



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, March 17, 2025

TOUR 3:30 PM

MEETING 4:00 PM

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

To attend in person, visit the City Council Chambers at City Hall located on Monte Verde Street between Ocean and Seventh Avenues. To view or listen to the meeting remotely, you may access the YouTube Live Stream at:

<https://www.youtube.com/@CityofCarmelbytheSea/streams>, or use the link below to view or listen to the meeting via Zoom teleconference:

[https://ci-carmel-ca-us.zoom.us/j/88188362744?](https://ci-carmel-ca-us.zoom.us/j/88188362744?pwd=9H2DI5GuqQ2eCddEodDJusxbLVYhX.1)

[pwd=9H2DI5GuqQ2eCddEodDJusxbLVYhX.1](https://ci-carmel-ca-us.zoom.us/j/88188362744?pwd=9H2DI5GuqQ2eCddEodDJusxbLVYhX.1). To attend Zoom webinar via telephone, dial +1 669-444-9171. Webinar ID: 881 8836 2744. Passcode: 001916.

HOW TO OFFER PUBLIC COMMENT: Public comment may be given in person at the meeting, or using the Zoom teleconference module, provided that there is access to Zoom during the meeting. Zoom comments will be taken after the in-person comments. The public can also email comments to mwaffle@ci.carmel.ca.us. Comments must be received 2 hours before the meeting in order to be provided to the legislative body. Comments received after that time and up to the beginning of the meeting will be made part of the record.

CALL TO ORDER AND ROLL CALL - TOUR

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. DS 24351 (Del Mar Carmel LLC): Scenic Road 4 southeast of 8th Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES - Under the Brown Act, public comments for matters on the agenda must relate to that agenda item, and public comments for matters not on the agenda must relate to the subject matter jurisdiction of this legislative body. Hateful, violent, and threatening speech is impermissible public comment, as it disrupts the conduct of the public meeting. This is a warning that if a member of the public attending this meeting remotely violates the Brown Act by failing to comply with these requirements of the Brown Act meeting, that speaker will then be muted.

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

ANNOUNCEMENTS

CONSENT AGENDA

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

1. February 24, 2025 Regular Meeting Minutes
2. **Certified Local Government Annual Report:** Consider the Certified Local Government Annual Report prepared by Staff for submission to the California Office of Historic Preservation

ORDERS OF BUSINESS

3. **Historic Context Statement:** Discussion of the specified end dates for architectural styles identified in the Historic Context Statement, adopted by the City Council on January 14, 2025.

PUBLIC HEARINGS

4. **DS 24351 (Del Mar Carmel LLC):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for fenestration changes and a new glass panel windbreak at the historic "George Graft House" located at Scenic Road 4 southeast of 8th Avenue in the Single-Family Residential (R-1) District, Beach/Riparian Overlay District (BR), and Park Overlay District (PO). APN: 010-301-025-000.

DIRECTORS REPORT

FUTURE AGENDA ITEMS

5. Next Regular Meeting: April 21, 2025

ADJOURNMENT

CORRESPONDENCE

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

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

SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA

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

SPECIAL NOTICES TO PUBLIC

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



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

March 17, 2025
CONSENT AGENDA

TO: Historic Resources Board Commissioners

SUBMITTED BY: Shelby Gorman, Administrative Coordinator

SUBJECT: February 24, 2025 Regular Meeting Minutes

RECOMMENDATION:

Approve draft minutes

BACKGROUND/SUMMARY:

The Historic Resources Board routinely approves minutes of its meetings.

FISCAL IMPACT:

None.

ATTACHMENTS:

Attachment 1: February 24, 2025 Regular Meeting Minutes

**REGULAR MEETING
Monday, February 24, 2025**

**TOUR 3:00 PM
MEETING 4:00 PM**

CALL TO ORDER AND ROLL CALL - TOUR

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None

TOUR OF INSPECTION

Item A: DS 24276 (Johnson): Northwest corner of San Carlos Street and Santa Lucia Avenue

Item B: DS 24300 (Casanova All the Way LLC): Northeast corner of Casanova Street and 13th Avenue

Item C: DS 24343 (Graney): Northeast corner of Camino Real and 12th Avenue

Item D: DS 24202 (Scherer): Southwest corner of Lincoln Street and 10th Avenue

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

None.

CONSENT AGENDA

Item 1: October 16, 2023 Regular Meeting Minutes; September 18, 2023 Regular Meeting Minutes; April 15, 2024 Regular Meeting Minutes; May 20, 2024 Regular Meeting Minutes; December 16, 2024 Regular Meeting Minutes

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

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman

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

ORDERS OF BUSINESS

None.

PUBLIC HEARINGS

Board Member Dyar recused and left the dais.

Item 2: DS 24276 (Johnson): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24276 (Johnson) for construction of a 323-square-foot detached garage and associated site improvements at the historic "Las Abuelas" property located at the northwest corner of San Carlos Street and Santa Lucia Avenue in the Single-Family Residential (R-1) District, APN: 010-165-044-000.

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

Chris Boqua, representing the Architect for the project, spoke on the item and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Goodhue and seconded by Board Member Gualtieri to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24276 (Johnson) for a 323-square-foot detached garage and associated site improvements at the historic "Las Abuelas" property located at the northwest corner of San Carlos Street and Santa Lucia Avenue in the single-family residential (R-1) District, APN: 010-165-044-000

The motion passed by the following roll call vote:

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

Board Member Dyar returned to the dais.

Item 3: DS 24202 (Scherer): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24202 (Scherer), for the replacement of non-historic fenestrations at the historic "Thienes House" located at the southwest corner of Lincoln Street and 10th Avenue in the Single-Family Residential (R-1) District, APN: 010-182-014.

Jacob Olander, Associate Planner, presented the staff report and addressed questions of the Board.

Patrick LeMaster, Architect for the project, spoke on the item and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Dyar and seconded by Board Member Pomeroy to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24202 (Sherer) for the replacement of six non-historic fenestrations at the historic "Thienes House" located at the southwest corner of Lincoln Street and 10th Avenue in the Single-family Residential (R-1) District, APN: 010-182-014

The motion passed by the following roll call vote:

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

Item 4: DS 24343 (Graney): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24343 (Graney), for the demolition of a non-historic laundry closet and construction of a 126-square-foot dressing room and bathroom addition, resulting in a net floor increase of 76 square feet, and proposed fenestration changes at the historic "Louise P. Murphy House" located at the northeast corner of Camino Real and 12th Avenue in the Single-Family Residential (R-1) District, APN: 010-273-006-000.

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

Harlan Bradley, Applicant, spoke on the item and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Goodhue and seconded by Board Member Gualtieri to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24343 (Graney) for the demolition of a non-historic laundry closet and construction of a 126-square-foot dressing room and bathroom addition, resulting in a net floor area increase of 76-square-feet, and fenestration changes at the historic "Louise P. Murphy House" located at the northeast corner of Camino Real and 12th Avenue in the Single-family Residential (R-1) District, APN: 010-273-006-000 with the condition the addition use shingle siding to resemble the historic home.

The motion passed by the following roll call vote:

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

Board Member Goodhue recused and left the dais.

Item 5: DS 24300 (Casanova All the Way LLC): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24300 (Casanova All the Way LLC), for the demolition of the non-historic northeast corner of the house, the construction of a 57-square-foot addition, the rebuilding of non-historic deck stairs on the north elevation, and the widening of the front porch steps to 13 feet wide at the historic "Connolly-Search House" located at the northeast corner of Casanova Street and 13th Avenue in the Single-Family Residential (R-1) District, APN: 010-175-011-000

Jacob Olander, Associate Planner, presented the staff report and addressed questions of the Board.

David Solomon, Architect for the project, spoke on the item and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Pomeroy and seconded by Board Member Dyar to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24300 (Casanova All the Way LLC) for the demolition of the non-historic northeast corner of the house, the construction of a 57-square-foot addition, the rebuilding of the non-historic deck stairs on the north elevation, and the widening of the front porch steps to 13 feet at the historic "Connolly-Search House" located at the northeast corner of Casanova Street and 13th Avenue in the Single-family Residential (R-1) District, APN: 010-175-011-000

The motion passed by the following roll call vote:

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

Board Member Goodhue returned to the dais.

DIRECTORS REPORT

Katherine Wallace, Associate Planner, gave a report and answered questions of the Board.

- **Staff Update:** Katherine Wallace, Associate Planner, will be the Staff Liaison going forward to the Historic Resources Board as Marnie Waffle, Principal Planner, is now stepping fully into the housing planner role.
- **Upcoming Meetings:** On Tuesday, February 25, 2025 there is a Special Planning Commission to discuss the Housing Element and on Thursday, February 27, 2025 there is a Special City Council to discuss their strategic initiatives.

FUTURE AGENDA ITEMS

Item 6: Next Regular Meeting: March 17, 2025

Board Member Gualtieri spoke on a brochure published by the City on the Historic Resources and Preservation Program and requested it be reviewed at a future meeting.

Board Member Gualtieri requested the correspondence included in the agenda be discussed at a future meeting. Board Member Dyar requested it be sent to the City's consultant on the Historic Context Statement.

ADJOURNMENT

4:54 PM

APPROVED:

ATTEST:

Jordan Chroman, Chair

Shelby Gorman, Recording Secretary



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

March 17, 2025
CONSENT AGENDA

TO:	Historic Resources Board Commissioners
SUBMITTED BY:	Katherine Wallace, AICP, Associate Planner
SUBJECT:	Certified Local Government Annual Report: Consider the Certified Local Government Annual Report prepared by Staff for submission to the California Office of Historic Preservation

RECOMMENDATION:

Consider the Certified Local Government Annual Report prepared by Staff for submission to the California Office of Historic Preservation

BACKGROUND/SUMMARY:

The City of Carmel is a member of the State of California Office of Historic Preservation (OHP) Certified Local Government (CLG) Program. CLGs are required to submit an annual report to the OHP. The annual report for 2023-2024 is included as Attachment 1. The Historic Resources Board is being asked to receive the report. Reports are due to the OHP by March 28, 2025.

FISCAL IMPACT:

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

ATTACHMENTS:

Attachment 1 - CLG Annual Report

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

INSTRUCTIONS: This is a Word form with expanding text fields and check boxes. It will probably open as Read-Only. Save it to your computer before you begin entering data. This form can be saved and reopened.

Because this is a WORD form, it will behave generally like a regular Word document except that the font, size, and color are set by the text field.

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

Save completed form and email as an attachment to info.calshpo@parks.ca.gov. You can also convert it to a PDF and send as an email attachment. Use the Acrobat tab in WORD and select Create and Attach to Email. You can then attach the required documents to that email. If the attachments are too large (greater than 10mb total), you will need to send them in a second or third email.

Name of CLG

[City of Carmel-by-the-Sea](#)

Report Prepared by: [Katherine Wallace, AICP, Associate Planner](#)

Date of commission/board review: [March 17, 2025](#)

MINIMUM REQUIREMENTS FOR CERTIFICATION

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

A. Preservation Laws

1. Are you considering amending or revising your certified ordinance this year? [No](#)

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

2. Provide an electronic link to your ordinance or appropriate section(s) of the municipal/zoning code.

<https://www.codepublishing.com/CA/CarmelbytheSea/#!/Carmel17/Carmel1732.html#17.32>

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

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

1. During the reporting period, October 1, 2023 – September 30, 2024, what properties/districts have been locally designated?

Property Name/Address	Date Designated	If a district, number of contributors	Date Recorded by County Recorder
APN 010-136-016 (Vagabond Inn)	09/04/2024	N/A	09/10/2024
APN 009-132-004 (Fradin)	04/11/2024	N/A	04/11/2024
APN 010-027-001 (Salehi)	04/11/2024	N/A	04/11/2024
APN 010-147-012 (Lee)	10/27/2023	N/A	04/12/2024
APN 010-075-015 (Coward)	10/27/2023	N/A	04/12/2024

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

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

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

C. Historic Preservation Element/Plan

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

Provide an electronic link to the historic preservation section(s) of the General Plan or to the separate historic preservation element. See the Land Use and Community Character Element: https://ci.carmel.ca.us/sites/main/files/file-attachments/land_use.pdf?1510257768

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

D. Review Responsibilities

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

☐ All projects subject to design review go the commission.

☒ Some projects are reviewed at the staff level without commission review.

What is the threshold between staff-only review and full-commission review?

<https://www.codepublishing.com/CA/CarmelbytheSea/#!/Carmel17/Carmel1732.html#17.32.150>

2. California Environmental Quality Act (CEQA)

- Explain the historic preservation staff and commission role in *providing input* to CEQA documents prepared for or by the local government. Depending on the project type, Staff or the Planning Commission conducts appropriate environmental review. The Historic Resources Board does not make CEQA findings.
- Explain the staff and commission role in *reviewing* CEQA documents for projects that are proposed within the jurisdiction of the local government. In few cases, the Historic Resources Board may provide input to either staff or the Planning Commission for consideration when taking final action on a project. The majority of projects in Carmel qualify for a categorical exemption.

3. Section 106 of the National Historic Preservation Act

- Explain the staff and commission role in *providing input* to Section 106 documents prepared for, or by, the local government. Not applicable in Carmel-by-the-Sea
- Explain the staff and commission role in *reviewing* Section 106 documents for projects that are proposed within the jurisdiction of the local government? Not applicable in Carmel-by-the-Sea

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

A. Commission Membership

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

Name	Professional Discipline	Date Appointed	Date Term Ends	Email Address
Jordan Chroman	Resident	07/07/2022	4/30/2026	jchroman@cbts.us
Karyl Hall	Resident	12/07/2020	4/30/2024	khall@cbts.us
Erik Dyar	Architect	02/07/2023	04/30/27	edyar@cbts.us
Esther Goodhue	Historian	9/13/2022	4/30/2026	egoodhue@cbts.us
Kathy Pomeroy	Resident	06/01/2021	4/30/2025	kpomeroy@cbts.us
Kathryn Gualtieri	Historian	5/7/2024	5/30/2028	kgualtieri@cbts.us

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

1. If you do not have two qualified professionals on your commission, explain why the professional qualifications have not been met and how professional expertise is otherwise being provided. [The Board has one architect and two historians seated at this time. The remaining Board members bring relevant experience and expertise from various backgrounds.](#)
2. If all positions are not currently filled, why is there a vacancy, and when will the position be filled? [N/A](#)

B. Staff to the Commission/CLG staff

1. Is the staff to your commission the same as your CLG coordinator? ☒ Yes ☐ No
2. If not, please provide the Commission staff member's contact information.
3. If the position(s) is not currently filled, why is there a vacancy?

Attach resumes and Statement of Professional Qualifications forms for staff.

Name/Title	Discipline	Dept. Affiliation	Email Address
Marnie R. Waffle, AICP, Principal Planner	Urban and Regional Planning	Community Planning & Building	mwaffle@cbts.us

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

Name/Title	Discipline	Dept. Affiliation	Email Address
Katherine Wallace, AICP, Associate Planner	Architectural History	Community Planning & Building	kwallace@cbts.us
Evan Kort, Senior Planner	Urban and Regional Planning	Community Planning & Building	ekort@cbts.us
Jacob Olander, Associate Planner	Urban and Regional Planning	Community Planning & Building	jolander@cbts.us

C. Attendance Record

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

Commissioner/Staff	Oct 16 '23	Nov 20 '23	Dec 18 '23	Jan	Feb 26 '24	Mar 18 '24	Apr 14 '24	May 20 '24	Jun 17 '24	Jul	Aug 19 '24	Sep
Jordan Chroman	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Karyl Hall	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Erik Dyar	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Esther Goodhue	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Kathy Pomeroy	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kathryn Gualtieri	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Marnie Waffle (staff)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Katherine Wallace (staff)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

D. Training Received

Please indicate the specific training each commissioner received last year.

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

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

Commissioner/Staff Name	Training Title & Description (including method presentation, e.g., webinar, workshop)	Duration of Training	Training Provider	Date
All	Historic Context Statement - Workshops	Varied	City / PAST Consultants, LLC	3/18/24; 5/20/24; 8/19/24

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

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

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

Context Name	Description	How it is Being Used	Date Submitted to the OHP
Carmel Historic Context Statement	Update to an existing document	By staff, the HRB, community, and consultants	1/14/25

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

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

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

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

Survey Area	Context Based-yes/no	Level: Reconnaissance or Intensive	Acreage	# of Properties Surveyed	Date Completed	Date Submitted to the OHP

Explain how you are using the survey data: [N/A](#)

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

A. Public Education

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

Item or Event	Description	Date
Design Traditions 1.5 Public Workshops/Council Meetings	Public workshops and Council Meetings about the in-progress Residential and Commercial Design Guidelines updates. Commissioners and staff invited to attend all meetings, which included at-length discussion of Carmel's built environment, relevant to the duties of the Historic Resources Board.	Throughout the year
Historic Context Statement Update	Public workshops and meetings about the OHP-funded Historic Context Statement Update (Phase II). Commissioners and staff in attendance	Throughout the year

ADDITIONAL INFORMATION FOR NATIONAL PARK SERVICE ANNUAL PRODUCTS REPORTS FOR CLGS

During the reporting period (October 1, 2023 – September 30, 2024) how many historic properties did your local government **add** to the CLG inventory? This is the total number of historic properties and contributors to districts (or your best estimate of the number) added to your inventory **from all programs**, local, state, and Federal, during the reporting year. This includes

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

the National Register, California Register, California Historical Landmarks, locally funded surveys, CLG surveys, and local designations.

Program area	Number of Properties added
Inventory and Register	Register (2 properties, Lopez and Griffin) Inventory (5 properties)

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

- During the reporting period (October 1, 2023 – September 30, 2024) did you have a local register program to create local landmarks and/or local districts (or a similar list of designations) created by local law? ☒ Yes ☐ No
- If yes, how many properties have been added to your register or designated during the reporting period?
Register: 2 properties; Inventory: 5 properties

C. Local Property Tax Incentive Program

- During the reporting period (October 1, 2023 – September 30, 2024) did you have a Mills Act program? ☐ Yes ☐ No
On December 4, 2023, the City Council passed urgency ordinance 2023-008 to cease accepting applications for a Mills Act contract until such time the Council can review the current policies and make any necessary changes. Four applications already under review were processed (see below), but no new applications have been accepted after Dec. 4, 2023.
- If yes, how many properties entered into a contract during the reporting period?

Name of Program	Number of Properties Added During 2023-2024	Total Number of Properties Benefiting From Program
Mills Act	4: Cypress Inn, Lopez, Griffin, Frank Lloyd Wright House	19

D. Local “bricks and mortar” grants/loan program

- During the reporting period (October 1, 2023 – September 30, 2024) did you have a local government historic preservation grant and/or loan program for rehabilitating/restoring historic properties? ☐ Yes ☒ No
- If yes, how many properties have been assisted under the program(s) during the reporting period?

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

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

E. Design Review/Local Regulatory Program

1. During the reporting period (October 1, 2023 – September 30, 2024) did your local government have a historic preservation regulatory law(s) (e.g., an ordinance) authorizing Commission and/or staff review of local government projects or impacts on historic properties? ☒ Yes ☐ No
2. If yes, how many historic properties did your local government review for compliance with your local government's historic preservation regulatory law(s) during the reporting period? Approximately 65 historic evaluations (including Phase I initial, Phase I intensive, and Phase II) and 23 preliminary site assessments, totaling 88 properties based on date of application intake).

F. Local Property Acquisition Program

1. During the reporting period (October 1, 2023 – September 30, 2024) did you have a local program to acquire (or help to acquire) historic properties in whole or in part through purchase, donation, or other means? ☐ Yes ☐ No
2. If the answer is yes, then how many properties have been assisted under the program(s) during the reporting period?

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

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

In years past, the OHP sponsored a series of free CAMP trainings from the National Alliance of Preservation Commissions (NAPC). Would you be interested in attending future CAMP trainings funded by the OHP? Possibly

Certified Local Government Program -- 2023-2024 Annual Report

(Reporting period is from October 1, 2023, through September 30, 2024)

The OHP has also hosted training workshops and webinars of our own, and we plan to do so again in the coming year and beyond. What are some topics you would like to see covered in these trainings? [The seven aspects of Integrity, and the Secretary of the Interior's Standards for Rehabilitation](#)

XII Attachments (electronic)

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

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



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

March 17, 2025
ORDERS OF BUSINESS

TO: Historic Resources Board Commissioners

SUBMITTED BY: Katherine Wallace, AICP, Associate Planner

SUBJECT: **Historic Context Statement:** Discussion of the specified end dates for architectural styles identified in the Historic Context Statement, adopted by the City Council on January 14, 2025.

RECOMMENDATION:

Review the architectural style end dates as specified in the Historic Context Statement (accepted by the Historic Resources Board on November 18, 2024, and adopted by the City Council on January 14, 2025), receive presentation, receive public comments, and provide direction to Staff.

BACKGROUND/SUMMARY:

Carmel's Historic Context Statement (HCS) 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. The Context Statement was recently updated following a nearly year-long process of community engagement and draft review; the update was adopted by the City Council on January 14, 2025. In response to a community member request received after adoption of the document, the Historic Resources Board has directed staff to agendize a discussion of the end date methodology used in the document. A summary of the HCS update process is provided below, however, for discussion of the end date methodology, please skip to the section below titled: Request to Revisit the End Dates for Architectural Styles Identified in the HCS.

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 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 required 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; no responses were received. The intent of the comprehensive update was 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 met today’s professional standards for context statements, the remainder of the context statement did not. It was originally compiled in 1994 and had been updated in a piecemeal fashion over the last 30 years. The original document lacked dedicated architectural style summaries, photographs, and evaluative criteria for historically significant properties. It was imperative that the entire document be formatted consistently and pre-1966 years appropriately contextualized and visually represented.

2. Chronological themes. The old context statement began with a “Prehistory and Hispanic Settlement” chapter, 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 also allows 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 during the Phase II Update process. The Historic Resources Board reviewed and approved the proposed Table of Contents at their March 18, 2024 meeting. Following Chapter 1 (Introduction) and Chapter 2 (Identifying and Evaluating Historic Resources), Chapter 3 includes the following chronological themes: Prehistory and Hispanic Settlement (1542-1848); Carmelo (1848-1901); Seacoast of Bohemia (1902-1921); Village in a Forest (1922-1945); Postwar Development (1946-1965); and Continuity in Change (1966-1986). With the blessing of the HRB in October 2024, PAST Consultants later updated the name of the final chapter to: The Carmel Dynamic Continues (1966-1986).

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 old context statement was reviewed for relevancy. Information that did not directly relate to Carmel’s built environment was not carried forward. The old context statement was “retired” and made available as a reference document in the Henry Meade Williams local history department, currently located at the Park Branch Library, and also posted online as a reference document.

Project Timeline

Please note the Phase II update project progressed at a pace necessary to meet OHP project milestones. Regular status updates were provided to the Historic Resources Board (HRB) throughout the process. All meetings were legally noticed public meetings with opportunity for public participation.

- March 18: HRB approved the draft outline. Staff report here, video link here, start at 16:10.
- May 20: HRB discussed and provided feedback on the 30% draft. Staff report here, video link here, start at 4:20.
- August 19: HRB discussed and provided feedback on the 50% draft. Staff report here, video link here, start at 4:30.
- September 16: **HRB meeting was cancelled day-of due to City Hall emergency closure. The 70% draft was circulated on September 9 for HRB and public review, with an opportunity to submit emailed comments.*
- October 21: HRB discussed the 100% working draft (published/distributed October 14), and provided feedback. Staff report here, video link here, start at 7:44.
- November 18: HRB adopted a Resolution accepting the Historic Context Statement update and recommending City Council adoption of HCS. Staff report here, video link here, start at 5:12.
- December 11: Planning Commission adopted a Resolution accepting the Historic Context Statement update and recommending City Council adoption of HCS. Staff report here, video link here, start at 28:08.
- January 14: City Council passed Resolution 2025-007 adopting the HCS. Staff report here, video link here, start at 53:11. Final adoption ultimately requires a Local Coastal Program amendment and will not be effective until and unless approved by the Coastal Commission.
- January 2025: OHP final work product delivery and reimbursement documentation was submitted and accepted by OHP.
- Early 2025: City to submit a Local Coastal Program Amendment to the Coastal Commission.

Request to Revisit the End Dates for Architectural Styles Identified in the HCS

During the regularly scheduled February 24th HRB Meeting, at the request of a community member, the Historic Resources Board directed staff to agendaize the topic of architectural style end date methodology to a future agenda. The adopted Historic Context Statement themes and associated primary architectural styles are listed for reference below.

- 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 (1902-1945)
 - 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)
 - Minimal Traditional Style (1935-1950)
- o Postwar Development (1946-1965)
 - Postwar Modern Style (1946-1965)
 - California Ranch Style (1935-1986)
 - Post-Adobe Style (1948-1970)
 - Organic Style (1946-1986)
 - Bay Region Modern Style (1946-1986)
- o The Carmel Dynamic Continues (1966-1986)
 - Bay Region Modern Style (1946-1986)

As evident from the list above, some architectural styles have discrete end dates (e.g. Postwar Modern), while other styles (e.g. Craftsman) were determined to have continued beyond their “heyday.” For styles that continued to be constructed beyond their “heyday” the end date is listed as 1986, which represents the end date for this edition of the Historic Context Statement. As discussed at length during the October 21, 2024, Historic Resources Board meeting, the methodology behind this approach stems from the fact that some styles appear to have continued to be built locally in appreciable numbers well after having fallen out of favor nationwide.

The following styles were determined to have definitive end dates: Early Carmel Vernacular (1849-1901); Queen Anne style (1888-1901); Carmel Vernacular Style (1902-1945); Minimal Traditional Style (1935-1950); Postwar Modern Style (1946-1965); and Post-Adobe Style (1948-1970). These styles feature a construction method (e.g. single wall construction, or adobe brick construction) that was not continued past a certain date, or are styles associated with a distinctly defined period of time, such as Postwar Modern Style. Another style associated with a highly specific period of time is the Minimal Traditional Style, which resulted from federal legislation (the 1934 National Housing Act) that directly drove the post-Great Depression-era production of housing in a specific, standardized style defined by the Federal Housing Administration.

In contrast, other styles continue to appear in Carmel well beyond their generally recognized “heyday” era. These styles include Craftsman Style (1902-1986); Spanish Eclectic Style (1922-1986); Tudor Revival Style (1922-1986); Storybook Style (1922-1986); Monterey Colonial Style (1922-1986); California Ranch Style (1935-1986); Organic Style (1946-1986); and Bay Region Modern Style (1946-1986). This observation is just that – an observation. The City lacks survey data, as the last survey was conducted c.2001 and only captured buildings that were at that time at least fifty years old. The City has not yet initiated a survey of post-1950 buildings. The recommendation from PAST Consultants, LLC, was to use open-ended end dates for select architectural styles was based on an informal “drive-by” survey and a 2002 article in *The Pine Cone* which recognized Arts & Crafts (Craftsman), Fairytale cottages, Mediterranean Revival, and Modernist as the predominant continuing styles at the turn of the twentieth century. A formal survey effort would shed light on which architectural styles were actually built in the post-1950 era, and in what numbers. That data would inform the next HCS update, which, according to the General Plan, should be done every five years.

When presented with the proposed end date methodology at the October 21, 2024 meeting, the Historic Resources Board engaged in an extended discussion on the topic. The recording of the discussion can be viewed online; start at approximately the 30:57 mark through 36:17 for the consultant explanation of the methodology. Notably, the consultant summarizes his comments with the observation that [the City] will evaluate buildings when they turn 50 years old to determine if they're important, and prior to that point we should not be conjecturing. For the purposes of the HCS, we should just state what we see (the continuing presence of certain styles) and provide the analytical structure to place it in when the time comes.

Watch the meeting recording from the 41:21 mark through 47:07 for HRB member comments and back-and-forth with the consultant. The Historic Resources Board did not direct the consultant to change the end date methodology from what was proposed. The following month, at the November 18, 2024, Historic Resources Board meeting, staff presented a summary of direction previously received from the HRB, which included the decision to move forward with the open-ended end date approach for select architectural styles. The Historic Resources Board again reviewed the document with the end date methodology, accepted it, and recommended the City Council adopt the document. The November 18, 2024 meeting recording is available online; watch from the 7:48 mark through 9:00 for relevant discussion.

Style start and end dates offer general guidance and are rarely hard-and-fast. If a resource falls neatly into an identified date range for a style, and reflects sufficient character-defining features and retains integrity, the evaluation process is straightforward. If it does not fall into an identified date range for a style, but still reflects sufficient character-defining features of an identified style and retains integrity, it may still be found significant. The General Plan states (emphasis added):

*“Maintain an Historic Context Statement that documents the historic periods, themes, events, people, architects and builders who have contributed to the cultural and developmental history of the City. Use the Historic Context Statement to identify, document and understand the importance of historic resources. **Exclusion from this document shall not preclude a finding of significance for any resource.** The Historic Context Statement shall be updated at least every five years. Updates shall be submitted to the California Coastal Commission as LCP amendments.” (General Plan/Coast LUP G1-4, O1-14, P1-85)*

Likewise, CMC Section 17.32.060.A.2 states: *exclusion of a resource type from the context statement shall not preclude a finding of historical significance by a qualified professional.*

All to say, while the HCS is intended to be a helpful guide, properties are evaluated on an individual basis. When specific properties come up for evaluation, additional research is conducted beyond the HCS. Primary and secondary sources are consulted as individual property-specific research is undertaken and determinations are formed and supported. The adjustment of the select style end dates in the HCS is not highly consequential to what may be listed on the Historic Inventory in the next five years before the next update. Additionally, the passage of five years will provide helpful context and inform the next update. The potential scenario of a Craftsman (or Storybook, etc. etc.) building built in say, the late midcentury, with the character-defining features of the style and integrity intact has not yet presented itself for evaluation. The HCS has not yet been tested in this way, and such a scenario may not even occur within a five-year period.

Lastly, it may be helpful to refer to a very recent public meeting where this precise future scenario was considered. The March 12, 2025 Planning Commission meeting featured an at-length discussion of a proposed project in the Bay Region Modern Style. The architect and members of the audience identified the design as Bay Region Modern, which is one of the styles listed in the HCS with a start date of 1946 and an open-ended end date (1986, the end date of the HCS document itself). One community member in attendance, a Ms. Julie Wendt, opined (at 3:37:10), “[This proposed building] may be on the Historic

Inventory in fifty years – it's that good." Setting the proposed project aside, the point here is that a historic style identified in the HCS with a start date of 1946 continues to be built in 2025 and – in some cases – the buildings dating to 2025 may be found to be good examples of the style when they are evaluated come 2075.

Public Correspondence

One piece of public correspondence was received prior to the publication of this staff report (see Attachment 2). The main points raised by Ms. Julie Wendt are summarized below, with an associated staff response provided.

- 1) Ms. Wendt: The appropriate span of time for a Craftsman house is 1905-1930 (Wendt letter paragraph 1) (or 1890-1930, Wendt letter paragraph 3).

Staff Response: See analysis above and video recorded discussions linked above.

- 2) Ms. Wendt: A significant Craftsman house must retain integrity of Association.

Staff Response: Regarding the seventh aspect of Integrity (Association), the National Park Service offers the following guidance (emphasis added). *Association: Association is the direct link between an important historic **event** or **person** and a historic property.* (See page 45 of How to Apply the National Register Criteria for Evaluation). As such, retention of integrity of Association is only necessary for properties that have been found to significant under Criterion 1 (**Events**) or Criterion 2 (**Persons**), not for properties only found to be significant under Criterion 3 (Architecture), which is the relevant criterion under discussion. Many qualified professionals, including City-contracted architectural historian Ms. Margaret Clovis, do not provide an assessment of Association for properties found significant only for their architecture. Per CMC Section 17.32.040.B(4), *Integrity shall be assessed by...determining which aspects of integrity are vital if the property is to qualify as a resource.* For properties significant for their architecture only (not for events or people), Association is not a vital aspect of integrity.

- 3) Ms. Wendt: Other California cities recognize 1905-1930 as the period of significance for the Craftsman style.

Staff Response: The term “period of significance” is specific to an individual resource, not a style. Period of Significance (POS) is determined on an individual basis, resource to resource, and is based on the area of significance. In addition to having significance, resources must have integrity to the POS, which is the date or span of time within which significant events transpired, or significant individuals made their important contributions. For buildings significant for their architecture, POS generally is the date of construction. “Integrity” is the authenticity of a historical resource’s physical identity as evidenced by the survival of characteristics or historic fabric that existed during the resource’s period of significance. If there was, say, a later addition also found to be significant for architecture, the POS would be extended from the date of the original building construction to the date of the addition.

Ms. Wendt references a SurveyLA document that appears to use the term “period of significance” to define the timeframe when a style was most influential or characteristic of a particular period. Period of development/construction/predominance perhaps would have been a more appropriate label.

Regardless, indeed, 1905-1930 is a generally recognized primary period of construction for Craftsman buildings in the United States. However, Historic Context Statements can and should be tailored to the locality. When explaining the unconventional end date methodology in the Carmel HCS, consulting historian Kent Seavey asserted, “Context statements can break new ground and should be localized.” Carmel’s highly unique built environment bucks national trends. What else to call a building built post-1930 with the

trademark character-defining features of the Craftsman style? At what point in time might it become a “Contemporary Craftsman” – and what would differentiate it from earlier examples beyond simply the construction date?

- 4) Ms. Wendt: To consider listing a post-1930 Craftsman due to architectural significance would be to create an unacceptable “renewable stock” of illegitimate historic Craftsman resources.

Staff Response: Style end dates are never hard and fast. A study of Tudor architecture, for example, reveals a complex “style” that developed at different times, in different places, and in different ways. Architecture of the Middle Ages inspired English architecture of the late 1800s, which, over time, spread to British colonies and beyond. In Carmel, Tudor Revival buildings were developed predominantly in the 1920s, however, there are earlier and later examples as well. The first Tudor Revival house in Carmel was developed in 1905; the Sunset Center annex was constructed in a Tudor Revival style in 1931. The “last” Tudor Revival resource has not yet been surveyed/identified because only as years pass do potential resources “turn 50 years old” and get evaluated. The 1984 development at the northwest corner of San Carlos and 6th Avenue will be eligible for evaluation in the coming decade, and reflects many of the classic Tudor Revival features. Examples like this, and many others, are the reason the project consultant, the Historic Resources Board, and staff declined to assign an end date to several styles at this time. The passage of time will provide much-needed context to inform future updates when changes can and should be considered.

- 5) Ms. Wendt: Carmel homeowners should not have to bear the cost of unnecessary historic evaluations for contemporary Craftsman buildings.

Staff Response: The City’s municipal code requires a Phase I historic evaluation for any property over fifty years old when a property owner wishes to make any exterior change. The evaluation is based on the age of the building (50 years old), not based on architectural style. In some cases, a potential resource less than 50 years old may be eligible for listing (see CMC Section 17.32.040.H: *A resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or nation based on its unusually strong contribution to history, architecture, engineering or culture, or because it is an integral part of an historic district*). However, in nearly all cases, it is the 50-year threshold that triggers the historic evaluation. The intent of a historical evaluation is to ensure identification of a (potential) historical resource that has not yet been identified. The selection of certain “end dates” for styles has no impact on the requirement to complete a historic evaluation. The historic preservation ordinance was created when the City adopted its Local Coastal Program; changes to the ordinance would require an amendment approved by the California Coastal Commission.

- 6) Ms. Wendt: The City is not following OHP’s requirements and the City’s ordinance.

Staff Response: OHP reviewed the Historic Context Statement and accepted it early this year. Through their acceptance, OHP found the HCS consistent with their requirements. The end date methodology is acceptable under the municipal code, per CMC Section 17.32.040, Eligibility Criteria for the Carmel Inventory, and CMC Section 17.32.060, Determining Eligibility for the Carmel Inventory.

FISCAL IMPACT:

The Historic Context Statement “Phase II” update was included in the FY 2023-2024 Community Planning and Building Department budget (\$79,380). The project was 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).

Any additional or future work on the Historic Context Statement is not funded at this time.

ATTACHMENTS:

Attachment 1 - HCS (Compressed)

Attachment 2 - Public Correspondence

HISTORIC CONTEXT STATEMENT

CARMEL-BY-THE-SEA, CALIFORNIA



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

Prepared By:



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

Prepared For:



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

Adopted January 14, 2025

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1 EXECUTIVE SUMMARY

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

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

2 INTRODUCTION

2.1 PROJECT FUNDING BACKGROUND AND OBJECTIVES

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

2.1.1 PURPOSE OF HISTORIC CONTEXT STATEMENTS

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

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

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

National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation defines **historic contexts** as "historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area."² *National Register Bulletin 16A: How to Complete the National Register Registration Form* is more specific, defining a historic context as:

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

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

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

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

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

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

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

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

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

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

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

these questions: What facet of history does the property type represent? Why is that facet of history significant? Is the property type important in illustrating the context? How does the individual property illustrate that facet of history?

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

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

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

- First Edition, 1994, prepared by Teresa Grimes and Leslie Heumann, Leslie Heumann and Associates. This first edition provided the historical development for Carmel, dividing the context into five major areas: Prehistory and Hispanic Settlement (1542-1846), Economic Development (1846-1966), Government, Civic and Social (1903-1966), Architectural Development in Carmel (1888-1966), and Development of Art and Culture (1904-1966). This document called these five major developmental areas “themes” with the time periods listed after each theme. It should be noted that this approach to themes does not align with current OHP standards.
- Second Edition Update, 1996 (adopted 1997), prepared by Glory Anne Laffey, Archives & Architecture. This second edition expanded upon the contextual discussion introduced in the first edition.
- Third Edition Update, 2009, prepared by Architectural Resources Group. This third edition extended the document to 1965, expanding upon the preexisting contextual/thematic approach and introducing sections on associated property types within each contextual area.
- 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 1935 to 1986. Character defining features, eligibility criteria and integrity thresholds for these architectural styles

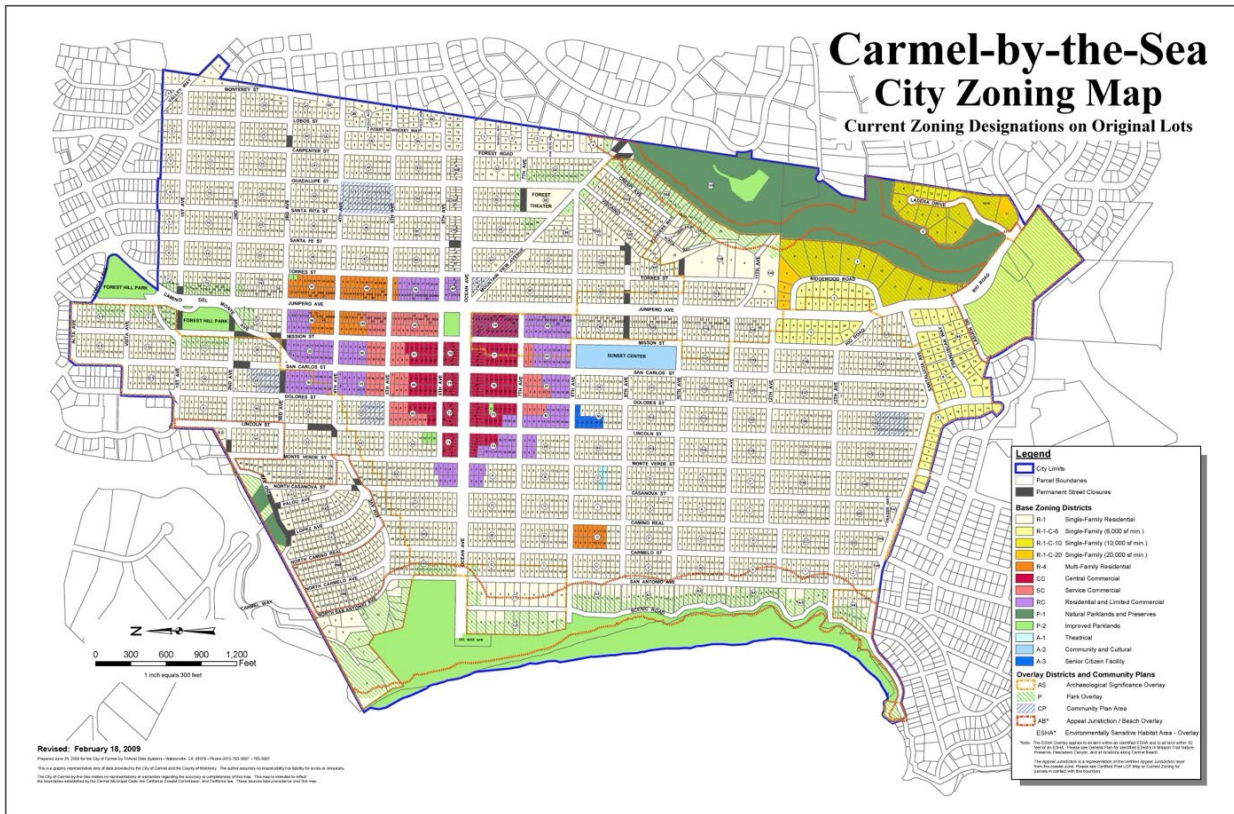
⁶ State of California, Office of Historic Preservation, *OHP Preferred Method of Historic Context Statements* (undated), <https://ohp.parks.ca.gov/pages/1072/files/Format-for-Historic-Context-Statements.pdf>. Accessed 5/15/24.

were incorporated as a means of introduction to the proper methodology for evaluating historic buildings according to OHP guidelines. The Fourth Edition, 2022 Carmel-by-the-Sea Historic Context Statement is archived and available at the Henry Meade Williams Local History Department of the Carmel Public Library.

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

2.2 CARMEL-BY-THE-SEA: GEOGRAPHICAL AREA

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



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

2.3 PROJECT TEAM

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

California Office of Historic Preservation

Surveys & Contexts/CLG Coordinator

California Office of Historic Preservation

1725 23rd Street, Suite 100

Sacramento, CA 95816

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, AICP, Principal PlannerKatherine Wallace, AICP, Associate Planner

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

Historic Preservation Consultant**PAST Consultants, LLC***

P.O. Box 721

Pacific Grove, CA 93950

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

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

2.4 PROJECT METHODOLOGY

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

Field Reconnaissance Survey

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

Photographs

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

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

Historical Research

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

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

Field Reconnaissance Survey

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

2.5 HOW TO USE THIS DOCUMENT

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

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

Historic context statements are a specialized form of historical writing with specific goals and requirements. They are not intended to be a chronological recitation of a community's significant historical events or noteworthy citizens or a comprehensive community history. 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

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

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

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

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

1. Determine the construction date of the subject property using Carmel Planning Department and/or Monterey County Assessor records.
2. Consult the Carmel Inventory to determine if the property is currently listed; or has been previously evaluated.
3. Find the *historic theme* and associated time period spanning the date in which the subject property is constructed. This will be the potential historic theme for the subject property. Using the contextual narrative and *Historic Significance* table within the thematic time period (located after the *Associated Property Types*), determine if the property supports the historic context that defines the theme. The *Historic Significance* table presented at the end of the *Associated Property Types* will guide the evaluator regarding the significance of the property.

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

4. Once historic significance has been established, return to the *Associated Property 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.

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

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

2.6 ACKNOWLEDGEMENTS

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

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

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

3 IDENTIFYING AND EVALUATING HISTORIC RESOURCES

3.1 INTRODUCTION

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

3.2 HISTORIC PRESERVATION IN CARMEL

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

3.3 EVALUATION CRITERIA

3.3.1 NATIONAL REGISTER OF HISTORIC PLACES (NR)

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

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

⁹ California Code of Regulations, 14 CCR § 15064.5.

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

significant and distinguishable entity whose components may lack individual distinction;
or

D. That have yielded, or may be likely to yield, information important in prehistory or history.

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

3.3.2 CALIFORNIA REGISTER OF HISTORICAL RESOURCES (CR)

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

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

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

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

3.3.3 HISTORIC INTEGRITY

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

1. **Location:** the place where the historic property was constructed or the place where the historic event occurred.
2. **Design:** the combination of elements that create the form, plan, space, structure, and style of a property.
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.

¹¹ 36 C.F.R. § 60.4.

¹² California Public Resources Code § 5024.1(c).

5. **Workmanship:** the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. **Feeling:** a property's expression of the aesthetic or historic sense of a particular period of time.
7. **Association:** the direct link between an important historic event or person and a historic property.

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

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

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

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

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

¹⁴ Ibid, p. 56.

3.3.4 CARMEL-BY-THE-SEA MUNICIPAL CODE

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

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

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

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

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

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

The Carmel Inventory of Historic Resources

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

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

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

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

¹⁶ 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.¹⁷

At present, the Carmel Inventory has 287 properties.¹⁸

Carmel Inventory of Historic Resources Database

The Carmel Inventory of Historic Resources Database contains the DPR523 forms for properties listed on the Carmel Inventory. These forms are the culmination of survey efforts initiated by Carmelite building contractor and preservationist Enid Sales, who was appointed to the Carmel Architectural Preservation Committee in 1988 by mayor Ken White. In 1989, with a \$10,000 grant from the City, Sales led a team of volunteers that surveyed Carmel buildings as an initial step in developing the existing historic preservation ordinance. Initially, only buildings constructed before 1940 were to be surveyed. The City Council conferred preliminary historic designation of 13 properties in 1990.¹⁹ The Carmel Heritage Foundation (initially titled the Carmel Preservation Foundation) maintained the survey research and held staff meetings at the First Murphy House. With Enid Sales' leadership, the group was able to obtain additional grants from local merchants, including Spencer's Stationery and Carmel Camera Center to carry out the survey.²⁰

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

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

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

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

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

2001/2003 historic survey recommended an additional 112 properties be added to the Carmel Inventory.²¹

Carmel Downtown Conservation District

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

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

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

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

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

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

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

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

Historic Assessment will determine the property's eligibility for the Carmel Inventory. If Phase One Historic Assessment determines that the building is eligible for listing it will be placed on the Carmel Inventory.

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

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

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

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

The Secretary of the Interior's Standards

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

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

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

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

The ten *Standards* for rehabilitation are:

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

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

in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.²⁵

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

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

3.3.6 CARMEL ARCHAEOLOGICAL SIGNIFICANCE OVERLAY DISTRICT

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

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

- A. Protect archaeological sites in Carmel that can provide evidence of the area's earliest human habitation, help to document the cultural history of the City, and are often highly significant to Native American descendants as burial grounds or because of their connection to sacred traditions.
- B. Provide for the designation of archeological resources and establish explicit guidance for the protection of archeological resources, especially when they are subterranean.

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

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

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

Applications for new construction or additions, alterations and remodels involving excavation of undisturbed earth on properties located within an AS Overlay District are required to have an Archaeological Resource Management Report, written by a qualified archaeologist, prepared. Guidelines for this report are provided in Carmel Municipal Code 17.32.060.²⁶

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

4 HISTORIC CONTEXT

4.1 INTRODUCTION AND SUMMARY OF HISTORIC THEMES

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

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

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

Guide to Architectural Styles

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

4.2 PREHISTORY AND HISPANIC SETTLEMENT (1542 – 1848)



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

The Ohlones: The Region's Earliest Inhabitants

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

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

²⁷ Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 5.

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



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

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

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

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

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

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

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

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

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

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

³¹ Breschini, Gary, *The Indians of Monterey County* 10.

³² Margolin, *The Ohlone Way*, 26; Breschini, 27.

³³ Ibid, 10.

³⁴ Ibid, 21.



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

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

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

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

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

³⁵ Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 11.

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

of them sufficiently understand and speak Spanish; the minority, though they can barely speak it, understand it somewhat.”³⁷

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

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

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

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

Diseases, intermarriage and psychological stress from the Spanish missionary lifestyle were the primary culprits of the Ohlone’s population decimation. Life in a California mission included unhealthy concentrations of people in one continuous location (the opposite of the Nomadic Ohlone way), the introduction of new foods and forced labor. The native people had no immunity from European diseases, such as measles, pneumonia, diphtheria, smallpox, scarlet fever, typhoid and syphilis. Intermarriage was encouraged by the Spanish missionaries, who understood it would control and absorb the remaining Ohlone population into a Spanish lifestyle.⁴¹ As historian Kenneth Starr states, the missionaries that were sent to transform the ancient Native American cultures “were ordinary men as far as their talents and education were concerned; yet they were

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

³⁸ Ibid, 51.

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

⁴⁰ Breschini, Gary, *The Indians of Monterey County*, 29, 38.

⁴¹ Breschini, Gary, *The Indians of Monterey County*, 29, 38.

dedicated to an extraordinary purpose, at least in their own eyes: the evangelization of the Native Americans of California, whether the Native Americans wanted to be evangelized or not.”⁴²

Spanish Period (1769 – 1822)

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

More than 160 years passed before the Monterey Bay area again caught Spain’s attention in 1768, when the crown ordered protection for California’s coast against possible English, Dutch and Russian threats. The governor of Baja California, Captain Gaspar de Portolá, led a 1769 expedition up the California coast by land and sea. Father Junípero Serra of the Franciscans of the Apostolic College of San Fernando in Mexico City accompanied him. The Portolá Expedition passed through the Monterey Bay Area several times, founding the Presidio of Monterey and the Mission San Carlos Borromeo in Monterey (later moved to Carmel) in 1770.⁴³

Development of the Carmel Mission

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

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

⁴² Starr, Kevin, *California: A History*, 36.

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

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

now trained to make adobe bricks) with a rush roof, associated living quarters, a three-room priest's residence, two barns, and thirty workshops surrounding an open space in the center. The outer rancheria surrounded the mission buildings and contained living quarters.⁴⁵

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



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

The foundation of the new stone church is visible in the 1793 John Sykes drawing shown previously in this chapter. Construction was completed in 1797.⁴⁷ The completed church was the subject of an 1827 watercolor by William Smyth (above) and provides an excellent representation of the various buildings.

⁴⁵ Temple, Sydney, *The Carmel Mission*, 35.

⁴⁶ Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 25.

⁴⁷ Belleza, Robert A., *Missions of Monterey: Images of America*, 8, 20.

The End of Spanish Rule over Alta California

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

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

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

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

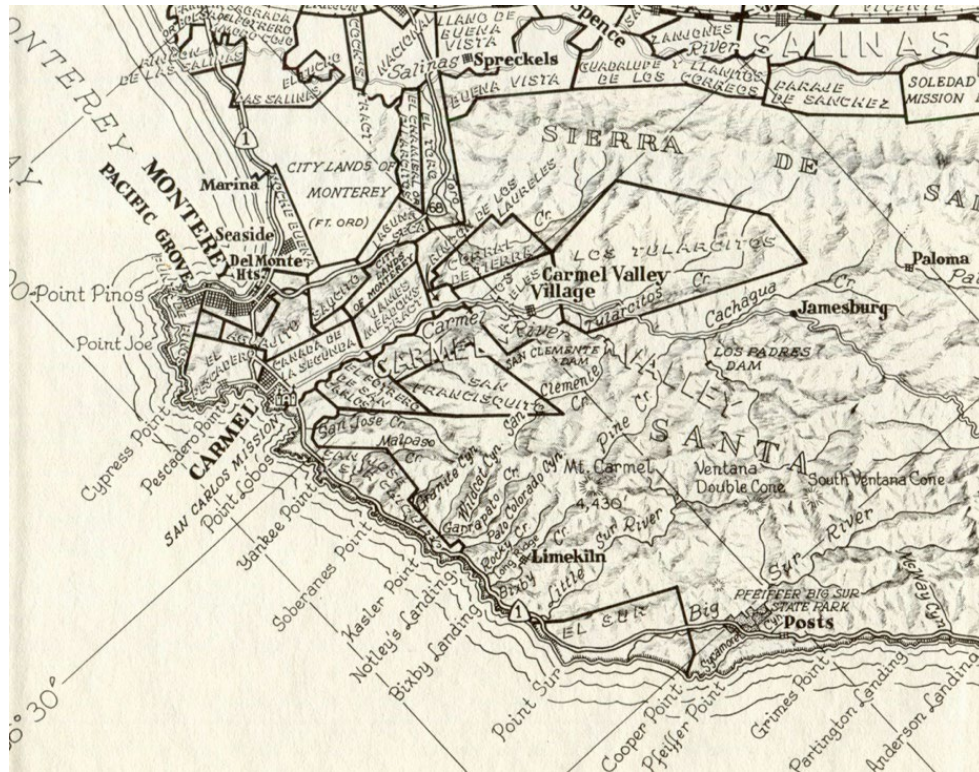
Mexican Period (1822 – 1847)

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

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.

⁴⁸ Starr, Kevin, *California: A History*, 41.

⁴⁹ Temple, Sydney. *The Carmel Mission*, 81.



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

Various ranchos established after secularization encompassed the land that would become Carmel. The area along the coast south of the *Rio Carmelo* was *Rancho San Jose y Sur Chiquito*, granted to Teodoro Gonzalez in 1835 and re-granted to Marcelino Escobar in 1835. The land north of the Carmel Mission, *Rancho El Pescadero*, included the Del Monte Forest, Cypress Point and Pebble Beach, was granted to Fabian Barreto in 1836. The 4,307-acre *Rancho El Potrero de San Carlos* on the south side of the Carmel River and part of the pasture lands of the Carmel Mission were granted to Fructuoso del Real in 1837. *Rancho Cañada de la Segunda* was granted to Lazaro Soto in 1839 and encompassed land east of the mission to *Rancho Cañada de la Segunda*.⁵¹

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

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

⁵⁰ Fink, Augusta, *Monterey: the Presence of the Past*, frontispiece.

⁵¹ Temple, Sydney, *Carmel-by-the-Sea*, 39-40.

Mexican government. A family based its wealth on the number of cattle owned, and the number of hides they could produce.⁵²

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

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

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

⁵³ Starr, Kevin, *California: A History*, 50.

⁵⁴ Temple, Sydney, *The Carmel Mission*, 92.

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

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

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



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

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-

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

related occupation is in the form of archaeological deposits, mainly concentrated in the areas surrounding the Carmel Mission and in the wooded hillside locations on the northern and eastern boundaries of Carmel. The Monterey County, *Carmel Area Land Use Plan*, describes potential Native American archaeological locations as:

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

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

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

4.3 CARMELO (1849 – 1901)



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

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

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

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

⁵⁸ Clark, Donald Thomas, *Monterey County Place Names*, 72.

Monte Hotel was the development of the 17-mile Drive through Pebble Beach to the Carmel Mission, introducing a more positive audience to the historic ruins.⁵⁹

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

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

Restoration of the Carmel Mission

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



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

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

⁵⁹ Seavey, Kent L., *Pacific Grove: Images of America*, 52.

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

pitch) the building by 1884. By this time, the Carmel Mission had become a local stop for wealthy tourists on their regular tours from the Del Monte Hotel. Father Casanova officially rededicated the Carmel Mission on August 28, 1884, on the one hundredth anniversary of Father Junipero Serra's death. Reportedly, a crowd of about 500 people gathered for the dedication.⁶¹



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

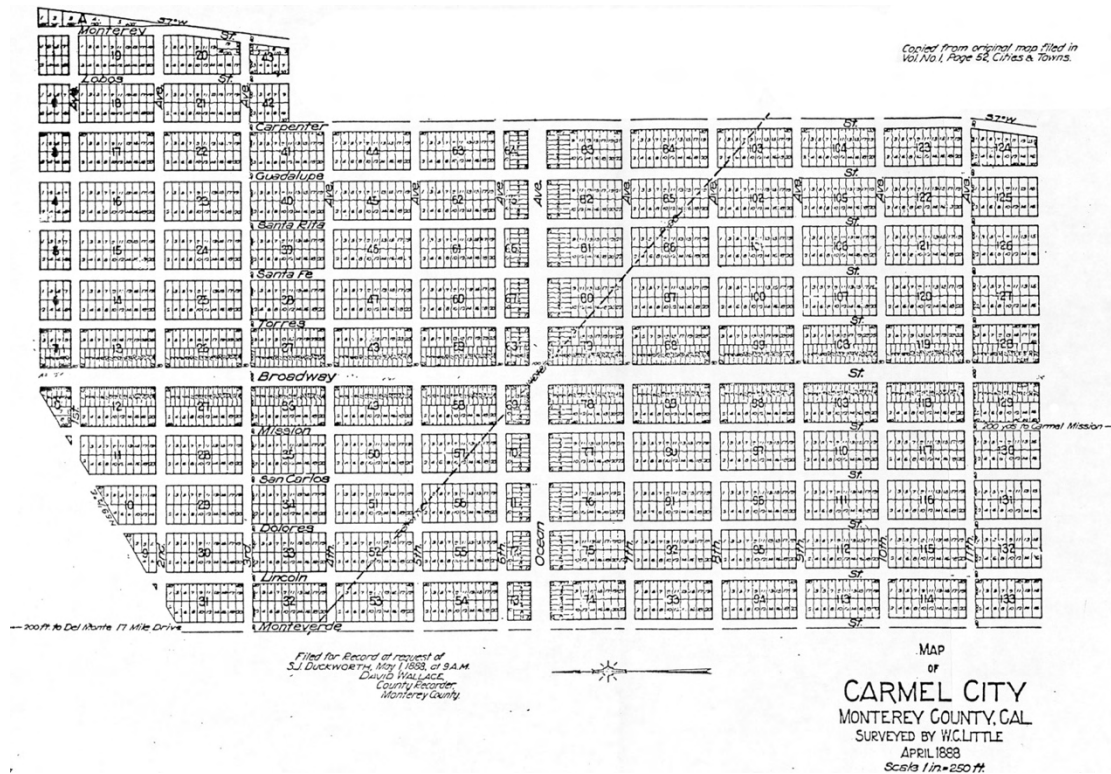
Santiago J. Duckworth and the Creation of Carmel City

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

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

⁶² Seavey, Kent L., *Carmel: A History in Architecture*, 11.

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



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

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

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

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

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

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



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

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

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

Carmelo (1849 – 1901): Architectural Development

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

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

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



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

Carmelo (1849 – 1901): Associated Property Types and Registration Requirements**EARLY CARMEL VERNACULAR STYLE (1849-1901)**

Murphy-Powers barn (1846), N. San Antonio St. between 2nd and 4th Avenues⁶⁶



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



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



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

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

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

Introduction

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

Character Defining Features

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

Representative Buildings

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

QUEEN ANNE STYLE (1888-1901)



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

Introduction

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

Character Defining Features

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

Representative Buildings

- Abbie Jane Hunter House (1894)

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

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

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

Historic Integrity Considerations

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

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

Minimum Eligibility Requirements

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

Additional Integrity Considerations

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

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

4.4 SEACOAST OF BOHEMIA (1902 - 1921)



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

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

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

Formation of the Carmel Development Company



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

*James F. Devendorf*⁶⁹

Born in Campo Seco (Calaveras County), California, Frank Hubbard Powers (1864-1920) was the descendent of a pioneering Gold Rush family. He attended public schools in Sacramento and received a law degree from the University of California at Berkeley. He married Jane Maria Gallatin (1869-1944), the daughter of wealthy Sacramento financier, Albert Gallatin, in 1891 – cementing his wealth that would provide the financial backing for the purchase of Duckworth's Carmel land holdings. Like his future partner, Frank Devendorf, Powers was a lover of nature and the American spirit. The partners founded the Carmel Development Company in 1902.⁷⁰



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

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

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

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

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

Lots for “School Teachers and Brain Workers”

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

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

Although tourists flocked to the Pine Inn in such large numbers that tents were erected to handle the demand, initial lot sales were low. This prompted Devendorf to price single lots at just fifty dollars, with a ten-dollar deposit. He was also known for allowing payments to lapse, or to offer equitable payment schedules to further attract the choice buyers. While these may not have been the most profitable business practices, Devendorf’s tactics slowly achieved his desired results. By 1904, total lot sales reached \$63,110, with purchases coming from the desired “Brain Workers,” including Stanford University president, David Starr Jordan, and a number of his Stanford colleagues. Jordan constructed his house on the northeast corner of Camino Real and 7th Avenue (since demolished), and additional Stanford professors followed suit, establishing a “Professor’s Row” on Camino Real between Ocean and 7th Avenue.⁷³ The Bohemians soon followed, particularly after the 1906 San Francisco Earthquake.

