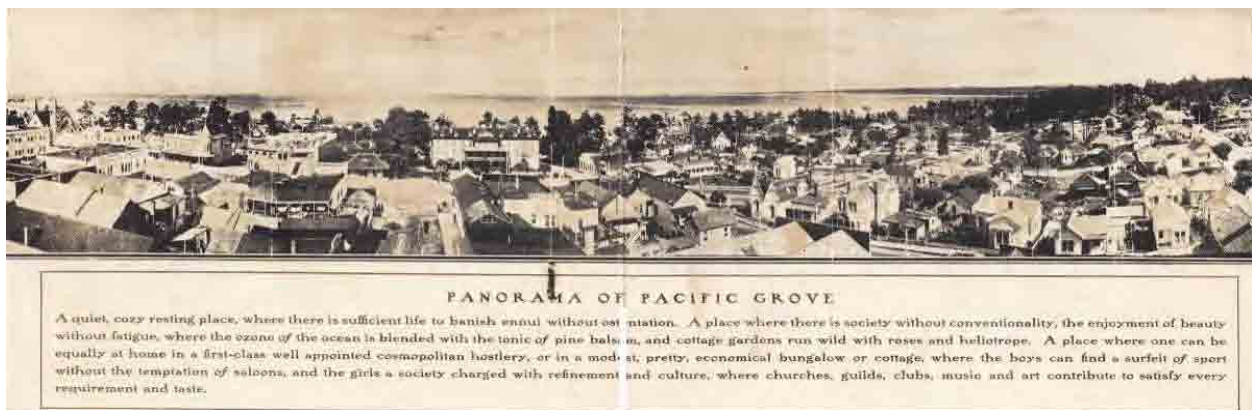


D. Pacific Grove Comes of Age (1903 - 1926)

The period 1903 – 1926 is dominated by the expansion of Pacific Grove’s commercial, civic and tourist facilities, as well as the redevelopment of several touchstones of the old Retreat. It also witnessed the advent of the private automobile, which would have a profound effect on the city’s built environment. The primary historic themes and events of this period include the following:

- The transformation of the beach area at Lovers Point into a fully-developed tourist destination.
- The arrival of large-scale commercial development along Lighthouse Avenue employing new architectural styles and building materials.
- The destruction of the Chinese fishing village and redevelopment of China Point.
- The maturation of the city as evidenced by the construction of a new firehouse, library, museum, new elementary and high schools, and the city’s first dedicated City Hall.
- The creation of Del Monte Properties as a successor firm to the Pacific Investment Company and its influence on the sale of lots and development of subdivisions.
- The end of the Chautauqua and the “tent camping” era.
- The growing influence of the private automobile as seen in commercial, light industrial and residential development patterns.

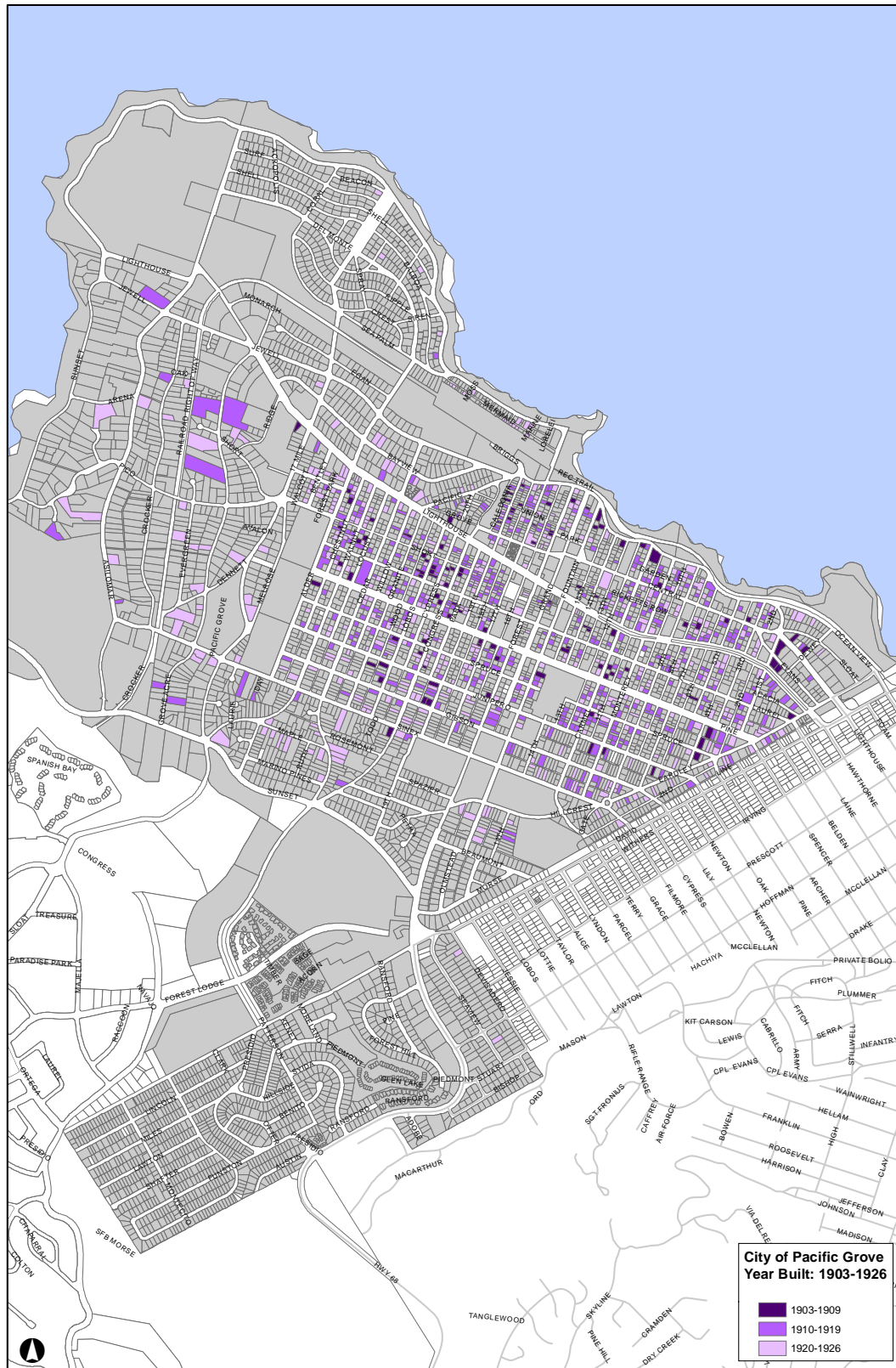


“Panorama of Pacific Grove,” 1908
(Courtesy the Heritage Society of Pacific Grove)

The year 1903 was full of symbolism for Pacific Grove’s future. For one, the age of electricity was firmly stamped on the city with the electrification of the Monterey & Pacific Grove Street Railway.²⁴⁷ Overhead electric wires were strung up along Central and Lighthouse avenues to serve the streetcar’s route, and the old horse car barn with its hay loft and horse stalls was abandoned.²⁴⁸ This was also the year that the city for the first time acquired a portion of its waterfront for public use by purchasing property at the tip of Lovers Point from the PIC for \$1,000. Although this heralded more public investment in the coming decades, the immediate future of Pacific Grove’s waterfront belonged to private interests. Indeed, within the next few years the beach area at Lovers Point would

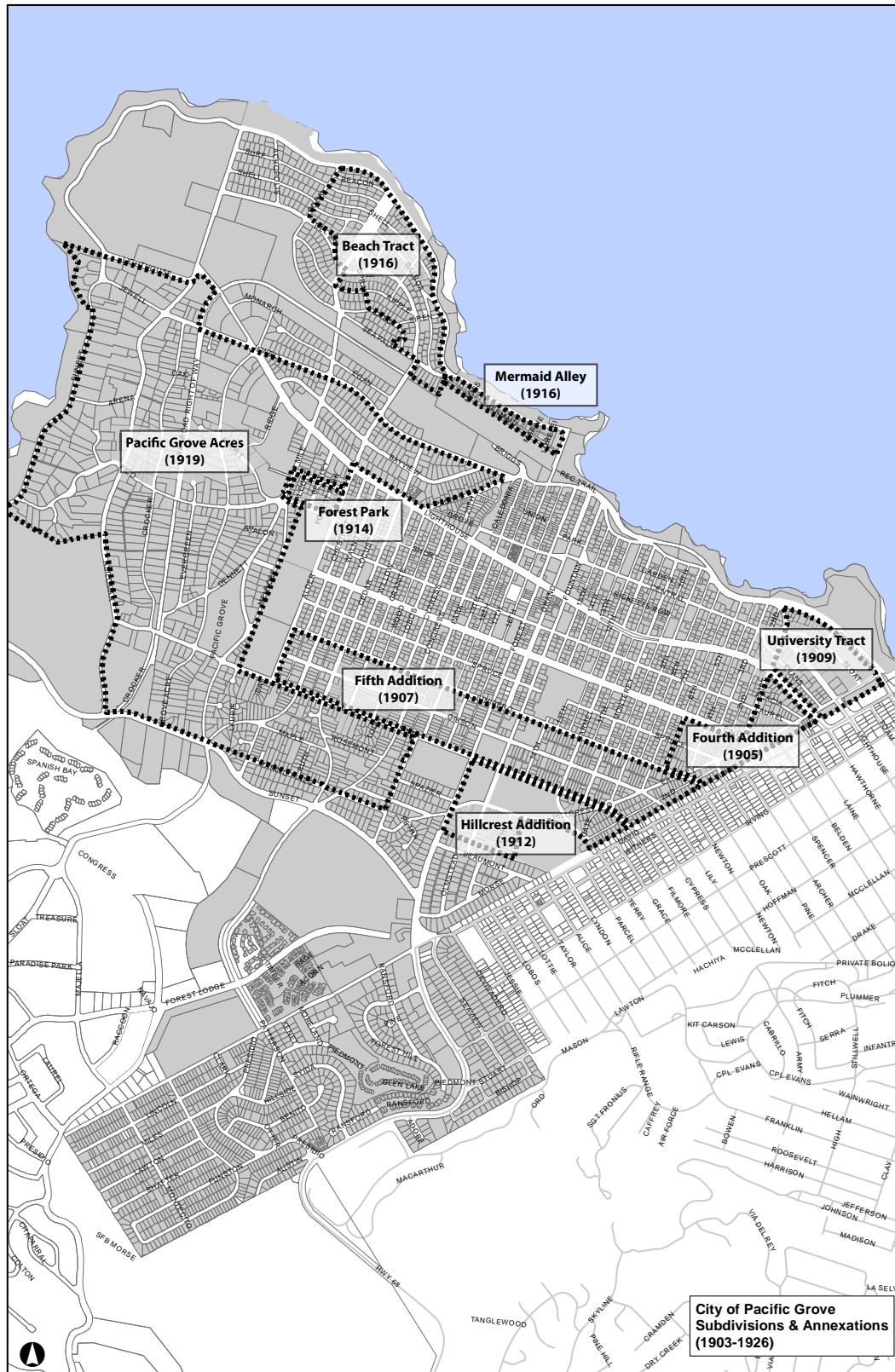
witness an explosion of private construction activity that transformed the cove from a sedate retreat for bathers and boaters into a fully-fledged seaside entertainment complex. These same years would also witness a flurry of commercial development along Lighthouse Avenue, which brought with it impressive new edifices featuring modern construction methods, new materials and new architectural styles.

Extant properties capable of representing these significant themes include residential properties, commercial properties, civic & public assembly properties, light industrial properties, and cultural landscape elements. Although auto camps & cottage courts were an important property type during this period, there do not appear to be any extant examples today. The overwhelming majority of surviving buildings constructed between 1903 and 1926 are single-family residences designed in period revival styles that represented a dramatic shift from earlier eras—most easily recognized by a transition from wood to stucco cladding. This was also a key period of expansion of Pacific Grove’s central business district, which introduced new architectural styles, construction methods and materials.



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**Properties constructed during “Pacific Grove Comes of Age” period (1903-1926)
 (Page & Turnbull)**



Page & Turnbull, Inc. / 24 June 2011

Subdivisions and additions platted during “Pacific Grove Comes of Age” period (1903-1926)
 (Page & Turnbull)

EXPANSION OF THE BUSINESS DISTRICT

In 1903 President Theodore Roosevelt paid a brief visit to Pacific Grove, riding out Lighthouse Avenue on a pleasure excursion from the Del Monte Hotel. He may as well been leading a symbolic charge, for 1903 brought with it the first in a rapid series of commercial developments that would dramatically remake the business district along Lighthouse Avenue. The first to appear was the two-story Hotel Del Mar, constructed in 1903 on the southwest corner of Lighthouse Avenue and 16th Street. The hotel included 46 rooms, while also featuring a dry goods store on the ground floor. Its construction was financed by Thomas A. Work, who would soon emerge as Pacific Grove's most important developer of the early twentieth century.²⁴⁹

The construction of the Hotel Del Mar was quickly followed by the construction of the Winston Building, located directly across the street on the northwest corner of Lighthouse Avenue and 16th Street. Developed for Byron Calvin Winston and built by contractor Abraham Lee, the Winston Building opened for business on May 28, 1904. It included a bakery and ice cream room in its basement, while the first floor included a "women's exchange" with a dining room on the kitchen. The second floor featured sixteen bedrooms and apartments, as well as a social hall. A large sitting room with balcony was located on the 3rd floor.²⁵⁰



Early postcard of Winston Hotel, n.d.
(Courtesy Charles Huff)

The multiplicity of uses was not uncommon for the era. What made the Winston Building truly notable is that it appears to have been the first building in Pacific Grove to be completed in the Mission Revival style, as well as the first to feature stucco exterior cladding. The Mission Revival style was then rising in popularity, promoted most prominently by the Southern Pacific Railroad, which used Mission-inspired designs for several of its rail stations. The style also reflected a rising nostalgia for California's past, and in the coming decades buildings that attempted to mimic features used during the Spanish era in California would become extremely popular.

Directly west of the Winston Building—and constructed the same year—was R. L. Holman's new department store. It, too, was on the architectural vanguard, as it appears to have been the first reinforced-concrete building constructed in Pacific Grove (no longer extant). Holman sold clothing, shoes, notions and other goods on the main floor, while furniture was displayed in the basement. Despite its modern construction methods, the building's stepped parapet was a clear homage to the Western False Front design that marked the Grove's earliest businesses.



Holman's Department Store, circa 1910
(Genie O'Meara Santini, reproduced in *Images of America: Pacific Grove*, p. 85)

Wholly unlike the Winston and Holman buildings—yet still a dramatic departure from Pacific Grove's early commercial buildings—was the new and impressive Bank of Pacific Grove, constructed by Thomas A. Work at the northeast corner of Lighthouse and Forest Avenue in 1904 (known today as the Bratty Building). Featuring a dramatic stone-clad façade, the bank was the first of several buildings to intrude upon the capacious grounds of the El Carmelo Hotel, and doubtless the sale of the property could not have been completed unless it was the express desire of the PIC to see the land developed. In fact, prior to the building's completion, the Bank of Pacific Grove had been operating out of the PIC office, which at that time was located a few steps away on the northwest corner of Lighthouse and Grand. Among the officers of the bank were Oliver S. Trimmer, president, while Bedson A. Eardley served as one of the directors.²⁵¹



Bratty Building, 1904.
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History,
reproduced in *Images of America: Pacific Grove*, p. 87)

The new bank was designed in the Romanesque Revival style by the Watsonville-based architect William Weeks, who—much like Thomas Work—would soon leave his stamp on many notable buildings in Pacific Grove. Overseeing construction was the McPhee Company of San Francisco, which used gray sandstone from Arizona and red sandstone from Colusa County to cover the building's exterior. A town clock purchased by Edward Lewis would also be installed on the front of the building in 1910.²⁵²

Thomas A. Work was born in Scotland in 1868, and had arrived in the Monterey area in 1883. One of his first jobs was working at the Bodfish Dairy in Pacific Grove, but he soon branched out into business for himself.²⁵³ As early as 1890, newspaper advertisements show him operating a feed lot and lumber yard, which was located on the west side of Forest Avenue north of Laurel Avenue. By 1892 he was operating a “Cheap Cash Store,” and appears to have quickly prospered in both the building supply business and real estate, including the sale of what would become the Carmel Highlands.²⁵⁴ By 1903 he was serving as a director for the First National Bank of Monterey, and had also gained control of the bathhouse at Lovers Point. He also operated a large lumber yard on the Pacific Grove-Monterey border, and developed portions of New Monterey. At one point he even formed a syndicate with the intention of purchasing all of the PIC's land holdings in Pacific Grove.²⁵⁵

For the immediate future, however, Work's next project was the development of the “Work Block” building, located directly adjacent to the Bank of Pacific Grove (extant). Completed in 1905, the Work Block was designed by Columbus J. Ryland, and wrapped around the bank in an L shape with entrances on both Lighthouse and Forest avenues.²⁵⁶ Its construction was unique for Pacific Grove at the time, featuring a combination of wood post, red sandstone and hollow cement block

construction. The first floor included a hardware store, while a lodge hall was located on the second story.²⁵⁷ At the time of its completion, Sanborn maps indicate that the old cottages on the west side of Grand Avenue (then in use as cottages for the El Carmelo Hotel) were still standing immediately to the east as one of the last markers of the old Retreat.



T.A. Work Block, circa 1912
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History,
reproduced in *Images of America: Pacific Grove*, p. 87)

Between 1905 and 1906 the Work Block was expanded eastward. An article of the period mentions that the building employed wood-frame construction, with a veneer of hollow-core, stone-faced concrete block. The plans were again drawn by William Weeks, and construction was managed by George Quentel, Work's building supervisor.²⁵⁸ The eastern-most portion of this new building included the Colonial Theater, which was one of the first motion picture houses to open in Pacific Grove.²⁵⁹

Other new businesses included the New Pavilion Skating Rink, which opened at 500 Lighthouse in 1906. Financed by Alvah Hiserman, the building would be badly damaged by fire in 1911, and in 1925 it was remodeled into a plumbing shop for L.C. Ryan & Sons (no longer extant).²⁶⁰

Within a few years, the business district would primarily extend south of Lighthouse Avenue. By 1914, these included a one-story reinforced concrete building at 214 – 218 Forest Avenue that included three storefronts for a bakery, meat market, and the Wells Fargo Express office (extant). The building at 208 Forest was also extended to the rear of the lot for a plumbing store (extant). One block over, a bakery was built at 214 16th Street (no longer extant). To the southeast, a clothes cleaners building was also established on the southeast corner of Fountain and Laurel (extant but altered). Expansion of the business district is a key theme during this time period, and thus commercial properties from this era associated with this theme may be significant.



Lighthouse Avenue, 1912
(Erle C. Hanson, *Monterey & Pacific Grove Street Car Era*)

LOVERS POINT REMADE

The beach at Lovers Point had been a focal point of recreation in Pacific Grove since the first retreat in 1875. Nevertheless, the development of dedicated recreational facilities at the beach had been fairly restrained throughout the late nineteenth century. A new bathhouse and pier had been constructed in the 1890s, but it was not until 1904 that Lovers Point began to develop in earnest as a resort unto itself. In fact, over the next decade the area would be ringed with an array of amusements and recreational facilities that far exceeded anything that would follow. Any remaining features from this period at Lovers Point may therefore be significant as examples of this active resort development.

