

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 14000304 Date Determined Eligible: 06/13/2014

Connell, Arthur and Kathleen, House
Property Name

Monterey
County

CA
State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

6/13/2014

Date of Action

=====

Amended Items in Nomination:

Certification:

The SHPO certification block incorrectly checked the documentation as a nomination rather than a determination of eligibility. The correct category is *Determination of Eligibility*. [The documentation represents a determination of eligibility as a result of owner objection, as noted by the SHPO cover letter and correspondence.]

This clarification was confirmed with the CA SHPO.

DISTRIBUTION:

National Registry property file
Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Connell, Arthur and Kathleen, House

Other names/site number: _____

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1170 Signal Hill Road

City or town: Pebble Beach / Del Monte Forest State: California County: Monterey

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,


I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B XC D

 Jenan Saunders, Deputy State Historic Preservation Officer <u>California State Office of Historic Preservation</u> State or Federal agency/bureau or Tribal Government	<u>4/25/14</u> Date
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<p>In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.</p>	
<p>Signature of commenting official:</p>	<p>Date</p>
<p>Title :</p>	<p>State or Federal agency/bureau or Tribal Government</p>

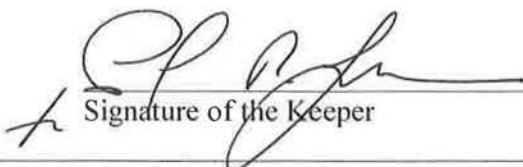
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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☒ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:)


Signature of the Keeper

6/13/2014
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
Public – Local ☐
Public – State ☐
Public – Federal ☐

Category of Property

(Check only one box.)

- Building(s) ☒
District ☐
Site ☐
Structure ☐
Object ☐

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/ International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: reinforced concrete
Walls: stucco-clad wood frame, tongue-and-
groove siding, Masonite
Roof: tar, gravel
Windows: aluminum, wood, steel, glass
Doors: wood
Other: brick

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Arthur and Kathleen Connell House is a 3,299-square-foot wood-frame International Style residence with an integral three-car garage. It is situated on a two-acre lot located high above the Pacific Ocean in the resort community of Pebble Beach on the Monterey Peninsula. Designed by Southern California architect Richard J. Neutra in 1957 and completed the following year, the house comprises two levels. A large upper floor with a U-shaped plan extends around three sides of a courtyard that faces east toward Signal Hill Road. A smaller lower floor with a rectangular plan sits below the base of the U. Built of stucco, wood, Masonite, and glass, with dramatic projections of the flat slab roof on all sides, it is situated below street grade and is entered by a staircase that leads to a tall double door on the north side. An intermediate half-floor entry landing provides access to the lower level, where the three bedrooms offer views to the west, and to the upper floor, where a glass wall provides the living and dining rooms with an uninterrupted panorama of the coastal landscape and Pacific Ocean. A cantilevered balcony runs along part of the west elevation and wraps the north corner to form a large private deck. The sandy parcel on which the house stands is sparsely landscaped with cypress trees, bushes, and patches of ice plant. A few changes have been made to fenestration over the years, and a small service yard at the southwest corner was enclosed in 1993 to form a studio, bringing to completion a plan anticipated by the architect nearly forty years earlier. The house is currently vacant, with plywood boards nailed to the front door and some windows. It retains integrity and appears to be in fair to good condition.

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Narrative Description

The single-family residence at 1170 Signal Hill Road was completed in 1958 and later enlarged by construction of a small addition at the southwest corner of the upper level. It is set into a slope on the west side of Signal Hill Road, a short, winding, street that extends steeply uphill from 17 Mile Drive. The house is set high above the Pacific Ocean, between Cypress Point Golf Course and Spyglass Hill Golf Course, in Pebble Beach. This unincorporated area of the Monterey Peninsula is also known as Del Monte Forest. The 2.13-acre parcel on which it is located is graded for a short distance to the west, then sweeps downhill. It is landscaped with a scattering of cypress trees to the north and east, some of which were planted by the original owners, Arthur and Kathleen Connell, for greater privacy. The sandy grounds also support a small eucalyptus tree and several bushes, as well as patches of ice plant.

The house was designed for the Connell family by master architect Richard J. Neutra, who conceived of it as a long, low arrangement of orthogonal volumes and planes with dramatic views of land and sea. The upper level is U-shaped in plan, organized around a central courtyard that is enclosed on the east side by a tall grape-stake fence. The smaller lower level, beneath the base of the U, is rectangular in plan. The house rests partly on a concrete perimeter foundation and partly on a concrete slab foundation. The unornamented stucco-clad walls are painted a range of soft tones of grey, olive, green, and white. Other contrasting materials add texture and visual interest. These materials include narrow tongue-and-groove siding, painted a flat gray, which forms the cladding on most of the south side, including three swing-up overhead garage doors. Masonite panels, also painted a flat gray, are set below two banks of windows. One bank extends along west side of the lower level and wraps the corner to the north side. The other runs along part of the east side of the upper floor, facing the courtyard. The flat slab roof is characterized by wide eave overhangs and broad fascia and is finished with tar-and-gravel. At the northwest corner of both levels, outrigger beams extend several feet beyond the building envelope.

The primary entrance to the house is on the north elevation, at the end of a concrete walk reached by stairs descending from Signal Hill Road. A tall double wood door is flanked on the west by a panel that, like the door, is faced with plywood mahogany veneer. It opens to a half-floor landing illuminated by a band of clerestory windows that wraps around to the west elevation, where angled wooden louvers shield the landing from the afternoon sun. The entry porch is enclosed by a railing and sheltered by a dramatic projection of the roof slab. Plywood sheets, added relatively recently by the property owner, cover the door, clerestory windows, and wooden louvers, making it impossible to know if these features have suffered damage or not. A secondary entrance, with an exposed-aggregate concrete floor and a flush door, is located at the southwestern corner of the house, facing east, at the end of an asphalt driveway, where the western part of the building envelope projects some five feet past the garage doors.

Fenestration consists chiefly of long bands of windows, comprising both floor-to-ceiling glass walls and various combinations of large wood-frame single-light fixed windows and small aluminum-sash casement and double-hung windows. On the upper floor, a window wall runs along part of the west elevation and wraps around to the north side, flooding the living and dining rooms with light and providing wonderful views of the coastline and the Pacific Ocean. The window wall is composed of six sections on the west side, each featuring a large sheet of plate glass set in aluminum channels and separated by a wood glazing bar from a long horizontal fixed-light window and a small jalousie window below. A shorter glass wall, with large fixed sheets separated by louvered windows, runs along the north side of the courtyard and wraps around the east end of the wing. Two fixed windows on the north side of the lower floor provide natural illumination to the master bedroom. On the west, sliding glass doors open from two of the three

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bedrooms to a concrete patio. The windows on the north side and several double-hung and casement windows on the west side are obscured by plywood sheets.

Above the ground floor, a cantilevered balcony with a metal railing is shaded by the deep roof overhang and wraps around the corner to become a large private deck on the north side. The deck is accessed by a massive sliding glass door that is integral with the second-story window wall. As is the case with other windows, the sliding glass door is obscured with plywood sheeting, as are a picture window and casement combination window on the west side of the floor. On the south side of the north wing, at the top of the broad staircase leading from the half-floor entry hall, a sliding glass door opens to a glazed-tile terrace extending along the west side of the courtyard, which faces an ornamental garden enclosed by a grape-stake fence. In December 2013 this sliding glass door was covered by a plywood sheet, as were several of the windows running along the west side of the courtyard. The roof slab reaches several feet over the courtyard on the west and north sides and projects more than six feet on the east end of the north wing, resting on a wooden brace set against the fence. A second sliding glass door opens to the terrace from the west side of the courtyard. At the northwest corner of the courtyard, a large brick grill for cooking is integral with the interior fireplace in the living room.

Alterations and Integrity

As originally constructed, the house was a low one- and two-story residence. The lines and massing remain essentially unchanged from construction. In 1978 the kitchen, situated next to the dining room on the upper floor, was remodeled for property owners Clifford and Patricia Mettler. The Mettlers had acquired the property in September 1975 from William and Audrey Mennan, who purchased it from the Connells in April 1973. During the course of the work, the four casement-combination windows on the west side of the kitchen and adjoining utility rooms were possibly replaced. The original plans from Neutra's office show four windows, each a single-light casement to the south of a single fixed-light window. A hand-written note on the back of a snapshot of construction progress, dated July 7, 1958, in the Connell House file at the University of California, Los Angeles (UCLA), observes that the "complete window frames" had been approved by Arthur Connell, even though "casement windows on wrong side of posts."¹ It may well be, as such, that though the handles to the casements appear to have been replaced, the windows are original. The work does not compromise the integrity of the house.

The residence originally featured a service yard at the southwest corner of the upper level, enclosed on the east and north by the house itself, and on the west by a nineteen-foot long wing wall that extended south from the west side of the building envelope. An early floor-plan sketch from Neutra's office shows the service yard marked as such and annotated, in parentheses, as "Future Maid's Room."² In 1992 the Carmel architect Edward M. Hicks designed a plan to enclose the yard and create 220-square-foot "studio addition" for William and Audrey Mettler. The addition, constructed the following year, extended the house approximately five feet beyond the garage wall and slightly more than a foot beyond end of the wing wall and retained all existing walls, as well as the old doorway at the east end of the north side of the former service yard, which provided passage between the studio and the rest of the house. An entry door was set in the wall perpendicular to the garage, while nearly the entire southern exposure of the studio was filled by a large single-light fixed window and a small adjoining single-light casement. From the early stages of planning, Neutra had anticipated the construction of a room where the service yard stood. The studio is tucked into the corner of a secondary elevation and the effect on the integrity of the house is minor.

¹. Notation by John Blanton on the back of snapshot of construction progress, Box 1660, UCLA.

². Connell House floor plan, Box 1660, UCLA.

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Quite likely at the same time as the addition was built, alterations were made to the band of windows on the lower level of the west elevation and to the large fixed lights on the upper level of the same side. As built, the house contained seven sets of louvered windows on the lower floor, each located to the south of a sliding door or fixed light. A 1958 photograph (Figure B) shows a long ribbon of glass composed of two sliding doors, six fixed windows—four of them above Masonite panels and three of them floor to ceiling—and seven jalousies. Presumably in 1993, when the addition was built, all of the louvered windows were removed. Three of the jalousies—one above a Masonite panel and two floor to ceiling—were replaced with narrow double-hung and casement windows, the work retaining the vertical window bar between fixed and operable lights. Four of the louvers were replaced by large fixed windows that took the place of a smaller fixed light and an adjoining jalousie, interrupting the pleasing rhythm of the windows. It was not unlikely at this time that two of the four Masonite panels, at the northern end of the west elevation, were also replaced and the large fixed-glass windows on the upper floor set into aluminum channels. Although the latter work had no meaningful effect on integrity, the replacement of the Masonite panels and jalousie windows compromised Richard Neutra's original concept of the house. These alterations are visible to a viewer only from the private area below, for a short distance to the west of the bedrooms, but the project reduced the integrity of the building. In 2008, as many as three or four cypress trees planted by the Connells were removed without a permit.

The current owner of the property will not permit access to the property and is opposed to the listing of the house in the National Register of Historic Places. As a consequence, the four photographs taken in December 2013 were done so from the property boundary lines. The nomination also includes five photographs taken in October 2010 when the property was surveyed at the request of the owner. The front door and numerous windows on several sides of the house have been covered with plywood. Because the property was inaccessible at the time of nomination it is not possible to describe the physical condition with authority. The house appears to be in fair condition, despite a lack of maintenance and damage to the fascia of the roof slab projecting over the front door.

The Connell house is in its original location, and available evidence suggests that the setting is much the same as it was in the late 1950s, when the building site and surrounding land were largely characterized by sand and scrubby ground cover. The addition—tucked away on a secondary elevation, next to the garage and not readily seen by the public—changed the design of the house, but only minimally, eliminating a small semi-enclosed yard while increasing the size of the upper floor by slightly more than eight percent. The work left all of the original exterior walls intact, as well as the doorway leading into the house. The addition, anticipated by Neutra when the house was in the planning phase, was artfully designed not to obscure any character-defining features, and to be both compatible with the original building and—by virtue of the distinct fenestration and the darker tonality of the stucco—clearly differentiated. While the addition is consistent with the Secretary of the Interior's Standards for Rehabilitation, the alterations to the original window system on the west side of the lower floor of the house were less successful. This work retained the size, shape and pattern of some of the windows, but the elimination of the jalousies led to the introduction of casements and double-hung windows and increased the size of four of the fixed windows. Nonetheless, the design of the Connell house remains intact in its overall conception and in all but a relatively few details. With the exception of some of the windows, the original materials are present, and the original workmanship is evident. Whether viewed from Signal Hill Road or from the slope below, the house projects the same striking feeling of modernity as when the Connell family took possession of it.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1958

Significant Dates

1958

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Neutra, Richard Joseph (architect)
Geyer, Harold C. (contractor)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Completed in 1958, its period of significance, the Arthur and Kathleen Connell House is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. It is an excellent example of the International Style within the Modern Movement in Pebble Beach, and representative of master architect Richard Neutra's mid-century residential work. The house exemplifies the rational design approach associated with Modern architecture, with thoughtful delineations between public and private areas that do not compromise its open, flowing spatial quality. As an intact and outstanding expression of the International Style of Modern architecture by a master

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architect, the Connell House is a superb contributor to the architectural heritage of Pebble Beach, Monterey County, and northern California.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

With its complex but controlled massing, the Connell House embodies Neutra's grand dual concern to design the house to meet the family's needs and also to exploit the meeting of land and water below. In this regard he succeeded admirably, with every room save the private den commanding a stunning view of land and sea from Cypress Point northward. The 2013 *Pebble Beach Historic Context Statement* concurs with this assessment, noting that the house "appears to be an extremely rare example of an International style residence in Pebble Beach."³

The property is one of thirteen of Neutra's twenty extant northern California projects retaining integrity.⁴ Within that small number, a fraction of Neutra's canon, the property stands out for its stunning response to program and site. Lying long and low, hugging the earth, open to light and nature, the Connell house exhibits those signature elements associated with Neutra's residential architecture of the 1950s, including cantilevered roof slabs, crisp geometries, projecting beams, ribbon windows, and glass walls, culminating in what his biographer Thomas Hines identifies as the most essential character of his work, "the interpenetration of inner and outer space."⁵

Construction History

Based on life style and programming needs defined by the Connells, described in more detail in Significance, Neutra began designing the house in late April 1957, with a final print set dated July 1957. Scores of pencil drawings in Neutra's hand, as well as continuous commentary and correspondence, testify to Neutra's complete command throughout the project.⁶ Lead project architect John Blanton and others in the busy office drew the design development and construction document drawings and served as liaison as required. Neutra also advised the Connells on general landscaping. He was concerned, for example, about the Connells' privacy from Signal Hill Road, especially the view of the "private patio and east windows... Mr. Neutra is very interested in contacting a very good nurseryman in this area to see what can be planted that will grow tall enough to alleviate this condition."⁷ Landscape contractors Solomon and Hoy got the job, with principal George Hoy praising Neutra's "very distinguished work."⁸ The Connells' own sensitivity to the unique setting led to planting native and compatible plants, shrubs, and trees, intended to harmonize with existing landscape. According to Neutra office site visit notes, the

³. Page and Turnbull, *Pebble Beach Historic Context Statement*, (San Francisco: Page and Turnbull, August 29, 2013), 115. Prepared for Monterey County Parks Department, the *Context Statement* includes a photograph of the house on page 114 and alludes to the house on page 1 of the Executive Summary. Additionally, interpretations of the International Style vary. White typical primary character-defining features include horizontally disposed unornamented white volumes and ribbon windows, later (postwar) iterations of the style feature a great range of materials and methods, and may be interpreted as regional expressions of the International Style, or termed the American International Style, or the rarely used Contemporary Style.

⁴. Survey of northern Californian properties by Miltiades Mandros, 2003. Barbara Lamprecht Collection.

⁵. Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture*, 4th ed. (New York: Rizzoli International Publications, 2005), 14.

⁶. These preliminary sketches include approximately twelve perspective drawings, ten sketches of stepped approaches and topographical studies, and eight floor plans. Connell House File, Box 1716, Roll 725, Richard and Dion Neutra Papers, Collection 1179, Charles E. Young Research Library, Special Collections, University of California, Los Angeles (hereafter Box 1716, Roll 725, UCLA).

⁷ Richard Neutra via George Blanton to Arthur and Kathleen Connell, June 3, 1957, Box 1716, UCLA.

⁸. George Hoy to Richard Neutra, Connell House File, Box 1660, Richard and Dion Neutra Papers, Collection 1179, Charles E. Young Research Library, Special Collections, University of California, Los Angeles (hereafter Box 1660, UCLA).

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Connells intended to “plant some cypress trees near the entry.”⁹ Connell planted several cypress trees from seed.¹⁰

The building was constructed by the Monterey-based general contractor Harold C. Geyer, with the Neutra office providing commentary, site visits, and suggestions on a frequent and regular basis. The Connells selected subdued tones of grey-greens, sand, and off-white for the house to further nestle the house into the landscape. As was typical with many Neutra houses, especially those away from Southern California, some minor alterations to the plans occurred during construction. These include flipping the casement windows from one side of the regularly spaced posts on the west elevation to the other side of the post (although the rhythm alternating casement and fixed windows was retained) and the elimination of the exterior light strip on the west elevation in favor of spot lights.¹¹ The Connells also decided against Neutra’s specification for a steel “Slidemaster” door in favor of an aluminum Arcadia door because of their concern for corrosion in this oceanside climate, although their framing, spacing, and openings remained as Neutra designed them. Near the end of August 1958, the Connells took possession of the house, stating enthusiastically that they “would not change one stick.”¹² According to daughter Alexandra Connell, the family changed nothing.

Connell House

Based on archival letters and correspondence, the Connells first became aware of Richard Neutra while living in San Marino, a small Southern California city south of Pasadena, where Arthur Connell, a professional photographer, owned a camera store. While there is no known correspondence in the Connell House file at UCLA prior to April 25, 1957, his daughter Alexandra Connell recounts her father’s strong sense of aesthetics based on his many activities in photography, the arts, and architecture, leading to his strong admiration for Neutra’s work. Though by the 1950s Neutra was internationally famous, the Connells decided to approach him, initially visiting his Silverlake home and practice.

Neutra was immersed in one of the most productive periods of his career, designing twenty-seven built projects between 1957, when the Connells contacted him, and 1958, when the family moved in. The single-family suburban dwellings designed during this period became known as Neutra’s “Golden Era” of house design. Often naturally finished wood post-and-beam, these houses are more relaxed than his earlier work, characterized as a series of planes set into their surroundings in contrast to his earlier white interlocking volumes of the 1930s.

The Connells purchased the Pebble Beach lot for \$13,000. Their primary goal was to create a home that was so fitted to its sloping site that it almost disappeared into the land. In part, this objective also reflected a desire to have a minimum impact on the site, as Alexandra Connell noted.¹³ During this time Arthur Connell co-founded *Friends of Photography* with photographers Brett Weston (Edward Weston’s son), Imogen Cunningham, and Ansel Adams, with whom Connell had taken master classes. Connell and Weston were close friends, often photographing and camping together, deepening the Connell family’s

⁹. “Record of Supervision Visits,” Visit No. 5, Sept. 1, 1958, Box 1660, UCLA.

¹⁰. Connell House File, Box 1716, Roll 725, UCLA.

¹¹ For budget reasons the Connells also elected to forego exterior light strips at the edge of overhangs, another typical Neutra feature intended to evenly light exterior balconies. Richard Neutra to Arthur and Kathleen Connell, October 29, 1957, and March 12, 1958; Arthur Connell to John Blanton, March 14, 1958, Box 1660, UCLA. Several other Neutra clients made the same decision, such as Herbert Kronish for his lavishly appointed home in Beverly Hills, constructed 1955.

¹². Ibid.

¹³. Alexandra Connell, daughter of Arthur and Kathleen Connell, telephone interview by Barbara Lamprecht, January 3, 2014.

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deep affection for the rugged topography and seascape of Carmel and Monterey. Alexandra Connell recalls family conversations referring to Neutra's initial visit and his pleasure in the site.¹⁴

Overlooking the Pacific Ocean and surrounded by two signature golf courses, the Connell House occupies a commanding site in Pebble Beach, Monterey County, lying near the historic 17 Mile Drive and facing the rugged Cypress Point and the ocean.¹⁵ Within the canon of Neutra's deluxe upscale dwellings, only a handful have enjoyed such sites so privileged in striking natural terrain.¹⁶ Here, the dwelling's Pebble Beach setting, with its dunes and wind-pruned trees, was a perfect fit for Neutra, whose background in landscape architecture sharpened his appreciation for special sites. The pivotal location is even more distinguished in that the nearby golf courses and 17 Mile Drive have been identified as potential cultural landscapes in the *Pebble Beach Historic Context Statement*.¹⁷ The Monterey Peninsula Country Club, just three miles to the east, has also been identified as eligible for listing in the California Register of Historical Resources, further heightening the importance of the property's unique setting.

One of the chief tenets of Modernism is the Wrightian "breaking" of the boundary between indoors and out, making the *setting*, the physical environment of a historic property that illustrates the character of the place, important in considering a Modern property. In all of Neutra's work the role of the site and the setting is paramount. In his *Mystery and Realities of the Site*, Neutra invariably intended to enhance qualities of human well-being by designing houses that melded with nature and the landscape. In many of his single-family free-standing houses, including the Connell House, he incorporated the experience of nature at a variety of scales—nature near, nature at mid-range, and nature distant—to animate interaction with the outdoors. Here, the 3,299-square-foot house itself is an important part, and only one part, of a larger composition.

Neutra's first gesture was to orient the house to face the spectacular view to the west. A garden courtyard, forming the hollow of the U-shaped upper level, is still bordered by the grape-stake fence. This courtyard acts as the most intimate part of the setting. Conceived in the manner of a Japanese rock garden, a Connell wish that included sand hand-raked by Arthur Connell, the garden also implemented the "nature near" quality Neutra desired.¹⁸ While original plan called for a solid wall on the east, enclosing the garden, budgetary constraints forced the Connells to erect wood fencing, necessary to keep the deer out, they wrote Neutra.¹⁹ Mature juniper bushes and large boulders, characteristic of Neutra's settings, are also present. He consistently employed boulders as devices to contrast the smooth machined finishes of the industrialized world with the rough textures found in nature. Boulders are features of residences such as the Tremaine and Kaufmann villas and small speculative dwellings such as the Hailey House, Los Angeles, 1959 as well as present in public buildings such as the former Garden Grove Community Church, Garden Grove, 1962 (now the Arboretum), and the Orange County Courthouse, Santa Ana, 1968.

¹⁴. Alexandra Connell was away at school at the time and could not confirm that the visit occurred.

¹⁵. The 17 Mile Drive opened in 1881.

¹⁶. These are Kaufmann Desert House, Palm Springs, 1947; Tremaine House, Santa Barbara, 1948; Maslon House, Rancho Mirage, 1963; Rentsch Villa, Wengen, Switzerland, 1964; Rice House, Richmond, Virginia, 1965, designed for Ambassador Walter Rice and his wife Inge; and Bucerius Villa, Lake Maggiore, Switzerland, 1966, designed for German politician and journalist Gerd Bucerius, a founding publisher of *Die Zeit*, Germany's leading newspaper. While four of these properties have been meticulously maintained or restored, the luxuriously appointed Maslon House, exquisitely sited the 17th hole between two fairways on the fabled Tamarisk Country Club golf course, was torn down one week after a permit was issued for its demolition. Neutra's genius in selecting or addressing sites sometimes proved fatal to his buildings.

¹⁷. Page and Turnbull, *Pebble Beach*, 15, 50, 52.

¹⁸. Neutra office notes, September 1, 1958, Box 1660, UCLA.

¹⁹. The original grape-stake fencing was photographed by Arthur Connell; see also Connell's letter to Neutra office, October 31, 1957, Box 1660, UCLA.

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The extant staggered zig-zag entrance is a Neutra feature intended to decelerate a visitor's approach to the house, here exaggerated to six quarter-turns.²⁰

Neutra addressed the larger aspects of intermediate and distant nature tectonically, employing intermediate balconies and terraces, seen on the primary façade and the northwest corner of uninterrupted glass. These expansive gestures to the dunes, natural scrub, and coastline balanced the more diminutive, domestic gesture of the paved terrace on the east elevation that opens to the garden courtyard.²¹ All of these transitional spaces were sheltered by broad overhangs and separated by conditioned space only by sliding glass walls alternating with low or full-height jalousie windows and fixed windows. Combined with planes of stucco that overlap and slide past one another, the effect is that of a floating pavilion nestled into the dunes.

One special feature, possibly unique in the Neutra canon, is the extant fireplace/barbeque. This custom brick element also helps to challenge conventional assumptions about indoors-outdoors. It straddles the division between the living room and garden courtyard. While such "Janus-faced" structures are quite common, here the construction added more elements to extinguish conventional boundaries. For example, while its west portion acts as a formal fireplace on the interior, the east portion is an outdoor barbeque and kitchen, including base cabinets and a countertop, originally Formica, topped by a glass wall.²² The effect extends kitchen functions into the outdoors.

The use of a soft, canvas-like material on the floor of the north deck was employed to make the outdoor "walking deck" on the north more inviting, yet another demonstration of Neutra's concern for physiology and the sense of touch. Another feature, the section of angled wood louvers on the east side of the roof deck, recalls similar devices elsewhere, including the Kaufmann Desert House and the Los Angeles Hall of Records.

In Neutra's view, houses were intended to be not inorganic machines but almost living beings alert to a client's life. The orientation of the house, spatial adjacencies, and day and artificial lighting all worked in concert to create an environment variously kinetic and serene. Thus, the property also exemplifies the architect's typical deep attention to the client's program, documented in an extensive archival record.²³ This began with a regular Neutra request he called a "client interrogation" that was fashioned as though he were a physician requiring a medical of a new patient. The Connells' 30-page response, including family hobbies and proposed room contents, furnishings, appliances, and storage systems, is the longest and most energetic response thus discovered in the UCLA archives. The correspondence ushered in an intense collaboration throughout design and construction.²⁴

The Connells emerge as eminently pragmatic, always aware of the efficacy of a particular finish in this demanding seaside climate. Concerns such as tracking in sand, the efficiencies of paths of travel, the interests of the children, how many inches of storage space were allotted for Kathleen Connell's vase collection, the acoustics of Arthur Connell's den, and her concern for maintaining an economical path of travel even when ironing clothes, were then integrated into Neutra's design.²⁵ Such close attention to

²⁰. This is a strategy Neutra gleaned from his visit to Japan in 1930, earlier established with his apprenticeship in 1921 with Gustav Amman, as noted earlier in the text.

²¹. The original broom-finished concrete terrace has been replaced, although the footprint of the original appears to have been retained.

²². While the retention of the Formica countertop cannot be confirmed, the fireplace/barbeque is intact.

²³. Connell House File, Box 1716, Roll 725, UCLA.

²⁴. Ibid.

²⁵. Ibid.

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function was not only one of Neutra's métiers but it was also typical of Modernist architects intent on improving a home's functional qualities in postwar settings. Neutra's response is manifest in the executed construction.²⁶

The restricted palette and materials present throughout the property are characteristic of Neutra's work, intended to demonstrate how inexpensive, standard, robust materials such as white-painted common brick, exterior-grade Masonite, and metal windows could be crafted to elegant, economical, and durable effect. Neutra selected the jalousie windows, heavily advertised and popular with many mid-century architects, because he trusted their efficacy in winds up to hurricane force. Because they didn't work as promised, in part, perhaps, because the specified product was apparently substituted by another, to the disappointment of both architect and client, he later abandoned their use, just as many of his peers did.²⁷ The presence of the full-height jalousies at the Connell House is unusual because Neutra rarely employed such tall units.

Neutra's typical dualistic approach to axial orientation to enhance views is also evident. Here, the broad orthogonal north-south axis runs almost the entire length of the upper floor, accomplished by pulling walls and furnishings well away from the full-height windows on the west to achieve a sense of open, flowing space. Because the northwest corner is glass on both sides, Neutra was able to create a diagonal axis visible from many points in the house in order to open up the view dynamically. The airy quality of this upper floor contrasts with a private den for Mr. Connell at the east end of the north wing; a kitchen wing that can be closed off on the south; and a bedroom wing located on the lower floor. These contrasts in openness and enclosed shelter not only reflect the Connells' wishes but also demonstrate Neutra's desire to address primal physiological and psychological needs known today as "prospect and refuge" in environmental psychology.

The Connell House was featured in a four-page spread in *World and Dwelling*, a book of selected Neutra houses published in Germany in 1962.²⁸ Alexandra Connell states that the family loved living in the house, the "uninterrupted views, and the [visual] exposure to the weather." The Connells finally sold their home when their daughters grew up and moved away, and they were spending time in Fiji, where for decades they nurtured a school they had established.

Richard J. Neutra

Born in Vienna, Austria, Richard Joseph Neutra (1892–1970) graduated summa cum laude from the Technical Institute (University), Vienna. He also attended the informal school founded in 1912 by the radical writer and architect Adolf Loos before serving with the Austro-Hungarian Empire forces in World War I. Like his early friend and colleague Rudolf M. Schindler, Neutra was deeply influenced by the 1910-1911 European publication of Wright's *Wasmuth Portfolios*, a watershed manifesto in twentieth-century architectural history. The publication illuminated Wright's radical conception of the "breaking of the [conventional] box" through more open plans and an emphasis on the extended low horizontal line. Both younger architects absorbed and reinterpreted Wright's strategies, whose uninterrupted diagonal sightlines into nature were afforded by long banks of windows and corner windows. Such configurations became common in the work of many of the European Modernists and later in the architecture of the "Second Generation" Modernist architects of Southern California. They were a standard strategy in many Neutra designs, and present at one of the property's most important features, the southwest corner of full-height glass.

²⁶. The earliest correspondence present in the Archives is dated April 25, 1967, Box 1660, UCLA.

²⁷. John Blanton, telephone interview by Barbara Lamprecht, December 26, 2013.

²⁸. Richard Neutra, *World and Dwelling* (Stuttgart: Verlagsanstalt Alexander Koch, GmbH, 1962), 104-107.

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Loos, another primary influence, advocated a return to the qualities of humility, anonymity, and what he termed “lastingness,” or durability, in building. Rejecting historicism, Loos argued for a sober, forthright architecture that rejected stylish innovations. These views anchored Neutra’s belief that great architecture did not have to be a series of novel designs but could evolve detail by detail. In addition, because he established predictable methods, construction costs decreased and allowed the architect to focus on site and user needs as he did at the Connell House.

Despite his broad education, because of the economy and lack of opportunities at the end of World War I, Neutra’s first job was assisting the Swiss landscape architect, botanist, and gardener Gustav Ammann. Ammann, now considered an important figure in modern European landscape theory, promoted the role of nature and landscape as a necessary component in any architectural setting. Neutra’s early income in Germany relied on small garden and landscape work. In these early designs, he specified plant types, budgets, and maintenance schedules. Beginning in the 1930s, Neutra typically used more general instructions on the height of plant or tree, scale of foliage, and plant placement. Later in his career, Neutra worked with important landscape architects such as Garrett Eckbo and Roberto Burle Marx, in which their designs, incorporating curves and other geometries, offset Neutra’s orthogonal forms.

Neutra immigrated to America in 1923. He was hired as a draftsman by the large Chicago firm, Holabird and Roche, where he mastered steel skyscraper framing and later met another hero, architect, and critic Louis Sullivan. Beginning in the fall of 1924, Neutra worked for Wright in his atelier Taliesin in Spring Green, Wisconsin, before moving in early 1925 to Los Angeles, where his fellow Austrian, Schindler, was based. The city became Neutra’s permanent home. He worked for Wright before teaming up with Schindler, who, with Neutra, was responsible for introducing European Modernism to the West Coast.

Apart from his European and American influences, Neutra’s round-the-world tour in 1930 included Japan. The visit was partially facilitated by the Japanese architects he met at Taliesin. Neutra’s stay there was a turning point, as he later wrote in the foreword to a book on Japanese gardens. The well-proportioned use of asymmetry and the consistent use of a standard palette of materials for a wide range of users that he witnessed there confirmed his belief in his own approach. Additionally, the fundamental integration of gardens, texture, landscape, views, and architecture that he admired in Japan strengthened his conviction that nature or nature’s qualities were indispensable in architecture.²⁹ These qualities are abundantly demonstrated at the Connell House.

Neutra’s renown in residential architecture rests on his command of proportion and his skillful synthesis of overlapping lines and planes of stucco, steel, and glass that extend into the surrounding landscape. The Lovell Health House, Los Angeles, 1929, established his international fame. Set high in the Hollywood Hills, the house was a superb expression of the International Style and the first entirely steel-frame residence constructed in the United States. When he could find no general contractor willing to take on such a radical project, harnessing his early experience in Chicago, Neutra himself took on the challenging project, proving his expertise in innovative methods in construction. Seven years later in the catalogue to the landmark 1932 “Modern Architecture” exhibition at the Museum of Modern Art in New York City, Neutra was hailed as “the leading modern architect of the West Coast.”³⁰ Although chiefly associated

²⁹. See Barbara Lamprecht, “Neutra in Japan, 1930, to his European Audiences and Southern California Work,” *Southern California Quarterly* 92 (Fall 2010): 215–42; and Richard Neutra, Foreword, *Japanese Gardens for Today*, by David H. Engel, and (Rutland, Vermont: Charles E. Tuttle, 1959), xii, xiii.

³⁰. Alfred H. Barr, Foreword to *Modern Architecture* (New York: Museum of Modern Art, 1932), quoted in Hines, *Richard Neutra*, 125.

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with Southern California, he began working in the San Francisco Bay Area as early as 1935, building a clapboard house on Twin Peaks. Two years later he designed the boxy redwood-clad Darling house on Woodland Avenue in San Francisco, which adapted the minimalist architectural aesthetic of 1920s and 1930s Europe to regional conditions, placing it within the woodsy anti-urban Bay Area Tradition.

Neutra went on to design approximately 400 projects, including tract developments, national park visitor centers, churches, colleges, schools, public buildings, defense housing, and villas in Germany, Italy, and Switzerland. Although some have been demolished, especially those on exceptional sites, a number of properties are now designated historic resources in the United States as well as protected internationally, including the early 1960s Bewobau Housing Development in Germany, and the former U.S. Embassy, Karachi, Pakistan, 1960, designed with his partner in large civic ventures, Robert E. Alexander, and just declared a historic monument last year. Although primarily known for his houses, Neutra's achievements range from innovative construction techniques to his radical reconceptualization of American schools with strategies that became permanent hallmarks in educational settings here and abroad. Winner of numerous honorary doctorates and prizes, he earned the American Institute of Architects' Gold Medal posthumously in 1977.

While Neutra's architecture has always been acclaimed for its sleek forms, in the last few years his work and writings have become the focus for renewed interest, demonstrated in international exhibitions, popular articles, and new scholarly research. Much of this new interest is based on his prescient study of the role of human physiology and psychology in architecture, knowledge he incorporated into residential designs. Neutra grounded his architecture on his immersion in readings in emerging nineteenth- and new twentieth-century disciplines, including evolutionary biology, medicine, Gestalt aesthetics, and other sciences. Collectively, his readings and personal acquaintance with many of the authors of the works he read convinced Neutra that an alert contact with nature, or the qualities of nature, were critical to any successful human setting. His knowledge of the body's physical, sensory, and cognitive systems underscored his emphasis on creating environments—the building and its immediate and larger setting—that engaged the senses. Neutra set forth his theory in his 1954 book, *Survival Through Design*.

Additionally, Neutra used his knowledge of Gestalt aesthetics, refined during his winter teaching tenure at the Bauhaus in 1930, to "stretch space." Devices such as extended balconies, mirrors, and transparent glass, present in the Connell House, facilitated such "stretching," altering the perception of space to create a feeling of expansiveness. Neutra put these tools to use in the designs of small houses and multi-family designs. Apart from the new scholarly interest noted above, contemporary interest in environmentally responsible building, have generated interest for architects and planners in the sustainability and "green building" aspects of Neutra's designs.

The Connell House embodies these ideas and ideals. It physically testifies to a family's commitment to living modestly and gracefully on the land and in hiring an architect eminently suited to accomplish that task. Today, the house is still a prescient work of architecture that demonstrates Neutra's convictions and establishes a template for contemporary and future architects in how to design with the land.

Modern Architecture in Pebble Beach

Although the history of modern architecture in Pebble Beach and adjoining communities on and about the Monterey Peninsula has yet to be written, a broad outline can be traced with some confidence. In 1933 the distinguished Modern architect William Wurster, dean of the University of California, Berkeley, from 1950 to 1963 and one of the principal figures associated with the Bay Area Tradition, designed a Carmel house for E. C. Converse. The abstract design reinterpreted features of the then popular Colonial Revival

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style, for which Wurster received an Honor Award from the northern California Chapter of the American Institute of Architects. Far removed from the hard-edge International Style associated with Neutra and its reinterpretation by his countryman Rudolph Schindler, the Converse house nonetheless embodied a new architectural sensibility associated with the Bay Area, a “gentle modernism,” to use the evocative phrase of the architectural historian David Gebhard.³¹

Other expressions of this design outlook arose in Carmel prior to World War II, including the Sand and Sea complex, comprising five houses and a garage with a studio above, at the corner of San Antonio Avenue and 4th Street. This development was the work of Jon Konigshofer, a prominent Carmel designer and builder who played a large role in bringing West Coast regionalism and the Bay Area Tradition to his adopted hometown and the surrounding area. His design was a handsome example of “everyday modernism,” interpreted as that mediation between the stark rationalism of the International Style and the regional climate, conditions, and concerns that animated the architecture of other figures associated with the Bay Area Tradition who worked in and about the Monterey Peninsula, including Gardner Dailey, Henry Hill, and Clarence Tantau. Within this context, it should be noted that in 1939 Neutra himself produced a handsome redwood-clad house for William and Alice Davey (now significantly altered) on Jacks Peak, outside Monterey, that was thoughtfully integrated into the surrounding landscape of grassland and Monterey pines.

In contrast to Carmel and Monterey, Pebble Beach did not see the introduction of Modernism until some years after World War II, though the lack of a comprehensive local architectural history, together with the difficulty of viewing many of the community’s residences from public thoroughfares, makes a definitive assertion on this point impossible.³² In 1940 Frank Lloyd Wright designed a spacious house for John Nesbitt on 17 Mile Drive, but it was never constructed. Seven or eight years later Jon Konigsberger designed a notable Modern residence for the Robert Buckner family in Pebble Beach, which was one of fifty-three houses featured in the 1949 San Francisco Museum of Art exhibition, “Domestic Architecture of the San Francisco Bay Region.” In 1952 he designed a Modern house for Macdonald and Margaret Booze on Signal Hill Road, just down the street from where Neutra would build. Throughout the mid-century a significant number of other architects associated with Mid-Century Modernism produced handsome homes in Pebble Beach. Within this context, the Connell House is clearly significant as an extremely important example of residential design, exemplifying both the rational approach associated with Modern architecture generally and the character-defining features associated with the International Style specifically.

Richard Neutra’s hundreds of award-winning properties are primarily found in Southern California. As an accomplished and rare example of the work of this master architect in northern California, with a superb

³¹ David Gebhard, “William Wurster and His California Contemporaries: The Idea of Regionalism and Soft Modernism,” in Marc Treib, ed., *An Everyday Modernism: The Houses of William Wurster* (San Francisco: San Francisco Museum of Modern Art; and Berkeley: University of California Press, 1995), 169.

³² The relatively late appearance of Modernist architecture in Pebble Beach can be traced to the building restrictions Del Monte Properties Company introduced into its real estate deeds in the 1920s. The restrictions, as the company took pains to explain to prospective purchasers, were intended to create communities “harmonious within themselves” and to “prevent the erection of undesirable and unharmonious buildings that would depreciate those of their neighbors.” The type of residential design Del Monte Properties believed “best suited” to the area was “founded on the traditions” brought to California “by the first Spanish settlers. It has the general characteristics of the architecture of those countries along the north shores of the Mediterranean from Gibraltar [*sic*] to the Dardanelles, where the climate and topography are so similar to ours.” Although the restrictions were relaxed as the Depression wore on, as late as 1940 *Fortune* magazine, reported that when submitting architectural plans for approval, “it will be better, no matter what the size of your purse, if you plan a Spanish-Colonial (Monterey) type of house.” Del Monte Properties Company, *Bulletin*, December 1, 1927, Pebble Beach Company Archives, Pebble Beach; “Del Monte,” *Fortune* 21 (January 1940): 106.

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setting in which Neutra could fully realize his beliefs about human well-being, the Connell House is unequivocally an important example of the International Style, perfectly illustrating this design aesthetic within the context of the development of Modern architecture in Pebble Beach. Despite a small addition and various minor reversible alterations to some of the fenestration, it retains a high degree of historic integrity. The Connell house is eligible for listing in the National Register of Historic Places at the local level under two requirements of Criterion C: it embodies the distinctive characteristics of a type, period, or method of construction; and is the accomplished work of an acknowledged master.

Arthur and Kathleen Connell House
Name of Property

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9. Major Bibliographical References

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Residential Building Record: 1170 Signal Hill Road. Office of the Monterey County Assessor, Salinas.

U.S. Department of the Interior, National Park Service. *How to Apply the National Register Criteria for Evaluation*. Bulletin 15. Washington, D.C.: U.S. Government Printing Office, 1991.

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Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☒ University
- ☐ Other

Name of repository: University of California, Los Angeles, Charles E. Young Research Library, Special Collections, Richard and Dion Neutra Papers, Collection 1179.

Historic Resources Survey Number (if assigned): _____

Arthur and Kathleen Connell House
Name of Property

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County and State

10. Geographical Data

Acreage of Property 2.13

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 36.582708

Longitude: -121.965484

Verbal Boundary Description (Describe the boundaries of the property.)

The property boundaries are those of the 2.125-acre parcel on which the Arthur and Kathleen Connell House stands, Monterey County Assessor's Parcel Number 008-262-007.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are those of the 2.125-acre parcel acquired by Arthur and Kathleen Connell in Pebble Beach in 1956.

11. Form Prepared By

name/title: Anthony Kirk, Ph.D.

organization: _____

street & number: 134 McCornick Street

city or town: Santa Cruz state: California zip code: 95062

e-mail: Historydoc@aol.com

telephone: 831-427-2289

name/title: Barbara Lamprecht, M. Arch.

organization: _____

street & number: 550 Jackson Street

city or town: Pasadena state: California zip code: 91104

e-mail: bmlamprecht@gmail.com

telephone: 626-264-7600

date: January 15, 2014

Arthur and Kathleen Connell House
Name of Property

Monterey, California
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Historic photographs taken by Arthur Connell, 1958.

Courtesy Dion Neutra and the University of California, Los Angeles. (Connell House File, Box 1660, Richard and Dion Neutra Papers, Collection 1179, Charles E. Young Research Library, Special Collections, University of California, Los Angeles.)

Figure A. Looking south at north elevation.



