

**CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD
MEETING AGENDA**

Monday, December 19, 2016
4:00 p.m. Open Session

City Hall Council Chambers
East side of Monte Verde Street
Between Ocean and Seventh Avenues

A. CALL TO ORDER AND ROLL CALL

BOARD MEMBERS:

ERIK DYAR, CHAIR
KATHRYN GUALTIERI
LYNN MOMBOISSE
THOMAS HOOD
ALEX HEISENGER

B. TOUR OF INSPECTION

NA

C. PLEDGE OF ALLEGIANCE

D. APPEARANCES

Anyone wishing to address the Board on matters within the jurisdiction of the Board may do so now. Please state the matter on which you wish to speak. Matters not appearing on the Board's agenda will not receive action at this meeting, but may be referred to staff for a future meeting. Presentations will be limited to three minutes, or as established by the Board. Persons are not required to give their name or address, but it is helpful for speakers to state their name in order that the Secretary may identify them.

E. CONSENT AGENDA

1. Minutes from the October 17, 2016 Historic Resources Board Meeting

F. ITEM

2. DR 16-293 (Spaits)
Jason Spaits
NE Corner Ocean Ave. and Dolores St.
Block: 71; Lots: 8 and 9
APN: 010-134-009

Consideration of a Design Review (DS 16-293) application for alterations to a historic building (Carmel Bank building) located in the Central Commercial (CC) Zoning District.

G. DIRECTOR'S REPORT –

1. Future discussion/meeting item - Historic Preservation Ordinance – CMC Section 17.32

H. SUBCOMMITTEE REPORT

I. DISCUSSION ITEMS

J. BOARD MEMBER ANNOUNCEMENTS

K. ADJOURNMENT

Any writings or documents provided to a majority of the Historic Resources Board regarding any item on this agenda will be made available for public inspection in the Planning and Building Department located at City Hall, on Monte Verde between Ocean and 7th Avenues during normal business hours.

The next regular meeting of the Historic Resources Board: **TBD**

The City of Carmel-by-the-Sea does not discriminate against persons with disabilities. The City of Carmel-by-the-Sea Telecommunication's Device for the Deaf/Speech Impaired (TDD) number is 1-800-735-2929.

The City Council Chambers is equipped with a portable microphone for anyone unable to come to the podium. Assisted listening devices are available upon request to the Board Secretary. If you need assistance, please advise the Board Secretary what item you would like to comment on, and the microphone will be brought to you.

AFFIDAVIT OF POSTING

I, Marc E. Wiener, Community Planning and Building Director, for the City of Carmel-by-the-Sea, DO HEREBY CERTIFY, under penalty of perjury under the laws of the State of California, that the foregoing notice was posted at the Carmel-by-the-Sea City Hall bulletin board, posted at the Harrison Memorial Library on Ocean and Lincoln, December 16, 2016.

Dated this 16th day of December, 2016, at the hour of 4:00 p.m.

Marc Wiener, AICP, Community Planning and Building Director

**MINUTES
CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD
October 17, 2016**

City Hall Council Chambers
East side of Monte Verde Street
Between Ocean and Seventh Avenues

A. CALL TO ORDER AND ROLL CALL

The meeting was called to order by Chair Erik Dyar at 4:06 p.m.

PRESENT: Erik Dyar, Chair
Lynn Momboisse
Kathryn Gualtieri
Lynn Momboisse
Thomas Hood

ABSENT: N/A

STAFF PRESENT: Marc Wiener, Acting Community Planning and Building Director
Matthew Sundt, Contract Planner
Catherine Tarone, Assistant Planner
Cortina Whitmore, Historic Resources Board Secretary

B. TOUR OF INSPECTION

The Commission convened at 2:45 p.m. and then toured the following sites:

- DS 16-306 (Garren), Santa Rita St. 3 NE of 6th Ave.; Blk: 62, Lot(s): 14
- DS 16-377 (Ayers), Carmelo St., 2 SW of 13th Ave.; Blk: 2, Lot(s): 7 & 9
- DS 16-308 (Henderson), NW corner of Scenic and Martin Way; Blk: B18, Lot(s): 1 & 2

C. PLEDGE OF ALLEGIANCE

Members of the audience joined the Board in the Pledge of Allegiance.

D. APPEARANCES

N/A

E. CONSENT AGENDA

1. Consideration of the minutes of the August 22, 2016 Historic Resources Board Meeting.

Board Member Galtieri moved to approve the August 22, 2016 minutes. Motion seconded by Board Member Momboisse and carried by the following roll call vote: 4-0-0-0.

AYES:	COMMISSIONERS: HOOD, MOMBOISSE, GUALTIERI & DYAR
NOES:	COMMISSIONERS: NONE
ABSENT:	COMMISSIONERS: NONE
ABSTAIN:	COMMISSIONERS: NONE

F. ITEM

1. MP 16-002 (City War Memorial) American Legion Post 512 Ocean and San Carlos	Consideration of the bracket design for the replacement of the War Memorial Bell on the Ocean Avenue median, at the intersection of Ocean Avenue and San Carlos Street.
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Marc Wiener, Community Planning and Building Director summarized staff report.

Speaker #1: Paul Rodriguez, General Manager for the American Legion Post 512 presented photographs of the War Memorial and clarified bracket design details.

Speaker #2: Richard Kreitman discussed the bell installation schedule and informed the Board that Carmel High students assisted in the creation of the brackets.

Chair Dyar opened the public hearing. Seeing no speakers Chair Dyar closed the public hearing.

The Board held brief discussion.

Board Member Galtieri moved to approve MP 16-002 (City War Memorial). Motion seconded by Board Member Hood and carried by the following roll call vote: 4-0-0-0.

AYES:	COMMISSIONERS: HOOD, MOMBOISSE, GUALTIERI & DYAR
NOES:	COMMISSIONERS: NONE
ABSENT:	COMMISSIONERS: NONE
ABSTAIN:	COMMISSIONERS: NONE

- | | |
|--|---|
| 2. DR 16-308 (Henderson)
Chuck Henderson
NW corner of Scenic and Martin Way
Block: B18, Lots: 1 & 2
APN: 009-423-001 | Consideration of a Design Study (DS 16-308)
application for the repair of a historic
residence located in the Single-Family
Residential (R-1) and Beach and Riparian
Overlay (BR) Zoning Districts. |
|--|---|

Chair Dyar opened the public hearing.

Marc Wiener, Planning Director provided site history and summarized proposed repair plan. Mr. Wiener noted DR 16-308 (Henderson) was reviewed by the City Historian, Kent Seavy.

Speaker #1: Applicant, Chuck Henderson informed the Board of the Henderson family's desire to maintain the residence and answered questions from the Commission.

Chair Dyar opened the public hearing. Seeing no speakers the public hearing was closed.

Board Members held brief discussion. Chair Dyar thanked the Henderson family for their continued stewardship of their property.

Board Member Momboisse moved to Issue a Determination of Consistency with the Secretary of Interior's Standards. Motion seconded by Board Member Hood and carried by the following roll call vote: 4-0-0-0.