In 1904, William Fielding Smith (1859 – 1947), commonly referred to as “Bathhouse Smith,” acquired a long-term lease to the beachfront land at Lovers Point from Thomas A. Work. Almost immediately Smith began work to enlarge the beach, blasting away the cliff rocks and cutting back the seawall a full forty feet (some of this rock was used for Work’s new building on Lighthouse Avenue). Caledonia Gulch—the drainage wash that had created the beach cove in the first place—was also filled in between the intersection of 17th Street and Ocean View Boulevard, and a drain pipe installed. This allowed 17th Street to be connected to Lovers Point.²⁶¹

With the re-contouring of the land complete, Smith then constructed a new bathhouse, as well as a new boathouse, and brought in a small fleet of rental boats including rowboats, a motorboat, two sailboats and a fishing boat.²⁶² Compared to earlier efforts, the new bathhouse was a marvel, featuring 180 dressing rooms and 25 bathrooms. A skylight illuminated a 45’ x 80’ heated cement pool known as the “plunge,” which was kept at 83 degrees and had a capacity of 120 people. That same year, a house was built for Smith at Lovers Point, while a one-story, wood-frame Japanese Tea House was built for Otosaburo Noda, who leased the land from Smith.²⁶³



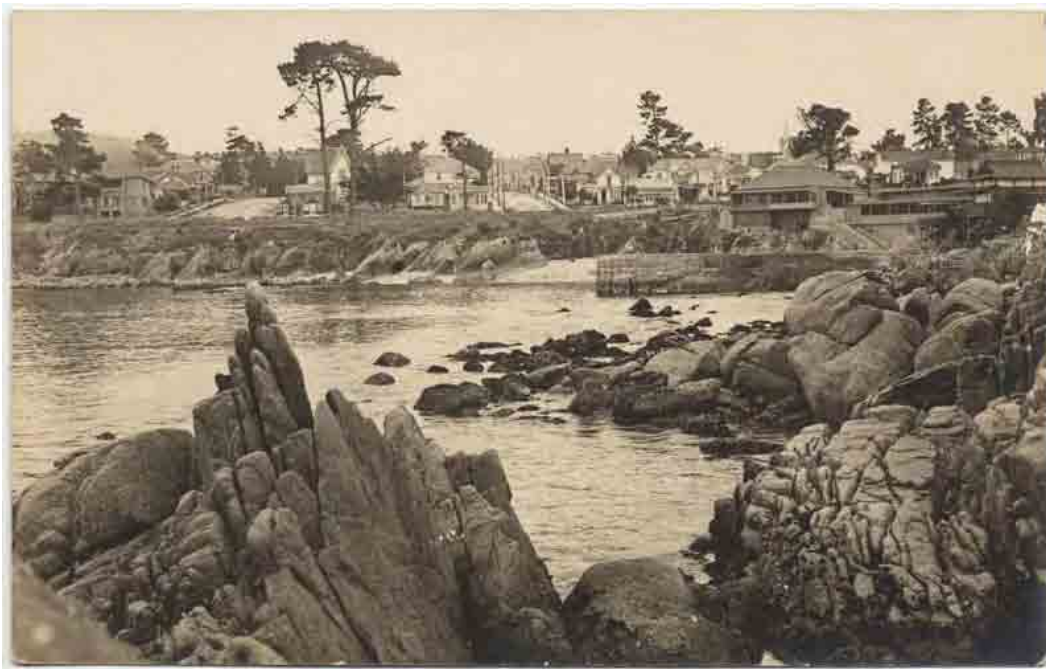
Lovers Point, circa 1907.
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History,
reproduced in *Images of America: Pacific Grove*, p. 91)

By 1905, Smith had constructed a spectator's gallery around the Plunge, and the following year had workers engaged in building the Casino Restaurant as an annex to the south side of the bathhouse. A photo studio was also constructed. By 1907, the initial section of a pier had been constructed on the west side of the cove using granite blasted from the cliff face and covering it with cement. That same year the Beach Auditorium opened, featuring a stage theater and space for public dances. The Women's Civic Club also opened up a "Vista Station" overlooking Second Beach.²⁶⁴ The Vista Station was designed by Emily E. Williams, who also designed several cottages along Chestnut Street.²⁶⁵

These developments were followed in 1909 by the construction of a bandstand at the beach, a box ball alley just north of the bathhouse, and an extension of the cement pier. This extension was made by erecting two twenty-foot concrete columns and then toppling them into the cove. The spaces between the columns were then filled, and continue to serve as a foundation for part of the concrete pier that remains today.²⁶⁶ In 1909, the Women's Civic Club also convinced the PIC to install irrigation pipes in order to create a dahlia garden behind the Vista Station.²⁶⁷ In 1910, William F. Smith sold his interest in the property, but improvements continued, including the addition of a merry-go-round. By 1912, the Beach Auditorium was also being used to show silent motion pictures, and could seat up to 400 people.²⁶⁸ This dizzying array of entertainment choices meant that Lovers Point was now the most popular destination in Pacific Grove, although many of these attractions were torn down or removed within a few decades.



Circa 1910 photo of the beach area. From left to right: the Bath House, Beach Auditorium, photo studio, Smith residence, Japanese Tea House and Vista Building.
(Monterey Public Library, California History Room clipping files)



Early postcard of Lovers Point, circa 1910
(California State Library)

Perhaps the most unique building at Lovers Point was the Japanese Tea House, which had been financed by Japanese immigrant, Otosaburo Noda. The arrival of the Japanese in the Monterey Bay area was driven both by the Scott Act of 1888—which prevented further Chinese immigration to the United States—as well as Japanese governmental policies that encouraged immigration. As Japanese

immigrants filtered into the Monterey Bay area, many took over roles that had previously been filled by the Chinese. They worked as agricultural laborers, railroad tie cutters, stove wood cutters, fishermen and abalone divers.²⁶⁹ Most appear to have lived in Monterey, and in the ensuing decades a small Japanese neighborhood would evolve near Lake Estero. The 1900 U.S. Census lists only one Japanese resident of Pacific Grove.

Otosaburo Noda was emblematic of the industriousness of the Japanese immigrants. He had arrived in the area in the 1890s and initially worked clearing forest land. By 1901, he had helped establish a Japanese fishing colony in the Cannery Row area, mainly to fish for salmon. Noda also noticed the prolific red abalone beds around Monterey and Pacific Grove, and subsequently worked with Gennosuke Kodani to help open a fishery. Unlike the Chinese, who collected the abalone from inshore areas, the Japanese pioneered the commercial harvest of abalone using diving equipment, particularly in the areas around Whaler's Cove at Point Lobos.²⁷⁰

In 1904, Noda hired Kohachi Handa, a Japanese carpenter, to construct the Tea House—reputed to have been built without using a single nail. Its construction was most likely inspired by the success of the Japanese Tea Garden in San Francisco, which had been built for the 1894 Midwinter Fair in Golden Gate Park. As with its predecessor, the Tea House in Pacific Grove proved to be a major tourist attraction, featuring a fish pond and garden, and offering tea and rice cakes for sale.²⁷¹ The facility operated until 1924 when it was destroyed by fire and not rebuilt.²⁷²



Postcard of Japanese Tea House, 1912
(Courtesy Charles Huff)



Early view of Japanese Tea House, n.d.
(California Historical Society/USC Digital Archive,
#CHS-42321)



Early view of Japanese Tea House, n.d.
(California Historical Society/USC Digital Archive,
#CHS-42319)

THE DESTRUCTION OF THE CHINESE FISHING VILLAGE

The turn of the century coincided with increasing demands from the residents of Pacific Grove and Monterey to remove the Chinese fishing village. There were a variety of reasons for this, some driven by ethnic prejudice and others that were purely economic. In 1900, the Chinese fishing village was the area's only major industry with the exception of tourism and sporadic sand and coal mining efforts.²⁷³ However, the development of fish-canning facilities in Monterey would soon exert pressure on the Chinese fishermen, who continued to dry their catch prior to shipment—a method viewed as both obsolete and offensive. In particular, the smell of their squid drying operations led to constant complaints by citizens of Pacific Grove and Monterey, whose cities were steadily encroaching on the village. The fact that the village was also located on what was now a prime tract of coastal land ripe for development also did not go unnoticed. Indeed, the village stood on the only tract of oceanfront land at the eastern end of Pacific Grove that had yet to be subdivided.

In 1902 Mayor Johnson of Monterey presented a formal complaint to Bedson Eardley, then superintendant of Pacific Grove, about the smell of the squid drying operations. At the same time, the editor of the *Monterey New Era* mentioned that moving the Chinese out would make building sites at the city's eastern end “immensely more valuable.”²⁷⁴ The PIC was initially reluctant to act. The company had promoted the village as an integral scenic spot along the 17 Mile Drive, and its presence was considered a vital part of the tourist economy.²⁷⁵ Public pressure increased, however, which led the PIC to offer to relocate the village to Pescadero Point on the 17 Mile Drive near what is today Pebble Beach. While this appears to indicate that the PIC was not wholly unsympathetic to the plight of its Chinese tenants, there are other indications that they were also intensely interested in the land.

In 1905 the PIC gave notice to the Chinese that their leases would not be renewed and the company stopped collecting rents. An order was also given that all of the villager's buildings and fish-drying

racks were to be removed no later than February 1906.²⁷⁶ At the same time, an editorial piece appeared in a local paper under the heading “Chinatown Will Cease to Exist.” It stated that:

The announcement that the Pacific Improvement Co. has notified the Chinese to vacate the territory now known as Chinatown is one of the best pieces of news we have heard for a long time. It not only means that an eyesore will be removed from one of the most beautiful and picturesque spots on the bay shore, but that a highly desirable residence tract will be opened up. For it is the intention of the P.I. Co., as quickly as the Chinese can get away, which will be in about two or three months, to place the tract on the market. There are about thirty acres in the piece, extending from Lighthouse Avenue to the water front. The Chinese will move to Pescadero, on the 17-Mile Drive. Another excellent thing about this action is the P.I. Co., is that it will clear the way for the extension of the Ocean Boulevard, proposed to be constructed through New Monterey, to connect with Ocean View Avenue in Pacific Grove.²⁷⁷

Ironically, at the same time anti-Chinese sentiment was reaching a crescendo, residents of Pacific Grove held their first Feast of Lanterns celebration in 1905. This was patterned after celebrations held at the end of the summer encampments at Lake Chautauqua, New York, which featured choruses singing on lantern-lighted boats and a fireworks display. It was suggested that Pacific Grove hold its own festival patterned on an Chinese legend about a man searching for his daughter at the water’s edge. The first Feast of Lanterns was held at dusk on July 22, 1905, with numerous lanterns lighting the walk to the Lovers Point where the Fifteenth U.S. Infantry band gave a concert.²⁷⁸

Celebrations aside, the situation at Point Alones grew increasingly tense as the Chinese proved reluctant to leave and continued to stall for additional time.²⁷⁹ At the beginning of May 1906, the PIC stepped up its efforts to remove the Chinese—perhaps because of concerns that Chinese refugees from San Francisco’s Chinatown—which had been destroyed following the Great Earthquake and Fire of 1906—would increase the size of the village. J. P. Pryor, General Agent of the PIC in Pacific Grove, wrote his superiors that the Chinese “have no intention of moving,” and that “Something must be done to show the Chinese we mean business.”²⁸⁰

Eight days later, on the evening of May 16, 1906, fire broke out at the west end of the village. Bucket brigades were formed, and fire breaks were created by tearing down buildings in the fire’s path. Nevertheless, strong winds forced the Chinese to give up and the villagers rushed to drag whatever personal belongings they could to safety. By 10:00 p.m., only 16 out of over 100 buildings were left standing.²⁸¹ During the fire, hundreds of white spectators had lined the railroad tracks and cheered the flames. Piles of belongings that the desperate Chinese had carried away to try and save were looted, as were the stores and dwellings that were not burned.²⁸² One observer noted that, “Had it not been for a few of the officers present the Chinese would have lost everything they

possessed.” Newspaper editorials lamented the looting behavior and questioned “the morality of such actions in a community dedicated to Christian principles.”²⁸³



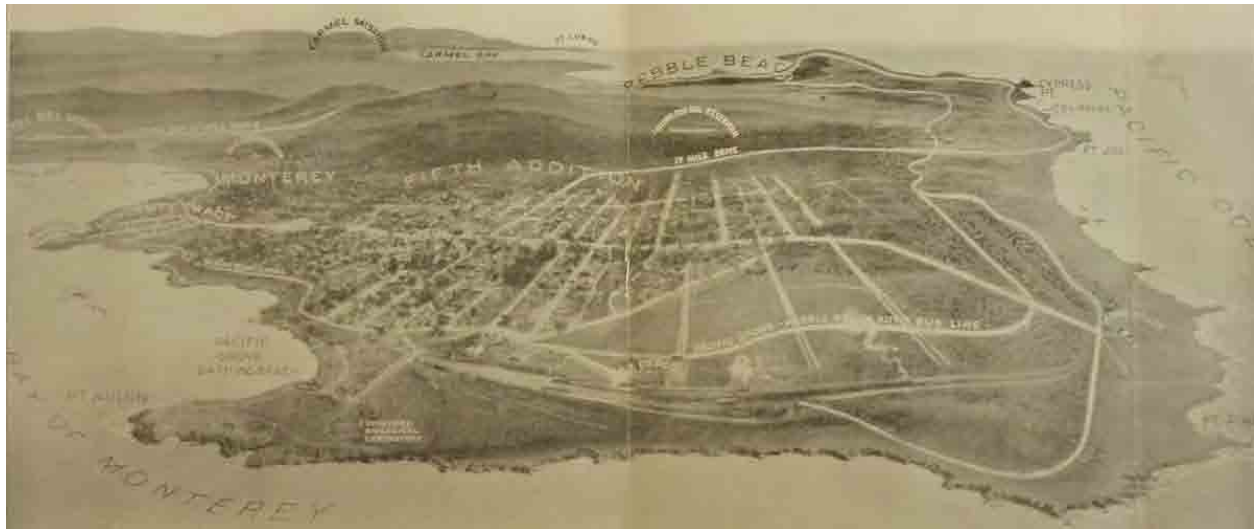
Aftermath of the fire at the Chinese fishing village, May 17, 1906.
(J.K. Oliver; Monterey Public Library, California History Room, reproduced in *Images of America: Pacific Grove*, p. 20)

There is no clear evidence that agents of the PIC set the fire—nor was this the first conflagration at the village. The village had experienced three fires in the previous decade, including a fire in 1899 that burned three quarters of the village to the ground. The difference this time was that the PIC management refused any attempts at rebuilding—sending a telegram to J. P. Pryor the day after the fire that he should “do anything necessary to prevent rebuilding.” The next day the PIC built a fence around the site and posted guards at the entrance.²⁸⁴ Nevertheless, the Chinese attempted to rebuild on the south side of the railroad tracks near the Joss house, but these buildings were quickly torn down by PIC guards.²⁸⁵ A few Pacific Grove residents did offer the refugees shelter, but also made it clear they wanted the Chinese out of the area. This is perhaps best evidenced by the fact that a fire relief fund reached a grand total of \$29.²⁸⁶

The Chinese continued to resist removal, including the fisherman Quock Tuck Lee, who was arrested several times and named in lawsuits by the PIC.²⁸⁷ The situation remained tense until the summer of 1906, when Monterey property owner J. B. McAbee offered the Chinese twenty-year leases on his beach located a quarter mile east of Point Alones at what is today Cannery Row. The last to leave the Pacific Grove village was Quock Tuck Lee, who moved to McAbee Beach in May 1907.²⁸⁸ Many Chinese would subsequently work for the Monterey Fishing and Canning Company, which reduced fish heads and offal to fertilizer. They also continued to dry squid, but on the highway to Salinas outside of city jurisdiction.²⁸⁹ For its part, the PIC offered to build water mains and hydrants for the new village, and assisted in moving the surviving buildings. J. P. Pryor wrote

that “I am inclined to rejoice, that we have escaped an incubus on our premises, and the transfer means a heavy increase in the value of the P.I. Co.”²⁹⁰

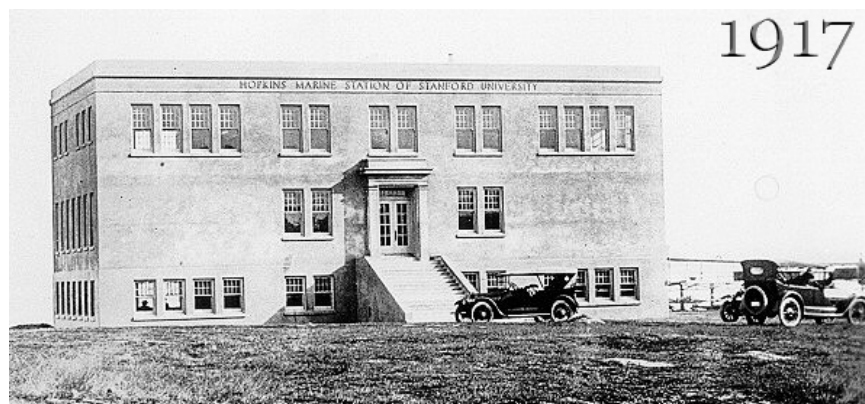
NEW ADDITIONS TO THE CITY



PIC Brochure, showing new neighborhoods, circa 1915
(Monterey Public Library, California History Room files)

University Park

In the aftermath of the fire, the PIC appeared keen to avoid the perception that it had profited from the disaster. Thus, the PIC abandoned its plans to subdivide the village area into home sites and instead announced that it had donated the land to the University of California for a park and laboratory purposes. The company’s new plans also called for the construction of a subdivision called University Park, where faculty at the lab could purchase homes.²⁹¹



Agassiz Building at Hopkins Marine Laboratory, 1917
(Wikipedia, http://en.wikipedia.org/wiki/Hopkins_Marine_Station)

The subdivision was recorded in 1909 and encompassed all the land north of Lighthouse Avenue between 1st Street and the Monterey border. In 1917, Hopkins Marine Laboratory relocated from

Lovers Point to the area, inaugurated by the construction of the Agassiz Laboratory, a three-story concrete building named in honor of one of the nation's leading oceanographers. It would be followed in 1928 by the two-story concrete Loeb Laboratory, named for an experimental biologist who had worked in Pacific Grove from 1902 until 1910.²⁹²

Fourth and Fifth Additions

University Park was not the PIC's first new subdivision of the 1900s. In 1905, the company had subdivided the Fourth Addition at the eastern end of the city, comprised of a wedge-shaped area bounded by Junipero Avenue on the south, Lighthouse Avenue on the north, and the Monterey border on the east. The western boundary was comprised of 6th Street between Junipero and Pine avenues, and 1st Street between Pine and Lighthouse avenues.

Climate
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Pure Mountain
Water

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PACIFIC GROVE
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An ideal summer and winter residence locality at the sea shore.
Among the pines. Moral and intellectual surroundings. Excellent
public schools.

Prof. David Starr Jordan says:
"Regarding the schools of Pacific Grove, permit me to say that
they have had with us, under the management of Mr. Meeker as
principal, and Mr. James as vice principal, a very high reputa-
tion. Students prepared in the high school there have, with scarcely
any exception, done excellent work in the University."

Fourth Addition to Pacific Grove
Just Opened by
Pacific Improvement Co.

