as president of the Carmel Art Association in 1940.

Harry Downie – Downie was a cabinetmaker from San Francisco. He was commissioned by Monsignor Philip G. Scher of San Carlos Church to restore the Carmel Mission in 1931. He died March 10, 1980 and was buried alongside the mission.

Santiago Duckworth – In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City. The area was surveyed by W.C. Little and generally bounded by Monte Verde on the west, Forest Road on the east Twelfth Avenue on the south and First Avenue on the north. Duckworth, already established in the real estate business in Monterey, planned on developing Carmel City as a summer resort for Catholics, akin to the Methodist retreat already established

in Pacific Grove. He opened the Hotel Carmelo on the northeast corner of Ocean Avenue and Broadway (Junipero) in 1889.

Louise Norton Drummage – A native of Illinois, Louise came to California in 1897 to work at the Agnew State Hospital in San Jose. While taking a holiday in Pacific Grove in 1899, she met and later married Melvin Norton, proprietor of the Cash Package Grocery. The couple first visited nearby Carmel in June 1903 where they bought property and established the village's first restaurant. They built a house at Seventh and San Carlos, which was later moved to Ninth and San Carlos. In 1906, Louise opened a bakery, and later built the Tel and Tel Building, constructed by Percy Parkes, which was razed in 1957. She later married William T. Drummage.

William T. Drummage – Drummage was sent to Carmel in 1892 as the resident agent for Abbie Jane Hunter. He and his mother moved from San Jose to Carmel in 1898 to a house he built on the lot bounded by San Carlos, Mission and Fourth streets. In 1899, Abbie Jane Hunter sold Drummage a portion of her Carmel holdings. He was Carmel's first plumber. He later married the widow Louise Norton.

Amos Engle – A landscape artist, Engle moved to Carmel during the 1920s.

Nora May French – A gifted poet and protégé of George Sterling, French came to Carmel in 1907. Sterling built a cabin for her in the Eighty Acres so she would have a place to write. She later committed suicide.

Delos Goldsmith – Born in Painsville, Ohio on September 3, 1828, Goldsmith moved to San Francisco at nineteen where he worked as a carpenter. He moved to Carmel in 1888 and began constructing homes. He was the uncle of Wesley Hunter, husband of Abbie Jane Hunter.

Lee Gottfried – A builder responsible for numerous homes and commercial buildings, alone and as half of the partnership of Gottfried and Hale, Lee Gottfried was active in village life, helping to organize the Abalone League of softball teams and the building and loan society.

Eunice Gray – Gray moved to Carmel during the 1920s and lived in one of the first beach cottages, "The Barnacle." She wrote *Cross Trails* and *Chaparral*.

Charles Sumner Greene – Greene, along with his brother Henry Mather Greene, established the architectural firm of Greene and Greene in Pasadena. Together the brothers developed the Craftsman style of architecture into a high art. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean in the Carmel Highlands. Charles Greene left Pasadena and settled in Carmel, where he built his own home and studio on Lincoln Street. Greene was a member of the Civic Committee of the Arts and Crafts Club and in 1921 designed the War Memorial Arch at San Carlos and Ocean Avenue. He was also one of Carmel's first Planning Commissioners. His daughter Bettie built stables on Junipero and Fifth streets which were razed in 1958.

Arnold Genthe – Prussian Arnold Genthe had originally intended to become a teacher in his homeland. He came to Carmel via San Francisco, where he became a member of the Bohemian Club and a fledgling photographer, not long after his friend George Sterling. He built a redwood home on Camino Real near Eleventh and continued to develop his skill and his reputation as a portrait and landscape photographer. While living in Carmel, he took his first color photographs. In San Francisco in 1911, he displayed one of the first exhibitions of color photographs in the United States.

Armin Carl Hansen – Born in San Francisco on October 23, 1886, Hansen studied art at the California School of Design and later in Stuttgart, Germany. He was a painter and etcher who was noted for his portraits of Spanish and Portuguese fisherman of the Monterey Bay. A National Academician, he was an organizer of the Carmel Art Association—of which he was later president—and the Carmel Art Institute. He died April 23, 1957.

Ella Reid Harrison – Ella Reid Harrison can be considered the most generous supporter of Carmel’s library. Harrison bequeathed a large portion of her estate including bonds, land, books and furniture to the city on the condition that they be used to build a public library in memory of her late husband, California Supreme Court Justice Ralph Chandler Harrison.

Herbert Heron – Heron was born in 1883 in New Jersey. He had been a professional actor with the Belasco and Morasco Stock Company in Los Angeles and first visited Carmel in July of 1908. Returning one year later, Heron built a home at Guadalupe and Mountain View. The following year he formed the Forest Theater Society. Heron also opened the first genuine book shop in 1918 in the Eighty Acres. It was later moved to the Seven Arts Building on the corner of Lincoln and Ocean which he built in 1925, and sold in 1940. In later years he served on the city council and as mayor from 1930 to 1934.

James Hopper – Hopper was born in Paris on July 23, 1876. His first book, *Caybigan*, was published in 1906. He taught school in the Philippines for a while, but returned to the United States to dedicate himself to writing. He wrote more than four hundred short stories and several novels for popular magazines such as *Collier’s* and *The Saturday Evening Post*. He moved to Carmel permanently after the San Francisco earthquake in 1906. First renting a cottage on Dolores and Ninth, he later moved into George Sterling’s house. After it burnt down, he built a new home on the same site. His first wife, Mattie, was particularly active in raising funds for the development of Devendorf Park. In 1938, Hopper married Elayne Lawson of Monterey, and died in 1956. His daughter Janie married actor Richard Boone and Herb Vial.

Abbie Jane Hunter – Hunter founded the Women’s Real Estate and Investment Company in 1892. She acquired partial interest in the development of Carmel City and sponsored the Carmel Bathhouse (built by Delos Goldsmith). She is credited with coining the name Carmel-by-the-Sea.

Robinson Jeffers – Jeffers was born in Pittsburgh, Pennsylvania. He studied various fields including forestry and medicine before deciding to become a poet. Initially considered to have an unpromising career, his genius blossomed during the 1920s. His principal work, *Roan Stallion, Tamar and Other Poems*, was published in 1925. Jeffers and his wife, Una, began renting a house on Monte Verde near Ocean in 1914. Several years later they purchased land on Carmel Point and hired Michael J. Murphy to build a house. Constructed of native granite, they called it “Tor House” because the treeless, windswept lot facing the ocean reminded them of the tors in England. Observing the stone masons during the construction, Jeffers later built “Hawk Tower.”

David Starr Jordan – The first president of Stanford University, Jordan built a house at the northeast corner of Camino Real and Seventh in 1905. That section of the street later became known as “Professor’s Row.” Jordan was also the author of *Blood of the Nation*, *The Higher Sacrifice* and *The Strength of Being Clean*.

William Keith – California’s best known landscape artist, Keith was born in Aberdeenshire, Scotland on November 21, 1838. he was a prolific artist, however, 2,000 of his paintings, sketches and studies were destroyed in the San Francisco fire of 1906. He died April 13, 1911.

Harry Lafler – Literary editor of the *Argonaut*, Lafler moved to the Carmel area after the San Francisco earthquake. He actually lived down the coast most of the time and wrote for local papers. He also worked on the publication of poems by Nora May French after her death.

Father Fermín Francisco de Lasuén – The building at Mission San Carlos de Borromeo was begun in 1793 under the direction of Father Lasuén.

Sinclair Lewis – The first American to win the Nobel Prize for literature in 1930, twenty-three year-old Lewis joined the MacGowan sisters in Carmel in 1908 to act as their secretary and collaborator. The three had met at Helicon Hall, a utopian writer's colony in New Jersey established by Upton Sinclair. For a little over a year Lewis lived in a house on the beach near the MacGowan house; that spring he shared his modest quarters with friend William Rose Benet. He worked off and on as a reporter before becoming a novelist. He won the Pulitzer Prize in 1926 but refused it saying he did not believe in prizes. His principal works include: *Elmer Gantry*, *Main Street*, *Babbitt* and *Arrowsmith*.

W.C. Little – In April of 1888 W.C. Little and Davenport Bromfield were commissioned to survey Carmel City for Santiago Duckworth.

Grace and Alice MacGowan – The MacGowan sisters moved to Carmel in 1908 to join the literary colony. They had already achieved wide popular success with their novels, short stories, essays and poems. They bought a two-story, shingled house located on a cliff above the beach at what came to be known as “Cooke’s Cove.” They were active in the Forest Theater Society from its founding in the spring of 1910.

Xavier Martinez – Martinez was born in Guadalajara, Mexico on February 7, 1874. He moved to San Francisco in 1893 to study art and in 1895 went to Europe for six more years of study. Martinez returned to San Francisco where he taught at the California School of Arts and Crafts. Most of his impressionist paintings are of the Piedmont hills where he lived; however, he spent summers teaching at the Arts and Crafts Club School and made frequent trips to Carmel to visit friends and sketch. He died January 13, 1943. His house at Carmelo and Sixteenth was occupied by his wife and daughter until 1989.

Laura Maxwell – Maxwell was born in Carson City, Nevada on October 13, 1887. She moved to Carmel permanently in 1918 and opened her first studio at Carmelo and Santa Lucia. She died August 7, 1967.

Joseph Mora – Sculptor, painter and writer, Mora was born in Uruguay and came to the United States as a child. He studied art in New York and Boston. After World War I, he moved to Carmel, purchasing a full block at San Carlos and First where he built his home and studio. Soon after his arrival he was commissioned to do the Serra Cenotaph for the Carmel mission which was completed and dedicated in 1924. Shortly afterward he sold his property in town and moved to Sunridge Road in Pebble Beach. Other notable works by Mora include a monument to Cervantes at Golden Gate Park, the Bret Harte Memorial at the Bohemian Club, and the Memorial Fountain at the Salinas County Courthouse.

Mary DeNeale Morgan – Born in San Francisco in 1868, DeNeale Morgan attended the California School of Design from 1888 to 1890. She later exhibited her art throughout the United States. She visited Carmel briefly in 1903 with her family who helped run the Pine Inn for a little more than a month for Frank Devendorf. Morgan returned the following year and occupied a cottage on Monte Verde near the Pine Inn. Six years later she established her permanent home and studio in the former Sidney Yard studio on Lincoln near Seventh. An avid painter in tempera and oils, active in the support of the Forest Theater and All Saints Church, and one of the founders of the Carmel Art Association, she died in October 1948.

Michael J. Murphy – Born June 26, 1885 in Mendon, Utah, Murphy first came to Carmel in 1902. Two years later Frank Devendorf hired him to do the building for the Carmel Development Company. Murphy went on to become the most prolific designer-builder in the history of Carmel, with the Pine Inn, Highlands Inn, La Playa Hotel, Sundial Lodge, Tor House, Harrison Memorial Library, and numerous houses to his credit. In 1924 he established M.J. Murphy Inc., which sold building supplies, did rock crushing and concrete work and operated a lumber mill and cabinet shop located between San Carlos and Mission.

M.M. Murphy – Murphy moved to Carmel during the 1920s and lived at Twelfth and Casanova. He was an author, paleontologist and Navajo Indian Reservation official.

Perry Newberry – Perry Newberry came to Carmel with his wife, Bertha, in 1910. He was formerly on the art staff of the *San Francisco Examiner*. He became the assistant editor of the *Carmel Pine Cone* and later its owner until he sold it in 1935. In 1922, he successfully ran for the Board of Trustees and became the fifth mayor of Carmel. Newberry fought to preserve the unique and rural quality of Carmel before passing away in 1938.

Helen Parkes – Helen Parkes was one of the multi-faceted women who pepper the early history of Carmel. Her accomplishments include stints on the city council and the first planning commission, service as assistant postmistress, botany instructor at Cedar Croft, and reader of the Christian Science Church. She was one of the first members of the Forest Theater Society, and wrote and produced one of its plays, *The Columbine*. In many of her activities she was joined by her lifelong friend, Stella Vincent.

Earl Percy Parkes – One of the early builders of Carmel, Parkes counted among his commissions the Seven Arts Building erected for Herbert Heron, the Corner Cupboard or Drummage's Drive-in Market, and Monte Verde Inn. He also built a residence for Jo Mora on San Carlos 3 southwest of First Avenue, and a home for Charles Sumner Greene on Monte Verde between Thirteenth and Santa Lucia Avenues.

Ralph Pearson – Pearson, a noted etcher, moved to Carmel from New Mexico during the 1920s.

Charles Rollo Peters – Born in San Francisco on April 10, 1862, Peters left the insurance business to become an artist in 1885. Following five years of study in San Francisco and Paris, he settled on the Monterey Peninsula. Peter's home was a gathering place for other artists when he was not working. He died in 1928.

Frank Powers – Generally credited as one of the founders of Carmel, Powers and James Franklin Devendorf became partners in the Carmel Development Company in 1903. An attorney, Powers loved nature and the arts. He maintained the old Murphy property on San Antonio as a vacation home for his family.

Jane Gallatin Powers – Married to Frank Powers, Jane Powers was a painter and a founding member of the Arts and Crafts Club. She was the daughter of one of California's wealthiest industrialists, Albert Gallatin, and the sister-in-law of Ernest Seton Thompson.

Ira Remsen – An artist, Ira Remsen was a New Yorker who had studied painting in Paris. His studio on Dolores Street became the permanent home for the Carmel Art Association in 1933, five years after the artist himself had committed suicide. During his residency in Carmel (on the Highlands), Remsen was active in the Arts and Crafts Club, the Carmel Art Association, and the Forest Theater.

William Ritschel – Marine landscape artist Ritschel was born in Nuremberg, Bavaria in 1864. He came to United States in 1895 and settled in New York City. Having later visited Carmel, he returned in 1918

to build his “Castle” in the Highlands with the help of a Spanish stone mason. Ritschel was a founder the Carmel Art Association and a National Academician. His second wife was Elanora Havel.

Dane Rudhyar – Musician and philosopher, Rudhyar moved to Carmel during the 1920s.

Frederick Preston Search – An accomplished cellist and composer, Search and his wife established their home on the corner of Thirteenth and Monte Verde in 1914. From 1920 to 1933 he directed the orchestra at the Del Monte Hotel. Later he lived on Jamesburg Road in the Carmel Valley.

Catherine Comstock Seideneck – Seideneck was the daughter of Nellie Comstock, the patron of the Carmel Art Institute, and the sister of Hugh Comstock. She taught leather work at the School of Fine Arts at the University of California at Berkeley and later at the Carmel Arts and Crafts Summer School.

George Seideneck – Seideneck was born in Czechoslovakia in 1885. He moved to Chicago as a young man where he studied at the Art Institute and later became a commercial illustrator. Upon moving to California, Seideneck was a long time staff artist with the coastal laboratories of the Carnegie Institute as well as photographer and artist of landscapes and portraits. He belonged to the group which formed the Carmel Art Association and became its first president. His other cultural activities included the Carmel Music Society. Seideneck designed the walls and corners of Devendorf Park. He and his wife Catherine opened their studio in the Studio Building on Ocean Avenue August 17, 1922 and built their home in the Carmel Valley.

Father Junipero Serra – Serra was born in Petra on the Isle of Mallorca on November 24, 1713. He entered the Order of Saint Francis at a young age. At thirty-six, he was sent to Mexico where he was a missionary for nineteen years before being sent to California to establish a chain of missions. He arrived on the shores of the Monterey Bay in 1770 with the Portola expedition and established the Carmel Mission. Serra went on to establish seven more missions and died on August 28, 1784.

William Posey Silva – An artist, Silva built the Carmelita Gallery on San Antonio north of Ocean Avenue.

Louis Slevin – An avid photographer, Slevin held the first of many posts in Carmel. A man of many facets, Slevin was a shopkeeper, postmaster, city treasurer, writer, and stamp collector, collector of rare books, and maritime historian. Ranging from 1899 to 1935, Slevin’s photographs provide important documentation of the changes in the Monterey Bay area.

Robert Stanton – Carmel architect Robert Stanton was the designer of many notable buildings in the Monterey and Santa Cruz area. A native of Torrance, California, Stanton worked for the architect Wallace Neff as a traveling superintendent during the early 1930s. In 1934, he moved to Carmel which he had developed a liking for during his honeymoon at the Highland Inn twelve years earlier. His first commission in the area was the Salinas County Courthouse in 1935. He also designed some sixteen hospitals and forty schools.

Lincoln Steffens – Political writer and social critic, Steffens was born on April 6, 1866 in San Francisco. He received a Ph.D. from the University of California. He became a “muckraking” reporter and held several editorial positions with magazines including *McClure’s Magazine* and *American Magazine*. He and his wife, Ella Winter, moved into a cottage on San Antonio near Ocean during the 1920s where he wrote his autobiography and edited the *Pacific Weekly*.

George Sterling – Poet George Sterling came to California in 1890 from Sag Harbor Long Island. He studied for the priesthood for three years, then left to work for his uncle, Frank Havens, as an insurance

agent. He married Carrie Rand and settled in Piedmont. His friend, Ambrose Bierce, helped him publish his first collection of poems in 1903. Jack London introduced him to Mary Austin who in turn introduced him to Carmel in the summer of 1905. He built a house in the Eighty Acres on Torres between Tenth and Eleventh. Sterling committed suicide in 1926.

Joyce Stevens – An artist, architect and environmentalist, Joyce Stevens worked as a watercolorist before earning an architecture degree at the University of Washington. After working for several firms in Alaska, she designed a building at Ladd Air Force Base near Fairbanks. She arrived in the Monterey Area in 1962, designing several buildings at Fort Ord. By 1964, she resided in Carmel, designing a modernist home for herself. A devoted Conservationist, Joyce Stevens coauthored the book, “Coastal California’s Legacy: the Monterey Pine Forest,” in 2011 as part of her decades-long effort to preserve the area’s native pine forests. She succeeded and in 2014, the Monterey Peninsula Regional Park District purchased the 851-acre Rancho Aguajito property and dedicated it as the Joyce Stevens Monterey Pine Forest Preserve.<sup>160</sup>

Saidee Van Brower – Saidee Van Brower was first elected city clerk in 1920 and won every bid for reelection thereafter. A dance instructor in Berkeley, Van Brower was one of the many artistic-minded people who moved to Carmel in 1907. She performed in the Forest Theater productions as well as directed the corps de ballet.

Stella Vincent – Like her close friend Helen Parkes, Stella Vincent was prominent in several aspects of village life. Librarian from 1911 until 1915, she was assistant postmistress during the tenure of I.E. Payne and assumed the principal post in 1918, serving until 1929. She was one of the founding members of the Forest Theater Society, was an officer of the Bank of Carmel established in 1923, and was an early member of the Christian Science Church.

Grace Wallace – Wallace moved to Carmel during the 1920s and lived at “Wee Gables” on Camino Real near Thirteenth. She was known for her plays *Sun Gazers* and *Poorest of the Poor*.

Hazel Watrous – Watrous was a supervisor for the Alameda school system. She moved to Carmel in 1924 with her companion Dene Denny, who she met at Berkeley. They first built a studio on North Dolores, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Back Festival in 1935. In addition to being active in drama, music and art, they designed thirty-six houses in Carmel. Watrous also served on the city council.

Florence Wells – Wells came to Carmel in 1908. She was one-time president of San Francisco Women’s Press Club. Wells owned and built the first house on the Point, “The Driftwood.”

Edward Weston – A nationally recognized photographer, Weston moved to Carmel in 1929 and established a small studio to support his children. In 1932 Weston, along with Ansel Adams, was one of the seven founding members of the F/64 Club which promoted straight photography as a true art form. Weston is best known for his interpretations of the natural environment (Point Lobos, Big Sur, Carmel Valley and the Southwest) and for his insightful portraiture. In 1937 he relocated to a small cabin built by his son above Wild Cat Creek in Big Sur.

George W. Whitcomb – Born in 1898, Whitcomb was one of the builders who shaped early Carmel. Like many of his contemporaries in Carmel, he was not formally trained as an architect; rather, he had been an

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<sup>160</sup> “Ninety Years of Life – and 60 Years of Conservation,” *Carmel Pine Cone*, 1/27/2017.

instructor in mechanical drawing and manual training in Minnesota before coming to Carmel. His first local project was the Hagemeyer studio and home, now the Forest Lodge on Mountain View, in the 1920s.

Paul and Kit Whitman – The Whitmans helped found the Carmel Art Institute in 1937.

Michael Williams – One-time city editor of the *San Francisco Examiner*. Williams moved to Carmel after the San Francisco earthquake. He was noted for his collaboration with Upton Sinclair on two books in 1908 as well as his own books, *The Little Flower of Carmel* and *The Little Brother Francis of Assisi*.

Harry Leon Wilson – Author of *The Spenders* and *The Lions of the Lord* and contributing editor of the *Puck* in New York, Wilson was one of the first writers to move to Carmel along with George Sterling. His home, known as “Ocean Home,” was located near Sterling’s in the Eighty Acres.

Fannie Yard – The wife of Artist Sidney Yard, she was the director of Cedar Croft, the Arts and Crafts Club Summer School.

## 9.9 Biographical Information on Architects Working in Carmel between 1940 and 1986

Miles Bain - Designer/builder Miles Bain is best known for building Frank Lloyd Wright's Walker House and the Nathaniel Owings House. Bain arrived to Carmel in the 1920s to work as an estimator for contractor George Mark Whitcomb.<sup>161</sup> In the 1930s, Bain earned his own contractor license and constructed a number of houses in Carmel. After WWII, Bain and Whitcomb partnered up again to work for Bechtel Corporation, building oil-pumping stations in Saudi Arabia. Upon his return to Carmel, Bain received building commissions for the residences of Frank Lloyd Wright, Nathaniel Owings, Ansel Adams, and Neil Weston. Bain's Carmel office was listed in 1963 City Directories.

Richard Barrett - Born in 1943, Richard Barrett received a Master of Architecture degree from Yale University and worked for the San Francisco office of Skidmore Owings & Merrill for several years and moved to Monterey, where he was employed for Hall & Goodhue (now HGHB Architects). While employed at Hall & Goodhue, he designed the Roman House on Junipero Avenue in 1973. In 1976 he established his own practice in Carmel-by-the-Sea and continues to practice in 2022. His modernist designs reflect his principle that modern buildings should harken to past romantic movements and should not all reflect the harshness of the International Style. More recent houses utilize modern interpretations of buildings from the English Arts & Crafts Movement. Additional commissions in Carmel include The Sweeney House (1976) on Mission Street south of Thirteenth Avenue, and the MacKenzie House (1979) on Eight Avenue north of Santa Fe Street.<sup>162</sup>

Carl Bensberg - An architect, is shown in City Directories as residing in Carmel from 1947 through 1963.

Ernest and Richard Bixler - Ernest Bixler (1898-1978) was a prominent builder/contractor in Carmel in the 1940s and 1950s. Bixler was introduced to the contracting business from his father and was trained as a carpenter in Oakland.<sup>163</sup> He began working as a builder in Carmel and Pebble Beach in 1940 while serving as Carmel's Postmaster. After WWII, Bixler served on Carmel's Planning Commission at a time when the community's zoning standards were in a state of flux. He retired from contracting in 1966. His own residence in Carmel is a hipped roof, California Ranch style building. Bixler is listed in City Directories as residing in Carmel at the southwest corner of Eleventh Avenue and Junipero from 1947 to 1963.

George Brook-Kothlow – A Minnesota native, George Andrew Brook-Kothlow (1934-2012) graduated from the University of Colorado, Boulder with a degree in architecture. Following graduation, he trained for several years with Frank Lloyd Wright's granddaughter, Elizabeth Wright-Ingraham, and with San Francisco architect Warren Callister. He moved to Big Sur in 1966 and designed his first home there in what would be termed "Bohemian Modern," a design idiom that emanated from the Beat movement in the 1960s/1970s that emphasized a return to the land via handmade houses of natural materials that embraced the natural environment. His typical houses were designed under Wrightian Organic architectural principles combined with the use of exposed structural elements and Redwood sheathing. His buildings would be constructed "from the ground up," using salvaged and on-site materials, such as reclaimed wood taken from demolished railroad trestles. An example of his Carmel designs is a house on Seventh Avenue east of Forest Road.<sup>164</sup>

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<sup>161</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Mary D. Crile House, 2.

<sup>162</sup> *Carmel Modernism*, Exhibit by the Monterey Area Architectural Resources Archive (MAARA), Carl Cherry Center for the Arts, Carmel-by-the-Sea, 2017. "Richard Barrett (Biography)," MAARA archives.

<sup>163</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Ernest Bixler House, 2.

<sup>164</sup> "George Andrew Brook-Kothlow (obituary)," *Monterey Peninsula Herald*, 9/23/2012. Richard Olsen, "In Memory of George Brook-Kothlow, Architect."

Burde, Shaw & Associates –Walter Burde (FAIA) graduated from the Miami University (Ohio) School of Architecture in 1934 and began his career locally designing hospitals and residences in the Toledo, Ohio area. Following World War II, he began his private practice in 1950, as chief designer for Robert Jones, AIA, aiding design in the award winning Monterey Airport. Walter Burde has won numerous architectural awards, including the American Institute of Architects (AIA) National Honor Award (1969), the Governor’s Design Award (1966), the Monterey Bay Chapter Awards of Merit (1959 and 1976), and became a Fellow at the American Institute of Architects in 1987. His work has been published in numerous architectural journals. Walter Burde was active in the local community and held every office in the Monterey Bay Chapter of the AIA, receiving the Robert Stanton, FAIA award in recognition of his outstanding service. He designed numerous commercial, civic and residential buildings in the region and collaborated with fellow architect Will Shaw under the firm name Burde Shaw Associates.<sup>165</sup>

Born in Los Angeles in 1924, William Vaughn Shaw (FAIA) received his Bachelor of Architecture at the University of California, Berkeley in 1950. Shortly thereafter, he moved to Carmel, where he established his own firm. Will Shaw was admitted to the American Institute of Architects in 1957, served as president of the local Monterey Chapter in 1964 and was awarded his fellowship to the AIA in 1984. Will Shaw was active in local community development and served in various civic capacities. In 1978 Will Shaw, along with Ansel Adams and Fred Farr, founded the Big Sur Foundation, dedicated to the preservation of the Big Sur coastal environment.

Walter Burde joined Will Shaw’s practice in Carmel, California in 1953 when the latter renamed the firm Burde, Shaw and Kearns, Associates (later Burde Shaw Associates). The partners developed a symbiotic partnership, with Walter Burde reportedly being the more artistic of the two partners and Will Shaw the pragmatist. The firm designed numerous successful and significant commercial, civic and residential projects in the greater Monterey Peninsula area. In Carmel, significant commercial buildings include the Palo Alto-Salinas Savings and Loan Association building on the corner of Dolores Street and Seventh Avenue (1972); and the Shell Oil Gas Station on the corner of San Carlos Street and Fourth Avenue (1963). The latter project received a Governor’s Design Award in 1966 for its outstanding design.<sup>166</sup> In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. However, the two continued to collaborate both professionally and in their various civic endeavors.

Thomas Church - One of the leading American Modernist landscape architects active from the 1930s to the 1970s, Thomas Church is known for his pioneering Modern garden designs that were appropriated to the local environment and climate. His design approach influenced the next generation of landscape architects, including Garrett Eckbo, Robert Royston, Lawrence Halprin, Theodore Osmundson, and Douglas Baylis, acknowledged as pioneers of the “California Style” of landscape design.<sup>167</sup> Church was educated at the University of California and Harvard, where he became fascinated with issues of California’s climate and outdoor living. <sup>168</sup> By 1930 Church had established his own practice in San Francisco, the neoclassical style was the prevailing approach in landscape and city planning design. Church’s unique approach towards unifying building and landscape with particular attention towards climate context and lifestyle gave birth to Modern landscape design and planning. Church and William

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<sup>165</sup> Janick, Richard and Kent Seavey, *Celebrating Walter Burde, F.A.I.A.*, unpublished manuscript, MAARA archives; Walter Burde, FAIA Nomination Application, 1987, MAARA archives.

<sup>166</sup>. “Architects Saluted for Design,” Monterey Peninsula Herald, 12/26/66. “Architect Association Honors 2 Peninsulans,” Monterey Peninsula Herald, 4/18/84.

<sup>167</sup> Corbett, 19.

<sup>168</sup> Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.

Wurster, of Wurster, Bernardi and Emmons, were close friends and collaborated on many house and garden projects throughout their careers.<sup>169</sup>

Elston and Cranston (Thomas S. Elston and William L. Cranston) - The architectural firm of Elston and Cranston made significant contributions to the post-WWII architectural character of Carmel with their Modernist residential work that reflect the Bay Area regionalist styles popular during their time.<sup>170</sup> Born in Manila, Philippines and educated in the U.S., William L. Cranston (1918-1986) received his architectural degree from Princeton University.<sup>171</sup> After World War II, Cranston arrived to Carmel and worked for developer Frank Lloyd designing speculative housing. In 1948, Cranston partnered with Thomas S. Elston, a fellow speculative housing designer. Cranston was President of the Monterey Bay Chapter of the American Institute of Architects and a member of the Carmel Valley Master Plan Committee.<sup>172</sup> The firm is also known for their school designs in the region. Their design for the Carmel Middle School won the Northern California AIA Merit Award in 1963.<sup>173</sup> Examples of Cranston's work in Carmel include the L. L. Spillers Guest Cottage and the house for Dr. and Mrs. Chester Magee.<sup>174</sup> Cranston is listed in City Directories as residing in Carmel from 1947 to 1963.

Olof Dahlstrand (1916-2014) –Born in Wisconsin, Olof Dahlstrand graduated with a degree in architecture from Cornell University in 1939. After designing buildings for the defense industry during World War II, he relocated to the San Francisco Bay area where he designed seven buildings in the Wrightian Organic idiom for individual clients. He established his architectural practice in Carmel in 1960, designing residences, schools and commercial buildings, including the 1966 Carmel Valley Shopping Center and the Wells Fargo Savings Bank (1964), extant on Dolores Street in Carmel and an example of Frank Lloyd Wright's Organic architectural style. Dahlstrand was an active participant in Carmel's community, having served on both the planning commission and city council. He retired in 1984, but he continued to do renderings for other architects in the latter part of his career.<sup>175</sup>

Gardner Dailey – Dailey was educated at the University of California, Berkeley, Stanford University, and Heald's College of Engineering. Dailey established his practice in San Francisco in 1926, embracing many of the stylistic tenets of the Bay Area traditions exemplified in his design of the Miller House in Carmel. One of the leading architects in the region at that time, Dailey reviewed building plans for Samuel Morse and the Del Monte Corporation of Pebble Beach.<sup>176</sup> His work was featured in *House and Home* in February 1954 in which the Dailey's three design guidelines, verticality, rhythm and outdoor enclosure, were upheld as the lessons to make "any house more livable." In Carmel Gardner Dailey designed his own house on Ocean Avenue near Carpenter Street.<sup>177</sup>

Gordon Drake (1917-1952) – Born in Childress, Texas in 1917, Gordon Drake graduated with an architecture degree from the University of Southern California in 1941. His early influences were the work of Harwell Hamilton Harris and Carl Birger Troedsson. He designed his first structure as a U.S. Marines combat leader during World War II and worked at designing affordable houses for veterans following the war. The latter effort was an attempt to develop an architectural training and construction

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<sup>169</sup> Corbett, 12.

<sup>170</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.

<sup>171</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.

<sup>172</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.

<sup>173</sup> Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.

<sup>174</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Dr. & Mrs. Chester Magee, 2.

<sup>175</sup> Olaf Dahlstrand biography, *Carmel Modernism*, 2017. "Olaf Dahlstrand (obituary), *Monterey Peninsula Herald*, 7/22/2014. "Olaf Dahlstrand (1916-2014)," Environmental Design Archives, University of California, Berkeley: <https://archives.ced.berkeley.edu/collections/dahlstrand-olof>.

<sup>176</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Gardner A. Dailey House.

<sup>177</sup> *House & Home*, February 1954, 124-129.

school for World War II veterans that designed simple houses along modernist design principles. When he relocated to northern California in 1951 he planned to develop the training program in earnest; however, he died in a skiing accident in 1952.<sup>178</sup>

John H. Gamble – John Howard Gamble began his design career in Monterey California in 1948. During his lifetime he created hundreds of designs for homes and commercial structures on the Monterey Peninsula. A licensed California architect, his work has been featured in *Architectural Digest* and many other architectural periodicals. John moved his offices to Carmel, California in 1957, where he formed John Gamble and Associates with John Cocker, a Pebble Beach architect. His son, John Beeson Gamble continues to design in the region today. John H. Gamble’s homes were designed along modernist styles, including Wrightian Organic and Regional Expressionist styles, modern, rarely varying from this paradigm. His Carmel projects include the Jerome Pulitzer House on Mission Street northeast of Tenth Avenue and the Lillian Lim House (1965) on Dolores Street at the SE corner of Second Avenue.<sup>179</sup>

Donald Goodhue (FAIA) – Donald Goodhue received his Masters Degree from Harvard University in 1956. Following graduation, worked for the San Francisco office of Skidmore Owings and Merrill before moving to Carmel to work under Olof Dahlstrand from 1958 – 1959. In 1960, Donald Goodhue opened his own firm, teaming with cofounder Gordon Hall, forming the firm of Hall and Goodhue (later Hall Goodhue Haisley and Barker, or HGHB) in Monterey. Donald Goodhue was director of the Monterey Bay Chapter of the American Institute of Architects in 1970 and 1975. He was awarded Fellow of the American Institute of Architects in 1987. The firm worked extensively on the Monterey Peninsula, developing master plans and architectural designs for a diverse client base. Architectural projects include the Carmel Center Shopping Center, the Monterey Savings and Loan Building (Salinas), and the Customs House Urban Renewal Plan. In Carmel-by-the-Sea, the firm designed the Harrison Memorial Library annex.<sup>180</sup>

Roger and Lee Gottfried - Roger Gottfried, an architect, is listed as a resident in Carmel City Directories from 1947 through 1963.

Albert Henry Hill (1913-1984) – Hill is a prominent figure in California architectural history for his contributions towards the emergence of the Second Bay Tradition style, which combined elements of the International Style with regional and vernacular influences.<sup>181</sup> Born in England and educated at University of California, Berkeley, and Harvard University, Hill studied under Bauhaus proponents, Walter Gropius and Marcel Breuer.<sup>182</sup> Hill worked with John Ekin Dinwiddie and Eric Mendelsohn in San Francisco in the late 1940s prior to establishing his private practice in Carmel and San Francisco. His partnership with architect Jack Kruse produced a number of “weekend houses” in Carmel, characterized by sharp and angular forms, use of traditional materials, and integration of the house into its local setting.<sup>183</sup> The partnership lasted until Hill’s death in 1984.<sup>184</sup> Hill moved to Carmel in 1971, designing numerous homes throughout the region and serving on Carmel’s planning commission.<sup>185</sup> Hill’s Carmel modernist houses

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<sup>178</sup> MAARA archives and “Drake, Gordon (1917-1952),” Environmental Design Archives, University of California, Berkeley: <https://archives.ced.berkeley.edu/collections/drake-gordon>.

<sup>179</sup> “John H. Gamble (obituary),” *Monterey Peninsula Herald*, 11/6/1997.

<sup>180</sup> Seavey, Kent and Richard Janick, *Donald Goodhue, FAIA* (Unpublished Manuscript), Monterey Area Architectural Resources Archives (MAARA).

<sup>181</sup> Dave Weinstein, “Flamboyant modernism: Henry Hill’s stellar taste and love for the arts is reflected in the homes he designed,” in *San Francisco Chronicle*, 11 June 2005.

<sup>182</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Henry Hill House, 2.

<sup>183</sup> *Progressive Architecture*, “Three Weekend Houses,” August 1962, 120-125.

<sup>184</sup> *Progressive Architecture*, “Three Weekend Houses,” August 1962, 120-125.

<sup>185</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 122.

include the three “Weekend Houses” (Vacation, Kruse and Cosmas houses - 1962) on Lopez Avenue north of Fourth Avenue, the Vivian Homes House (1962) on Mountain View Avenue, the Vivian Homes II House (1963) on Torres and Ninth, and the Golub House (1972) on San Antonio Avenue.

Robert Jones (1911-1989) –A Carmel architect for 50 years, Robert R. Jones designed numerous residences and commercial buildings in the Monterey region. Born in Berkeley in 1911, he was educated at the University of California, Berkeley before locating on the Monterey Peninsula to work for architect Robert Stanton. Jones opened his own architectural practice in 1939 designing house plans for war housing and FHA apartments. By the war’s end, Jones opened additional offices in Merced and Oxnard. On the Peninsula, his firm designed 27 canneries and reduction plants, as well as public buildings in Carmel and Pacific Grove, including an addition to the Pacific Grove Library. Jones designed several buildings the Monterey Peninsula Airport. His modernist design for the Monterey Airport Administration Building was considered won a major design award from the Smithsonian Institute. He also designed the Elk Lodge in Monterey. In Carmel, he designed the All Saints Episcopal Church and the Carmel Youth Center. Jones also designed a number of houses in the region and developed a signature, flat-roofed Modern style.

Paffard Keatinge-Clay (Born 1926) – Born in England in 1926, Paffard Keatinge-Clay moved to the United States, where he apprenticed with several important architects, such as Frank Lloyd Wright, Le Corbusier and the firm of Skidmore Owings and Merrill. His modernist designs in the San Francisco Bay area include an addition to the San Francisco Art Institute and the Student Union Building at San Francisco State University. As a Taliesin apprentice with Frank Lloyd Wright in Arizona, Keatinge-Clay designed the 1952 meditation room at the Carl Cherry Center for the Arts in Carmel.<sup>186</sup>

Jon Konigshofer (1906-1990) – Konigshofer began his career in the office of local designer, M.J. Murphy, a practitioner of the more traditional styles popular in Carmel during the first half of the twentieth century.<sup>187</sup> Konigshofer was an adherent of Frank Lloyd Wright and applied Wright’s philosophies to the houses he designed in Carmel. Through the use of inexpensive materials and effective budgeting, Konigshofer eventually became known for the minimalism and affordability of his designs, and is regarded as one of the foremost pioneers of Modernism in Carmel. The *Monterey Peninsula Herald* described Konigshofer – along with M.J. Murphy and Hugh Comstock – as having “influenced house design [in Carmel] more than any other.” Similar to Frank Lloyd Wright and Hugh Comstock, Konigshofer was neither licensed nor degreed in architecture, yet his buildings, according to the *Herald*, “attracted as much comment and praise in the architectural world as those designed by many a high ranking degreed architect.”<sup>188</sup> Jon Konigshofer’s buildings include the Robert Buckner House (1947), the house at Thirteenth and Scenic (Kip Silvey), the house at Santa Lucia and Casanova (E.S. Hopkins), the Sand and Sea development (1941) on San Antonio Avenue, and the Keith Evans House (1948) on Franciscan Way.

John (‘Jack’) Walter Kruse (1918-2000) - Formed a partnership with prominent Carmel architect Albert Henry Hill in 1948 after having worked together in the San Francisco office of influential European Modernist architect, Eric Mendelssohn. Hill was known to have been the principal designer and Kruse the engineer.<sup>189</sup> The firm of Hill and Kruse was based in San Francisco and designed over 500 commercial and residential buildings. His partnership with architect Henry Hill produced a number of residences in Carmel, characterized by sharp and angular forms, use of traditional materials, and integration of the

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<sup>186</sup> Seavey, Kent. *Carl Cherry Center for the Arts* (DPR523 Form), 2001, 4. Kent Seavey, *Paffard Keatinge-Clay* (unpublished manuscript), MAARA archives.

<sup>187</sup> “Modern Style in Carmel Brings Cries of Anguish.”

<sup>188</sup> “Carmel’s Architecture Both Interesting and Livable.”

<sup>189</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 123.

house into its local setting, an example being Walter Kruse's house, one of three designs by Hill and Kruse on Lopez Avenue.<sup>190</sup> The partnership lasted until Hill's death in 1984.<sup>191</sup>

Frank Lloyd - Local builder Lloyd and his family arrived in Carmel in 1911 at which time his family bought a block of property along San Carlos Street. Lloyd was educated at McGill University in Montreal, Canada where he received his Bachelor of Arts. Upon returning to Carmel in 1934, Lloyd decided to permanently settle there and built a house on his family's property. Lloyd held various jobs throughout the 1930s and 1940s from fisherman to writer for local newspapers. He constructed 12 houses in Carmel after WWII, some designed by himself, and others designed by the architectural firm of Elston and Cranston. An active member of the community, Lloyd was a member of the Carmel Citizens Committee, an environmentalist, and elected official to the Carmel City Council.<sup>192</sup>

Rowan Perkins Maiden (1913-1957) – An architect and student of Frank Lloyd Wright, Maiden apprenticed at Taliesin West from 1939 to 1941. He settled in New Monterey on Huckleberry Hill in 1948 and designed several residences for artists in the area. Although steeped in Wright's Organic architectural philosophy, he designed modernist homes in his own vision of the style. His design in Carmel for Dorothy Green Chapman (on the Inventory of Historic Resources) was featured in *Sunset Magazine* in 1952 and *House Beautiful* in 1957. Maiden's most visible work is his design for Nepenthe Restaurant in Big Sur, completed just before his untimely death after falling off a roof in 1957. His Carmel commissions include the Chapman House (1949) on San Antonio Avenue southeast of Fourth Avenue.<sup>193</sup>

Clarence Mayhew - Born in 1907, Mayhew was educated at the University of California, Berkeley.<sup>194</sup> He was employed in the San Francisco office of prominent early twentieth century architects, Miller and Pflueger, before opening his own private practice in 1934. Some of his most significant work was designed from 1934-1942. Some of his inspirations derived from the traditional craftsmanship of Japanese architecture, which led him to write the article, "The Japanese Influence," for the 1949 catalogue of the "Domestic Architecture of the San Francisco Bay Region" exhibit.<sup>195</sup> In Carmel, Mayhew designed the Helen Proctor House (1948) on Scenic Road near Eleventh Avenue. Mayhew retired in 1955.<sup>196</sup>

Mark Mills (1921-2007) - A native of Arizona, Mills completed his Bachelor of Science in architectural engineering at the University of Colorado prior to working in the offices of Frank Lloyd Wright as a Taliesin Fellow from 1944-1948.<sup>197</sup> As a Taliesin Fellow, Mills worked on such projects as the Johnson Wax Building in Wisconsin. Mills eventually moved to San Francisco to work for the firm of Anshen + Allen. Other pioneering works of Modernism include his dome house in Cave Creek, Arizona designed with architect Paolo Soleri and the Eichler homes for Anshen + Allen architects in San Francisco in 1950. Mills' designs for the Marcia Mills House (1952) and Fairfield House (1953) on Mission Street and Rio Road in Carmel demonstrate Wrightian influences in the use of local building materials, an abstract plan, and landscape setting. His sculptural design of a residence for an artist in Carmel, featuring intersecting

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<sup>190</sup> Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.

<sup>191</sup> Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.

<sup>192</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Frank Lloyd House, 3.

<sup>193</sup> "Rowan P. Maiden (obituary)," *Carmel Pine Cone*, 1/17/1957. "Mrs. Chapman Works to Preserve Carmel," *Monterey Peninsula Herald*, 4/9/1964.

