

HISTORIC CONTEXT STATEMENT UPDATE, 1966-1990
CARMEL-BY-THE-SEA

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HISTORY OF CARMEL-BY-THE-SEA, 1966-1990

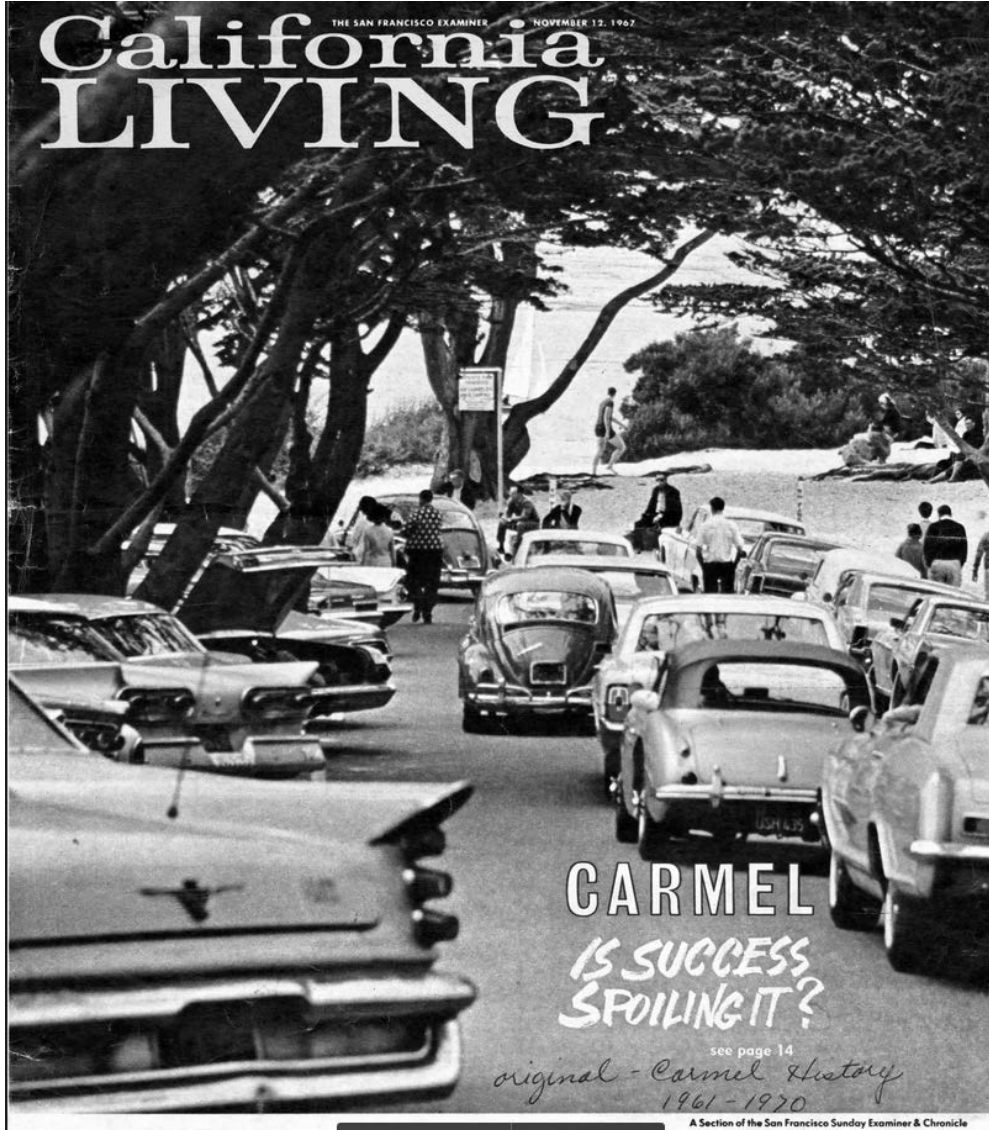
3.2 Local Business and Tourism

In contrast to the typical California city founded on the expansionist dreams of boosters, slow growth and resistance to change had been mainstream for Carmel's residents and local government since the early decades of the twentieth century. The statewide growth set in motion by World War II had made California the most populous state in the nation by 1962, bringing an ever-increasing flow of visitors to Carmel. By 1967, 20,000 visitors a day were invading the little town during the summer high season, adding up to nearly 5 million a year. Cars sat in quarter-mile long lines to enter town, and local sales tax had risen 22 percent since 1965. Although Carmel had successfully fought off changes like house numbers and parking garages and had strong zoning rules for the era, by the mid-1960s local activists on the Citizens Committee (originally formed in 1956 with the goal of preserving Carmel's residential character) were advocating regulations on the size of buildings in addition to setback and design requirements already in place.¹



Figure X: Teresa Zabala, *California Living Magazine*, 12 November 1967

¹ Gerald Adams, "Carmel," *California Living*, *The San Francisco Examiner*, 12 November 1967; Monterey Peninsula Herald, "High Court Mows Down Don't-Sit-on-Grass Law," 19 January 1971, 1



Nor was Carmel immune from the social change roiling the US during the Vietnam War era. The late 1960s brought a wave of young travelers who lingered in Carmel. Considered “New Bohemians” by some Carmelites, the youth were derided as hippies by some residents, and referenced by city council as “undesirable and unsanitary.” Devendorf Park, where the visiting youth liked to gather on the lawns, became the center of the tension between residents and visitors. The City installed sprinklers on the grass in Devendorf Park; rather than being chased off the lawns, the travelers responded by bathing in the showers. Finally, in 1968, the City adopted several emergency ordinances targeting the visitors. The new laws banned climbing trees and monuments; sitting on steps, sidewalks, and lawns; profanity; and animal noise. In 1970, the City printed and distributed pamphlets directed at young people to publicize the many new prohibitions of the ordinance. Emblazoned with a “peace” symbol on its cover it cited city code sections and described legal consequences for violations in a tone the Pine Cone summed up as “Sorry, Not in Carmel.” The California Supreme Court struck down the emergency ordinance in 1971, effectively making lawn-sitting and other such activities legal again. The City responded with a less-restrictive ordinance banning throwing and kicking balls and other objects in the park.²

As the years went on, the City continued to struggle with the issue of tourism. Leery of visitors since Carmel’s early days, by the 1970s, residents and City officials emphasized a difference between overnight visitors and day-trippers. With a residential population of no more than about 5,000 people, it was easy for visiting crowds to seem overwhelming in volume to residents; tourists were attracted in part by the offbeat charm of the small community, and locals struggled to make livings off the tourism industry in ways that did not impact the City’s character. Day-trippers were widely perceived as nuisances who created problems and didn’t spend enough money there to make up for it. Parking and traffic were perennial problems related to tourism, and each year brought a new traffic study or proposal to solve parking problems. Proposals for one-way streets downtown as a traffic solution were repeatedly rejected. The decade saw numerous additional proposals to curb excessive commercialism: design approval for indoor shop displays, a limit on the number of gas stations within city limits, limits on clusters of restaurants, and restrictions on bake sales were just a few. In the late 1970s, a City ordinance restricted tour buses’ access to the City, giving them just one designated road on which they were allowed. Sales tax on hotels was increased twice in the late 1970s. While many residents viewed visitors unfavorably, Carmel also had virtually no industries outside of tourism, and 87% of local revenue came from lodging and sales taxes. Thus, Carmel continued to search for ways to curtail some tourism without losing too much revenue. Nevertheless, by the late 1970s sales tax receipts had more than doubled since the previous decade and hotel tax receipts had more than tripled.³

Although shops and accommodations suffered a slump in late 1972 as the nationwide gas crisis got underway, demand was strong enough for a Carmel experience that the industry weathered the

² Kathryn Gualtieri and Lynn A. Momboisse, “A Village in the Pine Forest: Carmel-by-the-Sea, 1916 – 2016,” 2016, City of Carmel-by-the-Sea, 11; Carmel Pine Come/Carmel Valley Outlook, “The 70s: A Decade in Review,” 24 January 1980, B2.

³ “Trying to Preserve Its Heritage – Carmel-by-the-Sea: Problem Community,” *Progress Bulletin* (Pomona), 13 March, 1977; Patt Morrison, “Scrooge City? Carmel Struggles Against Outside Intrusions but Thrives on Money That Drove of Tourists Spend,” *Los Angeles Times*, 26 August 1985; Carmel Pine Come/Carmel Valley Outlook, “The 70s: A Decade in Review,” 24 January 1980, B5, B9.

shortages. Downtown rents doubled and even tripled in the 1970s. Tourist-oriented businesses continued to open downtown as the number of visitors grew (and the residential population remained relatively stable). The number of art galleries exploded: there were just over a dozen in the mid-1960s, and by 1972, 35 were scattered through downtown (with 8 just on the block bounded by 5th, 6th, Lincoln, and Dolores). Many specialized in a single artist or narrow genre: such as Forge in the Forest with metal sculpture and Galerie De France with French oil paintings.⁴

Although tourist-oriented businesses generated controversy, businesses that served locals were also located there, including Nielsen Market. By 1990, revenue from downtown businesses and hostelry taxes accounted for 72 % of Carmel's over \$7 million in revenue. Construction of Carmel Ranch shopping center just outside city limits accelerated the trend of local-serving businesses (laundries, plant nurseries, septic system service companies) locating just outside city limits in more spacious locations with ample parking.⁵

Associated Resource Types

One of the most important downtown buildings constructed in this period was the new Nielsen Market. In 1979, the Spanish Revival gas station that had operated for three decades at the corner of San Carlos and 7th was demolished. It was replaced with a new Nielsen Bros. Market building. The 9,000 square foot supermarket was a large building for Carmel, and included upstairs office space as well as underground parking. It was an important addition to downtown's locals-serving businesses. It was designed by local architect Olof Dahlstrand, and though larger than the gas station it replaced, siting the parking underground reduced its massing and allowed the new building to fit the scale of historic downtown.⁶

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Carmel 1982 Directory
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Phone 624-6441 - Meat 624-6263 - Wine Cellar 624-9463

⁴ Carmel Pine Cone, "Carmel Art Galleries," 28 September 1972.

⁵ Isabelle Hall, "Mayor Warns Landlords Against Killing the Golden Goose," Carmel Valley Sun, 2 – 15 May 1990.

⁶ The Pine Cone, "Gas Station Gives Way to New Nielsen Market," 29 November 1979.

Wells Fargo Bank (1965) and Palo Alto Savings & Loan (1975) were two downtown projects that also added to the locals-oriented commercial activity. The Lobos Lodge (1973) was an important addition to the Carmel's hostelrys, which did not proliferate after city council began discouraging motels in the 1950s. Both buildings have subsequently received recognition both within and beyond Carmel for their architectural quality.