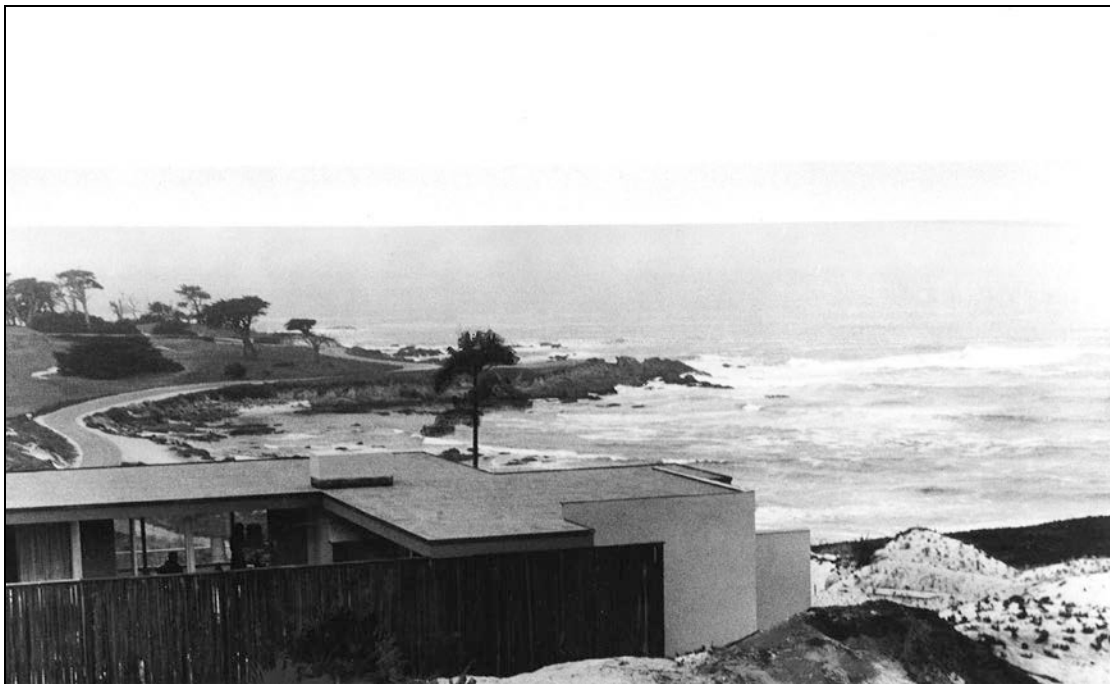
Arthur and Kathleen Connell House
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Figure B. Looking east at west elevation.



Figure C. Looking west from Signal Hill Road across northern section of house towards Cypress Point.



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Figure D. Looking northeast across terrace and courtyard sand garden.



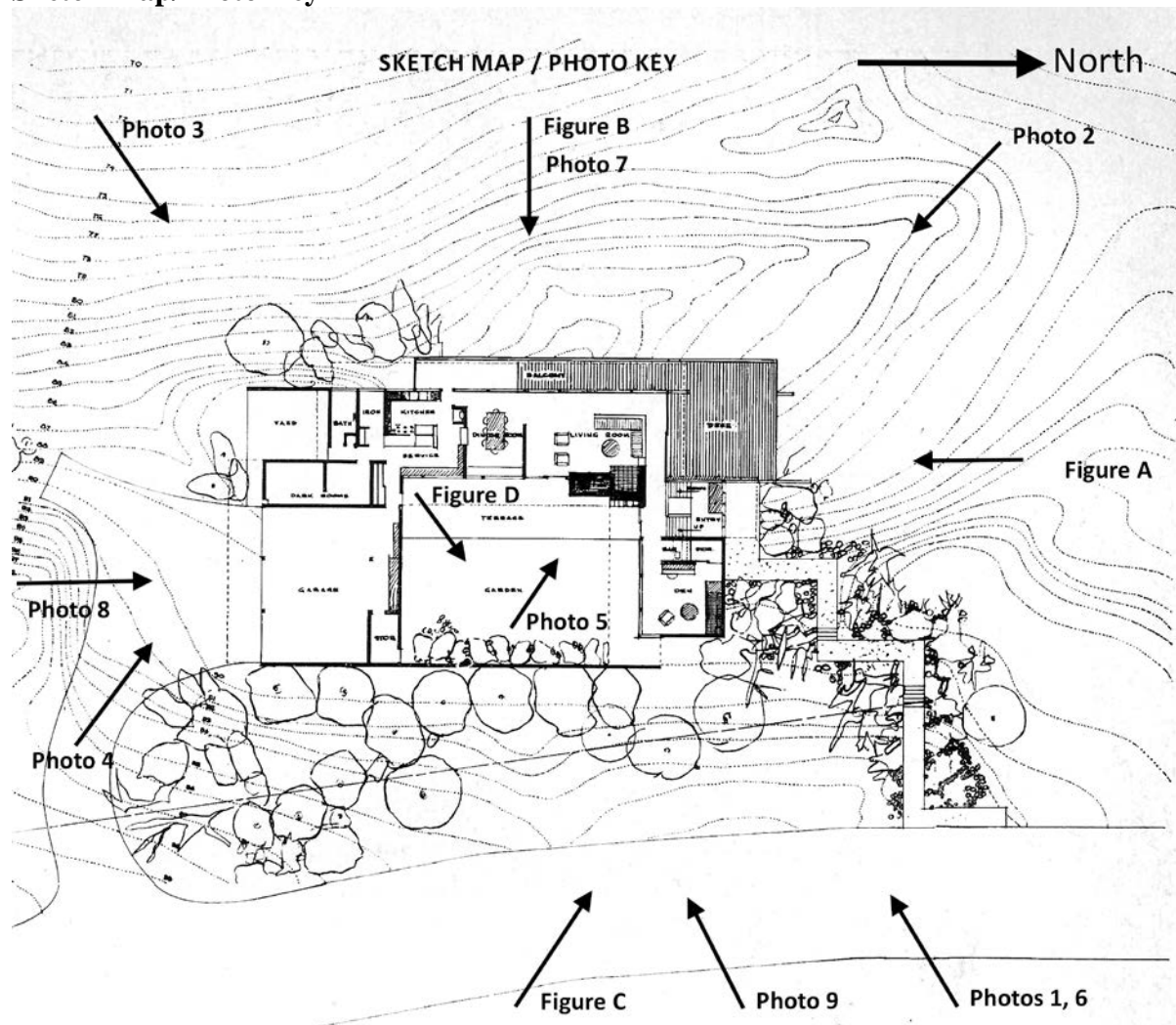
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Arthur and Kathleen Connell House
Name of Property

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County and State

Sketch Map/Photo Key



Figures A–D, 1958

Photos 1-5, 2010

Photos 6-9, 2013

Arthur and Kathleen Connell House
Name of Property

Monterey, California
County and State

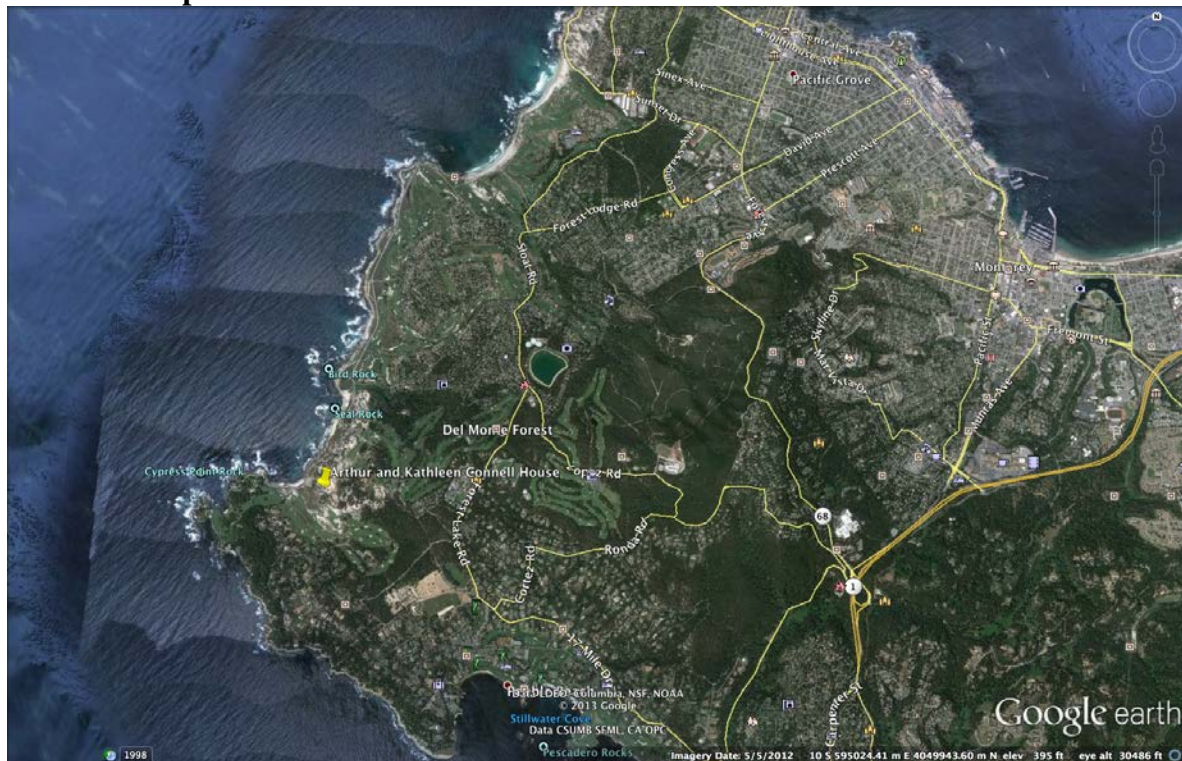
Location Map: Street Scale

Latitude: 36.582708

Longitude: -121.965484



Location Map: Peninsula Scale



Arthur and Kathleen Connell House

Name of Property

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County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Arthur and Kathleen Connell House
City or Vicinity: Pebble Beach (Del Monte Forest)
County: Monterey County
State: California

Photographer and Date Photographed as indicated

Description of Photograph(s) and number, include description of view indicating direction of camera

Anthony Kirk, Ph.D., October 5, 2010

1 of 9. Looking southwest at north elevation.

2 of 9. Looking southeast at north and west elevations.

3 of 9. Looking northeast at west and south elevations. The 1993 addition extends slightly more than a foot beyond the wing wall, *right of center*, and the studio is illuminated by a large single-light fixed window and a much smaller casement window.

4 of 9. Looking northwest at south elevation. Anthony Kirk, Ph.D.

5 of 9. Looking northwest at south and east elevations of courtyard.

Michael Dawson, December 12, 2013

6 of 9. Looking southwest at east and north elevations.

7 of 9. Looking east at west elevation.

8 of 9. Looking north at south elevation.

9 of 9. Looking southwest at east-facing courtyard.



















National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ~~NOMINATION~~ DOE

PROPERTY NAME: Connell, Arthur and Kathleen, House

MULTIPLE
NAME:

STATE & COUNTY: CALIFORNIA, Monterey

DATE RECEIVED: 4/29/14 DATE OF PENDING LIST: 5/20/14
DATE OF 16TH DAY: 6/04/14 DATE OF 45TH DAY: 6/15/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000304

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT ___DATE

ABSTRACT/SUMMARY COMMENTS:

The Arthur and Kathleen Connell House is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. Completed in 1958, the residence is an excellent local example of the International Style within the Modern Movement in Pebble Beach and representative of master architect Richard Neutra's mid-century residential work.

RECOM./CRITERIA DETERMINED Eligible - Criterion C

REVIEWER PAUL R. LUSIGNAN DISCIPLINE HISTORIAN

TELEPHONE _____ DATE 6/13/2014

DOCUMENTATION see attached comments Y/N see attached SLR (Y)/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Connell, Arthur and Kathleen, House

MULTIPLE
NAME:

STATE & COUNTY: CALIFORNIA, Monterey

DATE RECEIVED: 4/29/14 DATE OF PENDING LIST: 5/20/14
DATE OF 16TH DAY: 6/04/14 DATE OF 45TH DAY: 6/15/14
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APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ ACCEPT ___ RETURN ___ REJECT ___ DATE

ABSTRACT/SUMMARY COMMENTS:

The Arthur and Kathleen Connell House is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. Completed in 1958, the residence is an excellent local example of the International Style within the Modern Movement in Pebble Beach and representative of master architect Richard Neutra's mid-century residential work.

RECOM./CRITERIA DETERMINED Eligible - Criterion C

REVIEWER PAUL R. LUSIGNA DISCIPLINE HISTORIAN

TELEPHONE _____ DATE 6/13/2014

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

1725 23rd Street, Suite 100
SACRAMENTO, CA 95816-7100
(916) 445-7000 Fax: (916) 445-7053
calshpo@parks.ca.gov
www.ohp.parks.ca.gov



April 25, 2014

Ms. Carol Shull, Keeper
National Register of Historic Places
National Park Service 2280
1201 I (Eye) Street, NW
Washington, DC 20005

Subject: **Connell, Arthur and Kathleen, House
Pebble Beach, Monterey County, California
National Register of Historic Places Nomination**

Dear Ms. Shull:

The enclosed disk contains the true and correct copy of the nomination for the **Arthur and Kathleen Connell House** to the National Register of Historic Places. On April 22, 2014 in Pacific Grove, California, the California State Historical Resources Commission unanimously found the property eligible for the National Register under Criterion C at the local level of significance with a period of significance of 1958.

It is an excellent example of the International Style within the Modern Movement in Pebble Beach, and representative of master architect Richard Neutra's mid-century residential work. The house exemplifies the rational design approach associated with Modern architecture, with thoughtful delineations between public and private areas that do not compromise its open, flowing spatial quality. As an intact and outstanding expression of the International Style of Modern architecture by a master architect, the Connell House is a superb contributor to the architectural heritage of Pebble Beach, Monterey County, and northern California.

The property is nominated by the Alliance of Monterey Area Preservationists. The owner filed a letter of objection in response to acknowledgement of receipt of the nomination. Two business days prior to the hearing the owner requested the hearing be delayed. In accordance with Title 36 Code of Federal Regulations Part 60, Section 60.11(c), as the nomination form appeared to be adequately documented and the property appears to meet the National Register criteria for evaluation, our office complied with the notification requirements in Section 60.6 as detailed in the enclosed timeline, and scheduled the property for presentation at the earliest possible State Review Board meeting.

If you have any questions regarding this nomination, please contact Amy Crain of my staff at (916) 445-7009.

Sincerely,

Jenan Saunders
Deputy State Historic Preservation Officer

Enclosure

Arthur and Kathleen Connell House
Pebble Beach, Monterey County
Staff Report

The Arthur and Kathleen Connell House is a 3,299-square-foot wood-frame International Style residence with an integral three-car garage. It is situated on a two-acre lot located high above the Pacific Ocean in the resort community of Pebble Beach on the Monterey Peninsula. Designed by Southern California architect Richard J. Neutra in 1957 and completed the following year, the house comprises two levels. A large upper floor with a U-shaped plan extends around three sides of a courtyard that faces east toward Signal Hill Road. A smaller lower floor with a rectangular plan sits below the base of the U. Built of stucco, wood, Masonite, and glass, with dramatic projections of the flat slab roof on all sides, it is situated below street grade and is entered by a staircase that leads to a tall double door on the north side. An intermediate half-floor entry landing provides access to the lower level, where the three bedrooms offer views to the west, and to the upper floor, where a glass wall provides the living and dining rooms with an uninterrupted panorama of the coastal landscape and Pacific Ocean. A cantilevered balcony runs along part of the west elevation and wraps the north corner to form a large private deck. The sandy parcel on which the house stands is sparsely landscaped with cypress trees, bushes, and patches of ice plant. A few changes have been made to fenestration over the years, and a small service yard at the southwest corner was enclosed in 1993 to form a studio, bringing to completion a plan anticipated by the architect nearly forty years earlier. The house is currently vacant, with plywood boards nailed to the front door and some windows. It retains integrity and appears to be in fair to good condition.

Completed in 1958, its period of significance, the Arthur and Kathleen Connell House is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. It is an excellent example of the International Style within the Modern Movement in Pebble Beach, and representative of master architect Richard Neutra's mid-century residential work. The house exemplifies the rational design approach associated with Modern architecture, with thoughtful delineations between public and private areas that do not compromise its open, flowing spatial quality. As an intact and outstanding expression of the International Style of Modern architecture by a master architect, the Connell House is a superb contributor to the architectural heritage of Pebble Beach, Monterey County, and northern California.

The property is nominated by the Alliance of Monterey Area Preservationists (AMAP). A letter of objection is on file from owner Massy Mehdipour. Fifteen letters of support have been received to date. In its role as representative of a Certified Local Government, the Monterey County Historic Resources Review Board (HRRB) was scheduled to review and comment on the nomination at its regular meeting March 6, 2014, in order to provide comments to the SHPO. An update on the AMAP website indicated the HRRB directed county planning staff to draft a letter in support of the nomination. No formal documentation from the County of Monterey has been received since the meeting agenda. A phone conversation with the Certified Local Government contact Wednesday, April 16, 2014 confirmed the letter was not and will not be presented to the County Board of Supervisors for political reasons.

OHP staff supports the nomination and recommends the State Historical Resources Commission determine the Arthur and Kathleen Connell House meets National Register Criterion C at the local level of significance with a 1958 period of significance. Staff recommends the State Historic Preservation Officer approve the nomination and forward it to the National Park Service for determination of eligibility for listing in the National Register.

Amy H. Crain
State Historian II
April 25, 2014

Connell House National Register Nomination Timeline

- 11/27/2013 Received consultant query re: CR nomination.
Response included: "Unless there is a specific and pressing reason to pursue California Register listing, we strongly encourage application to the National Register. NR-listed properties are automatically included in the Cal Register."
- 12/27/2013 Received consultant query from co-applicant, still re: CR nomination.
- 12/30/2014 Responded, reiterated encouragement to pursue NR listing, with schedule:
"Deadlines are rapidly approaching for the April 22, 2014 meeting at Asilomar. As noted in an earlier message to Barbara, a National Register nomination for April consideration must be received at OHP January 31, and preferably sooner. This will require a rapid response to any issues addressed in the Request for Information letter as notification letters go out February 14, 2014 and nominations are posted to the website the following week. The earliest agenda for a California Register nomination, taking into consideration the 90 day local jurisdiction review period, would be Friday, August 1, 2014."
- 01/16/2014 Received photographs.
- 01/17/2014 Received National Register nomination.
Acknowledgement letters mailed to co-applicants.
Acknowledgement letter mailed to owner:
Massy Mehdipour (MM)
Signal Hill, LLC,
1425 Dana Avenue
Palo Alto, CA 94301
- 01/21/2014 Emailed applicants with requests for clarification and additional documentation.
- 01/22/2014 Received revised nomination.
- late January MM called Jay Correia (JC) to indicate objection.
- 02/03/2014 MM emailed JC, referencing, "As we spoke last week, I strongly oppose to list my house on the national register. I have mailed the attached letter of objection to Carol Roland-Nawi today."
- 02/04/2014 Received notarized letter of objection with supporting documentation; with return address 1425 Dana Avenue, Palo Alto, CA 94301.
- 02/05/2014 JC confirmed receipt of shipment via email to MM.

- 02/12/2014 Notification letters sent (69 days), including owner letter via Certified Mail to address used for acknowledgement letter and confirmed by return address on owner objection materials.
- 03/01/2014 Received agenda for Monterey County Historic Resources Review Board meeting March 6, 2014 including review of Connell House NR nomination.
- 03/06/2014 MM responded to JC's 02/05/2014 email "I have not heard anything back from you. What is the status?"

JC responded, "There is no change in status. All documentation, including your notarized letter of objection, becomes part of the official record and will be made available to the State Historical Resources Commission and the Keeper of the National Register. If there is something that you were expecting please let me know what that is.

MM replied, "You said that there would be a meeting in April. Is that not happening?"

JC replied, "As stated in the February 12, 2014 letter sent to you by Certified Mail, the State Historical Resources Commission, at its regular quarterly meeting to be held on April 22, will consider and take action on the National Register nomination of the house at 1170 Signal Hill Road in Pebble Beach. Please let me know if I can be of further assistance."

MM replied, "Where is the meeting? Do I need to attend?"

JC replied,
"As stated on the reverse of the February 12, 2014 letter sent to you by Certified Mail, the State Historical Resources Commission will meet in the Kiln Room at Asilomar Conference Center, 800 Asilomar Avenue, in Pacific Grove, California. The meeting begins at 9:00. You do not need to attend, however, the meeting is open to the public and you are welcome to attend.

The Commission takes testimony in support of, and in opposition to, nominations. However, in its deliberations, the Commission can only take in to account the eligibility of a historic resource as it pertains to the applicable criteria. In the case of the property at 1179 Signal Hill Road in Pebble Beach, National Register Criteria is the applicable criteria.

MARCH 6 WAS 47 DAYS PRIOR TO MEETING

- 03/11/2014 Found/printed update re: HRRB review on website of Alliance of Monterey Area Preservationists (AMAP).
- 03/14/2014 Received letter of support from Raymond Neutra.

- 03/24/2014 Certified Letter to MM of February 12, 2014 returned to OHP marked "Unclaimed Mail."
- 03/25/2014 Advised Chief Counsel of Certified Letter return; she responded owner's attorney had contacted her.
- 03/27/2014 Forwarded MM's returned letter in care of her attorney, Certified Mail; letter included:

Please forward the enclosed letter and its enclosures to your client, Ms. Massy Mehdipour. Our Certified Letter to her of February 12, 2014 was returned to our office March 24, 2014 marked "Unclaimed Mail." Photocopies of the envelope are also enclosed for your information; we have retained the original for our files. Please note the address we used is the same as the address to which the letter of nomination receipt was sent January 17, 2014: 1425 Dana Avenue, Palo Alto, CA 94301. Ms. Mehdipour acknowledged the January 17 letter in her February 3 letter of objection to the nomination.

We understand you have been in contact with Department of Parks and Recreation Chief Counsel Tara Lynch regarding the nomination. We also understand that Ms. Mehdipour has been in telephone contact with Registration Unit Supervisor Jay Correia regarding the specifics of the State Historical Resources Commission Hearing on April 22, 2014.

- 04/01/2014 Certified Letter delivered; confirmation postcard on file at OHP.
- 04/09/2014 Sent copy of staff report and correspondence from Ms. Mehdipour and her counsel to Attorney Susan Brandt-Hawley per her request.
- 04/16/2014 MM emailed JC to ask if nomination could be moved to August as her consultant is unable to attend April meeting; he responded:

I am very sorry but we are not able to amend the agenda once it has been publically noticed in accordance to the Bagley-Keene Open Meeting Act. The notice for the April 22 quarterly meeting of the State Historical Resources Commission took place on approximately April [sic] 12 [February 12 cited previously]. As you are aware, the State Historical Resources Commission will take testimony during the hearing of the agenda item. You may ask the Commission at that time. However, please be advised that it is exceptionally unusual for the Commission to remove items from the agenda.

- 04/16/2014 Additional three letters of support received.

04/16/2014 Phone conversation with Craig Spencer, Monterey County CLG contact, Wednesday, April 16, 2014 confirmed HRRB letter was not and will not be presented to the County Board of Supervisors for political reasons.

04/17/2014 MM left message for Carol Roland-Nawi (CRN).

Additional letter of support received.

04/18/2014 CRN left message for MM.

MM left message for CRN.

Additional four letters of support received.

MM emailed CRN and JC to request postponement of hearing until August. MM references letter received two weeks prior. This would be the letter sent via certified mail in care of her attorney after the original letter was returned to OHP unclaimed.

CRN and JC spoke with MM by telephone; MM reiterated her request for postponement.

JC reviewed meeting procedure and applicable bylaws. He acknowledged phone conversation by email to MM and informed her that if she submitted her request in writing, addressed to Julianne Polanco, Chair, State Historical Resources Commission, in care of State Historic Preservation Officer Carol Roland-Nawi, SHPO Roland-Nawi would present her request to Chair Polanco at the meeting.

MM submitted request via email with hard copy to follow. In her letter she referenced becoming aware of the meeting approximately two weeks prior. The Certified Letter re-sent to her attorney was received April 1. As noted previously in this timeline, MM queried JC by email about the April meeting on March 6. In his email responses JC cited the February 12 letter including the date, location, and time of the April 22 meeting.

04/21/2014 Additional six letters of support received.

Julianne Polaco,

Chair

State Historical Resources Commission

April 18, 2014

Subject: Nomination for Eligibility – Property located on 1170 Signal Hill, Pebble Beach on April 22nd

Dear Julianne Polanco,

I hereby request to postpone the State Historical Resource Commission's (SHRC) hearing of the Connell house National Register nomination to the hearing date in August.

I became aware of the April 22nd date just about two weeks ago. My team is not able to attend. My attorney, John Bridges, is in court ordered mediation in San Jose from Monday through Wednesday. My historian consultant, Sheila McElroy is on East Coast on personal emergency. I am traveling the entire week next week.

Since there are various opinions of experts on this subject, it's critical that the commission hears from all sides. I have submitted reports from 4 historian experts. These reports come to sharply divergent conclusions with the expert completed the nomination form with respect to the significance and eligibility of the property.

Thank you in advance for moving the hearing to a later date to give us an opportunity to present our case.

Sincerely,



Massy Mehdipour, Property Owner, 1170 Signal Hill Road, Pebble Beach

1425 Dana Ave, Palo Alto, CA 94301

Crain, Amy@Parks

From: Correia, Jay@Parks
Sent: Friday, April 18, 2014 3:50 PM
To: Crain, Amy@Parks
Subject: FW: Hearing of the my house on April 22nd 2014
Attachments: SHRC April 22nd Hearing postponment.jpg

FYI

Jay Correia
State Historian III
Supervisor, Registration Unit
California State Office of Historic Preservation
916-445-7008

From: Massy Mehdipour [<mailto:massy@jotter.com>]
Sent: Friday, April 18, 2014 3:48 PM
To: Roland-Nawi, Carol@Parks
Cc: Correia, Jay@Parks
Subject: Hearing of the my house on April 22nd 2014

Dear Carol,

Thank you for the phone call this afternoon. Attached is my letter of request to postpone the State Historic Resource Commission hearing. Please present my request to Chair Polanco. I have also mailed a hard copy of this letter to you.

Please let me know if there is anything else I need to do.
Massy

Massy Mehdipour 650-289-2606 (O) 650-380-3187 (C)

Crain, Amy@Parks

From: Correia, Jay@Parks
Sent: Friday, April 18, 2014 3:50 PM
To: Crain, Amy@Parks
Subject: FW: Procedure to Request Postponement of hearing

Jay Correia
State Historian III
Supervisor, Registration Unit
California State Office of Historic Preservation
916-445-7008

From: Correia, Jay@Parks
Sent: Friday, April 18, 2014 3:15 PM
To: Massy Mehdipour (massy@jotter.com)
Subject: Procedure to Request Postponement of hearing

Dear Ms. Mehdipour,

By this e-mail I am acknowledging our telephone conversation this afternoon, which included State Historic Preservation Officer Carol Roland-Nawi, in which you requested to postpone the State Historical Resources Commission's (SHRC) hearing of the Connell House National Register nomination.

After reviewing our meeting procedure and applicable laws we now know that a property owner does not need to be present in person to request that the hearing be postponed to a future meeting. We apologize for the misunderstanding. Please note that in accordance with the Bagley-Keene Open Meeting Act neither the Office of Historic Preservation or the State Historic Preservation Officer can remove an item from the agenda within 10 days prior to a meeting. Once an agenda has been posted 10 days prior to a meeting, only the State Historical Resources Commission, during the public meeting, has the authority to postpone an item.

If you send a letter or e-mail, addressed to Julianne Polanco, Chair, State Historical Resources Commission, to State Historic Preservation Officer Carol Roland-Nawi, we will present your request to Chair Polanco at the meeting.

Carol Roland-Nawi's e-mail is: Carol.Roland-Nawi@parks.ca.gov

Her address is: 1725 23rd Street, Suite 100
Sacramento, CA 95816

Please let me know if I can provide additional information.

Sincerely,

Jay

Jay Correia
State Historian III
Supervisor, Registration Unit
California State Office of Historic Preservation
916-445-7008

Crain, Amy@Parks

From: Correia, Jay@Parks
Sent: Friday, April 18, 2014 2:06 PM
To: Crain, Amy@Parks
Subject: FW: Hearing on Tuesday

FYI

Jay Correia
State Historian III
Supervisor, Registration Unit
California State Office of Historic Preservation
916-445-7008

From: Massy Mehdipour [<mailto:massy@jotter.com>]
Sent: Friday, April 18, 2014 1:15 PM
To: Roland-Nawi, Carol@Parks
Cc: Correia, Jay@Parks
Subject: Hearing on Tuesday

Dear Carol,

I hereby request that the hearing for the nomination of my house be postponed to the next hearing in August because none of us are able to attend.

My attorney, John Bridges, is in court ordered mediation in San Jose from Monday through Wednesday. My historian consultant, Sheila McElroy is on East Coast on personal emergency. I am traveling the entire week next week.

I received your letter two weeks ago. That was not enough time for us to make changes to our busy schedule. Your staff report written by Amy Crain is completely wrong on facts. She relied on Anthony Kirk to write her report. I have mailed you reports from 4 other experts and Amy did not read any of my reports. She talks about elements of my house that do not exist at all. The house lost its integrity because of the damages and alterations to the character defining features such as glass walls, windows, roof line, main entrance and panoramic views. Extensive water damage to the front entry area completely destroyed the North entrance, deck, handrail and walls.

It is also well documented in all of the reports, and even Hines own book, that my house has never held up physically to the extremes of weather and exposure, and that the house was not designed or constructed with intense fluctuation of weather at Pebble Beach in mind. There has been further exposure, damages, repairs, replacement since I purchased the house in 2004.

I appreciate you considering my request.

Massy Mehdipour

Massy Mehdipour [650-289-2606](tel:650-289-2606) (O) [650-380-3187](tel:650-380-3187) (C)

Crain, Amy@Parks

From: karen lesney <kelesney@sbcglobal.net>
Sent: Sunday, April 20, 2014 11:59 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks; Karen Lesney
Subject: OPEN LETTER OF SUPPORT: Neutra Nomination
Attachments: ucla neutra_connell landscaping n house letter to owner.pdf; 2014_04 MBM letter to CA Brd Hist Presv_Connell Nomination FINAL.doc; 2014_04 MBM letter to CA Brd Hist Presv_Connell Nomination FINAL.pdf

Dear Ms. Roland-Nawi,

Please find the attached letter from **mbm : monterey bay modernism** in support of the preservation of the Connell House at 1170 Signal Hill Road, Pebble Beach.

On behalf of our organization, we request that our letter along with the attached copy of a letter from 'Neutra to the Connells (dated July 8, 1958) be included in Commissioners' packets for the upcoming State Historic Resources Commission meeting on 04/22/14 At 9:00 AM, at Asilomar's Kiln Room.

Sincerely,
karen e lesney
founder

mbm : monterey bay modernism

click [here](#) to view blog

<http://www.linkedin.com/in/kelesney/>

(on leave) KAREN E LESNEY : 831.424.2551

JERROLD E. LOMAX FAIA : jelomax@sbcglobal.net

440 ortiz avenue unit b : sand city : ca : 93955 t: 831.393.2300

Think before you print.

July 8, 1958

Mr. and Mrs. Arthur Connell
Box 426
Pebble Beach, Calif.

Dear Mr. and Mrs. Connell:

As you know our whole office has kept a lively interest and active participation in your project and we have had wonderful reports from your recent visitors whom I envy for the friendly chats they had with you. Your sand dunes and your tasteful planting sound marvellous and I for one am very anxious to see it for myself. Good landscaping will have a positive influence, even on those people with quite different tastes from your own.

Mr. Neutra expressed happiness that you are thrilled with the house and would not have it any other way. His main interest now is in those things, which will remain good and bring you continuing satisfaction, and not wear off as they "wear you out". The lasting qualities and the convincing powers of consistency are wonderful, he has learned this through his long experience.

You know Mr. Neutra would like to follow your selections as far as possible. There is much he has learned over the years, which has been added to his native abilities, by very keen observation, both of his own efforts and of other's efforts superimposed on his own. Even with my own formal training, work in other offices and my work with Mr. Neutra since 1950, I am still learning very subtle effects of form and color and most especially the interrelationship between them from Mr. Neutra, who is indeed a master. I also continue to learn the importance of these subtle effects, which are not seen consciously, but rather play their role on a different level, when viewed over long and continuing periods of time. As you know this is the main concern of Mr. Neutra to fulfill the trust you have placed in him by assuring an environment that will contribute to your future happiness. His photographer sees no reason for the worry, as these things do often not show up in photographs: his accountant certainly sees no justification for him to concern himself unduly about a matter that brings no special reward (such as wall colors which are a routine part of all our jobs) and his doctor ^{most} of all worries that he should worry about such emotionally firing matters and suggests that he should give up residential architecture altogether. I tell him somewhat similar things, but I can see that he can do nothing else but to try to give the very best he has to offer, not only in relation to the residence itself, but in the more subtle job of doing such a convincing design that even very conservative people sense the integrated scheme of colors and forms intimately interlocked in order to properly relate the residence to the neighborhood. The colors themselves which are used are not the important thing, but rather the distinction and articulation they give to the elements of which the original design was composed.

For instance the most important thing in your own residence will be for the posts and lintel beams to be a different color or tone from the wall color. Otherwise we run the risk of having a large block with a series of extra large "picture windows". We also were unable to figure how you can have these lintels in the living room and master bedroom a different color on each side. Where will the color change be? It should not end where the glass meets them on the inside, as the same feature carries through glass. If the inside paint color were continued to the ends of the lintels, when seen from the outside, the color would be different on the ends and bottoms.

Mr. and Mrs. Arthur Connell
Pebble Beach

The stock type sliding doors, which were introduced for understandable reasons of economy, should not be made more conspicuous by standing out in color: for anything that is conspicuous and not related to the whole design in color, will be an oddity and thereby eyecatching, automatically diminishing the value of what we worked so hard to design for you. As it now stands, the aluminum pattern already set up by the doors, windows and glass stops, where these were introduced on the job, makes for itself an unquiet pattern. This was why for example Mr. Neutra suggested aluminum at the adjacent frame work, so as to absorb what is already aluminum into the total picture and then making the aluminum color less noticeable instead of more so. Aluminum tends to dematerialize building elements, makes them less heavy bodies more like the adjacent glass. Otherwise can the aluminum itself be painted a darker grey? If not, the frame work at the windows should not be a color far off from the aluminum color both inside and out.

I know this letter is getting long and tedious, but please bear with me.

Is the cabinet front in the living room next to the fireplace walnut? If not, can it be stained to match the walnut formica atop it?

Mr. Neutra is very happy that you will build the grape stake fence full height to the fascia all the way across. This will give you the always planned for privacy and shelter the glass areas opening on to the patio. Otherwise we would have an odd looking fish bowl to glimpse from the higher portion of the road and lack of privacy. It would probably be too expensive to install grape stakes on each side of the supporting structure for the fence. Mr. Neutra would like to suggest a system of wires along the inside of the fence, covering also the support for the den overhang, on which to train a wind-protected, blooming vine as a background for your patio planting. This fence should extend to the north beyond the roof overhang to give privacy also to the window of the den.

Mr. Neutra thinks that this fence will be a laudible feature as will a white fireplace and a color on the east wall of the entry. This color could be the same as the exterior walls, which would help to relate the interior and exterior, which are anyway viewed simultaneously in your home and should not be too dissociated.

All of these problems of relating the various parts to a complete, satisfying whole (which we at least feel is much more complicated than running the same color throughout, without regard to adjacent colors and materials which are already fixed) are not solved in our own minds as Mr. Neutra was a bit disheartened, fatigued as he often is, by Mr. Moore's impression that our dedicated attention and endeavor to advise was perhaps not as welcome as we had hoped. We want surely to be in harmony with your wishes and grasp your own feelings. I cannot express enough that all our collaborators and Mr. Neutra's only incentive is the pleasure in giving you the house which you well deserve after your own and our dedicated hopeful investment of time and money.

Mr. Neutra would probably not wish me to write this from our point of view but I thought you would appreciate the personal slant and I wish to send my best personal regards to you both.

Cordially,

RICHARD J. NEUTRA, architect
by John Blanton
JB/eb
P.S. The baby still hasn't arrived.

mbm: monterey bay modernism

Connell House (1958) by Richard Neutra

LETTER OF SUPPORT

April 20, 2014

California Depart of Parks and Recreation
Office of Historic Preservation
Attn: Ms. Carol Roland-Nawi, SHPO
1725 23rd Street Sacramento, CA 95816

RE: CONNELL HOUSE (1958 Neutra)
1170 Signal Hill Road, Pebble Beach CA

Dear Ms. Roland-Nawi

On behalf of our local community based organization of design professionals and historians whose collective goals are to be curators of our Monterey Bay modernist past for future generations, we unanimously recommend support for preservation of the Connell House designed by renowned master architect Richard Neutra FAIA.

We were the original public voice for preserving this local landmark modernist home with our public global petition on Change.org and pursued support via the global design community for saving this historic architectural local landmark. Here we have garnered both local and global support as well as received public support via local news agencies and social online networks.

We also agree with the original DPR of the Connell House prepared by Dr. Anthony Kirk and his follow up 'Response and Rebuttal'.

In addition, we have evidence from the UCLA archives that this project was not just a simple redo of his southern California work. This northern California example of his work exemplifies the unique complexities of the local Monterey Peninsula climate and place in a manner respectful that is timeless. The attached letter reveals Neutra's 'expressed happiness' of the project along with the 'dedicated attention' that both Neutra and his whole office gave this project.

For myself as one mentored by a midcentury case study architect Jerrold E Lomax FAIA who was Craig Ellwood's primary designer during those formative years, I have come to learn how timeless the usage of simplicity of material is to complexity of space. That is what the Connell House by Richard Neutra embodies.

We hope with this historic designation that the property owner will accept the due diligence of this hearing and find respectful alternatives to making possible this structure remains intact for future generations.

Sincerely,
Karen E Lesney



Founder
mbm : monterey bay modernism



Crain, Amy@Parks

From: Erik Dyar <erik@dyararchitecture.com>
Sent: Sunday, April 20, 2014 3:47 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks
Subject: Email of Support for Neutra Connell House Nomination
Attachments: HRBConnellHouseLtr.pdf

Dear Ms. Roland-Nawi,

I am writing this email in support of Richard Neutra's 1958 Connell house's nomination to the National Register of Historic Places and the California Register of Historical Resources.

As Chair of the City of Carmel-by-the-Sea's Historic Resources Board and a practicing local architect, I wanted to make sure, in case it is not, the State Historic Resources Commission is aware of the official letter our Board has written and submitted to Monterey County in support of the historic significance of the Connell House. You will find it attached to this email.

As a board, we normally keep our interests to within the city limits of Carmel-by-the-Sea, however, we felt the only remaining Richard Neutra home in our area and one which has such a spectacular site (unlike any in his oeuvre), deserved our strong support for its significance, especially due to the quite imminent possibility of its demolition.

As we note in our letter, we feel that with proper restoration, it will take its place as one of the most significant historic homes in Monterey County.

I believe, unequivocally, that it deserves a place on the State and National historic registers.

Sincerely,

Erik D. Dyar, Architect
Chair, Historic Resources Board
City of Carmel-by-the-Sea

City of Carmel-by-the-Sea

COMMUNITY PLANNING AND BUILDING DEPARTMENT

POST OFFICE DRAWER G
CARMEL-BY-THE-SEA, CA 93921
(831)620-2010 OFFICE
(831)620-2014 FAX

December 17, 2013

Ms. Delinda Robinson
Senior Planner
Monterey County Planning Department
168 West Alisal Street, 2nd Floor
Salinas, CA 93901

RE: Connell House by Richard Neutra: PLN100338

Dear Ms. Robinson:

I am writing this letter in my capacity as Chair of the City of Carmel-by-the-Sea's Historic Resources Board and on behalf of all the members of our Board, including former California State Historic Preservation Officer, Kathryn Gualtieri.

We felt the urgent need to write this letter in support of the 1958 Connell House by Richard Neutra, located at 1170 Signal Hill Road in Pebble Beach (APN: 008-262-007). Although, the house is not within the confines of Carmel-by-the-Sea, we feel it is of such importance that its loss through demolition would significantly negatively impact our community on the Monterey Peninsula.

We, as a Board, support the original historic evaluation (DPR) done by Anthony Kirk, PhD., dated Oct. 11, 2010, and are convinced that the home is significant under Criterion 3 of the California Register of Historical Resources for its architecture. It is one of the few excellent examples of the American International style in Monterey County and the only remaining work in our County by master architect Richard Neutra.

We strongly support the home's eligibility for the California Register. We also feel strongly that the County should conduct an Environmental Impact Report for the environmental review of any project application that involves the demolition or significant alteration (NOT conforming to the Secretary of the Interior's Standards for Rehabilitating Historic Buildings) to the existing Neutra Connell House. This, certainly, would include the current application, PLN100338.

It is our Board's opinion that Richard Neutra ranks among the greatest architects of the Twentieth Century. He was, of course, included in the seminal book on 20th Century California architecture, '*Five California Architects*' by Esther McCoy, along with Greene and Greene, Bernard Maybeck, Irving Gill and Rudolf Schindler. Our area is lucky to have a few excellent

examples of the work of Charles Greene and Bernard Maybeck, but again the Connell house is the only remaining example of Neutra, and we have no works of Gill and Schindler.

Neutra is internationally renowned and universally considered one of the Modern Masters of Twentieth Century architecture, a very exclusive group limited to the likes of Frank Lloyd Wright, Le Corbusier, Alvar Aalto, and Mies Van Der Rohe.

The Connell House, as the architectural historian, Neutra scholar and author of *Richard Neutra: Complete Works* (printed by the world-renowned art and architecture publisher, Taschen), Barbara Lamprecht, wrote in her letter of support for the home, is a "superb example" of the master's work. We feel it is especially significant in his oeuvre for its exceptionally beautiful site overlooking Monterey Bay and Cypress Point Club and how the great architect was able to so sensitively integrate his structure with the landscape. It is a wonderful example for the architects and designers working today on how the architecture of the Modern Tradition can be carefully woven into the extraordinary landscape of our area.

We urge Monterey County to acknowledge our concerns and the concerns of so many other citizens and organizations by recognizing the major historic significance of this building and prevent its demolition, including demolition by neglect.

As an architect myself, who has worked on numerous renovations of historic structures, it is important to understand that even those buildings that have deteriorated significantly can be renovated to be very livable and delightful spaces for contemporary use. There can be no better case study for this than one of Neutra's other homes, the Kaufmann Desert House in Palm Springs. Just as with the Connell House, this exceptional building had severely deteriorated and could have been subject to possible demolition. However, when a respectful, knowledgeable buyer purchased the property and masterfully renovated it to its previous glory, it has now become an architectural icon for the area.

We believe when the Connell House is properly renovated, it will take its place next to such iconic homes as the James House by Charles Greene and the Walker House by Frank Lloyd Wright as one of the preeminent 20th Century homes in Monterey County. Please help ensure that this is possible by recognizing its obvious historic significance and denying the application for demolition.

Sincerely,



Erik D. Dyar
Chair, Historic Resources Board
City of Carmel-by-the-Sea

cc Board Members: Kathryn Gualtieri, Gregory Carper, Esq., Sharyn Siebert, and Julie Wendt
Rob Mullane, AICP, Community Planning and Building Director

From: Susan Brandt-Hawley <susanbh@preservationlawyers.com>
Sent: Sunday, April 20, 2014 11:22 AM
To: Julianne Polanco
Cc: Roland-Nawi, Carol@Parks; Correia, Jay@Parks; Crain, Amy@Parks; Michael Dawson
Subject: SHRC Asilomar Agenda X.A.1 Connell House
Attachments: County Peer Report Re Connell House.pdf; Memo from Clovis to Robinson 7 15 13.pdf; Seavey comments at HRRB 8 2011 (00372313).pdf

Dear Chairperson Juli Polanco,

I am working with the public-interest Alliance of Monterey Area Preservationists (AMAP) and other concerned Monterey residents who support the National Register eligibility of Richard Neutra's Connell House in Pebble Beach. As you know, your excellent staffmembers have reviewed -- and concur with -- the nomination, as does the Monterey County Historic Resources Review Board (HRRB).

I am writing because In reviewing the file this weekend, I am unsure whether the OHP staff and Commissioners received copies of all of the expert, scholarly reports obtained by Monterey County that support the eligibility of this resource.

These reports are all public record documents relevant to the pending Monterey County demolition project PLN100338. They include, among others, a February 2014 peer report by San Buenaventura Research Associates that lists and reviews many of the other prior reports, and a July 2013 analysis by the County's own well-qualified Cultural Affairs Manager, historian Meg Clovis. Both reports are attached below. They are particularly and pointedly critical of the multiple analyses prepared by current property owner Massy Mehdi-pour's consultant, Circa. I also attach a copy of historian Kent Seavey's HRRB testimony in 2011.

I would appreciate it if you would forward this email and attachments to the other members of the Commission, to be available in case they may be of interest. I do recognize both that the reports are cumulative and that you may already have copies.