<sup>194</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

<sup>195</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

<sup>196</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

<sup>197</sup> NorCalMod, 282.

barrel vaults and a sprayed Gunitite exterior, was widely published and praised in 1972. Mills remained in Carmel and worked until his death in 2007.<sup>198</sup>

Charles Willard Moore (1925-1993) – Born in Benton Harbor, Michigan, Charles Moore received a bachelor’s degree in architecture from the University of Michigan, Ann Arbor in 1947. He traveled extensively, first in Europe, then in Japan while he served in the Army Corps of Engineers during the Korean conflict. He earned a master’s degree and fine art doctorate from Princeton in 1957, writing his master’s thesis on Monterey Adobe architecture. Moore relocated to the San Francisco Bay Area where he became a partner in the firm Moore, Lyndon and Turnbull – famous for their Third Bay Region residential designs at Sea Ranch (1966) in Sonoma County, which won numerous awards, both locally and from the American Institute of Architects. He designed numerous residential and commercial buildings, many steeped in a Bay Region modernist style. His final design was for the Dart Wing addition to the Monterey Museum of Art at La Mirada in 1992. Steeped in an understanding of architectural history, Moore spoke often about not replicating historic architectural designs, noting that such a practice gives a “movie set air” to the region’s genuine historic buildings. Charles Moore traveled and taught extensively throughout his career and served as chair of the architecture department at the University of California, Berkeley from 1962 to 1965. He also taught at Yale, Princeton and UCLA. The American Institute of Architects awarded him a Gold Medal in 1991. In Carmel, Moore designed the Warren Saltzman House (1966) on Palou Avenue.<sup>199</sup>

Athanase Nastovic (1888-1965) – A native of Belgrade, Serbia, Athanase N. Nastovic taught at the architecture department of Moscow University. He immigrated to Oakland, California with his wife, Olga in 1924 where the architect began designing commercial and residential buildings, including an apartment building on Kempton Avenue, where he resided. In 1927, the *Monterey Herald* noted the architect’s design of a number of buildings in the Hatton Fields area of Carmel in period revival styles. He received contracts for the design/build of additional Monterey-peninsula buildings, but he went bankrupt during the Great Depression. The last known West Coast reference to the architect’s work appeared in the *Los Angeles Times* in 1932, where his work was being displayed in a local exhibit. He passed away in Flushing Grove, New York in 1965 and is buried in Cedar Grove Cemetery.

Guy Rosebrook - Trained as an architect in various firms in San Francisco before obtaining licensure, Rosebrook worked for many years as the supervising architect of Standard Oil of New Jersey before returning to California during the Depression. In 1940, he moved to Salinas, where he designed Moderne style commercial buildings. One of his more notable works was a Spanish Revival style house for Maria Antonio Field on Highway 68. Many of Rosebrooks’ residential designs in Carmel are extant, though have been altered.<sup>200</sup>

Marcel Sedletzky - Known for a design aesthetic that reflected his Modernist European training and exposure to the forceful Modernism of Le Corbusier, as well as the effects of the natural environment that characterized the Craftsmen and Bay Area Traditions. Born in Russia, Sedletzky lived most of his life in Monterey, California and Mexico.<sup>201</sup> In addition to his practice, Sedletzky played an important role in the architectural department at Cal-Poly, San Luis Obispo, and helped to establish the university’s reputation

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<sup>198</sup> “Mark Mills (obituary),” *Monterey Peninsula Herald*, 6/20/2007. Janey Bennett, *The Fantastic Seashell of the Mind: The Architecture of Mark Mills* (ORO Editions, 2017).

<sup>199</sup> Muschamp, Herbert, “Charles Moore, Innovative Post-Modern Architect, is Dead at 68,” *New York Times*, 12/17/1993; “Architect Charles Moore Dies,” *San Francisco Examiner*, 12/17/1993; Steve Hauk, “The Man Who Made Architecture Fun,” *Monterey Peninsula Herald*, 1993. See also: Charles Moore Foundation: Biography, <http://www.charlesmoore.org/who.html>.

<sup>200</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Frances C. Johnson House, 2.

<sup>201</sup> [http://www.architectureweek.com/2003/0625/next\\_week.html](http://www.architectureweek.com/2003/0625/next_week.html), accessed 28 March 2008.

as a top architectural school on the West Coast.<sup>202</sup> His design for the Esther M. Hill House in Carmel is the only known example of Sedletzky's work in Carmel, and a representative example of the Third Bay Region Style.

David Allen Smith (Born 1935) – Born in 1935 in Detroit, Michigan, David Allen Smith earned an architecture degree from the University of Southern California. After working for several firms in Los Angeles, he moved to Carmel in 1956 to work for Burde Shaw and Associates. After opening his own firm, he designed numerous Bay Region-style modernist residences in Carmel and the Monterey Peninsula region, many of them published in architectural journals. His Garcia House in Carmel won an AIA Honor Award in 1976. His design for Reflections (1972) is a recent example of the Bay Region style constructed in Carmel.<sup>203</sup>

Edwin Snyder (1888-1969) - Born in Stockton, California, Edwin Lewis Snyder was educated at the University of California, Berkeley and the Ecole des Beaux Arts in Paris. Prior to establishing his own firm in Berkeley, Snyder worked in the offices of Day and Weeks, then one of the prominent San Francisco firms of the early twentieth-century, and the large real estate firm of Mason-McDuffie designing period revival homes. Snyder represented that group of architects who continued the traditional as opposed to modernist trends in design, as is evidenced in his Monterey Colonial Revival style design for the Spinning Wheel Restaurant in Carmel.<sup>204</sup>

Robert Stanton - Trained as a contractor, Stanton arrived to Carmel in 1925. He was trained in the southern California office of architect Wallace Neff before returning to Carmel in 1936 to set up his own practice, housed in a Tudor Revival style French Norman chalet.<sup>205</sup> Stanton had a profound influence in the region, training a generation of local architects. He helped establish the Monterey Bay Chapter of the American Institute of Architects in the 1950s, of which he was the first fellow.<sup>206</sup> His many other community activities included serving as board member and president of the Monterey Peninsula Community Chest, president of the Monterey History and Art Association, the Monterey County Symphony Association, and the Monterey Peninsula Museum of Art.<sup>207</sup> One of Stanton's notable works in Carmel includes the Church of the Wayfarer on Lincoln and his own residence. Stanton is listed as residing in Carmel according to 1963 City Directories.

Ralph L Stean – Born in Massachusetts, Ralph Leo Stean (1918-2004) was leading building contractor for the Carmel Valley Fire District Station in 1948. Stean resided in Carmel Valley and constructed a number of post-adobe houses in the Carmel Valley region. Stean was the contractor for the hyperbolic-roofed Donna Hofsas House (1960) and resided at the property in the 1970s where he ran for City Council in 1976.<sup>208</sup>

Robert A. Stephenson – Born in Findley, Ohio, Robert Anderson Stephenson, AIA (1917-2012) studied architectural drafting at the University of Southern California and became a civilian draftsman for the United States Navy following graduation. Stephenson moved to Carmel in 1947 to work for the architect Robert Stanton and for Hugh Comstock briefly in the 1950s. He subsequently opened R.A. Stephenson Building Design, where he worked until his retirement in 1998. He was active in Carmel politics as a

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<sup>202</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Esther M. Hill House, 2.

<sup>203</sup> “David Allen Smith (unpublished biography),” MAARA archives.

<sup>204</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Spinning Wheel Restaurant, 2.

<sup>205</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.

<sup>206</sup> Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.

<sup>207</sup> “Stanton to be honored by fellow architects,” *Carmel Pine Cone, Carmel-by-the-Sea, Calif.*, 24 August 1972.

<sup>208</sup> Richard Janick, *Donna Hofsas House (DPR523 Form)*, 2002. “Wilder Files for Carmelo District; Three for Tularcitos,” *Carmel Pine Cone*, 3/14/52; “Twelve Candidates Vie for Three Seats,” *Carmel Pine Cone*, 2/26/76.

member of the Planning Commission and later a City Council member. He was also active in Carmel's music community and supported the Monterey County Symphony and the Carmel Bach Festival. Stephenson designed homes in Carmel including his own residence at Forest Street and Eighth Avenue.<sup>209</sup>

John H. Thodos (1934 - 2009) –The son of Greek immigrants, John Harry Thodos earned a degree in architecture from the University of Oregon in 1960 and established his own firm in Portland, Oregon after working with Northwest Regional-style architect William Fletcher and Skidmore, Owings, and Merrill (SOM). He also served on the Portland Design Review Commission and the city's Metropolitan Arts Commission. In the mid-1970's, after rejecting a move back to his native Greece, he purchased a home in Carmel, despite having never visited previously, to use as a design studio, allowing him to get away one week per month from his Portland office. A few years after that, he purchased an empty lot on Scenic Road between Ocean Avenue and Eighth and proceeded to design and build a glass and wood home which eventually became known as the "Light House" that was widely published and won an AIA Honor Award. In 1989, Thodos moved his office to Carmel to live and work here full time. He was a modernist architect known for fitting buildings onto challenging sites and connecting indoor spaces to the outdoors with expansive, light-filled spaces. As a Carmel architect, John Thodos designed numerous award-winning houses, as well as, commercial work in Carmel and the Monterey Peninsula area, winning 15 awards from the American Institute of Architects. His Carmel designs include the "Light House" on Scenic Road and the design for his private residence on Torres Street. These are excellent examples of his unique architectural style and can be seen as part of the Bay Region Modern-style idiom, taking the historical precedents of the Second- and Third- Bay Region influences a step further. In 2010, he was posthumously inducted into the AIA College of Fellows for design excellence.<sup>210</sup>

George Thomson - Prior to forming his partnership with Joe Wythe, George Thomson worked in the offices of influential modernists Frank Lloyd Wright and Bruce Goff.<sup>211</sup>

Helen Warren - Although not an architect or designer by profession, Helen Warren's design for her own house in Carmel illustrates the tradition of women working in the architectural profession in post-World War II Carmel.<sup>212</sup> Most were not designers but real estate entrepreneurs and builders, such as Dene Denny and Hazel Watrous, contractors who designed approximately thirty residences in Carmel in the 1920s.<sup>213</sup> Although not much information is available on Warren's contribution to the architectural character of Carmel, her work is reflective of the times and demonstrates knowledge of using vernacular materials in the contemporary design traditions.

George Whitcomb – An architect, Whitcomb is listed in City Directories as a resident of Carmel from 1947 to 1963.

George Willox – An architect, Willox is listed in City Directories as a resident of Carmel from 1947 to 1963.

Frank Lloyd Wright (1867-1959) - Considered one of the founding fathers of Modernism, Frank Lloyd Wright has influenced generations of architects through his early Prairie Style houses, exemplified by the Robie House in Chicago, and later with his design philosophy of "organic" architecture, exemplified by

<sup>209</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Robert A. Stephenson House, 2. "Robert Anderson Stephenson (1917-2012) Obituary," *The Salinas Californian*, 2/27/12.

<sup>210</sup> Thodos, Diane, "Remembering John Thodos, Award Winning Architect – 1934-2009," MAARA archives. "John Harry Thodos Obituary, <http://www.tributes.com/obituary/show/John-Harry-Thodos-87248601>; AIA Monterey Bay Arts and Architecture Lecture Series: Creating the Architecture of the Monterey Peninsula: John Thodos, FAIA presented by Erik Dyar, AIA (September 23, 2021). <https://www.youtube.com/watch?v=jyUcqKXzjAk>

<sup>211</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Norman Rial House, 2.

<sup>212</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

<sup>213</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

Fallingwater in Bear Run, Pennsylvania. Wright's extensive body of work included a number of building types, including schools, museums, offices, and hotels. In addition to these, Wright was also known for his design of interior features including furniture and stained glass windows. Other high-profile works throughout the U.S. include the Johnson Wax Headquarters building and the Solomon R. Guggenheim Museum. The Walker House (1952) in Carmel is a representative example of Wright's concept of "organic" architecture, with its use of native wood and stone materials, window patterns and careful siting. Wright influenced numerous Carmel architects, including Mark Mills and Jon Konigshofer.<sup>214</sup>

William Wurster (1895-1973) - Born in Stockton, California, William Wurster has been widely recognized as the father of "Everyday Modernism," utilizing the vernacular architectural forms and materials of the California landscape in novel ways, particularly his residential designs in the 1930s to the 1950s.<sup>215</sup> Educated at the University of California, Berkeley, Wurster began his career in the New York office of Delano and Aldrich, and subsequently in the San Francisco office of John Reid. He founded his own practice in 1924, and was later joined by Theodore Bernardi in 1934 and Donn Emmons in 1945. In addition to his practice, Wurster taught at MIT and the University of California, Berkeley. Wurster returned to California in 1950 and held the post of Dean of Architecture at U.C. Berkeley until 1963, where he is most well known for combining the architecture, landscape architecture and city and regional planning departments to create the College of Environmental Design. William Wurster, Theodore Bernardi, and Donn Emmons were named Fellows of the AIA and Wurster received the coveted AIA Gold Medal Award for lifetime achievement in 1969. The Dianthe Miller House, Nelson Nowell House, and Albert Merchant House in Carmel are representative examples of Wurster's design aesthetic, mixing natural materials and new technologies. In Carmel, Wurster designed two houses on Scenic Rd.: the Nelson Nowell House (1947) and the Merchant House (1961). The Nelson Nowell House was featured in the First Museum Exhibition of Domestic Architecture of the San Francisco Bay region held at the San Francisco Museum of Art in 1946.<sup>216</sup>

Frank Wynkoop - Born in Denver, Colorado, Frank Wynkoop is known primarily for his school and public building designs and in the mid-twentieth century, had established offices throughout California, including San Carlos, San Francisco, Fresno, Bakersfield, and Carmel. Wynkoop's best known work in Carmel was his sea house on Carmel Point. At the time of its construction in 1952, the building was the subject of much controversy with its U-shaped plan, lack of chimney and flue, and inverted, butterfly-shaped roof.<sup>217</sup>

Joseph Henry Wythe (1920 - 2019) – Raised in San Jose and a graduate of the University of California, Berkeley with a degree in architecture, Joseph Wythe apprenticed under Bruce Goff at Oklahoma University before moving to Monterey in 1951. Following a meeting with Frank Lloyd Wright, Wythe became interested in the master's Organic architectural designs and designed residences in partnership with George Thomsen. His best-known architectural design in Carmel is the Rial House at Lincoln Street and Fourth Avenue in 1963.<sup>218</sup> Wythe also taught architecture at Monterey Peninsula College. After his marriage with Idaho native, Lois Renk, the couple relocated to Sandpoint, Idaho in 1977.

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<sup>214</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Mrs. Clinton Walker House, 4.

<sup>215</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.

<sup>216</sup> Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.

<sup>217</sup> Pete Gilman, "New Carmel Point House Has Many Novel Features," 10 April 1952;

<https://digital.lib.washington.edu/php/architect/record.phtml?type=architect&architectid=410&showall=0&lname=Wynkoop&city=&lstateprov=&lcountry=&bionote=&award=&family=&nationality=United+States&birthdate=&deathdate=>; accessed 31 March 2008.

<sup>218</sup> "Joseph Wythe biography, "*Carmel Modernism* (2017 exhibit at the Cherry Center for the Arts; Joseph Wythe obituary: <https://lakeviewfuneral.com/obituaries/joseph-wythe/179/>.

**9.10 Decision-Making Criteria**

Section 17.32.040 of the City of Carmel-by-the-Sea's Historic Preservation Ordinance establishes the eligibility criteria for listing on the City's Inventory of Historic Resources. Of particular importance is Section 17.32.040.D, which addresses the criteria for properties that qualify under California Register Criterion 3 only. For consistency between the Historic Context Statement and the Historic Preservation Ordinance, Section 17.32.040 shall serve as the primary decision-making criteria when evaluating the eligibility of individual properties for the Inventory of Historic Resources. The information contained in the Significance sections (2.4.3, 3.4.3, 4.5.3, 5.6.3, and 6.5.3) at the end of each Theme is provided to supplement the decision-making criteria found in the Preservation Ordinance.

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.

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<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)**



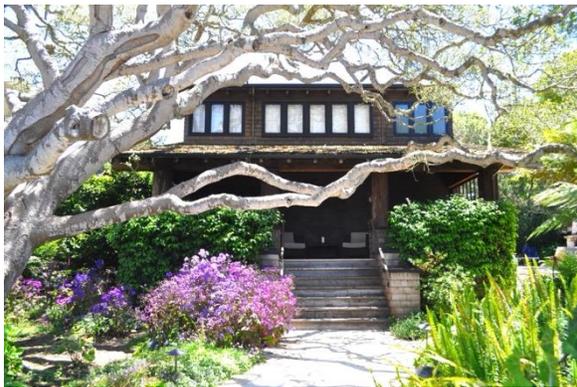
George F. Beardsley House, southeast corner Casanova and 8th



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 10<sup>th</sup>

### **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.   |



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

October 21, 2024  
PUBLIC HEARINGS

**TO:** Historic Resources Board Commissioners

**SUBMITTED BY:** Katherine Wallace, Associate Planner

**SUBJECT:** **DS 24204 (Esperanza Carmel, LLC):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for the replacement of the existing asphalt driveway with a new pea gravel driveway, the repair of an existing stone curb along the south edge of the driveway, and the addition of a new stone curb along the north edge of the driveway, located at the historic "Mrs. Clinton Walker House" located at 26336 Scenic Road in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, Park Overlay (PO), and Beach/Riparian (BR) Overlay. APN: 009-423-001-000. **RECOMMEND CONTINUANCE TO A DATE UNCERTAIN.**

## RECOMMENDATION:

Continue to a date uncertain.

## BACKGROUND/SUMMARY:

DS 24204 (Esperanza Carmel, LLC) was publicly noticed for consideration at the September 16, 2024 Historic Resources Board meeting, which was cancelled due to an unexpected City Hall closure. The applicant then submitted a request for continuance to a date uncertain. Public notification has not been completed for this item to be considered by Historic Resources Board on October 21, 2024.

## FISCAL IMPACT:

N/A

## ATTACHMENTS:



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

October 21, 2024  
PUBLIC HEARINGS

|                      |  |
|----------------------|--|
| <b>TO:</b>           | Historic Resources Board Commissioners   |
| <b>SUBMITTED BY:</b> | Katherine Wallace, Associate Planner   |
| <b>SUBJECT:</b>      | <b>HE 24235 (Bland):</b> Consideration of a determination to list the "Lucy Hayward House " located at Camino Real 2 southwest of 7th Avenue in the Single-Family Residential (R-1) Zoning District on the Carmel Inventory of Historic Resources. APN: 010-265-002-000. |

## RECOMMENDATION:

Adopt a resolution (Attachment 1) adding the "Lucy Hayward House" located at Camino Real 2 southwest of 7th Avenue in the Single-Family Residential (R-1) zoning district to the Carmel Inventory of Historic Resources; APN: 010-265-002-000.

## BACKGROUND/SUMMARY:

### EXECUTIVE SUMMARY

On July 30, 2024, the City received a historic evaluation application for the property located on Camino Real 2 southwest of 7th Avenue, developed in 1921. City-contracted architectural historian, Margaret Clovis, conducted an intensive survey and found the "Lucy Hayward House" eligible for listing on the Carmel Inventory because it represents Theme 5: "Architectural Development in Carmel (1888-1965)" in the Historic Context Statement; retains a sufficient degree of integrity; is greater than 50 years old; meets California Register Criteria 3 (Architecture) at the local level; and meets CMC 17.32.040.D.3 (a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement). The subject property embodies the distinctive characteristics of a type, period, region, or method of construction, and reflects the unique characteristics of Carmel's early twentieth century residences as described in the Historic Context Statement. Upon review of Ms. Clovis' report, the City's Historic Preservation Ordinance (CMC 17.32), and a second opinion authored by Dr. Anthony Kirk, Planning staff supports the findings of Ms. Clovis and recommends the property be listed on the Carmel Inventory.

### BACKGROUND

On July 30, 2024, Susan Fox, Agent, submitted a historic evaluation application for the property located on Camino Real 2 southwest of 7<sup>th</sup> Avenue on behalf of property owner Tricia Bland. In consultation with City staff, due to the fact the building was constructed in 1921 and the footprint had not been altered from what was recorded on the 1924 Sanborn map, the applicant opted to bypass the "Initial" historic assessment and initiate the "Intensive" historic survey. Ms. Clovis prepared a DPR 523 Form (Attachment 2) in September, 2024, and found the "Lucy Hayward House" eligible for listing on the Carmel Inventory. The property is representative of Theme 5: "Architectural Development in Carmel (1888-1965)" in the Historic Context

Statement; retains a sufficient degree of integrity; is greater than 50 years old; and meets California Register Criteria 3 (Architecture) and CMC 187.32.040.D.3 because it embodies the distinctive characteristics of a type, period, region, or method of construction and reflects the unique characteristics of Carmel's early twentieth century residences (described on pages 52 and 53 of the Historic Context Statement) through its horizontal proportions; informal building plan; board and batten siding; multiple window types framed by extended lintels and sills and clustered into horizontal bands; exposed notched rafters; exterior brick chimneys; and the liberal use of Carmel stone throughout the garden walkways, walls, and planters.

As documented in the DPR 523 Form, the subject building was constructed in 1921 (Building Permit #200) for Lucy Chamberlain Hayward (1864-1924). There is no record of any associated designer/builder, and original plans for the building are not available. Research revealed the following permits: construction of cottage in 1921 (BP #200); unspecified building project in 1924 (BP #728); build double garage in 1927 (BP #1915); build carport and interior alterations in 1952 (BP #2292); bathroom remodel and reroof in 1979 (BP #79-131); bathroom remodel in 1979 (BP #79-149); add 500 square-foot deck in 1979 (BP #79-157). The earliest available Sanborn map depicts the building footprint as it existed in 1924. There appear to be no changes to the building footprint since 1924. Building permit #728 for an unspecified building project may possibly have resulted in the enclosure of the rear sunroom (see Analysis section to follow). Additionally, although a permit was issued for construction of a carport in 1952, it appears as though the carport was never constructed, as it is not shown on the 1962 Sanborn map.

Unpermitted but observed alterations noted in the DPR Form include one non-original window opening on the north side elevation (the kitchen window); the window opening is clearly not original due to the slightly differing muntin profile, lack of an extended lintel, narrower sill, and misalignment with adjacent windows. There is also a letter in the property file (see page 18 of Documents and Records) confirming the scope of work: "frame and install new window where window and door was in existing kitchen." While a permit doesn't appear to have been issued, the work was clearly carried out. The second observed unpermitted alteration is the insertion of awning configuration window lights to accommodate interior window screens. The retrofit is minimally visible upon close inspection, and was likely done in the early or mid-twentieth century. Photographs of the property with detail shots of these observed alterations are provided as Attachment 3. Fenestration throughout the home is varied, both in terms of configuration (sliding, fixed, and casement) as well as divided and non-divided light windows and doors. The permit history does not shed light on possible fenestration alterations. Extended sills and lintels for both windows and doors are typical throughout, with only two window openings lacking this feature: the non-original kitchen window and the front bay window.

In 1989, the Planning Commission approved a request to demolish the subject building. The demolition ultimately did not go through because an associated lot merger was denied, and the owners subsequently decided to sell. In 1989, the City did not have a Local Coastal Program and did not evaluate the property as a potential historic resource. The record (see page 98 of Documents and Records) erroneously states: "The property was originally developed in 1921 and since that time has been remodeled or enlarged in 1924, 1927, 1952, 1979 and 1986." Permits issued and/or work done in 1927, 1952, 1979 and 1986 did not result in the enlargement of the building. 1924 (see Analysis section to follow).

## **STAFF ANALYSIS**

### ***Significance***

Ms. Clovis concluded that the property meets the criterion for historic eligibility per CMC 17.32.040 because it represents at least one theme in the Historic Context Statement (Architectural Development in Carmel (1888-1965)); retains substantial integrity; is a minimum of 50 years of age; and meets California Register Criterion 3 at the local level. City staff concurs with Ms. Clovis. A detailed analysis of significance

under the four California Register criteria is provided below. Note that significance criterion 3 includes additional analysis as required by CMC 17.32.040.D.

### California Register

The Lucy Hayward House is not eligible under **Criterion One (Event)** as no specific event led to the construction of this residence and no important event took place in the residence.

The Lucy Hayward House is not eligible under **Criterion Two (Person)**. Original owner Lucy Chamberlain Hayward (1864-1924) was the widow of Edward C. Hayward, of the railroad business. After Edward's death Lucy moved from Pasadena to Carmel, bought the property from Dr. Amelia Gates in 1920, and built the subject house in 1921. In 1923 she sold the property to Mary Wilhelmina "Willie" Johnson (1861-1944), widow of Gail Borden Johnson (1859-1918) who had worked in real estate, finance, and insurance in Los Angeles. Col. Robert Sillman and his wife Virginia bought the property from Willie Johnson in 1927. The Colonel was a veteran of the Spanish-American War and World War I. He passed away in 1932 and his wife remained in the house until her death in 1943. In 1947 John Booth Nesbitt (1910-1960) and his wife Beatrice bought the house (they also owned the Circle M Ranch in Big Sur). He was a notable radio personality from Los Angeles, known for his radio show, "The Passing Parade". Nesbitt has two stars on the Hollywood Walk of Fame, one in the radio section and one in the motion picture section. While living in Carmel he worked as the producer, writer, and narrator of the Oscar-winning short film *Goodbye, Miss Turlock*. He was also the host, writer, and narrator of *Telephone Time*, a series that aired on CBS and short films *Clues to Adventure*, *The Amazing Mr. Nordill*, and *Souvenirs of Death*. Nesbitt also broadcast his radio show *Passing Parade* from an office on San Carlos and Ocean Avenue. The house remained in the Nesbitt family into the late 1960s. Neither Lucy Hayward, Willie Johnson, Col. Sillman, John Nesbitt nor any of the subsequent owners are included as significant people in Carmel's Historic Context Statement, nor have they been found to be significant individuals important to local, California, or national history. The house is referred to in the DPR 523 Form and this staff report as the "Lucy Hayward House" simply for descriptive purposes consistent with past City practice.

The Lucy Hayward House is eligible under **Criterion Three (Architecture)**, which has three eligibility factors as follows:

- a. The property embodies the distinctive characteristics of a type, period, or method of construction;  
or
- b. The property represents the work of a master or important creative individual; or
- c. The property possesses high artistic values.

The property is eligible for listing in the Carmel Inventory under the first part of California Register Criterion Three because the 1921 Carmel cottage illustrates the distinctive characteristics a type, period or method of construction: early twentieth century residential architecture in Carmel. The cottage retains its footprint as depicted in the 1924 Sanborn map and retains its character-defining features:

- Single-story with informal plan and horizontal proportions
- Board and batten siding
- U-shaped wings that enclose a front brick patio
- Fenestration:
  - a) Bay windows with single-paned fixed windows
  - b) Sliding multi-paned wood sash windows
  - c) Casement windows, single fixed windows
  - d) Divided-lite wood French doors

- e) Extended lintels and sills
- f) Wood door with glazed upper at north elevation
- Exterior brick chimneys
- Low-pitched complex gable and hipped roof system
- Exposed notched rafters in the eaves
- Plank shutters with decorative diamond motif
- Carmel stone hardscape

These distinctive features embody early twentieth century residential architecture in Carmel, a type, period [and] method of construction described in the Historic Context Statement on pages 52-53. In the DPR 523 Form, Ms. Clovis identified the building's architectural style as "Other – w/ Craftsman Influences." The Historic Context Statement (pg. 53) identifies the following Craftsman features. All are present at the subject property except those in *red italic*.

- Horizontality of proportions
- Low-pitched, overhanging gable roof forms
- Exposed rafters in the eaves
- Undisguised, exposed structural elements
  - o Rafters
  - o Beams
  - o *Braces*
- Reliance on honest use of materials
  - o Wood
  - o Brick
  - o Stone
- *Stucco or shingle siding*
- "L" or "U" shaped plans which enclose a patio
- Enjoyment of natural setting through:
  - o *Porches*
  - o Outdoor spaces
  - o Clustering of windows into horizontal bands
- Windows framed by extended lintels and sills
- Tripartite windows
- Windows, either:
  - o Sliding
  - o Hinged casement
  - o Double-hung sash

The house features the Craftsman characteristics listed in the Context Statement except for braces, stucco/shingle siding, and a porch. Additionally, while the home features a "U" plan enclosing a patio, the larger footprint of the home is irregular. For these reasons, Ms. Clovis identified the architectural style as "Other – w/ Craftsman Influences" rather than "Craftsman." National Register Bulletin 16, page 24 (Attachment 4) provides direction and guidance for instances where "Other – w/ [insert style here] Influences" should be used. Because the Historic Context Statement presently does not provide a clear definition for "Vernacular" in Carmel-by-the-Sea, staff concurs that "Other – w/Craftsman Influences" is an appropriate stylistic identification for the subject property. The period of significance for the property is 1921, the date of construction.

The Lucy Hayward House does not meet the second part of California Register Criterion Three (*the property represents the work of a master or important creative individual*) because the home was

designed and constructed by an unknown individual.

The Lucy Hayward House does not meet the third part of California Register Criterion Three (*the property possesses high artistic values*) because it does not express aesthetic ideals or design concepts.

#### CMC 17.32.040.D

CMC 17.32.040.D states: To qualify for the Carmel Inventory, an historic resource eligible under California Register criteria No. 3 (subsection (C)(3) of this section) only, should:

1. Have been designed and/or constructed by an architect, designer/builder or contractor whose work has contributed to the unique sense of time and place recognized as significant in the Historic Context Statement; or
2. Have been designed and/or constructed by a previously unrecognized architect, designer/builder or contractor if there is substantial, factual evidence that the architect, designer/builder or contractor contributed to one or more of the historic contexts of the City to an extent consistent with other architects, designer/builders or contractors identified within the Historic Context Statement; or
3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement; or
4. Display a rare style or type for which special consideration should be given. Properties that display particularly rare architectural styles and vernacular/utilitarian types shall be given special consideration due to their particularly unusual qualities. Such rare examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.

Because the subject property has been found eligible under California Register criteria No.3 only, it should also meet one of the four additional criteria stated above. Ms. Clovis, and City staff, have found the property to meet criteria 3: *Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement*. It need not be both a good example of a style and type of construction, it can satisfy one or the other (hence the "or"). The property is a good example of a type of construction recognized as significant in the Historic Context Statement (pages 52 and 53): early twentieth century residential architecture. See previous analysis for significance under the first part of California Register Criterion Three.

#### **Integrity**

As described in the "Background" section of this staff report, original plans are not available. Research revealed the following permits: construction of cottage in 1921 (BP #200); unspecified building project in 1924 (BP #728); build double garage in 1927 (BP #1915); build carport and interior alterations in 1952 (BP #2292); bathroom remodel and reroof in 1979 (BP #79-131); bathroom remodel in 1979 (BP #79-149); add 500 square-foot deck in 1979 (BP #79-157). Sanborn maps from 1924, 1930, and 1962 confirm the footprint of the building has not changed since March of 1924. BP #728 for an unspecified building project was issued in February, and the 1924 Sanborn map was recorded in March. It is possible that the unspecified building project referred to the enclosure of the sunroom, which likely could have been completed within one month. It is less likely that significant additions to the original building footprint were constructed within one month.

Unpermitted observed alterations include one north side elevation window opening, and the likely addition of interior screens and awning lights that are minimally visible upon close inspection. The home features both

undivided and divided-light-style fenestration, but no permits are available to confirm possible changes to fenestration.

Ms. Clovis assessed the six relevant aspects of integrity (location, design, setting, materials, workmanship, feeling) and found the integrity of the residence to be fully intact; the seventh aspect, association, is only applicable for properties eligible under CA Register 1 and 2. To retain integrity, a property must retain several, if not most aspects of integrity. City staff concurs with the integrity assessment as follows:

- Location: the house is still in its original location.
- Design: the house has retained its informal plan, horizontal proportions, and Craftsman style features.
- Setting: the house is still located in a residential setting.
- Materials: the house retains its original materials, including board and batten siding, sliding wood windows, and brick chimneys.
- Workmanship: the house still displays Craftsman style details such as the notched rafters, plank shutters, and extended lintels and sills.
- Feeling: the house retains the physical features that convey its historic character and the feeling of an earlier era and aesthetic in Carmel.
- Association: this aspect of integrity is only applicable to resources eligible under Criteria One and Two.

In addition to Ms. Clovis' integrity assessment, the Historic Resources Board should consider the fact that fenestration throughout the home is varied, both in terms of configuration (sliding, fixed, and casement) as well as divided and non-divided light windows and doors. The permit history does not shed light on possible fenestration alterations. The character-defining extended sills and lintels are typical throughout, with only two window openings lacking this feature: the non-original kitchen window and the front bay window.

The present condition of the building is poor. The applicant reports that the building has been vacant for several years and black mold is present. Regarding the condition of the building, please note that **condition is not relevant** when evaluating the integrity of a property. Per the National Park Service,

*“Researchers assess historic integrity by evaluating whether a property reflects the spatial organization, physical components, and historic associations that are attained during the period(s) of significance. A measure of integrity is not the same as an assessment of condition.”*

### **Second Opinion**

A second opinion (Attachment 5) authored by Dr. Anthony Kirk, a qualified professional, was submitted to the City on behalf of the property owner, asserting the property is ineligible for listing on the Carmel Inventory. The relevant excerpt is provided below. For staff response, please reference the above significance analysis for California Register Criterion 3/CMC 17.32.040.D.3, and note that resources can be good examples of a style **OR** type of construction.

Dr Kirk: The house is at best a mediocre example of the Craftsman style of architecture. Typical features of Carmel Craftsman houses include stucco or shingle siding, L- or U-shaped plans, and windows of various types, all of which are framed by extended lintels and sills, according to the Historic Context Statement. The house on Camino Real is clad with neither stucco nor shingle siding, but rather with board and batten. As a consequence, Ms. Clovis states that its style is Other—w/Craftsman Influences. She makes no attempt to define the style of what she calls “Other.” According to Sections 17.32.040.D.3 and 4 of the Carmel Municipal Code, in order to qualify for the Carmel Inventory, the building should be “a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement” or “Display a rare style or type for which special consideration

should be given.” The style of the house is not found anywhere in the Carmel *Historic Context Statement* and Ms. Clovis makes no attempt to designate it “a rare style or type of Construction.” As such the house does not appear eligible for listing in the Carmel Historic Resources Inventory, and the City of Carmel should not place the property in the inventory.

**Environmental Review:** Staff recommends that the listing of the subject property on the Carmel Inventory be found to be “not a project” pursuant to section 15378 of the CEQA Guidelines. Listing the subject property on the Carmel Inventory does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment.

**CONCLUSION:** The Historic Resources Board may adopt a resolution (Attachment 1) adding the “Lucy Hayward House” located at Camino Real 2 southwest of 7th Avenue in the Single-Family Residential (R-1) zoning district to the Carmel Inventory of Historic Resources; APN: 010-265-002-000. Alternatively, the Historic Resources Board may adopt findings that the subject property is ineligible for listing on the Inventory and may issue a Determination of Ineligibility.

#### **FISCAL IMPACT:**

N/A

#### **ATTACHMENTS:**

- Attachment 1 - Resolution for Listing
- Attachment 2 - DPR 523 Form
- Attachment 3 - Site Photos
- Attachment 4 - National Register Bulletin 16A see pg. 24
- Attachment 5 - Second Opinion by Dr. Kirk
- Attachment 6 - Draft Determination of Ineligibility

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

RESOLUTION NO. 2024-0XX-HRB

**A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA  
ADDING AN INDIVIDUAL PROPERTY LOCATED AT CAMINO REAL 2 SOUTHWEST OF 7<sup>TH</sup> AVENUE IN  
THE SINGLE-FAMILY RESIDENTIAL (R-1) ZONING DISTRICT TO THE CARMEL INVENTORY OF  
HISTORIC RESOURCES. APN 010-265-002.**

WHEREAS, on July 30, 2024, Susan Fox, Agent, (“Applicant”) submitted Historic Evaluation application HE 23235 (Bland) described herein as (“Application”) on behalf of Tricia Bland (“Owner”) for the property located at Camino Real 2 southwest of 7<sup>th</sup> Avenue, APN 010-265-002, in the Single-Family Residential (R-1) District (Block N; S. 30 feet of Lot 3 and Lot 5 & N. ½ of Lot 7); and

WHEREAS, in accordance with the City’s Historic Preservation Ordinance (CMC 17.32), upon receipt of a Historic Evaluation application, an initial assessment of historic significance shall be conducted to determine whether the property may have historic resource potential sufficient to warrant conducting an intensive survey (CMC 17.42.060.B); and

WHEREAS, the applicant opted to bypass the initial assessment and initiate an intensive survey of the property; and

WHEREAS, in accordance with CMC 17.32.060.B, if a property appears to meet the criteria for the Carmel Inventory, a qualified professional under contract to the City must prepare an intensive survey of the property; and

WHEREAS, staff retained the services of Margaret Clovis, a City-contracted historic consultant, to prepare an intensive survey of the property to determine whether the property meets the criteria for listing on the Carmel Inventory; and

WHEREAS, the intensive survey dated September 2024 and prepared by Margaret Clovis concluded that the subject residence, constructed in 1921 by an unknown builder and identified as the “Lucy Hayward House,” is eligible for listing on the Carmel Inventory of Historic Resources as the property is representative of Theme 5: Architectural Development in Carmel (1888-1965) in the Historic Context Statement; retains a sufficient degree of integrity; is greater than 50 years old; and meets California Register Criteria 3 (Architecture) at the local level, because it embodies the distinctive characteristics of a type, period, region, or method of construction and reflects the unique characteristics of Carmel’s early twentieth century residences (described on pages 52 and 53 of the Historic Context Statement) through its horizontal proportions; informal building plan; board and batten siding; multiple window types framed by extended lintels and sills and clustered into horizontal bands; exposed notched rafters; exterior brick chimneys; and the liberal use of Carmel stone throughout the garden walkways, walls, and planters; and

WHEREAS, the intensive survey identified the following character defining features of the “Lucy Hayward House”: single story with informal plan and horizontal proportions; board and batten siding; u-shaped wings that enclose a front brick patio; fenestration including bay windows with single-planed fixed windows, sliding multi-paned wood sash windows, casement windows, single fixed windows, divided-lite French doors, and extended lintels and sills; exterior brick chimneys; wood door with glazed upper at north elevation; low-pitched complex gable and hipped roof system; and exposed notched rafters in the eaves; plank shutters with decorative diamond motif; and Carmel stone hardscape; and

WHEREAS, in accordance with CMC 17.32.070.A, properties determined to be eligible by an administrative determination, or by the Historic Resources Board on appeal, shall become part of the Inventory upon completion of an inventory form documenting the resource and issuance of an administrative determination finding by the Department or adoption of a finding by the Board that the property meets the criteria for historic resources; and

WHEREAS, on behalf of the Owner, the Applicant challenged the administrative determination made by the Department and requested that the Historic Resources Board consider the decision to list the property on the Historic Inventory; and

WHEREAS, on October 11, 2024, notice of the public hearing scheduled for October 21, 2024, was published in the *Carmel Pine Cone* in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before October 11, 2024, on behalf of the property owner, City staff (Associate Planner Katherine Wallace) posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before October 18, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on October 21, 2024, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding whether to list an individual property located at Camino Real 2 southwest of 7<sup>th</sup> Avenue in the Single-Family Residential (R-1) Zoning District on the Carmel Inventory of Historic Resources, including, without limitation, the information provided to the Board by City Staff and through public testimony; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgement to evaluate the project; and

WHEREAS, decisions of the Historic Resources Board are appealable to the City Council per CMC 17.54.040.C; and

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

WHEREAS, the listing of the subject property on the Carmel Inventory is "not a project" pursuant to section 15378 of the CEQA Guidelines. Listing the subject property on the Carmel Inventory does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

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

**NOW THEREFORE, BE IT RESOLVED**, that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby add an individual property, the "Lucy Hayward House" located at Camino Real 2 southwest of 7<sup>th</sup> Avenue in the Single-Family Residential (R-1) zoning district to the Carmel Inventory of Historic Resources; APN: 010-265-002.

PASSED, APPROVED AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA THIS 21<sup>th</sup> DAY OF OCTOBER 2024, BY THE FOLLOWING VOTE:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

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Jordan Chroman  
Chair

---

Leah Young  
Historic Resources Board Secretary

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

Primary # \_\_\_\_\_ Attachment 2  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 11

\*Resource Name or #: (Assigned by recorder) Lucy Hayward House

P1. Other Identifier: Lucy Hayward House

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

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

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

c. Address Camino Real 2 SW of 7th Ave. City Carmel by the Sea Zip 93921

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

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN 010-265-002, Block N, So. 30' Lot 3 & Lot 5, & N. ½ of Lot 7

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

Built in 1921, the one-story Lucy Hayward House has an informal plan that spreads across three lots. The low-slung system of hipped and gable roofs has wide overhanging eaves and exposed notched rafters. The exterior walls are board and batten. The front elevation is dominated by three wings that form a U-shape around a central brick patio. This includes north and south wings connected by a central block. Two divided-lite French doors and one single divided-lite door open onto the patio including one in the central block of the U (the front entrance), and one in each wing. A brick chimney is located within the junction of the center section and the south wing, and another brick chimney is located on the north elevation. The north wing is longer than the south wing and has a distinctive bay window extension with square, fixed single pane windows arranged in a horizontal band. The north wing then jogs to the north and terminates in a gabled roof section that faces the street. The same type of bay located in the north wing is repeated on the northwest corner of the rear elevation. (cont. on p. 3)

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

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



P5b. Description of Photo: (View, date, accession #) East Elevation, 08/2023

\*P6. Date Constructed/Age and Sources: 1921  Historic  Prehistoric  Both  
Building Permit #200

\*P7. Owner and Address:  
Tricia Bland Tr.  
13506 Arbolado Ct.

Bakersfield, CA. 93314

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

Meg Clovis  
14024 Reservation Rd.  
Salinas, CA 93908

\*P9. Date Recorded: 09/2024

\*P10. Survey Type: (Describe)  
Intensive

\*P11. Report Citation: (cite survey report and other sources, or enter "none.") None

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

**BUILDING, STRUCTURE, AND OBJECT RECORD**

Page 2 of 11

\*NRHP Status Code

\*Resource Name or # (Assigned by recorder) Lucy Hayward House

- B1. Historic Name: Lucy Hayward House
- B2. Common Name: Lucy Hayward House
- B3. Original Use: Residence
- B4. Present Use: Residence

\*B5. Architectural Style: Other-w/Craftsman Influences

\*B6. Construction History: (Construction date, alteration, and date of alterations) Constructed in 1921 (BP# 200); Unspecified building project 1924 (BP# 728); Build double garage 1927 (BP# 1915); Build carport & interior alterations 1952 (BP# 2292); Bathroom remodel & reroof 1979 (BP# 79-131); Bathroom Remodel 1979 (BP# 79-149); Add 500 sq. ft. deck 1979 (BP# 79-157) See pgs. 4-5 for addition construction chronology analysis

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

\*B8. Related Features: Garage  
B9a. Architect: Unknown b. Builder: Unknown

\*B10. Significance: Theme Architectural Development Area Carmel by the Sea  
Period of Significance 1921 Property Type Building Applicable Criteria CR 3

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

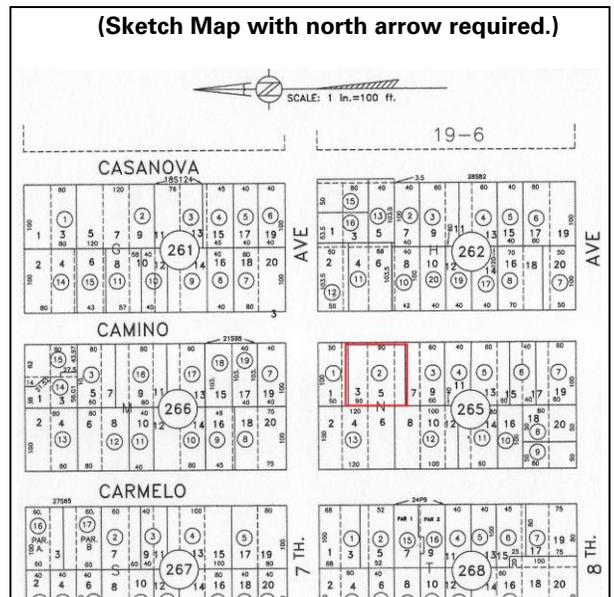
Lucy Chamberlain Hayward (1864-1924) was the widow of Edward C. Hayward, who had been in the railroad business. After Edward's death Lucy moved from Pasadena to Carmel, bought portions of 3 lots on El Camino Street from Dr. Amelia Gates in 1920 (*Monterey Cypress*, 10/5/1920, p. 7) and built a house (BP# 200, April 1921). There is no record of what designer/buildier she used. In 1923 she sold her house on Camino Real to Mary Wilhelmina "Willie" Johnson (1861-1944). Willie was the widow of Gail Borden Johnson (1859-1918) who had been in real estate, finance, and insurance in Los Angeles (*L.A. Evening Express*, 9/8/1918). Col. Robert Sillman and his wife Virginia bought the house from Willie Johnson in 1927. The Colonel was a veteran of the Spanish-American War and World War One. He passed away in 1932 and his wife remained in the house until her death in 1943. In 1947 John Booth Nesbitt (1910-1960) and his wife Beatrice bought the house (they also owned the Circle M Ranch in Big Sur). He was a notable radio personality from Los Angeles, known for his radio show, "The Passing Parade". Nesbitt has two stars on the Hollywood Walk of Fame, one in the radio section and one in the motion picture section. While living in Carmel he worked as the producer, writer, and narrator of the Oscar-winning short film *Goodbye, Miss Turlock*. He was also the host, writer, and narrator of *Telephone Time*, a series that aired on CBS and short films (continued p. 7)

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

- \*B12. References:  
Carmel Context Statement & Historic Preservation Ordinance  
*Carmel Pine Cone*: multiple articles  
Building File, Carmel Planning Dept.  
National Register Bulletin 15  
Polk's City Directories & US Census Records  
Nesbitt Obit., *Berkeley Gazette*, 8/10/1960, pg. 1  
*Monterey Cypress*, 10/5/1920, p. 7.