AYES:	COMMISSIONERS: GUALTIERI, HOOD, MOMBOISSE & DYAR
NOES:	COMMISSIONERS: NONE
ABSENT:	COMMISSIONERS: NONE
ABSTAIN:	COMMISSIONERS: NONE

- | | |
|--|---|
| 3. DR 16-276 (Holtkamp)
Ken and Sharon Holtkamp
SW corner of San Carlos St. & 12 th
Block: 143, Lots: 31,33 & 35
APN: 010-164-001 | Consideration of a Design Study (DS 16-276)
for alterations to a historic residence
located in the Single-Family Residential (R-1)
Zoning District. |
|--|---|

Matthew Sundt, Contract Planner summarized staff report and answered questions from the Historic Resources Board.

Chair Dyar opened the public hearing.

Speaker #1: Ken Holtkamp, Applicant/Owner provided property history and answered questions from the Board.

Chair Dyar closed the public hearing.

The Board held discussion.

Board Member Momboisse motioned to Issue a Determination of Consistency with the Secretary of the Interior's Standards for DS 16-276 (Holtkamp) with the condition to differentiate new dormers from the existing. Motion seconded by Board Member Gualtieri and carried by the following roll call vote: 4-0-0-0.

AYES: COMMISSIONERS: HOOD, MOMBOISSE, GUALTIERI &
DYAR

NOES: COMMISSIONERS: NONE

ABSENT: COMMISSIONERS: NONE

ABSTAIN: COMMISSIONERS: NONE

- | | |
|--|--|
| 4. DS 16-377 (Ayes)
Janet Ayers
Carmelo St., 2 SW of 13 th
Blk: 2, Lot(s): 7 & 9
APN: 010-287-002 | Consideration of a Design Study (DS 16-377)
for alterations to a historic residence located
in the Single-Family Residential (R-1) Zoning
District. |
|--|--|

Matthew Sundt, Contract Planner presented staff report.

Chair Dyar opened the public hearing.

Speaker #1: Craig Holdren, Applicant/Architect summarized design details and clarified the proposed conservatory. Mr. Holden answered questions from the Historic Resources Board.

Chair Dyar closed the public hearing.

Board Members held discussion. The Board spoke in favor of the design and recommended the Architect considers an all glass conservatory.

Board Member Hood motioned to Issue a Determination of Consistency with the Secretary of the Interior's Standards with the request the Architect to work with staff to explore expanding the glass on the conservatory and differentiate the stucco on the addition. Motion seconded by Board Member Gualtieri and carried by the following roll call vote: 4-0-0-0.

AYES: COMMISSIONERS: HOOD, MOMBOISSE, GUALTIERI &
DYAR
NOES: COMMISSIONERS: NONE
ABSENT: COMMISSIONERS: NONE
ABSTAIN: COMMISSIONERS: NONE

5. DS 16-306 (Garren) Consideration of a Design Study (DS 16-306)
Ron and Donna Garren for alterations to a historic residence located
Santa Rita St., 3 NE of 6th Ave. in the Single-Family Residential (R-1) Zoning
Blk: 62, Lot: 14 District.
APN: 010-035-013

Catherine Tarone, Assistant Planner presented staff report.

Chair Dyar opened the public hearing.

Speaker #1: Glenn Warner, Architect expressed willingness to install French doors rather than a sliding door on the second story elevation.

The public hearing was closed.

Board Members held discussion.

Board Member Hood motioned to Issue a Determination of Consistency with the Secretary of the Interior's Standards for DS 16-306 (Garren) for the rehabilitation and addition to a historic structure, with direction to consider repairs and restoration to the exterior wood overhang and siding as necessary. Motion seconded by Board Member Momboisse and carried by the following roll call vote: 4-0-0-0.

AYES: COMMISSIONERS: HOOD, MOMBOISSE, GUALTIERI &
DYAR
NOES: COMMISSIONERS: NONE
ABSENT: COMMISSIONERS: NONE
ABSTAIN: COMMISSIONERS: NONE

G. DIRECTOR'S REPORT

Marc Wiener announced Julie Wendt, former Historic Resources Board member was appointed to the Planning Commission. Mr. Wiener provided a brief City Council activity update.

H. SUBCOMMITTEE REPORT

Chair Dyar noted the Mid-Century committee will reconvene in the near future and begin work to revise the Historic Context Statement.

I. DISCUSSION ITEMS

N/A

J. BOARD MEMBER ANNOUNCEMENTS

Chair Dyar announced upcoming events at the Cherry Center.

K. ADJOURNMENT

There being no further business to come before the Board, the meeting was adjourned at 5:45 p.m.

Cortina Whitmore, Historic Resources Board Secretary

ATTEST:

Erik Dyar, Chair



CITY OF CARMEL-BY-THE-SEA

Historic Resources Board

December 19, 2016

To: Chair Dyar and Board Members

From: Marc Wiener, AICP, Community Planning and Building Director

Submitted by: Matthew Sundt, Contract Planner

Subject: Consideration of a Design Review (DR 16-293) for alterations to an historic building (Bank of Carmel / Paradise Building) located in the Central Commercial (CC) Zoning District.

Recommendation:

Issue a Determination of Consistency with the Secretary of the Interior's Standards.

Application: DR 16-293 (Spaits) **APN:** 010-134-009
Block: 71 **Lots:** 8 and 9
Location: NE corner of Ocean Avenue and Dolores Street
Applicant: Christopher Barlow, Architect/WR&D Architects
Property Owner: Jason Spaits **Business Name:** Enlightenment Zone

Background

The Historic Resources Board (HRB) reviewed this Design Review application on August 22, 2016. At that meeting, the HRB determined that the stained glass windows should be removed and that the applicant consider using the existing steel casement windows outfitted with new glass as would have existed in 1938 when the building was constructed.

Subsequent to this meeting the applicant conducted research on the history of the building and found that the stained glass windows were installed sometime in the 1980's and furthermore, that the original blue-print specifications for the building stipulated that clear glazing be used. Refer to Attachments A and B.

The subject building was constructed in 1938 as a bank and remained a bank until 1972 whereupon it became a commercial retail building. Per the DPR 523 form (Attachment C), the Bank of Carmel building qualifies under Criteria #3 of the California Register as significant

because, (1) it is the only 1930s Art Deco style building in Carmel, (2) it was designed by C.J. Ryland, who also designed the original Sunset School auditorium, and (3) the two bas reliefs by artist Paul Whitman are still intact.

Proposed Project

The applicant is proposing to replace the three existing stained-glass windows at street level on the west elevation of the historic Bank of Carmel building with regular glazed window to show mannequins. A mannequin would be installed within the building and immediately behind each window. Said mannequin will show t-shirts advertising the 'Enlightenment Zone' business located to the north of the proposed mannequin display. Windows will remain closed at all times but also remain operational. In addition, the mannequins may be illuminated from above but that would be by separate application to the City and is not part of this application. In addition, the mannequins constitute additional signage ('interior display') in excess of what the Carmel Municipal Code will allow, and will be required to be reviewed by the Planning Commission under separate application.

Staff Analysis

Historic Evaluation Summary: The California Environmental Quality Act requires environmental review for alterations to historic resources that are not consistent with the Secretary of the Interior's Standards. To determine if a project is consistent requires defining what the building's character defining features are. The character defining features of this Art Deco style building were defined in the aforementioned DPR 523 Form and include the two bas reliefs on the building's front façade (south elevation) by noted resident artist Paul Whitman, recessed metal casement windows, beveled window sills, vertical columns on the west elevation with rounded tops and beveled edges where flanking the clerestory¹ glass block windows, beveled corners at the building edges, and the continuous horizontal parapet. The character defining features that no longer exist as a result of the remodel of the building include the aluminum main-entry doors made of bronze and glass, and the curved concrete walls on the south elevation with clerestory glass-block windows above.