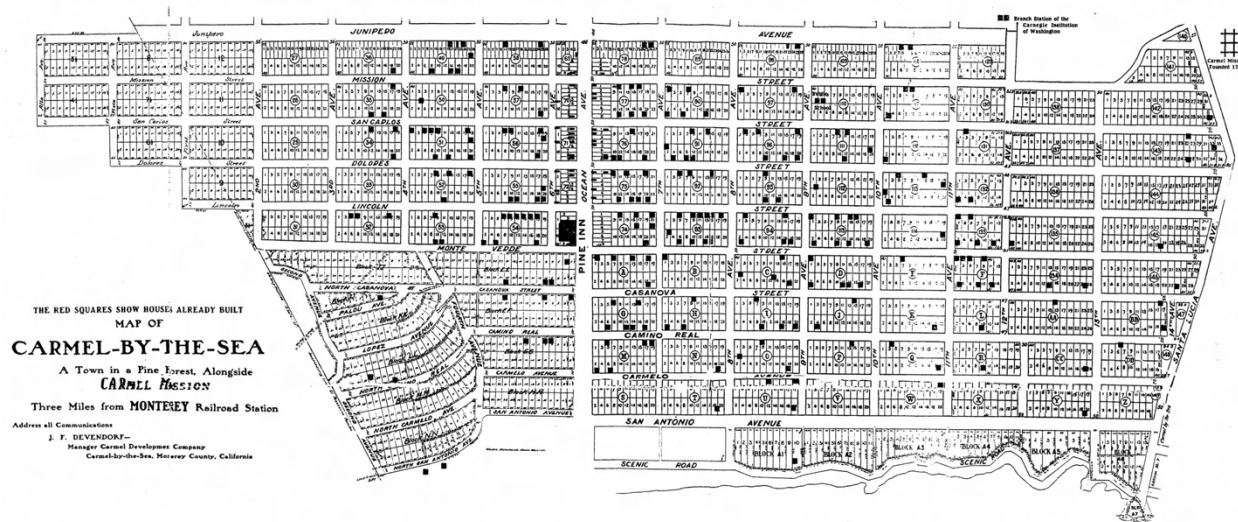
⁷¹ Quote taken from Gilliam, Harold & Ann, *Creating Carmel: The Enduring Vision*, 69.

⁷² Temple, Sydney, *Carmel-by-the-Sea*, 67.

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

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

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



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

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

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

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

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

City Expansion and Incorporation

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

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

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

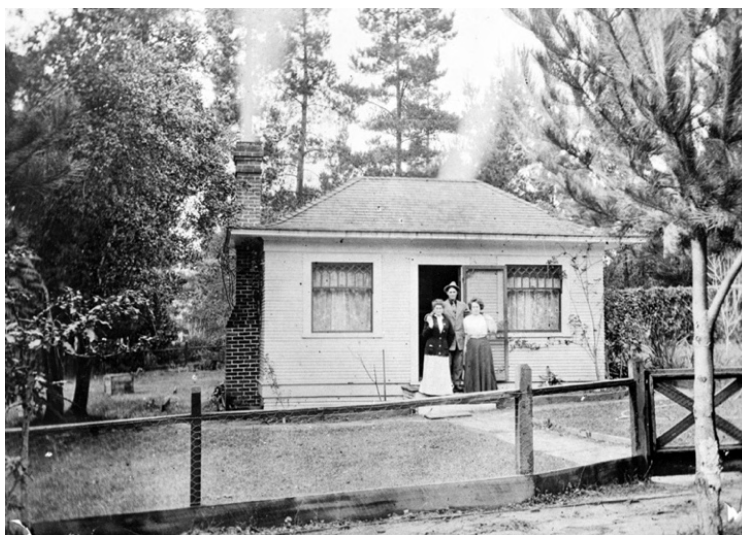
⁷⁶ This list was compiled based on a survey of the existing subdivision maps filed with the Carmel-by-the-Sea Planning Department.

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

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

Michael J. Murphy: Carmel's Prolific Builder

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



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

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

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

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

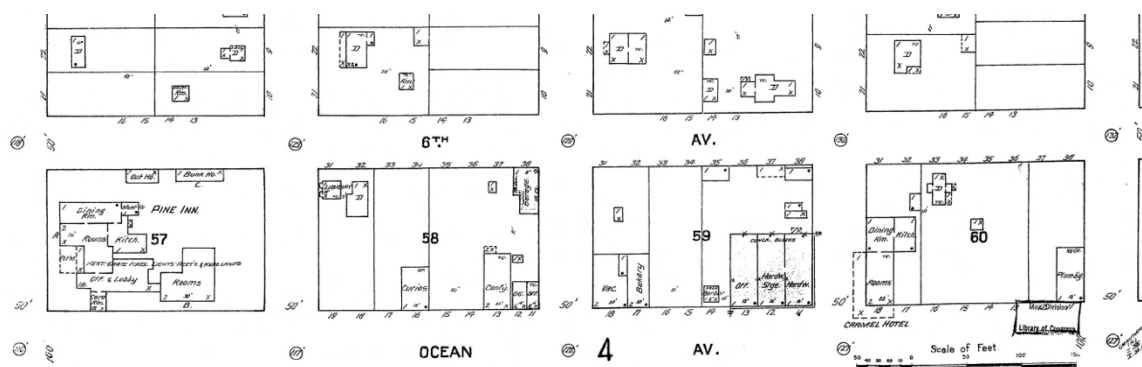
As Murphy's business grew, he added carpenters, stone masons, plumbers, electricians, plasterers and painters to his staff. This enabled him to supervise and control the variety of tradesmen required to erect a building. In the late 1920s, he published *Structures of the Period, Carmel-by-the-Sea, California,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

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

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

Downtown Development Along Ocean Avenue

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



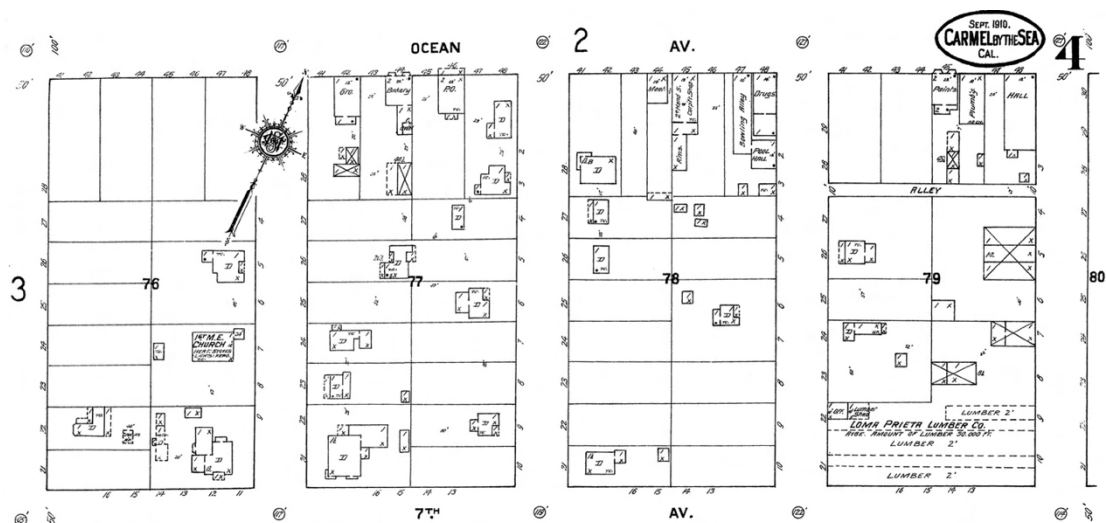
1910 Sanborn map showing the north side of Ocean Avenue between Monte Verde Street (far left) and Mission Street (far right). The extant Philip Wilson Building (the first City Hall- center) and the Carmel Development Company Building appear on Ocean Avenue (*Source: City of Carmel-by-the-Sea*).

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



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

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



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



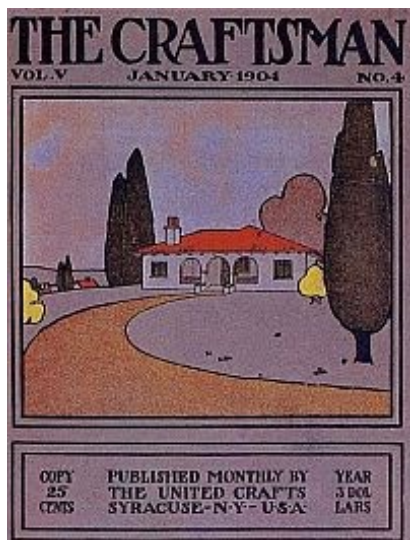
Circa-1910 image of the south side of Ocean Avenue, taken from the roof of the Pine Inn looking southeast. The Louis S. Slevin false front store (demolished) is at the center of the image, with the two-story Schweinger Building (extant, now the Carmel Bakery) to the right (Source: Henry Meade Williams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

Seacoast of Bohemia (1902 – 1921): Architectural Development

Residential Properties

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

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



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

In the United States, additional periodicals focused on home design, including the *Ladies Home Journal* (1883), *House Beautiful* (1896) and *Suburban Life* (1902). On the West Coast, the

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

Craftsman was widely read; however, *Sunset* (1898) focused on architecture and design primarily from California, Oregon and Washington. *The Architect and Engineer* (1905) wrote extensively about developments in California architecture. Through these leading publications, the Craftsman aesthetic was widely disseminated to intellectuals, writers and artists in California.

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



Circa-1900 photograph of the Highland Place “commune of homes” in Berkeley, California (Source: Kenneth Cardwell archives).⁸²

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

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

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

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

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



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

⁸³ Keeler, Charles, *The Simple Home* (1979 reprint), xlv.

⁸⁴ Keeler, Charles, *The Simple Home* (1979 reprint), 52, 21.

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

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

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



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

After constructing his home, Charles Greene completed his unique studio building on Lincoln Street in 1923. He recycled the exterior brick from the El Carmelo hotel in Pacific Grove and

⁸⁵ Keeler, Charles, *The Simple Home* (1979 reprint), 15.

⁸⁶ Quotes taken from Bosley, Edward R., *Greene & Greene*, 2000, 192.

⁸⁷ Seavey, Kent L., *Carmel: A History in Architecture*, 63.

designed the interior featuring carvings in various Japanese and natural motifs by the architect. Greene also designed the War Memorial on Ocean Avenue (completed in 1924).⁸⁸



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

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

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

Carmel Vernacular-style homes would become more refined during this time period, particularly with the work of M.J. Murphy, who utilized the native materials of wood, brick and stone in his vernacular cottages. In 1902, M.J. Murphy purchased six lots on Monte Verde Street between 9th and 10th avenues. He constructed his family home on the southeast corner of 9th and Monte Verde in 1904 and the Carmel Vernacular-style Enoch A. Lewis house (1905). Like the relocated First Murphy house, Murphy's Vernacular-styled cottages were based on National Folk styles that migrated to the West Coast with the completion of the transcontinental railroad. The homes feature a pyramidal roof, a corner porch and narrow wood clapboards or shingle cladding. They had minimal decoration, except for porch columns rendered in Craftsman or Colonial Revival details,

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

or Murphy's trademark diamond-pane upper window sash. Side-gabled Carmel Vernacular-style homes, based on Eastern precedents, were also built. These buildings also featured minimal ornamentation and were clad with clapboards, shingles or board-and batten. The homes were without porches, although small gable-roofed porches were often added later.



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

Commercial Properties

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



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

The two-story Philip Wilson Building (1905) was constructed as an office for the real estate developer Philip Wilson and was Carmel's first city hall from 1917 to 1927. The building is constructed in the Craftsman style, and its steeply pitched gable roofs, projecting boxy dormers,

wood shingle cladding and multi-pane windows resemble the buildings constructed by Bay Area architects, such as Ernest Coxhead, Willis Polk and Bernard Maybeck.⁸⁹

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



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

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

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

⁸⁹ Janick, Richard N., *Schweinger Building* (DPR523 Building, Structure and Object Record), 2002; Janick, Richard N., *Wilson Building* (DPR523 Building, Structure and Object Record), 2002.

⁹⁰ Seavey, Kent L., *Carmel Development Company Building* (DPR523 Building, Structure and Object Record), 2002; Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 72.

⁹¹ Seavey, Kent L., *Carmel: A History in Architecture*, 43-44.

⁹² Janick, Richard N., *Pine Inn* (DPR523 Building, Structure and Object Record), 2003.



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

Civic and Institutional Properties

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

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

Cultural and Religious Properties

Several churches were constructed during the Seacoast of Bohemia thematic time period. The first Methodist Church was built on the northwest corner of 7th Avenue and Lincoln Street in 1905; it was replaced in 1940 with a design by Carmel architect Robert Stanton, and renamed the Church of the Wayfarer.⁹⁴ In 1913, San Francisco architect Albert Cauldwell completed the hybrid Shingle- and Craftsman-styled, All Saints Episcopal Church on the east side of Monte Verde Street between Ocean Avenue and 7th Avenue. M.J. Murphy added the vestibule and bell tower shown below in 1928 (subsequently removed in 1953). Carmel-by-the-Sea purchased the building in 1946 as Carmel's City Hall and modified the building in 1953.⁹⁵

⁹³ Seavey, Kent L., *Forest Hill School* (DPR523 Building, Structure and Object Record), 2002.

⁹⁴ Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 22.

⁹⁵ Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 22; Seavey, Kent L., *Carmel City Hall* (DPR523 Building, Structure and Object Record), 2003.



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

Carmel's longstanding tradition as a place for the theater arts began in 1910 when Los Angeles actor Herbert Heron, following a visit to George Sterling's house in 1908, purchased a home site on Guadalupe Street and Mountain View Avenue. He lobbied James F. Devendorf for the creation of an outdoor theater. Excited about the prospect, Devendorf leased an entire block in the Eighty Acres tract, bordered by 7th Ave. to the north, Mountain View Ave. to the south; Guadalupe Street to the east and Santa Rita Street to the west. An outdoor theater was constructed and the Forest Theater Society was formed by interested Carmelites in 1910. The first play, *David*, written by Constance L. Skinner, was performed on July 9, 1910.⁹⁶

Architects and Builders

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

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

⁹⁶ Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 122-125.

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

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

CARMEL VERNACULAR STYLE (1902-1945)



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



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



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



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



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



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

Introduction

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

Character Defining Features

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

Representative Buildings

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

CRAFTSMAN STYLE (1902-1986)

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



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



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



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



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



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

Introduction

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

Character Defining Features

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

Representative Buildings

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

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

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

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

Historic Integrity Considerations

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

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

Minimum Eligibility Requirements

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

Additional Integrity Considerations

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

4.5 VILLAGE IN A FOREST (1922-1945)



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

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

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

Mature Development of the Downtown Commercial Core

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



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

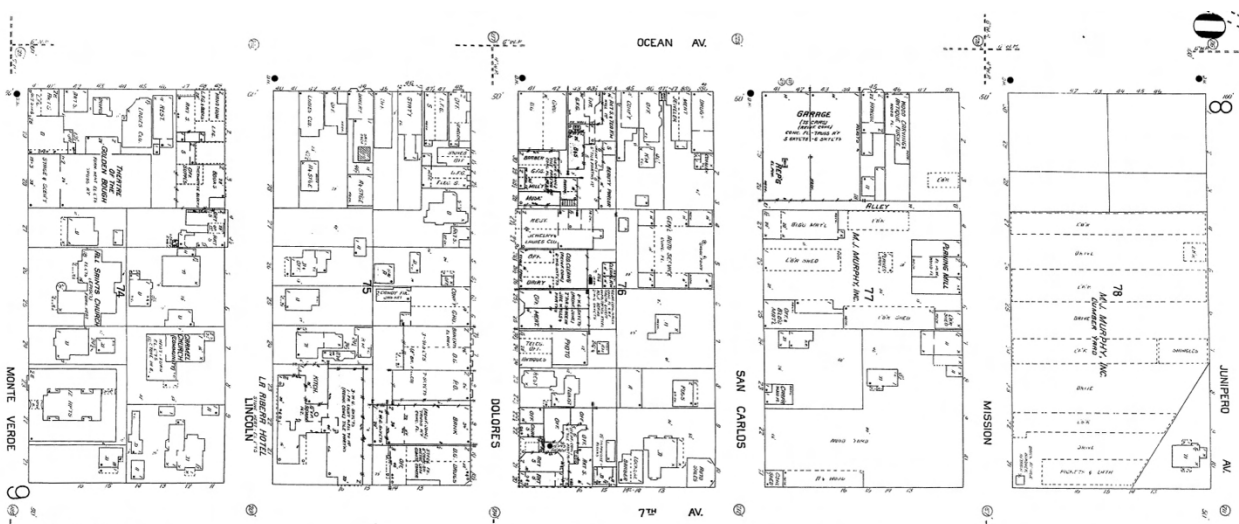
Writing in the *Carmel Pine Cone* in April 1924, author Daisy Bostick noted “In Carmel-by-the-Sea there is a group of little shops that might well be transferred to an artist’s canvas and labeled ‘A Bit of Old Europe.’” Carmel’s champion of the arts and advocate for a “Village in a Forest,” Perry Newberry, in his eulogy to Edward Kuster wrote “When Kuster began, in 1923, to design the plans for his Little Theatre he also designed at the same time a group of artistic shops.” Newberry continued, “They met with public approval apparently for it was not long after this

⁹⁸ Sade’s was relocated to Ocean Avenue, 3 SE of Monte Verde Street.

⁹⁹ Seavey, Kent L., *Sade’s; Carmel Weaver’s Studio, Seven Arts Shop* (DPR523 Building, Structure and Object Records), 2002; Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 1992, 135.

until there were other little shops built in the same style. So, instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster's dream – made into reality – has changed our main street into an Ocean Avenue of beauty and artistry.” The Court of the Golden Bough entirely changed the commercial visage of Carmel-by-Sea and initiated a period of individuality and creativity in both commercial and residential design that persists to the present.¹⁰⁰

Carmel's unique and picturesque location led to continued commercial and associated residential growth. The population grew from 638 permanent residents in 1920 to 2,248 by 1930, and 2,806 by 1940.¹⁰¹ Combined with favorable press coverage of the city's picturesque seaside location and salubrious climate, tourists began arriving in greater numbers as well. As a result, the Ocean Avenue commercial core grew considerably during this time, as the 1930 Sanborn map (shown below) indicates.



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

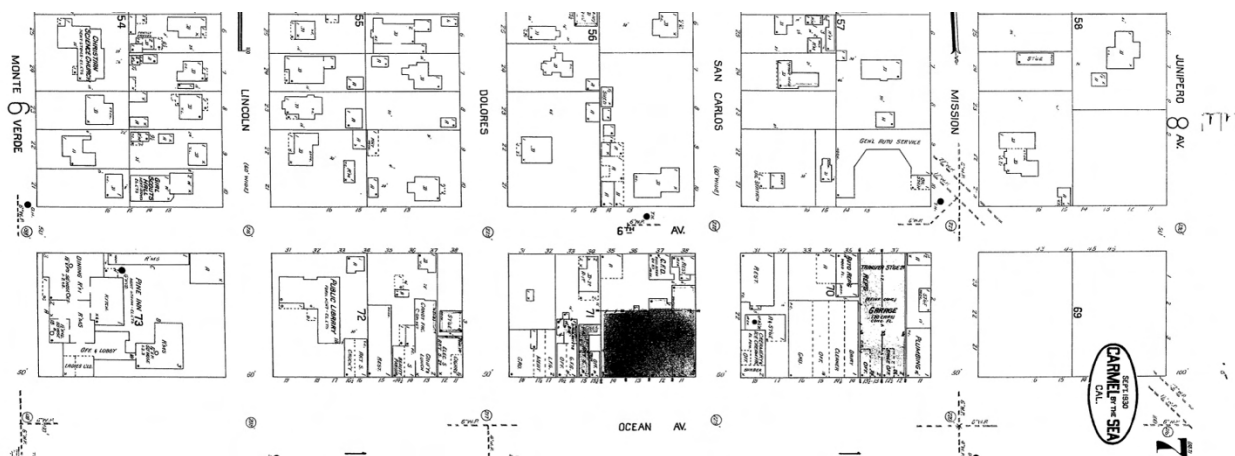
Comparison to the 1910 Sanborn map shown previously indicates substantial commercial growth, with the south side of Ocean Avenue and the cross streets between Ocean and 7th Avenues nearly fully developed. The completed Court of the Golden Bough is shown at Monte Verde Street and Ocean Avenue. Numerous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

On the north side of Ocean Avenue, including the cross streets north to 6th Avenue, the 1930 Sanborn map also indicates extensive development. Commercial businesses and shops appear on

¹⁰⁰ Seavey, Kent L., *Studio, Seven Arts Shop* (DPR523 Building, Structure and Object Record), 2002.

¹⁰¹ Population figures taken from *Carmel Pine Cone*, Vol. 108, No. 22, 6/3/2022.

Ocean and 6th Avenues; the Pine Inn indicates expansion of its facility; and the Harrison Memorial Library appears completed.



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

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

The courtyard is another characteristic of the commercial district that flourished during this time period. Inspired by Kuster's Court of the Golden Bough, buildings face the street generally with the same setback but feature entrances that lead to rear courtyards with open space, shops and gardens. Examples of numerous courtyards that remain include the Court of the Golden Bough (1922-1925), the El Paseo courtyard on the northeast corner of Dolores Street and 7th Avenue (1927-1929), and the La Rambla courtyard on Lincoln St. 2 SW of Ocean Avenue (1929), all three of which are historic properties listed on the Carmel Inventory. The courtyards frequently contained staircases with wrought iron and decorative tile, and decorative tile floors.¹⁰²

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

¹⁰² Perry Newberry wrote an article describing the El Paseo Building in *Architect & Engineer*, October 1928.

Historic Buildings within the Downtown Conservation District

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



Left: Court of the Golden Bough (1922-1925) on the south side of Ocean Ave. between Monte Verde and Lincoln. Right: The Tuck Box (originally “Sally’s” - 1926) on Dolores 2 NE of 7th (Source: PAST Consultants, LLC, 2024).



Left: The Kocher Building (1927) at the northwest corner of Dolores and 7th. Right: Las Tiendas Building (1930) on the south side of Ocean between Dolores and San Carlos; the central arched opening leads to a rear courtyard (Source: PAST Consultants, LLC, 2024).



Left: The Reardon Building or Carmel Dairy (1932) at the northwest corner of Ocean and Mission. Right: The Normandy Inn (1936) on the south side of Ocean between Monte Verde and Casanova (*Source: PAST Consultants, LLC, 2024*).

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



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

City Planning Efforts of the 1920s

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

The efforts of activist, actor and writer Perry Newberry dominated early city politics. After achieving success in Chicago real estate in the 1880s, Newberry moved to San Francisco with his poet wife, Bertha, where he joined the art staff of the *San Francisco Examiner*. The couple moved to Carmel in 1910 and quickly became immersed in the city's artistic culture. He was active in the Forest Theater, serving as the theater group's president in 1913. He also was co-publisher of the *Carmel Pine Cone* in the 1920s, using the paper to advocate his anti-progress stance.¹⁰³

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

THE CITY OF CARMEL-BY-THE-SEA is hereby determined to be primarily, essentially and predominantly a residential city, wherein business and commerce have in the past, are now, and are proposed to be in the future subordinated to its residential character; and that said determination is made having in mind the history and the development of said city, its growth and the causes thereof: and also its geographical and topographical aspects, together with its near proximity to the cities of Pacific Grove and Monterey and the businesses, industries, trades, callings and professions in existence and permissible therein.¹⁰⁴

Ordinance 96 created two zones, designated residential and commercial. A distinct and limited commercial zone was established along Ocean Avenue (including 6th and 7th Avenues), between Junipero and Monte Verde streets. The remaining land was zoned residential. This two-zone system remains today.¹⁰⁵

The Depression and War Years

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

¹⁰³ Seavey, Kent L., *Perry Newberry Cottage* (DPR523 Building, Structure and Object Record), 2002.

¹⁰⁴ The text of Ordinance 96 is framed and hung in the City Council chambers. A note states: "Adopted by Ordinance 96 passed on the 5th day of June 1929."

¹⁰⁵ See Carmel Municipal Code 17.04.030 Residential Districts Established. This section states: "The primary goal of these districts is to preserve and protect the predominantly residential character of the City."

The procedure would allow a citizen to affix a 3-cent Unemployment Relief Stamp to one of the spaces printed on the dollar's back, which would be cancelled as "used" for each local transfer. When 36 stamps were gathered on the back of the note, the Carmel Dollar could be redeemed for one U.S. dollar in cash. While the approach was abandoned several years later it did serve its intended purpose of supporting the local community.¹⁰⁶

World War II brought an enormous influx of personnel to Fort Ord, a location that trained thousands of personnel for deployment to the Pacific. While the nexus of this transient population growth impacted the better-located cities of Monterey and Pacific Grove, Carmel witnessed daily visitation to its downtown by soldiers on their leisure time. The Manzanita Club on Dolores Street near 8th Avenue became the USO Club. 418 Carmelites signed up for active duty.¹⁰⁷

The Carmel Dynamic Emerges

The Carmel Dynamic refers to the conflict created by Carmelites' desire to maintain the city's artistic village atmosphere versus the demands of commercial growth. The prosperous 1920s led to significant increases in tourism, as the city added several major hotels and cottage courts. The 1905 studio and home of artist Christian Jorgensen, located on the southwest corner of Camino Real Street and 8th Avenue was purchased and expanded by Agnes "Alice" Signor, and operated as the La Playa Hotel in 1921. The La Ribera Hotel, located at the northeast corner of Lincoln Street and 7th Avenue was completed in 1929. Carmel architect Robert Stanton designed the Normandy Inn after constructing his Tudor Revival office on the west side of Monte Verde Street near Ocean Avenue in 1925. The remaining buildings of the Normandy Inn would be designed in the 1930s after Stanton earned his architecture license in 1934 and work with Los Angeles architects.¹⁰⁸

Access to the city improved dramatically, with the completion of a road linking Monterey to Carmel via the Carmel Woods tract in 1930. California State Highway One was completed in 1937. The improvement in roads now provided easy access to Carmel from the State's major metropolitan areas, including the San Francisco Bay Area and Los Angeles.¹⁰⁹

Even before these roadway links, Carmelites had resisted commercial development. Before election to the Board of Trustees, activist Perry Newberry spearheaded the anti-growth movement. One of the earliest conflicts between the village and progress was the proposed paving of Ocean Avenue in 1921. During heated discussions at City Hall, Perry Newberry was vehemently against it, declaring that the proposal would lead to "hurdy gurdys and peanut stands on our beautiful beach." Activists lost the battle and Ocean Avenue was paved in 1921. However, Newberry's passion got him elected as Board President in 1922.¹¹⁰

¹⁰⁶ Temple, Sydney, *Carmel-by-the-Sea: From Aborigines to Coastal Commission*, 1987, 168. An image of the Carmel Dollar is shown on page 169 of this book.

¹⁰⁷ Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 8.

¹⁰⁸ Seavey, Kent L., *La Playa Hotel* (DPR523 Building, Structure and Object Record), 2002; Seavey, Kent L., *Normandy Inn* (DPR523 Building, Structure and Object Record), 2002.

¹⁰⁹ Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea:1916-2016*, 8.

¹¹⁰ "A Town's History, Captured in 5,221 Newspapers," *Carmel Pine Cone: Centennial Edition*, 2/20/2015, 8 CE.

Activists would win the next battle over the future of Carmel beach which ensued in 1922, when a large resort hotel was planned at the foot of Ocean Avenue. Newberry and a group of 40 residents met at the house of artist Mary DeNeale Morgan to oppose the development. The “Committee of 40” soon appealed to Franklin Devendorf, who agreed to sell the property to the city for \$15,000. The purchase would include Block 69, added to the purchase at no charge, which is now Devendorf Park. Writing in the *Carmel Pine Cone*, Newberry celebrated the victory, declaring the decision “... says, more forcibly than any words that Carmel’s first thought is not for the humbug of ‘progress’ but for the beauty, dignity, and reticence that mean character... that the placid homey life rather than ‘good business’ are the town ideals”.¹¹¹ As discussed previously, Newberry spearheaded the passing of Ordinance 96 declaring Carmel to be primarily a residential city.

After Newberry became co-publisher of the *Carmel Pine Cone* in 1927, he used the paper to promote his anti-growth views. The next controversy occurred in 1929 when pro-business interests supported the City Council’s proposal to widen both Carmelo and San Antonio Streets to accommodate an extension of State Highway One from Monterey, through Pebble Beach and into Carmel. The activist espoused his displeasure at the idea and campaigned against it heavily, declaring, “A shortcut from the Seventeen-Mile Drive to the San Simeon Highway is certainly not desirable in Carmel – anywhere.” Newberry and the activists seeking to maintain Carmel’s village atmosphere were successful in preventing the project. His efforts got him elected as President of the Board of Trustees for a second term in 1929.¹¹²

While Newberry was too infirm to run for the Board in 1938, an anti-growth contingent was elected, including playwright Herbert Heron, who previously developed the Forest Theater. Responding to the considerable growth of automobile traffic, the Board proposed an ordinance to remove parking in the median of Ocean Avenue – a proposal that was opposed by city merchants. However, the proposal was successful and the city hired noteworthy landscape architect Thomas Church to design the Carmel stone median and landscape plantings.¹¹³

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

¹¹¹ Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 1992, 176.

¹¹² Ibid, 185.

¹¹³ Ibid, 193.

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

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

Residential Properties

Residential properties were constructed primarily in Tudor Revival, Storybook and Spanish Eclectic styles, as Carmel – like many California locations – rejected the dour Craftsman aesthetic in favor of the romantic "Old World" styles of Europe. These styles also reflected the exuberance and economic prosperity of the 1920s.¹¹⁴

In 1905, Eugenia Mayberry, one of the earliest female architects in Carmel, designed what is considered Carmel's first Tudor Revival house for the McGowan sisters, featured in *House Beautiful Magazine*.¹¹⁵



Early image of Grace McGowan Cook House ("Locksley Hall") (1905) designed for the writer Grace McGowan Cooke and her sister Alice McGowan, extant on the north side of 13th Ave between San Antonio Street and Carmelo
(Source: *Carmel: A History in Architecture*).

¹¹⁴ Architectural historians have used several terms to describe the Spanish influence on American architecture, including Spanish Revival, Mediterranean Revival, Spanish Colonial Revival and Spanish Eclectic. Spanish Eclectic style will be used in this document.

¹¹⁵ Seavey, Kent L., *Carmel: A History in Architecture*, 58-59.

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

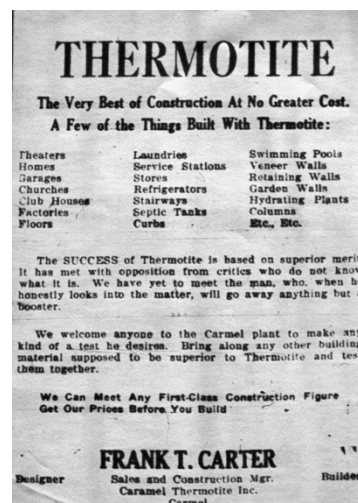


Left: M.J. Murphy office (1922) on Monte Verde Street 2 SE of 9th Avenue. Right: LaFrenz Garage/Studio (1934) on Camino Real 5 SW of 10th Avenue (Sources: PAST Consultants, LLC, 2024)

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

In 1925, real estate investor Paul Flanders hired San Francisco architect Henry Higby Gutterson to design his Tudor Revival manor house, “Outlands,” on a prominent knoll in the recently purchased, 233-acre Hatton tract. Its steeply pitched and cross-gabled roof featured a rhythm of dormers containing multi-paned windows. Rather than the wood-framed walls clad in stucco that characterized the style, Gutterson utilized a Carmel innovation – Thermotite – fireproof concrete block made in molds created by the Carmel Thermotite Company.¹¹⁶

¹¹⁶ Seavey, Kent L., *Outlands in the Eighty Acres* (National Register of Historic Places Registration Form, NRIS #89000228), 1989. Historic American Building Survey (HABS) photographs were completed by PAST Consultants, LLC in 2014 and are on file at the Carmel Planning Department.



Left: circa-1920s image of the Paul Flanders Mansion (1925) (Source: Pat Hathaway Collection, Monterey County Historical Society). Right an advertisement for the Carmel Thermotite Company (Kent L. Seavey Archives).

Hugh Comstock Introduces the Storybook Style

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

Comstock’s first house, “Gretel” (1924) was a small fairytale cottage where the newlyweds lived. In 1925, Mayotta asked Comstock to design a showroom for her otsy-totsy dolls creations; the resulting “Hansel” was a whimsical design that evoked the fantasy world of children’s literature. Inspired by the English illustrator Arthur Rackham, “Hansel” features an undulating roofline finished with curved wood shakes, a prominent gable end with false half-timbering, a Carmel stone (chalk-rock) chimney in an irregular uncoursed pattern with an arched top and walls consisting of hand-troweled cement plaster over coarse burlap to create an uneven, textured finish. Multi-paned wood windows contained wood casework carved with a pocket knife. In 1925, he constructed his family home and office in the Storybook style on the northeast corner of Torres Street and 6th Avenue. His houses set the architectural tone for residential design, with builders and designers constructing homes throughout the village, as new residents wanted their own version of the Doll’s house. Between 1924 and 1929, Hugh Comstock would construct about 20 of the fairytale houses in what would become known as the Storybook style.¹¹⁷

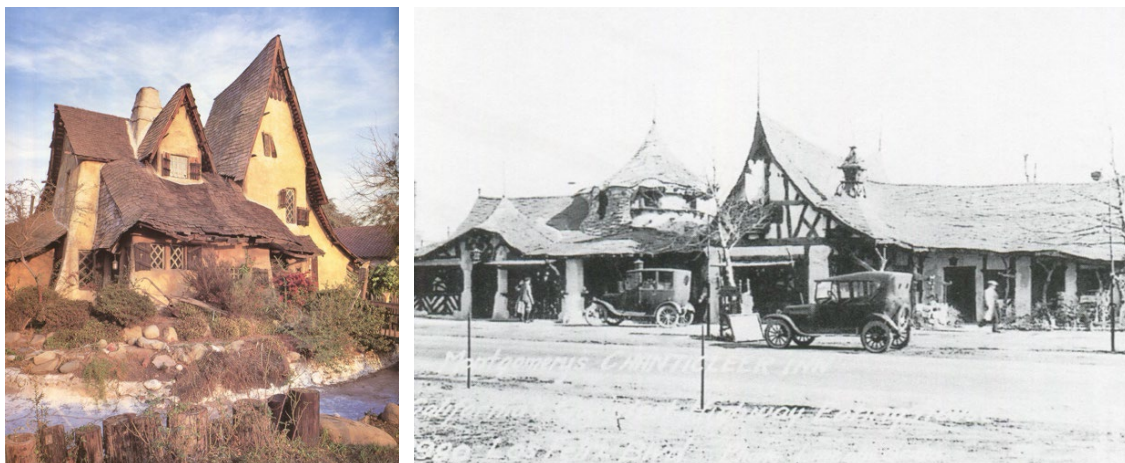
¹¹⁷ Seavey, Kent L., *Hansel & Gretel* (DPR523 Building, Structure and Object Record), 2002.



Left: Hugh Comstock's "Hansel" (1925) at Torres Street 4 SE of 5th. Right: Comstock House (1925) at the northeast corner of Torres Street and 6th Avenue (Sources: PAST Consultants, LLC, 2024).

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

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



Left: Harry Oliver's relocated Spadena House (Source: Douglas Keister Photograph in *Storybook Style*, 2001). Right: Circa-1920s postcard for the Chanticleer Inn, renamed the Tam O'Shanter (Source: *Storybook Style*, 2001).¹¹⁸

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

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



Left: Robert Stanton Office on Monte Verde Street SW of Ocean Avenue. Right: Frederick Bigland House (1926) on Mountain View Avenue 2 SE of Santa Fe Street (Source: *PAST Consultants, LLC*, 2024).

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

¹¹⁸ Gellner, Arnold and Douglas Keister, *Storybook Style*, 2001, 22 & 24.

Goodhue was chosen as y architect and his integrated design for the exhibition's buildings established the Spanish Eclectic style as a modern and expressive style, and as a rejection of the formal Neoclassical style seen in American architecture of the early 1900s. The style was appropriate for California, a place of similar Mediterranean climate as Spain and a location that romanticized its Spanish and Mission roots. Following his travels to Mexico, Cuba and Panama, Goodhue developed a passion for Spanish Eclectic architecture. His designs at Balboa Park reflect his study of churches and civic buildings in these locations, as well as the Missions of California.¹¹⁹



1915 postcard from the Panama-California Exhibition in San Diego (Courtesy: San Diego History Center).¹²⁰

The exhibition's influence fostered a wealth of designs in the Spanish Eclectic idiom, particularly in San Diego, Los Angeles and San Francisco. Soon the style would migrate to Carmel, with a stop in Santa Barbara and Pebble Beach along the way. In 1915, when Samuel Finley Brown (SFB) Morse became manager for the Del Monte Properties Company (DMPC - the forerunner of the Pebble Beach Company), he envisioned grand plans for making Pebble Beach attractive to affluent buyers by developing the area into a world-class residential golf community. Morse envisioned a controlled development of Pebble Beach residences in a signature style that was evocative of early California – the Spanish Eclectic style.¹²¹ By 1925, design controls and draft restrictions were created as part of the sale of new lots, stipulating that construction would be in the Mediterranean Revival style. DMPC Council meeting minutes from January 17, 1925 described the controls:

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

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

¹¹⁹ Amero, Richard W., “The Making of the Panama-California Exhibition: 1909 – 1915,” *The Journal of San Diego History*, San Diego County Historical Society Quarterly, Volume 36, No. 1, Winter 1990.

¹²⁰ San Diego's Panama-California Exhibition: 1915-1916, GM220 Eno & Matteson Post Card. San Diego History Center: <https://sandiegohistory.org/collection/photographs/list220/>. Accessed August 29, 2024.

¹²¹ Morse preferred the term Mediterranean Revival.

vicinity of the Pebble Beach Golf Links and the next developments around completed golf courses like the Monterey Peninsula Country Club.¹²² A number of these architects would also design homes in Carmel in the 1920s and 1930s.

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

A Spanish influence has pervaded the architecture of California from the beginning. The country's first building was, indeed, definitely Spanish in inspiration and derivation; yet the psychological influences of pioneering and its physical necessities imposed on the art express an individual distinction. It was Spanish architecture, but it was not the architecture of Spain. Whatever its source, it had become one with California.¹²³

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



Left: Robert A. Norton House (1928) on Monte Verde Street 5 NW of 4th Avenue. Right: Pearl Dawson House (1931) on Lincoln Street 3 SE of 10th Avenue (Source: PAST Consultants, LLC, 2024).

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.

¹²² Page and Turnbull, Inc. *Pebble Beach Historic Context Statement*, 2013, 76-77.

¹²³ Morrow, Irving F., "The Riviera Revisited," *Architect & Engineer*, Volume 80, No. 2, February 1925. The website usmodernist.org has published every issue of the *Architect & Engineer*, and numerous architectural and design magazines. These periodicals provide a wealth of primary historical information regarding California's architectural development.



1959 HABS photograph of the Larkin House (1834) in Monterey (Source: Robert Johnson, *Historic American Building Survey*, 1959, Library of Congress)¹²⁴

The house features a two-story “Colonial Plan,” which consists of public rooms downstairs and bedrooms upstairs. A shallow pitched hip roof shelters a continuous veranda on the upper floor, supported by squared columns and a simple balustrade. Multi-paned, double-hung wood sash windows are set within the stucco wall. Variants of this style would be constructed in Monterey and the region.¹²⁵ Carmel architects utilized the style in both commercial and residential projects.



Left: The Kluegel House (1922) on Camino Real 4 NE of Ocean (Source: Kent L. Seavey Archives). Right: E.H. Cox House (1930) on Scenic 2 NW of 9th Avenue (Source: *Historic Homes and Inns of Carmel-by-the-Sea*, 2016).

In response to the epidemic of house foreclosures and the halt in new house construction during the Great Depression, the Federal Housing Authority (FHA) passed the National Housing Act of 1934. The legislation created the Federal Housing Administration which provided favorable mortgage terms and competitive interest rates for struggling American homebuyers seeking to purchase new homes; and established standards for new construction that were cost effective. Contractors used the terms of the 1934 National Housing Act to construct standardized and

¹²⁴ Historic American Buildings Survey, Creator, Thomas Oliver Larkin, and Robert Johnson. *Larkin House*, 464 Calle Principal, Monterey, Monterey County, CA. Monterey County Monterey California, 1933. Photograph source: <https://www.loc.gov/item/ca0394/>. Accessed September 1, 2024.

¹²⁵ Seavey, Kent L., and Richard Janick, *Architecture of the Monterey Peninsula*, 10.

simplified homes that were affordable to prospective homeowners and development companies. This stimulated both the economy and the construction of entire neighborhoods of new homes in the Minimal Traditional Style.

Leading periodicals, such as the *Architectural Record* and *Life Magazine*, responded to the housing crisis by sponsoring competitions to design the affordable home. Carmel's architects such as Hugh Comstock, Edwin Lewis Snyder, Robert Stanton and Julia Morgan experimented in the style, with several examples listed on the Carmel Inventory. Robert Stanton designed one of the first of the "modern" cottages, dubbed the "Honeymoon Cottage."



Two images of Robert Stanton's "Honeymoon Cottage" known as the Norman Reynolds House (1937) on the northwest corner of Dolores Street and 11th Avenue. Left: Dolores St. elevation. Right: 11th Ave. elevation (Source: PAST Consultants, LLC, 2024).

Built nationwide in great numbers before World War II up until circa-1950, in Carmel these houses are commonly wood-framed and wood-clad, with a brick or Carmel stone chimney. While the style is generally found scattered within the village, a loose concentration of homes is constructed on the north side and in the Carmel Woods tract. Houses built in this style generally reflect traditional forms but lack decorative detailing or enrichment. Roof pitches tend to be low or intermediate rather than steep, and eaves are narrow rather than overhanging.

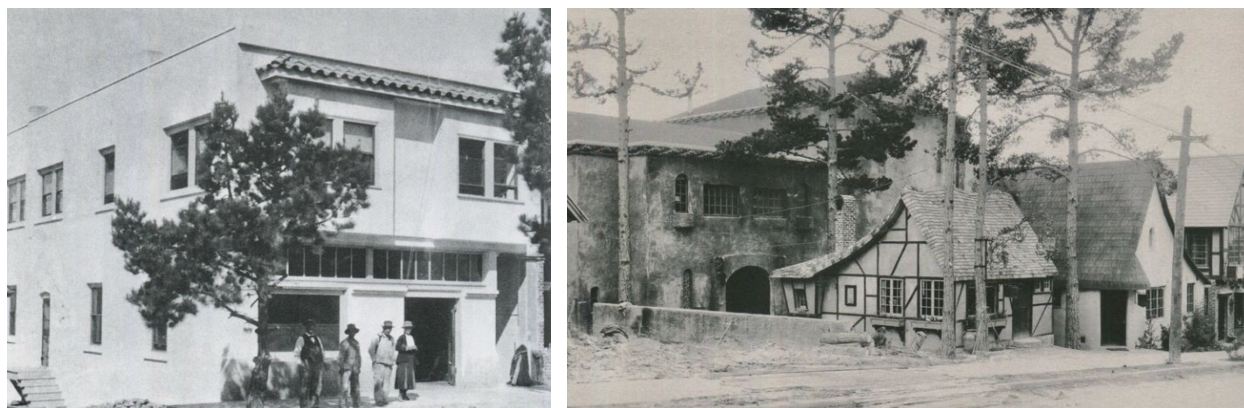
In 1934, Hugh Comstock designed the Unit House (pictured on the next page) using standardized materials from regional member firms that included the latest heating technology, hardwood floors, standardized doors, windows and hardware. The house contained a special seam within the walls that would allow an entire portion (or unit) of the structure to be moved around the site. Since these building masses were standardized, additions could be easily constructed. With his Unit House, Comstock used modern standardized building components to create the affordable home.



Left: Unit House (1934) on Torres Street, 9 SW of Mountain View Ave. Right: Alta R. Jensen House (1940s) at Torres St. 5 NE of 8th Ave. (Source: PAST Consultants, LLC, 2024).

Commercial Properties

In the downtown, major buildings were constructed at the corners of Ocean Avenue and Mission, San Carlos, Dolores and Lincoln streets. The early homes facing Ocean Avenue and the remaining open lots were developed with buildings primarily constructed in Period Revival styles. This competition of styles continued throughout the 1920s and renewed itself following the Great Depression in the 1930s. The greatest number of buildings built within the Downtown Conservation District were constructed in the Tudor Revival and Spanish Eclectic styles, with several notable additions in the Storybook style. The buildings completed during this time period provide the historic feeling of time and place that is evocative of old Europe.



Left: Circa 1920s image of the Spanish-decorated T.A. Oakes Building (1922) on Dolores St. 4 NW of 7th Ave. (Source: *Carmel: A History of Architecture*, 2007). Right: Circa-1920s image of the Tudor Revival-style Court of the Golden Bough (1922-25) (Source: *Carmel-by-the-Sea Past & Present*, 2022).

One of the earliest buildings constructed downtown was the Thomas A. Oakes Building on Dolores Street, completed in 1922 (altered in 1997), built by Santa Cruz builder Thomas A. Oakes. The building, which contained the Post Office, City Hall, the Council Chambers and the Police Department into the 1930s.¹²⁶ Dolores Street between Ocean and 7th was completed largely in the

¹²⁶ Seavey, Kent L., *T.A. Oakes Building* (DPR523 Building, Structure and Object Record), 2002.

Spanish Revival style, whereas Ocean Avenue between Dolores and Monte Verde reflects the Tudor Revival style.



Left: Circa-1928 image of the south side of Ocean Avenue looking southeast, with the Tudor Revival Dr. Amelia Gates Building (1928) anchoring the southeast corner of Ocean Ave. and Monte Verde Street (*Source: Carmel-by-the-Sea Past & Present, 2022*). Right: Circa-1930s image looking north from 7th Avenue at the La Giralda Building (1927 – left) and the El Paseo Building (1928 – right) anchoring the corners. This block contains the greatest concentration of extant commercial buildings. The west side of the street also contains the Monterey County Trust and Savings Bank (1930) (now the China Arts Center), followed by the T.A. Oakes Building (1922), which housed City services (*Source: Carmel-by-the-Sea Past & Present, 2022*).

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



De Yoe Building (1922) on Dolores Street 3 NE of 7th, with the Tuck Box (1926)(originally, Sallys) and the Lemos Building adjacent at Dolores 2 NE of 7th. (*Source: PAST Consultants, LLC, 2024*).

In 1925, designer Albert B. Coats and builder Earl Percy Parkes utilized the locally made concrete block, “Thermotite,” to construct the Seven Arts Building at the southwest corner of Ocean Avenue and Lincoln Street.¹²⁷

¹²⁷ Seavey, Kent L., *Seven Arts Building* (DPR523 Building, Structure and Object Record), 2003.



Left: Percy Parkes's Thermotite-walled Seven Arts Building (1925), shortly after construction, at the southwest corner of Ocean Ave. and Lincoln Street. Right: Current image of the Seven Arts Building (presently, Carmel Bay Company and Carmel Valley Coffee Roasting) (Source: PAST Consultants, LLC, 2024).

Early Carmel modernism, both in exterior design and use of materials, arrived downtown with Swartz & Ryland's Art Deco Bank of Carmel. The blocky concrete-framed building originally featured a recessed entrance containing steel windows and glass blocks. Ryland commissioned Carmel artist Paul Whitman to design bas relief carvings depicting Junipero Serra.¹²⁸



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

With the increase in tourism during the prosperous 1920s, Carmel added a significant number of hotels to its building stock. One of the most iconic is the La Playa Hotel (1905 – 1945), originally the residence of artist Chris Jorgensen, featuring a stone-clad corner tower constructed by Carmel mason Benjamin Turner. In 1915, owner Agnes Signor converted it to a boarding house, and later enlarged it into a 20-room hotel by 1922. After fire destroyed most of the building, M.J. Murphy was tasked with its reconstruction. Additions by Carmel architect Jon Konigshofer expanded the hotel considerably in the 1940s.¹²⁹

¹²⁸ Seavey, Kent L., *Bank of Carmel* (DPR523 Building, Structure and Object Record), 2002.

¹²⁹ Seavey, Kent L., *La Playa Hotel* (DPR523 Building, Structure and Object Record), 2002.



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

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



Left: Cypress Inn (1929) at the northeast corner of Lincoln St. and 7th Ave, view of 7th Street elevation prior to second-story addition by Gardner Dailey at the southwest corner of the building, shown in current image at right. (Source: PAST Consultants, LLC, 2024).

Civic and Institutional Properties

In 1936, Carmel architect Milton Latham designed and constructed the Carmel Fire Station on the south side of 6th Avenue between Mission and San Carlos streets. The building used Depression-era funds from the Works Progress Administration (WPA) to finance construction. M.J. Murphy assisted WPA building supervisor Bernard Rountree on the project.¹³⁰

¹³⁰ Seavey, Kent L., *Carmel Fire Station* (DPR523 Building, Structure and Object Record), 2002.



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).

In response to the growing City population and the need for permanent classroom buildings, the Sunset School was constructed on two city blocks bounded by Mission Street & San Carlos Street and 8th & 10th Avenues. The original Tudor Revival style building (1925) was designed by Oakland architect John J. Donovan, who placed the rambling building with two projecting gable ends facing the north end of the site. In 1929, M.J. Murphy designed and constructed primary classroom additions as separate structures expressed as Carmel cottages, placing them on the southern side of the property (extant). The *Carmel Pine Cone* presented Murphy's design on the front page of the December 27, 1929 issue, noting "At the south end of the grounds, separated from the older children, will be two primary rooms... The so called "cottage type" will be used."¹³¹

Carmel architect C.J. Ryland added an auditorium annex in a dramatic Tudor Revival style in 1931. The City of Carmel-by-the-sea purchased the building in 1965; it was placed on the National Register in 1998. Architectural Resources Group designed extensive additions and renovations to the complex, which became the Sunset Center, Carmel's premier location for concerts and events, including the Carmel Bach Festival.¹³²



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

¹³¹ Seavey, Kent L., *Sunset School Primary Classroom #18* (DPR523 Building, Structure and Object Record), 2003.

¹³² Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 64-65.

Cultural and Religious Properties

The Manzanita Club was the first organized men's club in the village. Taking the name from *Las Manzanitas*, the original land grant on which Carmel is located, the Club was informally formed in 1905 and organized in 1916, occupying Honore Escolle's horse barn at the southwest corner of Ocean Avenue and Mission Street. In 1925, the club hired Carmel architect Guy O. Koepp and builder M.J. Murphy to design a new clubhouse in the Spanish Eclectic style, containing a large clubroom, dressing rooms and a kitchen. The building was expanded in 1931 by Koepp and Murphy and became the village's leading social center. The Manzanita Club hosted the first meeting of the American Legion in 1934. The building is now American Legion Post 512.¹³³

In 1927, M.J. Murphy joined forces with another significant architect – Bernard Maybeck – to design the Harrison Memorial Library on Ocean Avenue. The pair were consulted after the Board of Trustees could not decide among the original nine applicants, noting “It was agreed that the Spanish-type building met with the most favor.”¹³⁴



Left: American Legion Post 512 (1926), on Dolores Street 2 SE of 8th Avenue. Right: Harrison Memorial Library (1927) at the northeast corner of Ocean Avenue and Lincoln Street (*Source: PAST Consultants, LLC, 2024*).

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.

¹³³ Seavey, Kent L., *American Legion Post 512* (DPR523 Building, Structure and Object Record), 2002. A history of the Manzanita Club and its earlier members is provided in this document.

¹³⁴ Seavey, Kent L., *Harrison Memorial Library* (DPR523 Building, Structure and Object Record), 2002, notes that in 1926 the Board of Trustees evaluated designs by the following applicants: Hugh Comstock, M.J. Murphy, Percy Parkes, Robert Stanton, Clay Otto, Calvin Bates, W.A. Becket, W. Hastings and A. Natovic. After rejecting all designs, the Board concluded that “it was agreed that the Spanish-type building met with the most favor.” Maybeck provided the schematic design; and Murphy executed the plans and specifications.



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

Work began on both the Mission building and surrounding support structures under the leadership of Father Mestres, who hired Carmel sculptor Jo Mora to design the sarcophagus for Father Junipero Serra's remains. Mora completed the work and the sculpture was unveiled on October 12, 1924. The Mora sarcophagus was placed inside the adobe building southeast of the mission. The restored structure was renamed the Mora Chapel.¹³⁵



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

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

¹³⁵ Bellezza, Robert A., *Missions of Monterey*, 2012, 24-27.

used to prepare timber. He understood the importance of authenticity in restoration, stating “In restoration you start with what you find and continue the same way... You have to do it the way it was done, putting in all the crooked walls and inaccuracies.”¹³⁶

The United States government became involved in the Mission’s restoration in 1936, when the Civilian Conservation Corps (CCC) was tasked to reframe the roof to correct it to its original pitch and to provide the structural support for the installation of clay barrel tiles made on-site. Led by indefatigable Harry Downie, restoration would continue into the coming decades.¹³⁷



Left: Harry Downie with an adze. Right: 1936 image of the CCC crew installing the structural framing for the Mission’s roof (*Sources: Missions of Monterey, 2012*).

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

¹³⁶ Quote taken from Temple, Sydney, *The Carmel Mission*, 1980, 133.

¹³⁷ Bellezza, Robert A., *Missions of Monterey*, 2012, 25;



Robert Stanton's Church of the Wayfarer, on the southwest corner of Lincoln St. and 7th Ave. (Source: *PAST Consultants, LLC*, 2024)

Parks and Open Space

Devendorf Park was added during this time period. The one-square block park at the northwest corner of Ocean Ave. and Junipero St. (Block 69) became a free addition to 1922 Devendorf holdings sold to the City that included the dunes parcel at the foot of Ocean Avenue. In 1922 upon learning that a hotel would be constructed on the Carmel Beach sand dunes, a group of Carmelites, led by playwright Perry Newberry, organized the Committee of 40 to protect the open space. The group renamed themselves the "Save the Dunes Committee" and persuaded James F. Devendorf to offer the land, along with the open space on Block 69, to the city. The land transfer was completed in 1922; the park was christened with the aid of councilwoman Clara Kellog in 1930 as Devendorf Park.¹³⁸

¹³⁸ Seavey, Kent L., *Devendorf Park* (DPR523 Building, Structure and Object Record), 2002.

Architects and Builders

Carmel property owners, developers and city officials attracted numerous architects from the San Francisco Bay Area and Los Angeles during this period of substantial growth. Local Carmel designers/builders M.J. Murphy and Hugh Comstock constructed homes and commercial buildings, such as the De Yoe Building, the Murphy Office, and Hugh Comstock's famous Storybook cottages and Tuck Box. Builder Lee Gottfried constructed the buildings at the Court of the Golden Bough; and Earl Percy Parkes constructed the Marry Dummage Shop and Vining's Meat Market (now the Percy Parkes Building). Women contributed significant additions to the village, including Dr. Amelia Gates (Amelia Gates Building). The following table lists architects and builders for some of the major downtown buildings added during this time period. All buildings are within the Downtown Conservation District.¹³⁹

Building	Date	Architect/Builder
Court of the Golden Bough	1922-1925	Edward Kuster/Lee Gottfried
Seven Arts Building	1925	Albert Coates/Percy Parkes
De Yoe Building	1925	M.J. Murphy Designer & Builder
Tuck Box	1926	Hugh Comstock Designer & Builder
Kocher Building	1927	Blaine and Olson, Designer
El Paseo Building	1927	Blaine and Olson/C.H. Lawrence
Harrison Memorial Library	1927	Bernard Maybeck/M.J. Murphy
Amelia Gates Building	1928	Dr. Amelia Gates/Fred McCrary
Mary Dummage Shop	1928	Percy Parkes Designer & Builder
La Ribera Hotel	1929	Blaine and Olson/Meese & Briggs
Draper Leidig Building	1929	Blaine and Olson/C.H. Lawrence
Las Tiendas Building	1930	C.J. Ryland/M.J. Murphy
Reardon Building (Carmel Dairy)	1932	Guy Koepp/A.C. Stoney
Doud Building	1932	M.J. Murphy Designer & Builder
Goold Building	1935	Guy Koepp/M.J. Murphy

¹³⁹ The Appendices contain biographies of Carmel architects and builders. Consult the DPR523 forms of the Carmel Inventory for building histories and additional architect biographies.