B13. Remarks  
\*B14. Evaluator: Meg Clovis  
\*Date of Evaluation: 09/2024

(This space reserved for official comments.)



**P3a. Description continued:**

The rear elevation has a series of extensions with multiple window types including French doors, sliding wood windows, and fixed windows in the sunroom, located at the southwest corner. A 500 sq. ft. deck, built in 1979, extends across the rear elevation.

Fenestration throughout the house varies and includes single pane fixed windows (found in the bays, sunroom, and other areas of the house), awning windows, casement windows, and sliding multipaned wood windows arranged in horizontal bands. A window on the front elevation has plank shutters with a diamond decorative motif and wood frames. The majority of the windows and the French doors have extended lintels and sills.

The house is situated on a large, wooded lot on the west side of Camino Real. A double garage (built in 1927) is set close to the street on the north side of the lot. The garage has a side gable roof with wide overhanging eaves and exposed rafters, board and batten siding, and two garage door openings. A double casement window and paneled wood door are located on the south elevation and a sliding wood window is located on the rear (west) elevation. A brick walkway leads to the front brick patio. Carmel stone pathways with inlay brick provide access to the sides of the house; Carmel stone garden walls form planter beds. A non-historic wood gazebo is located in the backyard along with remnants of stone pathways and planting areas. A wood grape stake fence fronts the property and extends along the south property line, and a solid wood fence extends along the rear (west) and north property lines.

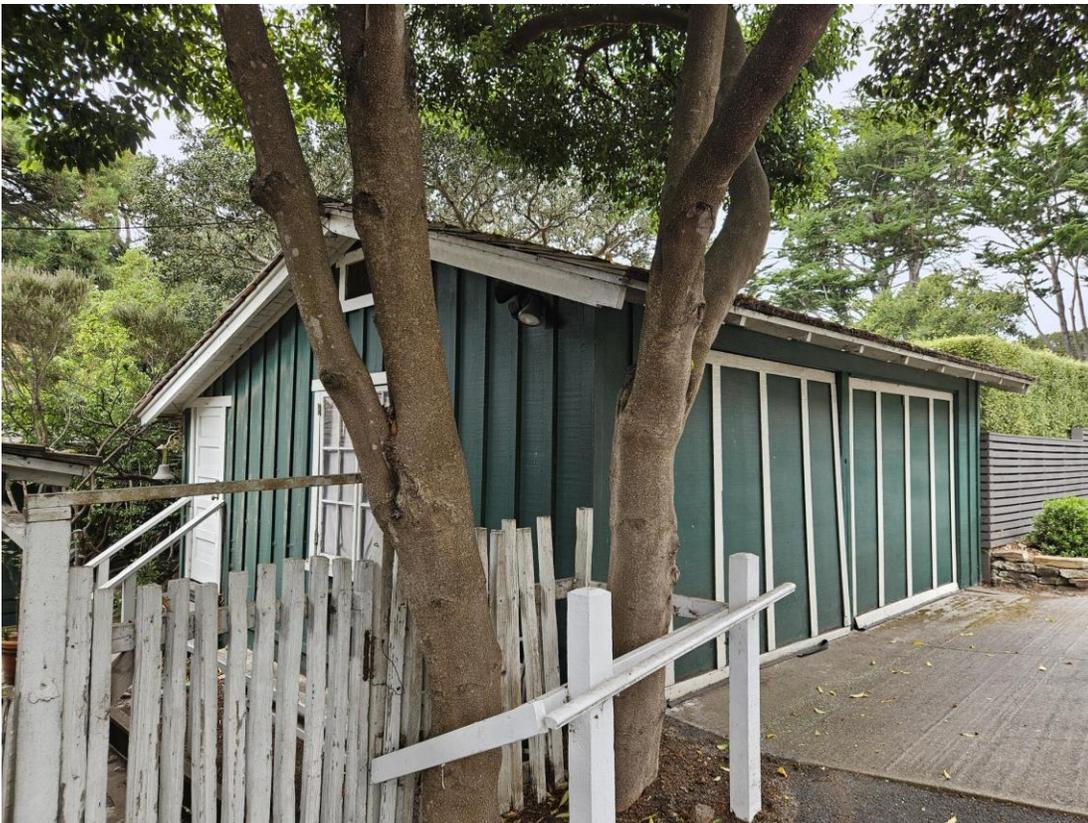


Figure 1: View of double garage (1927), looking northwest.

If a definitive style cannot be assigned to a building, the National Park Service recommends classifying the building as "Other" and name a stylistic influence<sup>1</sup>, if any. The Lucy Hayward House does not exhibit every single feature of Craftsman homes as described in Carmel's Historic Context Statement. However, it does exhibit several of the features described below:

"Craftsman homes were characterized by horizontality of proportions, seen in the spreading lines of low-pitched, overhanging gable roofs and informal building plans; reliance on the honest use of materials such as wood, brick, and stone, and undisguised structural elements such as exposed beams, braces, and rafters for architectural beauty; and enjoyment of the natural setting through porches, outdoor spaces, and the clustering of windows in horizontal bands...Typical features of Craftsman homes in Carmel include stucco or shingle siding, "L" or "U" shaped plans which enclose a patio, and windows – either sliding, hinged casement, or double-hung sash in operation – which are framed by extended lintels and sills." (p. 53)

The Lucy Hayward House also has board and batten exterior siding, which was common in early Village architecture, described as follows:

"Early in the City's development, a taste for simplicity, often articulated by the use of shingles or board and batten siding, transcends the divisions of time and architectural fashions." (p. 52)



Figure 2: View of sliding wood sash, plank shutters, and extended lintels and sills.

<sup>1</sup> National Register Bulletin 16A. *How to Complete the National Register Registration Form*. National Park Service. 1997.

**CONTINUATION SHEET**

Page 5 of 11

\*Resource Name or # Lucy Hayward House

\*Recorded by Meg Clovis

\*Date 09/2024

Continuation  Update

No original plans are in the building file, that are associated with the original building permit #200 (April 1921). Permitted additions and alterations to the house include:

- BP# 728 (2/1924): Unspecified building project. This may have been the sunporch on the rear (west) elevation. The sunporch appears on the March 1924 Sanborn Map. The permit was issued in February so one month may have been sufficient time for construction.
- BP# 1915 (7/12/1927): Build double garage.
- BP# 2292 (3/29/1952): Build carport and interior alterations (there is no evidence that the carport was constructed, and it is not shown on the 1962 Sanborn Map on page 11).
- BP# 79-131 (8/17/1979): Bathroom remodel and reroof.
- BP# 79-149 (9/26/1979): Bathroom remodel.
- BP# 79-157 (10/9/1979): Add 500 sq. ft. deck.

Unpermitted but observed possible changes include:

- One non-original window-opening on north side elevation (current kitchen window), apparent due to muntin profile, and misalignment with adjacent windows).
- Insertion of awning lights within multi-pane windows, likely to accommodate screens.

Character Defining Features

Character refers to all the visual aspects and physical features that comprise the appearance of a specific historic building<sup>2</sup>. Character-defining features include the overall shape of the building, its materials, craftsmanship, decorative details, and the various aspects of its site and environment.

Character-defining features of a style, such as Craftsman, can be quite general and broad, whereas character-defining features for an individual property are always unique to that particular site. The property-specific character-defining features of the Lucy Hayward House include:

- Single story with informal plan and horizontal proportions
- Board and batten siding
- U-shaped wings that enclose a front brick patio
- Fenestration:
  - a) Bay windows with single-paned fixed windows
  - b) Sliding multipaned wood sash windows
  - c) Casement windows, single fixed windows
  - d) Divided-lite wood French doors
  - e) Extended lintels and sills
- Exterior brick chimneys
- Wood door with glazed upper at north elevation
- Low-pitched complex gable and hipped roof system
- Exposed notched rafters in the eaves

<sup>2</sup> Carmel's Historic Preservation Ordinance Section 17.32.230(H) defines Character-defining features as follows: "a prominent or distinctive aspect, quality, physical feature or characteristic that contributes significantly to the physical character of a resource. This may include the overall shape of the structure, building, or property, its materials, craftsmanship decorative details, as well as the various aspects of its site and environment." Character-defining features of a building are sometimes but not necessarily tied to an academic description of an architectural style. This is particularly true of Carmel's distinctive interpretation of the Craftsman style, which does not conform to generalized descriptions of the Craftsman style, such as those found in Virginia McAlester's *A Field Guide to American Houses*.

- Plank shutters with decorative diamond motif
- Carmel stone hardscape



Figure 3: View of front French door with extended lintel and notched rafters.

### Integrity

Integrity is defined as the ability of a property to convey its significance. There are seven aspects of integrity and to retain integrity, a property must retain several, if not most aspects. The Lucy Hayward House still retains integrity:

- **Location:** the Lucy Hayward House is still in its original location.
- **Design:** the Lucy Hayward House has retained its informal plan, horizontal proportions, and Craftsman style features.
- **Setting:** the Lucy Hayward House is still located in a residential setting.
- **Materials:** the Lucy Hayward House retains its original materials, including board and batten siding, sliding wood windows, and brick chimneys.
- **Workmanship:** the Lucy Hayward House still displays Craftsman style details such as the notched rafters, plank shutters, and extended lintels and sills.
- **Feeling:** the Lucy Hayward House retains the physical features that convey its historic character and the feeling of an earlier era and aesthetic in Carmel.
- **Association:** Association is only applicable for properties eligible under Criteria One and Two.



Figure 4: View of north wing bay, looking southwest.

**B10. Significance continued:**



*Clues to Adventure, The Amazing Mr. Nordill, and Souvenirs of Death.* Nesbitt also broadcast his radio show *Passing Parade* from an office on San Carlos and Ocean Ave<sup>3</sup>. The house remained in the Nesbitt family into the late 1960s.

Neither Lucy Hayward, Willie Johnson, Col. Sillman, John Nesbitt nor any of the subsequent owners are included as significant people in Carmel's Historic Context Statement.

Figure 5: John Nesbitt, photo courtesy of worldradiohistory.com.

<sup>3</sup> *Carmel Pine Cone*, 7/2/1948, p. 12.  
DPR 523L (1/95)

**CONTINUATION SHEET**

In 1989 the Planning Commission approved a request to demolish the Lucy Hayward House. The demolition did not go through because a lot merger was denied, and the owners decided to sell. At the time, the City did not have a Local Coastal Program and did not evaluate the property as a potential historic resource.

Evaluation for Significance

Historians use National Register Bulletin 15<sup>4</sup> as a guide when evaluating a property's significance whether on a local, state, or national level. As a first step, to determine whether or not a property is significant, it must be evaluated within its historic context and the City of Carmel's Historic Context Statement<sup>5</sup> provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources. Adopted eligibility criteria is modeled on the California Register's four criteria with the addition of specific qualifications for criterion 3 (Section 17.32.040.D).

The Lucy Hayward House is not eligible under **Criterion One (Event)** as no specific event led to the construction of the residence and no important event took place in the residence.

The Lucy Hayward House is not eligible under **Criterion Two (Person)**. The most notable owner of the house was John Nesbitt who started his radio career in San Francisco in 1933. In 1940 he moved to Los Angeles and purchased the Ennis House, designed by Frank Lloyd Wright. Although Nesbitt remained productive during the time he lived in Carmel, he did not directly contribute to any of the context's identified in Carmel's Historic Context Statement.

The Lucy Hayward House is eligible under **Criterion Three (Architecture)** because it is a good example of early 20<sup>th</sup> century residential construction in Carmel which characterized the Village's architectural legacy during the town's formative years. Carmel builders' penchant for creativity and buildings that reflect Carmel's pronounced taste for individualism are recognized as significant in the Historic Context Statement (Carmel Historic Preservation Ordinance Section 17.32.040.D(3)).

The California Register's **Fourth Criterion (Information Potential)** is generally reserved for archeological sites. The Lucy Hayward House is located within Carmel's Archaeological Overlay Zone however there is no evidence in the historical record that the residence meets the eligibility requirements for Criterion Four.

To be eligible for the Carmel Inventory a resource must represent a theme in the Context Statement, retain substantial integrity, be at least 50 years old, and meet at least one of the four criteria for listing in the California Register. The Lucy Hayward House represents the theme of Architectural Development, it retains substantial integrity, and it is over 50 years old. The house also meets Criterion Three of the California Register on the local level because it is representative of a "type of construction recognized as significant in the Context Statement" on pages 52 to 53 (see CMC 17.32.040.D.3). The Lucy Hayward House reflects the unique aesthetic characteristics of Carmel's early 20<sup>th</sup> century residences through its horizontal proportions; informal building plan; board and batten siding; multiple window types framed

<sup>4</sup> National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation*. National Park Service. 1998.

<sup>5</sup> *Historic Context Statement: Carmel-by-the-Sea (updated)*. Approved by the City Council December 6, 2022.

**CONTINUATION SHEET**

Page 9 of 11

\*Resource Name or # Lucy Hayward House

\*Recorded by Meg Clovis

\*Date 09/2024

Continuation  Update

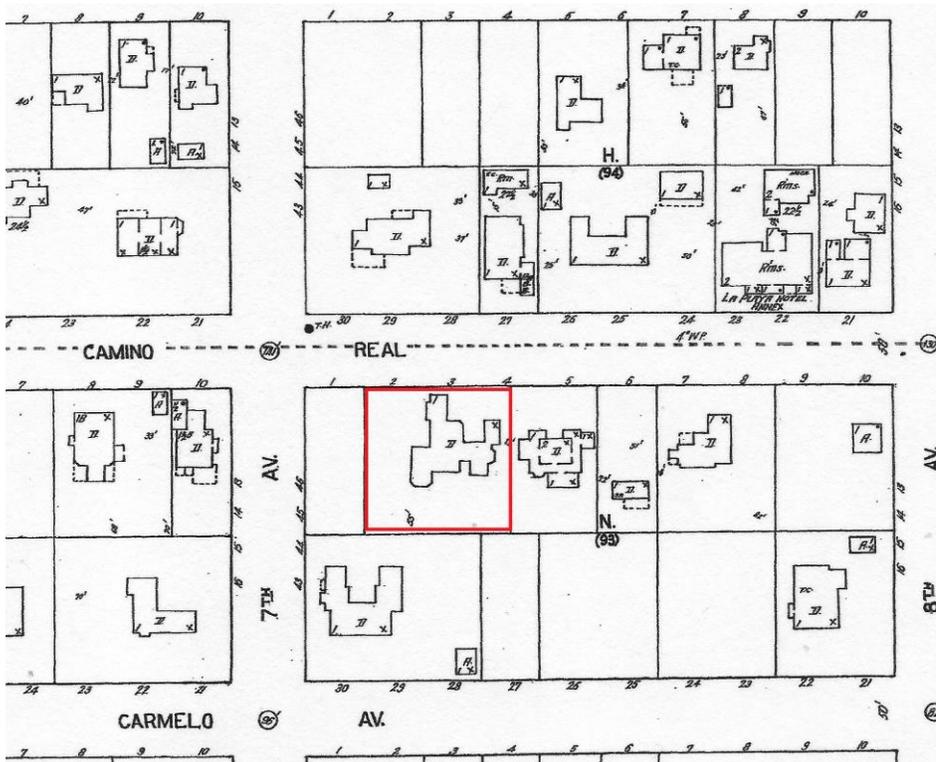
by extended lintels and sills and clustered into horizontal bands; exposed notched rafters; exterior brick chimneys; and the liberal use of Carmel stone throughout the garden walkways, walls, and planters. In summary, the Carmel Context Statement, the Carmel Historic Preservation Ordinance, and the historical record support the eligibility of the Lucy Hayward House for the Carmel Historic Inventory.



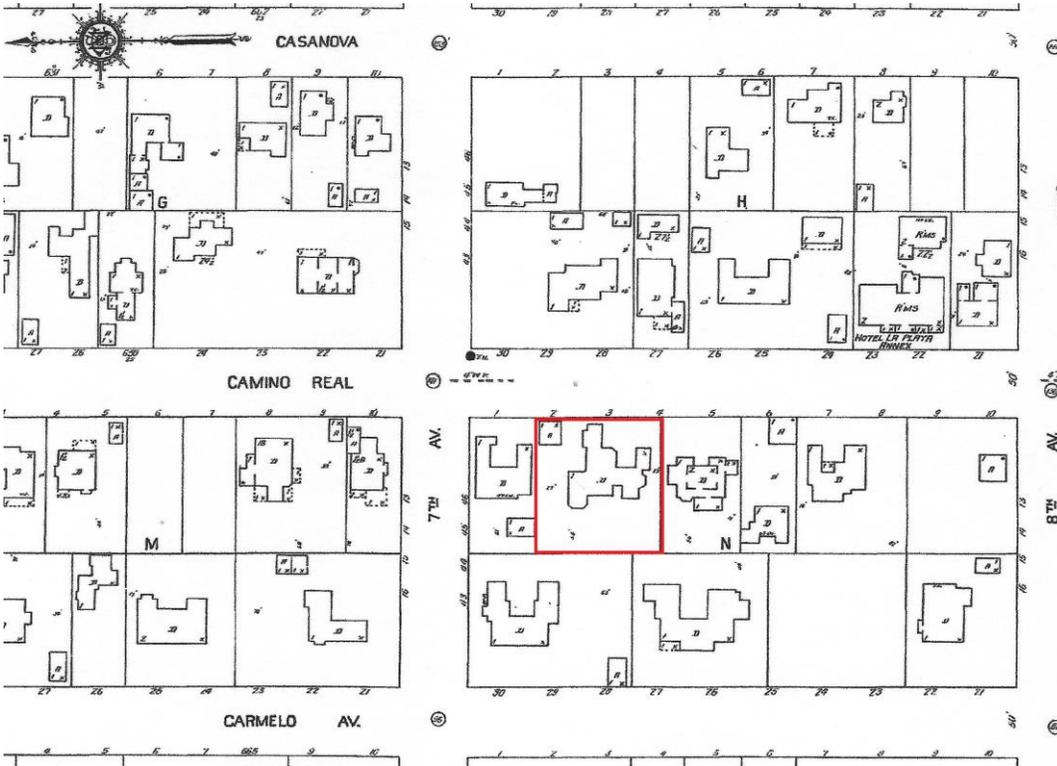
Figure 7: View of sunroom, rear (west) elevation.



Figure 8: View of rear elevation and deck looking northeast.



Sanborn Map 1924



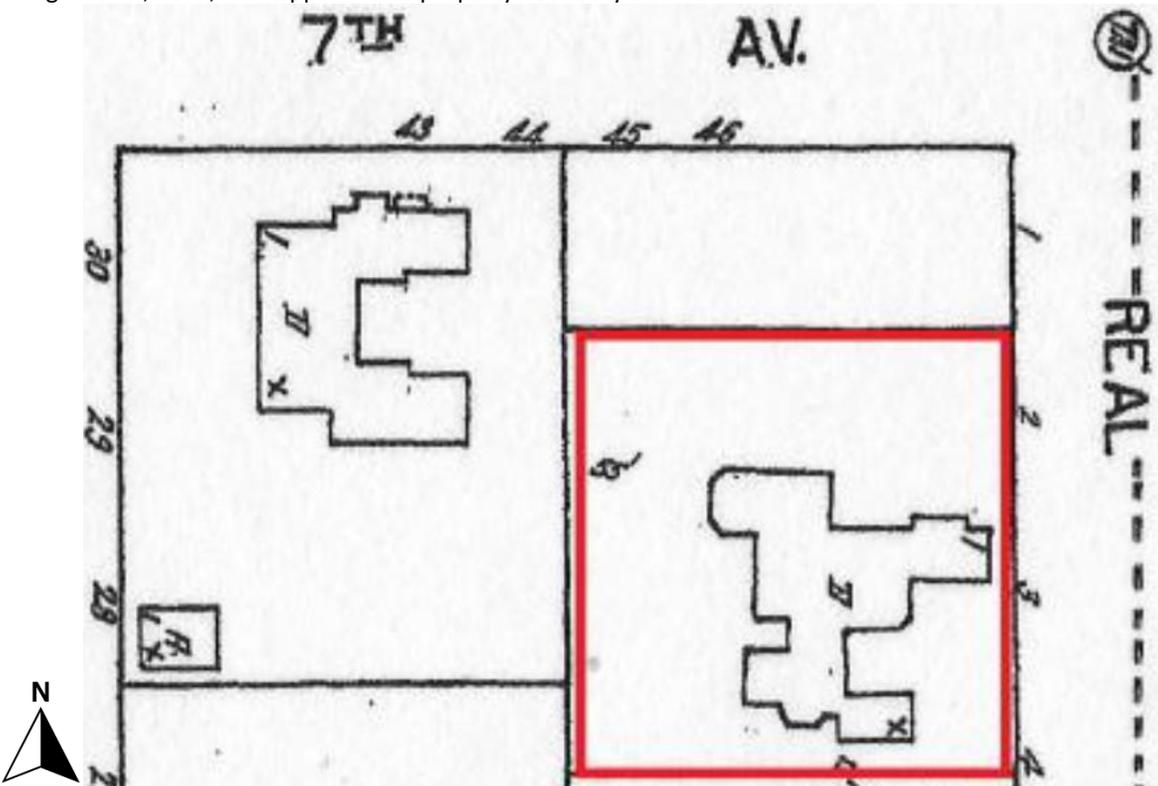
Sanborn Map 1930



Sanborn Map 1962



Google aerial, 2024, with approximate property boundary outlined.



1924 Sanborn map showing the house, constructed in 1921.

7<sup>TH</sup> AV.



1930 Sanborn map. Note detached garage (1927) now shown. No changes to house footprint from 1924 map.



View from Camino Real, looking southwest. Residence (1921) at image left, detached double-door garage (1927) at right.



Subject property, looking west from front yard at the U-plan front courtyard.



Front wing, looking northwest. Detached garage in background, image right.



Bay window and front wing, looking northwest.



Three doors leading onto the front u-plan courtyard.



Exterior brick chimney within the front u-plan courtyard.



View of the south front wing, looking southwest.



North side elevation, looking southeast.



North side elevation, looking south. Arrow indicates non-original window (narrower sill, no extended lintel)



Exterior brick chimney at north side elevation. View looking south.



Rear (west) elevation, looking northeast.



Rear (west) elevation, looking north/northeast.



Rear (west) elevation, looking east at sunroom.



Rear (west) elevation, looking east at bay.



South side elevation, looking west



Detail view of extended sill and lintel, typical throughout.



Detail view of exposed notched rafters in the eaves, typical throughout.



Detail of the "awning light" (left) with screen behind.



Detached garage, looking west (1927).



Carmel stone work in north side yard.



Carmel stone walkway and column in back yard.



Detail photo of Carmel stone and brick walkway and garden wall in front yard.

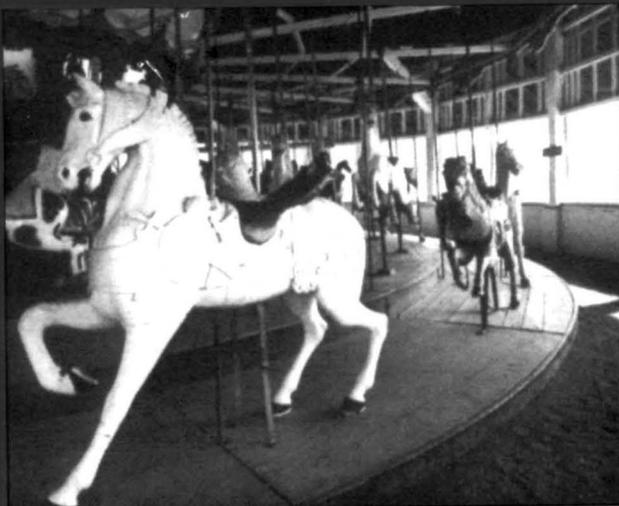
# NATIONAL REGISTER BULLETIN

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 Complete the National Register Registration Form



The mission of the Department of the Interior is to protect and provide access to our Nation's natural and cultural heritage and honor our trust responsibilities to tribes.

This material is partially based upon work conducted under a cooperative agreement with the National Conference of State Historic Preservation Officers and the U.S. Department of the Interior.



**U.S. Department of the Interior  
National Park Service  
Cultural Resources**

**1997**

**Cover**

*(Top Left) Located in Hillsborough County, Florida, El Centrol Espanol de Tampa is listed in the National Register of Historic Places for its significance as the oldest of the Latin clubs in Tampa and for its architectural design. It was founded in 1891 to provide a social and civic community for cigar workers from Cuba, New York City, Key West, and Spain. The club provided family medical services, educational and citizenship programs, and recreational facilities. The building's architecture is notable for its Spanish and Italian motifs fashioned in pressed brick and terra cotta. (Walter Smalling, Jr.)*

*(Top Right) Part of the Coronado State Monument in Bernalillo, Sandoval County, New Mexico, the Kuaua Ruin consists of a series of low earth mounds. The ruin is significant as a Pueblo Indian village that was occupied from 1300 A.D. to the Spanish contact period. (Museum of New Mexico)*

*(Bottom Left) The 1915 carousel at Pullen Park, Wake County, North Carolina, is listed in the National Register of Historic Places as a fine example of the turn-of-the-century carousels built by the Gustav A. Dentzel Company of Pennsylvania. It is also significant for its role in the historical development of recreation in Raleigh. (North Carolina Division of Archives and History)*

*(Bottom Right) Constructed 1890-1892, the Sheridan Boright House in Richford, Franklin County, Vermont, is significant for its architecture. The design and detailing of this exuberant late 19th-century Queen Anne/Eastlake residence were directly influenced by Palliser's American Cottage Homes, a pattern book published in 1878. (Francis Brawley Foster)*

# **GUIDELINES FOR COMPLETING NATIONAL REGISTER OF HISTORIC PLACES FORMS**

## **PART A**

### **HOW TO COMPLETE THE NATIONAL REGISTER REGISTRATION FORM**

**U.S. DEPARTMENT OF INTERIOR  
NATIONAL PARK SERVICE  
NATIONAL REGISTER OF HISTORIC PLACES  
REVISED 1986; 1991; 1997  
ORIGINALLY PUBLISHED 1977**

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# PREFACE

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The National Register of Historic Places is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture. These contribute to an understanding of the historical and cultural foundations of the Nation. The National Register includes:

- All prehistoric and historic units of the National Park System;
- National Historic Landmarks, which are properties recognized by the Secretary of the Interior as possessing national significance; and
- Properties significant in American, State, or local prehistory and history that have been nominated by State Historic Preservation Officers, Federal agencies, and others, and have been approved for

listing by the National Park Service.

By Federal law, National Register listing assists in preserving historic properties in several ways:

- Recognition and appreciation of historic properties and their importance,
- Consideration in planning Federal and Federally assisted projects,
- Making property owners eligible for Federal tax benefits,
- Consideration in decisions to issue surface coal mining permits, and
- Qualifying preservation projects for Federal grant assistance.

The Historic Sites Act of 1935 (Public Law 74-292) established the National Historic Landmarks Survey.

The National Historic Preservation Act of 1966 (Public Law 89-665) authorized the National Register of Historic Places, expanding Federal recognition to historic properties of local and State significance. The National Park Service in the U.S. Department of the Interior administers both programs. Regulations for these programs are contained in 36 CFR Part 60, National Register of Historic Places, and 36 CFR Part 65, National Historic Landmarks Program.

The National Historic Preservation Act authorizes State Historic Preservation Officers (SHPOs) in each State and Territory of the United States to nominate properties to the National Register of Historic Places and to carry out other preservation activities. Federal Preservation Officers (FPOs) have been designated in Federal agencies to nominate Federal properties and to fulfill other responsibilities under the Act.

## CREDITS AND ACKNOWLEDGMENTS

This bulletin was prepared by Linda F. McClelland, Architectural Historian, of the National Register Branch, under the supervision of Carol D. Shull, Chief of Registration. James Charleton of the History Division helped prepare the chapter on documenting nationally significant properties. Maureen P. Danaher, Historian, National Register Branch, and Rebecca Shrimpton provided editorial assistance.

The bulletin reflects the comments and suggestions of many individuals from State historic preservation offices, Federal agencies, and preservation organizations. Special appreciation is extended to the members of the National Register Task Force of the National Conference of State Historic Preservation Officers (NCSHPO), chaired by Edward F. Sanderson, Deputy State Historic Preservation Officer for Rhode Is-

land, for their thoughtful and constructive comments on an earlier draft. Members of the National Register staff, Claudette Stager of the Tennessee Department of Conservation, and Barbara Powers of the Ohio Historical Society provided valuable comments and assistance throughout the preparation of this bulletin.

## TABLE OF CONTENTS

|   |          |
|---|----------|
| Preface   | i        |
| Credits and Acknowledgments   | ii       |
| <b>I. Introduction</b>  | <b>1</b> |
| What is the National Register of Historic Places?                           | 1        |
| What qualifies a property for listing?                                      | 1        |
| What is the purpose of this bulletin?                                       | 1        |
| Who may prepare a National Register nomination?                             | 2        |
| <b>II. Getting Started</b>  | <b>3</b> |
| Where to Start  | 3        |
| Understanding the Basics  | 3        |
| Gathering the Facts   | 4        |
| Making the Case for Significance  | 4        |
| <b>III. Completing the National Register Registration Form</b>              | <b>6</b> |
| General Instructions  | 6        |
| 1. Name of Property   | 8        |
| Historic Name   | 8        |
| Other Names/Site Number   | 9        |
| 2. Location   | 10       |
| Street and Number   | 10       |
| Guidelines for Entering Street and Number                                   | 10       |
| Not for Publication   | 10       |
| City or Town  | 10       |
| Vicinity  | 10       |
| State   | 11       |
| County  | 11       |
| Zip code  | 11       |
| 3. State/Federal Agency Certification                                       | 12       |
| 4. National Park Service Certification                                      | 13       |
| 5. Classification   | 14       |
| Ownership of Property   | 14       |
| Category of Property  | 14       |
| Name of Related Multiple Property Listing                                   | 15       |
| Number of Resources within Property   | 16       |
| Number of Contributing Resources Previously Listed in the National Register | 16       |
| 6. Function or Use  | 18       |
| Historic and Current Functions  | 18       |
| Guidelines for Entering Functions   | 19       |
| Data Categories   | 20       |
| 7. Description  | 24       |
| Architectural Classification  | 24       |
| Guidelines for Architectural Classification                                 | 24       |
| Data Categories   | 25       |
| Materials   | 27       |
| Data Categories   | 27       |
| Guidelines for Entering Materials   | 27       |
| Narrative Description   | 28       |
| Writing an Architectural Description  | 30       |
| Guidelines for Describing Properties  | 31       |
| 8. Statement of Significance  | 35       |
| Applicable National Register Criteria                                       | 36       |
| Criteria Considerations   | 36       |
| National Register Criteria  | 37       |
| Areas of Significance   | 38       |
| Guidelines for Selecting Area of Significance                               | 39       |
| Data Categories   | 40       |

|  |           |
|--|-----------|
| Period of Significance . . . . .   | 42        |
| Guidelines for Selecting the Periods of Significance . . . . .                                   | 42        |
| Significant Dates . . . . .  | 43        |
| Guidelines for Identifying Significant Dates . . . . .   | 43        |
| Significant Person . . . . .   | 43        |
| Guidelines for Entering Names of Significant Persons . . . . .                                   | 43        |
| Cultural Affiliation . . . . .   | 44        |
| Guidelines for Entering Cultural Affiliation . . . . .   | 44        |
| Architect/Builder . . . . .  | 45        |
| Guidelines for Entering Name of Architect/Builder . . . . .                                      | 45        |
| Narrative Statement of Significance . . . . .  | 45        |
| Summary Paragraph . . . . .  | 45        |
| Supporting Paragraphs—History of Property . . . . .  | 46        |
| Writing a Statement of Significance . . . . .  | 45        |
| Guidelines for Evaluating and Stating Significance . . . . .                                     | 47        |
| Supporting Paragraphs—Historic Context . . . . .   | 50        |
| Guidelines for Developing Historic Context . . . . .   | 51        |
| 9. Major Bibliographical References . . . . .  | 52        |
| Bibliography . . . . .   | 52        |
| Guidelines for Bibliographical References . . . . .  | 52        |
| Previous Documentation on File (NPS) . . . . .   | 52        |
| Primary Location of Additional Data . . . . .  | 53        |
| 10. Geographical Data . . . . .  | 54        |
| Acreage of Property . . . . .  | 54        |
| UTM References . . . . .   | 54        |
| Guidelines for Entering UTM References . . . . .   | 55        |
| Verbal Boundary Description . . . . .  | 55        |
| Guidelines for Verbal Boundary Description . . . . .   | 58        |
| Boundary Justification . . . . .   | 55        |
| Guidelines for Selecting Boundaries . . . . .  | 56        |
| 11. Form Prepared By . . . . .   | 59        |
| 12. Additional Documentation . . . . .   | 60        |
| Continuation Sheets . . . . .  | 60        |
| Guidelines for Continuation Sheets . . . . .   | 61        |
| Maps . . . . .   | 61        |
| Geographical Map . . . . .   | 61        |
| Guidelines for Geographical Maps . . . . .   | 63        |
| Sketch Map . . . . .   | 61        |
| Guidelines for Sketch Maps . . . . .   | 62        |
| Photographs . . . . .  | 63        |
| Guidelines for Photographic Coverage . . . . .   | 64        |
| Additional Items . . . . .   | 65        |
| <b>IV. Documenting Properties within Multiple Property Submissions . . . . .</b>                 | <b>66</b> |
| <b>V. Documenting Nationally Significant Properties . . . . .</b>                                | <b>68</b> |
| Guidelines for Documenting National Significance . . . . .                                       | 70        |
| <b>VI. Amending National Register Forms . . . . .</b>  | <b>71</b> |
| Guidelines for Amending Forms . . . . .  | 71        |
| <b>The Completed Form: The Hartstene Island Community Center . . . . .</b>                       | <b>73</b> |
| <b>Appendix I State Codes</b>  |           |
| <b>Appendix II County Codes</b>  |           |
| <b>Appendix III Federal Agency Codes</b>   |           |
| <b>Appendix IV Glossary of National Register Terms</b>   |           |
| <b>Appendix V National Historic Landmarks Criteria</b>   |           |
| <b>Appendix VI Checklist for Describing Structures of Engineering or Industrial Significance</b> |           |
| <b>Appendix VII Instructions for Certifying Registration Forms</b>                               |           |
| <b>Appendix VIII Instructions for Determining UTM References</b>                                 |           |
| <b>Appendix IX Contacts</b>  |           |
| <b>Appendix X List of National Register Bulletins</b>  |           |

# I. INTRODUCTION

## WHAT IS THE NATIONAL REGISTER OF HISTORIC PLACES?

The National Register is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture.

National Register properties have significance to the prehistory or history of their community, State, or the Nation. The Register is administered by the National Park Service. Nominations for listing historic properties come from State Historic Preservation Officers (SHPOs), Federal Preservation Officers (FPOs), for properties owned or controlled by the United States Government, and Tribal Historic Preservation Officers (TPOs), for properties on tribal lands. Properties are also determined eligible for listing at the request of SHPOs, TPOs and Federal agencies. While SHPOs, FPOs, and TPOs nominate properties for National Register listing, private individuals and organizations, and local governments, often initiate the process and prepare the necessary documentation. A professional review board in each State considers each property proposed for listing and makes a recommendation on its eligibility. Communities having a certified local historic preservation program, called Certified Local Governments (CLGs), also make recommendations to the SHPO on the eligibility of properties within their community.

## WHAT QUALIFIES A PROPERTY FOR LISTING?

Properties listed in the National Register of Historic Places possess **historic significance and integrity.**

Significance may be found in four aspects of American history recognized by the National Register Criteria

- Association with historic events or activities,
- Association with important persons,
- Distinctive design or physical characteristics, or
- Potential to provide important information about prehistory or history.

A property must meet at least one of the criteria for listing. Integrity must also be evident through historic qualities including location, design, setting, materials, workmanship, feeling, and association.

Generally properties must be fifty years of age or more to be considered historic places. They must also be significant when evaluated in relationship to major trends of history in their community, State, or the nation. Information about historic properties and trends is organized, by theme, place, and time, into **historic contexts** that can be used to weigh the historic significance and integrity of a property.

## WHAT IS THE PURPOSE OF THIS BULLETIN?

This bulletin contains instructions for completing the National Register of Historic Places Registration Form (NPS 10-900). Registration forms and continuation sheets (NPS 10-900-a) are available from State historic preservation offices, Federal preservation offices, and the National Park Service.

The National Register Registration Form is used to document historic properties for nomination to the National Register of Historic Places

It is also used to document properties for determinations of eligibility for listing.

One registration form is completed for each entry in the National Register. The entry may be a single property, such as a historic house or bridge, or it may be a historic district containing many buildings, structures, sites, and objects. Registration forms may be submitted separately or may be grouped within multiple property submissions.

Information on the National Register form has several purposes:

- Identifies and locates the historic property,
- Explains how it meets one or more of the National Register criteria, and
- Makes the case for historic significance and integrity.

The registration form must show that the property meets one of the four criteria. Even if a property appears to qualify under several criteria, only one needs to be documented for listing.

National Register documentation assists in preserving historic properties by documenting their significance and by identifying the historic characteristics that give a property historic significance and integrity. This information can be used in educating the public about significant historic properties and their preservation.

Once a property has been listed in the National Register, documentation, in the form of written records and a computerized data base called the National Register Information System (NRIS), becomes part of a national archive of information about significant historic properties in the United States.

## WHO MAY PREPARE A NATIONAL REGISTER NOMINATION?

Any person or organization may prepare a National Register nomination in the form of a completed registration form. This includes property owners, public agencies, private institutions, local historical societies, local preservation commissions, local planning offices, social or merchant organizations, professional consultants, college professors and their students, special interest groups, or interested members of the general public.

Applicants submit completed forms to the State Historic Preservation Officer (SHPO) in the State where the property is located. Forms for properties owned by the Federal government are submitted to the Federal Preservation Officer (FPO) of the agency responsible for the property. Forms for properties located on tribal

land are submitted to the Tribal Preservation Officer (TPO) of the Indian tribe responsible for the property.

Anyone interested in having a property nominated to the National Register should contact the SHPO, FPO, or TPO to learn how nominations are processed and how to get started. A list of SHPOs, FPOs, TPOs, and other contacts is found in *Appendix IX*. The SHPO can also inform applicants if their community is a Certified Local Government (CLG), which also has a role in nominating properties to the National Register.

Persons researching a historic property for the first time may wish to consult *National Register Bulletin: Researching a Historic Property*, which provides helpful hints and sources for documenting historic houses, commercial buildings, churches, and public buildings. Guidance on deciding whether a property has historic significance and integrity can be found in *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. A sample of a completed registration form is included in this bulletin.

Additional National Register bulletins, which provide guidance on nominating specific types of properties, are listed in *Appendix X* and are available from the SHPO, FPO, TPO, or the National Register of Historic Places, National Park Service, 1849 C Street, NW, Washington, DC 20240. The bulletins are also available on the Web at: [www.cr.nps.gov/nr](http://www.cr.nps.gov/nr).

# II. GETTING STARTED

## WHERE TO START

Before applicants begin to prepare a nomination, they should become familiar with the registration process and be aware of what information has already been gathered about the property or its community. Applicants should first contact the State Historic Preservation Officer (SHPO) for the State where the property is located (see Appendix IX for a list of these officials). Members of the SHPO's staff have professional expertise and a strong knowledge of the history of their State. They are willing to provide assistance throughout the nomination process. If the property is owned by the U.S. government, applicants should contact the Federal Preservation Officer (FPO) for the agency responsible for the property.

SHPOs and FPOs can help applicants:

- Obtain National Register forms and bulletins.
  - Understand the process and requirements for nominating properties in their state or agency.
  - Learn if the property is already protected by a local or State ordinance and whether it is listed in the State or National Register, either individually or as part of a district.
  - Obtain a copy of the survey form if the property has been documented in the statewide survey.
  - Learn how the property relates to themes and historic contexts identified as important in history, and obtain information about these that may be used in documenting the property.
  - Determine the most likely ways the property may meet the National Register criteria, the information needed to support eligibility, and sources appropriate for further research.
- Obtain guidance for registering special kinds of properties, for example, moved buildings and structures, altered or deteriorated properties, archeological sites, historic landscapes, traditional cultural properties, properties associated with important persons, and maritime resources. (See *Appendix X* for a list of available bulletins.)
  - Complete more complex items of the National Register form, such as counts of contributing resources and UTM references.

SHPOs can also inform applicants if the community where the property is located is a *Certified Local Government* (CLG) and has a preservation officer who also can provide information and assistance.

SHPOs have an important role in the nomination process. They review all documentation on the property, schedule the property for consideration by the State review board, and notify property owners and public officials of the meeting and proposed nomination. The SHPO makes a case for or against eligibility at the board's meeting, and, considering the board's opinion makes the final decision to nominate the property for National Register listing. The SHPO also comments on nominations and determinations of eligibility requested by Federal agencies.

## UNDERSTANDING THE BASICS

Three key concepts—historic significance, historic integrity, and historic context—are used by the National Register program to decide whether a property qualifies for listing. An understanding of what these concepts mean and how they relate to a historic property can help those

completing National Register forms. These concepts are briefly explained below. The National Register Bulletin entitled *How to Apply the National Register Criteria for Evaluation* contains a more detailed explanation. A glossary in *Appendix IV* defines other terms used in this bulletin and the National Register program.

## DEFINITION OF HISTORIC SIGNIFICANCE

**Historic significance** is the importance of a property to the history, architecture, archeology, engineering, or culture of a community, State, or the nation. It is achieved in several ways:

- Association with events, activities, or patterns
- Association with important persons
- Distinctive physical characteristics of design, construction, or form
- Potential to yield important information.

The complete National Register criteria, including the criteria considerations for special kinds of properties, are listed on page 37. In addition to the above criteria, significance is defined by the **area** of history in which the property made important contributions and by the **period** of time when these contributions were made.

## DEFINITION OF HISTORIC CONTEXT

Properties are significant within the context of prehistory or history. **Historic context** is information about historic trends and properties grouped by an important theme in the prehistory or history of a community, State, or the nation during a particular period of time.

Because historic contexts are organized by **theme, place, and time**, they link historic properties to important historic trends. In this way they provide a framework for determining the significance of a property and its eligibility for National Register listing. A knowledge of historic contexts allows applicants to understand a historic property as a product of its time and as an illustration of aspects of heritage that may be unique, representative, or pivotal.

Themes often relate to the historic development of a community, such as commercial or industrial activities. They may relate to the occupation of a prehistoric group, the rise of an architectural movement, the work of a master architect, specific events or activities, or a pattern of physical development that influenced the character of a place at a particular time in history. It is within the larger picture of a community's history that local significance becomes apparent. Similarly State and national significance become clear only when the property is seen in relationship to trends and patterns of prehistory or history statewide or nationally.

## DEFINITION OF HISTORIC INTEGRITY

**Historic integrity** is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period.

Historic integrity is the composite of seven qualities:

- location
- design
- setting
- materials
- workmanship
- feeling
- association

Historic integrity enables a property to illustrate significant aspects of its past. For this reason, it is an important qualification for National Register listing. Not only must a property resemble its historic appearance, but it must also retain physical materials, design features, and aspects of construction dating from the period when it attained significance. The integrity of archeological resources is generally based on the degree to which remaining evidence can provide important information. All seven qualities do not need to be present for eligibility as long as the overall sense of past time and place is evident.