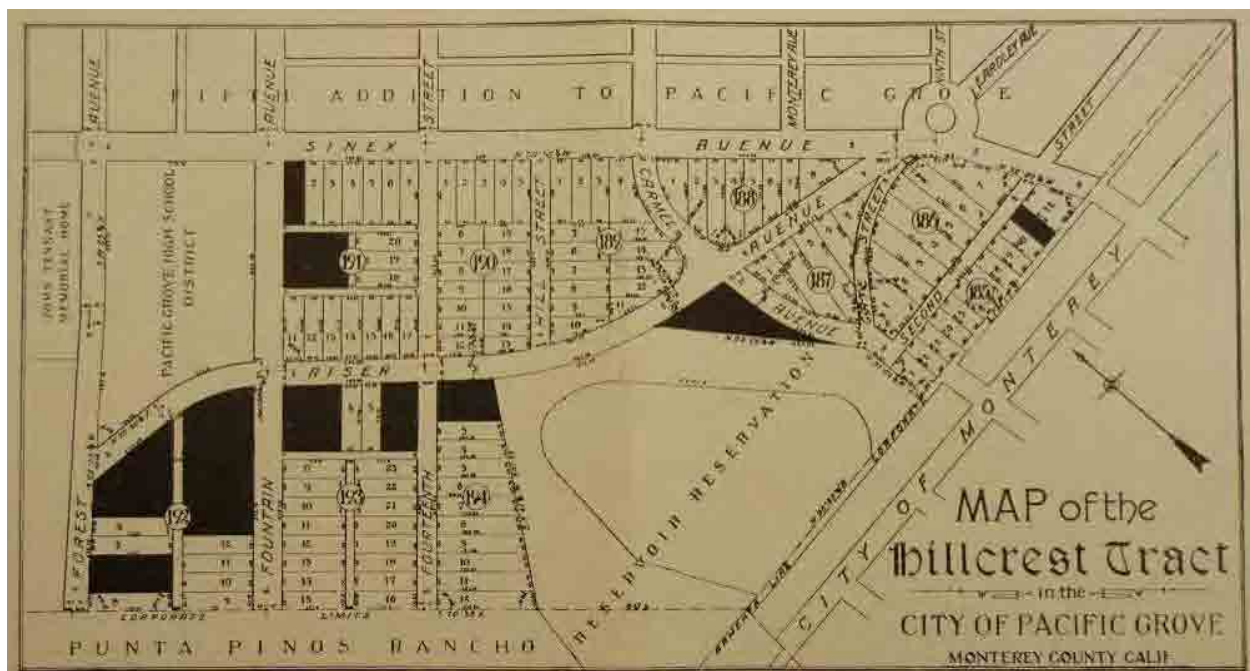
For full information, address
J. P. PRYOR
General Agent
PACIFIC GROVE, CAL.

Advertisement for housing in the Fourth Addition, 1905-1906
(Pacific Grove City Directory)

The much-larger Fifth Addition was added in 1907, comprised of all the land between Junipero Avenue on the north, Sinex Avenue on the south, Alder Street on the west, and the Monterey border on the east. Together, these were the last major additions to the city that followed the traditional grid pattern set by the 1875 St. John Cox survey of the Retreat. Going forward, nearly all of Pacific Grove's new subdivisions would feature curving streets that rejected the traditional street grid in favor of a more bucolic aesthetic.

The Hillcrest Tract

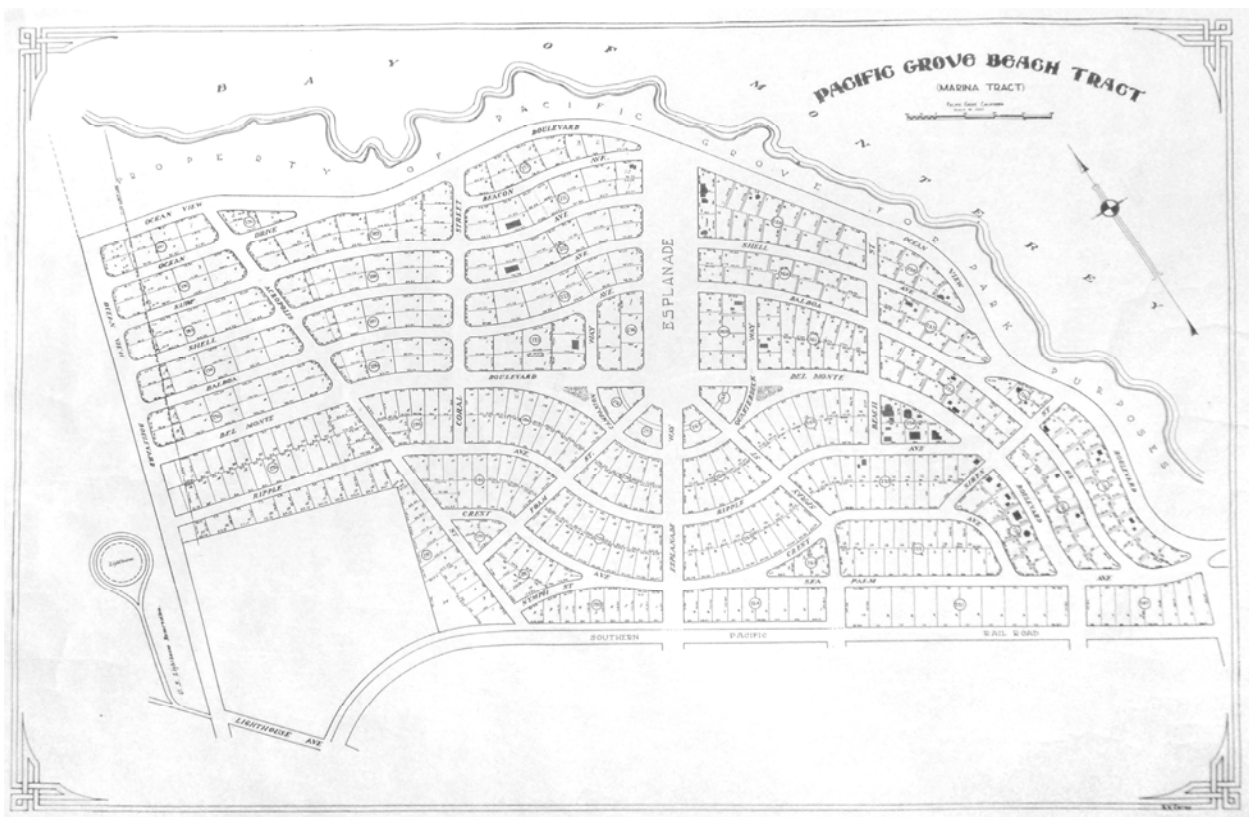
In 1911, the new “Hillcrest Tract” Subdivision was laid out, which included the area bounded by Sinex Avenue on the north, Forest Avenue on the east, an alley just north of Beaumont Avenue on the south, and the Monterey border on the east—but not including the David Avenue Reservoir. A brochure issued by the PIC around this time highlighted the new subdivision for its proximity to the school, stating that the tract “occupies the crest of the hill overlooking the town and the Bay of Monterey, commanding a magnificent view. The lots are covered with pine and oak trees, and prices are very reasonable. These lots are particularly desirable for families having children, as they adjoin the new High School Building and are only two and three blocks from the Primary and Grammar schools.”²⁹³



Map of Hillcrest Tract, in PIC Brochure, circa 1915
(Monterey Public Library, California History Room)

The Beach Tract

Emblematic of this new pattern was the Pacific Grove Beach Addition, also known as the “Beach Tract,” recorded in 1916. Stretching from the confluence of Seapalm and Mermaid avenues on the east, to Asilomar Avenue on the west, the area featured a prime tract of coastal property divided into curving streets fanning out from a central park called the Esplanade. This design was clearly influenced by the “City Beautiful” movement, an important national urban planning trend in the early twentieth century. A promotional map produced by the PIC for the development shows that directly north of the Esplanade was a fan-shaped arrangement of streets called the “Civic Center,” which would be served by a proposed extension of the streetcar line along Del Monte Avenue. In keeping with the beach theme, streets were given nautical names such as Spray, Surf, Shell and Ripple.



The original layout of Pacific Grove Beach (1916) can be seen in this 1927 map.
(Courtesy the Heritage Society of Pacific Grove)

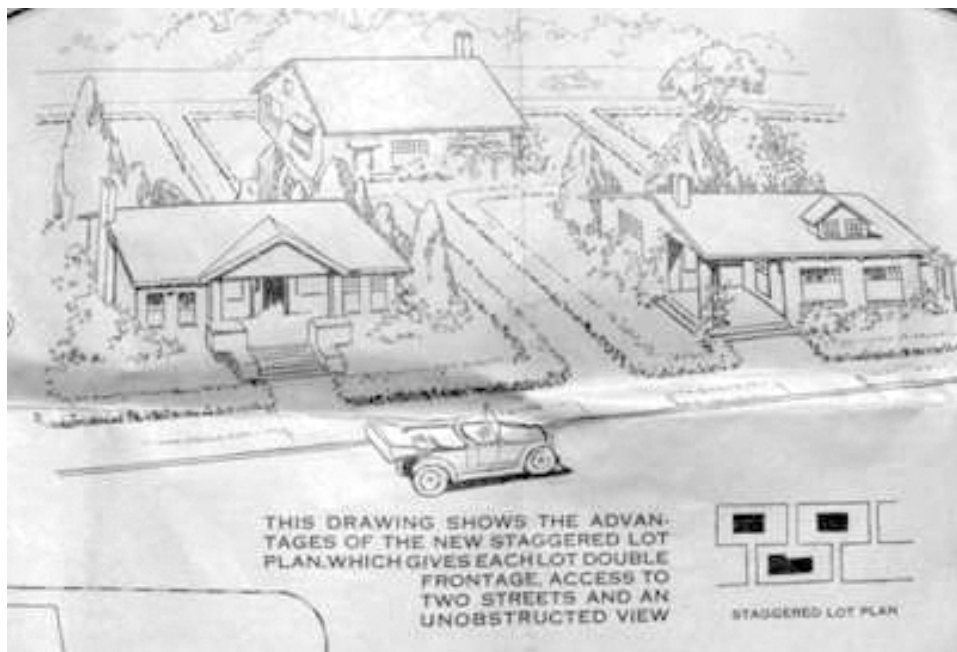
In May 1916 the *Monterey American* described the property in glowing terms, stating:

Upwards of three hundred acres of beach property, lying within the city limits of Pacific Grove, overlooking Monterey Bay and the surrounding county, will be offered to the buying public within thirty days. This is the result of a recent action by the officials of the Pacific Improvement Company, owners of the tract, who apparently look for a revival in California seaside resorts. An elaborate scheme of

subdivision is being perfected by Mark Daniels, who has had a corps of engineers on the property for sixty days. The streets are being cut to conform with the contour of the land. The main streets converge to a civic center which is intersected by the 17 Mile Drive. An esplanade, two hundred feet wide runs from the civic center to the ocean front ... Daniels is incorporating a number of new ideas, including a tent city to be perfected along the lines of the tent homes, which have won favor in many places.²⁹⁴

The mention of a tent city was a direct reference to the eastern extension of the Beach Addition, sometimes referred to as the Mermaid Alley subdivision. Bounded by Mermaid Avenue on the north, Ocean View Boulevard on the South, Lorelei Street on the east and Seapalm on the west, the area was labeled both as “Tent City” and “Bungalow City” on the PIC’s promotional map, and was distinguished from the larger Beach Tract by its noticeably smaller lots. According to the map, lots would be available at “\$50 or more, according to location.”

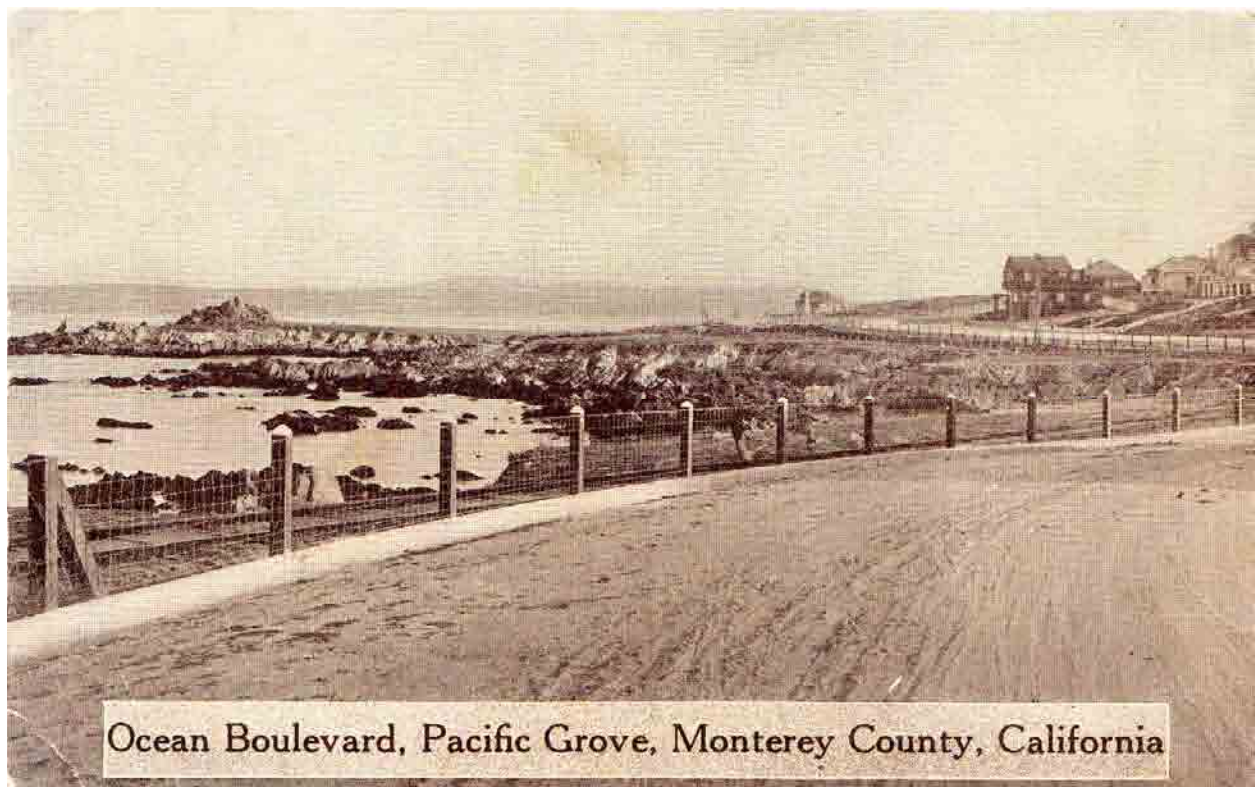
The larger lots in the Beach Addition were promoted as having a staggered lot plan, which would give each lot double frontage to surrounding streets while preserving ocean views. Drawings of proposed “typical beach bungalows” were also shown, most of which show Craftsman style influence in their design.



A PIC promotional map included this sketch of typical bungalows in the Beach Tract, 1919
(Courtesy the Heritage Society of Pacific Grove)

The staggered subdivision plan of the Beach Addition is apparent today in several areas, such as the blocks bounded by Beach, Balboa, Esplanade and Ocean View Boulevard. However, the subdivision was extremely slow to develop, and very few homes were constructed in the area prior to 1930. In

fact, it was not until the 1950s that most of the area was built out. Conversely, the proximity of the Mermaid Avenue “Bungalow City” area to Lovers Point and downtown led to much more rapid development. By 1926, Sanborn maps indicate that approximately 40 percent of the Mermaid Avenue lots had been built out, primarily with small dwellings. This included an interesting row of three mirrored frame dwellings at 701 – 705 Mermaid Avenue, all of which feature detached garages and small gabled penthouses on the second story. By this time a set of two-story buildings known as the Wave Apartments had also been constructed nearby on oceanfront lots west of Lorelei Street where the old Hopkins Marine Station had stood. These were developed by James Z. Deas, setting the stage for denser development in this area.²⁹⁵



Postcard of Ocean View Boulevard, showing very sparse development, 1919
(Courtesy Charles Huff)

CIVIC IMPROVEMENTS

Pacific Grove’s population grew steadily, during the first three decades of the twentieth century. In 1910, the *Del Monte Weekly* stated that during the preceding years that had “been a steady, substantial growth but never a boom.” The two greatest improvements named were the city sewer system and about 20 miles of graded streets.²⁹⁶ By 1917, the population had grown to about 2,500 residents, and would climb to 4,750 by 1928.²⁹⁷ With this growth came an increasing need for improved civic facilities, which also tied in with Progressive Era calls for social and civic reforms. These included women’s suffrage and the temperance movement, but also included improvements in education and public health. As host to one of the West Coast’s most important meeting grounds for the

Chautauqua—which was closely identified with the Progressive Era—the citizens of Pacific Grove embraced these ideals, which bore fruit through a number of key civic improvements, such as the library, city hall, museum, and several schools. Additionally, not far away from the new Hillcrest Tract subdivision, a valve house was constructed in the roundabout where 9th Street meets Eardley Avenue. As with many public buildings of the period, it also featured Spanish influenced architecture. Properties from this period capable of representing this theme of early twentieth century civic improvements therefore include buildings such as the library, museum, high school, city hall, and infrastructure upgrades.



Valve house in roundabout, 9th Street and Eardley Avenue
(Page & Turnbull, 2011)

Pacific Grove Library

One of the earliest civic-spirited developments was the construction of a new library using a grant from the Carnegie Foundation. The land was donated by the PIC and located on the northeast portion of the grounds of the El Carmelo Hotel. Completed in 1907, the Pacific Grove Library was designed in the Mission Revival style, featuring a series of arches at the entry and a red clay tile roof. The McDougall Brothers designed the building, and construction was carried out by Henry Chivers and the Granite Rock Company.²⁹⁸



Early postcards of Carnegie Public Library
(Courtesy Charles Huff)

In the coming decades, several additions would be made to the south side of the library, although many parts of the original interior remain intact at the rear of the present building. The original entry arches were also incorporated within the interior, and the additions likewise sought to preserve the overall Spanish-influenced architecture of the original design.

Lighthouse Avenue

Although Lighthouse Avenue (originally known as Lighthouse Road) had been developed in 1850s, Central Avenue was the more typical route into the heart of Pacific Grove. This was because the eastern section of Lighthouse Avenue, particularly from 10th Street to the Monterey border, crossed a steep slope. The area near 13th Street and Lighthouse Avenue was also likely boggy at times, as this area was near the head of drainage for the creek in Greenwood Park. Thus it was not until 1906 that the area east of 13th Street was finally graded and graveled. An article appearing in the *Daily Review* in August 1906 mention that:

Light House avenue, between the city limits on the east and Thirteenth street on the west, has just been graded and graveled by contractor J. C. Anthony and thrown open to the public for travel. Owing to the lay of the land it was necessary to make two roadways, one of which is many feet higher than the other at some points, and between the two roadways a space has been left for lawn. This portion will be at once sown to blue grass and flowers will also be planted.²⁹⁹

This arrangement with a median strip is still present today, although it initially met with resistance because of a lack of pedestrian crossings. A subsequent article in a September issue of the *Daily Review* states that:

There has been considerable complaint among the residents of the section of the city above the newly graded portion of Light House Avenue that they have to go a long distance around in order to reach the beach or call upon friends living north of the thoroughfare. Crossings are needed, but the manner of their construction and the material of which they should be composed is the problem which now confronts the city trustees.³⁰⁰

This problem was never resolved, as the 1914 Sanborn maps show that then, as now, the only extant crossings were those at 9th and 10th streets. These crossings were either completed between 1906 and 1914, or were original to the 1906 efforts owing to the flatter topography in that area.