Alterations: Alterations to historic buildings must be evaluated for conformance with the Secretary of the Interior's Standards. Standards which are relevant to this proposal include the following:

¹ In architecture, a clerestory is a high section of wall that contains windows above eye level. The purpose is to admit light, fresh air, or both.

#2. "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided."

#9. "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."

Each of the above Standards addresses the proposed project's potential impact relative to the alterations of features that characterize the property, preserving distinctive features, exterior alterations that may affect historic materials, and the reversal of construction.

The proposed project was reviewed by the City's Historic Preservation Consultant, Kent Seavey (via phone call dated December 13, 2016). Mr. Seavey's assessment of the proposal is that the project is consistent with the Standards because the removal of stained glass windows and replacement with new clear-tempered glass within the existing steel sash windows constitutes restoring the building to its original condition.

Alternatives: The staff recommendation is to issue a Determination of Consistency with the Secretary of the Interior's Standards. Alternatively, the Board could find the application inconsistent with the Secretary of the Interior's Standards. In the later case, the applicant has the option to appeal the decision to the Planning Commission.

Environmental Review: The application qualifies for a Class 11 Categorical Exemption from the provisions of the California Environmental Quality Act (CEQA) pursuant to Section 15311 of the State CEQA Guidelines. Class 11 consists of construction, or placement of minor structures accessory to (appurtenant to) existing commercial, industrial, or institutional facilities, including but not limited to: (a) On-premise signs.

ATTACHMENTS:

- Attachment A – Photos
- Attachment B – Original blueprints
- Attachment C – DPR 523 Form
- Attachment D – Project Plans





Google Maps Dolores St



Image capture: May 2015 © 2016 Google

Carmel-By-The-Sea, California

Street View - May 2015

Google Maps Dolores St



Image capture: May 2015 © 2016 Google

Carmel-By-The-Sea, California

Street View - May 2015



08/05/2016 12:31



08/16/2016 08:22



08/05/2016 12:33



08/16/2016 08:23

HELP
WANTED!!
INQUIRE
INSIDE



08/16/2016 08:23

SCHEDULE OF STEEL SASH

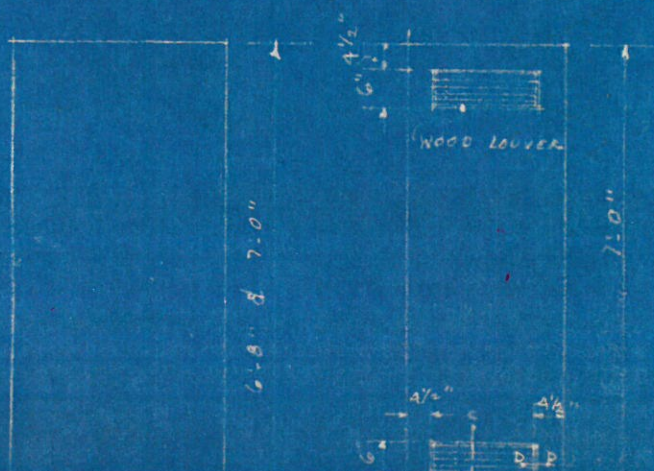
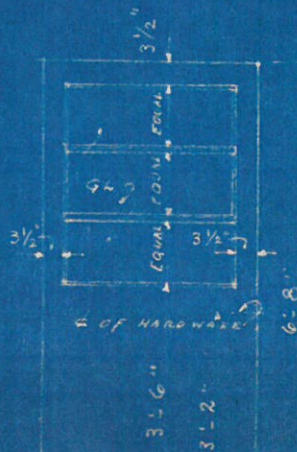
MARK	MARK. NUMBER	OPENING DIMENSION	NOTES
A	4426	3'-2 7/8" x 4'-0 5/8"	VENTED AS INDICATED, SCREENED
B	452	3'-2 7/8" x 5'-0"	" " " "
C		3'-2" x 4'-8"	PLAIN WND. GLASS
D	1313	1'-13/8" x 3'-1 1/4"	VENTED AS INDICATED, SCREENED
E		1'-4" x 3'-2"	PROJECTED OUT SPECIAL SASH
F	63-SY-160	3'-2" x 4'-8"	SECURITY WND. RGH. WIRE GL.

NOTE: MANUFACTURER'S CATALOG NUMBERS ARE GIVEN FOR FENESTRA FENECRAFT CASEMENT SASH, TO BE SCREENED AS SCHEDULED & EQUIPPED WITH WINDOW ADJUSTORS WHEN SCREENED.

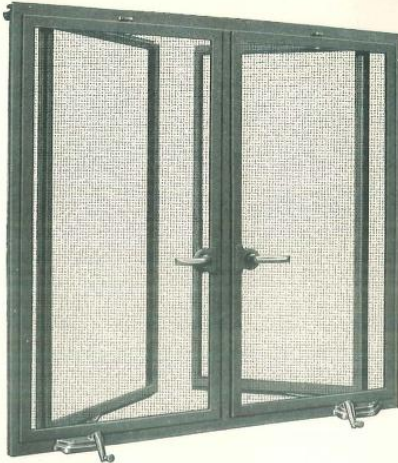
PLAIN GLASS TO BE USED UNLESS OTHERWISE NOTED.

SCHEDULE OF DOORS

MARK	SIZE	NOTES
1	3'-2" x 6'-10" x 2 1/4"	SEE DETAIL OF MAIN ENTRANCE. EXTRUDED BRONZE
2	3'-0" x 6'-8" x 1 3/4"	FLUSH BUILT-UP. METAL COVERED OUTSIDE O.P.
3	3'-0" x 6'-8" x 1 3/4"	" " " METAL COVERED I SIDE " "
4	3'-0" x 6'-8" x 1 3/4"	" " " MTL COVERED I SIDE 3 LTS OBSC. WIRE GLASS " "
5	2'-4" x 7'-0" x 1 3/4"	" " " " " "
6	3'-0" x 7'-0" x 1 3/4"	" " " HARDWOOD BOTH FACES
7	2'-6" x 7'-0" x 1 3/4"	" " " HARDWOOD " " "
8	2'-2" x 7'-0" x 1 3/4"	" " " HARDWOOD " " "
9	2'-2" x 7'-0" x 1 3/4"	" " " VENT. TOP & BOTTOM O.P.
10	3'-0" x 7'-0" x 1 3/4"	" " " " " "
11	3'-0" x 6'-8" x 1 3/4"	" " " GLAZED 3 LTS.
12	2'-2" x 6'-8" x 1 3/4"	" " " DOUBLE GLAZED
13	2'-0" x 7'-0" x 1 3/8"	" " " " " "
21	2'-8" x 6'-8" x 1 3/4"	FLUSH BUILT-UP 3 LTS OBSCURE GLASS O.P.
22	2'-8" x 6'-8" x 1 3/4"	" " " " " O.P.
23	2'-6" x 6'-8" x 1 3/4"	" " " " " O.P.
24	2'-2" x 6'-8" x 1 3/4"	" " " 3 LTS OBSCURE GLASS O.P.