## GATHERING THE FACTS

**A person wishing to prepare a nomination needs a thorough knowledge of the property.** By physically inspecting the property and conducting historical research, applicants can gather facts such as the physical characteristics of the property, date of construction, changes to the property over time, historic functions and activities, association with events and persons, and the role of the property in the history of the community, State, or the nation.

When gathering information, keep in mind how it will fit into the final form. The form, first of all, is a record of the property at the time of listing: giving its location, defining its boundaries, identifying its historic characteristics, and describing its current condition. Second, it is a statement of how the property qualifies for National Register listing. Claims for historic significance and integrity are supported in the form by facts about the property. These facts link the property to one or more of the four National Register criteria, on one hand, and to the history of its community, State, or the nation, on the other.

Early ideas about how a property meets the National Register criteria can lead applicants to particular sources and types of information that may be more useful than others. For example, historic photographs provide valuable documentary evidence of the stylistic character and architectural form of a property at a given time in history. Newspapers and city

directories may prove valuable for learning how many and what kinds of businesses existed at a particular time in a town's history and the role of a particular store, hotel, or supplier.

First, consult reliable secondary sources, such as published histories and biographies, theses and dissertations, theme studies, and survey forms. If these sources do not provide basic facts about the property, consult primary sources such as wills, deeds, census records, newspapers, maps and atlases, city directories, diaries, and correspondence. Persons documenting archeological sites should also become familiar with related studies and literature concerning the cultural group and period of occupation reflected by the site.

Sources of contextual information include published histories, studies of historic resources of a particular region or topic, and statements of historic context developed for preservation planning at the local, regional, or State level. These contain information about the chronological development of a community or region where the property is located or national trends that the property may be related to. For example, a study on the work of a well-known architect may be useful in determining the significant features of a public building done late in his career.

The National Register bulletin entitled *Researching A Historic Property* has additional guidance and a detailed list of sources for research.

## MAKING THE CASE FOR SIGNIFICANCE

Facts, such as date of construction, early owners or occupants, functions, and activities, not only verify the property's history, but also place the property in a particular time, place, and course of events. With this information, applicants can relate the property to patterns of history that extend beyond the doorstep or immediate neighborhood. From this perspective, applicants can begin to sort out the facts that give the property its historic identity and significance. Certain events, associations, or physical characteristics of the property will

take on greater or lesser importance. Properties of the same time and place can be compared to determine whether their character and associations are unique, representative, or pivotal in illustrating the history of a community, State, or the nation.

It is easier to make the case for significance when a property is associated with historic themes or trends

that have been widely recognized and fully studied, such as a "textbook" example of an architectural style or the railroad depot that fostered the suburbanization of many American cities. For help in assessing significance and integrity, consult the SHPO, or the National Register bulletin on *How to Apply the National Register Criteria for Evaluation*.

**Applicants are ready to complete the registration form** when they can answer the following questions:

- What was the property called at the time it was associated with the important events or persons, or took on the important physical character that gave it importance?
- How many buildings, structures, and other resources make up the property?
- Does the property contain any archeological remains? To what period, events, and activities do they relate? To what extent has their significance been evaluated?
- When was the property constructed and when did it attain its current form?
- What are the property's historic characteristics?
- What were the historical influences (such as design, materials, style, or function) on the property's appearance?
- What changes have been made over time and when? How have these affected its historic integrity?
- What is the current condition of the property, including the exterior, interior, grounds, and setting?
- How have archeological sites, if any, been identified (e.g. through intensive survey)? To what extent and by what methods have subsurface deposits been located?
- How was the property used historically and how is it used today?
- Who occupied or used the property historically? Did they individually, or as a group, make any important contributions to history? Who is the current owner?
- During what period of prehistory or history was the property associated with important events, activities, or persons?
- Which of the National Register criteria apply to the property? In what areas of prehistory or history is the property significant?
- How does the property relate to the history of the community where it is located?
- How does the property illustrate any themes or trends important to the history of its community, State, or the nation?
- How large is the property, where is it located, and what are its boundaries?



provide a template of the National Register form that can be used with a variety of personal computers (IBM-DOS compatible) and word processing software. Applicants should check with the SHPO or FPO before using a computer-generated form.

## NATIONAL REGISTER TERMS

Certain conventions and terms are used for documenting National Register properties. Although there may be other ways to classify resources, describe functions or architectural influences, or state the significance of properties, the standardized terminology and approaches adopted by the National Register program ensure nationwide consistency of National Register records. They also make the data in the National Register Information System (NRIS) more useful. Definitions of these terms and explanations of how they are used occur throughout the instructions. A glossary of National Register terms can be found in *Appendix IV*.

## TYPES OF INFORMATION REQUIRED ON THE FORM

**Carefully follow the directions item by item.** Items on the registration form are diverse. Many items correspond to NRIS data elements and require brief facts about the property, such as historic name, or require an "x" in applicable boxes. Other items call for categories selected from lists used in the NRIS or for narrative statements. Some items apply only to special kinds of property, such as buildings or archeological sites.

Where the length of an entry in the NRIS is limited, the instructions note the maximum number of characters that should be entered for a number. The number of entries that can be placed in the NRIS for a certain item maybe limited. In most cases, additional entries will be retained in the National Register files; they will not be entered in the computerized data base.

## MAPS AND PHOTOGRAPHS

Additional documentation in the form of photographs, a United States Geological Survey (USGS) map, and, for districts, a site plan or sketch map must accompany completed National Register forms.

## HOW TO ENTER INFORMATION

**Complete all items accurately and thoroughly.** Narrative statements should be concise and well-organized. Enter "N/A" for "not applicable" for any item where the information requested is not relevant to the property being documented. (Do not, however, put "N/A" in each box or line within an item.) Use continuation sheets for additional information and narrative statements (see page 60).

## USING LANGUAGES OTHER THAN ENGLISH

Summary paragraphs in the narrative description and statement of significance may be written in languages other than English. This is recommended for properties in communities where Spanish or other languages are commonly spoken. Provide translations of the summaries and all other information in English.

# 1. NAME OF PROPERTY

## 1. Name of Property

historic name \_\_\_\_\_

other names/site number \_\_\_\_\_

## HISTORIC NAME

Enter the name that best reflects the property's historic importance or was commonly used for the property during the period of significance. Enter only one name. Do not exceed 120 characters, including spaces and punctuation. List additional historic names under *Other Names/Site Number*.

The term "property" refers to the entire geographic area being nominated or considered for eligibility. It may be an individual building, site, structure, or object, or it may be a district comprising a variety of buildings, sites, structures, or objects. Properties may be named for persons, events, characteristics, functions, or historic associations. Archeological sites are commonly referred to by site numbers, but may be given other names as well. National Register files, *Federal Register*, National Register Information System (NRIS), and any publications will refer to the property by the historic name. The historic name is preferred for general reference because it continues to be meaningful regardless of changes in ownership or use and most often relates to the reasons the property is eligible for National Register listing.

## USING NAMES OF PERSONS

When the name of a person is used to identify a property, use the following format: last name, first name, and building type.

*Bennett, John, House*

Enter the names of well-known persons as they are listed in the *Dictionary of American Biography*.

*Willard, Emma Hart*

*Douglass, Frederick*

If a property is significant for more than one person, choose the most prominent. If the persons are equally important, include as many names as appropriate but do not exceed 120 characters for the entry. A property may be named for both the husband and wife who owned it. If there is not enough space for both names, choose the most prominent person's name or eliminate the first names altogether.

*Chestnut, General James and Mary, House*

or

*Chestnut House*

## NAMING DISTRICTS

Use traditional terms such as "village," "ranch," "courthouse square," or "townsite," or the generic terms "historic district" or "archeological district," to indicate the kind of district when naming districts based on their location or historic ownership. Modifiers such as "prehistoric," "commercial," "civic," "rural," "industrial," or "residential" may also be used to define the predominant historic quality of a district. Names of historic and archeological districts should reflect the area as a whole rather than specific resources within it.

*Mystic Townsite Historic District*

*Snake Valley Archeological District*

*Burke's Garden Rural Historic District*

## NAMING ARCHEOLOGICAL PROPERTIES

Name archeological sites and districts by historic or traditional names.

If an archeological property does not have a historic or traditional name, enter "N/A" and list, under *Other Names/Site Number*, the site number or a name derived from current ownership, an aspect of cultural significance, location, or geographic features. Identify the number or name to be used in National Register records by adding "(preferred)" after the entry.

*AK 43287 (preferred)*

## PROPERTIES WITH COMMON NAMES

Differentiate properties with common names by numbering them or adding the location to the name.

*United States Post Office—Walnut Street Branch*

*World War II Japanese Fortification—Site 2*

## EXAMPLES OF HISTORIC NAMES

The historic name is generally the name associated with the significance of the property. Historic names fall into several categories:

### A. Original owner or builder

Decatur, Stephen, House  
Hadley Falls Company Housing District

### B. Significant persons or events associated with the property

Stanton, Elizabeth Cady, House  
Hammond-Harwood House  
American Flag Raising Site  
Columbus Landing Site  
Florence Townsite Historic District  
Quilcene-Quinault Battleground Site

### C. Original or later significant uses of the property

Great Falls Portage  
Lithia Park  
Delaware Aqueduct  
Faneuil Hall  
United States Post Office—Main Branch  
Warren County Courthouse  
Louisiana State Capitol  
Cathedral of the Madeleine (Roman Catholic)  
Lexington Courthouse Square Historic District  
Fort Worth Stockyards Historic District  
Hohokam Platform Mound Communities

### D. Location

House at 21 Main Street  
Texarkana Archeological District  
South Lima Township Historic District

### E. Innovative or unusual characteristics

Lucy, the Margate Elephant  
Fireproof Building  
Manuka Bay Petroglyphs  
1767 Milestones  
Whipple Cast and Wrought-Iron Bowstring Truss Bridge  
Moselle Iron Furnace Stack  
Holyoke Canal System  
Cast Iron Historic District  
Painted Cliffs Archeological District

### F. Accepted professional, scientific, technical, or traditional names

Wright II Archeological Site  
Lehner Mammoth Kill Site  
Experimental Breeder Reactor #1  
Trinity Site  
Parting Ways Archeological District  
Monticello  
Vieux Carre Historic District  
Kawaewae Heiau  
Barrio de Analco  
Spade Ranch

## PROPERTIES WITHOUT HISTORIC NAMES

If a property does not have a historic name, enter "N/A," and follow the instructions for *Other Name Used As Historic Name*.

## OTHER NAMES/SITE NUMBER

Enter any other names by which the property has been commonly known on the line provided. Also enter the site number, if one has been assigned to the property. Separate the entries with semicolons (;). List additional names on a continuation sheet. 120 characters, including spaces and punctuation, can be entered in the NRIS.

## DEFINITIONS OF OTHER NAME AND SITE NUMBER

"Other names" may reflect the property's history, current ownership, or popular use and may or may not fall into the categories given for historic names. Site numbers are sometimes assigned to properties, especially archeological sites, by a State or local government or Federal agency for identification.

## OTHER NAME USED AS HISTORIC NAME

If a property does not have a historic name, enter "(preferred)" after the name or site number that should be used for the property in National Register records and publications. Use this name throughout the form and explain in section 8 why it is preferred.

# 2. LOCATION

## 2. Location

street & number \_\_\_\_\_  not for publication

city or town \_\_\_\_\_  vicinity

state \_\_\_\_\_ code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_ zip code \_\_\_\_\_

## STREET AND NUMBER

Enter the name and number of the street or road where the property is located. Do not exceed 120 characters, including spaces and punctuation. This information will also be used for publication in the *Federal Register*. Do not enter rural postal routes (RFD).

*120 Commerce Street*

Use abbreviations to save space if necessary, for example, "SR" for State route, "jct" for junction or intersection, "N" for north, and "mi" for mile.

## NOT FOR PUBLICATION

Mark "x" in the boxes for both "not for publication" and "vicinity" to indicate that a property needs certain protection. To protect fragile properties, particularly those subject to looting and vandalism, the Na-

tional Park Service will withhold information about the location and character of the property from the general public. The *Federal Register* will indicate "Address Restricted" and give the nearest city or town as the property's location (see instructions for *Vicinity*). The NRIS will also refer to the location this way. Further, the National Park Service will exclude this information from any copies of documentation requested by the public.

Enter "N/A" if there is no reason to restrict information about the property.

Any information about the location, boundaries, or character of a property that should be restricted should be compiled on one or more continuation sheets. On the same sheet, explain the reasons for restricting the information.

For further information, refer to the National Register bulletin on *Guidelines for Restricting Information About Historic and Prehistoric Resources*.

## CITY OR TOWN

Enter the name of the city or town where the property is located. For properties outside the boundaries of a city or town, follow the instructions for *Vicinity*.

## VICINITY

For a property located outside the boundaries of a city or town (or where the address is restricted), mark "x" in the box, and enter the name of the nearest city or town found on the USGS map in the blank for "city or town."

Enter "N/A" for other properties.

### GUIDELINES FOR ENTERING STREET AND NUMBER

- If the road has a **highway route number** rather than a name, enter the highway number and indicate whether it is a Federal, State, county, or town road.

*SR 2309*

- If a **property does not have a specific address**, give the names of the nearest roads. Describe, if possible, the property's relationship to the roads.

*1 mi. w. of jct. US 1 and Middletown Rd.*

- For **districts**, enter either the inclusive street address numbers for all buildings and structures or a rough description of the boundaries.

*12-157 Main St., 380 Frost St., and 20-125 Oak St.*

*Roughly bounded by Smithfield Lake, North and Lowell Avenues, and Interstate 73*

*Eight blocks in downtown Huntersville centered around University Square*

- For **federally owned properties**, also enter the name of the district, forest, reserve, or other organizational division identifying the location of the property.

*Targhee National Forest*

- For properties within the **National Park system**, also enter the name of the park, and place the parks's alphabetic code in parentheses.

*Mammoth Cave National Park (MACA)*

**STATE**

Enter the name and two-letter postal code of the State or Territory where the property is located. Codes are given in *Appendix I*. Use a continuation sheet for any additional names and codes.

**COUNTY**

Enter the name and code of the county, parish, district, or equivalent area where the property is located. County codes are given in *Appendix II*. Use a continuation sheet for any additional names and codes.

**ZIP CODE**

Enter the postal zip code for the area being registered. Use a continuation sheet for any additional zip codes.

# 3. STATE/FEDERAL AGENCY CERTIFICATION

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

**SHPOs and FPOs complete this section.** Instructions can be found in *Appendix VII*.

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# 4. NATIONAL PARK SERVICE CERTIFICATION

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## 4. National Park Service Certification

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I hereby certify that the property is:

- entered in the National Register.
  - See continuation sheet.
- determined eligible for the National Register
  - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

|       |       |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

The National Park Service completes this section.

# 5. CLASSIFICATION

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- private  
 public-local  
 public-State  
 public-Federal

### Category of Property

(Check only one box)

- building(s)  
 district  
 site  
 structure  
 object

### Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing

Noncontributing

\_\_\_\_\_ buildings  
 \_\_\_\_\_ sites  
 \_\_\_\_\_ structures  
 \_\_\_\_\_ objects  
 \_\_\_\_\_ Total

### Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

### Number of contributing resources previously listed in the National Register

## OWNERSHIP OF PROPERTY

Mark "x" in all boxes that apply to indicate ownership.

**Private:** Property owned by an individual, group of people, or or-

ganized body such as a church, corporation, or Indian tribe.

**Public-local:** Property owned by a local government such as a municipality or county.

**Public-State:** Property owned by the State government.

**Public-Federal:** Property owned by the U.S. government.

## CATEGORY OF PROPERTY

Mark "x" in the box for the kind of property being documented: building, district, site, structure, or object. Mark only one box. See *National Register Property and Resource Types* on page 15 for definitions and examples.

## PROPERTIES CONTAINING MORE THAN ONE RESOURCE

Classify a property having a main resource and a small number of related secondary resources by the main resource.

*House, garage, and barn*  
 = Building (for house)

*City park with small fountain*  
 = Site (for park)

*Lighthouse, keeper's house, and oil shed*  
 = Structure (for lighthouse)

*Outdoor sculpture with low wall*  
 = Object (for sculpture)

Similarly, if two or more resources are attached, classify them by the most important resource.



The Barnard Park Historic District, Fremont, Dodge County, Nebraska, contains 187 upper and middle class homes constructed between 1870 and 1929. It typifies the early development of residential neighborhoods in small towns on the Great Plains. (Joni Gilkerson).

## NATIONAL REGISTER PROPERTY AND RESOURCE TYPES

| <i>Type</i>      | <i>Definition</i>   | <i>Examples</i>   |
|------------------|---|---|
| <b>BUILDING</b>  | A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. "Building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.                           | houses, barns, stables, sheds, garages, court-houses, city halls, social halls, commercial buildings, libraries, factories, mills, train depots, stationary mobile homes, hotels, theaters, schools, stores, and churches.  |
| <b>SITE</b>      | A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.       | habitation sites, funerary sites, rock shelters, village sites, hunting and fishing sites, ceremonial sites, petroglyphs, rock carvings, gardens, grounds, battlefields, ruins of historic buildings and structures, campsites, sites of treaty signings, trails, areas of land, shipwrecks, cemeteries, designed landscapes, and natural features, such as springs and rock formations, and land areas having cultural significance. |
| <b>STRUCTURE</b> | The term "structure" is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.  | bridges, tunnels, gold dredges, firetowers, canals, turbines, dams, power plants, corncribs, silos, roadways, shot towers, windmills, grain elevators, kilns, mounds, cairns, palisade fortifications, earthworks, railroad grades, systems of roadways and paths, boats and ships, railroad locomotives and cars, telescopes, carousels, bandstands, gazebos, and aircraft.  |
| <b>OBJECT</b>    | The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment. | sculpture, monuments, boundary markers, statuary, and fountains.  |
| <b>DISTRICT</b>  | A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.  | college campuses; central business districts; residential areas; commercial areas; large forts; industrial complexes; civic centers; rural villages; canal systems; collections of habitation and limited activity sites; irrigation systems; large farms, ranches, estates, or plantations; transportation networks; and large landscaped parks.   |

*Lighthouse with attached keeper's house = Structure*

*House with attached garage = Building*

**District** applies to properties having:

- a number of resources that are relatively equal in importance, such as a *neighborhood*, or
- large acreage with a variety of resources, such as a *large farm, estate, or parkway*.

A district may also contain individual resources that although linked by association or function were separated geographically during the period of significance, such as discontinuous archeological sites or a canal system with manmade segments interconnected by natural bodies of water. A district may contain **discontiguous** elements only where the historic interrelationship of a group of resources does not depend on visual continuity and physical proximity (see page 57 for further explanation).

## NAME OF RELATED MULTIPLE PROPERTY LISTING

Enter the name of the multiple property listing if the property is being nominated as part of a multiple property submission. This name appears on the multiple property documentation form (NPS 10-900-b). Instructions for preparing multiple property submissions are found in *Chapter IV* and in the National Register bulletin on *How to Complete the Na-*



*This limepot is one of many contributing archeological sites in Burke's Garden Rural Historic District, in Tazewell County, Virginia. The site contains evidence of the industrial activities that took place during the area's early settlement. (Virginia Department of Historic Resources)*

tional Register Multiple Property Documentation Form. Check with the SHPO or FPO for further information about multiple property listings. Enter "N/A" for other properties.

## NUMBER OF RESOURCES WITHIN PROPERTY

Enter the number of resources that make up the property in each category. Count contributing resources separately from noncontributing ones. Total each column. Do not include in the count any resources already listed in the National Register.

Completing this item entails three steps:

- Classify each resource by category: building, site, structure, or object. (See *National Register Property and Resource Types* on page 15.)
- Determine whether each resource does or does not contribute to the historic significance of the prop-

erty. (See *Determining Contributing and Noncontributing Resources* below.)

- Count the contributing and non-contributing resources in each category. (See *Rules for Counting Resources* on page 17).

## DETERMINING CONTRIBUTING AND NONCONTRIBUTING RESOURCES

The physical characteristics and historic significance of the overall property provide the basis for evaluating component resources. Relate information about each resource, such as date, function, associations, information potential, and physical characteristics, to the significance of the overall property to determine whether or not the resource contributes.

A **contributing building, site, structure, or object** adds to the historic associations, historic architectural qualities, or archeological values for which a property is significant because:

- it was present during the period of significance, relates to the documented significance of the property, and possesses historic integrity or is capable of yielding important information about the period; or
- it independently meets the National Register criteria. (Identify contributing resources of this type and explain their significance in section 8).

A **noncontributing building, site structure, or object** does not add to the historic architectural qualities, historic associations, or archeological values for which a property is significant because:

- it was not present during the period of significance or does not relate to the documented significance of the property;
- due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period; or
- it does not independently meet the National Register criteria.

## NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER

Enter the number of any contributing resources already listed in the National Register. This includes previously listed National Register properties, National Historic Landmarks, and historic units of the National Park system.

If no resources are already listed, enter "N/A."

*For the nomination of a district with 5 previously listed buildings, enter "5."*

*For a district being enlarged from 26 buildings to 48, enter "26."*

## RULES FOR COUNTING RESOURCES

- Count all buildings, structures, sites, and objects located within the property's boundaries that are **substantial in size and scale**. Do not count minor resources, such as small sheds or grave markers, unless they strongly contribute to the property's historic significance.
- Count a building or structure with attached ancillary structures, covered walkways, and additions as a single unit unless the attachment was originally constructed as a separate building or structure and later connected. Count rowhouses individually, even though attached.
- Do not count interiors, facades, or artwork separately from the building or structure of which they are a part.
- Count gardens, parks, vacant lots, or open spaces as "sites" only if they contribute to the significance of the property.
- Count a continuous site as a single unit regardless of its size or complexity.
- Count separate areas of a discontinuous archeological district as separate sites.
- Do not count ruins separately from the site of which they are a part.
- Do not count landscape features, such as fences and paths, separately from the site of which they are a part unless they are particularly important or large in size and scale, such as a statue by a well-known sculptor or an extensive system of irrigation ditches.

If a group of resources, such as backyard sheds in a residential district, **was not identified during a site inspection** and cannot be included in the count, state that this is the case and explain why in the narrative for section 7.

For additional guidance, contact the SHPO or refer to the National Register bulletin entitled *Guidelines for Counting Resources*.

## EXAMPLES OF RESOURCE COUNTS

|   |   |   |
|---|---|---|
| A row of townhouses containing 12 units   | = | 12 contributing buildings   |
| A train station consisting of a depot with an attached system of canopies, platforms, tunnels, and waiting rooms  | = | one contributing building   |
| A firetower consisting of a tower and attached ranger's dwelling  | = | one contributing structure  |
| A church adjoined by a historically associated cemetery   | = | one contributing building or one contributing site  |
| A district consisting of 267 residences, five carriage houses, three privies of a significant type, a small landscaped park, and a bridge built during the district's period of significance plus 35 houses, 23 garages, and an undetermined number of sheds built after the period of significance | = | 275 contributing buildings, one contributing structure, one contributing site, and 58 noncontributing buildings. The sheds are not counted. |
| An archeological district consisting of the ruins of one pueblo, a network of historic irrigation canals, and a modern electric substation  | = | one contributing site, one contributing structure, and one noncontributing building   |

# 6. FUNCTION OR USE

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

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### Current Functions

(Enter categories from instructions)

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## HISTORIC AND CURRENT FUNCTIONS

From the list, *Data Categories for Functions and Uses*, on pages 20 to 23, select one or more category and subcategory that most accurately describe the property's principal functions. Enter one category and subcategory in each blank on the form. Use a continuation sheet, if additional space is needed. For categories with several names, such as COMMERCE/ TRADE, enter the one that best relates to the property.

DOMESTIC/single dwelling  
= House

COMMERCE/financial = Bank

TRADE/trade = Prehistoric storage pit

RELIGION/religious facility  
= Church or temple

DOMESTIC/hotel and  
COMMERCE/restaurant  
= Inn, hotel, or way station providing both lodging and meals



Functions and uses often change. Built as the Stockgrowers Bank in 1916, this building in Carbon County, Wyoming, became the Dixon Town Hall in 1975. By serving the region's farmers and ranchers from 1916 to 1923, the bank played an important role in fostering the frontier town's development. (Richard Collier)

## GUIDELINES FOR ENTERING FUNCTIONS

### GENERAL

- Enter the most specific category and subcategory. For example, "EDUCATION/education-related housing" rather than "DOMESTIC/institutional housing" for a college dormitory.
- If no subcategory applies, enter the general category by itself. If, in addition, none of the general categories relates to the property's function, enter "OTHER:" and an appropriate term for the function.
- For **properties with many functions**, such as a farm, list only the principal or predominant ones, placing the most important first.
- For **districts**, enter the functions applying to the district as a whole, such as DOMESTIC/village site or EDUCATION/college.
- For districts, also enter the functions of buildings, sites, structures, and objects that are:
  1. of outstanding importance to the district, such as a county courthouse in a commercial center (GOVERNMENT/county courthouse) or,
  2. present in substantial numbers, such as apartment buildings in a residential district (DOMESTIC/multiple dwelling) or storage pits in a village site (TRADE/trade).
- For districts containing resources having different functions and relatively equal importance, such as a group of public buildings whose functions are GOVERNMENT/city hall, GOVERNMENT/courthouse, and GOVERNMENT/post office.

### HISTORIC FUNCTIONS

- Enter functions for contributing resources only.
- Select functions that relate directly to the property's significance and occurred during the period of significance (see *Period of Significance* on page 42).
- Enter functions for **extant resources only**.
- Enter only functions that can be verified by research, testing, or examination of physical evidence.
- Enter functions related to the property itself, not to the occupation of associated persons or role of associated events. For example, the home of a prominent doctor is "DOMESTIC/single dwelling" not "HEALTH CARE/medical office" unless the office was at home (in which case, list both functions).

### CURRENT FUNCTIONS

- Enter functions for both contributing and noncontributing resources.
- For properties undergoing **rehabilitation, restoration, or adaptive reuse**, enter "WORK IN PROGRESS" in addition to any functions that are current or anticipated upon completion of the work.

## DATA CATEGORIES FOR FUNCTIONS AND USES

| CATEGORY              | SUBCATEGORY           | EXAMPLES  |
|-----------------------|-----------------------|---|
| <b>DOMESTIC</b>       | single dwelling       | rowhouse, mansion, residence, rockshelter, homestead, cave  |
|                       | multiple dwelling     | duplex, apartment building, pueblo, rockshelter, cave   |
|                       | secondary structure   | dairy, smokehouse, storage pit, storage shed, kitchen, garage, other dependencies                                     |
|                       | hotel                 | inn, hotel, motel, way station  |
|                       | institutional housing | military quarters, staff housing, poor house, orphanage   |
|                       | camp                  | hunting campsite, fishing camp, summer camp, forestry camp, seasonal residence, temporary habitation site, tipi rings |
|                       | village site          | pueblo group  |
| <b>COMMERCE/TRADE</b> | business              | office building   |
|                       | professional          | architect's studio, engineering office, law office  |
|                       | organizational        | trade union, labor union, professional association  |
|                       | financial institution | savings and loan association, bank, stock exchange  |
|                       | specialty store       | auto showroom, bakery, clothing store, blacksmith shop, hardware store  |
|                       | department store      | general store, department store, marketplace, trading post  |
|                       | restaurant            | cafe, bar, roadhouse, tavern  |
|                       | warehouse             | warehouse, commercial storage   |
|                       | trade (archeology)    | cache, site with evidence of trade, storage pit   |
| <b>SOCIAL</b>         | meeting hall          | grange; union hall; Pioneer hall; hall of other fraternal, patriotic, or political organization                       |
|                       | clubhouse             | facility of literary, social, or garden club  |
|                       | civic                 | facility of volunteer or public service organizations such as the American Red Cross                                  |
| <b>GOVERNMENT</b>     | capitol               | statehouse, assembly building   |
|                       | city hall             | city hall, town hall  |
|                       | correctional facility | police station, jail, prison  |
|                       | fire station          | firehouse   |
|                       | government office     | municipal building  |
|                       | diplomatic building   | embassy, consulate  |
|                       | custom house          | custom house  |
|                       | post office           | post office   |
|                       | public works          | electric generating plant, sewer system   |
|                       | courthouse            | county courthouse, Federal courthouse   |

| CATEGORY                            | SUBCATEGORY              | EXAMPLES  |
|-------------------------------------|--------------------------|---|
| <b>EDUCATION</b>                    | school                   | schoolhouse, academy, secondary school, grammar school, trade or technical school                           |
|                                     | college                  | university, college, junior college   |
|                                     | library                  | library   |
|                                     | research facility        | laboratory, observatory, planetarium  |
|                                     | education-related        | college dormitory, housing at boarding schools  |
| <b>RELIGION</b>                     | religious facility       | church, temple, synagogue, cathedral, mission, temple, mound, sweat-house, kiva, dance court, shrine        |
|                                     | ceremonial site          | astronomical observation post, intaglio, petroglyph site  |
|                                     | church school            | religious academy or schools  |
|                                     | church-related residence | parsonage, convent, rectory   |
| <b>FUNERARY</b>                     | cemetery                 | burying ground, burial site, cemetery, ossuary  |
|                                     | graves/burials           | burial cache, burial mound, grave   |
|                                     | mortuary                 | mortuary site, funeral home, cremation area, crematorium  |
| <b>RECREATION AND CULTURE</b>       | theater                  | cinema, movie theater, playhouse  |
|                                     | auditorium               | hall, auditorium  |
|                                     | museum                   | museum, art gallery, exhibition hall  |
|                                     | music facility           | concert-hall, opera house, bandstand, dancehall   |
|                                     | sports facility          | gymnasium, swimming pool, tennis court, playing field, stadium  |
|                                     | outdoor recreation       | park, campground, picnic area, hiking trail   |
|                                     | fair                     | amusement park, county fairground   |
|                                     | monument/marker          | commemorative marker, commemorative monument  |
| <b>AGRICULTURE/<br/>SUBSISTENCE</b> | processing               | meatpacking plant, cannery, smokehouse, brewery, winery, food processing site, gathering site, tobacco barn |
|                                     | storage                  | granary, silo, wine cellar, storage site, tobacco warehouse, cotton warehouse                               |
|                                     | agricultural field       | pasture, vineyard, orchard, wheatfield, crop marks, stone alignments, terrace, hedgerow                     |
|                                     | animal facility          | hunting & kill site, stockyard, barn, chicken coop, hunting corral, hunting run, apiary                     |
|                                     | fishing facility or site | fish hatchery, fishing grounds  |
|                                     | horticultural facility   | greenhouse, plant observatory, garden   |
|                                     | agricultural outbuilding | wellhouse, wagon shed, tool shed, barn  |
|                                     | irrigation facility      | irrigation system, canals, stone alignments, headgates, check dams  |

| CATEGORY  | SUBCATEGORY             | EXAMPLES   |
|---|-------------------------|--|
| <b>INDUSTRY/<br/>PROCESSING/<br/>EXTRACTION</b> | manufacturing facility  | mill, factory, refinery, processing plant, pottery kiln  |
|   | extractive facility     | coal mine, oil derrick, gold dredge, quarry, salt mine   |
|   | waterworks              | reservoir, water tower, canal, dam   |
|   | energy facility         | windmill, power plant, hydroelectric dam   |
|   | communications facility | telegraph cable station, printing plant, television station, telephone company facility, satellite tracking station            |
|   | processing site         | shell processing site, toolmaking site, copper mining and processing site  |
|   | industrial storage      | warehouse  |
| <b>HEALTH CARE</b>                              | hospital                | veteran's medical center, mental hospital, private or public hospital, medical research facility                               |
|   | clinic                  | dispensary, doctor's office  |
|   | sanitarium              | nursing home, rest home, sanitarium  |
|   | medical business/office | pharmacy, medical supply store, doctor or dentist's office   |
|   | resort                  | baths, spas, resort facility   |
| <b>DEFENSE</b>                                  | arms storage            | magazine, armory   |
|   | fortification           | fortified military or naval post, earth fortified village, palisaded village, fortified knoll or mountain top, battery, bunker |
|   | military facility       | military post, supply depot, garrison fort, barrack, military camp   |
|   | battle site             | battlefield  |
|   | coast guard facility    | lighthouse, coast guard station, pier, dock, life-saving station   |
|   | naval facility          | submarine, aircraft carrier, battleship, naval base  |
|   | air facility            | aircraft, air base, missile launching site   |
| <b>LANDSCAPE</b>                                | parking lot             |  |
|   | park                    | city park, State park, national park   |
|   | plaza                   | square, green, plaza, public common  |
|   | garden                  |  |
|   | forest                  |  |
|   | unoccupied land         | meadow, swamp, desert  |
|   | underwater              | underwater site  |
|   | natural feature         | mountain, valley, promontory, tree, river, island, pond, lake  |
|   | street furniture/object | street light, fence, wall, shelter, gazebo, park bench   |
|   | conservation area       | wildlife refuge, ecological habitat  |

| CATEGORY          | SUBCATEGORY   | EXAMPLES   |
|-------------------|---|--|
| TRANSPORTATION    | rail-related  | railroad, train depot, locomotive, streetcar line, railroad bridge |
|                   | air-related   | aircraft, airplane hangar, airport, launching site                 |
|                   | water-related                                       | lighthouse, navigational aid, canal, boat, ship, wharf, shipwreck  |
|                   | road-related (vehicular)                            | parkway, highway, bridge, toll gate, parking garage                |
|                   | pedestrian-related                                  | boardwalk, walkway, trail  |
| WORK IN PROGRESS  | (use this category when work is in progress)        |  |
| UNKNOWN           |   |  |
| VACANT/NOT IN USE | (use this category when property is not being used) |  |
| OTHER             |   |  |



*The Tampa City Hall (1914), Hillsborough County, Florida, was designed by Bonfrey and Elliott, the city's foremost architectural firm in the 20th century. It reflects the influence of both Beaux Arts Classicism and the Commercial Style. (Walter Smalling, Jr.)*

# 7. DESCRIPTION

## 7. Description

**Architectural Classification**  
(Enter categories from instructions)

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**Materials**  
(Enter categories from instructions)

foundation \_\_\_\_\_

walls \_\_\_\_\_

roof \_\_\_\_\_

other \_\_\_\_\_

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

## ARCHITECTURAL CLASSIFICATION

Complete this item for properties having architectural or historical importance. Select one or more subcategory to describe the property's architectural styles or stylistic influences from the list, *Data Categories for Architectural Classification*, on pages 25 and 26. Enter one subcategory in each blank on the form, placing those most important to the property first. Use a continuation sheet for additional entries.

### GUIDELINES FOR ARCHITECTURAL CLASSIFICATION

- If none of the subcategories describes the property's style or stylistic influence, enter:

1. the category relating to the general period of time, and
2. if possible, enter in the next blank "other:" and the term (not exceeding 28 characters) commonly used to describe the style or stylistic influence.

*Late 19th and 20th Century Revivals*

*Other: Chateausque*

(Enter the general category by itself if no specific style or stylistic influence is apparent but the general characteristics of the period are present.)

- For properties not described by any of the listed terms—including bridges, ships, locomotives, and buildings and structures that are pre-historic, folk, or vernacular in character—enter "other:" with the descriptive term (not exceeding 28 characters) most commonly used to classify the property by type, period, method of construction, or other characteristics. Use standardized terminology, terms recommended by the SHPOs, or a regionally-based system of nomenclature wherever possible. **Do not use function**, such as "worker housing" and "industrial," unless it actually describes a design or construction type. Define all terms in the narrative for section 7. Do not enter "vernacular" because the term does not describe any specific characteristics.

*Other: Pratt through truss*

*Other: Gloucester fishing schooner*

*Other: I-house*

*Other: split-log cabin*

*Other: Chaco Canyon*

- For properties not having any buildings or structures, such as many archeological and historic sites, enter "N/A."
- For buildings and structures not described by the listed terms or by "other" and a common term, enter "No style."

## DATA CATEGORIES FOR ARCHITECTURAL CLASSIFICATION

The following list has been adapted from *American Architecture Since 1780: A Guide to Architectural Styles* by Marcus Whiffen; *Identifying American Architecture* by John J. G. Blumenson; *What Style Is It?* by John Poppeliers, S. Allen Chambers, and Nancy B. Schwartz; and *A Field Guide to American Houses* by Virginia and Lee McAlester.

The categories appearing in capital letters in the far left column, relate to the general stylistic periods of American architecture. The subcategories, appearing in the indented left column, relate to the specific styles or stylistic influences that occurred in each period. The right column lists other commonly used terms. From the two left columns, select the categories or subcategories that most closely relate to the period and stylistic character of the property.

| CATEGORY                | SUBCATEGORY             | OTHER STYLISTIC TERMINOLOGY   |
|-------------------------|-------------------------|---|
| <b>NO STYLE</b>         |                         |   |
| <b>COLONIAL</b>         | French Colonial         |   |
|                         | Spanish Colonial        | Mexican Baroque   |
|                         | Dutch Colonial          | Flemish Colonial  |
|                         | Postmedieval English    | English Gothic; Elizabethan; Tudor; Jacobean or Jacobethan; New England Colonial; Southern Colonial                           |
|                         | Georgian                |   |
| <b>EARLY REPUBLIC</b>   | Early Classical Revival | Jeffersonian Classicism; Roman Republican; Roman Revival; Roman Villa; Monumental Classicism; Regency                         |
|                         | Federal                 | Adams or Adamesque  |
| <b>MID-19TH CENTURY</b> |                         | Early Romanesque Revival  |
|                         | Greek Revival           |   |
|                         | Gothic Revival          | Early Gothic Revival  |
|                         | Italian Villa           |   |
|                         | Exotic Revival          | Egyptian Revival; Moorish Revival   |
|                         | Octagon Mode            |   |
| <b>LATE VICTORIAN</b>   |                         | Victorian or High Victorian Eclectic  |
|                         | Gothic                  | High Victorian Gothic; Second Gothic Revival  |
|                         | Italianate              | Victorian or High Victorian Italianate  |
|                         | Second Empire           | Mansard   |
|                         | Queen Anne              | Queen Anne Revival; Queen Anne-Eastlake   |
|                         | Stick/Eastlake          | Eastern Stick; High Victorian Eastlake  |
|                         | Shingle Style           |   |
|                         | Romanesque              | Romanesque Revival; Richardsonian Romanesque  |
|                         | Renaissance             | Renaissance Revival; Romano-Tuscan Mode; North Italian or Italian Renaissance; French Renaissance; Second Renaissance Revival |

| CATEGORY   | SUBCATEGORY                      | OTHER STYLISTIC TERMINOLOGY  |
|--|----------------------------------|--|
| <b>LATE 19TH AND 20TH CENTURY REVIVALS</b>                 | Beaux Arts                       | Beaux Arts Classicism  |
|  | Colonial Revival                 | Georgian Revival   |
|  | Classical Revival                | Neo-Classical Revival  |
|  | Tudor Revival                    | Jacobean or Jacobethan Revival; Elizabethan Revival  |
|  | Late Gothic Revival              | Collegiate Gothic  |
|  | Mission/Spanish Colonial Revival | Spanish Revival; Mediterranean Revival   |
|  | Italian Renaissance              |  |
|  | French Renaissance               |  |
|  | Pueblo                           |  |
| <b>LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS</b> |                                  | Sullivanesque  |
|  | Prairie School                   |  |
|  | Commercial Style                 |  |
|  | Chicago                          |  |
|  | Skyscraper                       |  |
|  | Bungalow/Craftsman               | Western Stick; Bungaloid   |
| <b>MODERN MOVEMENT</b>                                     |                                  | New Formalism; Neo-Expressionism; Brutalism; California Style or Ranch Style; Post-Modern; Wrightian |
|  | Moderne                          | Modernistic; Streamlined Moderne; Art Moderne  |
|  | International Style              | Miesian  |
|  | Art Deco                         |  |
| <b>OTHER</b>   |                                  |  |
| <b>MIXED</b>   |                                  | More than three styles from different periods (for a building only)                                  |

## MATERIALS

Enter one or more terms from the list, *Data Categories for Materials*, to describe the principal exterior materials of the property. Enter both historic and nonhistoric materials.

Enter one category or subcategory in each blank for "foundation," "walls," and "roof." Under "other," enter the principal materials of other parts of the exterior, such as chimneys, porches, lintels, cornices, and decorative elements. Use a continuation sheet for additional entries, making sure to list them under the headings: "foundation," "walls," "roof," or "other."

For properties not having any buildings or structures, such as many archeological and historic sites, enter "N/A."

### DATA CATEGORIES FOR MATERIALS

|                                  |              |
|----------------------------------|--------------|
| EARTH                            | STUCCO       |
| WOOD                             | TERRA COTTA  |
| Weatherboard                     | ASPHALT      |
| Shingle                          | ASBESTOS     |
| Log                              | CONCRETE     |
| Plywood/particle board           | ADOBE        |
| Shake                            | CERAMIC TILE |
| BRICK                            | GLASS        |
| STONE                            | CLOTH/CANVAS |
| Granite                          | SYNTHETICS   |
| Sandstone (including brownstone) | Fiberglass   |
| Limestone                        | Vinyl        |
| Marble                           | Rubber       |
| Slate                            | Plastic      |
| METAL                            | OTHER        |
| Iron                             |              |
| Copper                           |              |
| Bronze                           |              |
| Tin                              |              |
| Aluminum                         |              |
| Steel                            |              |
| Lead                             |              |
| Nickel                           |              |
| Cast iron                        |              |

### GUIDELINES FOR ENTERING MATERIALS

- Enter only materials visible from the exterior of a building, structure, or object. Do not enter materials of interior, structural, or concealed architectural features even if they are significant.
- For structures and objects, complete "foundation," "walls," and "roof" only if these features are present, as in a wooden covered bridge on stone piers. Use "other" for exterior features, such as the deck of a ship, that cannot reasonably qualify as a roof, foundation, or wall.
- For historic districts, list the major building materials visible in the district, placing the most predominant ones first.
- Enter the materials of above-ground ruins under the feature they correspond to, such as foundation or walls, or under "other."

## NARRATIVE DESCRIPTION

Provide a narrative describing the property and its physical characteristics on one or more continuation sheets. Describe the setting, buildings and other major resources, out-buildings, surface and subsurface remains (for properties with archeological significance), and landscape features. The narrative should document the evolution of the property, describing major changes since its construction or period of significance.

Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location and setting, type, style, method of construction, size, and significant features. Describe the current condition of the property and indicate whether the property has historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

*The Edward Jones House is a 1 and 1/2 story, frame, Arts and Crafts style bungalow with a modified rectangular plan, an intersecting gable roof, and a front porch. The walls and roof are finished with wood shingles, and the foundation, chimneys, and porch piers are built of fieldstone. Above the front porch is an open-timbered end gable with Japanese-influenced joinery. The interior of the house reflects the Arts and Crafts style in the oak woodwork and built-in cabinetry. The house is in the Shadyside neighborhood, a middle-class subdivision with tree-lined streets and 50-foot wide lots. The house fronts west onto Oak Street and is set behind a modest, cultivated lawn which slopes slightly toward the street. Behind the house, a rock garden incorporates the stonework of the foundation and chimney and is enclosed by a stone wall. A garage, echoing the house in design and materials, is set at the northeast corner of the lot and reached by a straight driveway from the street. The property is in excellent condition and has had very little alteration since its construction.*

In additional paragraphs provide the information listed in *Guidelines for Describing Properties* on pages 31 to 34. Include specific facts and, wherever possible, dates. Organize the information in a logical manner,

for example, by describing a building from the foundation up and from the exterior to the interior. Districts usually require street by street description with a more detailed description of pivotal buildings.

The amount of detail needed in the description depends on the size and complexity of the property and the extent to which alterations, additions, and deterioration have affected the property's integrity. For example, the more extensively a building has been altered, the more thorough the description of additions, replacement materials, and other alterations should be. Photographs and sketch maps may be used to supplement the narrative (see *Additional Documentation* on pages 60 to 65).

The description should be concise, factual, and well organized. The information should be consistent with the resource counts in section 5, functions in section 6, and architectural classification and materials in section 7. Identify, in a list or on the accompanying sketch map, all of the resources counted in section 5 and indicate whether they are contributing or noncontributing. Also identify any previously listed resources.