Pacific Grove High School

With this growth came the need for expanded educational facilities, and in 1911 the new Pacific Grove High School was constructed on a large lot near the southeast corner of Forest and Sinex avenues. The school was designed by architect William Weeks. It was a wood-frame building featuring Classical Revival style details, including a prominent cornice and a raised basement with scored stucco designed to imitate more formal masonry. The central portion of the school was two

stories in height, flanked by one-story wings, and the entire upper portion of the building was clad with a brick veneer. As with the Pacific Grove Library, the school complex would be augmented in the ensuing decades with the addition of a new gymnasium, as well as a large auditorium in 1931 that was also designed by William Weeks. In 1946, the main school building was destroyed by fire, and architect Robert Stanton was put in charge of designing its replacement, which largely followed the footprint of the original building.³⁰¹



Postcard of Pacific Grove High School, 1906
(reproduced in *Monterey Bay Yesterday*, p. 3)

Pacific Grove City Hall

At the same time that he was designing the Pacific Grove High School, William H. Weeks was also at work on designs for a new city hall in Pacific Grove. This would be the town's first dedicated administrative building, and it was completed in 1912—a full 23 years after the city's incorporation. Located on the southwest corner of Forest and Laurel avenues, the building was constructed by the Chivers Brothers at a cost of \$6,000.³⁰² Harry and Richard Chivers were major builders in Pacific Grove during the early twentieth century, and maintained an office on the corner of Rickett's Row and 13th Street in 1907 (likely 149 13th Street).³⁰³

Architecturally, the new Pacific Grove City Hall featured an eclectic blend of design influences, including an entry with Classical columns, a bracketed cornice, and Craftsman-style windows topped by keystones. The most notable feature, however, was a three-story tower exhibiting Spanish Colonial Revival design elements, such as quatrefoil windows and a belfry with metal balconettes. The fire department also shared the building, and the tower was used to hang fire hoses to dry. The police department was likewise located within the building, which included a small jail cell.³⁰⁴ The building has undergone a number of alterations over the years; most recently, City Hall was renovated by San Francisco architecture firm Deems Lewis McKinley (DLM) in 2001. The building

received various interior and exterior changes, including construction of a substantial addition, alterations to the tower, and landscape improvements in the surrounding plaza.³⁰⁵



City Hall, 1912
(Steve Travaille, reproduced in *Images of America: Pacific Grove*, p. 94)

William H. Weeks

William H. Weeks (1862 – 1936) was one of California's most prolific architects of the late nineteenth and early twentieth centuries, and is associated with a number of Pacific Grove's most prominent buildings. Born in Canada to a building designer, his family later emigrated to the United States and by 1894 Weeks had opened an office in Watsonville, California where he would live for the next eighteen years. In addition to designing numerous buildings in Watsonville, Weeks would eventually open branch offices in Salinas (1897), San Francisco (1905), Oakland (1924) and San Jose (1926). In total, Weeks would design hundreds of buildings located throughout California, including theaters, stores, courthouses, hospitals, industrial plants, hotels and churches. But he is perhaps best associated with schools and libraries, including the design of 22 Carnegie libraries constructed in California between 1902 and 1921.³⁰⁶ His designs tended to favor Neoclassical style details, although he would later embrace the transition to Spanish and Mediterranean-style designs.

In addition to Pacific Grove High School and City Hall—as well as the Bank of Pacific Grove and the Thomas A. Work block previously discussed—Weeks’ work in Pacific Grove included the Post Office on Forest Avenue (1901), and Thomas Work’s residence at 176 Central Avenue (1909).³⁰⁷ The Osborne House (now known as the Beacon House) at 468 Pine Street (1902) has also been attributed to Weeks, although local historian Kent Seavey states that it is actually Plan #6 designed by architects Wolfe & McKenzie of San Jose.³⁰⁸

Point Pinos Lighthouse

Damage caused by the Great Earthquake of April 1906 was not nearly as severe in Pacific Grove as it was in cities farther to the north. On the whole, damage in Pacific Grove was described as “trifling,” and mainly consisted of fallen chimneys.³⁰⁹ Perhaps the building most affected was the Point Pinos Lighthouse, where the one-foot-thick masonry walls were badly cracked and the prisms jarred in the lens. The Lighthouse Board reported that the damage was so severe that the tower had to be rebuilt with reinforced concrete, which was accomplished in 1907. A new two-inch water pipe was also installed and connected with a 4,000 gallon redwood tank.³¹⁰ In 1915, the lighthouse was finally electrified, increasing the strength of its beam. An article from the 1930s described the light as a “29,000-candlepower alternating beam, visible in clear weather from a distance of 15 miles, across four-fifths of the horizon. Its light, 189 feet above high tide, is intensified by powerful catadioptric lenses. The diaphragm of its foghorn is operated by compressed air.”³¹¹ Around the same time that electricity was installed, the long-time lighthouse keeper, Emily Fish, retired from service. She subsequently purchased a home at 691 Sinex Avenue in Pacific Grove.³¹²

Pacific Grove Museum of Natural History

Pacific Grove’s Chautauqua Museum had formed in the 1880s around a collection of natural specimens—many of which were used during Chautauqua lectures held in the Grove. Sanborn maps indicate that by 1892 the Museum collections were housed in an octagonal shaped building on the grounds of the El Carmelo Hotel that had formerly been used as a “smoking room” That building was moved to the present site of the Pacific Grove Museum by 1897, and sometime before 1905 the building was augmented by connecting it at the rear to one of the old Retreat cottages that had stood on the west side of Grand Avenue. Around the same time, the old museum organization dissolved in 1900, and the Pacific Grove Museum Association incorporated with officers that included Mary Norton, Bedson A. Eardley and Dr. Oliver Trimmer.³¹³ In 1902, the PIC donated the half-block lot on which the present museum stands, and in 1916 management of the museum was transferred to the City of Pacific Grove through a charter election.³¹⁴



1905 Sanborn Fire Insurance Map, showing the Pacific Grove Museum

Women's Civic Club

The Women's Civic Club of Pacific Grove was founded in 1903 by Julia Platt, Mrs. M. A. Chase, and others. It was dedicated to beautifying the city through a variety of projects, which included removing rubbish that had accumulated in city parks and on the town's vacant lots. They also put up the city's first street signs, and in 1907 had constructed the Vista Building at Lovers Point.³¹⁵ For many years, the club also helped maintain a dahlia garden at Lovers Point.

In 1910 the Women's Civic Club was granted a lease by the Pacific Grove Museum Association to construct a clubhouse on the southeast corner of their lot facing Grand Avenue. This was an L-shaped building constructed by joining two of the old Retreat cottages which were donated by the PIC. The design of the building was completed by Emily Williams, who had also designed the Vista Station for the Women's Civic Club at Lovers Point. At that time, the President of the organization was Mrs. B. C. Winston, whose husband had constructed the Winston building in 1903.³¹⁶ Over the years, the Civic Club would continue to be active in Pacific Grove, petitioning for the construction of cement sidewalks, raising funds for new fire-fighting equipment, and promoting the annual Pacific Grove home tours. The clubhouse continued in this location until the 1960s, when it was destroyed by fire.³¹⁷

Municipal Park

During the 1910s, the western edge of the city's improved areas largely ended at Alder Avenue. Around 1913, the city began contemplating converting a portion of the area into a park, and B. L. Hollenbeck led a committee to negotiate with the PIC over purchase of the land. The PIC offered twenty acres of land at \$400 an acre if the city would build an incinerator and cease dumping garbage on the company's beach property. Although there were some objections to the price and the demand for the incinerator, the committee gave its initial approval and recommended that the motion to purchase the park be put to a city vote. It is not certain what year the purchase was completed, but by 1916 a new Municipal Park—now George Washington Park—was added to the city, bounded by Alder, Dennett, and Short Street, with a western border that abutted portions of

Melrose and the 17 Mile Drive.³¹⁸ Initially, the park appears to have been largely unimproved, although various facilities would be added in the ensuing decades.

Pine Street Grammar School

By the end of World War I, Pacific Grove's school enrollment had grown to 1,000 students. To meet the demand for new classroom space, the old Pine Street School was replaced by the 16-room Pine Street Grammar School in 1921. The building was designed by architect Arthur W. Angel in the Spanish Colonial Revival style, and constructed by local contractor Theodore C. Dean using reinforced concrete. Sanborn maps indicate that several streets were closed in order to create the large block on which the school stands. From 1914 to 1945 Robert H. Down served as principal of the Pine Street School, and after his death in 1952 the school was renamed in his honor.³¹⁹



Pine Street Grammar School, 1923. Photo by A.C. Heidrick.
(Monterey Public Library, California History Room, reproduced in *Images of America: Pacific Grove*, p. 112)

Medical Facilities

A variety of medical facilities were constructed in Pacific Grove during this period, including the Pine Grove Sanitarium at 254 Grove Acres (extant). Built as a private home in 1915, the building was converted by Dr. Amon T. Noe and nurse Roe Shephard into the Pine Grove Sanitarium. By 1923, Shephard and Dr. William Gratiot were operating the building as a small general hospital and it continued in use until at least 1934 when it was damaged by fire. The building was later converted to apartments.³²⁰

In 1926, another hospital and sanitarium was built at 510 Monterey Avenue by Jay and Addie Ellenwood (extant). Initially called the Ellenwood Hospital, it was later renamed the Bayview Hospital, offering surgery, obstetrics and general care, as well as a maternity ward. In 1943 the building was purchased by W. B. LaPorte and converted to apartments.³²¹



**Ellenwood Hospital, constructed 1926 on Monterey Avenue. Photo circa 1980s.
(Heritage Society of Pacific Grove, *Board & Batten*, Feb/Mar 2001)**



**Dr. Hart's cottages on Cedar Street, built 1924.
(Page & Turnbull, 2011)**

Around the same time as the Ellenwood Hospital was constructed, noted Pacific Grove resident, Dr. Frank Hart, built 14 cottages on the block bounded by Pine, Locust, Laurel and Cedar. Built in 1924, the cottages were known as Whispering Pines and used to convalesce patients. The cottages were used at least until 1935 when Dr. Hart died. Today the cottages are still standing and used for residences.³²²

Del Monte Military Academy

The Del Monte Military Academy was founded in 1924 by Major John E. Quinn as a student military academy dedicated to providing students with a well-rounded education tempered by military discipline. The property was initially leased from Holden and Emma Warner (Emma managed the Del Monte Hotel), and situated on a large 4.6 acre parcel located southwest of what is today the intersection of Lighthouse Avenue and Ridge Road. Under Quinn's direction, the Warner's large Craftsman style residence at 263 Grove Acre Avenue was remodeled into a dormitory known as Lamb Hall, becoming the centerpiece of a compound surrounded by one-story frame

classrooms, a dining hall and a residence for teachers.³²³ The latter appears to have been a circa 1914 building constructed by the Warners, which came to be known as Brokaw Hall, most likely named in honor of Capt. J. E. Brokaw, Commandant, and his wife, who served as the Academy's secretary.³²⁴ In June 1924 the Academy counted 36 cadets who appear to have ranged from elementary through high-school aged children. The Academy proved unprofitable, however, and by 1932, the facility—operated as a corporation known as Urban Military Academy—was defunct.³²⁵

The Academy would subsequently be used as a camp for the Civilian Conservation Corps (CCC) during the Great Depression, and later converted to apartments by Nicholas Mikel. A newspaper article from the December 11, 1936, issue of *The Tide* mentions that Nicholas Mikel, the “new owner of the Del Monte Military Academy buildings” had announced that, “a group of apartments are to be constructed there. The existing structures are to be completely remodeled to fit their new purpose ... In rebuilding the military academy structures, it is Mikel's intention to transform them into modern apartment units.”³²⁶ Comparisons of the 1926 and 1962 Sanborn maps for the area indicate that Mikel converted the academy's dormitories, classroom, and dining hall buildings to apartments, which in 1952 became part of Milar's Motel.³²⁷ The two-story dormitory survives today as part of the Butterfly Grove Inn. Brokaw Hall was located within Pacific Grove's Monarch Grove Butterfly Sanctuary, but in 2011 the building was declared an unsafe structure and demolished by the city.

PACIFIC GROVE'S PAINTERS

Given its picturesque seaside setting and association with the Chautauqua, it is not surprising that Pacific Grove enjoyed a long association with prominent painters. Their careers and periods of residency stretched across all of the timeframes discussed in this report, but most have been grouped within this period of significance in recognition that the early twentieth century was perhaps the most productive period of artistic endeavor in the city.

In part this was driven by the circa 1900 establishment of an artist studio for the El Carmelo Hotel, located on the west side of Grand Avenue across from the hotel. During this period it was common for popular resorts to provide spaces for visiting artists who could supply their guests with paintings of the local scenery. Comparisons of the 1905 and 1914 Sanborn maps suggest the studio was subsequently moved about 1910 to a lot on the east side of Fountain Avenue between Ricketts Street and Central Avenue, and was no longer extant by 1926.

In discussing Pacific Grove's artists, it should also be mentioned that there are few published works highlighting the city's position in the artistic community. Thus, most of the following information has been generously provided by Steve Hauk, one of the leading authorities on the subject and owner of Hauk Fine Arts in Pacific Grove.

Among the pioneer painters of Pacific Grove was the British-born artist William Constable Adam (1846-1931), who visited Pacific Grove in 1889 and subsequently made the city his home in 1906.

Noted for his oil seascapes of the Monterey area, some of his works today hang in the Smithsonian.³²⁸ Adam also worked as a teacher, giving painting lessons at his house located at 450 Central Avenue adjacent to Greenwood Park (extant).³²⁹

Another early visitor was John Joseph Ivey (1842-1910), who was a popular Chautauqua lecturer and a professor of art at the University of Southern California. Between 1902 and 1907 he is known to have maintained a studio at the El Carmelo Hotel, and frequently painted watercolors of the Monterey Peninsula.³³⁰ According to Steve Hauk, it is believed that Ivey lived for a time at a house on Grand Avenue, but the current address is unknown.

Two other important early artists who maintained studios in Pacific Grove were Eugen Neuhaus (1879-1963) and Ernest Bruce Nelson (1889-1971). Neuhaus arrived in Pacific Grove following the destruction of his Bay Area studio by the 1906 Earthquake. He spent a year living in the city (studio location unknown), and it appears that the coastal fogs influenced a tonal shift in his paintings.³³¹ Neuhaus later served as a lecturer at the University of California, Berkeley, and wrote a number of books on both California and American art.³³² Ernest Bruce Nelson opened his studio in Pacific Grove in 1914, where he also taught art classes (location unknown). The following year, he was awarded a Silver Medal at the Panama-Pacific International Exposition in San Francisco, but by 1920 is known to have moved to New York City.

One of most prominent painters living in Pacific Grove was Charles Bradford Hudson (1865-1939). Born in Canada, Hudson worked as both a landscape painter and author, but is best known for his detailed illustrations of fish and other sea life for the United States Fish Commission.³³³ His work was recently the subject of a Smithsonian Catalog entitled *Drawn to the Sea: Charles Bradford Hudson (1865-1939), Artist, Author, Army Officer, with Special Notice of His Work for the United States Fish Commission and Bureau of Fisheries*. Hudson first visited Pacific Grove in 1903, eventually establishing a studio at 440 Asilomar Avenue, located in the dunes between Asilomar and Pico avenues. His primary residence was also located in Pacific Grove, although further research is required to determine the exact address.³³⁴

Charles Jacob Hittell (1861-1938), noted painter of Western landscapes and adobe buildings, lived for a time at 1661 Sunset Drive, using an adobe structure in the rear of the property for his studio (extant).³³⁵ Another noted resident artist of Pacific Grove was Sarah Cornelia Parke (1861-1937), who commissioned the Chivers Brothers to build a house for her at 270 Central Avenue in 1905 (extant). Parke was noted for painting local scenes in Pacific Grove, and opened the Pacific Grove Lending Library and Art Gallery in 1925 next to Grove Theater. The gallery then relocated to a spot adjacent to the First National Bank in 1930. Around this time she also acquired 105 and 109 5th Street in Pacific Grove.³³⁶

During the mid-twentieth century, Frank Harmon Myers (1899–1956) lived in Pacific Grove, and is recognized for his coastal paintings, many of which depict the Pacific Grove coastline. Burton S.

Boundey (1979 – 1962) studied with famed artist, Robert Henri, and also lived in Pacific Grove. He is known to have painted murals for schools in Monterey, Salinas and Pacific Grove.

Two other artists who made contributions to Pacific Grove’s built environment were Albert Thomas DeRome (1885-1959), Euphemia Charlton Fortune (1885–1969). DeRome studied at the Mark Hopkins Institute in San Francisco and painted throughout California, Nevada and Arizona. Following a severe car accident in 1931, he settled in Pacific Grove where he painted many of the background scenes in the Pacific Grove Museum. In 2010, the museum also hosted an exhibition of his artwork entitled *Depicting Nature: Albert T. DeRome*. His place of residence in the city requires further research.³³⁷

Like DeRome, Euphemia Charlton Fortune attended the Mark Hopkins Insitute where she studied with noted California artist Arthur Frank Mathews, and would later work with William Merritt Chase. During the 1910s she made frequent visits to the Monterey area, and eventually moved to Monterey in 1927 where she helped found the Monterey Guild. Although famed for her impressionistic works, she is also noted for liturgical paintings, and in 1928 painted the interior of the original St. Angela’s Catholic Church in Pacific Grove at 325 Central Avenue (building extant).

DEVELOPMENT OF ASILOMAR

As Pacific Grove continued to grow in the early twentieth century, many of the old campground lots were lost to new development, and the central portion of the city became increasingly urban. However, the desire to enjoy natural splendors was still a key reason many visitors came to the area, and the largely undeveloped area west of the city emerged as a popular place for picnics and pleasure excursions. Among these areas was Moss Beach, so named because of the specimens of marine moss that washed up on the shore.³³⁸

In 1912 the PIC offered 30 acres of land near Moss Beach to the Young Women’s Christian Association (YWCA) after that organization’s traditional conference meeting place at the Hotel Capitola in Santa Cruz was destroyed by fire.³³⁹ At that time, the YWCA’s administrative committee was composed of several of the wealthiest and most influential women in California, including Phoebe Apperson Hearst—mother of successful publisher William Randolph Hearst—and Ellen Browning Scripps of Scripps publishing. Under the terms of the deed given by the PIC, the YWCA would agree to lease the land for one dollar per year, and to make at least \$35,000 in improvements over the following decade.

Almost immediately the YWCA began a program of improvements using funds donated by its members. San Francisco architect, Julia Morgan—California’s first licensed female architect—was retained to design the facilities, which included an Assembly Hall Building (today known as Pheobe Apperson Hearst Social Hall) as well as the Engineer’s Cottage. Construction work on these early buildings was completed by contractors Proctor & Quentel of Pacific Grove.³⁴⁰ Large entrance gates were also constructed, and by July 1913 the facility opened to 300 young women, many of whom

would stay in tent houses until new facilities were constructed. A contest was also held that year to name the facility, won by a Stanford student, Helen Salisbury, who invented the word “Asilomar” based on the Spanish roots “asilo,” or refuge, and “mar,” or sea.³⁴¹



**Phoebe Apperson Hearst Social Hall at Asilomar, designed by Julia Morgan
(Asilomar State Park Office Archive)**

In 1916 Ellen Browning Scripps purchased an additional twenty acres for the conference site, and around the same time the Southern Pacific Railroad constructed a passenger stop for Asilomar near the intersection of Crocker and Sinex avenues. Julia Morgan’s building program also continued, with several new buildings including the Chapel (1915); the Hilltop Cottage and Tide Inn used for employee housing (1915); the Scripps Lodge (1916) and later Merrill Hall (1928 – 1929).³⁴² Morgan’s buildings at Asilomar were outstanding examples of the Arts and Crafts architectural style, which emphasized the use of natural materials and hand craftsmanship. Designed to blend into the seaside setting, the buildings were constructed using local lumber and stone, and the exteriors of the buildings were left unpainted. Today, Morgan’s buildings at Asilomar are a National Historic Landmark and considered “one of the nation’s finest expressions of the American Arts & Crafts movement.”³⁴³ Morgan also designed at least one house located in Pacific Grove, the Lena Dinsmore House at 104 1st Street (extant).