Thanks very much!

Susan Brandt-Hawley

Susan Brandt-Hawley
Brandt-Hawley Law Group
707.938.3900
preservationlawyers.com

MONTEREY COUNTY

RESOURCE MANAGEMENT AGENCY

Benny J. Young, Director

Carl P. Holm, AICP, Deputy Director

Michael A. Rodriguez, C.B.O., Chief Building Official

Michael Novo, AICP, Director of Planning

Robert K. Murdoch, P.E., Director of Public Works



168 W. Alisal Street, 2nd Floor
Salinas, CA 93901
<http://www.co.monterey.ca.us/rma>

February 25, 2014

Signal Hill LLC
ATTN: Massy Mehdipour
111 Independence Dr.
Menlo Park, CA 94301

RE: PLN100338; Combined Development Permit Application

Dear Ms. Mehdipour:

This is to notify you that the third party historical analysis for your existing residence at 1170 Signal Hill Road has been completed and to notify you of the next steps in the process.

The independent analysis completed by San Buenaventura Research Associates (SBRA) (copy enclosed) finds that removal of the existing house, even after mitigation, would constitute a significant adverse impact. This results in the need to prepare an Environmental Impact Report (EIR). You have stated on more than one occasion that you will not agree to the preparation of an Environmental Impact Report (EIR) for the project.

Even if you were to agree to the preparation of an EIR, staff would not be in a position to support approval of the demolition of the existing house. For these reasons, it is appropriate to schedule the application for consideration by the Planning Commission. This application has been set for hearing by the Monterey County Planning Commission on March 26, 2014, with a recommendation for denial.

You will receive a copy of the staff report approximately one week prior to the hearing date.

Sincerely,

Delinda Robinson
Senior Planner
(831) 755-5198

Enclosure: 1 (one)

SAN BUENAVENTURA RESEARCH ASSOCIATES

MEMORANDUM

1328 Woodland Drive • Santa Paula CA • 93060

805-525-1909
Fax/Message 888-535-1563
sbra@historicrosources.com
www.historicrosources.com

To: Megan Jones, Rincon Consultants, Inc.
From: Mitch Stone, San Buenaventura Research Associates
Date: 25 February 2014
Re: 1170 Signal Hill Road, Pebble Beach (County of Monterey) Historic Resources Review

1. Purpose of Report

The purpose of this report is to provide the County of Monterey with an independent professional analysis of the historical significance and eligibility of the property located at 1170 Signal Hill Road in Pebble Beach. The property consists of a residence constructed in 1958, for which an application for demolition has been filed by the property owner. Commonly known as the Connell House, it was designed by the Los Angeles architect Richard J. Neutra. [Figure 1]

The proposal to demolish this residence has been the subject of an unusually large number of reports authored by historic resources consultants, beginning in October 2010, and continuing through November 2013. These reports come to sharply divergent conclusions with respect to the significance and eligibility of the property, and accordingly, in their conclusions regarding whether it should be considered a historic resource for purposes of CEQA. In addition, the County of Monterey is in receipt of numerous opinions from nonprofessionals that will also be considered in this report.

In accordance with our scope of work, SBRA has reviewed all prior reports, responses, and correspondence provided by staff. From these we have identified twenty-three that we believe are the key documents related to this property, and should be regarded as expert findings or relevant opinions bearing on significance and eligibility. These reports are identified in chronological order and summarized in the table below. For the sake of consistency, these reports will be referenced in this report by the author and date, as below (year, followed by month and day).

It should be understood that reconciling all of these findings and opinions is not the goal of this report, as it is not the purpose or a requirement of CEQA to establish one, authoritative opinion about the significance of any given resource. Further, SBRA was not tasked with the gathering of additional historical data, but rather was asked to determine if the data presently available provides a sufficient basis for determining significance and eligibility.

Date of Report	Author of Report	Summary of Topic, Findings or Opinion
2010-10-15	Anthony Kirk	DPR 523 forms constituting a Phase I Historic Resources Report. Finding of eligibility for the CRHR under Criterion 3.
2011-02-10	Michael Burns	Discussion of mitigation and <i>Secretary of the Interior's Standards</i> .



Figure 1. Project Location [Source: USGS 7.5' Quadrangle, Monterey, CA, 1947 rev. 1983]

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Date of Report	Author of Report	Summary of Topic, Findings or Opinion
2011-04-07	Circa: Historic Property Development (Sheila McElroy)	Recommended mitigation measures.
2011-07-05	Bill Bernstein	Recommended mitigation measures, opinion with respect to architectural merit (negative).
2011-08-04	Monterey County Historic Resources Review Board (HRRB)	Minutes of meeting of 8-4-2011. Finding of eligibility for the CRHR under Criterion 3.
2011-10-14	Circa: Historic Property Development (Sheila McElroy)	Response to action and findings of HRRB. Finding of ineligibility under CRHR under Criterion 3.
2011-11-16	Thomas Hines	Opinion with respect to architectural merit (positive).
2011-12-06	Circa: Historic Property Development (Sheila McElroy)	Finding of ineligibility under Monterey County Criteria for Evaluation.
2011-12-15	John Bridges	Opinion with respect to eligibility, suggested mitigation measures.
2012-01-23	Dion Neutra	Opinion with respect to architectural merit (positive).
2012-02-01	Barbara Lamprecht	Opinion with respect to architectural merit (positive).
2012-03-12	Anthony Kirk	Response to Circa and Bernstein. Finding of eligibility under CRHR under Criterion 3.
2012-04-19	Robert Chattel	Finding of ineligibility under CRHR under Criterion 3.
2012-05-18	Circa: Historic Property Development (Sheila McElroy)	Windshield survey of Pebble Beach.
2012-06-07	Paul Adamson	Opinion with respect to suggested mitigation measures.
2012-07-11	Circa: Historic Property Development (Sheila McElroy)	Windshield survey of Pebble Beach, additional discussion.
2012-08-09	John Bridges	Opinion with respect to suggested mitigation measures.
2013-03-07	Tim Kelley	Opinion with respect to suggested mitigation measures.
2013-07-15	Meg Clovis	Overview of submitted reports and opinion with respect to eligibility for the CRHR under Criterion 3.

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Date of Report	Author of Report	Summary of Topic, Findings or Opinion
2013-08-23	Circa: Historic Property Development (Sheila McElroy)	Discussion of conclusion with respect to windshield survey of Pebble Beach.
2013-08-29	Page & Turnbull, Inc.	<i>Pebble Beach Historic Context Statement</i> . Concludes that the property "appears to be an extremely rare example of an International style residence in Pebble Beach."
2013-09-10	Circa: Historic Property Development (Sheila McElroy)	Reiteration of previous evaluations and conclusions, discussion of integrity and current property condition.
2013-11-25	Circa: Historic Property Development (Sheila McElroy)	Response to Meg Clovis memorandum of 2013-07-15.

2. Adequacy of Historical Context, Analysis and Eligibility

Background and Purpose

The California Environmental Quality Act (CEQA) requires evaluation of project impacts on historic resources, including properties "listed in, or determined eligible for listing in, the California Register of Historical Resources [or] included in a local register of historical resources." By definition, the California Register of Historical Resources (CRHR) also includes all "properties formally determined eligible for, or listed in, the National Register of Historic Places," and certain specified State Historical Landmarks. The majority of formal determinations of NRHP eligibility occur when properties are evaluated by the Office of Historic Preservation in connection with federal environmental review procedures (Section 106 of the National Historic Preservation Act of 1966). Formal determinations of eligibility also occur when properties are nominated to the NRHP, but are not listed due to a lack of owner consent.

The purpose of a Phase I Historic Resources Report is to determine if a property should be considered a historic resource for the purposes of CEQA. In order for it to be considered complete, a Phase I Report should consider the property's potential eligibility under all pertinent thresholds of significance. For this property, the relevant thresholds are the criteria for listing on the National Register of Historic Places (NRHP), California Register of Historical Resources (CRHR), and the Monterey County criteria for the designation of historic resources and districts (Monterey County Code §18.25.070).

Note that Historic Resources Reports, no matter how their findings may be expressed, should be viewed as the opinions of experts, not as authoritative determinations of eligibility. Final determinations of eligibility for the NRHP, CRHR, and local landmark, are the responsibilities of the Keeper of the National Register, the California Historical Resources Commission, and the local agency, respectively. Consequently, it should be understood that the conclusions contained in this report represent the professional opinions of San Buenaventura Research Associates, and are based on the factual data available at

the time of its preparation, the application of the appropriate local, state and federal regulations, and best professional practices.

Any determination of historical significance should be predicated on the description of an appropriate historical context for that property. The context should identify a defined geographical area, key events and developmental themes within that area, the time periods during which these themes and events occurred, and property types associated with the themes and time periods. The identification of contextual themes and time periods allows the subject property to be evaluated within an organized framework, and to compare it to other properties that may also derive significance from these themes. It should be understood that historical context developed to support a Phase I Historic Resources Report is typically not exhaustive, but should be sufficient to answer the research questions as they relate to eligibility under the significance criteria.

None of the previous consultant reports evaluated the property under the NRHP criteria, but rather focused their attentions on the CRHR. This alone might not have been a significant issue in the analysis provided in the reports, had any of the consultants addressed all three of the pertinent CRHR criteria, which very closely parallel the NRHP criteria, and developed context to support a determination of significance against all of the criteria. Instead, all of the consultant reports on the record evaluated the property only in relation to CRHR Criterion 3, and although the context they developed in relation to this criterion is extensive, we find that the lack of context to evaluate the property against the two other criteria to be a flaw common to all of the prior reports. Irrespective of their conclusions, all of the reports share this defect, the consequences of which will be detailed below.

Historical Context and Evaluation under NRHP Criterion A and CRHR Criterion 1

None of the consultants who have written opinions with respect to the eligibility of the property have considered its potential significance for its associations with historic events (NRHP Criterion A and CRHR Criterion 1). The question that begs to be answered under these criteria is whether the property is significantly associated with the historical development of Pebble Beach. In the course of evaluating the eligibility of the property against the similar Monterey County Criterion A-6 (The resource or district proposed for designation is the site of an important historic event or is associated with events that have made a meaningful contribution to the nation, State, or community), Circa (2011-12-06) concludes that, "[t]he residence is not the site of an important historic event that made a meaningful contribution to the nation, state, or community." Circa does not substantiate this conclusion with further discussion, or support it with sources. We note also that the wording of the county criterion differs somewhat from the historical events-derived significance addressed by NRHP Criterion A and CRHR Criterion 1, which are:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history.
1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.

Based on our reading of the recently-completed *Pebble Beach Historic Context Statement* (Page & Turnbull, 2013-08-29) this property is associated with the "Pebble Beach Post-War (1946-1969)" period and the theme "Modern Architecture Takes Hold," as defined in the context statement. The context statement documents the relaxation of design controls during this time period that the Del Monte Properties Company exercised previously to define the community's architectural image as uniformly Mediterranean, to allowing the construction of Modern style buildings. The context refers to both the "modest one-story buildings with a low-slung, horizontal emphasis," and the "bold modernist designs by prominent architects" that were constructed as a result. Singled out in the context statement as examples of this latter type are the Buckner House by Jon Konigshofer (1948), and the Connell House by Richard Neutra (1958).

The *Pebble Beach Historic Context Statement* further provides guidelines for evaluating properties associated with this contextual theme and time period for eligibility under NRHP Criterion A and CRHR Criterion 1, and the similar Monterey County criteria:

Residential buildings (both single-family and multi-unit) from this period may be significant for associations with post-war planned community development. However, individual buildings are unlikely to qualify under this criterion. Post-war development patterns in California are typically better represented by groups of residences because the street pattern, landscaping and homogeneous, speculative buildings can combine to clearly illustrate this theme. (Page & Turnbull, 2013-08-29: 127)

These statements in the historic context statement tend to not support an argument for significance under NRHP Criterion A and CRHR Criterion 1, but provide weight for eligibility for NRHP Criterion C and CRHR Criterion 3, which will be discussed below. (Page & Turnbull, 2013-08-29: 108-115).

Historical Context and Evaluation under NRHP Criterion B and CRHR Criterion 2

Additionally, none of the consultants who have written opinions with respect to the eligibility of the property have considered its potential significance for its associations with historic individuals (NRHP Criterion B and CRHR Criterion 2). Circa (2011-12-06) addressed some of the eligibility issues raised by the otherwise absent analysis under NRHP Criterion B and CRHR Criterion 2 in their discussion of eligibility for local designation, but in a way we believe was substantially flawed.

In the course of evaluating the eligibility of the property against the Monterey County Criterion A-3 (The resource or district proposed for designation was connected with someone renowned), Circa (2011-12-06) concludes that "[t]he residence was the summer/weekend residence of Arthur L. Connell of Los Angeles. Mr. Connell had no particular historic association to Pebble Beach or Monterey County." However, Circa does not substantiate this conclusion with further discussion, or support it with sources, and none of the other consultants address this question in a way that allows us to compare conclusions backed by factual data and argument. We note also that the wording of the county criterion differs somewhat from the significant individual-derived significance addressed by NRHP Criterion B and CRHR Criterion 2, which are:

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- B. That are associated with the lives of persons significant in our past.
- 2. Associated with the lives of persons important to local, California or national history.

More importantly, the statement by Circa in addressing the potential significance of Connell appears to us to be substantially incorrect on a factual basis. While conducting additional historical research was outside the scope of our review, it was readily determined by SBRA that Arthur and Kathleen Connell lived not in Los Angeles, but in San Marino (having moved there from Pennsylvania in 1946), and that they appear to have made Pebble Beach their primary residence after the completion of their home on Signal Hill Road. It appears they sold the home during by the 1990s, but remained in Pebble Beach until their deaths in 2006 and 2004, respectively.¹

On the basis of preliminary research, we found that Arthur Lowe Connell was born in Shamokin, Pennsylvania in 1913, to Edward W. and Margaret Lowe Connell, apparently an affluent family. He attended the exclusive Hotchkiss School, a preparatory academy in Connecticut, and continued his education at Princeton University, where he graduated in 1936. He married Kathleen Carpender the following year. She was born in New Jersey in 1916. The couple settled in South Abington, near Scranton, Pennsylvania, where Arthur Connell worked at a bank. The couple had two daughters.²

Arthur Connell turned from banking to being mainly occupied as a photographer beginning in 1944, when he enlisted in the U.S. Navy. He evidently served as a photographer for the Navy aboard a number of ships, including the aircraft carrier USS Lake Champlain. Although this ship never saw combat, it was involved with the demobilization of Allied forces after the war.³ Six months after Connell was mustered out of the military in December 1945, the family moved to Southern California, purchasing a home in San Marino, an upscale suburb south of Pasadena. In 1948 he purchased the San Marino Camera Shop, a business where he was evidently employed at the time. By the early 1950s he had opened a second photography business, Connell's Camera Shop, in Pasadena. Available records indicate that the Connell family resided in San Marino until the late 1950s, when they commissioned their home in Pebble Beach from architect Richard Neutra.⁴

Connell's work activities during this period are not precisely known, but it is apparent that he continued his pursuit of photography. This occupation is attested to by the house designed for him by Neutra including purpose-built darkrooms, located adjacent to the garage. According to an online biography on the Hotchkiss School Web site, Connell became known for his photographs of automobiles, which he sold to enthusiast magazines. The couple also travelled extensively to Fiji, where they pursued charitable work in education.⁵

¹ U.S. Social Security Death Index.

² 1940 U.S. Federal Census for Lackawanna County, PA.

³ Pennsylvania Veteran Compensation Applications, World War II, 1950.

⁴ City Directories; Los Angeles County Voter Registration Roles; *San Marino Tribune and News*, 5-27-1948, 5-18-1950, 8-16-1956.

⁵ www.hotchkiss.planyourlegacy.org

We have also determined that Arthur Connell was closely associated with a circle of important California photographers centered on Monterey Bay, including Ansel Adams, Morley Baer, Beaumont Newhall, Nancy Newhall, and Brett Weston, and through this association became a founding member of the non-profit organization Friends of Photography in Carmel in 1967, with the mission to promote education and exhibition in the photographic arts. The organization remained active in Carmel until the death of Ansel Adams in 1984, when it was relocated to San Francisco and renamed the Ansel Adams Center for Photography. The organization was disbanded in 2001.⁶

Our current knowledge of Connell's career as a photographer, and the complete nature of his relationships with important California photographers, is not sufficient to determine that he was a significant individual; however, it also calls into question the argument that he was a part time residence with "no particular historic association to Pebble Beach or Monterey County." Given the limits of our current knowledge, we believe that further research would be required to support an argument either for or against the eligibility of this property under NRHP Criterion B and CRHR Criterion 2, on the basis of its association with Arthur Connell.

Architectural Context and Evaluation under NRHP Criterion C and CRHR Criterion 3

A great deal of effort was expended by the several historic resources consultants writing about this property to describe its architectural style, and to support their arguments for whether other consultants had properly categorized its architectural style classification in their writings. This discussion bears directly on the property's potential eligibility under NRHP Criterion C and CRHR Criterion 3, which are:

- C. That embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- 3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.

This criterion breaks down into three clauses, both of which provide separate and distinct entry points for significance. The first requires that the property "embody the distinctive characteristics of a type, period, or method of construction." This question relates to whether the property can be regarded as a distinctive example of an architectural style within a defined geography. This particular question has raised perhaps the majority of the disputed points between consultants, the most involved discussion, and the deepest context development. To summarize the controversy briefly, the differences of opinion among professionals reduces essentially to whether the architectural style of the property is best classified as American International Style, as displaying some aspects of the Second Bay Tradition, or as more generally Contemporary or Modern.

The full scope and breadth of these technical arguments does not need to be reiterated here. Suffice to say, particularly when all the filed consultant reports are considered as a whole, we find that the com-

⁶ Warren, Lynne (ed). *Encyclopedia of Twentieth-century Photography, Volume 1*. CRC Press, 2006. p. 568.

bined effort by the consultants to explain the evolution of California domestic architectural styles in the postwar period to be more than adequate for the purposes of completing a CEQA analysis. It is in fact unusually detailed. That these experts do not entirely agree is not unexpected, nor does it necessarily indicate a flaw in the path of reasoning followed by any of the consultants. Architectural history is not a fixed target; it is a constantly expanding and evolving landscape of knowledge. This is particularly the case for the relatively recent architecture of the postwar period, about which the production of new scholarship is especially active.

This being said, we generally agree with Kirk (2013-03-12) that the architectural style of the property is currently best classified as American International Style, that this stylistic classification is the most supportable by the available data, and is the most suitable basis for an analysis of significance. It should be noted that Kirk (2013-03-12) is an expansion, and to some degree a correction, of the initially stated opinion in Kirk (2010-10-15), which concluded, somewhat confusingly, that the architectural style of the property embodies the "American International, or Contemporary, style and reflects, as well, the design approach associated with the forward-looking second phase of the Bay Area Tradition." This opinion was restated in Kirk (2013-03-12) as "the Connell house is significant because it embodies the distinctive characteristics of the American International style." It is difficult to determine if Circa or any of the other respondents would agree or disagree with Kirk (2013-03-12), as their comments filed subsequent to this report's submission to the County of Monterey (particularly, Circa 2013-09-10 and 2013-11-25) did not address this more recent report.

In any case, in our opinion the property is eligible under NRHP Criterion C and CRHR Criterion 3 as an example of American International Style architecture in Pebble Beach. Further weight to support this conclusion can be derived from the *Pebble Beach Historic Context Statement* (Page & Turnbull, 2013-08-29), which states that the property "appears to be an extremely rare example of an International style residence in Pebble Beach."

The context further provides guidelines for evaluating properties associated with this contextual theme and time period for eligibility under NRHP Criterion C and CRHR Criterion 3, and the similar Monterey County criteria:

Residential buildings from this period may be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. However, suburban Ranch style buildings are very common in Pebble Beach and California as a whole. Thus, architectural significance is best reserved for buildings that demonstrate particularly strong artistic merit, or that clearly demonstrate the influence of a particular architect or builder. Houses associated with gardens designed by master landscape architects are likely to convey enhanced design merit. Consideration should also be given to examples of styles that are relatively rare as compared to other residential buildings of the period. Resources qualified under this criterion must be excellent examples of types and/or styles, and retain most of their original features. In order to qualify for national, state, or local listing under this criterion, a mid-century residence must be an outstanding example of a Modern architectural style, and should ideally represent the work of a master architect. (Page & Turnbull, 2013-08-29)

1170 Signal Hill Road, Pebble Beach (County of Monterey) Historic Resources Review

In an effort to support a counterargument that a great many properties in Pebble Beach are representative of this period and style,

A “windshield” survey of Pebble Beach properties was conducted in February 2012. Of the 900 residences constructed between 1944-1962 in Pebble Beach over 525 properties were surveyed within close proximity to the subject property. To compare like-properties the subject property was used as a center point and radiating outward over 525 properties were surveyed and photographed, identifying those that had similar setting/views. (Circa, 2012-07-11)

From which it was concluded,

Therefore, 134 modern residences that share a similar setting are neighboring 1170 Signal Hill. They all contain important characteristics identified with modern residences including the absence of ornament and detail, and the use of technologies, materials and construction techniques of the time. They all architecturally embrace the philosophy of indoor/outdoor living and represent a particularly unique and rarified setting. These 134 residences are only a small portion of a much larger group of modern residences within the Pebble Beach community. (Circa, 2012-07-11)

We find this approach to be overly broad in its definition of the set of properties that should be properly compared with the subject property. We also do not see the relevance of views or settings to determining eligibility. The time period utilized (1944-62) embraces a wide range of approaches to domestic architecture, and while they might all be generally referred to as “modern,” are readily sub-classified into distinct architectural types. We find this approach to be especially questionable, given that much of the debate over the significance of the property has been focused on precisely the issue of which architectural subtype the property most nearly represents.

Consequently, we do not see how this survey adds usefully to the significance discussion. Further, we note that according to the NRHP standards “it is not necessary to evaluate the property in question against other properties if... it clearly possesses the defined characteristics required to strongly represent the context.” We note that the question of scarcity may, however, have a bearing on eligibility under County of Monterey Criterion B-2, as discussed below. (National Register Bulletin 15)

The second clause of NRHP Criterion C and CRHR Criterion 3 states that a property may be eligible for the NRHP or CRHR as “the work of a master.” That Richard Neutra should be regarded as a master architect, particularly as considered within the context of the architectural development of California, is indisputable, and no argument to the contrary appears to have been advanced by any of the consultants of record on this property.

The question of which properties designed by a master should be eligible on this basis alone is not a particularly straightforward one to answer. *National Register Bulletin 15*, the principal guideline for evaluating significance for the NRHP, states: “... a property is not eligible as the work of a master, however, simply because it was designed by a prominent architect.” This statement is central to some of the differences of opinion between experts. As the bulletin further explains, the “... property must express a particular phase in the development of the master’s career, an aspect of his or her work, or a

particular idea or theme in his or her craft." Unfortunately the bulletin does not provide further guidance on how an evaluator should distinguish between works that do or do not express an aspect, idea or theme in a designer's work.

If we are to assign any importance to the admonition that "a property is not eligible as the work of a master... simply because it was designed by a prominent architect," an argument to support eligibility of any given design by Neutra as "the work of a master" should be supported by scholarship that establishes its position within the body of his work. It would not require, as Circa suggests (2012-05-18; 2013-11-25), that the property display a specific set of design features that were appearing frequently in Neutra's designs during this period. Works by great architects typically do not, in our opinion, follow such a constricted formula, and their approach to any given project can provide important insights into their thought processes, even (if not especially) when they vary from site to site and client to client.

Yet it appears that the currently available scholarship required to support the eligibility of the property as an important design or as expressing a particular idea or theme within the body of Neutra's work is incomplete. The evidence submitted by a Neutra scholar in Lamprecht (2012-02-01) argues that the property "exemplifies Neutra's signature trademarks," particularly as his buildings were designed to relate to their sites, his use of asymmetry, volumes, planes, and contrasting surface treatments. This seems clear to us as well. This sentiment is generally echoed by Hines (2011-16-16), who calls it "an important work that needs protection, support, and appreciation," and by the architect's son and fellow architectural practitioner, Dion Neutra (2012-01-23), who supplies the opinion that "the house exemplifies my father's approach to design."

The ideas and themes found in this property were revisited by the architect throughout his career. It is unclear to us whether these themes and ideas form a sufficient basis to find that it meets the test for NRHP and CRHR eligibility solely on the basis of it being "the work of a master." Making this finding seems to demand a somewhat higher level of evidence than has been presented. It is entirely possible that additional scholarship would support eligibility on this basis, but we are less than fully persuaded that the necessary evidence is on the record at the current time.

NRHP Criterion D and CRHR Criterion 4 pertain to archeological resources, and consequently do not apply to this evaluation.

Summary of Significance Under the NRHP and CRHR Criteria

As discussed above, the context prepared by previous consultant reports provides a substantial basis for determining the significance of the property under NRHP Criterion C and CRHR Criterion 3, but little or no basis for determining eligibility under NRHP Criterion A and CRHR Criterion 1, or NRHP Criterion B and CRHR Criterion 2.

In our opinion, the property is eligible under NRHP Criterion C and CRHR 3 as embodying the characteristics of postwar American International Style architecture in Pebble Beach. It does not appear to be eligible under NRHP Criterion A and CRHR Criterion 1 for its association with the historical development of Pebble Beach during the postwar period. The property may be eligible under NRHP Criterion B and

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CRHR Criterion 2, for its association with Arthur L. Connell, but additional research would be required to support eligibility on this basis.

County of Monterey Criteria of Significance

Section 18.25.070 of the Monterey County Code sets forth the following "review criteria" for the purposes of determining if "[a]n improvement, natural feature, or site may be designated an historical resource and any area within the County may be designated a historic district." The resource is eligible if it "meets the criteria for listing on the National Register of Historic Places, the California Register of Historic Resources, or one or more of the following conditions are found to exist:"

A. Historical and Cultural Significance.

1. *The resource or district proposed for designation is particularly representative of a distinct historical period, type, style, region, or way of life.*

Discussion: In our opinion, the property is a fine representative example of the American International Style constructed in Pebble Beach. While further discussion of this eligibility question can be found under NRHP Criterion C and CRHR Criterion 3, the plain language of the Monterey County criterion (particularly representative of a distinct historical period, type, style) appears to be more broadly inclusive than the otherwise similar NRHP and CRHR criteria.

2. *The resource or district proposed for designation is, or contains, a type of building or buildings which was once common but is now rare.*

Discussion: It appears that buildings of this style and period in Pebble Beach were never common.

3. *The resource or district proposed for designation was connected with someone renowned.*

Discussion: Data to support the significance of Arthur Connell is presently insufficient to determine if he should be regarded as renowned within the Pebble Beach area. See further discussion under NRHP Criterion B and CRHR Criterion 2.

4. *The resource or district proposed for designation is connected with a business or use which was once common but is now rare.*

Discussion: This property does not appear to be associated with a particular business.

5. *The resource or district proposed for designation represents the work of a master builder, engineer, designer, artist, or architect whose talent influenced a particular architectural style or way of life.*

Discussion: The property was designed by Richard J. Neutra, who is widely regarded as one of the most influential Modern architects in the history of 20th century architecture in California. See further discussion under NRHP Criterion C and CRHR Criterion 3. The wording of this criterion does not appear to require that the property meet the more stringent "work of the master"

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test found in the NRHP and CRHR in order to derive significance from its association with the architect.

6. *The resource or district proposed for designation is the site of an important historic event or is associated with events that have made a meaningful contribution to the nation, State, or community.*

Discussion: This property appears to be only generally associated with the postwar development of Pebble Beach and played no known notable role in that development. See further discussion under NRHP Criterion A and CRHR Criterion 1.

7. *The resource or district proposed for designation has a high potential of yielding information of archaeological interest.*

Discussion: This criterion is not applicable to this analysis.

B. Historic, Architectural, and Engineering Significance.

1. *The resource or district proposed for designation exemplifies a particular architectural style or way of life important to the County.*

Discussion: The property is a fine representative example of the American International Style constructed in Pebble Beach. See further discussion under NRHP Criterion C and CRHR Criterion 3.

2. *The resource or district proposed for designation exemplifies the best remaining architectural type of a community.*

Discussion: It is presently unclear if the property represents the best remaining example of its architectural type in Pebble Beach.

3. *The construction materials or engineering methods used in the resource or district proposed for designation embody elements of outstanding attention to architectural or engineering design, detail, material or craftsmanship.*

Discussion: The property is a fine representative example of the American International Style constructed in Pebble Beach, designed by Richard J. Neutra, who is widely regarded as one of the most influential Modern architects in the history of 20th century architecture in California. While further discussion of this eligibility question can be found under NRHP Criterion C and CRHR Criterion 3, the plain language of the Monterey County criterion (embody elements of outstanding attention to architectural or engineering design) appears to be more broadly inclusive than the otherwise similar NRHP and CRHR criteria.

C. Community and Geographic Setting.

1. *The proposed resource materially benefits the historic character of the community.*

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Discussion: The plain language of this criterion is difficult to interpret, but it appears to relate to properties that make notable contributions to a neighborhood, district, or streetscape. If this is the proper interpretation of the criterion, then this property does not appear to qualify for designation on this basis.

2. *The unique location or singular physical characteristic of the resource or district proposed for designation represents an established and familiar visual feature of the community, area, or county.*

Discussion: The plain language of this criterion is difficult to interpret, but similar to Criterion C-1, above, it appears to relate to properties that make notable contributions to a neighborhood, district, or streetscape. If this is the proper interpretation of the criterion, then this property does not appear to qualify for designation on this basis.

3. *The district is a geographically definable area, urban or rural possessing a significant concentration or continuity of site, buildings, structures, or objects unified by past events, or aesthetically by plan or physical development.*

Discussion: This criterion is not applicable to this analysis.

4. *The preservation of a resource or resources is essential to the integrity of the district.*

Discussion: This criterion is not applicable to this analysis.

Action of the Historic Resources Review Board

The Monterey County Historic Resources Review Board (HRRB) held a public hearing on on August 4, 2011 to consider the historical significance of this property. After taking public testimony, the HRRB adopted a motion finding,

... that the Richard Neutra residence in question does appear to be significant at the local level under Criterion 3 of the California Register of Historical Resources for, among other aspects, its architecture which embodies the distinctive characteristics of the American International or Contemporary style and reflects the design approach associated with the forward-looking second phase of the Bay Area Tradition. (Historic Resources Review Board, 2011-08-04)

The HRRB did not discuss or render any opinion with respect to the property's eligibility under the significance criteria contained in Monterey County Code Section 18.25.070.

Analytical Flaws Noted in Prior Reports and Conclusions

In reviewing the public record for this project, we identified a number of statements in several documents that in our opinion require correction. Whether or not they have a direct bearing on conclusions, these points should be addressed for purposes of clarifying the standards of analysis.

Circa (2011-12-06, 2012-05-18, 2013-09-10) questions whether this property is, in fact, the work of Richard Neutra:

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The residence was designed by the prominent southern California architectural firm of Richard Neutra, however, there is no evidence that Neutra himself designed the residence or even approved the [plan] set. What appears to be the original project plans (on file) are not signed by Neutra, or anyone from the firm, therefore the plans cannot be presumed to be approved (or not approved) by Neutra [sic].

In our opinion, the question of precisely who designed any given project can be debated for works produced by a non-sole practitioner architectural firm, generally without fruitful results. Unless it can be documented that the firm employed principal designers who worked with a free hand under the named practitioner, it must be assumed that the designs from that office are the work products of the named practitioner. It certainly cannot be safely argued that any plans that do not bear the architect's signature were designed by someone else, and it is even less safe to suggest that the architect was uninvolved with the design to the degree that it might have been produced by others in his office entirely without his review and approval. In this instance, a documented planning meeting between the Connells and Neutra seems to further belie that argument⁷. Consequently, we believe that Circa's conjecture is lacking in support and should not be considered useful evidence bearing on the significance of this property.

In Chattel (2012-04-19) the argument is made that "[t]here is no 'local level' of eligibility for the California Register, with the exception of criterion 1." This assertion is not correct. California Office of Historic Preservation *Technical Assistance Bulletin 6* (revised 2011) states that a "historical resource must be significant at the local, state, or national level, under one or more of the following four criteria."

In Kelley (2013-03-07), the statement is made that "the building is only minimally visible from the public right of way," and further that it was even less visible prior to the relatively recent removal of nearby trees. This statement is used to support the concept that "public visibility is an important consideration in CEQA," and accordingly to question whether the loss of the property would be "tangible." We do not agree that the significance of a historic property, or the impact of its demolition, in any way relies upon its visibility to the public. We do not believe that any such principle exists in CEQA or in practice, for purposes of historic resources analysis.

Several commenters (Circa: 2012-05-18, 2013-09-10) refer to the "condition" of the subject property, and/or to various deteriorated features of the property, in a manner that appears to suggest that condition has a bearing on eligibility, or is in some way related to the concept of integrity. As described in the following section of this report, integrity is a closely defined term in historic resources, and is broken down into seven defined "aspects" for purposes of analysis. Condition is not one of these aspects, and should not be considered unless deterioration has led to a significant loss of historic fabric, which does not appear to be the case here. We note that condition may have a bearing on assessing the feasibility of rehabilitation or restoration of a deteriorated historic resource, but that this analysis would properly take place within an EIR, where feasibility issues can be explored together with project impacts and alternatives.

⁷ Hines, Thomas S. *Richard Neutra and the Search for Modern Architecture*. University of California Press, 1994. p. 268-9

We note also that several commenters and consultants came to what we consider to be ambiguous conclusions with respect to the property's significance, which we believe are predicated on a faulty approach to the standards of evaluation. In particular, Circa (2013-11-25) argues that the property "might only marginally be historic and is dependant [sic] on Neutra's notoriety rather than its architectural distinction." Elsewhere, Circa (2011-04-07, 2013-09-10) states this argument somewhat differently: "While technically of some significance for its association to Neutra, the building is only marginally so." First, we cannot endorse the concepts of "marginal" or "some" significance. Evaluating a property under the significance criteria requires a clear determination of whether the property is or is not significant under the criteria. Second, we do not believe that the property should be considered significant for the architect's notoriety (i.e., being famous or well known), but rather as an example of a building designed in an architectural style for which he was a prominent and important exponent.

3. Integrity

According to the NRHP standards, in order for a property that is found to be significant under one or more of the criteria to be considered eligible for listing, the "essential physical features" that define the property's significance must be present. The standard for determining if a property's essential physical features exist is known as *integrity*, which is defined for the NRHP as "the ability of a property to convey its significance." The CRHR defines integrity as "the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Historical resources eligible for listing in the California Register must meet one of the criteria of significance described above and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance." (National Register Bulletin 15; California OHP Technical Assistance Bulletin 6)

For purposes of both the NRHP and CRHR, an integrity evaluation is broken down into seven "aspects." It is not required that the significant property possess all aspects of integrity to be eligible; depending upon the NRHP and CRHR criteria under which the property derives its significance, some aspects of integrity might be more relevant than others. For example, a property nominated under NRHP Criterion A and CRHR Criterion 1 (events), would be likely to convey its significance primarily through integrity of location, setting and association. A property nominated solely under NRHP Criterion C and CRHR Criterion 3 (design), would usually rely primarily upon integrity of design, materials and workmanship. While the NRHP guidelines and the CRHR regulations include similar language with respect to the aspects of integrity, the latter guidelines also state "it is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register." (National Register Bulletin 15; California OHP Technical Assistance Bulletin 6)

The aspects of integrity are defined below, and are followed by a discussion of each integrity aspect in relation to this property.

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

The property retains its integrity of location. The building has not been moved.

2. Design: The combination of elements that create the form, plan, space, structure, and style of a property.

The *Pebble Beach Historic Context Statement* provides additional guidance with respect to the "minimum eligibility requirements" for judging the integrity of properties from this time period:

- Clear example of residential architecture from this period.
- Retains original form and roofline.
- Substantially retains the original pattern of windows and doors
- Retains most of its original ornamentation (if applicable).
- Replacement of doors and windows can be acceptable as long as they conform to the original pattern and size of the openings.

As well as the following "other integrity considerations" for evaluating these properties:

- Rear and side additions should be carefully evaluated. Additions that compromise a building's form and scale are not acceptable.
- The retention of original windows greatly enhances integrity of materials. However, far more important is that the building retains its original pattern of windows, and that any replacement windows(s) are located within the original frame openings.
- The presence of original site or landscape features enhances a property's historic character. Properties that retain elements such as designed plantings, walls, walkways, patios, and/or benches are more likely to qualify for individual listing in the California or National Register. (Page & Turnbull, 2013-08-29: 133-34)

The elements creating the form and plan, and communicating the architectural style of the property are substantially intact. The principal features of the building describing its style are: the irregular plan organized around a central courtyard, projecting, flat rooflines with deep eaves and prominent fascias, contrasting surface treatments (mainly stucco, wood, and masonite), projecting rafter tails, and windows organized into bands. The plan of the building was slightly altered in 1993, with a 220 square foot addition located at the southwestern corner of the house, near the garage, converting a former small exterior courtyard to interior space. The impact of this addition on the overall design of the house is relatively minor, particularly as it encompassed a space previously enclosed on the western elevation by a screen wall. The most apparent alteration is the replacement of jalousie windows (floor-to-ceiling in four bays, and above masonite panels to ceiling in four bays) to single, fixed lights on the ground floor western elevation. Four windows organized in a band on the southern end of the second floor appear to be replacement units within original window openings. Each window currently consists of single casement to the left of a single, fixed

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light. This appears to be essentially a reversal of the casement configuration indicated on the 1958 architectural plans. The dates of these alterations are not known.

3. Setting: The physical environment of a historic property.

The setting of the house within the dune environment of the Pebble Beach single family residential neighborhood remains fundamentally unaltered. The property continues to enjoy the unobstructed views of the Pacific Ocean that it was designed to capitalize upon.

4. Materials: The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

To the degree that the property retains its integrity of design, it also largely retains its integrity of materials. Changes to window stops and frames, which were noted by several reviewers, are relatively minor materials integrity issues, as these materials are not key to interpreting the style of the building.

5. Workmanship: The physical evidence of the crafts of a particular culture or people during any given period of history or prehistory.

Workmanship is a relatively more important aspect of integrity for properties that derive their significance from their craft or method of construction. This property does not appear to be notable for these characteristics.

6. Feeling: A property's expression of the aesthetic or historic sense of a particular period of time.

The overall historic character of the property remains largely intact.

7. Association: The direct link between an important historic event or person and a historic property.

Association is a relatively more important aspect of integrity for properties that derive their significance from historic events, and is said to be retained if the property is "the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer." This building was constructed as a single family residence, and it has not been converted to another use. Consequently, it retains its integrity of association with its historic use.

In our opinion, the property retains sufficient integrity to convey its significance associations under NRHP Criterion C and CRHR Criterion 3; and potentially under NRHP Criterion B and CRHR Criterion 2.

The Monterey County ordinance does not include specific integrity criteria, but in practice, *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation* is employed by staff and the Historic Resource Review Board (HRRB) to assess the integrity of potentially eligible historical resources. This is the same standard of evaluation utilized for the NRHP and CRHR. Consequently, the above discussion of integrity for the NRHP and CRHR applies to local eligibility, and we consequently conclude that the property retains sufficient integrity to convey its significant associations under Monterey County criteria A-1, A-5, B-1 and B-3; and potentially under criteria A-3 and B-2.

4. Adverse Impacts on Historic Resources

According to the Public Resources Code, “a project that may cause a substantial change in the significance of an historical resource is a project that may have a significant effect on the environment.” The Public Resources Code broadly defines a threshold for determining if the impacts of a project on an historic property will be significant and adverse. By definition, a substantial adverse change means, “demolition, destruction, relocation, or alterations,” such that the significance of an historical resource would be impaired. For purposes of NRHP eligibility, reductions in a property’s integrity (the ability of the property to convey its significance) should be regarded as potentially adverse impacts. (PRC §21084.1, §5020.1(6))

Further, according to the CEQA Guidelines, “an historical resource is materially impaired when a project... [d]emolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources [or] that account for its inclusion in a local register of historical resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant.” (CCR §15064.5(b)(2))

By operation of CEQA, the proposed demolition of the subject property would constitute an adverse impact on a historic resource. In our opinion, the absolute loss of a historic property should generally be regarded as an adverse environmental impact that cannot be mitigated to a less than significant level.

5. Mitigation of Adverse Impacts

Background

A principle of environmental impact mitigation is that some measure or combination of measures may, if incorporated into a project, serve to avoid or reduce significant and adverse impacts to a historic resource. Per the CEQA Guidelines, a lead agency is responsible for the identification of “potentially feasible measures to mitigate significant adverse changes in the significance of an historical resource.” (CCR §15126.4 (b)(4))

In reference to mitigating impacts on historic resources, the CEQA Guidelines state:

Generally, a project that follows the *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* or the *Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource. (CCR §15126.4 (b)(3))

These standards, developed by the National Park Service, represent design guidelines for carrying out historic preservation, restoration and rehabilitation projects. The Secretary’s Standards and the support-

ing literature describe historic preservation principles and techniques, and offers recommended means for carrying out the maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources. Adhering to the Standards is the only method described within CEQA for presumptively reducing project impacts on historic resources to less than significant and adverse levels. The demolition of a historic property cannot be viewed as conforming with the *Secretary of the Interior's Standards*.

Further, the usefulness of documenting a lost historic resource, through photographs and measured drawings, as mitigation for its demolition, is limited by the CEQA Guidelines, which state:

In some circumstances, documentation of an historical resource, by way of historic narrative, photographs or architectural drawings, as mitigation for the effects of demolition of the resource will not mitigate the effects to a point where clearly no significant effect on the environment would occur. (CCR §15126.4 (b)(2))

Implied by this language is the existence of circumstances whereby documentation may mitigate the impact of demolition to a less than significant level. However, the conditions under which this might be said to have occurred are not described in the Guidelines. It is also noteworthy that the existing CEQA case law does not appear to support the concept that the loss of a historic resource can be mitigated to less than adverse impact levels by means of documentation or commemoration. (*League for Protection of Oakland's Architectural and Historic Resources v. City of Oakland* [1997] 52 Cal. App. 4th 896; *Architectural Heritage Association v. County of Monterey* [2004] 19 Cal. Rptr. 3d 469)

Taken in their totality, the CEQA Guidelines require a project that will have potentially adverse impacts on historic resources to conform to the *Secretary of the Interior's Standards*, in order for the impacts to be presumptively mitigated to below significant and adverse levels. However, CEQA also mandates the adoption of feasible mitigation measures that will reduce significant adverse impacts, even if the residual impacts after mitigation remain significant. Means other than the application of the Standards would necessarily be required to achieve this level of mitigation. In determining what type of additional mitigation measures would reduce impacts to the greatest extent feasible, best professional practice dictates considering the level of eligibility of the property, as well as by what means it derives its significance.

Mitigation programs for impacts on historic resources tend to fall into three broad categories: documentation, design and interpretation. Documentation techniques involve the recordation of the site according to accepted professional standards, such that the data will be available to future researchers, or for future restoration efforts. Design measures could potentially include direct or indirect architectural references to a lost historic property, e.g., the incorporation of historic artifacts, into the new development, or the relocation of the historic property to another suitable site. Interpretative measures could include commemorating a significant historic event or the property's connection to historically significant themes.

Project Mitigation

It should be noted that mitigation for historic resources impacts is only appropriate and mandated by CEQA when the property is determined to be a historic resource, and when the resource will be materially impaired by a proposed project. This point bears addressing, as several of the consultants and others who have commented on this project have both argued that the property is not (or may not be) a historic resource, and at the same time, that proposed mitigation measures may address the impacts of demolition. For example:

While there is considerable question as to whether the residence meets any criteria as a historic resource the owner has agreed to mitigation measures in event there may be some assemblage of historic significance. To date there is no written evidence suggesting the proposed mitigations are inadequate under CEQA. (Circa, 2013-11-25)

This and other similar statements (Bridges: 2012-08-09, 2012-12-13) present logical inconsistencies with respect to the significance of the property and the need for mitigating its proposed demolition. Simply stated, if the property is not a historic resource, then by definition its demolition would not constitute a substantial adverse change, and mitigation would be unnecessary, if not inappropriate.