Use common professional terms when describing buildings, structures, objects, sites, and districts. Define any terms regional or local in derivation that are not commonly understood or in general use, including any terms entered under *Architectural Classification*.



*Elaborate chimneypiece in the Kildare-McCormick House in Huntsville, Alabama, incorporates Classically inspired details. (Linda Bayer)*



## INDUSTRIAL AND ENGINEERING STRUCTURES Attachment 4

*Checklist for Describing Structures of Engineering or Industrial Significance*, found in Appendix VI.

David Weitzman's *Traces of the Past: A Guide to Industrial Archaeology* (Charles Scribner's Sons, New York, 1980).

## ARCHEOLOGICAL PROPERTIES

David Hurst Thomas' *Archeology: Down to Earth* (Harcourt Brace Jovanovich College Publishers, Fort Worth, 1991).

Charles Orser and Brian M. Fagan's *Historical Archaeology* (Harper Collins, New York, 1995).

Brian M. Fagan's *Ancient North America: The Archaeology of a Continent* (Thames and Hudson, 1991).

*The Handbook of North American Indians* (Smithsonian Institution Press, Washington, DC, 1978+), William C. Sturtevant, editor.

Hall's Bridge spanning French Creek, built about 1850 and 116 feet in length, is a surviving example of the Burr-truss design, which, invented in 1806, was a major advance in American bridge design. Over one hundred bridges of this type were built in Chester County, Pennsylvania, between 1812 and 1885. Hall's Bridge is one of the few remaining examples.

The following publications may be helpful:

## BUILDINGS

Marcus Whiffen's *American Architecture Since 1780: A Guide to the Styles* (M.I.T. Press, Cambridge, 1969).

John Blumenson's *Identifying American Architecture* (American Association for State and Local History, Nashville, 1977).

Cyril Harris's *Dictionary of Architecture and Construction* (McGraw-Hill, New York, 1975).

John Poppeliers and S. Allen Chambers's *What Style Is It?* (Preservation Press, Washington, DC, 1983).

Virginia and Lee McAlester's *A Field Guide to American Houses* (Alfred A. Knopf, Inc., New York, 1984).



Grant Park Historic District, Atlanta, Georgia, is a showcase of the many housing types and styles that characterized the city's residential development following the Civil War. These one and one-half story dwellings with Queen Anne Revival details are typical of the modest dwellings located in the northwestern part of the district. (David J. Kaminsky)

For guidance in describing maritime resources, historic landscapes, historic archeological sites, and other special kinds of properties, refer to other National Register Bulletins (see *Appendix X*). A number of publications available from the National Trust for Historic Preservation, American Association for State and Local History, and the Historic American Buildings Survey, Historic American Engineering Record, and Preservation Assistance Division of the National Park Service are also helpful in describing resources such as commercial buildings, architecture of ethnic groups, historic districts, historic landscapes, terra cotta buildings, historic barns, and historic houses.

## WRITING AN ARCHITECTURAL DESCRIPTION

Some general principles for describing buildings:

- Begin the description with a summary paragraph that creates a rough “sketch” of the building and its site. Use subsequent paragraphs to fill in the details following the outline established in the summary paragraph.
- Describe the building in a logical sequence—from the ground up, facade by facade, from the exterior to the interior.
- Use simple but clear language and avoid complex sentences. If you have difficulty understanding and using the terms found in the suggested guides listed on page 29, consult with the SHPO or FPO staff.
- Clearly delineate between the **original** appearance and **current** appearance. Begin by describing the current appearance of a particular feature. Then describe its original appearance and any changes, noting when the changes occurred.
- When describing groups of buildings, including historic districts, begin by describing the general character of the group and then describe the individual buildings one by one. For large districts, describe the pivotal buildings and the common types of buildings, noting their general condition, original appearance, and major changes. Follow a logical progression, moving from one building to the next or up and down each street in a geographical sequence.

## GUIDELINES FOR DESCRIBING PROPERTIES

### BUILDINGS, STRUCTURES, AND OBJECTS

- A. **Type or form**, such as dwelling, church, or commercial block.
- B. **Setting**, including the placement or arrangement of buildings and other resources, such as in a commercial center or a residential neighborhood or detached or in a row.
- C. **General characteristics**:
  1. Overall shape of plan and arrangement of interior spaces.
  2. Number of stories.
  3. Number of vertical divisions or bays.
  4. Construction materials, such as brick, wood, or stone, and wall finish, such as type of bond, coursing, or shingling.
  5. Roof shape, such as gabled, hip, or shed.
  6. Structural system, such as balloon frame, reinforced concrete, or post and beam.
- D. **Specific features**, by type, location, number, material, and condition:
  1. Porches, including verandas, porticos, stoops, and attached sheds.
  2. Windows.
  3. Doors.
  4. Chimney.
  5. Dormer.
  6. Other.
- E. **Important decorative elements**, such as finials, pilasters, bargeboards, brackets, halftimbering, sculptural relief, balustrades, corbelling, cartouches, and murals or mosaics.
- F. **Significant interior features**, such as floor plans, stairways, functions of rooms, spatial relationships, wainscoting, flooring, paneling, beams, vaulting, architraves, moldings, and chimneypieces.
- G. **Number, type, and location of outbuildings**, with dates, if known.
- H. **Other manmade elements**, including roadways, contemporary structures, and landscape features.
- I. **Alterations or changes to the property**, with dates, if known. A restoration is considered an alteration even if an attempt has been made to restore the property to its historic form (see L below). If there have been numerous alterations to a significant interior, also submit a sketch of the floor plan illustrating and dating the changes.
- J. **Deterioration** due to vandalism, neglect, lack of use, or weather, and the effect it has had on the property's historic integrity.
- K. **For moved properties**:
  1. Date of move.
  2. Descriptions of location, orientation, and setting historically and after the move.
  3. Reasons for the move.
  4. Method of moving.
  5. Effect of the move and the new location on the historic integrity of the property.
- L. **For restored and reconstructed buildings**:
  1. Date of restoration or reconstruction.
  2. Historical basis for the work.
  3. Amount of remaining historic material and replacement material.
  4. Effect of the work on the property's historic integrity.
  5. For reconstructions, whether the work was done as part of a master plan.

M. For **properties where landscape or open space adds to the significance** or setting of the property, such as rural properties, college campuses, or the grounds of public buildings:

1. Historic appearance and current condition of natural features.
2. Land uses, landscape features, and vegetation that characterized the property during the period of significance, including gardens, walls, paths, roadways, grading, fountains, orchards, fields, forests, rock formations, open space, and bodies of water.

N. For **industrial properties** where equipment and machinery is intact:

1. Types, approximate date, and function of machinery.
2. Relationship of machinery to the historic industrial operations of the property.

#### ARCHEOLOGICAL SITES

A. **Environmental setting** of the property today and, if different, its environmental setting during the periods of occupation or use. Emphasize environmental features or factors related to the location, use, formation, or preservation of the site.

B. **Period of time** when the property is known or projected to have been occupied or used. Include comparisons with similar sites and districts that have assisted in identification.

C. **Identity of the persons, ethnic groups, or archeological cultures** who, through their activities, created the archeological property. Include comparisons with similar sites and districts that have assisted in identification.

D. **Physical characteristics:**

1. Site type, such as rockshelter, temporary camp, lithic workshop, rural homestead, or shoe factory.
2. Prehistorically or historically important standing structures, buildings, or ruins.
3. Kinds and approximate number of features, artifacts, and ecofacts, such as hearths, projectile points, and faunal remains.
4. Known or projected depth and extent of archeological deposits.
5. Known or projected dates for the period when the site was occupied or used, with supporting evidence.
6. Vertical and horizontal distribution of features, artifacts, and ecofacts.
7. Natural and cultural processes, such as flooding and refuse disposal, that have influenced the formation of the site.
8. Noncontributing buildings, structures, and objects within the site.

E. **Likely appearance of the site during the periods of occupation or use.** Include comparisons with similar sites and districts that have assisted in description.

F. **Current and past impacts** on or immediately around the property, such as modern development, vandalism, road construction, agriculture, soil erosion, or flooding.

G. **Previous investigations** of the property, including,

1. Archival or literature research.
2. Extent and purpose of any excavation, testing, mapping, or surface collection.
3. Dates of relevant research and field work. Identity of researchers and their institutional or organizational affiliation.
4. Important bibliographic references.

#### HISTORIC SITES

A. **Present condition** of the site and its setting.

B. **Natural features** that contributed to the selection of the site for the significant event or activity, such as a spring, body of water, trees, cliffs, or promontories.

C. **Other natural features** that characterized the site at the time of the significant event or activity, such as vegetation, topography, a body of water, rock formations, or a forest.

- D. Any **cultural remains** or other manmade evidence of the significant event or activities.
- E. **Type and degree of alterations** to natural and cultural features since the significant event or activity, and their impact on the historic integrity of the site.
- F. **Explanation** of how the current physical environment and remains of the site reflect the period and associations for which the site is significant.

#### ARCHITECTURAL AND HISTORIC DISTRICTS

- A. **Natural and manmade elements** comprising the district, including prominent topographical features and structures, buildings, sites, objects, and other kinds of development.
- B. **Architectural styles** or periods represented and predominant characteristics, such as scale, proportions, materials, color, decoration, workmanship, and quality of design.
- C. **General physical relationship of buildings** to each other and to the environment, including facade lines, street plans, squares, open spaces, density of development, landscaping, principal vegetation, and important natural features. Any **changes to these relationships** over time. Some of this information may be provided on a sketch map (see page 61).
- D. **Appearance of the district during the time** when the district achieved significance (see *Period of Significance* on page 42) and any changes or modifications since.
- E. **General character** of the district, such as residential, commercial, or industrial, and the **types of buildings and structures**, including outbuildings and bridges, found in the district.
- F. **General condition of buildings**, including alterations, additions, and any restoration or rehabilitation activities.
- G. **Identity of buildings**, groups of buildings, or other resources that do and do not contribute to the district's significance. (See *Determining Contributing and Noncontributing Resources* on page 16 for definitions of **contributing** and **noncontributing** resources.) If resources are classified by terms other than "contributing" and "noncontributing," clearly explain which terms denote contributing resources and which noncontributing. **Provide a list of all resources that are contributing or noncontributing or identify them on the sketch map** submitted with the form (see *Sketch Map* on page 61).
- H. **Most important contributing buildings, sites, structures, and objects.** Common kinds of other contributing resources.
- I. **Qualities** distinguishing the district from its surroundings.
- J. **Presence of any archeological resources** that may yield important information with any related paleo-environmental data (see guidelines for describing archeological sites and districts).
- K. **Open spaces** such as parks, agricultural areas, wetlands, and forests, including vacant lots or ruins that were the site of activities important in prehistory or history.
- L. For **industrial districts**:
  1. Industrial activities and processes, both historic and current, within the district; important natural and geographical features related to these processes or activities, such as waterfalls, quarries, or mines.
  2. Original and other historic machinery still in place.
  3. Transportation routes within the district, such as canals, railroads, and roads including their approximate length and width and the location of terminal points.
- M. For **rural districts**:
  1. Geographical and topographical features such as valleys, vistas, mountains, and bodies of water that convey a sense of cohesiveness or give the district its rural or natural characteristics.
  2. Examples and types of vernacular, folk, and other architecture, including outbuildings, within the district.

3. Manmade features and relationships making up the historic and contemporary landscape, including the arrangement and character of fields, roads, irrigation systems, fences, bridges, earthworks, and vegetation.
4. The historic appearance and current condition of natural features such as vegetation, principal plant materials, open space, cultivated fields, or forests.

### ARCHEOLOGICAL DISTRICTS

- A. **Environmental setting** of the district today and, if different, its environmental setting during the periods of occupation or use. Emphasize environmental features or factors related to the location, use, formation, or preservation of the district.
- B. **Period of time** when the district is known or projected to have been occupied or used. Include comparisons with similar sites and districts that have assisted in identification.
- C. **Identity of the persons, ethnic groups, or archeological cultures** who occupied or used the area encompassed by the district. Include comparisons with similar sites and districts that have assisted in identification.
- D. **Physical characteristics:**
  1. Type of district, such as an Indian village with outlying sites, a group of quarry sites, or a historic manufacturing complex.
  2. Cultural, historic, or other relationships among the sites that make the district a cohesive unit.
  3. Kinds and number of sites, structures, buildings, or objects that make up the district.
  4. Information on individual or representative sites and resources within the district (*see Archeological Sites* above). For small districts, describe individual sites. For large districts, describe the most representative sites individually and others in summary or tabular form or collectively as groups.
  5. Noncontributing buildings, structures, and objects within the district.
- E. **Likely appearance of the district during the periods of occupation or use.** Include comparisons with similar sites and districts that have assisted in description.
- F. **Current and past impacts** on or immediately around the district, such as modern development, vandalism, road construction, agriculture, soil erosion, or flooding. Describe the integrity of the district as a whole and, in written or tabular form, the integrity of individual sites.
- G. **Previous investigations** of the property, including:
  1. Archival or literature research.
  2. Extent and purpose of any excavation, testing, mapping, or surface collection.
  3. Dates of relevant research and field work. Identity of researchers and their institutional or organizational affiliation.
  4. Important bibliographic references.

# 8. STATEMENT OF SIGNIFICANCE

## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### Areas of Significance

(Enter categories from instructions)

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### Period of Significance

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### Significant Dates

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### Significant Person

(Complete if Criterion B is marked above)

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### Cultural Affiliation

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### Architect/Builder

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# APPLICABLE NATIONAL REGISTER CRITERIA

Mark "x" in one or more of the boxes to identify the National Register criteria for which the property qualifies for listing. The National Register criteria are listed on page 37.

For districts with properties individually meeting the National Register criteria, mark "x" in the box that identifies the criterion for which that property is significant as well as the criterion for the district as a whole.

*A historic district significant for its collection of period revival houses also contains the home of an influential newspaper publisher who contributed to local labor reforms in the 1920s. Check boxes B and C.*

Properties are often significant for more than one criterion. Mark only those boxes for qualifying criteria that are supported by the narrative statement of significance. A National Register nomination may claim and document significance for one criterion only, even when a property appears likely to meet additional criteria.

For guidance in applying the National Register criteria to historic properties, refer to the bulletin entitled *How to Apply the National Register Criteria for Evaluation*.

## CRITERIA CONSIDERATIONS

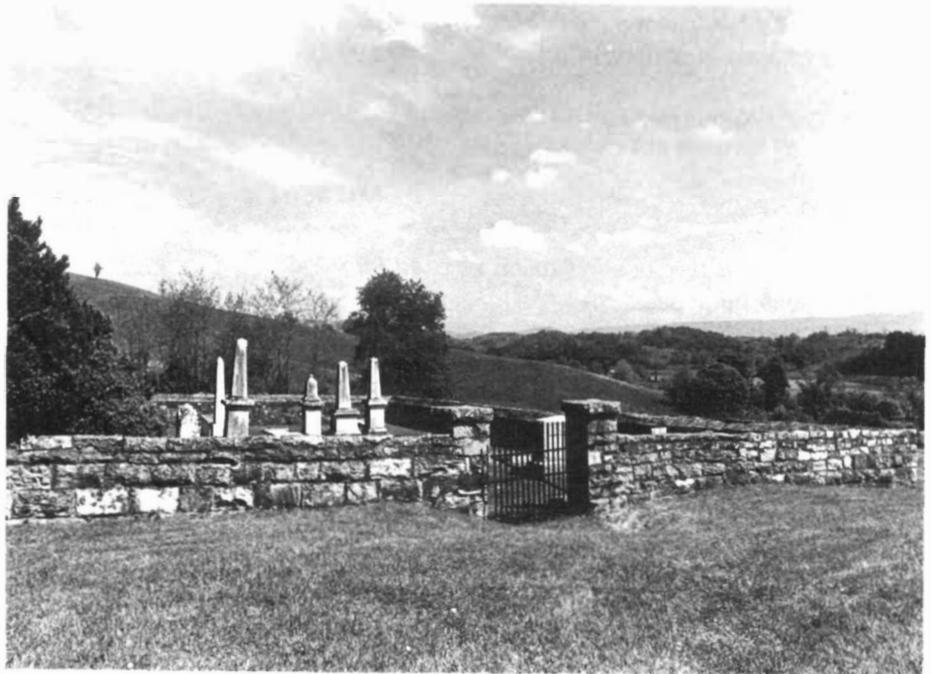
Mark "x" in the box for any criteria consideration applying to the property. Mark all that apply. Leave this section blank if no considerations apply.

The criteria considerations are part of the National Register criteria (see page 37). They set forth special standards for listing certain kinds of properties usually excluded from the National Register.

For districts, mark only the criteria considerations applying to the entire district or to a predominant resource or group of resources within the district.



*Abraham Castetter House, Blair, Washington County, Nebraska, is significant under Criterion B as the home of a locally prominent banker and businessman. It is also significant under Criterion C for its eclectic late 19th-century architectural design, which combines elements of the Second Empire and Queen Anne Revivals. (David Murphy)*



*Aspenvale Cemetery, Smyth County, Virginia, is significant for the grave of General William Campbell (1745-1781), a person of transcendent importance. A Virginia-born hero of the American Revolution, General Campbell commanded the Virginia militia in its resounding victory over the Royalist forces at King's Mountain, North Carolina, on October 7, 1780. (Virginia Department of Historic Resources)*

## THE NATIONAL REGISTER CRITERIA

**Criteria:** The quality of **significance** in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.

**Criteria Considerations:** Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. A birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life; or
- D. A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- E. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. A property achieving significance within the past 50 years if it is of exceptional importance.

## AREAS OF SIGNIFICANCE

Select one or more areas of prehistory or history, from the list, *Data Categories for Areas of Significance*, on pages 40 and 41, in which the property qualifies for National Register listing. **Enter one category or subcategory in each blank**, placing the ones most important to the property first. Use a continuation sheet for additional entries.

If no category or subcategory applies to the property, enter "other:" with the name of the area in which the property attained significance.

An area of significance must be entered for each criterion marked on the form. Enter only areas that are supported by the narrative statement.

For districts, enter areas of significance applying to the district as whole. If properties within the district individually meet the National Register criteria, enter their areas of significance also.



*Vista House at Crown Point, Oregon, is significant in architecture and transportation. Commanding a spectacular view of the Columbia Gorge, it has served as an observation station and resting stop along the Columbia River Highway since its construction in 1918. (Oregon State Highway Division)*

## GUIDELINES FOR SELECTING AREA OF SIGNIFICANCE

**Criterion A:** For a property significant under Criterion A, select the category relating to the historic event or role for which the property is significant, such as "transportation" for a railroad station, trolley car, or stagecoach stop.

**Criterion B:** For a property significant under Criterion B, select the category in which the significant individual made the contributions for which he or she is known or for which the property is illustrative: for example, "literature" and "politics and government" for the home of a well-known political theorist and statesman.

**Criterion C:** For a property significant under Criterion C, select "architecture," "art," "landscape architecture," "engineering," or "community planning and development" depending on the type of property and its importance. Generally "architecture" applies to buildings and "engineering" to structures; however, if a building is notable for its advanced construction technology it may be significant under both "architecture" and "engineering." For example, a 1930s public building significant for a Depression-era mural is significant under "art," a cathedral noted as the work of Richard Upjohn and for stained glass by Tiffany under "architecture" and "art"; and an early example of a concrete rainbow arch bridge under "engineering."

**Criterion D:** For a property significant under Criterion D, enter the subcategory of archeology that best describes the type of historic or prehistoric group about which the property is likely to yield information. Also, enter any categories and subcategories about which the site is likely to provide information, for example, "prehistoric archeology," "agriculture," and "engineering" for the ruins of an ancient irrigation system that is likely to provide information about prehistoric subsistence and technology.

## ADDITIONAL GUIDELINES

- Do not confuse area of significance with historic function. Historic function, entered in section 6, relates to the practical and routine uses of a property, while area of significance relates to the property's contributions to the broader patterns of American history, architecture, archeology, engineering, and culture. For example, a stagecoach stop's function would be "hotel" and its area of significance would most likely be "transportation."
- When selecting "archeology" or "ethnic heritage," enter the subcategory that best applies to the property's significance. If no subcategory applies, enter the general category.
- When selecting "archeology," "ethnic heritage," or "maritime history," also enter areas of significance that closely relate to the events, activities, characteristics, or information for which the property is significant, for example, "industry" for a prehistoric tool-making site or "military" for a liberty ship that was engaged in an important battle.
- Do not enter "local history" with "other." Local history is a **level of significance**, not an area of significance. Instead, enter the area that most closely relates to the theme or pattern in local history with which the property is associated, for example, "health/medicine" for the home of an eminent local physician, "commerce" for the site of a traditional marketplace, or "community planning and development" for a residential subdivision that established a pattern for a community's expansion.

## DATA CATEGORIES FOR AREAS OF SIGNIFICANCE

| CATEGORY                           | SUBCATEGORY               | DEFINITION  |
|------------------------------------|---------------------------|---|
| AGRICULTURE                        |                           | The process and technology of cultivating soil, producing crops, and raising livestock and plants.  |
| ARCHITECTURE                       |                           | The practical art of designing and constructing buildings and structures to serve human needs.  |
| ARCHEOLOGY                         |                           | The study of prehistoric and historic cultures through excavation and the analysis of physical remains.   |
|                                    | PREHISTORIC               | Archeological study of aboriginal cultures before the advent of written records.  |
|                                    | HISTORIC — ABORIGINAL     | Archeological study of aboriginal cultures after the advent of written records.   |
|                                    | HISTORIC — NON-ABORIGINAL | Archeological study of non-aboriginal cultures after the advent of written records.   |
| ART                                |                           | The creation of painting, printmaking, photography, sculpture, and decorative arts.   |
| COMMERCE                           |                           | The business of trading goods, services, and commodities.   |
| COMMUNICATIONS                     |                           | The technology and process of transmitting information.   |
| COMMUNITY PLANNING AND DEVELOPMENT |                           | The design or development of the physical structure of communities.   |
| CONSERVATION                       |                           | The preservation, maintenance, and management of natural or manmade resources.  |
| ECONOMICS                          |                           | The study of the production, distribution, and consumption of wealth; the management of monetary and other assets.                                    |
| EDUCATION                          |                           | The process of conveying or acquiring knowledge or skills through systematic instruction, training, or study.   |
| ENGINEERING                        |                           | The practical application of scientific principles to design, construct, and operate equipment, machinery, and structures to serve human needs.       |
| ENTERTAINMENT/ RECREATION          |                           | The development and practice of leisure activities for refreshment, diversion, amusement, or sport.   |
| ETHNIC HERITAGE                    |                           | The history of persons having a common ethnic or racial identity.   |
|                                    | ASIAN                     | The history of persons having origins in the Far East, Southeast Asia, or the Indian subcontinent.  |
|                                    | BLACK                     | The history of persons having origins in any of the black racial groups of Africa.  |
|                                    | EUROPEAN                  | The history of persons having origins in Europe.  |
|                                    | HISPANIC                  | The history of persons having origins in the Spanish-speaking areas of the Caribbean, Mexico, Central America, and South America.                     |
|                                    | NATIVE AMERICAN           | The history of persons having origins in any of the original peoples of North America, including American Indian and American Eskimo cultural groups. |
|                                    | PACIFIC ISLANDER          | The history of persons having origins in the Pacific Islands, including Polynesia, Micronesia, and Melanesia.   |
|                                    | OTHER                     | The history of persons having origins in other parts of the world, such as the Middle East or North Africa.   |

| <b>CATEGORY</b>                    | <b>SUBCATEGORY</b> | <b>DEFINITION</b>  |
|------------------------------------|--------------------|--|
| <b>EXPLORATION/<br/>SETTLEMENT</b> |                    | The investigation of unknown or little known regions; the establishment and earliest development of new settlements or communities.                      |
| <b>HEALTH/MEDICINE</b>             |                    | The care of the sick, disabled, and handicapped; the promotion of health and hygiene.  |
| <b>INDUSTRY</b>                    |                    | The technology and process of managing materials, labor, and equipment to produce goods and services.  |
| <b>INVENTION</b>                   |                    | The art of originating by experiment or ingenuity an object, system, or concept of practical value.  |
| <b>LANDSCAPE ARCHITECTURE</b>      |                    | The practical art of designing or arranging the land for human use and enjoyment.  |
| <b>LAW</b>                         |                    | The interpretation and enforcement of society's legal code.  |
| <b>LITERATURE</b>                  |                    | The creation of prose and poetry.  |
| <b>MARITIME HISTORY</b>            |                    | The history of the exploration, fishing, navigation, and use of inland, coastal, and deep sea waters.  |
| <b>MILITARY</b>                    |                    | The system of defending the territory and sovereignty of a people.   |
| <b>PERFORMING ARTS</b>             |                    | The creation of drama, dance, and music.   |
| <b>PHILOSOPHY</b>                  |                    | The theoretical study of thought, knowledge, and the nature of the universe.   |
| <b>POLITICS/GOVERNMENT</b>         |                    | The enactment and administration of laws by which a nation, State, or other political jurisdiction is governed; activities related to political process. |
| <b>RELIGION</b>                    |                    | The organized system of beliefs, practices, and traditions regarding mankind's relationship to perceived supernatural forces.                            |
| <b>SCIENCE</b>                     |                    | The systematic study of natural law and phenomena.   |
| <b>SOCIAL HISTORY</b>              |                    | The history of efforts to promote the welfare of society; the history of society and the lifeways of its social groups.                                  |
| <b>TRANSPORTATION</b>              |                    | The process and technology of conveying passengers or materials.   |
| <b>OTHER</b>                       |                    | Any area not covered by the above categories.  |

## PERIOD OF SIGNIFICANCE

Enter the dates for one or more periods of time when the property attained the significance qualifying it for National Register listing. Some periods of significance are as brief as a single year. Many, however, span many years and consist of beginning and closing dates. Combine overlapping periods and enter them as one longer period of significance.

### DEFINITION OF PERIOD OF SIGNIFICANCE

**Period of significance** is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing. Period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction. For prehistoric properties, the period of significance is the broad span of time about which the site or district is likely to provide information; it is often the period associated with a particular cultural group.

For **periods in history**, enter one year or a continuous span of years:

1928

1875 - 1888

For **periods in prehistory**, enter the range of time by millennia.

8000 - 6000 B.C.

## GUIDELINES FOR SELECTING THE PERIODS OF SIGNIFICANCE

**Criterion A:** For the site of an important event, such as a pivotal five-month labor strike, the period of significance is the time when the event occurred. For properties associated with historic trends, such as commercial development, the period of significance is the span of time when the property actively contributed to the trend.

**Criterion B:** The period of significance for a property significant for Criterion B is usually the length of time the property was associated with the important person.

**Criterion C:** For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions.

**Criterion D:** The period of significance for an archeological site is the estimated time when it was occupied or used for reasons related to its importance, for example, 3000-2500 B.C.

### ADDITIONAL GUIDELINES

- The property must possess historic integrity for all periods of significance entered.
- Continued use or activity does not necessarily justify continuing the period of significance. The period of significance is based upon the time when the property made the contributions or achieved the character on which significance is based.
- **Fifty years ago** is used as the closing date for periods of significance where activities begun historically continued to have importance and no more specific date can be defined to end the historic period. (Events and activities occurring within the last 50 years must be exceptionally important to be recognized as "historic" and to justify extending a period of significance beyond the limit of 50 years ago.)

Base the period of significance on specific events directly related to the significance of the property, for example, the date of construction for a building significant for its design or the length of time a mill operated and contributed to local industry.

**Enter one period of significance in each blank on the form**, placing the ones most important to the property first. Use a continuation sheet, if more space is needed. Complete this item for all properties, even if the period is less than one year.

# SIGNIFICANT DATES

Enter the year of any events, associations, construction, or alterations qualifying the property for National Register listing or adding to its significance. A property may have several dates of significance; all of them, however, must fall within the periods of significance. Enter one date in each blank, placing those most important to the property first. Use a continuation sheet for additional entries. Some properties with a period of significance spanning many years may not have any specific dates of significance. In these cases, enter "N/A."

## DEFINITION OF SIGNIFICANT DATE

A significant date is the year when one or more major events directly contributing to the significance of a historic property occurred. Examples include:

*construction of an architecturally significant building*

*opening of an important transportation route*

*alteration of a building that contributes to its architectural importance*

*residency of an important person*

# SIGNIFICANT PERSON

Complete this item only if Criterion B is checked as a qualifying criterion. Enter the full name of the person with whom the property is importantly associated. Do not exceed 26 characters, including spaces and punctuation.

## GUIDELINES FOR IDENTIFYING SIGNIFICANT DATES

- The property must have historic integrity for all the significant dates entered.
- The beginning and closing dates of a period of significance are "significant dates" **only if** they mark specific events directly related to the significance of the property, for example, the date of construction that also marked the beginning of an important individual's residency, or the closing of a mine that ended a community's growth.
- For a property significant for Criterion C, enter the date of the construction or alterations through which the property achieved its importance. Enter the dates of alterations only if they contribute to the property's significance.
- For **districts**, enter construction dates of only those buildings that individually had an impact on the character of the district as a whole. Enter dates of events for which the district as a whole and not individual buildings is significant, for example, the opening of a trolley line that spurred a community's suburban development.

## GUIDELINES FOR ENTERING NAMES OF SIGNIFICANT PERSONS

- Do not enter the name of a family, fraternal group, or other organization.
- Enter the names of several individuals in one family or organization, if **each** person made contributions for which the property meets Criterion B.
- Enter the name of a property's architect or builder only if the property meets Criterion B for association with the life of that individual, such as the home, studio, or office of a prominent architect.

Enter as complete a name as possible, placing the last name first. If the individual is listed in the *Dictionary of American Biography*, enter the name as it appears in that source.

*White, Edward Gould*

*Bartlett, Stephen Jameson*

For properties associated with several important persons, enter the name of the person most important to

the property on the form, and list all others in order of their importance on a continuation sheet. (If no one stands out as most important, place the name of the person with the earliest associations on the form.) For additional guidance on evaluating properties for Criterion B, see the National Register bulletin entitled *Guidelines for Evaluating and Documenting Properties Associated with Significant Persons*.

If Criterion B has not been marked, enter "N/A."

## CULTURAL AFFILIATION

Complete only if Criterion D is marked on the form. Enter one or more cultural affiliations reflected by the site or district. Use only commonly accepted and used terms. Enter one cultural affiliation in each blank, placing the most important or predominant ones first. Use a continuation sheet for additional entries.

Enter important cultural affiliations for properties significant for other criteria, including ethnographic properties, as areas of significance. Enter "ethnic heritage" following the instructions in *Guidelines for Selecting Area of Significance* on page 39.

If a cultural affiliation cannot be identified, enter "undefined."

## DEFINITION OF CULTURAL AFFILIATION

**Cultural affiliation** is the archeological or ethnographic culture to which a collection of artifacts or resources belongs. It is generally a term given to a specific cultural group for which assemblages of artifacts have been found at several sites of the same age in the same region.

Attachment 4

## GUIDELINES FOR ENTERING CULTURAL AFFILIATION

- For **aboriginal prehistoric and historic cultures**, enter the name commonly used to identify the cultural group, or enter the period of time represented by the archeological remains.

*Cochise*

*Hopewell*

*Mississippian*

*Red Ochre*

*Paleo-Indian*

*Late Archaic*

- For **non-aboriginal historic cultures**, enter the ethnic background, occupation, geographical location or topography, or another term that is commonly used to identify members of the cultural group.

*Sea Islander*

*Appalachian*

*Black Freedman*

*Italian-American*

*Shaker*

*Euro-American*



Several groups of prehistoric mounds comprise the Mealy Mounds Archeological Site in central Missouri. The mounds and the remains of a nearby village are a valuable source of information about the prehistoric groups that occupied the banks of the Missouri River during the Late Woodland Period. (Howard W. Marshall)

## ARCHITECT/BUILDER

Enter the full name of the person(s) responsible for the design or construction of the property. This includes architects, artists, builders, craftsmen, designers, engineers, and landscape architects.

Enter as complete a name as possible, not exceeding 36 characters. If the person is listed in the *Dictionary of American Biography*, enter the name as it appears in that source.

*Richardson, Henry Hobson*

*Benton, Thomas Hart*

Enter one name in each blank. For more than one architect/builder, place the name of the one most important to the property first. Use a continuation sheet, if additional space is needed.

If the property has no built resources, enter "N/A."

## NARRATIVE STATEMENT OF SIGNIFICANCE

Explain how the property meets the National Register criteria, using one or more continuation sheets. Drawing on facts about the history of the property and the historic trends—local, State, or national—that the property reflects, make the case for the property's **historic significance and integrity** (see *Chapter II* for an explanation of these terms). The statement should explain the information entered on the form for the following:

- National Register criteria
- criteria considerations
- significant persons
- period of significance
- significant dates
- areas of significance
- cultural affiliation

The statement of significance contains several parts:

1. A paragraph **summarizing** the property's significance.
2. Several **supporting** paragraphs that briefly discuss:

## GUIDELINES FOR ENTERING NAME OF ARCHITECT/BUILDER

- Enter the names of architectural and engineering firms, only if the names of the specific persons responsible for the design are unknown.
- If the property's design is derived from the stock plans of a company or government agency and is credited to a specific individual, enter the name of the company or agency.

*U.S. Treasury*

*Southern Pacific Railroad*

*U.S. Army*

- Enter the name of property owners or contractors **only** if they were actually responsible for the property's design or construction.
- For **districts**, enter the names of the known architect/builders in order of their importance to the district.
- If the **architect or builder is not known**, enter "unknown."

## WRITING A STATEMENT OF SIGNIFICANCE

Some general principles for stating significance:

- In the summary paragraph, simply and clearly state the reasons why the property meets the National Register criteria. Add to the information marked on the form for section 8, by providing brief facts that explain how the property meets the criteria, how it contributed to the areas of significance listed, and the ways it was important to the history of its locality, State, or the nation during the period of significance. Mention the important themes or historic contexts to which the property relates.
- Using the summary paragraph as an outline, make the case for significance in subsequent paragraphs. Begin by providing a brief chronological history of the property. Then for each area of significance, beginning with the ones of primary importance, discuss the facts and circumstances in the property's history that led to its importance. Make clear the connection between each area of significance, its corresponding criterion, and period of significance.
- Be selective about the facts you present. Consider whether they directly support the significance of the property. Avoid narrating the entire history of the property. Focus on the events, activities, or characteristics that make the property significant. For example, identify significant architectural details if a building is significant for its design, or explain the role the property played in local commerce or industry.
- Be specific in all references to history or geography. Give dates and proper names of owners, architects or builders, other people, and places. Keep in mind the reader who will have little or no knowledge of the property or the area where it is located.
- Include descriptive and historical information about the area where the property is located to orient the reader to the property's surroundings and the kind of community or place where it functioned in the past. Again, focus on facts that help explain the property's role and illustrate its importance.



A streetscape in the Minneapolis Warehouse Historic District, Hennepin County, Minnesota, shows the diverse scale, period, and styles of the district's warehouses and commercial buildings. Begun as the city's warehouse and wholesaling center in the late 19th century, the district became a major shipping and jobbing center for the upper Midwest by the early 20th century. (Rolf T. Anderson)

- the history of the property, particularly as it represents important historic contexts and reflects the significant events, associations, characteristics, or other reasons the property meets the National Register criteria, and
- the historic contexts, themes, trends, and patterns of development relating to the property.

The statement should be concise, factual, well-organized, and in paragraph form. Include only information pertinent to the property and its eligibility. Additional documentation should be maintained by the SHPO, Certified Local Government, Federal agency, or another institution.

## SUMMARY PARAGRAPH

Identify the following items:

- Specific associations or characteristics through which the property has acquired significance, including historic events, activities, persons, physical features, artistic qualities, architectural styles, and archeological evidence that represent the historic contexts within which the property is important to the history of the local community, the State, or the nation.
- Specific ways the property meets the qualifying criterion and has contributed to each area of significance entered on the form.
- Role of any important persons or cultural affiliations entered on the form.

- Ways the property meets the special standards for any criteria considerations marked on the form.

*The Edward Jones House, built in 1911, is a product of the dissemination of the Arts and Crafts philosophy and aesthetic in America and is an exceptional example of the craftsmanship of a regionally prominent master builder. Contextually it relates to the influence of the American Arts and Crafts Movement in Texas and to the statewide context, Arts in Texas. Secondly, the Jones House relates to the context, Community and Regional Planning in Texas, as a product of the urban growth of Hilldale and the planned development of Shadyside. The house meets National Register Criterion C in the area of Architecture as one of the best residential examples of the Arts and Crafts style in the State and as the work of master builder and craftsman Gustav Gustavsen.*

## SUPPORTING PARAGRAPHS—HISTORY OF PROPERTY

Discuss the chronology and historic development of the property. Highlight and focus on the events, activities, associations, characteristics, and other facts that relate the property to its historic contexts and are the basis for its meeting the National Register criteria. Follow the *Guidelines for Evaluating and Stating Significance* listed on pages 47 to 49. The guidelines, in the form of questions, address the key points that should be covered. Consult with SHPO and FPO staff to determine what and how much information is needed to support the property's significance and integrity.

## **GUIDELINES FOR EVALUATING AND STATING SIGNIFICANCE**

The following questions should be considered when evaluating the significance of a property and developing the statement of significance. Incorporate in the narrative the answers to the questions directly pertaining to the property's historic significance and integrity.

### **ALL PROPERTIES**

- A. What events took place on the significant dates indicated on the form, and in what ways are they important to the property?
- B. In what ways does the property physically reflect its period of significance, and in what ways does it reflect changes after the period of significance?
- C. What is the period of significance based on? Be specific and refer to existing resources or features within the property or important events in the property's history.

### **BUILDINGS, STRUCTURES AND OBJECTS**

- A. If the property is significant for its association with historic events, what are the historically significant events or patterns of activity associated with the property? Does the existing building, object, or structure reflect in a tangible way the important historical associations? How have alterations or additions contributed to or detracted from the resource's ability to convey the feeling and association of the significant historic period?
- B. If the property is significant because of its association with an individual, how long and when was the individual associated with the property and during what period in his or her life? What were the individual's significant contributions during the period of association? Are there other resources in the vicinity also having strong associations with the individual? If so, compare their significance and associations to that of the property being documented.
- C. If the property is significant for architectural, landscape, aesthetic, or other physical qualities, what are those qualities and why are they significant? Does the property retain enough of its significant design to convey these qualities? If not, how have additions or alterations contributed to or detracted from the significance of the resource?
- D. Does the property have possible archeological significance and to what extent has this significance been considered?
- E. Does the property possess attributes that could be studied to extract important information? For example: does it contain tools, equipment, furniture, refuse, or other materials that could provide information about the social organization of its occupants, their relations with other persons and groups, or their daily lives? Has the resource been rebuilt or added to in ways that reveal changing concepts of style or beauty?
- F. If the property is no longer at its original location, why did the move occur? How does the new location affect the historical and architectural integrity of the property?

### **HISTORIC SITES**

- A. How does the property relate to the significant event, occupation, or activity that took place there?
- B. How have alterations such as the destruction of original buildings, changes in land use, and changes in foliage or topography affected the integrity of the site and its ability to convey its significant associations? For example, if the forested site of a treaty signing is now a park in a suburban development, the site may have lost much of its historic integrity and may not be eligible for the National Register.
- C. In what ways does the event that occurred here reflect the broad patterns of American history and why is it significant?

## ARCHEOLOGICAL SITES

- A. What is the cultural context in which the property is considered significant? How does the site relate to what is currently known of the region's prehistory or history and similar known sites?
- B. What kinds of information can the known data categories yield? What additional kinds of information are expected to be present on the basis of knowledge of similar sites? What similarities permit comparison with other known sites?
- C. What is the property's potential for research? What research questions may be addressed at the site? How do these questions relate to the current understanding of the region's archeology? How does the property contribute or have the potential for contributing important information regarding human ecology, cultural history, or cultural process? What evidence, including scholarly investigations, supports the evaluation of significance?
- D. How does the integrity of the property affect its significance and potential to yield important information?
- E. If the site has been totally excavated, how has the information yielded contributed to the knowledge of American cultures or archeological techniques to the extent that the site is significant for the investigation that occurred there?
- F. Does the property possess resources, such as buildings or structures, that in their own right are architecturally or historically significant? If so, how are they significant?

## ARCHITECTURAL AND HISTORIC DISTRICTS

- A. What are the physical features and characteristics that distinguish the district, including architectural styles, building materials, building types, street patterns, topography, functions and land uses, and spatial organization?
- B. What are the origins and key events in the historical development of the district? Are any architects, builders, designers, or planners important to the district's development?
- C. Does the district convey a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship, or association?
- D. How do the architectural styles or elements within the district contribute to the feeling of time and place? What period or periods of significance are reflected by the district?
- E. How have significant individuals or events contributed to the development of the district?
- F. How has the district affected the historical development of the community, region, or State? How does the district reflect the history of the community, region, or State?
- G. How have intrusions and noncontributing structures and buildings affected the district's ability to convey a sense of significance?
- H. What are the qualities that distinguish the district from its surroundings?
- I. How does the district compare to other similar areas in the locality, region, or State?
- J. If there are any preservation or restoration activities in the district, how do they affect the significance of the district?
- K. Does the district contain any resources outside the period of significance that are contributing? If so, identify them and explain their importance (see *Determining Contributing and Noncontributing Resources* on page 16).
- L. If the district has industrial significance, how do the industrial functions or processes represented relate to the broader industrial or technological development of the locality, region, State or nation? How important were the entrepreneurs, engineers, designers, and planners who contributed to the development of the district? How do the remaining buildings, structures, sites, and objects within the district reflect industrial production or process?

- M. If the district is rural, how are the natural and manmade elements of the district linked historically or architecturally, functionally, or by common ethnic or social background? How does the open space constitute or unite significant features of the district?
- N. Does the district have any resources of possible archeological significance? If so, how are they likely to yield important information? How do they relate to the prehistory or history of the district?

### ARCHEOLOGICAL DISTRICTS

- A. What is the cultural context in which the district has been evaluated, including its relationship to what is currently known about the area's prehistory and history and the characteristics giving the district cohesion for study?
- B. How do the resources making up the district as a group contribute to the significance of the district?
- C. How do the resources making up the district individually or in the representative groupings identified in section 7 contribute to the significance of the district?
- D. What is the district's potential for research? What research questions may be addressed at the district? How do these questions relate to the current understanding of the region's archeology? How does the property contribute or have the potential for contributing important information regarding human ecology, cultural history, or cultural process? What evidence, including scholarly investigations, supports the evaluation of significance? Given the existence of material remains with research potential, what is the context that establishes the importance of the recoverable data, taking into account the current state of knowledge in specified topical areas?
- E. How does the integrity of the district affect its significance and potential to yield important information?
- F. Does the district possess resources, such as buildings or structures, that in their own right are architecturally or historically significant? If so, how are they significant?

### SUPPORTING PARAGRAPHS—HISTORIC CONTEXT

**Relate the property to important themes in the prehistory or history** of its community, State, or the nation. Include information about the history of the community or larger geographical area that explains the ways the property is unique or representative of its theme, place, and time.

Consider, for example, the historic context of the Hartstene Island Community Hall (see the *Completed Form* on page 73). The significance of the hall is based on its role in the community over a period of 45 years. This significance becomes apparent when facts about the community's settlement, isolated location, and social activities are considered.

Similarly, the context for a small town general store relies on facts about its role in the commercial development of the community:

*The railroad affected the growth and development of Greeneville, creating the opportunity for businesses like Bartlett's General Store to flourish.*

*Such a business, in turn, served not only its local community but took on the regional trade of farmers who came to town to ship their produce, collect staples and equipment, and conduct business. Greeneville flourished through the enterprising spirit and forward thinking of merchants and local leaders, such as Stephen Bartlett. Among the several commercial buildings established in the era following the railroad's introduction, Bartlett's Store was the largest and continued in business the longest, adapting to changing times and needs. Recognition of Bartlett's establishes a standard for the significance and integrity of a successful and pivotal commercial property reflecting the history of the town.*

Incorporate the following information to the extent that it relates to the significance of the property:

- specific events
- activities and uses
- influence of technology
- aspects of development

- common architectural styles or types
- construction materials and methods
- role of important persons or organizations
- cultural affiliations
- political organization
- social or cultural traditions
- trends in local or regional development
- patterns of physical development
- economic forces
- presence and condition of similar properties

The discussion of historic context should do several things:

- Explain the role of the property in relationship to broad historic trends, drawing on specific facts about the property and its community.
- Briefly describe the prehistory or history of the community where the property is located as it di-

rectly relates to the property. Highlight any notable events and patterns of development that affected the property's history, significance, and integrity.