By the 1920s Asilomar was open-year round, hosting a variety of religious organizations, women's leadership meetings and other conferences in addition to the YMCA gatherings. In a sense, the facility was duplicating the exact role that Pacific Grove had played since the 1880s. Indeed, organizations such as the Sunday School Teacher's Association began holding its annual meeting at Asilomar after World War I—around the same time that many of Pacific Grove's older summer facilities were waning or had disappeared altogether.

WORLD WAR I

At the time the United States entered World War I in 1917, there were two military facilities located in the region. The military facility in Monterey—which had changed names several times since the American takeover of California—was not officially designated as the Presidio of Monterey until 1904. Further north was Fort Ord, which had been established as a military reservation at the end of the Civil War. Neither the Presidio nor Fort Ord had been particularly active in military affairs. In 1902, soldiers from the 15th Infantry and African-American "Buffalo Soldiers" from the 9th Cavalry had been assigned to Fort Ord, and for a time the African-American soldiers camped in Pacific Grove near the Chinese fishing village while their barracks were under construction.³⁴⁴ From 1907 to 1913 the School of Musketry was operated at the Presidio, serving as a forerunner of today's Infantry Center at Fort Benning, Georgia.³⁴⁵

In 1917, as American entry into the war was looking increasingly likely, a military instruction camp was opened at Pacific Grove with 1,400 attendees. Soldiers from the Presidio cavalry were also sent to serve along the Mexican border.³⁴⁶ Around the same time, the government purchased 15,000 acres from David Jacks' estate in order to develop an artillery range at Fort Ord. At the outbreak of war, 102 Pacific Grove men were called up in the first draft, including 10 aliens and one African American. Other Pacific Grove residents attended Victory Loan drives headed by former mayor, J.P. Pryor, who served as the president of the Central Coast Chapter, Pacific Coast National Defense League. Most citizens were enthusiastic in their support, but the local Committee for Public Safety also sternly warned that, "Those who are able to purchase Liberty Loan bonds and have not done so are known ... their conduct toward purchases of Thrift Stamps and donations to the Red Cross will be closely observed and the slackers' names subsequently divulged to the public."³⁴⁷ No information was found to indicate where the Red Cross was located at this time, but Sanborn maps show that by 1926 the Red Cross was headquartered in the two-story building at 311 Forest Avenue (extant).

Over the course of World War I, three soldiers from Pacific Grove died in France. In addition to the human cost, the local tourist economy was also depressed by the war, leading to casualties of a different sort. This included the El Carmelo Hotel, which in 1907 had changed its name to the Pacific Grove Hotel. Up until this time the hotel's operation had been subsidized by its owners, but the downturn in earnings during the war convinced the PIC to offer the building for sale at a price of \$30,000. There were no takers. Thus, after thirty years of service the hotel was closed and dismantled in April 1918. Local merchant Wilford R. Holman bought the lot, and most of the old hotel's lumber was hauled to Pebble Beach where it was used to help construct the Pebble Beach Lodge.³⁴⁸

DEL MONTE PROPERTIES

The construction of a new hotel at Pebble Beach was representative of an internal reorganization of the PIC that would have a profound effect on the future of Pacific Grove. Specifically, the PIC no longer felt that it could control the development of Pacific Grove in the manner that it wished. Thus, the decision was made to focus on improving other parts of the Monterey Peninsula where the company could exert greater influence. Leading the charge was Samuel Finley Brown Morse, who had become General Manager of the PIC in 1915. It was his recommendation that the PIC be split off from the Southern Pacific and reorganized as a new company known as Del Monte Properties. As part of the reorganization, the company would also divest itself of much of its land holdings in Pacific Grove. Recalling this period, Morse wrote:

In the development of Pacific Grove it occurred to me that there was little that could be done with the widely scattered lots owned by the Company throughout the developed section of the city. There was no architectural control to speak of, nor was there any opportunity left to handle an intelligent program of development. We decided to hold an auction and dispose of all the lots in this nature. ... Lying west of the city, however, was a large piece of undeveloped property, and this we determined to develop and to control building by others so that the great natural beauty of the place would be preserved.³⁴⁹

This “large piece of undeveloped property” was the Pebble Beach area, where Morse advocated building of a golf course and lodge to help generate further interest in the area. This program was carried out, and in February of 1919 the Pebble Beach Golf Links and Del Monte Lodge opened to the public. Five days later, the Del Monte Properties Company completed the takeover of all of the PIC’s properties, which Morse described as:

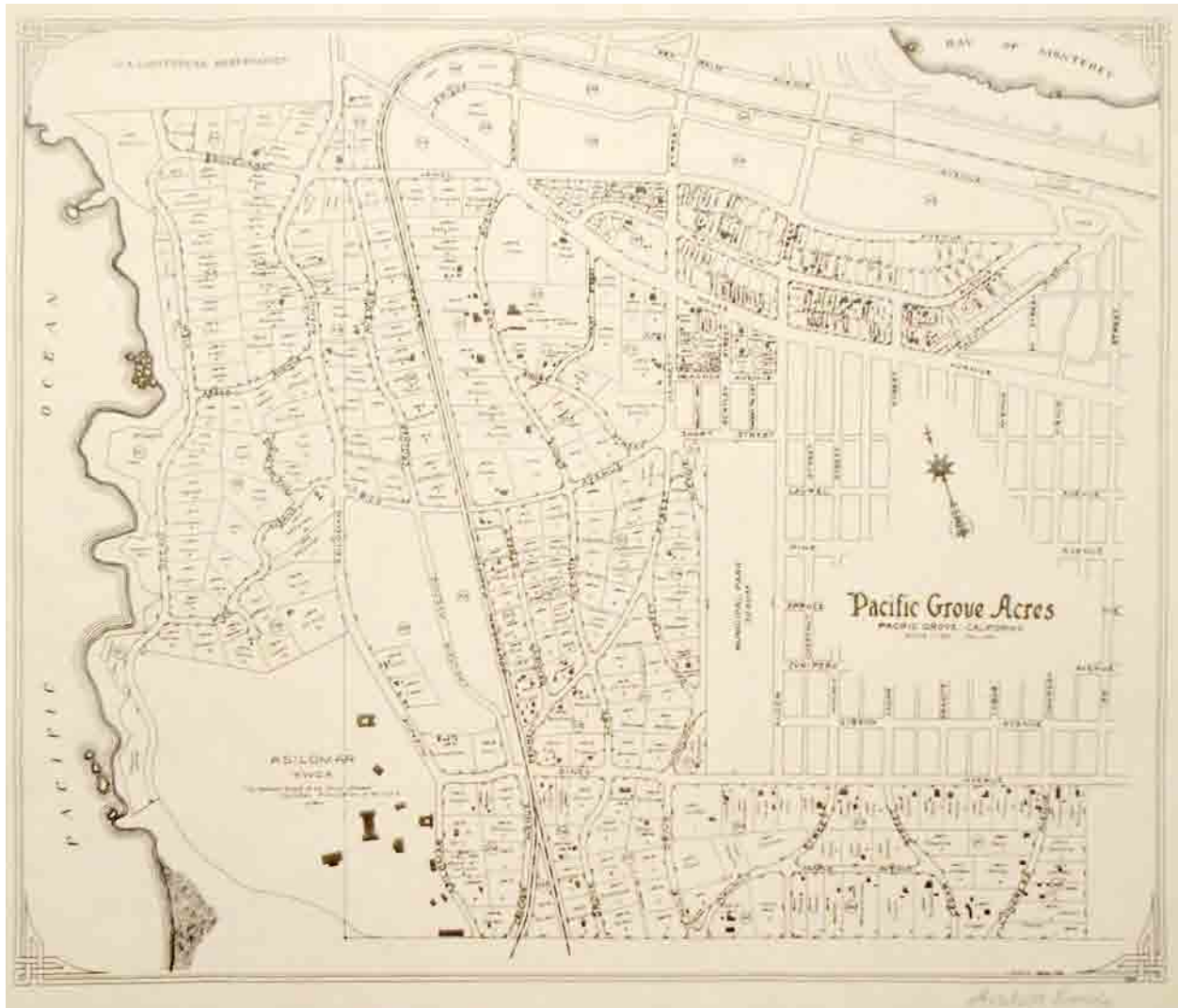
18,000 acres of land on the Monterey Peninsula, all of the Pacific Grove and Pebble Beach areas, Del Monte Forest lands, the Los Laureles Rancho [more commonly called the Del Monte Rancho], Hotel Del Monte and all improvements, Pebble Beach Lodge and all improvements, and the capital stock of the Monterey County Water Works, which supplies water to the towns of Monterey, Pacific Grove and Carmel.³⁵⁰



**Del Monte Properties Tract Office, 1920s
(Monterey Public Library, California History Room)**

Pacific Grove Acres

Del Monte Properties soon began auctioning off its holdings in Pacific Grove, particularly the scattered individual lots that held little chance of coordinated development.³⁵¹ However, in 1919 the company also filed a new subdivision map for a large area at the western end of the city known as Pacific Grove Acres (see map following page). The name was apt, as the individual parcels were larger than anything Pacific Grove had ever seen. Lots larger than an acre were the norm, and four- and five-acre lots were common. A few were even as large as seventeen acres. This resulted in a development pattern much more rural in feel, with houses spaced widely and set back considerably from the road. The streets also did not conform to the existing city grid, but rather were laid out in a rambling fashion with roads curving through the pine forest and out toward Asilomar. In fact, a fair portion of the new subdivision lay outside the city limits, which then roughly followed the line of Asilomar Avenue.³⁵²



**Map of Pacific Grove Acres, 1919
(Courtesy the Heritage Society of Pacific Grove)**

This was not the first subdivision of the area. An official City of Pacific Grove map completed in 1909 and on file at the Pacific Grove Heritage Society shows the presence of about two dozen parcels, all located south of Lighthouse Avenue and east of Grove Acre Avenue. The only exception was a triangular shaped area to the north formed by Jewell Avenue, Lighthouse and the 17 Mile Drive, then known as Dennett Avenue. Most lots were one or two acres, although a grouping of much smaller lots is also shown in the area bounded by Bentley Street, Dennett (17 Mile Drive), Lighthouse and Heacock avenues. The origins of this early unnamed subdivision are not clear, and by the time Pacific Grove Acres was recorded as a subdivision only a few homes had been constructed, including the Warner property used as the Del Monte Military Academy (described above). It also shows that the land between Alder Street (then the western limit of the city's grid) and this earlier subdivision would become Municipal Park (later George Washington Park).

Similarly, the same 1909 map shows that the area south of Sinex Avenue, from Congress Avenue on the east to Walnut Street on the west, had been divided into large lots. On subsequent maps of the area produced by the City of Pacific Grove's Sewer Department, this area is identified as part of the Pacific Grove Acres subdivision, but it remains unclear exactly why these areas were subdivided earlier than the rest of the tract.

Regardless, development of the Pacific Grove Acres tract, much like the Beach Tract, was quite slow, and only a few dozen homes appear to have been constructed by the end of the 1920s. Many of the large parcels would also subsequently be subdivided into smaller lots, which would allow for denser residential development, as well as the development of new tourist facilities which steadily began creeping westward from the downtown area.

TRANSITIONS IN RESIDENTIAL DESIGN

Although the Victorian era may have ended with the death of British monarch, Queen Victoria, in 1900, houses featuring Victorian-era designs continued to be popular during the first years of the twentieth century. This included Pacific Grove's "tent cottages," which, with their simple massing and low-cost construction, proved to be quite a durable design inspiration. Cottages of this type continued to be built up until about 1910, as were somewhat larger Queen Anne style cottages, which frequently shared similar ornamentation, including patterned wood shingles and spindlework trim on their porches. The *Pacific Grove Review* of February 1904 reported that in "the last year upwards of one hundred new cottages have been built in the Grove and about twenty moved and repaired."³⁵³ It appears that many of the tent cottages were used as rentals. A brochure for the city produced circa 1915 boasted that Pacific Grove had "hundreds of cottages, both furnished and unfinished, which may be rented at very reasonable rates."³⁵⁴

The primary difference between tent cottages and the somewhat larger Queen Anne cottages is most evident in the massing. Tent cottages are almost exclusively simple rectangles with front-facing gable roofs, while the somewhat larger Queen Anne cottages frequently feature asymmetrical massing—most often expressed through a bay window located at one side of the primary façade. Queen Anne cottages are also more likely to have a hip roof, although their bay windows might be crowned with a pedimented gable end.

Other new housing styles were also gaining in popularity during this period. These included houses incorporating Classical Revival style details, such as windows topped by keystones, and cornices with dentil moldings. By contrast, the Craftsman style—which had its roots in the Arts and Crafts movement—largely rejected the emphasis on ornamentation. One of the city's best examples of the Craftsman style is the Thomas A. Work house, designed by William Weeks and located at 176 Central Avenue. The house is a particularly strong example of the style, featuring river rock skirting, battered porch columns, and deep overhanging roof eaves. Most designs were far more modest, however, and simple Craftsman bungalows served as one of Pacific Grove's most popular housing choices during the late 1910s and 1920s.



**Photographs from a 1915 Pacific Improvement Company brochure highlighting the city's residences
(Monterey Public Library, California History Room)**

A similar rejection of Victorian ornament is present in the Colonial Revival and Shingle styles, which were also popular at the beginning of the century. Colonial Revival houses sought to imitate aspects of early American residences, most often through the use of pediments above the entry. Houses based on Dutch Colonial designs from New York were also constructed, such as 441 Pine Avenue. These designs are most frequently marked by a gambrel roof. As its name suggests, the Shingle style emphasized wood shingle cladding. Based on English cottage precedents, Shingle style buildings often featured curving wall surfaces around windows, as well as flared eaves at the roofline.

During the late 1910s and early 1920s, other styles began to take hold, including Prairie style buildings inspired by the designs of Frank Lloyd Wright. Far more popular, however, were buildings influenced by Spanish architecture, which would dominate the 1920s and 1930s. For the most part, these buildings were distinguished by design features that sought to mimic aspects of Spanish influenced architecture, such as red clay tile roofs, metal balconettes and the use of textured stucco to imitate adobe walls. These types of houses are also often grouped under the name of Mediterranean Revival architecture. The Spanish design impulse also included Pueblo Revival

architecture, inspired by the hybridization of Spanish and Native American designs used in the American southwest.

Mediterranean Revival style designs proved so popular that in several cases older Victorian homes were remodeled in the style in order to modernize them. This includes the enormous residence at 255 Ocean View (now used as the Maritime Inn), which was remodeled with Mediterranean Revival influences in 1925 by the Chivers Brothers—the same builders that constructed Pacific Grove's City Hall.³⁵⁵ The Rensselaer Holman house at 769 Lighthouse Avenue also received a similar treatment. Perhaps the most enduring aspect of Spanish-influenced design was the use of stucco as an exterior cladding. Following World War I, the majority of all houses—regardless of their design—would employ stucco cladding rather than wood. This includes the Tudor Revival style, which also gained in popularity during the 1920s and into the 1930s.

Perhaps the most unusually styled home of this period was a Chinese Pagoda house begun in 1926 for Doctor Bert Hanna. It is not clear why Hanna selected this design, and initially only the structural shell was constructed, with the interior completed over the ensuing decades. Addressed as 1501 Pico Avenue, the pagoda stood behind the main house closer to the road. It remains standing south of La Calle Corte near Asilomar.³⁵⁶



Postcards showing bird's eye views of Pacific Grove, circa 1910
(Courtesy Charles Huff)

Residential buildings from this period may be significant for their architecture, as expressions of these new residential design trends, or as the work of a master architect or prominent builder. Groups of residences may also illustrate larger patterns of residential growth.

END OF THE CHAUTAUQUA

During the 1910s, Pacific Grove was firmly in transition from a bucolic religious retreat into a more secular recreation area. Around 1910, the last of the PICs tent frames had been removed from “tent city,” and in 1913 the California Methodist Ministers Conference stopped holding annual meetings in the Methodist Church Assembly Hall.³⁵⁷ The fact that the Methodist ministers were no longer visiting Pacific Grove was a clear indication that the original spirit of the Retreat was giving way to a more modern form of tourism that emphasized recreation over spiritual meditation. Nevertheless, the Chautauqua meetings continued, although by this time their popularity was waning. Various factors have been cited for the decline of the Chautauqua, including the advent of motion pictures and radio, as well as an increase in the number of accredited colleges.³⁵⁸ The Chautauqua meetings themselves had also become an object of criticism for becoming commercially predictable scripted events produced by professional companies.

This was known as the “circuit Chautauqua,” or “tent Chautauqua,” which made its first national appearance in 1904 and its first appearance in Pacific Grove in 1906.³⁵⁹ Instead of events being produced by local or regional organizers, the circuit Chautauqua involved organized touring groups that moved from location to location, offering the same set of entertainment according to a set schedule. These commercial programs, which were held over the course of six days, typically involved about two-thirds music and drama, with the remaining third comprised of lectures. The stage productions, which had evolved from earlier poetry and play readings, were by far the most popular feature.³⁶⁰ By the 1920s the Ellison-White Lyceum and Chautauqua Association of Portland, Oregon, was producing the event in Pacific Grove.³⁶¹ This included a visit in 1922, when the Chautauqua tent was pitched on a vacant lot where Holman’s Department Store is located today. In 1926, after a nearly fifty-year run, the final Chautauqua meeting was held in Pacific Grove.



Chautauqua Tent Meeting, 1922. Photos by M.E. White.
(Pat Hathaway Collection, reproduced in *Images of America: Pacific Grove*, p. 34)

RELIGIOUS DEVELOPMENT

Despite the decline of the Methodist Ministers Conference and the Chautauqua meetings, new churches continued to appear in Pacific Grove during this period. These included the First Baptist Church, constructed circa 1913 on the northeast corner of Laurel Avenue and 4th Street. The land for the church was purchased by Brenda Bodfish, who along with her husband Homer owned the Bodfish Dairy. The First Baptist Church would become Pacific Grove's preeminent African-American church, and is regarded as the "mother church" of many other African-American congregations on the Monterey Peninsula.³⁶² The church appears to have been organized at the Samuel M. Farran Building located at 541 Lighthouse Avenue, which was then in use as the El Bethel Mission. An article in the *Daily Review* of July 1, 1907 states that a Reverend Lewis had come from San Jose to "canvass among the colored residents of this city, Monterey, and the Presidio of Monterey and his labors resulted in the organization of a Baptist church ... The meeting was held at El Bethel Mission and was well attended by the colored people ... some sixty colored residents of this vicinity have identified themselves with the organization."³⁶³

There are various explanations for why the church was organized in Pacific Grove. Certainly the purchase of the lot by Brenda Bodfish was a key factor, and the city's tradition of religious tolerance—at least for Christian denominations—may also have made it attractive as a meeting place. Its location near the border with Monterey does not appear to have been associated with any enclave of African-American residents, but it may have facilitated attendance for African-American workers living in Monterey, as well as black soldiers serving at the Presidio. A review of the 1910 US Census reveals that Pacific Grove's African-American population remained quite small during this period, and frequently engaged in domestic service. Some African-Americans lived in their own homes, while others are listed as boarders.