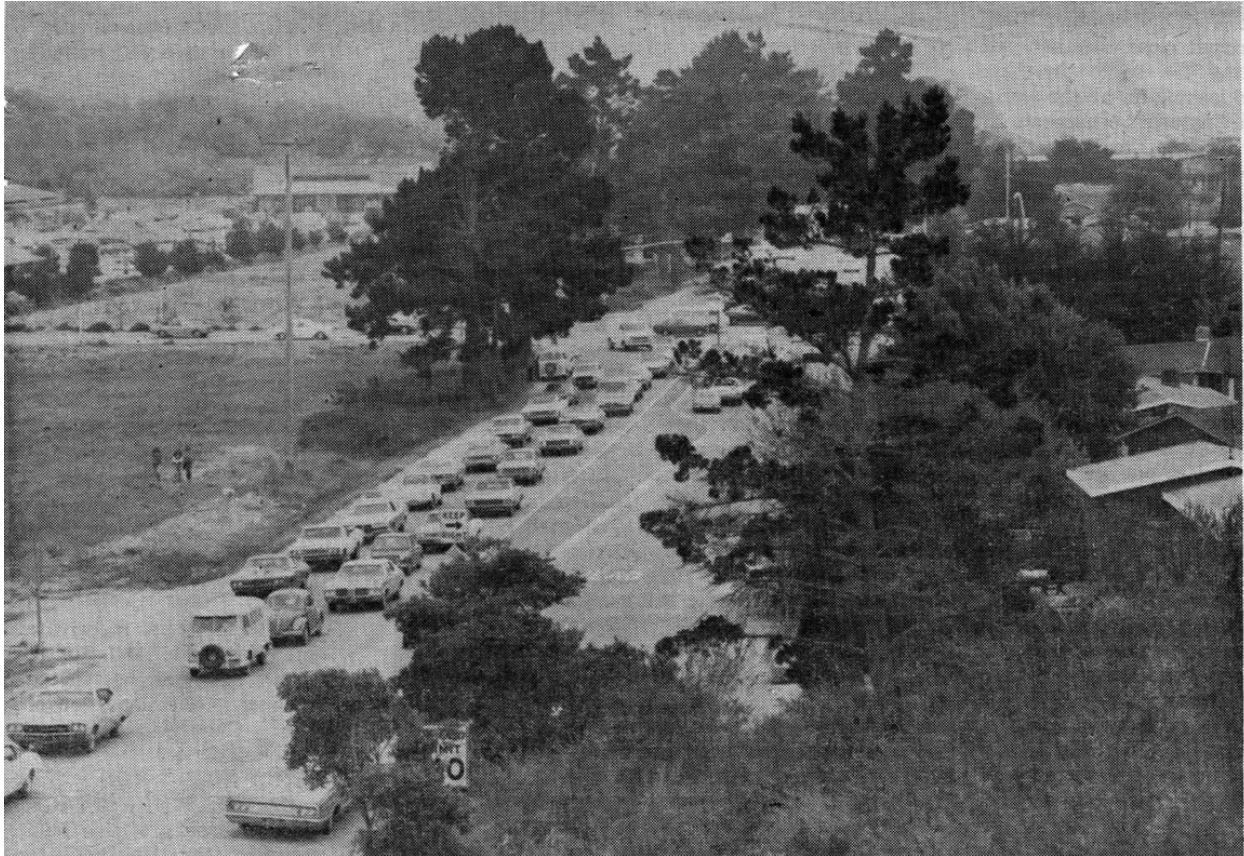


3.3 Transportation

By 1966, California had been fully transformed to an automobile-oriented society, and Carmel was no exception. The issue of freeway construction dominated the local transportation discussion for the second half of the twentieth century. Freeway construction was opposed by Carmel residents beginning in the 1950s (apparently California's first such local movement) when the Hatton Canyon Freeway was initially proposed. Caltrans wanted to build just under three miles of freeway just southeast of Carmel to relieve congestion on Highway 1 resulting from visitors driving cars to Carmel from the south, and kept putting plans forward every few years. C.W. Fisher led a group of residents in opposition to the construction of more freeways, citing concerns about population growth and pollution, in 1971. By this time, the plan included a cloverleaf at Carmel valley road and would have required filling and other scenic destruction in Carmel Valley. Although some locals favored the idea of a local freeway, there was widespread resistance to its proposed width and environmental destruction. The Ventana Chapter of the Sierra Club reversed its pro-freeway position in 1982. In 1996, a consortium of governmental and non-profit entities including the City

of Carmel won a lawsuit challenging the adequacy of the project's Environmental Impact Report. Budget shortfalls finally killed the Hatton Canyon Freeway in 2000.⁷

Associated Resource Types



Residential Development

Downtown Carmel had essentially been fully built-out by 1950, and strong anti-commercial sentiment meant that it continued to be well-preserved after 1965, with the loss of only a few pre-war commercial and institutional buildings. Residential neighborhoods were less densely developed, however, and over a third of the houses in Carmel were constructed after 1965, usually one lot at a time. Construction of apartment buildings became a major issue during this period. The widespread opposition to high-density housing in Carmel is perhaps best exemplified by the controversy engendered by the potential redevelopment of Hayward Lumber on Junipero Street between 3rd and 5th. In 1987, the property owner announced plans to build 58 units on the 1.5-acre lot. More than 1,300 residents opposed to the idea of 33 units per acre density signed a petition opposing the project. The City ultimately acquired the property and developed it into a park, first called Torres Park but by 1990 renamed Vista Lobos Park for its stunning view of Point Lobos.⁸

⁷ Gualtieri and Momboise, 11; Carmel Pine Cone, "Carmel Says: 'No Freeway,'" 7 September 1972; Laurel Chesky, "New state budget kills Hatton Canyon Freeway--once and for all," 6 July 2000.

⁸ Alex Hulanicki, "Prospect of Carmel Apartments Prompts Petition Drive by Public," Monterey Herald, 25 August 1987.

Between 1966 and 1990 American houses grew ever-larger and more elaborate, and by the 1980s this trend was affecting Carmel. During the mid-1980s a development moratorium imposed in response to the statewide drought coincided with the more pro-development administration of Mayor Clint Eastwood, resulting in a sudden rush of building when the moratorium lifted at the end of the decade. In 1987-1989, 130 new houses were constructed in Carmel. When a large vacant lot on Torres Street at 11th was developed with three relatively large (maximum square footage was 1,800 square feet) houses with attached garages separated from one another by only ten feet there was outrage in Carmel. Environmental columnist Howard Gilliam excoriated them as “monster houses” in a piece titled “The Last Days of Carmel,” predicting Carmel’s conversion to “Everytown-by-the-Freeway.” Despite his somewhat histrionic language Gilliam identified serious issues for the survival of Carmel’s community character: sky-high property values that encouraged developers to purchase \$500,000 cottages only to replace them with much larger houses and the inability of local leaders to predictively assess cumulative impacts of small individual projects.⁹

Meanwhile, Northern California architects were designing one-of-a-kind residential buildings in Carmel. A few custom Ranch houses were constructed as well as a handful of examples of the International Style. The most successful residential styles during this era, however, were the Second and Third Bay Tradition and Wrightian Organic architecture. Local practitioners such as Albert Henry Hill and Joe Wythe deployed these adaptable architectural philosophies in a way that conformed to the naturalistic ethos of local building traditions without copying the styles of previous eras (see architectural style discussions on pages X).

Associated Resource Types

Buildings associated with this context may be single- or multiple-family residences, including houses designs as vacation homes. Notable examples include the Mackenzie House by Richard Barret, Three Weekend Houses by Albert Henry Hill, and the Warren Saltzman House by Charles Moore.

Demographics

Carmel’s late 1950s population of 5,500 was a high water mark for residential growth. In the 1960s, the population shrank by roughly 1,000. Carmel had been a majority-white enclave since its founding, and its racial demographics shifted only incrementally in the late twentieth century. In 1970, about two percent of Carmel residents identified as non-white, including several dozen Asians and a handful of African-Americans. Meanwhile, the population of local youth was falling in the 1970s. Local faith leaders called for an end to “racial barriers to housing at the start of the decade, and in 1971, a program called A Better Chance brought minority students to Carmel High School. By 1979, 6 percent of elementary school children were non-white, along with 9 percent of teachers.¹⁰

By 1970, nearly 30 percent of Carmel’s 4,500 residents were over 65, and the issues with youthful travelers were echoed by angst over how to handle the local under-18 population. A student suggestion for establishment of a youth-oriented coffee house in 1970 was never acted on, and the Carmel Youth Center struggled to stay open in the face of noise complaints and funding issues. As skateboarding became popular, police and residents complained about kids riding them downtown as well as the sight and sound of a skateboard ramp in a teenager’s front yard. In 1978, the Pine

⁹ Harold Gilliam, “The Last Days of Carmel,” San Francisco Chronicle, 18 March 1990.

¹⁰ Carmel Pine Cone/Carmel Valley Outlook, “The 70s: A Decade in Review,” 24 January 1980, B2, B4.

Cone printed a series of articles titled “Youth in Carmel - the other minority,” questioning how to manage the 13 percent of Carmelites under 18. The student representative to the local school board said, “Carmel is internally divided between being a retirement center and a tourist attraction. Either way the kids get shafted.”¹¹

Population growth was incremental during this period, and in 1980 the US Census counted 4,707 Carmelites, only about 200 more than a decade before. Property values in Carmel continued to increase over the second half of the 20th century, and by the 1980s, the town’s cultural character had shifted as a result. While Carmel’s reputation had long been as an artists’ colony, the population gradually skewed away from artists and towards art collectors. As Carmel residents became increasingly affluent, they also became older; families with children became increasingly rare and retirees more common. Locals sometimes joked that Carmel was for “the newlywed and the nearly dead.”¹²