- Explain the importance of the property in each area of significance by showing how the property is unique, outstanding, or strongly representative of an important historic context when compared with other properties of the same or similar period, characteristics, or associations.

*For example, the statement for a residential historic district should discuss how the associations, architectural styles and types, and periods reflected by the district represent one or several important aspects of the historic development of the community, whether the*

*community has a number of neighborhoods with the same or similar qualities, and how the district is unique or representative in comparison to other districts representing its theme and period.*

Incorporate the facts needed to make the case for significance and integrity. Consult with the SHPO or FPO staff for help in determining how much and what kinds of information are needed. The site of a pivotal battle or a textbook example of a prominent architectural style usually requires less documentation than a property associated with a commonplace local event or exhibiting a vernacular building form about which little is written.

## GUIDELINES FOR DEVELOPING HISTORIC CONTEXT

Identify and provide facts about one or more themes of history to which the property relates through its historic uses, activities, associations, and physical characteristics. These facts should be organized by theme, geographical place, and period of time. Facts may relate to other properties having similar associations or characteristics and dating in the same place and time. (For a complete discussion of historic context, see the bulletins entitled *How to Apply the National Register Criteria for Evaluation* and *How to Complete the National Register Multiple Property Documentation Form*.)

### PROPERTIES SIGNIFICANT FOR CRITERION A

Explain how the **event or pattern of events** made an important contribution to the history of the community, State, or nation, and how related types of properties reflect these events, for example, how the advent of the railroad affected the growth and character of a town in the late 19th century and is represented today by the 1870 depot.

### PROPERTIES SIGNIFICANT FOR CRITERION B

Explain why the **person with whom the property is associated** is important to the history of the community, State, or nation. Identify also other properties associated with the person and explain their role in the career of the person, for example, how an author who depicted the people, events, and places of her region achieved statewide recognition and how a rustic mountain retreat and boarding house where she wrote and found inspiration are the surviving properties best associated with her life and career.

### PROPERTIES SIGNIFICANT FOR CRITERION C

**Type or method of construction:** Explain why the type, period or method of construction represents architectural features that are significant in the development of the community, State, or nation, for example, how a local variation of a split-log I-house represents a once common but now rare housing type of the early 19th century regionally and is a good example of its type.

**Work of a master:** Provide facts about the career and work of the artist, architect, engineer, or landscape architect to explain how the person was accomplished in his or her field and made contributions to the art, architecture, or landscape architecture of the community, State, or nation, for example, how an architect achieved recognition for his homes of wealthy merchants and produced a large number of middle and upper class residences on the late 1700s in a prosperous seaport.

**High artistic values:** Describe the quality of artistry or craftsmanship present in comparable works in the community, State, or nation, for example, how the elaborate hand-carved woodwork apparent in the public buildings and private homes of a rural county seat in a western State is the notable achievement of a local carpenter and his family over several generations.

### PROPERTIES SIGNIFICANT FOR CRITERION D

Explain why the **information the site is likely to yield** is important to the knowledge of the prehistory or history of the community, State, or nation, for example, how the data on hunting and gathering practices and technology of a Late Archaic culture will broaden the knowledge and understanding of the culture's occupation regionally.

### PROPERTIES OF LOCAL SIGNIFICANCE

Identify the local events and activities relating to the property and discuss their importance to local history.

### PROPERTIES OF STATE SIGNIFICANCE

Discuss how the property reflects the history of the State and the ways in which the property is one of the best of similarly associated properties in the State to represent the theme.

### PROPERTIES OF NATIONAL SIGNIFICANCE

Discuss how the property reflects an important aspect of the history of the Nation as a whole or has contributed in an exceptional way to the diverse geographical and cultural character of the Nation. Also, explain how the property relates to other properties nationwide having similar associations. (See *Chapter V, Documenting Nationally Significant Properties*.)

# 9. MAJOR BIBLIOGRAPHICAL REFERENCES

## 9. Major Bibliographical References

### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

#### Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey  
# \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

#### Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:  
\_\_\_\_\_

## BIBLIOGRAPHY

Enter the primary and secondary sources used in documenting and evaluating this property on one or more continuation sheets. These include books, journal or magazine articles, interviews, oral history tapes, planning documents, historic resource studies or survey reports, census data, newspaper articles, deeds, wills, correspondence, business records, diaries, and other sources. Do

not include general reference works unless they provide specific information about the property or have assisted in evaluating the property's significance.

Use a standard bibliographical style such as that found in *A Manual of Style* or *A Manual for Writers* by Kate L. Turabian, both published by the University of Chicago Press.

*Lancaster, Clay. The American Bungalow, 1880-1930. New York: Abbeville Press, 1985.*

*Page, Jane. "Gustave Gustavsen: Architect and Craftsman." Texas Journal of Art 2 (June 1989): 113-25.*

*Stickley, Gustave. Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement. 2nd ed. New York: Craftsman Publishing Company, 1909; reprint ed. New York: Dover Publications, 1979.*

## PREVIOUS DOCUMENTATION ON FILE (NPS)

This item is completed by the nominating official. Mark "x" in the appropriate box for any other previous NPS action involving the property being registered. Also enter the survey number, if the property has been recorded by the Historic American Buildings Survey (HABS) or Historic American Engineering Record (HAER). Also indicate any requests for preliminary determinations of individual listing (Tax Act Certification Application—Part One) currently in process.

### GUIDELINES FOR BIBLIOGRAPHICAL REFERENCES

- For all printed materials, list the author, full title, location and date of publication, and publisher.
- For articles, list also the name, volume, and date of the journal or magazine.
- For unpublished manuscripts, indicate where copies are available.
- For interviews, include the date of the interview, name of the interviewer, name and title of the person interviewed, and the location where the tape or transcript is stored.
- Cite any established historic contexts that have been used to evaluate the property. (Contact the SHPO for information about historic contexts that may be useful.)
- For National Park Service properties that have been listed as classified structures, cite *List of Classified Structures*.

# PRIMARY LOCATION OF ADDITIONAL DATA

Mark "x" in the box to indicate where most of the additional documentation about the property is stored. Enter the name of any repository other than the SHPO.

# 10. GEOGRAPHICAL DATA

## 10. Geographical Data

**Acreage of Property** \_\_\_\_\_

### UTM References

(Place additional UTM references on a continuation sheet.)

|   |                      |                      |                      |
|---|----------------------|----------------------|----------------------|
| 1 | <input type="text"/> | <input type="text"/> | <input type="text"/> |
|   | Zone                 | Easting              | Northing             |

|   |                      |                      |                      |
|---|----------------------|----------------------|----------------------|
| 3 | <input type="text"/> | <input type="text"/> | <input type="text"/> |
|   | Zone                 | Easting              | Northing             |

|   |                      |                      |                      |
|---|----------------------|----------------------|----------------------|
| 2 | <input type="text"/> | <input type="text"/> | <input type="text"/> |
|   | Zone                 | Easting              | Northing             |

|   |                      |                      |                      |
|---|----------------------|----------------------|----------------------|
| 4 | <input type="text"/> | <input type="text"/> | <input type="text"/> |
|   | Zone                 | Easting              | Northing             |

See continuation sheet

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

This section defines the location and extent of the property being nominated. It also explains why the boundaries were selected. Review the guidelines on pages 56 and 57 before selecting boundaries and completing this information. For additional guidance, see the National Register bulletin entitled *How to Establish Boundaries for National Register Properties*.

For discontinuous districts, provide a set of geographical data—including acreage, UTM's, and a boundary description and justification—for each separate area of land. (See page 57 for an explanation of discontinuous districts.)

## ACREAGE OF PROPERTY

Enter the number of acres comprising the property in the blank. Acreage should be accurate to the nearest whole acre; fractions of acres to the nearest tenth should be recorded, if known. If the property is substantially smaller than one acre, "less than one acre" may be entered. Where accuracy to one acre is not practical, for example, for districts over 100 acres, a USGS acreage estimator may be used to calculate acreage.

## UTM REFERENCES

Enter one or more Universal Transverse Mercator (UTM) grid references to identify the exact location of the property. Enter only complete, unabbreviated references. Up to 26 references will be entered in the NRIS data base.

A United States Geological Survey (USGS) quadrangle map and a UTM counter are necessary tools for determining UTM reference points. The USGS map is also required documentation (see *Maps* on pages 61 to 63). Refer to *Appendix VIII* and the National Register bulletin on *Using the UTM Grid System to Record Historic Sites* for instructions on determining the references. Many State historic preservation offices will assist applicants in completing this item.

## GUIDELINES FOR ENTERING UTM REFERENCES

- For **properties less than 10 acres**, enter the UTM reference for the point corresponding to the center of the property.
- For **properties of 10 or more acres**, enter three or more UTM references. The references should correspond to the vertices of a polygon drawn on the USGS map according the following steps:
  1. Draw a polygon of three or more sides on the USGS map that approximately encompasses the area to be registered.
  2. Label the vertices of the polygon numerically, beginning at the northwest corner and moving clockwise.
  3. Determine the UTM reference for the point corresponding to each vertex (see *Appendix VIII*).
  4. Enter the references numerically on the form. Use a continuation sheet for additional references.
- For **linear properties of 10 or more acres**, such as railroad, canal, highway, or trail, enter three or more UTM references. The references should correspond to the points along a line drawn on the USGS map according to the following steps:
  1. Draw a line on the USGS map indicating the course of the property.
  2. Mark and label numerically points along the line that correspond to the beginning, end, and each major shift in direction. Order numbers in sequence from beginning to end.
  3. Determine the UTM reference for each point.
  4. Enter the references numerically on the form. Use a continuation sheet for additional references.
- If UTM references define the boundaries of the property, as well as indicate location, the polygon or line delineated by the references must correspond exactly with the property's boundaries. (See *Appendix VIII*.)

## VERBAL BOUNDARY DESCRIPTION

Describe the boundaries of the property. Use one of the following forms:

- A map may be substituted for a narrative verbal boundary description. Reference to the map should be made in the blank on the form. (See page 58.)
- A legal parcel number.
- A block and lot number.
- A sequence of metes and bounds.

- Dimensions of a parcel of land fixed upon a given point such as the intersection of two streets, a natural feature, or a manmade structure.

The description must be **accurate** and **precise**. Follow guidelines on page 58.

## BOUNDARY JUSTIFICATION

For all properties, provide a **brief and concise explanation** of the reasons for selecting the boundaries. The reasons should be based on the property's historic significance and

integrity, and they should conform to the *Guidelines for Selecting Boundaries* on pages 56 and 57.

The **complexity and length** of the justification depends on the nature of the property, the irregularity of the boundaries, and the methods used to determine the boundaries. For example, a city lot retaining its original property lines can be justified in a short sentence, while a paragraph may be needed where boundaries are very irregular, where large portions of historic acreage have been lost, or where a district's boundaries are ragged because of new construction. Properties with substantial acreage require more explanation than those confined to small city lots.

*The boundary includes the farmhouse, outbuildings, fields, orchards, and forest that have historically been part of Meadowbrook Farm and that maintain historic integrity. That parcel of the original farm south of Highway 61 has been excluded because it has been subdivided and developed into a residential neighborhood.*

Boundaries for **archeological properties** often call for longer justifications, referring to the kinds of methodology employed, distribution of known sites, reliability of survey-based predictions, and amount of unsurveyed acreage.

*The southern boundary of the site is established by the limit of cultural materials and features and roughly corresponds to a lowering in grade. The highest artifact densities recovered during surface collection were noted at the northern and western edges of the plowed field. By extrapolation, it is likely that the site extends into the wooded areas to the north and west. The western boundary is established by the railroad cut which corresponds roughly to the original terrace edge. The northern and eastern boundaries are set by the contour line marking an abrupt fall to the wetland.*

For **discontiguous districts**, explain in the boundary justification how the property meets the conditions for a discontiguous district and how the boundaries were selected for each area.

## GUIDELINES FOR SELECTING BOUNDARIES

### ALL PROPERTIES

- Carefully select boundaries to encompass, but not to exceed, the full extent of the significant resources and land area making up the property.
- The area to be registered should be large enough to include all historic features of the property, but should not include "buffer zones" or acreage not directly contributing to the significance of the property.
- Leave out peripheral areas of the property that no longer retain integrity, due to subdivision, development, or other changes.
- "Donut holes" are not allowed. No area or resources within a set of boundaries may be excluded from listing in the National Register. Identify nonhistoric resources within the boundaries as noncontributing.
- Use the following features to mark the boundaries:
  1. Legally recorded boundary lines.
  2. Natural topographic features, such as ridges, valleys, rivers, and forests.
  3. Manmade features, such as stone walls; hedgerows; the curblines of highways, streets, and roads; areas of new construction.
  4. For large properties, topographic features, contour lines, and section lines marked on USGS maps.

### BUILDINGS, STRUCTURES AND OBJECTS

- Select boundaries that encompass the entire resource, with historic and contemporary additions. Include any surrounding land historically associated with the resource that retains its historic integrity and contributes to the property's historic significance.
- For **objects**, such as sculpture, and **structures**, such as ships, boats, and railroad cars and locomotives, the boundaries may be the land or water occupied by the resource without any surroundings.
- For **urban and suburban properties** that retain their historic boundaries and integrity, use the legally recorded parcel number or lot lines.
- Boundaries for **rural properties** may be based on:
  1. A small parcel drawn to immediately encompass the significant resources, including outbuildings and associated setting, or
  2. Acreage, including fields, forests, and open range, that was associated with the property historically and conveys the property's historic setting. (This area must have historic integrity and contribute to the property's historic significance.)

### HISTORIC SITES

- For **historic sites**, select boundaries that encompass the area where the historic events took place. Include only portions of the site retaining historic integrity and documented to have been directly associated with the event.

### HISTORIC AND ARCHITECTURAL DISTRICTS

- Select boundaries to encompass the single area of land containing the significant concentration of buildings, sites, structures, or objects making up the district. The district's significance and historic integrity should help determine the boundaries. Consider the following factors:
  1. **Visual barriers** that mark a change in the historic character of the area or that break the continuity of the district, such as new construction, highways, or development of a different character.
  2. **Visual changes** in the character of the area due to different architectural styles, types or periods, or to a decline in the concentration of contributing resources.

3. **Boundaries at a specific time** in history, such as the original city limits or the legally recorded boundaries of a housing subdivision, estate, or ranch.
  4. **Clearly differentiated patterns** of historical development, such as commercial versus residential or industrial.
- A historic district may contain **discontiguous** elements only under the following circumstances:
    1. **When visual continuity is not a factor** of historic significance, **when resources are geographically separate**, and **when the intervening space lacks significance**: for example, a cemetery located outside a rural village.
    2. **When manmade resources are interconnected by natural features** that are excluded from the National Register listing: for example, a canal system that incorporates natural waterways.
    3. **When a portion of a district has been separated by intervening development** or highway construction and when the separated portion has sufficient significance and integrity to meet the National Register criteria.

### ARCHEOLOGICAL SITES AND DISTRICTS

- The selection of boundaries for archeological sites and districts depends primarily on the scale and horizontal extent of the significant features. A regional pattern or assemblage of remains, a location of repeated habitation, a location or a single habitation, or some other distribution of archeological evidence, all imply different spatial scales. Although it is not always possible to determine the boundaries of a site conclusively, a knowledge of local cultural history and related features such as site type can help predict the extent of a site. Consider the property's setting and physical characteristics along with the results of archeological survey to determine the most suitable approach.
- Obtain evidence through one or several of the following techniques:
  1. **Subsurface testing**, including test excavations, core and auger borings, and observation of cut banks.
  2. **Surface observation** of site features and materials that have been uncovered by plowing or other disturbance or that have remained on the surface since deposition.
  3. **Observation of topographic or other natural features** that may or may not have been present during the period of significance.
  4. **Observation of land alterations** subsequent to site formation that may have affected the integrity of the site.
  5. **Study of historical or ethnographic documents**, such as maps and journals.
- **If the techniques listed above cannot be applied**, set the boundaries by conservatively estimating the extent and location of the significant features. Thoroughly explain the basis for selecting the boundaries in the boundary justification.
- **If a portion of a known site cannot be tested** because access to the property has been denied by the owner, the boundaries may be drawn along the legal property lines of the portion that is accessible, provided that portion by itself has sufficient significance to meet the National Register criteria and the full extent of the site is unknown.
- Archeological districts may contain **discontiguous elements** under the following circumstances:
  1. When one or several outlying sites has a direct relationship to the significance of the main portion of the district, through common cultural affiliation or as related elements of a pattern of land use, and
  2. When the intervening space does not have known significant resources.

(Geographically separate sites not forming a discontiguous district may be nominated together as individual properties within a multiple property submission.)

## GUIDELINES FOR VERBAL BOUNDARY DESCRIPTION

- A map drawn to a scale of at least 1" = 200 feet may be used in place of a narrative verbal description. When using a map, note under the heading "verbal boundary description" that the boundaries are indicated on the accompanying base map. The map must clearly indicate the boundaries of the property in relationship to standing structures or natural or manmade features such as rivers, highways, or shorelines. Plat, local planning, or tax maps may be used. Maps must include the scale and a north arrow.

*The boundary of Livermore Plantation is shown as the dotted line on the accompanying map entitled "Survey, Livermore Plantation, 1958."*

- For **properties** whose boundaries correspond to a polygon, section lines, or contour lines on the USGS map, the boundaries marked on the USGS map may be used in place of a verbal boundary description. In this case, simply note under the heading "verbal boundary description" that the boundary line is indicated on the USGS map. If USGS quadrangle maps are not available, provide a map of similar scale and a careful and accurate description including street names, property lines, or geographical features that delineate the perimeter of the boundary.

*The boundary of the nominated property is delineated by the polygon whose vertices are marked by the following UTM reference points: A 18 313500 4136270, B 18 312770 4135940, C 18 313040 4136490.*

- To describe only a **portion of a city lot**, use fractions, dimensions, or other means.

*The south 1/2 of Lot 36*

*The eastern 20 feet of Lot 57*

- If **none of the options listed above are feasible**, describe the boundaries in a narrative using street names, property lines, geographical features, and other lines of convenience. Begin by defining a fixed reference point and proceed by describing the perimeter in an orderly sequence, incorporating both dimensions and direction. Draw boundaries that correspond to rights-of-way to one side or the other but not along the centerline.

*Beginning at a point on the east bank of the Lazy River and 60' south of the center of Maple Avenue, proceed east 150' along the rear property lines of 212-216 Maple Avenue to the west curblineline of Main Street. Then proceed north 150' along the west curblineline of Main Street, turning west for 50' along the rear property line of 217 Maple Avenue. Then proceed north 50' to the rear property line of 215 Maple Avenue, turning west for 100' to the east bank of the Lazy River. Then proceed south along the river bank to the point of origin.*

- For **rural properties** where it is difficult to establish fixed reference points such as highways, roads, legal parcels of land, or tax parcels, refer to the section grid appearing on the USGS map if it corresponds to the actual boundaries.

*NW 1/4, SE 1/4, NE 1/4, SW 1/4, Section 28, Township 35, Range 17*

- For **rural properties less than one acre**, the description may be based on the dimensions of the property fixed upon a single point of reference.

*The property is a rectangular parcel measuring 50 x 100 feet, whose northwest corner is 15 feet directly northwest of the northwest corner of the foundation of the barn and whose southeast corner is 15 feet directly southeast of the southeast corner of the foundation of the farmhouse.*

- For **objects and structures**, such as sculpture, ships and boats, railroad locomotives or rolling stock, and aircraft, the description may refer to the extent of dimensions of the property and give its location.

*The ship at permanent berth at Pier 56.*

*The statue whose boundaries form a circle with a radius of 17.5 feet centered on the statue located in Oak Hill Park.*

# 11. FORM PREPARED BY

## 11. Form Prepared By

name/title \_\_\_\_\_

organization \_\_\_\_\_ date \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

This section identifies the person who prepared the form and his or her affiliation. This person is responsible for the information contained in the form. The SHPO, FPO, or the National Park Service may contact this person if a question arises about the form or if additional information is needed.

**In the blanks, enter the following information:**

1. Name of the person who prepared the form.
2. Professional title, if applicable.
3. Organization with which preparer is affiliated, if applicable.
4. Address.
5. Daytime telephone number.
6. Date the form was completed.

Use a continuation sheet, if more space is needed.

# ADDITIONAL DOCUMENTATION

## CONTINUATION SHEETS

Use the National Register Continuation Sheet (NPS 10-900-a) or a computer-generated form for additional entries and narrative items.

|   |   |
|---|---|
| <small>NPS Form 10-900-a<br/>(2-88)</small>                               | <small>OMB Approval No. 1024-0018</small> |
| <b>United States Department of the Interior<br/>National Park Service</b> |   |
| <b>National Register of Historic Places<br/>Continuation Sheet</b>        |   |
| Section number _____ Page _____   |   |
| <hr/>   |   |

### GUIDELINES FOR CONTINUATION SHEETS

- On each sheet, enter the following information:
  1. Section and page number in the blanks at the top of the form.
  2. Name of the property, county, and State in the space to the right of the page number or at the upper left below the line.
  3. A heading for each item with the corresponding information.
- Information for several sections may be placed on one continuation sheet. In this case, enter the section numbers at the top of the page. Enter the information numerically by section.
- Order pages in numerical sequence regardless of the section number. For example, ten sheets accompanying a form would be numbered "1" through "10."

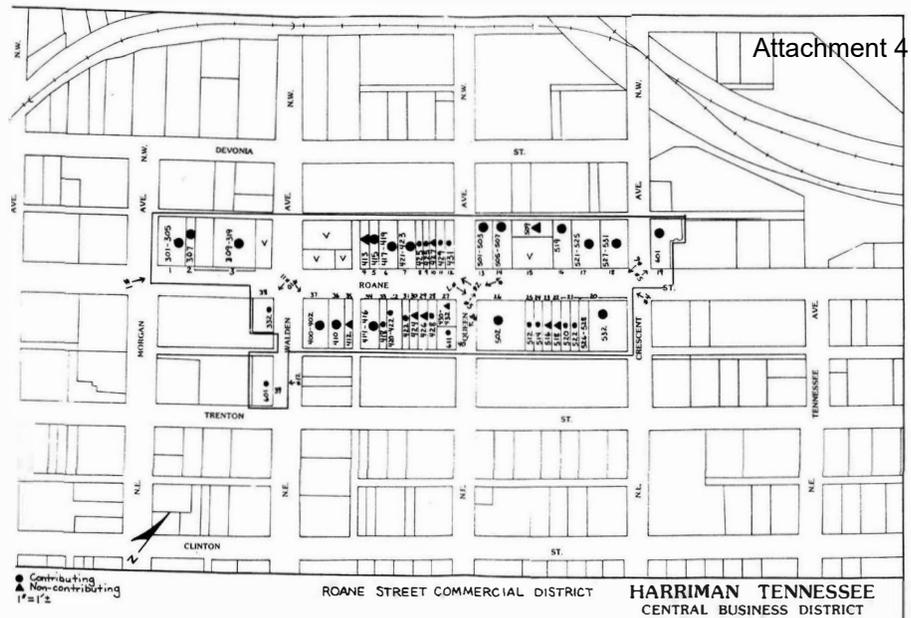
# MAPS

## GEOGRAPHICAL MAP

Submit a United States Geological Survey map clearly locating the property within a city or other geographical area. Follow guidelines on page 63.

## SKETCH MAP

Submit at least one detailed map or sketch map for districts and for properties containing a substantial number of sites, structures, or buildings. Plat books, insurance maps, bird's-eye views, district highway maps, and hand-drawn maps may be used. Sketch maps need not be drawn to a precise scale, unless they are also used in place of a boundary description. (See page 62 for guidelines.)



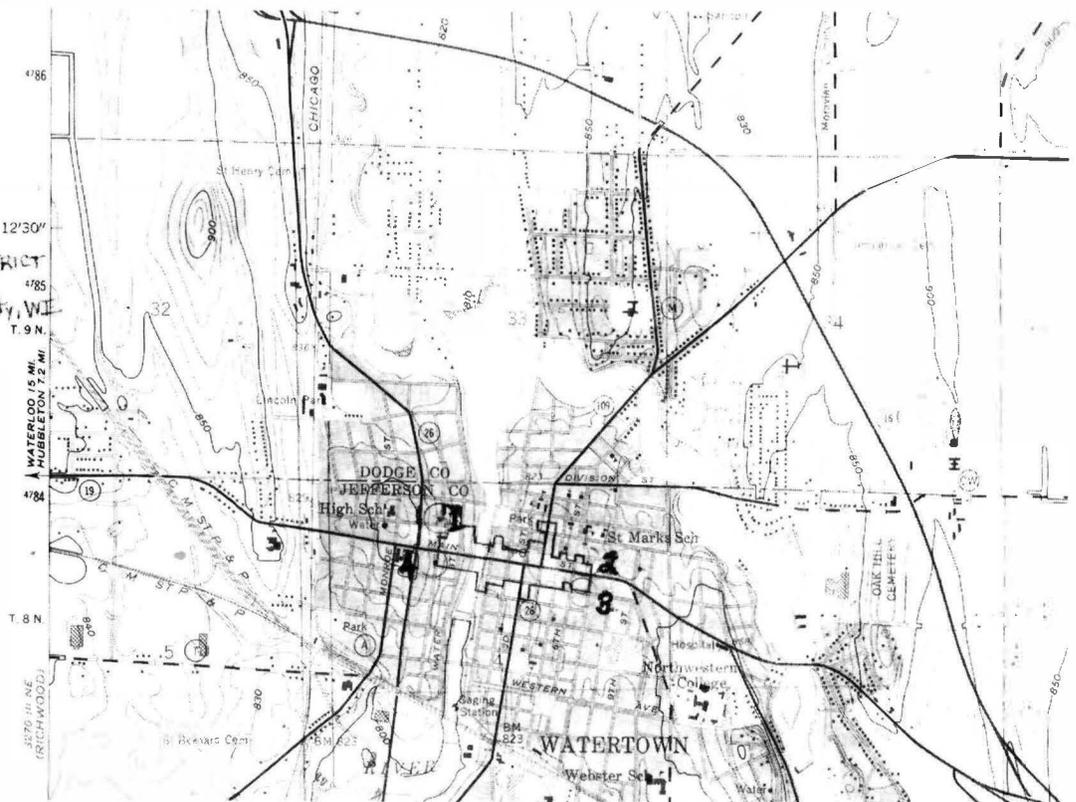
Sketch map for Roane Street Commercial Historic District, Harriman, Tennessee, shows contributing and noncontributing resources, street addresses, the numbers and vantage points of photographs accompanying the nomination, and streets in and surrounding the district. (Tennessee State Historic Preservation Office)

MAIN STREET COMMERCIAL HISTORIC DISTRICT

Watertown, Jefferson County, WI

UTM References:

1. 161359640 / 4783620
2. 161359660 / 4783830
3. 161360380 / 4783610
4. 161360360 / 4783470



This USGS quadrangle shows the location and boundaries of the Main Street Commercial Historic District, in Watertown, Wisconsin. The district encompasses the city's downtown commercial center, which developed over a 100-year period from 1841 to 1938. (Wisconsin State Historical Society)

## GUIDELINES FOR SKETCH MAPS

- Maps should be drawn or printed on archival paper and folded to fit an archival folder approximately 8 1/2 by 11 inches. When submitting a large map that is not on archival paper, fold the map and submit it in an archival folder no larger than 8 1/2 by 11 inches.
- Display on one or several identical maps the following information:
  1. Boundaries of the property, carefully delineated.
  2. Names of streets, including those bordering the district.
  3. Names of places, such as street addresses or parcel numbers, that correspond to the description of resources in section 7.
  4. Highway numbers.
  5. A north arrow (magnetic or true).
  6. Approximate scale.
  7. Contributing buildings, sites, structures, and objects, keyed to the photographs and sections 7 and 8 (see *Guidelines for Describing Properties*, pages 31 to 34, for instructions on providing a list in place of identifying contributing and noncontributing resources on a sketch map).
  8. Noncontributing buildings, sites, structures, and objects, keyed to the photographs and sections 7 and 8.
  9. Land uses and natural features covering substantial acreage or having historic significance, such as forests, fields, orchards, rivers, lakes, and harbors.
  10. Number and vantage point of each accompanying photograph.
- Use coding, crosshatching, numbering, transparent overlays, or other graphic techniques to indicate the information. Do not use color because it can not be reproduced by microfilming or photocopying.
- For **archeological sites and districts**, include the following additional items:
  1. Location and extent of disturbances, including previous excavations.
  2. Location of specific significant features and artifact loci.
  3. Distribution of sites in a district.
- For **properties of 10 or more acres**, a USGS map may be used in place of a sketch map as long as it contains the required information. Several maps drawn to a larger scale may be used to show the concentration of resources in a small area; these should be keyed as inserts to a map covering the entire property, such as a large area map or the USGS map.
- Sketch maps may also supplement section 7 to illustrate the following:
  1. Evolution of a property.
  2. Alterations to a building or complex of buildings.
  3. Floor plans of a significant interior.
  4. Major architectural styles, periods, or building types in a historic district.
  5. Composition of representative sites within an archeological district.

## GUIDELINES FOR GEOGRAPHICAL MAPS

- Use a 7.5 or 15 minute series United States Geological Survey (USGS) Map. Do not submit fragments or copies of USGS maps because they cannot be checked for UTM references. If there is no USGS map for the area, a State highway map or, for maritime resources, nautical charts may be used.
- **Do not use adhesive labels or ink on the map. Use pencil only.**
- On the map, identify the following items:
  1. Name of the property.
  2. Location of the property.
  3. UTM references entered in section 10 and their corresponding points (see page 55).
- For properties less than 10 acres, label the UTM reference for the point corresponding to the center of the property.
- For properties having 10 or more acres:
  1. Indicate the approximate boundaries of the property.
  2. Draw a polygon encompassing the boundaries.
  3. Label each vertex of the polygon by number and UTM reference as entered in section 10. Order numbers sequentially, beginning in the northwest corner and moving clockwise.
- For linear properties:
  1. Draw a line indicating the course of the property.
  2. Label, by UTM reference and number, the points along the line that correspond to the beginning, end, and each major shift in direction (as entered in section 10). Order numbers in sequence from beginning to end.



*The Farmington Canal in Hartford and New Haven Counties, Connecticut, was constructed between 1828 and 1847. Along its 56 miles, the canal contains 28 locks, numerous bridges, culverts, and an aqueduct. (Historic Resources Consultants)*

## PHOTOGRAPHS

**Submit clear and descriptive black and white photographs** with each registration form. Photographs should give an honest visual representation of the historic integrity and significant features of the property. They should illustrate the qualities discussed in the description and statement of significance. One photograph may be adequate to document a property consisting of a single building or object, while many will be needed for districts and larger properties. One copy of each photograph is submitted to the National Register. The SHPO or FPO may require one or more additional sets of photographs.

For advice and guidance on photographing architecture and other historic resources, see the bulletin entitled *How to Improve the Quality of Photos for National Register Nominations*.

## BASIC REQUIREMENTS

Photographs must be:

- unmounted (do not affix photographs to forms by staples, clips, glue, or any other material),
- high in quality,
- at least 3 1/2 x 5 inches; preferably 8 x 10 inches,
- printed on double or medium-weight paper having a standard finish (matte, glossy, satin),
- properly processed and thoroughly washed, and
- labelled in pencil (see *Resin-coated Papers* on page 65.)

## USE OF PHOTOGRAPHIC PAPERS

**Black and white papers currently available may be used.** Recommended to ensure longterm durability are fiber-based papers or resin-coated papers that have been processed in trays. Resin-coated papers that have been processed automatically, however, will be accepted provided they contain no evidence of residual chemicals, fading, or yellowing. Archival printing (as required for Historic American Buildings Sur-

vey and Historic American Engineering Record documentation), the use of a hypo-clearing or neutralizing agent, thorough washing, and toning in selenium or sepia are further recommended to prolong the useful life of photographs submitted to the National Register. Photographs with borders are preferred, but not required.

## LABELLING PHOTOGRAPHS

The preferred way to label photographs is to print in pencil (soft lead pencils work best) on the back of the photograph. Include the following information:

1. Name of property or, for districts, the name of the building or street address followed by the name of the district.
2. County and State where the property is located.
3. Name of photographer.
4. Date of photograph.
5. Location of original negative.
6. Description of view indicating direction of camera.
7. Photograph number. (For districts, use this number to identify the vantage point on the accompanying sketch map.)

An alternative method of labelling is to use a continuation sheet. To do this, label the photographs by name of property, city and State, and photograph number (items 1, 2, and 7). List the remaining information (items 3-6) on a continuation sheet, identifying the number of each photograph and each item. Information common to all photographs, such as the photographer's name or the location of negatives, may be listed once with a statement that it applies to all photographs.

## GUIDELINES FOR PHOTOGRAPHIC COVERAGE

The number of photographic views depends on the size and complexity of the property. Submit as many photographs as needed to depict the current condition and significant aspects of the property. Include representative views of both contributing and noncontributing resources. Prints of historic photographs may supplement documentation and may be particularly useful in describing the historic integrity of properties that have undergone many alterations or changes.

### BUILDINGS, STRUCTURES, AND OBJECTS

- Submit one or more views to show the principal facades and the environment or setting in which the property is located.
- Additions, alterations, intrusions, and dependencies should appear in the photographs.
- Include views of interiors, outbuildings, landscaping, or unusual details if the significance of the property is entirely or in part based on them.

### HISTORIC AND ARCHEOLOGICAL SITES

- Submit one or more photographs to depict the condition of the site and any above-ground or surface features and disturbances.
- If they are relevant to the evaluation of significance, include drawings or photographs that illustrate artifacts that have been removed from the site.
- At least one photograph should show the physical environment and configuration of the land making up the site.

### ARCHITECTURAL AND HISTORIC DISTRICTS

- Submit photographs representing the major building types and styles, pivotal buildings and structures, representative noncontributing resources, and any important topographical or spatial elements defining the character of the district.
- Streetscapes, landscapes, or aerial views are recommended.
- Views of individual buildings are not necessary, if streetscapes and other views clearly illustrate the significant historical and architectural qualities of the district.
- Key all photographs to the sketch map for the district.

### ARCHEOLOGICAL DISTRICTS

- Submit photographs of the principal sites and site types within the district following the guidelines above for archeological sites.

## RESIN-COATED PAPERS

To label photographs on **paper that will not accept pencil marks** (including many resin-coated papers), print with a permanent audio-visual marking pen or pencil the name and location of the property and number of the photograph (items 1, 2, and 7) in the lower right of the front border. If there is no border, this information may be printed in the lower right on the back of the photograph. List additional information on a continuation sheet. Because no marking pens are archivally stable, take care to confine any marks to the edges of the print and make sure that ink does not smudge or bleed through to adjoining prints.

## ADHESIVE LABELS

**Photographs with adhesive labels will not be accepted**, because the labels detach from the photograph and

their acidity may cause the photograph to deteriorate.

## USE OF NATIONAL REGISTER PHOTOGRAPHS

By allowing a photograph to be submitted to the National Park Service with a National Register form, **photographers grant permission to the National Park Service** to use the photograph for publication and other purposes, including duplication, display, distribution, study, publicity, and audio-visual presentations.

## ADDITIONAL ITEMS

In addition to the requirements described in this bulletin, **SHPOs and FPOs may require additional information not requested on the National Register form**. Additional items may include a duplicate set of

photographs for the State files, sketch maps, footnotes, or chain of title. This information may have a variety of purposes, including documentation for State registers.

All SHPOs will need the names and addresses of all fee-simple property owners. This information is used to notify owners of the intended nomination of their property to the National Register and afterwards its listing. The SHPO or FPO may ask applicants to enter this information on the form, on continuation sheets, or in another form.

When there are any special circumstances, the SHPO or FPO will also submit the following items with the completed National Register form:

- Notarized letters of objection from property owners
- Comments received from public officials, owners, and the general public.

# IV. DOCUMENTING PROPERTIES WITHIN MULTIPLE PROPERTY SUBMISSIONS

Document each property within a multiple property submission on a separate registration form (NPS 10-900). Each property will be listed individually in the National Register. (Note: While a district may be one of the types of property within a multiple property group, it is by definition an individual property not a multiple property group.)

Registration forms for properties may be completed at the same time as the multiple property documentation form, or any time thereafter. One of the major reasons for grouping properties together for listing is to reduce the amount of documentation on each property. This applies particularly to information about methodology, bibliography, and historic context that relates to the group as a whole. Common information is discussed once in the multiple property documentation form (NPS 10-900-b) and can be simply referenced in the individual registration forms.

Follow the instructions in *Chapter III* to complete these forms, noting the shortcuts listed in this chapter. Applicants should also consult with the SHPO or FPO when documenting a property within a multiple listing.

See the instructions for completing the multiple property form in the bulletin on *How to Complete the National Register Multiple Property Documentation Form* for an explanation of property types and registration requirements.

## 1. NAME OF PROPERTY

When naming the property, select a name that is different from that of other properties in the multiple property group. If necessary, differentiate similar names by adding a number, the location, or some other descriptive term.

*World War II Japanese Fortification—Site 2*

*United States Post Office—Main Branch*

## 3. CERTIFICATION

The appropriate certifying and commenting officials sign each registration form. (See *Appendix VII*.)

## 5. CLASSIFICATION

Enter the name of the multiple property listing to which the property belongs.

*Port Huron Multiple Properties*

*Historic and Historic Archeological Resources of the Iron Industry on the Westland Highland Rim*

## 7. DESCRIPTION

Identify the physical features that identify the property as a member of

its property type. Describe also additional features that make it unique or distinctive. When discussing the property's historic and current condition, address any alterations, additions, disturbances, or other changes that affect the property's representation of its property type.

## 8. STATEMENT OF SIGNIFICANCE

For most properties within a multiple property listing, a summary paragraph is sufficient. The paragraph identifies the themes or historic contexts for the property and provides specific facts about the property's history and condition that link it to the historic contexts and property types documented on the multiple property documentation form. The more specific the registration requirements are in the multiple property form, the shorter and simpler the statement of significance will be.

**In the summary paragraph:**

- **Identify** the historic contexts and property types represented by the property. (These should correspond to those documented on the multiple property form.)
- **Provide facts** relating the property to each historic context and showing that the property possesses the physical or associative characteristics required for listing as a member of its property type.
- **Discuss** how the property meets the National Register criteria and



*The Tekoa Grain Company Elevator and Flat-house, Whitman County, Washington, is one of several properties listed in the National Register as part of the multiple property group, Grain Production in Eastern Washington. (Holstine)*

any criteria considerations as a member of its property type.

**Additional paragraphs should:**

- **Discuss** any additional significance, mentioning other historic contexts, themes, or areas of significance related to the property.
- **Provide** background information linking the property with the pre-history or history of the geographical area where the property is located, if this is not covered in the multiple property form.

- Discuss any reasons why a property not meeting the registration requirements for its property type merits listing in the National Register. (For example, upon further information the registration requirements should be revised, or, under certain conditions, some of the requirements should be waived.)

## 9. BIBLIOGRAPHY

Cite only sources specifically relating to the property being documented. Cite sources relating to the group as a whole on the multiple property form.

## 10. GEOGRAPHICAL DATA

Provide a complete set of geographical data with each completed form.

## ADDITIONAL DOCUMENTATION

### MAPS

A single USGS quadrangle map may be used to indicate the location of several properties. Also, a single tax map or other large area map may be used as a sketch map or in place of a verbal boundary description for more than one property.

## PHOTOGRAPHS

Attachment 4

Submit one or more photographs with each registration form. Photographs must illustrate the characteristics that relate the property to its property type, as well as depict its overall character and condition.

## CONTINUATION SHEETS

Label and number continuation sheets for each registration form separately from the multiple property form and each other. Include the name of the multiple property listing with the property's name and location. Do not combine items for separate properties on a single continuation sheet.

## ORGANIZING THE SUBMISSION

Submit completed registration forms either separately or together as a group. This may be done at the same time or after the multiple property form is submitted.

When submitting a core group of properties with a multiple property form, include a continuation sheet listing the properties. Additional properties can be added to the multiple property listing at any time. Properties will be identified in the NRIS by the name of both the property and the multiple property listing.

# V. DOCUMENTING NATIONALLY SIGNIFICANT PROPERTIES

The SHPO, FPO, and others may use the National Register Registration Form, with certain additional information, to recommend properties for designation as National Historic Landmarks (NHLs).

This chapter supplements Chapter III and explains how persons preparing National Register forms can document national significance. Those who believe a property has national significance and qualifies for NHL designation should first review the NHL criteria for national significance in *Appendix V*.

## WHAT ARE NATIONAL HISTORIC LANDMARKS (NHLs)?

NHLs are districts, sites, buildings, structures, and objects found to possess national significance in illustrating or representing the prehistory and history of the United States.

NHLs are designated by the Secretary of the Interior. Other than inclusion in the National Park System, Landmark designation is the Federal government's only official designation of the national significance of a historic property. NHLs number less than four percent of the properties listed in the National Register.

## NHL CRITERIA

While the NHL criteria are similar, they are not identical to those of the National Register, and set a very stringent test for national significance, including high historic integrity. If, after reviewing the criteria, applicants are satisfied that the property is a reasonable candidate for NHL designation, they should then contact the SHPO and the National Historic Landmarks Survey staff in the History Division of the National Park Service (see *Appendix IX*). If the property is an archeological site or district, they should also consult the archeological assistance staff in the National Park Service regional office. SHPO and NPS staff will help the applicant determine whether NHL designation should be pursued and what information is needed to make the case for national significance.

## NHL DESIGNATION

NHLs are designated by the Secretary of the Interior after the National Park System Advisory Board reviews National Register forms explaining the national significance of the properties. The National Historic Landmarks Survey staff prepares, reviews, or revises these forms before they are considered by the Board. The Landmarks Survey staff is eager to work directly with interested individuals, organizations, and SHPO and Federal agency staff who wish to document properties for NHL designation.

NHL designation requires different and more comprehensive documentation than National Register listing

and a substantial amount of time, at least 18 months in most cases. Through the National Register nomination process, a property documented as having national importance can be listed for its State and local importance. After the property has been listed, the National Register staff may recommend it to the Landmarks staff for consideration as a NHL.

## NHL THEME STUDIES

NHLs are most often identified through theme studies by the Landmarks Survey staff. Theme studies consist of a context or theme statement and a series of National Register forms relating to a particular topic in U. S. history or archeology, such as westward expansion, architecture, science, or education. There are 34 themes, divided into subthemes and facets. These are listed in *History and Prehistory in the National Park System and National Historic Landmarks Program* (1987), which is available from NPS's History Division. Theme studies will consider properties already listed in the National Register, but may include others not yet listed. If a property has not been listed, designation as a NHL confers listing in the National Register.

It is easier to make the case for national significance if a theme study provides the context to judge relative significance. If no theme study of comparable properties exists, or if it is incomplete, the applicant will need to document the context on the form. This can be done, for example, by cit-

ing judgements of national significance from professional literature.

## DOCUMENTING NATIONAL SIGNIFICANCE

Applicants are encouraged to provide information in the National Register form that makes the case for NHL designation. This information is entered on continuation sheets and supplements the documentation for National Register listing (i.e., State or local significance). The continuation sheets should:

- Cite the qualifying NHL criteria (see *Appendix V* for listing of criteria),
- State the related NHL theme and explain the property's relationship to it, and
- Explain how the property has significance at the national level.

If a property is already listed in the National Register, the documentation may be amended from State or local significance to national significance (particularly if new information is available). Applicants can do this by revising the entire form or by submitting additional documentation on continuation sheets (see *Chapter VI* on amending forms).

All continuation sheets documenting national significance will become part of the official file if the property is designated as a NHL.

When documenting a property believed to be of national significance, follow the instructions for completing the registration form in *Chapter III* and the special instructions given below.

## 1. NAME OF PROPERTY

Select the historic name reflecting the highest level at which the property is important.

*Bethune, Mary McLeod, Home*

*Princeton Battlefield*

*Fort Sheridan Historic District*

## 2. LOCATION

If the property having national significance is different than the property having State and local importance, provide two sets of information for location. Enter the information for the locally or State significant property on the form, and that for the nationally significant portion on a continuation sheet.