First Baptist Church, circa 1912
(Heritage Society of Pacific Grove, reproduced in
Images of America: Pacific Grove, p. 63)



Mayflower Congregational Church under construction, 1910
(C.K. Tuttle, Pacific Grove Museum of Natural History,
reproduced in *Images of America: Pacific Grove*, p. 62)

Although primarily an African-American church, it appears that during its early years the First Baptist congregation was interracial, attracting members from Monterey, Seaside, and other nearby communities.³⁶⁴ Nevertheless, Pacific Grove's small African-American community was largely

ignored by local papers, “noticed by the *Review* only with bad news or on special occasions ... The *Review* did publish a notice of a revival week sponsored by [the church], but did not include the church in its Saturday column of scheduled services.”³⁶⁵ In either 1927 or 1931, the first chapter of the NAACP on the Monterey Peninsula was organized at the church, whose members included cannery workers, railroad employees and other laborers.³⁶⁶ The original church was demolished in 1965, and a new church completed on the same lot in 1966.

Little is known about the El Bethel Mission associated with the Baptist Church’s founding, although it appears to have operated in Pacific Grove for at least twenty-one years. The 1905 Sanborn map labels the Farran Building as a “mission,” while the 1914 and 1926 Sanborn maps show it as the “El Bethel Mission.” Research turned up few references to the organization, although in 1911 it published a quarterly newsletter called the *El-Bethel Messenger*.³⁶⁷

As previously mentioned, the original Gothic style Mayflower Congregational was destroyed by fire in March 1910. By the end of the year a new Mayflower Congregational Church designed by architect C. I. Birks was under construction and completed in 1911. The new church, while also designed in the Gothic Revival style, was a much larger building featuring a veneer of buff limestone brick produced in Seaside. The building also featured four dramatic three-story towers with embattled parapets arranged around the exterior. During the 1950s, all but one of these towers was removed due to problems with water leakage.³⁶⁸

The Church of Christ Scientist had been established in Pacific Grove at least as early as 1914, when Sanborn maps show it occupying one of the Retreat cottages adjacent to the Old Parlor on the southeast corner of Fountain and Ricketts. They also appear to have purchased or leased the former Pacific Grove Fire Department building nearby, which is shown as a public reading room. In the early 1920s the church purchased the lot at the northwest corner of Central and Fountain avenues and constructed a new building using lumber from the Pine Street School, which had recently been dismantled. The cornerstone of the new church was laid in 1923, and the building completed in a loose interpretation of the Colonial Revival style. In accordance with church policies, however, it was not formally dedicated until the building debt was paid off in 1930. The church was extensively remodeled to its current appearance in 1959.³⁶⁹

In 1925 the Bethlehem Evangelical Lutheran Church chapel was constructed on the southwest corner of Pine Avenue and 15th Street adjacent to the Robert Down School (extant). The church continued at this location until 1939 when the building was purchased by the school for use as adjunct classroom space. An October 13, 1939, article in *The Tide* states that it was purchased by the Board of Trustees for use as a kindergarten department due to increasing enrollment, which was expected to grow “until the end of the canning season in February.”³⁷⁰ While most cannery workers lived or boarded in Monterey, this reference appears to indicate that Pacific Grove’s schools were used to accommodate the overflow of children belonging to seasonal cannery employees.

The church subsequently moved to 160 Monterey Avenue in 1939 into a building erected by the Theosophical Society. An addition was made in 1942 and another in 1948 which faced 11th Street and was used as a Parish hall. In 1957, the congregation moved to Cass Street in Monterey, and the former church currently appears to be in use as a private residence.³⁷¹

The Theosophical Society Hall appears to have been constructed circa 1928. Theosophy is a spiritual movement that originated in New York City during the late nineteenth century. Among its tenets was a notion of universal brotherhood dedicated to the evolution and perfection of mankind in concert with an intelligent spiritual entity.³⁷² The Theosophical Society is known to have been active in Pacific Grove at least as early as the 1910s, but as late as 1926 it appears in the city directory as being headquartered at the home of society president, Helen Cleaves, at 520 19th Street (extant).

A PEAK IN COMMERCIAL DEVELOPMENT

As Pacific Grove entered the “Roaring Twenties,” commercial development was steadily building to a crescendo that would culminate in the opening of two of the largest buildings ever constructed in the city’s history. These buildings introduced new architectural styles, construction methods and materials, and set precedents that would guide commercial development through the middle of the century. Likewise, by the close of the 1920s the clustering of shops, markets, theaters and social halls along Lighthouse Avenue reached a peak that would not be exceeded for several decades.

Among the first notable developments of this period was the opening of E. C. Smith’s two-story bank at 569 Lighthouse Avenue in 1916 (extant). This Neoclassical building came to be known as the Security State Bank and would later be expanded during the 1960s.³⁷³ Three years later, the dismantling of the Pacific Grove (El Carmelo) Hotel provided an opportunity for Wilford Holman to redevelop the property—reportedly purchased for \$10,000 from Del Monte Properties. Wilford was the son of R. L. Holman—who had died in 1909. In 1919 Wilford constructed a large reinforced concrete auto garage, repair and supply store that spanned the entire block between Fountain and Grand avenues south of Central Avenue (extant). The garage could hold 90 cars and featured Pacific Grove’s first gas station.³⁷⁴

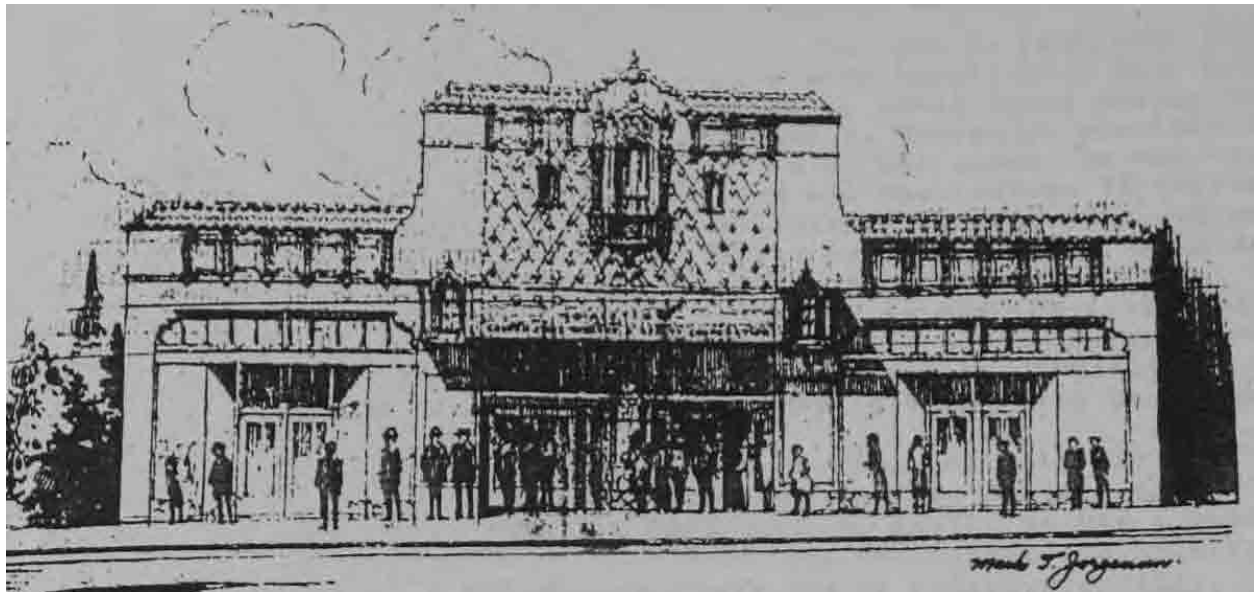
Construction of the garage was the first step toward the development of a new Holman’s Department Store, which would be much larger than any of the family’s previous operations. Excavation of a large basement area for the store started in 1923, which required blasting and scraping to cut through the rock that underlaid the site. When the new reinforced concrete Holman’s Department Store opened in 1924, it was hailed as one of the largest independent stores between San Francisco and Los Angeles, featuring expansive showrooms on the first floor and in the basement, as well as a wraparound mezzanine on the second story.³⁷⁵



**Postcard of Holman's Department Store, circa 1930
(Courtesy Charles Huff)**

Architecturally, the new Holman's building was typical of commercial buildings of the period, featuring restrained Classical Revival style details such as an arched window at the center of the primary façade and a modillioned cornice. To maximize lighting for the retail space, a full-width clerestory spanned the first floor, surmounted by ten bays of windows on the second floor. In 1931, the store would be enlarged with the addition of a third floor, as well a wood-frame fourth floor solarium. Photos from this period indicate that the current glass block windows are not original, and that the storefronts featured a somewhat different configuration and detailing.³⁷⁶

After the new Holman's Department Store opened, the business' prior location at the northeast corner of Lighthouse Avenue and 17th Street was redeveloped. In August 1925, the new Grove Theater opened on the lot, occupying an entire half-block lot adjacent to the Winston Hotel. The theater was built by general contractor William Sweeny, and was operated by the Golden State Theater & Realty Company. The building featured Spanish Colonial Revival style details and had been designed by the Reid Brothers, James and Merritt, who were among the best-known architects working in California at the time. During the 1920s in particular, the Reid Brothers designed a large number of movie "palaces" located throughout California. The Grove Theater was the first in the Monterey area to feature a pipe organ. Facing Lighthouse Avenue, the building included two storefronts flanking a large marquee hanging over the entrance, and in 1935 a large vertical blade sign would also be added above the marquee.³⁷⁷ For many years the theater also served as the Greyhound bus terminal, but the original theater building was destroyed by fire in 1951.³⁷⁸



**Original sketch of Grove Theatre, 25 April 1918
(Donald M. Howard, *The Old Pacific Grove Retreat, 1875-1940*)**

Another notable development during this period was the opening of the Pacific Biological Laboratory by Edward F. Ricketts in 1923. The laboratory was located at 165 Fountain Avenue in what had been the Old Parlor during the earliest days of the Pacific Grove Retreat (no longer extant). Born in Chicago in 1897, Ricketts served in the Army Medical Corps during World War I, and later attended the University of Chicago for two years where he became interested in ecology. He subsequently came to California with his partner, Albert E. Galigher, and set up his biological supply business in Pacific Grove to provide specimens to schools and labs across the country.³⁷⁹

In 1928, Ricketts moved his lab to 740 Ocean View Avenue in Monterey where it would remain for the next two decades. During this period he lived with his wife, Anna, and three children at several homes in Pacific Grove, including 331 Lighthouse Avenue and later 221 4th Street.³⁸⁰ Ricketts' insights as a biologist would later win him scientific acclaim, but it was his association with famed author John Steinbeck that would bring him his greatest notoriety. (A fuller discussion of both Ricketts and Steinbeck is included in the following chapter).

Other commercial developments taking place around this time was the circa 1925 construction of a new mortuary at 390 Lighthouse Avenue on the northeast corner with Monterey Avenue (extant, but altered). This was the Paul Mortuary, operated by J. K. Paul and his sons George and Leland.³⁸¹ The Paul family would later erect a crematory in El Carmelo Cemetery during the 1940s.

The following year, Pacific Grove witnessed the completion of the city's largest edifice with the opening of the five-story Forest Hill Hotel at 551 Gibson Avenue on July 1, 1926. Designed with Mediterranean Revival style influences, the reinforced concrete building featured 98 rooms and was built by the C.I. Weld Co. of San Francisco at a reported cost of \$300,000. Two large reinforced

concrete parking garages were also built adjacent to the hotel near the northwest corner of Fountain and Sinex avenues (original garages no longer extant). Financing for the hotel was provided by Samuel S. Parsons, a successful vegetable broker who had purchased a summer home in Pacific Grove in 1915. By 1923 Parsons had purchased the old Hollenbeck Block on Lighthouse Avenue, which he rebuilt around this time as a two-story building that included shops and annex rooms for the Forest Hill Hotel.³⁸² Also included in the development was the purchase of lots for the Forest Hill Playground, located between 14th Street, Junipero, Fountain and Gibson avenues. A dwelling on the property was converted into a Girl Scout Home, and over the next fifteen years the city would repurchase the playground—today known as the Junipero Community Center—from Parsons under a lease-purchase agreements.³⁸³



Postcard of the Forest Hill Hotel, 1925
(reproduced in *Monterey Bay Yesterday*, p. 8)

Viewed as a group, the construction of Holman's Department Store, the Grove Theater, and the Forest Hill Hotel represented the buoyant optimism of the 1920s, when Pacific Grove was increasingly within easy reach of automobile tourists, as well as becoming home to more and more year-round residents. Two of the buildings also represent important stylistic trends of the period, as both the Grove Theater and Forest Hill Hotel were constructed with Spanish-influenced architecture. Other commercial buildings also responded to this trend, including the remodeling of the Hotel Del Mar, which was recast as a Mediterranean Revival style building around this time through the addition of stucco cladding and red tile accents.³⁸⁴

THE ADVENT OF THE AUTOMOBILE

In Pacific Grove as elsewhere, the public embrace of the private automobile took many years to fully develop. During the early 1900s, actual horsepower—versus mechanical horsepower—was still the dominant means of moving people and goods. This is best evidenced by the continued construction of stable and horse feed shops well into the 1910s. In 1905, Joseph Gardner constructed a new two-story wood frame stable at 214 Fountain Avenue (extant). He also acquired part of adjacent planing mill building and converted it to a hay barn. Another one story concrete feed and hay storage building was constructed at 307 Forest Avenue by 1914. As these new buildings went up, the city lost one of its most important icons of the past: the Mammoth Stables was largely destroyed by fire in February of 1909. The tower of the stables, which was then owned by Thomas Luke, was partially saved by the fire department, but had to be torn down for safety reasons. A large new wood frame Mammoth Stable and Livery building was built in a new location at 228 – 230 Forest Avenue by 1914, covering the entire southern end of the block between Forest and 16th Street (extant). This allowed Grand Avenue to be graded through between Lighthouse and Laurel avenues for the first time.



**Former Gardner Stables/Pacific Grove Garage, 212-216 Fountain Avenue.
(Page & Turnbull, 2011)**

At the same time as these stables were being constructed, the private automobile was quickly gaining in popularity, although not without reservations. As early as 1905 the City passed an ordinance making it illegal to operate an automobile, motor cycle or other powered vehicle faster than 10 mph.³⁸⁵ Nevertheless, as evidenced by Sanborn maps, the construction of buildings, parking lots, service stations and other auto-related infrastructure would have a tremendous impact on early twentieth century Pacific Grove, particularly in the central business district. Auto-related light-industrial buildings such as these may therefore be significant as an example of this important trend.

Sometime before 1911, Thomas A. Work constructed a two-story, reinforced concrete auto garage and salesroom at 174 Grand Avenue, which spanned the entire block directly behind his buildings on Lighthouse Avenue (extant). As with his commercial block, the building features cast concrete cladding meant to imitate stone. It appears Work used the garage for both selling and servicing

Studebaker and Saxon automobiles.³⁸⁶ By 1914, another enormous reinforced concrete auto garage had been erected in place of the old Mammoth Stable building, spanning the entire block between Fountain and Grand (variously addressed as 227 – 233 Grand or 220 – 222 Fountain, and still extant). A former store at 307 Forest Avenue was also enlarged around this time and converted to an auto garage and repair shop. As more automobiles appeared in the city, the old stable buildings were converted to garages. By 1919, Gardner's Stables at 212 – 218 Fountain Avenue had been re-fitted as the Square Deal Repair Shop.³⁸⁷ Similarly, the Mammoth Stable Livery was also converted to a garage and repair shop by 1915 that came to be known as the "City Hall Garage."³⁸⁸

The popularity of the automobile was such that the PIC in 1913 announced that cars could not carry passengers for hire through the company gates on the 17 Mile Drive, and that the "17-Mile Drive organization said that autos were causing so much wear and tear on the Drive that, come the first of May, there would be a gate charge for road maintenance ... Private horse-drawn vehicles would be passed free."³⁸⁹ For a time, the PIC maintained its own garage for electric automobiles in what had been the Old Parlor building on the northeast corner of Fountain Avenue and High (now Ricketts) Street.³⁹⁰

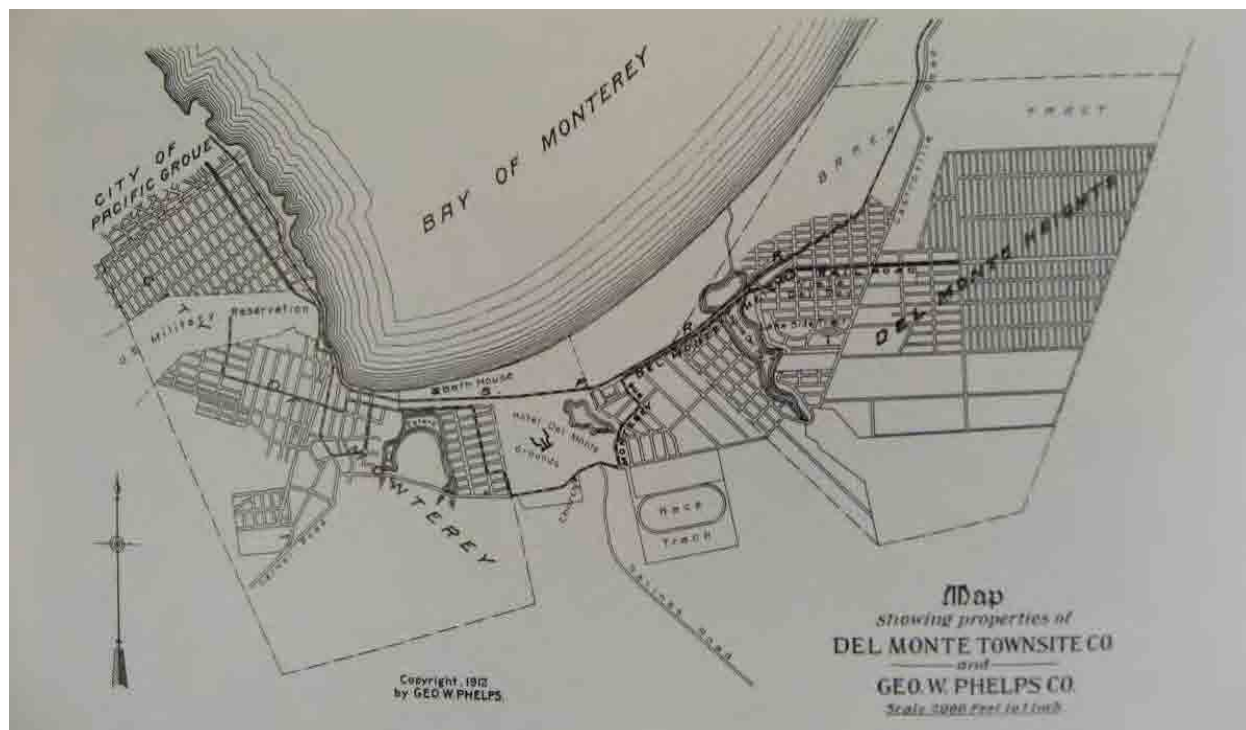


City Hall Garage, circa 1930. The above image shows a photograph of the garage and an advertisement from a city directory.
(Donald M. Howard, *The Old Pacific Grove Retreat, 1875-1940*)



Due to increased automobile traffic, a gatehouse was erected at the entrance to 17-Mile Drive. Photo: 1947.
(Pomona Public Library)

Competition from the private automobile also pressured the streetcar system of the Monterey & Pacific Grove Railway Company. In 1905, the company had confidently extended its line down 19th Street to the Southern Pacific Depot. By the mid 1910s, however, the company was facing increasing competition from both private automobiles and motorized jitney services. After World War I the system began to lose money, and its debts further increased with the founding of the Bay Rapid Transit Company by J. Mason & Associates in 1922, whose Del Monte-Monterey-Pacific Grove bus line duplicated the route of the streetcar.³⁹¹ The following year the streetcar era ended in Pacific Grove with the abandonment of all service on the line on July 20, 1923.³⁹²



Streetcar map showing extent of service, 1912. Within a decade, the increased popularity of the private automobile causes the end of the streetcar era in Pacific Grove.
(Erle C. Hanson, *Monterey & Pacific Street Car Era*, p. 42)

Just as the streetcar was disappearing, Pacific Grove would see the construction of its first paved roads. In 1923 the Clark & Henery Construction Company—specialists in asphalt and paving—set up shop at the foot of Grove Acre Avenue near the end of the Southern Pacific Railroad Tracks. That year they received an \$86,000 contract to pave 24.5 blocks of Lighthouse from 19th Street to the border of Monterey. A separate contract was also awarded to pave Forest Avenue to Sinex Avenue.³⁹³

By this time Pacific Grove's auto-related facilities had grown to include gas and oil stations in several locations, including two stations on the west side of Central Avenue between Fountain and 15th Street, as well as a filling station on the southwest corner of Lighthouse Avenue and 17th Street (none extant). Within a few years, two of the oldest homes in Pacific Grove—including one built for Joseph O. Johnson in 1879—would be moved from the northeast corner of Fountain and Lighthouse in order to accommodate the construction of an Associated Oil Company filling station (replaced in 1960 by a newer station). Another filling station was constructed in 1927 at the foot of 17th Street across from the Lovers Point bath house.³⁹⁴ The impact of the automobile was so tremendous, that by 1926 four of the seven largest buildings in Pacific Grove were auto garages. These included the former Mammoth and Gardner stables, as well as the Thomas A. Work auto shop and a new garage constructed behind Holman's Department Store.