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

SPANISH ECLECTIC STYLE (1922-1986)



El Paseo (1928), NE corner of Dolores and 7th



Robert A. Norton House (1928), Monte Verde 5 NW of 4th



Draper Leidig Building (1928), Dolores St. 2 SE from Ocean



Las Tiendas Building (1930), south side of Ocean between San Carlos and Dolores



Pearl Dawson House (1931) Lincoln 3 SE of 10th



Reardon Building (Carmel Dairy) (1932), west side of Mission between Ocean and 6th

Introduction

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

Character Defining Features

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

Representative Buildings

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

TUDOR REVIVAL STYLE (1922-1986)

Seven Arts Shop (1923), Ocean Ave. between Lincoln and Monte Verde streets



De Yoe Building (1924), east side of Dolores St. between Ocean and 7th



Normandy Inn (1925), Ocean Avenue between Casanova and Monte Verde



Ross E. Bonham House (1926), SW corner San Carlos and 12th



Yellow Bird (1928), 6th Avenue 2 SW of Santa Rita



Fables (1928), Santa Rita 2 NW of Ocean

Introduction

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

Character Defining Features

- Single- or two-story rectangular or L-shaped plans
- Complex roof massing, with prominent street-facing gables or cross gables
- Roof dormers and gable ends with arched windows or vents are common
- Rooflines with minimal overhangs
- May feature curved rooflines extended to shelter an entrance porch
- Prominent stone- or stucco-clad chimneys
- May feature turrets as an entry porch or for decorative effect.
- May contain a prominent arched entry porch
- Ornamentation consisting of false half timbering in walls
- Arched window and door openings
- Single- or double-hung wood sash or wood casement windows in multi- or diamond-pane configurations
- Smooth or textured stucco wall cladding

Representative Buildings

- Seven Arts Shop (1923)
- De Yoe Building (1924)
- Normandy Inn (1925)
- Ross E. Bonham House (1926)
- W.O. Swain Cottage No. 1 – Yellow Bird (1928)
- W.O. Swain Cottage No. 4 – Fables (1928)

STORYBOOK STYLE (1922-1986)

Hansel (1925), Torres 4 SE of 5th



Hugh Comstock House (1925), northeast corner Torres and 6th



Mary Dummage Shop (1926), west side of Dolores between Ocean and 7th



Tuck Box (1926), Dolores 2 NE of 7th



Marchen Haus (1926), NE corner Dolores and 10th



Grant Wallace Cottage (1927), southeast corner of Torres and 6th

Introduction

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

Character Defining Features

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

Representative Buildings

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

MONTEREY COLONIAL STYLE (1922-1986)

J. Kluegel House (1922), Camino Real 4 NE of Ocean



Isabel Leidig Building (1925), Dolores 2 SE of Ocean

E.H. Cox House (1930), Scenic 2 NE of 9th

Louis Ralston House (1931), Lincoln 4 NW of Santa Lucia



Goold Building (1935), northeast corner of Ocean and San Carlos

Holmes House (1941), rear elevation, southwest corner of Carmelo and 8th

Introduction

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

Character Defining Features

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

Representative Buildings

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

MINIMAL TRADITIONAL STYLE (1935-1950)

Unit House (1934), Torres 4 NW of 8th



Adrian W. McEntire House (1939), NW corner of Mission and 11th



Stanley Clay House (1929), Guadalupe 2 NW of 7th



Pope House (1940) by Julia Morgan, 2981 Franciscan Way



Minimal Traditional house (1944), NW corner Guadalupe and 6th



Minimal Traditional house (1944), Santa Fe and 1st

Introduction

To stimulate the faltering housing industry during the Depression, the Federal Housing Administration (FHA) released several publications for the development of inexpensive and easily constructible homes. A typical Minimal Traditional house bears a rectangular or gable-on-wing plan, a simple gable or hipped roofline, sparse ornamentation, a small wood porch on square columns, multi-pane, single- or double-hung wood windows and horizontal-lapped or clapboard wood siding, which gives the building a horizontal emphasis. In Carmel, the style may also feature a well-crafted brick or Carmel stone chimney and may contain exposed knee braces or corner windows in anticipation of the Modern movement. Buildings constructed in this style continue until circa-1950, when the California Ranch style usurped this style for Postwar buildings.

Character Defining Features

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

Representative Buildings

- Unit House (1934)
- Adrian W. McEntire House (1939)
- Stanley Clay House (1939)
- Dr. Emma W. Pope House (1940)
- Alta R. Jensen House (1947)(not pictured)
- Henry Turner, Jr. House (1948)(not pictured)

Village in a Forest (1922 – 1945): Registration Requirements**Historic Significance**

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

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

Historic Integrity Considerations

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

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

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

Minimum Eligibility Requirements

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

Additional Integrity Considerations

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

4.6 POSTWAR DEVELOPMENT (1946 -1965)



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

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

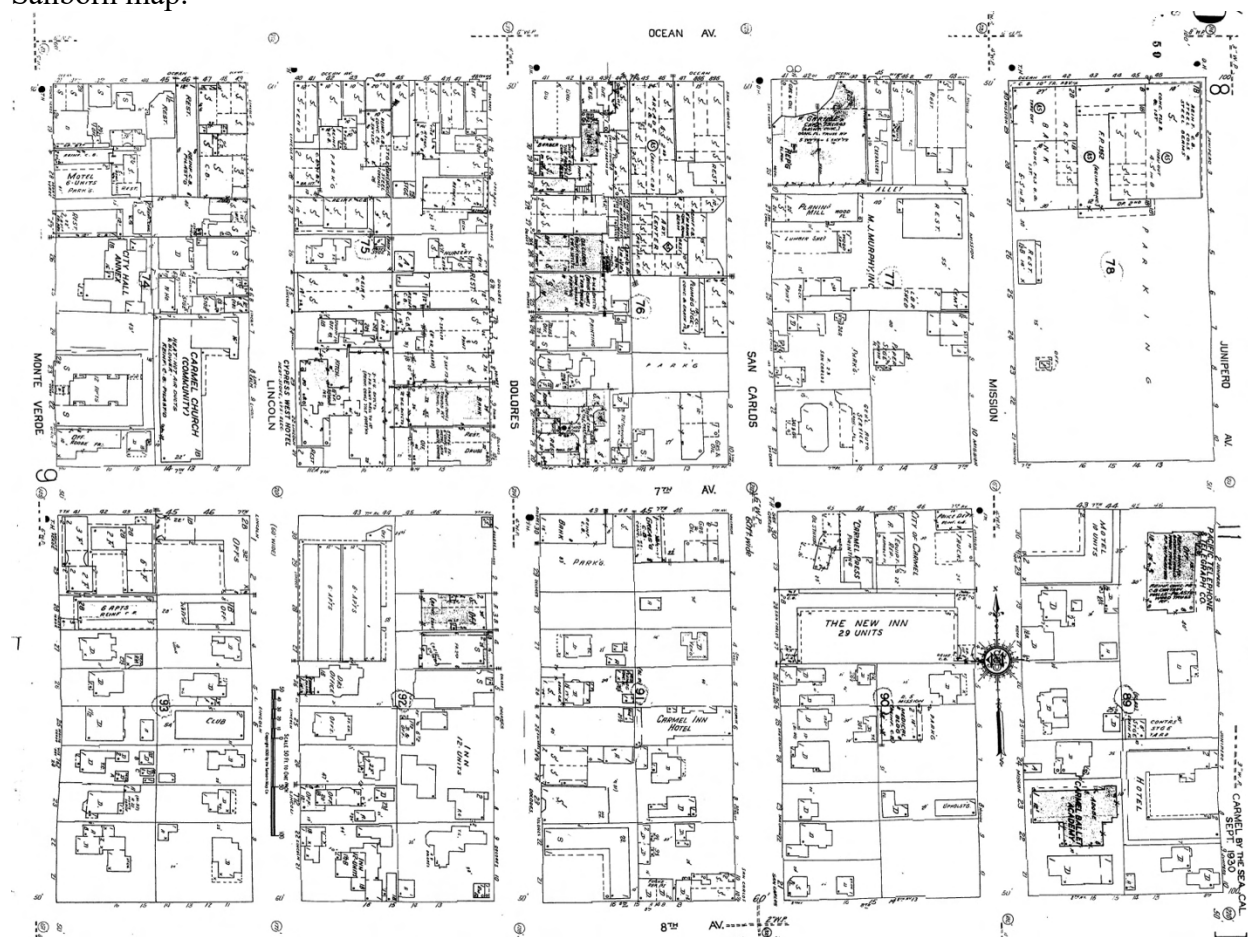
- The significant increase of commercial development catering to tourists.
- The reestablishment of the Planning Commission in 1949 and the rejection of the 1957 Livingston Plan.
- Tourism spurs with village life in the Carmel Dynamic.
- California Modernism takes hold.
- Residential construction primarily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

Commercial Development within the Village

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

... a decidedly commercial city, swollen to a population of an estimated 5,500 within its corporate limits, with more true millionaires than true artists strolling on and driving over its many concrete pavements, with more mansions than little brown cottages, Carmel still likes to think of itself as the unique village it once tried so hard to be.¹⁴⁰

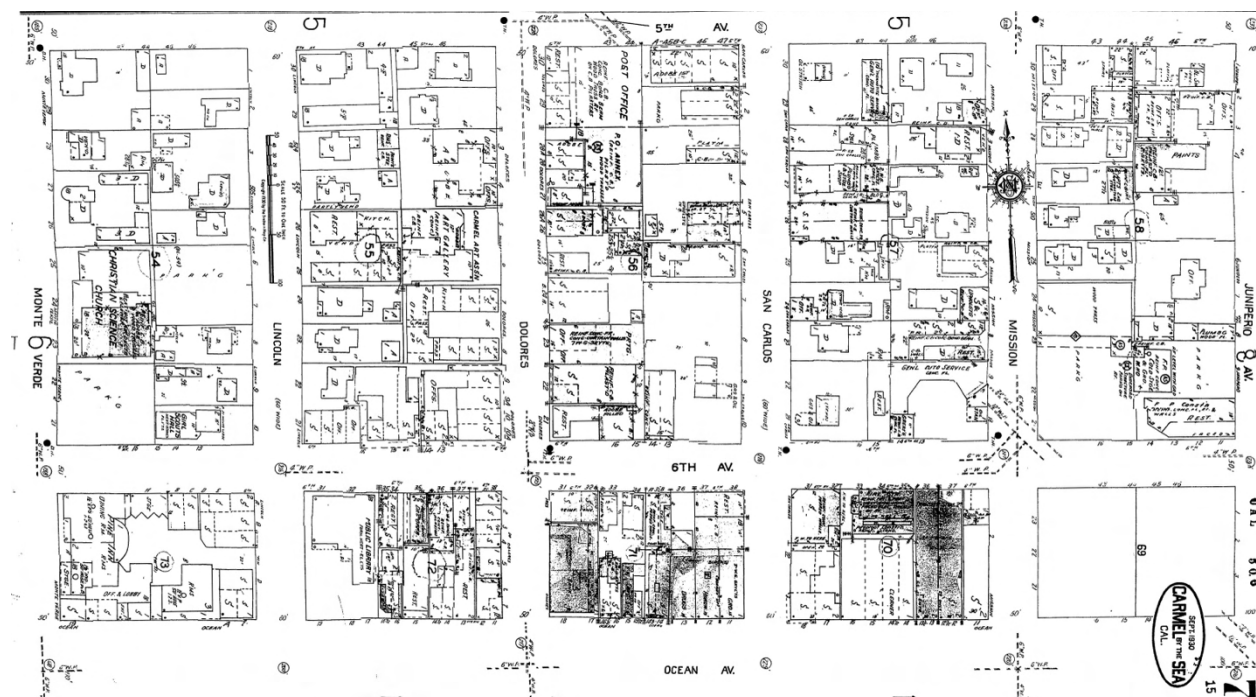
Downtown, the remaining lots containing residences were redeveloped with commercial enterprises. Numerous shops and hotels expanded south to 8th Avenue, as seen on the 1962 Sanborn map.



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

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

¹⁴⁰ "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 1.



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

In addition to the existing Pine Inn, Cypress Inn and La Playa Hotel, examples of hotels constructed in the expanding commercial core include the Carmel Inn Hotel, San Carlos between 7th and 8th Avenues; The Stonehouse on 8th Avenue 2SW of Monte Verde Street; and the Dolores Lodge on Dolores Street 5S of 7th Avenue. Catering to the nation's fascination with the automobile, numerous motels and automobile courts proliferated in residential areas within the village. Examples include: the Carmel Cottage Court on Carpenter Street and 1st Avenue; the Colonial Terrace Inn on San Antonio Avenue 2S of 12th Avenue; and the Post-Adobe Village Inn on the northeast corner of Junipero Street and Ocean Avenue.¹⁴¹ By 1955, over 43 hotels and motels were listed in Carmel.¹⁴²

The nature of shopping changed dramatically from the 1920s to the 1950s. Local newspapers, including the *Carmel Pine Cone* noted that tourist-oriented shops, such as art galleries, jewelry stores, souvenir shops and restaurants now dominated the Ocean Avenue commercial zone, versus shops catering to locals (i.e., groceries, hardware stores, barber shops and drug stores). A 1955 survey in the *Pine Cone* lists "33 apparel shops, and 17 arts and crafts establishments that do retail selling and 7 shops selling jewelry, silver and clocks."¹⁴³

City Planning Efforts Respond to the Pressures of Commercialism

In 1946, with the sounds of new construction permeating the village, the City of Carmel established its first Planning Commission. The first members represented both pro- and anti-growth

¹⁴¹ Polk's *Monterey, Pacific Grove, Carmel City Directory: 1958*. An examination of city directories from 1945 to 1965 indicates the substantial commercial growth in hotels, motels and automobile courts.

¹⁴² "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 15.

¹⁴³ "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 16.

perspectives: designer/builder Hugh Comstock, city trustee Clara Kellogg who was instrumental in the creation of Devendorf Park, and Florence Josselyn, wife of *Saturday Evening Post* writer Talbert Josselyn. The new commission focused on addressing the growing commercial pressure on the village's artistic tradition. Early ordinances from this time include banning billboards, outdoor electric signs and signs or displays overhanging sidewalks. In an effort to prevent out-of-scale commercial construction, building heights were limited to two stories and new hotels and motels were required to provide off-street parking and attractive landscaping.¹⁴⁴

In 1954, the City hired San Francisco planner Lawrence Livingston, Jr. to create a comprehensive plan that addressed commercialism and the needs of locals. Various suggestions by Livingston included the closing of Ocean Avenue and the conversion of the street to a pedestrian mall. His plan also included the construction of a Civic Center at Ocean Avenue and Junipero Street; and the relocation of State Highway One to pass through the village via Junipero Street. The plan would create an outdoor shopping mall, surrounded by hotels and motels, essentially prioritizing tourism over Carmel's residential character. Carmel author Daisy Bostic wrote with horror in the *Carmel Pine Cone*, stating, "Sometimes I think I must be having a nightmare. ... If the plan is carried out to the bitter end there wouldn't be a smidgen of the real Carmel left." Negotiations and revisions to the plans did not satisfy locals, and the Livingston plan was abandoned in December 1957.¹⁴⁵

Amidst the continuing growth of commercialism, anti-growth Carmelite Gunnar Norberg was elected to the City Council in 1958. The fiery Norberg gained office by promising to end the proliferation of hotels and with his tenure, the anti-growth movement gained steam. His approach was effective, as one of his first decisions was to pass an ordinance requiring all new hotels to provide 1,000 square feet of space for each individual unit. Given Carmel's small lots, this move effectively halted new hotel and motel construction. Another early contribution to both the arts and outdoor space was the creation of the Arts Commission in 1958. The City Council replaced this body with the Community and Cultural Commission in 1967. In an effort to protect Carmel's famous trees, Norberg created the Forestry Commission in 1958 (today, the Forest and Beach Commission), which requires a full-time professional forester to evaluate proposals to remove trees. The Forestry Commission remains today.¹⁴⁶

The Carmel Dynamic Gains Intensity

Norberg's tenure further illustrates the continuation of the Carmel Dynamic, as longtime Carmelites strove to hold back the tide of growth. In 1959, they vehemently opposed the construction of the Jade Tree Motel on Junipero Street (today, the Carmel Bay View Inn), which, due to its location on a steep hillside slope, appeared to violate the two-story height limit set for commercial buildings, as the building was constructed on a steep hillside slope. The anti-growth movement lost this battle, but efforts to reduce the scale and scope of Carmel Plaza would prove successful. The most ambitious commercial project in the postwar era was the Carmel Plaza. The original plans for Carmel Plaza included a hotel, underground parking garage for over 400 vehicles

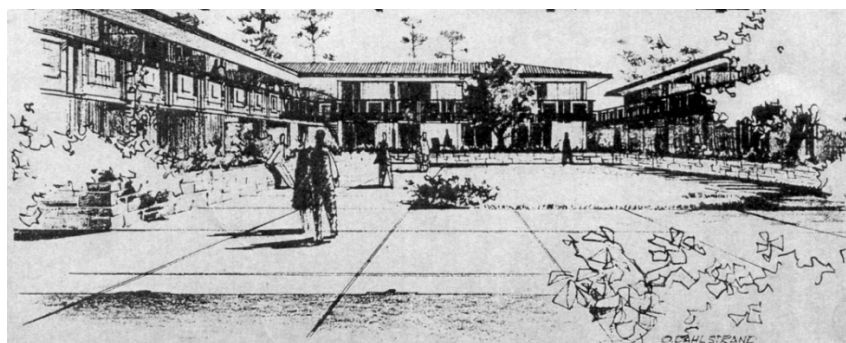
¹⁴⁴ Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 196.

¹⁴⁵ Temple, Sydney, *Carmel-by-the Sea*, 1987, 198.

¹⁴⁶ Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 198.

and a gas station. Citizens wrote letters decrying the project, particularly the size, scale and placement of a gas station on the site. The *Carmel Pine Cone* presented both sides of the issue, while other editorials advocated for the development, noting the increased tax revenue and attraction to tourists. By 1959, with the entire scheme known to residents, the wrangling took on a fever pitch. Carmel architect Francis Palms expressed support for the project:

In viewing Carmel today, it is essential to realize that along with the great creative personalities, young families supported by commercial enterprise came too, and they have kept coming. Their children are growing up. To accept as a fact that Carmel is static, with no attraction, no future for our young citizens, would be tragic. ... “The good old days” is, outside a satire or a song, a dangerous place. Carmel is not a retreat. To be sure, it is a beauty spot of the world, a cultural center, but is also a growing city, beckoning to the youth as well as the retired or semi-retired.¹⁴⁷



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

The resulting project, designed by Olof Dahlstrand in a modern example of the Monterey Colonial style, was a compromise between old and new Carmel. The Plaza was constructed without the hotel, underground garage and gas station. Palms teamed with Skidmore Owings and Merrill (SOM) to assist in design. The firm sent Olof Dahlstrand as designer, and Don Goodhue as draftsman to Carmel. After disputes between the firm and the property's owner, Dahlstrand left SOM, opened his architectural office in Carmel and completed the design. Articles in local newspapers announced the opening of the I. Magnin anchor store in 1960.¹⁴⁸

¹⁴⁷ Francis Palms, Jr., AIA, “In Character with Carmel Tradition, In Pace with Carmel – Tomorrow,” *Peninsula Spectator*, 2/20/1959.

¹⁴⁸ “New I. Magnin Store in Carmel,” *San Francisco Examiner*, 8/14/1960, 20.

Postwar Development (1946 – 1965): Architectural Development

Residential Properties: Carmel Modernism Takes Hold

Modern architecture arrives to the Carmel built environment in 1929, in the form of the Art Deco Bank of Carmel at the NE corner of Ocean & Dolores, designed by the Fresno architectural firm of Swartz & Ryland. A year earlier, modernism was presented to the community in a photography exhibit by noted local photographer, Edward Weston at the art gallery of Dene Denny and Hazel Watrous, with lectures on the subject by both Richard Neutra and Rudolph Schindler were sponsored by *The Carmelite* Editor, Pauline Schindler.



Dene Denny (right) and Hazel Watrous. They designed 30 small houses for local clients. They were also instrumental in creating the Carmel Music Society and the Carmel Bach Festival (Source: *Carmel: A History in Architecture*)¹⁴⁹

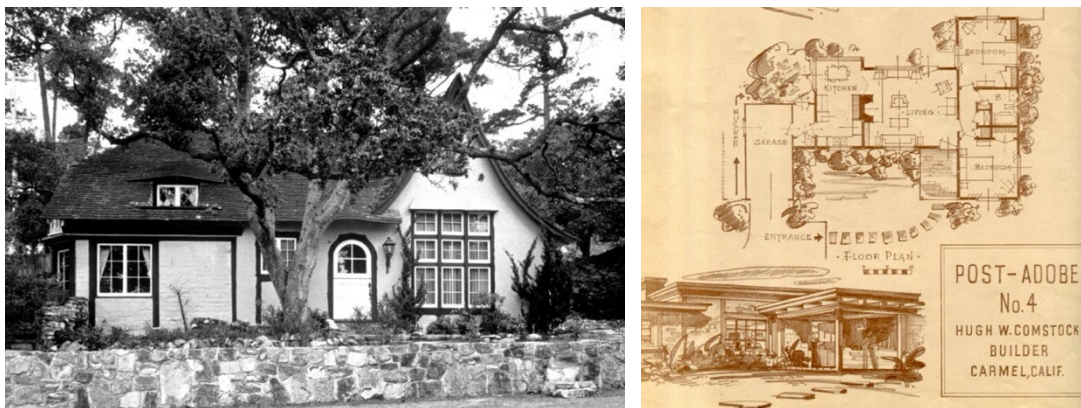
As early as 1933 Bay Area architect William Wurster designed the E. C. Converse House on the west side of Santa Rita Street between Ocean and Mountain View avenues. The home reflected a gentler residential modernism, with clean, simple lines, but highly practical, with a split-level interior plan that became a trademark of Wurster's later work. This early representation of the Bay Region Modern style was brought down to Carmel by Wurster as he pioneered the Second Bay Region style, which combined the spatial and structural theories of the Modern style with California traditions of local materials, integration with nature, and indoor/outdoor living. This house represents the synthesis of earlier California (and Carmel) vernacular designs of one- and two-story gable-roofed structures with vertical board-and-batten siding, into sheer horizontal solid wall areas punctuated by asymmetrical window placement. The architect set his Second Bay Region stylistic elements within the Carmel landscape and hired landscape architect Thomas Church to achieve his vision. The property earned Wurster an AIA Honor Award in 1935.¹⁵⁰

In the mid-1930s, Hugh Comstock began developing a local variant of what would become the Ranch Style of California architecture, by employing a post and beam structural system to support waterproof adobe bricks. In the early 1940s he applied his "Post-Adobe" method of construction

¹⁴⁹ Seavey, Kent L., *Carmel: A History in Architecture*, 109.

¹⁵⁰ Janick, Richard N., *E.C. Converse House* (DPR523 Building, Structure and Object Record), 1996.

in an addition to his Storybook home on the NE corner of Torres Street and 6th Avenue.¹⁵¹ By 1948, Hugh Comstock had perfected his concept of using a wall framing system consisting of Redwood posts supporting a wall composed of adobe bricks. He published *Post-Adobe*, an educational manual describing the process, offering construction tips and providing architectural plans for homebuyers and contractors to construct houses for themselves.



Left: Post-Adobe addition (left) to the 1925 stucco Comstock House (Source: Morley Baer Image, MAARA). Right: Flat-roofed California Ranch plan from Comstock's *Post-Adobe* (Source: PAST Consultants, LLC Archives).¹⁵²

Another established regional architect was Robert R. Jones. In his residential projects he preferred the Postwar Modern Style, which consisted of contemporary flat-roofed designs, including his own 1941 home in Carmel Woods, which the architect claimed was the first flat-roofed house in Carmel. Like the practice of Robert Stanton, Robert R. Jones's office was a conduit for numerous architects who would design Modernist residences during the Postwar era, including Walter Burde, Will Shaw, Thomas Elston, Jr., William L. Cranston, Robert McIntire and Donald Wald.¹⁵³

In 1938, building designer Jon Konigshofer, who worked as a draftsman with M. J. Murphy, went into private practice. In 1941, in partnership with Carmel relator Elizabeth McClung White, Konigshofer designed Sand & Sea, the only modern subdivision ever built in Carmel, in the sand dunes off the southwest corner of San Antonio Street and 4th Avenue. The residences were generally made of used brick with tongue and groove horizontal redwood siding and a slightly sloping flat roof. The brick chimneys had raised fireplace-barbeques on their exteriors. The site has been highly altered.¹⁵⁴ In 1948, Konigshofer developed an affordable housing form he called the "Pacifica House." Like Stanton's Honeymoon Cottage and Comstock's Unit House, the house was scaled to a standard building measure, making it possible to purchase all the building materials, including windows and doors for under ten thousand dollars. It was specifically designed for hillside construction as the sites are usually less expensive. The Keith Evans House

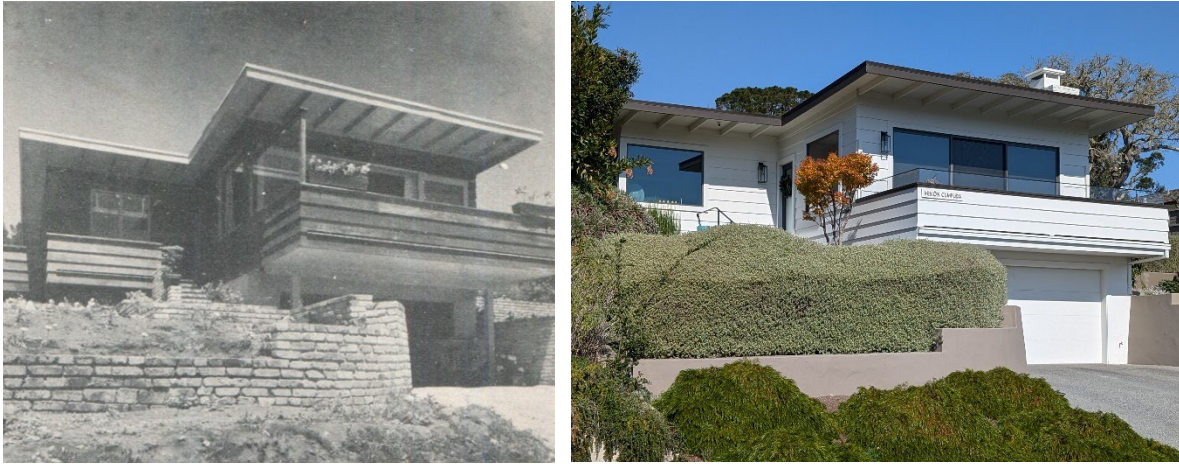
¹⁵¹ Seavey, Kent L., *Carmel: A History in Architecture*, 117.

¹⁵² Comstock, Hugh W. *Post-Adobe*, 1948.

¹⁵³ "Robert Jones Architect," Kent L. Seavey archives.

¹⁵⁴ Seavey, Kent L., *Konigshofer-White Sand and Sea Historic District* (DPR523 Building, Structure and Object Record), 2001.

is on the Carmel Inventory and was featured in various architectural journals, touted as “an example of the casual comfort and low price of California designs.”¹⁵⁵



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

Leading shelter magazines, including *Sunset Magazine*, *The Architect & Engineer* and *House Beautiful* featured stories on the hillside house. On the West Coast, the hillside house became a distinct type of house design, as promoted by the literature. In the 1950s, *Sunset Magazine* published *Sunset Ideas for Hillside Homes*, an architectural pattern book featuring designs of hillside homes by leading West Coast architects. Jon Konigshofer’s typical hillside design, as evidenced by the 1948 Keith Evans House, which was featured in several editions of this publication.¹⁵⁶ Locally, the *Monterey Peninsula Herald* noted: “Carmel architecture is holding the spotlight in a number of publications of nation-wide circulation these days...Sunset magazine has already featured the Konigshofer residence and has a layout on the Ford home scheduled soon.”¹⁵⁷

As the Modern Movement blossomed within the village, Frank Lloyd Wright arrived to design a “Cabin on the Rocks” (Mrs. Clinton Walker House, on the Carmel Inventory) for Della Walker. A native of Illinois who attended the University of Minnesota and the Pratt Institute, Della Brooks was a respected artist when she married Minneapolis lumber executive Clinton Walker. Walker was a successful businessman and the Walker Art Center in Minneapolis was a product of his family’s philanthropy. The couple relocated to Piedmont, California in 1904 and lived there for 40 years prior to Mr. Walker’s passing in 1944.¹⁵⁸ Mrs. Della Walker moved to Carmel and rented a stone cottage close to the beach near Ocean Avenue, designed by local architect C. J. Ryland. Della’s sister Alma married Clinton’s brother Willis J. Walker, who owned a large tract of the former Mission Ranch in Carmel. Alma Walker deeded the oceanfront parcel with its rocky outcropping to her sister, as a gift so that Della could build her home.¹⁵⁹

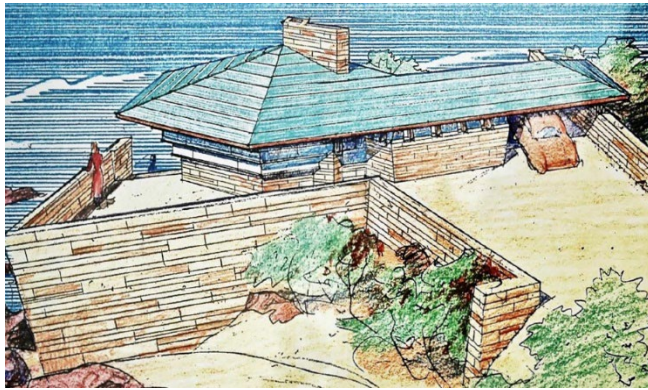
¹⁵⁵ Janick, Richard N., *Keith Evans House* (DPR523 Building, Structure and Object Record), 2001. *House Beautiful* featured the building in January 1950; *Life Magazine* featured it on March 17, 1952.

¹⁵⁶ *Sunset Ideas for Hillside Homes* (Second Edition), 5.

¹⁵⁷ Dorothy Stephenson, “Carmel Architecture Gets Wide Publicity,” *Monterey Peninsula Herald*, 5/29/48.

¹⁵⁸ “Obituary for Della Brooks Walker,” *Carmel Pine Cone*, 2/23/1978, 20.

¹⁵⁹ Linda L. Paul, *Cottages by the Sea: The Handmade Homes of Carmel* (Milford, CT: Universe Publishing, 2000), 156.



Left: 1948 Rendering of the Mrs. Clinton Walker House (Source: Frank Lloyd Foundation, Scottsdale, Arizona).
Right: Recent view of Mrs. Clinton Walker House (Source: PAST Consultants, LLC, 2024).

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

I own a rocky point of land in Carmel, Calif. extending into the Pacific Ocean. The surface is flat, it is located at the end of a white sand beach... I am a woman living alone—I wish protection from the wind and privacy from the road and a house as enduring as the rocks but as transparent and charming as the waves and as delicate as a seashore. You are the only man who can do this—will you help me?

On July 2nd, 1945, Wright wrote back:

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

Frank Lloyd Wright proposed the word *Usonian* as a substitute for the term American to express his personal vision of modular planning in architectural design. Wright endeavored to create an affordable and efficient single-family dwelling for the American middle class. His Usonian House would allow for an easy and maximal use of a small, but unique site. A primary tenet of the architect's Organic principles was the joining of the structure to its site by a series of terraces that reached out into and reordered the landscape, making it an integral part of the resident's experience. All aspects of the building and its surroundings were to be unified—the natural and the created—as though they belong together. At the Walker House, the architect used large expanses of glass to blur the boundary between indoors and outdoors, as visual access to nature was an essential characteristic of all Usonian homes. The homes were constructed with native materials, took advantage of natural light with large expanses of glass, and featured flat roofs with wide cantilevered overhangs for passive solar heating and natural cooling. Wright's Organic designs played a part in the aesthetic origins of the California Ranch-style houses that became the most prolific style in the United States.¹⁶⁰

¹⁶⁰ PAST Consultants, LLC, *Mrs. Clinton Walker House* (National Register of Historic Places Registration Form # 16000634), 2016.

Architectural historians use the term Organic Style to describe these houses. Wright's influence includes the work of Carmel architects/designers Jon Konigshofer, Mark Mills (a Taliesin fellow), Albert Henry Hill, Rowan Maiden and Olof Dahlstrand. A notable characteristic of Organic architecture found in Carmel is dramatic roof forms sheltering buildings constructed of natural materials, carefully set within the surrounding landscape.



Albert Henry Hill's three Weekend Houses on Lopez Street (Source: *Progressive Architecture*, August 1962).¹⁶¹

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



Mrs. B.C. Bowman House (1937), constructed out of "Bitudobe" masonry (Source: *PAST Consultants, LLC*, 2024).¹⁶²

¹⁶¹ The Weekend Houses were featured in *Progressive Architecture*, August 1962.

¹⁶² The Bitudobe adobe unit was pioneered by the American Bitumuls Company in San Francisco. The units were made of soil mixed with asphalt to provide better water resistance. They were used in many regional California Ranch-style homes. See: *"Bitudobe" for Modern Building*, American Bitumuls Company, 1948.

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



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

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

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

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

Mumford explained the style in his essay presented in the catalog of the 1949 exhibition, *Domestic Architecture of the San Francisco Bay Region* held at the San Francisco Museum of Art.¹⁶³

¹⁶³ Mumford, Lewis, “The Architecture of the Bay Region,” in *Domestic Architecture of the San Francisco Bay Region*, San Francisco Museum of Modern Art, 1949. William Wurster also wrote an essay for the catalog.



Left: William Wurster's Nowell House (1948) featured in the 1949 Exhibition *Domestic Architecture of the San Francisco Bay Region*. Right: Current view (Source: PAST Consultants, LLC, 2024).

In its infancy, Bay Region was little more than a movement or an “attitude” rather than a formal style. Architectural historian David Gebhard qualifies three loosely defined schools of the Bay Region style: The principal adherents of the First Bay Tradition, also identified as the Craftsman or Craftsman Style, (1890-1930) were A. Page Brown, Ernest Coxhead, Bernard Maybeck, Willis Polk, and John Galen Howard, among others. The principals of the Second Bay Tradition (1930s-1959) were William Wurster, Joseph Esherick, John Dinwiddie, and Gardner Dailey. Charles Moore and his contemporaries defined the Third Bay Tradition (1960 onward). For purposes of defining Carmel's modernist architectural styles, the Second and Third Bay traditions have been classified into a single style, the Bay Region Modern style, that has been continuously developed into the 1980s.¹⁶⁴

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

¹⁶⁴ David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California*, 1973.



Clarence Mayhew's Helen Proctor House (1953) on Scenic Rd. 2 NE of 13th (Source: *PAST Consultants, LLC, 2024*).

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

Commercial Properties

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



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

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



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

Civic and Institutional Properties

Following purchase of All Saints' Episcopal Church on Monte Verde Street in 1948, Carmel remodeled the building to serve as the new City Hall. Alterations to the building in 1953 by architect George Wilcox removed the bell tower and added a classical portico to highlight the entrance to the City Council chambers. Carmel architect Albert Henry Hill would remodel the building in 1973.¹⁶⁵ Civic buildings added during this time period include the Carmel Post Office, completed in 1951,¹⁶⁶ and the 1966 Carmel Police Station, designed by Walter Burde and Will Shaw (Burde Shaw Associates). Architect Olof Dahlstrand designed the Crocker Bank (1965), which was converted to the Harrison Memorial Library Park Branch (1989), at the northeast corner of Mission Street and 6th.



Left: Carmel Post Office (1951), 5th Ave. between Dolores and San Carlos Streets. Right: Carmel Police Station (1966) on Junipero between 4th and 5th (Sources: *PAST Consultants, LLC, 2024*).

¹⁶⁵ Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 10.

¹⁶⁶ "Good-Humored Confusion Marks the Opening of Carmel's New Post Office," *Carmel Spectator*, 10/26/1951. "Clark and Halle Win Contract for New P.O. Building," *Carmel Pine Cone*, 2/2/1951 lists the architects as A.W. Clark and A.F. Halle.

In 1949, Carmel architect Robert Jones designed the Carmel Youth Center in a commercial version of the Postwar Modern style. On April 14, 1964, the City held a bond election for the purchase of the Sunset School for conversion to a cultural center. 1,330 of the 1,499 votes were cast in favor of the \$575,000 bond to renovate the facility. The purchase was completed in 1965, leading to the development of one of the nation's leading cultural facilities.¹⁶⁷



Left: Robert Jones' Carmel Youth Center (1949), on 4th Avenue 2 SW of Dolores Street. Right: Sunset Center annex detail (Sources: PAST Consultants, LLC, 2024).

Cultural and Religious Properties

In 1948, the Carmel Woman's Club raised sufficient funds for the purchase of two lots at the southwest corner of San Carlos Street and 9th Avenue and constructed a new facility. The club held a mortgage burning ceremony in 1958, celebrating fundraising efforts to achieve full ownership of the property.¹⁶⁸

In 1948, the Dr. Carl Cherry and Jeanne D'Orge created the Carl Cherry Memorial Foundation. Conceived in 1947 one year before Dr. Cherry's death, the Foundation was created to foster education in the arts and sciences and to encourage creative experimentation. It purchased the 1894 Abbie Jane Hunter House at the northwest corner of Guadalupe Street and 4th Avenue, modified the house, and had a detached addition constructed in 1953, designed by modernist architect Paffard K. Clay in a flat-roofed version of the Bay Region Modern Style.¹⁶⁹

¹⁶⁷ Livernois, Joe, "Sunset Center Reflects Diverse Cultural Needs," *Carmel Pine Cone*, 3/24/1983.

¹⁶⁸ Carmel Woman's Club Website: <https://carmelwomansclubca.org/our-story/>. Accessed 9/21/24.

¹⁶⁹ 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.



Left: Carmel Woman's Club (1948), southwest corner of San Carlos St. and 9th Avenue (Source: PAST Consultants, LLC, 2024). Right: Paffard K. Clay's detached addition (1953) to the Carl Cherry Center (Source: Kent L. Seavey Archives).

In 1951, the Golden Bough Playhouse was constructed on the west side of Monte Verde Street 4 NW of 9th Avenue. Located on the site of the 1922 Arts and Crafts Theater (initially the location of the Carmel Craftsman Club, which built a clubhouse in 1907), the present building was designed by James Pruitt and constructed by Comstock and Associates.¹⁷⁰

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



Left: Golden Bough Playhouse (1951), Monte Verde 4 NW of 9th (Source: Historic Buildings of Downtown Carmel-by-the Sea, 2019). Right: Carmel Ballet Academy (1954) on Mission Street 2 NE of 8th Ave (Source: PAST Consultants, LLC, 2024).

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

James Pruitt for Comstock and Associates designed the Carmel Presbyterian Church at the southeast corner of Junipero Street and Mountain View Avenue in 1953. Two years prior, Carmel

¹⁷⁰ Seavey, Kent L., *Golden Bough Theater* (DPR523 Building, Structure and Object Record), 2002.

architect Robert Jones designed the new All Saints' Episcopal Church, with landscape design by Thomas Church.¹⁷¹



Left: First Church of Christ, Scientist (1950) on Monte Verde St. 2 NE of 6th Ave. (Source: PAST Consultants, LLC, 2024). Right: All Saint's Episcopal Church (1951) on the southeast corner of Dolores St. and 9th Ave. (Source: PAST Consultants, LLC, 2024).

Builders and Architects

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

Frank Lloyd Wright, who arrived in Carmel after confirming Della Walker's commission for the Walker House in 1945, influenced a group of eager young Carmel modernists. Architects/designers such as Jon Konigsfhofer, Rowan Maiden and Albert Henry Hill constructed buildings derived from Wright's Usonian design principles espoused at the Mrs. Clinton Walker House.¹⁷²

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 at the NE corner of 13th Avenue and Mission Street and designed the first two of his Organic-style homes, the Walker Spec House (1951) and the Mills House (1953).¹⁷³

¹⁷¹ 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."

¹⁷² Frank Lloyd Wright attended the opening meeting of the Monterey Chapter of the American Institute of Architects (AIA) in 1953.

¹⁷³ Janick, Richard N., *Walker Spec House and Mills House* (DPR523 Building, Structure and Object Record), 2001.



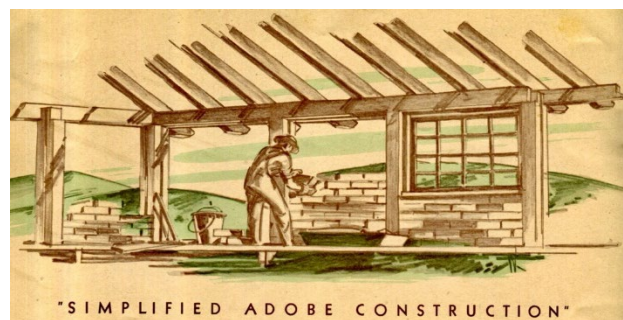
Left: 1952 photograph of the Walker House by Frank Lloyd Wright, taken by Mark Mills. Right: The Walker Spec House (1951) by Mark Mills (Source: *The Fantastic Seashell of the Mind*, 2017).¹⁷⁴

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

The architects formed the firm Burde, Shaw and Kearns Associates (later, Burde Shaw Associates) in 1953, developing a symbiotic partnership, with Walter Burde reportedly being the more artistic of the two partners and Will Shaw the pragmatist. The firm designed numerous successful and significant commercial, civic and residential projects in the greater Monterey Peninsula area. Significant commercial buildings include the Shell Oil Gas Station (1966) on the southeast corner of San Carlos Street and 4th Avenue, for which they received a Governor's Design Award for outstanding design; and the Palo Alto-Salinas Savings and Loan Association building (1972) on the SE corner of Dolores Street and Seventh Avenue.¹⁷⁵ Both buildings feature stamped concrete decorative elements by Carmel native, Brad Bowman.

¹⁷⁴ *The Fantastic Seashell of the Mind*, 2017, 26, 80.

¹⁷⁵ "Architects Saluted for Design," *Monterey Peninsula Herald*, 12/26/66; PAST Consultants, LLC, *Northern California Savings and Loan Complex* (DPR523 Building, Structure and Object Record), 2022. In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. The separate offices operated as Walter Burde & Associates and Will Shaw & Associates.



Left: Shell Gas Station (1966) by Burde Shaw Associates on the SE corner of San Carlos St. and 5th Ave. (Source: PAST Consultants, LLC, 2024). Right: Sketch showing construction of a Post-Adobe wall, taken from Comstock's *Post-Adobe* (Source: PAST Consultants, LLC Archives).¹⁷⁶

Hugh White Comstock passed away on June 1, 1950, merely two years after publishing his manual on Post-Adobe construction, *Post-Adobe: Carmel-by-the-Sea*. In ill health he moved to Santa Barbara to be with family.¹⁷⁷ By this time, he had established Comstock and Associates, with Carmel builder James B. Pruitt as the principal designer/builder. The firm was designing many Carmel-area buildings in the Post-Adobe structural method, such as the American Red Cross Building at the SE corner of Dolores Street and 8th Avenue and the Carmel Village Inn (presently, Le Petit Pali) at the NE corner of Junipero Street and Ocean Avenue, as well as numerous residences outside the city limits and in Carmel Valley.¹⁷⁸ The *Carmel Pine Cone* wrote a lengthy tribute to Comstock on June 9, 1950:

Since he came to Carmel in 1924 and married Mayotta Browne in that year, Hugh has been an integral factor in Carmel life. The houses he has built are monuments to his love and understanding of the community in which he had chosen to live and work. Inflexible of standard, he was yet able to bridge the gap between the old Carmel and the newer without outrage to his fine taste, without violence to either old or new, keeping always in his mind the suitability of his structural forms to the land on which they lay, the practicality of use, and the permanence of beauty.¹⁷⁹

¹⁷⁶ Comstock, Hugh W. *Post-Adobe*, 1948.

¹⁷⁷ California Death Index: Hugh White Comstock; "Rights Arranged for Hugh W. Comstock," *Santa Barbara News-Press*, 6/3/1950;

¹⁷⁸ A Hugh Comstock Post-Adobe house in Carmel Valley was featured in an article by Clarence, Cullimore, FAIA, "The New Adobe Houses," *Architect & Engineer*, January 1948, 24.

¹⁷⁹ "Hugh Comstock," *Carmel Pine Cone*, 6/9/1950.

Postwar Development (1946 – 1965): Associated Property Types and Registration Requirements¹⁸⁰

POSTWAR MODERN STYLE (1946 - 1965)



Village Corner Restaurant (1946) on the NE corner of Dolores St. and 6th Ave.



Postwar Modern commercial buildings on the east side of Dolores St. between 5th and 6th Aves.



Dr. & Mrs. Chester Magee House (1948) at Torres St. 2 SW of 8th Ave.



Taggart House (1951) at NW corner Torres and 1st Ave.



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



Carmel Youth Center (1953) on 4th Ave. 2 SW of Torres St.

¹⁸⁰ The Minimal Traditional style was constructed in Carmel until about 1950. See the previous theme: Village in a Forest (1922-1945) for description and character defining features of this style.

Introduction

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

Character Defining Features

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

Representative Buildings

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

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

CALIFORNIA RANCH STYLE (1935 - 1986)

Bowman House (1937), SW corner of Carmelo St. and 10th Ave.



Samuel M. Haskins House (1939), Carmelo 3 SW of 9th



California Ranch house (1941), south side of 4th Avenue between Lobos St. and Randall Way



California Ranch house (1947), 2960 Santa Lucia Ave.



California Ranch house (1948) on the NW corner of Perry Newberry Way and 6th Ave.



California Ranch house (1961) at 25985 Ridgewood Rd.

Introduction

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

Character Defining Features

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

Representative Buildings

There are early examples of the California Ranch style throughout the City, including several in the vicinity of Ridgewood Road and Lausen Drive, where Carl Bensberg designed a number of homes in the style. California Ranch-style buildings are interspersed more in the areas north (Carmel Woods) and the areas south and east of the city limits, as these areas were developed later. However, there are very few listed on the Inventory at this time.

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

POST-ADOBE STYLE (1948-1970)



Post-Adobe House (1950), Vizcaino Ave. and Flanders Way



Post-Adobe House (1950), Scenic Rd. and 8th Ave.



L.L. Spillers Guest Cottage (1951), Carpenter 4 SW of 3rd Ave.



Carmel Village Inn (presently, Le Petit Pali) detail (1954), NE corner of Ocean and Junipero Aves.

Introduction

Post-Adobe is both a building style and method of construction. Conceived by Carmel master builder Hugh Comstock in the late 1930s in anticipation of World War II building materials shortages, Comstock began constructing adobe homes while experimenting with waterproofing methods for his bricks. By 1940 he had developed a wall-framing method of redwood posts infilled with waterproof adobe bricks using an asphaltic additive known as “Bitudobe.” The width of one adobe bay set within the redwood posts was a standard unit, allowing for “off the shelf” windows and doors to be purchased. In Carmel and the Monterey Bay region, the construction method was well suited for the California Ranch-style. In 1948, Hugh Comstock published his construction manual, *Post-Adobe*, detailing the construction method and offering a number of house plans for constructing the buildings. This style was employed until circa-1970, when the construction method fell out of popularity.

Character Defining Features

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

Representative Buildings

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

ORGANIC STYLE (1946-1986)

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



Robert A. Stephensen House (1949) by Robert Stephensen at the NE corner Forest and 8th



Mark Mills' Walker Spec House (1951) by Mark Mills, SE corner of Rio Road and 13th Ave.



Mark Mills' House (1951) by Mark Mills, east side of Mission and 13th. *Source: Tim Allen Properties*



Mrs. Clinton (Della) Walker House (1952) by Frank Lloyd Wright at 26336 Scenic Dr. near Santa Lucia Ave.



Wells Fargo Bank (1965) by Olof Dahlstrand at San Carlos St. between Ocean and 7th Aves.

Introduction

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

Character Defining Features

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

Representative Buildings

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

BAY REGION MODERN STYLE (1946 - 1986)

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



Court of the Golden Eagle (1961) by Comstock Associates on Lincoln 3 SE of Ocean Ave.



Mr. & Mrs. Irving Fisk House (1961) on Lopez St. 4 NW of 4th Ave.



Albert Henry Hill House (1961) on Lopez St. 3 NW of 4th Ave.



Merchant House (1961) by William Wurster at the NE corner of Scenic Rd. and 11th Ave.



Esther M. Hill House (1964) by Marcel Sedletzky at Scenic Rd. and 13th Ave.

Introduction

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

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

Character Defining Features

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

Representative Buildings

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

- Helen I. Proctor House, Clarence Mayhew (1953)
- Court of the Golden Eagle, Comstock Associates (1961)
- Albert Henry Hill House, Albert Henry Hill (1961)
- Mr. & Mrs. Irving Fisk House, Albert Henry Hill (1961)
- Merchant House, William Wurster (1961)
- Esther M. Hill House, Marcel Sedletzky (1964)

Postwar Development (1946 – 1966): Registration Requirements

Historic Significance

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

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

Historic Integrity Considerations

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

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

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

Minimum Eligibility Requirements

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

Additional Integrity Considerations

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

THE CARMEL DYNAMIC CONTINUES (1966 -1986)



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

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

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

City Planning Efforts to Curb Excessive Growth

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

Carmel begun by starveling (sic) writers and unwanted painters, is now a community of the well-to-do and the retired. If Carmel's founders should return, they could not afford to live there, but it wouldn't get that far. They would be instantly picked up as suspicious characters and deported over the city line."¹⁸¹

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.¹⁸²

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

After winning the highest number of votes in the 1968 City Council election, businessman and pragmatist Barney Laiolo became the City's appointed mayor. That same year, there was an influx of hippies seeking to expand the Summer of Love to Carmel's quiet streets; many occupied Devendorf Park, the beachside sand dunes, Ocean Avenue, and some solicited tourists and residents for money. Laiolo did not favor violent police intrusion, but police did quietly address illegal mischief. On July 31, 1968, the City passed a controversial emergency ordinance that regulated the use of public property. The State Supreme Court rescinded the ordinance in 1971, with the *Carmel Pine Cone* declaring, "sitting on the grass is legal now."¹⁸³

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 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."¹⁸⁴

¹⁸¹ Quoted in *Carmel Pine Cone: Centennial Edition*, 2/20/2015, 20 CE.

¹⁸² "Carmel in 1980: What Will it Look Like?" *Carmel Pine Cone*, 12/31/1970.

¹⁸³ Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 11.

¹⁸⁴ "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.



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.¹⁸⁵

*Gunnar Norberg*¹⁸⁶

Residential development was another issue of the 1970s, when Carmelites began to express concern about losing their beloved village's historic and stylistic character. In 1972, the City Council asked the Planning Commission to discuss a residential design ordinance and the implementation of design controls to residential properties, which heretofore only applied to the commercial zone. Then-councilmember Barney Laiolo disagreed with the request noting, "It's pretty hard to control people's taste. One man might want a flat-top roof, another might like a peaked roof." Councilmember Olof Dahlstrand, former head of the Planning Commission, agreed, stating, "You can't legislate beauty. One of the dangers (of design control) is that something really good that's ahead of its time might not get approved." Finally, City Councilmember Gunnar Norberg convinced the City Attorney to draft an ordinance that would "prevent gross intrusions against the residential character of the village, and that would take into account the complex policing job that might be created."¹⁸⁷ 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.¹⁸⁸ 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,

¹⁸⁵ "Planners adopt altered commercial restraints," *Carmel Pine Cone*, 12/20/1973, p.10; "Council adopts building control law," *Carmel Pine Cone*, 03/21/1974.

¹⁸⁶ Gunnar Norberg image courtesy of Henry Meade Williams Local History Department, Harrison Memorial Library.

¹⁸⁷ "City Attorney Asked to Draft Ordinance on Residential Design Control," *Carmel Pine Cone*, 8/10/72.

¹⁸⁸ "Retiring Councilman's Last Vote Stymies Move to Ban Two-Story Homes," *Carmel Pine Cone*, 3/14/78.

commissioners and the public, these various concerns would not be addressed significantly until the adoption of the 1984 General Plan.¹⁸⁹

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.¹⁹⁰

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, 1984.¹⁹¹

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.¹⁹² In 1980, former mayor (1968 to 1972) and pragmatist Barney Laiolo became the first elected mayor of Carmel.¹⁹³ 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 woman mayor elected by public vote.¹⁹⁴

¹⁸⁹ “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.

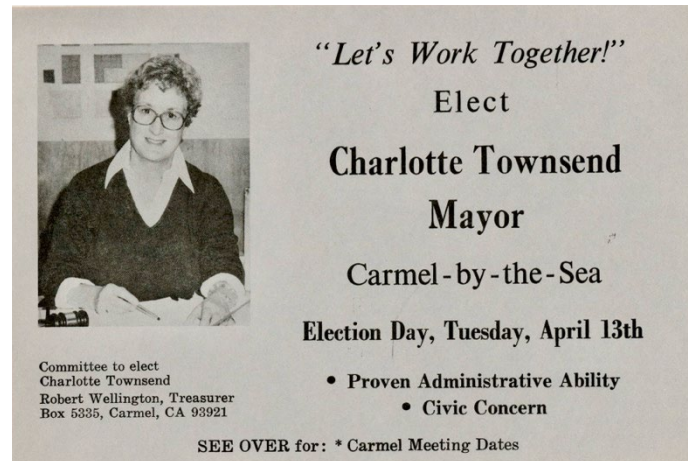
¹⁹⁰ “New City General Plan Ordinances Would Limit Shops, Galleries, Eateries,” *Carmel Pine Cone*, 4/26/84.

¹⁹¹ “1984: The Year in Review,” *Carmel Pine Cone*, 12/27/84.

¹⁹² “Old Carmel Candidates Sweep All Three Seats,” *Carmel Pine Cone*, 3/9/1978.

¹⁹³ Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 12.

¹⁹⁴ Harold and Ann Gillian, *Creating Carmel, the Enduring Vision*, 1992, 206.



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 1986.¹⁹⁵

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 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,

¹⁹⁵ Michael Gardner, "Carmel Residents Voice Strong Views in Survey," *Carmel Pine Cone*, 7/25/85.

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."¹⁹⁶

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.¹⁹⁷

City Acquisition of Open Space

One of the most significant open space additions to Carmel-by-the-Sea occurred following purchase of 17.5 acres of the Doolittle Property at the wooded southeast corner of town and the 14.9-acre Flanders Estate in 1972. The combined properties became Mission Trail Nature Preserve, the largest open space located within the city limits. The two land acquisitions were widely popular and viewed as a major victory for locals and environmentalists, as a large-scale residential development was in competition for the land.¹⁹⁸

Downtown: Modernist Additions and a Victory for Carmelites

Another Modernist bank building was added downtown to rival the 1965 Organic-style Wells Fargo Bank by Olof Dahlstrand on San Carlos Street: the Northern California Savings and Loan Building. The local architectural team of Burde Shaw Associates constructed the Northern California Savings and Loan building on the southeast corner of Dolores Street and 7th Avenue, across the street from the landmark El Paseo Building. The partners designed a commercial

¹⁹⁶ "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.

¹⁹⁷ Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 13.

¹⁹⁸ "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.

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.¹⁹⁹



Northern California Savings and Loan (1972) by Burde Shaw Associates on the southeast corner of Dolores Street and 7th Avenue (Source: PAST Consultants, LLC 2024).

Perhaps the largest project of the time period was the expansion of Carmel Plaza. The original 40,000 square foot design by Olof Dahlstrand, was substantially enlarged in 1974 with 70,000 square feet of additional retail space and significant changes in circulation, fenestration and exterior materials.²⁰⁰ 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.”²⁰¹ Residents and civic leaders grew increasingly concerned with the type and extent of commercial development downtown, which culminated in a four-month moratorium on all new commercial building construction, winning a 4-1 vote in 1973. Planning Commissioner Ted Fehring said the Carmel Plaza expansion (approved in 1973 and completed in 1974) ‘triggered’ the moratorium.²⁰²

¹⁹⁹ “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.

²⁰⁰ “Carmel Plaza Grand Opening,” *Santa Cruz Sentinel*, 5/16/1974, p.46.

²⁰¹ “What Happened in 1973,” *Carmel Pine Cone*, 12/27/1973.

²⁰² “Motels are not a dirty word to me,” *Carmel Pine Cone*, 12/27/1973, p.3.



Left: Carmel Plaza (1974), on the southwest corner of Ocean Avenue and Junipero Street (*PAST Consultants, LLC 2024*). Right: Nielsen Brothers Market (1980), on the northeast corner of San Carlos Street and Seventh Avenue (*Source: PAST Consultants, LLC 2024*)

In 1980, the Nielsen Brothers Market building was developed under the new commercial building ordinance. Designed by Olof Dahlstrand, the 9,000 square foot market is located at San Carlos Street and Seventh Avenue. The architect was careful to avoid creating a massive structure by placing the parking underground. The upper floor was designed as office space. The market remains a favorite of locals today.

A Victory for Locals

In 1976, local residents concerned with overdevelopment secured a preservation victory when the local preservation group Old Carmel and former *Carmel Pine Cone* editor Frank Lloyd the threatened Village Corner restaurant. The restaurant was a favorite meeting place for Carmelites and continues to operate today.²⁰³



Village Corner (1946) restaurant by Hugh Comstock, NE corner of Dolores Street and Sixth Avenue (*Source: PAST Consultants, LLC 2024*).

²⁰³ Gilliam, Harold and Ann, *Creating Carmel*, 205.

The Carmel Dynamic Continues (1966 - 1986): Architectural Development

With the exception of the expansion of Carmel Plaza, downtown commercial development was sparse. New residential properties were scattered throughout the city. The most significant additions to the city were in the form of residential properties, particularly in modernist styles.

Residential and Commercial 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." ²⁰⁴

Continuing into the 1970s and 1980s, architects such as Walter Burde and Will Shaw, Albert Henry Hill and David Allen Smith designed buildings in the Bay Region Modern style. More recent architects, such as John Thodos, FAIA, updated the Bay Region Modern style by incorporating transparent rooms of glass, with mitered corners to completely merge interior and exterior space.



Left: David Allen Smith's Reflections (1968) at the northeast corner of Dolores Street and Franciscan Way (Source: PAST Consultants, LLC 2024). Right: John Thodos' Light House (1982/1997) on Scenic Road 6 SW of Ocean Avenue (Source: Erik Dyar, ALA, Dyar Architecture, 2022).

²⁰⁴ Grippi, Tamara, "Learn Carmel's Architectural History Straight from Researchers in the Field," *The Carmel Pine Cone*, 12/20/2002.

Mark Mills added the Mr. & Mrs. William Junk House in 1965 in the Organic Style on San Carlos Street southwest of 13th Avenue in 1965.

Downtown, the most significant commercial property added was Burde Shaw Associate's Northern California Savings and Loan Complex in 1972.



Left: Mr. & Mrs. William Junk House (1965) by Mark Mills on San Carlos Street 3 SW of 13th Avenue (Source: *PAST Consultants, LLC 2024*). Right: South Elevation showing the nested shed roofs of the Northern California Savings and Loan Complex (1972) by Burde Shaw Associates, on the southeast corner of Dolores Street and 7th Avenue (Source: *PAST Consultants, LLC 2023*).

Civic and Institutional Properties

The primary civic building added was the Harrison Memorial Library's Park Branch (1971) by Olof Dahlstrand. Constructed as the Crocker Bank, the building was converted to a library annex in 1989 by architect William Foster and houses the Henry Meade Williams Local History Department.²⁰⁵



Harrison Library, Park Branch (1971), on the northeast corner of Mission Street and 6th Avenue (Source: *PAST Consultants, LLC 2024*).

²⁰⁵ 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.²⁰⁶



Additions to the Carmel Foundation Complex (1973), by James M. Pruitt, on the east side of Lincoln Street between 8th and 9th Avenues. (Source: PAST Consultants, LLC 2024).

Parks and Open Space

One of the most significant open space additions to Carmel-by-the-Sea occurred following purchase of 17.5 acres of the Doolittle Property at the wooded southeast corner of town and the 14.9-acre Flanders Estate in 1972. The combined property became the Mission Trail Nature Preserve in 1970, a 34-acre park that includes three miles of trails featuring native habits of the Monterey pine forest, coast live oak woodlands, a wetland, willow riparian corridor and coastal prairie. It also includes the Flanders Mansion and the Lester Rowntree Native Plant Garden.²⁰⁷

Architects and Builders

Significant architects, including Walter Burde and Will Shaw, Albert Henry Hill and David Allen Smith designed buildings in the Bay Region Modern style. Having already received honors for their design of the Shell Gas Station (1966) on the southeast corner of San Carlos Street and 5th Avenue, Walter Burde and Will Shaw designed the historically significant Northern California Savings and Loan Building in 1972. Mark Mills also contributed an additional building in the Organic style: the William Junk House in 1965.

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

²⁰⁶ Consent Agenda Staff Report, Regional Coastal Zone Conservation Commission, Central Coast, Application #P-530, 10/25/1973, Carmel Documents and Records - Property File 010149011000.

²⁰⁷ 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.

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.”²⁰⁸

The Carmel Dynamic Continues (1966 – 1986): Associated Property Types and Registration Requirements

Moving into the 1980s, Carmel’s architecture is a continuum of the seven earlier architectural styles that shaped the City: Craftsman, Spanish Eclectic, Tudor Revival, Storybook, Monterey Colonial, California Ranch and the Bay Region Modern style. Contemporary buildings in these styles are being constructed today. When these buildings attain 50 years of age and become subject to historic review, refer to the photographs and character defining feature lists for these five styles to determine if such a building is a good representative.