Further, the argument advanced by Burns (2011-02-10) that the demolition of a historic resource can be conformed to the Secretary's Standards is plainly contrary to accepted practice in historic preservation. The Standards do not anticipate the demolition of historic properties, but rather were created to guide their responsible rehabilitation and reuse. The term rehabilitation itself is defined in the supporting literature as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

We also note that a proposal to relocate a historic building subject to demolition is not typically regarded as mitigation, unless a relocation site has been identified prior to impact analysis, and this as well as the relocation method are incorporated into the project description. Certainly conducting a "feasibility study of relocation" (Circa 2011-04-07; Bridges 2011-12-15) should not be regarded as more than speculative impact mitigation, as it guarantees nothing more tangible than an investigation. Further we find that the proposal to store "historic character defining features for possible future use and/or study" and to "include character defining features and photo documentation in public display within context of Pebble Beach development history" (Circa 2011-04-07) to be of little tangible value in offsetting the loss of the historic resource.

Accordingly, the mitigation measures we propose are oriented towards documentation.

- A. In consultation with the County of Monterey, a historic preservation professional qualified in accordance with the *Secretary of the Interior's Standards* shall be selected to complete a Documentation Report on the property. The property shall be documented with archival quality photographs of a type and format approved by the County of Monterey. This documentation, along with historical background for this property, shall be submitted to an appropriate repository approved by the

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County of Monterey. The documentation reports shall be completed and approved by the County of Monterey prior to the issuance of demolition permits.

In our opinion, the residual impact after mitigation would remain significant and adverse.

6. Qualifications

This report was prepared by San Buenaventura Research Associates (SBRA) of Santa Paula, California (Judy Triem, and Mitch Stone, Principals). Since 1980, SBRA has supplied Historian and Architectural Historian historic resources expertise to public and private sector clients, in accordance with the *Secretary of the Interior's Professional Qualifications*. SBRA specializes in the production of historic resources evaluations for compliance with state and federal environmental requirements, historic property surveys, and environmental documents to support historic preservation planning efforts. A complete current Statement of Qualifications can be downloaded at www.historicresources.com.



Photo 1. Oblique aerial, from west. [Google Maps, nd]

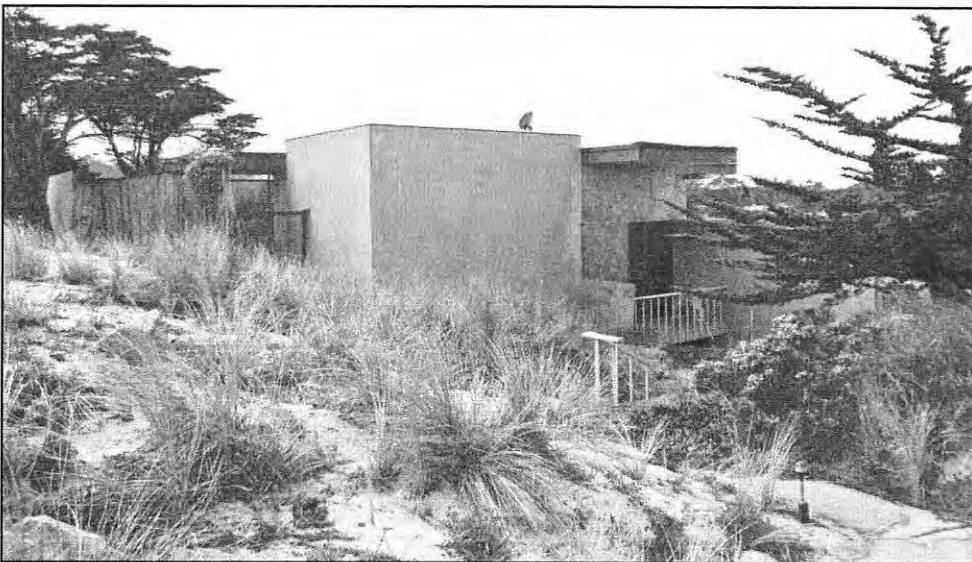


Photo 2. Northern and eastern elevations. [1-31-2014]



Photo 3. Northern elevation. [1-31-2014]



Photo 4. Northern and western elevations. [1-31-2014]



Photo 5. Western elevation, northern half. [1-31-2014]



Photo 6. Western elevation, southern half. [1-31-2014]

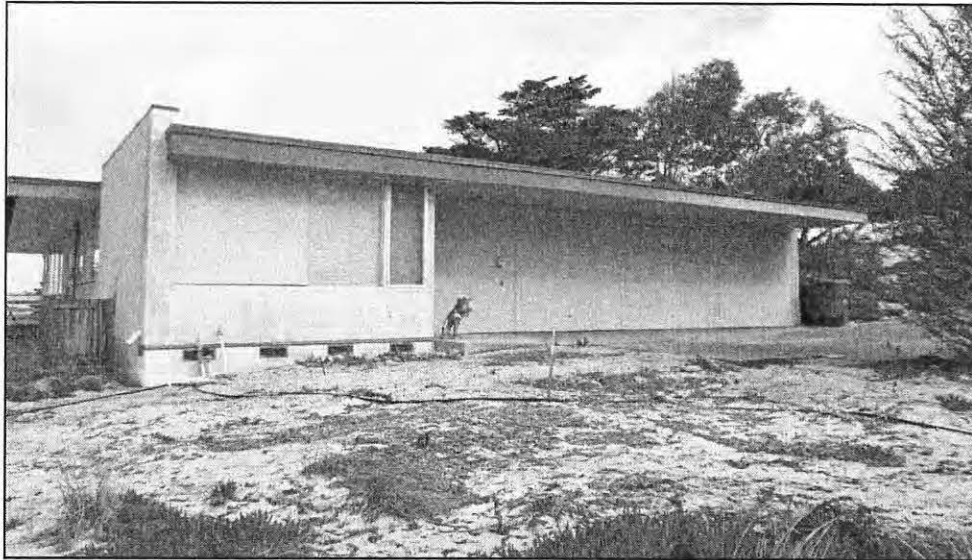


Photo 7. Southern elevation. [1-31-2014]

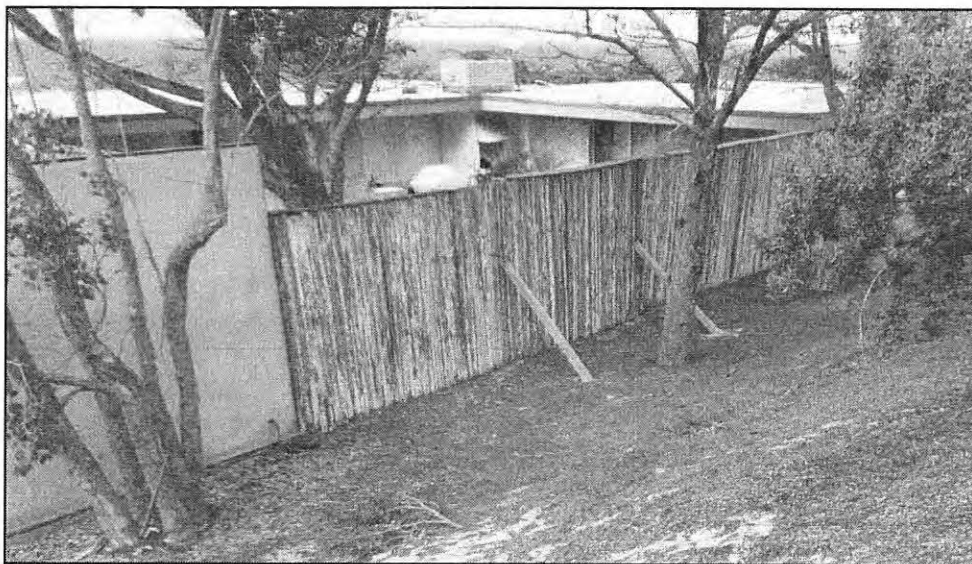


Photo 8. Eastern elevation. [1-31-2014]

July 15, 2013

To: Delinda Robinson, Senior Planner

From: Meg Clovis, Cultural Affairs Manager

Subject: ANALYSIS OF REPORTS RECEIVED RE: 1170 SIGNAL HILL ROAD
(THE CONNELL HOUSE) PLN100338

In response to your recent request, I have completed a review of historical reports received to date by the County of Monterey regarding the significance of the Connell House located at 1170 Signal Hill Road in Pebble Beach. I concur with Dr. Anthony Kirk's opinion that the property does qualify for inclusion in the California Register of Historical Resources under Criterion 3.

My qualifications and experience to perform such a review span the past 35 years. After graduating from Boston University with a M.A. in Historic Preservation, I staffed the Ipswich Historical Commission in Ipswich, MA. I moved to California in 1979, and joined the firm of Charles Hall Page and Associates in San Francisco as an architectural historian. During that time I also did consulting work principally in the Santa Clara County area. In 1981 I was hired by Monterey County as County Historian and have served in that capacity for 32 years. I staff the County's Historical Advisory Commission and Museum Board. From 1998 to 2013 I staffed the County's Historic Resources Review Board. I am well versed in the criteria for both the California Register and the National Register and I meet the Secretary of the Interior's qualifications for Architectural Historian and Historian.

Background

The California Office of Historic Preservation recommends utilizing *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* when assessing a property for eligibility to the California Register of Historic Resources (CRHR).¹ As outlined in *Bulletin 15*, in order for a property to meet the criteria a building must be 1) associated with an important historic context and 2) retain historic integrity of those features necessary to convey its significance.

Architectural Historian Dr. Anthony Kirk prepared a Phase One report for property owner Massy Mehdipour for 1170 Signal Hill Rd. in Pebble Beach, known as the Connell House in October, 2010. Dr. Kirk found the property eligible for listing under Criterion 3 of the California Register. A property is eligible for listing under Criterion 3 if "it embodies the distinctive characteristics of a type, period, region or method of construction, or represents the work of a master, or possesses high artistic values."

Within the context of Modern Architecture in Pebble Beach, Dr. Kirk's report states that the Connell House is significant under CRHR Criterion 3 at a local level because it "embodies the distinctive characteristics of the American International or Contemporary

¹ U.S. Department of the Interior, National Park Service, *How to Apply the National Register Criteria for Evaluation*, National Register Bulletin 15, rev. ed. ([Washington D.C.: U.S. Government Printing Office], 1991).

style and reflects as well the design approach associated with the forward-looking second phase of the Bay Area Tradition.” In this case, the distinctive characteristics are drawn from the International Style, which Richard Neutra introduced to the United States in the 1920s. These characteristics include post-and-beam construction, cantilevered roof slabs and projecting beams, ribbon windows and glass walls, and what is considered “the single most essential character of his work, ‘the interpenetration of inner and outer space.’” These characteristics are evident in the Connell House.

In addition, Dr. Kirk found that despite a 1993 addition and some changes to the fenestration, that the character-defining features of the Connell House, including the original plan, form, fenestration, features, finishes and setting are still intact and therefore it retains its integrity.

Reports Received

On July 5, 2011, the Monterey County Planning Department received a peer review of Dr. Kirk’s assessment, prepared by Circa: Historic Property Development (Circa) Principal Sheila McElroy. In her peer review Ms. McElroy concludes that the Connell House is not eligible for listing under CRHR Criterion 3 because it “is not identified as one of Neutra’s exemplary or particularly distinctive residential designs” and is therefore of marginal significance and is not important to his body of work. Within the meaning of Criterion 3 a property is not eligible as the work of a master simply because it was designed by a prominent architect. Rather, the property must express a particular phase in the master’s career, an aspect of his or her work or a particular idea or theme. Per *Bulletin 15*, Ms. McElroy’s peer review of the second part of Criterion 3 is correct based on the evidence received, however it does not negate Dr. Kirk’s finding under the first part of Criterion 3.

On August 4, 2011 the HRRB considered both Dr. Kirk’s original report and Ms. McElroy’s peer review. After receiving public testimony and the considered opinions of the HRRB, the HRRB recommended to the Planning Department “that the residence in question does appear to be significant at the local level under Criterion 3 of the California Register of Historical Resources for, among other aspects, its architecture which embodies the distinctive characteristics of the American International or Contemporary style and reflects the design approach associated with the forward-looking second phase of the Bay Area Tradition.”

On October 24, 2011 the Monterey County Planning Department received a second peer review from Ms. McElroy which states that “the residence at 1170 Signal Hill Rd. does not exemplify the Second Bay Area Tradition and therefore the HRRB recommendation cannot be substantiated. On this basis the property also does not qualify for listing on the national, state or local registers.” However, Dr. Kirk’s report states that the residence “embodies the distinctive characteristics of the American International or Contemporary style” and “Architecturally, the house draws more on the ideals of the International Style than the Bay Area Tradition.” The reference to the Bay Area Tradition is related to how the house is sited and “the sensitivity with which it is set in the landscape.”

Ms. McElroy also refers to the seemingly late date of the house within the context of Modernism in Pebble Beach. Testimony received at the HRRB hearing by architectural historian Kent Seavey² explained that because of Mr. Morse's predilection for the Mediterranean Revival Styles, few modern styles were introduced to Pebble Beach until Morse began to relax his strict building parameters after WWII.

On November 16, 2011, Delinda Robinson received an email from Thomas Hines, UCLA Professor of History and Architecture, Emeritus, which stated that he strongly disagreed with Ms. McElroy's findings. Dr. Hines, who wrote *Richard Neutra and the Search for Modern Architecture*,³ considers the Connell House an "important work of architecture."

On December 8, 2011, Sheila McElroy submitted a third report, which assessed the Connell House's eligibility for listing on the County's Local Register of Historic Resources. She concluded that the building did not meet the eligibility criteria.

On February 2, 2012, Delinda Robinson received a letter from Barbara Lamprecht, a Neutra scholar and author of *Richard Neutra – Complete Works* and *Richard Neutra – Survival Through Design*.⁴ Lamprecht argues that the Connell House is a significant representative of Neutra's work and sums up her 3 page analysis with, "In my opinion, the Art Connell House would be considered an historic resource under CEQA."

On March 12, 2012, the Monterey County Planning Department received a *Response and Rebuttal to Comments by Circa: Historic Property Development and Bill Bernstein, AIA on the Evaluation of the Connell House, Pebble Beach, California Recorded by Anthony Kirk, Ph.D, 15 October 2010*. In this report Anthony Kirk expands on his original evaluation of the Connell House, rebuts reports received by Sheila McElroy and a letter from Bill Bernstein, and confirms his original findings. In fact, he concludes that, based on his expanded analysis, that the house also appears eligible "as a significant expression of the architectural genius of Richard Neutra."

In April, 2012 Monterey County submitted a grant to the Office of Historic Preservation for the purpose of preparing a context statement for Pebble Beach. The County was subsequently awarded a grant and the County selected, through a RFP process, the historic preservation firm of Page and Turnbull to prepare the context statement.

On May 21, 2012, Delinda Robinson received another report from Circa (dated May 18, 2012) which included 1) another evaluation of the Connell House based on Monterey County's Historic Register evaluation criteria 2) the results of a survey of 900 homes in the vicinity and 3) rebuttals to letters and emails that state the Connell House is

² Kent Seavey teaches a class on Monterey County's Modern Architecture at Monterey Peninsula College, has edited the publication, *Architecture of the Monterey Peninsula* and contributed to the Modernism inventory for the Documentation and Conservation of the Modern Movement on the Monterey Peninsula project.

³ Thomas Hines, *Richard Neutra and the Search for Modern Architecture*, 4th ed. (New York:Rizzoli, 2005).

⁴ Barbara Lamprecht, *Richard Neutra: Complete Works*, (Taschen 2000); *Richard Neutra, Survival Through Design* (Taschen, 2004).

significant from Dion Neutra, Barbara Lamprecht, DOCOMO⁵, and Thomas Hines. Included in the packet was a letter from Robert Chattel, President of Chattel Architecture, Planning and Preservation.

On July 15, 2013 Page and Turnbull submitted their final draft of the Pebble Beach context statement to Monterey County for review. The context statement follows the format prescribed by OHP and *Bulletin 15* in that it provides a historical background of the project area, identifies themes and property types and then establishes eligibility guidelines and integrity thresholds for each property type. The Connell House falls under the theme *Pebble Beach Post War (1946 – 1969)*. The property type is identified as Modern and more specifically as an example of the International style. On page 111 the Connell house is specifically mentioned as follows, “Other notable works in Pebble Beach include the Arthur Connell house at 1170 Signal Hill Road, built in 1958. Designed by master architect Richard Neutra, it appears to be an extremely rare example of an International style residence in Pebble Beach.” On page 120 the Connell House is referenced once again, this time under the Character Defining Features discussion as an example of the International style. The Connell House clearly meets the stated significance thresholds for the National Register, California Register and Monterey County Register, described on page 121, as follows:

“Residential buildings from this period may be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. However, suburban Ranch style buildings are very common in Pebble Beach and California as a whole. Thus, architectural significance is best reserved for buildings that demonstrate particularly strong artistic merit, or clearly demonstrate the influence of a particular architect or builder. Consideration should also be given to examples of styles that are relatively rare as compared to other residential buildings of the period. Resources qualified under this criterion must be excellent examples of types and/or styles, and to retain most of their original features. In order to qualify for national, state, or local listing under this criterion, a mid-century residence must be an outstanding example of a Modern architectural style, and should ideally represent the work of a master architect.”

On page 112 Richard Neutra is listed as one of the master architects who designed homes in Pebble Beach and the Arthur Connell house is listed as the only example of his work in the context area.

Evaluating Properties within a Historic Context

Bulletin 15 states, “Once the historic context is established and the property type is determined, it is not necessary to evaluate the property in question against other properties if: it is the sole example of a property type that is important in illustrating the historic context or it clearly possesses the defined characteristics required to strongly represent the context.”⁶ Per Dr. Kirk’s March 12, 2012 evaluation of the Connell House, he confirms his original conclusion that the Connell House “embodies the distinctive characteristics of the American International style” and therefore clearly possesses the

⁵ Documentation and Conservation of the Modern Movement on the Monterey Peninsula

⁶ National Park Service, *How to Apply the National Register Criteria for Evaluation*, 9.

defined characteristics required to strongly represent the context in question. To date, no opinion has been submitted to the contrary, in other words, no report has been received that concludes that the Connell House **does not** embody the distinctive characteristics of the American International style. Therefore, per *Bulletin 15* instructions and information received to date, 1170 Signal Hill Road does not have to be evaluated against other properties.

Dr. Kirk evaluated the Connell House within the historic context of “Modern Architecture of Pebble Beach”. Ms. McElroy, in her May 18, 2012 report, borrows from the *San Francisco Modern Architecture and Landscape Design (1935-1970) Historic Context Statement* prepared by the San Francisco City and County Planning Department, September 2010, to further define this context. In her report Ms. McElroy includes the following passage from San Francisco’s context statement: “For the purpose of this context statement, the terms Modern and Modernism will refer to a **style and design vocabulary** (emphasis added) in the United States that spanned from the late 1920s through the 1960s.” Although Ms. McElroy uses San Francisco’s Modern Architecture Historic Context (and includes the summary of the stylistic variants within Modernism in her report) to help define her report’s context, she does not use the context’s definition of the term Modern. Rather, she defines Modern based on construction dates, lumps all buildings together based on these dates, ignores stylistic variants and uses these premises as the foundation of her survey methodology. This methodology is not consistent with the *Secretary of the Interior’s Standards for Evaluation*⁷ or survey guidelines described in National Register Bulletin 24, *Guidelines for Local Surveys: A Basis for Preservation Planning*.⁸ *Bulletin 24* explains that a survey results in an “organized compilation of information on those properties that are evaluated as significant. Evaluation is the process of determining whether identified properties meet “**defined criteria** (emphasis added) of historical, **architectural** (emphasis added), archeological or cultural significance.” The results of Ms. McElroy’s survey give us the following information: 1) the number of homes constructed in Pebble Beach between 1944 and 1962 and 2) if the homes have a view of the ocean or golf course or both. This information does not correspond to any **defined criteria** and therefore does not give us the data necessary to evaluate any of these structures for significance within the context of Modern Architecture in Pebble Beach.

Bulletin 15 reviews the five factors that must be determined in order to evaluate whether or not a property is significant within its historic context. They are:

- 1) Determine what facet of history the property represents.
- 2) Determine if that facet of history is significant.
- 3) Determine if the property type has relevance and importance in illustrating the historic context.

⁷ Archeology and Historic Preservation: Secretary of the Interior’s Standards and Guidelines, Federal Register, September 29, 1983 (48FR44716).

⁸ U.S. Department of the Interior, National Park Service, *Guidelines for Local Surveys: A Basis for Preservation Planning*, National Register Bulletin 24, re. ed. ([Washington, D.C.: U.S. Government Printing Office], 1985).

- 4) Determine how the property illustrates that history.
- 5) Determine if the property possesses the physical features necessary to convey the aspect of history with which it is associated.

Using this systematic approach, (described by Dr. Kirk in his report dated March 12, 2012), Dr. Kirk determined that the Connell House is significant under Criterion 3 of the California Register. Properties eligible for Criterion 3 must **embody the distinctive characteristics of a type**, region or method of construction. In this case the type is the American International style. Counting homes that were built between 1944 and 1962 and the views they may or may not enjoy has no bearing on evaluating the significance of the Connell House, or any other house in Pebble Beach. The Circa survey does not identify any homes within the historic context that embody the distinctive characteristics of the American International style. Therefore the survey does not establish a basis of comparison whereby the Connell House can be evaluated against other examples of this property type. The survey methodology is not based upon the *Secretary of the Interior's Standards for Evaluation* and therefore the survey does not constitute substantial evidence for the purposes of CEQA.

Ms. McElroy conducted a "windshield survey" of Pebble Beach properties constructed between 1944 and 1962. These homes had 1) a view of the ocean and golf course 2) a view of the ocean only or 3) a view of the golf course only. She determined that a total of 134 Modern (the classification of Modern was based on construction date, not on a stylistic analysis) residences shared a similar setting as the Connell House. Since Ms. McElroy established at the outset of her report that she was utilizing terms defined in San Francisco's Modernism survey, it is unclear why she predicated her survey on views rather than Modern architectural styles. The San Francisco Historic Context develops eight modern style evaluative frameworks, which reflects the most prevalent modern architectural styles in San Francisco. In addition, the character-defining features of each style are listed. Character-defining features must be considered as part of the evaluation process. *Bulletin 15* states, "Distinctive characteristics are the physical features or traits that commonly recur in individual types, periods or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period or method of construction."⁹ However, Ms. McElroy chose to ignore architectural styles and their individual character-defining features in her survey.

Bulletin 15 states, that if a property is compared to other properties, it "will have to be evaluated against other examples of the property type." Since Ms. McElroy chose to ignore the stylistic variants within the historic context, she did not compare the Connell House to other examples of the property type. Construction dates and views are immaterial in this context. Rather it is architectural styles that inform the context.

On June 7, 2012 I met with Sheila McElroy to review photographs of the 134 Modern residences with views she identified in her survey. Of the photographs I reviewed, none of the homes exemplified the American International style. Based on this information, it

⁹ National Park Service, *How to Apply the National Register Criteria for Evaluation*, 18.

may be inferred that the Connell House is the sole example of the American International style within the context of Modern Architecture in Pebble Beach and therefore, per *Bulletin 15*, it is not necessary to compare it against other properties.


Robert Chattel's letter dated April 19, 2012 states that "We do not concur with the consultant's findings [Dr. Kirk] that the subject property is significant under California Register Criterion 3 for its association with the second Bay Area tradition." It is unclear why he made this statement because Dr. Kirk's evaluation concluded that the Connell house was significant under Criterion 3 because it "embodies the distinctive characteristics of the American International style." It can only be presumed that, as an historic preservation professional, Mr. Chattel cannot honestly say that the Connell House is not a representative of the American International style.

Finally, a context statement is the cornerstone for the evaluation of the historical significance of any property. *Bulletin 15* states, "The significance of a historic property can be judged and explained **only** (emphasis added) when it is evaluated within its historic context". It is abundantly clear from the sections cited from the Pebble Beach Context Statement above that the Connell House is a significant within its historic context.

Conclusion

Based on my review of Dr. Kirk's reports, my review of other reports that have fallen far short of professional standards and the Pebble Beach Context statement it is my determination that the Connell House is historically significant.

Respectfully Submitted:

A handwritten signature in black ink, appearing to read "Mea Glavis", with a large, stylized loop at the bottom.

Kent Seavey – HRRB Meeting – August 4, 2011

For your information, Mr. Neutra lectured here in 1936 as did Mr. Schindler in Carmel as people doing a series of lectures for the Denny-Watrous Gallery and was familiar with the area. In looking at Criterion C under Design Construction, I'm surprised. The building certainly embodies the distinctive characteristics of a type, period or method of construction. And that would be American International, which Neutra; along with Schindler were fathers of in this Country, particularly on the west coast, the implementing of it here. Under Example of Properties Associated with Design Construction, the house or commercial building representing a significant style of architecture, same thing, yes. That I think falls into it as well, it certainly meets that. The Pattern of Features Common to a Particular Class of Resources, all you have to do is look at this and you'll find this building certainly looks like a Richard Neutra, because it's illustrated in here as a Richard Neutra. It's a particularly nice example as far as I'm concerned, but specifically, for the way Neutra treated it in its setting. And if you look at the National Register, if you look at the California Register and our documentation, setting is one of the areas that we deal with. So Neutra addressed the setting, given the circumstance of the maritime environment as best he could within the context of his design vocabulary. The Individuality, which speaks to the individuality or variation of features that occur within a class and it's not just a secondary example; it's a good example of the individuality or variation of feature that occur within a class. Mr. Janick, my colleague at MPC and I have been teaching architectural history on the Peninsula since 1976, we've known the building since about 1980. Again, like Jerry (Lomax), have never been able to access it because of the privacy concerns of the owners. But it's certainly in the academic and architectural community not an unknown treasure, it's been known for a long period of time. I was surprised to see it come up in the context of this, particularly, with the idea that it might be demolished. Under CEQA we look at the first, best and last example. You're looking at the last best example of the work of Richard Neutra on the Monterey Peninsula. He did several properties in the San Francisco Peninsula that survived better in terms of its context (i.e. without the maritime environment). But Mr. Connell, if you read Neutra's publication and his quotes, although the breeze blew through the furnace was on all the time, he was happy with this house that he specifically asked to be designed by Neutra. So the original owner, although he realized the benefits of our environment, never said he was unhappy with the house or it was a bad house or anything else like that. Legorreta the new architect who's coming in on this project is a student of Luis Barragán. I'm very familiar with Barragán's work and I will tell you he is most known for small, intimate properties. 14,000 feet, which I saw here, in this, is just curious to me. That's a different kind of intimacy, I guess. The American International is a style we don't have much of on this Peninsula, it's a representative example of things we want to retain. Pebble Beach was built out primarily as a Spanish Eclectic community until the mid 30's. Actually 1937, 1938 when Mr. Morris realized that no building had been built since 1930 and began to expand his parameters and by the end of WWII, especially, opened it up to most any style and we have some excellent examples of Modernism currently in Pebble Beach. But this is pretty much the oldest example of Modernism. We just lost a Rydeon house about four blocks

from this location, which was built by a student of Wright and that's unfortunate because that was the other one that was nice out there. And by "nice", I mean, an interesting and important example of mid-century architecture on the Monterey Peninsula. It is significant in that respect. I note with some concern, that Mrs. McElroy did not include in her mitigation proposals an opportunity to restore the Neutra portion of the house as a guest unit, and keep it as part of the new project because it's screened from the dune behind still facing outward to the sea. That would seem to me, given the opportunity to employ the Mills Act, which this County has, this jurisdiction has, to do good and still get the individual's project underway. We have a set of the original plans, you provided them for us, so it seems to me that is a failure on her part not to suggest that. For my part, I'd have to support retention of the property as a significant example of mid-century architecture by an internationally known architect that has some problems, but those problems can be alleviated.

Crain, Amy@Parks

From: Miltiades Mandros <miltiades.mandros@yahoo.com>
Sent: Saturday, April 19, 2014 7:23 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Crain, Amy@Parks; Correia, Jay@Parks
Subject: Preserving the Connell House in Monterey

Dear Ms Roland-Nawi:

In 1997 I met Dion Neutra, whose father's aesthetics had so heavily influenced my own sense of design, in Los Angeles. As I lived in San Francisco at the time, he asked me, as part of an archival project the Neutra Institute had initiated, to locate and document the conditions of all of the Neutra projects in Northern California. Several of the residences were difficult to find, because only old or incomplete addresses existed in the firm records. Two of those were the pair on the Monterey Peninsula - the Davey and the Connell.

Undaunted, the following year I made several forays to the area. One grey and windy Saturday, I set out along the sea road past the Pebble Beach golf course. As I snaked around the serpentine drive, on my right upon a sloping hillside overlooking the ocean I saw a broad expanse of glass I instantly recognized as the Arthur Connell House. It was stunning. It was silent but bold. It sat proudly but calmly on its site. I was smitten by its presence.

I spent a wonderful hour just staring at the this wonderful edifice. Unfortunately, the couple who owned it at the time - the Metter's - were not at home, so I was not able to go inside, but I did have the opportunity to walk about the site. From outward appearances, the building looked pristine - crisp and well-cared for. In contrast to many of the other Neutra's I had tracked down, this one appeared to be totally original.

It was in essence a gem. It still is. It is an important part of the Neutra heritage, California heritage and our national architectural heritage. It needs to be preserved. Its destruction would be a sacrilege. Please take this singular opportunity to save a vital part of our cultural past - and present.

Please add my email to the Commissioners' packets. Thank you in advance.

Miltiades Mandros, Principal
Miltiades Mandros Design Studio
4096 Piedmont Avenue, #146
Oakland, California 94611
510.654.3800

Crain, Amy@Parks

From: V Beach <vebeach@gmail.com>
Sent: Friday, April 18, 2014 5:59 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks
Subject: Please save the Connell House.

Dear Carol and distinguished members of the State Historic Resources Commission,

When I took Architectural History at Yale University and later taught it at Harvard University, it was abundantly clear that the works of Richard Neutra are simply critical to the great historical, artistic canon of America, with intellectual and aesthetic influence reaching all over the globe, even today. Largely due to Neutra, the State of California is known for its early and perhaps unparalleled contribution to the international rise of modern architecture. California certainly does not want to be known for an irreversible cultural tragedy such as the destruction of the Connell House.

Thank you for considering the protection of this important structure.

Victoria Beach, AIA, RA

Victoria Beach, Council Member
Carmel-by-the-Sea
Box CC
Carmel-by-the-Sea CA 93921
VBeach@ci.carmel.ca.us
831 620 2000
831 915 5093

Crain, Amy@Parks

From: Jerry Lomax <jelomax@sbcglobal.net>
Sent: Friday, April 18, 2014 5:33 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks
Subject: Save the Connell House

Carol Roland-Nawi, CSHP Officer

Dear Ms. Roland-Nawi,

Without question, the Richard Neutra Connell house should be saved from destruction by the current owners who even at this time are trying to destroy by neglect.

It is the ONLY remaining Neutra building on the central coast by the great modernist architect from Austria and is a vital historical link in the progression of modernism in this beautiful area of California coast.

Sincerely,

Jerry Lomax

JERROLD E. LOMAX, FAIA
A R C H I T E C T
440 Ortiz Avenue, Ste. B
Sand City, CA 93955
831.393.2300



AIA Monterey Bay

A Chapter of The American Institute of Architects

April 17, 2014

Ms. Carol Roland-Nawi, SHPO
California Department of Parks and Recreation
Office of Historic Preservation
1725 23rd Street, Sacramento, CA 95816
Re: Connell House (1170 Signal Hill Road, Pebble Beach)

Dear Ms. Roland-Nawi,

The Board of Directors of the American Institute of Architects, Monterey Bay Chapter (AIAMB) has voted unanimously to write in strong support of the preservation of the Connell House designed by architect Richard Neutra FAIA.

We are in agreement with the historic resources evaluation of the Connell House prepared by Dr. Anthony Kirk, dated October 5, 2010 and his follow up "Response and Rebuttal" on that evaluation, dated March 12, 2012. Dr. Kirk's conclusion in the latter document states:

"The Connell house is unequivocally an important example of the American International style, perfectly illustrating this design aesthetic within the context of the development of modern architecture in Pebble Beach. Despite a small addition and various alterations to some of the fenestration, it retains historic integrity. In my opinion, the Connell house is eligible for listing in the California Register of Historical Resources at the local level under Criterion 3. "

To be eligible as an historical resource under Criterion 3 it must be determined that the Connell House "embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values." By all objective standards Richard Neutra was a master architect. He is widely recognized as one of the leading architects of the modern architecture movement, and as Dr. Kirk states in his initial evaluation, in the early 1930s "he was hailed as the leading modern architect of the West Coast."

The significance of the Connell House "as an important and relatively early example of modern architecture in Pebble Beach" is well documented by Dr. Kirk. The Connell House is the only surviving design by Richard Neutra in Monterey County, and it stands as the only example of Neutra's design approach responding to the unique context and environment of Pebble Beach. Although in general, we recognize and support the individual rights of property owners, in this specific case we believe the importance of preserving the Connell House is paramount.

We are hopeful that the property owner will explore the many creative alternatives that will ensure preservation of such an important resource. These alternatives could include a faithful restoration or rehabilitation of the house that could also incorporate a respectful addition, while preserving those portions and features that convey the house's historical architectural character. The government has created some incentives, such as the Mills Act, that can benefit a property owner when preserving important historical or cultural resources.

We respectfully request that this letter be added to the Commissioners' packets for the upcoming hearing by the State Historic Resources Commission set for Tuesday, April 22, 2014 at 9:00 AM at Asilomar's Kiln Room. Thank you for your thoughtful consideration on this matter.

Sincerely,

A handwritten signature in blue ink, appearing to read 'D. Peartree', is written over a horizontal line.

David Peartree, AIA, LEED AP
President AIAMB 2014

On behalf of:
Board of Directors
American Institute of Architects, Monterey Bay Chapter (AIAMB)

ANTHONY LOMBARDO & ASSOCIATES

A PROFESSIONAL CORPORATION

ANTHONY L. LOMBARDO
KELLY MCCARTHY SUTHERLAND
DEBRA GEMGNANI TIPTON

April 17, 2014

450 LINCOLN AVENUE, SUITE 101
SALINAS, CA 93901
(831) 751-2330
FAX (831) 751-2331

State Historical Resources Commission
P.O. Box 942896
Sacramento, CA 94296-0001

RE: Arthur Connell House/April 22 Agenda item X.A.1

Members of the Commission:

I represent Mr. Sam Reeves, the next-door neighbor to the Connell House. I did not intend to comment on this hearing given the amount of expert testimony that you will hear about the historic significance of the Connell House. However, after reading Ms. Mehdipour's February 3, 2014 letter to Ms. Roland-Nawi, I believe it is important to correct numerous statements that were made in that letter.

I want to be clearly and strongly on the record that Mr. Reeves' issues are not in any way based on race or gender. There is no vendetta. Mr. Reeves only wants the property to be used legally and that the owner, regardless of who that may be, abides by County and State laws. Mr. Reeves has been very clear throughout this process that his concerns were with Ms. Mehdipour's desire to demolish the Connell House and build a new house that would be completely out of character and scale with the neighborhood and would be inconsistent with Monterey County's land-use regulations. He has been very concerned with Ms. Mehdipour's disregard for the County's regulations, illegal tree removal, degradation of the dune habitat and failure to adequately restore the property to its pre-violation state. And now added to those concerns are Ms. Mehdipour's blatant efforts to demolish the Connell House by neglect. I have attached a few photographs taken earlier this year clearly showing the deterioration of the house and Ms. Mehdipour's failure to maintain her property.

Mr. Reeves is not alone in his concerns. Along with Mr. Tony Ridder, whose issues are also based solely on the past and proposed actions of Ms. Mehdipour, numerous area residents and organizations have stated their concerns with the illegal tree removal and dune degradation, as well as their opposition to the demolition of the Connell House and Ms. Mehdipour's intended project. The County's Historic Resources Review Board, which has several minority and female members, found the Connell House to be historically significant. Staff from the California Coastal, Katie Morange, wrote in detail about Ms. Mehdipour's project and its inconsistency with the Local Coastal Program.

Dr. Anthony Kirk was first hired by Ms. Mehdipour to prepare the initial historic survey of the Connell House. In that survey, he found that the Connell House might be a significant historic resource. The Monterey County Historic Resources Review Board later concurred with Dr.

Kirk's opinion. Ms. Mehdipour terminated her agreement with Dr. Kirk and sought out other consultants to prepare an opinion that benefited her goals. It was only then that my office hired Dr. Kirk to review Ms. Mehdipour's later submittals. We asked Dr. Kirk to review the submittals and offer us his independent, professional opinion of those subsequent reports. He did that and affirmed his earlier opinion.

Ms. Mehdipour goes to great lengths to talk about the poor condition of the Connell House. What Ms. Mehdipour does not say is that during the time she has owned the property not only have she and her family lived in there, she has rented the house to the CEO of The Ginger People, a natural foods product the company, and the CEO of Northern California Golf Association. Both of these persons have testified in front of County committees about Ms. Mehdipour being a good landlord during their tenancy. Such testimony would not be expected if the Connell House were indeed in such dire condition.

The failing condition the house of which Ms. Mehdipour now speaks is, in my opinion, a direct result of her intentional failure to maintain the property and her effort to see the house demolished by neglect. Ms. Mehdipour is an intelligent person with substantial resources. She was undoubtedly aware of the challenges owning an older home on the coast presented. She also has the resources to adequately maintain the property but chooses not to do so. Her goal from the start has been to demolish the Connell House so she may build a house three to four times the size of the Connell House and other homes on Signal Hill. As the evidence of the significance of the Connell House continued to mount she undoubtedly saw her opportunity to legally demolish the house diminishing so she chooses to let the house deteriorate.

Mr. Reeves' concerns are in no way based on race or gender. It is distasteful to him and to me to even have to address that issue. His concerns are and always have been for the legal and appropriate use of the Connell House and property and for Ms. Mehdipour's clear disregard for County and State laws.

Sincerely,

A handwritten signature in blue ink that reads "Anthony L. Lombardo/gp". The signature is fluid and cursive, with the initials "gp" written at the end.

Anthony L. Lombardo

ALL/gp

Enclosures

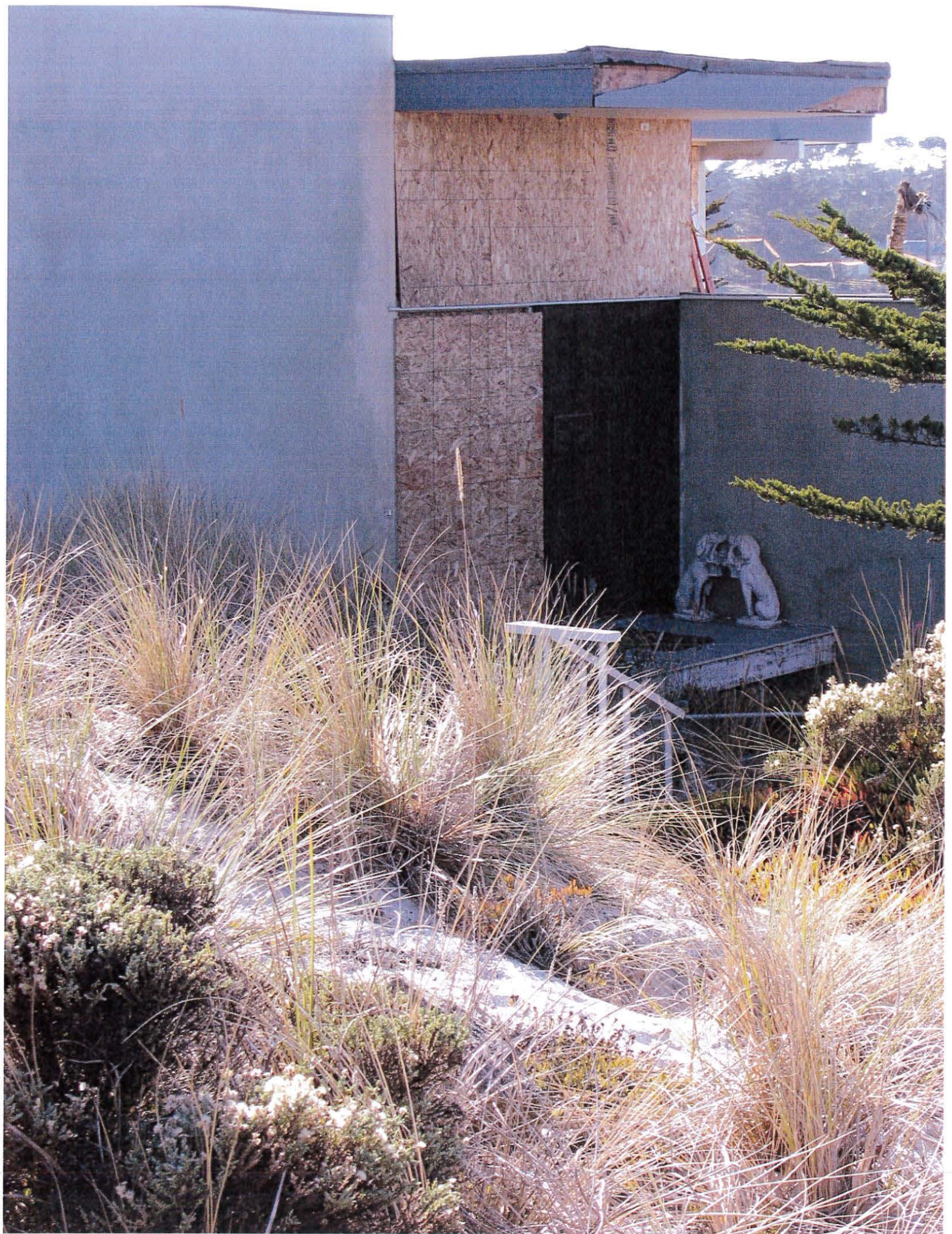














Crain, Amy@Parks

From: Norrisdesignsetc@aol.com
Sent: Thursday, April 17, 2014 7:42 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks; jefferybecom@hotmail.com; oldjailmoco@aol.com
Subject: Support for listing the Pebble Beach Neutra House

Dear Ms. Roland-Nawi,

I'm a residential building designer who's been active in historic preservation for over 20 years. I've been on the Monterey County Historic Resources Review Board, am the first Chair of the City of Salinas Historic Resources Board, and have been on 3 community preservation boards including AHA!, the one that got the Monterey County Old Jail listed for association with Cesar Chavez.

And I support the listing of the Neutra/Connell House in Pebble Beach on the California Registry of Historic Places. This is an important work by an important architect and the only one I know of that he did in the coastal dune environment.

I feel sorry for the owner, but she just bought the wrong house to demolish.

Please add it to the California Registry to afford it the protection such a listing does. We won't stop our fight to save it just because it is listed, but will use that listing to help save it to enrich our cultural heritage.

And I'll be at the Asilomar hearing on April 22.

Respectfully,

Mark Edwin Norris, Designer

831.424.2114

[WWW.NORRISDESIGNSETC.COM](http://www.norrisdesignsetc.com)

<http://www.facebook.com/pages/Norris-Designs-Etc/334065919973307>

<http://www.linkedin.com/pub/mark-edwin-norris/33/4a8/5b2>

Before printing this email, please consider the environment.
Things below this line are not issued by this office unless my name appears at the bottom.

Crain, Amy@Parks

From: Tridder <tridder@yahoo.com>
Sent: Thursday, April 17, 2014 5:49 PM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks
Subject: Connell House designed by Richard Neutra

On Tuesday, April 22 at the Pacific Grove meeting is a decision that will determine the fate of the Connell House. It is to my knowledge the only Richard Neutra designed building in Monterey County and I believe in Northern California. It is owned by a woman who is, through designed neglect, allowing the house to deteriorate. Her motivation is tearing it down so she can build a 13,000 ft. mansion.

I am writing this in hopes this will be passed on to the commissioners who by their action next Tuesday can save this historically important house.