FENESTRA FENCRAFT CASEMENTS



FENCRAFT SCREEN TYPE CASEMENT WITH FENESTRA
FLAT SCREENS

(All General Specifications on Pages 1, 2, 3 and 4
apply except Section 4.)

Designed for use in fine residences, clubs, apartments, theaters, churches, hospitals, dormitories, hotels, fraternity, school and university buildings and all structures where high quality casement windows are applicable.

Supplied in both Screened and Nonscreened Types.

(It is important to determine at the outset whether
Screened or Nonscreened Types are to be used.)

Frame and ventilator sections are 1 1/4" deep from front to back. Frame sections have equal legs. Frame and ventilator corners are mitered, electrically butt welded and ground to a smooth finish.

(Frame sections can be equipped with continuous steel
fins for anchorage if required.)

Interior muntin bars may be omitted where desired, to accommodate large panes of plate glass or leaded glass panels, or the vertical muntins only may be omitted to

provide wide horizontal glass lights used in Spanish and Modern architecture.

Standard side hung ventilators are designed to open out, but certain types may be made to open in, where specified. See details on Page 12.

(For operation of side hung, open out vents see Section
6, General Specifications.)

Transom Types, either top hinged to open out or bottom hinged to open in, are available; also bottom hinged, open in, sill ventilators. Transoms and sill ventilators may be combined with side hung units by means of transom bars to provide windows of almost any height and almost any degree of ventilation up to 100%.

Specification solid bronze hardware is standard. (See typical designs on Page 3.)

Standard Fencraft Open Out Types are shown on Page 10.

Standard Open In Types are shown on Page 12.



EXTERIOR OF FENCRAFT NON-SCREENED
TYPE CASEMENT

Fenestra blue book of steel windows

Search inside

GO

11-5

DETROIT STEEL PRODUCTS COMPANY

Diagram showing various window and door types (CH-1, CH-2, 2214-TH, CH-4, 4218-TH, CH-6, 6218-TH-VC, CH-4-D, CH-6-D) and their dimensions. A red box highlights the 1313-VC unit.

FIXED UNITS USED WITH DOORS
SIZES SHOWN ON THESE TYPES ARE WINDOW DIMEN'S. SEE NOTE BELOW.

NOTES
SIZES GIVEN ARE OPENING DIMENSIONS (EXCEPT AS NOTED ABOVE) ALLOWING INSTALLATION CLEARANCE OVER ACTUAL WINDOWS.
ANY TYPE FURNISHED WITH MUNTINS OMITTED WHEN SO SPECIFIED.
VC INDICATES CASEMENT MAY BE RIGHT OR LEFT HAND, VIEWED FROM OUTSIDE. A RIGHT HAND CASEMENT IS HINGED AT RIGHT & A LEFT HAND CASEMENT HINGED AT LEFT.
VC = VENT IN CENTER
CH = CIRCULAR HEAD
TH = TO HUNG VENT
T = UNIT WITH SIGHTLINE TRANSOM BAR (SHOWN HEAVY)

GLASS SIZES

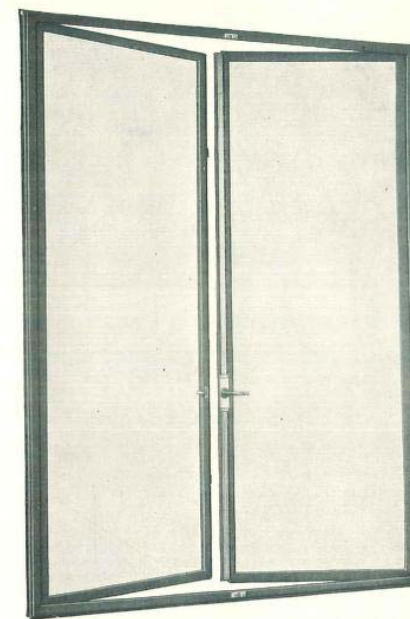
LETTER	SIZE
A	8" x 11"
C	8" x 11 7/8"
D	8 5/8" x 11"
E	8 5/8" x 11 7/8"
F	9 1/8" x 11"
G	9 1/8" x 11 7/8"
H	10" x 11"
J	10" x 11 7/8"
K	11 7/8" x 11"
L	10" x 10 7/8"
M	8" x 10 7/8"
N	10 1/2" x 11"
P	11 1/2" x 11"

LIGHTS NOT LETTERED ARE 8" x 11" (A) EXCEPT IN CH UNITS WHICH ARE CUT TO TEMPLATES.

FENECRAFT STANDARD TYPES A-523

DETROIT STEEL PRODUCTS COMPANY

FENESTRA CUSTOM CASE



CUSTOM CASEMENT, FOLDER TYPE, WITH BRONZE CREMONA BOLT

(All General Specifications on Pages 1, 2, 3 and 4 apply except Section 4.)

A heavy, solid section, steel window designed for use in monumental, public and educational buildings and fine residences, clubs, theaters and hospitals. Especially desirable where large sized units are required as the unusual weight of the sections permits single units, 100% ventilated, up to 3' wide by 8' high, and double vented, folder type units (without meeting rail) up to 5' wide by 8' high.

Frame and ventilator sections are 1 1/8" deep from front to back. Frame sections have equal legs. Frame and vent corners are mitered and electrically butt welded.

(Frame sections can be equipped with fins for anchorage if specified.)

(Large, single panes of plate glass pane to each swing leaf, but must be specified.)

Made in both Screened and Non-Screened Types the vertical muntins are included. (Folder Types must be specified for rolling or hinged screens.)

Side hung ventilators usually are designed to open in

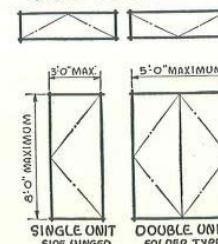
Transom Types, projected, top bottom hinged to open in, are hinged, open-in sill ventilators. may be combined with side hung transom bars to provide window or width and almost any degree of ventilation.

Specification solid bronze hardware is always used unless otherwise specified. 2, General Specifications.)

(For single ventilators over 5' high with vertical centers more than 5' apart Double Locking Devices are recommended.)

Double Ventilated Units (Folder type) with surface type cremona bolt and a solid bronze finger pull are available.

CUSTOM TYPE



State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____

HRI # _____

Trinomial _____

NRHP Status Code _____

5D1

Other Listings

Review Code _____

Reviewer _____

Date _____

Page 1 of 4

Resource Name or #: (Assigned by recorder)

Bank of Carmel

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

;

E

c. Address:

City Carmel-by-the-Sea

Zip 93921

d. UTM: (Give more than one for large and/linear resources)

;

mE/

mN

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

NE Corner Ocean and Dolores

(Block 71 - South pts. 8 & 9)

Parcel No. 10-134-9

P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A two-story concrete rectangular building with projecting rectangular corner tower-like piers that frame the south and west elevations. The south elevation features a recessed doorway with the side show windows. The original doorway had side inset curved concrete walls topped with glass bricks that framed twin stainless steel doors and transoms windows above. Two incised bas relief art deco sculptures by Paul Whitman frame the door on the upper wall of the south facade. Originally, an Art Deco styled clock and the Bank of Carmel sign were centered over the doorway. The upper west elevation has the original high glass brick clerestory windows set in five evenly spaced rectangles of 30, breaking six across in five vertical bands. The corner towers have twin rows of five vertical bands. The lower elevation was altered in the early 70's with inset show windows leading to commercial shops, some with sliding glass doors. The roof is a low gabled truss system that is hidden from view by a continuous horizontal parapet. The essential Art Deco elements remain on the upper elevations.