Additions to the Bay Region Modern style (1966-1986) are presented on the next page.

²⁰⁸ “Laub, Paul, “The Changing Face of Carmel,” *Freedom of Speech*, Volume 2, Issue 9 (no date: Clippings File: “Historic Buildings – Carmel,” California History Room, Monterey Public Library.

BAY REGION MODERN STYLE (1946 - 1986)

Reflections (1968) by David Allen Smith at the NW corner of Dolores St. and Franciscan Way



Howard Nieman House (1970) on Lincoln St. 2 SW of 4th Ave.



Golub House (1972) by Albert Henry Hill on North San Antonio St. NW of 4th Ave.



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



Light House (1982/1997) on Scenic Road 6 SW of Ocean Ave.



Thodos House (2006) on Torres St. 3 SE 3rd Ave. This is pictured as a contemporary example of the style.

Introduction

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

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

Character Defining Features

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

Representative Buildings

- Reflections, David Allen Smith for Burde Shaw Associates (1968)
- Howard Nieman House, Albert Henry Hill, John Kruse (1970)
- Golub House, Albert Henry Hill (1972)
- Northern California Savings and Loan by Burde Shaw Associates (1972)
- Light House, John Thodos (1982/1997)
- Thodos House, John Thodos (2006)

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

Historic Significance

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

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

Historic Integrity Considerations

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

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

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

Minimum Eligibility Requirements

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

Additional Integrity Considerations

- For Bay Region Modern-style residential buildings retention (or in-kind replacement) of the original wall cladding is essential for listing.
- Rear or side additions should be constructed using similar materials but differentiated from the original modernist design, to highlight the historic building.
- For single-story commercial buildings with original display areas, storefront replacements are considered acceptable only if the original fenestration pattern has been matched closely.

5 CONCLUSIONS

Preservation Goals and Priorities

Carmel Inventory Update

The Carmel Inventory of Historic Resources Database lists 287 properties. These properties reflect the results of the early surveys in the 1990s by preservationist Enid Sales and Carmelite volunteers, and the 2001-2003 survey conducted by architectural historians Richard Janick and Kent L. Seavey. Additional properties have been subsequently added through the formal review process.

The field reconnaissance survey for this Context Statement update revealed that many Inventory-listed properties have been altered since the surveys were conducted. While alterations to these buildings were designed to be in conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, new historic integrity updates evaluations recommended.

Presently, the existing DPR523 forms for the Carmel Inventory list the broad themes and previous architectural styles of the former 2022 Context Statement. These survey forms should be updated to reflect the new themes and historic property types described in this document.

Potential Historic Districts

The 2001 – 2003 survey also established three potential historic districts, based on a concentration of properties sharing a given historic theme or property type. These districts are:

- Downtown Commercial District: Bounded by Mission Street to the north, Monte Verde Street to the south, 6th Avenue to the west and 7th Avenue to the east. This district was adopted as the Downtown Conservation District.²⁰⁹
- 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.²¹⁰ Field survey reveals that the buildings within this potential district maintain sufficient historic integrity for this district to be established.
- Konigshofer-White-Sand & Sea Historic District: Includes the Sand & Sea residential development designed by Jon Konigshofer in the early 1940s, formerly containing a group of Postwar Modern-style houses.²¹¹ Field survey has revealed that subsequent removals and alterations to the remaining buildings have removed the potential for a district at this location.

²⁰⁹ Seavey, Kent L., *Downtown Commercial District* (DPR523 Building, Structure and Object Record), 2001

²¹⁰ Seavey, Kent L., *Comstock Hill Historic District* (DPR523 Building, Structure and Object Record), 2001.

²¹¹ Seavey, Kent L., *Konigshofer-White Sand & Sea Historic District* (DPR523 Building, Structure and Object Record), 2002.

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7 APPENDICES

The following Appendices are largely reproduced from prior editions of the *Carmel-by-the-Sea Historic Context Statement*.

Appendix A: Historical Chronology of Carmel

- 1542 Juan Rodriguez Cabrillo sails by Monterey Bay, inhabited by Native Americans for thousands of years prior to Spanish exploration.
- 1595 California coast mapped by Sebastian Rodriguez Cermeno, who calls Monterey Bay “Bahia de San Pedro.”
- 1602 Sebastian Vizcaino also maps coast and names Monterey Bay after the viceroy of New Spain, names Point Pinos and “El Rio Carmelo.”
- 1769 Captain Gaspar de Portola and Franciscan padre Junipero Serra set out to establish a chain of missions and presidios in Alta California.
- 1770 On June 3, Mass is celebrated by Father Serra and founds a mission on the shores of Monterey Bay as the second of the Alta (Upper) California Spanish missions.
- 1771 Father Serra moves the mission near the ocean mouth of the Carmel River; he plants a cross to designate site of Mission San Carlos Borromeo, the ‘Carmel Mission.’. In August work begins on the first buildings, log structures with thatch roofs surrounded by a stockade.
- 1773 Father Francisco Palou joins Serra and begins building a larger church at Carmel Mission.
- 1784 Father Serra dies and is buried at the Carmel mission.
- 1793 Construction begins on new stone church which is completed in 1797. Manuel Estevan Ruiz, a Mexican stonemason, is the designer.
- 1803 Father Fermin Francisco de Lasuén, who had taken over from Father Serra as the head of the missions, dies. Decline of missions begins.
- 1822 Control of Alta California passes from Spain to Mexico.
- 1833 Secularization of the missions.
- 1835 Richard Henry Dana visits Monterey and records his impressions in *Two Years Before the Mast*.
- 1848 California ceded to the United States by Mexico by the Treaty of Guadalupe Hidalgo.
- 1849 The first Constitutional Convention is held in Monterey.

- 1850 California becomes the thirty-first state in the Union. Its first capital is San Jose.
- 1861 Mission San Carlos Borromeo described as a complete ruin.
- 1880 Southern Pacific Railroad opens resort hotel in Monterey, later called the Del Monte, and a mission restoration fund begun. Actual restoration not completed until fifty years later by Harry Downie, a San Francisco cabinetmaker.
- 1888 Development rights of 324 acres of the Las Manzanitas Ranch, owned by Honoré Escolle, pass to Santiago Duckworth.
- Santiago Duckworth files map of “Carmel City” at county seat in Salinas. Plans resort development and builds Hotel Carmel at the intersection of Junipero (then Broadway) and Ocean. Two hundred lots sold and some cottages built before the 1890s depression.
- 1892 Duckworth is joined in his venture by Mrs. Abbie J. Hunter founder of the Women’s Real Investment Company of San Francisco. Mrs. Hunter’s uncle-in-law, Delos Goldsmith, builds bath house in 1889 at the foot of Ocean Avenue.
- 1902 James Franklin Devendorf purchases land in Carmel from agent Santiago Duckworth. Frank Powers becomes his partner and the two formed the Carmel Development Company with Devendorf as the on-site manager. Hotel Carmelo moved four blocks down Ocean to present location and re-named the Pine Inn.
- 1903 Brochure, addressed to “the School Teachers of California and other Brain Workers at Indoor Employment” distributed by Devendorf in May. Pine Inn officially opens on July 4.
- 1904 Stanford president David Starr Jordan builds at the northeast corner of Camino Real and Seventh. His assistant Vernon Kellogg also builds cottage. Camino Real just south of Ocean becomes known as “Professor’s Row.”
- 1905 Poet George Sterling moves to Carmel. His house becomes the nucleus of a literary colony.
- Arts and Crafts Society organized.
- 1910 Forest Theater founded by Herbert Heron and Forest Theater Society formed. Open air facility opens July 9, 1910, with a production of “David.”
- 1912 Forest Theater improved with larger stage with dressing rooms beneath. Electricity installed a year later. Western Drama Society breaks away from the Forest Theater Society and also begins producing plays. Arts and Crafts Society becomes third producer.
- 1913 Permanent population 550 by unofficial count with several thousand summer visitors. Franklin Devendorf issues another promotional brochure.

- 1914 Robinson and Una Jeffers arrive in Carmel from Monterey.
- 1915 Carmel Highlands subdivided by Devendorf and Highlands Inn completed in 1917.
- 1916 Carmel incorporates.
- 1928 Robinson and Una Jeffers begin building Tor House on Carmel Point.
- 1919 Three societies producing plays at the Forest Theater reunite.
- 1922 City purchases Devendorf Park and the Sand Dunes from James Devendorf.
- 1923 Opening of the Bank of Carmel by State bank charter.
- 1927 Carmel Art Association organized.
- 1929 Residential character of Carmel-by-the-Sea proclaimed by ordinance.
Bath house sold by City to Mrs. W.C. Mann who dismantled it.
- 1937 Highway 1 opened down the coast of California.
- 1930s Perry Newberry suggests building a fence around Carmel and charging a toll to enter.
- 1940 Carmel High School opened.
- 1941 Town experiences nightly blackouts during World War II. Carmelites rally to support troops through recycling programs, donations, and entertainment in the form of USO entertainment at Fort Ord.
- 1946 Monterey County Symphony founded, housed at Sunset Auditorium.
Village Corner constructed on NE corner of Dolores Street and Sixth Avenue.
Hugh Comstock appointed to Planning Commission.
- 1947 Planning Commission delivers a statement of policy that outlines a strict adherence to “Carmel tradition,” from which there should be “*no* departure.”
Home prices skyrocketed after war. Home on Casanova that sold for \$8,500 in 1946 sold for \$14,000 in 1947.
- 1948 Hugh Comstock launches “Dream Houses for the Common Man” project.
- 1948 Anti-rooming house law upheld in court.

Newspaper article claims anti-progress/modernization sentiments still strong. Carmel fought gas and electricity and in 1948 refuses to own its utilities. No numbers on homes or mail delivery. Community bulletin board used by all.

Buildings in commercial district could not exceed two stories. Bowling alleys, pool halls, or major industries not permitted in town.

1949 City purchases All Saints' Church for use as a City Hall annex.

1949 Founded by Bing Crosby, the Carmel Youth Center, a recreational center for teenagers is established.

1949 Construction began on Carmel Youth Center, designed by Robert Jones.

1950s City Council issued an ordinance stating that any Carmelite over 10 had to be clothed "from shoulder to knee."

City made plans to purchase 600-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 for the south side of Ocean between Junipero and Mission, which was at this time occupied by a creamery, a movie theatre, Murphy's lumberyard and the San Carlos Canning Company. Property owned by Leslie Fenton.

1955 Newly constructed Carmel Presbyterian Church dedicated.

1956 Robinson Jeffers sells a portion of his property for subdivision. More is sold after his death in 1962.

1956 Citizen's committee recommended closing Ocean Avenue to traffic and discontinuing additional parking at beach for tourists.

City Council purchased parking lot across street from post office for \$45,000 and Murphy Lumber Yard lot on Ocean for \$117,000.

1958 City Council instituted an Arts Commission, which was particularly charged with operation and maintenance of the Forest Theater.

Forestry Commission instituted to conserve trees and guide reforestation. City Council embarks on monthly special tree tour meetings.

1959 State of California gifted half-block-long strip of Ocean Avenue between Carpenter and Highway 1 to Carmel.

Carmel General Plan adopted.

Carmel Citizens' Committee formed with membership of 600.

1960 First iteration of Carmel Plaza opens.

1962 First official Carmel Sand Castle contest held.

50 gift shops, 20 art galleries, 24 restaurants, 50+ hotels/motels.

Shell Oil Station, designed by Burde, Shaw, and Associates, constructed on SE corner of San Carlos Street and Fourth Avenue.

- 1964 Citizens approve a \$575,000 bond measure to purchase Sunset Center and its two-block site.
- 1965 Sunset Center purchased by the City.
- 1965 Wells Fargo Bank, designed by Olof Dahlstrand, constructed on E side of San Carlos between Ocean and Seventh Avenues.
- 1966 Vocal city council member Gunnar Norberg chairs Carmel's Golden Anniversary celebration, marking the 50-year anniversary of Carmel's incorporation.
- 1966 New Carmel police station, designed by Burde, Shaw and Associates, completed on Junipero and Fourth.
- 1969 Carmel passes emergency ordinance regulating the use of public property.
- 1970 Council member Gunnar Norberg leads successful fight to save the Forest Theater.
- 1971 California Supreme Court strikes down the 1969 public property ordinance.
- 1972 Northern California Savings and Loan building, designed by Walter Burde & Associates and Will Shaw & Burde Shaw Associates, constructed on Dolores and Seventh.
- 1972 City of Carmel purchases the Flanders Estate, including 14.9 acres of land, eventually developed into Mission Trail Park.
- 1972 California voters pass Proposition 20, creating the California Coastal Commission.
- 1973 The *Carmel Pine Cone* publishes the first cartoon by artist Bill Bates.
- 1974 Carmel Plaza expanded and remodel
- 1976 Gunnar Norberg selected as mayor and serves two terms until 1980.
- 1976 Carmel citizens group Old Carmel (later, Carmel Tomorrow, Carmel Today, and today Carmel Heritage), and former *Carmel Pine Cone* editor Frank Lloyd fight for and save Hugh Comstock's Village Corner restaurant.
- 1976 California State Legislature adopts the California Coastal Act of 1976.
- 1976 First architectural survey of Carmel's Significant Buildings conducted by Richard Janick, architectural historian. The survey concluded with a Proposed Carmel Significant Building list published in the *Monterey Peninsula Herald* in 1978.
- 1978 Carmel citizens pass an ordinance to make the mayor an elected position.

- 1978 First major study of Carmel's significant historic buildings conducted by architectural historian and Monterey Peninsula College instructor Richard Janick. A list of 112 structures was published in the *Monterey Peninsula Herald*.
- 1980 Former Carmel mayor Barney Laiolo (having served from 1968-1972) becomes Carmel's first elected mayor.
- 1982 Charlotte Townsend becomes second female mayor in Carmel's history.
- 1982 Mayor Charlotte Townsend wins a second consecutive term.
- 1984 Carmel passes new general plan.
- 1984 Improvements to M. J. Murphy's 1913 All Saints Episcopal Church updated and improved in an effort to modernize City Hall.
- 1984 Marjory Lloyd, local Carmel historian and advocate, forms the Carmel Heritage Society.
- 1985 Mayor Townsend's Beach Task Force completes Phase One of Carmel beach/bluff stabilization and the installment of new drainage infrastructure, in response to the 1983 winter storm.

Appendix B: Architects, Designers and Builders in Carmel

Architects

Frank Ashley	Fred Keeble	C.J. Ryland
Richard Barrett	Guy Koepp	Marcel Sedletzky
Roger Blaine	Jack Kruse	Will V. Shaw
Carl Bensberg	Milt Latham	David Allen Smith
Walter Burde	Gustave Laumister	Edwin Snyder
George Brook-Kothlow	Rose Luis	Robert Stanton
Thomas Church	Rowan Maiden	Ralph Stean
William L. Cranston	Bernard Maybeck	Robert A. Stephenson
Olof Dahlstrand	Eugenia Mayberry	John Thodos
Gardner Dailey	Clarence Mayhew	George Thomson
Gordon Drake	Charles Moore	Helen Warren
Thomas S. Elston	Julia Morgan	George Whitcomb
Albert Farr	Mark Mills	George Willox
John Gamble	Louis Mullgardt	Frank Lloyd Wright
Donald Goodhue	Athanese Nastovic	William Wurster
Charles Sumner Greene	David Olsen	Frank Wynkoop
Albert Henry Hill	Willis Polk	Joseph Henry Wythe
Robert R. Jones	James Pruitt	
Paffard Keatinge-Clay	Guy Rosebrook	

Designer/Builders

Miles Bain	Donald Hale	Percy Parkes
Frederick Bigland	James Heisinger, Sr.	George Quentel
Ernest Bixler	Christian Jorgensen	Frank Ruhl
Richard Bixler	Jon Konigshofer	Louis Simonson
Daisy Bostick	Edward Kuster	A. C. Stoney
Artie Bowen	C.H. Lawrence	Benjamin Turner
Hugh Comstock	Frank Lloyd	Herb Vial
Dean Denny	Meese & Briggs	Hazel Watrous
Delos Goldsmith	Guido and Charles Marx	George Mark Whitcomb
Levon "Lee" Gottfried	M.J. Murphy	W.W. Wood
	Perry Newberry	

Biographical Information for Designer/Builder/Architects Working in Carmel

The following provides biographical summaries of key historic designer/builder/architect personages in Carmel. It is not intended to be comprehensive; exclusion from this list does not preclude importance to Carmel's history.

Miles Bain - Designer/builder Miles Bain is best known for building Frank Lloyd Wright's Walker House and the Nathaniel Owings House. Bain arrived to Carmel in the 1920s to work as an estimator for contractor George Mark Whitcomb.²¹² 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 (1943-) - 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 Craftsman Movement. Additional commissions in Carmel include The Sweeney House (1976) on Mission Street south of Thirteenth Avenue, and the MacKenzie House (1979) on Eight Avenue north of Santa Fe Street.²¹³

²¹² Department of Parks and Recreation, Building, Structure, and Object Record, Mary D. Crile House, 2.

²¹³ *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.

Carl Bensberg - An architect shown in City Directories as residing in Carmel from 1947 through 1963. Little is known of Bensberg's early life and training. He was a native of St. Louis, Missouri, and served in the U.S. Navy during WWI. He is known to have worked as a real estate developer and also a contractor.

Blaine & Olsen - Roger Blaine and David Olsen were Oakland-based architects who primarily focused on church and commercial projects. Blaine & Olsen traveled to Spain and became aware of the Spanish architecture and then proceeded to design a number of the best known Spanish Eclectic commercial buildings in Carmel, including La Ribera Hotel also known as the Cypress Inn, and the Kocher Building, known as La Giralda. The firm completed Spanish Eclectic designs in Oakland, Santa Barbara, and Carmel. The partnership lasted until the Great Depression.

Ernest Bixler (1898-1978) - Ernest Bixler 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.²¹⁴ He began working as a builder in Carmel and Pebble Beach in 1940 while serving as Carmel's Postmaster. After WWII, Bixler served on Carmel's Planning Commission at a time when the community's zoning standards were in a state of flux. He retired from contracting in 1966. His own residence in Carmel is a hipped roof, California Ranch style building. Bixler is listed in City Directories as residing in Carmel at the southwest corner of Eleventh Avenue and Junipero from 1947 to 1963.

Hugh Comstock (1893-1950) – Hugh Comstock developed the Storybook style of architecture with which Carmel has become closely identified. Born in Evanston, Illinois in 1893, Comstock moved to Santa Rosa with his family in 1907. In 1924, he came to Carmel to visit his sister and met and married Mayotta Brown. The two decided to remain in Carmel as Mayotta had a successful doll making business. Comstock's career as a designer-builder began when his wife asked him to build a cottage for her "Otsy Totsy" dolls. The "Doll's House" became the first of many Storybook style cottages he would design and build. Comstock's interest in architecture eventually changed, however, to the development of the post-adobe system of construction.

Guy Koepp (1896-1959) – Guy Koepp moved to Carmel Woods in the early 1920s after graduating from the University of Oregon. He designed several homes on the Peninsula in junction with the Parrot and Jones real estate firm, and is perhaps best known for La Rambla (1929) on Lincoln south of Ocean, and the Carmel Dairy (1932) on the northwest corner of Ocean and Mission.

George Brook-Kothlow (1934-2012) – A Minnesota native, George Andrew Brook-Kothlow 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

²¹⁴ Department of Parks and Recreation, Building, Structure, and Object Record, Ernest Bixler House, 2.

the ground up,” using salvaged and on-site materials, such as reclaimed wood taken from demolished railroad trestles. An example of his Carmel designs is a house on Seventh Avenue 4 northeast of Forest Road.²¹⁵

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.²¹⁶

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.²¹⁷ In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. The separate offices operated as Walter Burde & Associates and Will Shaw & Associates. However, the two continued to collaborate both professionally and in their various civic endeavors.

Thomas Church (1902-1978) - 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

²¹⁵ “George Andrew Brook-Kothlow (obituary),” *Monterey Peninsula Herald*, 9/23/2012. Richard Olson, “In Memory of George Brook-Kothlow, Architect.”

²¹⁶ Janick, Richard and Kent Seavey, *Celebrating Walter Burde, F.A.I.A.*, unpublished manuscript, MAARA archives; Walter Burde, FAIA Nomination Application, 1987, MAARA archives.

²¹⁷ “Architects Saluted for Design,” *Monterey Peninsula Herald*, 12/26/66. “Architect Association Honors 2 Peninsulans,” *Monterey Peninsula Herald*, 4/18/84.

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.²¹⁸ Church was educated at the University of California and Harvard, where he became fascinated with issues of California’s climate and outdoor living.²¹⁹ 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.²²⁰

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.²²¹ Born in Manila, Philippines and educated in the U.S., William L. Cranston (1918-1986) received his architectural degree from Princeton University.²²² 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.²²³ 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 1963.²²⁴ Examples of Cranston’s work in Carmel include the L. L. Spillers Guest Cottage and the house for Dr. and Mrs. Chester Magee.²²⁵ 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.²²⁶

²¹⁸ Corbett, 19.

²¹⁹ Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.

²²⁰ Corbett, 12.

²²¹ Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.

²²² Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.

²²³ Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.

²²⁴ Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.

²²⁵ Department of Parks and Recreation, Building, Structure, and Object Record, Dr. & Mrs. Chester Magee, 2.

²²⁶ Olof Dahlstrand biography, *Carmel Modernism*, 2017. “Olof Dahlstrand (obituary), *Monterey Peninsula Herald*, 7/22/2014. “Olof Dahlstrand (1916-2014),” Environmental Design Archives, University of California, Berkeley: <https://archives.ced.berkeley.edu/collections/dahlstrand-olof>.

Gardner Dailey (1895-1967) – 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.²²⁷ 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.²²⁸

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 1952.²²⁹

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.²³⁰

Donald Goodhue (1932-) – Donald Goodhue, FAIA, 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

²²⁷ Department of Parks and Recreation, Building, Structure, and Object Record, Gardner A. Dailey House.

²²⁸ *House & Home*, February 1954, 124-129.

²²⁹ MAARA archives and "Drake, Gordon (1917-1952)," Environmental Design Archives, University of California, Berkeley: <https://archives.ced.berkeley.edu/collections/drake-gordon>.

²³⁰ "John H. Gamble (obituary)," *Monterey Peninsula Herald*, 11/6/1997.

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.²³¹ Roger and Lee Gottfried - Roger Gottfried, an architect, is listed as a resident in Carmel City Directories from 1947 through 1963.

La Von “Lee” Gottfried (b.1896) - La Von E. "Lee" Gottfried was born in Ohio, July 12, 1896, and was educated to the high school level. He began his business career with Pacific Telephone Company and in 1917 enlisted in the United States Army. In 1919 he was honorably discharged having attained the rank of first lieutenant. In 1920 Lee came to Carmel and began work as a general contractor. Lee Gottfried (along with Edward Kuster) is credited with the transformation of the Ocean Avenue business district from a Western "false front" aesthetic (Carmel Bakery) to the Old World charm of a European village (Court of the Golden Bough). In 1921, Gottfried married Bonnie Hale, a native of Berkeley who had lived in Carmel since 1906, and built his family a home on Dolores Street 7 southeast of Thirteenth. A builder responsible for numerous homes and commercial buildings, alone and as half of the partnership of Gottfried and Hale, Lee Gottfried was active in village life, helping to organize the Abalone League of softball teams and the building and loan society.

Charles Sumner Greene (1868-1957) – a Charles Sumner Greene was born in Cincinnati, OH. Charles and his brother, Henry Mather Greene, grew up in St. Louis and studied at Washington University in St. Louis and at MIT's School of Architecture before working for firms in Boston. The brothers moved to Pasadena in 1893 and founded the architectural firm of Greene and Greene there in 1894. The Craftsman style Gamble House (1908) in Pasadena is considered one of the best examples of residential architecture in the country. In 1901 Charles Greene married Alice Gordon White, and in 1916 moved his family to Carmel, where he built his home and studio on Lincoln Street. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean in the Carmel Highlands. Greene was a member of the Civic Committee of the Arts and Crafts Club and in 1921 designed the War Memorial Arch at San Carlos and Ocean Avenue (completed in 1924). He was also one of Carmel's first Planning Commissioners.

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.²³² Born in England and educated at University of California, Berkeley, and Harvard University, Hill studied under Bauhaus proponents, Walter Gropius and Marcel Breuer.²³³ 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.²³⁴ The partnership lasted until Hill's death in 1984.²³⁵ Hill moved to Carmel in 1971, designing numerous homes throughout

²³¹ Seavey, Kent and Richard Janick, *Donald Goodhue, FAIA* (Unpublished Manuscript), Monterey Area Architectural Resources Archives (MAARA).

²³² 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.

²³³ Department of Parks and Recreation, Building, Structure, and Object Record, Henry Hill House, 2.

²³⁴ Progressive Architecture, “Three Weekend Houses,” August 1962, 120-125.

²³⁵ Progressive Architecture, “Three Weekend Houses,” August 1962, 120-125.

the region and serving on Carmel's planning commission.²³⁶ 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 (1926-2023) – 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.²³⁷

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.²³⁸ 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."²³⁹ 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.

²³⁶ Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 122.

²³⁷ Seavey, Kent. *Carl Cherry Center for the Arts* (DPR523 Form), 2001, 4. Kent Seavey, *Paffard Keatinge-Clay* (unpublished manuscript), MAARA archives.

²³⁸ "Modern Style in Carmel Brings Cries of Anguish."

²³⁹ "Carmel's Architecture Both Interesting and Livable."

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.²⁴⁰ 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.²⁴¹ The partnership lasted until Hill’s death in 1984.²⁴²

Edward Kuster (1878-1961) - Edward Kuster, born in Indiana and educated at the University of Southern California, was a Los Angeles-based musician and attorney before coming Carmel in 1921. Here he became involved in theater, establishing his own theatre and school. In 1922 Kuster purchased lots on the southeast corner of Monte Verde Street and Ocean Avenue and hired Carmel designer builder Lee Gotfried to design the Golden Bough Theater (1924, burned in 1935). Kuster purchased the Carmel Arts and Crafts Clubhouse on Monte Verde in 1930, renaming it the Studio Theatre of the Golden Bough. When it burned in 1949, Kuster rebuilt the extant Golden Bough Playhouse (1952). Kuster directed 85 plays and acted in more than 50 roles in the 35 years he lived in Carmel. He married Una Call in 1902; they divorced in 1913 and she remarried Robinson Jeffers. Kuster remarried three more times before his death in 1961.

Frank Lloyd (1907-1983) - Local builder Lloyd and his family arrived in Carmel in 1911 at which time his family bought a block of property along San Carlos Street. Lloyd was educated at McGill University in Montreal, Canada where he received his Bachelor of Arts. Upon returning to Carmel in 1934, Lloyd decided to permanently settle there and built a house on his family’s property. 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.²⁴³

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.²⁴⁴

²⁴⁰ Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 123.

²⁴¹ *Progressive Architecture*, “Three Weekend Houses,” August 1962, 120-125.

²⁴² *Progressive Architecture*, “Three Weekend Houses,” August 1962, 120-125.

²⁴³ Department of Parks and Recreation, Building, Structure, and Object Record, Frank Lloyd House, 3.

²⁴⁴ “Rowan P. Maiden (obituary),” *Carmel Pine Cone*, 1/17/1957. “Mrs. Chapman Works to Preserve Carmel,” *Monterey Peninsula Herald*, 4/9/1964.

Clarence Mayhew (1906-1994) - Mayhew was educated at the University of California, Berkeley.²⁴⁵ 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.²⁴⁶ In Carmel, Mayhew designed the Helen Proctor House (1948) on Scenic Road near Eleventh Avenue. Mayhew retired in 1955.²⁴⁷

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 1944-1948.²⁴⁸ 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 Gunitite exterior, was widely published and praised in 1972. Mills remained in Carmel and worked until his death in 2007.²⁴⁹

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.²⁵⁰

²⁴⁵ Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

²⁴⁶ Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

²⁴⁷ Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.

²⁴⁸ NorCalMod, 282.

²⁴⁹ “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).

²⁵⁰ 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

Michael J. Murphy (1885-1959) – Born in Minden, Utah, M.J. Murphy arrived in Carmel in 1900. Without prior architectural experience, he built a house for his mother in 1902 (today, the “First Murphy House”). Frank Devendorf hired Murphy in 1903 as a builder for the Carmel Development Company. Murphy designed vernacular style and Craftsman style cottages. In 1914, he established his own contracting company, and in 1924 erected a lumber/storage yard at the present site of the Carmel Plaza. Over his career he designed some 300 buildings in Carmel, the most by a single individual in the City’s history. While most of his structures were of his own design; later in his career, his firm, M.J. Murphy Inc. would build designs by leading regional architects such as the Bay Area architects Bernard Maybeck (Harrison Memorial Library) and Julia Morgan. In the late 1920s, he published *Structures of the Period, Carmel-by-the-Sea, California, Compliments of M.J. Murphy, Inc.*, a 31-page book that celebrated his work in Carmel and the Monterey region. He retired in 1941; his grandsons continue to operate the family lumber business out of Carmel Valley today.

Athanase Nastovic (1888-1965) – A native of Belgrade, Serbia, Athanase N. Nastovic taught at the architecture department of Moscow University. He immigrated to Oakland, California with his wife, Olga in 1924 where the architect began designing commercial and residential buildings, including an apartment building on Kempton Avenue, where he resided. In 1927, the *Monterey Herald* noted the architect’s design of a number of buildings in the Hatton Fields area of Carmel in period revival styles. He received contracts for the design/build of additional Monterey-peninsula buildings, but he went bankrupt during the Great Depression. The last known West Coast reference to the architect’s work appeared in the *Los Angeles Times* in 1932, where his work was being displayed in a local exhibit. He passed away in Flushing Grove, New York in 1965 and is buried in Cedar Grove Cemetery.

Earl Percy Parkes (1884-1955) – Percy Parkes was born on May 2, 1884, in Port Clinton, Ohio. He entered the University of Los Angeles to study law, but left his studies to start his career as a builder. One of the early builders of Carmel, active in the 1920s and 1930s, Parkes counted among his commissions the Seven Arts Building (1928), Dummage Building (1924), and the Percy Parkes Building (1926). He also built a residence for Jo Mora on San Carlos 3 southwest of First Avenue, and a home for Charles Sumner Greene on Monte Verde between Thirteenth and Santa Lucia Avenues.

Guy Rosebrook (1894-1962) - 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 Rosebrook’s residential designs in Carmel are extant, though have been altered.²⁵¹

C.J. Ryland (1892-1980) - Carmel architect Columbus J. Ryland was born in San Jose, on December 6, 1892 and studied at the Western Normal California School of Arts and Crafts. In

Made Architecture Fun,” *Monterey Peninsula Herald*, 1993. See also: Charles Moore Foundation: Biography, <http://www.charlesmoore.org/who.html>.

²⁵¹ Department of Parks and Recreation, Building, Structure, and Object Record, Frances C. Johnson House, 2.

1918 Ryland entered military service and was sent to France; after the war he remained in France to study architecture at the University of Toulouse. Upon returning to the United States, Ryland joined the Fresno firm of Swartz & Swartz. After the death of A.C. Swartz in 1919, Ryland became a partner in the firm. Swartz & Ryland conducted a brisk business doing residential, commercial, and school work throughout the Central San Joaquin Valley; by 1926 their influence extended to the Bay Area, where they designed the Union Stage Depot in Oakland. Further expanding their territory, they opened a branch office in Monterey in 1928 and another in Salinas in 1931. Ryland won commissions for Monterey City Hall (1936) and Santa Cruz City Hall (1937). In Carmel, Ryland added an auditorium annex to the Sunset Center in a dramatic Tudor Revival style in 1931, and built the Art Deco style Bank of Carmel building at the northeast corner of Ocean and Dolores in 1938.

Marcel Sedletzky (1923-1995) - 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.²⁵² 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.²⁵³ 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 (1935-) – Born 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.²⁵⁴

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.²⁵⁵

Robert Stanton (1900-1983) - 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.²⁵⁶ Stanton had a profound influence in the region, training a generation of local architects. He helped establish

²⁵² http://www.architectureweek.com/2003/0625/next_week.html, accessed 28 March 2008.

²⁵³ Department of Parks and Recreation, Building, Structure, and Object Record, Esther M. Hill House, 2.

²⁵⁴ "David Allen Smith (unpublished biography)," MAARA archives.

²⁵⁵ Department of Parks and Recreation, Building, Structure, and Object Record, Spinning Wheel Restaurant, 2.

²⁵⁶ Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.

the Monterey Bay Chapter of the American Institute of Architects in the 1950s, of which he was the first fellow.²⁵⁷ 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.²⁵⁸ 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 his firm at one time or another.

Ralph L Stean (1918-2004) – Born in Massachusetts, Ralph Leo Stean was the 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 1976.²⁵⁹

Robert A. Stephenson (1917-2012) – Born in Findley, Ohio, Robert Anderson Stephenson, AIA, studied architectural drafting at the University of Southern California and became a civilian draftsman for the United States Navy following graduation. Stephenson moved to Carmel in 1947 to work for the architect Robert Stanton and for Hugh Comstock briefly in the 1950s. He subsequently opened R.A. Stephenson Building Design, where he worked until his retirement in 1998. He was active in Carmel politics as a member of the Planning Commission and later a City Council member. He was also active in Carmel's music community and supported the Monterey County Symphony and the Carmel Bach Festival. Stephenson designed homes in Carmel including his own residence at Forest Street and Eighth Avenue.²⁶⁰

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

²⁵⁷ Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.

²⁵⁸ "Stanton to be honored by fellow architects," *Carmel Pine Cone, Carmel-by-the-Sea, Calif.*, 24 August 1972.

²⁵⁹ 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.

²⁶⁰ 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.

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.²⁶¹

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.²⁶²

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.²⁶³ 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.²⁶⁴ 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 (1898-1981) – Mr. Whitcomb moved to the Monterey Peninsula in 1921. He served in the Navy as a carpenter during WWI. He initially worked for Hugh Comstock and then opened his own business in partnership with Miles Bain, who worked as an estimator. Mr. Whitcomb, who primarily designed custom homes, was known for the high quality of his work. Many of his early homes were designed in the popular Tudor Revival style. He later helped build Wild Bird in Big Sur and Ansel Adams’ home in the Carmel Highlands. Whitcomb is listed in City Directories as a resident of Carmel from 1947 to 1963.

George Willox (1903-1968) – An architect who is best known for his design of the Church of the Wayfarer, Willox is listed in City Directories as a resident of Carmel from 1947 to 1963. Born in Scotland and raised in Canada, Willox graduated with a degree in architecture from the University of Michigan. He moved to Carmel from Los Angeles and joined Robert Stanton’s firm as head designer. He eventually opened his own architectural practice. Willox served on Carmel’s Planning Commission for fourteen years and was appointed to the California State Planning Commission by Governor “Pat” Brown.

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

²⁶¹ 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>

²⁶² Department of Parks and Recreation, Building, Structure, and Object Record, Norman Rial House, 2.

²⁶³ Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

²⁶⁴ Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

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.²⁶⁵

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. 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 1946.²⁶⁶

Frank Wynkoop (1902-1978) – 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.²⁶⁷

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 1963.²⁶⁸ Wythe also taught architecture at Monterey Peninsula College. After his marriage with Idaho native, Lois Renk, the couple relocated to Sandpoint, Idaho in 1977.

²⁶⁵ Department of Parks and Recreation, Building, Structure, and Object Record, Mrs. Clinton Walker House, 4.

²⁶⁶ Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.

²⁶⁷ Pete Gilman, "New Carmel Point House Has Many Novel Features," 10 April 1952;.

²⁶⁸ "Joseph Wythe biography, "Carmel Modernism (2017 exhibit at the Cherry Center for the Arts; Joseph Wythe obituary: <https://lakeviewfuneral.com/obituaries/joseph-wythe/179/>.

Appendix C: Historical Figures in Carmel

The following provides biographical summaries of key historic personages in Carmel. It is not comprehensive; exclusion from this list does not preclude importance to Carmel's history.

Charter Members of the Board of Trustees and Elected Officials, 1916

A.P. Fraser, President
 Peter Taylor
 G.F. Beardsley
 Eva K. 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

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, 1 st 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, 2018-2024
John S. Chitwood, 1958-1960	Dale Byrne, 2024-current

Members of the Board of Trustees, 1916-1950

A.P. Fraser, 1916-1920
Peter Taylor, 1916-1920
G.F. Beardsley, 1916-1918
Eva K. 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 Craftsman Club of Carmel

Founding Board, 1905

Elsie Allen, President
Mary Braley, Recording and Responding Secretary
Mrs. Frank Powers, Vice President
Louis Slevin, Treasurer

Second President, 1906

Josephine Foster

Fundraising Committee, 1906

Mary E. Hand
Fannie Yard
Dr. J.E. Beck
Carrie R. Sterling
Sidney Yard
William E. Wood
Arthur Vachell

Cedar Croft Staff, 1910

Sidney Yard, Director and dramatic reading
Helen Parkes, botany
Mary DeNeale Morgan, drawing and painting
Etta Tilton, pottery, china painting and art needlework
Carrie Carrington, music

Museum of Yesteryear

Ida Johnson, Chairwoman and Curator

Civic Committee

Thomas Reardon
Dr. Alfred E. Burton
Jessie Arms Botke
Susan Creighton Porter
Charles Sumner Greene

Founding Members of the Forest Theater Society

Joseph and Mary Hand	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 Carmel Art Association

Pedro Lemos, President
Henry F. Dickenson, First Vice President
Josephine Culbertson, Second Vice President
Ida Maynard Curtis, Secretary
W. Seivery Smit, Treasurer
Sarah Deming
Homer Emmons
Jo Mora
George Seideneck
Edgar Alwyn Payne
Barnet "Barney" Segal

Charter Members of the Carmel Free Library Association

Edmund Arne
George Beardsley
Annie Gray
Mrs. F.H. Gray
Helen Jaquith
Annie Miller
Miss Parmele
Mrs. Franklin Powers
Franklin Powers

Artists Working in Carmel: 1940 – 1986

Martin Baer	David Ligare, painter
Clancy Bates, sculptor	Richard Lofton, painter
Dudley Carter, sculptor	Alec Miller, sculptor
John Catlin, sculptor	Frank Moore

William Chase, painter
 Sam Colburn, painter
 John Cunningham
 Patricia Cunningham, painter
 Ida Maynard Curtis, painter
 Eldon Dedini, cartoonist
 Linford Donovan, painter
 Leslie Emery, painter
 Nora Grabill
 Armin Hansen, painter
 Jimmy Hatlo, cartoonist
 Edda M. Heath, painter
 Austin James, sculptor
 Charles Chapel Judson, painter
 Hank Ketcham, cartoonist
 Bill O'Malley, cartoonist
 John O'Shea
 Paul Kirtland Mays, painter

Jo Mora, sculptor
 Philip Nesbitt, illustrator
 Lee Randolph
 William Ritschel, painter
 Catherine Seideneck, sculptor
 George Seideneck, landscape painter
 Celia Seymour
 William Silva, painter
 Howard Smith, painter
 Vaughan Shoemaker, cartoonist
 Alison Stilwell, painter
 Donald Teague, illustrator
 Edward Timmons
 Gerald Wasserman, painter
 Brett Weston, photographer
 Edward Weston, photographer
 Alexander Weygers, sculptor
 Clifton Williams

Biographical Summaries

Elsie Allen – Founding president of the Arts and Crafts Club of Carmel, Allen was a former editor of *Harper's* magazine and retired faculty member of Wellesley College.

Mary Austin – Born on September 9, 1868 in Carlinville, Illinois, Austin was a prolific writer who published some thirty-two volumes in addition to approximately two hundred articles in periodicals. Austin moved to a ranch near Bakersfield with her family when her father died in 1888. Married to Stafford Wallace Austin in 1891, she gave birth to a daughter the following year who was later found to be mentally retarded. She separated from her husband and moved to Carmel in 1906. Unable to afford the construction of a house on the lot she had purchased, she rented a cottage and later stayed in the Pine Inn. San Francisco architect Louis Mulgardt designed a studio platform around the limbs of an tree on her North Lincoln property. Austin called it her wick-i-up and spent many house there writing about nature and women's rights. In 1908, thinking herself hopelessly ill, she went to Italy to study prayer and mysticism with the Blue Nuns. Her book, *Christ in Italy*, was a product of her experience there. In 1912 she returned to Carmel and finally built a cottage beside her tree house. In 1924 she established herself in Santa Fe where she fought for the preservation and rehabilitation of Indian and Spanish arts and handicrafts.

Leonard Bacon – Bacon moved to Carmel in the 1920s. He wrote the satirical verse "Guinea Fowl", "Lost Buffalo" and others for *Harper's Weekly*.

Raymond Stannard Baker (AKA David Grayson) – Journalist, Pulitzer Prize winning biographer and essayist, Baker was born in Lansing, Michigan on April 17, 1870. From 1892 to 1897 he was a reporter for the Chicago Record. He moved to New York with his wife and children in 1898 to work for *McClure's Magazine* of which he served as associate editor until 1906. Baker then joined in the purchase of American Magazine, of which he was one of the editors until 1915.

He was asked by Woodrow Wilson to edit his papers. Baker received the Pulitzer Prize for biography in 1940 for *Woodrow Wilson: Life and Letters*. He died in 1946.

Frederick Ritchie Bechdolt – Born on July 27, 1874 in Mercersburg, Pennsylvania where he received his formal education, Bechdolt later went from placer mining in the Klondike, to cow punching, to rubbing shoulders with criminals at San Quentin and Folsom. When he first arrived in Carmel in 1907, he rented a cottage in the Eighty Acres until he met and married Adele Hare. His novels include *When the West Was Won*, *The Hard Rock Man*, *Takes of Oldtimers* and *9009* in collaboration with James Hopper. He also wrote for various newspapers including the *Seattle Star* and *Los Angeles Times*. In addition to being a prolific writer, Bechdolt served as postmaster, city council member and police commissioner. He died in 1950.

William Rose Benet – Poet and novelist, Benet was born on February 2, 1886. He was on the staff of Century Magazine from 1911 to 1918. From 1919 and 1920 Benet was assistant editor of the Nation's Business, and went from there to the *Literary Review of the New York Evening Post*, from which the *Saturday Review of Literature* grew. In 1942, he received the Pulitzer Prize for *The Dust Which Is God*, an autobiographical verse narrative. Benet shared a cottage in Carmel with his former Yale classmate Sinclair Lewis.

Geraldine Bonner – Bonner moved to Carmel after the San Francisco earthquake. She was a writer for the *San Francisco Argonaut* and author of *The Pioneer* and *The Emigrant Trail*.

Daisy Bostick – Daisy Fox Desmond Bostick first came to Carmel from San Jose as a guest of the Newberrys in 1910. She moved to the village permanently in 1918, pursuing a variety of activities including managing the Hotel Carmel with her husband Lou Desmond and writing a column for the *Carmel Pine Cone*. An acute observer of life in Carmel, she co-authored *Carmel at Work and Play* with Dorothea Castelhun in 1925.

Arthur (Artie) Bowen – Born in Sotoville in January 1887, Bowen moved to Carmel from San Jose. He built a cottage for himself on the east side of Casanova between Ninth and Tenth where he resided until his marriage in 1906. He worked for Devendorf for six years and later went into contracting and remodeling. He died in 1969.

Van Wyck Brooks – Literary historian and novelist, Brooks arrived in Carmel for a short period in 1911. He was the author of *The World of H.G. Wells* and *America's Coming of Age*. Although he was critical of the lifestyle of the bohemians in Carmel, he returned for extended visits during the 1930s and 1940s.

Davenport Bromfield – In April of 1888 W.C. Little and Bromfield were commissioned to survey Carmel City for Santiago Duckworth. Bromfield, Little's apprentice, ended up doing most of the work while living in a small (extant) cottage he built for himself on the east side of Carpenter Street 2 southeast of Second.

Ferdinand Burgdorff – Born on November 7, 1881 in Cleveland, Ohio. Burgdorff first came to Carmel in 1908 to visit his friend and fellow Bohemian Club member, Charles Rollo Peters. He soon returned and rented a small portion of the kitchen belonging to the Arts and Crafts Club,

which he used as his first studio while often swapping notes with Sidney Yard. He later built a home on Boronda Road in Pebble Beach. Burgdorff died in 1975.

Argyll Campbell – Born on December 2, 1892 in San Jose, Campbell was the city attorney and responsible for drafting many of Carmel’s first zoning laws and ordinances. He is best remembered for writing Ordinance No. 96 (passed June 1929), Carmel’s “Magna Carta”: “The City of Carmel-by-the-Sea is hereby determined to be primarily, essentially, and predominately a residential city wherein business and commerce have in the past, are now, and are proposed in the future to be subordinated to its residential character.”

Dorothea Castelhun – Castelhun moved to Carmel from Massachusetts during the 1920s. She published the series of stories for girls, *The Penelope Books*, and co-authored *Carmel at Work and Play* with Daisy Bostick.

Father Angelo Casanova – Casanova, a priest at San Carlos Church, was responsible for the partial restoration of the Carmel Mission in 1884, which involved putting a roof on the church to protect it from the elements.

Lena Cherry – Cherry was a poet and artist who moved to Carmel in 1920 with her first husband M.I.T. professor, Dr. Alfred E. Burton. Six years later she left him and their three children for inventor Carl Cherry. They purchased Delos Goldsmith’s house which was constructed between 1892 and 1894. After her husband died, Cherry created the Carl Cherry Foundation and remodeled their house into a gallery and theater.

Josephine Culbertson – Culbertson came to Carmel in 1906 with her friend and companion, Ida Johnson. Soon they opened a studio to display their art and built a home at Lincoln and Seventh, known as “Gray Gables.” They helped organize the Carmel Art Association, of which Culbertson was the founding vice-president. In addition to their artistic endeavors, they established The Dickens Club, a local boys club.

John Cunningham – Cunningham originally appeared in Carmel in 1926 with a cast of amateur actors from Berkeley. He stayed on for a few months painting sets for the Forest Theater. A decade later he returned with his wife, Pat, and set up permanent residence. In 1939, the Cunninghams bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman.

Pat Cunningham – Cunningham, an oil painter and muralist, was the first woman president of the California Art Association. She and her husband, John, bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman in 1939.

Dene Denny – born in Callahan, California, Denny acquired a degree from the University of California at Berkeley. She moved to Carmel in 1924 with her companion, Hazel Watrous. They first built a studio on Dolores near First, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny-Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Bach Festival in 1935.

Eva K. DeSabla – DeSabla was first elected to public office as a City Trustee October 31, 1916 when Carmel-by-the-Sea incorporated. She was reelected April 12, 1920 and appointed president, but resigned from office September 29, 1920. She came to Carmel from Marysville, where she was known as Eva K. Couvileau.

Frank Devendorf – Born April 6, 1856, Devendorf left his native town of Lowell, Michigan at sixteen to join his mother who lived in San Jose. He later established himself in the real estate business there and in Stockton. In 1902 he acquired Carmel City from Santiago Duckworth and the following year established the Carmel Development Company with Frank Powers. He set the stage for the development of Carmel-by-the-Sea and became its unofficial mayor. He and his wife Lillian had four daughters Edwina, Marion, Myrtle and Lillian.

Paul Dougherty – An artist who achieved fame as a seascapist, Dougherty was a National Academician who settled in Carmel Highlands in 1928. He served as president of the Carmel Art Association in 1940.

Harry Downie – Downie was a cabinetmaker from San Francisco. He was commissioned by Monsignor Philip G. Scher of San Carlos Church to restore the Carmel Mission in 1931. He died March 10, 1980 and was buried alongside the mission.

Santiago Duckworth – In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City. The area was surveyed by W.C. Little and generally bounded by Monte Verde on the west, Forest Road on the east Twelfth Avenue on the south and First Avenue on the north. Duckworth, already established in the real estate business in Monterey, planned on developing Carmel City as a summer resort for Catholics, akin to the Methodist retreat already established in Pacific Grove. He opened the Hotel Carmelo on the northeast corner of Ocean Avenue and Broadway (Junipero) in 1889.

Louise Norton Drummage – A native of Illinois, Louise came to California in 1897 to work at the Agnew State Hospital in San Jose. While taking a holiday in Pacific Grove in 1899, she met and later married Melvin Norton, proprietor of the Cash Package Grocery. The couple first visited nearby Carmel in June 1903 where they bought property and established the village's first restaurant. They built a house at Seventh and San Carlos, which was later moved to Ninth and San Carlos. In 1906, Louise opened a bakery, and later built the Tel and Tel Building, constructed by Percy Parkes, which was razed in 1957. She later married William T. Drummage.

William T. Drummage – Drummage was sent to Carmel in 1892 as the resident agent for Abbie Jane Hunter. He and his mother moved from San Jose to Carmel in 1898 to a house he built on the lot bounded by San Carlos, Mission and Fourth streets. In 1899, Abbie Jane Hunter sold Drummage a portion of her Carmel holdings. He was Carmel's first plumber. He later married the widow Louise Norton.

Amos Engle – A landscape artist, Engle moved to Carmel during the 1920s.

Nora May French – A gifted poet and protégé of George Sterling, French came to Carmel in 1907. Sterling built a cabin for her in the Eighty Acres so she would have a place to write. She later committed suicide.

Delos Goldsmith – Born in Painsville, Ohio on September 3, 1828, Goldsmith moved to San Francisco at nineteen where he worked as a carpenter. He moved to Carmel in 1888 and began constructing homes. He was the uncle of Wesley Hunter, husband of Abbie Jane Hunter.

Eunice Gray – Gray moved to Carmel during the 1920s and lived in one of the first beach cottages, “The Barnacle.” She wrote *Cross Trails* and *Chaparral*.

Arnold Genthe – Prussian Arnold Genthe had originally intended to become a teacher in his homeland. He came to Carmel via San Francisco, where he became a member of the Bohemian Club and a fledgling photographer, not long after his friend George Sterling. He built a redwood home on Camino Real near Eleventh and continued to develop his skill and his reputation as a portrait and landscape photographer. While living in Carmel, he took his first color photographs. In San Francisco in 1911, he displayed one of the first exhibitions of color photographs in the United States.

Armin Carl Hansen – Born in San Francisco on October 23, 1886, Hansen studied art at the California School of Design and later in Stuttgart, Germany. He was a painter and etcher who was noted for his portraits of Spanish and Portuguese fisherman of the Monterey Bay. A National Academician, he was an organizer of the Carmel Art Association—of which he was later president—and the Carmel Art Institute. He died April 23, 1957.

Ella Reid Harrison – Ella Reid Harrison can be considered the most generous supporter of Carmel’s library. Harrison bequeathed a large portion of her estate including bonds, land, books and furniture to the city on the condition that they be used to build a public library in memory of her late husband, California Supreme Court Justice Ralph Chandler Harrison.

Herbert Heron – Heron was born in 1883 in New Jersey. He had been a professional actor with the Belasco and Morasco Stock Company in Los Angeles and first visited Carmel in July of 1908. Returning one year later, Heron built a home at Guadalupe and Mountain View. The following year he formed the Forest Theater Society. Heron also opened the first genuine book shop in 1918 in the Eighty Acres. It was later moved to the Seven Arts Building on the corner of Lincoln and Ocean which he built in 1925, and sold in 1940. In later years he served on the city council and as mayor from 1930 to 1934.

James “Jimmy” Hopper – Hopper was born in Paris on July 23, 1876. His first book, *Caybigan*, was published in 1906. He taught school in the Philippines for a while, but returned to the United States to dedicate himself to writing. He wrote more than four hundred short stories and several novels for popular magazines such as *Collier’s* and *The Saturday Evening Post*. He moved to Carmel permanently after the San Francisco earthquake in 1906. First renting a cottage on Dolores and Ninth, he later moved into George Sterling’s house. After it burnt down, he built a new home on the same site. His first wife, Mattie, was particularly active in raising funds for the development of Devendorf Park. In 1938, Hopper married Elayne Lawson of Monterey, and died in 1956.

Abbie Jane Hunter – Hunter founded the Women’s Real Estate and Investment Company in 1892. She acquired partial interest in the development of Carmel City and sponsored the Carmel Bathhouse (built by Delos Goldsmith). She is credited with coining the name Carmel-by-the-Sea.

Robinson Jeffers – Jeffers was born in Pittsburgh, Pennsylvania. He studied various fields including forestry and medicine before deciding to become a poet. Initially considered to have an unpromising career, his genius blossomed during the 1920s. His principal work, *Roan Stallion, Tamar and Other Poems*, was published in 1925. Jeffers and his wife, Una, began renting a house on Monte Verde near Ocean in 1914. Several years later they purchased land on Carmel Point and hired Michael J. Murphy to build a house. Constructed of native granite, they called it “Tor House” because the treeless, windswept lot facing the ocean reminded them of the tors in England. Observing the stone masons during the construction, Jeffers later built “Hawk Tower.”

David Starr Jordan – The first president of Stanford University, Jordan built a house at the northeast corner of Camino Real and Seventh in 1905. That section of the street later became known as “Professor’s Row.” Jordan was also the author of *Blood of the Nation*, *The Higher Sacrifice* and *The Strength of Being Clean*.

William Keith – California’s best known landscape artist, Keith was born in Aberdeenshire, Scotland on November 21, 1838. he was a prolific artist, however, 2,000 of his paintings, sketches and studies were destroyed in the San Francisco fire of 1906. He died April 13, 1911.

Harry Lafler – Literary editor of the *Argonaut*, Lafler moved to the Carmel area after the San Francisco earthquake. He actually lived down the coast most of the time and wrote for local papers. He also worked on the publication of poems by Nora May French after her death.

Father Fermín Francisco de Lasuén – The building at Mission San Carlos de Borromeo was begun in 1793 under the direction of Father 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.

M.M. Murphy – Murphy moved to Carmel during the 1920s and lived at Twelfth and Casanova. He was an author, paleontologist and Navajo Indian Reservation official.

Perry Newberry – Perry Newberry came to Carmel with his wife, Bertha, in 1910. He was formerly on the art staff of the *San Francisco Examiner*. He became the assistant editor of the *Carmel Pine Cone* and later its owner until he sold it in 1935. In 1922, he successfully ran for the Board of Trustees and became the fifth mayor of Carmel. Newberry fought to preserve the unique and rural quality of Carmel before passing away in 1938.

Helen Parkes – Helen Parkes was one of the multi-faceted women who pepper the early history of Carmel. Her accomplishments include stints on the city council and the first planning commission, service as assistant postmistress, botany instructor at Cedar Croft, and reader of the Christian Science Church. She was one of the first members of the Forest Theater Society, and

wrote and produced one of its plays, *The Columbine*. In many of her activities she was joined by her lifelong friend, Stella Vincent.

Ralph Pearson – Pearson, a noted etcher, moved to Carmel from New Mexico during the 1920s.

Charles Rollo Peters – Born in San Francisco on April 10, 1862, Peters left the insurance business to become an artist in 1885. Following five years of study in San Francisco and Paris, he settled on the Monterey Peninsula. Peter's home was a gathering place for other artists when he was not working. He died in 1928.

Frank Powers – Generally credited as one of the founders of Carmel, Powers and James Franklin Devendorf became partners in the Carmel Development Company in 1903. An attorney, Powers loved nature and the arts. He maintained the old Murphy property on San Antonio as a vacation home for his family.

Jane Gallatin Powers – Married to Frank Powers, Jane Powers was a painter and a founding member of the Arts and Crafts Club. She was the daughter of one of California's wealthiest industrialists, Albert Gallatin, and the sister-in-law of Ernest Seton Thompson.

Ira Remsen – An artist, Ira Remsen was a New Yorker who had studied painting in Paris. His studio on Dolores Street became the permanent home for the Carmel Art Association in 1933, five years after the artist himself had committed suicide. During his residency in Carmel (on the Highlands), Remsen was active in the Arts and Crafts Club, the Carmel Art Association, and the Forest Theater.

William Ritschel – Marine landscape artist Ritschel was born in Nuremberg, Bavaria in 1864. He came to United States in 1895 and settled in New York City. Having later visited Carmel, he returned in 1918 to build his "Castle" in the Highlands with the help of a Spanish stone mason. Ritschel was a founder the Carmel Art Association and a National Academician. His second wife was Elanora Havel.

Dane Rudhyar – Musician and philosopher, Rudhyar moved to Carmel during the 1920s.

Frederick Preston Search – An accomplished cellist and composer, Search and his wife established their home on the corner of Thirteenth and Monte Verde in 1914. From 1920 to 1933 he directed the orchestra at the Del Monte Hotel. Later he lived on Jamesburg Road in the Carmel Valley.

Catherine Comstock Seideneck – Seideneck was the daughter of Nellie Comstock, the patron of the Carmel Art Institute, and the sister of Hugh Comstock. She taught leather work at the School of Fine Arts at the University of California at Berkeley and later at the Carmel Arts and Crafts Summer School.

George Seideneck – Seideneck was born in Czechoslovakia in 1885. He moved to Chicago as a young man where he studied at the Art Institute and later became a commercial illustrator. Upon moving to California, Seideneck was a long time staff artist with the coastal laboratories of the

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.²⁶⁹

Saidee Van Brower – Saidee Van Brower was first elected city clerk in 1920 and won every bid for reelection thereafter. A dance instructor in Berkeley, Van Brower was one of the many artistic-minded people who moved to Carmel in 1907. She performed in the Forest Theater productions as well as directed the corps de ballet.

Stella Vincent – Like her close friend Helen Parkes, Stella Vincent was prominent in several aspects of village life. Librarian from 1911 until 1915, she was assistant postmistress during the tenure of I.E. Payne and assumed the principal post in 1918, serving until 1929. She was one of the founding members of the Forest Theater Society, was an officer of the Bank of Carmel established in 1923, and was an early member of the Christian Science Church.

Grace Wallace – Wallace moved to Carmel during the 1920s and lived at “Wee Gables” on Camino Real near Thirteenth. She was known for her plays *Sun Gazers* and *Poorest of the Poor*.

Hazel Watrous – Watrous was a supervisor for the Alameda school system. She moved to Carmel in 1924 with her companion Dene Denny, who she met at Berkeley. They first built a studio on North Dolores, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Bach Festival in 1935. In addition to being active in drama, music and art, they designed thirty-six houses in Carmel. Watrous also served on the city council.

Florence Wells – Wells came to Carmel in 1908. She was one-time president of San Francisco Women’s Press Club. Wells owned and built the first house on the Point, “The Driftwood.”

Edward Weston – A nationally recognized photographer, Weston moved to Carmel in 1929 and established a small studio to support his children. In 1932 Weston, along with Ansel Adams, was one of the seven founding members of the F/64 Club which promoted straight photography as a true art form. Weston is best known for his interpretations of the natural environment (Point Lobos, Big Sur, Carmel Valley and the Southwest) and for his insightful portraiture. In 1937 he relocated to a small cabin built by his son above Wild Cat Creek in Big Sur.

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.

²⁶⁹ “Ninety Years of Life – and 60 Years of Conservation,” *Carmel Pine Cone*, 1/27/2017.

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.