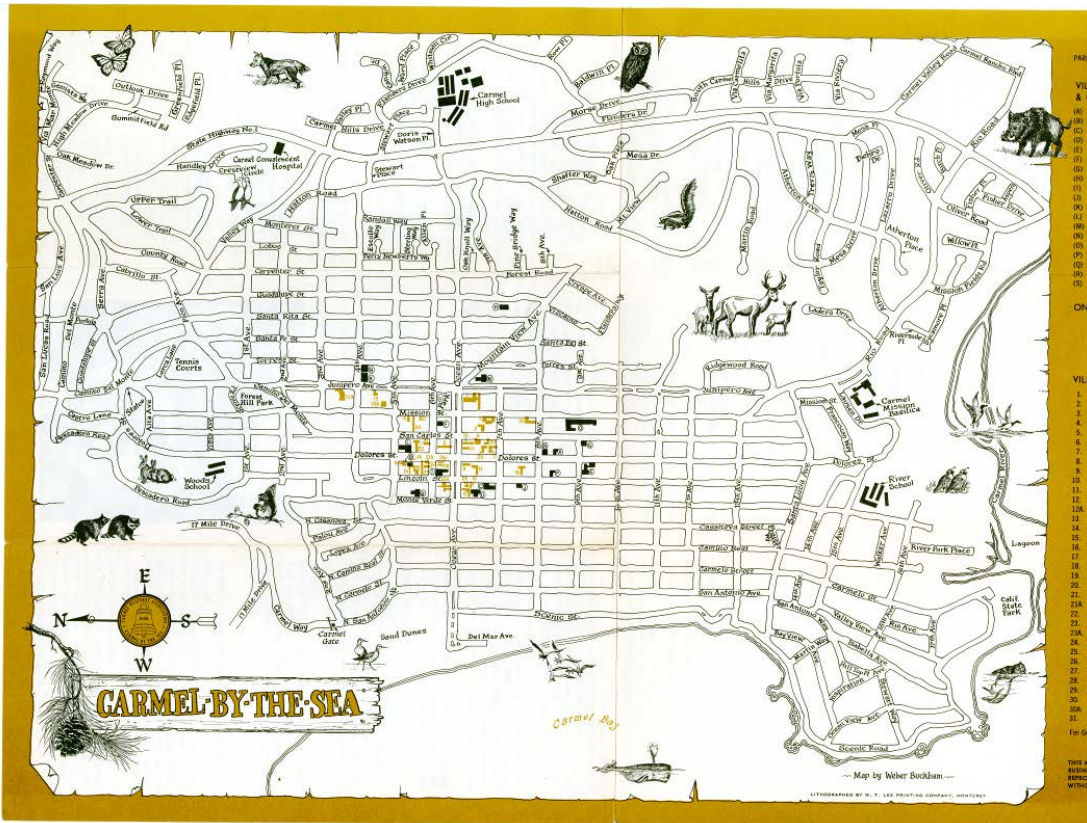
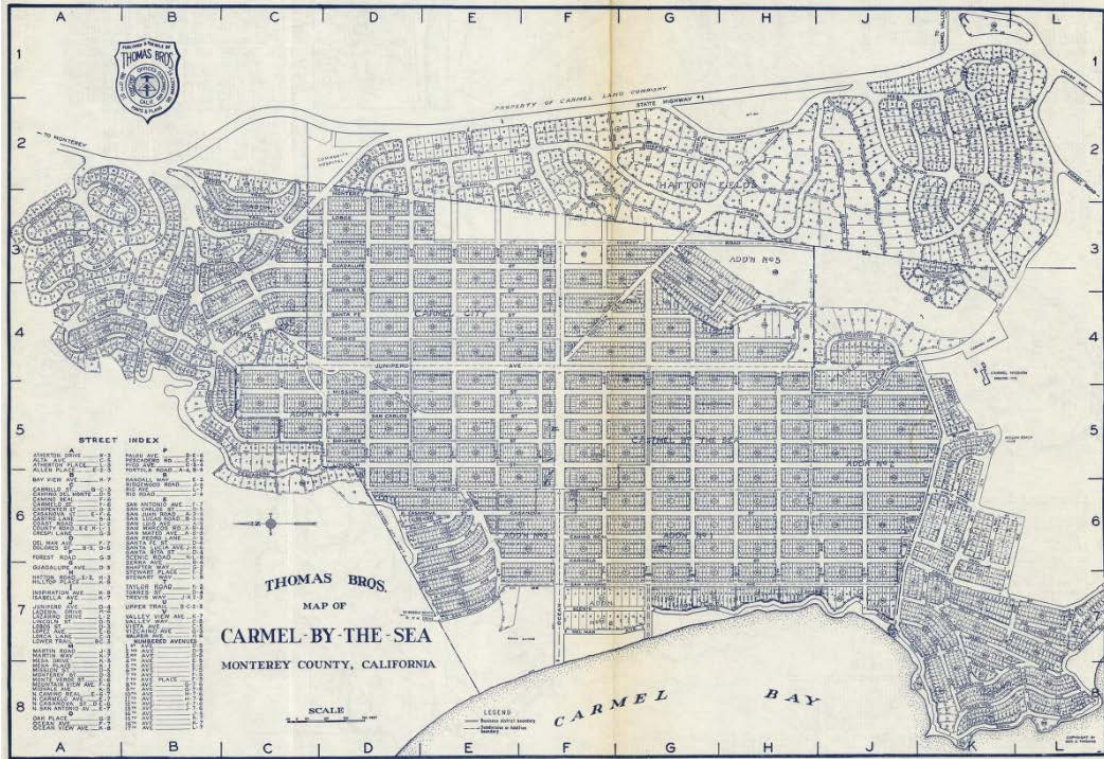
Expensive real estate and the aging of the population led to negative growth in the 1980s, by 1990 the US Census estimated there were only 4,239 Carmelites. The biggest cultural divider remained the split between old-timers and newcomers in Carmel, and in 1991 Carmel was still over 94% white. Although median household and individual incomes were higher than Monterey County overall, 290 residents (about 6% of the population) lived below the poverty line in the early 1990s. These were mostly single elderly women who lived on fixed incomes in homes they owned and had few other resources. Carmel also had an unusually high percentage of single-person households in the early 1990s. The bohemianism of Carmel’s artist colony days had often correlated with left-wing political ideals, but Carmel (like the rest of California) leaned towards fiscal conservatism and Republican candidates for state and national office in the 1970s and 1980s. Meanwhile, environmental protection and limiting local growth remained paramount local concerns. By the early 1990s, leaders of Carmel’s civic organizations were beginning to worry that the increasing number of vacation homes would diminish the robust local tradition of community engagement.¹³

Associated Resource Types

¹¹ Carmel Pine Cone/Carmel Valley Outlook, “The 70s: A Decade in Review,” 24 January 1980, B2, B15.

¹² Morrison.

¹³ Charles Davis, “Village’s demographics prove a little surprising,” Monterey Peninsula Herald, 21 April 1996.



4.0 Government and Civic Development

Barney Laiolo, a businessman who advocated balancing needs rather than the more-typical Carmel anti-growth stance, was elected mayor in 1968. He energetically discouraged young hippies from hanging out in Carmel (reportedly even personally undertaking undercover surveillance of drug dealers). Though hardly an advocate for unrestricted growth, he approached the local business community in a spirit of collaboration. Carmel Plaza (one of the largest commercial projects ever built in Carmel) was approved under Laiolo's leadership. His suggestion to demolish the Forest Theater for a parking lot was, however, met with a brick wall of public opposition.¹⁴

In 1970, the City of Carmel went to court to challenge Assembly Bill 235. Called the disclosure of assets law, the bill would have required any citizen on a non-paying board or commission to disclose all their financial assets in excess of \$10,000 to the public by amount and nature. The City argued that the bill was an unconstitutional invasion of privacy; it won the case, but at significant expense, and solicited donations from municipal governments across California to recoup legal costs.¹⁵

The fiery activist Gunnar Norberg was in many ways Laiolo's opposite as well as his political rival. First elected to city council in the 1950s on an anti-motel platform, Norberg was fiercely anti-development. A divisive figure, Norberg was known as the Conscience of Carmel but despised by some for his radical views and uncompromising style. Norberg's reaction to finishing third in the 1982 mayoral election provides a window into his public persona. He described his loss in the election as a humiliation – but more for Carmel than for himself. After successfully blocking motels in the 1950s he originated the forestry commission and later helped the City acquire the Flanders property near city limits to stave off its conversion to subdivisions. In 1971, he proposed a plan to make Carmel a Heritage City or “human sanctuary,” which would give City officials unusual amounts of control over development. The plan was intended to exclude large developers, subdivisions, and chain stores in order to maintain Carmel's charm and prevent air pollution. Residents would be prioritized over businesses. Norberg's vision would have had jurisdiction over a large area far outside Carmel city limits. In the late 1970s, a California state legislative consultant ruled that parts were unconstitutional and other parts redundant.¹⁶

City government became more professionalized in the late 1970s. In 1979, city council voted themselves a salary, upending longstanding tradition as well as a 1974 referendum on the matter. Carmel's budget for 1979-1980 was \$3,210,050, nearly triple what it had been a decade earlier. After another local referendum, Carmelites began directly electing their mayor in 1980 (the previous system had relied on city council to appoint a mayor). Carmel native Charlotte Townsend beat out both Norberg and Laiolo in 1982, and presided over adoption of a new General Plan.¹⁷

¹⁴ Harold and Ann Gilliam, *Creating Carmel: the Enduring Vision*, Gibbs-Smith Publisher, Salt Lake City: 1992, 203.

¹⁵ “City Council Gives \$50 Gift to Carmel-by-the-Sea Plea,” *Petaluma Argus-Courier*, 2 June 1970; “Council Allows \$200 to Fight State Law,” *Arcadia Tribune*, 8 February 1970.

¹⁶ Kathryn Gualtiere and Lynn A. Mombousse, “A Village in the Pine Forest,” City of Carmel-by-the-Sea, 2016, 11; Monterey Peninsula Herald, “Norberg Bewildered by Defeat,” 15 April 1982; Carmel Pine Come/Carmel Valley Outlook, “The 70s: A Decade in Review,” 24 January 1980, B2.

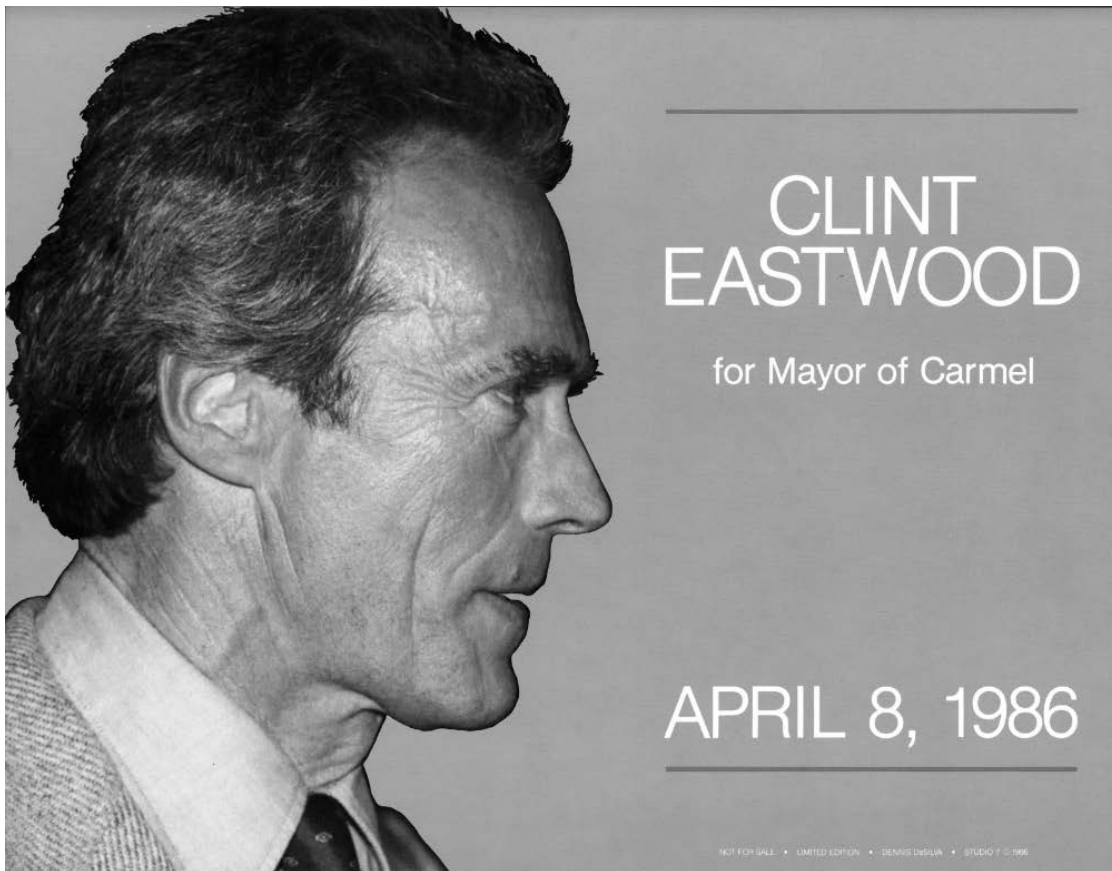
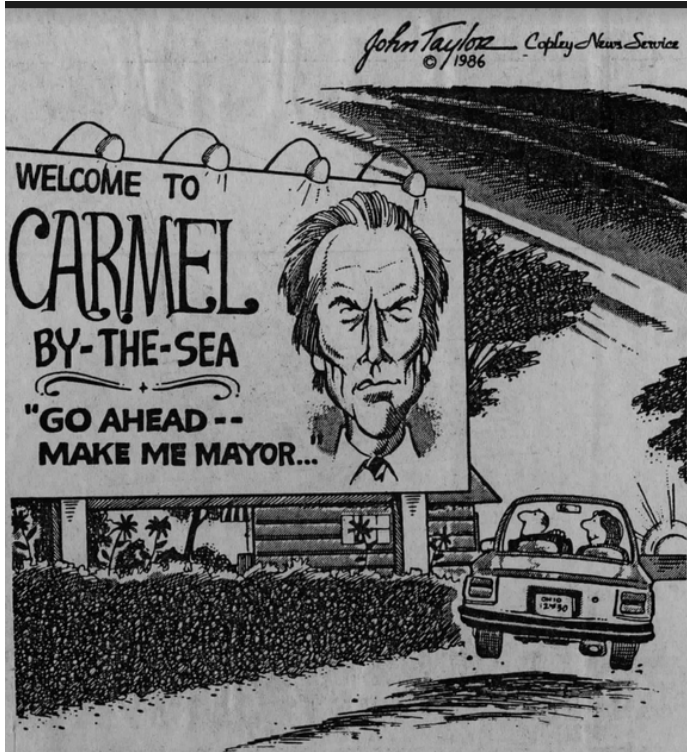
¹⁷ Carmel Pine Come/Carmel Valley Outlook, “The 70s: A Decade in Review,” 24 January 1980, B3; *Creating Carmel: the Gilliam*, 1992, 206