P3b. Resource Attributes: (List attributes and codes)

HP6 - 1-3 story Commercial Building

P4. Resources Present

☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☒ Element of District ☐ Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

P5b. Description of Photo: (View, date, accession#)
Looking NE at W side elev., 12/18/02, #37967-1

P6. Date Constructed/Age and Sources:

☐ Prehistoric ☒ Historic ☐ Both

1938 Carmel Building Files

P7. Owner and Address

Paul & Irving Laub Trust

P.O. Box W

Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)

Richard N. Janick, P.O. Box 223408, Carmel, CA 93922

P9. Date Recorded: 11/30/2002

P10. Survey Type: (Describe)

HRI Carmel 2001-02

P11. Report Citation: (Cite survey report and other sources, or enter "none") Significant Building Survey 1978

Attachments

☐ NONE

☒ Continuation Sheet

☒ District Record

☐ Rock Art Record

☐ Other: (List)

☐ Location Map

☒ Building, Structure, and Object Record

☐ Linear Feature Record

☐ Artifact Record

☐ Sketch Map

☐ Archaeological Record

☐ Mining Station Record

☒ Photograph Record

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #

HRI #

Page 2 of 4

NRHP Status Code

5D1

Resource Name or #: (Assigned by recorder) *Bank of Carmel*

B1. Historic Name: *Bank of Carmel*

B2. Common Name: *Paradise Building*

B3. Original Use: *Commercial*

B4. Present Use: *Commercial*

B5. Architectural Style: *Art Deco - Moderne*

B6. Construction History: (Construction date, alterations, and date of alterations)

1. Permit #425 (Aug. 24, 1938) Reinforced concrete foundation and basement. Owner: Bank of Carmel; Contractor: W. P. Sweeney (Cost: \$6185)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date :

Original Location:

B8. Related Features:

B9a. Architect: *C. J. Ryland*

b. Builder: *W. A. Sweeney*

B10. Significance: Theme: *Architectural Development in Carmel*

Area: *Carmel-by-the-Sea*

Period of Significance: *1880-1945* Property Type: *C-1*

Applicable Criteria: *CR#3*

(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Bank of Carmel qualifies under Criteria #3 of the California Register as significant because: 1. It is the only 1930s Art Deco Style building in Carmel-by-the-Sea; 2. It was designed by C. J. Ryland, who also designed the original Sunset Auditorium; 3. The bas relief carvings depicting Junipero Serra by artist Paul Whitman are still intact. The building served as a commercial bank from 1938 until 1972 when it was converted into a series of commercial shops. The original south facing entrance and west elevation have been altered, but could be restored to their original appearance. The original bank was founded by Barnet Siegel, prominent financier and philanthropist, and T. A. Work.

C. J. Ryland was born in 1893 in Stockton, CA. He was a resident of Carmel for almost 50 years. His office was in Monterey where he built the City Hall and Library. He was both an architect and engineer whose work extended to Santa Cruz, San Jose and Oakland.

Paul Whitman was an accomplished and versatile artist who played an active role in the arts community of the Monterey Peninsula for 24 years. A founding member of the Carmel Art Association, Whitman worked in a wide variety of media that included etching, charcoal drawing, watercolor, oil, lithography, and sculpture. Whitman was born in Denver, CO in 1897, although his family later settled in St. Louis, MO. At a young age Whitman became interested in art and took up drawing in his teens. He attended an East Coast preparatory school, intending to continue his education at Yale University. However, with the entry of the United States into World War I, he set aside his plans in order to join the armed forces in Europe. Upon his return to civilian life in 1921, Whitman joined his stepfather's insurance business in St. Louis. Later that year he married Anita
(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:

1. *Carmel Building Records, Planning Department, City Hall*
2. *Carmel Historic Context Statement (1997)*
3. "Then and Now," *Monterey Peninsula Herald*, March 15, 1998, "The Bank of Carmel"

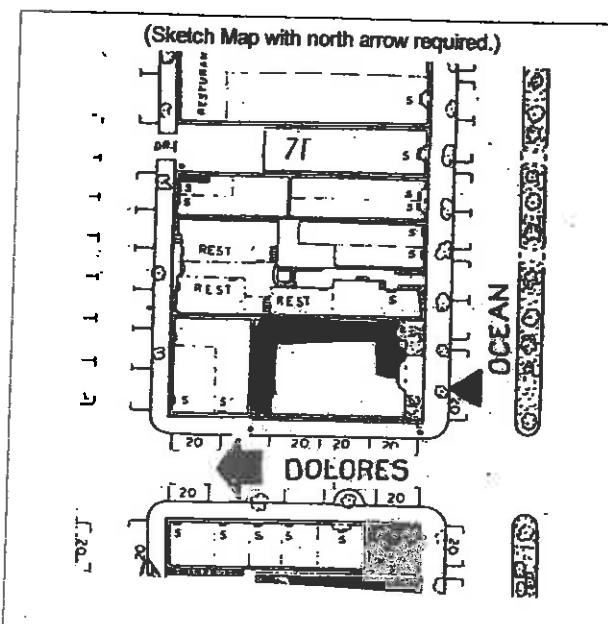
(See Continuation Sheet)

B13. Remarks: *Zoning: C-1 CHCS AD/FD*

B14. Evaluator: *Richard N. Janick*

Date of Evaluation: *11/30/2002*

(This space reserved for official comments.)



CONTINUATION SHEET

Primary #

HRI #

Trinomial

Page 3 of 4 Resource Name or #: (Assigned by recorder)

Bank of Carmel

Recorded by: Richard N. Janick

Date 11/30/2002

☒ Continuation ☐ Update

B 6. Construction History (Continued from Page 2)

2. Permit #435 (Sept. 20, 1938) Build two-story (concrete) bank building. Architect: C. J. Ryland; Contractor: W. P. Sweeney (Cost: \$28,815) Incised sculptural decoration: Paul Whitman. Original plans in file.
3. Permit #3526 (1960s) - Remodel interior partitions. Owner: Crocker-Anglo National Bank Architect: W. E. Ricker; Contractor: Joseph Frantessa (\$33,000)
4. Permit #70-33 (Feb. 18, 1970) - New flooring, windows, cases, roofing, lighting, painting (\$60,000) Contractor: Cornstock & Assoc.; Owner: Crocker Citizens Bank
5. Permit #72-131 (July 10, 1972) - Remodel Bank into shops and retail outlets (\$50,000) Owner: Laub Overseas Corp.; Contractor: Ral Curran
6. Permit #73-7 (Jan. 9, 1973) - Remodel Basement (\$6,000); Permit #73-112 (July 26, 1973) - Sprinkler system (\$5,000) Owner: Paul Laub; Contractor: T. Swenton
7. Permit #74-193 (Nov. 1, 1974) - Install balcony to connect front and rear mezzanines (\$2,000) Owner: Contractor: Paul Laub
8. Permit #82-111 (July 19, 1982) - Cut concrete to make new entrance doorway (\$6,000) Contractor: Monterey Bay Concrete
9. Permit #83-63 (May 16, 1983) - Install skylight (\$5,000) Owner: Paul Laub; Contractor: Evans Construction
10. Permit #88-128 (June 17, 1986) - Remodel interior staircase (\$2,000) Owner: Contractor: Paul Laub
11. Permit #96-41 (March 6, 1996) - Interior remodels (\$40,000) Owner: Paul Laub; Contractor: Ausonio Construction

B. 12. References (Continued from Page 2)

4. "Paul Whitman Artist," by Mary Murray
5. "What's Doing," Monterey Daily Herald (1930s)
6. "C. J. Ryland" Obituary, Contra Costa Times, January 1980

B. 10. Significance (Continued from Page 2)

Moll, and by 1928 their three children, Colden, Ann and Paul had been born. While several sketchbooks survive from Whitman's army days, during his twenties he had little time to devote to art. Despite this, his interest in being an artist persisted.