Sincerely

Tony Ridder

Retired Chairman and CEO Knight Ridder

County of Monterey
Historic Resources Review Board
168 West Alisal Street
Salinas, CA 93901

RE: REF 140027: Connell House, 1170 Signal Hill Road, Pebble Beach, CA

Dear Members of the Monterey County Historic Resource Review Board,

I wanted to add my voice to the support of adding the Connell House, designed by Richard Neutra, to the list of State of California Historic Buildings. I feel it is important to preserve this house.

The reason we keep buildings from the past is that they teach us so many things about ourselves. They teach us what our mindset was at a point in history and how it affected our society, culture and in this case, architecture. Historical figures, events and architecture teach us what works and what does not work in creating a progressive society.

The Connell House is a good example of environmentally sensitive development. Something that is now being realized from the buildings of this period. (http://news.getty.edu/images/9036/pst_presents_cal_poly_pomona.pdf)

The Connolly House was designed and constructed within the limits of available local materials and advances in technology. It is a modest home nestled into the dunes of Pebble Beach, oriented to not only take advantage of the view to Cypress Rock Point, but of the elusive sun as it tracks across the sky. The house has a sheltered courtyard from the prevailing cool summer breezes, allowing its inhabitants to enjoy the outdoors in an otherwise hostile coastal environment without the unnecessary use of artificial heating and cooling that are energy consumptive.

The Connell House is an example of the unpretentious and progressive mid-century modern architecture that was spurred on during an optimistic time in our country. We have so few mid century modern houses in our area, especially ones done by a renown international architect who chose to live and practice architecture in California. Most of Neutra's work is found in Southern California. It is nice to have a piece of his work in our area.

We can learn a lot from this house, and that is why I recommend it join the list of distinguished historical structures we have preserved in this great State of California.

Respectfully

Sally Anne Smith, AIA
Monterey Bay Chapter of the American Institute of Architects
Director of COTE - Committee of the Environment

CC: Craig Spencer

SMITH ARCHITECTURAL STUDIO

32684 COAST RIDGE DRIVE CARMEL HIGHLANDS CA 93923 TEL: 831-622-7266

Crain, Amy@Parks

From: Dion Neutra Architecture <dion@neutra.org>
Sent: Thursday, April 17, 2014 8:47 AM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Crain, Amy@Parks; Correia, Jay@Parks; Wayne Donaldson
Subject: 04-17-2014 Save the Connell House! Add to Commissioners Packet Please!

04-17-2014

Earth Day, 2014 is upon us! What better day than to decide forever to SAVE THE NEUTRA CONNELL HOUSE at Pebble Beach!

This is the only (potentially) untrammelled example of Neutra Architecture in the region! It enjoys a fabulous site worthy of a local monument!

The current owner should sell to a worthy buyer and find a better place to build her McMansion, which is over-scaled for this neighborhood anyway!

Neutra should be remembered not only for his design sophistication, but also for his effort to save the planet and his philosophy! His seminal book Survival Thru Design, published in the 50s predated the First Earth Day by 25 years! Had we paid attention and implemented some of his notions, the fate of our planet would have turned out much differently.

DO NOT PERMIT THE WANTON DESTRUCTION OF AN IMPORTANT PART OF OUR CULTURAL HISTORY!

I continue the Neutra Practice after nearly 90 years! See www.neutra.org and,

<http://www.neutra.org/neutras-then-and-later.html>
and it's plight.

for a spread on the Connell House

Dion Neutra, architect AIA, FISD,
Dion Neutra, Inc. aka Richard and Dion Neutra, Architects and Associates
2440 Neutra Place
Los Angeles, CA. 90039
Phone/Fax: 323 666 1806
Website: www.neutra.org E-mail: dion@neutra.org

Please copy this email when replying to me to facilitate communication.

Crain, Amy@Parks

From: Dan Curran <dancurran@hughes.net>
Sent: Thursday, April 17, 2014 8:44 AM
To: Roland-Nawi, Carol@Parks
Cc: Willis-Hunter, Twila@Parks; Correia, Jay@Parks; Crain, Amy@Parks
Subject: Neutra's Connell House, Pebble Beach, CA

California State Historical Resources Commission:

I have been watching with measured alarm about what is to become of the Neutra designed Connell house in Pebble Beach. It is sad when the hubris, money and power of one can so easily erase the significant historical memory of many. 99% of all Americans don't have the slightest idea who Neutra is or why his work stands out in the continuum of American architecture. Allowed to rot from willful neglect, thereby insuring its ultimate destruction, 100% of future generations are guaranteed to never know. Such is the bane of our built legacy. Short of resources and political will, our Government can only do so much. It falls mostly to patrons in the private sector to recognize, step up and save important works of architecture. Unfortunately the Connell house was purchased by someone who feels differently in pursuit of their own dreams. That's too bad. Under different circumstance this small jewel could be saved.

Question? Before it is too late, are you able to help change the circumstance?

Thank you for your time and consideration,

Daniel R. Curran, Architect, A.I.A.

Crain, Amy@Parks

From: mike.dawson.67@gmail.com on behalf of Michael Dawson
<mike@dawsonmonterey.com>
Sent: Wednesday, April 16, 2014 4:27 PM
To: Crain, Amy@Parks; Willis-Hunter, Twila@Parks; Correia, Jay@Parks
Subject: Meeting on April 22nd at Asilomar

Ms Crain, Ms Roland-Nawi, Mr Correia:

Re the above, Please add this letter to the packet for the Commissioners to read.

I'm the President of the Alliance of Monterey Area Preservationists. (AMAP) AMAP is the local organization that sponsored the National Register of Historic Places nomination for the Connell House. Our two consultants, Barbara Lamprecht and Anthony Kirk, who wrote the nomination, are truly experts in their fields and found the evidence compelling to include the home in the National Register.

Please remember that the Connell House is the only work of Richard Neutra's in Monterey County, and that Neutra is a world-renowned master architect.

In addition, our Monterey County Historian, Meg Clovis, wrote exhaustively about the ways that the Connell House qualifies for Register inclusion.

I feel that your approval of the National Register of Historic Places nomination for the Connell House is an easy decision to make, and I ask you to do so.

Respectfully,

Mike Dawson

FRIENDS OF THE NEUTRA VDL RESEARCH SITE

March 12, 2014

Carol Roland-Nawi Ph.D.

California State Historic Preservation Officer

1725 23rd Street, Suite 100

Sacramento CA 95816

Dear Dr. Roland-Nawi

I am writing in support of the nomination of my father's Connell House for the state and national register of historic structures. I also request the ability to make my case to you in person at your April 22nd meeting in Pacific Grove

My training is in medicine, epidemiology and environmental health was deeply influenced by my father's interest in the impact of the environment on human welfare. During his lifetime I assisted him in his later writings on these subjects. Recently I have been doing research to support the nomination of the Richard and Dion Neutra VDL Studio and Residences as a national historic landmark. So my opinion on the Connell House has a substance beyond simple love and loyalty to my father.

In my comments to you I will submit recent research from Brazil, Mexico, Spain and Germany that documents the influence in those countries from the late 1940s into the 1970's of the version of "open the box" high tech American International Style that my father and his younger collaborators, Gregory Ain, Harwell Harris and Raphael Soriano pioneered in Southern California from 1930 onward. This was distinct from the more cubistic modernism of Europe and the East Coast of the United States. It was also distinct from the Bay Area modernism championed by William Wurster, which purposely made certain historicist references.

Thus, the Connell House is a rare example in Monterey county of a type that my father started in Southern California but which spread to many parts of the world. The fact that his work was published and was awarded prizes in this country and internationally shows that he was, and is still, considered a master in the work he did. Thus the Connell House qualifies for the register.

Sincerely yours


Raymond Richard Neutra M.D. Dr.PH.



Raymond Richard Neutra, MD
Secretary
raymondneutra@gmail.com

Planning Committee

Elisa Callow
Ellen Cullerton
Linda Dishman
Crosby Doe
Mitch Glazer
Anthony Wolf Greenberg
Anthea Hartig
Sarah Lorenzen,
Resident Director
Peter Loughrey
Kelly Lynch
Christine Madrid French
Catherine Meyler
Leo Marmol
Raymond Richard Neutra, MD
Gary Richwald, MD
Michael Woo,
Dean, Cal Poly Pomona

Honorary Committee

Tadao Ando
Jean-Louis Cohen
Kenneth Frampton
Jeanne Gang
Herman Hertzberger
Thomas S. Hines
Raymond Kappe
Richard Koshalek
Tom Kundig
Barbara Lamprecht
Jaime Lerner
Richard Longstreth
Marvin Malecha
Richard Meier
Dion Neutra
I. M. Pei
Renzo Piano
Prof. Erich Schneider-Wessling
Julius Shulman (deceased)
Jeremy Strick
Benedikt Taschen
Sim Van der Ryn
Dr. Charles Young

UPDATE ON THE HISTORIC CONNELL HOUSE IN PEBBLE BEACH

On Thursday, March 6, 2014, the Monterey County Historic Resources Review Board (HRRB) met. On the agenda was a request from the State Historic Preservation Office (SHPO) for review and comments on the Arthur and Kathleen Connell House National Register of Historic Places nomination.

At the conclusion of their discussion, the HRRB directed the Monterey County Planning Staff to draft a letter recommending that the Connell House be added to the State and National Registers. This letter will be sent to the State Historic Preservation Office and will be included in the packet for the SHPO's conference at the Asilomar Conference Grounds in Pacific Grove on April 22, 2014.



Details of the discussion on the Connell House National Register of Historic Places nomination are below:

The HRRB members heard comments from the public (including Alliance of Monterey Area Preservationist Board Members Mike Dawson, Mark Norris and Jeffrey Becom; attorney Tony Lombardo on behalf of Connell House neighbor Sam Reeve; and Monterey Bay Modernism leader Karen Lesney.)

All public comments were strongly in favor of the HRRB supporting the State and National Register designations.

In his comments Mike Dawson informed the HRRB that AMAP had taken the lead in calling for the National Register designation by funding the historic report on behalf of Connell House preservation written by architectural historian Anthony Kirk and Richard Neutra expert Barbara Lamprecht. He emphasized how much time, effort, research and money has gone into this process and how firmly he believes that the Connell House deserves to be saved.

Attorney Tony Lombardo expressed his concern that the Connell House is in danger of loss due to intentional neglect. He hopes the HRRB can recommend that the current owner be put on notice that this neglect cannot continue.

Karen Lesney read aloud a letter written by Sally Anne Smith, AIA Monterey Bay and Director of the Committee on the Environment for the Monterey Bay Chapter of the American Institute of Architects. In this letter, Ms. Smith focuses on Richard Neutra's importance in California and National architectural history with the purpose of encouraging the HRRB to support the Connell House National Registry nomination. Karen echoed this support in her own words.

Jeffrey Becom spoke about how quickly the nomination is moving through the process and asked the HRRB to quickly move forward with their support for saving the Connell House.

Responding to Tony Lombardo's concern, Mark Norris stated that in his long involvement in the saving of the historic Old Jail in Salinas, he had learned that as soon as a property is determined to be eligible for State or National Historic status, its owner must treat the home as if it was already on these registers.

There were no opposing views expressed. The home's current owner was not present nor was her attorney.

After the close of the public hearing, the HRRB members individually expressed support for saving the Connell House, except for one member, Judy MacClelland, who had to recuse herself because she was the AMAP Board Member who first moved that AMAP fund the historic report by Kirk/Lamprecht for Connell House inclusion on the National Register.

The HRRB members all believe strongly in the thoroughness and accuracy of the Kirk/Lamprecht report. They said the report was so complete it didn't leave any questions unanswered. They were all in agreement that losing the Connell House would be a loss for the entire Monterey County community.

One member added that this Neutra home is possibly unique in being the only Neutra design on the Pacific Coast (vs. those in the hills overlooking Los Angeles or those in the Palm Springs desert region).

Another member, Sal Muñoz, recounted that when he was an architecture student in Southern California, he and his classmates had the tremendous opportunity to spend an entire day with Neutra in Neutra's own home.

Another member said they looked up the different statuses of American architects over the past century and found that Richard Neutra was included in the "masters" category.

Several members stated that they firmly believe the Connell House meets the criteria in the State and National Registers (particular Criteria "C" for the Modernist Style: master architect, unique setting, exemplary design, etc..).

Link to Connell House Page

MONTEREY COUNTY HISTORIC RESOURCES REVIEW BOARD

Thursday, March 6, 2014 11:30 a.m.
Monterey County Administration Building
The Monterey Room – Side A Room 2092
168 W. Alisal Street, Salinas, CA 93901

RECEIVED

MAR 01 2014

OHP

I. CALL TO ORDER

II. ROLL CALL

III. APPROVAL OF MINUTES: January 9, 2014

IV. PUBLIC COMMENT

The Historic Resources Review Board (HRRB) will receive public comment on non-agenda items within the purview of the HRRB. The Chair may limit the length of individual presentations.

V. PROJECT REVIEW

1. Recommend to Director of Planning

Design Approval to allow the construction of a 128 square foot closet addition to an existing single family dwelling. Materials and colors to match the existing residence: siding (natural redwood); roof (natural shake), and windows (off white vinyl). The property is located at 727 Monterey Salinas Highway, Salinas (Assessor's Parcel Number: 161-061-003-000), Toro Area Plan.

PLN140081 - Planner: Maria Lopez

2. Provide Comments to the State Historic Preservation Officer

Referral from the State Office of Historic Preservation for review and comment on the Arthur and Kathleen Connell House National Register of Historic Places nomination. The Connell House is located at 1170 Signal Hill Road (Assessor's Parcel Number: 008-261-007-000) Del Monte Forest Land Use Plan Area, in the Coastal Zone.

REF140027 - Planner: Craig Spencer

3. Provide Direction to Staff

The County owned historic East/West Wing Building will undergo extensive interior and minimal exterior renovations. To optimize the existing square footage of the East Wing Building, a second floor walkway bridge connecting the East and West Wing Buildings beneath and within the two exterior colonnade porticos is being considered.

VI. NEW BUSINESS

1. Nominate Officers

2. Certified Local Government Grant Opportunity for 2014

Carol Roland-Nawi, Ph.D.,
State Historic Preservation Officer
Sacramento, California

Letter of objection

Subject: 1170 Signal Hill drive, Pebble Beach, Signal Hill LLC - object to listing

February 3, 2014

I received your letter dated January 17, 2014 regarding the Nomination of my house to the National Register of Historic Places. I am Massy Mehdipour, the sole owner of the property on 1170 signalhill drive, Pebble Beach, CA. I **oppose** to register my property as a historic resource. I believe that the house is not significant and I have attached many reports that support our finding.

You may not be aware of the fact that my neighbor Sam Reeves (who has a property on Signal Hill) and his friend Tony Ridder are the main force behind Anthony Kirk who submitted the registration form. They are doing whatever they can to stop my project. Nomination for the registration is their latest tactic and I hope you don't fall into their strategy. Sam Reeves and Tony Ridder embarked an ugly attack to obstruct my honest application to build a new house. Anthony Kirk has been retained by Sam Reeves to say that the house is significant.

I have been a victim of gender and racial prejudices and personal vendetta. Sam Reeves and Tony Ridder are doing everything in their power to block me from building a new house.

I purchased the house from Melters in April of 2004, "As is" for creating a home for my family. At first, I reviewed the options of remodeling the house to accommodate my requirements. But the house was in a very poor condition. There are many fundamental design errors for a permanent residence. The original design was a beach house for occasional visit for a Connell family who lived in southern California. The previous owners, Metlers, were 95 years old and did not maintain the house. The house design and construction were not suited for the extreme weather on the Pacific Ocean, as it has been noted by the original owner, Connell.

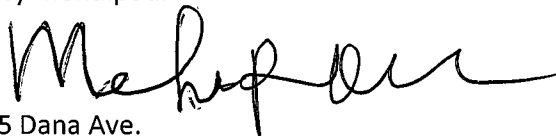
Although it was designed by Neutra, it had lost its integrity by multiple remodel and alterations. The complete window systems have been replaced at least once if not twice. The original main entrance as it was designed has never been used and is completely gone. No one comes from the original main entrance. The entrance to the house is from the back south side through the garage. I believe that if Richard Neutra was alive, he did not want this house to be associated with his name. Barbara Lamprecht who is supposed to be a historian never mentioned my house in her book of Neutra because it's not Richard Neutra's exemplary work. To this date, she has not even seen the house, but she signed the registration form. She admits that she did not know about this house till Anthony Kirk called him upon request from Sam Reeve's attorney.

The narrative Description has many errors. They describe the house as it was designed in 1957 and not the house that exists today. They talk about the primary entrance to the house is on the north elevation with tall double door. The north entrance is completely gone and has never been used for the past 40 years. The entrance to the house is from the South side that was created as part of the alteration. Most, if not all, of the features have suffered damages due to water and wind storm. All of the windows have been replaced. The house was not located properly for the contour of the land. There is no privacy in the living room, dining room, and Kitchen. Metlers, the previous owners whom I purchased the house from, have remodeled the Kitchen in 1975 to create some privacy with no success. They also remodeled and the relocated the main entrance to south side.

If you were to maintain the house, you practically have to replace every single material and design aspect of the house. By that time you better create a new house and that's where I am.

I recommend to the supporters purchase this house from me and relocate to a place that is more suitable to the design. The extreme weather of current location will destroy anything is left today. The integrity (even if anything left) will be better preserved by relocating to another place.

Massy Mehdi pour



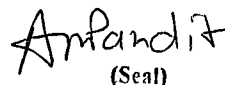
1425 Dana Ave.

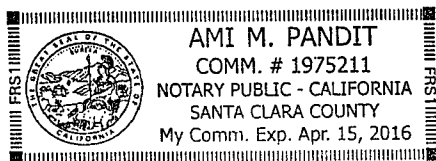
Palo Alto, CA 94301

State of California
County of Santa Clara

Subscribed and sworn to (or affirmed) before me
on this 22nd day of Feb 2014 by
Massy mehdi pour,
proved to me on the basis of satisfactory evidence
to be the person(s) who appeared before me.

Signature:


(Seal)





Massy Mehdi pour, CEO
Jotter, Inc.
111 Independence Drive
Menlo Park , CA 94025

September 10, 2013

Re:1170 Signal Hill Road, Pebble Beach, CA

BACKGROUND

The subject property located at 1170 Signal Hill Road, Pebble Beach, CA was first evaluated in 2010, and peer reviewed by Circa: Historic Property Development (Circa) in 2011. This first peer review included details of the existing condition, alterations to character defining features and a discussion of integrity. The 2011 peer review stated that,

The residence has been included in several publications as part of Neutra's breadth of work, however, it is not identified as one of Neutra's exemplary or particularly distinctive residential designs. Indeed, the residence is noted more for its incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.) as evidenced by the rusted and water damaged features and materials, than its architectural design. With regard to compromised integrity the Description section of the DPR form rightfully identifies documented and undocumented changes and alterations to the original design including replacement of Neutra's signature ribbon windows and a small addition. These factors combine to reduce significance accorded this residence. While technically of some significance for its association to Neutra, the building is only marginally so.

During the time since the property was peer reviewed in 2011 the residence has suffered further damage, making it uninhabitable.¹ This report is to document the current conditions of the subject residence. For consistency with the previous peer review and ease of comparison, the Monterey County Criteria is used.

THE MONTEREY COUNTY CRITERIA FOR EVALUATION FOR 1170 SIGNAL HILL ROAD, PEBBLE BEACH, CA - PYSICAL INTEGRITY UPDATE

A. Historical and Cultural Significance.

The resource or district proposed for designation is particularly representative of a distinct historical period, type, style, region, or way of life.

2011 Documentation:

The residence at 1170 Signal Hill Road is one of hundreds constructed in the area between 1959 and 1963 (i.e. on the cusp of 50 years old)². An initial search of data shows that over 760 residences of similar age, and presumably also of the Contemporary Style so prolific at the time, exist in the immediate area. No evidence indicates that the property is *particularly* representative of a distinct historical period, type, style, region, or way of life.

¹ Water infiltration around the remaining original windows has caused mold to develop making the atmosphere unsafe for extended periods. Personally my asthma was triggered from just an hour-long visit.

² Research utilized the Monterey County's Assessors Books 007 and 008 (Del Monte Forest) 009 (Carmel Unincorporated) and 241 and 243 (Carmel Highlands – HWY 1 to Palo Colorado Road).

The historic resource evaluation³ (DPR set October 2010) states that Pebble Beach is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." Continuing the discussion of modernism at the local level, the report alludes to the fact that there may be even more examples of modern architecture in Pebble Beach but "... the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible."

1. The resource or district proposed for designation is, or contains, a type of building or buildings which was once common but is now rare.

Based on the facts stated in response #1 the residence at 1170 Signal Hill Road was/is commonplace and not rare.

2. The resource or district proposed for designation was connected with someone renowned.

The residence was the summer/weekend residence of Arthur L. Connell of Los Angeles. Mr. Connell had no particular historic association to Pebble Beach or Monterey County.

3. The resource or district proposed for designation is connected with a business or use which was once common but is now rare.

The building was designed and used as a residence and is not considered rare.

4. The resource or district proposed for designation represents the work of a master builder, engineer, designer, artist, or architect whose talent influenced a particular architectural style or way of life.

The residence was designed by the prominent southern California architectural firm of Richard Neutra, however, there is no evidence that Neutra himself designed the residence or even approved the set. What appears to be the original project plans (on file) are not signed by Neutra, or anyone from the firm, therefore the plans cannot be presumed to be approved (or not approved) by Neutra. The residence is not identified as one of the firm's exemplary or even particularly distinctive residential designs. Indeed, the residence is noted for its incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.) and has suffered from undocumented changes and alterations to the original design including replacement of Neutra's signature ribbon windows.

5. The resource or district proposed for designation is the site of an important historic event or is associated with events that have made a meaningful contribution to the nation, state, or community.

The residence is not the site of an important historic event that made a meaningful contribution to the nation, state, or community.

6. The resource or district proposed for designation has a high potential of yielding information of archaeological interest.

The residence does not have a high potential of yielding information of archaeological interest.

³ Kirk evaluation/DPR set October 2010.

2013 Documentation:

Current conditions remain generally the same except that:

- Robert Chattel AIA agreed with the 2011 Circa finding and stated that "The Connell house does not exhibit the woodsy, informal, and anti-urbanism associated with the Second Bay Tradition...and the consultant has not placed the Connell house within its proper context"⁴
- Barbara Lambrect⁵ stated before being contacted by Anthony Kirk she had only a "...superficial knowledge" of the property. This statement is supported by the fact that the subject property wasn't even included in Lambrect's most recent book on Neutra.⁶
- Thomas Hines wrote that he visited the house [once] in the 1970s, prior to any additions, alterations, substitutions, and/or effects of weather - for which Hines himself documented the original owner's complaint of the house's incompatibility with the environment (i.e. water and wind leaks, heating, etc)

B. Historic, Architectural, and Engineering Significance.

2011 Documentation:

1. The resource or district proposed for designation exemplifies a particular architectural style or way of life important to the county.

As stated in criterion A1 above, the residence at 1170 Signal Hill Road is one of hundreds (over 760) constructed in the area between 1959 and 1963. No evidence indicates that the property is of *particular* style or way of life important to the county.

The historic resource evaluation⁷ (DPR set October 2010) states that Pebble Beach is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." Continuing the discussion of modernism at the local level, the report alludes to the fact that there may be even more examples of modern architecture in Pebble Beach but "... the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible."

2. The resource or district proposed for designation exemplifies the best remaining architectural type of a community.

The evaluation does not substantiate, explain or defend how the subject property meets the CR Criterion 3. Indeed, the Significance discussion elaborates on the subject of local modernism but does not mention the contribution of 1170 Signal Hill Road in this movement.

"In contrast to Carmel and Monterey, modernism seems not to have made an appearance in Pebble Beach until some years after the war, although the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible. In 1940 Frank Lloyd Wright designed a spacious house for John Nesbitt on 17 Mile Drive, but it was never constructed.

⁴ Robert Chattel, AIA, Chattel Architecture, Planning & Preservation, letter dated April 19, 2012.

⁵ Barbara Lambrect, architectural historian, letter dated February 1, 2012.

⁶ Lambrect, Barbara, *Neutra-Complete Works*, 2010.

⁷ Kirk evaluation/DPR set October 2010.

Near the end of the decade Jon Konigsberger created a handsome residence for the Robert Buckner family in Pebble Beach that was one of fifty-three houses featured in the exhibition 'Domestic Architecture of the San Francisco Bay Region', which opened in October 1949 at the San Francisco Museum of Art. Several years later Konigsberger built a house for Macdonald and Margaret Booze on Signal Hill Road, and throughout the mid-century other architects associated with modernism, such as Gardiner Dailey, Walter Burde, Will Shaw, Henry Hill, and Charles Moore, also designed houses in Pebble Beach."

The evaluation eludes to the fact that as an example of modernism at the local level 1170 Signal Hill Road is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." The evaluation continues the discussion by saying that there may be even more examples of modern architecture in Pebble Beach but "... the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible."

The 2010 evaluation cites several Pebble Beach properties including one by "... Konigsberger...for the Robert Buckner family in Pebble Beach..." another Konigsberger house built "...for Macdonald and Margaret Booze on Signal Hill Road [emphasis added], and throughout the mid-century other architects associated with modernism, such as Gardiner Dailey, Walter Burde, Will Shaw, Henry Hill, and Charles Moore, also designed houses in Pebble Beach."

From these statements, and others elaborated upon in the evaluation, it is clear that 1170 Signal Hill Road is not "the best remaining" architectural type of a community.

3. The construction material or engineering methods used in the resource or district proposed for designation embody elements of outstanding attention to architectural or engineering design, detail, material or craftsmanship.

Nothing in the evaluation of 1170 Signal Hill Road recognizes outstanding attention to architectural design, detail, material or craftsmanship.

2013 Documentation:

Current conditions remain generally the same except that a "windshield" survey of Pebble Beach properties was conducted in February 2012.⁸ Of the 900 residences constructed between 1944-1962 in Pebble Beach over 525 properties were surveyed within close proximity to the subject property. To compare like-properties the subject property was used as a center point and radiating outward. Over 525 properties were surveyed and photographed, identifying those that had similar setting/views. There are 134 modern residences that share a similar setting immediately neighboring 1170 Signal Hill. They all retain important characteristics identified with modern residences including the absence of ornament and detail, and the use of technologies, materials and construction techniques of the time. They all architecturally embrace the philosophy of indoor/outdoor living and represent a particularly unique and rarified setting.

⁸ Circa, *Survey Summary and Findings*, July 11, 2011.



C. Community and Geographic Setting.

2011 Documentation:

1. The proposed resource materially benefits the historic character of the community.

The residence at 1170 Signal Hill Road neither materially benefits nor detracts from the historic character of the Pebble Beach.
2. The unique location or singular physical characteristic of the resource or district proposed for designation represents an established and familiar visual feature of the community, area, or county.

The residence at 1170 Signal Hill Road does not represent an established or familiar visual feature of the community, area, or county.
3. The district is a geographically definable area, urban or rural possessing a significant concentration or continuity of site, buildings, structures, or object unified by past events, or aesthetically by plan or physical development.

The property at 1170 Signal Hill Road has not been identified as a district. The community of Pebble Beach is a world renown planned development/leisure community (district).
4. The preservation of a resource or resources is essential to the integrity of the district.

The preservation of the residence at 1170 Signal Hill Road is not essential to the integrity of Pebble Beach.

2013 Documentation:

Current conditions remain generally the same except that more recent "modern" houses have been constructed or altered in Pebble Beach since 2011, and therefore have changed the community and geographic setting somewhat.

CURRENT CONDITIONS⁹

For purposes of Historic Resource Assessment the County of Monterey does not include or consider interior conditions except in the case of public access properties. Interior photographs are used in this report to best illustrate the damage to both the interior and exterior. The subject property was visited and initially evaluated in 2010 by Kirk, then in 2011 by Circa. In both reports it was observed that there were documented and *un*-documented changes and alterations to the residence.

It is also well documented in all of the reports, and even Hines own book, that the subject property has never held up physically to the extremes of weather and exposure, and that the house was not designed or constructed with the intense fluctuations of weather at Pebble Beach in mind. With these facts in mind there has been further exposure, damages and repairs/replacements to the residence since 2010. These are:

Front Entry (picture 1)

- Extensive water damage to the front entry area
- Continued salt and water degradation of the entry porch decking
- Corrosion and subsequent failing of the entry porch handrail

⁹ A site visit and thorough examination of exposed existing conditions was conducted on 9/5/13.



Parapet Cap at Front Entry (picture 2)

Water infiltration at wall junctures particularly at the front entry

Replacement Windows Damaged - Living Room (picture 3)

Replacement windows and frames damaged by storm

Replacement Windows Living Room (picture 4)

Replacement windows remaining

Replacement Windows Courtyard - Living Room (picture 5)

Replacement windows damaged

Northwest Corner (picture 6)

Upper/living room windows and frames damaged

Wall juncture water damage

Window and frame damaged by storm

Northwest Deck Rail (picture 7)

Deck rail metal corrosion/wind damage

Northwest Master Bedroom (picture 8)

Shattered door (foreground)

Broken window (background)

While the DPR form identifies the subject residence as "...an important and relatively early example of modern architecture in Pebble Beach", this is just not so. In addition to it not being an early or sole reminder of modern architecture, the property had admittedly low physical integrity when evaluated in 2010. There has been no disputing the 2011 peer review finding that the residence has very low integrity, and the recent site visit confirms the continued damage due to failings of the original construction materials and design - that even recent repairs and in-kind replacements could not avoid further damage. The few remaining character defining features that could have been removed in 2010 as a mitigation effort (for archival-sake) are now in ruin.

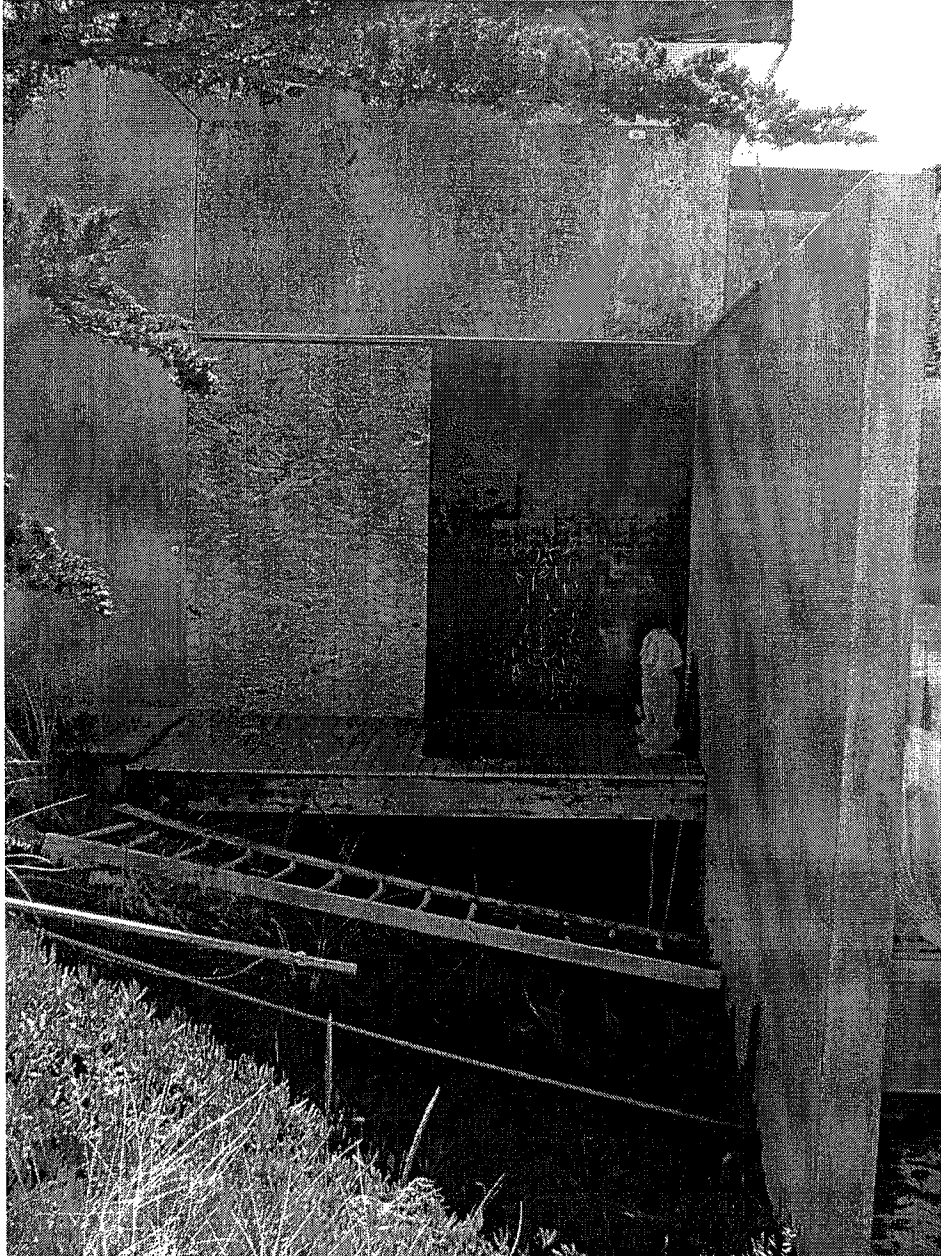
Considering the current state of the residence there is no physical integrity to justify listing as a historic resource. The survey materials reviewed with the staff in 2012 substantiate the thorough documentation supporting our conclusion that the residence at 1170 Signal Hill Road does not meet the Monterey County Criteria for Evaluation of Historic Resources. There has been no substantiated documentation to refute these findings therefore the property is not a historic resource at the national, state or local level.

Respectfully submitted,

A handwritten signature in black ink, appearing to read "Sheila McElroy". The signature is fluid and cursive.

Sheila McElroy
Principal
Circa: Historic Property Development

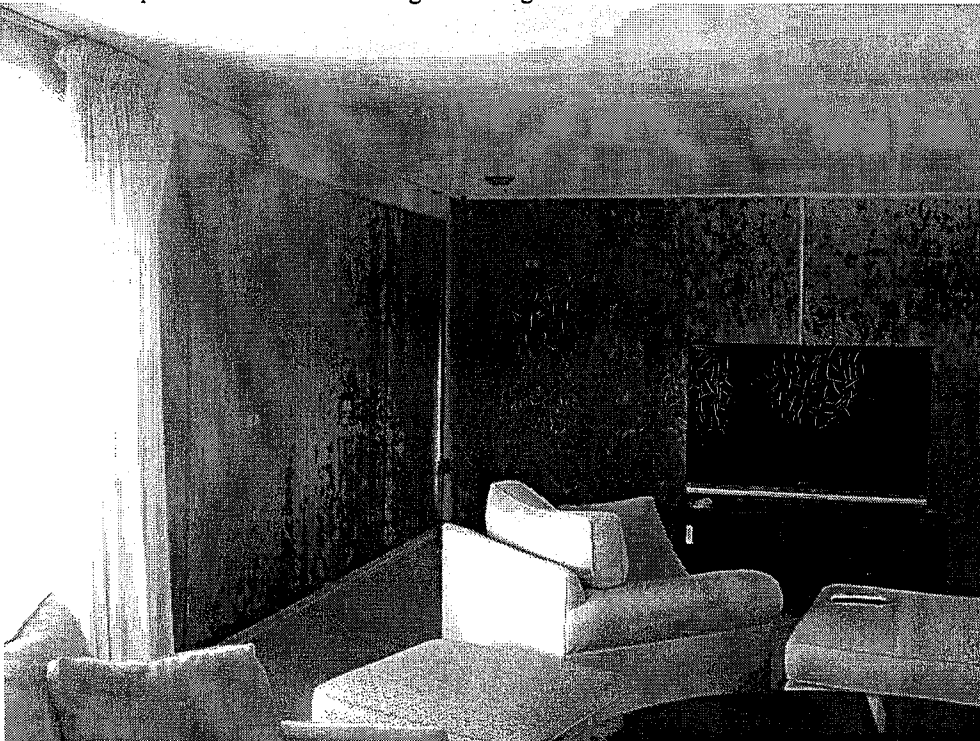
Picture 1 - Front Entry 9/13



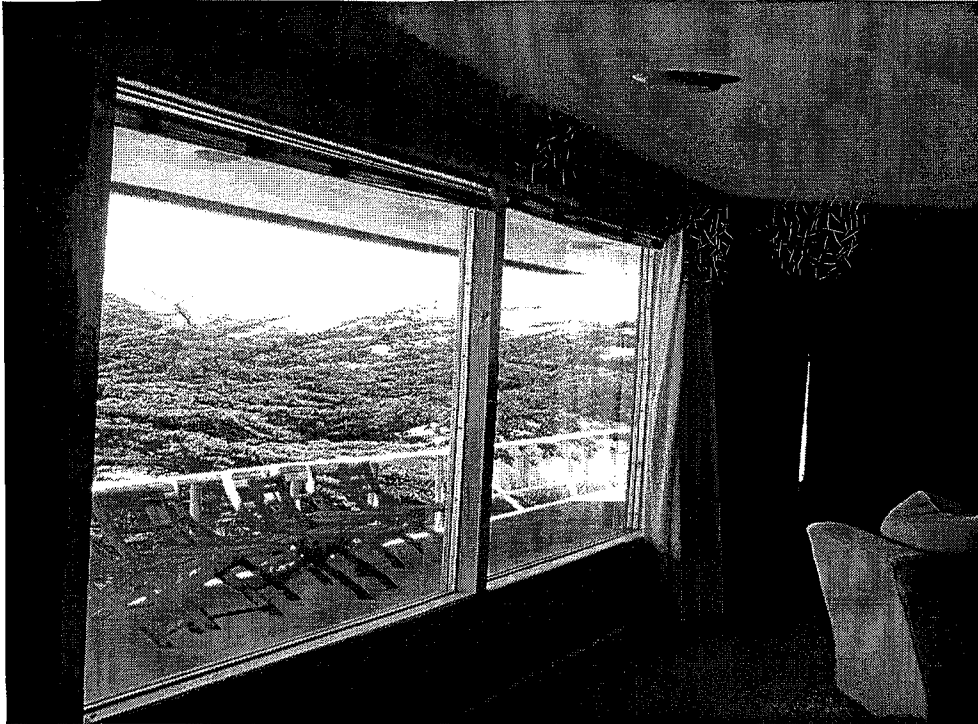
Picture 2 - Parapet Cap/Wall Juncture 9/13



Picture 3 - Replacement Windows Damaged - Living Room 9/13



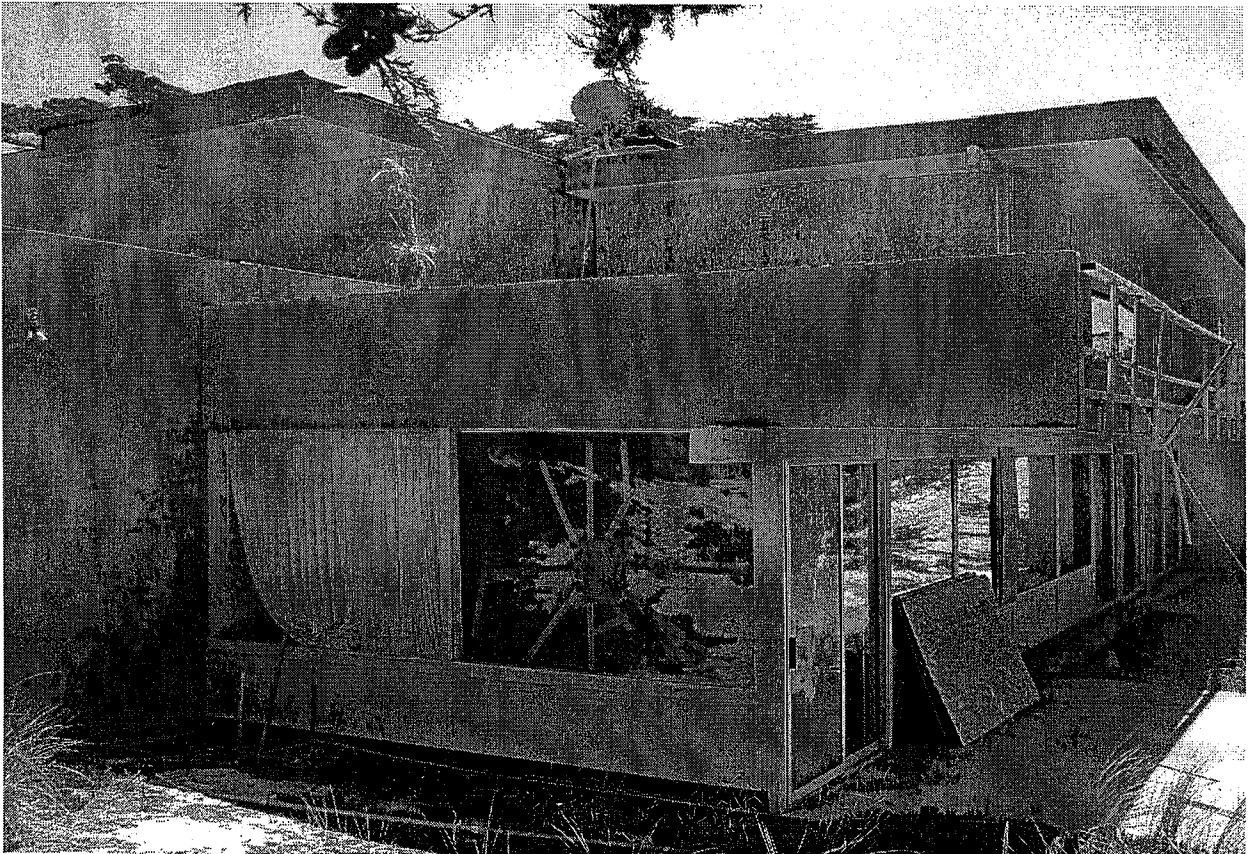
Picture 4 - Replacement Windows Remaining - Living Room



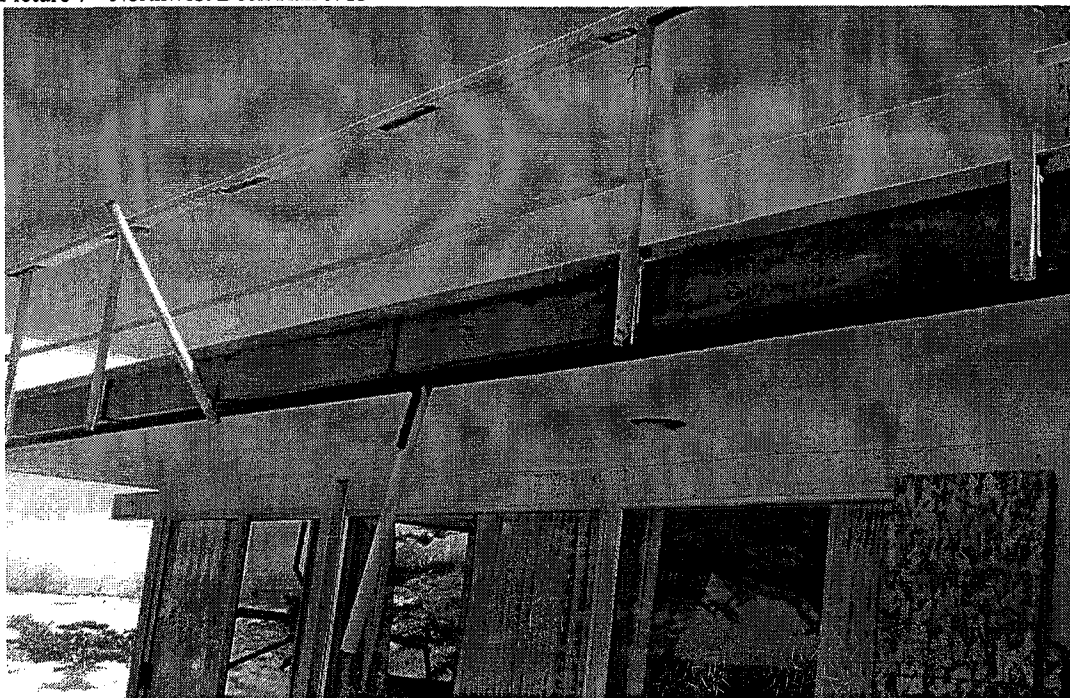
Picture 5 - Replaced Windows Damaged - Living Room Courtyard 9/13



Picture 6 - Northwest Corner Exterior 9/13



Picture 7 - Northwest Deck Rail 9/13



Picture 8 - Northwest Shattered Door





Delinda Robinson
Monterey County Planning Department
168 W. Alisal Street, 2nd Floor
Salinas , CA 93901

August 23, 2013

Re: 1170 Signal Hill Road, Pebble Beach, CA

Delinda,

My client, Massy Mehdipour, recently informed me that the County of Monterey (County) is preparing the Initial Study (IS) for the proposed project at 1170 Signal Hill Road, Pebble Beach (the Project). Ms. Mehdipour has requested that I forward to you a copy of the materials and information that resulted from the requested evaluation/survey conducted by request of the County, and an explanation of the subsequent findings.