## 3. STATE/FEDERAL AGENCY CERTIFICATION

### LEVEL OF SIGNIFICANCE

The certifying official marks "x" in all the boxes that apply. "National" is interpreted as a recommendation only until NHL designation is approved.

## 7. DESCRIPTION

Identify the resources contributing to national significance. Do this in one of the following ways:

- List on a separate continuation sheet the names of the resources contributing to the national significance of the property.
- Identify, on a separate sketch map, the resources contributing to national significance.

If only a portion of a National Register property has national significance and is being recommended for NHL designation, explain the differences between the two sets of boundaries. The description should clearly describe what is within the nationally significant portion of the property and what is not.

Differences in boundaries may result from:

- An individual property of national significance being within a National Register district.
- A smaller NHL district lying within a district of State and local significance.
- A property of local or State importance being within a NHL district.

(In some cases, it may be advisable to prepare separate forms and reference them within the larger district nomination.)

## 8. SIGNIFICANCE

### STATEMENT OF SIGNIFICANCE

When filling in the blanks on the form, enter only the information applying to the National Register significance of the property.

List on a continuation sheet entitled, "National Significance":

1. Applicable NHL criteria.
2. Any exceptions to the NHL criteria.
3. NHL theme(s), subthemes, and facets to which the property relates (refer to *History and Prehistory in the National Park System and the National Historic Landmarks Program 1987*).
4. Periods and dates of national significance.

*Emerald Mound  
Adams County, Mississippi*

*National Significance*

*Criterion: 6*

*Theme: The Original  
Inhabitants*

*Subthemes: Native Village  
and Communities*

*Indian Meets European*

*Period of National Significance:  
AD 1200-1730*

*Johnson's Island Civil War Prison  
Ottawa County, Ohio*

*National Significance*

*Criteria: 1 and 6*

*Theme: Civil War*

*Subthemes: War in the East  
War in the West*

*Period of National Significance:  
1861-1865*

On continuation sheets, summarize the case for national significance, developing the statement at the national level, and relating it to the NHL criteria and themes as well as the National Register (State and local) significance. Although the statement is a recommendation only until designation occurs, state it af-

firmatively and support it by a discussion of the proposed historic theme and facts about the property. Quotations from nationally known sources with careful citations may be a strong testimony for national significance.

## 10. GEOGRAPHICAL DATA

If a different set of boundaries is proposed for the nationally significant property and separate forms will not be prepared, define two sets of boundaries and provide separate geographical data for each. Enter the set based on the property having National Register significance (State and local) on the form; enter the set defining the property of national importance on a continuation sheet.

## ADDITIONAL DOCUMENTATION

### MAPS

If different boundaries are being proposed for the nationally significant property, indicate the location, boundaries, and other information for both sets on separate sketch and USGS maps. On the map for the nationally significant property, identify the following information by coding or graphics (do not use color):

- Boundaries of the nationally significant property.
- Resources **contributing to the national significance** of the property.

### PHOTOGRAPHS

**Include representative views** of the resources that contribute to national significance.

## GUIDELINES FOR DOCUMENTING NATIONAL SIGNIFICANCE

- Support claims for national significance by historical facts and comparisons of the property to themes of national importance and to similar properties nationwide. Often the easiest way to do this is to compare the property to existing NHLs and units of the National Park System.
- NHL themes are not necessarily represented uniformly nationwide. Regional patterns and property types found only in one part of the country may be significant nationally if the pattern they represent reflects an important trend in the history of the United States.
- Areas of national significance may differ from those of local and State significance. For example, a hospital may be important for its architectural design nationally, statewide, and locally, but have importance in medicine only statewide.
- National significance requires that a property be exceptionally important compared to similar properties. For example, only the finest or the most influential works by a master American architect are likely to be designated NHLs. Also, not all residences of nationally prominent persons are strong candidates; only those with the strongest and longest associations are likely to be designated.
- Establishing national significance requires the examination of the theme in which the property is significant to the extent necessary to ascertain that the property represents an important aspect of the theme on a national scale and is outstanding in its representation.
- NHL nominations of archeological sites are encouraged but require careful documentation. Anyone who wishes to document one for national significance should contact the archeological assistance representative in the appropriate regional office, as well as the SHPO, for guidance.
- An altered or seriously deteriorated property will not be a strong candidate for NHL designation as long as other properties with similar importance and a higher historic integrity exist.
- Landmark nominations require advance planning. It takes at least 18 months for review and designation once the documentation is received by the National Park Service. This is in part because there are only two opportunities each year to present studies to the National Park Service Advisory Board. Do not assume the documentation will be presented at the next board meeting; if an urgent situation arises, contact the Landmarks program staff at once.

# VI. AMENDING NATIONAL REGISTER FORMS

**Documentation on a National Register Registration Form may be revised, expanded, or updated at any time after National Register listing.** Amendments may be made for many reasons:

- change a property's historic name
- update the condition of the property
- clarify boundaries
- expand significance for:
  1. additional levels (including recommendations for NHL designation)
  2. additional criteria
  3. new areas of significance
  4. additional periods of significance

- document the individual significance of a resource within the property
- increase boundaries
- decrease boundaries
- reclassify contributing and non-contributing resources
- gain approval to move the property
- list a property that was previously determined eligible
- remove a property from the National Register

Registration forms may be amended in any of the following ways:

1. Submit continuation sheets with the new information and an explanation of the amendment.
2. Complete a new form that incorporates former documentation, new information, and proposed changes.
3. For boundary changes, provide a form that documents just the area being added or deleted.

The SHPO or FPO must certify the amendment. This is done on a continuation sheet with the certification statement (see *Appendix VII*).

## GUIDELINES FOR AMENDING FORMS

When amending a registration form, **revise all items affected by the proposed change.** The items requiring revision are outlined below.

### NAME CHANGES

- Enter, in section 1, the new name, and explain, in section 8, the reasons for the name change.

### INCREASING SIGNIFICANCE

- Revise counts and identification of contributing and noncontributing resources in sections 5 and 7 and on sketch map.
- Revise areas of significance, period of significance, and other items in section 8.
- Discuss, in section 8, additional significance and related historic contexts.
- Provide additional photographs if necessary to represent new significance or contributing resources.

### BOUNDARY CHANGES (INCREASES AND DECREASES)

- In section 1, enter the name of the property previously registered, and in parentheses indicate whether the documentation is for a boundary increase or decrease, for example, Abington Historic District (Boundary Increase). A name change may also be requested.
- In section 2, enter only the address of the area being added or deleted.

- Provide new information in section 5 on contributing and noncontributing resources. Indicate how many resources are affected by the boundary change. For increases, indicate the number and type of resources being added. For decreases, indicate the number and type of resources being deleted. For both increases and decreases, enter the total number of previously listed contributing resources (not just those affected by the change) under *Number of Contributing Resources Previously Listed*.
- Identify and describe the areas and resources being added or deleted in the narrative for section 7.
- Explain the reasons for the increase (such as the removal of false facades, expanded area survey, or discovery of new information) or decrease (such as loss of historic integrity) in section 8.
- Document any additional significance in section 8.
- Provide new geographical data in section 10, including location, boundary description and justification, acreage, and UTM references, **for only the area being added or deleted**.
- Provide new USGS maps and, if required, sketch maps, reflecting the changes in geographical data.
- Provide photographs of the area being added.

### **APPROVAL FOR A MOVE**

- Provide new information for location and geographical data in sections 2 and 7.
- Describe the procedures for the move and the new location, its setting, and proposed orientation of the moved resource on the new site, in section 7.
- Explain the reasons for the move, the appropriateness of the new setting and orientation, and the effect the move and the new location will have on the significance and integrity of the property.
- Indicate, in section 8, how the property, after the move, will meet the special requirements for criteria consideration B.
- Provide at least one photograph of the proposed site. Photographs of the moved resource on the new site should be submitted to the SHPO and FPO **after** the move.
- Explain the effects of the move on any archeological or other historic resources at the new location.
- Approvals for moves are evaluated on the basis of the impact of the move on the property's significance and integrity and the appropriateness of the new location. For additional guidance, refer to 36 CFR Part 60 and the National Register bulletin on *Contributions of Moved Buildings to Historic Districts*. Properties moved without prior approval are automatically removed from the National Register.

### **LISTING A PROPERTY PREVIOUSLY DETERMINED ELIGIBLE**

- To request the listing of a property previously determined eligible because of owner objection (nonfederal determination of eligibility), submit to the SHPO and FPO a notarized letter from either the owner withdrawing his or her previous objection or the new owner stating that they are the current owner and do not object to the listing of the property.

### **REMOVING A PROPERTY FROM THE NATIONAL REGISTER**

- Under very special circumstances, such as deterioration or loss of historic integrity, a property can be removed from the National Register. These circumstances are explained in 36 CFR Part 60. To request removal, provide the SHPO and FPO with an explanation of the reasons for removal and any supportive items such as photographs and newspaper clippings.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name Hartstene Island Community Hall

other names/site number N/A

**2. Location**

street & number North Island Drive and Harstene Island Drive  not for publication

city or town Hartstene Island  vicinity

state Washington code WA county Mason code 045 zip code 98584

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that the property is:

- entered in the National Register.
  - See continuation sheet.
- determined eligible for the National Register
  - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): \_\_\_\_\_

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**

(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

| Contributing | Noncontributing |            |
|--------------|-----------------|------------|
| 1            | 0               | buildings  |
| 0            | 0               | sites      |
| 0            | 0               | structures |
| 0            | 0               | objects    |
| 1            | 0               | Total      |

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

SOCIAL: meeting hall

**Current Functions**

(Enter categories from instructions)

SOCIAL: meeting hall

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Bungalow/Craftsman

**Materials**

(Enter categories from instructions)

foundation \_\_\_ Stone \_\_\_

walls \_\_\_ Wood:Weatherboard \_\_\_

roof \_\_\_ Metal \_\_\_

other \_\_\_ wood \_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

Name of Property

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

SOCIAL HISTORY

Period of Significance

1914-1939

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Sund, Bill

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

**10. Geographical Data**

**Acreege of Property** less than one

**UTM References**

(Place additional UTM references on a continuation sheet.)

|   |      |             |               |
|---|------|-------------|---------------|
| 1 | 1 0  | 5 0 8 6 2 0 | 5 2 3 5 6 6 0 |
|   | Zone | Easting     | Northing      |
| 2 |      |             |               |

|   |      |         |          |
|---|------|---------|----------|
| 3 |      |         |          |
|   | Zone | Easting | Northing |
| 4 |      |         |          |

See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title John Lea and Shirley Courtois

organization Hartstene Island Community Hall date February 6, 1988

street & number East 467 Chesapeake telephone (206)545-1535

city or town Shelton state WA zip code 98584

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 1

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**Hartstene Island Community Hall**  
**Mason County, WA**

### Description

The Hartstene Island Community Hall is a large one-story meeting hall located at the intersection of two main roads at the northern end of the island. Since its construction in 1914, it has been in continuous use as a gathering place for the island's social, recreational, and political activities and is the focal point of all community life. Built by volunteer labor with donated materials, the building embodies the frontier spirit that prevailed on the island in the early decades of the twentieth century. A 1916 shed-roofed addition to the main hall provided kitchen and dining space, and another early addition at the rear provided for a stage and backstage facilities. Except for the modernization of plumbing and mechanical systems and upgrading of the kitchen, the community hall retains its original appearance and continues its historical associations with the island's community groups.

The original community hall has a rectangular plan, approximately 55 feet by 30 feet, including an open porch on the east facade. The original foundation, still visible on the eastern half, consists of uncut stone footings supporting sections of logs acting as posts. In 1987, a poured concrete foundation was incorporated at the western end where the land slopes downward to allow a partial basement area above grade. The wood-frame building is sheathed in horizontal drop siding with vertical board-and-batten skirting. Window and door surrounds are plain milled boards with no moulding. Cornerboards, fascia, knee braces at the gable ends, and porch railings are all of the same simple millwork. The hip roof of the porch is supported by square posts with chamfered edges, although two of the original have been replaced with peeled poles. The porch roof and the main gable roof were originally covered by wood shingles, which remain under modern corrugated metal roofing.

In 1916, an addition was made to the south side, approximately 15 feet wide and extending the entire length of the building. This addition provided dining space and a kitchen area. The interior wall surfaces are now covered with gypsum board, the kitchen facilities have been modernized, and bathrooms have been added, but the simple window frames and rectangular four-light wood sash are original. Another early shed roofed addition at the north provided space for a shallow elevated stage and a small backstage area that now includes modern electrical equipment.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 7.8 Page 2

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**Hartstene Island Community Hall  
Mason County, WA**

**Description (continued)**

The interior of the hall itself is covered with narrow tongue-and-groove wood sheathing as is the ceiling. The flooring is hardwood maple, which early on replaced the original fir, which still can be seen on the narrow slightly raised platforms around the three edges of the room. The dimensions of the hall, approximately 47 feet by 30 feet, include a ceiling height of approximately 16 feet, necessitated by early recreational use of the space for basketball and volleyball games. When electricity was brought to the island in the 1940s, six ceiling fixtures were added. These early fixtures were replaced by hanging fluorescent lights.

The setting of the community hall remains quite rural in character. The building is easily visible from both roads and has a large open graveled area to the south that is used for parking, but the vicinity remains wooded and the area is still sparsely inhabited.

**Statement of Significance**

The Hartstene Island Community Hall is historically significant for its long association with the development of civic life on the island in the 20th century. Since its construction in 1914, the hall has been the single most important structure in community affairs, serving as the home of the local grange, women's club, community club, and the venue of all of the island's important public gatherings and social events. The simple frame structure, well-preserved and carefully maintained, continues to serve Hartstene Island in the same capacity today.

**Historical background and significance:**

Located in the south Puget Sound, with Case Inlet on the east and Pickering Passage and Peale Passage on the west, Hartstene Island is comprised of 12,000 acres, sparsely settled and accessible to the Mason County mainland only by ferry until the late 1960s. Although the island was explored by the Wilkes expedition in 1841 (and named for crew member Henry J. Harstein), economic activity on the heavily forested island remained limited to logging and isolated subsistence farms through the early 20th century. Because of the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 3

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**Hartstene Island Community Hall  
Mason County, WA**

**Statement of Significance (continued)**

small and scattered population and its remote location, the island had no central village or community meeting place through the first decade of the new century.

To address that problem, the Hartstene Island Community Club was established in 1914, with the intention of erecting a community hall on one-half acre of land donated by Andrew Johnson near the northern tip of the island. From the beginning, the project was a community effort. Island resident August Carlson donated trees for the lumber; John Edgert, Arthur Wingert, and Alan McKay used two teams of horses to haul the logs from the woods to the beach, where they were rafted and towed by the Marie and the Levina to a sawmill at Taylor Bay on the mainland; and the finished lumber was towed back to the island in a scow by the Marie, and hauled from the beach to the building site by volunteers with horses and wagons.

Although Grapeview carpenters were hired to supervise construction, they were assisted by islanders including Lee Carlson, Ed Wilson, Arlo Wingert, Arthur Wingert, and Paul Hitchcock. Work parties were held during construction with pot-luck dinners provided by the island women. In 1916, a lean-to shed addition was constructed to accommodate a large dining hall and kitchen. Construction of the dining hall was supervised by Bill Sayers, with assistance from Tony Goetsch, Wilson, Carlson, and others and a large stove was donated by Mark Reed of the Simpson Logging Company in Shelton. At about the same time, a stage was added to the rear of the main hall to accommodate performances.

With construction complete, the hall quickly became a true community center. From its inception, the hall was the home of the young community club. The hall was also the meeting site of Hartstene Island Grange #568, established the year the hall opened, and an important organization in the lives of the island's farm families. Two years later (with the kitchen complete), the Hartstene Women's Club was founded at the center. The hall clearly reflects the growing role of civic associations in the life of American communities in the early 20th century.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8,9,10 Page 4

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**Hartstene Island Community Hall  
Mason County, WA**

**Statement of Significance (continued)**

Initially, the hall was without electricity or plumbing, and island residents brought wood and buckets of water from their homes. But that did not inhibit important community-wide events. Dances and festivals attracted participants from as far away as Agate, Stadium, and Vaughn, who arrived by boat or ferry. The community hall also served as the polling place for every election; the site of the annual Harvest Home Festival, sponsored by the Grange; the playing court for the island basketball and volleyball teams; and the performance hall for local theatrical productions (later under the auspices of the Hartstene Island Theatre Club).

Since 1916, the hall has undergone very few changes. The building was wired for electricity in the 1940s, repairs to the roof were made in the 1970s, and a new basement was added in 1814. In every instance, the expenses and labor were borne by community volunteers. The island, too, has gone through a few changes since the hall was constructed. A bridge was built in the late 1960s, connecting the island to the mainland, which led to an increase in the construction of summer homes. But even today the island retains its quiet character, and the Hartstene Island Community Hall continues to serve as the well preserved focal point for civic life.

**Bibliography**

Hitchcock, Beulah, and Helen Wingert. The Island Remembers. Hartstene Island, WA: Hartstene Island Women's Club, 1979.

**Verbal boundary description**

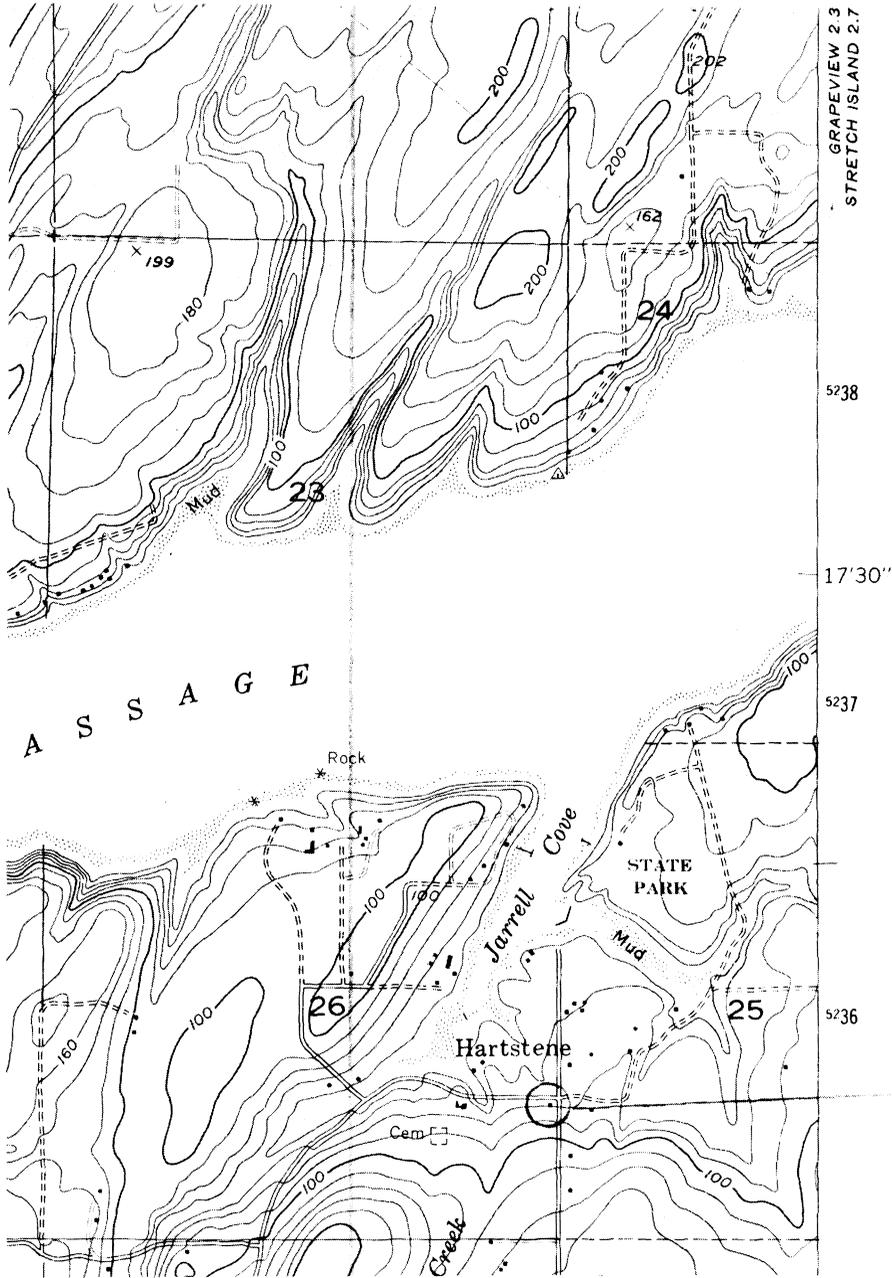
Tract 3, Lot 1, Section 26, T21N, R2W. Tract 3, NW, SW Section 25, T21N, R2W.

**Verbal boundary justification**

The nominated property includes the entire parcel historically associated with the community hall.



1. Hartstene Island Community Hall
2. Mason County, WA
3. Leonard Garfield
4. Sept. 1988
5. Office of Archaeology and Historic Preservation, Olympia, WA
6. East facade and north side elevation, looking southwest
7. #1



Hartstone Island  
 Community Club  
 Hartstone Is., Mason  
 Co., WA  
 UTM Reference:  
 10/508620/5235660

Quadrangle: Mason Lake, Washington  
 Scale: 1:24,000  
 UTM Reference: 10 508620 5235660

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# APPENDIX I: STATE CODES

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|    |                      |    |                                   |    |                    |
|----|----------------------|----|-----------------------------------|----|--------------------|
| AK | ALASKA               | ME | MAINE                             | OK | OKLAHOMA           |
| AL | ALABAMA              | MH | MARSHALL ISLANDS                  | OR | OREGON             |
| AS | AMERICAN SAMOA       | MD | MARYLAND                          | PW | PALAU              |
| AZ | ARIZONA              | MA | MASSACHUSETTS                     | PA | PENNSYLVANIA       |
| AR | ARKANSAS             | MI | MICHIGAN                          | PR | PUERTO RICO        |
| CA | CALIFORNIA           | FM | FEDERATED STATES OF<br>MICRONESIA | RI | RHODE ISLAND       |
| CO | COLORADO             | MN | MINNESOTA                         | SC | SOUTH CAROLINA     |
| CT | CONNECTICUT          | MS | MISSISSIPPI                       | SD | SOUTH DAKOTA       |
| DE | DELAWARE             | MO | MISSOURI                          | TN | TENNESSEE          |
| DC | DISTRICT OF COLUMBIA | MT | MONTANA                           | TX | TEXAS              |
| FL | FLORIDA              | NE | NEBRASKA                          | UM | U.S. MINOR ISLANDS |
| GA | GEORGIA              | NV | NEVADA                            | UT | UTAH               |
| GU | GUAM                 | NH | NEW HAMPSHIRE                     | VT | VERMONT            |
| HI | HAWAII               | NJ | NEW JERSEY                        | VI | VIRGIN ISLANDS     |
| ID | IDAHO                | NM | NEW MEXICO                        | VA | VIRGINIA           |
| IL | ILLINOIS             | NY | NEW YORK                          | WA | WASHINGTON         |
| IN | INDIANA              | NC | NORTH CAROLINA                    | WV | WEST VIRGINIA      |
| IA | IOWA                 | ND | NORTH DAKOTA                      | WI | WISCONSIN          |
| KS | KANSAS               | MP | NORTHERN MARIANA<br>ISLANDS       | WY | WYOMING            |
| KY | KENTUCKY             |    |                                   |    |                    |
| LA | LOUISIANA            | OH | OHIO                              |    |                    |

# APPENDIX II: COUNTY CODES

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In 2012 the National Register of Historic Places Registration Form 10-900 was updated and the county code was no longer required.

The county codes were based on the Federal Information Processing Standards (FIPS). FIPS county codes are maintained by the U.S. Department of Commerce.

In July 2019, county FIPS codes could be retrieved from:

<https://www.census.gov/geographies/reference-files/2018/demo/pepest/2018-fips.html>

# APPENDIX III: FEDERAL AGENCY CODES

|                 |   |                |   |
|-----------------|---|----------------|---|
| <b>ACHP</b>     | ADVISORY COUNCIL ON HISTORIC PRESERVATION   | <b>FPC</b>     | FEDERAL POWER COMMISSION                    |
| <b>AF</b>       | AIR FORCE                                   | <b>FRA</b>     | FEDERAL RAILROAD ADMINISTRATION             |
| <b>ARMY</b>     | DEPARTMENT OF THE ARMY                      | <b>FS</b>      | FOREST SERVICE                              |
| <b>BIA</b>      | BUREAU OF INDIAN AFFAIRS                    | <b>FWS</b>     | FISH AND WILDLIFE SERVICE                   |
| <b>BLM</b>      | BUREAU OF LAND MANAGEMENT                   | <b>FmHA</b>    | FARMERS HOME ADMINISTRATION                 |
| <b>BUREC</b>    | BUREAU OF RECLAMATION                       | <b>GS</b>      | GEOLOGICAL SURVEY                           |
| <b>CEQ</b>      | COUNCIL ON ENVIRONMENTAL QUALITY            | <b>GSA</b>     | GENERAL SERVICES ADMINISTRATION             |
| <b>CG</b>       | COAST GUARD                                 | <b>HHS</b>     | HEALTH AND HUMAN SERVICES DEPARTMENT        |
| <b>COE</b>      | ARMY CORPS OF ENGINEERS                     | <b>HUD</b>     | HOUSING AND URBAN DEVELOPMENT DEPARTMENT    |
| <b>COMMERCE</b> | DEPARTMENT OF COMMERCE                      | <b>IBWC</b>    | INTERNATIONAL BOUNDARY AND WATER COMMISSION |
| <b>CPD</b>      | COMMUNITY PLANNING & DEVELOPMENT DEPARTMENT | <b>ICC</b>     | INTERSTATE COMMERCE COMMISSION              |
| <b>DOD</b>      | DEPARTMENT OF DEFENSE                       | <b>JUSTICE</b> | DEPARTMENT OF JUSTICE                       |
| <b>DOE</b>      | DEPARTMENT OF ENERGY                        | <b>LEAA</b>    | LAW ENFORCEMENT ASSISTANCE ADMINISTRATION   |
| <b>DOL</b>      | DEPARTMENT OF LABOR                         | <b>MC</b>      | MARINE CORPS                                |
| <b>DOT</b>      | DEPARTMENT OF TRANSPORTATION                | <b>MINES</b>   | BUREAU OF MINES                             |
| <b>ED</b>       | DEPARTMENT OF EDUCATION                     | <b>NASA</b>    | NATIONAL AERONAUTICS & SPACE ADMINISTRATION |
| <b>EDA</b>      | ECONOMIC DEVELOPMENT ADMINISTRATION         | <b>NAVY</b>    | DEPARTMENT OF THE NAVY                      |
| <b>EPA</b>      | ENVIRONMENTAL PROTECTION AGENCY             | <b>NCPC</b>    | NATIONAL CAPITOL PLANNING COMMISSION        |
| <b>ETA</b>      | EMPLOYMENT AND TRAINING ADMINISTRATION      | <b>NPS</b>     | NATIONAL PARK SERVICE                       |
| <b>FAA</b>      | FEDERAL AVIATION ADMINISTRATION             | <b>NRC</b>     | NUCLEAR REGULATORY COMMISSION               |
| <b>FCC</b>      | FEDERAL COMMUNICATIONS COMMISSION           | <b>NSF</b>     | NATIONAL SCIENCE FOUNDATION                 |
| <b>FDIC</b>     | FEDERAL DEPOSIT INSURANCE COMMISSION        | <b>OSM</b>     | OFFICE OF SURFACE MINING                    |
| <b>FEA</b>      | FEDERAL ENERGY ADMINISTRATION               | <b>PHS</b>     | PUBLIC HEALTH SERVICE                       |
| <b>FERC</b>     | FEDERAL ENERGY REGULATORY COMMISSION        | <b>RDS</b>     | RURAL DEVELOPMENT SERVICE                   |
| <b>FHWA</b>     | FEDERAL HIGHWAY ADMINISTRATION              | <b>REA</b>     | RURAL ELECTRIC ADMINISTRATION               |
| <b>FMC</b>      | FEDERAL MARITIME COMMISSION                 | <b>SBA</b>     | SMALL BUSINESS ADMINISTRATION               |
|                 |   | <b>SCS</b>     | SOIL CONSERVATION SERVICE                   |

|                 |  |              |  |
|-----------------|--|--------------|--|
| <b>SHPO</b>     | STATE HISTORIC PRESERVATION OFFICE       | <b>USDA</b>  | U.S. DEPARTMENT OF AGRICULTURE         |
| <b>SI</b>       | SMITHSONIAN INSTITUTION                  | <b>USDI</b>  | U.S. DEPARTMENT OF THE INTERIOR        |
| <b>STATE</b>    | STATE DEPARTMENT                         | <b>USPS</b>  | U.S. POSTAL SERVICE                    |
| <b>TREASURY</b> | DEPARTMENT OF THE TREASURY               | <b>VA</b>    | DEPARTMENT OF VETERANS AFFAIRS         |
| <b>TVA</b>      | TENNESSEE VALLEY AUTHORITY               | <b>WMATA</b> | WASHINGTON METRO AND TRANSIT AUTHORITY |
| <b>UDAG</b>     | URBAN DEVELOPMENT ACTION GRANT           | <b>WPRS</b>  | WATER AND POWER RESOURCES SERVICE      |
| <b>UMTA</b>     | URBAN MASS TRANSPORTATION ADMINISTRATION |              |  |
| <b>UN</b>       | UNITED NATIONS                           |              |  |

# APPENDIX IV: GLOSSARY OF NATIONAL REGISTER TERMS

- Accompanying documentation**— USGS map, photographs, and sketch maps that accompany completed registration form.
- Acreeage**— area of a historic property measured in acres.
- Amendment documentation**— provided on a new registration form or continuation sheets for a property already listed in the National Register officially changing the significance, boundaries, name, or other aspect of the listing.
- Antiquities Act**— enacted in 1906, the first legislation in the United States to preserve American antiquities, including the designation and protection of national monuments on federally owned land.
- Archeological district**— a significant concentration, linkage, or continuity of sites important in history or prehistory.
- Architectural classification**— item on registration form calling for the entry of an architectural style or other term by which property can be identified.
- Architectural significance**— importance of a property based on physical aspects of its design, materials, form, style, or workmanship, and recognized by criterion C.
- Area of significance**— aspect of historic development in which a property made contributions for which it meets the National Register criteria, such as agriculture or politics/government.
- Association**— link of a historic property with a historic event, activity, or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.
- Associative characteristic**— an aspect of a property's history that links it with historic events, activities, or persons.
- Boundaries**— lines delineating the geographical extent or area of a historic property.
- Boundary description**— a precise description of the lines that bound a historic property.
- Boundary justification**— an explanation of the reasons for selecting the boundaries of a historic property.
- Building**— a resource created principally to shelter any form of human activity, such as house.
- Certification**— process by which a nominating authority signs a National Register form or continuation sheet to verify the accuracy of the documentation and to express his or her opinion on the eligibility of the property for National Register listing; also, the signature through which the authority nominates a property or requests a determination of eligibility; also, the process and signature by which the Keeper of the National Register acts on a request for listing, a determination of eligibility, or other action.
- Certified local government (CLG)**— a local government officially certified to carry out some of the purposes of the National Historic Preservation Act, as amended.
- Certifying official**— SHPO or FPO who initiates and supports a nomination or requests other official action related to National Register listing.
- CLG**— see "certified local government."
- Commenting official**— any official whose comment is required or requested on the nomination of a property to the National Register or other action related to National Register listings.
- Contributing resource**— a building, site, structure, or object adding to the historic significance of a property.
- Criteria**— general standards by which the significance of a historic property is judged; see "National Register criteria."
- Criteria Considerations**— additional standards applying to certain kinds of historic properties.
- Cultural Affiliation**— archeological or ethnographic culture to which a collection of sites, resources, or artifacts belong.
- Cultural resource**— building, site, structure, object, or district evaluated as having significance in prehistory or history.
- Current function**— purpose that a property, or portion of it, currently serves or will serve in the near future.
- Design**— quality of integrity applying to the elements that create the physical form, plan, space, structure, and style of a property.

- Determination of eligibility**— an action through which the eligibility of a property for National Register listing is decided but the property is not actually listed; nominating authorities and federal agency officials commonly request determinations of eligibility for federal planning purposes and in cases where a majority of private owners has objected to National Register listing.
- Description**— section of the registration form where the historic features and current condition of a property are described.
- Discontiguous district**— a historic or archeological district containing two or more geographically separate areas.
- District**— a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
- Documentation**— information that describes, locates, and explains the significance of a historic property.
- Documentation standards**— requirements for describing, locating, and stating the significance of a property for listing in the National Register.
- Eligibility**— ability of a property to meet the National Register criteria.
- Evaluation**— process by which the significance and integrity of a historic property are judged and eligibility for National Register listing is determined.
- Evaluation methods**— steps through which the eligibility of a historic property is determined.
- Event**— an occasion, circumstance, or activity that occurred within a particular period of time, or continued over an extended period of time.
- Federal Preservation Officer (FPO)**— official designated by the head of each Federal agency to be responsible for coordinating the agency's activities under the National Historic Preservation Act, as amended, including nominating properties to the National Register.
- Feeling**— quality of integrity through which a historic property evokes the aesthetic or historic sense of past time and place.
- Function**— (or use) purpose for which a building, site, structure, object, or district is used. (See also current and historic function.)
- Geographical area**— an area of land containing historic or archeological resources that can be identified on a map and delineated by boundaries.
- Historic context**— an organizing structure for interpreting history that groups information about historic properties which share a common theme, common geographical location, and common time period. The development of historic contexts is a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative significance.
- Historic district**— See "district."
- Historic function**— use of a district, site, building, structure, or object at the time it attained historic significance.
- Historic property**— any prehistoric or historic district, site, building, structure, or object.
- Historic significance**— importance for which a property has been evaluated and found to meet the National Register criteria.
- Historic Sites Act**— enacted in 1935, the legislation providing for the preservation of historic American sites, buildings, objects, and antiquities of national significance, including the designation of National Historic Landmarks and historic units of the National Park System.
- Identification**— process through which information is gathered about historic properties.
- Identification methods**— steps through which information about historic properties is gathered.
- Important person**— an individual who has made significant contributions in American history, architecture, archeology, engineering, and culture.
- Information potential**— ability of a property to provide important information about history or prehistory through its composition and physical remains; importance recognized by criterion D.
- Integrity**— authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.
- Level of significance**— geographical level—local, State, or national—at which a historic property has been evaluated and found to be significant.
- Local significance**— importance of a property to the history of its community, such as a town or county.
- Location**— quality of integrity retained by a historic property existing in the same place as it did during the period of significance.
- Materials**— quality of integrity applying to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.
- Multiple property documentation form**— official National Register form (NPS 10-900-b) used for documenting the contexts and property types for a multiple property listing.
- Multiple property listing**— a group of historic properties related by common theme, general geographical area, and period of time for the purpose of National Register documentation and listing.
- Multiple property submission**— format through which historic properties related by theme, general geographical area, and period of time may be documented as a group and listed in the National Register.
- Multiple resource submission**— format previously used for documenting and listing groups of historic properties located within the same general geographical

- area; see “multiple property submission.”
- National Historic Landmark**— (NHL) a historic property evaluated and found to have significance at the national level and designated as such by the Secretary of the Interior.
- National Historic Preservation Act, as amended**— 1966 legislation establishing the National Register of Historic Places and extending the national historic preservation programs to properties of State and local significance.
- National Register criteria for evaluation**— established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.
- National Register Information System (NRIS)**—computerized data base of information on properties included in the National Register of Historic Places.
- National Register of Historic Places**— official federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering and culture.
- National significance**— importance of a property to the history of the United States as a nation.
- Nominating Authority**— Federal or State official authorized to nominate properties to the National Register of Historic Places.
- Noncontributing resource**— a building, site, structure, or object that does not add to the historic significance of a property.
- Notification**— process through which property owners, public officials, and the general public are notified of nominations to and listings in and determinations of eligibility for the National Register.
- Object**— a construction primarily artistic in nature or relatively small in scale and simply constructed, such as a statue or milepost.
- Owner objection**— a notarized written statement from a property owner disapproving the nomination and listing of his or her property in the National Register.
- Ownership**— legal status in which an owner holds fee simple title to a property, or portion of it.
- Period of significance**— span of time in which a property attained the significance for which it meets the National Register criteria.
- Physical characteristics**— visible and tangible attributes of a historic property or group of historic properties.
- Potential to yield information**— likelihood of a property to provide information about an important aspect of history or prehistory through its physical composition and remains.
- Preservation planning**— series of activities through which goals, priorities, and strategies for identification, evaluation, registration, and protection of historic properties are developed.
- Preservation planning process**— process by which goals, priorities, and strategies for preservation planning activities are set forth and carried out.
- Property**— area of land containing a single historic resource or a group of resources, and constituting a single entry in the National Register of Historic Places.
- Property type**— a grouping of properties defined by common physical and associative attributes.
- Public notice**— notification made through a public notice in a local newspaper or public place.
- Public participation**— process by which the opinions of property owners, public officials, and the general public are considered prior to making a decision to nominate or list a historic property in the National Register.
- Registration**— process described in 36 CFR Part 60 which results in historic or archeological properties being listed or determined eligible for listing in the National Register.
- Registration requirements**— attributes of significance and integrity qualifying a property for listing in the National Register.
- Resource**— any building, structure, site, or object that is part of or constitutes a historic property.
- Resource type**— the general category of property— building, structure, site, district, or object— that may be listed in the National Register.
- Setting**— quality of integrity applying to the physical environment of a historic property.
- Significance**— importance of a historic property as defined by the National Register criteria in one or more areas of significance.
- Significant date**— date of an event or activity related to the importance for which a property meets the National Register criteria.
- Site**— location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.
- State Historic Preservation Officer (SHPO)**— the official designated by the Governor to administer the State’s historic preservation program and the duties described in 36 CFR Part 61 including nominating properties to the National Register.
- State historic preservation office**— office in State or territorial government that administers the preservation programs under the National Historic Preservation Act.
- State preservation plan**— document that sets forth the process by which a State develops goals, priorities, and strategies for preservation planning purposes.
- State review board**— a board, council, commission or other collegial body appointed by the SHPO to review the eligibility of nominated properties and the adequacy of nomination documentation.
- State significance**— importance of a property to the history of the State where it is located.

**Statement of significance**— section of the registration form where the reasons a property is significant and meets the National Register criteria are stated and explained.

**Structure**— a functional construction made for purposes other than creating shelter, such as a bridge.

**Thematic resource submission**— format previously used for documenting and listing a group of

historic properties related by a common theme; see “multiple property submission.”

**Theme**— a trend or pattern in history or prehistory relating to a particular aspect of cultural development, such as dairy farming or silver mining.

**UTM reference**— a set of coordinates (easting and northing) that indicates a unique location according to the Universal Transmercator Grid appearing on

maps of the United States Geological Survey.

**Verbal boundary description**— a statement that gives the precise boundaries of a historic property, such as a lot number, metes and bounds, or township and range.

**Workmanship**— quality of integrity applying to the physical evidence of the crafts of a particular culture, people, or artisan.

# APPENDIX V: THE NATIONAL HISTORIC LANDMARKS CRITERIA

The quality of national significance is ascribed to districts, sites, buildings, structures, and objects that possess exceptional value or quality in illustrating or interpreting the heritage of the United States in history, architecture, archeology, engineering, and culture and that possess a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- That are associated with events that have made a significant contribution to, and are identified with, or that outstandingly represent, the broad national patterns of United States history and from which an understanding and appreciation of those patterns may be gained; or
- That are associated importantly with the lives of persons nationally significant in the history of the United States; or
- That represent some great idea or ideal of the American people; or
- That embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period, style or method of construction, or that represent a significant, distinctive and exceptional entity whose components may lack individual distinction; or
- That are composed of integral parts of the environment not sufficiently significant by reason of historical association or artistic merit to warrant individual recognition but collectively compose an entity of exceptional historical

or artistic significance, or outstandingly commemorate or illustrate a way of life or culture; or

- That have yielded or may be likely to yield information of major scientific importance by revealing new cultures, or by shedding light upon periods of occupation over large areas of the United States. Such sites are those which have yielded, or which may reasonably be expected to yield, data affecting theories, concepts and ideas to a major degree.

## NATIONAL HISTORIC LANDMARK EXCLUSIONS

Ordinarily, cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings and properties that have achieved significance within the past fifty years are not eligible for designation. If such properties fall within the following categories they may, nevertheless, be found to qualify:

- A religious property deriving its primary national significance from architectural or artistic distinction or historical importance; or
- A building or structure removed from its original location but which is nationally significant primarily for its architectural merit, or for association with persons or events of transcendent impor-

tance in the nation's history and the association consequential; or

- A site of a building or structure no longer standing but the person or event associated with it is of transcendent importance in the nation's history and the association consequential; or
- A birthplace, grave or burial if it is of a historical figure of transcendent national significance and no other appropriate site, building, or structure directly associated with the productive life of that person exists; or
- A cemetery that derives its primary national significance from graves of persons of transcendent importance, or from an exceptionally distinctive design or an exceptionally significant event; or
- A reconstructed building or ensemble of buildings of extraordinary national significance when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other buildings or structures with the same association have survived; or
- A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own national historical significance; or
- A property achieving national significance within the past 50 years if it is of extraordinary national importance.