In 1985, the 15-year lease of a local ice cream shop expired, and the new lessee applied for a permit for a new ice cream shop – but the City Council hesitated to grant it for months before denying the application. Responding to a questionnaire in which nearly 80 percent of respondents demanded restrictions on tourist-oriented buildings, the City Council felt it had a mandate to limit growth. The Council’s decision gained widespread notoriety outside of Carmel, with exaggerated headlines claiming the town had banned ice cream cones outright. The Council emphasized fears about ice cream mess and litter in the streets of the town to justify their decision, publishing a report that argued that eating on the street turns “high-quality ambiance” into “a carnival atmosphere”; Michael Montana, the lessee, responded with a four-page letter authored by an ice cream spillage expert arguing the mess would be negligible. The conflict resulted in a backlash from the business community, which felt vilified by the increasing restrictions.¹⁸

In 1986, celebrity Clint Eastwood ran for Mayor of Carmel. Eastwood was inspired to run after the planning commission, resistant to development as always, dragged its feet in approving plans for an office building he wanted to build. Located next to the Hog’s Breath Inn, a restaurant Eastwood owned, the building used too much glass in the eyes of the planning commission. His movie-star status brought international attention far beyond what the tiny town had experienced. He won the election and moved forward with his plans. As mayor, Eastwood took a decidedly pro-development stance in contrast to Carmel’s traditional conservatism regarding growth. Eastwood’s embrace of business activity and development, along with the new tourism his fame brought to town, courted controversy from locals. The novelty presented by Eastwood attracted attention from far outside of Carmel. City Council meetings were moved from City Hall to a larger facility to accommodate attendees, and Eastwood paid a representative to appear at City Hall on his behalf on a daily basis. New businesses with names like “Clintsville” appeared around town, selling Eastwood-themed souvenirs.¹⁹

¹⁸ Gualtieri and Momboisse, 12; Morrison; Gillam, 1992, 206-208.

¹⁹ Kent Pollock, “Tourists Hope to Catch Glimpse of Mayor Eastwood: ‘Dirty Harry’ Turns Carmel Upside Down,” *Desert Sun* (Palm Springs), 3 April 1973; Gualtieri and Momboisse, 12; Alissandra Dramov, *Historic Buildings of Downtown Carmel-by-the-Sea* (Charleston: Arcadia Publishing, 2019), 95.



Eastwood's pro-business stance and impulse to lessen regulations did not, however, result in untrammled development. Like local leaders before and after him, he was engaged with the quotidian concerns of a small town. One of his notable achievements, for example, was spearheading the rejuvenation of the local youth center and acquiring donations of new exercise equipment. Change under Eastwood's tenure was incremental, and after a single term he was replaced by his handpicked successor Jean Grace, who had previously been president of the Carmel Residents Association and in the mid-1980s was leading the commission working on the Scenic Drive walkway. Although she was good friends with Eastwood, Grace returned Carmel to government that was more skeptical than supportive of growth and commercialism, and she renewed design review (which had been mostly ignored under Eastwood) as a priority. In 1990, she stated that much of the tourism revenue went to services (like roads) that tourists used heavily, and that if visitation dropped so would expenses. She identified large-scale new houses, water scarcity, and traffic as the town's major challenges for the 1990s.²⁰

4.5 Associated Resource Types

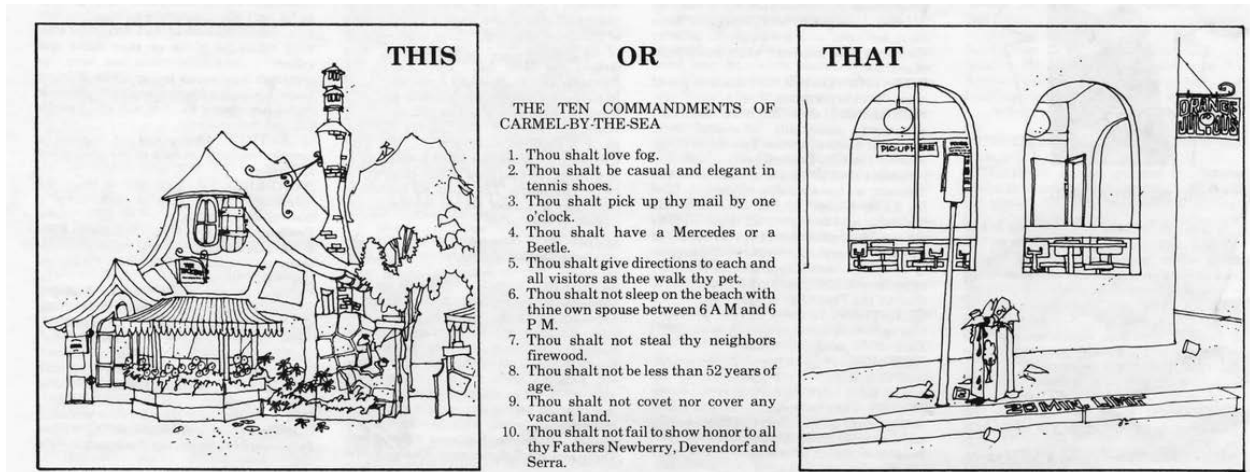
In 1967, the city constructed a new police station southeast of the intersection of Junipero and 4th Avenue, replacing an inadequate old station. It was intended to be Phase I of a development that would eventually include a new City Hall. However, public opposition meant that City Hall remained in the converted church building. Replacement of the library was also discussed extensively during this era; in the end the Harrison Memorial Library was remodeled in 1976 and retained.

6.0 Historic Preservation

Local historic preservation organizations arose in many California communities in the 1970s, as population growth and federally funded projects like freeways accelerated the pace of development, sparking the National Historic Preservation Act and new public interest in architectural landmarks. Carmel had been infused with a preservationist mindset since the early twentieth century, and slowing the pace of development had long been a mainstream local concern. The Citizens Committee had been advocating for preservation of the community's character (along with other goals) since the 1950s. In 1976, a group calling itself the Old Carmel Foundation waded into local politics, initially agitating for the preservation of the popular Village Corner restaurant. After rebranding itself Carmel Tomorrow, the organization lost momentum in the early 1980s as its leaders moved on to other pursuits. In 1984, it was reborn as Carmel Heritage, an avowedly apolitical organization devoted to oral histories and garden tours. The group held social events and published a column in the Pine Cone highlighting the value of historic buildings. Despite claiming to avoid politics, Carmel Heritage engaged in historic preservation advocacy, for instance by circulating a petition in 1989 urging environmental analysis prior to demolition of houses over 50 years old. Carmel Heritage, along with other community organizations, advocated for relocation of a 1904 cottage known as the first Murphy House when it was threatened with demolition. The little house was moved in 1990 (to great local fanfare) and subsequently refurbished.²¹

²⁰ Isabelle Hall, "Mayor Warns Landlords Against Killing the Golden Goose," Carmel Valley Sun, 2 – 15 May 1990.

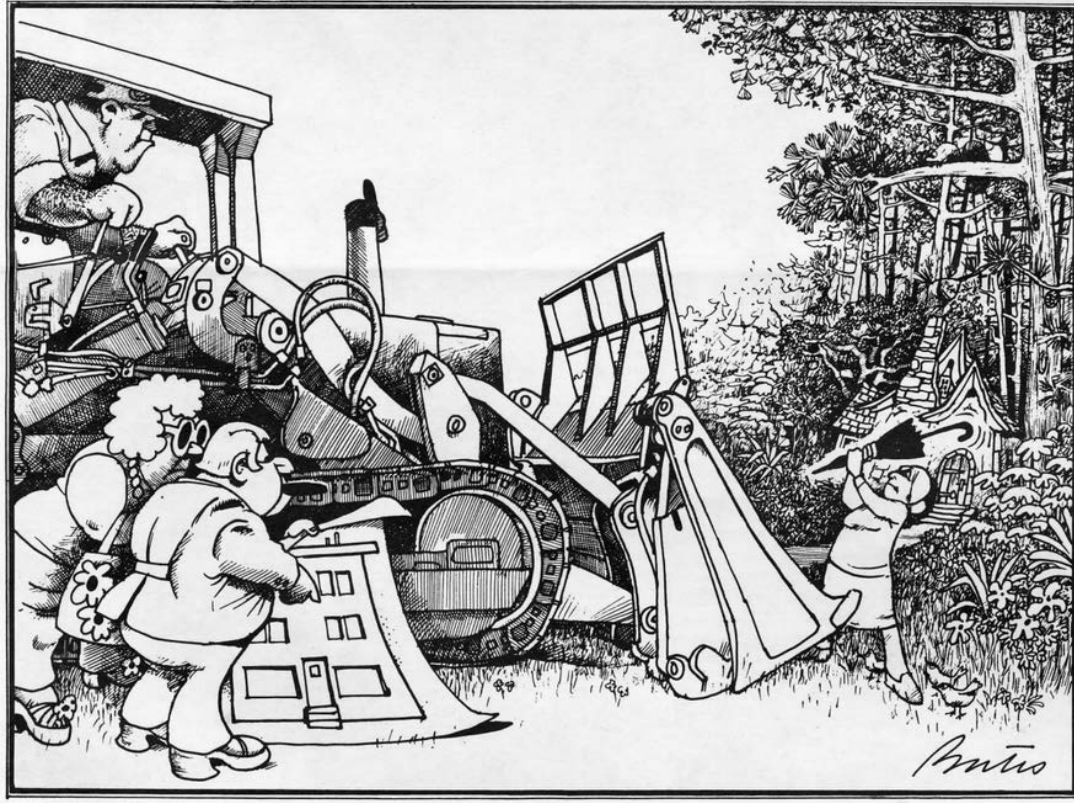
²¹ Michael Gardner, "Carmel Heritage hopes to preserve village history," Carmel Pine Come/Carmel Valley Outlook, 19 April 1984, A-21; Betty Barron, "Carmel Heritage," Carmel Pine Come/Carmel Valley Outlook, 12 March 1987, 15; "Home Demolition petition Circulating," Carmel Pine Come/Carmel Valley Outlook,, 16 March 1989, 3.