It is important to note that the subject property was evaluated first in 2010, and peer reviewed by Circa: Historic Property Development (Circa) in 2011. The following is a chronology of reports and report amendments that have been produced in an attempt to address the issue of the alleged historic status of the property.

Property Evaluation Chronology

April 7, 2011 Circa: Historic Property Development (Circa) provided a letter memo as a rebuttal or "peer review" to the 2010 claim that the subject property was a historic resource meeting the California Register of Historic Resources for its association to Richard Neutra. This memo also included details of the existing condition, alterations to character defining features and therefore lack of integrity.

August 4, 2011 meeting where the HRRB did not discuss the issue of the subject property's association with Neutra or the obvious lack of integrity discussed in the April 4 Circa memo but introduced a new issue, that of the second phase of the Bay Area Tradition (also known as the Second Bay Area Tradition). County staff asked Circa to revise the April 7th report to include a discussion of "the American International or Contemporary style"¹ of residential architecture.

October 14, 2011 Circa submitted a revised memo including a discussion of "the American International or Contemporary style" of residential architecture.²

October 24, 2011 Circa attended a meeting with County staff to answer any questions regarding the revised report. At the meeting Circa made the observation that the previous property evaluation³ did not include the County's criteria for historical resources. Meg Clovis requested that my client provide such an evaluation.

¹ In 2011 the County did not have a definition or context for American International or Contemporary styles.

² In the revised report Circa utilized the more commonly used terms of "Modern" and "Modernism" for consistency with published documentation.

³ Kirk, *Historic Resource Evaluation 1170 Signal Hill Road, Pebble Beach/DPR 523 a&b*, October 2010.



November 17, 2011 Meg Clovis communicated via email that the Circa evaluation should specifically address the statement in the 2010 DPR form that "Architecturally, the house draws more on the ideals of the International style than the Bay Area Tradition." Meg requested that the report include a comprehensive definition and context of the Modern Style of architecture⁴ in Pebble Beach, and a property comparison.⁵ In order to provide this information it was apparent that a survey of modern residential architecture in Pebble Beach would be necessary. It was agreed that the property survey would apply only to residential properties built between 1944-1962, and be solely contained within the boundaries of the community of Pebble Beach.

December 2011 Circa developed the historic context for Modern/Modernism in Pebble Beach. The historic context provided a broad framework within which to evaluate the modernist buildings and landscapes.

January 2012 A comprehensive list of all properties built in Pebble Beach between 1944-1962 was obtained and mapped.⁶ The mapping of the entire Pebble Beach community was completed and then divided into north and south sections. An index was created showing the addresses and dates of construction for approximately 900 properties and each address was keyed to the map. The maps and index were utilized in creating the area route for the property-by-property "windshield" survey.

February 2012 To compare like-properties and to capture photographs of over 525 properties the subject property was used as a center point and the survey route radiated outward. The photographs and field notes were used to identify those properties that had similar setting/views as the subject property. Property counts for each category identified were:

64 "3" = view of ocean and golf course (including 1170 Signal Hill)

20 "2" = view of ocean only

50 "1" = view of golf course only

Remainder "0" = none of the above or view of property obstructed

May 18, 2012 Circa submitted the findings of the survey and evaluation for discussion at the May 23rd meeting with County staff. The survey report found that:

- 134 modern residences immediately neighboring the subject property share a similar setting,
- all 134 immediate neighboring residences contain important characteristics identified with modern residences including the absence of ornament and detail, and the use of technologies, materials and construction techniques of the time, and
- all 134 residences architecturally embrace the philosophy of indoor/outdoor living and represent a particularly unique and rarified setting.

The report concluded that 1) the 134 residences represent only a small percentage of a much larger group of modern residences within the Pebble Beach community, 2) the subject property

⁴ At the October 24th meeting Meg Clovis stated her lack of knowledge regarding Modern architectural style's characteristics and historic context, and to-date was relying solely on statements made by Kirk.

⁵ Property comparisons are not typical of the County's Phase Two Assessment process. Comparisons are usually reserved to address the issue of "rarity" or "last remaining property" as defined by the NPS.

⁶ Maps produced by Jill Bourget and photos by Matthew Sundt for Maureen Wruck Planning Consultants, LLC. Research utilized the Monterey County's Assessors Books 007 and 008 (Del Monte Forest) 009 (Carmel Unincorporated) and 241 and 243 (Carmel Highlands – HWY 1 to Palo Colorado Road).

does not retain integrity, 3) the subject property is not a rare example of the Modern architectural style in Pebble Beach, and 4) the subject residence is not "...an important and relatively early example of modern architecture in Pebble Beach.

May 23, 2012 A joint meeting with County staff, Mike Novo, Massy Mehdipour, John Bridges and myself reviewed the breadth of information provided in the May 18th survey report by Circa. The meeting also included the acknowledgement of a third party peer review of the 2010 Kirk evaluation that also found flaw with the Kirk evaluation,⁷ and a discussion of possible mitigation measures.^{8 9} No questions were raised about the report content, however, it was requested that the maps, photographs and accompanying matrices developed as a result of the survey process be made available to the County. It was requested that Meg Clovis meet with Sheila McElroy review the materials be more closely out the joint meeting.

June 7, 2012 Sheila McElroy (Circa) met separately with Meg Clovis (Monterey County) to review the survey materials and data, and to provide a second opportunity to discuss the material and answer any questions. Eleven maps and two matrices¹⁰ were made available and reviewed by the County:

- one (1) overall PB aerial view map numbered corresponding to an Excel spread sheet of addresses and attributes (date, square footage etc), and color coded to building phases: 1944-1949, 1950-1959, 1960-1962
- one (1) aerial view map of the north section/focused study area
- one (1) aerial view map of the south section
- eight (8) detailed aerial view maps of the north/focused study area

The photographs were organized into multiple folders listed by address;

- 2012_01_14 contains 52 photos
- 2012_01_15 contains 127 photos
- 2012_01_17 contains 151 photos¹¹
- 2012_01_18 contains 181 photos
- 2012_01_19 contains 120 photos¹²

Meg Clovis examined the maps and photographs, and expressed surprise at the volume of residences that met the characteristics of Modern architecture. Again, no questions were raised about the report content or the validity of the survey findings. At the conclusion of the meeting there was no challenge of the findings of the comprehensive survey and evaluation: the residence at 1170 Signal Hill Road does not meet the Monterey County Criteria for Evaluation of Historic Resources and therefore is not considered a historic resource at the national, state or local level.

I believe that our extensive documentation, reports and revisions, and peer reviews have exhausted any doubt that the property at 1170 Signal Hill Road, Pebble Beach has been carefully

⁷ Chattel Architecture, Planning and Preservation, Inc. April 19, 2012.

⁸ Circa provided a letter on April 7, 2011 outlining various mitigation options that the HRRB declined to discuss or give an opinion even though they were asked to do so.

⁹ Paul Adamson, DOCOMOMO board member, also provided a mitigation measures letter on June 7, 2012.

¹⁰ Disk titled Matrices & Maps enclosed.

¹¹ Photo Disk 1 contains folder 2012_01_14, 2012_01_15 and 2012_01_17.

¹² Photo Disk 2 contains folder 2012_01_18 and 2012_01_19.



and professionally considered. There has been no hesitation to answer all queries raised by the County. There has also been no substantive documentation submitted from others that changes our findings. I hope that you will find this documentation helpful for your own review. Please feel free to contact me if you have any questions.

Respectfully submitted,

A handwritten signature in black ink, which appears to read "Sheila McElroy". The signature is fluid and cursive.

Sheila McElroy
Principal
Circa: Historic Property Development

MONTEREY COUNTY, OFFICE OF THE SHERIFF

CRIME / INCIDENT REPORT

☒ CRIME ☐ INCIDENT

CASE NO.
06156-13

REPORT DATE 10/5/2013	REPORT TIME 2149 HRS	BEAT 6A	<input checked="" type="checkbox"/> FELONY <input type="checkbox"/> SUPP <input type="checkbox"/> MISD
DATE OCCURRED 8/31/2013 - 10/5/2013	TIME OCCURRED 1700 - 2045 HRS	CLASSIFICATION Broken Window	DOJ DATA <input type="checkbox"/> CHILD ABUSE <input type="checkbox"/> DOMESTIC VIOLENCE <input type="checkbox"/> ELDERLY CRIME (60+) <input type="checkbox"/> OFFICER ASSAULT <input type="checkbox"/> GANG RELATED <input type="checkbox"/> FIREARM <input type="checkbox"/> HANDS/FEET <input type="checkbox"/> KNIFE <input type="checkbox"/> OTHER WEAPON ARSON <input type="checkbox"/> LOSS: CONTENTS \$ _____ <input type="checkbox"/> LOSS: STRUCTURE \$ _____ <input type="checkbox"/> LOSS: OTHER \$ _____ <input type="checkbox"/> OCCUPIED: Y N
CODE 594(a)(2) PC.	CRIME Vandalism		
LOCATION: (#, STREET, CITY STATE, ZIP) 1170 Signal Hill Road, Pebble Beach Ca. 93953		(DESCRIPTION) Residence	
INCIDENT / MP CODES <div style="display: flex; justify-content: space-between;"> <div style="width: 30%;"> <input type="checkbox"/> 5150 W.I. (ATTACH HOLD) (M-19) 09190 <input type="checkbox"/> AIDED / CITIZEN ASSIST (M-1) 09151 <input type="checkbox"/> ANIMAL (M-2) 09289 <input type="checkbox"/> ATTEMPT TO CONTACT (M-4) 09152 <input type="checkbox"/> AUTO (M-5) 09183 <input type="checkbox"/> CIVIL (M-6) 09161 <input type="checkbox"/> CASUALTY (M-13) 09171 </div> <div style="width: 30%;"> <input type="checkbox"/> DOMESTIC / VERBAL (M-7) 09154 <input type="checkbox"/> FIRE / HAZARD (M-9) 09155 / 09186 <input type="checkbox"/> FIREARM (M-10) 09185 <input type="checkbox"/> INFORMATION (M-17) 09189 <input type="checkbox"/> JUVENILE (M-8) 08293 <input type="checkbox"/> LOST/FOUND PROPERTY (M-14) 09210 <input type="checkbox"/> NOISE/LOUD MUSIC (M-12) 09156 </div> <div style="width: 30%;"> <input type="checkbox"/> OPEN DOOR (M-4) 09157 <input type="checkbox"/> OPEN WINDOW (M-4) 09158 <input type="checkbox"/> OUTSIDE AGENCY ASSIST: (M-16) 09100 <input type="checkbox"/> SUSPICIOUS CIRCUS (M-11) 09230 <input type="checkbox"/> SUSPICIOUS PERSON (M-11) 09231 <input type="checkbox"/> SUSPICIOUS VEHICLE (M-11) 09232 </div> </div>			

PARTIES: V (VICTIM) RP (REPORTING PARTY) W (WITNESS) DC (DISCOVERED CRIME) P (PARENT) OP (OTHER PERSON)
☐ ANONYMOUS REPORTING PARTY

CODE	LAST, FIRST, M.I. OR BUSINESS V Mehdi pour, Massy	ADDRESS 3750 Las Vegas Blvd. Las Vegas Nv. 89158	CITY	ZIP 89158	PH (HOME) (831)622-9341
OCCUPATION Owner	DOB 3/30/1947	AGE 66	RACE I	SEX F	DL/ST 1604433946/NV
BUSINESS NAME -		ADDRESS -			PH (WORK) (650)289-2606
CODE	LAST, FIRST, M.I. OR BUSINESS	ADDRESS	CITY	ZIP	PH (HOME)
OCCUPATION	DOB	AGE	RACE	SEX	DL/ST
BUSINESS NAME		ADDRESS			PH (WORK)
CODE	LAST, FIRST, M.I. OR BUSINESS	ADDRESS	CITY	ZIP	PH (HOME)
OCCUPATION	DOB	AGE	RACE	SEX	DL/ST
BUSINESS NAME		ADDRESS			PH (WORK)
CODE	LAST, FIRST, M.I. OR BUSINESS	ADDRESS	CITY	ZIP	PH (HOME)
OCCUPATION	DOB	AGE	RACE	SEX	DL/ST
BUSINESS NAME		ADDRESS			PH (WORK)
CODE	LAST, FIRST, M.I. OR BUSINESS	ADDRESS	CITY	ZIP	PH (HOME)
OCCUPATION	DOB	AGE	RACE	SEX	DL/ST
BUSINESS NAME		ADDRESS			PH (WORK)
CODE	LAST, FIRST, M.I. OR BUSINESS	ADDRESS	CITY	ZIP	PH (HOME)
OCCUPATION	DOB	AGE	RACE	SEX	DL/ST
BUSINESS NAME		ADDRESS			PH (WORK)

RECOVERY CODES: RL - RECOVERED LOCALLY RO - RECOVERED OUT OF COUNTY UF - UNFOUNDED

V#	S#	STOLEN: <input type="checkbox"/> Y / <input type="checkbox"/> N / <input type="checkbox"/> NA	RECOVERY CODE	STORE <input type="checkbox"/> IMPOUND <input type="checkbox"/>	LICENSE/STATE
YEAR	MAKE	MODEL	STYLE	COLOR/COLOR	
R/O			LICENSE YEAR	VIN #	
V#	S#	STOLEN: <input type="checkbox"/> Y / <input type="checkbox"/> N / <input type="checkbox"/> NA	RECOVERY CODE	STORE <input type="checkbox"/> IMPOUND <input type="checkbox"/>	LICENSE/STATE
YEAR	MAKE	MODEL	STYLE	COLOR/COLOR	
R/O			LICENSE YEAR	VIN #	

COPIES TO: _____ ABC _____ DISTRICT ATTORNEY _____ PROBATION _____ CC: _____
 _____ CHP _____ DOJ _____ SOCIAL SERVICES _____
 _____ CORONER _____ INVESTIGATIONS _____ STATE PAROLE _____
 _____ CPS _____ JUVENILE INVESTIG. _____ VICTIM OF VIOLENT CRIME _____
 _____ CRIME ANALYSIS _____ JUVENILE PROBATION _____ OTHER _____
 _____ CRIME PREVENTION _____ PATROL _____

PRIMARY DEPUTY Deputy A. Johnson (J9044)	DATE/TIME PREPARED 10/06/2013 -- 0130 HRS	DATA ENTRY DATE
SIGNATURE OF SUPERVISOR OR W/C	DATE/TIME	FOLLOW UP DATE
		INITIALS

LOCATION (2)

☐ 01 UNKNOWN
☐ 02 HOTEL/MOTEL
☐ 03 APT/CONDO
☐ 04 BOAT
☐ 05 DUPLEX/TOWN
☐ 06 MOBILE HOME
☒ 07 SINGLE DETACH
☐ 08 OTHER RES.
☐ 09 CONVENIENCE
☐ 10 FAST FOOD
☐ 11 LIQUOR
☐ 12 GAS/SERVICE
☐ 13 RESTAURANT/BAR
☐ 14 SUPERMARKET
☐ 15 DRUG/MEDICAL

☐ 16 DEPT. STORE
☐ 17 PUBLIC BLDG.
☐ 18 FINANCE/BANK
☐ 19 MFG./CONST.
☐ 20 OTHER BUS.
☐ 21 VEHICLE
☐ 22 OPEN LAND
☐ 23 SCHOOL
☐ 24 WAREHOUSE
☐ 25 SHED/BARN
☐ 26 HWY/STREET
☐ 27 PARK/LOT
☐ 28 YARD
☐ 29 OTHER

POINT OF ENTRY (3)

☐ 01 UNKNOWN
☐ 02 FRONT
☐ 03 GARAGE
☐ 04 REAR
☐ 05 SIDE
☐ 06 GRND LVL
☐ 07 UPR LVL
☐ 08 DOOR
☐ 09 DUCT/VENT
☐ 10 ROOF/FLOOR
☐ 11 WALL
☒ 12 WINDOW
☐ 14 ON PREMISIS (VEH)
☐ 15 VEH. DOOR
☐ 17 SIDE WINDOW
☐ 18 REAR WINDOW
☐ 19 WINDSHIELD
☐ 20 HOOD
☐ 21 TRUNK

METHOD OF ENTRY (2)

☐ 01 UNKNOWN
☐ 02 NO FORCE
☐ 03 UNLOCKED
☒ 04 WINDOW SMASH
☐ 05 WINDOW PRY
☐ 06 DOOR PRY
☐ 08 REM WINDOW
☐ 09 CUT SCREEN
☐ 10 CUT GLASS
☐ 11 SLIP LOCK
☐ 12 PUNCH LOCK
☐ 13 SMASH LOCK
☐ 14 CUT PADLK
☐ 15 DOOR KICK
☐ 16 HAND FORCE
☐ 99 OTHER

WEAPON TYPE (2)

☐ 02 CLUB
☐ 03 HANDGUN
☐ 04 KNIFE
☐ 05 MACHINE GUN
☐ 07 RIFLE
☐ 09 SHOTGUN
☐ 10 SIMULATED
☐ 99 OTHER

EVIDENCE

☒ PHOTOGRAPHS
☐ LATENT PRINTS
☐ FOOT PRINTS
☐ TIRE TRACKS
☐ NARCOTICS
☐ TOOLS
☐ ASSAULT KIT
☐ OTHER EVIDENCE

SUSPECT NAME, LAST, FIRST, M.I.

Unknown

AKA

-

RACE

-

SEX

-

AGE

DOB

SSN

- / /

DL/ST

- /

HT

-

WT

-

HAIR

-

EYES

-

CLOTHING

-

ADDRESS

-

ADDITIONAL / GANG INFORMATION

-

RES. PHONE

() -

SCARS / MARKS / TATTOOS

-

CELL PHONE

() -

WORK ADDRESS

-

WORK PHONE

() -

☐ ARRESTED ☐ CITED ☐ DETAINED

-

SUSPECT NAME, LAST, FIRST, M.I.

AKA

-

RACE

-

SEX

-

AGE

DOB

SSN

/ /

DL/ST

/

HT

-

WT

-

HAIR

-

EYES

-

CLOTHING

ADDRESS

ADDITIONAL / GANG INFORMATION

RES. PHONE

() -

SCARS / MARKS / TATTOOS

CELL PHONE

() -

WORK ADDRESS

WORK PHONE

() -

☐ ARRESTED ☐ CITED ☐ DETAINED
SYNOPSIS:

Property owner came home and discovered her bedroom window was broken and she was unsure if anything was taken.

NARRATIVE:

On 10/5/2013, at approximately 2149 hours, I was dispatched to 1170 Signal Hill Road, Pebble Beach in regards to a past tense vandalism to the residence.

I arrived a short time later and contacted the victim, Massy Mehdipour and she told me the following:

No one has lived in the property in the past three months. She is in the process of remodeling the home. On 8/31/2013, at approximately 1700 hours, she locked up her property and drove to her permanent residence in Las Vegas Nevada.

On 10/5/2013, at approximately 2045 hours, she returned and checked everything inside the residence. At approximately 2130 hours, she decided to go to bed. She felt a cold draft coming from the window area. Mehdipour pulled back the bedroom window drapes and discovered her bedroom window had been completely shattered. Glass was scattered inside and outside of the bedroom window. She believes nothing had been taken from the residence.

Mehdipour has no enemies and she does not know who would break out the window. Mehdipour thinks the foundation may have shifted causing the window to break but she is unsure. Medipour had no further information regarding this matter. I gave her my business card with the case number on it.

I took pictures of the residence including the broken window. Later at the Monterey Sub Station, I downloaded the pictures as evidence into the Central Station Image swap database. I looked around the residence and I did not see any instrument used to break the window.

Based upon the above statements and no suspect information, i recommend this case be closed.

CASE CLOSED



ENVIRONMENTAL
CONSULTING LLC

September 13, 2013

Ms. Massy Mehdipour
1170 Signal Hill Road
Pebble Beach, California 93953
650.380.3187

Via email:
massy@jotter.com

Subject: Mold Inspection of the Single Family Home Located at 1170 Signal Hill Road in Pebble Beach, California
M³ Project Number: 13444.0 Task 1

Dear Ms. Mehdipour:

At your request, M³ Environmental Consulting (M³) conducted an initial inspection for microbial growth in the single family home located at 1170 Signal Hill Road in Pebble Beach, California. M³ understands the request for this investigation was to ascertain indoor mold spore concentrations in the master bedroom on the lower level following a water intrusion event from the upper deck. The residence was not occupied but was furnished at the time of the inspection.

This report presents the results of a visual inspection, moisture mapping, and air sampling for total mold spore concentrations conducted on September 4, 2013 by Mr. Chris Gatward, Council-certified Microbial Consultant (CMC), and Principal of M³.

Observations

On the day of the investigation the weather was clear with a light breeze. There had been no rain over the past several months. The outdoor temperature was 70 degrees Fahrenheit (°F) with a relative humidity of 67% as measured with a Fluke[®] 971 Temperature Humidity Meter. The subject building was a two story, wood-framed, residence built slab on grade. The area of concern was the lower master bedroom which was located under a deck. The lower level interior finishes consisted of carpeting over vinyl floor tile and wallboard/joint compound (WB/JC) with texturing. Mr. Gatward utilized a Tramex[®] Moisture Encounter Plus pad moisture meter and Delmhorst[®] BD2100 pin moisture meter to map moisture levels in the residence.

Mr. Gatward made the following observations:

- No unusual odor was noted upon entry into the residence. The residence appeared clean.

Master bedroom

- There was a moldy odor noted upon entry to the lower level of the home.
- The indoor temperature was 73 °F with a relative humidity of 59%
- The exterior sliding glass door in the master bedroom was open upon arrival and the screen was closed. M³ closed the door for testing.
- The door glass was broken and there was a hole in the window that had been taped up.
- The carpet in the room was wet to the touch.
- The moisture content (MC) of the wood baseboard was saturated at greater than 40 percent (>40%). Normal MC for wood is <16%.
- Mold growth was noted on the wood baseboards.
- The MC of the wallboard ceiling and walls was up to 2.1%. Normal MC for wallboard is <0.5%.
- The mattress base was damp to the touch.
- There was visible suspect mold growth around the perimeter eave of the deck.

Sampling

Non-Viable Mold Air Sampling

Mr. Gatward collected a total of three bioaerosol air samples to be analyzed for total (non-viable) mold spores using Zefon Air-O-Cell® microbial spore trap cassettes.

Of the three samples collected, one was collected in the master bedroom, one was collected in the adjacent hallway, and one was collected outdoors (ambient) for comparison.

Air was drawn through the cassettes at a flow rate of approximately 15 liters per minute (lpm) for ten minutes using a Bio-Pump® with a flow rate measured with a calibrated rotameter. Results are reported in spores per cubic meter (spores/m³) of air.

Swab Sampling

M³ collected one swab sample to be analyzed for mold growth and density from the wood baseboard in the master bedroom. The swab sample was collected on a sterile Venturi Transystem® Transport swab over an area of approximately 40 square centimeters. Results are reported as relative density of mold (1+ to 4+)

Samples were submitted to EMLab P&K in San Bruno, California for analysis. Laboratory results are presented in Appendix A. Photographs are presented in Appendix B.

Results

Non-Viable Mold Air Sampling

Total non-viable spore concentrations found inside the areas tested were significantly higher than the outdoor total non-viable spore concentrations, with different relative concentrations of mold species dominating the samples. The indoor samples had high concentrations of *Aspergillus/Penicillium* present.

In a well-maintained building, indoor airborne fungal concentrations will be lower than outdoor concentrations and the type and relative concentrations of fungi will be similar, indicating that indoor fungal reservoirs and/or amplification (growth) sites are not present.

Results for the samples collected were as follows:

Sample	Location	Spores/m ³	Predominant Spore Types
19622184	Downstairs master bedroom	1,900	<i>Aspergillus/Penicillium</i> – 82% <i>Cladosporium</i> – 15%
19622212	Downstairs Hallway	64,000	<i>Aspergillus/Penicillium</i> – 100%
19623966	Outdoors (ambient)	2,200	<i>Aspergillus/ Penicillium</i> – 83% <i>Cladosporium</i> – 11%

The additional fungi detected in the air samples were of a type and/or a concentration that was low and not remarkable.

Swab Sampling

Results for the sample collected was as follows:

Sample	Location	Spore types and density
S-1	Master bedroom - baseboard	<i>Cladosporium</i> – 4+ <i>Penicillium</i> – 2+

Conclusions

Analytical results of the bioaerosol sampling conducted during this evaluation as well as a visual inspection do suggest an indoor fungal reservoir or amplification site is present inside the lower level of the residence. The lower spore count in the main area of concern (master bedroom) is assumed to be as a result of having the sliding glass door left open.

Recommendations

- The deck, sliding door and window should be repaired.
- The wallboard walls and ceiling in the master bedroom should be removed and the cavities inspected for water damage and mold growth. Any damage or growth should be removed.
- The carpet should be removed from the master bedroom.
- The vinyl floor tile should be removed from the master bedroom.
- The suspect mold growth on the building exterior should be cleaned with a soap and water solution.
- The remaining areas on the lower level of the home interior areas of the residence should be cleaned with a soap and water solution and high efficiency particulate air (HEPA) vacuumed.
- HEPA-filtered air scrubbers should be run inside the lower level of the home to lower the ambient spore concentration.
- The heating duct system should be cleaned.
- All work should be performed by an experienced mold remediation contractor using appropriate engineering controls such polyethylene containments and HEPA – filtered equipment.
- Prior to removal of any materials (such as wallboard or floor tiles) these materials must be tested for the presence of asbestos.
- Following completion of cleaning activities a visual inspection and air sampling should be performed by M³ or another qualified third party microbial consulting professional to determine remediation effectiveness.

Limitations

M³ provided these services consistent with the level and skill ordinarily exercised by members of the profession currently practicing under similar conditions. This report is intended for the sole use of Ms. Mehdipour. The scope of services performed in execution of this evaluation may not be appropriate to satisfy the needs of other users, and use or re-use of this document, the findings, conclusions, or recommendations is at the risk of said user. The intent of the report is to aid the building owner, architect, construction manager, general contractors, and potential demolition and abatement contractors in locating fungi growth (mold). This report is not intended to serve as a bidding document nor as a project specification document and actual site conditions and quantities should be field-verified. Although a reasonable attempt has been made to identify suspect microbial contamination in the areas identified, the inspection techniques used are inherently limited in the sense that only full demolition procedures will reveal all building materials of a structure and therefore all areas of contamination.

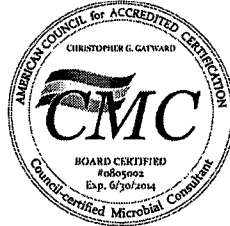
Additionally, the passage of time may result in a change in the environmental characteristics at this site. This report does not warrant against future operations or conditions that could affect the recommendations made. The results, findings, conclusions, and recommendations expressed in this report are based only on conditions that were observed at the time of M³'s inspection of the site.

Thank you for the opportunity to perform these services for you. Please call our office at 831.649.4623 with any questions.

Sincerely,
M³ Environmental Consulting LLC



Chris G. Gatward, CMC, CAC
Principal



Appendix A – Mold Laboratory Results and Chain of Custody
Appendix B – Photographs



Report for:

Mr. Chris Gatward
M3 Environmental Consulting, LLC.
9821 Blue Larkspur Lane, Ste 100
Monterey, CA 93940

Regarding: Project: 13444.0; Medopour-1170 Signal Hill, P.B
EML ID: 1109227

Approved by:

Technical Manager
Dr. Kamashwaran Ramanathan

Dates of Analysis:
Spore trap analysis: 09-09-2013

Service SOPs: Spore trap analysis (1038)
AIHA-LAP, LLC accredited service, Lab ID #102856

All samples were received in acceptable condition unless noted in the Report Comments portion in the body of the report. Due to the nature of the analyses performed, field blank correction of results is not applied. The results relate only to the items tested.

EMLab P&K ("the Company") shall have no liability to the client or the client's customer with respect to decisions or recommendations made, actions taken or courses of conduct implemented by either the client or the client's customer as a result of or based upon the Test Results. In no event shall the Company be liable to the client with respect to the Test Results except for the Company's own willful misconduct or gross negligence nor shall the Company be liable for incidental or consequential damages or lost profits or revenues to the fullest extent such liability may be disclaimed by law, even if the Company has been advised of the possibility of such damages, lost profits or lost revenues. In no event shall the Company's liability with respect to the Test Results exceed the amount paid to the Company by the client therefor.

EMLab P&K

1150 Bayhill Drive, Suite 100, San Bruno, CA 94066
(866) 888-6653 Fax (650) 829-5852 www.emlab.com

Client: M3 Environmental Consulting, LLC.
C/O: Mr. Chris Gatward
Re: 13444.0; Medopour-1170 Signal Hill, P.B

Date of Sampling: 09-04-2013
Date of Receipt: 09-05-2013
Date of Report: 09-09-2013

SPORE TRAP REPORT: NON-VIABLE METHODOLOGY

Location:	19622184: Downstairs corner bedroom		19622212: Downstairs hall		19623966: Outdoors	
Comments (see below)	A		None		None	
Lab ID-Version‡:	5003402-1		5003403-1		5003404-1	
Analysis Date:	09/09/2013		09/09/2013		09/09/2013	
	raw ct.	spores/m3	raw ct.	spores/m3	raw ct.	spores/m3
<i>Alternaria</i>			1	7		
<i>Ascospores</i>	1	27			2	53
<i>Basidiospores</i>						
<i>Chaetomium</i>						
<i>Cladosporium</i>	11	290	2	110	9	240
<i>Curvularia</i>						
<i>Epicoccum</i>	1	7				
<i>Fusarium</i>						
<i>Myrothecium</i>						
<i>Nigrospora</i>						
Other brown	1	7	1	7	4	27
Other colorless						
<i>Penicillium/Aspergillus</i> types†	79	1,600	1,146	64,000	69	1,800
<i>Pithomyces</i>						
<i>Rusts</i>						
<i>Smuts, Periconia, Myxomycetes</i>	1	7			4	27
<i>Stachybotrys</i>						
<i>Stemphylium</i>					1	7
<i>Torula</i>	2	13				
<i>Ulocladium</i>					2	13
Background debris (1-4+)††	2+		4+		2+	
Hyphal fragments/m3	13		20		20	
Pollen/m3	< 7		< 7		< 7	
Skin cells (1-4+)	1+		2+		< 1+	
Sample volume (liters)	150		150		150	
§ TOTAL SPORES/m3		1,900		64,000		2,200

Comments:A) 27 of the raw count *Penicillium/Aspergillus* type spores were present as a single clump.

Spore types listed without a count or data entry were not detected during the course of the analysis for the respective sample.

† The spores of *Aspergillus* and *Penicillium* (and others such as *Acremonium*, *Paecilomyces*) are small and round with very few distinguishing characteristics. They cannot be differentiated by non-viable sampling methods. Also, some species with very small spores are easily missed, and may be undercounted.

†† Background debris indicates the amount of non-biological particulate matter present on the trace (dust in the air) and the resulting visibility for the analyst. It is rated from 1+ (low) to 4+ (high). Counts from areas with 4+ background debris should be regarded as minimal counts and may be higher than reported. It is important to account for samples volumes when evaluating dust levels.

The analytical sensitivity is the spores/m3 divided by the raw count. The limit of detection is the analytical sensitivity multiplied by the sample volume divided by 1000.

For more information regarding analytical sensitivity, please contact QA by calling the laboratory.

‡ A "Version" indicated by "-x" after the Lab ID# with a value greater than 1 indicates a sample with amended data. The revision number is reflected by the value of "x".

§ Total Spores/m3 has been rounded to two significant figures to reflect analytical precision.

EMLab P&K

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(866) 888-6653 Fax (650) 829-5852 www.emlab.com

Client: M3 Environmental Consulting, LLC.
C/O: Mr. Chris Gatward
Re: 13444.0; Medopour-1170 Signal Hill, P.B

Date of Sampling: 09-04-2013
Date of Receipt: 09-05-2013
Date of Report: 09-09-2013

DIRECT MICROSCOPIC EXAMINATION REPORT

Background Debris and/or Description	Miscellaneous Spores Present*	MOLD GROWTH: Molds seen with underlying mycelial and/or sporulating structures†	Other Comments††	General Impression
Lab ID-Version‡: 5003401-1, Analysis Date: 09/09/2013: Swab sample S-1: Downstairs corner bedroom-wood baseboard				
Moderate	Very few	4+ <i>Cladosporium</i> species 2+ <i>Penicillium</i> species	None	Mold growth

* Indicative of normal conditions, i.e. seen on surfaces everywhere. Includes basidiospores (mushroom spores), myxomycetes, plant pathogens such as ascospores, rusts and smuts, and a mix of saprophytic genera with no particular spore type predominating. Distribution of spore types seen mirrors that usually seen outdoors.

† Quantities of molds seen growing are listed in the MOLD GROWTH column and are graded 1+ to 4+, with 4+ denoting the highest numbers.

†† Some comments may refer to the following: Most surfaces collect a mix of spores which are normally present in the outdoor environment. At times it is possible to note a skewing of the distribution of spore types, and also to note "marker" genera which may indicate indoor mold growth. Marker genera are those spore types which are present normally in very small numbers, but which multiply indoors when conditions are favorable for growth.

‡ A "Version" indicated by "-x" after the Lab ID# with a value greater than 1 indicates a sample with amended data. The revision number is reflected by the value of "x".

EMLab P&K

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(866) 888-6653 Fax (650) 829-5852 www.emlab.com

Client: M3 Environmental Consulting, LLC.
C/O: Mr. Chris Gatward
Re: 13444.0; Medopour-1170 Signal Hill, P.B

Date of Sampling: 09-04-2013
Date of Receipt: 09-05-2013
Date of Report: 09-09-2013

MoldSTAT™: Supplementary Statistical Spore Trap Report**Outdoor Summary: 19623966: Outdoors**

Species detected	Outdoor sample spores/m3				Typical outdoor ranges (North America)	Freq. %
	<100	1K	10K	>100K		
Ascospores					13 - 200 - 5,700	76
Basidiospores					13 - 450 - 23,000	92
Cladosporium					27 - 480 - 10,000	91
Other brown					7 - 13 - 120	24
Penicillium/Aspergillus types					13 - 170 - 2,700	68
Smuts, Periconia, Myxomycetes					7 - 53 - 960	64
Stemphylium					7 - 13 - 85	3
Ulocladium					7 - 13 - 93	4
Total						

The "Typical outdoor ranges" and "Freq. %" columns show the typical low, medium, and high spore counts per cubic meter and the frequency of occurrence for the given spore type. The low, medium, and high values represent the 2.5, 50, and 97.5 percentile values when the spore type is detected. For example, if the low value is 53 and the frequency of occurrence is 63%, it would mean that we typically detect the given spore type on 63 percent of all outdoor samples and, when detected, 2.5% of the time it is present in levels below 53 spores/m3.

Indoor Samples**Location: 19622184: Downstairs corner bedroom**

% of outdoor total spores/m3	Friedman chi- square* (indoor variation)	Agreement ratio** (indoor/outdoor)	Spearman rank correlation*** (indoor/outdoor)	MoldSCORE**** (indoor/outdoor)	
Result: 90%	dF: 1 Result: 1.1250 Critical value: 3.8415 Inside Similar: Yes	Result: 0.7143	dF: 9 Result: 0.6708 Critical value: 0.5833 Outside Similar: Yes	Score: 108 Result: Low	
Species Detected		Spores/m3			
		<100	1K	10K	>100K
Ascospores		<div><div></div></div>			27
Cladosporium		<div><div></div></div>			290
Epicoccum		<div><div></div></div>			7
Other brown		<div><div></div></div>			7
Penicillium/Aspergillus types		<div><div></div></div>			1,600
Smuts, Periconia, Myxomycetes		<div><div></div></div>			7
Torula		<div><div></div></div>			13
Total		<div><div></div></div>			1,900

Client: M3 Environmental Consulting, LLC.
C/O: Mr. Chris Gatward
Re: 13444.0; Medopour-1170 Signal Hill, P.B

Date of Sampling: 09-04-2013
Date of Receipt: 09-05-2013
Date of Report: 09-09-2013

MoldSTAT™: Supplementary Statistical Spore Trap Report**Location:** 19622212: Downstairs hall

% of outdoor total spores/m3	Friedman chi-square* (indoor variation)	Agreement ratio** (indoor/outdoor)	Spearman rank correlation*** (indoor/outdoor)	MoldSCORE**** (indoor/outdoor)	
Result: 2959%	dF: 1 Result: 1.1250 Critical value: 3.8415 Inside Similar: Yes	Result: 0.5455	dF: 8 Result: 0.5476 Critical value: 0.6190 Outside Sim ilar: No	Score: 300 Result: High	
Species Detected		Spores/m3			
		<100	1K	10K	>100K
Alternaria					7
Cladosporium					110
Other brown					7
Penicillium/Aspergillus types					64,000
Total					64,000

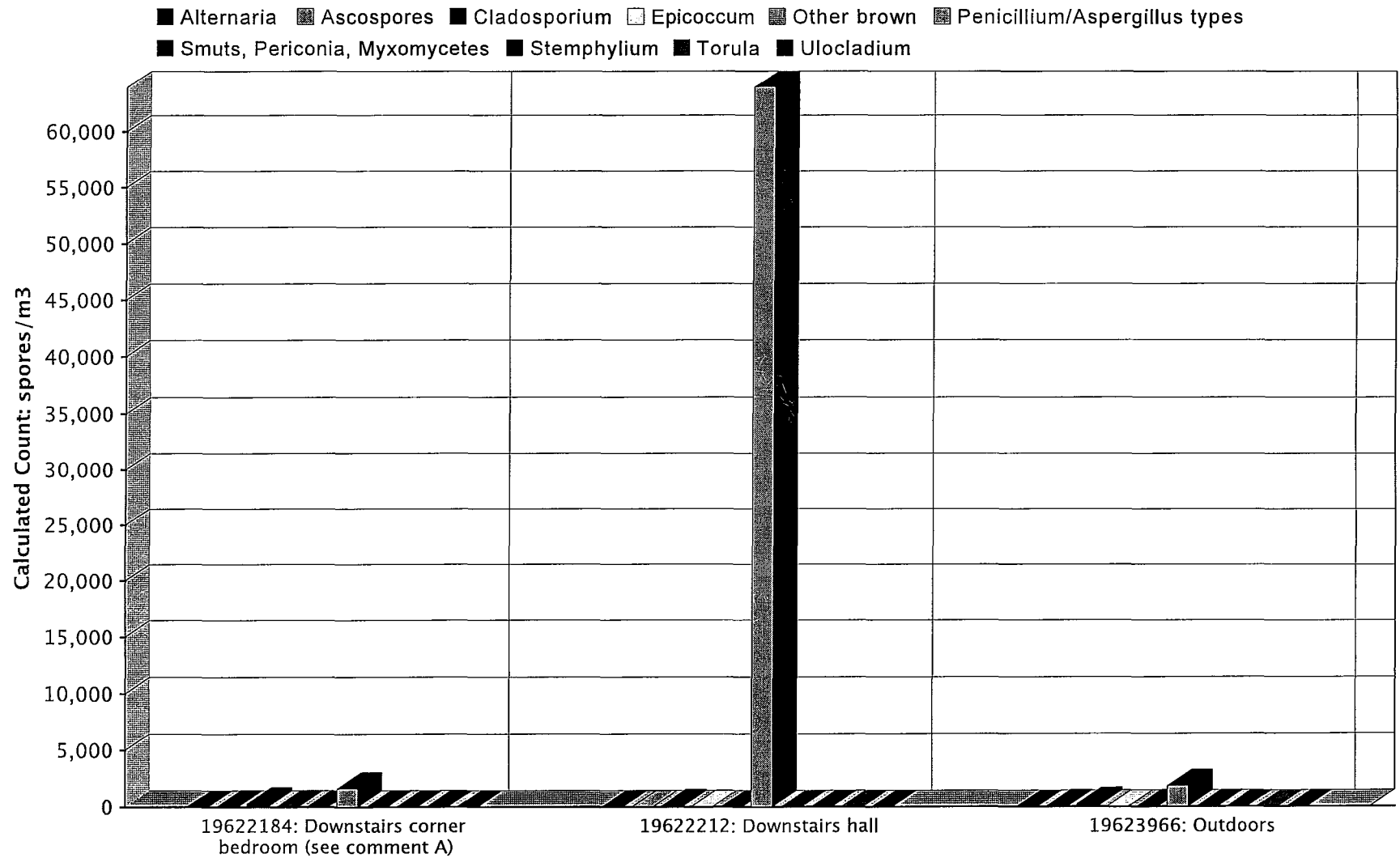
* The Friedman chi-square statistic is a non-parametric test that examines variation in a set of data (in this case, all indoor spore counts). The null hypothesis (H0) being tested is that there is no meaningful difference in the data for all indoor locations. The alternative hypothesis (used if the test disproves the null hypothesis) is that there is a difference between the indoor locations. The null hypothesis is rejected when the result of the test is greater than the critical value. The critical value that is displayed is based on the degrees of freedom (df) of the test and a significance level of 0.05.

** An agreement ratio is a simple method for assessing the similarity of two samples (in this case the indoor sample and the outdoor summary) based on the spore types present. A score of one indicates that the types detected in one location are the same as that in the other. A score of zero indicates that none of the types detected indoors are present outdoors. Typically, an agreement of 0.8 or higher is considered high.

*** The Spearman rank correlation is a non-parametric test that examines correlation between two sets of data (in this case the indoor location and the outdoor summary). The null hypothesis (H0) being tested is that the indoor and outdoor samples are unrelated. The alternative hypothesis (used if the test disproves the null hypothesis) is that the samples are similar. The null hypothesis is rejected when the result of the test is greater than the critical value. The critical value that is displayed is based on the degrees of freedom (df) of the test and a significance level of 0.05.

**** MoldSCORE™ is a specialized method for examining air sampling data. It is a score between 100 and 300, with 100 indicating a greater likelihood that the airborne indoor spores originated from the outside, and 300 indicating a greater likelihood that they originated from an inside source. The Result displayed is based on the numeric score given and will be either Low, Medium, or High, indicating a low, medium, or high likelihood that the spores detected originated from an indoor source. EMLab P&K reserves the right to, and may at anytime, modify or change the MoldScore algorithm without notice.

Interpretation of the data contained in this report is left to the client or the persons who conducted the field work. This report is provided for informational and comparative purposes only and should not be relied upon for any other purpose. "Typical outdoor ranges" are based on the results of the analysis of samples delivered to and analyzed by EMLab P&K and assumptions regarding the origins of those samples. Sampling techniques, contaminants infecting samples, unrepresentative samples and other similar or dissimilar factors may affect these results. With the statistical analysis provided, as with all statistical comparisons and analyses, false-positive and false-negative results can and do occur. EMLab P&K hereby disclaims any liability for any and all direct, indirect, punitive, incidental, special or consequential damages arising out of the data contained in, or any actions taken or omitted in reliance upon, this report.

SPORE TRAP REPORT: NON-VIABLE METHODOLOGY

Comments: A) 27 of the raw count *Penicillium/Aspergillus* type spores were present as a single clump.