In 1926 Whitman made a major change in his life when, at the age of 29, he moved to Carmel to pursue his dream of becoming an artist. By the time Whitman arrived, the Monterey Peninsula was home to an unprecedented number of talent artists, including William Ritschel, E. Charlton Fortune, Armin Hansen, Gottardo Piazzoni, August Gay, Paul Dougherty, Francis McComas, Mary DeNeale Morgan, Charles Rollo Peters, and Percy Gray. Life on the Central Coast was relatively cheap, the climate mild, and its inhabitants tolerant toward artists. Monterey also offered the presence of the Hotel Del Monte, a noted venue for art exhibitions, where artists could sell works to the hotel's wealthy clientele. And most importantly, the area was famous for its breathtaking scenery, which drew visitors from around the world.

Shortly after his arrival in Carmel, Whitman began to study etching with Armin Hansen (1886-1957), a native San Franciscan who relocated to Monterey in 1918. Primarily a painter of maritime scenes, Hansen had taken up etching in 1910 during his studies in Europe. By 1926, he was widely recognized for his mastery of this art, winning medals in competitions of national and international scope. Hansen was a patient and highly regarded teacher known to encourage and inspire his many students without imposing rigid formulas.

Like Hansen, Whitman frequently depicted waterfront life in his etchings, as in *Monterey Waterfront* from 1928. However, this detailed depiction of rickety shacks perched unsteadily over the bay seems unlikely to have appealed to Hansen. While Hansen tended to focus on the human activity of the waterfront, Whitman gravitated toward intricate scenes of piers and wharves that challenged his considerable drawing skills. His images depict the wharf's buildings, their wooden pilings echoed in the water below, or skiffs hanging suspended from ropes and pulleys, poised above the waters of the bay. Unlike his teacher, whose etchings capture the bustle of wharf activity, Whitman's etchings evoke a mood of quiet reflection.

By 1928, Whitman was beginning to gain notice in the art world. He exhibited as a member of the California Society of Etchers and received prize from the International Society of Etchers for his piece *Linemen*. Whitman also began to work in watercolor, and in 1929 the Smithsonian Institution hosted an exhibition of his work that included both etchings and watercolors.

While a number of regional artists depicted the realities of urbanization that were a major factor of American life in the 1930s, others, like Whitman, concentrated on the rural landscape. No matter the subject, his watercolors have in common a lyrical stillness, as horses graze timeless landscapes, cypresses stand silent watch along the coast, and figures pause in contemplation. Again and again, Whitman found inspiration in three-shaded barns and scenes of farm life such as hay making and fieldwork

(See 2nd Continuation Sheet)

CONTINUATION SHEET

Primary #

HRI #

Trinomial

Page 4 of 4 Resource Name or #: (Assigned by recorder)

Bank of Carmel

Recorded by: Richard N. Janick

Date 11/30/2002

☒ Continuation ☐ Update

B. 10. Significance (Continued from Page 3)

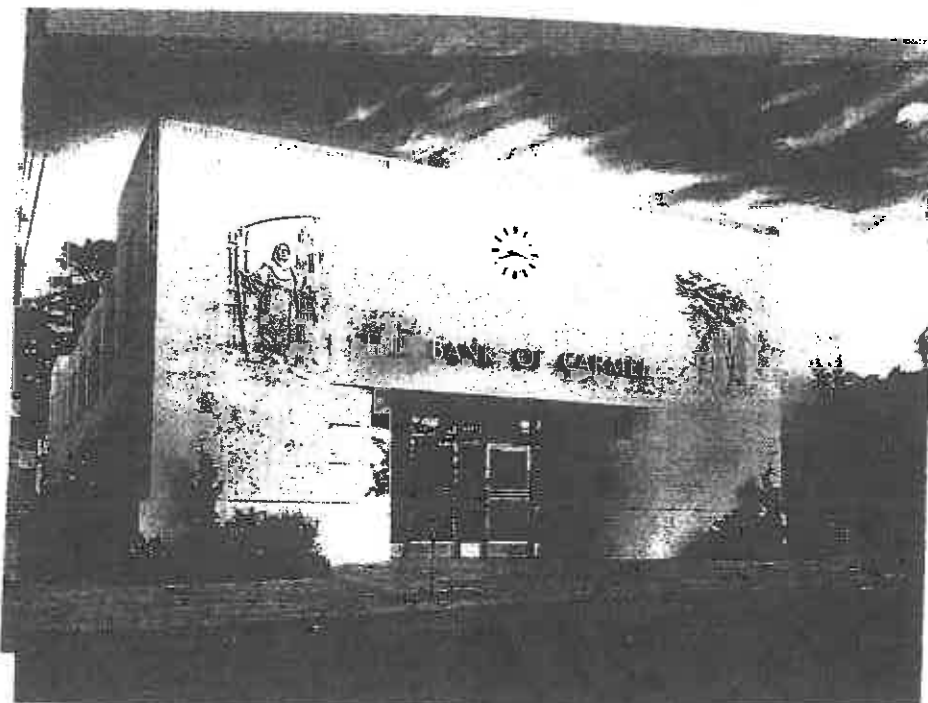
Late in 1937, Whitman traveled to Guatemala. There, influenced by the glowing colors and bright sunlight, he created some of his strongest watercolors. His simple scenes of people going about their daily lives - getting a haircut, going to church, selling their wares - are vibrant and dynamic. In *Selling Hats, Guatemala*, 1938, a street seller holds a straw hat toward two men, a sea of similar hats lying at their feet. The hats and the men's white cotton trousers glow against the shadowed street beyond. Through Whitman's eyes, an ordinary street scene is transformed into an image of timeless beauty.

Prior to his Guatemalan trip, Whitman had collaborated with his friend Armin Hansen on a series of murals for the Hotel Del Monte. Painted on canvas, these murals were removed from the former hotel and are now in the collection of the Monterey Museum of Art. Whitman's interest in exploring new media also led him to work on a number of wooden sculptures, most of which now belong to members of his family. One public work consists of a pair of bas reliefs created for the imposing facade of the new Bank of Carmel building in the 1930s. Although now partially hidden by trees, the reliefs can still be seen on the front of the building located in Carmel at the corner of Ocean and Dolores.