To: Chair Chroman and Members of the Historic Resources Board
Carmel-by-the-Sea, California 93921
From: Julie Wendt
Date: March 10, 2025
Re: Updated Historic Context Statement End Dates

Dear Chair Chroman and Board Members Goodhue, Dyar, Gualtieri and Pomeroy,

The Updated HCS incorrectly extends eligibility to 1986 for a Craftsman house to be eligible for historic designation. The acknowledged and accurate span of time for a Craftsman house to be eligible for historic designation is 1905-1930, which is referred to as the Craftsman Period of Significance.

As you know, a qualified historic resource must have integrity and significance.

The State OHP's seven aspects of Integrity required for a historic resource are: Location, Design, Setting, Materials, Workmanship, Feeling & Association.

The OHP goes on to state that "Association is defined as the direct link between an important historic event or person and a historic property." The direct link for a historic Craftsman house is the Arts & Crafts Movement in the early Twentieth Century between 1890-1930.

The direct link between an historic event or person is required to establish "integrity" and also to convey the "significance" of a qualified historic resource.

The California Office of Historic Preservation Technical Assistance Series #3 defines significance and **Period of Significance** at the top of page 3 as follows:

"In addition to having significance, resources must have integrity for the period of significance. The period of significance is the date or span of time within which significant events transpired ..."

To put that all together: A qualified historic Craftsman house must:

- (1) have the seven aspects of integrity, including a direct link to the Arts & Crafts Movement;
- (2) be built within the Craftsman's **Period of Significance** between 1905-1930.

For comparison, I looked online at several California cities' context statements. Craftsman houses were popular primarily in Southern California. Los Angeles has a significant number of historic Craftsman houses. The LA Citywide Historic Resources

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Context Statement (relevant pages attached) states that the **Craftsman Period of Significance is 1905-1930**. Under **Eligibility Standards** at page 20, the LA Context Statement requires that a Craftsman house “**was constructed during the Period of Significance.**”

Other California city context statements note the same **Period of Significance** for Craftsman houses as 1905-1930 with one going to 1935. But no city is saying it extends to 1986 for historic eligibility.

Also stated in Technical Assistance Series #3, the OHP considers historic resources a “non-renewable stock.” But the Updated HCS is actually doing just that ... it is attempting to renew Carmel’s stock of historic Craftsman houses by extending the eligibility date to 1986.

A Craftsman house built between 1966-1986 that reaches 50 years should not be considered for historic designation because it wasn’t built during the established and recognized **Period of Significance** for a Craftsman to qualify as a historic resource. **It is simply a popular continuing style, but without the integrity and significance defined above required for historic designation.**

Historic resources tell a story, and the story changes with the trends, events and happenings of each decade. Architecture is a reflection of the period it was constructed ... its Period of Significance. The Period of Significance helps determine the time period when a property was most important or representative of its type, style, or historical context.

It is imperative to attach the architectural style’s accurate and recognized **Period of Significance** in the Updated HCS, which will correct the 1986 end date that would create the unacceptable “renewable stock” of illegitimate historic Craftsman resources.

It is important to get this right for Carmel homeowners and the City because the Updated HCS will inform and direct staff on the need for future historic evaluations. Carmel homeowners should not have to endure the burdensome process of a Phase One historic assessment and bear the cost of the city’s historic consultant. Additional costs would be incurred for an independent evaluation, or a Phase Two assessment by the city’s consultant, or an appeal of the historic designation to the City Council. All of

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this is unnecessary because a Craftsman house built beyond the Craftsman's legitimate and recognized Period of Significance is not eligible for historic designation.

Craftsman houses remain popular and continue to be built today. But **a contemporary Craftsman house is simply a historic style. It is not a historic house because it wasn't built during the Craftsman's Period of Significance.**

As an aside, and I defer to Planner Katherine Wallace on this, but if the City is not following the OHP's requirements and the City's ordinance, which is based on California Register criteria, by designating a property historic that is not eligible for historic designation, would this jeopardize Carmel's CLG status and future OHP grants? What about a Mills Act Contract granted to a house that should not have been deemed historic?

Thank you for your time and consideration.

Sincerely,
Julie Wendt

Attachments:

- (1) California Office of Historic Preservation Technical Assistance Series #3 entitled, *What are the Criteria for Listing Historical Resources in the California Register?* (top of page 3) [https://ohp.parks.ca.gov/pages/1069/files/03%20cal %20reg %20q and a.pdf#:~:text=In%20addition%20to%20having%20significance%2C%20resources%20must,or%20significant%20individuals%20made%20their%20important%20contributions](https://ohp.parks.ca.gov/pages/1069/files/03%20cal%20reg%20q%20and%20a.pdf#:~:text=In%20addition%20to%20having%20significance%2C%20resources%20must,or%20significant%20individuals%20made%20their%20important%20contributions)
- (2) Pages 19, 20 & 21 of Los Angeles Citywide Historic Context Statement [https://planning.lacity.gov/odocument/18037253-197d-483a-8b13-c85fcd553fe8/ArtsandCraftsMovement 1895-1930.pdf](https://planning.lacity.gov/odocument/18037253-197d-483a-8b13-c85fcd553fe8/ArtsandCraftsMovement%201895-1930.pdf)
- (3) My email of February 20, 2025 to Chair Chroman and Board Members Goodhue, Dyar, Gualtieri and Pomeroy for your accessible reference

OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION
P.O. BOX 942896
SACRAMENTO, CA 94296-0001
(916) 653-6624 Fax: (916) 653-9824
calshpo@ohp.parks.ca.gov



California Office of Historic Preservation Technical Assistance Series #3

California Register of Historical Resources: Questions and Answers

What is the California Register?

The California Register of Historical Resources is an authoritative guide to California's significant historical and archeological resources to be used by state and local agencies, private groups, and citizens in identifying the existing historical resources of the state, and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change. (See *California Public Resources Code* §5024.1)

The California Register Program encourages public recognition and protection of resources of architectural, historical, archeological and cultural significance, identifies historical resources for state and local planning purposes, and defines threshold eligibility for state historic preservation grant funding. The State Historical Resources Commission (SHRC) oversees the California Register program, which the State Office of Historic Preservation (OHP) administers.

The California Register includes:

- ◆ Resources formally determined eligible for, or listed in, the National Register of Historic Places through federal preservation programs administered by the Office of Historic Preservation including
 - ◆ the National Register program;
 - ◆ Tax Certification (Evaluation of Significance, part 1, 36 CFR Part 67); and
 - ◆ National Historic Preservation Act (Section 106, 16 U.S.C. 470f) reviews of federal undertakings;
- ◆ State Historical Landmarks numbered 770 or higher;
- ◆ Points of Historical Interest recommended for listing by the State Historical Resources Commission;
- ◆ Resources nominated for listing and determined eligible in accordance with criteria and procedures adopted by the SHRC, including
 - ◆ individual historic resources and historic districts;
 - ◆ resources identified as significant in historical resources surveys which meet certain criteria; and

ATTACHMENT (1)


- ◆ resources and districts designated as city or county landmarks pursuant to a city or county ordinance when the designation criteria are consistent with California Register criteria.

What are the Effects of Listing on Property Owners?

The rights and responsibilities of owners of historic properties are the same as those of owners of non-historic properties. Listing does **not** prevent the use, sale or transfer of the property. Because land use authority in California generally belongs to the local government, listing does **not** give either the state or the federal government any additional authority over the property.

Local governments may enact zoning regulations that affect privately owned historic properties within their jurisdictions. Contact the planning department of the city or county within which the property is located for information about local zoning regulations that may apply to historic properties.

What are the Benefits of Designation to Property Owners?




In addition to the honor and recognition of owning an historically significant property, listing on the California Register may qualify the owner to benefit from historic preservation grants and other preservation programs such as the Mills Act, a local property tax incentive for historic preservation. The State Historical Building Code can be applied when requirements of the Uniform Building Code threaten the historical integrity of a designated resource. Historic designation often results in increased property values. Because the non-renewable stock of historic resources is rapidly being depleted, historic properties are considered premium commodities in many markets. Owners of designated properties may identify them with a plaque or marker.

What are the Criteria for Listing Historical Resources in the California Register?

Resources eligible for listing include buildings, sites, structures, objects, or historic districts that retain historic integrity and are historically significant at the local, state or national level under one or more of the following four criteria:

- 1) It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;
- 2) It is associated with the lives of persons important to local, California, or national history;
- 3) It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values; or

- 4) It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.



In addition to having significance, resources must have integrity for the period of significance. The period of significance is the date or span of time within which significant events transpired, or significant individuals made their important contributions. Integrity is the authenticity of a historical resource's physical identity as evidenced by the survival of characteristics or historic fabric that existed during the resource's period of significance. Alterations to a resource or changes in its use over time may have historical, cultural, or architectural significance. Simply, resources must retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. A resource that has lost its historic character or appearance may still have sufficient integrity for the California Register if, under criterion 4, it maintains the potential to yield significant scientific or historical information or specific data.

Historic Districts are a concentration of historic buildings, structures, objects, or sites within precise boundaries that share a common historical, cultural or architectural background. Individual resources within an historic district may lack individual significance but be considered a contributor to the significance of the historic district.

Can a Resource be Removed from the Register?

The State Historical Resources Commission may remove an historical resource from the California Register if the resource, through demolition, alteration, or loss of integrity has lost its historic qualities or potential to yield information; or if new information or analysis shows that the historical resource was not eligible at the time of its listing.

If you think your property does not meet the criteria for listing and you wish to have your property removed from the California Register, you may submit a written request for removal which provides detailed justification, including photographic documentation showing the current condition of the historical resource and photographic and/or archival documentation of the exterior appearance and condition of the historical resource at the time of listing, and complete ownership information.

How Does Listing Protect the Resource?

Under the California Environmental Quality Act (CEQA), projects which are to be permitted, funded or carried out by public agencies that may have an adverse impact upon historical resources are subject to environmental review. Projects involving privately owned resources that require a discretionary permit or review from a public agency are also subject to environmental review. Resources that are listed, as well as those formally determined eligible for listing, are considered significant historical resources for purposes of CEQA.

By itself, historical designation or listing in the California Register does not prevent the alteration or demolition of an historic resource. However, like flashing signals at a railroad crossing, listing alerts local government officials, property owners, and interested citizens to “stop, look, and listen” before making decisions that may cause irreparable damage to a non-renewable and irreplaceable aspect of California’s cultural and historical heritage. The *best* protection for historical resources results from the active efforts of concerned citizens who promote awareness, recognition, and appreciation of locally significant historic resources in a community which provides incentives for preservation and adopts a comprehensive approach to historic preservation in local land use policies and planning.

Where Do I Get Additional Information?

You may address any questions or comments about the California Register Program to the staff of the Registration Unit, Office of Historic Preservation, PO Box 942896, Sacramento, CA 94296-0001; Phone: (916) 653-6624; Fax: (916) 653-9824; E-mail: calshpo@ohp.parks.ca.gov.

- ◆ Pertinent sections of the Public Resources Code and the California Register of Historical Resources regulations are available in Technical Assistance Bulletin #10 ***“California State Law and Historic Preservation.”***
- ◆ Instructions for nominating resources to the California Register are available in Technical Assistance Bulletin #7 ***“How to Nominate a Resource to the California Register of Historical Resources.”***
- ◆ Additional information about CEQA and historical resources is provided in Technical Assistance Bulletin #1 ***California Environmental Quality Act (CEQA) and Historical Resources.***

Additional information about programs administered by the California State Office of Historic Preservation is available on line at www.ohp.parks.ca.gov. To request printed copies of Technical Assistance Series bulletins or other written materials, contact OHP at 916-653-6624 or calshpo@ohp.parks.ca.gov.

SurveyLA

Los Angeles Historic Resources Survey

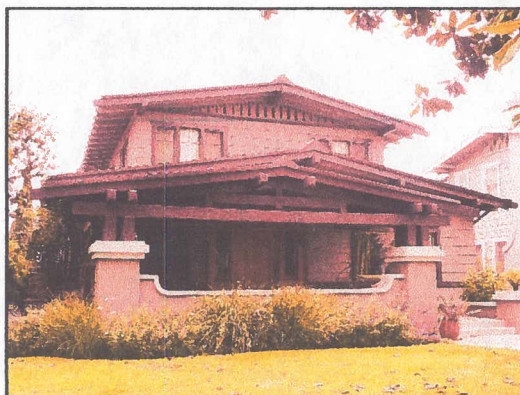
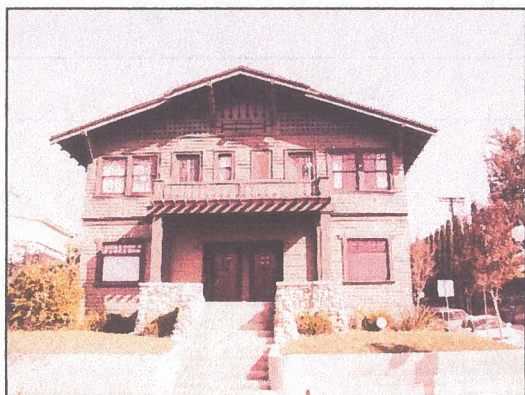
LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Architecture and Engineering

Theme: Arts and Crafts Movement, 1895-1930

Theme: Housing the Masses, 1880-1980

Sub-Theme: Arts and Crafts Neighborhoods, 1890-1930



Prepared for:

City of Los Angeles

Department of City Planning

Office of Historic Resources

June 2016



ATTACHMENT (2)

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**SUB-THEME: Craftsman, 1905-1930**

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Craftsman style and exhibits quality of design through distinctive features. Examples of Craftsman architecture in Los Angeles reflect new aesthetic choices that were tied to the Arts and Crafts movement during the early part of the twentieth century and shift away from the architecture of the late Victorian era. Craftsman style houses are characterized by their glorification of natural materials and promotion of outdoor living with the typically generous front porch. Custom-designed houses often featured workmanship and design of high quality and represent the Craftsman style at its peak of expression. They were constructed when the philosophical underpinnings of the Arts and Crafts movement were practiced by the leading architects and designers in the Southern California.

Period of Significance: 1905-1930

Period of Significance Justification: While Craftsman style features began to creep into the architectural vocabulary as early as 1895, the true expressions of the style were not constructed until 1905. Thus the period of significance begins in 1905 with the earliest extant examples of the style in its true form. While larger Craftsman style houses were generally not constructed after 1915, the style continued to be used in the design of bungalows through the 1920s.

Geographic Location: Several areas in Los Angeles are characterized by their concentrations of Craftsman architecture. The Arroyo Seco area, including the neighborhoods of Garvanza, Highland Park, and Mount Washington, has a high concentration of Craftsman houses. While most other areas of the Los Angeles basin did not develop Craftsman architecture in response to natural conditions on site, the style is found in many other early twentieth century residential neighborhoods including Hollywood, Echo Park, and West Adams. Craftsman architecture is found less frequently in the Mid-Wilshire area because many of the major examples have been demolished.

Area(s) of Significance: Architecture

Criteria: NR C CR 3 Local 3

Associated Property Type:	Residential – Single-Family and Multi-Family Residence Institutional – Club Building and Church
Property Sub-type Description:	Associated property types are predominately residential buildings, but may also include institutional buildings. Most residential buildings are single-family residences such as 2-story houses, and 1 and 1½ story bungalows. Multi-family residences mainly include bungalow courts and fourplexes. Institutional buildings were constructed for clubs and churches, but with the same visual qualities of domestic architecture.
Property Sub-type Significance:	Resources significant under this sub-theme are excellent examples of the Craftsman style of architecture in Los Angeles.
Eligibility Standards:	<ul style="list-style-type: none"> • Exemplifies the tenets of the Arts and Crafts movement and the Craftsman style • Was constructed during the period of significance • Exhibits quality craftsmanship
Character-Defining/Associative Features:	<ul style="list-style-type: none"> • Retains most of the essential character-defining features of the style • One or two stories in height • Building forms that respond to the site • Shingled exteriors, occasionally clapboard or stucco • Low-pitched gabled roofs • Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts • Broad front entry porches of half for full-width, with square or battered columns, sometimes second-story sleeping porches • Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features • Casement windows situated in groups • Represents an early or rare example of the style in the community in which it is located • If Airplane, then has a “pop up” second story with one or two rooms • If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends • If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second story balconies, flat balusters with decorative cutouts or decorative brackets and bargeboards

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials from the period of significance
- Craftsman style buildings that have been stuccoed are excluded from individual listing under C/3/3, if they were originally shingled or clapboarded
- The most common alteration is the replacement of windows and the enclosure of porches
- Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations
- The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed
- Brick or stonework may have been painted; acceptable as it is reversible
- Building may have been moved for preservation purposes
- Original use may have changed

To: Historic Resources Board Members
From: Julie Wendt
Date: February 20, 2025
Re: Updated Historic Context Statement

Dear Chair Chroman and Board Members Goodhue, Dyar, Gualtieri and Pomeroy,

I value and appreciate historic preservation, and I served on Carmel's HRB for 11 years. I was the chair of the HRB twenty-plus years ago when the city's first Inventory of Historic Resources was unveiled, and homeowners were notified that their properties were historic. There was outrage. As a result, I have a very high bar for designating a property as historic. I want Carmel residents to have confidence in their city's preservation program, and I am certain you do, too.

The Updated HCS (1966-1986) identifies popular continuing architectural styles in Carmel as being potentially eligible for historic designation, but without taking into consideration the architectural style's historic period of significance that is required by the California State Office of Historic Preservation. A popular continuing style, such as a contemporary Craftsman, does not truly represent its era in history.

The following paragraphs are taken from the Updated HCS:

Page 153: "The Carmel Dynamic Continues (1966 – 1986): Associated Property Types and Registration Requirements

Moving into the 1980s, Carmel's architecture is a continuum of the seven earlier architectural styles that shaped the City: Craftsman, Spanish Eclectic, Tudor Revival, Storybook, Monterey Colonial, California Ranch and the Bay Region Modern style. Contemporary buildings in these styles are being constructed today. **When these buildings attain 50 years of age and become subject to historic review, refer to the photographs and character defining feature lists for these five styles to determine if such a building is a good representative."**

Page. 23: "In Carmel, buildings continue to be constructed in seven primary styles to this day: Craftsman, Spanish Eclectic, Tudor Revival, Storybook, Monterey Colonial, California Ranch and the Bay Region Modern style. Due to the continuity of these primary styles, an end date of 1986 (the end date of the document) has been listed."

Page 67, Craftsman Style (1902-1986)

Page 99, Spanish Eclectic Style (1922-1986)

Page 101, Tudor Revival Style (1922-1986)

Page 103, Storybook Style (1922-1986)

Page 105, Monterey Colonial Style (1922-1986)

Page 132, California Ranch (1935 - 1986)

According to the above statements, a Craftsman, Storybook or Ranch style built between 1966-1986 could be eligible for Carmel's Inventory of Historic Properties even

ATTACHMENT (3)

though the houses were constructed beyond their respective periods of historic significance. In other words, a contemporary Craftsman could be eligible for historic designation. But what is the context for such an historic designation without considering its period of significance?

Period of Significance:

The California Office of Historic Preservation Technical Assistance Series #3 entitled, *What are the Criteria for Listing Historical Resources in the California Register?* defines period of significance at the top of page 3 as follows:

“In addition to having significance, resources must have integrity for the period of significance. The period of significance is the date or span of time within which significant events transpired ...”

See Attachment (1) for full document

In other words, a Craftsman house built between 1905-1930, which is the “span of time within which significant events transpired” would legitimately represent the Arts & Crafts Movement sweeping the country in the early Twentieth Century. The period of significance for Craftsman style is recognized as 1905-1930. The California Office of Historic Preservation considers historic resources a “non-renewable stock.”

But the Updated HCS would allow Craftsman houses built up to the year 1986 to be deemed eligible for historic designation. But why?

Simply put, the Craftsman style continues to be popular, but a contemporary Craftsman house is too far removed from its historic period of significance to be considered for historic designation.

Context:

Webster’s dictionary defines context as “the interrelated conditions in which something exists or occurs.” Historic contexts are those patterns or trends in history by which a property is understood and its meaning (or significance) within history is made clear. Contexts provide the background necessary to understand why a resource may be significant. The basic concept of historic context relates to trends or happenings in the country, not in a vacuum, when identifying a property as historic.

The Craftsman style continues to be popular, but that alone is not sufficient for historic designation. Put another way, what is the historic significance of a continuing popular style?

Today, if Carmel is simply recognizing a continuing popular architectural style, such as Craftsman, to be considered for historic designation, why even wait 50 years? I am being facetious to make a point.

The established 50 year threshold is required in order to analyze an architectural style’s connection to significant events in history ... its context. And with each decade, new

significant events and happenings bring change, and architecture reflects its period's significant events and happenings.

Hypothetically, when a Craftsman house built between 1966-1986 reaches 50 years old, can it pass the preservationist's "so what" test? So it's 50 years old, but where is the context or connection to what was happening in the country during 1966-1986? There is no context for a contemporary Craftsman because it was built well beyond the Craftsman style's period of significance (1905-1930) to be considered for historic preservation.

Conversely, if popular architectural styles built well beyond their periods of significance, such as a contemporary Craftsman, are to be considered for historic designation, how will the City of Carmel answer the following questions required by the California Office of Historic Preservation in its document, *Writing a Historic Context* by Marie Nelson, top of page 2:

- "In discussing property types associated with important themes, the context statement needs to answer such questions as:
- What facet of history does the property 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?"

See Attachment (2) for full document

How can a contemporary Craftsman house truly represent the historic Arts & Crafts Movement when it was built well beyond the period of history it represents? The Contemporary Craftsman copies or mimics a historic style, but that is not sufficient for historic designation. Secretary of the Interior Standard #3 states, "Each (historic) property shall be recognized as a physical record of its time, place, and use." If designated as historic, a contemporary Craftsman would not be consistent with Standard #3 because it would create a false sense of history.

Unfair and Unnecessary Burden:

If homeowners wish to alter or demolish their contemporary Craftsman, Ranch or other named continuing architectural styles when it reaches the 50-year threshold, those Carmel homeowners will be asked to pay for a Phase One Intensive Assessment by the City's consultant. This process also requires additional Planning staff time. If the Phase One Assessment deems the property eligible for historic designation, the property will be placed on the City's Inventory of Historic Resources. Additionally, if the homeowner wants an independent analysis of their contemporary Craftsman, for example, more unnecessary costs will be incurred. An appeal of the historic designation to the City Council or a Phase Two Assessment by the City's consultant would require additional expense to the homeowner. All of this is an unnecessary burden put on Carmel homeowners and staff because a contemporary Craftsman is well beyond the Arts & Crafts Movement associated with the Craftsman style, and well-beyond the

established period of significance for a Craftsman design to be considered for historic designation.

I believe in historic preservation. Carmel's downtown Conservation District is a living history of its earliest days, and it is part of what makes Carmel unique today. The residential district offers a different kind of unique experience because Carmel's General Plan and Residential Design Guidelines recognize and encourage eclectic diversity in its residential architecture. Carmel's current Inventory of Historic Residential Properties has representative architecture from each decade. I have always believed that Carmel encourages cutting edge residential architecture that will be considered for historic preservation in 50 years. This is not a new concept when you consider that the early Craftsman houses must have been considered a "modern" style when they replaced the Victorian style of architecture.

Popular architectural styles, like the contemporary Craftsman, will continue to be built, but they are beyond the timeframe during which the Craftsman style achieved its historic significance and therefore should not be considered eligible for historic designation.

I urge you to modify the Updated HCS to correctly identify the period of significance for each architectural style, and to adhere to the National Register and California Register criteria that a style's period of significance is essential in order to determine and validate the eligibility of a resource.

Thank you for having this discussion.

Sincerely,
Julie Wendt

Attachments:

(1) California Office of Historic Preservation Technical Assistance Series #3

[https://ohp.parks.ca.gov/pages/1069/files/03%20cal %20reg. %20q and a.pdf#:~:text=In%20addition%20to%20having%20significance%2C%20resources%20must,or%20significant%20individuals%20made%20their%20important%20contributions](https://ohp.parks.ca.gov/pages/1069/files/03%20cal%20reg.%20q%20and%20a.pdf#:~:text=In%20addition%20to%20having%20significance%2C%20resources%20must,or%20significant%20individuals%20made%20their%20important%20contributions)

(2) Writing Historic Contexts by Marie Nelson, California Office of Historic Preservation

<https://ohp.parks.ca.gov/pages/1072/files/WritingHistoricContexts.pdf>

Writing Historic Contexts

Marie Nelson
California Office of Historic Preservation

As reiterated in the Secretary of the Interior's *Standards and Guidelines for Archeology and Historic Preservation*, "the development of historic contexts is the foundation for decisions about the identification, evaluation, registration and treatment of historic properties, and surveys." Well-developed historic contexts are critical. As you go about the work of researching and writing the themes and contexts, I encourage you to consider the following:

- Historic context statements provide the basis for evaluating significance and integrity. The purpose of the context statement determines how broad or narrow the focus should be. Whether developed for a single property evaluation, a register nomination, or a survey, an adequate and appropriate context needs to be developed before making an evaluation.
- 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 a myriad of 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.
- Historic context statements are intended to provide an analytical framework for identifying and evaluating resources by providing focusing on and concisely explaining *what* aspects of geography, history and culture significantly shaped the physical development of a community or region's land use patterns and built environment over time, *what* important property types were associated with those developments, *why* they are important, and *what* characteristics they need to have to be considered an important representation of their type and context.
- By focusing on property types rather than on individual buildings or architectural styles, and providing clear criteria for evaluating significance and integrity, a good context provides a template for identifying, evaluating and developing plans for the treatment of historical resources even in the absence of complete

knowledge of individual properties. "Property types" is the concept that links history with the built environment.

- In discussing property types associated with important themes, the context statement needs to answer such questions as:

What facet of history does the property 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?

- Information included in historic contexts need to pass the "so what" test. When researching or writing, it helps to ask, "So what information does this sentence, paragraph, or section provide to help explain how land use patterns developed or why the built environment looks the way it does today?" Wars, fires, expositions, arrivals of the rail roads and street car lines, visits by presidents, and other such events generally serve as historical markers or frame time periods. But unless a connection is made between that information about what happened in the past and how it shaped today's built environment, then "so what." For example, a description of what native peoples ate, wore or made their houses from hundreds of years ago will not pass the "So what" test unless it is connected with *where* they collected or processed their resources and how their land use patterns shaped those of later inhabitants.
- Land use patterns and the built environment are expressions of the ideas and cultural practices of individuals and groups in response to the climate, geography, economy, politics, technology, and available resources in a particular locale. Only when the context writer makes an explicit connection between the history and the extant land use patterns or built environment, will the historic context pass the "so what" test and be a useful tool for integrating historic preservation into land-use planning.
- More information on how to develop context statements is available in *The Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation*, and in National Register Bulletins, especially *How to Complete the National Register Multiple Property Documentation Form*, *Historic Residential Suburbs*, *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, and bulletins focused on evaluating particular property types.



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

March 17, 2025
PUBLIC HEARINGS

TO: Historic Resources Board Commissioners

SUBMITTED BY: Jacob Olander, Associate Planner

SUBJECT: **DS 24351 (Del Mar Carmel LLC):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for fenestration changes and a new glass panel windbreak at the historic "George Graft House" located at Scenic Road 4 southeast of 8th Avenue in the Single-Family Residential (R-1) District, Beach/Riparian Overlay District (BR), and Park Overlay District (PO). APN: 010-301-025-000.

RECOMMENDATION:

Adopt a Resolution (Attachment 1) issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for fenestration changes and a new glass panel windbreak at the historic "George Graft House" located at Scenic Road 4 southeast of 8th Avenue in the Single-Family Residential (R-1) District, Beach/Riparian Overlay District (BR), and Park Overlay District (PO). APN: 010-301-025-000.

BACKGROUND/SUMMARY:

The project is for fenestration changes and a new glass panel windbreak at the historic "George Graft House". Additions and alterations to historic properties require a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties ("Secretary's Standards"). The project has been reviewed by qualified professional Margaret (Meg) Clovis, and the project is consistent with the Secretary's Standards as proposed.

FISCAL IMPACT:

The George Graft House was designed in 1929 by Michael J. Murphy, who is a master builder listed in the Historic Context Statement. George Graft was a successful businessman and the President of the California Mutual Building and Loan Association. The property was evaluated for historic significance by Ross Gibson in 1999 and then again by Kent Seavey later that year. Per the Department of Parks and Recreation form (DPR 523A) prepared by Kent Seavey in 1999 (Attachment 2), the Spanish Eclectic style house is significant under Criterion 3 in the area of architecture "for its value as part of the development and heritage of the community, as an important design by master builder M.J. Murphy, whose work has influenced the development of the community, and because of its unique location and singular characteristics that make it an established and familiar feature of Scenic Road."

The George Graft House is located on a 12,495-square-foot parcel on Scenic Road 4 southeast of 8th Avenue. The residence is three stories and 6,301 square feet in area. The floor area of the residence will

not be increased as part of this project. The George Graft house is in the center of the parcel with a pool east of the main house and a garage on the southeast corner of the irregular lot. The DPR Form identifies the following character-defining features of the house:

- Three story, L-shaped plan
- Smooth stucco exterior walls
- Complex Mission barrel tile roof system with intersecting hip and gable roofs
- Two-story polygonal tower, on the east elevation which acts as the main entrance
- Chimneys on the north and west elevations
- Spanish Eclectic Revival style details such as the wrought iron balconies and window grills, stucco vents, and Spanish tile, including the tile mosaic on the east elevation.

The George Graft House maintains overall integrity. The permitted changes to the house since its construction in 1929 are listed below.

- May 1972: The lot is subdivided to create a second parcel along the southwest corner below the garage. The driveway is moved closer to the house and the historic backyard fence is demolished and its pedestrian and driveway gates.
- June 1972 (BP# 72-116): A courtyard garden is built around the main entrance door. It is paved in tile with a Spanish-style fountain and surrounded by a six-foot stucco wall. The kitchen is remodeled (BP# 72-101).
- July 27, 1981 (BP# 81-148): A stucco wall with Carmel stone columns is constructed around the perimeter of the property.
- September 29, 1981 (BP# 81-52): A new driveway and parking area was installed in the former garden area. The area was paved with tinted tile-imprinted concrete.
- February 21, 1991 (BP# 91-29): A new wall is constructed along the north and east perimeters of the property.
- April 15, 1991 (BP# 91-56): Kitchen remodel and termite repair.
- May 31, 1991 (BP# 91-90): Remodel building's exterior by replacing nine steel windows with wood windows, two southeast corner windows in the kitchen were replaced with larger windows, add two tiled shed roofs over windows on the Scenic Drive elevation, construct a skylight in the kitchen, enclose the second floor balcony on the west elevation, construct a 40-foot balcony, and reface the chimney with Carmel stone.
- July 5, 1991: The dry laid Carmel stone wall on the Scenic Drive elevation was replaced with a mortar wall.
- October 4, 1991: A 24-foot long, 3-foot-high plate-glass windbreak along the ocean-front patio was approved but never built.
- March 13, 1992: New front steps were built up to the ocean-front patio and new planters were built along the driveway, back fence and courtyard.
- 1999-2000 (BP# 99-240, BP# 00-19, DS 99-46): West elevation – stucco Carmel stone at porch and chimney, add French door and balcony railing, add iron grill to upstairs window; South elevation – restore arch and add French doors with balcony railing, add two sets of French doors on the upper terrace; all elevations – replace all windows with mahogany sash and jambs; add new exterior lights.
- December 20, 2013 (DS13-138): Replace three metal doors and 3 metal windows. New landscape plan.

Changes to the house are well documented thanks to the 1999 Seavey and Gibson reports, which were triggered due to proposed alterations to the house.

PROJECT DESCRIPTION

The property is a 12,495-square-foot lot located at the Scenic Road 4 southeast of 8th Avenue. The project

consists of the addition three new skylights, two in the kitchen and one in the upstairs bathroom, the replacement of a non-original kitchen window with a French door that will match the other non-original doors, the addition of a frameless windbreak on a non-original wall in the front of the property, and the replacement (of non-original)/addition of new exterior lights.

The Historic Resources Board is being asked to review the project and issue a Determination of Consistency with the Secretary's Standards.

STAFF ANALYSIS

Secretary of the Interior's Standards. Per Carmel-by-the-Sea Municipal Code (CMC) Section 17.32.120, Alteration of Historic Resources, the proposed project shall first obtain a determination of consistency with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Standards). The Standards identify four primary treatment approaches to historic resources: preservation, rehabilitation, restoration, and reconstruction. Rehabilitation is the recommended standard of treatment for this project. Rehabilitation is *the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values* (36 CFR 67.2(b)).

The Secretary's Standards include ten criteria for evaluating modifications to historic resources (Attachment 3). A Phase II Evaluation of the proposed project (Attachment 4) was prepared by a City-contracted qualified professional, Margaret (Meg) Clovis, on February 10, 2025. Upon review of the project plans (Attachment 5), Ms. Clovis found that Standards #1, 2, 9, and 10 are applicable to the project, and Standards #3, 4, 5, 6, 7, and 8 are not applicable. The evaluation concludes that the project, as proposed, meets the applicable *Secretary of the Interior's Standards for Rehabilitation* and will not have a significant impact on the historic resource. Staff concurs with Ms. Clovis' evaluation. Below is an analysis of the Standards.

Standard One

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.

Phase II Historic Assessment: The George Graft House has been a single-family home since it was constructed in 1929. The proposed project does not change the historic use of the house. A new door will replace a non-original window. This area has been disturbed in the past during the 1972 and 1991 kitchen remodels. No distinctive materials, features, spaces, or spatial relationships will be changed. The same is true for the skylights and glass windbreak. Due to the shallow slopes of the roof, the two kitchen skylights will not be visible, and the bathroom skylight will be barely visible from the rear elevation. The windbreak will be relatively low, frameless, and made of ultra-clear mineral glass; therefore, its presence will not affect spaces and spatial relationships. The proposed work is consistent with Standard One.

Standard Two

The historic character of a property will be retained and reserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Phase II Historic Assessment: Distinctive materials will not be removed and features, spaces, and spatial relationships that characterize the George Graft House will not be altered as part of this project. The exterior lights that will be replaced were installed as part of the 1999 remodel and are not considered distinctive features. The proposed work is consistent with Standard Two.

Standard Three

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 historical properties, will not be undertaken.

Phase II Historic Assessment: No conjectural features or architectural elements that would create a false sense of history are planned for this project. This Standard is not applicable.

Standard Four

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Phase II Historic Assessment: Since 1972, the George Graft House has undergone several remodels, including the 1991 remodel which was particularly insensitive. The 1999 remodel restored many of the original features, however none of the changes introduced in any of the remodels have acquired significance in their own right. This Standard is not applicable.

Standard Five

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Phase II Historic Assessment: The proposed door, skylights, and windscreen will not affect distinctive materials, features, finishes construction techniques or examples of craftsmanship that characterize the property. This Standard is not applicable.

Standard Six

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.

Phase II Historic Assessment: This project does not focus on the repair of historic features. Standard Six is not applicable.

Standard Seven

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.

Phase II Historic Assessment: Surface cleaning is not proposed for this project. This Standard is not applicable.

Standard Eight

Archeological resources will be protected and preserved in place.

Phase II Historic Assessment: No archeological resources have been located on the site. This Standard is not applicable.

Standard Nine

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.

Phase II Historic Assessment: The Secretary of the Interior's Standards and Guidelines for Rehabilitation recommend the following regarding the addition of skylights:

"Designing skylights when required by a new or continuing use so that they are inconspicuous and minimally visible on the site and from the public right-of-way and do not damage or obscure character-defining historic features."

The three proposed skylights are inconspicuous and not visible from the public right-of-way.

The Secretary of the Interior's Standards and Guidelines for Rehabilitation recommend the following regarding adding new window openings:

"Adding new window openings [in this case a French door] on rear or other secondary, less visible elevations, if required by a new use is recommended. The new openings should be compatible with the overall design of the building, but in most cases, not duplicate the historic fenestration."

The new opening for the French door is located on the rear elevation and will only slightly enlarge the current window area. Most of the windows on the ground floor are not original and the new door will not duplicate historic fenestration.

In 1991 the Planning Commission approved a glass panel windbreak for the top of the front patio wall, but the windbreak was never installed. The newly proposed windbreak will be even less obtrusive than the 1991 version, because it will be frameless and will have mineral-based glass, which is more transparent. The proposed plans meet all the Secretary of the Interior's rehabilitation recommendations for site improvements as follows:

- The transparency of the glass will preserve significant landscape features on the site and will be compatible with the historic character of the property. Glass is the material recommended for these applications by the Standards.
- The proposed glass windbreak will be unobtrusive in its design and will preserve the relationship between the historic building and landscape features.

The proposed new exterior lights will be dark sky lights with metal housings (see Plan Sheet 8). These lights are a simple design that will be differentiated from the Spanish Eclectic style of the historic house yet compatible.

The proposed work is consistent with Standard Nine.

Standard Ten

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.

Phase II Historic Assessment: If the skylights, windbreak, lighting, or new French door are removed in the future, the essential form and integrity of the historic house will not be impaired. The proposed work is consistent with Standard Ten.

Environmental Review: Staff recommends, pursuant to CEQA regulations, that the Application be found "not a project" pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of

consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment. A CEQA analysis and determination will be conducted as part of the Design Study review.

ATTACHMENTS:

Attachment 1 – Resolution

Attachment 2 - DPR 523A_B

Attachment 3 - Secretary's Standards for Rehabilitation

Attachment 4 - Phase II

Attachment 5 - Project Plans

Attachment 5 - Project Plans 2

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

HISTORIC RESOURCES BOARD RESOLUTION NO. 2025-XXX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA ISSUING A DETERMINATION OF CONSISTENCY WITH THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES FOR DESIGN STUDY APPLICATION 24351 (DEL MAR CARMEL LLC) FOR FENESTRATION CHANGES AND A NEW GALSS PANEL WINDBREAK AT THE HISTORIC "GEORGE GRAFT HOUSE" LOCATED AT SCENIC ROAD 4 SOUTHEAST OF 8TH AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT, BEACH/RIPERIAN OVERLAY DISTRICT (BR), AND PARK OVERLAY DISTRICT (PO). APN: 010-301-025-000.

WHEREAS, on November 13, 2024, Eric Miller ("Applicant") submitted a Design Study application DS 24351 (Del Mar Carmel LLC) described herein as ("Application") on behalf of Del Mar Carmel LLC ("Owner"); and

WHEREAS, the Application has been submitted for the property located at the Scenic Road 4 SE 8th Avenue in the Single-Family Residential (R-1) District (Block A1, Lot 4 & 5); and

WHEREAS, the project site contains the historic "George Graft House" listed on the Carmel Inventory of Historic Resources; and

WHEREAS, the proposed project involves fenestration changes and a new glass panel windbreak; and

WHEREAS, in accordance with Carmel-by-the-Sea Municipal Code (CMC) Section 17.32.040.A (Residential District Track One Design Review), exterior alterations and additions that do not increase the existing floor area by more than 10 percent are eligible for track one design review; and

WHEREAS, in accordance with CMC Section 17.32.140 (Determination of Consistency with the Secretary's Standards), all major and minor alterations to historic resources shall require a determination of consistency with the Secretary's Standards; and

WHEREAS, in accordance with CMC Section 17.32.160 (Historic Evaluation Process for Major Alterations), a major alteration includes a substantial alteration as defined in CMC Section 17.70.030 and additions exceeding two percent of the existing floor area or volume; and

WHEREAS, in accordance with CMC Section 17.32.160.B, a determination of consistency for major alterations shall be prepared by a qualified professional; and

WHEREAS, Margaret Clovis, a qualified professional, prepared a Phase II Historic Assessment and made a determination of consistency with the Secretary's Standards; and

WHEREAS, Margaret Clovis found that the project components would not compromise the integrity of the historic resource or result in a substantial modification that would render the resource ineligible for continued listing on the Carmel Inventory of Historic Resources; and

WHEREAS, on March 7, 2025, a notice of public hearing was published in the Carmel Pine Cone for the March 17, 2025, Historic Resources Board meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before February 7, 2025, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before February 14, 2025, 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 February 17, 2025, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Board by City staff and through public testimony on the project; and

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

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

WHEREAS, pursuant to CEQA regulations, the Application is not "project" pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency 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 **ADOPT** a Determination of Consistency with the Secretary of the Interior's Standards for Design Study 24351 (Del Mar Carmel LLC), for the Treatment of Historic Properties for fenestration changes and a new glass panel windbreak at the historic "George Craft House" located on Scenic Road 4 southeast of 8th Avenue in the Single-Family Residential (R-1) District, Beach/Riparian Overlay District (BR), and Park Overlay District (PO). APN: 010-301-025-000.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 17th day of March 2025, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

Jordan Chroman
Chair

Shelby Gorman
Historic Resources Board Secretary

PRIMARY RECORD

Primary # _____
HRI # _____ Attachment 2
Trinomial _____
NRHP Status Code _____
Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 4

*Resource Name or #: (Assigned by recorder) George Graft House

P1. Other Identifier: _____

*P2. Location: ☐ Not for Publication ☒ Unrestricted *a. County Monterey
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad _____ Date _____ T _____ R _____ 1/4 of _____ 1/4 of Sec _____; _____ B.M.
c. Address E/Side Scenic, 2 SE of 8th City Carmel 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)

Monterey County Assessor's Parcel #010-301-025

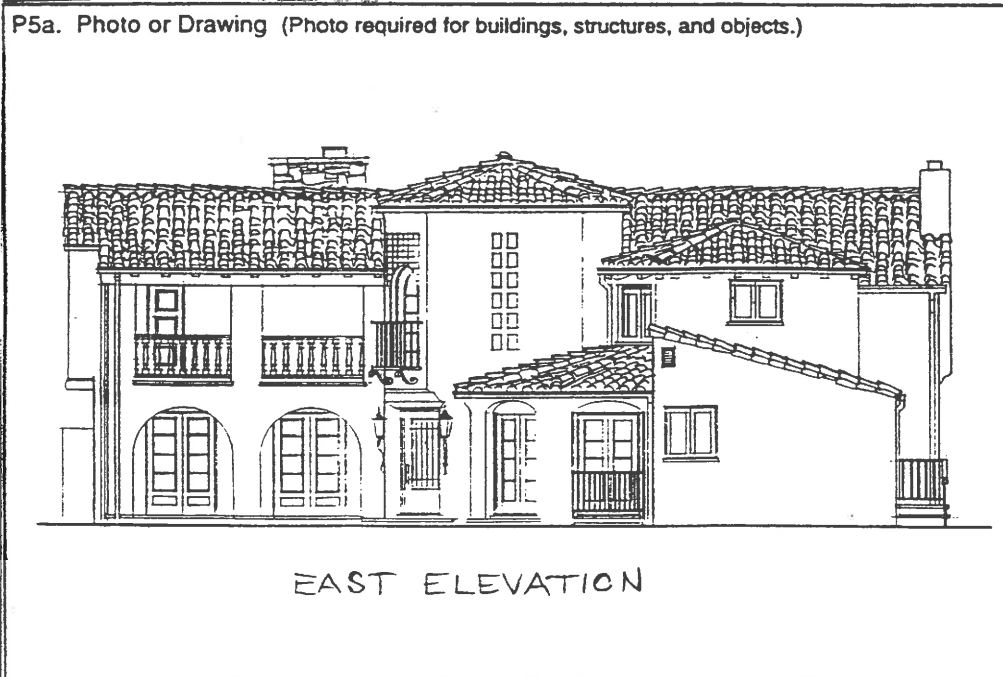
*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

See Continuation Sheet.

*P3b. Resource Attributes: (List attributes and codes) (HP-2) Single Family Residence

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

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



P5b. Description of Photo: (View, date, accession #) Looking West at front (East) Elevation 1999 (Drawing)

*P6. Date Constructed/Age and Sources: ☒ Historic ☐ Prehistoric ☐ Both
1929, Carmel Building Records

*P7. Owner and Address: The Whiting Trust
1001 SW Fifth Ave., Suite
Portland, OR 97204 110

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

*P9. Date Recorded: 8/30/99

*P10. Survey Type: (Describe)
Required CEQA Review

*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 4

*NRHP Status Code

*Resource Name or # (Assigned by recorder) George Graft House

B1. Historic Name: George Graft House

B2. Common Name: "Norwester"

B3. Original Use: Residential

B4. Present Use: Residential

*B5. Architectural Style: Spanish Eclectic

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

Constructed 1929; lot subdivided 1972; major remodeling 1991.

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____

Original Location: _____

*B8. Related Features:

Detached Garage

B9a. Architect: _____

Designer/

b. Builder: M.J. Murphy

*B10. Significance: Theme Residential Development

Area Carmel

Period of Significance 1900-1940

Property Type Residential

Applicable Criteria C

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

See Continuation Sheet.

B11. Additional Resource Attributes: (List attributes and codes) (HP-2) Single Family Residence

*B12. References:

See Continuation Sheet.

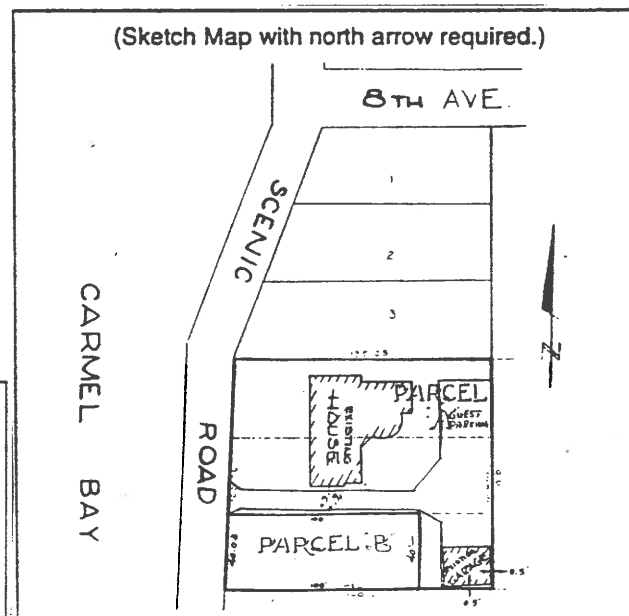
B13. Remarks:

Zoning R-1

*B14. Evaluator: Kent Seavey

*Date of Evaluation: 8/30/99

(This space reserved for official comments.)



CONTINUATION SHEET

Primary # _____

HRI# _____

Trinomial _____

Attachment 2

Page 3 of 4

*Resource Name or # (Assigned by recorder) George Graft House

*Recorded by Kent Seavey

*Date 8/30/99

☒ Continuation

☐ Update

P3a. Description:

The 1929 Spanish Eclectic style Graft House is a two story wood framed residence, basically ell shaped in plan, resting on a full concrete basement. The exterior wall cladding is a smooth stucco. The roof system is a complex intersecting hip and gable type, with a one story shed roofed study forming the terminus of the short leg of the ell. All roof surfaces are covered in a red straight barrel Mission tile.

The main side gabled building block is anchored midway along the east (front) elevation by a two story polygonal tower which acts as the main entry, and access to the second floor. Three rooms, the kitchen, breakfast room and study, step down from the main building block to the east, as in a Spanish hill town, forming the short leg of the ell. Exterior eave wall chimneys appear on the north side elevation, and toward the south along the rear (west) elevation. The chimney on the rear elevation was faced with Carmel Stone in a 1991 remodel. The second floor of the main building block has a slight overhang on the south side elevation. This is carried on simple decorative wood corbels.

Two roofed balconies appear on the second floor at the south end of the main building block. A large balcony, carried on first floor arches forming an open arcade, appears on the front (east) elevation to the south of the tower entry. It has a wooden rail with turned balusters. The second balcony, at the SW corner of the rear (west) elevation is carried on two wood brackets added in the 1991 remodel. Other decorative features of the Spanish Eclectic Revival style found on the building are minor wrought iron balconies and window grilles, stucco vents and colored Spanish tiles.

Fenestration is irregular with fixed plate glass windows, Wood casement type windows and glazed French doors. Many of the original industrial steel casement windows were removed in 1991 and replaced with vinyl. These are scheduled to be returned to the steel casement type in a proposed rehabilitation of the residence that will also see removal of the Carmel Stone veneer from the chimney on the rear (west) elevation and other improvements in accordance with the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings.

Originally oriented towards San Antonio Street to the east, subsequent development has obscured visual access from this direction. The principal elevation now visible from a public thoroughfare is the rear (west), from Scenic Road.

The residence is sited behind a row of mature Cypress trees on a sloping and landscaped lot. Carmel Stone retaining walls flank a wide hardscape driveway to the south. In spite of the 180 degree change in visual orientation, because of street changes over time, the property still retains to a large extent the historic character defining features that make it an established and familiar visual feature in the neighborhood.

B10. Significance:

The 1929 Graft House, designed in the Spanish Eclectic style by Michael J. Murphy, is significant under Carmel Historic Preservation Ordinance criterion in the area of architecture for its value as part of the development and heritage of the community, as an important design by master builder M.J. Murphy, whose work has influenced the development of the community, and because of its unique location and singular physical characteristics that make it an established and familiar visual feature of Scenic Road.

CONTINUATION SHEET

Page 4 of 4

*Resource Name or # (Assigned by recorder) George Graft House

*Recorded by Kent Seavey

*Date 8/30/99

☒ Continuation

☐ Update

B10. Significance (continued):

The residence is a combined hipped-and-gabled roof substyle of the Spanish Eclectic mode, with a rambling compound plan in which different units have separate roof forms of varying heights arranged in an irregular and informal pattern. This combination mimics the varied roof shapes of Spanish villages. The style employs decorative details borrowed from the entire history of Spanish architecture including ceramic roof tiles, wrought iron rails and window grilles, cantilevered balconies in a variety of shapes, arcaded walkways and round or square towers.

The form gained popularity after its introduction by architect Bertram Grosvenor Goodhue at the Panama-California Exposition held in San Diego in 1915. The Spanish Eclectic mode was the style of choice, and requirement, in the early development of S.F.B. Morse's Pebble Beach resort community. The initial development of Pebble Beach influenced the use of the style on the Monterey Peninsula, and especially in its immediate neighbor Carmel.

Designer and master builder M.J. Murphy readily adapted to the new architectural form, borrowing freely from a variety of sources including the designs of architects working at Pebble Beach.

The Graft House was one of his most ambitious undertakings. (The closest comparable work in quality by M.J. Murphy is the Lillian Remillard House in Carmel Woods.) As originally designed, it was to be seen from San Antonio Street, well set back on its landscaped lot against a background of white sand beach and ocean. In time, however, residential development along San Antonio began to obscure the original view shed. Today the property can be best viewed from Scenic Road, which was cut through after the Graft House was constructed. While the rear of the building is now the dominant elevation, the original intent of the designer/builder is clearly evident.

The original building mass, shape and materials are still in place, in spite of a number of minor changes that occurred in a 1991 remodeling. Chief among these changes was the replacement of earlier steel casement windows with wooden sash. Most of these window changes kept the original openings, and are scheduled for a return to the steel casement type in a proposed rehabilitation, that will be executed in conformance with the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings. The projected work will restore a number of the original character defining details of this classic example of the Spanish Eclectic style.

Even with the minor loss of integrity associated with the 1991 modifications, the property still retains a strong sense of time and place, and should be readily recognizable to anyone who knew it in the 1930s and 1940s.

B12. References:

Carmel Building Records.

Murphy, M.J., "Structures of the Period," Promotional Brochure, ca 1940.

Polk Business Directory for Carmel 1930, 1933, 1937.

Sanborn Fire Insurance Maps 1930, 1962.

SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES
Standards for Rehabilitation

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.
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 will 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.

February 10, 2025

**PHASE TWO REPORT for the GEORGE GRAFT HOUSE (DS24-351)
(APN 010-301-025), CARMEL-by-the-SEA, CA.**

Executive Summary

The George Graft House is located on the east side of Scenic Road, 4 SE of 8th Avenue. The property was evaluated for historical significance by Ross Gibson in 1999, and again by Kent Seavey later that same year. Both historical consultants found the property significant for its architecture and eligible for listing in Carmel's Historic Resource Inventory under Criterion Three (Architecture) within the historic context theme of Architectural Development. The George Graft House was added to Carmel's Inventory of Historic Resources on September 25, 2006.

Built in 1929, the George Graft House is an example of Spanish Eclectic Revival style architecture. In his 1999 evaluation of the property Mr. Seavey wrote, "The 1929 Graft House, designed in the Spanish Eclectic style by Michael J. Murphy, is significant under Carmel Historic Preservation Ordinance criterion in the area of architecture for its value as part of the development and heritage of the community, as an important design by master builder M.J. Murphy, whose work has influenced the development of the community, and because of its unique location and singular characteristics that make it an established and familiar feature of Scenic Road." The house formerly faced east onto San Antonio Avenue and had a rear yard that ran down to Carmel beach. In the intervening years, the land that fronted San Antonio was sold off, and what was once the rear of the house became the front, facing Scenic Road and the ocean.

George Graft was a successful businessman and the President of the California Mutual Building and Loan Association. He retired in Carmel in 1929 but passed away just five years later. His family sold the house in 1937. George Graft is not listed as a significant person in Carmel's Historic Context Statement.

Changes to the house are well documented thanks to the 1999 Seavey and Gibson reports, which were triggered due to proposed alterations to the house. A summary of changes follows:

- a) May 1972: The lot is subdivided to create a second parcel along the southwest corner below the garage. The driveway is moved closer to the house and the historic backyard fence is demolished and its pedestrian and driveway gates.
- b) June 1972 (BP# 72-116): A courtyard garden is built around the main entrance door. It is paved in tile with a Spanish-style fountain, and surrounded by a six-foot stucco wall. The kitchen is remodeled (BP# 72-101).
- c) July 27, 1981 (BP# 81-148): A stucco wall with Carmel stone columns is constructed around the perimeter of the property.

- d) September 29, 1981 (BP# 81-52): A new driveway and parking area was installed in the former garden area. The area was paved with tinted tile-imprinted concrete.
- e) February 21, 1991 (BP# 91-29): A new wall is constructed along the north and east perimeters of the property.
- f) April 15, 1991 (BP# 91-56): Kitchen remodel and termite repair.
- g) May 31, 1991 (BP# 91-90): Remodel building's exterior by replacing nine steel windows with wood windows, two southeast corner windows in the kitchen were replaced with larger windows, add two tiled shed roofs over windows on the Scenic Drive elevation, construct a skylight in the kitchen, enclose the second floor balcony on the west elevation, construct a 40-foot balcony, and reface the chimney with Carmel stone.
- h) July 5, 1991: The dry laid Carmel stone wall on the Scenic Drive elevation was replaced with a mortar wall.
- i) October 4, 1991: A 24-foot long, 3-foot-high plate-glass windbreak along the ocean-front patio was approved but never built.
- j) March 13, 1992: New front steps were built up to the ocean-front patio and new planters were built along the driveway, back fence and courtyard.
- k) 1999-2000 (BP# 99-240, BP# 00-19, DS 99-46): West elevation – stucco Carmel stone at porch and chimney, add French door and balcony railing, add iron grill to upstairs window; South elevation – restore arch and add French doors with balcony railing, add two sets of French doors on the upper terrace; all elevations – replace all windows with mahogany sash and jambs; add new exterior lights.
- l) December 20, 2013 (DS13-138): Replace three metal doors and 3 metal windows. New landscape plan.

Character-Defining Features

A character-defining feature is an aspect of a building's design, construction, site, or detail that is representative of the building's function, type, or architectural style. Character-defining features include specific building systems, architectural ornament, construction details, massing, materials, craftsmanship, site characteristics and landscaping within the period of significance. The Period of Significance for the George Graft House is 1929, the date of construction. ¹

For an important historic resource to preserve its significance, its character-defining features must be retained to the greatest extent possible. An understanding of a historic resource's character-defining features is a crucial step in developing a plan that

¹ The 1999 historical evaluation states that the period of significance for the George Graft House is 1900-1940. However, according to the National Park Service, the period of significance for a property eligible under Criterion Three is the date of construction and/or the dates of any significant alterations or additions. Therefore, the period of significance for the George Graft House is 1929.

incorporates an appropriate level of rehabilitation. Following is a list of the character-defining features found in the George Graft House:

- Three story, L-shaped plan
- Smooth stucco exterior walls
- Complex Mission barrel tile roof system with intersecting hip and gable roofs
- Two-story polygonal tower, on the east elevation which acts as the main entrance
- Chimneys on the north and west elevations
- Spanish Eclectic Revival style details such as the wrought iron balconies and window grills, stucco vents, and Spanish tile, including the tile mosaic on the east elevation.

Proposed Project Description

The proposed project includes the following exterior changes to the property:

- a. Add three new skylights including two in the kitchen and one in the upstairs bathroom.
- b. Replace a non-original kitchen window with a French door to match other non-original doors.
- c. Add a 1' 9" mineral glass, frameless panel windbreak along the non-original wall on the west elevation.
- d. Replace/add exterior lights on the east, north, and south elevations.



Figure 1: Former front (east) elevation.



Figure 2: West elevation looking northeast from Scenic Road.



Figure 3: Proposed window to be replaced with a door. The enlarged opening will be imperceptible, since the current window is almost at ground level.

The Secretary of the Interior's Standards for Rehabilitation

Compliance Evaluation

As a historical resource, the George Graft House is subject to review under the California Environmental Quality Act (CEQA). Generally, under CEQA, a project that follows the Standards for Rehabilitation contained within the Secretary of the Interior's Standards for the Treatment of Historic Properties is considered to have mitigated impacts to a historical resource to a less-than-significant level (CEQA Guidelines 15064.5).

The compliance of the proposed work on the George Graft House is reviewed below with respect to the Rehabilitation Standards. The Standards are indicated in italics, followed by a discussion regarding the project's consistency or inconsistency with each Standard. Rehabilitation is defined as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." (36 CFR 67.2(b)).

Standard One

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.

The George Graft House has been a single-family home since it was constructed in 1929. The proposed project does not change the historic use of the house. A new door will replace a non-original window. This area has been disturbed in the past during the 1972 and 1991 kitchen remodels. No distinctive materials, features, spaces, or spatial relationships will be changed. The same is true for the skylights and glass windbreak. Due to the shallow slopes of the roof, the two kitchen skylights will not be visible, and the bathroom skylight will be barely visible from the rear elevation. The windbreak will be relatively low, frameless, and made of ultra-clear mineral glass; therefore, its presence will not affect spaces and spatial relationships. The proposed work is consistent with Standard One.

Standard Two

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.

No distinctive materials will be removed and features, spaces, and spatial relationships that characterize the George Graft House will not be altered as part of this project. The exterior lights that will be replaced were installed as part of the 1999 remodel and are not considered distinctive features. The proposed work is consistent with Standard Two.

Standard Three

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 historical properties, will not be undertaken.

No conjectural features or architectural elements that would create a false sense of history are planned for this project. This Standard is not applicable.

Standard Four

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Since 1972, the George Graft House has undergone several remodels, including the 1991 remodel which was particularly insensitive. The 1999 remodel restored many of the original features, however none of the changes introduced in any of the remodels have acquired significance in their own right. This Standard is not applicable.

Standard Five

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

The proposed door, skylights, and windscreen will not affect distinctive materials, features, finishes construction techniques or examples of craftsmanship that characterize the property. This Standard is not applicable.

Standard Six

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.

This project does not focus on the repair of historic features. Standard Six is not applicable.

Standard Seven

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.

Surface cleaning is not proposed for this project. This Standard is not applicable.

Standard Eight

Archeological resources will be protected and preserved in place.