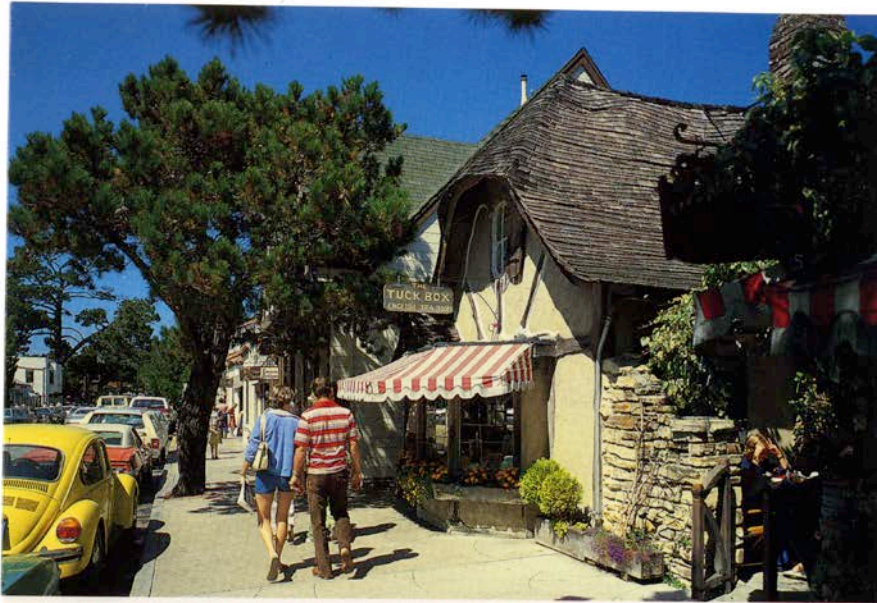


In addition to the longstanding local resistance to fast-paced change and untrammelled development the Carmel community had a deep appreciation for architecture and a wide definition of what merited protection. In 1991, Carmel designated eleven local landmarks, which included cottages and architect-designed mansions. The Frank Lloyd Wright-designed Walker house, which was only about forty years old, was one of the buildings designated, demonstrating the architectural quality of the house as well as the community's willingness to think outside the box when it came to historic preservation.²²

6.5 *Associated Resource Types*

²² Kevin Howe, "Landmark buildings designated in Carmel," Monterey Peninsula Herald, 4 April 1991.





CARMEL BY THE SEA



Local Environment and Environmental Activism

The local urban forest was always a distinctive part of Carmel and a point of pride for Carmelites. In the early years houses had been kept small and were often designed around the trees, and the commitment to the urban tree canopy had been formalized in 1958 when Carmel hired a forester. The City began a yearly tree survey focusing on the conditions as well as the numbers of trees in 1970. In 1979, Carmel Arbor Week was celebrated for the first time. As the tree population declined in the 1980s, residents and civil servants became concerned with preserving the forest. Friends of

Carmel Forest was organized by residents in 1989. While the tree population continued to decline, in part because so many of Carmel's trees were located on private property and were not being replaced as they died, locals looked for solutions. The Friends of Carmel Forest ardently planted pine seedlings on public land.²³

By the 1970s, conservation of nature was mainstream in Carmel, long before most Americans had adopted the precepts of the environmental movement. Architect Olof Dahlstrand publicly advocated setting a "holding capacity" based on ecological limitations and Congressman Leon Panetta urged locals to avoid taking open space and natural beauty for granted. In 1972, the City purchased 14.9 acres of property from the heirs of Grace Flanders and combined the land with another 17.5-acre acquisition to create Mission Trail Park. The popular acquisition not only allowed public use of this open land near city limits, it prevented its conversion to residential subdivisions, a potential outcome many locals dreaded. Minimally developed with trails and an arboretum, the native landscape was largely retained at Mission Trail Park.²⁴

The El Niño storms in the winter of 1982-1983 wreaked considerable destruction on Carmel's coasts, washing away beachside slopes, felling cypress trees, and damaging five beach stairways. A Beach Task Force formed in response to the damage completed Phase I of repairs in 1985, which included beach cleanups, a new storm drain system, and the implementation of long-term bluff stabilization. Jean Grace (who was elected mayor in the late 1980s) chaired the task force. Phase II included more amenities: the Scenic Walkway atop the bluff from 8th Avenue to Martin Way, reconstruction of five stairways, accessible ramps, benches, and landscaping. Completed in 1988, the walkway connected to the Coastal Trail running the length of the California coast.²⁵

In the 1980s, Mayor Clint Eastwood privately purchased the historic Mission Ranch for almost \$5 million. The historic property was slated for demolition and the construction of new condominiums; Eastwood first sought to find a way for the City to purchase and preserve the Ranch. However, when nothing worked, he stepped in personally to preserve the Ranch.²⁶

Concern for the natural environment was a thread running through many local political issues and grass-roots campaigns to limit growth, avoid population density, and stop a freeway from coming to Carmel. As the 1980s drew to a close, years of drought meant that the Carmel River did not flow all the way to the sea during most years, and survival of native steelhead was added to the traditional concerns about trees and landscape conservation.²⁷

Associated Resource Types

5.5 Public and Domestic Landscaping

The importance of the domestic garden and utilization of traditional landscaping as well as the cultivation of the urban tree canopy continued in Carmel after 1965. Mission Trail Park, Vista Lobos

²³ Carmel Pine Cone/Carmel Valley Outlook, "The 70s: A Decade in Review," 24 January 1980, B3; Judy Hammond, "Villagers Keep a Protective Eye on Trees," *Monterey Herald*, 12 November 1995.

²⁴ Susan Beck, "The '70s portend radical changes for Carmel," Carmel Pine Cone/Carmel Valley Outlook, 15 February 1990; Gualtieri and Momboisse, 12.

²⁵ Gualtieri and Momboisse, 12, 13.

²⁶ Pollock.

²⁷ Stan Hall, "Volunteers fight to keep Steelhead Alive," Carmel Valley Sun, 21 February 1991.

Park, and the Beach Bluff Pathway were important additions to the public landscapes during this period. Completion of the Beach Bluff Pathway along Scenic Drive in 1988 was a particularly notable addition to Carmel's long history of cultural landscapes. Its landscaping was both of its moment and solidly within Carmel tradition. The pathway was designed to frame beach views with Monterey Cypress trees planted in the early twentieth century and featured meandering naturalistic pathways. New plantings (many of which were California natives) were drought-tolerant in keeping with the water scarcity of the era, and the path was designed for accessibility to people with limited mobility.²⁸

Associated Resource Types

6.0 Arts and Culture

Artists

To be completed

Literature

To be completed

Drama and Theater

To be completed

Music

Carmel's identity as an artist's colony and haven for all types of creative pursuits bumped up against widespread local suspicion of tourism and indeed commercial activities of any type. Live music at establishments that served alcohol had been banned since the 1940s, and attempts by local musicians to overturn it over the years lost out to fears of a nightclub atmosphere encroaching on Carmel. In 1979, classical guitarist Stephanie Mistretta proposed allowing instruments like piano and strings while continuing to prohibit brass and amplification. In 1992, City Council finally created²⁹

²⁸ Brochure, Carmel-by-the-Sea Beach Bluff Pathway, undated.

²⁹ Steve Hellman, "The Village: City may change tune on live music ban," Carmel Pine Cone, 2 August 1979.

5.0 ARCHITECTURAL DEVELOPMENT IN CARMEL-BY-THE-SEA, 1966-1990

Postwar Architectural Styles

Minimal Traditional (1935-1950)

The Minimal Traditional style grew out of an attempt to build small houses based on traditional forms during the difficult economic conditions imposed by the Great Depression. Modest-sized, single-story houses that emphasized simplicity, the Federal Housing Administration (FHA) promoted the style by insuring loans for these houses during the Depression. It also promulgated the popularity of these houses through its publications, most notably the influential *Principles of Planning Small Houses* (1936), which was revised and expanded in 1940. During the 1940s, when the US was focused on war and its aftermath, millions of Minimal Traditional houses were constructed to accommodate defense workers and then returning servicemen. Efficiency and economy were paramount, and Minimal Traditional houses were carefully designed to avoid extra space that could raise costs. Their lower roof pitch, compact or L-shaped plans, stucco cladding, and occasional attached garages later became ubiquitous elements of the popular Ranch style. Meanwhile, simple ornament such as shutters and gable trim quietly referenced historic architectural styles. Occasionally, slightly more elaborate examples of the style feature Tudor or Cape Cod details with small plans.³⁰

Character-defining Features

- Moderate-pitch gabled or hipped roof
- Minimal eave overhang
- Single-story massing
- Integral or detached single garage facing the street
- Linear or slightly L-shaped plan
- Stucco or wood cladding, occasionally with brick trim
- Steel casement or double-hung wood-sash windows
- Lack of ornamentation

Notable Carmel Examples

- The Unit House (Torres between 7th and 8th), Hugh Comstock 1934/1959
- Adrian W. McEntire House (Mission and 11th), Adrian McEntire, 1939

Modernism (1900-Present)

The seeds of American Modernism were sown in the late nineteenth century, and Frank Lloyd Wright is considered one of the movement's pioneers. Wright's residential Prairie style, with groundbreaking features such as open interior plans, was introduced at the turn of the century. Although Prairie houses included familiar elements like hipped roofs and applied ornament, they avoided the historicist replication of Victorian architectural styles and pointed toward the future of design. Other early Modern architectural styles (Art Deco, Streamline Moderne, and Stripped

³⁰ McAlester, 587-89.

Classicism) were introduced in the early twentieth century and commonly used for public buildings in the 1920s and 1930s. In 1934, an influential exhibit at the New York Museum of Modern Art and an accompanying book defined a more radical form of Modernism, the “International Style,” and dated its birth to 1923. Lightweight steel structure freed International Style buildings from the constraints imposed by structural walls and allowed for a break with historical precedent. Hallmarks of this new style included flat roofs, large expanses of windows mounted flush to exterior walls, avoidance of ornament, smooth wall surfaces, and carefully balanced asymmetry. The austerity of Modernism lacked broad appeal in the United States, and Early Modern as well as historicist styles remained in wide use for public buildings into the 1940s. International Style gained momentum after the end of World War II, when several intersecting factors led to its widespread adoption for institutional and commercial buildings. Influential European refugee architects promulgated Modernist ideals in American architectural schools, and the embrace of classicism by Hitler and Stalin cast Modernism as the architecture of democracy. Pragmatic concerns also favored Modernism. Great efficiencies in mass-production of Modernist materials like glass and steel had been achieved by the end of the war. The cost savings allowed by a style that prioritized efficiency and lack of ornament were newly attractive in an era with an overwhelming need for public building construction.³¹

The severe and rather cold aesthetics of the International Style meant that it never became particularly popular for domestic architecture in the US (although it became ubiquitous in the postwar period for high-profile institutional and commercial projects). It nevertheless remained influential, and after 1950 several related styles took liberties with form and materials while embracing the essential principles of Modernism.

Midcentury Modern/Bay Region Style (c1945-1990)

By the late 1930s, American architects had begun utilizing modernist principles of expressed structure and lack of ornament with materials like natural wood and stone to create a more consumer-oriented form of modernism. This movement gained momentum after World War II as pitched roof forms began giving modernist houses a more home-like character than the rigidly orthogonal flat-roofed International Style. Meanwhile, exposed structural members, flush-mounted windows, de-emphasized entryways, and avoidance of applied ornament marked these houses as incontrovertibly modern. A more playful approach to architecture than the International Style, Midcentury Modern commercial and institutional buildings used integrated signage and dramatic roof forms to attract the attention of motorists in the newly auto-oriented culture of postwar California.³²

Character-defining Features of Commercial & Institutional Buildings

- Dramatic roof lines, typically flat or very low-pitch
- Large windows or floor-to-ceiling glass on rear elevation

³¹ Virginia Lee McAlester, “A Field Guide to American Houses,” New York: Alfred A. Knopf, 547, 581, 617-618; Marcus Whiffen and Frederick Koepfer, *American Architecture, Volume 2: 1860 – 1976*, Cambridge, Massachusetts: MIT Press, 1983, 345-346; Judith Helm Robinson, Stephanie S. Foell, and Robinson & Associates, Inc., *Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s, and 70s*, U.S. General Services Administration, Office of the Chief Architect, 2003, 25.

³² McAlester, 629-635.