Whitman's career, like that of many of his compatriots, was disrupted during the war years. From 1942 to 1945 Whitman served with the U.S. Army Corps of Engineers in San Francisco using his talents as an artist to help create effective camouflage. During this period, his work sometimes took him north to the rural area around Santa Rosa where he kept his hand in by painting some of the barns that dotted the countryside.

After the war Whitman returned thankfully to his art. It was during this later period that Whitman painted his finest watercolor, *Coast and Cypress*, 1946, an enormous and beautifully executed painting of cypresses, their twisted limbs framing a view of sea and sky. In the last years of his life, Whitman worked as a consultant to the State Department of Education and created a large oil painting for Abercrombie and Fitch. He also received commissions to illustrate two books, one by Pulitzer Prize winning author and fellow Pebble Beach resident, Martin Flavin. Whitman was working on the illustrations for another book when he died suddenly at the age of fifty-three.

The closely-knit arts community mourned Whitman's untimely death in 1950 and publicly memorialized him as an unselfconsciously endearing man with great heart and a strong interest in helping others. Whitman's paintings are held in many private collections, and, thanks to the interest of his family, his prints are included in the permanent collections of the Monterey Museum of Art, and the Fine Arts Museums of San Francisco. Additional works are held in the collections of Stanford University and the California State Library, Sacramento. Whitman and Hansen's murals were the focus of a 1974 exhibitions at Monterey Museum of Art, and, more recently, Whitman's prints were featured in a 1997 exhibition at the Carmel Art Association.



Looking North at South elevation,
original entrance (1939)

OLD CARMEL BANK BUILDING DISPLAY

NE CORNER OCEAN AVENUE + DOLORES STREET
CARMEL, CA 93921



PROJECT INFORMATION

PROJECT: OLD CARMEL BANK BUILDING - DISPLAY

LOCATION: NE CORNER OCEAN AVENUE & DOLORES STREET CARMEL, CA 93921

APN: 010134009000

BUILDING AREA: APPROX. 7,120 S.F. / TWO(2) STORIES

PROJECT DESCRIPTION:

NEW INTERIOR DISPLAY AT THREE (3) EXISTING EXTERIOR WINDOWS

SHEET INDEX

SHT. #	SHEET TITLE
A001	COVER SHEET
A201	OVERALL FLOOR PLAN, ENLARGED FLOOR PLAN & EXISTING EXTERIOR ELEVATION
A401	EXTERIOR ELEVATION & WINDOW SECTION

PROJECT TEAM

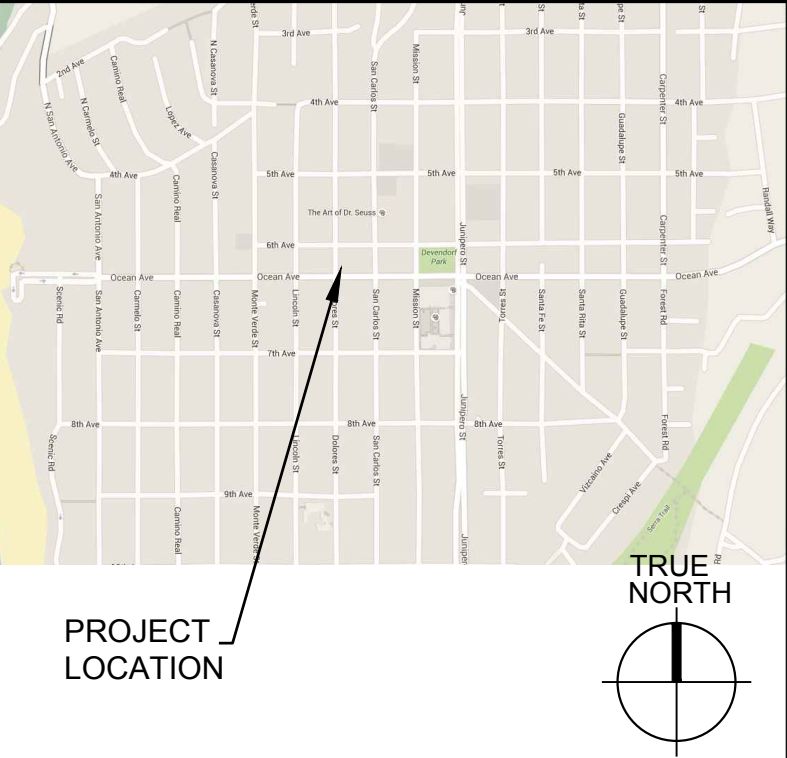
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VICINITY MAP



PROJECT:

OLD CARMEL BANK BUILDING

NE CORNER OCEAN AVENUE + DOLORES STREET
CARMEL, CA 93921

SHEET TITLE: COVER SHEET

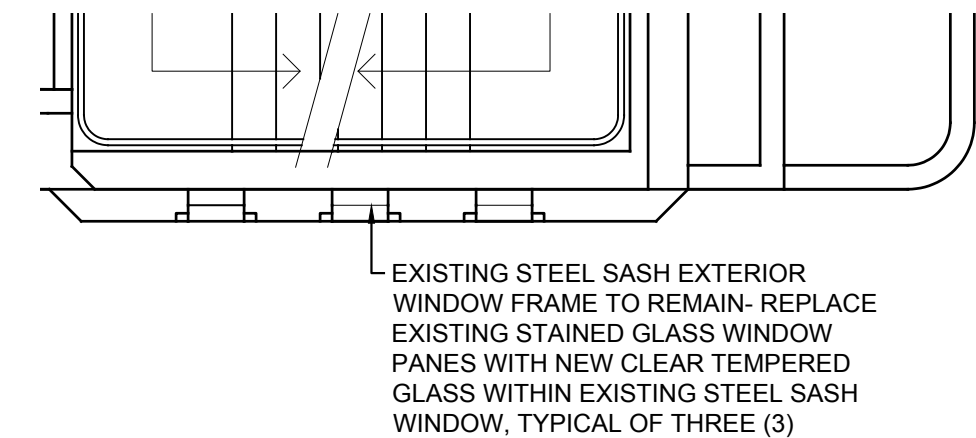
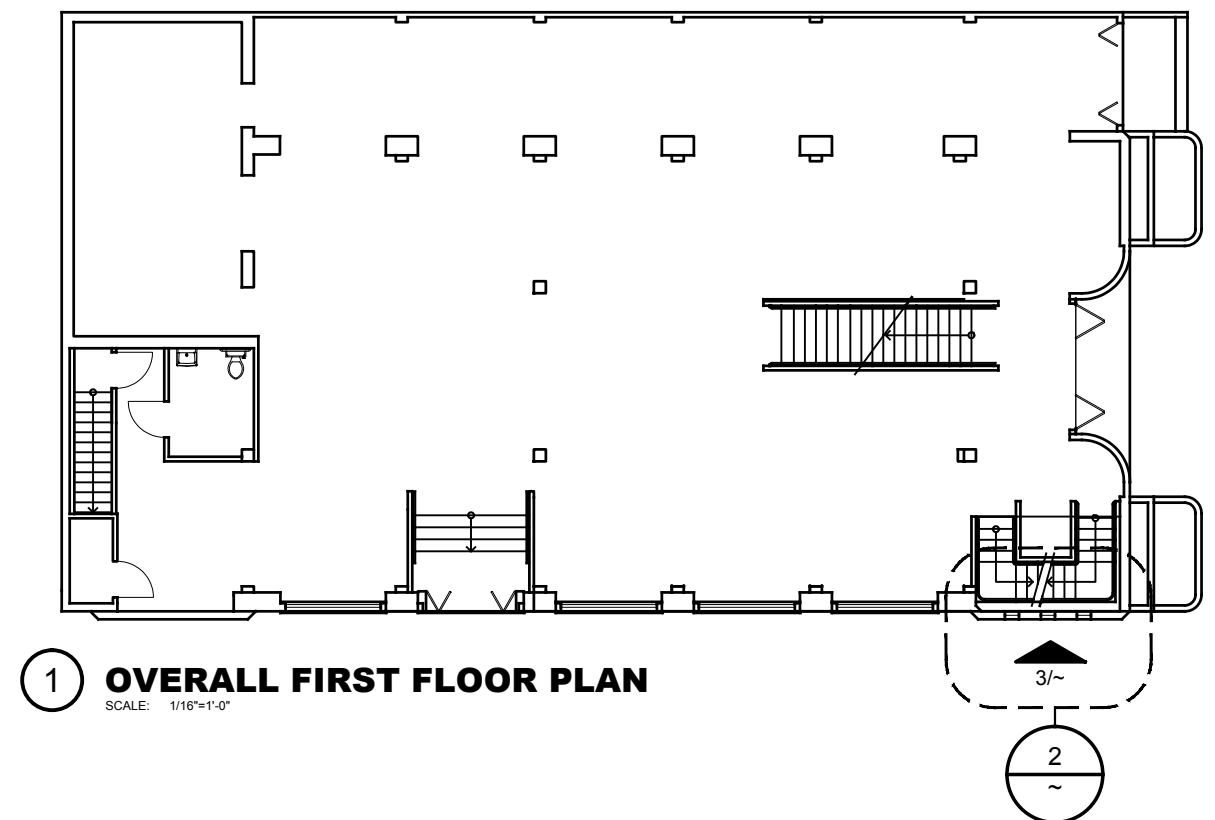
SHEET NO.