Note: Graphical output may understate the importance of certain "marker" genera.
EMLab P&K, LLC

Appendix A
Laboratory Results
and
Chain of Custody

San Bruno, CA 1150 Bayhill Drive, #100, San Bruno, CA 94066 • (866) 888-6653

WEATHER:		Fog	Rain	Snow	Wind	Clear
LEVEL	None	X	X	X		
	Light				X	X
	Moderate					
	Heavy					

[illegible]

001109227

Non-Culturable		Culturable
Spore Trap	Tape Swab	BioCultura TM , Andersen, SAS, Water, Bulk, Dusty Soil, Concrete Plate

CONTACT INFORMATION	
Company: M ³ Environmental Consulting	Address: 9821 Blue Larkspur Ln, #100 Monterey
Contact: Chris Gatzward	Special Instructions: e-mail Chris@m3environmental.com
Phone: 831.649.4623	

TURN AROUND TIME CODES (TAT)

Project ID: 13438-D 13447-D	STD - Standard (DEFAULT)	Rushes received after 2pm on on weekends, will be considered received the next business day. Please alert us in advance of weekend analysis needs.
Project Name: Medgewood - 1170 Signal Hill, P.B	ND - Next Business Day	
Project: Sampling	SD - Same Business Day Rush	
Zip Code: Date & Time: 9/4/13	WH - Weekend/Holiday	
PO Number:		

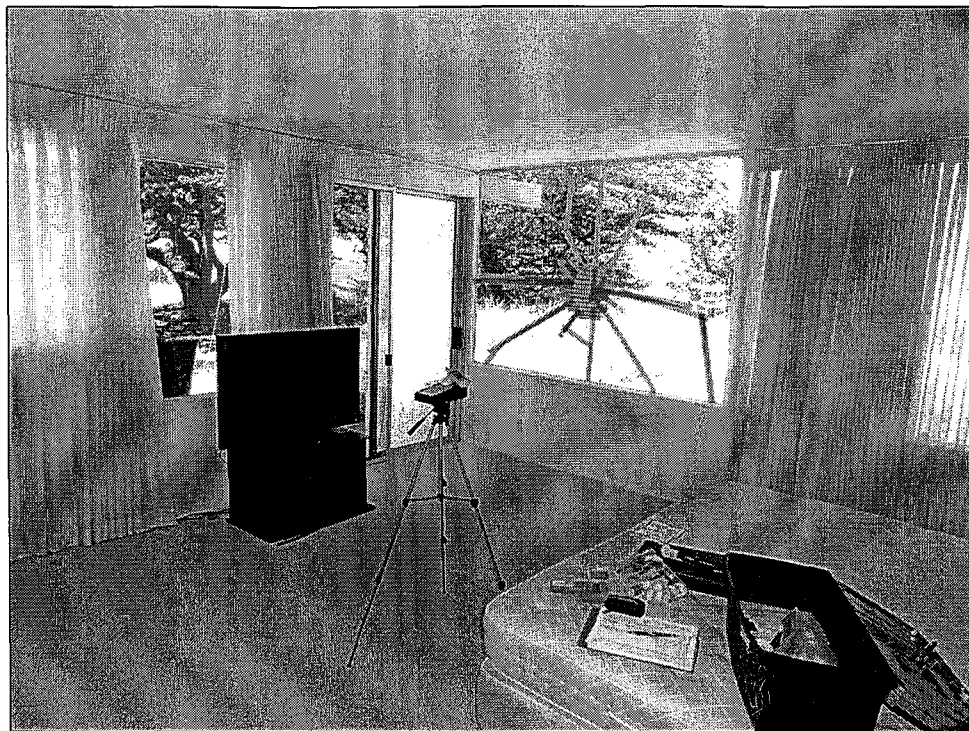
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Bulk									
									Fungi - Spore Trap Analysis
									Spore Trap Analysis - Other particles
									Direct Microscopic Exam (Qualitative)
									Quantitative Spore Count Direct Exam
									1-Media Surface Fungi (Genus ID + Aqs. spp.)
									2-Media Surface Fungi (Genus ID + Aqs. spp.)
									3-Media Surface Fungi (Genus ID + Aqs. spp.)
									Culturable Air Fungi (Genus ID + Aqs. spp.)
									Grant Stain and Counts (Culturable Air and Surface Bacteria)
									Legionella cultures
									Total Coliform, E.coli (Presence/Absence)
									Membrane Filtration (Please specify organism)
									MPN Bacteria (Please specify organism)
									QuantTray - Sewage Screen
									Asbestos Analysis - PCM Airborne Fiber Count (NIOSH 7400)
									Asbestos Analysis - PLM (EPA method 8001/R-93-116)
									PCR (please specify test)

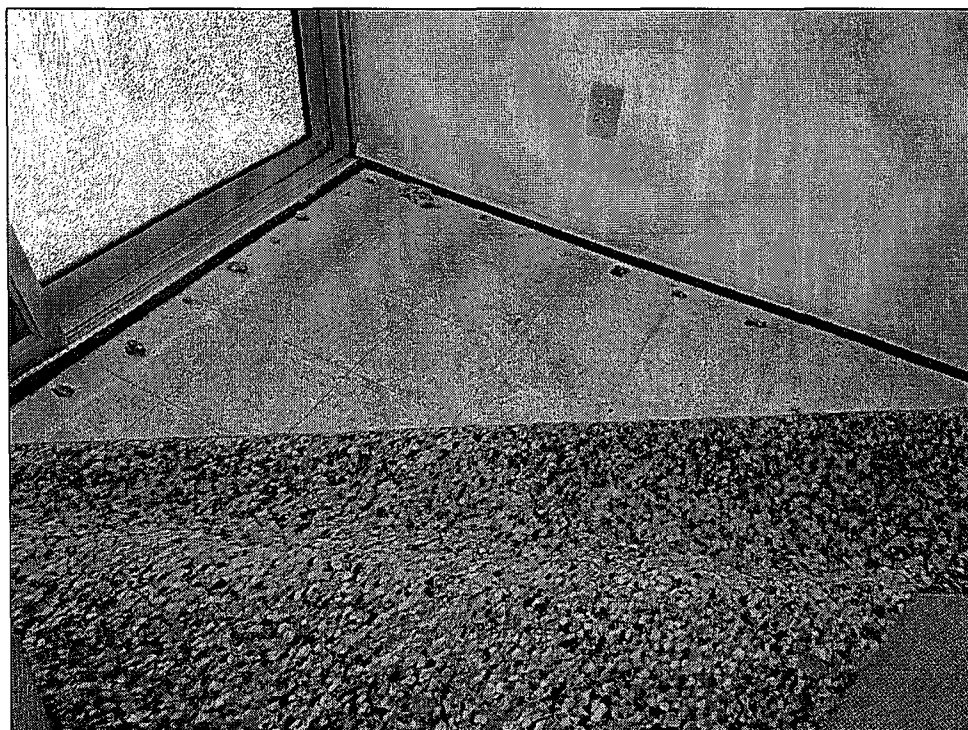
SAMPLE TYPE CODES				RELINQUISHED BY	DATE & TIME	RECEIVED BY	DATE & TIME
BC - BioCassette	ST - Spore Trap: Zefon,	T - Tape	D - Dust	189pl	9/4/13	JRW	9-5-B 9:00A
A1S - Andersen	Allergenco, Burkard...	SW - Swab	SO - Soil				
SAS - Surface Air Sampler	P - Potable Water	B - Bulk					
CP - Contact Plate	NP - Non-Potable Water	O - Other:					

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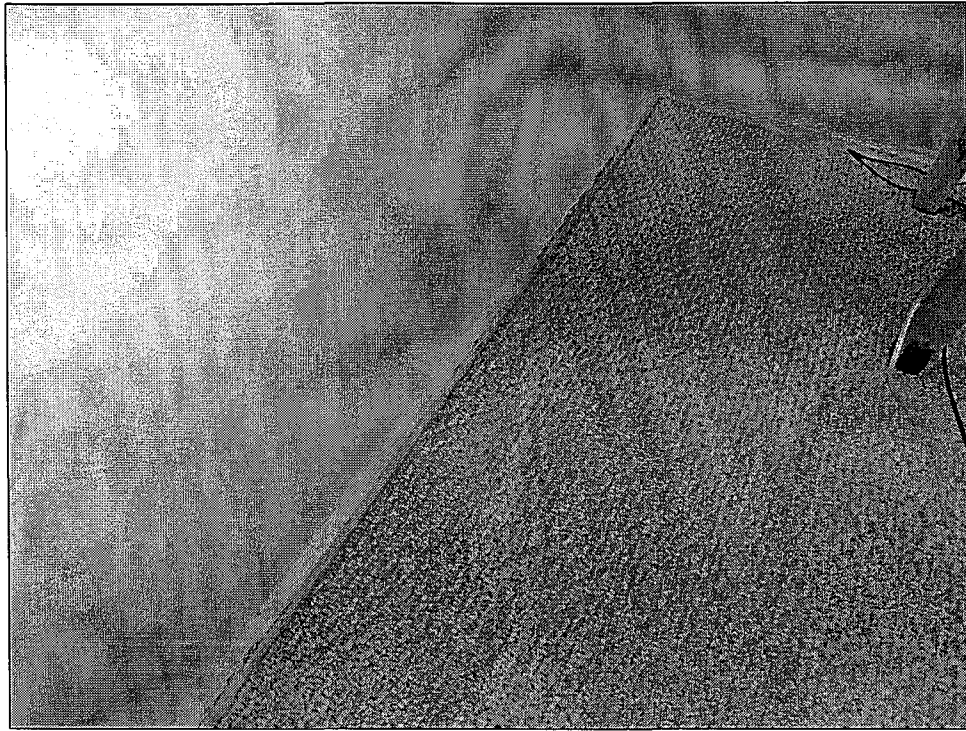
Appendix B
Photographs



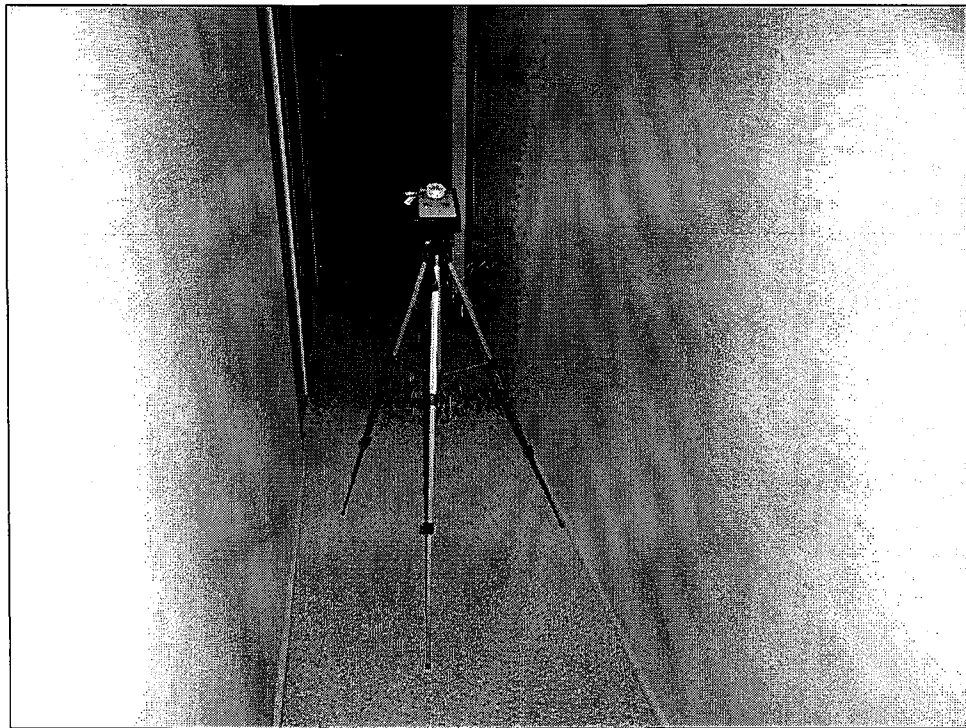
Air sampling in the downstairs master bedroom



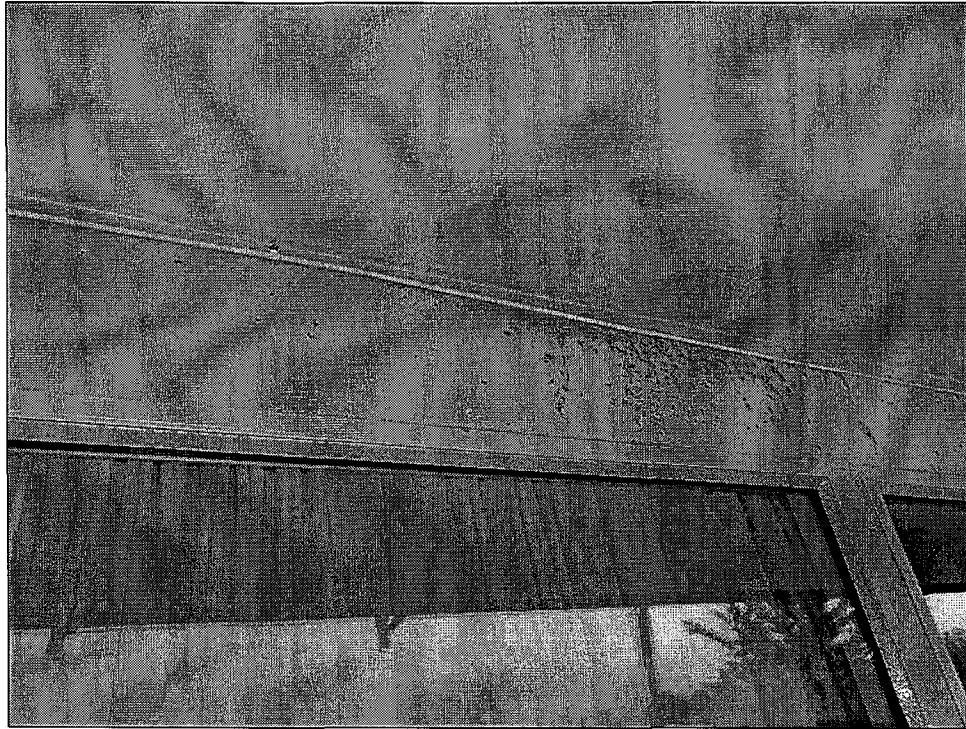
Floor tile under carpet in master bedroom



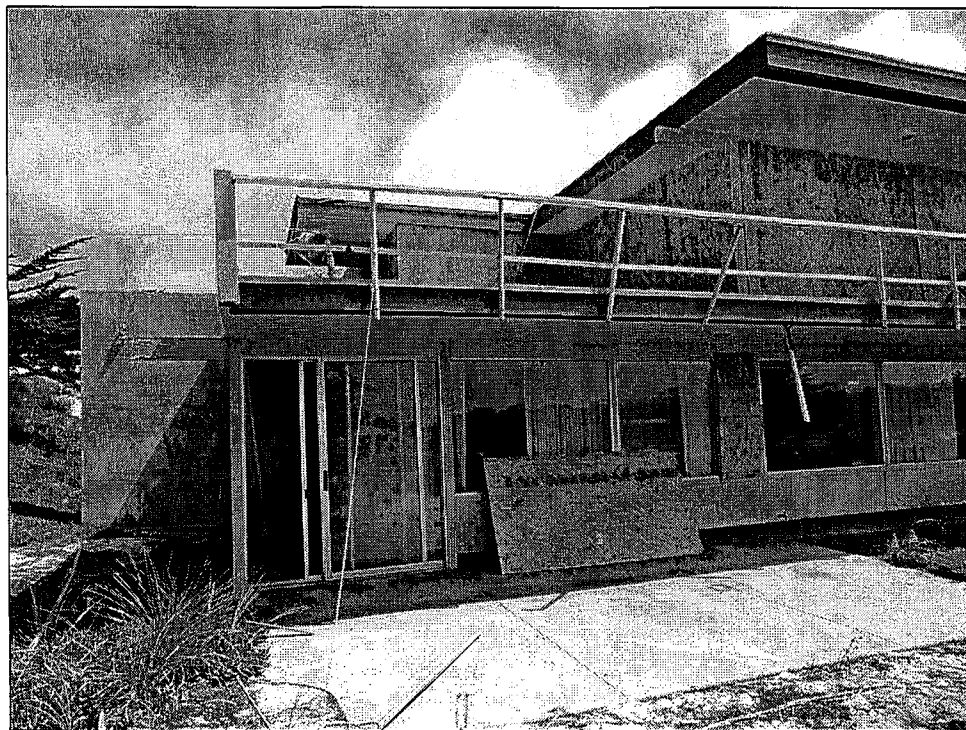
Mold growth on baseboard in master bedroom



Air sampling in lower hallway



Suspect mold growth on outside of bedroom wall



Master bedroom (under deck)



DISASTER KLEENUP SPECIALISTS

567 Ortiz Avenue, Sand City, Ca 93955 P: (831) 899-3938
2105 S 10th Street, San Jose, Ca 95112 P: (408) 846-2900
Tax ID# 770029015 Fax: (831) 899-2784
License# 458398 DOSH# 794 PSP#560256

Client: Massy Mehdi pour
Property: 1170 Signal Road
Pebble Beach, CA 93950

Operator Info:
Operator: BRAD

Estimator: Brad Stevenson
Business: 567 Ortiz Ave
Sand City, CA 93955

Business: (831) 899-3938 x 14
E-mail: brads@disasterkleen.com

Reference:
Company: Non Insurance

Type of Estimate:
Date Entered: 9/25/2013 Date Assigned: 9/25/2013
Date Est. Completed: 9/27/2013 Date Job Completed: 9/27/2013

Price List: CASW7X_OCT13
Labor Efficiency: Restoration/Service/Remodel
Estimate: 10217W

Emergency Services Invoice

Tech went to site, assessed wet carpeted areas and set drying equipment.

The invoice is based on the following scope and includes actual labor, materials and equipment used.

Disaster Kleenup Specialists requests payment and/or inclusion of Disaster Kleenup Specialists name on any applicable insurance draft made payable directly to the customer as applicable.

All work according to ANSI/IICRC S500 Professional Water Damage Restoration guidelines. If you have any questions, please feel free to contact our office at 831-899-3938. Thanks!

*The itemized invoice does not include any work for unforeseen, hidden or inaccessible fungal/mold conditions and does not address conditions related to fungal/mold damage. *

Any person who knowingly presents a false or fraudulent claim for the payment of a loss is guilty of a crime and may be subject to fines and confinement in state prison



DISASTER KLEENUP SPECIALISTS

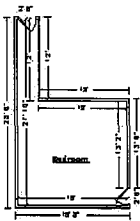
567 Ortiz Avenue, Sand City, Ca 93955 P: (831) 899-3938
 2105 S 10th Street, San Jose, Ca 95112 P: (408) 846-2900
 Tax ID# 770029015 Fax: (831) 899-2784
 License# 458398 DOSH# 794 PSP#560256

10217W

Main Level

Main Level

DESCRIPTION	QNTY	REMOVE	REPLACE	TOTAL
1. Emergency service call - during business hours	1.00 EA	0.00	149.33	149.33
2. Equipment setup, take down, and monitoring (hourly charge)	3.00 HR	0.00	53.33	159.99
Total: Main Level				309.32



Bedroom

Height: 8'

701.33 SF Walls	289.33 SF Ceiling
990.67 SF Walls & Ceiling	289.33 SF Floor
32.15 SY Flooring	87.67 LF Floor Perimeter
87.67 LF Ceil. Perimeter	

DESCRIPTION	QNTY	REMOVE	REPLACE	TOTAL
3. Dehumidifier (per 24 hour period) - Large - No monitoring	2.00 DA	0.00	71.00	142.00
4. Air mover (per 24 hour period) - No monitoring	4.00 DA	0.00	26.71	106.84
2 airmovers for 2 days each = 4				
5. Apply anti-microbial agent	25.00 SF	0.00	0.21	5.25
Totals: Bedroom				254.09
Total: Main Level				563.41
Line Item Totals: 10217W				563.41



DISASTER KLEENUP SPECIALISTS

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2105 S 10th Street, San Jose, Ca 95112 P: (408) 846-2900
Tax ID# 770029015 Fax: (831) 899-2784
License# 458398 DOSH# 794 PSP#560256

Grand Total Areas:

701.33 SF Walls	289.33 SF Ceiling	990.67 SF Walls and Ceiling
289.33 SF Floor	32.15 SY Flooring	87.67 LF Floor Perimeter
0.00 SF Long Wall	0.00 SF Short Wall	87.67 LF Ceil. Perimeter
289.33 Floor Area	319.00 Total Area	701.33 Interior Wall Area
813.00 Exterior Wall Area	90.33 Exterior Perimeter of Walls	
0.00 Surface Area	0.00 Number of Squares	0.00 Total Perimeter Length
0.00 Total Ridge Length	0.00 Total Hip Length	



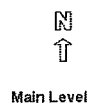
DISASTER KLEENUP SPECIALISTS

567 Ortiz Avenue, Sand City, Ca 93955 P: (831) 899-3938
2105 S 10th Street, San Jose, Ca 95112 P: (408) 846-2900
Tax ID# 770029015 Fax: (831) 899-2784
License# 458398 DOSH# 794 PSP#560256

Summary

Line Item Total		563.41
Material Sales Tax	@ 8.500%	0.04
Replacement Cost Value		<u>\$563.45</u>
Net Claim		<u>\$563.45</u>

Brad Stevenson



A Biography and History by Thomas S. Hines

SURVIVAL

Page 268

same neighborhood signaled an even more interesting achievement: the Hasley-Moore "twin houses" of 1953.

Olan Hasley had first heard of Neutra in the 1930s from a high school civics teacher in Du Quoin, Illinois, who had enthusiastically presented Neutra as "the architect of the future." Twenty years later Hasley, now a General Motors executive in Southern California, and his wife Aida found it natural to turn to Neutra when they decided to build a house. When the owner of the adjacent lot expressed similar interests, Neutra was able, at roughly the same time, to design neighboring houses, which though differing in numerous ways, showed definite affinities. The larger, two-story Hasley house was more open to the street than its lower, more protected companion, though a fetchingly designed pergola connected the two structures over a common driveway entrance. An amusing legacy of the designing and building period was a favorite phrase of the Hasley's parakeet, who had learned the often-repeated solution to the varied vexations of building a house. "Ask Mr. Neutra!" the parakeet would squawk, long after the Hasleys had settled into their home. "Ask Mr. Neutra! Ask Mr. Neutra!"¹⁹

Because he built the great majority of his houses in Southern California, the formulas he perfected there were naturally conditioned by its climate and geography and by his nearness to the actual building operations. He was proud of his houses in other parts of the world to which he transported the famous modernist Southern California ambience—with notably mixed success. Even when building in northern California he experienced certain problems with the less predictable climate there. Though the Nelson house in Orinda (1951) and the Schwind house in Hillsborough (1956) were thoroughly competent inland exercises of relaxed fifties modernism, the Connell house at Pebble Beach, near Carmel, California (1958), had serious problems of climate control. Arthur Connell recalled that "the original concept seemed so absolutely right that it was never altered in any impor-

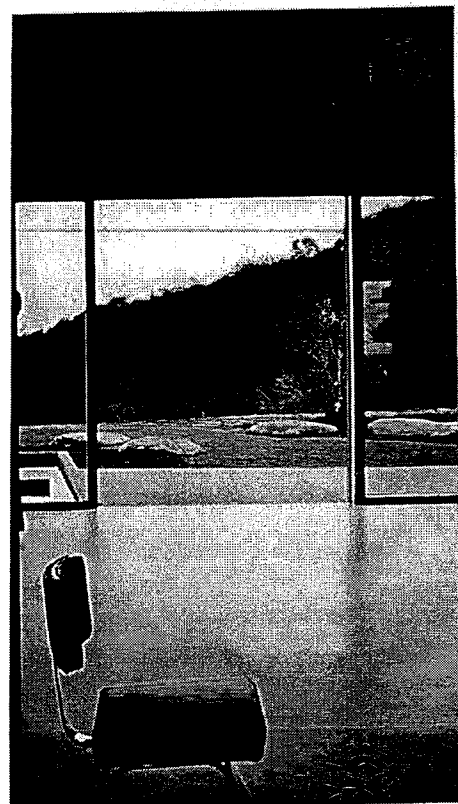
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1950-1970

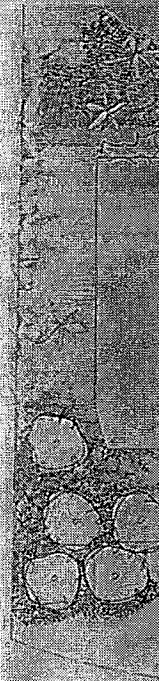
exceed 30 knots with gusts to 50 and 60 on occasion, and these can persist for long periods. I feel certain that the air flow through the house could be as much as 1 or 2 knots, despite all windows and doors being closed, and the heat just never went off." In addition to the high fuel costs, "the house leaked somewhere in every rain storm . . . but then there were many beautiful calm days when the sea breezes moved gently through the house and the clear sun beat down."²⁰

Connell, indeed, had pleasant memories not only of the house but of his engagingly eccentric architect as well. "In one of the early planning visits to Silverlake," he recalled, "my wife and I arrived to find him . . . propped in bed, sheets, blankets, and comforters in disarray, wearing pajamas, but also, incongruously, a necktie. Intermixed with this melange were his pastel crayons, many of which were broken, and the dust from them had invaded everything, including his hair and moustache. He made no reference to any of this and proceeded as though the meeting were in any of the many rooms at Silverlake he used for clients' conference."²¹

Most other clients in even colder climates, however, found that Neutra's houses, if properly built and insulated, fared well in all seasons. Frederick and Cecel Fischer, in Spokane, Washington, for example, built in 1951 and wrote in the winter of 1952 that "our blizzards, with snow whirling in zig-zag flurries on the patio, were sights to behold through our 36 feet of glass trimmed in silver," especially in the evening when the apple wood blazed away in the fireplace. With shrubs, rocks and trees almost completely obliterated with a blanket of snow and 24" or more of snow on the roof, your house, Mr. Neutra, reacted as though it had nested all winter in the Mediterranean sunshine . . . we have the feeling of living outdoors the year around. . . . The sun warms the whole house so completely. . . ." Fischer and his whole family were deeply involved with music and the arts. When asked once where they had first heard of Neutra,



thern half of the house and articulating the appropriately with a spiderleg. This avoided the "boxcar" effect of the Staller house, a solid slab, inserted in the middle of the house, formed a less convincing articulating device. The house was marred only by a tunnel-like entrance hall and stairway that led to the rear and by the oppressively cramped and windowless kitchen, located claustrophobically in the middle of the house. Neutra had little to say in cooking, and unless clients had firmly established their own good kitchens were not his strengths.¹⁹ Throughout the 1950s and '60s, code restrictions continued to coax from Neutra pitched roof



Legorreta + Legorreta: Themes and Variations in Modern Practice

The architecture of the renowned Mexican firm Legorreta and Legorreta, originally established as Legorreta Arquitectos, in 1964, reflects a complex blend of influences. It is firstly modern; the forms are mostly cubic or primary shaped masses carved and punctured in abstract asymmetrical compositions. The resulting interplay of solids and voids are ideal expressions of what Le Corbusier, the Swiss-French architect and acknowledged principal inventor and apologist for international modern architecture, described as, the "magnificent play of masses brought together in light."¹ Second, the work is intrinsically Mexican, reflecting the vernacular spaces of Spanish traditions - courtyards, fountains and plazas, combined with a solidity and imposing presence that evokes the monumentality of the Country's Aztec and Mayan remains, no doubt an insistent presence for architects; the heroic 2000 year old ceremonial Teotihuacan complex lies just 30 miles from Mexico City. Another way one senses the Mexican heritage of the work is through the coloring, which is almost always, bold, striking hues; hot reds, yellows, and oranges, even pink, contrast dramatically with the region's cobalt blue skies. The third most defining characteristic of this architecture is its emotional appeal. The plans are often centered on a shared space, outdoor courts or dramatically high interior spaces. These are gracious rooms, but the mood is unpretentious. The spaces are generous, but casually so. Whether in residential interiors or the major spaces of large public institutions, they are reassuringly protective and hospitable rooms for unhurried social gathering. This facility to meet the needs of modern uses while sustaining traditional feelings of shelter and repose that makes the Legorreta's work both Mexican and modern, and it is what enables the Mexico City based firm to build so successfully elsewhere in the world. Their unique vision remains intact while they accommodate their forms to suite each context in which they build.

Ricardo Legorreta began his career working for Jose Villagran, (1901-1982) a modernist in the European vein, who is best known for his Le Corbusier-inspired master plan of the National Autonomous University of Mexico (UNAM), in Mexico City, where he also chaired the Faculty of Architecture and where Legorreta earned his degree, in 1953. The architect with the most profound influence on Legorreta, and whose buildings his work most resembles, was Luis Barragan, (1902-1988). Barragan, who received world acclaim and architecture's most prestigious award, winner of the Pritzker Prize, in 1982, in part for defining a distinctly Mexican expression of modern architecture. His profoundly personal style relied upon a strictly abstract vocabulary of rectangular forms, often saturated with bold colors. In his best known projects - mostly residential - Barragan featured Mexican vernacular elements including walled gardens, plazas, and fountains, rendered in rough plaster, tile and timber to stirringly poetic effect. Legorreta's career owes much to these two prominent figures in Mexican architecture, both of whom provide connections between the heroic modernism of the 1920s and 1930s and the contemporary, more pluralistic global culture of architectural practice.

When Legorreta's work attracted international attention, initially under Ricardo's sole direction, and later in collaboration with his son, Victor, the firm began to receive commissions beyond Mexico, first in the United States, and then in other parts of the world, including Asia and the Middle East. As the architects built in new areas, they adapted their style to reflect influences from these different contexts. The work has remained distinctly their own, but informed by local contexts. As Victor Legorreta, who would eventually inherit the practice, describes their approach to international work, they seek, "not to export Mexican architecture to another place, but to bring Mexican [themes], and mix them with local influences."ⁱⁱⁱ Ricardo Legorreta's success at home and abroad earned him and his firm praise and distinction. In 1999, he received the Union Internationale des Architectes (UIA) Gold Medal and In 2000, he received the American Institute of Architects (AIA) Gold Medal, "for an architect who has had a lasting influence on the history and practice of architecture." The firm's practice now includes prestigious large-scale institutional and commercial projects in many parts of the globe. Ricardo Legorreta's design of a residence for Massy Mehdipour, in Pebble Beach, California, done in collaboration with his son, Victor, would be his last residential project. The architect passed away on December 30, 2011, at 70 years old, in Mexico City, after returning from Tokyo, where he had received Japan's Praemium Imperiale, the first Mexican to achieve this annual global art award.

The Legorretas' first work outside Mexico, was in California where the firm has built a variety of projects; civic, institutional, commercial and residential. His work is in some ways well suited for California's climate and social context. While the larger buildings have been well received, their residential projects, always a significant portion of the firm's work, are the most sympathetic to the local environment. They demonstrate most successfully the firm's ethos of Mexican-modern blending. California is a place that, for modernists, encourages adaptation. Since the early part of the 20th Century, when modernism was blooming in Europe, there has been a brand of California Modern, and it's regional influence is profound. Distinct from Europe's more orthodox modernism, a typically austere style of crisp white rectangular volumes, planar, unadorned surfaces and expanses of clear glazing, used equally for cultural institutions and civic monuments as well as housing for urban workers, California Modernism found its niche in single family residential design. The canon of heroic modernism in Europe combined minimalism with industrial construction techniques that, even in the most luxurious instances, yielded pristine, isolated pavilions. Here, on the West Coast, the founding modernist principles of clean, simple forms and generous transparency were adapted by regional practitioners, some of whom began their careers in Europe, to suit the region's benign climate, abundant natural settings and casual lifestyle. Using natural materials, including stone and redwood and organizing layouts with indoor-outdoor planning, California Modern architects integrated homes and gardens into organically unified living spaces.

Although the Legorretas have found California a hospitable context, it is not a perfect fit. While several of the State's more famous touchstones of California Modernism parallel their work, some of the more distinctly Mexican aspects of their design are out of place here, and the designers have had to adapt. Early works in the California Modern style, including the San Diego architect, Irving Gill's Dodge House, built in Los Angeles in 1916, with its simple cubic massing and asymmetrical punched openings is a particularly compatible example. It recalls the Legorretas' houses in San Salvador, where, high-up on hillsides, the Legorretas' oft-used courtyard plan is opened on one side to the landscape, resembling the north-side of the Dodge house with its carved-in rear terrace opening to the garden. Another touchstone of California Modernism that resembles the Legorretas' approach is the 1908 Gamble House, in Pasadena. Greene and Greene's classic Craftsman is a noble looking manse, symmetrical and orderly from the front that on inspection reveals a sensualist's spirit. Large interior living spaces open onto terraces, shaded by second story wood-framed outdoor sleeping porches where the occupants, Midwest natives, could spend their nights in the open air. At the rear a broad landscaped patio delineated with a meandering stone wall gathers in the natural landscape including a pond and two massive Eucalyptus trees. While the spirit of these Californian icons is similar to much of the Legorretas' work, there are formal differences. Californian designers habitually turn living spaces outward to the landscape, extending interior rooms with porches, terraces and decks that stretch living areas into the open, beyond their enclosures. By contrast the Legorretas' residential designs are typically square shaped in plan and inwardly focused, often featuring an internal court. Deep layers of space comprising patios or terraces tucked under the shelter of overhangs or second level rooms insulate the major spaces from the sun, and living areas are nestled in close to the core. The Sala, or Living Room, can be difficult to locate in plan at first, because it is often not the largest interior room, taking a second place in the formal hierarchy to the Dining Room. Almost always it is the central courtyard that dominates and organizes the plan.

By mid-century, when development began to fill in the Los Angeles basin, the best archetypal California Modern houses were being built on hillsides, extending in linear shapes along downward-sloping sites, broadside to expansive views, and architects revised their strategies to suit these new conditions. Mid-century designs by leading California Modernists, including Harwell Harris and Gregory Ain, who gained prominence with their designs for Los Angeles hillside sites in such areas as the Hollywood Hills and Pacific Palisades, preferred open plan figures; Broad L-shapes and landscape-embracing U-shapes or simple rectangles, that let the outdoors in. Exemplary of this type is Harwell Harris's Granstedt House, built in 1938, on a wide, shallow hillside lot facing into a canyon, in Los Angeles. The plan is a rectangle with the major rooms facing the view and opening onto a terrace that runs the length of the house. The dominant formal element is the roof; described by the West Coast architectural writer, Esther McCoy, as, "a three dimensional lineal sculpture,"ⁱⁱⁱ with rafters extended to form a trellis-like projection that shades the glazing.

When the Legorretas have worked on sites in California where they are unconstrained by neighbors or limited by topography, they have responded by turning their usually inwardly focused plans outward to face the landscape. In Petaluma, north of San Francisco, they designed a house, in 2004, that adapts in significant ways to regional imperatives. For starters, the client, like many Californians, is a car enthusiast, and a large portion of the plan is taken up with a garage, the facade of which shares almost equal importance with the main entry. Formally, the house is strung along a crest of the site, rooms jutting out into the garden on two sides, and the Master Suite sits between two free-standing walls set at right angles that gather in the landscape in a dramatically open embrace. In another accommodation to local preferences the color palette of the plaster is attuned to the context, reflecting the colors of grass and soil in the surrounding natural environment. Contrasting colors are reserved for private inward facing spaces only.

As with the best known and best loved of California Modern typologies, the linear house that sits on a bench carved into a west facing hillside with an ocean view is an ideal. The Legorretas' proposed design for Massy Mehdipour occupies such a site along the Pebble Beach shoreline. Here again the architects have adapted their style to suit this classic California setting. The house is laid lengthwise, nestled into a west facing slope. The plan is linear, organized along a north-south circulation spine with the living spaces arranged to permit access onto generously sized terraces that extend the length of the house on the view side. The massing of the house is carefully composed to ensure that, while there are three levels, they are never stacked directly, so viewed from the road, and more crucially when seen from the beach, it appears as only two stories. Ricardo was adamant that a house on the dunes should not be three stories high. This west facing elevation is divided in half at the mid-line between the first level, clad in natural stone, and the plaster-clad second floor, which is set back beyond the terraces, so the compositional emphasis is horizontal.

The living spaces are crowned with a heavy timber roof, a Legorreta signature, but here rendered with a difference. In Mexico, such a roof would be sloped down to the outside to create a deep overhang protecting interior spaces from the sun, but here, on the Monterey Bay, where over-heating is rarely a problem and the view is the dominant theme, the roof is inclined the other way, tilting upward and opening the house toward the ocean. And consistent with the horizontal compositional emphasis the rafters are oriented lengthwise along the primary axis, paralleling the terraces and softening the gesture of the overhang.

The house accommodates its context in more detailed ways as well. As one would expect in a contemporary California house, but atypical for a Legorreta design, the west-facing elevation is largely glazed. The base is clad with locally-quarried stone, tying the building to its site. Lastly the color that often characterizes a Legorreta building has been toned down. The plaster here has been made a light brown

color, a response to concerns from local community members and, according to Victor, to harmonize with the native dunes.^{iv} Yet with these formal concessions to local context and traditions the house still asserts a Mexican-ness. The living spaces are comfortable and family-oriented. "Like in Mexico," says Victor, [they are] "large spaces, in and out, for gathering."^v This house, Ricardo's last residential design, would be his only building in this region - an expression of his particular vision of an architecture for and about this unique environment. In this work, as in their other designs around the world, the firm has restated its distinct vocabulary, in a voice that, as Paul Goldberger, architecture critic for the New Yorker has observed, "is wholly its own yet is capable of evolving to respond to a range of different situations."^{vi}

ⁱ Le Corbusier (Charles Jeanneret), *Vers une architecture* [Towards a new Architecture] (1923)

ⁱⁱ Interview with Victor Legorreta, April 3, 2012

ⁱⁱⁱ Esther McCoy, *The Second Generation*, Gibbs-Smith, 1984, p. 52

^{iv} Interview with Victor Legorreta, April 3, 2012

^v Interview with Victor Legorreta, April 3, 2012

^{vi} Paul Goldberger, Forward to Legorreta: Architecture 2003 -2010, Area Editores, 2010, pp. 18, 19.

Massy Mehdipour
CEO
Skire, Inc.
111 Independence Drive
Menlo Park , CA 94025

May 18, 2012

Re:1170 Signal Hill Road, Pebble Beach, CA

Background

On October 24, 2011 Circa: Historic Property Development (Circa) attended a meeting with County staff to continue discussion regarding proposed plans for the property at 1170 Signal Hill Road, Pebble Beach, CA. Circa observed that the property's ability to meet the County of Monterey (County) criteria for historical resources was omitted from the previous evaluations. As a follow up Circa provided a complete evaluation of the subject property per the County's criteria and found that the property at 1170 Signal Hill Road, Pebble Beach, CA does not meet any of the County's criteria for historical resources.

While Circa's October 14, 2011 memo addressed issues that were raised in the HRRB meeting by some board members, specifically the second phase of the Bay Area Tradition (Second Bay Area Tradition), County staff asked Circa to widened the context of the evaluation to include that which the HRRB identified as "the American International or Contemporary style" of residential architecture. Admittedly the County of Monterey does not have a definition or historic context for the American International or Contemporary style therefore, for consistency in this report, Circa uses the more inclusive term of Modern or Modernism as defined below:

MODERNISM

The following definition is from the *San Francisco Modern Architecture and Landscape Design (1935-1970) Historic Context Statement* prepared by the San Francisco City and County Planning Department, September 2010:

Modern / Modernism

There are numerous ongoing debates concerning the use of the terms Modern, modern, Modernism, and the Modern Movement. These terms have been used to describe periods of time as well as aesthetic stylistic design vocabularies. Some use the term modern to describe contemporary architecture. Others describe the Modern Movement in the United States as a period of innovative design, begun at the turn of the century, led by luminaries such as Louis Sullivan and Frank Lloyd Wright. European Modernism is often described as a 1910s-30s-era architectural movement led by Le Corbusier, J. J. P. Oud, Peter Behrens, and inclusive of the Bauhaus movement led by Walter Gropius and Ludwig Mies van der Rohe. For the purpose of this context statement, the terms Modern and Modernism will refer to a style and design vocabulary in the United States that spanned from the late 1920s through the 1960s. Key characteristics of Modern buildings include the absence of historical ornament and references, and the use of new technologies, materials and construction techniques. In this context statement, the terms Modern and



Modernism are used broadly to describe a variety of architectural styles ranging from International Style to Bay Region Modern to Brutalism.¹

Though this context statement focuses on San Francisco, it also outlines the broader contexts for the development of modernism as a whole.² The information quoted below provides a general overview of the major influences, phases, and players in national, state, and local modernism during the middle part of the 20th century.

PRECURSORS AND INFLUENCES

Modern architectural design in San Francisco [and the larger Bay Area] evolved from the stylistic and technological innovations of early American and European architects and designers. Beginning in the late 19th century, groundbreaking architects re-conceptualized the structure, form and interior spaces of buildings, and initiated a new design vocabulary that ultimately impacted the appearance of Modern buildings in San Francisco from 1935 to 1970. Along with the formative designs and writings of pioneer architects, Modern design was further influenced by international exhibitions, world fairs, critics and popular media, regional vernacular architecture, and schools of architecture. Combined, these factors cumulatively impacted the design of Modern Age buildings in San Francisco, from the sleek Streamline Moderne to post-and-beam redwood houses of the regional Bay Region Tradition.

Early American Modernism

The work and design theories of early American Modernists – in particular Louis Sullivan and Frank Lloyd Wright – influenced generations of architects across the United States and helped spawn a new design aesthetic that addressed the natural environment, contained minimal superfluous ornamentation, and emphasized function, flexibility, and an honest expression of a building's structural frame.

Early Southern California Influence

The Greene brothers of Pasadena are ranked among the master architects of the Arts and Crafts Movement and provided inspiration to a generation of Modern architects. Charles and Henry Greene “took the simple California bungalow to the level of high art, with Pasadena’s 1907 Blacker House and 1908 Gamble House as the definitive examples of their design aesthetic.” Their sprawling shingled houses are stylistically linked to the First Bay Tradition in San Francisco, as practiced by Bernard Maybeck, Willis Polk, Joseph Worcester, and Julia Morgan, among others. The Greene Brothers influenced a generation of Southern California Modern architects, who fused Modern sensibilities with the rustic shingle style as advanced by the Greenes. Numerous Modern architects were inspired by the Greenes’ use of natural materials and incorporation of Japanese motifs, including Harwell Hamilton Harris, who is described as a key link between the European Modernism practiced by Richard Neutra and the romantic, regional tradition as practiced by the Greenes. A prolific Los Angeles based Modern architect, Harris was an

¹ *San Francisco Modern Architecture and Landscape Design (1935-1970) Historic Context Statement* prepared by the San Francisco City and County Planning Department (September 2010), 2.

² McAlester's *A Field Guide to American Houses* (1984) and Harris' *American Architecture: An Illustrated Encyclopedia* (1998) are standard references for overviews of architectural styles but lack clear definitions and identification of character-defining features of Modernism/Contemporary/American International styles.

early proponent of a regional California Modernism. He worked with Neutra on the Lovell Health House, designed one of the Case Study houses, and later, designed several Modern single-family houses in the Bay Area.

Early European Modernists

European Modernism is often described as a 1910s-30s-era architectural movement led by Le Corbusier, J.J.P. Oud (of the Dutch De Stijl), Alvar Aalto, Peter Behrens, and inclusive of the Bauhaus movement led by Walter Gropius and Ludwig Mies van der Rohe. It is characterized by social goals of affordable, humane housing and by the aesthetics and functionality of the Machine Age. Pioneer Modernists utilized new technology, eschewed superfluous ornamentation, and stripped buildings down to their essential components. Many of the concepts developed by European Modernists were actualized in the United States at mid-century, particularly the ubiquitous “Miesian” office buildings, which dramatically altered the appearance of downtowns across the United States.