- Natural wood, stone, or brick cladding/trim
- Horizontal massing
- Lack of ornamentation
- Expressed structural system

Notable Carmel Examples

- Shell Service Station (San Carlos at 5th) Burde+Shaw, 1963
- Palo Alto Savings (Dolores at 7th) Burde+Shaw, 1972
- Wells Fargo Bank (San Carlos S of Ocean), Olof Dahlstrand, 1965

The nomenclature surrounding postwar residential modernism is complex. Popularly called Midcentury Modernism today, the residential iteration of the style has also been referred to as Contemporary or Post-and-Beam. When it was being practiced, it most often was simply called Modern. In 1947, architecture critic Lewis Mumford applied the term “Bay Region style” to praise the “native and humane” domestic buildings by West Coast architects like William Wurster, which he contrasted with the sterility of the International Style. Mumford lauded the style’s responsiveness to region and site as well as its blending of Asian and western architectural traditions, but did not clearly articulate its character-defining features. Wurster had identified himself and his contemporaries as part of a regional tradition dating back to the turn of the twentieth century, when architects like Bernard Maybeck brought a naturalistic ethos to Northern California. The term was (and remains) contentious, with some arguing that no distinct regional tradition exists and multiple versions of the phenomenon’s label (Bay Region Modernism, Bay Area school, Bay Region school, California school) creates confusion. Most published sources agree that “woodsiness” and adaptability to steep sites are the style’s regionally distinctive features. Initially promulgated by architects inspired by the canyons and redwoods of the greater Bay Area, the design idiom was adopted far outside Northern California. In recent decades, the term Second Bay Tradition (introduced by architectural critic David Gebhard) has come into use to distinguish modernists from their early-twentieth century predecessors. In Carmel, it has most often been referenced simply as Bay Area Style but variants including Second Bay Region Style have also been used.³³

Character-defining Features of Residential Buildings

- Dramatic roof lines, typically flat or very low-pitch
- Clerestory windows on façade
- Large windows or floor-to-ceiling glass on rear elevation
- Natural wood cladding
- Unity of exterior and interior design
- Obscured or recessed main entrance

³³ Lewis Mumford, “The Sky Line: Status Quo,” *The New Yorker*, 11 October 1947, 106-109; David Gebhard, “Introduction: The Bay Area Tradition,” in *Bay Area Houses, New Edition*, ed. Sally Woodbridge, Salt Lake City, Gibbs-Smith Publisher: 1988, 3-9.

- Carport or occasionally garage integrated into design
- Horizontal massing
- Lack of ornamentation
- Expressed structural system

Notable Carmel Examples

- Vivan Homes II (Torres and 9th) Hill & Kruse, 1963
- Sand & Sea Subdivision (N. San Antonio Road), Jon Konigshofer, 1941
- Mackenzie House (8th and Torres) Richard Barrett, 1979

Organic (1950s-present)

Organic Architecture is informed by Frank Lloyd Wright's dictum that a building's form and materials must be in harmony with its site and the surrounding environment. In contrast to the International Style's imposition of rectilinear forms of glass and steel upon a site, Wright argued for an architecture that grew out of the ground like a plant. In the 1930s, he built Fallingwater in Pennsylvania, which was constructed around a waterfall using massing that complemented the rocks about it. Later works featured circular plans and consciously exploited the naturalistic qualities of unfinished fieldstone. Wright's principles allowed maximum creativity for architects, inspiring unconventional designs based on non-orthogonal forms, utilization of locally-sourced natural building materials, integration with site, and energy conservation. Although related to other forms of modernist domestic architecture, Organic houses tend to be larger and are often much more eccentric than examples of the Bay Region Style. The Organic movement was a philosophy rather than a well-defined style.³⁴

Character-defining Features

- Site-responsive massing (often non-orthogonal)
- Natural exterior and interior materials, typically locally sourced
- Low-slung massing that blends with topography

Notable Carmel Examples

- Walker House (Scenic Drive) Frank Lloyd Wright, 1948
- Mills House (Mission N of 13th), Mark Mills, 1953
- Norman Rial House (Lincoln and 4th), Joe Wythe, 1963

Ranch (1935-1970)

After 1950, Ranch gradually began to take the place of Minimal Traditional as the architectural style of choice for modest single-family homes. The modern Ranch style was pioneered by self-taught

³⁴ McAlester, 656; Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia*, W.W. Norton & Company, New York: 1998, 234; Carole Rifkind, *A Field Guide to Contemporary American Architecture*, Dutton, New York: 1998, 29-31.

builder Cliff May in the 1930s based on his imaginative interpretation of historical precedents in California domestic architecture. Although early examples were large customized houses, the simplicity of materials and minimal exterior ornament of the style lent itself to duplication, and after World War II merchant builders adopted the style and began constructing Ranch houses on an industrial scale. In many ways a variation on the theme of the Minimal Traditional house, the Ranch house displays some characteristics its precursor lacks, most notably its low-slung massing and its orientation toward the automobile.

Character-defining Features

- Low-pitch gabled or hipped roof
- Moderate eave overhang
- Horizontal single-story massing
- Linear or L-shaped plan
- Prominent (usually double) garage facing the street
- Stucco or wood cladding, occasionally with traditional or modern detailing
- Steel casement or aluminum sliding-sash windows
- Minimal ornamentation

Notable Carmel Examples

- Samuel M. Haskins House (W side Carmelo S of 9th) Hugh Comstock, 1939

Shed/Third Bay Tradition (1965-1990)

Shed architecture originated from 1963 designs by Charles Moore and Joseph Eshericks that reimagined vernacular barns with unpainted wood cladding to create a bold new form of Modernism. First developed at Sea Ranch Condominiums on the Mendocino Coast, it is sometimes called Sea Ranch Style. It uses the dramatic diagonals of single-pitch (shed) roofs with multiple massing to create interesting buildings from simple elements. As in other Modernist styles, entrances are de-emphasized and large expanses of windows and clerestories frequently utilized.

Environmental sensitivity, careful site placement, and the preference for natural materials link the style to Wright and the larger Bay Region Tradition. Most frequently utilized in domestic architecture, Shed style has also been used for commercial buildings.³⁵

Character-defining Features

- Single-pitch shed roof
- Minimal or no eave overhang
- Natural wood cladding, occasionally stucco
- Inconspicuous or obscured entrance
- Wood-clad chimneys
- Compound plan

³⁵ McAlester, 650-653.

Notable Carmel Examples

- Vivan Culver House (Santa Fe and Mountain View) Hill & Kruse, 1962
- Three Weekend Houses (Lopez and 4th), Albert Henry Hill, 1960-92
- Lobos Lodge (Monte Verde and Ocean), Will Shaw, 1973
- Warren Saltzman House (Palou N of Casanova), Charles Moore, 1966

5.3 Significant Carmel Area Architects

Richard Barrett

*Richard Barrett seems to be currently practicing, maybe too soon to include him

George Brook-Kothlow

George Andrew Brook-Kothlow (1934 – 2012) was born in Minnesota and moved to Colorado, where he attended high school, as a teenager. In 1962, he graduated from the University of Colorado at Boulder with a degree in architecture. He went on to study first under Elizabeth Wright-Ingraham, the granddaughter of Frank Lloyd Wright, then Warren Callister. In 1966, he moved to Big Sur, where he designed his first building, a house. He stayed in the Carmel area, establishing a successful architectural practice that lasted 50 years. Brook-Kothlow became an important figure in the environmental architecture movement and was influential in architecture of the California coast; his buildings were known for their prominent structural elements, exposed posts and beams, and use of wood, stone, and reinforced concrete. He had two daughters with his wife, Jennifer.³⁶

In 1978, he began building a house for his family in the Carmel Valley; they began living in the house in 1980, but continued to work on it until at least 1987 while living there. The Brook-Kothlow family's unusual approach, slowly building a house while living in it, gained considerable attention. The house features a 3,000-square foot flat roof sheltering 1,600 square feet of heated space, with a long, glazed solarium-greenhouse at the center connecting three different elements. Brook-Kothlow sourced recycled redwood for the building by purchasing an entire railroad bridge trestle that had once crossed the Russian River; the timber occupied 13 trucks and provided enough material for at least 8 houses. The choice of materials reflected a wider trend in contemporary West Coast architecture, which commonly used recycled redwood.³⁷

Burde + Shaw

Walter Burde and William Shaw initially went into practice together with a third architect as Burde, Shaw & Kearns, beginning in 1955. In 1959, Kearns left the firm, and they began to go by Burde Shaw Associates, then later generally Burde & Shaw. The architects established offices in both Carmel and Monterey.³⁸

Walter Burde

³⁶ "George Andrew Brook-Kothlow," *Monterey Herald*, 23 September 2012.

³⁷ Hoffman.

³⁸ "Carl Cherry," *Adventures of a Home Town Tourist*.

Walter Burde (1912 – 1996) was born in Ohio, the son of German immigrants, and grew up there, in Toledo. He married Martha Rice Henry in 1936. By 1940, he had graduated from college and was practicing architecture in Toledo. In 1948, Burde left for Carmel and began building a house there for his family, who joined him there shortly after. Walter Burde began practicing architecture in the area in 1953 and remained in Carmel for the rest of his life. He received AIA Monterey Bay Chapter Awards of Merit in 1959 and 1973 as well as the Governor’s Design Award in 1966. In 1987, he was elected to the American Institute of Architects’ College of Fellows.³⁹

William Shaw

William Vaughan Shaw (1924 – 1997) was born in Hollywood. He attended UCLA before studying architecture at the University of California, Berkeley, and he served in the U.S. naval reserve from 1944 to 1947. He married Mary Morse, the daughter of an area developer, and eventually settled in Pebble Beach. A major contributor to the environmental architecture movement, he founded the Foundation for Environmental Design with Ansel Adams in 1964. Shaw was a fellow at the American Institute of Architecture and the American Academy in Rome; the American Academy awarded him the Prix di Rome in 1967. He also served as president of the area chapter of the American Institute of Architecture, president of the Monterey County Community Foundation, and a member of the board of directors for the Pebble Beach Corporation. Designing a wide range of buildings over the course of his career, Shaw was reportedly known to say that he designed “everything from gas stations to temples.”⁴⁰

Olof Dahlstrand

Olof (sometimes spelled Olaf) Dahlstrand (1916 – 2014) was born in Wisconsin and studied architecture at Cornell University, graduating in 1939. He designed buildings as a defense contractor during World War II and moved from the Midwest to California in 1948. He settled in Carmel around 1959. With a lifelong talent for drawing, Dahlstrand not only designed and drew his own buildings but was commissioned for renderings by other architects, most famously for John Carl Warnecke’s design for the John F. Kennedy gravesite presentation. He also served on the Carmel City Council for three years and the planning commission for nine years, was a member of the tree commission for a time, and was actively engaged with Carmel’s local politics when not in office. Dahlstrand retired from architecture around 1984. A committed member of the Carmel Art Association, he focused on making art in retirement.⁴¹

³⁹ Social Security Administration, Social Security Death Index; United States of America Bureau of the Census, Fifteenth Census of the United States, 1930, Toledo, Lucas, Ohio, Enumeration District 0068, 3B; Ohio County Courthouses, County Marriage Records, 1774-1993; United States Bureau of the Census, Sixteenth Census of the United States, 1940, Toledo, Lucas, Ohio, Enumeration District 95-321, 8A; Meredith Burde Harrill, contribution to “Memories: Marian B. Leidig,” 12 January 2016, Dignity Memorial, accessed 12 September 2019, <https://www.dignitymemorial.com/obituaries/pacific-grove-ca/marian-leidig-6740584>; “Two Peninsula Architects Receive National Institute’s Highest Honor,” *The Californian* (Salinas), 15 June 1987; City of Carmel-by-the-Sea Department of Community Planning and Building, Draft Findings for Decision and Conditions, published by the Carmel-by-the-Sea WATCHDOG, 15 July 2006, accessed 15 September 2019, <http://villageinfoforest.blogspot.com/2006/07/following-appeal-is-third-appeal-to.html>.