Auto Camps and Cottage Courts

Between 1923 and 1929, the number of automobiles in the United States doubled from 13 million to 26 million registered vehicles.³⁹⁵ With this growth came a need for new facilities to serve the burgeoning automobile tourist industry. Auto camps proved especially popular, and were developed throughout the country as a reasonably-priced choice for automobile travelers. Many were crude by modern standards, offering only a parking space, a tent and common bathroom facilities. But more elaborate auto camps would also develop, serving as mini-resorts unto themselves with cabins, stores and service stations. Given Pacific Grove's established position as a popular seaside resort, it was only natural that a number of auto camps developed during this period—in some ways serving as successors to the earlier “tent city” operations. Nearly all of these facilities were located in the relatively undeveloped piney woods at the western end of the city.

The first auto camp to appear was opened in 1920 by Guy Getz and Bert Tibbs, who provided a simple facility with canvas tents located near the intersection of Lighthouse Avenue and Grove Acre avenues. It was soon improved with electric lights and restrooms and dubbed the Pine Grove Camp—later known as the Pine Grove Court.³⁹⁶ By 1937 the facility included 35 cabins, but no camping spaces. Some buildings of this facility may still be extant across from Sea Breeze Inn, but precise identification is hampered by the unavailability of Sanborn maps for the western end of the city.³⁹⁷

The following year the Knight Cottage Court was opened at 428 Dennett Street by George and Edith Knight. It included 17 cottages spread out across a one acre lot located north of Sinex Avenue near Asilomar (does not appear to be extant).³⁹⁸ In 1922, the much larger Del Monte Forest Camp opened on 27 acres located south of the intersection of Lighthouse and Asilomar avenues. This facility appears to have had some connection with Del Monte Properties, as a company brochure produced in 1928 states that Del Monte Forest Camp “is a haven of comfort and pleasure for the camper. Every modern convenience of home is brought to your tent.”³⁹⁹ The Del Monte Forest Camp was managed by Charles Fackenthal, who also served as pastor of St. Mary's-by-the-Sea and lived at 750 Laurel Avenue. His wife also maintained an extensive collection of Native American artifacts, many of which had been collected in Pacific Grove.⁴⁰⁰

R.L. Polk & Companies 1926 *Pacific Grove City Directory* indicates there were at least five auto camps in operation, described as “located in the pine forests near the ocean.” While this was an impressive start, the coming years would witness further development of new highways and road connections that would lead to the establishment of auto camps on a much larger scale.

INDUSTRIAL DEVELOPMENT

From its inception, Pacific Grove was developed primarily as a residential area, and industrial works of any kind were rare. In particular, after about 1915 auto repair facilities, garages and service stations (which are typically classified as light industrial properties) comprised the bulk of the city's

industrial development. Nevertheless, the city was home to a few larger industrial operations during this period, most of which revolved around lumber, sand mining, or boat construction.

The most familiar to residents of Pacific Grove was the large Loma Prieta Lumber Company lumber mill located north of the Southern Pacific Railroad tracks and southwest of Lovers Point. In addition to the lumber yards and sheds, Sanborn maps from 1905 and 1914 indicate that the Pacific Grove Planing Mill (later the Sierra Lumber Company Planing Mill) was located adjacent to the yard at what is today the northwest corner of Mermaid Avenue and 17th Street. A planing mill functioned as the final step in lumber processing, where seasoned wood was profiled and patterned it into different stocks for a variety of uses. By 1926, the planing mill had been removed and the Loma Prieta yard is shown as belonging to O. E. Chase. A second lumber yard operated by the Homer T. Hayward Lumber Company was also located south of the railroad tracks near the intersection of Briggs Avenue and 19th Street. It featured buildings for offices and sash and door storage. None of these buildings remain standing, and it does not appear these lumber operations were associated with any enclaves of dedicated worker housing or company dormitories.

Given the relationship between the Loma Prieta Lumber Company and the Southern Pacific, it seems likely that their lumber was frequently used for PIC projects. In 1914, Sanborn maps show that the PIC had reserved an entire block bounded by 14th Street, Sinex, Carmel and Gibson avenues for a PIC construction yard, which included a large stable and a blacksmith shop. Material from the company's sand mining operations was also used for construction projects. A company brochure issued during the same period mentions that, the "the Pacific Investment Company will, for a limited time only, deliver rock and sand to such builders in PG at the cost of hauling, with no charge for material."⁴⁰¹

The other large lumber company in town belonged to Thomas A. Work. Around the turn of the century, Work had operated a lumber yard with a steam splitter on the northwest corner of Forest and Laurel avenues, which was said to process oak wood harvested from Carmel Valley.⁴⁰² However, by 1912 Work had purchased a large lumber mill site from the David Jacks Corporation (Jacks died in 1909).⁴⁰³ Work's mill was located on two large lots straddling the Pacific Grove/Monterey border in an area roughly bounded by Eardley Avenue on the north, Lighthouse Avenue on the west, Central Avenue on the east, and a lot south of David Avenue. Sanborn maps indicate that by 1926 the facility included a large planing mill, a lumber kiln, a glazing shop for windows, and areas for wood shingle storage. On the southwest corner of Central and Eardley avenues, it also included an auto garage and filling station, possibly to handle the company's service trucks. This is supported by a May 12, 1912, article in the *Pacific Grove Review*, which stated that Work would now be handling all deliveries with auto trucks instead of horses. Sanborn maps indicate the lumber mill operated until at least 1962, although no facilities remain today except for the auto garage, now known as Monterey Motors and addressed as 95 Central Avenue.



Garage for T.A. Work's lumber yard, now Monterey Motors, at 95 Central Avenue.
(Page & Turnbull, 2011)

The third of Pacific Grove's large industrial facilities during this period also centered on construction materials—the Pacific Improvement Company's sand mining operations near Lake Majella. At the turn of the century, sand from the dunes near Asilomar was exported to sand the Southern Pacific Railroad tracks for better traction. Following the 1906 Earthquake there was a large need for sand products to help rebuild San Francisco, and operations there increased significantly in the years following the disaster. By 1920, a new motorized dragline was installed to mine the sand, which was soon augmented by a conveyor belt system feeding a grinding ball mill. This facility ground the sand into finer products appropriate for ceramics, glass, sandblasting, roofing paper, soap, and other uses.⁴⁰⁴



Del Monte Sand Plant, circa 1945
(Julian P. Graham; Pebble Beach Company Lagorio Archives,
reproduced in *Images of America: Pacific Grove*, p. 101)



Monterey Boatworks, circa 1920.

(A.C. Heidrick; Monterey Public Library, California History Room, reproduced in *Images of America: Pacific Grove*, p. 121)

Rounding out Pacific Grove's prominent industrial facilities at this time was Cochran and Peterson's Monterey Boatworks, built on the site of the former Chinese fishing village in 1916 (extant). The facility was developed to serve Monterey's fishing fleet and the growing fishing operations at Cannery Row. During the 1920s one of the shipwrights, Angelo Siino, took over management of the boatyard, and a second building was constructed in 1927 (today known as the Fisher Building). Between 1925 and 1941 the facility turned out 75 boats, including double-enders, Monterey Clippers, purse seiners and small working boats. They also built specialized fish hoppers capable of holding the sardine catch before processing. As the sardine industry declined, the boatyard began to concentrate on constructing sport fishing boats. One of their felucca fishing boats today hangs in the Monterey Bay Aquarium.

ASSOCIATED PROPERTY TYPES & REGISTRATION REQUIREMENTS (1903 – 1926)

The primary theme of the “Pacific Grove Comes of Age” period is the maturation of the city, as evidenced by construction of new civic facilities, the arrival of large-scale commercial development along Lighthouse Avenue, and the use of new architectural styles and building materials. Other notable developments included the redevelopment of the beach area at Lovers Point into a fully-developed tourist destination, the destruction of the Chinese fishing village and subsequent redevelopment of China Point, as well as the end of the Chautauqua gatherings. The creation of Del Monte Properties as a successor firm to the Pacific Improvement Company and its influence on the sale of lots and development of subdivisions would also become an important force during this era. Finally, the growing influence of the private automobile is a theme that can be seen in commercial, light industrial, and residential development patterns. Property types associated with these significant themes include residential properties, commercial properties, civic & public assembly properties, light industrial properties, and cultural landscape elements. Although auto camps & cottage courts were an important property type during this period, there do not appear to be any extant examples today.

RESIDENTIAL PROPERTIES

The overwhelming majority of surviving buildings constructed between 1903 and 1926 are residential, primarily consisting of single-family homes with a small minority of multi-family residences. During the early years of the twentieth century many residences continued to display architectural devices more commonly associated with the late Victorian era. Conversely, by the end of this period, many residences in Pacific Grove were designed in period revival styles that represented a dramatic shift from earlier eras—most easily recognized by a transition from wood to stucco cladding.

Residential architecture of the period encompassed a wide range of styles, with the most popular roughly following a chronology that included the last examples of Victorian architecture (to about 1910); the Craftsman style (1905 to about 1930); the Colonial Revival style (1905 – 1955); and the extremely popular Spanish Colonial Revival style (1920s – 1950s). Vernacular style buildings were also quite common, while other styles were also present as a minority, including the Shingle and Tudor Revival styles. For the purposes of this discussion, the Spanish Colonial Revival style, sometimes referred to as Mediterranean Revival style or Spanish Eclectic, has been grouped with the related Pueblo Revival Style. No matter the name, these buildings are unified by their attempt to mimic architectural aspects of Spanish Colonial architecture.

As a general rule, most residences are rectangular, and most frequently only one story in height. Wood frame construction is near universal, although brick and stone structural systems are possible. Gable and hip roofs are by far the most common, although flat roofs (or combination roofs, such as gable and flat roofs) are also apparent. Houses typically feature a somewhat larger set back from the front lot line as compared to the previous period, but very few are deeply recessed on their lot. As the private automobile grew more popular during this period, it was not uncommon for residences

constructed on larger lots to reserve space for a detached garage. Some properties also have associated site or landscape features, such as retaining walls, site walls, steps, fences, or large trees.

All residential buildings dating to this period would originally have had double-hung or casement wood-sash windows and wood paneled or glazed doors. Typical cladding varied depending on the age of construction. Through about 1910, wood board and batten and channel drop siding would have remained commonplace, while afterward wood shiplap, bevel and novelty siding grew in popularity. As previously mentioned, an extremely strong break in cladding conventions arrived with the advent of Spanish Colonial Revival and Tudor Revival style buildings, which were almost exclusively clad in stucco.

Building constructed during this period are most often found in the central portion of the city in the area bounded by the Eardley, Alder and Sinex avenues. This includes many areas of the original Retreat boundaries north of Lighthouse Avenue, indicating that a significant portion of these buildings were developed as infill adjacent to older neighbors. Indeed, Sanborn maps show that vacant lots remained common throughout Pacific Grove at this time, and therefore it is not unusual to find houses of the 1910s and 1920s side-by-side with Victorian residences. Scattered examples may also be found in the Hillcrest Tract, Beach Tract and Pacific Grove Acres subdivisions, where they are frequently the oldest buildings in the neighborhood.

There appears to be only one whole block development during this period—the block of cottages developed by Dr. Frank Hart located on the block bounded by Pine, Locust, Laurel and Cedar. Other concentrations of residences indicative of this era may be found along Chestnut and Walnut streets between Laurel and Lighthouse avenues; along Park and 19th streets between Laurel and Lighthouse avenues; and the area bounded by 13th Street, Carmel, Junipero and Spruce avenues.

No definitively identifiable enclaves of ethnic or working-class housing appear to have been constructed during this period. Throughout the early twentieth century, Pacific Grove's population remained overwhelmingly white, and socioeconomically middle or upper middle class. Reviews of census returns show that ethnic minorities frequently lived as boarders, although some did live in their own homes.

Architectural Styles & Character Defining Features

The following section provides an outline of the relevant residential architectural styles and the character-defining features associated with each style. These architectural styles can be applied to both small bungalows and grander residences.

1. Craftsman Style (1905 - 1930)



Elaborate Craftsman-style home of T.A. Work, 176 Central Avenue

- Simple rectangular massing
- Front or side gable roofs with prominent knee braces and exposed rafter tails
- Wood shingle, bevel, novelty or shiplap siding (sometimes in combination) are most common
- Gable porches supported by “battered” columns which are wider at the base
- Windows with geometric division in the upper sash
- Smooth river boulders as skirting, or at the base of chimneys (rare)



Craftsman-style residence, 119 12th Street



Craftsman bungalow, with stucco plinths supporting battered porch columns, 419 Gibson

2. Colonial Revival Style (1905 - 1955)



Residence with American Foursquare form and both Craftsman- and Classical Revival-inspired details, 410 Central Avenue



Dutch Colonial Revival style residence, 609 19th Street

3. Prairie Style (1905 - 1925)



869 Del Monte Boulevard, built circa 1925 for Moralie E. Scholer (© Google 2011)

- Three principal subtypes: Dutch Colonial gambrel roof designs; American Four-Square plans with hip roof and prominent entry porches; Side-gable roof forms with symmetrical facades
- Entries often accented with a decorative crown supported by pilasters, or with a portico
- Dormer windows
- Frequently include Classical details, such as columns or pediments

- Horizontal emphasis, often through the use of one story porches or wings
- Low-pitched roof with broad, overhanging eaves; roof edges may be flattened
- Horizontal banks of windows
- Side entries are not uncommon

4. Shingle Style (1900 – 1915)



Shingle style residence at Hillcrest and Fountain

- Wood shingle cladding, either entirely or as a prominent element
- Wavy wall surfaces, particularly bulged “eyebrows” above windows
- Steeply pitched rooflines, sometimes with gambrel or gable-on-hip configurations and flared eaves
- Frequently shed dormers on one or both sides of the roof peak



Shingled cottage with steeply pitched roof and “eyebrow” above door, 111 10th Street (ca. 1920)

5. Vernacular (1900 – 1930s)



Vernacular bungalow with hip roof, 115 17th Street (1905)

- Simple bungalows forms with a hip roof are most common; often with dormer windows
- Frequently have asymmetrical massing featuring angled or boxed bay windows
- Wood beveled or channel drop cladding is most common
- Recessed porches are common.

5. Vernacular (1900 – 1930s), continued



**Rare example of turn-of-the-century bungalow with
Classical Revival window details, 403 Central Avenue**



**Vernacular bay window cottages based on tent cottage
precedents, 100 block of 16th Street (1905)**



Unusual style beach cottages, 701 -705 Mermaid Avenue

6. Spanish Colonial Revival Style (1920s – 1950s)



Typical Spanish Colonial Revival bungalow at 502 7th Street



Duplex with simplified Spanish Colonial Revival details, 313-315 1st Street



Pair of Pueblo Revival style residences, 105-107 Forest Avenue

- Rectangular or L-shaped massing is most common
- Asymmetrical facades
- Gable, or combination gable and flat roof (often with a shaped parapet for flat roofs)
- Typically no roof overhang
- Stucco cladding, either smooth or textured
- Clay tile roofing; also clay tiles used as decorative accents
- Arched openings
- Stucco wing walls and courtyard enclosures
- Metal balconettes beneath windows
- Clay pipe attic vents
- Also includes related Pueblo Revival style buildings

7. Tudor Revival Style (1920s – 1930s)



Tudor Revival style residence at 123 12th Street

- Rectangular massing with asymmetrical facades
- Steeply-pitched gable roofs, usually in combination of side and front-facing gables
- Shallow eaves or eaveless
- Stucco cladding, smooth or textured
- Arched entries, sometimes set within gabled porch elements
- Rusticated masonry accents around doors and windows
- Vertical attic vents in the gable end, sometimes with arched tops
- Exterior chimney, typically at the side

Significance

The table below discusses the significance of residential buildings from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. It appears that many of the surviving residential buildings from this period are already listed on the City of Pacific Grove's Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	<p>Residential buildings from this period may be significant for their association with the theme of residential development tied to a key period of city expansion. For example, residences in early twentieth century subdivisions such as the Hillcrest Tract or University Park may reflect the expansion of the city and the influence of the Pacific Improvement Company or Del Monte Properties.</p> <p>Groups of residences may be better able to convey these patterns than individual structures; evaluators should consider the presence of historic districts that illustrate this criterion, though some properties may also qualify individually for their architectural merits or associations with prominent individuals (see below).</p>

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
			Residences from this period may also be associated with ethnic or cultural groups.
B/2	C	Persons	Residential buildings from this period may be significant for their association with persons important to Pacific Grove history. Large residences are more likely to be associated with significant persons, such as prominent merchants, artists, or city officials. If this is the case, however, the residence should be compared to other associated properties to identify which property(s) best represent that person's achievements or reasons for being significant.
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	New residential design trends were occurring during this period, and residential buildings from this period may therefore be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. Buildings may also qualify as the work of a master architect or prominent builder, such as William Weeks, Julia Morgan, or the Chivers Brothers. Resources qualified under these criteria should be good examples of types and/or styles, and retain most of their original features. Simple bungalows and grander residences may both be significant under these criteria as examples of their respective typologies.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or the evolution of local residential building development may be significant for their potential to provide information important to history. However, such examples would be extremely rare.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a residential property from the first decades of the twentieth century must retain sufficient integrity to convey its significance in association with residential development during this period. While most buildings undergo change over time, alterations should not significantly change the essential historic character

of the buildings. The aspects of integrity deemed most important for this period are setting, design, materials, association and feeling.

Buildings from this era are much more common than those constructed during previous periods. They also have had less time to accumulate alterations. Thus, they require a somewhat higher overall standard of integrity versus previous periods. A property must retain most of the physical features that made up its historic character. Buildings would typically meet the threshold for addition to the local register if they meet the minimum eligibility requirements. Buildings qualified as individual resources at the state or national level should retain all or nearly all of their original features.