A001

DATE: 9.29.2016 PROJECT NUMBER: 15096



3 EXISTING EXTERIOR ELEVATION
SCALE: 1/4"=1'-0"



2 ENLARGED FLOOR PLAN
SCALE: 1/4"=1'-0"



PROJECT:

OLD CARMEL BANK BUILDING

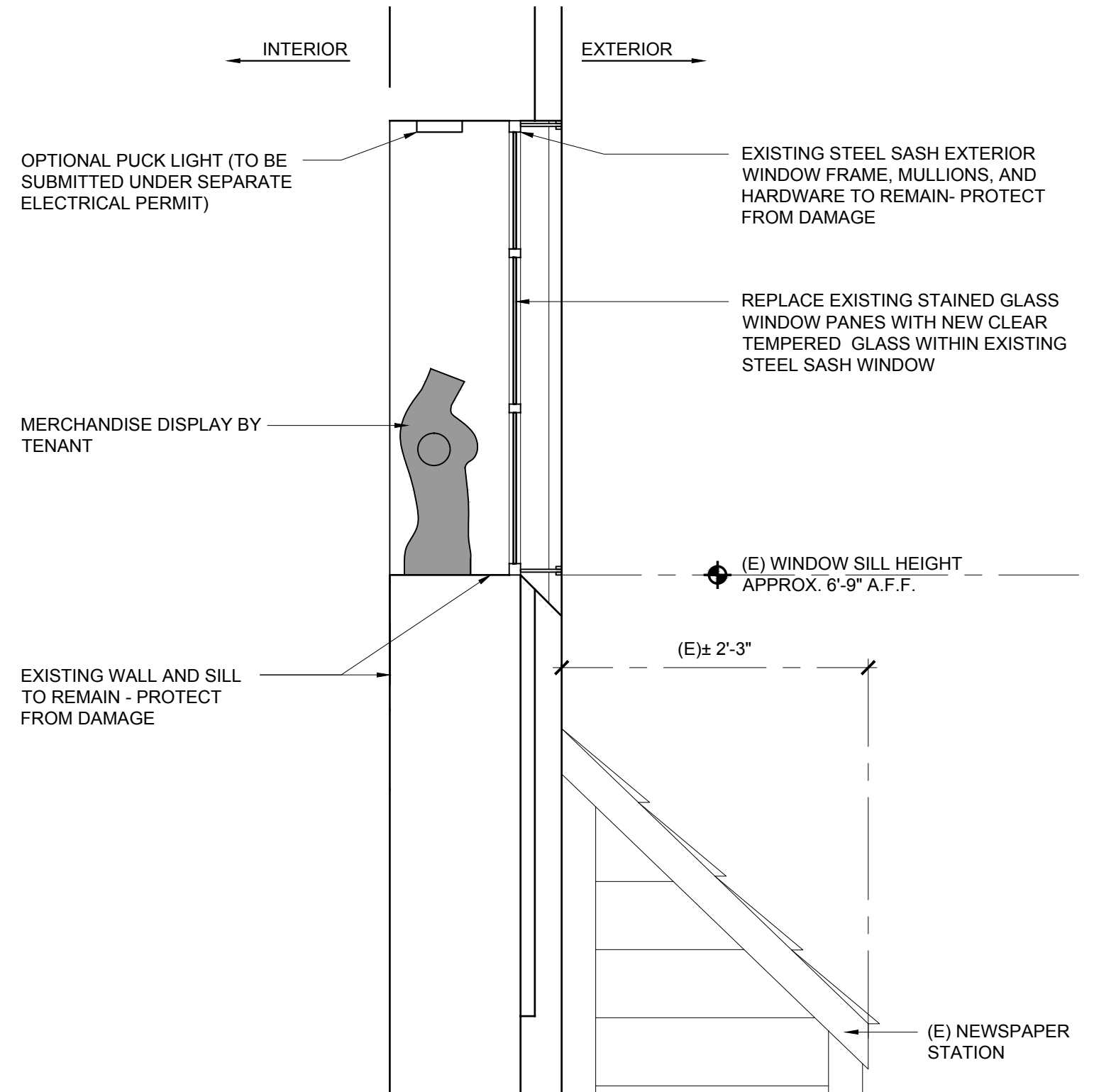
NE CORNER OCEAN AVENUE + DOLORES STREET
CARMEL, CA 93921

SHEET TITLE: OVERALL FLOOR PLAN, ENLARGED FLOOR PLAN, EXISTING EXTERIOR ELEVATION

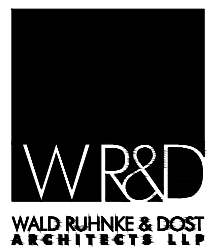
SHEET NO.

A201

DATE: 9.29.2016 PROJECT NUMBER: 15096



1 (N) INTERIOR DISPLAY AT (E) EXTERIOR WINDOW
SECTION
SCALE: 1"=1'-0"



PROJECT:

OLD CARMEL BANK BUILDING

NE CORNER OCEAN AVENUE + DOLORES STREET
CARMEL, CA 93921

SHEET TITLE: EXTERIOR ELEVATION & WINDOW SECTION

SHEET NO.

A401

DATE: 9.29.2016 PROJECT NUMBER: 15096