The property is in the Archeological Overlay Zone, but no archeological resources have been located on the site. This Standard is not applicable.

Standard Nine

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.

The Secretary of the Interior's Standards and Guidelines for Rehabilitation recommend the following regarding the addition of skylights:

“Designing skylights when required by a new or continuing use so that they are inconspicuous and minimally visible on the site and from the public right-of-way and do not damage or obscure character-defining historic features.”

The three proposed skylights are inconspicuous and not visible from the public right-of-way.

The Secretary of the Interior's Standards and Guidelines for Rehabilitation recommend the following regarding adding new window openings:

“Adding new window openings [in this case a French door] on rear or other secondary, less visible elevations, if required by a new use is recommended. The new openings should be compatible with the overall design of the building, but in most cases, not duplicate the historic fenestration.”

The new opening for the French doors is located on the rear elevation and will only slightly enlarge the current window area. Most of the windows on the ground floor are not original and the new door will not duplicate historic fenestration.

In 1991 the Planning Commission approved a glass panel windbreak for the top of the front patio's wall, but the windbreak was never installed. The newly proposed windbreak will be even less obtrusive than the 1991 version, because it will be frameless and will have mineral-based glass, which is more transparent. The proposed plans meet all the Secretary of the Interior's rehabilitation recommendations for site improvements as follows:

- The transparency of the glass will preserve significant landscape features on the site and will be compatible with the historic character of the property. Glass is the material recommended for these applications by the Standards.
- The proposed glass windbreak will be unobtrusive in its design and will preserve the relationship between the historic building and landscape features.

The proposed new exterior lights will be dark sky lights with metal housings (see Plan Sheet 8). These lights are a simple design that will be differentiated from the Spanish Eclectic style of the historic house yet compatible.

The proposed work is consistent with Standard Nine.



Figure 4: View of front patio wall and proposed location of the windbreak.

Standard Ten

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.

If the skylights, windbreak, lighting, or new French doors are removed in the future, the essential form and integrity of the historic house will not be impaired. The proposed work is consistent with Standard Ten.



Figure 5: View of non-historic light to be replaced.

Conclusion

The proposed project meets Standards One, Two, Nine, and Ten of the *Secretary of the Interior's Standards and Guidelines for Rehabilitation*. Standards Three, Four, Five, Six, Seven, and Eight are not applicable. The proposed project will not have a significant impact on the historic resource.

Scenic Road 4 SE of 8th
Carmel-by-the-Sea, CA 93921

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LEGEND:	
	PROPERTY BOUNDARY
	ADJACENT PROPERTY BOUNDARY
	ORIGINAL PROPERTY BOUNDARY
	EASEMENT (TYPE AS SHOWN)
	ROADWAY CENTERLINE
	MAJOR CONTOUR LINE (5' INTERVAL)
	MINOR CONTOUR LINE (1' INTERVAL)
	FENCE
	WATER LINE
	BUILDING
	ASPHALT CONCRETE
	CONCRETE
	PAVERS
	WOOD
	NATURAL GROUND SURFACE/ LANDSCAPED AREA
	CONDUIT
	CLEANOUT
	DOWNSPOUT
	ELECTRIC METER
	GAS LINE
	GAS METER
	HOSE BIB
	IRRIGATION CONTROL VALVE
	WATER METER
	WATER SERVICE
	FOUND MONUMENT (TYPE NOTED)
	SURVEY CONTROL POINT
	SPOT ELEVATION
	RIDGELINE
	FINISHED FLOOR
	THRESHOLD
	TREE (TYPE/SIZE AS MARKED)
	SYMBOL CENTER IS APPROX CENTER OF TREE

GENERAL NOTES:

- ELEVATIONS ARE BASED ON AN ASSUMED DATUM. PROJECT BENCHMARK IS SURVEY H&V CONTROL POINT #100, A MAGNETIC NAIL LOCATED IN THE SIDEWALK ALONG SCENIC ROAD, APPROXIMATELY 2.4' NORTH AND 52.3' WEST OF THE SOUTHWESTERLY CORNER OF PARCEL A. ELEVATION = 100.00' AS SHOWN.
- NOT ALL UNDERGROUND UTILITIES WERE LOCATED. ONLY VISIBLE FACILITIES ABOVE AND FLUSH WITH THE SURFACE ARE SHOWN. SUB-SURFACE UTILITY LINES DRAWN MAY NOT BE COMPLETE AND SHOULD BE VERIFIED BY FIELD RECONNAISSANCE. UNDERGROUND UTILITY LOCATIONS CAN BE OBTAINED FROM THE APPROPRIATE UTILITY COMPANIES, PUBLIC AGENCIES, OWNER'S AS-BUILT DRAWINGS, ETC., AND SHOULD BE THOROUGHLY COMPILED AND DEEMED COMPLETE WITHIN THE PROJECT AREA PRIOR TO ANY SITE DEVELOPMENT DESIGN AND/OR CONSTRUCTION.
- TREE TYPES ARE INDICATED WHEN KNOWN. TREE DIAMETERS ARE LABELED IN INCHES AS MEASURED AT 3' ABOVE THE GROUND. SYMBOL IS APPROXIMATE CENTER OF TREE. TREES SMALLER THAN 6" ARE NOT SHOWN.
- THIS MAP PORTRAYS THE SITE AT THE TIME OF THE SURVEY (07/18/2024) AND DOES NOT SHOW SOILS OR GEOLOGY INFORMATION, UNDERGROUND CONDITIONS, EASEMENTS, ZONING OR REGULATORY INFORMATION OR ANY OTHER ITEMS NOT SPECIFICALLY REQUESTED BY THE PROPERTY OWNER AND/OR THEIR REPRESENTATIVES.
- BUILDING CORNERS SHOWN WERE LOCATED AT THE OUTERMOST FACE OF TRIM. DIMENSIONS SHOWN REPRESENT THE BUILDING AT GROUND LEVEL. SQUARE FOOTAGE WAS CALCULATED USING THE OUTERMOST BUILDING FOOTPRINT AS MEASURED. BUILDING OVERHANG(S) ARE NOT SHOWN.
- THIS MAP DOES NOT REPRESENT A BOUNDARY SURVEY. PROPERTY LINES SHOWN HEREON WERE COMPILED FROM RECORD INFORMATION AND FROM FIELD TIES TO EXISTING BOUNDARY MONUMENTATION. THE LOCATION OF THESE LINES IS SUBJECT TO CHANGE, PENDING THE RESULTS OF A COMPLETE BOUNDARY SURVEY.
- STRUCTURES AND/OR ACCOMPANYING ELEVATIONS SHOWN ON ADJACENT LOTS LOCATED WITHIN 15' OF THE SUBJECT PROPERTY BOUNDARIES ARE APPROXIMATE ONLY AND MAY NOT BE COMPLETE DUE TO RESTRICTED PHYSICAL ACCESS.

ABBREVIATIONS:

AC	= ASPHALT CONCRETE	FL	= FLOWLINE
AD	= AREA DRAIN	FND	= FOUND
BLDG	= BUILDING	GR	= GRATE
BRK	= BRICK	MON	= MONUMENT
BRKR	= BREAKER	MTL	= METAL
BSW	= BACK OF SIDEWALK	OK	= OAK
CB	= CATCH BASIN	PN	= PINE
CL	= CENTERLINE	RL	= RIDGE LINE
CMU	= CONCRETE MASONRY UNIT	RW	= RETAINING WALL
CONC	= CONCRETE	RWD	= REDWOOD
CTL	= CONTROL	STN	= STONE
CYP	= CYPRESS	TH	= THRESHOLD
DC	= DECOMPOSED GRANITE	TR	= TREE
ELEC	= ELECTRIC	TYP	= TYPICAL
EP	= EDGE OF PAVEMENT	UTL	= UTILITY
ESMT	= EASEMENT	WD	= WOOD
FF	= FINISHED FLOOR		

CONTACT INFORMATION:

CLIENT:
DEL MAR CARMEL LLC
M. R. MACGILL
350 PRIMROSE RD
BURLINGAME, CA 94010

SECONDARY:
ERIC MILLER ARCHITECTS
CARLA HASHIMOTO
211 HOFFMAN AVE
MONTEREY, CA 93960

SITE LOCATION:
SCENIC RD, 4 SE OF 8TH AVE
CARMEL-BY-THE-SEA, CA 93921

SCALE: 1" = 10'
DATE: JUL 2024
JOB NO. 2806-01

SHEET 1
OF 1 SHEETS

TOPOGRAPHIC MAP

Job Name: Del Mar Residence
Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA
APN 010-301-025-000

DATE: 2/10/2025
SCALE:
DRAWN: CRISTO
JOB NO. 24.10

2

SHEET OF

ARCHITECT: ERIC MILLER ARCHITECTS, INC.
211 HOFFMAN AVENUE MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

REVISION No.

CONSULTANT:



TOPOGRAPHIC MAP
OF
THAT CERTAIN PARCEL DESCRIBED IN DOCUMENT NO. 2024016520
OFFICIAL RECORDS OF MONTEREY COUNTY
CARMEL-BY-THE-SEA, CALIFORNIA
FOR
DEL MAR CARMEL LLC

APN: 010-301-025

APN: 010-301-002

APN: 010-301-003

APN: 010-301-004

APN: 010-301-017

APN: 010-301-019

APN: 010-301-030

APN: 010-301-000

APN: 010-301-001

APN: 010-301-002

APN: 010-301-003

APN: 010-301-004

APN: 010-301-005

APN: 010-301-006

APN: 010-301-007

APN: 010-301-008

APN: 010-301-009

APN: 010-301-010

APN: 010-301-011

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PROJECT BENCHMARK
CTL PNT #100
MAGNETIC NAIL
ELEV:100.00

PROPOSED FLOOR AREA

LOWER FLOOR	1,786 S.F.
MAIN FLOOR	2,119 S.F.
UPPER FLOOR	1,799 S.F.
SUBTOTAL	5,704 S.F.
GARAGE	597 S.F.
TOTAL	6,301 S.F.

PROPOSED SITE COVERAGE

PROPOSED IMPERVIOUS COVERAGE	
PATIO	167 S.F.
WEST PATIO	1,136 S.F.
PIZZA OVEN	42 S.F.
WALKWAY	124 S.F.
POOL	516 S.F.
STEP STONES	158 S.F.
STEPS 1	93 S.F.
STEPS 2	366 S.F.
SITE WALLS	585 S.F.
PUMP HOUSE	53 S.F.
GENERATOR	13 S.F.
PIZZA PATIO	98 S.F.
DRIVEWAY	3,287 S.F.
TOTAL	6,638 S.F.

SCENIC RD

SCENIC ROAD
(A 40' WIDE CITY STREET)

APPROX CL

Attachment 5

RESIDENCE

5,704 S.F.
ELEV. 118.75'

PARCEL A

APN 010-301-025
0.287 AC; 12,487 SF
(DOC. NO. 2024016520)

PARCEL B

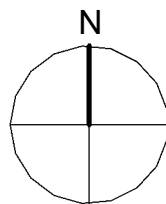
APN 010-301-026

GARAGE

597 S.F.
ELEV. 119.00'

1 (E) SITE PLAN

1/8" = 1'-0"



2 4.3
1 4.3

2 4.1
1 4.1

4.2
2 4.2

2 4.4
1 4.4

(E) 4 PROPOSED SIDE SETBACK

(E) FRONT SETBACK

(E) 3 PROPOSED SIDE SETBACK

(E) 4 PROPOSED REAR SETBACK

REVISION

No.

CONSULTANT:

ARCHITECT:

EXISTING SITE PLAN

DATE: 2/10/2025

SCALE: 1/8" = 1'-0"

DRAWN CRISTO

JOB NO. 24.10

2.1 SHEET OF

ERIC MILLER ARCHITECTS, INC.

211 HOFFMAN AVENUE
MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

Del Mar Residence

Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA
A.P.N 010-301-025-000

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PROPOSED FLOOR AREA

LOWER FLOOR	1,786 S.F.
MAIN FLOOR	2,119 S.F.
UPPER FLOOR	1,799 S.F.
SUBTOTAL	5,704 S.F.
GARAGE	597 S.F.
TOTAL	6,301 S.F.

PROPOSED SITE COVERAGE

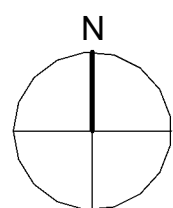
PROPOSED IMPERVIOUS COVERAGE	
PATIO	167 S.F.
WEST PATIO	1,136 S.F.
PIZZA OVEN	42 S.F.
WALKWAY	124 S.F.
POOL	516 S.F.
STEP STONES	158 S.F.
STEPS 1	93 S.F.
STEPS 2	366 S.F.
SITE WALLS	585 S.F.
PUMP HOUSE	53 S.F.
GENERATOR	13 S.F.
PIZZA PATIO	98 S.F.
DRIVEWAY	3,287 S.F.
TOTAL	6,638 S.F.

SCENIC RD

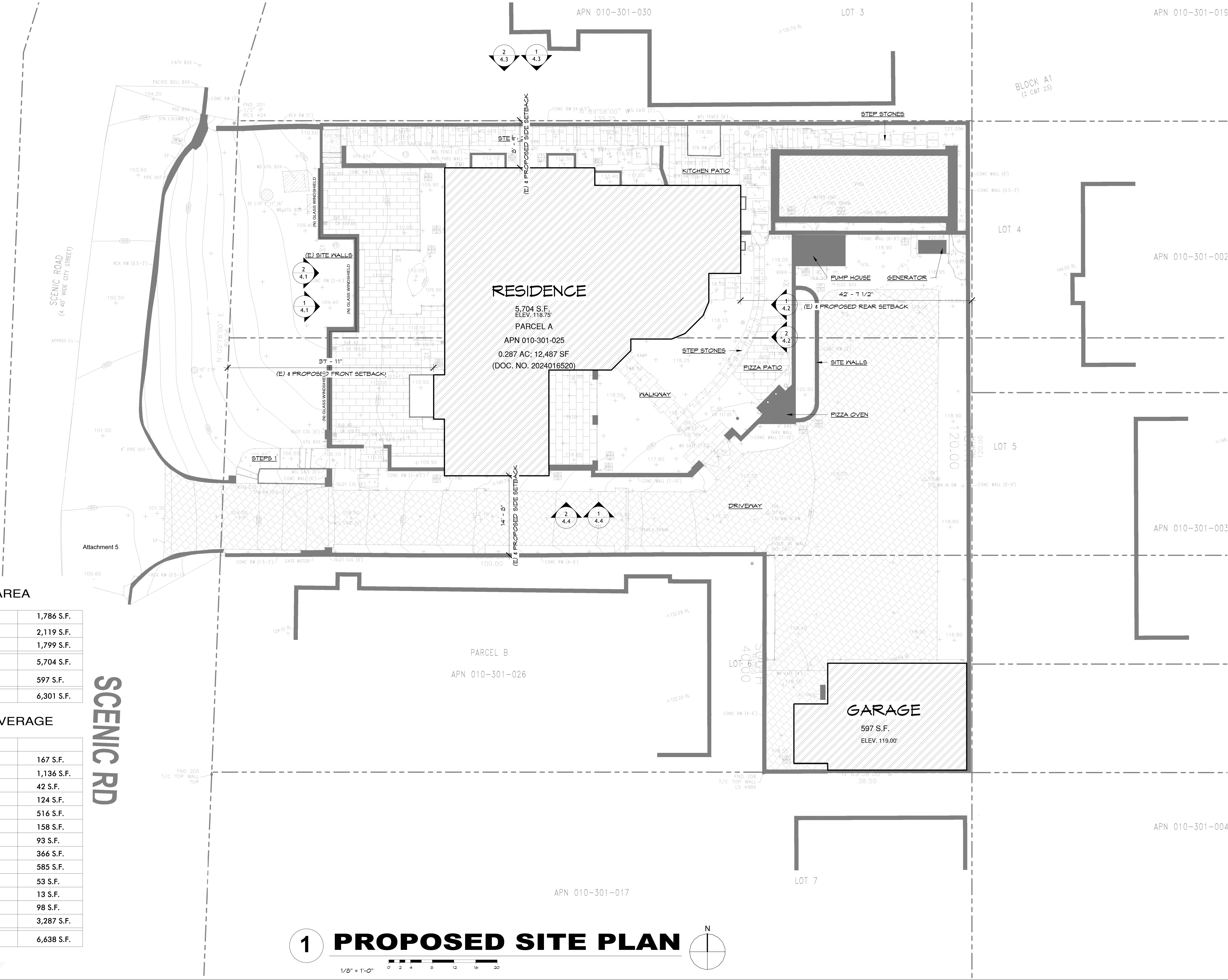
Attachment 5

1 PROPOSED SITE PLAN

1/8" = 1'-0"



PROJECT BENCHMARK
CTL PNT #100
MAGNETIC NAIL
ELEV: 100.00



REVISION

No.

CONSULTANT:

ARCHITECT:

ERIC MILLER ARCHITECTS, INC.

211 HOFFMAN AVENUE
MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

PROPOSED SITE PLAN

Job Name: Del Mar Residence
Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA
APN 010-301-025-000

DATE: 2/10/2025

SCALE: 1/8" = 1'-0"

DRAWN CRISTO

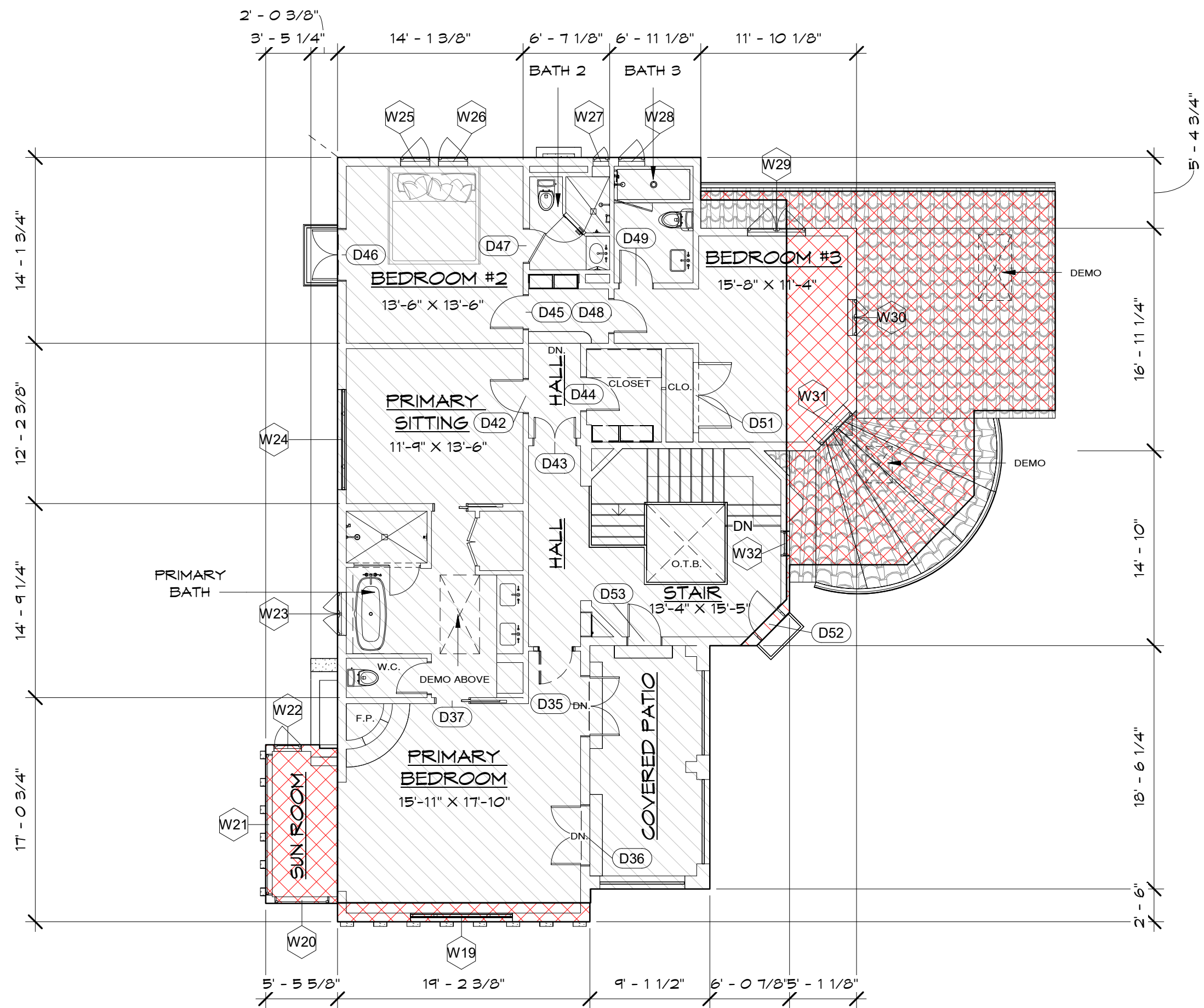
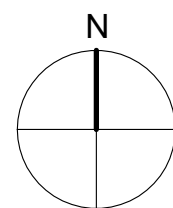
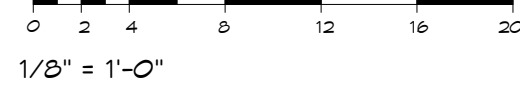
JOB NO. 24.10

2.2

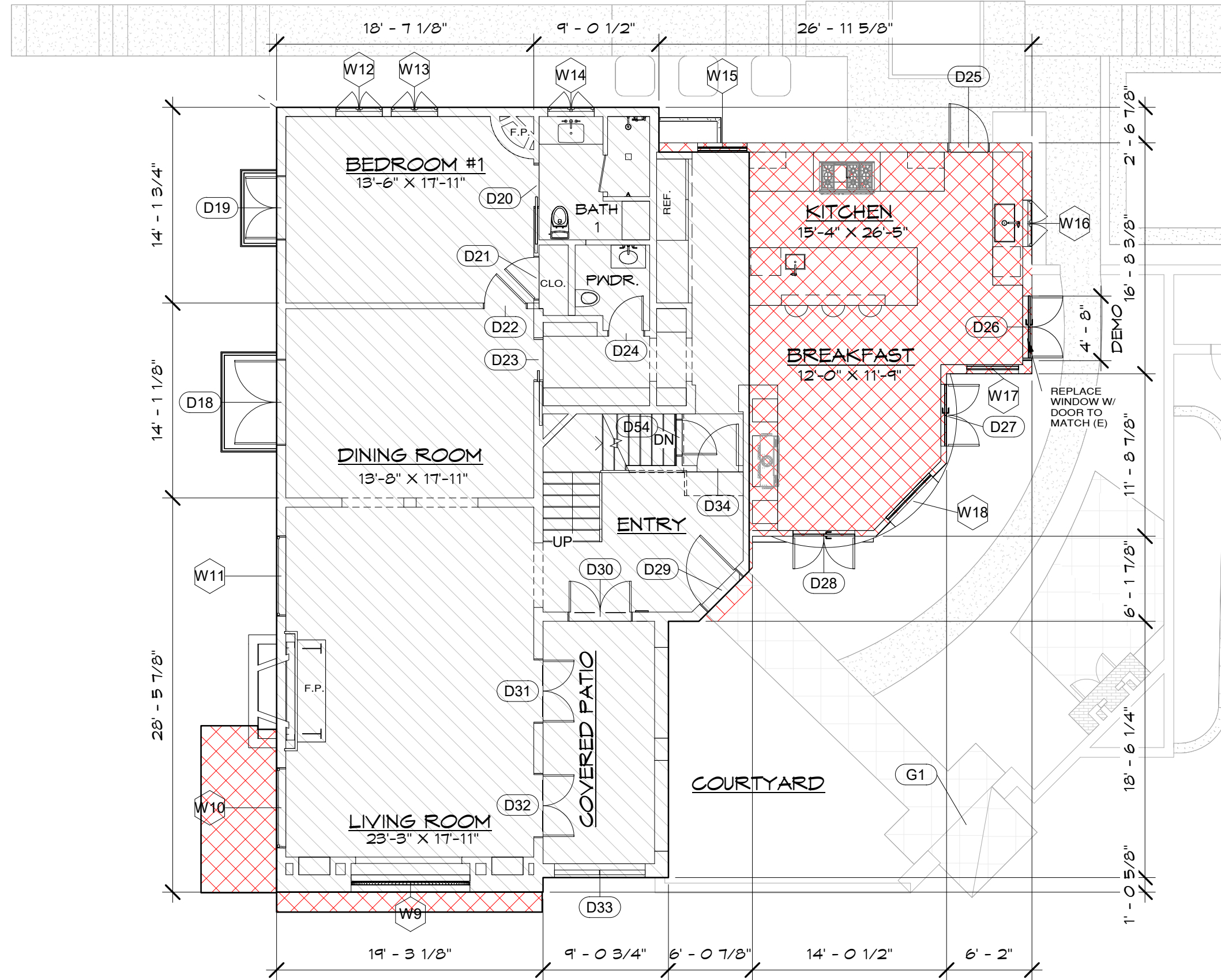
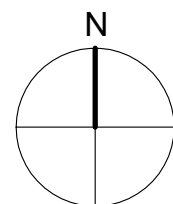
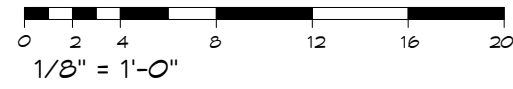
SHEET OF

2/12/2025 8:52:54 AM D:\Projects\Del Mar\Del Mar Back_L House Improvements.dwg Attachment 5
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3 EXISTING UPPER FLOOR PLAN



2 EXISTING MAIN FLOOR PLAN

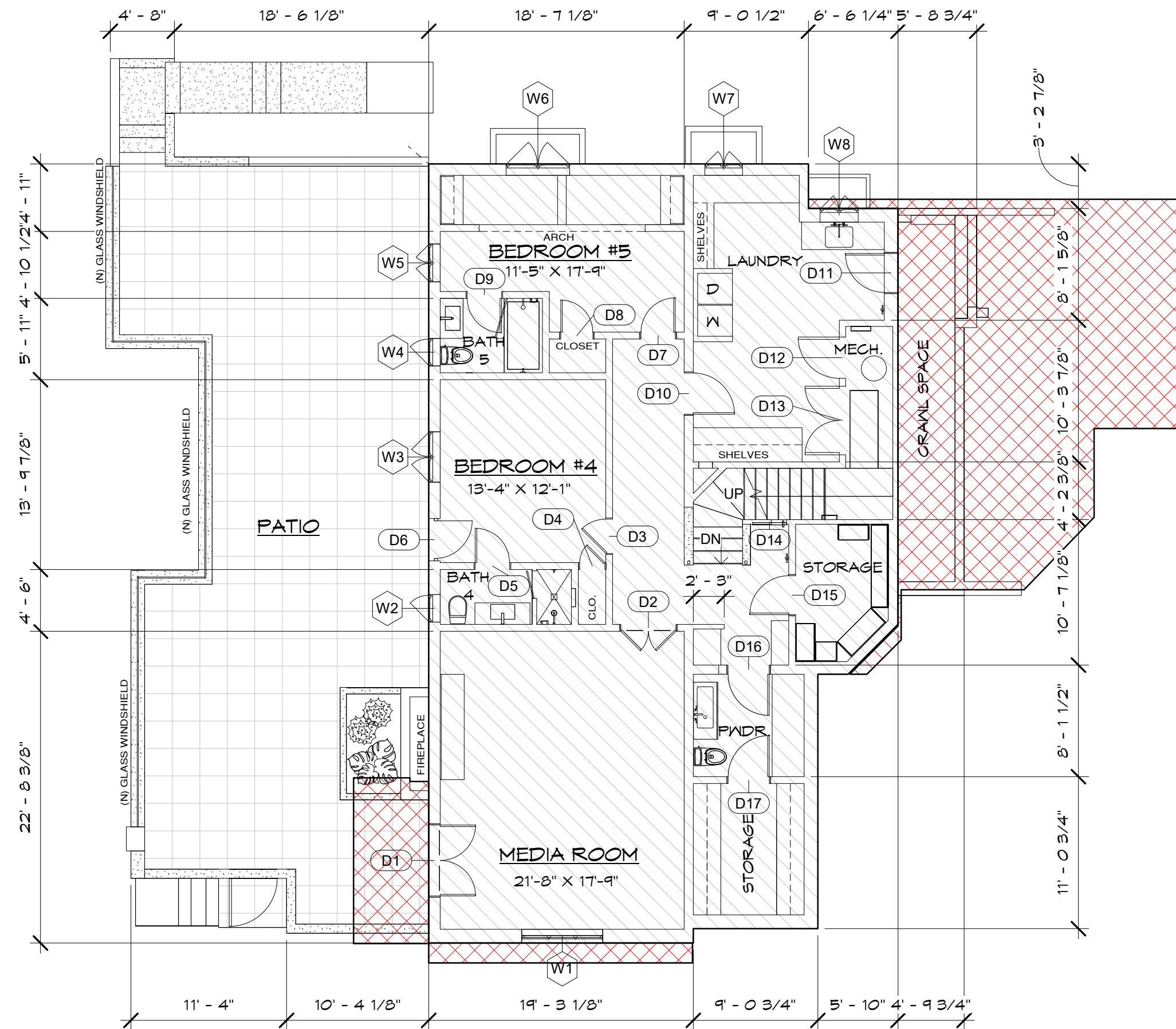
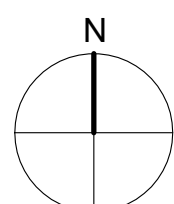
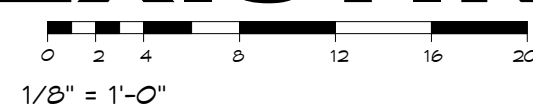


REMOVED & RETAINED WALLS SUMMARY

TOTAL L.F. OF WALLS=	1,636' - 5 1/8"
TOTAL L.F. OF REMOVED WALLS=	4' - 0"
TOTAL % OF REMOVED EXTERIOR WALLS=	0.2 %

LEGEND	
	WALLS TO REMAIN
	WALLS TO BE DEMOLISHED
	OVERLAPPING FLOOR AREA = 1,177 S.F.
	NON-OVERLAPPING FLOOR AREA= 590 S.F.

1 EXISTING LOWER FLOOR PLAN



REVISION		No.
CONSULTANT:		
ARCHITECT:	ERIC MILLER ARCHITECTS, INC.	
	211 HOFFMAN AVENUE MONTEREY, CA 93940	
	PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com	
EXISTING FLOOR PLANS		
Job Name:	Del Mar Residence	
	Scenic Road 4 SE of 8th	
	Carmel-By-The-Sea, CA	
	A.P.N 010-301-025-000	
DATE:	2/10/2025	
SCALE:	As indicated	
DRAWN	CRISTO	
JOB NO.	24.10	
3.1		
SHEET OF		

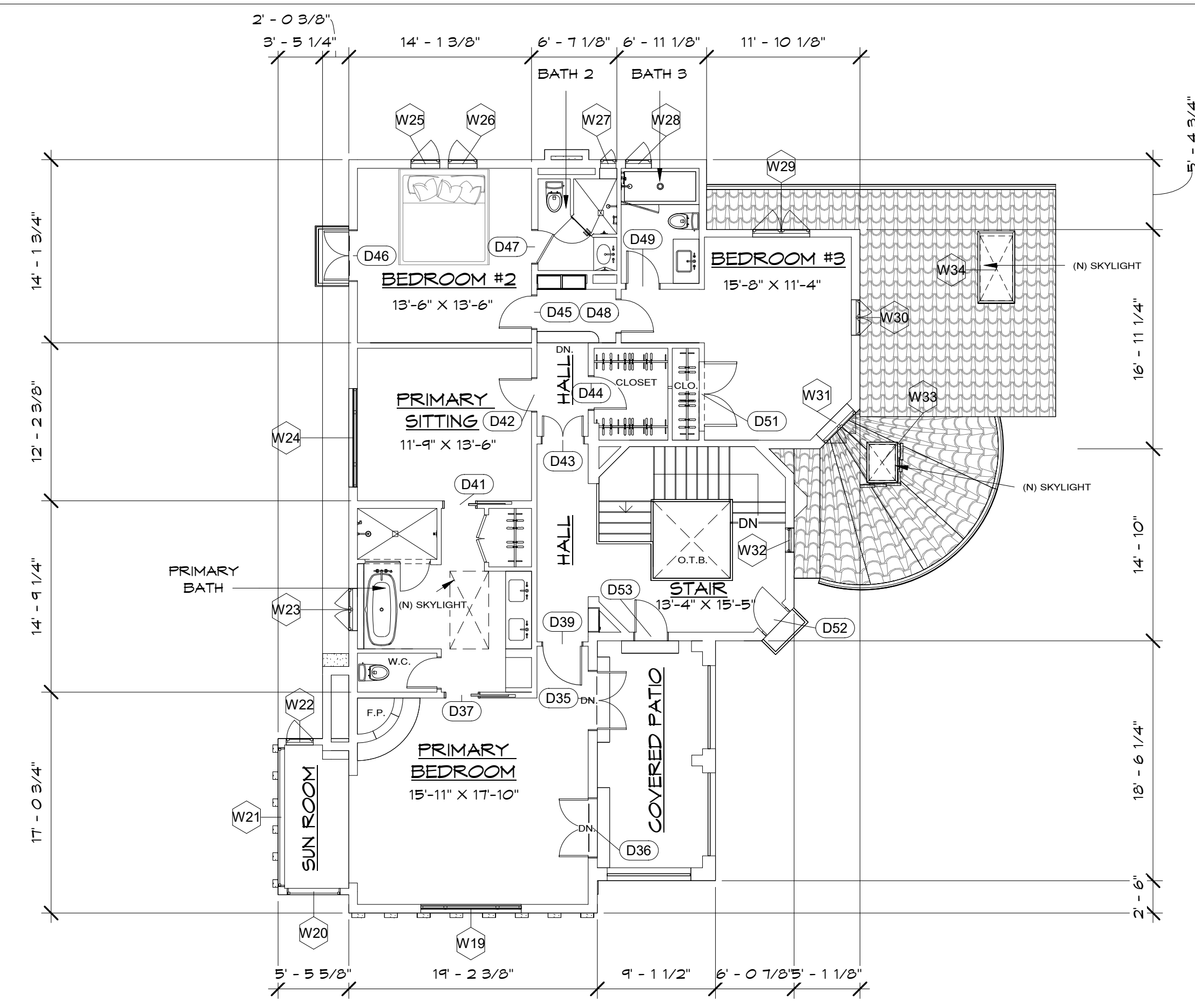
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3

PROPOSED UPPER FLOOR PLAN

1/8" = 1'-0"

N

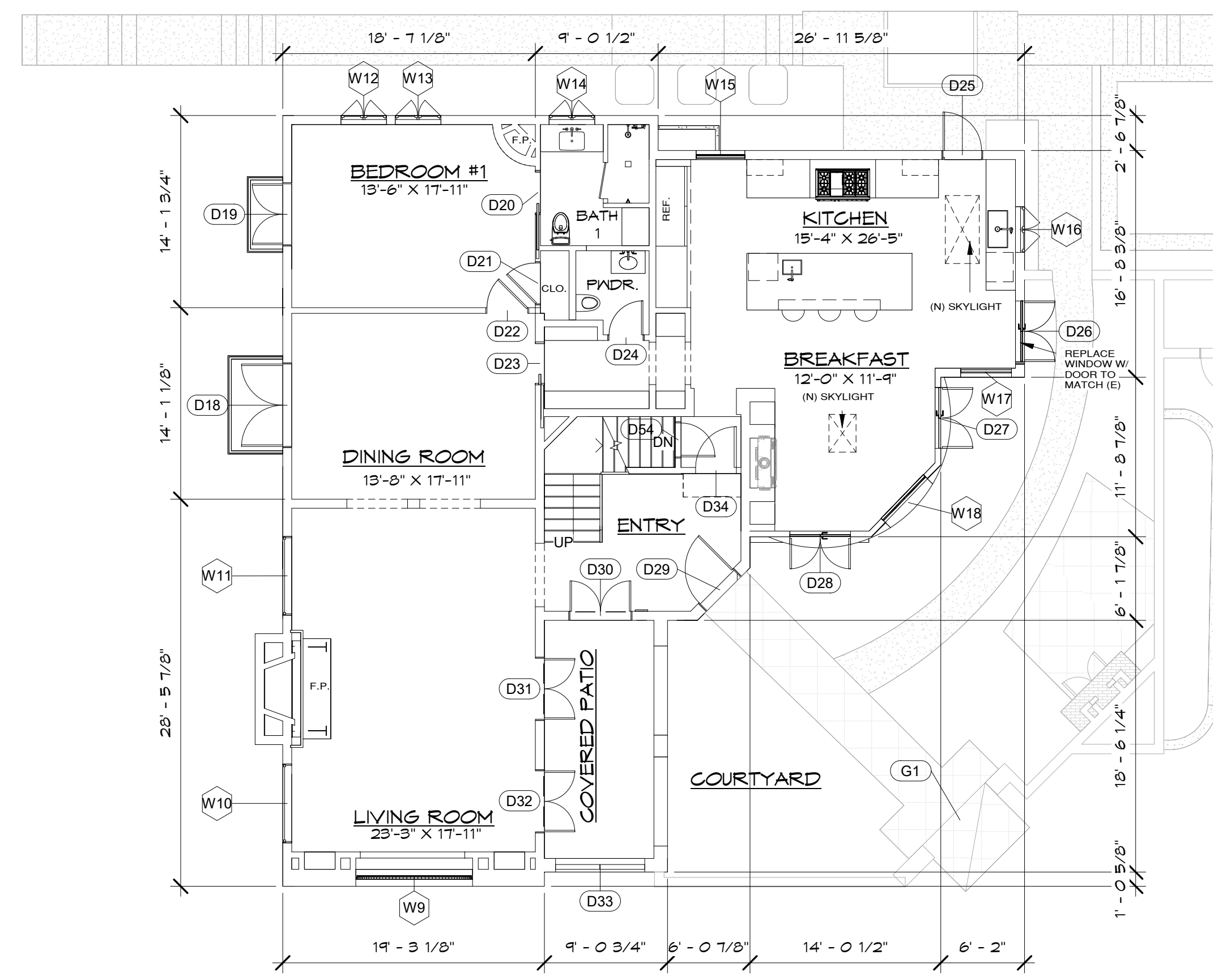


2

PROPOSED MAIN FLOOR PLAN

1/8" = 1'-0"

N

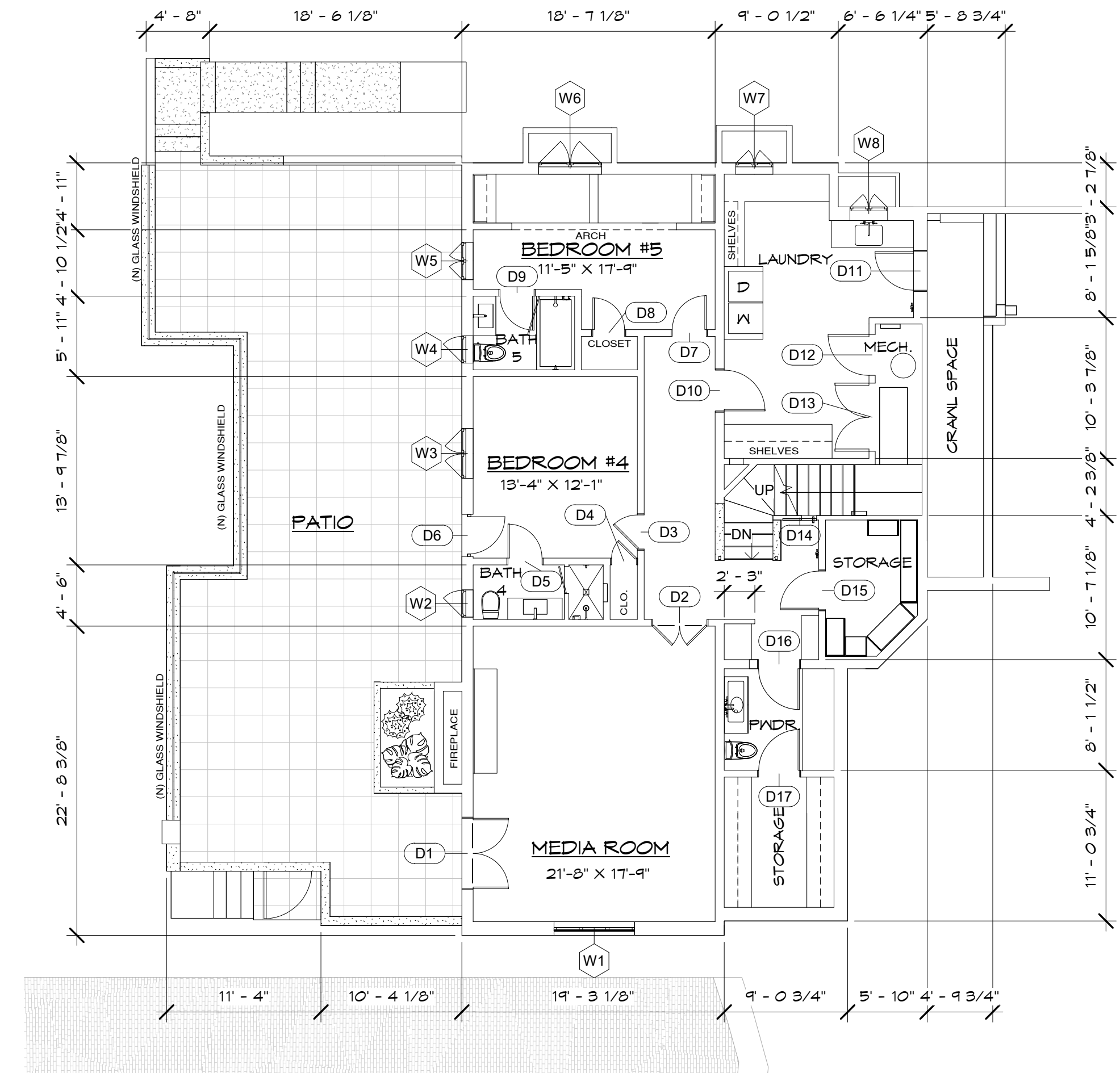


1

PROPOSED LOWER FLOOR PLAN

1/8" = 1'-0"

N



Attachment 5

REVISION		No.
CONSULTANT:		
ARCHITECT:	ERIC MILLER ARCHITECTS, INC.	
	211 HOFFMAN AVENUE MONTEREY, CA 93940 PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com	
PROPOSED FLOOR PLANS		
Job Name:	Del Mar Residence Scenic Road 4 SE of 8th Carmel-By-The-Sea, CA A.P.N 010-301-025-000	
DATE:	2/10/2025	
SCALE:	1/8" = 1'-0"	
DRAWN	CRISTO	
JOB NO.	24.10	
3.2 SHEET OF		

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DOOR NOTES

ALL DOORS ARE EXISTING TO REMAIN, UNLESS OTHERWISE NOTED (U.O.N.),

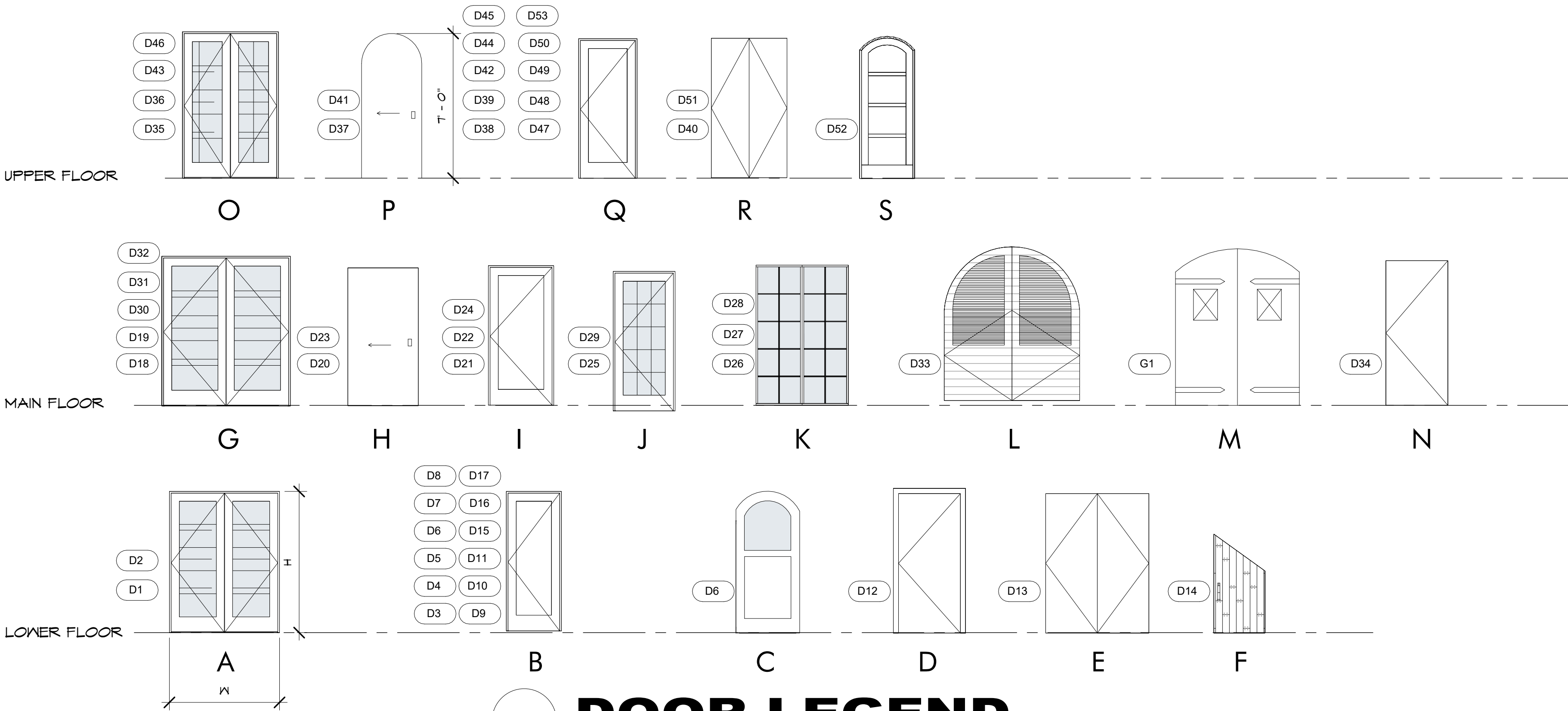
ALL NEW DOORS SHALL COMPLY WITH THE FOLLOWING, UNLESS OTHERWISE NOTED (U.O.N.),

1. SHALL BE 2'-0" X 7'-0" MINIMUM.
2. SHALL HAVE HARDWARE MOUNTED 30" TO 44" ABOVE FINISH FLOOR.
3. THRESHOLD SHALL HAVE MAXIMUM HEIGHT OF 3/4" ABOVE FINISH FLOOR, EGRESS DOORS TO HAVE A MAX. HEIGHT OF 1/2" A.F.F.
4. PROVIDE (2) PAIR, 4-1/2" X 4-1/2" BUTTS ON ALL DOORS.
5. ALL HARDWARE TO BE ROCKY MOUNTAIN OR EQUIVALENT, SELECTED BY OWNER.
6. ALL FIRE-RATED DOORS SHALL HAVE FIRE-RESISTANCE RATING OF 20 MINUTES, PEMKO S88D (OR EQUIVALENT) SMOKE SEALS AND SHALL BE TIGHT-FITTING, SELF-CLOSING, AND SELF-LATCHING.
7. ALL EXTERIOR DOORS TO BE WEATHER STRIPPED.
8. ALL WOOD DOORS SHALL BE SOLID CORE.
9. EXTERIOR GLAZED DOORS SHALL BE MULTI-PANE INSULATED GLASS UNITS WITH A MINIMUM OF ONE TEMPERED PANE, HAVE A FIRE RESISTANCE RATING OF NOT LESS THAN 20 MINUTES WHEN TESTED IN ACCORDANCE WITH NFPA 257, OR MEET THE REQUIREMENTS OF SFM 12-7A-2. [R337.8.2.1] ALL DOOR GLAZING TO BE TEMPERED.
10. ALL HINGED SHOWER DOORS SHALL OPEN OUTWARD PER CBC SECTION 1134A.6.7 AND SHALL BE SAFETY GLAZING, PER CBC 2406.4.5.
11. REQUIRED NATURAL LIGHT FOR SPACES INTENDED FOR HUMAN OCCUPANCY SHALL HAVE GLAZED OPENINGS WITH AN AREA NOT LESS THAN 8% OF ROOM FLOOR AREA.
12. REQUIRED NATURAL VENT FOR SPACES INTENDED FOR HUMAN OCCUPANCY SHALL HAVE AREA OF OPENINGS NOT LESS THAN 4% OF AREAS BEING VENTED.
13. EXTERIOR DOORS SHALL BE OF APPROVED NONCOMBUSTIBLE CONSTRUCTION OR IGNITION-RESISTANT MATERIAL, SOLID CORE WOOD HAVING STILES AND RAILS NOT LESS THAN 1-3/8" THICK WITH INTERIOR PANEL THICKNESS NO LESS THAN 1-1/4" THICK, SHALL HAVE FIRE-RESISTANCE RATING OF NOT LESS THAN 20 MINUTES WHEN TESTED ACCORDING TO NFPA 252, OR MEET THE REQUIREMENTS OF SFM 12-7A-1 AND ASTM E2707. [R337.8.3]

DOOR SCHEDULE

Mark	Type.	Height	Width	Door Mat.	Comments
D1	A	6' - 9"	5' - 2"	WOOD / GLASS	
D2	A	7' - 0"	4' - 0"	WOOD / GLASS	
D3	B	6' - 8"	2' - 6"	WOOD	
D4	B	6' - 8"	1' - 10"	WOOD	
D5	B	6' - 8"	2' - 6"	WOOD	
D6	C	6' - 8"	3' - 0"	WOOD / GLASS	GLASS ARCH
D7	B	6' - 8"	2' - 6"	WOOD	
D8	B	6' - 10 1/4"	2' - 4"	WOOD	
D9	B	6' - 8"	2' - 6"	WOOD	
D10	B	6' - 8"	3' - 0"	WOOD	
D11	B	4' - 8"	2' - 10"	WOOD	
D12	D	6' - 9"	3' - 0"	WOOD	
D13	E	6' - 9"	5' - 0"	WOOD	
D14	F	4' - 9"	2' - 6"	WOOD	
D15	B	6' - 8"	2' - 10"	WOOD	
D18	G	7' - 2"	6' - 0 3/4"	METAL	
D19	G	7' - 0"	4' - 5 3/4"	WOOD	
D22	I	6' - 8"	3' - 0"	WOOD	
D23	H	6' - 8"	3' - 2"	WOOD	
D25	J	6' - 8"	2' - 10"	METAL	
D26	K	6' - 9"	4' - 6"	METAL	PROPOSED DOOR TO MATCH
D27	K	6' - 9"	4' - 6"	METAL	
D28	K	6' - 9"	4' - 6"	METAL	
D29	J	7' - 0"	3' - 6"	WOOD / GLASS	WOOD W/ IRON DETAILS
D30	G	7' - 0"	4' - 5 3/4"	WOOD / GLASS	
D31	G	7' - 0"	4' - 5 3/4"	WOOD / GLASS	
D32	G	7' - 0"	4' - 5 3/4"	WOOD / GLASS	
D33	L	7' - 6"	6' - 6"	WOOD	
D34	N	7' - 0"	3' - 0"	WOOD	
D35	O	6' - 8"	4' - 5 3/4"	WOOD / GLASS	
D36	O	6' - 8"	4' - 5 3/4"	WOOD / GLASS	
D39	Q	6' - 8"	3' - 0"	WOOD	
D42	Q	6' - 8"	2' - 6"	WOOD	
D43	O	7' - 0"	3' - 2"	WOOD	
D44	Q	6' - 8"	2' - 6"	WOOD	
D45	Q	6' - 8"	2' - 6"	WOOD	
D46	O	7' - 0"	3' - 10"	WOOD	
D47	Q	6' - 8"	2' - 6"	WOOD	
D49	Q	6' - 8"	2' - 6"	WOOD	
D51	R	6' - 9"	5' - 0"	WOOD	
D52	S	6' - 9"	2' - 8"	WOOD / GLASS	ARCH
D53	Q	6' - 8"	2' - 6"	WOOD	
D54	I	6' - 8"	2' - 6"	WOOD	

DOOR TYPES



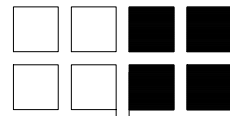
DOOR LEGEND

1/4" = 1'-0"

NOTE:

- SEE ARCHITECTURAL PLANS FOR SWING DIRECTION AND DOOR ORIENTATION

CONSULTANT:



ERIC MILLER ARCHITECTS, INC.

211 HOFFMAN AVENUE
MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

ARCHITECT:

DOOR SCHEDULE

Job Name: Del Mar Residence

Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA

A.P.N 010-301-025-000

DATE: 2/10/2025

SCALE: 1/4" = 1'-0"

DRAWN: CRISTO

JOB NO. 24.10

3.3

SHEET OF

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WINDOW SCHEDULE												
Mark	Type	Width	Height	Sill Height	Glazing	Safety Glazing	Operating Style	Frame Material	Head Det.	Sill Det.	Jamb Det.	Comments
EXISTING TO REMAIN	LOWER FLOOR	W1	A	5' - 11"	3' - 3"	3' - 6 3/4"	DOUBLE GLAZE		CASEMENT	METAL		
		W2	B	2' - 0"	2' - 11"	3' - 11 1/4"	DOUBLE GLAZE		CASEMENT	METAL		
		W3	C	3' - 8"	3' - 6"	3' - 3 1/2"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W4	B	2' - 0"	2' - 11"	3' - 11 1/4"	DOUBLE GLAZE		CASEMENT	METAL		
		W5	C	2' - 9"	2' - 11"	3' - 11 1/4"	DOUBLE GLAZE		CASEMENT	METAL		
		W6	C	4' - 7 1/2"	3' - 3 1/8"	3' - 6 1/2"	DOUBLE GLAZE		CASEMENT	METAL		
		W7	C	2' - 8 7/8"	1' - 10 7/8"	4' - 9 3/8"	DOUBLE GLAZE		CASEMENT	METAL		
		W8	C	2' - 9 1/4"	1' - 11"	4' - 9 3/4"	DOUBLE GLAZE		CASEMENT	METAL		
	MAIN FLOOR	W9	D	8' - 8"	7' - 0"	0' - 8 5/8"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		ARCH
		W10	D	5' - 9 5/8"	5' - 2 1/2"	1' - 10 3/8"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		
		W11	D	5' - 9 5/8"	5' - 2 1/2"	1' - 10 3/8"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		
		W12	F	3' - 4 3/8"	4' - 0"	2' - 9 7/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W13	F	3' - 4 3/8"	4' - 0"	2' - 9 7/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W14	F	3' - 4 3/8"	3' - 9 5/8"	3' - 0 3/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W15	G	3' - 7"	6' - 3"	0' - 6"	DOUBLE GLAZE	TEMPERED GLASS	DOUBLE HUNG	METAL		
		W16	F	3' - 4 3/8"	4' - 0"	3' - 1 1/2"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W17	H	3' - 9"	6' - 4"	0' - 6"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		
		W18	H	4' - 6"	6' - 9"	0' - 2"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
	UPPER FLOOR	W19	I	7' - 9"	5' - 1"	1' - 10"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W20	J	4' - 1 1/4"	4' - 8"	1' - 9 1/4"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		
		W21	J	10' - 8 5/8"	4' - 8"	1' - 8 7/8"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		
		W22	K	2' - 1 1/8"	4' - 7 7/8"	1' - 8 7/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W23	L	3' - 3 1/8"	2' - 9 1/2"	3' - 9 5/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W24	I	7' - 7"	4' - 10"	1' - 11 3/4"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W25	K	2' - 2 3/4"	3' - 3 1/8"	3' - 5 5/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W26	K	2' - 2 3/4"	3' - 3 1/8"	3' - 5 5/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W27	K	1' - 2 3/8"	1' - 10 1/8"	4' - 1 3/4"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W28	K	2' - 0"	2' - 11"	3' - 1"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W29	L	4' - 4 7/8"	3' - 10 3/4"	1' - 8 7/8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W30	L	2' - 8 7/8"	1' - 10 7/8"	3' - 8"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W31	L	3' - 4 3/8"	4' - 0"	1' - 1 1/4"	DOUBLE GLAZE	TEMPERED GLASS	CASEMENT	METAL		
		W32	J	1' - 10 7/8"	7' - 9 1/2"	1' - 3 3/8"	DOUBLE GLAZE	TEMPERED GLASS	FIXED	METAL		
		W33	M	2' - 0"	2' - 9"		DOUBLE GLAZE	TEMPERED GLASS	SKYLIGHT	METAL		NEW VELUX SKYLIGHT
		W34	M	2' - 6"	5' - 4"		DOUBLE GLAZE	TEMPERED GLASS	SKYLIGHT	METAL		NEW VELUX SKYLIGHT
		W35	M	2' - 9"	6' - 0"		DOUBLE GLAZE	TEMPERED GLASS	SKYLIGHT	METAL		NEW VELUX SKYLIGHT

WINDOW NOTES

- ALL WINDOWS ARE EXISTING TO REMAIN, UNLESS OTHERWISE NOTED (U.O.N.).
- ALL WINDOWS SHALL COMPLY WITH THE FOLLOWING, UNLESS OTHERWISE NOTED (U.O.N.).
1. EGRESS WINDOWS SHALL HAVE A MINIMUM NET CLEAR OPENING OF 24 INCHES IN HEIGHT, 20 INCHES IN WIDTH, 5.7 S.F. IN AREA, AND A SILL HEIGHT NOT MORE THAN 44" A.F.F. PER CRC SECTION R310.1.

2. WOOD WINDOWS - POWDER-COATED ALUMINUM-CLAD WOOD WINDOWS, PAINTED INTERIORS - COLORS TO BE SELECTED.

3. ALL GLAZING SUBJECT TO HUMAN IMPACT SHALL COMPLY WITH CRC SECTION R308.3. ALL SAFETY GLAZING IN HAZARDOUS LOCATIONS SHALL COMPLY WITH CRC SECTION R308.4.

4. ALL SLOPED GLAZING SHALL COMPLY WITH CRC SECTION R308.6 FOR INSTALLATION AND MATERIALS.

5. SEE WINDOW TYPES THIS SHEET FOR OPERABLE PORTIONS OF WINDOWS AND TO VERIFY NATURAL VENTILATION PER CRC SEC. R303.1 AND EGRESS PER CRC SEC. R310.

6. ALL WINDOW GLAZING SHALL BE LOW-E, DOUBLE GLAZED U.O.N.

7. ALL EXTERIOR OPENINGS SHALL PROVIDE NATURAL LIGHTING, IN HABITABLE ROOMS, WITH AN AREA OF NOT LESS THAN 8% OF ROOM FLOOR AREA PER CRC SEC. R303.1, AND NATURAL VENTILATION WITH AN AREA OF NOT LESS THAN 4% OF ROOM FLOOR AREA PER CRC SECTION 303.1.

8. TEMPERED SAFETY GLAZING,

A) IS REQUIRED WHERE THE NEAREST EDGE OF GLAZING IS WITHIN A 24-INCH ARC OF EITHER SIDE OF A DOOR IN A CLOSED POSITION (UNLESS THERE IS AN INTERVENING WALL BETWEEN THE DOOR AND THE GLAZING, OR IF THE GLAZING IS 5' OR HIGHER ABOVE THE WALKING SURFACE).