⁴⁰ “William Vaughan Shaw,” *SFGate*, 14 July 1997; “The Carl Cherry Center for the Arts – Carmel Modernism,” *Adventures of a Home Town Tourist*, 27 March 2017, accessed 29 August 2019, <http://carmelbytheseaca.blogspot.com/2017/03/the-carl-cherry-center-for-arts-carmel.html>.

⁴¹ “Olof Dahlstrand,” *Monterey Herald*, 22 July 2014; Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernist Architecture* (San Francisco: Chronicle Books, 2006); Chris Counts, “Once an Architect, Nonagenarian Unveils the Art of

Hill and Kruse

Albert Henry Hill (1913 – 1984) was born in England and grew up in California; he studied at University of California, Berkeley, at Harvard, and with architects Walter Gropius and Marcel Breuer. He joined John Ekin Dinwiddie’s San Francisco practice after graduating in 1938 and became a partner in 1939. They briefly joined with Eric Mendelssohn in the 1940s to form Mendelssohn, Dinwiddie and Hill from 1945 to 1947. Hill met Jack Kruse at the San Francisco office, and in 1948, Hill started his own practice, employing Kruse.⁴²

John Walter Kruse (1918 – 2000) was born in 1918 in Iowa and attended Saint Ambrose College, Cornell University, and the Massachusetts Institute of Technology. His father was an architect, and Kruse worked as a draftsman in his office during summers while in college. After serving in the Navy in World War II, he settled in the San Francisco Bay Area.⁴³

Hill and Kruse became partners in 1965. As collaborators, they had a clear division of labor: Hill took creative and design lead, and Kruse was the structural and engineering expert. Hill was said to design buildings and then turn them over to Kruse saying “make it stand up.” Hill and Kruse operated out of San Francisco and designed over 500 buildings, both residential and commercial, over the course of their partnership. Hill’s influences included Japanese architecture and the International Style, and he helped develop and promote the Second Bay Region style. The firm initially focused on small, affordable homes. In 1971, Hill moved to Carmel permanently; he designed several more residential projects there and joined the planning commission. Kruse continued living in the Bay Area, and while their joint work slowed down, Hill and Kruse continued as partners until Hill’s 1984 death.⁴⁴

Projects in Carmel-by-the-Sea

- Hill vacation house, 1961
- Kruse house, 1962
- Cosmas house, 1962

Jon Konigshofer

Jon Konigshofer (1907 – 1990) was born in Alameda. He attended the University of Oregon for two years before finding work as a merchant seaman. He later studied at the Art Students League in New York City, then the Oakland College of Arts and Crafts. While in Oakland, he began working as a

the Ghost Town,” *Carmel Pine Cone*, 6 February 2009; Frank Zwart and Irene Reti, *Growth and Stewardship: Frank Zwart’s Four Decades at UC Santa Cruz*, 2012, 35.

⁴² Kent Seavey, *Carmel: A History in Architecture* (Charleston: Arcadia Publishing, 2007), 121; “Mendelssohn, Dinwiddie and Hill, Architects (Partnership),” Pacific Coast Architecture Database, Alan Michelson, 2005 – 2018, accessed 8 January 2019, <http://pcad.lib.washington.edu/firm/113/>; Dave Weinstein, “Flamboyant Modernism: Henry Hill’s Stellar Taste and Love For the Arts is Reflected in the Homes He Designed,” *SFGATE*, 11 June 2005; “Hill, Henry and Kruse, John,” UC Berkeley Environmental Design Archives, UC Regents, 2019, accessed 9 January 2019, <https://archives.ced.berkeley.edu/collections/hill-henry-and-kruse-john1>.

⁴³ “John Walter Kruse (Architect),” Pacific Coast Architecture Database, Alan Michelson, 2005 – 2018, accessed 8 January 2019, <http://pcad.lib.washington.edu/person/957/>.

⁴⁴ “John Walter Kruse (Architect),” PCAD; Alissandra Dramov and Lynn A. Momboisse, *Historic Homes and Inns of Carmel-by-the-Sea*, (Charleston: Arcadia Publishing, 2016), 8; “Hill and Kruse, Associated Architects (Association),” Pacific Coast Architecture Database, Alan Michelson, 2005 – 2018, accessed 8 January 2019, <http://pcad.lib.washington.edu/firm/619/>; Grimes and Heumann, 106; Seavey, 121 – 122; Weinstein.

draftsman for an architectural firm. Konigshofer moved to the Monterey area in 1937, where he first worked as a draftsman for M.J. Murphy, then founded his own practice. While he was never licensed as an architect, his modern residential buildings were widely admired in the late 1940s and 50s, and he is credited with designing over 150 buildings on the Monterey Peninsula.⁴⁵

- Sand & Sea Complex – first modernist subdivision in Carmel
- Carl Silvey House
- John Gardner Tennis Ranch

Mark Mills

Mark Mills (1921 – 2007) was born and raised in Jerome, AZ, a mining town; his father worked as a manager in a mine and he learned carpentry from the company’s carpentry crew. Mills studied architectural engineering at the University of Colorado. After graduating in 1944, he worked briefly as a draftsman for Lescher and Mahoney in Arizona and Lockheed Aircraft in Los Angeles. He soon became an apprentice to Frank Lloyd Wright, who he worked and studied under at Taliesin West from 1944 to 1948. Mills’s first architectural project after leaving Taliesin West was a collaboration with Paolo Soleri, another student of Wright’s, to build an experimental house in the desert. Mills assisted with construction on a Wright house, designed for Mrs. Clinton Walker on Scenic Road in Carmel, where Walker offered him a job designing and building two homes. He settled first in San Francisco, where he worked with Anshen and Allen, and then, in 1955, Carmel, where he started his own practice. He worked primarily in Carmel, Big Sur, and the surrounding areas. His buildings emphasize the organic, designed to fit in with the natural surroundings; he described the site of a building as a “silent client,” tailoring his designs as much to it as to the needs of his clients. His buildings were notable for their heavy use of locally sourced natural materials. Mills continued to work in Carmel until his death.⁴⁶

Projects in Carmel-by-the-Sea

- Marcia Mills House, 1951
- Fairfield House / Tipped Gable (second house for Walker), 1952
- Owings House / Wild Bird, 1957
- Mills House #1, 1964
- Mills House #2
- Farrar House / Copper Spine House / Far-a-Way House, 1966
- Hass House, 1969 (found a Haas House on Yankee Point 1969, same house?)

Other Projects

- Dome House, Cave Creek, AZ, 1950 (with Paolo Soleri)

⁴⁵ DPR Form, C. Fred Holmes House, Kent L. Seavey, 16 July 2002.

⁴⁶ “Mark Mills,” *Monterey Herald*, 20 June 2007; Catherine J. Trujillo, “Coastal Modern: Architect Mark Mills,” KCET, Public Media Group of Southern California, 3 October 2012, accessed 22 January 2019, <https://www.kcet.org/shows/artbound/coastal-modern-architect-mark-mills>; Elaine Hesser, “After Years in Limbo, a Dream Returns to Life on Otter Cove,” *Carmel Pine Cone*, 2 March 2018; “Biographical Note: Mark Mills,” Janey Bennett, 12 January 2012, published in *Guide to the Mark Mills Papers, 1939 – 2010*, 2012, Trustees of the California State University.

- El Sueño, Otter Cove, 1975
- Fan Shell House, Pebble Beach
- House, 215 Locust Ave, San Rafael

Charles Willard Moore

Charles Willard Moore (1925-1993) was born in Benton Harbor, Michigan. He began studying at the University of Michigan at Ann Arbor when he was 16 and completed his bachelor's degree in architecture in 1947. He became a registered architect by his 21st birthday, then traveled through Europe and North Africa, documenting architecture and writing, in 1949 and 1950. In 1950, he served in Korea as a lieutenant in the Army Corps of Engineers; on leave, he made trips to Japan, where he was profoundly influenced by the architecture that he saw. Moore received a master of fine arts degree and a doctorate from Princeton University in 1956 and 1957, respectively. By 1962, he had moved to Berkeley, where he became a partner in the firm Moore Lyndon Turnbull. He worked with Moore Lyndon Turnbull until 1970 (when he left for New Haven), as well as serving as chairman of the architecture department at the University of California, Berkeley from 1962 to 1965. In 1966, he designed the cliffside Sea Ranch on the California coast with Moore Lyndon Turnbull. The Sea Ranch was an influential condominium resort complex that achieved national regard; the project was awarded honors from the American Institute of Architects, and became widely known. Moore was known for eclectic and whimsical buildings, with a post-modern blend of classical and modern elements. He opposed abstraction in modern architecture, advocating for buildings designed to reflect their use and location; he was one of the first scholars to turn his attention to pop architecture. Moore often moved around the country for teaching positions, founding small architectural practices wherever he went, practices which often remained and grew into major offices after his departure. He wrote or contributed to 11 books over the course of his career and taught at Yale, Princeton, UCLA, and other universities. He was awarded the Gold Medal by the AIA in 1991. At the time of his death in 1993, Moore held the O'Neil Ford Chair in Architecture and had lived in Austin, Texas since 1984.⁴⁷

John Thodos

John Thodos (1934 – 2009) was born in Chicago. His parents, Greek immigrants, moved the family to Portland, Oregon shortly after his birth. He received an architecture degree from the University of Oregon in 1960, then went on to practice architecture in Portland both with major firms and at his own practice, as well as contributing to the Portland Design Review Commission and the Metropolitan Arts Commission. In the 1970s, Thodos considered moving to Greece, but was dissuaded by political unrest; as he told it, he dreamed that he should move to Carmel and decided to do so the next day, despite never having visited. He would live in Carmel for the rest of his life and became known for buildings he designed in the area. As a Carmel resident, he was an active participant in the community, serving the planning commission and regularly involving himself in committees dealing with local planning, building, and architectural issues. His architecture was distinguished by its marriage of West Coast hallmarks, like the prominent use of wood and natural

⁴⁷ Herbert Muschamp, "Charles Moore, Innovative Post-Modern Architect, Is Dead at 68," *New York Times*, 17 December 1993; "Who: Biography," Charles Moore Foundation, accessed 14 November 2019, <http://www.charlesmoore.org/who.html>; Burt A. Folkart, "Charles W. Moore; Influential Architect," *Los Angeles Times*, 18 December 1998; Alexandra Lange, "Why Charles Moore (Still) Matters," *Metropolis*, 20 May 2014.

materials, to Greek architectural forms (Thodos was heavily influenced by visits to Greece that he took after graduating from college). Over the course of his career, Thodos received 14 major AIA Design Awards as well as the Monterey Bay AIA Stanton Award for contribution to the architecture of Central California. He was also an avid painter. In 2010, he was posthumously honored with a fellowship in design by the American Institute of Architects.⁴⁸

Thodos designed a house for himself and his wife on Torres Street, based on an existing 1940s cottage on the site. His design retained the traditional shape and footprint of the older house and gave it a distinctive contemporary update, focused on bringing light into the space. He received an award for the building from the American Institute of Architects.⁴⁹

Wurster, Bernardi and Emmons (WBE)