# APPENDIX VI: CHECKLIST FOR DESCRIBING STRUCTURES OF ENGINEERING OR INDUSTRIAL SIGNIFICANCE

## **RAILROADS, SUBWAYS, AND RELATED RESOURCES**

Dates of construction  
Principal engineers  
Distance (length in miles)  
Terminus points  
Grade: highest and lowest points  
Type of track/ gauge (standard or narrow)  
Major buildings and structures along right-of-way that are included within the boundaries  
Historic rolling stock  
Cuts and earthfills  
Dimensions of trolleys  
Power system  
Alterations

## **ROADS, HIGHWAYS, AND PARKWAYS**

Dates of construction  
Distance (length in miles)  
Principal engineers and, if any, landscape architects  
Topography  
Width of roadway, shoulders, and right-of-way  
Number and type of bridges, culverts, and tunnels  
Major cuts and earthfills  
Grade of highest and lowest points and superelevation  
Surface material  
Types of entrances, exits, and intersections  
Traffic control systems  
Sloping of banks  
Walls, guardrails, and curbing

Plantings and other landscape features  
Associated buildings within the boundaries, including gatehouses, tollbooths, and refectories  
Viewpoints, pull-offs, overlooks, and observation points  
Significant vistas  
Alterations

## **CANALS AND WATERWAYS**

Dates of construction  
Principal engineers  
Elevation at terminus points and the summit level  
Number and type of locks  
Source of water supply  
Average speed and type of navigation (steamboat, towpath, or bateau)  
Typical lock dimensions  
Typical boat dimensions  
Wharves and docks  
Lengths in both canalized and slack water miles  
Historical summary (original aims of company, etc.)  
Alterations

## **AIRPORTS**

Dates of construction  
Length of runways  
Surface materials  
Principal engineers  
Air traffic tower (dimensions, height, materials, etc.)  
Communications systems  
Hangers  
Terminals

Historic aircraft  
Alterations

## **BRIDGES**

Dates of construction  
Manufacturer (if prefabricated)  
Engineers  
Association with particular railroad, road, or other transportation route  
Substructure (structure below deck)  
Height above feature spanned  
Material of abutments and piers  
Deck and superstructure (above deck)  
Type of truss, arch, etc.  
Materials and dimensions of deck  
Materials of superstructure  
Number of spans and lengths  
Construction depth  
Width of road  
Alterations

## **TRESTLES AND VIADUCTS**

Dates of construction  
Number of spans and lengths  
Engineers  
Association with particular railroad, road, or other transportation route  
Number of piers (bents)  
Materials of construction  
Double or single track  
Manufacturer and/or contractor  
Feature spanned (river valley, gorge, etc.)  
Width  
Major height (water level to deck level)  
Alterations

**TUNNELS**

Dates of construction  
 Engineers  
 Association with particular railroad, road, or other transportation route  
 Feature traversed  
 Length  
 Dimensions of bore  
 Double or single track (if a railroad tunnel)  
 Materials of construction (liner, portals, etc.)  
 Ventilation system  
 Engineering problems encountered  
 Alterations

**LIGHTHOUSES**

Dates of construction  
 Engineers  
 Approximate dimensions of lighthouse; dimensions at base and top, height of focal plane above sea level.  
 Material used in construction: brick, stone, iron, wood-painted, etc.  
 Form of lighthouse: conical, octagonal, rod or steel screw pile tower  
 Distinguishing architectural details  
 Type of illuminant and lenses used: existing and previous source; shape of lantern panes; range of light beam  
 Special signaling equipment: fog horns, radio signals, etc.  
 Associated buildings and structures within the boundaries, including the keeper's house, oil house, sheds, and cisterns.  
 Alterations

**WATER SUPPLY AND CONTROL SYSTEMS**

Dates of construction  
 Construction materials  
 Principal engineers  
 Flood control systems  
 Water distribution systems  
 Filtration systems  
 Settling tanks  
 Associated buildings and structures (gatehouse, dams, pumping station, reservoirs, etc.)  
 Purpose (public water, irrigation, flood control, etc.)  
 Alterations

**POWER DAMS**

Dates of construction  
 Construction materials  
 Principal engineers  
 Levee dimensions  
 Floodway dimensions  
 Gates  
 Channel dimensions  
 Storage reservoirs  
 Slope  
 Size  
 Grade  
 Section  
 Waterwheel type (overshot, for example)  
 Penstocks  
 Power generators  
 Number of kilowatts  
 Alterations

**POWER GENERATING PLANTS**

Dates of construction  
 Principal engineers  
 Construction materials  
 Source of power: coal-fired, steam, nuclear, hydroelectric, etc.  
 Buildings and structures comprising facility  
 Alterations  
 (See also Power Dams and Electrical Systems)

**ELECTRICAL SYSTEMS**

Dates of construction  
 Principal engineers  
 Wiring (type, placement above or below ground)  
 Substations  
 Towers for power lines (dimensions, type, etc.)  
 Light fixtures  
 Transformer boxes  
 Switches  
 Alterations  
 (See also Power Generating Plants)

**HEAVY POWER MACHINERY**

Dates of construction  
 Cylinder bore and stroke  
 Horsepower  
 R.P.M. (revolutions per minute)  
 Pounds per square inch (of steam)  
 Manufacturer  
 Materials  
 Type of valves and gear  
 Type of crosshead guides

Type of connecting rod ends  
 Type of crank  
 Method of drive (rope, direct, etc.)  
 Flywheel diameter and face  
 Type of condenser  
 Uses of exhaust steam  
 Changes to engine  
 Boiler history, if known  
 Earlier power sources on site  
 Alterations

**SANITARY SYSTEMS**

Dates of construction  
 Principal engineers  
 Construction materials  
 Settling tanks  
 Piping system  
 Filtration systems  
 Alterations  
 (See also Water Supply and Control Systems)

**MINES AND OTHER EXTRACTION FACILITIES**

Dates of construction  
 Construction materials  
 Construction firm  
 Principal mining engineers  
 Mineral content  
 Type of mine (open-pit, etc.)  
 Mine dimensions  
 Materials and types of conveyance systems (trams, railroads, etc.)  
 Shafts, tunnels, pits, and other structures  
 Tailings  
 Alterations

**MILLS, FACTORIES, AND OTHER PROCESSING FACILITIES**

Dates of construction  
 Construction materials  
 Principal engineers  
 Power source (see Power Generating Plants and Heavy Power Machinery)  
 Buildings and structures (dimensions, functions, construction materials, physical layout, etc.)  
 Historic machinery and equipment  
 Site transportation systems (railroad spurs, loading and shipping docks, etc.)  
 Alterations

# APPENDIX VII: INSTRUCTIONS FOR CERTIFYING REGISTRATION FORMS

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

Section 3 is completed by State Historic Preservation Officers (SHPOs), Federal Preservation Officers (FPOs), and other Federal officials. The certifying official (the official initiating the action) completes the first signature block. The commenting official (any State or Federal official whose comment is required under the National Register regulations, 36 CFR Part 60) completes the second signature block. (Local government officials, including those in CLGs, and other persons may express their opinions in a letter accompanying the form.)

For nominations to the National Register, the certifying official is usually the SHPO of the state where the property is located or, in the case of a Federal property, the FPO of the

agency responsible for property. Requests for Federal determinations of eligibility are certified by an official of the Federal agency responsible for the property or Federal activity affecting the property.

The role of the SHPO, FPO, and other Federal officials, in each case, depends on several things: the action being requested, agency initiating the action, ownership of property, and requirements in 36 CFR Part 60.

To determine the appropriate certifying and commenting officials in a particular case, refer to *Roles of Certifying and Commenting Officials* on page 2 of this appendix.

By signing the form a **certifying official**:

- indicates the action being requested,

- attests that the form accurately and coherently documents the property,
- attests that all notification and review requirements have been fulfilled,
- provides an opinion on the eligibility of the property, and
- recommends that property is significant either nationally, statewide, or locally.

By signing the form, a **commenting official**:

- acknowledges that he or she has had the opportunity to comment on the action being requested, and
- provides an opinion on the eligibility of the property.

## ROLES OF CERTIFYING AND COMMENTING OFFICIALS

| Action  | Certifying Official   | Commenting Official                     |
|---|---|---|
| <b>NOMINATIONS</b><br><b>(including NONFEDERAL DETERMINATIONS OF ELIGIBILITY)</b> |   |   |
| Nomination of private and/or nonfederal publicly owned property                   | SHPO  | None                                    |
| Nomination of Federal Property  | FPO   | SHPO                                    |
| Nomination of a historic district including Federal property                      | SHPO  | FPO (signature not required)            |
| Nomination of Federal property initiated by SHPO                                  | SHPO  | FPO                                     |
| Concurrent nomination by two or more SHPOs  | SHPOs of concurring States  | None                                    |
| Concurrent nomination by SHPO and Federal agency                                  | SHPO and FPO  | None                                    |
| Nominations of property owned by the Federal government and other owners          | Same as roles above for <i>Concurrent by SHPO and FPO, Nomination of Federal Property by SHPO, or Nomination of a historic district including Federal property.</i> |   |
| Nomination of property in adjoining States(s)                                     | SHPO initiating action  | SHPO of adjoining States(s)             |
| <b>FEDERAL DETERMINATIONS OF ELIGIBILITY</b>                                      |   |   |
| Federal request for determination of eligibility<br>(USE OF FORM IS OPTIONAL)     | Federal official or designee  | SHPO opinions may be provided by letter |

## COMPLETING THE FIRST SIGNATURE BLOCK

The certifying official completes the first signature block by:

1. marking "x" in the boxes to indicate:
  - the action being requested,
  - his or her opinion on whether the property meets the National Register criteria, and
  - whether the property is significant nationally, statewide, or locally (more than one box may be marked); and
2. signing the form and entering his or her title, the date, and the name of the State or, for Federal officials, the abbreviated name of the agency and bureau (see *Appendix III* for abbreviations).

An official not believing the property meets the National Register criteria also marks the box for "see continuation sheet" and provides an explanation on a continuation sheet.

Each additional certifying official signs and dates a continuation sheet containing the following statement:

*As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property \_\_\_\_\_ meets \_\_\_\_\_ does not meet the National Register criteria. I recommend that this property be considered significant \_\_\_\_\_ nationally \_\_\_\_\_ statewide \_\_\_\_\_ locally.*

Any official not believing the property meets the National Register criteria may provide his or her explanation on the same continuation sheet.

## COMPLETING THE SECOND SIGNATURE BLOCK

The commenting official, if any, completes the second signature block by:

1. marking "x" in the box that indicates his or her opinion on the eligibility of the resource, and
2. signing the form and entering his or her title, the date, and the name of the State or, for Federal officials, the abbreviated name of the agency and bureau (see *Appendix III* for abbreviations).

Any commenting official not believing the property meets the National Register criteria also marks "x" in the box for "see continuation sheet" and provides an explanation on a continuation sheet.

Additional commenting officials sign a continuation sheet containing the following statement:

*In my opinion, the property \_\_\_\_\_ meets \_\_\_\_\_ does not meet the National Register criteria.*

The same continuation sheet may be used for the explanation of a commenting official not believing the property meets the National Register criteria.

A continuation sheet with the above statement may be used in place of the second signature block, if a certifying official chooses to send the commenting officials a copy of the completed registration form rather than the original.

Whenever continuation sheets are used for the opinions of commenting officials, the certifying agency should mark "x" in the box for "see continuation sheet" on the form and provide each commenting official with a continuation sheet ready to complete, sign, and date.

## CERTIFYING PROPERTIES IN STATES WITH NO APPROVED STATE PROGRAM

In States with no approved State program, a local government official or a private individual may nominate properties directly to the National Register according to the procedures set forth in 36 CFR Part 60.

In these cases, section 3 is left blank and the individual or local official submits the completed form to the National Park Service with a letter. The letter must include the following items:

1. A statement that the documentation is accurate and meets the professional standards outlined in the National Register regulations.
2. The signature of the person making the nomination, plus his or her title, affiliation, mailing address, and daytime telephone number.
3. The names and mailing addresses of the appropriate local government official and all legal property owners, so that the National Park Service can notify these individuals in accordance with the National Register regulations.

To find out if a State has an approved program, contact the National Park Service.

## ESTABLISHING SIGNIFICANCE LOCALLY, STATEWIDE, OR NATIONALLY

National Register properties have significance locally, statewide, or nationally. When a property is evaluated for National Register listing, its significance is considered in relationship to other properties and property types within a common historic context, that is a historic theme, period and geographical area: for ex-

ample, "Commercial Development of Greeneville, Tennessee, 1880 to 1930." This evaluation results in a finding that the property is eligible at one or several levels.

**The certifying official marks "x" in one or more boxes to indicate his or her recommendation on the significance of the property.** The

recommendation must be supported by the documentation on the registration form, including the case made for significance and the development of historic context. Consult *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* for guidance on establishing whether a property is significant locally,

statewide, or nationally.

Mark "national" only if the property is documented as having national importance in the registration form and should be considered for designation as a National Historic Landmark. (See *Chapter V, Documenting Nationally Significant Properties.*)

# APPENDIX VIII: INSTRUCTIONS FOR DETERMINING UTM REFERENCES

The Universal Transverse Mercator (UTM) Grid System provides a simple and accurate method for recording the geographic location of a historic property. The UTM Grid System has a number of advantages over the Geographic Coordinate System of latitude and longitude, particularly speed, precision, and the use of linear, metric units of measure. Determining UTM references, in its simplest application, requires only a straightedge, a coordinate counter, and a sharp pencil as working tools. (The coordinate counter, a plastic measuring tool, may be obtained from J & J Reproduction and Drafting Supplies, Inc., 9017-F Mendenhall Court, Columbia, MD 21045.)

The UTM grid references may be determined from many USGS quadrangles published since 1950, and all published since 1959. If there is no USGS map with UTM ticks for a location, enter the geographic coordinates for the location of the property using latitude and longitude or a State's grid system.

In the UTM system, the Earth is divided into 60 zones, running north and south, each 6 degrees wide. Each zone is numbered (most of the USA is included in zones 10 through 19), beginning at the 180-degree meridian near the International Date Line. On a USGS map, each zone is flattened and a square grid is marked off in meters superimposed upon it. Any point in the zone may be referenced by citing its zone number, its distance in meters from a north-south reference line ("easting"), and its distance in meters from the Equator ("northing").

These three figures—the zone number, easting, and northing—make up the complete UTM grid reference for any point and distinguish it from any other point on Earth.

The simplest method of determining a UTM reference is based on drawing part of the UTM grid on the map, and measuring from the grid lines to the point. It requires the following:

- a flat work surface on which the map may be spread out in full
- a straightedge (ordinary rulers may not be accurate enough) long enough to reach completely across the map—generally 28" to 36"
- a very sharp pencil and a worksheet
- a UTM coordinate counter

To measure each point, follow these steps:

1. Draw a line from the top of the map to the bottom (north to south), connecting the UTM ticks of the same value directly west of the point, that is the ticks with the highest easting value west of the point.
2. Draw a line from the left to the right side of the map (west to east), connecting the grid ticks of the same value directly south of the point, that is the ticks with the highest northing value south of the point. This line will intersect the north-south

line somewhere to the southwest of the point.

3. Record the zone number on a worksheet. This number appears in the lower left corner of the map.
4. Record on a worksheet the numbers given by the map ticks through which the lines have been drawn. These are the first three digits of the easting value and the first four digits of the northing value.
5. Locate the scale on the coordinate counter matching that of the map, eg. 1:24,000. Align the counter on the map so that:
  - a. the side of the scale that reads from right to left lies along the east-west line.
  - b. the side of the scale that reads from left to right passes directly through the point.

(Check the alignment to be sure that it is precise.)

6. Read the coordinate counter scales, right to left for the easting and upward for the northing to get a measured value in three decimal places. In each case, enter the measured value on the worksheet after the number recorded in step 4.
7. Check the readings—are all figures in the correct decimal place? The easting will have six digits and the northing seven.

8. Check the figures for accuracy by remeasuring.
9. Be sure the following is given: zone number, easting, and northing (Z,E,N).
10. Enter each grid reference on the USGS form (in pencil only) and in section 10 of the registration form (see instructions on page 55).

One UTM reference is required for properties less than ten acres; three or more references for larger properties.

For more information on determining UTM references and obtaining USGS maps, go to the United States Geological Service (USGS) Web site at: [www.usgs.gov](http://www.usgs.gov), or call **1-800-HELP-MAP**.

Appendix VIII is based upon *National Register Bulletin: Using the UTM Grid System to Record Historic Sites*, formerly Bulletin 28, by Wilford P. Cole, National Park Service. Originally published in 1977, the bulletin is no longer in print, but is available in electronic form on the National Register Web site at: [www.cr.nps.gov/nr](http://www.cr.nps.gov/nr).

# APPENDIX IX: CONTACTS

## STATE HISTORIC PRESERVATION OFFICES

For questions or comments concerning this listing, contact Tawana Jackson at (202) 343-9565, or via e-mail at Tawana\_Jackson@nps.gov

### ALABAMA (AL)

State Historic Preservation Officer and Executive Director,  
Alabama Historical Commission  
468 South Perry Street  
Montgomery, Alabama 36130-0900  
(334) 242-3184

### ALASKA (AK)

Chief; History and Archeology  
Department of Natural Resources  
Division of Parks and Outdoor Recreation  
3601 C Street, Suite 1278  
Anchorage, Alaska 99503-5921  
(907) 269-8715

### AMERICAN SAMOA

Territorial Historic Preservation Officer  
c/o Department of Parks and Recreation  
American Samoa Government  
Pago Pago, American Samoa 96799  
(684) 633-2384

### ARIZONA (AZ)

State Historic Preservation Officer  
Office of Historic Preservation  
Arizona State Parks  
1300 W. Washington  
Phoenix, Arizona 85007  
(602) 542-4009

### ARKANSAS (AR)

Director Arkansas Historic Preservation Program  
1500 Tower Building  
323 Center Street  
Little Rock, Arkansas 72201  
(501) 324-9880

### CALIFORNIA (CA)

State Historic Preservation Officer  
Office of Historic Preservation  
Department of Parks and Recreation  
P. O. Box 942896  
Sacramento, California 94296-0001  
(916) 653-6624

### COLORADO (CO)

State Historic Preservation Officer and President,  
Colorado Historical Society  
Colorado History Museum  
1300 Broadway  
Denver, Colorado 80203-2137  
(303) 866-3355

### CONNECTICUT (CT)

State Historic Preservation Officer and Director, Connecticut Historical Commission  
59 South Prospect Street  
Hartford, Connecticut 06106  
(860) 566-3005

### DELAWARE (DE)

Director  
Division of Historical and Cultural Affairs  
Hall of Records  
P. O.Box 1401  
Dover, Delaware 19901  
(302) 739-5313

### DISTRICT OF COLUMBIA (DC)

State Historic Preservation Officer and Director, Department of Consumer and Regulatory Affairs  
614 H Street, NW, Suite 1120  
Washington, DC 20001  
(202) 727-7120

### FEDERATED STATES OF MICRONESIA (FSM)

Historic Preservation Officer  
Office of Administrative Services  
Division of Archives and Historic Preservation  
FM National Government  
P.O. Box PS52  
Palikir, Pohnpei 96941  
Overseas Operator (691) 320-2343

### FLORIDA (FL)

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Division of Historical Resources  
Department of State  
R.A. Gray Building,  
500 S. Bronough Street  
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### GEORGIA (GA)

Director, Historic Preservation Division  
Department of Natural Resources  
500 The Healey Building  
57 Forsyth Street, NW  
Atlanta, Georgia 30303  
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### GUAM (GU)

State Historic Preservation Officer  
Department of Parks and Recreation  
Division of Historic Resources  
Building 13-8  
Tiyán, P.O. Box 2985  
Agana Heights,  
Guam 96910  
011-677-475-6259

### HAWAII (HI)

State Historic Preservation Officer  
Department of Land and Natural Resources  
1151 Punchbowl Street  
Honolulu, Hawaii 96813  
(808) 548-6550

### IDAHO (ID)

State Historic Preservation Officer  
210 Main Street  
Boise, Idaho 83702-7264  
(208) 334-3890

### ILLINOIS (IL)

Associate Director Illinois Historic Preservation Agency  
Preservation Services Division  
One Old State Capitol Plaza  
Springfield, Illinois 62701  
(217) 785-9045

**INDIANA (IN)**

State Historic Preservation Officer  
and Director,  
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402 W. Washington Street, Rm. W 274  
Indianapolis, Indiana 46204  
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**IOWA (IA)**

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State Historical Society of Iowa  
600 East Locust Street  
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(515) 281-8837

**KANSAS (KS)**

Executive Director  
Kansas State Historical Society  
Cultural Resources Division  
6425 Southwest 6th Avenue  
Topeka, Kansas 66615-1099  
(913) 272-8681 ext. 205

**KENTUCKY (KY)**

State Historic Preservation Officer &  
Director, Kentucky Heritage  
Council  
300 Washington Street  
Frankfort, Kentucky 40601  
(502) 564-7005

**LOUISIANA (LA)**

Assistant Secretary  
Office of Cultural Development  
P.O. Box 44247  
Baton Rouge, Louisiana 70804  
(504) 342-8200

**MAINE (ME)**

Director  
Maine Historic Preservation  
Commission  
55 Capitol Street, Station 65  
Augusta, Maine 04333-0065  
(207) 287-2132

**REPUBLIC OF THE MARSHALL ISLANDS**

Secretary of Interior Affairs and  
Historic Preservation Officer  
P.O. Box 1454  
Majuro, Marshall Islands 96960  
(692) 625-4642

**MARYLAND (MD)**

Executive Director, Historical and  
Cultural Programs  
Department of Housing and  
Community Development  
Peoples Resource Center  
100 Community Place, 3rd Floor  
Crownsville, Maryland 21032-2023  
(410) 514-7600

**MASSACHUSETTS (MA)**

State Historic Preservation Officer  
Executive Director, Massachusetts  
Historical Commission  
Massachusetts Archives Facility  
220 Morrissey Boulevard  
Boston, Massachusetts 02125  
(617) 727-8470

**MICHIGAN (MI)**

State Historic Preservation Officer  
Michigan State Historic Preservation  
Office  
Michigan Historical Center  
717 W. Allegan  
Lansing, Michigan 48918-0001  
(517) 373-0511

**MINNESOTA (MN)**

Director,  
Minnesota Historical Society  
State Historic Preservation Office  
345 Kellogg Boulevard West  
St. Paul, Minnesota 55102  
(612) 296-2747

**MISSISSIPPI (MI)**

Director  
State of Mississippi Department of  
Archives and History  
P.O. Box 571  
Jackson, Mississippi 39205  
(601) 359-6850

**MISSOURI (MO)**

Director  
Department of Natural Resources  
P.O. Box 176  
Jefferson City, Missouri 65102  
(314) 751-4732

**MONTANA (MT)**

State Historic Preservation Officer  
Montana Historical Society  
1410 8th Avenue,  
P.O. Box 201202  
Helena, Montana 59620-1202  
(406) 444-7715

**NEBRASKA (NE)**

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1500 R Street  
P. O. Box 82554  
Lincoln, Nebraska 68501  
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**NEVADA (NV)**

State Historic Preservation Officer  
Department of Museums,  
Library and Arts  
100 S. Stewart Street  
Capital Complex  
Carson City, Nevada 89710  
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**NEW HAMPSHIRE (NH)**

Director  
Division of Historical Resources  
P. O. Box 2043  
Concord, New Hampshire 03302-2043  
(603) 271-6435

**NEW JERSEY (NJ)**

Commissioner  
Dept. of Environmental Protection  
CN-402, 401 East State Street  
Trenton, New Jersey 08625  
(609) 292-2885

**NEW MEXICO (NM)**

Director State Historic Preservation  
Division Office of Cultural Affairs  
Villa Rivera Building, 3rd Floor  
228 E. Palace Avenue  
Santa Fe, New Mexico 87503  
(505) 827-6320

**NEW YORK (NY)**

Commissioner,  
Office of Parks,  
Recreation and Historic Preservation  
Empire State Plaza  
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**NORTH CAROLINA (NC)**

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109 East Jones Street  
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**NORTH DAKOTA (ND)**

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ND Heritage Center  
612 East Boulevard Avenue  
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**COMMONWEALTH OF THE NORTHERN MARIANA ISLANDS**

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Cultural Affairs  
Commonwealth of the Northern  
Mariana Islands  
Saipan, Mariana Islands 96950  
(670) 664-2120

**OHIO (OH)**

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Ohio Historical Society  
567 E. Hudson Street  
Columbus, Ohio 43211-1030  
(614) 297-2470

**OKLAHOMA (OK)**

Executive Director,  
Oklahoma Historical Society and  
State Historic Preservation Officer  
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2704 Villa Prom, Shepherd Mall  
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(405) 522-4484

**OREGON (OR)**

Director, State Parks and Recreation  
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1115 Commercial Street NE  
Salem, Oregon 97310-1001  
(503) 378-5019

**REPUBLIC OF PALAU**

Historic Preservation Officer  
Ministry of Social Services  
Division of Cultural Affairs  
P.O. Box 100,  
Government of Palau  
Koror, Republic of Palau 96940  
(680) 488-2489

**PENNSYLVANIA (PA)**

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Pennsylvania Historical and Museum  
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P. O. Box 1026  
Harrisburg, Pennsylvania 17108-1026  
(717) 787-2891

**COMMONWEALTH OF PUERTO RICO (PR)**

State Historic Preservation Officer  
La Fortaleza  
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San Juan, Puerto Rico 00901  
(809) 721-2676

**RHODE ISLAND (RI)**

State Historic Preservation Officer  
Historical Preservation Commission  
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150 Benefit Street  
Providence, Rhode Island 02903  
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**SOUTH CAROLINA (SC)**

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Department of Archives and History  
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**SOUTH DAKOTA (SD)**

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South Dakota State Historical Society  
Historical Preservation  
900 Governors Drive  
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(605) 773-3458

**TENNESSEE (TN)**

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Department of Environment and  
Conservation and State Historic  
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Nashville, Tennessee 37243-0442  
(615) 532-0105

**TEXAS (TX)**

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Texas Historical Commission  
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Austin, Texas 78711-2276  
(512) 463-6100

**UTAH (UT)**

State Historic Preservation Officer  
and Director, Utah State Historical  
Society  
300 Rio Grande  
Salt Lake City, Utah 84101  
(801) 533-3551

**VERMONT (VT)**

State Historic Preservation Officer  
and Director, Agency of Com-  
merce and Community Develop-  
ment  
Vermont Division for Historic  
Preservation  
National Life Building, Drawer 20  
Montpelier, Vermont 05620-0501  
(802) 828-3226

**VIRGIN ISLANDS (VI)**

State Historic Preservation Officer  
and Commissioner, Department of  
Planning and Natural Resources  
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Anna's Retreat  
St. Thomas, Virgin Islands 00802  
(809) 776-8605

**VIRGINIA (VA)**

Director  
Department of Historic Resources  
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Richmond, Virginia 23221  
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**WASHINGTON (WA)**

State Historic Preservation  
Officer  
Office of Archaeology and Historic  
Preservation  
Washington State Department of  
Community, Trade, and Economic  
Development  
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Olympia, Washington 98504  
(360) 407-0765

**WEST VIRGINIA (WV)**

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and Commissioner,  
Division of Culture and History  
1900 Kanawha Boulevard, E.  
Capitol Complex  
Charleston, West Virginia 25305  
(304) 558-0200

**WISCONSIN (WI)**

State Historic Preservation Officer  
and Director, Historic Preservation  
Division State Historical Society  
816 State Street  
Madison, Wisconsin 53706  
(608) 264-6500

**WYOMING (WY)**

State Historic Preservation Officer  
Wyoming State Historic Preservation  
Office  
2301 Central Barrett Building  
Cheyenne, Wyoming 82002  
(307) 777-7697

## TRIBAL PRESERVATION OFFICES

Tribal Preservation Officer  
Hualapai Tribe  
P.O. Box 310  
Peach Springs, AZ 86434  
(520) 769-2223

Tribal Preservation Officer  
Yurok Tribe  
1034 6th Street  
Eureka, CA 95501-1126  
(707) 444-0433

Tribal Preservation Officer  
Leech Lake Band of Chippewa  
Indians  
R.R. 3, P.O. Box 100  
Cass Lake, MN 55633  
(218) 335-8095

Tribal Preservation Officer  
Standing Rock Sioux Tribe  
P.O. Box D  
Fort Yates, ND 58538  
(701) 854-2120

Tribal Preservation Officer  
Narragansett Indian Tribe  
Archeological/Anthropological  
Committee  
P.O. Box 700  
Wyoming, RI 02898  
(401) 364-3977

Tribal Historic Officer  
Lac du Flambeau Band  
of Lake Superior Chippewa  
Indians  
P.O. Box 67  
Lac du Flambeau, WI 54538  
(715) 588-3303

Tribal Preservation Officer  
White Mountain Apache Tribe  
P.O. Box 700  
Whiteriver, AZ 85941  
(520) 338-5430

Tribal Preservation Officer  
Mille Lacs Band of Ojibewes  
HCR 67, Box 194  
Onamia, MN 56359  
(320) 532-4181

Tribal Preservation Officer  
Confederated Tribes of the Umatilla  
Indian Reservation  
P.O. Box 638  
Pendleton, OR 97801  
(541) 276-1966

Tribal Preservation Officer  
Confederated Tribes of the Colville  
Reservation  
P.O. Box 150  
Nespelem, WA 99155  
(509) 634-8890

Tribal Preservation Officer  
Museum and Cultural Services  
Tunica-Biloxi Indians of Louisiana  
P.O. Box 331  
Marksville, LA 71351  
(318) 253-9767

Tribal Preservation Officer  
Confederated Salish and Kootenai  
Tribes of the Flathead Nation  
P.O. Box 278  
Pablo, MT 59855  
(406) 675-2700

Tribal Preservation Officer  
Confederated Tribes of the Warm  
Springs Reservation in Oregon  
P.O. Box C  
Warm Springs, OR 97761  
(541) 553-3265

Tribal Preservation Officer  
Spokane Tribe of Indians  
P.O. Box 100  
Wellpinit, WA 99040  
(509) 258-4581

Tribal Preservation Officer  
Mescalero Apache Tribe  
P.O. Box 227  
Mescalero, NM 88340  
(505) 671-4494

Tribal Preservation Officer  
Navajo Nation  
P.O. Box 4950  
Window Rock, AZ 86515  
(520) 871-6437

Tribal Preservation Officer  
Cheyenne River Sioux Tribe  
P.O. Box 590  
Eagle Butte, SD 57625  
(605) 964-2542

## **OTHER PRESERVATION ORGANIZATIONS**

**NATIONAL TRUST FOR  
HISTORIC PRESERVATION**  
President  
National Trust for Historic  
Preservation  
1785 Massachusetts Avenue NW.  
Washington, DC 20036  
(202) 588-6000

**NATIONAL CONFERENCE OF  
STATE HISTORIC  
PRESERVATION OFFICERS  
(NCSHPO)**  
Executive Director  
National Conference of State Historic  
Preservation Officers  
Hall of the States  
444 No. Capitol Street, NW., Suite 332  
Washington, DC 20001  
(202) 624-5465

**THE ADVISORY COUNCIL ON  
HISTORIC PRESERVATION**  
Executive Director  
Advisory Council on Historic  
Preservation  
The Old Post Office Building  
1100 Pennsylvania Avenue NW.  
Suite 809  
Washington, DC 20004  
(202) 606-8503

**ADVISORY COUNCIL ON  
HISTORIC PRESERVATION,  
OFFICE OF EDUCATION AND  
PRESERVATION**  
Director  
Office of Education & Preservation  
Assistance  
Old Post Office Building  
1100 Pennsylvania Avenue NW.,  
Suite 803  
Washington, DC 20004  
(202) 606-8505

**NATIONAL INSTITUTE FOR THE  
CONSERVATION OF CULTURAL  
PROPERTY**  
President  
National Institute for the  
Conservation of Cultural Property  
3299 K Street NW., Suite 602  
Washington, DC 20037  
(202) 625-1495

# FEDERAL PRESERVATION OFFICERS

## DEPARTMENT OF AGRICULTURE

Director  
Conservation and Environmental  
Protection Division  
Farm Service Bureau  
1400 Independence Avenue, S.W.  
Stop 0513  
Washington, DC 20013

Senior Environmental Specialist  
Rural Housing and Community  
Development Service  
Room 6303  
14th Street and Independence  
Avenue S.W.  
Washington, DC 20250

Preservation Officer  
Forest Service  
Auditors' Building, 4 Central  
P.O. Box 96090  
Washington, DC 20090-6090

Environmental Policy Specialist  
Electric Staff Division, Rural Utilities  
Room 2240  
14th Street and Independence  
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National Archeologist  
Economics and Social Sciences  
Division  
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Washington, DC 20013-2890

**DEPARTMENT OF COMMERCE**  
Federal Preservation Officer, National  
Program Division  
Department of Commerce  
Office of Federal Property Programs  
Room 1040  
14th Street and Constitution  
Avenue, N.W.  
Washington, DC 20230

Economic Development  
Administration  
Department of Commerce  
Room 7019, Herbert Hoover Building  
14th Street and Constitution  
Avenue, N.W.  
Washington, DC 20230

Office of Ocean and Coastal Resource  
Management  
National Oceanic and Atmospheric  
Administration  
1305 East-West Highway  
Silver Spring, Maryland 20901

**DEPARTMENT OF DEFENSE**  
Deputy Assistant Secretary for the  
Air Force  
(Environmental Safety and Occupa-  
tional Health) SAF/MIQ  
Room 5C 866  
1660 Air Force Pentagon  
Washington, DC 20330-1660

Deputy Assistant Secretary for the  
Army  
(Environmental Safety and  
Occupational Health)  
Room 2E 577  
110 Army Pentagon  
Washington, DC 20310-01 10

Preservation Officer  
Directorate of Civil Works,  
U.S. Army Corps of Engineers  
Washington, DC 20314-1000

Navy Federal Preservation Officer  
Office of the Assistant Secretary of the  
Navy, 1000 Navy Pentagon  
Washington, DC 20360-5000

**DEPARTMENT OF EDUCATION**  
Federal Preservation Office  
Department of Education  
555 New Jersey Avenue, N.W.  
Washington, DC 20208-1430

**DEPARTMENT OF ENERGY**  
Office of Environmental Guidance  
Department of Energy  
1000 Independence Avenue, S.W.  
Washington, DC 20585

Secretary  
Federal Energy Regulatory  
Commission  
PR-11.2  
888 First Street, N.E.  
Washington, DC 20426

**DEPARTMENT OF HEALTH AND  
HUMAN SERVICES**  
Historic Preservation Officer  
Department of Health and Human  
Services  
Room 4714, Cohen Building  
330 Independence Avenue, S.W.  
Washington, DC 20201

Federal Preservation Officer  
National Institutes of Health  
Facilities Planning Office  
Building 13, Room 2W48  
Bethesda, Maryland 20892

**DEPARTMENT OF HOUSING AND  
URBAN DEVELOPMENT**  
Director  
Office of Environment and Energy  
Department of Housing and Urban  
Development,  
Room 7240  
451 7th Street, S.W.  
Washington, DC 20410

**DEPARTMENT OF THE INTERIOR**  
Federal Preservation Officer  
Environmental Services  
Bureau of Indian Affairs  
Mail Stop 4525 (MIB),  
Department of the Interior  
1849 C Street, N.W.  
Washington, DC 20245

Federal Preservation Officer  
Bureau of Land Management (240)  
204-LS  
1849 C Street, N.W.  
Washington, DC 20240

Assistant Director  
Refuges and Wildlife  
Mail Stop 3248-MIB,  
Fish and Wildlife Service  
1849 C Street, N.W.  
Washington, DC 20240

Archeologist  
Branch of Environmental Operations  
and Analysis  
Mineral Management Service,  
Mail Stop 4360  
381 Elden Street  
Herndon, Virginia 22070

Federal Preservation Officer  
Cultural Resource Stewardship and  
Partnerships  
National Park Service  
Room 3128  
1849 C Street, N.W.  
Washington, DC 20240

Federal Preservation Officer  
Division of Regulatory Programs  
Office of Surface Mining  
1951 Constitution Avenue, N.W.  
Washington, DC 20240

Federal Preservation Officer  
Environmental Affairs Program  
U.S. Geological Survey,  
National Center  
Mail Stop 423  
12201 Sunrise Valley Drive  
Reston, Virginia 22092

#### **DEPARTMENT OF JUSTICE**

Federal Preservation Officer  
Department of Justice, Suite 1060  
National Place Building  
1331 Pennsylvania Avenue, N.W.  
Washington, DC 20250

#### **DEPARTMENT OF LABOR**

Federal Preservation Officer  
Division of Administrative Services  
Department of Labor, Room C-4513  
200 Constitution Avenue, N.W.  
Washington, DC 20210

#### **DEPARTMENT OF STATE**

Federal Preservation Officer  
Office of Operations  
Department of State  
Room 1878  
2201 C Street, N.W.  
Washington, DC 20520

#### **DEPARTMENT OF TRANSPORTATION**

Federal Preservation Officer  
Environmental Division  
Office of Transportation Regulatory  
Affairs  
Department of Transportation,  
Environmental Division (P-14)  
400 7th Street, S.W.  
Washington, DC 20590

Federal Preservation Officer  
Office of Environment and Energy  
AEE-300  
Federal Aviation Administration  
800 Independence Avenue, S.W.  
Washington, DC 20591

Federal Preservation Officer  
Environmental Analysis Division,  
HEP-40  
Federal Highway Administration  
400 7th Street, S.W., Room 3240  
Washington, DC 20590

Federal Preservation Officer  
Office of Policy, Room 8302, RRP-32  
Department of Transportation  
400 7th Street, S.W.  
Washington, DC 20590

Federal Preservation Officer  
Federal Transit Administration  
Department of Transportation,  
(TGM-22)  
400 7th Street, S.W.  
Washington, DC 20590

#### **DEPARTMENT OF THE TREASURY**

Environmental Programs Officer  
Treasury Department Annex Building  
Room 6140  
Washington, DC 20220

#### **DEPARTMENT OF VETERANS AFFAIRS**

Federal Preservation Officer  
Historic Preservation Office (086B)  
Department of Veterans Affairs  
810 Vermont Avenue, N.W.  
Washington, DC 20420

#### **ENVIRONMENTAL PROTECTION AGENCY**

Federal Preservation Officer  
Office of Federal Activities  
Environmental Protection Agency,  
410 M Street, S.W.  
(2232-A)  
Washington, DC 20460

#### **FEDERAL COMMUNICATIONS COMMISSION**

Federal Preservation Officer  
Office of the General Counsel  
Federal Communications  
Commission  
Room 616  
1919 M Street, N.W.  
Washington, DC 20554

#### **FEDERAL DEPOSIT INSURANCE CORPORATION**

Federal Preservation Officer  
Division of Supervision, Room 5028  
Federal Deposit Insurance  
Corporation  
550 17th Street, N.W.  
Washington, DC 20429

#### **FEDERAL HOUSING FINANCE BOARD**

Federal Preservation Officer  
Federal Housing Finance Board  
Housing Finance Directorate  
1777 F Street, N.W.  
Washington, DC 20429

**FEDERAL EMERGENCY  
MANAGEMENT AGENCY**  
Federal Preservation Officer  
Federal Emergency Management  
Agency  
Room 714  
500 C Street, S.W.  
Washington, DC 20006

#### **GENERAL SERVICES ADMINISTRATION**

Director, Arts and Historic  
Preservation  
Public Buildings Service  
General Services Administration  
Room 4209  
1800 F Street, N.W.  
Washington, DC 20405

#### **INTERSTATE COMMERCE COMMISSION**

Chief  
Section of Energy and Environment  
Interstate Commerce Commission  
12th Street and Constitution  
Avenue, N.W.  
Washington, DC 20423

#### **LIBRARY OF CONGRESS**

Federal Preservation Officer  
American Folklife Center  
Library of Congress  
Washington, DC 20540-8100

#### **METROPOLITAN WASHINGTON AIRPORTS AUTHORITY**

Federal Preservation Officer  
Metropolitan Washington Airports  
Authority  
Engineering Division, MWAA  
Washington National Airport  
Washington, DC 20001-4901

#### **NATIONAL AERONAUTICS AND SPACE ADMINISTRATION**

Federal Preservation Officer  
Facilities Engineering Division,  
Code JXG,  
NASA Headquarters  
Two Independence Square, S.W.  
Washington, D.C. 20546

#### **NATIONAL CAPITAL PLANNING COMMISSION**

Federal Preservation Officer  
National Capital Planning  
Commission  
Suite 301  
801 Pennsylvania Avenue, N.W.  
Washington, DC 20576

**NATIONAL ENDOWMENT FOR THE ARTS**

Federal Preservation Officer  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.,  
Room 522  
Washington, DC 20506

**NATIONAL ENDOWMENT FOR THE HUMANITIES**

Federal Preservation Officer  
National Endowment for the  
Humanities  
1100 Pennsylvania Avenue, Room 420  
Washington, DC 20506

**NATIONAL SCIENCE FOUNDATION**

Federal Preservation Officer  
Office of Legislative and Public  
Affairs  
National Science Foundation  
4201 Wilson Boulevard  
Arlington, Virginia 22230

**NUCLEAR REGULATORY COMMISSION**

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Mail Stop 3D-23  
Washington, DC 20555

**OFFICE OF PERSONNEL MANAGEMENT**

Federal Preservation Officer  
Office of Personnel Management  
Washington, DC 20555

**PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION**

Federal Preservation Officer  
Design and Planning  
Pennsylvania Avenue Development  
Corporation  
Suite 1220 North  
1331 Pennsylvania Avenue, N.W.  
Washington, DC 20004

# APPENDIX X: LIST OF NATIONAL REGISTER BULLETINS

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## The Basics

How to Apply National Register Criteria for Evaluation \*

Guidelines for Completing National Register of Historic Places Form

Part A: How to Complete the National Register Form \*

Part B: How to Complete the National Register Multiple Property Documentation Form

Researching a Historic Property \*

How to Prepare National Historic Landmark Nominations \*

## Property Types

Guidelines for Evaluating and Documenting Historic Aids to Navigation \*

Guidelines for Identifying, Evaluating and Registering America's Historic Battlefields \*

Guidelines for Evaluating and Registering Historical Archeological Sites \*

Guidelines for Evaluating and Registering Cemeteries and Burial Places \*

How to Evaluate and Nominate Designed Historic Landscapes \*

Guidelines for Identifying, Evaluating and Registering Historic Mining Sites \*

How to Apply National Register Criteria to Post Offices \*

Guidelines for Evaluating and Documenting Properties Associated with Significant Persons

Guidelines for Evaluating and Documenting Properties That Have Achieved Significance Within the Last Fifty Years \*

Guidelines for Evaluating and Documenting Rural Historic Landscapes \*

Guidelines for Evaluating and Documenting Traditional Cultural Properties \*

Nominating Historic Vessels and Shipwrecks to the National Register of Historic Places

## Technical Assistance

Contribution of Moved Buildings to Historic Districts; Tax Treatments for Moved Buildings; and Use of Nomination Documentation in the Part I Certification Process

Defining Boundaries for National Register Properties\*

Guidelines for Local Surveys: A Basis for Preservation Planning \*

How to Improve the Quality of Photographs for National Register Nominations

National Register Casebook: Examples of Documentation \*

The above publications may be obtained by writing to the National Register of Historic Places, National Park Service, 1849 C Street, NW, Washington, D.C. 20240. Publications marked with an asterisk (\*) are also available in electronic form on the World Wide Web at [www.cr.nps.gov/nr](http://www.cr.nps.gov/nr), or send your request by e-mail to [nr\\_reference@nps.gov](mailto:nr_reference@nps.gov).

*Anthony Kirk, Ph.D.*  
*412 East Via Ensenada Circle*  
*Palm Springs, CA 92264*  
*831-818-2929*

4 October 2024

Katherine Wallace, AICP  
Associate Planner  
Carmel City Hall  
Monte Verde Street, 2 NE of 7<sup>th</sup> Avenue  
Carmel-by-the-Sea, CA 93923

Dear Ms. Wallace:

I have carefully read the evaluation of the house located on Camino Real, 2 SW of 7<sup>th</sup> Avenue in Carmel that was written on DPR forms by Meg Clovis in September 2024. The evaluation runs for eleven pages and includes photographs and numerous maps as illustrations. Ms. Clovis states that the Architectural Style of the building is “Other—w/Craftsman Influences.” Among the references she lists is “Carmel Context Statement,” which refers to the *Historic Context Statement, Carmel-by-the-Sea*, originally prepared for the City of Carmel in September 1994 and updated most recently by PAST Consultants in 2022.

The house is at best a mediocre example of the Craftsman style of architecture. Typical features of Carmel Craftsman houses include stucco or shingle siding, L- or U-shaped plans, and windows of various types, all of which are framed by extended lintels and sills, according to the Historic Context Statement. The house on Camino Real is clad with neither stucco nor shingle siding, but rather with board and batten. As a consequence, Ms. Clovis states that its style is Other—w/Craftsman Influences. She makes no attempt to define the style of what she calls “Other.”

According to Sections 17.32.040.D.3 and 4 of the Carmel Municipal Code, in order to qualify for the Carmel Inventory, the building should be “a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement” or “Display a rare style or type for which special consideration should be given.” The style of the house is not found anywhere in the Carmel *Historic Context Statement* and Ms. Clovis makes no attempt to designate it “a rare style or type of Construction.”

As such the house does not appear eligible for listing in the Carmel Historic Resources Inventory, and the City of Carmel should not place the property in the inventory.

Sincerely yours,



Anthony Kirk, Ph.D.

cc: TriciaBland  
Susan Fox





# CARMEL-BY-THE-SEA

## DETERMINATION OF INELIGIBILITY

### For the Carmel Historic Resources Inventory

On October 21 2024, the Historic Resources Board made a determination that the property identified below does not constitute an historic resource and is therefore ineligible for the Carmel Inventory of Historic Resources.

Assessor's Parcel Number: 010-265-002-000

Current Owner: Tricia Bland

Block: N, Lot: S. 30 feet of Lot 3 and Lot 5 & N. ½ of Lot 7

Street Location: Camino Real 2 southwest of 7<sup>th</sup> Avenue

Lot size: 9,000 sf

Original Date of Construction: 1921

The basis for this determination is:

- The property lacks sufficient age to be considered historic.
- The property has substantially lost its historic integrity through alterations, additions, deterioration, changes in the surrounding environment or other causes.
- The property does not relate to historic themes or property types established in the Historic Context Statement for Carmel-by-the-Sea.
- The property has no association with important events, people or architecture that are identified in the Historic Context Statement or that represent the historical/cultural evolution of Carmel-by-the-Sea.
- There are other better examples of the builder's work in the city.

This Preliminary Determination is based on the Intensive survey prepared by qualified professional Margaret Clovis dated 09/2024 (attached). This Determination is subject to a ten (10) working day appeal period which ends at 5:00 P.M. on Tuesday, November 4, 2024. If no appeals are received during this period, the Determination shall become final and shall remain valid for a period of 5 years.