B) GLAZING GREATER THAN 9 SQUARE FEET WITH THE BOTTOM EDGE LESS THAN 18" ABOVE THE FLOOR AND THE TOP EDGE GREATER THAN 36" ABOVE THE FLOOR (UNLESS THE GLAZING IS MORE THAN 36" HORIZONTALLY AWAY FROM THE WALKING SURFACES OR IF A COMPLYING PROTECTIVE BAR IS INSTALLED).

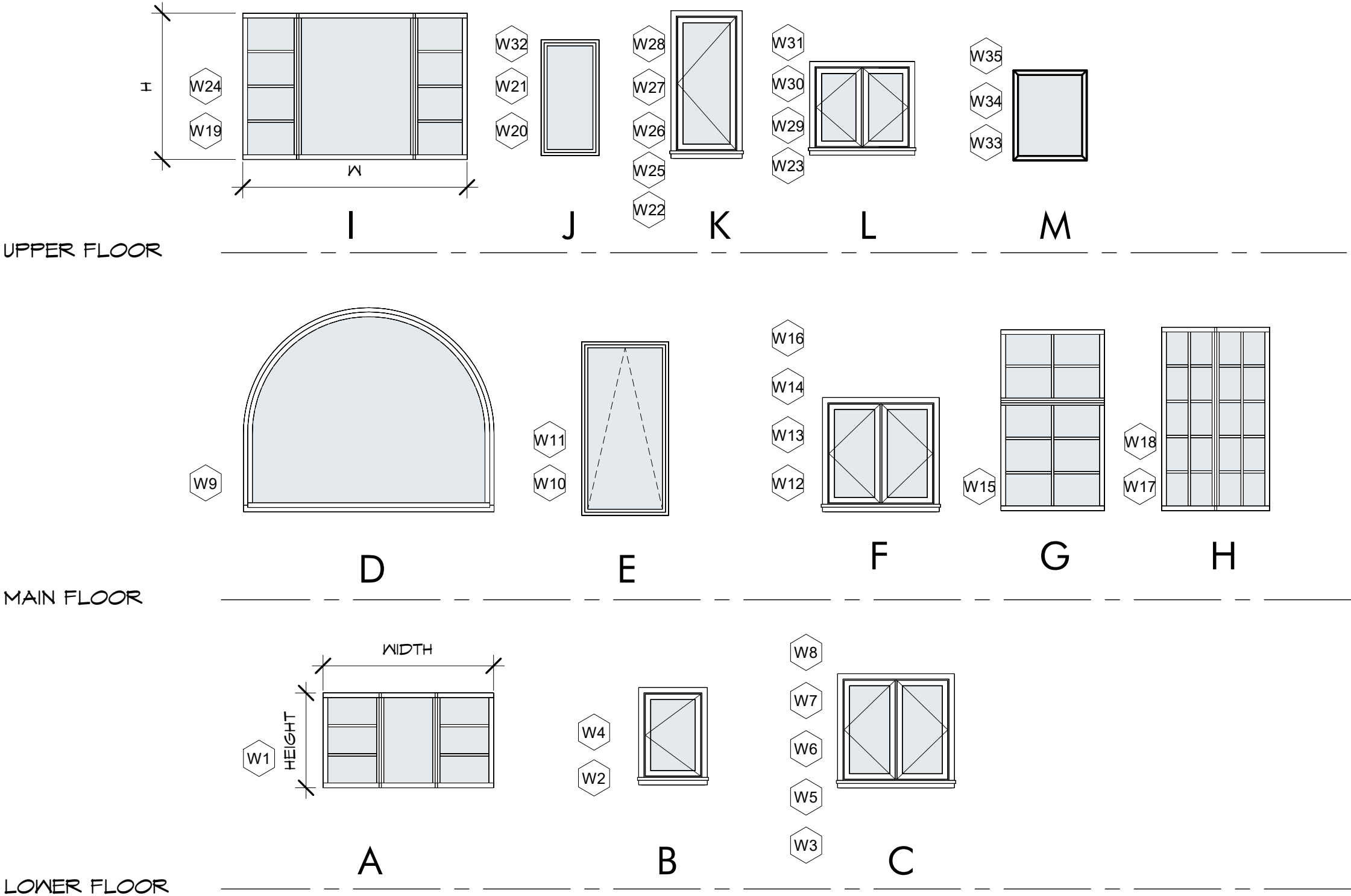
C) GLAZING IN SHOWER AND TUB ENCLOSURES (LESS THAN 60" ABOVE STANDING SURFACE)

D) GLAZING ADJACENT TO STAIRWAYS, LANDINGS AND RAMPS WITHIN 36" HORIZONTALLY OF A WALKING SURFACE WHEN THE GLAZING IS LESS THAN 60" ABOVE THE PLANE OF THE ADJACENT WALKING SURFACE.

E) WINDOWS IN BATHROOMS ARE TEMPERED IF LESS THAN 60" HORIZONTAL OR VERTICAL FROM STANDING SURFACE OF TUB AND/OR SHOWER. [CRC SECTION 308.4.5]

9. EXTERIOR WINDOWS AND EXTERIOR GLAZED DOORS SHALL BE EITHER MULTI-PANE GLAZING WITH A MINIMUM OF ONE TEMPERED PAN, GLASS BLOCK UNITS, HAVE A FIRE RESISTANCE RATING OF 20 MINUTES WHEN TESTED IN ACCORDANCE WITH NFPA 251, OR MEET THE REQUIREMENTS OF SFM 12-7A-2. [CRC SECTION R337.8.2.1]

WINDOW TYPES



WINDOW LEGEND

REVISION

No.

CONSULTANT:

ERIC MILLER ARCHITECTS, INC.

211 HOFFMAN AVENUE
MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

ARCHITECT:

WINDOW SCHEDULE

Job Name:

Del Mar Residence
Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA
A.P.N 010-301-025-000

DATE:

2/10/2025

SCALE:

1/4" = 1'-0"

DRAWN

CRISTO

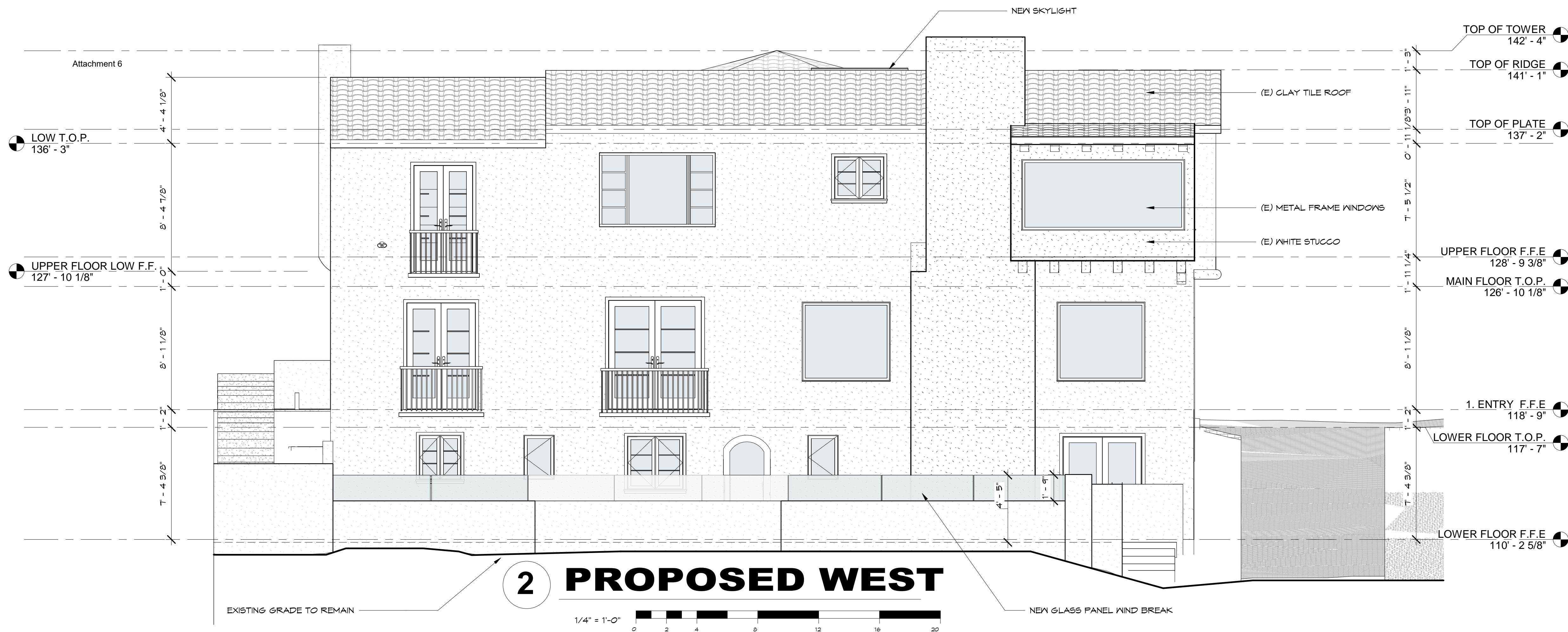
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24.10

3.4

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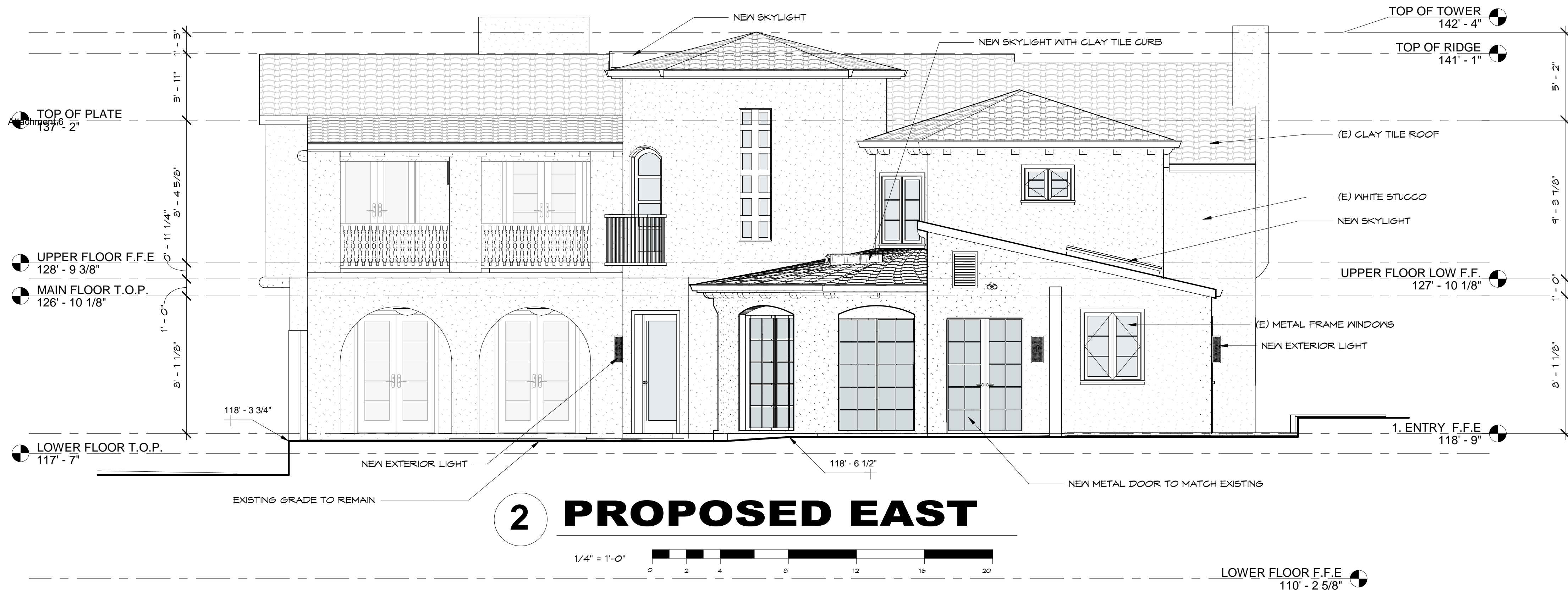


REVISION	No.
CONSULTANT:	
ARCHITECT:	
ERIC MILLER ARCHITECTS, INC.	
211 HOFFMAN AVENUE MONTEREY, CA 93940	
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com	
(E) & PROPOSED WEST ELEV.	
Job Name:	Del Mar Residence
Scenic Road 4 SE of 8th Carmel-By-The-Sea, CA	
A.P.N 010-301-025-000	
DATE:	2/10/2025
SCALE:	1/4" = 1'-0"
DRAWN	CRISTO
JOB NO.	24.10
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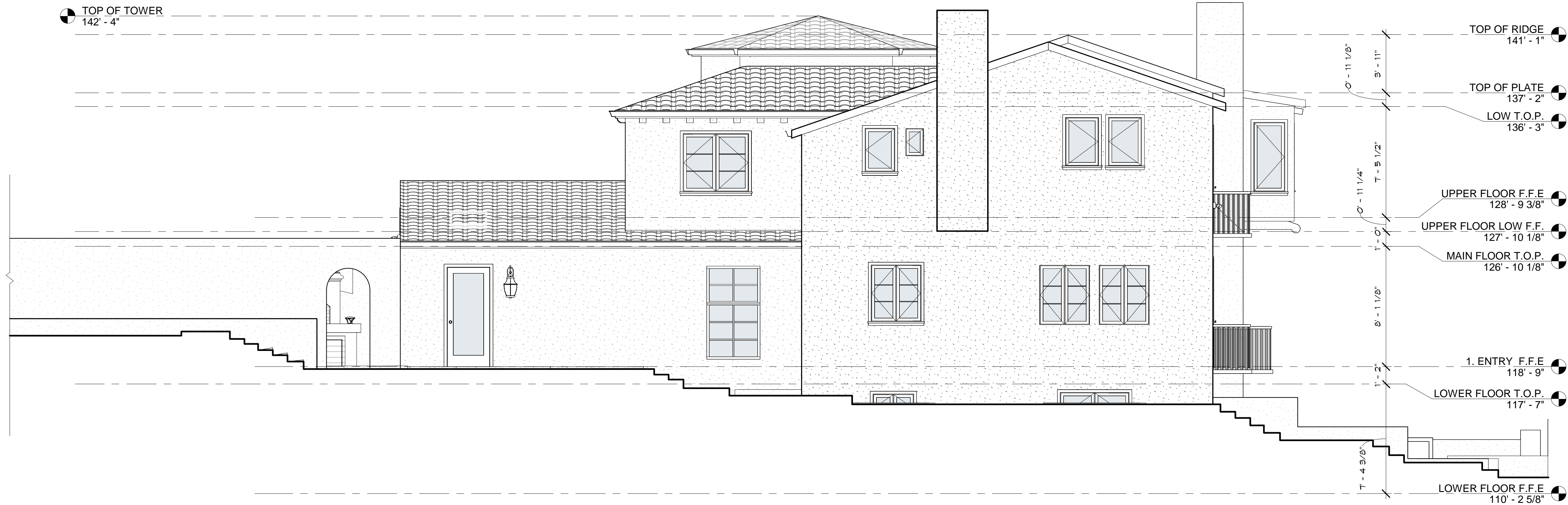
1 EXISTING EAST



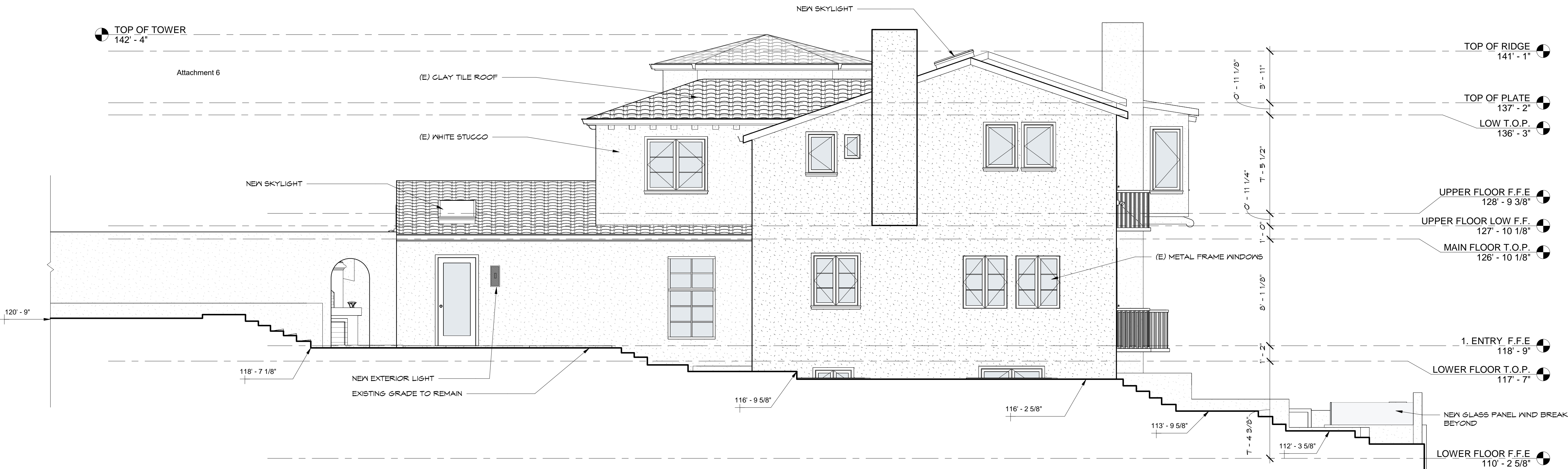
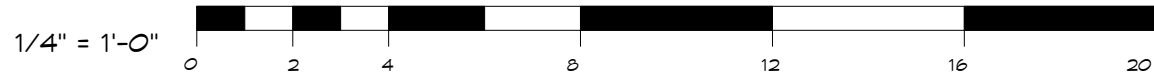
2 PROPOSED EAST

REVISION	No.
CONSULTANT:	
ARCHITECT:	
ERIC MILLER ARCHITECTS, INC.	
211 HOFFMAN AVENUE MONTEREY, CA 93940	
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com	
(E) & PROPOSED EAST ELEV.	
Job Name:	Del Mar Residence
DATE:	2/10/2025
SCALE:	1/4" = 1'-0"
DRAWN	CRISTO
JOB NO.	24.10
4.2	
SHEET OF	

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1 EXISTING NORTH



2 PROPOSED NORTH



REVISION	No.

CONSULTANT:

ERIC MILLER ARCHITECTS, INC.

211 HOFFMAN AVENUE
MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

ARCHITECT:

ERIC MILLER ARCHITECTS, INC.

211 HOFFMAN AVENUE
MONTEREY, CA 93940
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com

(E) & PROPOSED NORTH ELEV.

Job Name:

Del Mar Residence
Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA
A.P.N 010-301-025-000

DATE:

2/10/2025

SCALE:

1/4" = 1'-0"

DRAWN:

CRISTO

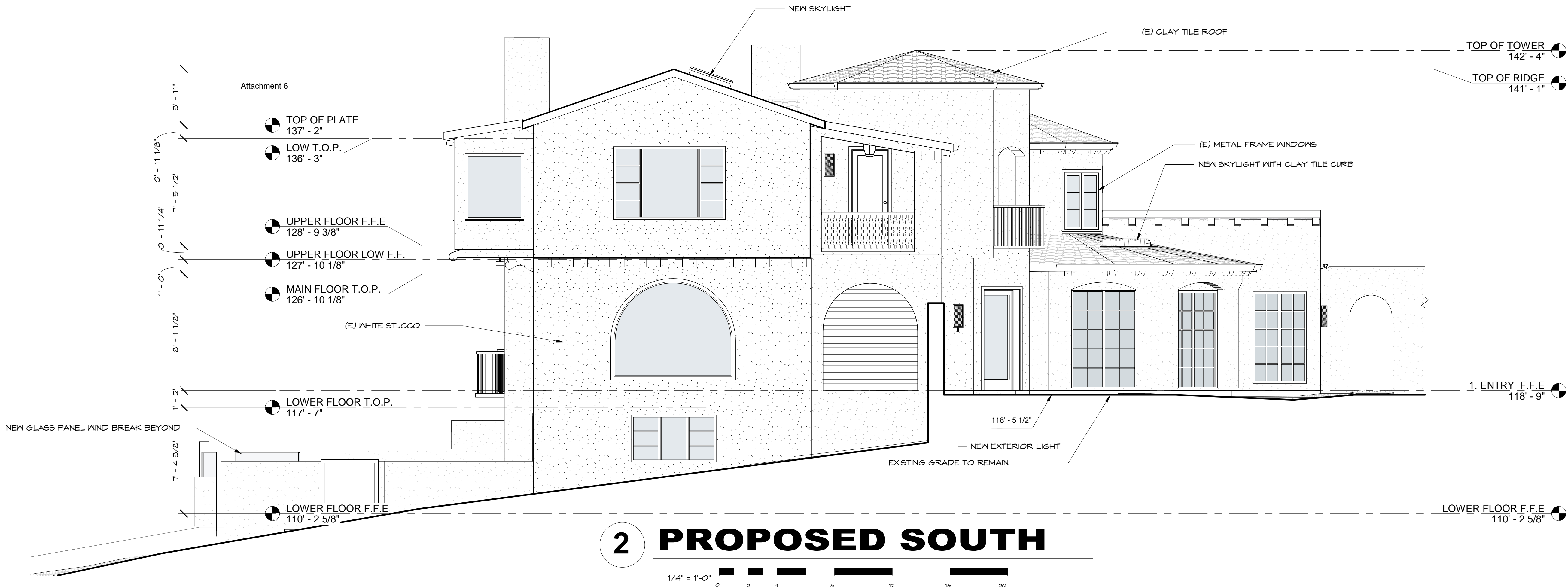
JOB NO.

24.10

4.3

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REVISION	No.
CONSULTANT:	
ARCHITECT:	
ERIC MILLER ARCHITECTS, INC.	
211 HOFFMAN AVENUE MONTEREY, CA 93940	
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com	
(E) & PROPOSED SOUTH ELEV.	
Job Name: Del Mar Residence	
Scenic Road 4 SE of 8th Carmel-By-The-Sea, CA	
A.P.N. 010-301-025-000	
DATE:	2/10/2025
SCALE:	1/4" = 1'-0"
DRAWN	CRISTO
JOB NO.	24.10
4.4	
SHEET OF	

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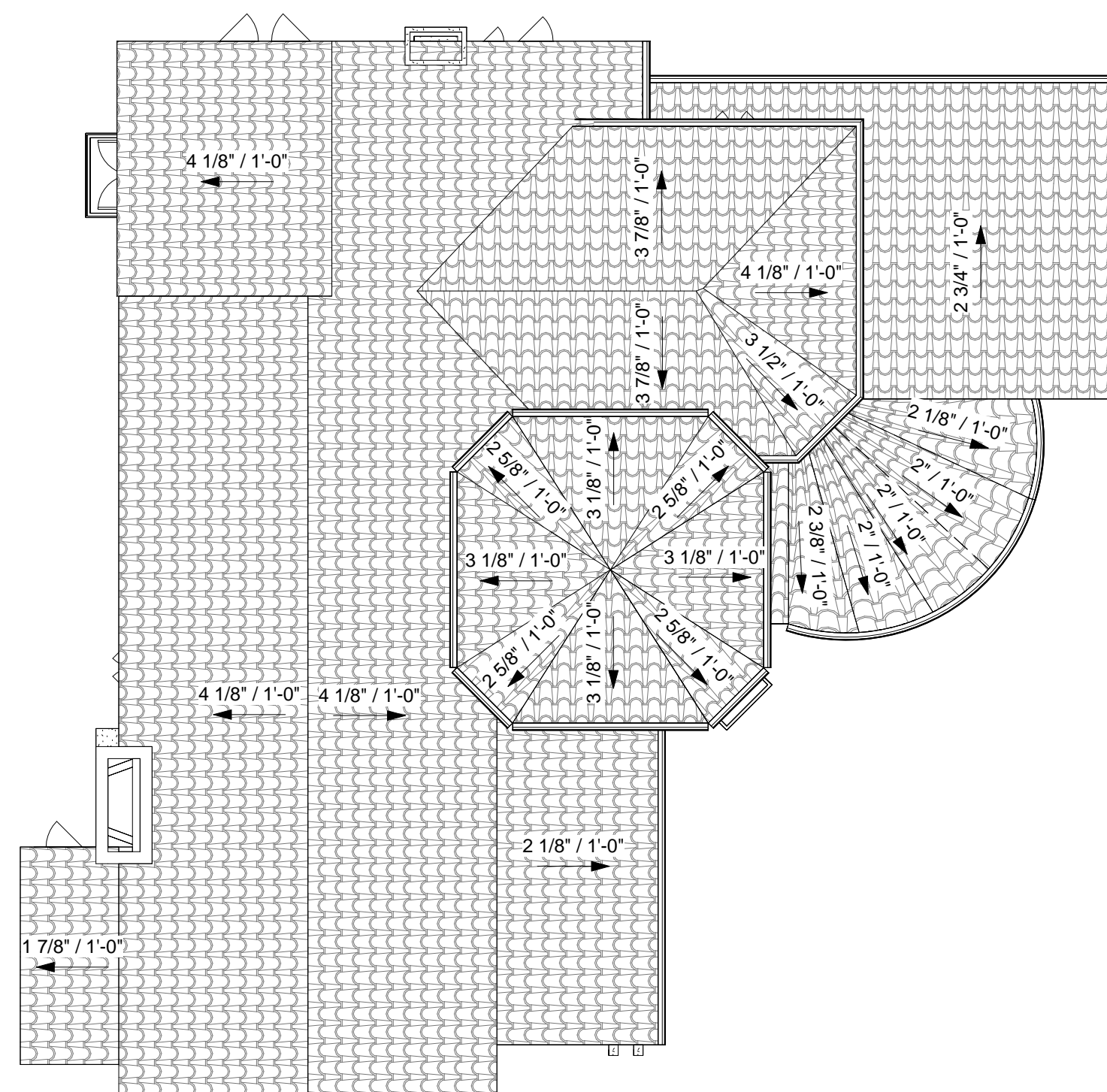


Attachment 6

STREETSCAPE ELEVATION: NO CHANGE IN MASSING

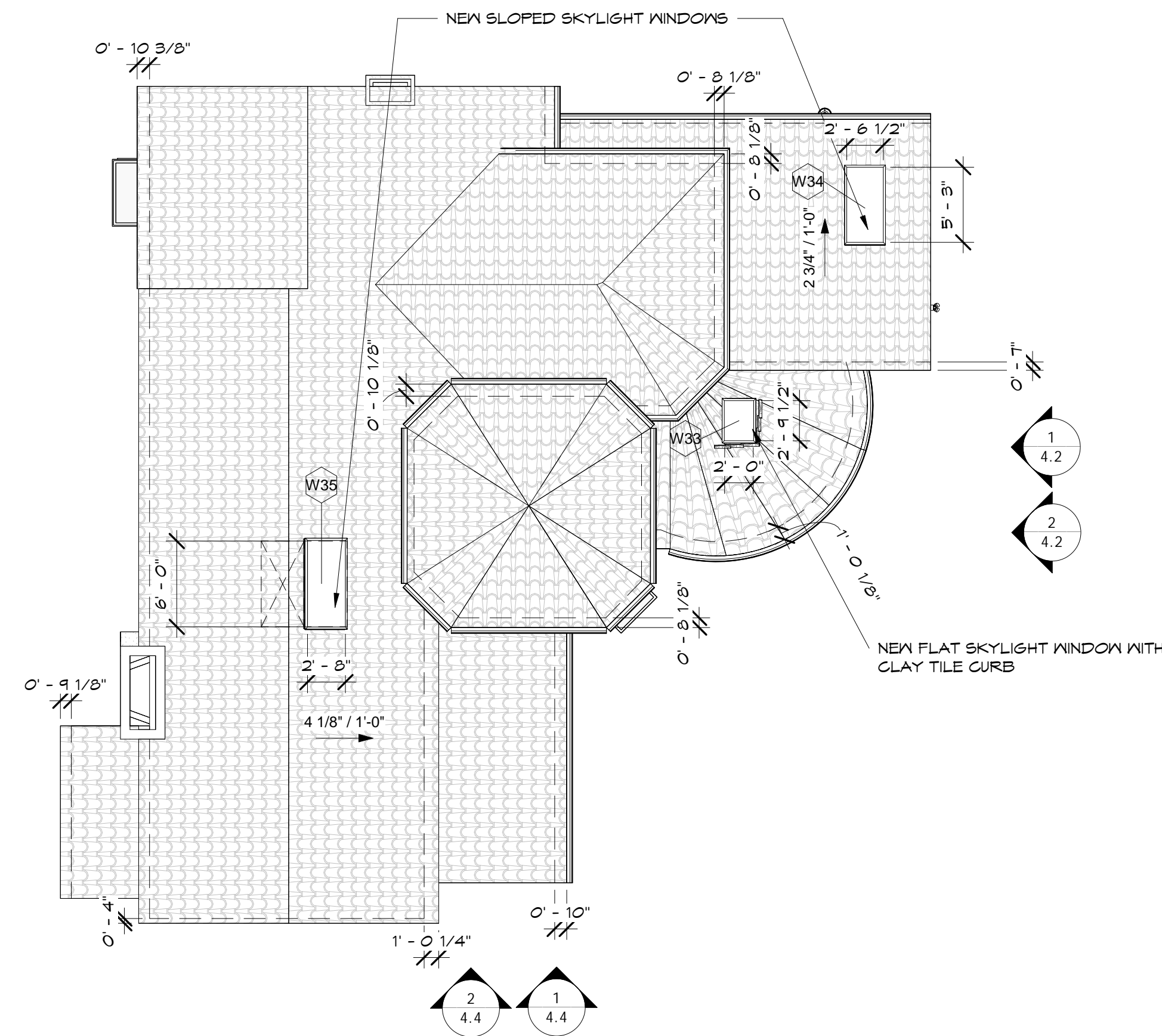
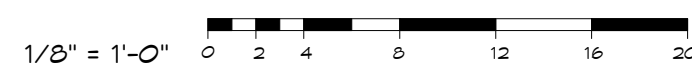
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CONSULTANT:			
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ERIC MILLER ARCHITECTS, INC.			
211 HOFFMAN AVENUE		MONTEREY, CA 93940	
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STREETSCAPE ELEVATIONS	
Job Name:	Del Mar Residence
Scenic Road 4 SE of 8th Carmel-By-The-Sea, CA	
A.P.N 010-301-025-000	
DATE:	2/10/2025
SCALE:	
DRAWN	CRISTO
JOB NO.	24.10
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SHEET OF	



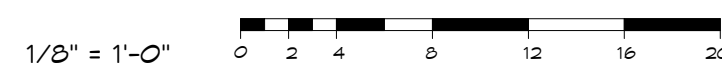
Attachment 6

2 (E) ROOF PLAN



NO CHANGE IN ROOF SLOPE OR MATERIAL

1 PROPOSED ROOF PLAN



Attachment 6

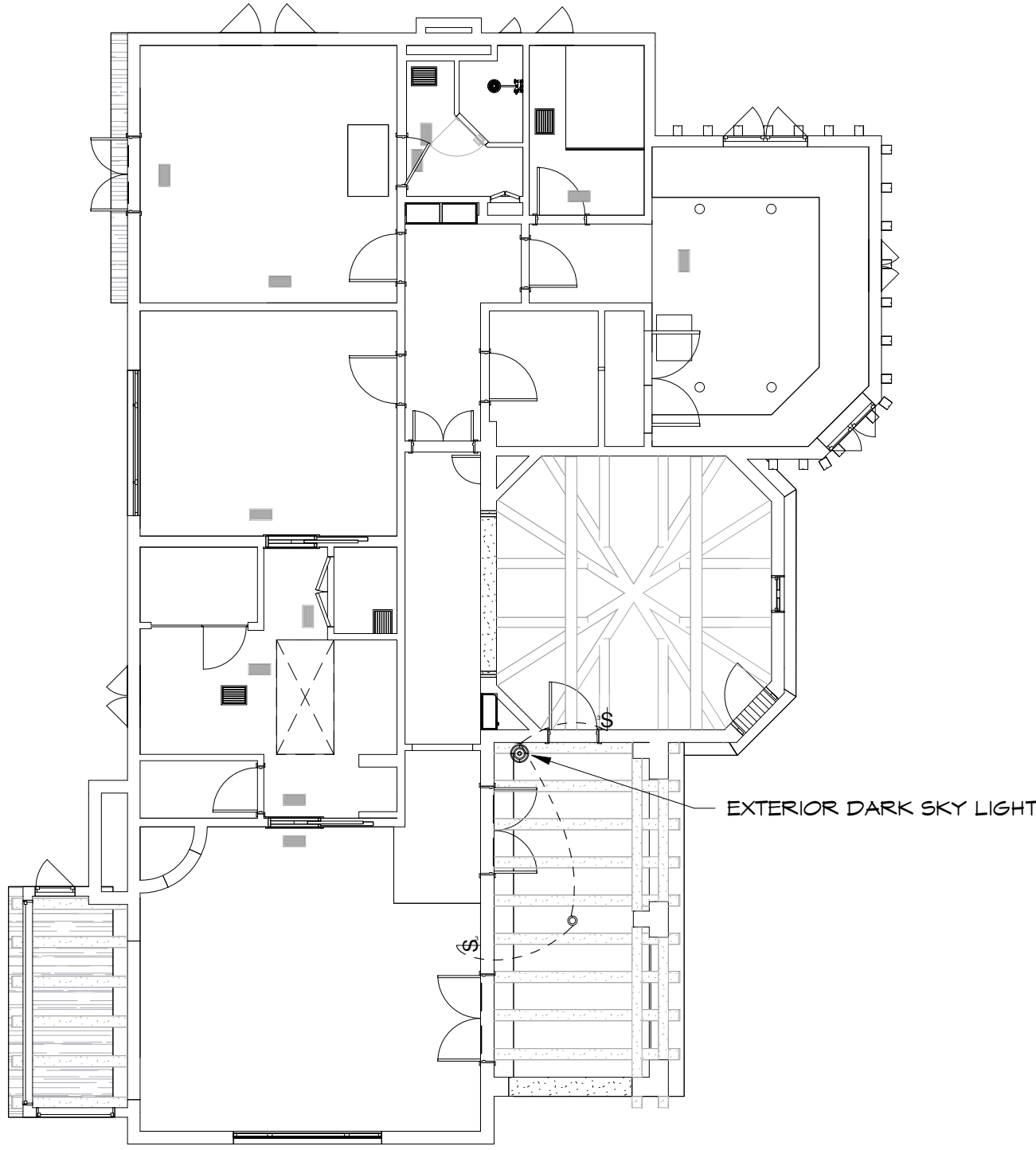
REVISION		No.
CONSULTANT:		
ARCHITECT: ERIC MILLER ARCHITECTS, INC. 211 HOFFMAN AVENUE MONTEREY, CA 93940 PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com		<div> <div> <div></div> <div></div> </div> <div> <div></div> <div></div> </div> </div>
LANDSCAPE PLAN Job Name: Del Mar Residence Scenic Road 4 SE of 8th Carmel-By-The-Sea, CA A.P.N. 010-301-025-000		
DATE:	2/10/2025	
SCALE:		
DRAWN	CRISTO	
JOB NO.	24.10	
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3

UPPER FLOOR

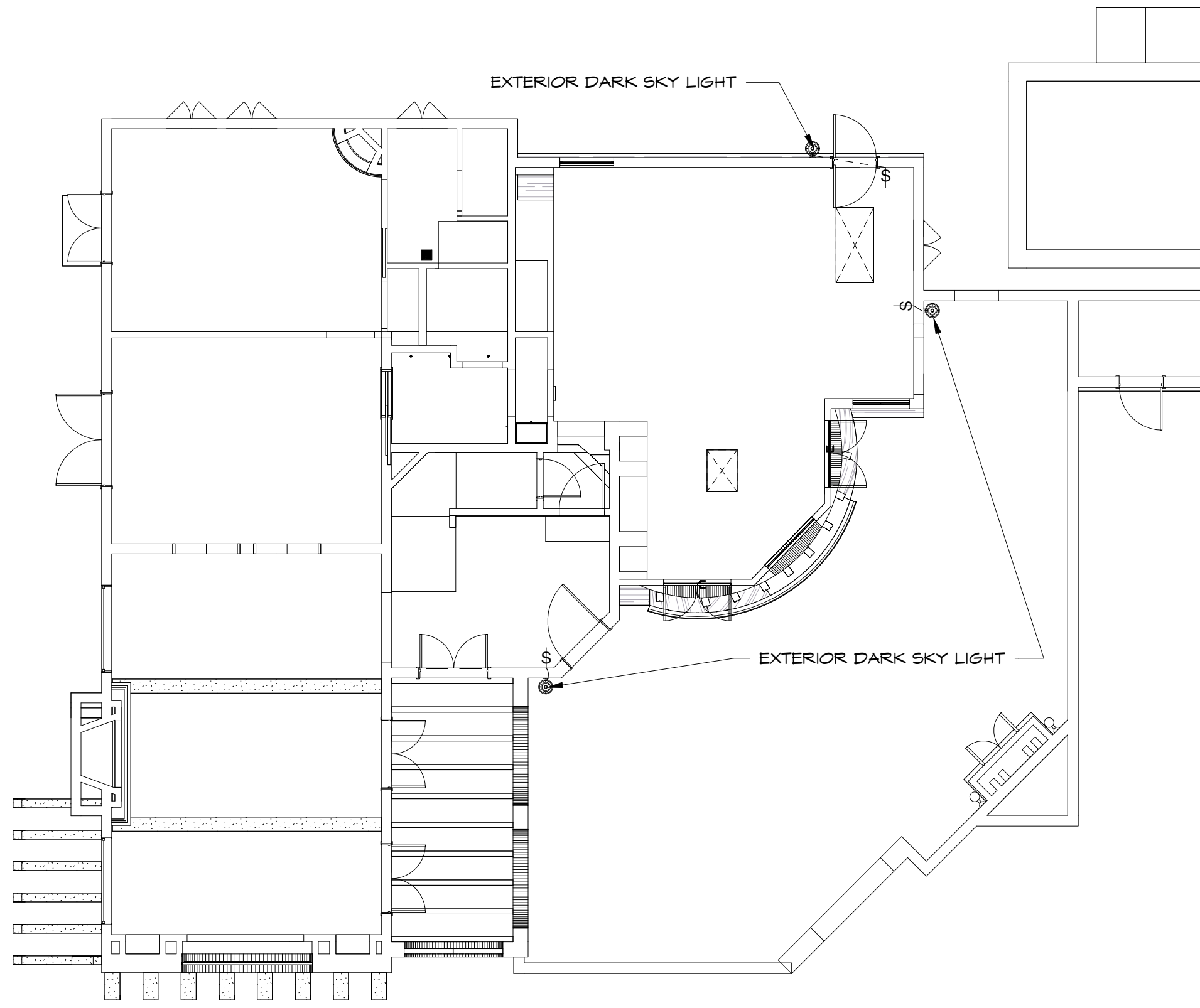
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1

ENTRY FLOOR

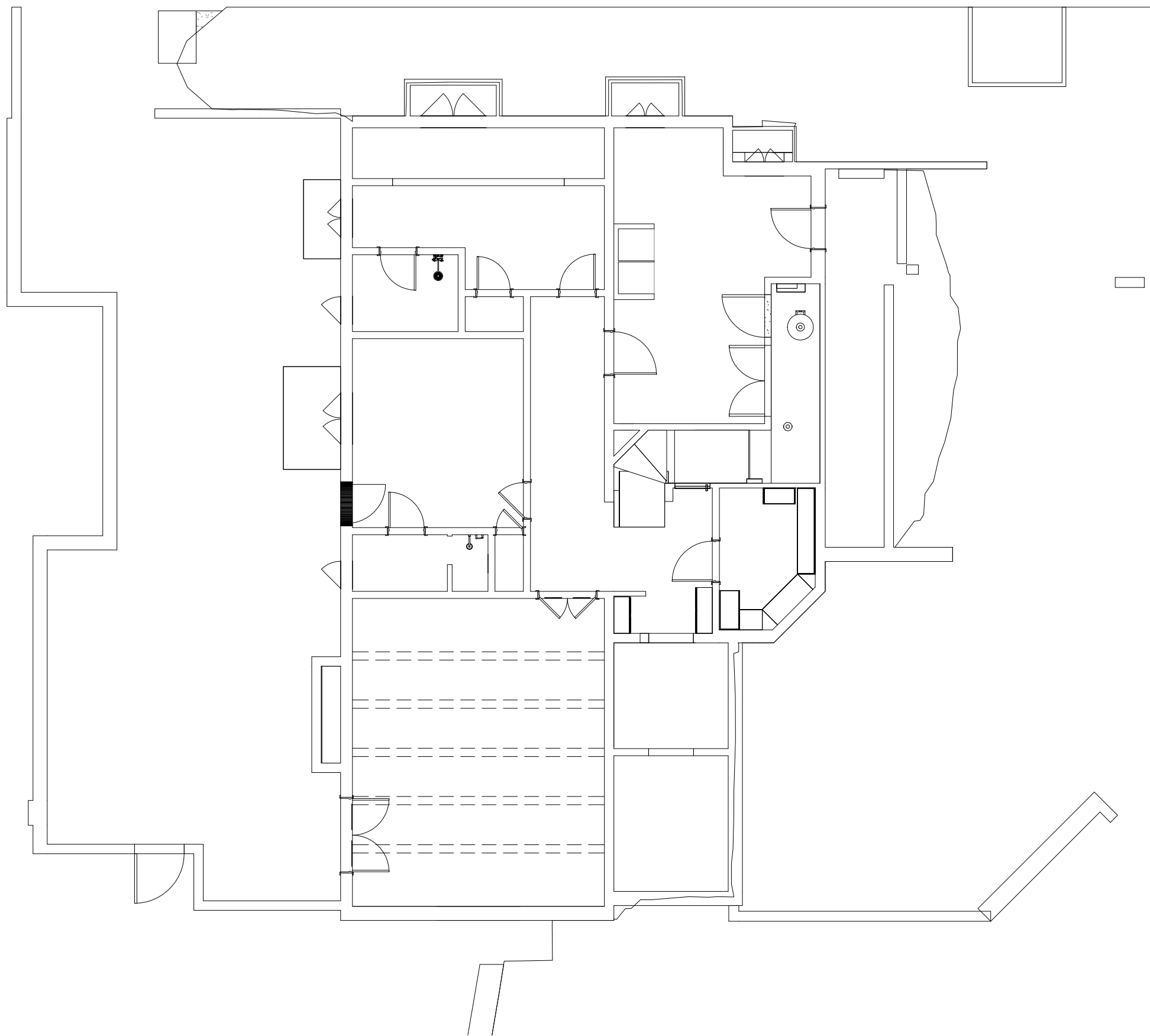
1/8" = 1'-0"



2

LOWER FLOOR

1/8" = 1'-0"



Attachment 6

ELECTRICAL LIGHTING NOTES

1. CALIFORNIA ENERGY EFFICIENCY STANDARDS 150.0(K) ALL LIGHTING FIXTURES SHALL BE CONTROLLED BY EITHER A DIMMER SWITCH OR BY A VACANCY SENSOR SWITCH THAT REQUIRES A MANUAL ON ACTIVATION (DOES NOT AUTOMATICALLY TURN ON) AND AUTOMATICALLY TURNS OFF WITHIN 30 MINUTES AFTER THE ROOM IS VACATED.

A. ALL LIGHT FIXTURES SHALL CONTAIN BULBS THAT ARE LABELED AS JAB-2016 (JAB-2016-E FOR SEALED LENS OR RECESSED FIXTURE). SCREW BASE BULBS ARE PERMITTED, EXCEPT IN RECESSED LIGHTING FIXTURES.

B. RECESSED LIGHTING SHALL BE LISTED AS IC (ZERO CLEARANCE TO INSULATION) AND AT (AIR TIGHT), BE SEALED/GULKED BETWEEN THE FIXTURE HOUSING AND CEILING, SHALL NOT CONTAIN A SCREW BASE SOCKET, AND CONTAIN BULBS MARKED WITH JAB-2016-E EFFICIENCY LABEL. CA ENERGY CODE 150.0(K)1C

C. NOTE THAT ALL OUTDOOR LIGHTING SHALL BE CONTROLLED BY A MANUAL ON AND OFF SWITCH AND CONTROLLED BY PHOTOCELL AND MOTION SENSOR.

LIGHT FIXTURE SYMBOLS

	SWITCH WITH DIMMER
	3-WAY SWITCH
	VACANCY SENSOR
	4-WAY SWITCH
	EXTERIOR DARK SKY LIGHTS

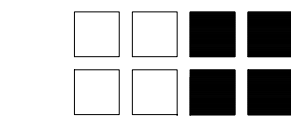
NOTES:

1) EXHAUST FANS IN BATHROOMS MUST BE ON SEPARATE SWITCH FROM LIGHTING. SEE EP-1 & EP-2 FOR LOCATIONS.

TITLE 24 LIGHTING REQUIREMENTS

- ALL LIGHTING SHALL BE HIGH EFFICACY. (2019 BUILDING ENERGY EFFICIENCY STANDARDS)
- BATHROOMS SHALL HAVE HIGH EFFICACY LIGHTING AND AT LEAST ONE SHALL BE CONTROLLED BY VACANCY SENSORS.
- GARAGES, LAUNDRY ROOMS, UTILITY ROOMS, HALLWAYS, STAIRS, CLOSETS (GREATER THAN 10 S.F.) SHALL HAVE HIGH EFFICACY LIGHTING CONTROLLED BY VACANCY SENSORS.
- LIGHTING IN ALL OTHER ROOMS SHALL BE HIGH EFFICACY LUMINARIES CONTROLLED BY A DIMMER SWITCH, CONTROLLED BY AN OCCUPANCY SENSOR, OR A VACANCY SENSOR.
- EXTERIOR LIGHTING: HIGH EFFICACY WITH MOTION SENSOR/PHOTO SENSOR.
- ALL FIXTURES INSTALLED IN WET LOCATIONS SHALL BE MARKED, "SUITABLE FOR WET LOCATIONS." ALL FIXTURES INSTALLED IN DAMP LOCATIONS SHALL BE MARKED, "SUITABLE FOR WET OR DAMP LOCATIONS." (PER 2019 CEC, Article 410.10(A))

CONSULTANT:



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ELECTRICAL LIGHTING PLAN

Job Name: **Del Mar Residence**

Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA

A.P.N 010-301-025-000

DATE: 2/10/2025

SCALE: As indicated

DRAWN CRISTO

JOB NO. 24.10

7.2

SHEET OF

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EXTERIOR DARK SKY LIGHT WITH METAL HOUSING



SLOPED SKYLIGHT

FLAT SKYLIGHT WITH CLAY TILE CURB



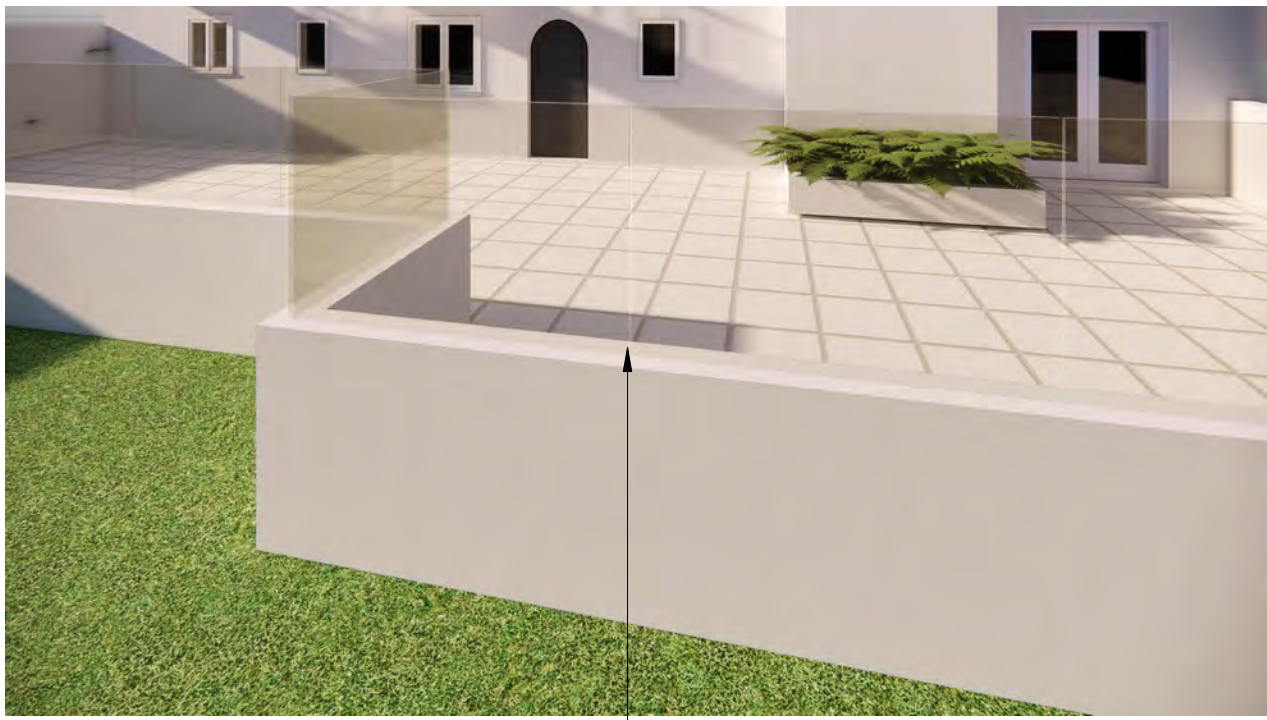
10 EXTERIOR LIGHTING

7 SKYLIGHT

4 STUCCO TO REMAIN

1 FRONT ENTRY DOOR TO REMAIN

Attachment 6



FRAMELESS GLASS SET IN EXISTING SITE WALL



EXISTING METAL FRAME WINDOWS

11

8 GLASS WIND SHIELD

5 PATIO FINISH TO REMAIN

2 EXISTING WINDOWS TO REMAIN



NEW METAL PATIO DOOR TO MATCH EXISTING DOORS



12

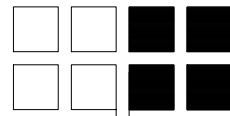
9 NEW DOOR TO MATCH

6 ROOF TILES TO REMAIN

3 DRIVEWAY EXISTING

REVISION	No.

CONSULTANT:



ARCHITECT:
ERIC MILLER ARCHITECTS, INC.
211 HOFFMAN AVENUE
PHONE (831) 372-0410 ■ FAX (831) 372-7840 ■ WEB: ericmillerarchitects.com
MONTEREY, CA 93940

FINISH MATERIALS

Job Name: **Del Mar Residence**
Scenic Road 4 SE of 8th
Carmel-By-The-Sea, CA
A.P.N 010-301-025-000

DATE:	2/10/2025
SCALE:	
DRAWN	CRISTO
JOB NO.	24.10



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

March 17, 2025
CORRESPONDENCE

TO: Historic Resources Board Commissioners

**SUBMITTED
BY:**

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

RECOMMENDATION:

BACKGROUND/SUMMARY:

FISCAL IMPACT:

ATTACHMENTS:

Attachment 1: Historic Context Statement - letter received 03-17-25 from Julie Wendt

From: Julie Wendt [REDACTED]

Date: Sat, Mar 15, 2025 at 3:52 PM

Subject: Your Discussion of the Updated HCS at Monday's HRB Meeting

To: Jordon Chroman <jchroman@cbts.us>, Esther Goodhue <egoodhue@cbts.us>, Kathy Pomeroy <kpomeroy@cbts.us>, Erik Dyar <edyar@cbts.us>, Kathryn Gualtieri [REDACTED]

Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>

Dear HRB Chair and Members of the Historic Resources Board,

I apologize for contacting you directly, but it is the weekend and I wanted you to receive this prior to your meeting on Monday. There is no need to respond, and I would not want you to violate the Brown Act by doing so. I will not be at your meeting and wish only to explain why.

During your initial deliberations when reviewing the Updated HCS, some of you questioned the 1986 end date for certain styles. I wrote two letters to you in good faith with the intention that my letters and attachments might be helpful regarding your concerns. My written comments were not intended to be a personal attack on any of you, the city staff, or the city consultants. I only wanted to bring to your attention the State Office of Historic Preservation Technical Briefs for determining historic eligibility, as well as the research I'd done regarding other cities' context statements.

I am not and never intended to be the City's adversary. In fact, just the opposite. I had hoped that you, as members of the HRB, could have a thorough and open dialogue regarding the information in the technical briefs and how to apply the OHP's criteria to certain style end dates.

I just finished reading the staff report for your March 17 meeting. I will not participate any further because I do not want to be a distraction in the conversation. I do not know who wrote the staff report, but upon reading it I felt that I was being personally attacked. It was not necessary to attach "Ms Wendt" to every paragraph as if I were on the other side of a legal battle. My letters and attachments were intended to be thought provoking and helpful, not confrontational. In response, portions of the staff report were very confrontational with the constant reference to "Ms Wendt," which I believe is now a distraction from the OHP technical briefs and how you will interpret and apply them in your decision-making process.

I have the highest regard for historic preservation, and my intention was to give you pertinent OHP information so you could make your best decision regarding significance of a resource, integrity and period of significance for a potential resource. Instead, I feel that

my integrity has been questioned. Particularly insulting was the comment about my appreciation for Erik Dyar's project at the recent Planning Commission meeting where the HRB staff report author compared apples to oranges in terms of styles and periods of significance. I can only think that it was intended to be a snarky "gotcha" moment, which is uncalled for, unprofessional, inaccurate in its comparison, and not appreciated. Your discussion at Monday's HRB meeting should be about historic preservation principles and how to interpret and apply the OHP's technical briefs. "Ms Wendt" is only a messenger.

Thank you for your dedication and service.

Dear Katherine Wallace: Thank you for your email notifying me of the staff report. Your communications have always been helpful and very courteous. Based on the different tone in portions of the city staff report, I can only conclude that it was composed by a city consultant. Actually, I was not anticipating a staff report at all. I had hoped my letters and their attachments could be used to facilitate a thorough and open discussion by the HRB Members on style end dates, with the thought that it is their decision to make.

I have joyfully devoted 15 years as a city volunteer. Eleven years on and off the HRB and four years on the PC. No volunteer does it for the glory because it is a lot of work. My service and intentions have always been for the benefit of the city and its residents.

Sincerely,

Julie Wendt



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

March 17, 2025
CORRESPONDENCE

TO: Historic Resources Board Commissioners

**SUBMITTED
BY:**

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

RECOMMENDATION:

BACKGROUND/SUMMARY:

FISCAL IMPACT:

ATTACHMENTS:

Attachment 1: Letter received 02-27-25 from Linda Smith
Attachment 2: Letter read at meeting by Cindy Lloyd
Attachment 3: Handout received at meeting from Cindy Lloyd

From: Linda L. Smith [REDACTED]
Date: Wed, Feb 26, 2025 at 7:44 AM
Subject: Some more historic guidance
To: Nova Romero <nromero@ci.carmel.ca.us>

Dear Nova,

Would you please send this letter and attachments to the mayor, city council and staff for tomorrow's meeting. And would you also copy it to all the various commissions and staff as well? Many thanks.

Linda L Smith
[REDACTED]
PO Box 422
Carmel, CA 93921

Dear Mayor Byrne and Council Members,

I am a fourth generation Carmelite who still lives in the 700 sq ft cottage built by Mike Murphy for my grandmother in 1905 on 2 1/2 lots of forest. My father spent much of his life here and I grew up here. My grandmother was one of the original group of natural beauty loving Bohemians who came in those early halcyon days and set the tone and direction for Carmel that brought it world renown. It was meant to be a town where people lived simply in community, close to the beautiful nature that surrounded it...amidst the ever present scent and music of the ocean and pine forest. Our homes were small and our pines were beloved, and our business people were members of the community who loved the Place and wanted to preserve it as much as did the artists and musicians and writers and thinkers who envisioned the town. Over time it's been a fight to preserve that beautiful vision and most of it has been lost unfortunately to the money god. We have wandered so far from our original purpose. Our forest and neighborhoods have suffered tremendous loss and degradation. It's unclear what to do.

I thought some reminders of the past struggles Carmelites have gone through would be helpful and provide some inspiration, so here are a few gems from history for you to read. It's a steep learning curve for those who haven't been here long, and even for many who have, to understand what it really is that has made Carmel so unique. And of course, the type of person who lived here in the beginning was of a different nature, less materialistic.

Which is why Carmel became the unique place it is, with a message for the world worth heeding. Our founders were more visionary than even they knew. "Live simply that others may simply live" rings more and more urgently true for us humans. If we do what is right for Nature we will be doing what is right for us, who are a part of Nature.

The last attachment is a brief visual tour through some photos and clippings that speak to Carmel's original Monterey Pine Forest, the very historic existence of which has been questioned. Since our forest is a part of the larger native Monterey Pine Forest of the Monterey Peninsula, and Carmel was the only community, other than Pebble Beach, that embraced it as an essential part of its character, this misunderstanding needs correcting.

Sincerely yours,

Linda L Smith
PO Box 422
Carmel, CA 93921



Frederick R. Bechdolt :

If I had a wish for Carmel it would be that the place should revert to the exact state of things that existed more than fourteen years ago. There were then few people and all of them had simple tastes. Neither architect nor landscape gardener had as yet succeeded in making noticeable changes from the original landscape. If my wish were impossible, and I had a second choice, it would be that those who have come since the old days, and those who are yet to come, would do their best to keep intact what beauties of nature and what simplicity of life are still left.

Testament for tomorrow

By GUNNAR NORBERG
Carmel City Councilman

"Carmel has no prototype," wrote world famous architect Nathaniel Owings in a letter last summer to distinguished architect Henry Hill, who had recently become a member of the Carmel Planning Commission.

"Prototype" says Webster's dictionary means the "the first thing or being of its kind."

Carmel, therefore, is its own prototype. As I have many times said, Carmel is "Sui generis" -- one-of-a-kind.

People all over the world fully understand this special distinction which is Carmel's. But some of the people who inhabit the city, or its immediate environs, sometimes do not. Sometimes even the people who are the government of Carmel -- its city council -- have not fully comprehended, the world-wide significance of the entity known as Carmel-by-the-Sea, and because they have not, local people -- with only money-making in mind -- have been allowed to subtract their unwarranted cubits from the magnificent stature which the entity has nevertheless achieved.

Sometimes particular aspects of Carmel have been threatened. And, surprisingly, from many distant places, famous people who have themselves known Carmel, come to its defense.

Two years ago, the city council had just about decided either to turn the Forest Theater into a corporation yard, or possibly sell it. (It had been a gift to the city in the late 1930s).

"News has reached me in Alabama that there is a possibility that the unique Forest Theater, with all its cultural values, may be permitted to disintegrate completely. I think that this would be deplorable. In 1919 I lived for some five months in that rare and charming town and I played in Alfred Noyes' "Sherwood" in the Forest Theater. It is a vivid occasion in memory. I recall that the eminent Van Wyck Brooks was in the sold-out audience. People came fore hundreds of miles to see the show."