William Wurster and later WBE were initially associated with high-end residential projects. The principals of the firm were also interested in urban planning and architectural solutions to social issues, and Bernardi collaborated with Wurster on a prefabricated house design in 1945 that was displayed at New York's Museum of Modern Art. Bernardi and Emmons adopted Wurster's client-led design process as they took the lead in the growing firm during the 1950s. As its renown grew and its principals explored architecture's potential for social reform, large-scale educational, commercial, and large redevelopment projects crowded out single-family residential design. High-profile and notable works executed after 1950 include Sacramento's NRHP-eligible Capitol Towers (1958-65), Stanford Center for Advanced Study in Behavioral Sciences (1954), and three major San Francisco projects: Golden Gateway Redevelopment (1960-67), Ghiradelli Square (1963-65), and Bank of America Headquarters (1965-77, with SOM). Bank of America's headquarters was merely one element of a decades-long corporate partnership in which WBE designed at least twenty branch office buildings. Its work for Safeway Stores was even more prolific, resulting in dozens of grocery stores constructed across California.⁵⁰

William Wurster

William Wurster (1895 – 1973) was born in Stockton, graduated from the University of California, Berkeley, and began practicing as an architect in the early 1920s. He started his own firm in 1924, gained early renown with his award-winning design for the Gregory Farmhouse (1927) in the Santa Cruz area, and became one of the leading proponents of Bay Region modernism, a woody aesthetic which integrated indoors and outdoors for domestic architecture. He also was an early popularizer of the International Style in California, executing numerous commercial buildings such as the Grau Medical Offices (1941) in Fremont. Wurster became interested in mass housing after designing public housing during the 1930s and marrying housing expert Catherine Bauer. In 1943 he closed his practice to study urban planning at Harvard. After becoming MIT's Dean of Architecture in 1944, he formed Wurster, Bernardi & Emmons (WBE) with former employees Theodore Bernardi and

⁴⁸ Mary Brownfield, "Thodos' Style Will Live on in Town He Touched," *Carmel Pine Cone*, 20 November 2009; Diane Thodos, "Remembering John Thodos, Award Winning Architect – 1934-2009," *Neoteric Art*, 28 June 2010; Lane Wallace, "Carmel Architect John Thodos Gets Posthumous Honor," *Monterey Herald*, 13 July 2010.

⁴⁹ Brownfield, "Thodos"; "Thodos Wins Architecture Accolades," 14RE, *The Carmel Pine Cone Real Estate*, 21 December 2007.

⁵⁰ Bowker, 52; NRHP Nomination, Capitol Towers, Prepared by Flora Chou, Page & Turnbull, August 2014; Project Index, "Inventory of the William W. Wurster/Wurster, Bernardi & Emmons Collection," Environmental Design Archives, Regents of the University of California, 2004, Online Archive of California.

Don Emmons, who ran the firm in Wurster's absence. When he returned to California in 1950, he became Dean of Architecture at UC Berkeley until 1963.⁵¹

Theodore Bernardi

Born in Yugoslavia in 1903, Theodore Bernardi worked at several San Francisco architectural offices before being hired by William W. Wurster as a draftsman in 1934. He steadily worked his way up at the firm, becoming Chief Designer in 1937 and Wurster's partner in 1944. WBE gave continuity to the practice during the 1940s, which Wurster spent in East Coast academic institutions. Bernardi remained active in the firm until his death in 1990. He became a UC Berkeley lecturer in 1954. Like his partners, Bernardi was responsible for a large and extraordinarily diverse design portfolio: schools, hospitals, Stern Hall at UC Berkeley, Cowell College at UC Santa Cruz, and Berkeley's First Unitarian Church. By contrast, Bernardi constructed relatively few industrial buildings: Schuckl and Company (demolished) in Sunnyvale and the California State Printing Plant, which he listed as one of his principal works in 1962.⁵²

Don Emmons

Don Emmons studied at Cornell and USC, and joined the firm as a draftsman in 1938. He served in the US Naval Reserves during World War II. Emmons became a partner after the end of the war in 1945.⁵³

Joseph Wythe

Joseph Henry Wythe (1920 –) attended San Jose State before studying at the School of Architecture at Berkeley. He also studied under Bruce Goff at some point, and he later taught himself at the Oklahoma University and the Monterey Peninsula College. He began practicing as an architect in 1947 and moved to the Carmel area in the 1950s, where he worked for M.D. Perkins, a structural engineer. In 1973, he married Lois Renk, a local real estate agent and native of Idaho. The couple moved to Sandpoint, Idaho together shortly after, where they founded a Farmers Market, an Arboretum, the Sandpoint Friends Meetings, the Sandpoint chapter of the Idaho Native Plants Society, and the Panhandle Environmental League together. Joseph Wythe continues to reside in Sandpoint.⁵⁴

Frank Wynkoop

Significant Buildings

Northern California/Palo Alto Savings Building

Barnet Segal founded the Bank of Carmel, Carmel's first bank, in 1938. In 1958, Segal built a bank building on the current Dolores and Seventh site. The Bank of Carmel merged with the Palo Alto

⁵¹ Kevin Starr, *Golden Dreams: California in an Age of Abundance, 1950-1963*, Oxford: Oxford University Press, 2008, 41-42; Biographical Note, "Inventory of the William W. Wurster/Wurster, Bernardi & Emmons Collection," Environmental Design Archives, Regents of the University of California, 2004, Online Archive of California, accessed 2 September 2019, https://oac.cdlib.org/findaid/ark:/13030/tf8k40079x/entire_text/.

⁵² Starr, 42; R.R. Bowker, *American Architects Directory*, 1962, 52.

⁵³ Biographical Note, "Inventory," Regents of the University of California.

⁵⁴ "Carl Cherry," *Adventures of a Home Town Tourist*; "The Architect: Joseph Henry Wythe," *Alternative Architecture*, accessed 29 August 2019, <http://www.alternative-architect.com/thearchitectjhw.htm>; "Lois Renk Wythe," *Carmel Pine Cone*, 30 September – October 6 2011.

Savings and Loan and the Salinas Savings and Loan in the early 1970s, and Segal became a partial owner and shareholder. Walter Burde (see p. 4) designed the building for the new Palo Alto Savings and Loan bank in 1972. Segal, an important local figure nicknamed “Mr. Carmel,” ran his insurance company from an office within the new building until just before his death in 1985.⁵⁵

In 2001, owner John Mandurrigo began seeking approval from the city to demolish the building in order to build a retail and residential complex called Plaza Del Mar. The city council found that the building was not historic in 2006, but residents pushed for preservation, and the city council amended their findings several months later to say that the building was in fact architecturally significant. While the building, only 34 years old at the time, was too new to qualify as a historic-period building, a number of local preservationists believed it sufficiently important to merit early consideration as a resource. While the planning commission nevertheless approved the plans in 2008, their decision was appealed, and the city ultimately denied the application in 2009. Mandurrigo began several suits against the city in response, arguing before the Monterey County Superior Court in 2010 that his project had to be approved under state laws that encourage affordable housing, then that a previous decision by the city that the building was not historically significant should be honored. However, the Superior Court took the side of the city. A subsequent appeal by Mandurrigo was also denied. The decade-long legal battle over the property drew considerable attention within Carmel and helped cement the bank building’s role as a local landmark.⁵⁶

CPines 7 LLC, managed by Jeffrey Peterson, acquired the building in 2011. Peterson worked with local resident and developer Fred Kern to find uses for the property. In 2013, the City Council approved a plan of Kern’s to turn the building into an event center under the condition that its appearance remain unaltered. The plan intended to remove the old vault, replace a drive-through window with a door, and restore the stuccoed-over front wall to its original appearance. The building would serve as an event center for only a few years. In early 2017, Kern worked with architect Adam Jeselnick to design a mezzanine addition to the building. The addition, carefully set back from the window, increased seating in order to help convert the building into the Seventh & Dolores Steakhouse, or 7D, which opened later that year. Shortly after the restaurant opened, Kern and Jeselnick proposed moving a secondary building to a different spot on the property, but the planning commission was more hesitant about this modification.⁵⁷

⁵⁵ Brian Roseth, City of Carmel-by-the-Sea Staff Report Addendum: Consideration of an Appeal of a Decision of the Historic Resources Board Determining the Former Palo Alto Savings and Loan Building is Historically Significant and Listing the Property on the Carmel Inventory of Historic Resources, 12 September 2006, published by the Carmel-by-the-Sea WATCHDOG, 30 September 2006, accessed 15 September 2019, <http://villageinforest.blogspot.com/2006/09/barnet-segals-association-with-palo.html>.

⁵⁶ Mary Brownfield, “Mandurrigo: Judge Should Order City to Issue Permits,” *Carmel Pine Cone*, 22 June 2010, 9A; Mary Brownfield, “Mandurrigo Wages Permit Battles in State, Local Courts,” *Carmel Pine Cone*, 12 March 2010, 5A; Larry Parsons, “Court Fight Over Carmel Development Finally Ends,” *Monterey Herald*, 27 January 2012; Mary Schley, “Weddings, Art Shows Proposed for Old Bank,” *Carmel Pine Cone*, 4 January 2013.

⁵⁷ Mary Schley, “Weddings, Art Shows Proposed for Old Bank,” *Carmel Pine Cone*, 4 January 2013; Mary Schley, “Event Center OK’d for Landmark Bank Building,” *Carmel Pine Cone*, 16 August 2013; Mary Schley, “Commission OKs Mezzanine for Seventh & Dolores,” *Carmel Pine Cone*, 10 March 2017, 3A; Mary Schley, “Seventh & Dolores Proponents Have Work Cut Out,” *Carmel Pine Cone*, 17 November 2017, 1A, 17A; Mary Schley, “Thrive Wellness, Brunch at 7D, Thanksgiving Options, and Restaurant Drama,” *Carmel Pine Cone*, 17 November 2017, 22A.

*issue: Nov.17 “Seventh & Dolores Proponents” claims that CPines 7 owned the building by 2008, at which point it was determined in court that it was not significant. Another of Schley’s articles quotes Kern as saying he won a ruling of not significant in court

Lobos Lodge

The Third Bay Region Lobos Lodge, designed by Will Shaw (see p. 4), was built in 1973. The Lobos Lodge was originally an extension of the Pine Inn, founded as the Hotel Carmelo in 1889 and moved to the current site, then renamed, after a purchase in 1903. By 1924, the Pine Inn had more business than rooms and added a campground across the street, on the northwest corner of Ocean Avenue and Monte Verde, to accommodate more guests. After the campground came stucco buildings called the Pine Inn Cottages. In the 1930s, the Pine Inn Cottages were sold, and the new owner began operating the site under the name Lobos Lodge. In the 1960s, Lobos Lodge was purchased by Herman W. Fletcher. The cottages were demolished to make way for Shaw’s design, constructed by Steven Sassoon & Associates Civil Engineers and Kraftzeck in 1973. The new building was designed around an old oak tree on the property, which now sits in the center of the courtyard. In addition to hotel rooms, the Lobos Lodge includes commercial space, typically occupied by local artisans.⁵⁸

Eastwood Building

The Eastwood Building was designed by George Brook-Kothlow (see p. 3). Owner and developer Clint Eastwood’s struggle with the planning commission for permits to construct the building were significant in the actor’s decision to run for mayor (see p. 2). The commercial building, which is made of redwood and two stories tall, was built in 1988 after Eastwood’s successful campaign.⁵⁹

⁵⁸ “17th Annual Carmel Heritage Society Inns of Distinction – 2015 – Part 3 – Pine Inn and Lobos Lodge,” *Adventures of a Home Town Tourist*, 29 December 2015, accessed 2 September 2019, http://carmelbytheseaca.blogspot.com/2015/12/17th-annual-carmel-heritage-society_80.html; “Charming Courtyards & Secret Passageways,” Carmel Heritage Society, accessed 2 September 2019, <https://www.carmelheritage.org/charming-courtyards.htm>; Dramov, 67.

⁵⁹ Dramov, 95.