Minimum Eligibility Requirements:

- Clear example of residential architecture from this period (simple bungalow or larger mansion)
- Retains original form and roofline
- Substantially retains the original pattern of window and doors
- Retains some of its original ornamentation. (The retention of entry, window and/or roofline ornamentation should be considered most important)
- Replacement of doors and windows is acceptable as long as they conform to the original door/window pattern and the size of the openings
- Retention of the original cladding is important, but not absolute (see below)

Other Integrity Considerations:

- It is apparent that houses continued to be moved during this period, and so integrity of location should not be considered a paramount concern.
- It is generally acceptable for entry stairs and porch features to have been replaced, as these are subject to greater deterioration from weathering and use—particularly in a seaside setting. However, replacement porches should substantially conform to the original configuration. Incompatible porch replacement would likely jeopardize a residence's eligibility for the National Register.
- Rear additions that have respected the scale of the original building are generally acceptable. However, additions that compromise a building's form and scale, are not acceptable.
- The replacement of the original cladding—most frequently stucco or asbestos siding over wood—is generally a severe detriment to integrity. Typically, it is only acceptable as long as all of the remaining character-defining features are retained. The replacement of original cladding would also likely jeopardize a residence's eligibility for the National Register.
- The retention of original windows greatly enhances integrity of materials, and likewise enhances integrity of design and workmanship. However, it should be recognized that window replacement was common during the mid-20th century. Thus, the fact that a building does not retain its original windows should not—in and of itself—be viewed as an obstacle to historic registration. Far more important is that the building retain its original pattern of windows, and that the replacement windows are located within the original frame openings. The National Park Service notes that “a property that has lost some historic materials or

details can be eligible *if* it retains the majority of features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation.”⁴⁰⁵

- A residence that was later altered into another style has lost association with this period, and may be considered to have association with the period during which it was altered—so long as it displays the character-defining features of the new style.
- Many residences from the second half of this period—especially homes on larger lots—originally had associated automobile garages designed to coordinate with the architectural details of the main house. An early twentieth century Pacific Grove residence that retains its original garage would be considered to have especially high integrity. These outbuildings derive their significance from the significance of the residence, and are typically not eligible in their own right.
- The presence of original site or landscape features is not essential, but could enhance a property’s significance and integrity. Properties that retain elements such as walls, fences, steps, paths, and heritage trees are likely to qualify for listing in the National Register.
- Residences that have been converted to commercial use are still eligible for listing under all criteria as long as they retain their overall form and architectural character. While such buildings no longer retain their original use, they can still be fine examples of early twentieth century architectural styles and residential development patterns.

COMMERCIAL PROPERTIES

This was a key period of expansion of Pacific Grove’s central business district, which introduced new architectural styles, construction methods and materials. The greatest bursts of activity occurred at the beginning and ends of this period, particularly the developments of Thomas Work during the early 1900s, and the development of Holman’s Department store during the 1920s.



Twentieth century commercial development on Lighthouse Avenue, with the Bratty Building (1903), T.A. Work Block (1905) and Holman’s Department Store (1926)



Left to right: Decorative leaded glass transoms at 305 Forest Avenue; Former Winston Hotel, modified for retail use, at 602-610 Lighthouse Avenue; Bank, 569-575 Lighthouse.

Most buildings are one to two stories in height. Construction is typically wood, brick or reinforced concrete, which makes its first appearance during this era. Exterior finishes are brick or stucco. Roofs are generally flat, or incorporate a shallow gable concealed behind a parapet. Exterior finishes are typically stucco, although Thomas A. Work's Bank of Pacific Grove was finished in sandstone, while the Work Block featured a veneer of cast concrete blocks meant to imitate stonework. Most of the buildings have been altered to varying degrees, but originally their storefronts would have included wood- or steel-framed window systems with plate glass windows. Wood doors, typically fully glazed, would have been most common.

Stylistically, there is little cohesion between the new buildings, which range from simple Commercial style businesses, to buildings with Mission Revival, Romanesque Revival or Spanish Colonial Classical Revival influences. One unifying feature noted on two commercial buildings is distinctive leaded glass transom windows present at 305 Forest Avenue and 543 Lighthouse Avenue. This is also the first time that Pacific Grove's commercial buildings show orientation towards the automobile, exemplified by the large reinforced concrete parking garages constructed behind the Work Block and Holman's Department Store.

Nearly all surviving commercial buildings from this period are clustered along Forest, Fountain, Laurel and Lighthouse avenues in close proximity to Grand Avenue, following the development pattern set during the previous period. However, all of the most prominent commercial buildings of this period were focused on Lighthouse Avenue, demonstrating its arrival as the premier business address in the city.

Significance

The table below discusses the significance of commercial buildings from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. It appears that most of these commercial buildings are already listed on the City of Pacific Grove's Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	<p>Commercial buildings from this period are significant for their associations with the theme of early twentieth century commercial development during a significant transitional period in Pacific Grove’s history. These buildings introduced new construction methods and materials, and set precedents that would guide commercial development through the middle of the century. They also include some of the largest and most impressive buildings ever constructed in the city, including Holman’s Department Store and the Forest Hill Hotel.</p> <p>Groups of intact commercial buildings would easily be qualified at the state or national levels as contributors to a historic district, although some would qualify individually for their architectural merits or associations with prominent individuals. Businesses owned by a member of an ethnic or cultural group may also represent the contributions of that group under this criterion.</p>
B/2	C	Persons	<p>Commercial buildings from this period may be significant for their association with persons important to Pacific Grove’s history, such as a prominent businessmen T.A. Work and Wilford Holman. If this is the case, however, the building should be compared to other associated properties to identify which property(s) best represent that person’s achievements or reasons for being significant. For commercial properties potentially eligible for the HRI, this criterion may also apply to businesses or organizations.</p>
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	<p>This period witnessed the introduction of new commercial designs and construction methods. Commercial buildings from this period are therefore likely to be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. Buildings may also qualify as the work of a master architect or prominent builder.</p>

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
			Individual resources qualified under these criteria should be good examples of types and/or styles, and retain most of their original features.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or the evolution of local commercial building development may be significant for their potential to provide information important to history. However, such examples would be rare.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a commercial property must retain sufficient integrity to convey its significance as part of commercial development during this period. While most buildings undergo change over time, alterations should not significantly change the essential historic character of the buildings. As compared to residential development, commercial properties from this era are not common, and therefore consideration of a property's relative rarity is warranted when considering integrity. Nevertheless, a commercial property must retain essential physical features that made up its historic character. The aspects of integrity deemed most important for this period are location, design, materials, association and feeling.

Buildings would typically meet the threshold for addition to the local register if they meet the minimum eligibility requirements. Buildings qualified as individual resources at the state or national level should retain a substantial majority of their original features. These include features such as clerestory windows, decorative trim, and prominent cornices or parapets. When assessing storefront alterations, particularly in multi-story commercial or mixed-use buildings, consider whether or not a storefront alteration is still subordinate to the overall character of the building.

Minimum Eligibility Requirements:

- Clear example of commercial architecture from this period
- Retains original form and roofline
- Substantially retains the original pattern of window and doors. Storefront alterations, particularly in multi-story commercial buildings, can be acceptable (see integrity considerations below)
- Retains at least some of its original ornamentation, if applicable. The retention of entry, window and/or roofline ornamentation should be considered most important.
- Replacement of doors and windows may be acceptable as long as they conform, or substantially conform, to the original door/window pattern and the size of the openings

Other Integrity Considerations:

- Commercial buildings from this period that retain their original storefront configurations are not common. In multi-story commercial buildings, ground floor alterations should be considered acceptable as long as they are subordinate to the overall character of the building. Similarly, storefront alterations that demonstrate evolving commercial design patterns associated with a subsequent historically significant context may be acceptable.
- Rear additions that have respected the scale of the original building are generally acceptable. However, more recent additions, especially those that compromise a building's form and scale, are not acceptable.
- The replacement of the original cladding is only acceptable as long as enough character-defining features are retained that the building can be clearly read as historic. In these instances, buildings should only be registered at the state or national levels as contributors to a district, rather than as individual resources.

AUTO CAMPS & COTTAGE COURTS

This period marked the emergence of auto camps and cottage courts as an increasingly important part of Pacific Grove's tourist facilities. All were clustered toward the western end of the city in the Pacific Grove Acres subdivision, and typically included small wood frame vernacular structures featuring gable roofs and board and batten or wood shiplap siding. It does not appear that any buildings associated with auto camps of this period survive. The best candidates may be buildings surviving from the original Pine Grove Camp, although the lack of Sanborn maps for this area hampers definitive identification.

Should any auto camp buildings from this period be identified, they may be significant for their association with the nascent development of these facilities within the larger context of Pacific Grove's tourist infrastructure. By necessity, many of these buildings would have been upgraded over time, but in order to qualify for historic designation they should retain most of the essential features that made up their historic character, namely the clustered configuration of cottages and other amenities.

CIVIC & PUBLIC ASSEMBLY PROPERTIES

Although civic development was a key facet of this period, the number of surviving buildings is actually quite small. These include the Pacific Grove Library and the Pine Street Grammar School (Robert Down School), as well as the Mayflower Church and the original building of the Bethlehem Evangelical Church. Several of the Julia Morgan-designed buildings at Asilomar may also be considered public assembly buildings, but these have already been declared a National Historic Landmark. While not strictly a civic facility, the Hopkins Marine Station Agassiz Laboratory is a significant institutional property founded during this period, and it shares many characteristics with the other properties in this category.



Left: Mayflower Congregational Church on 14th Street (1911).
Right: Bethlehem Evangelical Church on Pine Street (1925), now the Pacific Grove Adult School Preschool.

These buildings are typically one to two stories in height, and most are of wood frame construction. The notable exceptions are the Pine Street Grammar School and Agassiz Laboratory, which were built using reinforced concrete. Exterior finishes may be brick, stucco or wood. Architecturally, there are few unifying elements connecting these buildings, other than the Spanish-influenced architecture of the Pacific Grove Library and the Pine Street Grammar School, both of which have stucco finishes. The Mayflower Church features strong Gothic Revival influences, while the Bethlehem Evangelical Church chapel was designed in the Craftsman style. These public assembly buildings are somewhat unified, however, by their location. Save for Asilomar, these buildings are all located in proximity to the downtown area, reflecting their status as important symbols of the city's development.

Significance

The table below discusses the significance of civic & public assembly buildings from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. It appears that all of the surviving civic and public assembly buildings from this period are already listed on the City of Pacific Grove's Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Civic & public assembly buildings from this period are significant for their associations with turn of the century civic and institutional development, which was a key historic theme of this period. Their significance is enhanced by their scarcity, as only five buildings of this type survive today. Civic & public assembly buildings

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
			<p>may also be associated with significant clubs, organizations, or ethnic groups under this criterion.</p> <p>Please note that historic significance for a religious property cannot be established on the merits of a religious doctrine, but rather on secular terms for its architectural or artistic values or as a representation of important historic or cultural forces.</p>
B/2	C	Persons	Civic & public assembly buildings from this period may be significant for their association with persons important to Pacific Grove's history. If this is the case, however, the building should be compared to other associated properties to identify which property(s) best represent that person's achievements or reasons for being significant.
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Civic & public assembly buildings from this period may be significant for their architecture. Buildings should demonstrate architectural merit in the form of intact stylistic features, forms or construction methods. Buildings may also qualify as the work of a master architect or prominent builder, such as William Weeks or Julia Morgan. Individual resources qualified under these criteria should be good examples of types and/or styles, and retain most of their original features.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or the evolution of local building development may be significant for their potential to provide information important to history. However, such examples would be extremely rare.

As mentioned previously, if a church from this period is to be considered for listing in the National Register, it must also meet National Register Criteria Consideration A, which deals specifically with religious properties (see *National Register Bulletin #15 – How to Apply the National Register Criteria For Evaluation*). This information may also prove useful in evaluating the significance of a church for inclusion in the state or local register. Additionally, please note that under California Assembly Bill

133, a religious property cannot be listed in the Pacific Grove HRI above the objection of the religious institution.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a civic & public assembly building must retain sufficient integrity to convey its significance as part of institutional development during this period. While most buildings undergo change over time, alterations should not significantly change the essential historic character of the buildings. Buildings would typically meet the threshold for addition to the local register if they meet the minimum eligibility requirements. Buildings qualified as individual resources at the state or national levels should retain a substantial majority of their original features. The aspects of integrity deemed most important for this period are location, design, materials, association and feeling.

Minimum Eligibility Requirements:

- Clear example of civic and public assembly architecture of the period.
- Retains original form and roofline
- Substantially retains the original pattern of window and doors
- Retains some of its original ornamentation. (The retention of entry, window and/or roofline ornamentation should be considered most important)
- Replacement of doors and windows can be acceptable as long as they conform to the original door/window pattern and the size of the openings
- Retention of the original cladding is crucial, but not absolute (see below)

Other Integrity Considerations:

- Alterations that have included the use of conjectural decorative elements to create a false sense of history are not acceptable.
- Additions that have respected the scale of the original building are generally acceptable.
- The replacement of the original cladding is only acceptable as long as all or nearly all other character-defining features are retained. In these instances, buildings should only be registered at the state or national levels as contributors to a district, rather than as individual resources.

LIGHT INDUSTRIAL PROPERTIES

The overwhelming majority of surviving light industrial properties from this period are transportation related—primarily stables and automobile garages. This is indicative of the transition from horse to automobile travel during this period, especially in stables that were later converted to garages, such as Gardner’s Stables and the second incarnation of Mammoth Stables. Other light industrial buildings include scattered warehouses and supply facilities, as well as the boatyard at China Point.

Light industrial buildings of this period are overwhelmingly concentrated in the downtown area, where they are commonly sited directly adjacent to commercial facilities. In some cases, these buildings were developed in tandem with commercial properties, such as the parking garage for Holman's Department Store. Another small grouping of industrial properties is located at the eastern edge of the city, including the Monterey Boatworks at China Point and the former garage used by the Thomas A. Work Lumber Yard.



Left: Former Gardner Stables/Pacific Grove Garage, 212-216 Fountain Avenue.



Right: T.A. Work Garage, 174 Grand Avenue

Nearly all light industrial buildings from this period are one story height, and gable roofs are by far the most common. Prior to around 1915, most buildings are of wood frame construction, while reinforced concrete is more common afterward. A similar transition is evident in cladding, as earlier buildings typically feature wood or brick cladding, while later buildings typically have stucco finishes. As these buildings were purpose-built for specific activities, most feature utilitarian designs with minimal ornamentation. Most common is a flat-front design featuring a flat or stepped parapet to conceal the gable roof behind it.

These buildings typically featured at least one, if not several, large entrance bays to allow for the passage of vehicles and/or the loading of materials. Hinged or rolling wood doors would have been most common. Original windows would have typically incorporated wood sashes, although during the 1920s industrial steel sash windows became the norm. Most often, these steel windows feature awning or hopper mechanisms allowing the glass to swing outward. To maximize natural lighting, skylights are also common.

Significance

The table below discusses the significance of industrial buildings from this period according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Industrial buildings from this period may be significant for their associations with industrial development during this period, particularly as it relates to themes including the advent of the private automobile. In some cases these buildings may also illustrate the transition from horse to motorized travel, as well as the development of garage facilities associated with commercial or larger industrial operations.
B/2	C	Persons	Industrial buildings from this period may be significant for their association with persons important to Pacific Grove's history. If this is the case, however, the building should be compared to other associated properties to identify which property(s) best represent that person's achievements or reasons for being significant.
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Industrial buildings from this period may be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. Buildings may also qualify as the work of a master architect or prominent builder. Individual resources qualified under these criteria should be good examples of types and/or styles, and retain most of their original features.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or help demonstrate the evolution of local industrial development. However, such examples would be exceptionally rare.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, an industrial property must retain sufficient integrity to convey its significance as part of development during this period. While most buildings undergo change over time, alterations should not significantly change their essential historic character. The aspects of integrity deemed most important for this period are location, design, materials, association and feeling.

Buildings would typically meet the threshold for addition to the local register if they meet the minimum eligibility requirements. Buildings qualified as individual resources at the state or national level should retain a substantial majority of their original features.

Minimum Eligibility Requirements:

- Clear example of industrial architecture from this period
- Retains original form and roofline
- Substantially retains the original pattern of window and doors
- Replacement of doors and windows is acceptable as long as they conform, or substantially conform, to the original door/window pattern and the size of the openings
- Retains original cladding (or the original cladding has been repaired/replaced in kind such that it substantially duplicates the original pattern)

CULTURAL LANDSCAPE ELEMENTS

Cultural landscapes from this period may include designed landscapes such as the Esplanade (1916), the Lighthouse Avenue median (1906), or other public parks. The development of Lovers Point as a tourist attraction also occurred during this period, and therefore the beach and its associated structures may significantly represent this trend.



Top: Beach Tract Esplanade, Del Monte Boulevard (1916); Lighthouse Avenue Median (1906)
Bottom: Lovers Point beach and pier

Light standards from this period are still extant in some of Pacific Grove’s historic neighborhoods, such as those found along Forest Avenue in the Hillcrest Tract, and in the Spazier and Country Club Heights subdivisions. These items are not likely to be significant resources on their own, but may contribute to the overall character of a historic district. As mentioned previously, site features such as retaining walls, fences, and large specimen trees associated with a residence should be evaluated in conjunction with that residence. Similarly, landscaped or designed grounds of a church or other institutional facility (such as Asilomar) should be evaluated in conjunction with those properties.

Character-defining features that may collectively contribute to a cultural landscape from this period include:

- Topography
- Vegetation
- Circulation (e.g. roads, paths, steps, and walls)
- Site features and objects (e.g. fences, benches, lights, and sculptures)
- Structures or buildings

Significance

The table below discusses the significance of cultural landscapes from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. These properties do not appear to be listed in the City of Pacific Grove’s Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Cultural landscapes from this period may be significant as expressions of recreation and tourism during this period, or may illustrate important city-wide development trends. For example, the creation of a planted median enhanced Lighthouse Avenue’s position as the city’s main commercial corridor. Landscapes may have been the site of an important event, or reflect the influence of the Pacific Improvement Company or Del Monte Properties.
B/2	C	Persons	Cultural landscapes from this period may be significant for their association with persons important to Pacific Grove history, such as “Bathhouse Smith” or other city officials. If this is the case, however, the site should be compared to other associated properties to identify which property(s) best represent that person’s achievements or reasons for being significant.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Cultural landscapes from this period may be significant for their distinctive design values. In order to qualify under this criterion, the landscape must be purposefully designed, and must clearly express aesthetic principles or technological achievements in city planning, landscape architecture, engineering, or sculpture. For example, the Esplanade and surrounding streets in the Beach Tract were designed to utilize planning concepts from the City Beautiful movement. These properties may also be significant if they represent the work of a master landscape architect.
D/4		Information Potential	Cultural landscapes from this period are not likely to yield important information not available in built resources or other extant documentary evidence.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a cultural landscape must retain sufficient integrity to convey its association with development trends during this period. Even more so than buildings, cultural landscapes—especially vegetation—are anticipated to experience change over time. An understanding of the landscape as a continuum through history is therefore critical in assessing its cultural and historic value, and a clear definition and understanding of the landscape’s period of significance is essential. In order for the landscape to have integrity, these character-defining features or qualities that contribute to its significance must be present. Landscapes qualified as individual resources at the local, state or national level should generally retain a majority of their original features. In some cases, changes subsequent to this period of development, such as later improvements to Lovers Point, may not be a detriment to the landscape’s integrity.