The writer of this letter was Hudson Strode, emeritus professor at the University of Alabama, famous lecturer on the plays of Shakespeare, renowned author of many books: "Sweden: Model for a World," a four-volume biography of Jefferson Davis, "Ultimates in the Far East" (about India), "Timeless Mexico," and many others.

The late Herbert Heron, one-time mayor of Carmel, as well as playwright, poet, and player in the Forest Theater which he founded in 1910, had in his home-- at the time of his death in 1968-- some 500 autographed first-edition copies of books written by people who had resided in Carmel, or who had written their books about Carmel. (The book, "Seacoast of

Bohemia," by Franklin Walker, published last year, tells about some of those Carmel writers.)

Another former mayor, Perry Newberry, a nationally known newspaperman and author, was the editor of the Carmel Pine Cone when -- in its June 7th, 1929 issue, it announced on its front page that "the zoning ordinance was finally passed by unanimous vote. Although it was the time (June 5) set for public hearing, nobody protested either in writing or by voice. It was passed quietly, smoothly, without the change of a word, and at the end of 30 days becomes law."

The first words of this zoning ordinance are the words which I have frequently quoted in the city council meetings during my three city council terms. They are the words presently being challenged in a law suit by still another former mayor, Keith Evans whose city council term covered the 1940-1942 period.

They are the words of the preamble-- the "purpose clause"-- of all Carmel city zoning from that date forward. The words are these: "Carmel is essentially, predominantly, and primarily a residential city in which business and commerce have been, are now, and are proposed to be in the future, to be in the future, subordinated to its residential character."

As I am writing these words, I do not know whether or not the city council will have passed "first reading" of an ordinance proposed by the city planning commission, to terminate the present "moratorium" on building construction in the commercial zones, and to replace it with a new zoning ordinance devised by that planning commission.

Even if this "first reading" will have been approved as this reaches you, there still will have to be a second reading, and this second reading will-- under usual conditions-- not take place until next month. There is, therefore, still an opportunity for you to try to reach my fellow city councilmen-- in person, by phone, or by mail-- before that March meeting takes place (it is now scheduled for March 19), if you want to try to urge them to see that more teeth are put into that new permanent zoning ordinance, before ever it is finally approved.

There is also an election, March 5, at which two new city councilmen will be voted upon--

As I have said here before, I appreciate what the city planning commission has done to prepare a new permanent zoning ordinance, but I do not think that proposed ordinance is sufficiently broad to control the potential perils which I believe could threaten the special character of Carmel either tomorrow, next year, or in the years after.

I still believe that 1,000-square-foot-per-motel-unit must be increased, preferably to 2,000-square feet per unit.

I still believe the maximum business-building-site should be reduced to 8,000 square feet from the 32,000-square-foot size proposed by the planning commission.

Because there are already a half-a-hundred motels in this small town of 4,500 permanent residents, I still believe there should be a "density" mechanism added to our law, to try to

halt any new motel building. My suggestion is that a proviso be made which would say that no new motel could be built within a block of an already existing one.

Because the kind of stores which are useful to permanent residents--such as grocery, hardware, and plumbing stores--are dwindling while the various tourist-oriented businesses are growing by leaps and bounds, I believe there should be a separate, special zone established in which only such kinds of business could be established. However there is no such provision in the ordinance put before the city council by its planners commission.

Just to show why further proliferation of tourist-oriented businesses must be halted if Carmel is to continue to be the "residential city in which business and commerce" are to be "subordinated to its residential character," the latest city hall data says that there are 63 clothing stores, 50 restaurants and cocktail lounges, 55 art galleries, 94 gift shops, 49 motel-hotels.

In a letter to Henry Hill last summer, Francis Violich, director, department of planning, University of California (Berkeley), said: "I would say that (with) almost 50 percent of the population housed in motels, hotels, Carmel could hardly be called balanced. Add a few more and the Carmel residents become a minority with questionable rights. Whose values prevail? The money makers."

Violich continued: "accept the zero population growth and beat the rest of the country. Be a pioneer and say: No more growth; show that economics will allow quality in place of quantity."

Recently, readers may have noticed that the city of Petaluma, once known as "the poultry capital of the world" but now a maturing city troubled by urban sprawl, decided to put a fixed limit on the number of new homes which could be built annually within its boundaries. In its first court test, the Petaluma ordinance ran into difficulty, but it will presumably reach a higher court soon.

Even in its present maturing state, Petaluma is no such one-of-a-kind city as Carmel, and while it is important that its officially ordained wishes should be fully respected, it is vastly more important that so world-renowned a community as Carmel long has been, and continues to be, should be allowed to legislate the kind of commercial-zone controls which could importantly insure its survival into the future.

As Mike Edwards wrote in the November 1972 issue of the National Geographic Magazine, after spending a month in Carmel, "To preserve an atmosphere in which poets and painters thrive-- and which any lover of tranquility will enjoy-- Carmel-by-the-Sea, to use its proper name, has remained an un-city, doggedly defying the stereotype of small towns trying to grow big."

It is to protect this special and long-established-- and world-recognized-- character, that Carmel today must immediately decide on a new commercial-zone ordinance which fully protects its values.

ADVICE TO DEVELOPERS FROM STANLEY MARCUS

Like Carmel, other towns and cities are learning that they must act now, before it is finally too late, if they are to protect their community's integrity against the pressures and the wiles of commercialism. An example is Santa Fe, New Mexico. On July 6th an editorial in that city's newspaper *The New Mexican* called attention to "the perspective of an outsider" who helped Santa Feans re-think their problems with growth and tourism.

The "outsider," Stanley Marcus, spoke to the members of Santa Fe's Downtown Merchants Association. As reported in the editorial, his remarks have obvious relevance to Carmel.

"Marcus told developers to consider *why* they are building in Santa Fe. If it's because they sense a healthy economic growth linked to tourism, then developers must take time to be culturally sensitive, even

before they offer a blueprint for consideration. *If they are building because they see a quick buck, it is up to our city fathers, neighborhood associations and residents in general to see that they are stopped.*

"Developers and established businesses should become allies with artists and neighborhood associations. They should openly discuss their plans with the neighborhoods that likely will be affected, *before* plans are presented to the city for consideration.

"Issues of growth and building styles are important to this city. A claim by developers of providing jobs is not, by itself, reason enough to permit development. *Commitment to the community must receive a high priority because it is a fine line between unbridled speculation and healthy, orderly growth.*"

We agree 100% with Stanley Marcus!
iVW

CARMEL PINE CONE

A NATIONAL PUBLICATION DEVOTED
TO ART, LITERATURE, MUSIC
AND THE DRAMA

DECEMBER 8, 1921

CITY GROWTH DEMANDS CIVIC LEAGUE'S REVIVAL

Ambitious Program Outlined for
Carmel's Future.

After a number of years of suspended animation the Civic League, one of Carmel's oldest and most successful community organizations, has awakened to renewed life. For many years the league, originally an auxiliary of the Arts and Crafts Society, was for all practical purposes the town government. It suspended its functions at or about the time of the incorporation of the town as the City of Carmel-by-the-Sea, five years ago.

In the absence of President Willard a meeting was called last Friday evening by Vice-President Silva, at the residence of Miss J. M. Culbertson, the league's secretary.

The constitution and by-laws of the organization were revised to meet present conditions, and the following officers were elected: Edward G. Kuster, president; Miss Elsa Blackman, secretary, and Mrs. B. O. Warren, treasurer. A membership committee was appointed with the follow-

ing members: Mrs. Cornelia Botke, Charles Sumner Greene and Dr. A. E. Burton.

The league has been revived, according to its officers, for the limited purpose of co-operating with the city authorities and with other existing organizations in a sustained and permanent endeavor to maintain the picturesque of Carmel; to that end to stimulate and foster a strong public sentiment opposed to "machine-made" ugliness; to discourage and, wherever possible, to prevent needless encroachments on the natural beauty of Carmel and vicinity; to enlist the sympathies of newcomers to Carmel in this ideal as soon as practical after their arrival; and to inculcate in the school children generally accepted principles of taste and love of natural, irregular and rugged beauty.

The attention and energies of the Civic League being concentrated on the single issue above mentioned, it aims to be of assistance to any of the more broadly organized groups of Carmel residents in any special instance where that issue is involved.

The subject is so vital to the happiness of most people who have chosen Carmel as their home that an occasional overlapping of the functions of two groups working toward the same end, though possibly along different lines, will be a source of strength rather than of confusion.

The league is already compiling a comprehensive directory of Carmel and environs and will endeavor to obtain the individual view of every adult resident on the ideal form of development for this community, and the direction in which its present rapid growth should, as far as practicable, be guided.

The league will also, at an early date, ask the co-operation of the board of trustees of the city, as well as that of other civic organizations, in bringing about the appointment by the trustees of a city planning and park commission.

Founder of Carmel Dies in Oakland

J. Franklin Devendorf, founder of Carmel and sponsor of many institutions which have made the town distinctive, died Tuesday afternoon at the age of 78 in his home, 326 Vernon street, Oakland, following a prolonged illness that culminated in heart disease. He was stricken in Carmel five months ago and confined to his home here until removed north in weakened condition shortly over a month ago.

Mr. Devendorf was a native of Fallensburg, Michigan, and came to California in 1874 on account of favorable climate for his mother's health. His interests centered in San Jose with the Hale Brothers in dry goods, and in that city he married Miss Lilly Potter, of New York, in 1879.

Started Subdivision

His health demanding outside work, he started a San Jose subdivision called Cottage Grove, then a Stockton enterprise and several in the vicinity of Morgan Hill and Gilroy. In 1902 the first map of Carmel was filed by him following exchange of land here for Stockton holdings.

Next year he entered partnership with Frank Powers, of San Francisco, and acquired more land here, approximately the present city limits of town and formed the Carmel Development Company, of which he became president.

Many stories are told of the early trials of popularizing the village as a summer colony which began to attract artists and persons seeking seclusion of forest and shore and the development of groups such as the Carmel Club of Arts and Crafts, the Forest Theater, the Manzanita Club and various cultural groups, all of which were substantially furthered by Mr. Devendorf.

Other Projects

Carmel Point was acquired and contoured. Carmel Highlands was subdivided in 1915 and the Inn built shortly afterward, with many sea-coast residences following. Through out all of his development work there was a geniality and lenience which acquired for him the title "Father" Devendorf, and many a person now nationally known owes title to his or her home to this spirit of helpfulness.

Surviving him are his widow, Mrs. Lilly A. Devendorf and four daughters, Edwina, Mrs. Frank O. Gibbs, Mrs. Edward Hohfeldt, Mrs. S. Angus, and a half brother, Will Gray, of San Jose.

Private funeral services were held yesterday at the family home.

The Carmel Pine Cone
October 12, 1934

STATEMENT OF POLICY CARMEL PLANNING COMMISSION

The following statement of policy was adopted by the Carmel Planning Commission at its regular monthly meeting Wednesday afternoon. Because we hope that it will influence the development of Carmel we are printing it here in full instead of the editorial column. We believe that it is the expression of the hopes and ideals, not only of the Planning Commission, but of all Carmel citizens who have given even a small measure of thought to what makes up the beauty of the town and why they enjoy living here.

The Planning Commission of the City of Carmel-by-the-Sea, being charged with the responsibility of formulating plans which may substantially affect the development of Carmel and its environs, considers it desirable to adopt a statement of policy.

It is the opinion of the members of the Carmel Planning Commission that it could do no better than to restate the principles expressed in the preamble to the present zoning law of Carmel which provides:

"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 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 the city, its growth and the causes thereof with its near proximity to the cities of Pacific Grove and Monterey, and the businesses, industries, trades, callings and profession in existence and permissible therein."

The Carmel Planning Commission reaffirms these principles and restates them as being as true today as when originally drafted twenty years ago. It believes that the philosophy expressed in the foregoing preamble expresses what has come to be known as the Carmel tradition, a tradition from which there should be no departure.

Carmel is definitely a residential rather than a commercial community. It has been established through the years that Carmel is made up of people who do not demand nor want the formal improvements which are so often considered to be the test of a progressive city. The people of Carmel do not desire the kind of progress that would disturb or alter the atmosphere and unique charms of Carmel. It is the opinion of this Commission that it has a duty to resolve all of the problems presented to it in a manner that will maintain and preserve Carmel's particular characteristics through the inevitable period of growth and expansion which lies ahead.

Though the present and future members of the Planning Commission will be required to reach conclusions and to act in the light of circumstances as they may then exist, everything possible should be done to discourage encroachment upon the traditional features of Carmel. It should always be the policy of the Carmel Planning Commission to discourage or prohibit overbuilding in both the residential and commercial areas and, by architectural control or zoning, to avoid unattractive exposures of

(Continued on page Fifteen)

STATEMENT OF POLICY OF PLANNING COMMISSION

(Continued from Page One)

land or houses, the indiscriminate clearing of property, whether public or private, and the destruction of trees, shrubs and wild life. The members of this Commission further believe that a policy of reforestation, of development of community owned areas and parks, and the strict observance and enforcement of the zoning laws should be carefully followed.

In this spirit the Carmel Planning Commission undertakes its responsibilities.

Adopted by the Planning Commission June 18, 1947.



Carmel Pine Cone Cymbal

June 20, 1947

EDITORIAL

Since 1916 when they voted in favor of incorporation, the residents of Carmel-by-the-Sea have often roused themselves to defend their remarkable community against what a local newspaper editor long ago called "Santa-cruzitis." Whether authorizing purchase of the dunes at the foot of Ocean Avenue, thereby to prevent developers from building a major resort hotel, or fighting state legislation that would have required mail delivery and street numbers on each house, this seaside village has been engaged in a running battle against the encroachments of commercialization.

Through the decades this struggle has been sustained and directed by citizen action organizations (such as the Carmel Preservation Society, Old Carmel and the Carmel Citizens Committee) and by a surprising number of local newspapers (at least thirteen), with the *Carmel Pine Cone* leading the way most of the years since its founding in 1915. Even more important, leadership has sometimes come from Mayors and members of the Board of Trustees/City Council who dared to oppose "Progress."

Reflecting on this lively record of democracy in action, one of Northern California's most astute observers—Harold Gilliam—described Carmel in 1985 as "a community that has led the rest of the country in confronting the dilemmas of growth." He went on to note that although in recent years Carmel has been called "a tourist trap ... afflicted with a plague of schlocky souvenir shops and T-shirt emporiums, the overriding truth about the town is of another order: Carmel is probably the first community in the country—maybe in the world—to go to the barricades in defense of its own integrity against the attacks of rampant commercialism."

Overwhelmed by Progress

In other communities citizens have manned the barricades, and yet, somehow, they lost the distinctive elements of their local heritage. In La Jolla, Laguna Beach, Sausalito and other once-lovely places, residents now recall with anger and sorrow battles lost, compromises agreed to. The sight of those towns overwhelmed by Progress, the sound of those residents embittered by Change offer dramatic reminders for Carmel—that the commitment to a residential community requires constant vigilance.

That commitment is not only philosophical, it is—fortunately—also legal. In 1929 City Attorney Argyll Campbell drafted ordinance #96 which has been called Carmel's Magna Carta. The preamble is mounted as a challenge and a reminder on the wall of the City Council chambers. "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 to be in the future, subordinated to its residential character. ..."

Despite the clarity of that statement and its legal force (see Ordinance #17 and the General Plan), there is abundant evidence that Carmel has suffered irreparable damage because of decisions (accommodations, compromises and special exceptions) made by Planning Commissions and City Councils, past and present. These decisions have ignored or twisted the fundamental, presumably overriding concept that residential interests must take precedence over commercial interests. An everyday reminder of how commerce has been allowed to dominate is the hulking presence of Carmel Plaza. An equally blatant and immediately adjacent example are the tour buses that park—six and eight of them at one time, belching and grumbling—on the east side of the Plaza. They disgorge their hundreds of hurrying, curious tourists who wander our streets buying ice cream confections from our three, soon to be *four* frozen dessert dispensaries. One hour after their arrival, the tourists climb back into those eight-wheeled behemoths which then groan their way out of town, having given their passengers a chance to "do Carmel."

Anger and Dismay

There is a sadness, a sense of loss and a tone of bitterness in Carmel these days. Anyone who has talked with a random sampling of residents (merchants and property owners, too) has heard their anger and feeling of helplessness. "It's too late now. Carmel is a zoo." "It's gotten to be ridiculous." "The tourists have taken over. There's nothing that can be done."

Anyone who attended the public hearings of the General Plan Review Committee heard residents express their

dismay and at times their outrage at the proposed amendments/revisions that would weaken the General Plan.

Anyone who has sat in his/her car behind double-parked trucks or seen the scores (hundreds?) of cars creeping down the hill onto an already traffic-jammed Ocean Avenue must laugh at the thought of calling Carmel a "village."

The transformation of Carmel-by-the-Sea began a long time ago. Many who lamented the changes through the years and others who fought to prevent them have selected the construction of Carmel Plaza as the time and place that most seriously sabotaged our Magna Carta.

Piecemeal Selling

Wherever, however and whenever "commercial creep" started, we have seen its consequences. Now we must organize to stop this piecemeal selling of our town. We cannot stand by immobilized by a sense of futility—nor lulled by an aura of amiability!

We must reassert what Harold Giliam called "the overriding truth about Carmel" ... that this community has the will to defend itself against the attacks of commercialism.

We need, we demand leadership in this struggle to save Carmel. Who will be the spokesperson for Carmel's future? Who will "stand tall," as they say in Hollywood, against expediency? Who will say "NO" to the next appeal to the Planning Commission and then the City Council for another exception

(continued on page 3)

EDITORIAL (continued)

to the established regulations and restrictions? Mayor Eastwood has not provided that leadership. He has not said "NO."

To express Carmel residents' concern and growing anxiety about the policies of the present administration, the Carmel Residents Association was organized last Spring. Like other citizen groups today, we seek to awaken the people of Carmel and the surrounding areas to the facts, the realities, the record. We will make known the issues and their implications. We will offer analysis and background information that is, unfortunately, not available in the *Pine Cone* or at the meetings of the Planning Commission and the City Council.

Values of Voters

The Carmel Residents Association will be a new voice for the old tradition of citizen protest and citizen action in Carmel. Through this newspaper *the VILLAGE WATCH*, through our "blue sheets" that alert the residents to

upcoming governmental meetings and their agenda, through our public meetings and through the ever growing force of our membership, the Carmel Residents Association will make known to this and future city governments that our elected representatives must be responsive and responsible to the desires and values of the voters.

The Carmel Residents Association is confident that the people of Carmel are not going to allow their home to be ruined like La Jolla, Laguna Beach, Sausalito and other towns and cities that succumbed to ever more commercial growth, ever more servicing of tourists.

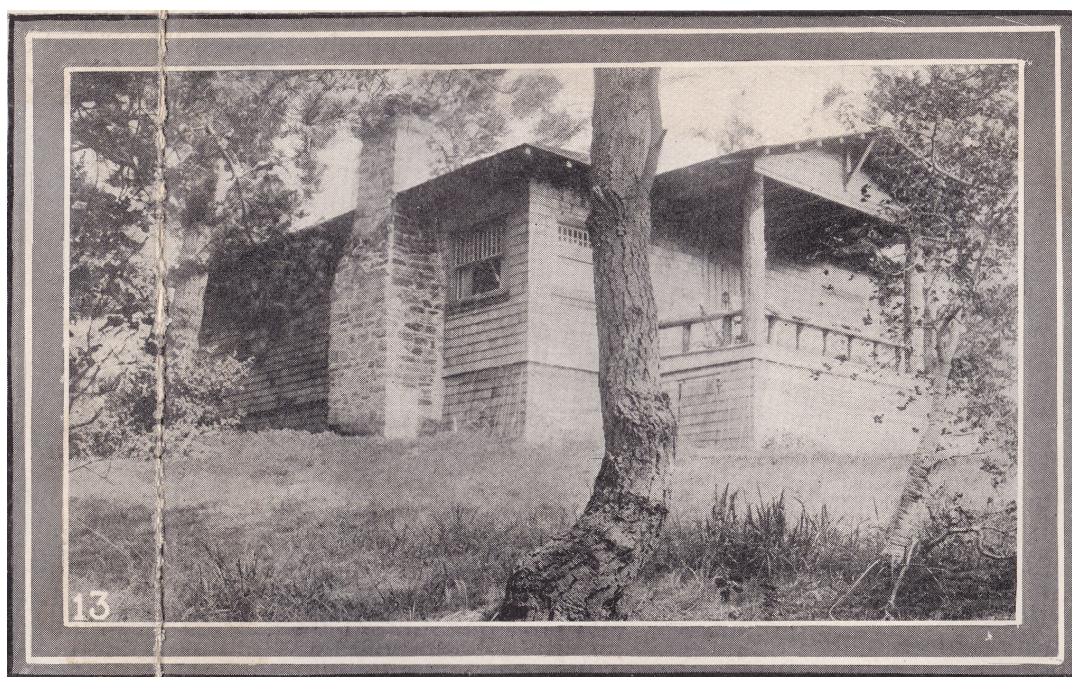
We are confident that it is not too late to give new meaning, new force to the spirit and the letter of our Magna Carta.

It is certain in this community, as throughout this nation, that the voice and the will of an *informed, aware, aroused* electorate can prevail.

tVW

the Village Watch
Carmel-by-the-Sea
Issue 1 August, 1987

CARMEL-BY-THE-SEA
A "VILLAGE IN THE MONTEREY PINE FOREST"
FROM THE EARLY HISTORIC RECORD
1902-1971



George Sterling's home near the Mission Trail

Mary Austin Reminiscences
Circa 1930

CARMEL-BY-THE-SEA.

A pine forest alongside Carmel Mission, facing a mile of white sand beach, on the sheltered side of the Monterey peninsula.

3 MILES SOUTH FROM MONTEREY STATION.

HOTEL RATES at PINE INN, \$8 per week and upward. TENTS—Same rates for rent as at Catalina Tent City. BOARDING-HOUSES—\$4 50 per week and upward for board. Special rates for school teachers and Ministers. For particulars address J. F. DEVENDORF, Manager, Monterey, or 330 Pine street, San Francisco.

San Francisco Chronicle April 26, 1903

These are some of the people you will find at Carmel at one time of the year or another: George Sterling, poet and Bohemian; Chris Jorgensen, artist and enthusiast; Sydney Yard, artist; Arnold Genthe, artist-photographer; Mary Austin, author; Mabel Gray Lachmund, musician; Mrs. Frank H. Powers, artist; Frederick S. Samuels, artist and Bohemian Club man; Willis Davis, president of the Mark Hopkins Institute of Art; Miss Morgan and Miss Froelich, artists; Miss Elise Allen, at one time a member of the faculty of Wellesley College and afterward on the staff of Harper's Magazine, now retired to private life; and Professors Guido Marx, George Pierce, J. M. Stillman, and Raymond Alden of Stanford.

George Sterling's house has recently been completed and stands only a short distance northward from the mission, overlooking the river valley and within hearing of the breakers. Beyond the house in the direction of the village one penetrates into a deep pine forest, whose floor is soft to the feet, the soil being very loamy and covered thickly with pine needles.

The poet's reasons for selecting this spot for a home are beautifully expressed in the following lines, written by him a few days ago:

In Carmel pines the summer wind
Sings like a distant sea
O, harps of green, your murmurs find
An echoing chord in me!

On Carmel shore the billows moan
Like pines that breast the gale:
I fain would sing their grief unknown,
But words cannot avail.

Among the Artists, Writers and Poets at
Carmel San Francisco Call Jan 14, 1906
Ida L Brooks

By the time I got back, in 1905, there was a small hotel; the beginning of the present establishment, and not more than two or three stores, and a most delightful bake-shop. And practically none of the property had been cleared, but was all grown up in pine and live oak and wild lilac. I lived at the hotel and didn't build until 1911 or '12—I forget the exact date.

Many Pleasures for a Vacation

The beautiful beach of pure white silicon sand, with the fifty-two acres of sand dunes, is a playground for the children, and resting place for the nerve weary. The four-hundred acre pine forest, with its deep carpet of pine needles, furnishes all the balsamic odors of the Sierras.

Fishing abounds in the river for trout and steelhead, and in the bay for all kinds of sea-food fish.

Driving and riding, either around the 17-mile drive, or down the coast, or up the valley, are interesting diversions.

More than sixty per cent of the residents of the village are devoting their time to work related to the aesthetic arts. College teachers, artist, poets, magazine writers, and professional men and women find the environment especially conducive to their best work.

The Arts and Crafts club, the Library, the Manzanita club, the Choral society, and several reading circles are organizations for the promotion of social intercourse and intellectual advancement.

CARMEL PINE CONE

Feb. 3, 1915

Vol 1 Issue 1

CARMEL-BY-THE-SEA

FIVE YEARS AGO the Carmel Development Company conceived the idea that the public interested in aesthetic advancement, would be pleased to build homes in the territory chosen by Father Junipero Serra for his favorite mission site. This booklet is published to prove by the photographer's art the correctness of our theory. We submit that a town containing houses of which the halftones here shown are pictures cannot be anything but a

HOME PLACE FOR REFINED FAMILIES

Nature has lavished on Carmel-by-the-Sea its best,—in beaches, in trees, in mountains, in historical surroundings, in climate. These houses show that the citizens are in full harmony with the keynote given by nature. The town now has 400 houses or thereabouts; of these more than 200 have been designed by architects who attempted to have the improvements fit the local surroundings. Perhaps someone may differ with them as to the complete fittingness of the result in one or more particular spots, but no one will gainsay that the improvements as a whole make it A TOWN WITH A TEMPERAMENT WHOLLY ITS OWN.

CHARACTER OF RESIDENTS

College professors, artists, writers of all kinds, students of music and the arts in their various phases, naturally congregate here. The surroundings are kept to invite them. More than a hundred of our residents are supported by the product of brush or pen or through music or lectures. Their friends and associates have similar interests and similar pursuits.

IMPROVEMENTS OF PERMANENT CHARACTER

The town is on a firm substantial business basis. Every comfort, every luxury possible in a community far enough away from railroad transportation to warrant that the charms of nature are practically as produced by the Creator is available at the local stores at moderate prices.

HOTEL ACCOMMODATIONS

Pine Inn, the local family hostelry, is maintained to furnish wholesome comforts to those who are interested in nature and her attendant pleasures. The prices are moderate, from \$2.00 to \$3.00 per day, special rates for families. Cottages of 4 to 6 rooms with bath can be had for families, with board, at Pine Inn.

PINE INN NEVER CLOSES

Carmel Development Company brochure, showing homes and other buildings 1907

BY ROBERT TATE, CITY FORESTER

The Carmel Urban Forest is unique and we must continue to take steps to allow it to remain so if it is to survive as we know it today. It cannot be allowed to take care of itself, as it often has in the past, because the encroachments and the demands we make on it are increasing at an alarming rate.

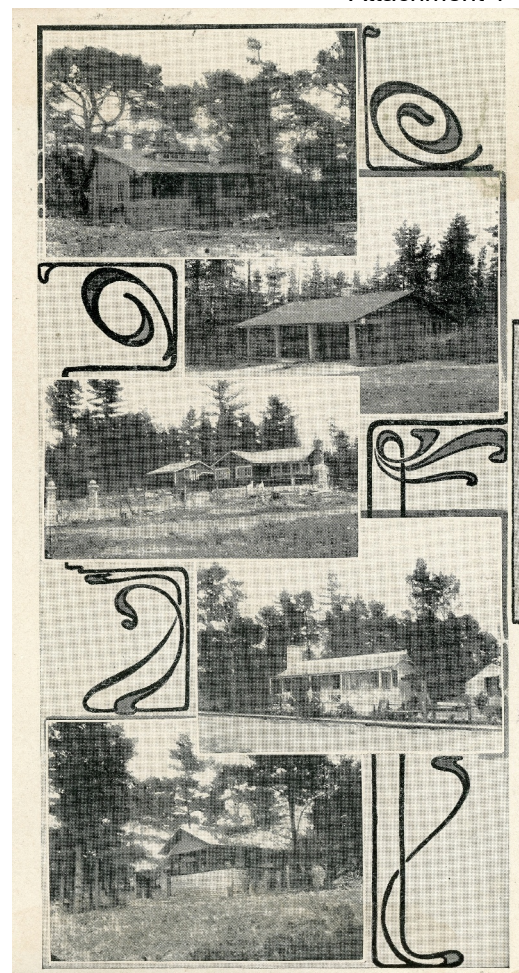
Tonight, I hope to give you a picture of our Urban Forest as I see it from my viewpoint as City Forester based on the two and one half years I've been in Carmel.

I'll deal with the forest in four parts: what we have, why we have it, what we are doing about it, and what we are going to have in the future. Let's begin then with what we have.

Long before Carmel was a city, most of the area it occupies was covered with trees. Several specific references in the literature point this out. Of course, no accurate tree count was taken to determine number and type, but I think it could be safely assumed that from a distance offshore the area which is now bounded by Ocean Avenue east to Monte Verde then south on Monte Verde to Santa Lucia was similar in tree cover to most of Del Monte Forest. I have taken ring counts on certain trees in the northeast section of town and found them to be over 90 years of age. This predates the city by 30 or so years.

The area west and south of Ocean and Monte Verde was for the most part not forested but did support scattered trees. The oldest tree I have found in this area was just under 70 years of age when it died. I suspect most of this area was covered by brush similar to that which grows just south of Carmel Highlands.

From talk by Robert Tate, Carmel City
Forester
1971



Arnold Genthe, Miss Joy Chapin, Dr. S.M. Gilman, dentist, JF Devendorf, Vernon Kellogg, professor

The developers of Carmel were not unique in wanting to build a city under the trees. But where they differed from others is that they designed with the trees in mind. Instead of being a nuisance that was readily removed, trees were provided for. People who bought lots apparently shared the same interest and designed houses to fit into their environment rather than changing the environment to fit their houses.

In addition to the trees that were standing, seedlings were planted up and down streets on what is now city property. You can see what I'm driving at and that is that special steps were taken to provide for a future forest as well as the one they had. All this did not just happen. Some far sighted thinking went into our Urban Forest.

It seems the councils of Carmel took their cue from the early Carmelites and became very politically aware of the forest. Ordinances were passed which protect the forest from many evils. As a matter of fact the present council is very near the passage of an ordinance that will give the citizens of Carmel additional control of their Urban Forest on private property.

Several years ago, the council realized that the forest had problems which could only be slowed by the addition of a city forester. Since then, they have responded to the needs of the



Carmelo Hotel at base of Ocean Ave
1902



Arnold Genthe's home on Camino Real
and 11th 1906



Young men of Carmel
Lincoln between 4th and 5th
1914



Mrs Emma Jane Gray's home
North Camino Real
1906



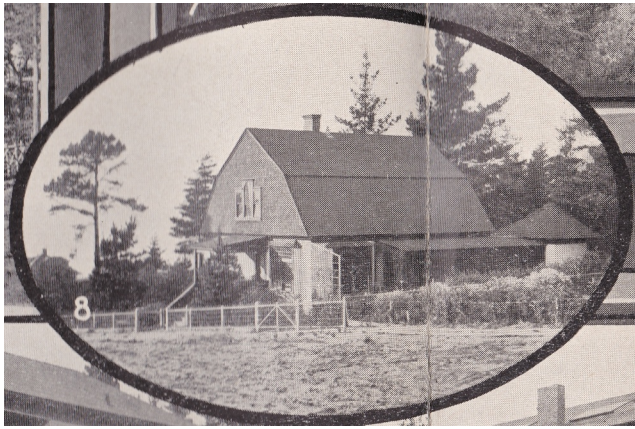
Mrs Mabel Gray Young with Signal Corps
boys and Carmel girls for dance and
entertainment
1917



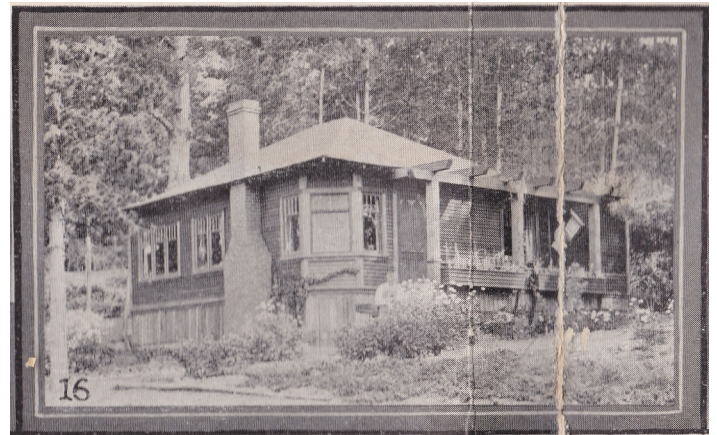
Figure C-1. North elevation looking south by Carmel photographer Lewis
Josselyn, circa 1926 (Courtesy: Estate of Fred Ruhl).

Flander's Mansion with Pine Forest and
ocean in background

All of the trees in the photos on this
and the following page are native
Monterey pines and Coast live oaks.



Arts and Crafts Clubhouse
1906



Miss Hancock, the librarian's house
1906



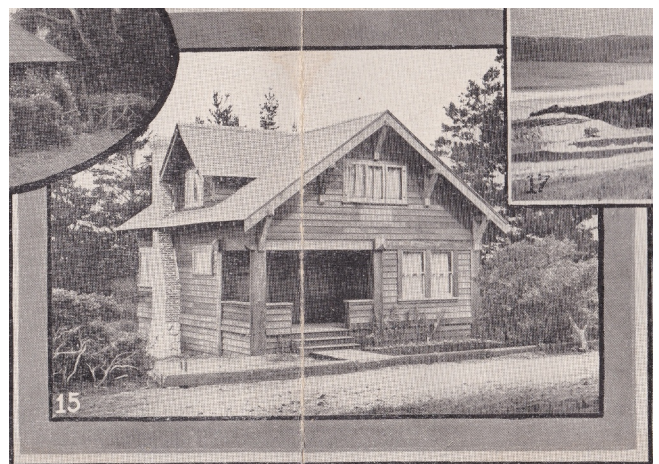
The Pine Inn 1906



Carmel Free Public Library
1906



Chris Jorgensen's house,
later the La Playa, 1906



W. Van Horn, architect's home
1906

COPY

Members of the Harrison Memorial Library Board of Trustees
% Harrison Memorial Library
Carmel-by-the-Sea, California

RE: Meeting of 26 February 2025, Extraordinary Business (A)
Presentation by Robin Aeschliman

Dear Members of the Board,

In his commencement address at Yale University in June 1962, President Kennedy commented "The great enemy of truth...(is) the myth---persistent, persuasive and unrealistic."

After ninety-eight years of myth, it is time to accept the truth: Michael J. Murphy was the principal designer of the Harrison Memorial Library. The record is clear and concise, abundant and available, factual vs. the reigning fiction.

There is a certain cache to a renown architect's name being attached to the Harrison Memorial, but it isn't a tenet loyal to our history. Bernard Maybeck's fingerprints touched segments of the design; Murphy's fist gripped the accepted plans.

One need to look no further than the Murphy scheme for the C. Chapel Judson house in Pebble Beach to notice the "identical twin" mirror to the HML. The Judson house was drawn and constructed less than one year before the City of Carmel-by-the-Sea sought proposals for the to-be-built HML.

But a century later, the written record tells us more, much more, than just the solo, singular photo of the Judson home.

In response to the call for design proposals issued by the City in July 1926, nine local Monterey Peninsula designers, architects and builders responded. On Friday, 20 August, the Board met at the home of Trustee George Wood to review the submittals—there was no Brown Act in 1926!

At the conclusion of the meeting, the Trustees expressed agreement for a "Spanish type of building...but none of the plans submitted were entirely satisfactory." (Footnote A)

Trustees Larouette and Fenton suggested that a committee be appointed "to confer with Architect Maybeck in San Francisco." (Footnote B) That proposal was accepted.

Within one month following the 20 August meeting, Wood and colleague John B. Jordan travelled to San Francisco and met with Maybeck at his office in the Lick Building. Of the nine submitted proposals, they took Murphy's to Maybeck.

Upon returning to Carmel, a Board meeting was called for Thursday, 23 September. At that session, Jordan reported that Maybeck "could not take entire charge of the library plans and construction supervision, but that he would advise and consult with Mr. Murphy at all stages of the proceedings..." (Footnote C) Note the reference to Murphy.

The Maybeck archives at UC Berkeley contain the plans of the various elements that the architect developed for the HML project---the fireplace, reading tables, lighting, interior and exterior color schemes, and the garden wall. There are no preliminary plans or construction drawings of the Harrison in the archival collection.

Documentation reveals that the two trustees (Wood, Jordan) took the Murphy plans on the trip to San Francisco between the August and September board meetings. Murphy wrote to Maybeck on 8 November 1926, asking for the return "to us of our original sketch of the proposed Library to be built in Carmel." (Footnote D)

On Tuesday, 23 November 1926, the Board met at 5 pm. The minutes of the Trustees meeting states "The plans of Mr. Murphy were shown, as was a large color sketch by Mr. Maybeck." (Footnote E)

Also at this meeting, Murphy, not Maybeck, was given authorization to proceed with developing "the probable cost of the building in accordance with the plans submitted, and that these plans be accepted tentatively as a basis for estimate." (Footnote F)

Interestingly, Murphy, and not Maybeck, was tasked with developing the cost of the building in accordance with the plans submitted. Murphy would not be selected as the contractor for the library until July 1927.

Jordan wrote Maybeck on 31 December 1926, penning "I understand that you were to send us detailed drawing of the fireplace. Mr. Murphy now has reached the point where he needs it and is calling upon me for it." The information in Jordan's correspondence is consistent with the Maybeck archives at UC Berkeley. Maybeck designed the fireplace to assimilate into the Murphy drawings.

In August 1927, during the construction of the library, Willard K. Bassett, owner-editor of The Carmel Cymbal newspaper, proposed a series of questions to Murphy via an "open letter" in the publication, about the library project, including inquiries regarding the roles of Murphy and Maybeck.

Amongst the questions posed was “And who drew the plans for this building you are constructing? Bernard Maybeck, the noted architect, didn’t, did he? They were drawn in your office, weren’t they? Bernard Maybeck telling the Carmel city council that after your draftsman drew them, he wold (sic) ‘criticize’ them.” (Footnote G)

Even in 1927, the Maybeck role in the design of the Harrison Memorial Library was being questioned.


Murphy never responded to Bassett. Yet, Editor Bassett had it correct; the role of Maybeck was to review the plans drawn by Murphy and to assimilate a fireplace, lighting, and a garden wall into the project.

The promise of history is that eventually the truth prevails.

May the high court of Carmel history, that ultimate and eternal judge of your endeavors, find that this Board, at this meeting, in this chamber, on this date, ninety-eight years later, abolished the myth---and advanced and advocated—the truth.

Michael J. Murphy designed the Ralph Chandler Harrison Memorial Library.

Respectfully Submitted,


Douglas J. Schmitz
Carmel-by-the-Sea

24 February 2025

Attachment: Footnotes

THE VISIONARIES . . . unlikely companions

In 1885, when young Michael Murphy was born on the 480-acre family ranch in Mendon, Utah, 23-year-old Bernard Maybeck¹, somewhat newly graduated from École des Beaux-Arts, Paris², was working in New York for Thomas Hastings, École classmate, participating in Hastings projects, which included the Ponce de Leon and Alcazar Hotels in Florida.³

In 1895, Maybeck, 33, had worked his way to San Francisco and was well on his way to a distinguished career. Michael Murphy, 10, was on his way to helping his mother establish the second homestead on what is today known as the Curlew National Grasslands—a failed government homesteading location in Southern Idaho. The widowed Emma Murphy family had suddenly gone from riches to rags. Michael would help his mom with building the largest log house in the valley, cutting, transporting, and selling logs to other homesteaders building a dream.

In 1902, called to Carmel by James Franklin Devendorf, young Michael, age 17,⁴ built his first Carmel-by-the-Sea structure—a modest home for his mom and five of her youngest (of 12) children, Michael one of them. He would fetch the bathwater, fill the tub, and take first dibs on using it.

In 1902, 40-year-old Bernard “Ben” Maybeck was designing homes in the Berkeley hills, an unbuilt structure for the University of California, and homes in San Francisco.⁵ Some extant—just as is the First Murphy—saved, in 1991, by the City of Carmel and a well-organized team of volunteers who donated both time and skills.

In 1910, 48-year-old Maybeck designed the extraordinary First Church of Christ Scientist in Berkeley.⁶ In 1917, 32-year-old M. J. Murphy designed and built the First Church of Christ Scientist at the corner of Santa Rita & 5th in Carmel.⁷

In 1918, Ralph Chandler Harrison, Associate Justice of the California Supreme Court, died. Judge Harrison had an extensive personal library—he served 27 years with San Francisco Library Board of Trustees.⁸ The Harrisons were passionate book collectors. Mrs. Harrison took comfort in having books about her—from collectors’ editions to just good reads.⁹ Ella Spencer Reid

¹ Woodbridge, Sally B.; Bernard Maybeck Visionary Architect; Abbeville Press Publishers, NY; 1992; Bernard Maybeck, b. 1862; p. 15. d. 1957.

² Woodbridge, Sally B.; Bernard Maybeck Visionary Architect; p. 15.

³ https://berkeleyheritage.com/berkeley_landmarks/maybeck_on_grove.html; accessed 22 February 2025.

⁴ Author’s personal knowledge

⁵ Woodbridge, Sally B.; Bernard Maybeck Visionary Architect; *Buildings & Projects*; pgs. 225 – 236.

⁶ Woodbridge, Sally B.; Bernard Maybeck Visionary Architect; p.89.

⁷ “A Diversity of Murphy’s, *Carmel Preservation Foundation*, tour guide, undated, approx. 1990-1995.

⁸ https://en.wikipedia.org/wiki/Ralph_C._Harrison, accessed 23 February 2025.

⁹ Sources: <https://californiarevealed.org/do/66a2fae4-9283-4762-bb10-b0691ba87aa2>; and, “History,” Neal Hotelling, *Carmel Pine Cone*, May 3 & 13, 2022.

Harrison donated land and funds for a new and larger library for the village she would adopt as her home. She had Jo Mora design a building because he was on the Library Board of TTEEs.¹⁰ Timing was poor – WWI and a flu pandemic.

In 1919, Mrs. Harrison, niece of Whitelaw Reid, Ambassador to England and publisher of the NY Herald Tribune, recent widow of Ralph Chandler Harrison, moved to Carmel. She and her lady friends had been visiting Carmel since 1914. She liked the pace.

Carmel's Board of TTEEs and the community were not of one mind. Mrs. Harrison's project proceeded slowly.

In 1919, M. J. Murphy was building Tor House for Robinson and Una Jeffers. M. J. and Edna Murphy loaned the Jeffers family the use of the Murphy twin's stroller. Twins Rosalee and Kathaleen Murphy were born in 1914. Donnan and Garth Jeffers were born in 1916.

And in 1919, Bernard Maybeck designed San Francisco's idyllic Forest Hill Neighborhood Association Building.¹¹

In 1922, Ella Spencer Reid Harrison died in a fire in her Carmel cottage. Her personal book collection and the Mora library plans, per Neal Hotelling, historian, died with her.¹²

Harrison Memorial Library did not proceed apace.

Mr. Maybeck's output is well-documented, universally known, revered and includes the Palace of Fine Arts (1913-15); Phoebe Hearst's Wynton (begun 1899); the Packard Automobile Showroom, San Francisco (1926); Byington Ford House (1922), Pebble Beach.¹³

AND . . .

Murphy went on to build, among many, the Highlands Inn, Monterey Peninsula Country Club, La Playa Hotel rebuild after a fire, Pine Inn, The Hacienda at the Santa Lucia Preserve, Carmel's first bank, and my favorite—the Kluegel home on N. Camino Real . . .¹⁴ Many were his design. "*Plans Drawn and Built by M. J. Murphy*" w his characteristic signature.¹⁵

THEN . . .

¹⁰ "History," Neal Hotelling, *Carmel Pine Cone*, May 13 & 20, 2022.

¹¹ <https://foresthill-association.com/clubhouse/about-clubhouse/>; accessed 23 February 2025.

¹² "History," Neal Hotelling, *Carmel Pine Cone*, May 13 & 20, 2022.

¹³ Woodbridge, Sally, *Bernard Maybeck Visionary Architect*, pgs.226-235.

¹⁴ Various sources, CBTS records, M. J. Murphy, Inc. records; Carmel Preservation; Rosalee Murphy Gladney; Seavey, Kent, *Carmel A History in Architecture*, Arcadia Publishers, 2007.

¹⁵ *Structures of the Period, Carmel-by-the-Sea, California*; Promotional Booklet, M. J. Murphy, Inc., approx. 1930.

In 1926, Chapel Judson, artist and retired Professor of Art who was instrumental in forming the art department at UC Berkeley, and husband of Sydney Yard's daughter, relocated to the Monterey Peninsula after the Judson's Bay Area home burned.¹⁶ Sydney Yard was the first professional artist to settle in Carmel-by-the-Sea, 1905.¹⁷ The Judsons hired M. J. Murphy to design and build their Pebble Beach home at 1456 Riata Road. The 1927 Harrison Memorial Library design imitates, using more modest materials and size, the 1926 Chapel Judson home. This is a not unusual design choice by many in the fields of architecture and building.

A year later, in 1927/28, Maybeck and Murphy, two successful men with backgrounds and education that didn't meet at any corner, would come together on the NE corner of Lincoln & Ocean Avenue in Carmel-by-the-Sea to create Ella Harrison's dream: the Ralph Chandler Harrison Memorial Library. B. R. Maybeck, Consulting Architect / M. J. Murphy Architectural Drawing.¹⁸

Notable characteristics of Murphy designed buildings often include multiple interior levels in which one passes through one room to stairs up or down to the next room. Built-in cabinetry may fill in sometimes wasted-space. Structures are typically placed well-back on the building site, entries uniquely placed not in the prominent exterior front, but through a chalkrock path and courtyard to an unobtrusive side of the structure and a welcoming front door. All these Murphy traditions are present in Harrison Memorial Library.

It could factually be stated of the above-mentioned talented and successful visionaries that all but one came from privileged upbringings, privileged lives. All but one had received the very best formal education. M. J. Murphy whose formal education ended when he was 10-ish, was an autodidact, a skilled designer of buildings varying from modest cottages to grand public structures. He and his wife, Edna, were workaholics. Edna worked at the business of M.J. Murphy, Inc. until the day she died in 1954. Young Michael Murphy began working at age 10. In 1940, when 55, M. J. retired to their home on the McKenzie River.

I would like to share this excerpt from pages 12 & 13 of the DPR for the Palace of Fine Arts, San Francisco. DPR's are not infallible, in fact, the DPR on the First Murphy contains more than one error.

"... Willis Polk — a leading San Francisco architect . . . — was given the plum commission to design the Palace of Fine Arts. Overworked and unable to conceive a satisfactory solution for the

¹⁶ https://www.askart.com/artist/Charles_Chapel_Judson/3465/Charles_Chapel_Judson.aspx, accessed 24 February 2025.

¹⁷ https://en.wikipedia.org/wiki/Sydney_J._Yard; accessed 24 February 2025.

¹⁸ Blueprints on file, Harrison Memorial Library, History Room.

site, Polk invited the Exposition draftsmen to make suggestions. In her pioneering study *Five California Architects*, Esther McCoy recounts. . .

. . . With his usual loose and atmospheric approach to preliminary design, he sketched a gallery, an elliptical colonnade and rotunda in charcoal. . . The sketch was passed along by Polk to other members of the Architectural Commission; the person most impressed by the sketch was Henry Bacon of New York, designer of the Lincoln Memorial. 'You will hear of this some day [sic],' he promised Maybeck.³ [sic] Ignoring protests from some of the exposition directors **who wanted only recognized architects with a demonstrated record of major commissions**, Polk magnanimously turned over his assignment to Bernard Maybeck. Then 51 years old, the architect was chiefly known for residential and church design, as well as for his unworldly eccentricity. Despite Maybeck's education at the Ecole[sic] des Beaux-Arts and his influence as a teacher, many did not take him seriously; a colleague remarked. . ."¹⁹ [author emphasis]

Paraphrasing, I suggest that by giving Maybeck design credit for Harrison Memorial Library, many do not take M. J. Murphy seriously, deferring to the now widely and deservedly recognized Bernard Maybeck, who, himself, once was not taken seriously.

Murphy papers were destroyed. There are precious few. They share a Rubbermaid tub with the paternal side of Edna & MJ's grandson's father, Andy Gladney. So, I visited the Maybeck archives, Wurster Building, UC Berkeley. No structure plans. There are drawings for light fixtures, some furnishings, a fireplace. And letters. Three of them. The letters are in your packet.

James Franklin Murphy, M. J. and Edna's son, born 1904, took a leading part in the business following his 1924 graduation from U. C. Berkeley. Frank's "death bed," 1978, comment was, "Don't let them tell you Maybeck designed the library. Dad did." His sister Rosalee Murphy Gladney died in 2003. I have a note among my papers: "Don't let them tell you Maybeck designed the library. Dad did." Frank and Roe remembered watching their dad create plans late into the night, an oil lamp his light. Roe remembered her father would meet Maybeck at the Monterey Train Station, take him to Carmel to look at the project. Maybeck would sign-off, then M. J. would return him to the train station.

Maybeck died in 1957, age 95.²⁰ M. J. Murphy died in 1959, age 74.²¹

A timeline 1918 to 1928, of the design and development of Harrison Memorial Library is included in your packet.

My closing request:

¹⁹ DPR, 2013, Palace of Fine Arts.

²⁰ "Bernard Maybeck Dies in Berkeley," *Santa Cruz Sentinel*, 4 October 1957.

²¹ Oregon Death Index 1898-2008; Vida, Lane County; 5 March 1959;

Murphy descendants respectfully request approval to donate a small, approximately 5" or 6" x 12," bronze plaque for the library to be placed in an inconspicuous location at the main exterior entry that correctly states, as noted on the 1927 building plans:

**B. R. Maybeck, Consulting Architect
M. J. Murphy Architectural Drawing & Superintendent of Construction
1927-1928**

The plaque, if approved, would be in honor of William F. Beckett II. I met Bill, a first cousin in 2015 due to a Pine Cone article. I met with him then and would interview him several times. Until the pandemic. And then he died. May 2022. He was 98 years old and sharp. In Bill Beckett's younger years, M. J. Murphy acted the role of grandfather. I learned much of the nitty-gritty of our shared great uncle through Bill's happy memories. When Bill was 10, M. J. gave him his first library card. Harrison Memorial Library was Bill Beckett's steady companion during his twilight years. It is he who, a few years ago, suggested a plaque crediting M. J.

What, please, is the process for approval / acceptance of the proposal?

I note that at the 5 April 1994 City Council meeting, item H, VII, on the Consent Agenda states: *Adopt Resolution No. 94-47 agreeing to cosponsor the Maybeck Plaque Donor Acknowledgment on 15 May 1994 with the Camel Public Library Foundation.*²²

I have not seen the plaque and wonder if it correctly states the above information.

Thank you,

Robin Aeschliman on behalf of the Michael Murphy and Emma Hagle Wilkinson Murphy descendants.

26 February 2025

²² Agenda, Carmel City Council, *Carmel Pine Cone*, 31 March 1994, p.10.

Harrison Memorial Library Timeline

rgs 31 mar 2017 / updated 31 July 2019; updated 05 February 2025

NOTE: Information on Board of Trustee meetings listed below provided by Douglas Schmitz, Carmel historian and former City Administrator. Doug and Margaret Pelikan, former HML Director, facilitated the two Maybeck archive visits. I was invited to join them.

- 20 May 1924 Board of TTEEs, plans drawn by Jo Mora presented, accepted; bids requested. TTEE Dennis requested the Board delay implementing the motion. Motion carried, Dennis voting NO.¹
- 1926/27 Chapel Judson home, Riata Road, Pebble Beach, M. J. Murphy designed & built. The Judson House, of costlier finish material and larger, is similar in design to HML. The design suggests the Murphy HML design was influenced by the Judson design.²
- 20 August 1926 Board of Trustee meeting, City of Carmel-by-the-Sea
Nine design proposals from the following for HML were reviewed:
- A. Nastovec
 - Calvin Bates
 - A. Clay Otto,
 - Percy Parkes
 - M. J. Murphy
 - W. A. Beckett ³
 - W. Hastings
 - R. G. Stanton
 - Hugh Comstock
- A Spanish type of building met with the most favor.
None of the plans submitted were entirely satisfactory.
A committee would be appointed to confer with Bernard Maybeck in San Francisco.⁴

¹ Copy, minutes, in author's possession, pg. 161.

² Archived plans, Pebble Beach Company; Claire O'Farrell, Archives Assistant Manager, phone conversation 17 February 2025. NOTE: County records indicate 1927; may indicate first tax assessment.

³ [Family Note: Beckett is not the Murphy descendant of the same name; believe Wheeler Beckett, Berkeley, for whom Maybeck designed a house in 1922, not built.]

⁴ Woodbridge, Sally. *Bernard Maybeck Visionary Architect*, pgs.226-235; 1920-1922 Maybeck designed or was involved with a few projects in Pebble Beach and Carmel: Community house, S.F.B. Morse, DMP; San Carlos de Borromeo Mission reconstruction, unbuilt; C. E. Floete house; J. A. Landsberger house; unbuilt; Byington Ford house; Frances Potter Thomas House; Del Monte Properties [unbuilt school]; J. A. Manning house, unbuilt.

- 23 September 1926 Board of Trustee meeting, City of Carmel-by-the-Sea. Reported that Maybeck could not take entire charge of the library plans and construction supervision, but would advise and consult with Mr. Murphy.
- 8 November 1926 Letter to Maybeck from M. J. Murphy.⁵ Requests the return of 'our' original sketch of proposed Carmel Library.
- 9 November 1926 Letter to Murphy from Maybeck & White, states drawings were sent "yesterday."⁶
- 23 November 1926 Board of Trustee meeting, City of Carmel-by-the-Sea. Murphy plans shown. Maybeck large color sketch. Murphy directed to provide probable cost of the building in accordance with the submitted plans.
- 16 December 1926 Board Meeting. Bill for Maybeck presented, 1st installment. Murphy told of the plans for the library and explained various details at length. Outside finish discussed, decision to let Maybeck decide. Heating discussed; decision made. Decision to have Murphy prepare blue prints and specifications in accordance with the ideas brought out by plans and discussions; such prints and specifications to be shown to Maybeck and passed by him.
- 31 December 1926 Letter, John B. Jordan to Maybeck. ⁷ Request for fireplace drawing. Jordan owned the Pine Inn and was Mayor of Carmel.⁸
- 31 January 1927 Date of arched window architectural drawing.⁹ Document in personal file is a photo, not original, and not entirely legible. Drawing, per photo, by Maybeck or Murphy; credit ambiguous.

⁵ Maybeck Archives, Wurster Hall, UC Berkeley; Murphy signature followed by a small "E" [suggests Edna Murphy signed].

⁶ Ibid.

⁷ Ibid.

⁸ https://localwiki.org/montereycounty/List_of_mayors_of_Carmel-by-the-Sea%2C_California; accessed 23 February 2025.

⁹ Kent Seavey, Architectural Historian; photo captured during HML Foundation lecture, 16 February 2022; https://vimeo.com/629410258?embedded=true&source=video_title&owner=29018550, accessed 14 March 2022.

- 23 February 1927 Board of Trustees meeting, City of Carmel-by-the-Sea.
Discussion of library plans.
Lights: decision to install per Pacific Gas & Electric Company layout.
Specifications prepared by Murphy and approved by Maybeck were discussed—suggestion of several changes and additions made, two board members were requested to take up the modifications with Murphy.
- 8 July 1927 Informal meeting, unsigned note-taker.
Wood, Jordan, Murphy, Campbell and unnamed note-taker present.
Contract of HML signed; \$20,373.00; bonus of \$10,500 for faithful performance filed by Murphy.
- 14 July 1927 Permit issued to M. J. Murphy for Harrison Memorial Library. Item 10 on permit: "Time to be engaged in building." Answer: *120 days.*¹⁰
- 14 December 1927 Board of Trustee Meeting, City of Carmel-by-the-Sea.
Murphy instructed to prepare a design for a wall around the lot, to give an estimate of the cost of a rain water gutter on the side of the building.
Cracks in concrete floor discussed, repairs completed according to the best practice of the day; examination scheduled.
Linoleum color discussed; decision made.
Lighting fixtures discussed in detail: decision to adopt Maybeck design and Murphy to construct and install.
- March 1928 Harrison Memorial Library completed.
NOTE: Kenneth H. Cardwell in his study of Maybeck, Artisan, Architect, Artist, states in the Chronological List of Executed Work and Projects: "*The dates listed represent as accurately as possible the start of the construction of a project.*" 1928 is listed as the date for Maybeck's participation in HML. If accurate, there's a conflict between the city information and the Maybeck information. The listing [the only entry in the book for HML] 1928 March / Harrison Memorial Library, Carmel. (A. 11; Author emphasis)

¹⁰ Application for Building Permit, No. 1918.

¹¹ Kenneth H. Cardwell, *Bernard Maybeck Artisan, Architect, Artist*: (Peregrine Smith Books, Salt Lake City, 1977), 239, 245. NOTE: Sally B. Woodbridge, Photography by Richard Barnes; *Bernard Maybeck Visionary Architect*: (Abbeville Press Publishers, New York London Paris, 1992); pgs. 225, 235; provides the same information and credits Cardwell.

BUILDING MATERIAL
BUILDER'S HARDWARE
SASHES, DOORS
PAINTS, GLASS
CABINET WORK

M. J. Murphy

Building Materials

Estimates on All Kinds of Work

YARD, SAN CARLOS BETWEEN OCEAN AND 7TH
OFFICE, 9TH AND MONTE VERDE ST.

LUMBER
CHALK ROCK
SAND, GRAVEL
CEMENT LIME
BRICK TILE

P. O. Box 597, Carmel-by-the-Sea, California

November 8th. 1926

Mr. B. R. Maybeck,
c/o Messrs. Maybeck, Howard & White,
Lick Building,
San Francisco, Calif.

Dear Mr. Maybeck:-

We would thank you to kindly return to us our
original sketch of proposed Library to be built in Carmel.

Yours very truly,

M. J. MURPHY.

by



Nov. 9, 1926.

Mr. M. J. Murphy,
P.O. Box 597,
Carmel, Cal.

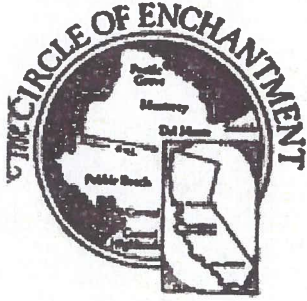
Dear Mr. Murphy:-

In response to your letter received this morning, I wish to state that I sent the drawings to you yesterday, so you will likely receive them today. Kindly advise us if you do not receive them.

Maybeek & White,

Per

Sec'y.



PINE INN
CARMEL-BY-THE-SEA
CALIFORNIA

Open the Year Round Attachment 3
American Plan
JOHN B. JORDAN
Proprietor

31st December, 1926.

Mr. B. R. Maybeck,
TICK Building,
San Francisco, Calif.

My dear Mr. Maybeck,

From our last call on your
office I understood that you were to send
us a detailed drawing of the fireplace.
Mr. Murphy now has reached the point where
he needs it and is calling upon me for it.
Will you kindly let me know when we may ex-
pect it.

Wishing you a happy New Year,

Sincerely yours,

John B. Jordan