Bauhaus School

The hearth of European Modern architecture was arguably centered at the Bauhaus, a radical art school in Weimar, Germany founded and led by architect Walter Gropius in 1919. The Bauhaus emphasized a united approach to architecture, crafts, and fine art and in various incarnations its workshops integrated painting, sculpture, advertising, architecture, metal production, ceramics, furniture design, textiles and printmaking. Its architecture focused on “economic optimization of plan arrangements and precise calculations of light, sunlight, heat gain/loss and acoustics,” which resulted in buildings that felt lighter, airier, and were flooded with light. Many of Europe’s avant-garde writers, thinkers, artists, and architects taught at the Bauhaus – such as Paul Klee, László Moholy-Nagy, Marcel Breuer, and Wassily Kandinsky – until its closure by the Nazi regime in 1933. Many of Bauhaus’ students and faculty later emigrated to the United States, including Gropius, and the Bauhaus’ final director, architect Ludwig Mies van der Rohe.

Southern California International Style

Modern architects based in Southern California were tremendously influential in the evolution of Modern design, particularly the machine-like style later dubbed the “International Style.” European immigrants, many from Germany and Austria, held influential roles in developing and popularizing a domestic form of the sleek, functional Modern architecture.

Richard Neutra and Rudolph Schindler, Austrian émigrés whose work is focused in Southern California, particularly in Los Angeles, were both instrumental in the development of Modern residential architecture in the United States. Both were influenced by Prairie Style designs and early in their careers worked for Frank Lloyd Wright. Each also designed a Los Angeles area house for Dr. Philip Lovell; both houses are considered early International Style masterworks. Schindler’s (1925-1926) Lovell Beach House is credited as the first International Style house in the United States. Constructed of concrete, the building featured concrete piers, walls of glass, and a horizontal cantilevered upper level. Neutra’s (1927-29) Lovell Health House, set on a steeply sloped site, was a full and early expression of the International Style. This concrete and steel house featured a metallic skeleton, transparent walls, ribbon windows,

and balconies hung from the roof frame. The label “Rational Modern” has been attached to Neutra’s buildings, in contrast to Frank Lloyd Wrights “Romantic Modern.”

Regional Architecture – First Bay Tradition

Coined in 1947 by architectural critic Lewis Mumford, the Bay Region Tradition is a regional vernacular architecture endemic to the San Francisco Bay Area that is woodsy, informal, and anti-urban. The Bay Region Tradition evolved over nearly 100 years and has since been classified into First, Second and Third traditions, spanning from the 1880s-1970s.

The First Bay Tradition, spanning roughly from the 1880s to the early 1920s, was a radical reaction to staid Classicism of Beaux-Arts historicism. Eschewing the highly ornamented Victorian-era styles also popular at that time, First Bay Tradition architects developed a building vernacular linked to nature, site and locally sourced materials. Characteristics of the First Bay Tradition include the use of local materials, particularly redwood; an emphasis on craftsmanship and the Arts and Crafts movement; the use of unpainted wood shingle cladding; and a sensitivity to site and climate. The style emphasized volume, form, and asymmetry. Examples of the First Bay Region tradition are found in San Francisco and the greater Bay Area, particularly in the hills of the East Bay. The First Bay Tradition is closely associated with the religious and residential designs of Bernard Maybeck, Ernest Coxhead, Julia Morgan, A. Page Brown, Joseph Worcester, Louis Christian Mullgardt, A.C. Schweinfurt, John Galen Howard, and Willis Polk. Some describe it as the regional interpretation of the Eastern Shingle Style. Classically trained architect Bernard Maybeck (1862-1957), a Bay Area architect since 1890, exerted tremendous influence in the development of the regional, vernacular style.

Schooled at the Ecole des Beaux-Arts and a former apprentice of Louis Sullivan, Maybeck helped popularize the unpainted brown shingle house and what Leslie Freudenheim describes as the “handmade, medieval-referenced aspects of the Arts & Crafts simple home.” He was the first professor of architecture at the University of California at Berkeley; his students included key First Bay Tradition architects Julia Morgan, John Bakewell, and Arthur Brown, Jr.

The First Bay Tradition influenced later Modernists (i.e. architects associated with the Second Bay Tradition), who incorporated the regional vernacular of redwood, shingles, and elements of Arts and Crafts with the European Modernism popularized by the Bauhaus and the International Style. Transitional architects that bridged the first and second Bay Traditions include Henry Gutterson and John Hudson Thomas.³

Regional Architecture – Second Bay Tradition

A unique regional Modern vernacular style developed in the San Francisco Bay Area in the late-1930s. Now called the Second Bay Tradition, the emerging style fused the rustic, hand-crafted, woodsy-aesthetic of First Bay Tradition architects (Bernard Maybeck, Julia Morgan, Ernest Coxhead, et. al), with the sleek functional design and cubic, rectilinear forms associated with European Modernism. This union of the Arts and Crafts’ and International Style’s philosophies, materials, and volumes resulted in a simple, yet elegant regional Modern architectural style endemic to the Bay Area. The resultant

³ Ibid, 70-79.

buildings are characterized by wood cladding, large expanses of glass, overhanging eaves, and flat or low-pitched roof forms. They are generally more open and light-filled than buildings of the First Bay Tradition. Architects associated with the Second Bay Tradition designed buildings that were generally small in scale, that adapted to the landscape and climactic conditions, and that were often built of locally sourced redwood. The richness of stained redwood resulted in luminous, earthy dwellings in keeping with emerging indoor-outdoor lifestyles. The term Second Bay Tradition is used interchangeably with Bay Region Style, Second Bay Region Tradition, Bay Area Style, Bay Region Domestic, and Bay Region Modern.

The Bay Tradition styles (First, Second, and Third) are the only dominant regional styles of architecture to emerge from the San Francisco Bay Area. Earlier dominant styles, such as Italianate or Classical Revival were generally a “dry interpretation of the latest national fashion.” Unlike earlier Victorian styles, which proscribed standardized ornament such as the use of incised brackets, dentils, spandrels, and cornice treatments, buildings designed in the Second Bay Tradition style do not have a standardized look. Rather, the style is characterized by an emphasis on volume over ornamentation and common denominators such as a woodsy aesthetic, small scale, and redwood cladding (often interior as well as exterior). There is a heavy emphasis on the use of natural building materials, however traditional materials such as brick, stone, stucco and plaster are occasionally incorporated and “manipulated as both texture and structure.” Second Bay Tradition buildings are often designed with a clear sensitivity to site and the natural environment. The style is noted for the close collaboration between architects and landscape architects. Although exteriors can appear plain, or even cheaply constructed, they were often highly complex; their outward simplicity “purposely played off against highly sophisticated spatial arrangements, surfaces, and details of design, and against a learned understanding of past historic architectural history.” The Second Bay Tradition is associated with custom architects, rather than builder tracts (with the notable exception of Joseph Eichler’s architect-designed residential developments).⁴

Regional Architecture – Third Bay Tradition

In the early 1960s, the Bay Tradition continued to evolve, forming the foundation of what is now known as the Third Bay Tradition. Highly influenced by the writing of architect Charles Moore, design elements associated with the Third Bay Tradition include wood shingle cladding, plain wood siding, and shed roof forms. Third Bay Tradition buildings were described as vertical shed_roof boxes or “mine_shaft” boxes. Moore conceptualized three building forms for houses which include: rooms of various shapes arranged around a connective passage; shed_like rooms that are hung like saddlebags on to the main structure; and houses built around an aedicule – four columns supporting four beams – creating an open space frame as the house’s symbolic center.

The Third Bay Tradition coincided with a rise in mass_housing and condominium home ownership. Design elements associated with the Third Bay Tradition and The Sea Ranch complex diffused across the country and became a national condominium vernacular.³³⁶ The Sea Ranch, an iconic complex of condominiums, is sited in a bucolic, coastal area of Sonoma County and is considered a masterwork of Third Bay Tradition design. Lawrence Halprin created the landscape and development plan, which clustered buildings

⁴ Ibid, 172-173.

and provided large areas of community open space. Master architects Joseph Esherick and Charles Moore are associated with the early design phase (mid_1960s). Since 1965, versions of The Sea Ranch condominium design have dominated the design of group housing nationwide. The work of Joseph Esherick and his firm Esherick, Homsey, and Dodge spanned the bridge between the Second and Third Bay Traditions. Other architects associated with the Third Bay Tradition include Charles Moore, William Turnbull, Donylyn Lyndon, Richard Whitaker (of the firm Moore, Turnbull, Lyndon & Whitaker), Richard Peters, John Field, J.D. Buckley, and Dmitri Vedensky.⁵

MODERNISM IN PEBBLE BEACH

The context above provides a broad framework within which to begin to evaluate modernist buildings and landscapes. Similar studies of mid-century architecture and design have only recently become available, as more of these buildings reach the 50-year mark for historical evaluation. Though a number of modernist designs can be found on the Monterey Peninsula, a comprehensive study of modern architecture in this area has yet to be written. However, limited discussion of modernist designs in the area can be culled from recent studies and publications.

According to the 2010 Department of Parks and Recreation forms (DPRs) for 1170 Signal Hill Road, architect William Wurster designed the Converse House in Carmel in 1932. An early modern example, this design was “a simplified, abstracted interpretation of the Colonial Revival.”⁶ Another example, known as the Sand and Sea complex, was built in Carmel before World War II. Designed by Jon Konigshofer, the development was comprised of five houses and a garage with a studio above. It mixed modernism and regionalism in a style similar to that of Gardener Dailey and Clarence Tantau, two architects who helped shape the second phase of the Bay Area Tradition. Richard Neutra also designed the William and Alice Davey residence outside Monterey in 1939. The structure was clad in redwood and designed to integrate with the surrounding landscape.⁷

Other early examples of modern design on the Monterey Peninsula included the Honeymoon cottages in Carmel, designed by Robert Stanton in Carmel in the late 1930s. These cottages were based on earlier prototypes that used modern and prefabricated building materials. Later examples include the Walker House in Carmel, designed by Frank Lloyd Wright and constructed in 1948, and Wurster’s Merchant residence, built on Scenic Road in Carmel in 1962.⁸ Mark Mills’ noted Fan Shell house was completed at 3137 17-Mile Drive in 1972.

The 2010 DPR forms states that modernism does not appear in Pebble Beach until after World War II, with the earliest known example being the Robert Buckner residence designed by Jon Konigshofer in the late 1940s. Konigshofer also designed a house for Macdonald and Margaret Booze on Signal Hill Road several years later. The DPR further indicates that a number of other architects associated with modernism, including Gardiner Dailey, Walter Burde, Will Shaw, Henry Hill, and Charles Moore, also designed houses in Pebble Beach throughout the middle part of the 20th century.⁹ No specifics were provided as to the dates or addresses of these designs.

⁵ Ibid, 133.

⁶ Anthony Kirk, Department of Parks and Recreation (DPR) forms for 1170 Signal Hill Road (2010), 3 of 6.

⁷ Ibid, 4 of 6.

⁸ Kent Seavey, *Carmel: A History in Architecture*, (Charleston, SC: Arcadia Publishing, 2007), 113.

⁹ Anthony Kirk, Department of Parks and Recreation (DPR) forms for 1170 Signal Hill Road (2010), 4 of 6.

Mapping and Survey Methodology

The mapping of the entire Pebble Beach community was completed in January 2012 [overall map w/key in appendix] and then divided into north and south sections. A "windshield" survey of Pebble Beach properties constructed between 1944-1962 was conducted in February 2012. To compare like-properties the subject property was used as a center point and radiating outward over 525 properties were surveyed, identifying those that had similar setting/views. Categories of identification were:

- "3" = house has view of ocean and golf course
- "2" = house has view of ocean only
- "1" = house has view of golf course only
- "0" = none of the above or view of property obstructed

Findings of the Pebble Beach Modernism Survey

Of the 900 residences constructed between 1944-1962 in Pebble Beach over 525 properties were surveyed within close proximity to the subject property. The 525 surveyed properties fall into the following categories:

- 64 "3" = view of ocean and golf course (including 1170 Signal Hill)
- 20 "2" = view of ocean only
- 50 "1" = view of golf course only
- Remainder "0" = none of the above or view of property obstructed

Therefore, 134 modern residences that share a similar setting are neighboring 1170 Signal Hill. They all contain important characteristics identified with modern residences including the absence of ornament and detail, and the use of technologies, materials and construction techniques of the time. They all architecturally embrace the philosophy of indoor/outdoor living and represent a particularly unique and rarified setting. These 134 residences are only a small portion of a much larger group of modern residences within the Pebble Beach community. While the DPR form identifies the subject residence (constructed in 1958) as "...an important and relatively early example of modern architecture in Pebble Beach", this is just not so.

The Monterey County Criteria for Evaluation for 1170 Signal Hill Road, Pebble Beach, CA

On January 11, 2012 County of Monterey staff requested a memo to address "American International", or "Contemporary Style" as it relates to the historic significance of the residence at 1170 Signal Hill. As stated earlier the terms Modern and Modernism will be utilized in the following evaluation.

A. Historical and Cultural Significance.

1. The resource or district proposed for designation is particularly representative of a distinct historical period, type, style, region, or way of life.

A thorough search of the Monterey County Assessor Records shows that the residence at 1170 Signal Hill Road is one of 900 residences constructed in Pebble Beach and nearby area between 1959 and 1963 (i.e. on the cusp of 50 years old)¹⁰. In addition, a windshield survey was conducted of over 525 residences (out of 900 constructed in the same period) within the area neighboring the

¹⁰ Research utilized the Monterey County's Assessors Books 007 and 008 (Del Monte Forest) 009 (Carmel Unincorporated) and 241 and 243 (Carmel Highlands – HWY 1 to Palo Colorado Road).

subject property. From these endeavors no evidence was uncovered that indicates that the subject property is particularly representative of a distinct historical period, type, style, region, or way of life.

The historic resource evaluation¹¹ (DPR set October 2010) states that Pebble Beach is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." Continuing the discussion of modernism at the local level, the report alludes to the fact that there may be even more examples of modern architecture in Pebble Beach but "*... the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible*" [emphasis added]. This statement demonstrates that the opinion given is based on lack of substantiated information. From our research and survey findings we can draw definitive assertion that the subject property does not meet this criteria.

2. The resource or district proposed for designation is, or contains, a type of building or buildings which was once common but is now rare.

Based on the facts stated in response #1 the residence at 1170 Signal Hill Road was/is commonplace and not rare.

3. The resource or district proposed for designation was connected with someone renowned.

The residence was the summer/weekend residence of Arthur L. Connell of Los Angeles. Mr. Connell had no particular historic association to Pebble Beach or Monterey County.

4. The resource or district proposed for designation is connected with a business or use which was once common but is now rare.

The building was designed and used as a residence and is not considered rare.

5. The resource or district proposed for designation represents the work of a master builder, engineer, designer, artist, or architect whose talent influenced a particular architectural style or way of life.

The residence was designed by the Los Angeles (Silver Lake) architectural firm of Richard Neutra, however, there is no evidence that Neutra himself designed the residence, approved the set or even visited the site¹². What appears to be the original project plans (on file) are not signed by Neutra, or anyone from the firm, therefore the plans cannot be presumed to be approved (or not approved) by Neutra. In addition Neutra was collaborating with many associate architects in his Silver Lake office, such as John Blanton¹³, where the main focus was on small-scale residential design, therefore it is impossible to determine who actually designed the residence at 1170 Signal Hill Road. The residence is not

¹¹ Kirk evaluation/DPR set October 2010.

¹² Hines, Thomas S., Richard Neutra and the Search for Modern Architecture, (New York: Rizzoli International Publications, Inc., 2009), 298.

¹³ Hines, 255-256, 275.



identified as one of the firm's exemplary or even particularly distinctive residential designs. Indeed, the residence is noted for its incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.) and has suffered from undocumented changes and alterations to the original design including replacement of Neutra's signature ribbon windows and enclosure of the courtyard area.

6. The resource or district proposed for designation is the site of an important historic event or is associated with events that have made a meaningful contribution to the nation, state, or community.

The residence is not the site of an important historic event that made a meaningful contribution to the nation, state, or community.

7. The resource or district proposed for designation has a high potential of yielding information of archaeological interest.

The residence does not have a high potential of yielding information of archaeological interest.

B. Historic, Architectural, and Engineering Significance.

1. The resource or district proposed for designation exemplifies a particular architectural style or way of life important to the county.

As stated in criterion A1 above, the residence at 1170 Signal Hill Road is one of 900 residences constructed in Pebble Beach between 1959 and 1963 and one of over 525 constructed in the immediate area. No evidence indicates that the property is of *particular* style or way of life important to the county.

The historic resource evaluation¹⁴ (DPR set October 2010) states that Pebble Beach is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." Continuing the discussion of modernism at the local level, the report alludes to the fact that there may be even more examples of modern architecture in Pebble Beach but "... the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible." Due to these limitations Kirk could not make a definitive assertion however our research and survey findings allows us to confidently conclude that the subject property does not exemplify a particular architectural style or way of life important to the county.

2. The resource or district proposed for designation exemplifies the best remaining architectural type of a community.

The evaluation does not substantiate, explain or defend how the subject property meets the CR Criterion 3. Indeed, the Significance discussion elaborates on the subject of local modernism but does not mention the contribution of 1170 Signal Hill Road in this movement in Pebble Beach or otherwise.

¹⁴ Kirk evaluation/DPR set October 2010.

"In contrast to Carmel and Monterey, modernism seems not to have made an appearance in Pebble Beach until some years after the war, although the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible. In 1940 Frank Lloyd Wright designed a spacious house for John Nesbitt on 17 Mile Drive, but it was never constructed. Near the end of the decade Jon Konigsberger created a handsome residence for the Robert Buckner family in Pebble Beach that was one of fifty-three houses featured in the exhibition 'Domestic Architecture of the San Francisco Bay Region', which opened in October 1949 at the San Francisco Museum of Art. Several years later Konigsberger built a house for Macdonald and Margaret Booze on Signal Hill Road, and throughout the mid-century other architects associated with modernism, such as Gardiner Dailey, Walter Burde, Will Shaw, Henry Hill, and Charles Moore, also designed houses in Pebble Beach."

The evaluation states the fact that as an example of modernism at the local level 1170 Signal Hill Road is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." However, Kirk fails to provide a comparison of the subject residence with other known modernist residences in Pebble Beach by deflecting the exercise and saying that "... the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible." The windshield survey and photographing of 525 properties conducted by our consulting team was exclusively from the public right-of-way making a comparison of like-properties very possible,

From these statements, and others elaborated upon in this evaluation, it is clear that 1170 Signal Hill Road is not "the best remaining" architectural type of the Pebble Beach community.

3. The construction material or engineering methods used in the resource or district proposed for designation embody elements of outstanding attention to architectural or engineering design, detail, material or craftsmanship.

Nothing in the evaluation of 1170 Signal Hill Road recognizes outstanding attention to architectural design, detail, material or craftsmanship. Indeed, in this later period of Neutra's career his residential buildings were accentuated with a pronounced feature resembling an appendage or "spider leg" as it was referred to. Neutra's biographer points out that this "...spiderleg outrigging projection of the roof beams...became one of the most distinctive trademarks [emphasis added] of Neutra's later work...[and] became Neutra's most ubiquitous 'ornament'."¹⁵ This important character-defining feature is completely lacking from 1170 Signal Hill.

¹⁵ Hines, 275.

Most of the original primary character-defining features have either been replaced (windows) or altered (enclosure of the courtyard with the 1992 addition). The most noteworthy remaining original element is the main entry of which its importance is greatly diminished due to its location at the north elevation. There, where it seems to have been placed as an outcast, is barely visible and inconveniently located as far from the driveway and garage as possible. As with other modern residences of this period "[w]hen a gaping garage functioned as the real entryway, the formal 'main' entrance was usually ignored. Entering the house via cluttered garage and kitchen made residents and visitors miss the architect's [Neutra's] intention to create a particular series of processional [interior] experiences."¹⁶ Even Dr. Anthony Kirk states in his own evaluation of the property that "A few of Neutra's design decisions appear infelicitous, most notably the placement of the main entrance at the north side, where it is accessible only from on-street parking rather than the property itself, suggesting it was rarely used". The entry's adversely deteriorated condition, though Neutra-esque in design is not an example of outstanding attention to architectural or engineering design, detail, material or craftsmanship.

As evidenced by documented¹⁷ signs of extensive water infiltration including water stains, efflorescence, rust and structural deficiencies throughout the building the residence does not exhibit outstanding attention to engineering design, detail, material or craftsmanship.

The residence at 1170 Signal Hill Road does not retain outstanding attention to architectural design, detail, material or craftsmanship.

C. Community and Geographic Setting.

1. The proposed resource materially benefits the historic character of the community.

The residence at 1170 Signal Hill Road neither materially benefits nor detracts from the historic character of the Pebble Beach.

2. The unique location or singular physical characteristic of the resource or district proposed for designation represents an established and familiar visual feature of the community, area, or county.

The residence at 1170 Signal Hill Road does not represent an established or familiar visual feature of the community, area, or county.

3. The district is a geographically definable area, urban or rural possessing a significant concentration or continuity of site, buildings, structures, or object unified by past events, or aesthetically by plan or physical development.

The property at 1170 Signal Hill Road has not been identified as a district. The community of Pebble Beach is a world renown planned development/leisure community (district).

¹⁶ Ibid, 276.

¹⁷ Covell Construction Structural Report March 2012.



4. The preservation of a resource or resources is essential to the integrity of the district.

The preservation of the residence at 1170 Signal Hill Road is not essential to the integrity of Pebble Beach.

In conclusion, the residence at 1170 Signal Hill Road does not meet the Monterey County Criteria for Evaluation of Historic Resources and therefore is not considered a historic resource at the national, state or local level.

Respectfully submitted,

A handwritten signature in cursive script that reads "Sheila McElroy".

Sheila McElroy
Principal
Circa: Historic Property Development



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JSTOR

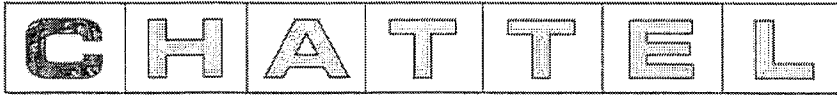
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Richard and Dion Neutra Architecture

<http://www.neutra.org/>



Chattel Architecture Planning & Preservation, Inc.

April 19, 2012

VIA EMAIL

Mr. John S. Bridges
Fenton & Keller
Box 791
Monterey, CA 93942

Re: Connell House, 1170 Signal Hill Road, Pebble Beach, CA

Dear Mr. Bridges:

Per your request, we have reviewed the California Department of the Parks and Recreation Form 523A Primary Record and Form 523B Building, Structure, and Object Record (DPR forms) for 1170 Signal Hill Road, Pebble Beach CA (Connell House or subject property), prepared by Anthony Kirk, Ph.D. (hereinafter consultant), dated October 15, 2010. The DPR forms are intended to record a historic resource for inclusion in the California Office of Historic Preservation's (OHP) Historic Resources Inventory (HRI). The DPR forms for the Connell House provide a physical description of the subject property and its alterations, followed by an evaluation of its significance within an architectural and historic context. The evaluation concludes that the subject property

...appears to be significant at the local level under Criterion 3 of the California Register of Historical Resources (California Register) for its architecture, which embodies the distinctive characteristics of the American International, or Contemporary, style and reflects, as well, the design approach associated with the forward looking second phase of the Bay Area Tradition.

We have been asked to provide our professional opinion on this conclusion. There is no "local level" of eligibility for the California Register, with the exception of application of criterion 1, association "with events that have made a significant contribution to the broad patterns of local or regional history..."; only the National Register of Historic Places (National Register) identifies local, state and national significance in application of each criterion. Properties that have been designated under a local preservation ordinance (local landmarks or landmark districts) and listed as such in a local register of historical resources, or that have been identified in a local historical resources survey meeting certain standards may be eligible for listing in the California Register and thus, are presumed to be historical resources for purposes of CEQA unless a preponderance of evidence indicates otherwise. However, a resource does not need to have been identified previously either through listing or survey to be considered an historical resource under CEQA. In addition to assessing whether historical resources potentially impacted by a proposed project are listed or have been identified in a survey process, lead agencies have a responsibility to evaluate them against the California Register criteria prior to making a finding

as to a proposed project's impacts to historical resources (PRC Section 21084.1, 14 CCR Section 15064.5(3)). In our opinion the subject property has not been properly or thoroughly evaluated against California Register criteria for the purposes of CEQA.

We call in to question the consultant's research and methodology, which does not build an essential framework for the argument and therefore the conclusion, does not follow logically. We do not concur with the consultant's findings that the subject property is significant under California Register criterion 3 for its association with the Second Bay Tradition.

The Second Bay Tradition (1937-1964) is part of the Bay Region Tradition, a regional vernacular architecture endemic to the San Francisco Bay Area that is woodsy, informal, and anti-urban. The Bay Region Tradition evolved over nearly 100 years and is classified into First, Second and Third traditions, spanning from the 1880s-1970s. The Second Bay Tradition fused the regional vernacular of rustic, woodsy elements of redwood and shingles with the sleek lines associated with European Modernism popularized by the Bauhaus and the International Style. According to the "San Francisco Modern Architecture and Landscape Design 1935-1970" Historic Context Statement,


Second Bay Tradition buildings are characterized by wood cladding, large expanses of glass, overhanging eaves, and flat or low-pitched roof forms. They are generally more open and light-filled than buildings of the First Bay Tradition. Architects associated with the Second Bay Tradition designed buildings that were generally small in scale, that adapted to the landscape and climatic conditions, and that were often built of locally sourced redwood. The richness of stained redwood and expansive use of glass resulted in luminous, earthy dwellings in keeping with emerging indoor-outdoor lifestyles. Second Bay Tradition buildings are often rooted in the landscape, with deep overhangs and trellises and outdoor spaces terraced, decked, embanked, or otherwise built into the earth.¹

The Connell house does not exhibit the woodsy, informal, and anti-urban elements associated with the Second Bay Tradition. Based on our preliminary research and a site visit conducted on March 20, 2012, we believe previous consultant work has not properly and thoroughly evaluated the Connell House against California Register criteria for the purposes of CEQA and that the consultant has not placed the Connell House within its proper historic context.

Should you have any questions, please call (818) 788-7954.

Very truly yours,

CHATTEL ARCHITECTURE, PLANNING & PRESERVATION, INC.

By: 
Robert Jay Chattel, AIA, President

¹ "San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement," prepared by Mary Brown, Preservation Planner, San Francisco City and County Planning Department, September 30, 2010. <http://ohp.parks.ca.gov/pages/1054/files/sfmod.pdf>. Accessed April 5, 2012.



Massy Mehdipour, CEO
Skire, Inc.
111 Independence Drive
Menlo Park , CA 94025

May 18, 2012

Re: Thomas Hines letter 11-16-2011 [received 5-17-2012]

Background

Circa: Historic Property Development (Circa) reviewed the letter from Thomas Hines, author, *Richard Neutra and the Search for Modern Architecture* to Delinda Robinson regarding the proposed demolition of the property at 1170 Signal Hill Road, Pebble Beach, CA. This memo is in response to Thomas Hines's communication dated 11-16-2011¹.

Circa Response

Thomas Hines:

I wrote the first full study of Neutra and his work and had the pleasure of visiting the house in the late 1970s. Then and now, I consider it an important work that needs protection, support, and appreciation.

Circa response:

The only discussion of the residence in his seminal book on Neutra is that of the original owners observation regarding the house's incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.).² Since he last visited the property in the late 1970s many documented and undocumented changes have occurred including the replaced windows, reconfigured courtyard and the 1992 addition.

Thomas Hines:

I would argue that few, if any Neutra buildings are of "marginal significance".

Circa response:

Circa agrees that Richard Neutra is a master architect who had a great influence in the Modernist movement of architecture. Circa also points out that the County of Monterey County staff, paraphrasing the National Register Criteria for Evaluation, states that "a property is not eligible as the work of a master simply because it was designed by a prominent architect. Rather, the property must express a particular phase in the master's career, an aspect of his or her work or a particular idea or theme."³ As a consultant responding to the County of Monterey criteria the property at 1170 Signal Hill Road does not meet the county's criteria for historic resources.

¹ Letter from Thomas Hines to Delinda Robinson dated November 16, 2011 was received on May 17, 2012.

² Hines, Thomas S., *Richard Neutra and the Search for Modern Architecture*, (New York: Rizzoli International Publications, Inc., 2009), 298.

³ The actual quote is " The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect." National Register Bulletin *How to Apply the National Register Criteria for Evaluation*, National Park Service, section VI.



According to the plans on file at the Pebble Beach Company the architectural firm of Richard Neutra designed the residence however, there is no evidence that Neutra himself designed the residence, approved the set or even visited the site⁴. The project plans are not signed by Neutra, or anyone from the firm, therefore the plans cannot be presumed to be approved (or not approved) by Neutra. In addition Neutra was collaborating with many associate architects, such as John Blanton⁵, in the Silver Lake office where the main focus was on small-scale residential design, therefore it is impossible to determine who actually designed the residence at 1170 Signal Hill Road.

Assuming that the subject property was designed by Neutra, then, when applying the county's own criteria the property "must express a particular phase in the master's career, an aspect of his or her work or a particular idea or theme". To that end I point to what Mr. Hines himself describes one of the most distinctive trademarks [emphasis added] of Neutra's later work...[and] became Neutra's most ubiquitous 'ornament'"⁶ referring to an appendage-like projection as a "...spiderleg outrigging projection of the roof beams. This most distinctive trademark is completely lacking from 1170 Signal Hill.

In conclusion, while Richard Neutra is greatly respected for his volume of work, primarily in Southern California, the residence at 1170 Signal Hill Road lacks integrity and does not exemplify Neutra's design approach in the later phase of his life. Though easily viewed from the public right-of-way it wasn't until very recently that the residence was considered by anyone to be a resource or given any attention to by regarded, published resources. The property's lack of physical integrity and omission of Neutra's most distinctive trademark of the period (the spider leg), does not place the subject property in a position of being historically significant, and therefore it is not a historic resource at the national, state or local level.

Respectfully submitted,

A handwritten signature in dark ink, appearing to read "Sheila McElroy". The signature is fluid and cursive, with the first name "Sheila" and last name "McElroy" clearly distinguishable.

Sheila McElroy
Principal
Circa: Historic Property Development

⁴ Hines, Thomas S., *Richard Neutra and the Search for Modern Architecture*, (New York: Rizzoli International Publications, Inc., 2009), 298.

⁵ Hines, 255-256, 275.

⁶ Hines, 275.



Massy Mehdipour
CEO
Skire, Inc.
111 Independence Drive
Menlo Park , CA 94025

May 10, 2012

Re: Dion Neutra email 1-23-12

Background

Circa: Historic Property Development (Circa) reviewed the email communication from Dion Neutra to Delinda Robinson regarding the proposed demolition of the property at 1170 Signal Hill Road, Pebble Beach, CA. Dion Neutra is the son of architect, Richard Neutra, who's firm designed the subject residence.

Dion Neutra reviewed the property evaluation prepared by Anthony Kirk (DPR 10/10) and agreed with the evaluation findings. This memo is in response to Dion Neutra's communication dated January 23, 2012.

Circa Response

Dion Neutra:

D. Neutra states that he ".... think[s] the house exemplifies my father's approach to design, which focused on a client's specific needs and the character of the building site".¹

Circa response:

The statement is a speculation of what D. Neutra thinks - not of what he knows. While the close working relationship between father and son is highly admirable, it would be purely speculative to take what D. Neutra intuited as his father's design approach as fact. Richard Neutra's design approach is not defined nor articulated in the email. There is no discussion of what the client's (Arthur Connell) specific needs were (assuming they were ever known), what the character of the building site was at the time of design consultation or how these aspects of Richard Neutra's approach to design were or were not met by the residence at 1170 Signal Hill.

According to the plans on file at the Pebble Beach Company the architectural firm of Richard Neutra designed the residence however, there is no evidence that Neutra himself designed the residence, approved the set or even visited the site². The project plans are not signed by Neutra, or anyone from the firm, therefore the plans cannot be presumed to be approved (or not approved) by Neutra. In addition Neutra was collaborating with many associate architects, such as John Blanton³, in the Silver Lake office where the main focus was on

¹ Email communication from Dion Neutra to Delinda Robinson dated January 23, 2012.

² Hines, Thomas S., Richard Neutra and the Search for Modern Architecture, (New York: Rizzoli International Publications, Inc., 2009), 298.

³ Hines, 255-256, 275.



small-scale residential design, therefore it is impossible to determine who actually designed the residence at 1170 Signal Hill Road.

Dion Neutra:

It is apparent from photographs and Dr. Kirk's report that the Connell house was masterfully integrated into the sandy landscape of Signal Hill and that it was designed to take full advantage of the marvelous view of the Pacific coast and Cypress Point Golf course.

Circa response:

It is apparent that D. Neutra has not visited the site in person therefore is basing his opinion on pictures, not an in-person, physical inspection. No one would argue that the site has spectacular views. This statement can also be said of the 64 immediate neighboring residences that share a very similar view of ocean and golf course.

While the intention of the original design may have been to take advantage of the views, the residence is not identified as one of the firm's exemplary or even particularly distinctive residential designs. Indeed, the residence is noted for its incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.) and has suffered from undocumented changes and alterations to the original design including replacement of Neutra's signature ribbon windows and enclosure of the courtyard area.

Dion Neutra:

It would be a great tragedy if the only authentic example of a house designed by Richard Neutra standing in Monterey County were to be demolished.

Circa response:

As paraphrased by County staff "a property is not eligible as the work of a master simply because it was designed by a prominent architect. Rather, the property must express a particular phase in the master's career, an aspect of his or her work or a particular idea or theme."⁴

In this later period of Richard Neutra's career his residential buildings were accentuated with a pronounced feature resembling an appendage or "spider leg" as it was referred to. Neutra's biographer points out that this "...spiderleg outrigging projection of the roof beams...became one of the most distinctive trademarks [emphasis added] of Neutra's later work...[and] became Neutra's most ubiquitous 'ornament'."⁵ This important character-defining feature is completely lacking from 1170 Signal Hill.

Most of the original primary character-defining features have either been replaced (windows) or altered (enclosure of the courtyard with the 1992 addition). The most noteworthy remaining original element is the main entry of which its physical integrity is greatly

⁴ The actual quote is "The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect." National Register Bulletin *How to Apply the National Register Criteria for Evaluation*, National Park Service, section VI.

⁵ Hines, 275.



diminished due to its extensively deteriorated condition⁶ and location where it is barely visible and inconveniently located as far from the driveway and garage as possible.

In conclusion, while Richard Neutra is greatly respected for his volume of work, primarily in Southern California, however, the residence at 1170 Signal Hill Road lacks integrity and does not exemplify Neutra's style at this period in time. Not until very recently was the residence was ever considered by anyone to be a resource nor was it given any attention to (in a positive light) by regarded, published resources.

Respectfully submitted,

A handwritten signature in cursive script that reads "Sheila McElroy".

Sheila McElroy
Principal
Circa: Historic Property Development

Covell Construction
1021 Benito Ave.
Pacific Grove, CA 93950
Ca. License no. 424718

Structural Survey

On March 5th 2012 I conducted a visual inspection, photographed, and documented structural deficiencies at the residence located at 1170 Signal Hill Road, Pebble Beach, California. This was done at the request of the property's owner, Massy Mehdipour.

Most of the homes defects were on the building's exterior due mainly to it's proximity to the ocean and it's being situated on sand dunes.

Over eighty photographs were taken and eleven have been selected as being representative of the most obvious deficiencies.

No walls, floors, or ceilings were opened up for inspection so any dry rot, termite, plumbing, or electrical damage could be seen within the framing cavities of the home. There was termite damage noticed at windowsills at several interior locations.

On the interior the main problems were drywall cracking in the ceiling throughout the house most likely due to settling. The kitchen ceiling showed signs of moisture damage that has happened since the interior was painted. I could not detect any obvious cracks in the building's tar and gravel roof. (photo #10) The concrete garage floor also had several significant cracks. The basement had areas where framing corrections were made after the original construction. In these areas concrete pier blocks and four by four inch posts were improperly installed without metal connections. (photo #5) Also in the basement there is evidence of moisture infiltration through the concrete retaining wall causing mold to be present on the adjacent plywood shelving.

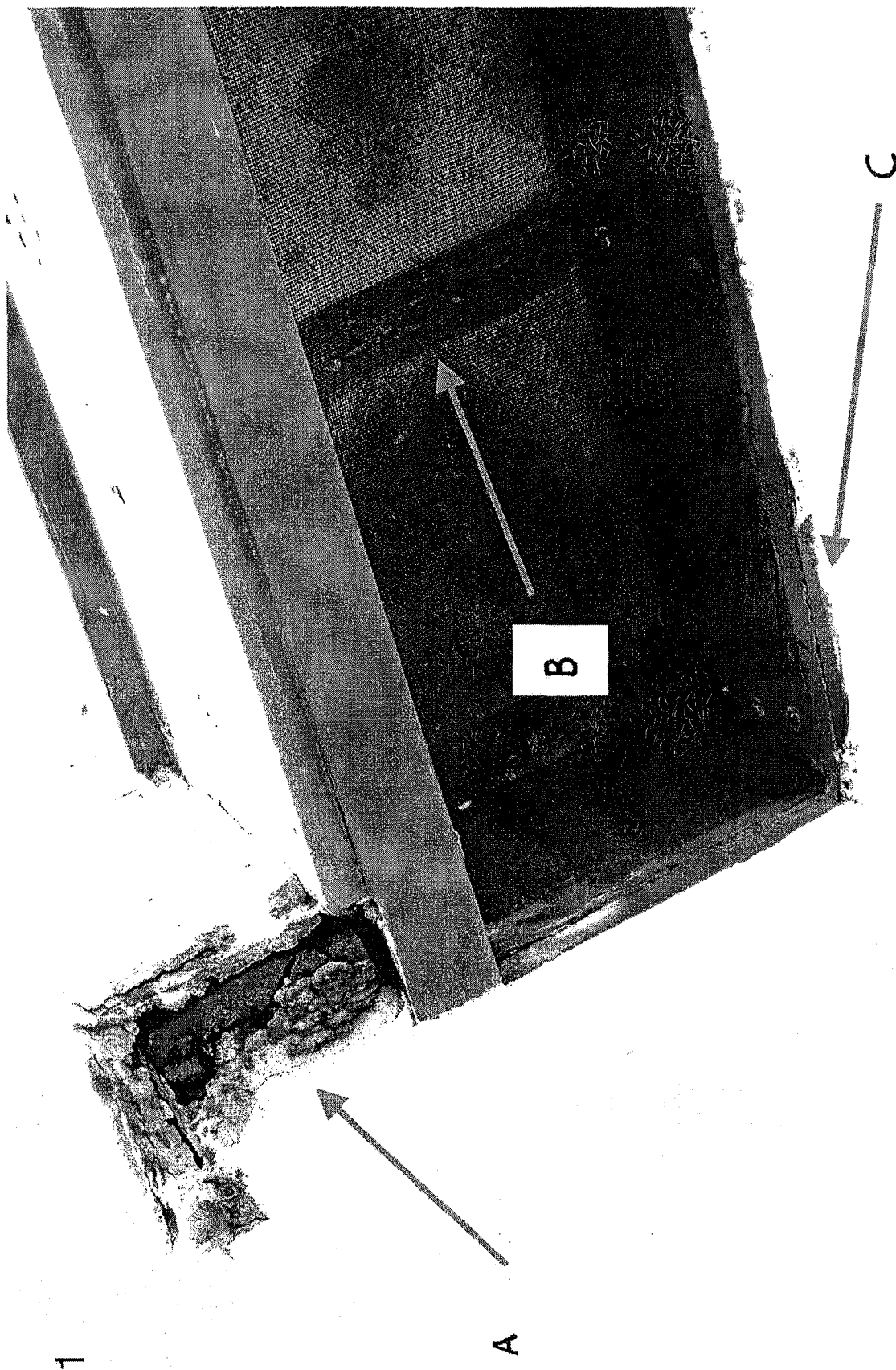
On the exterior virtually all metal has signs of rust and deterioration. The stucco edge metal is rusted and cannot be repaired; it must be replaced by chipping back the stucco, installing new vinyl edge material, re-stuccoing the area, and repainting. Rarely can this be done without looking like a patch. There are several areas where there are signs that the metal lathing, which supports the stucco, is rusting and bleeding through to the exterior, weakening the stucco. (photo #2) The metal lath

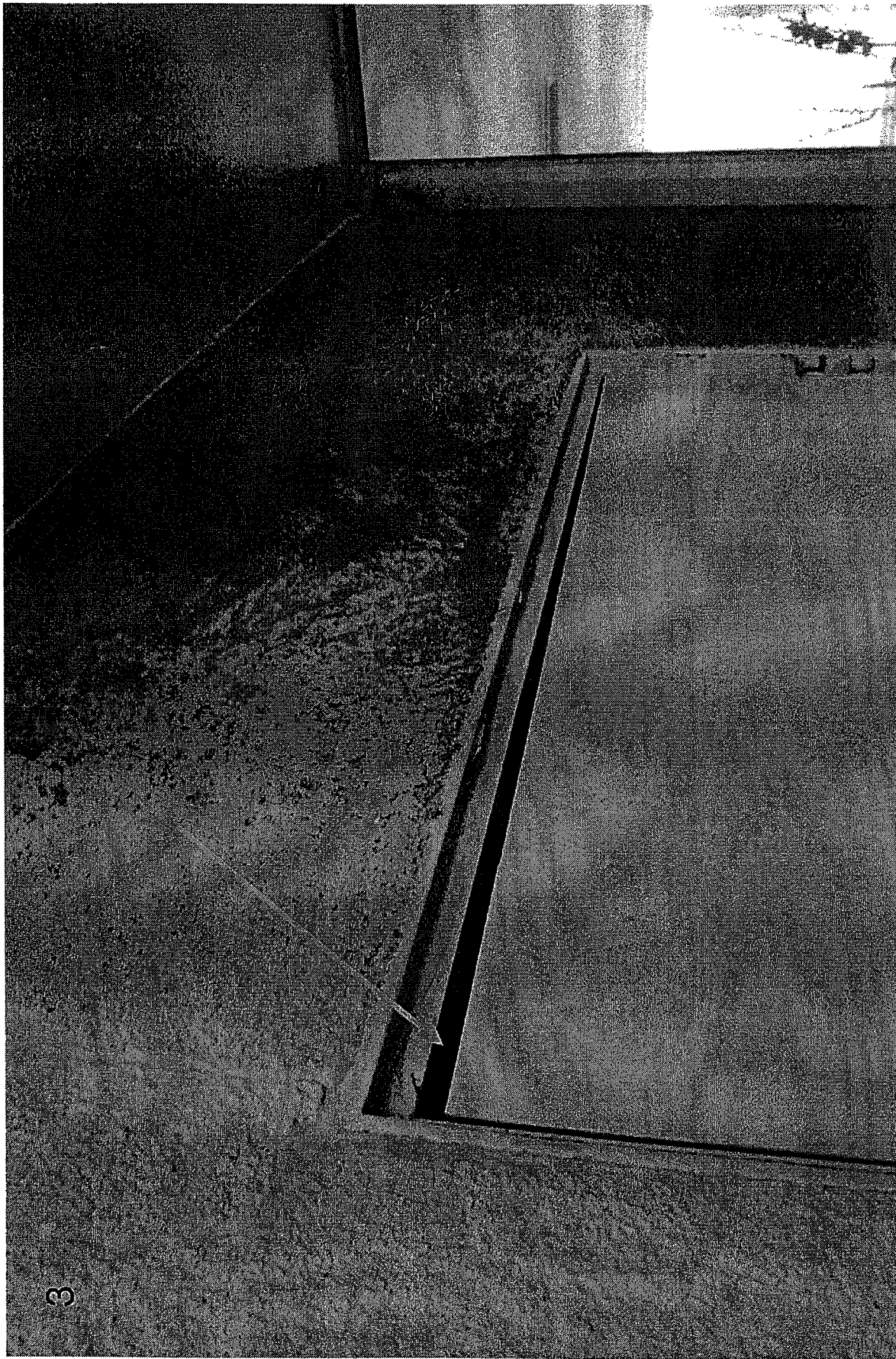
has failed completely at the front deck and cracked off the stucco exposing the framing material. (photo #2)

The front entry deck framing has failed causing the deck to settle. (photo #11)

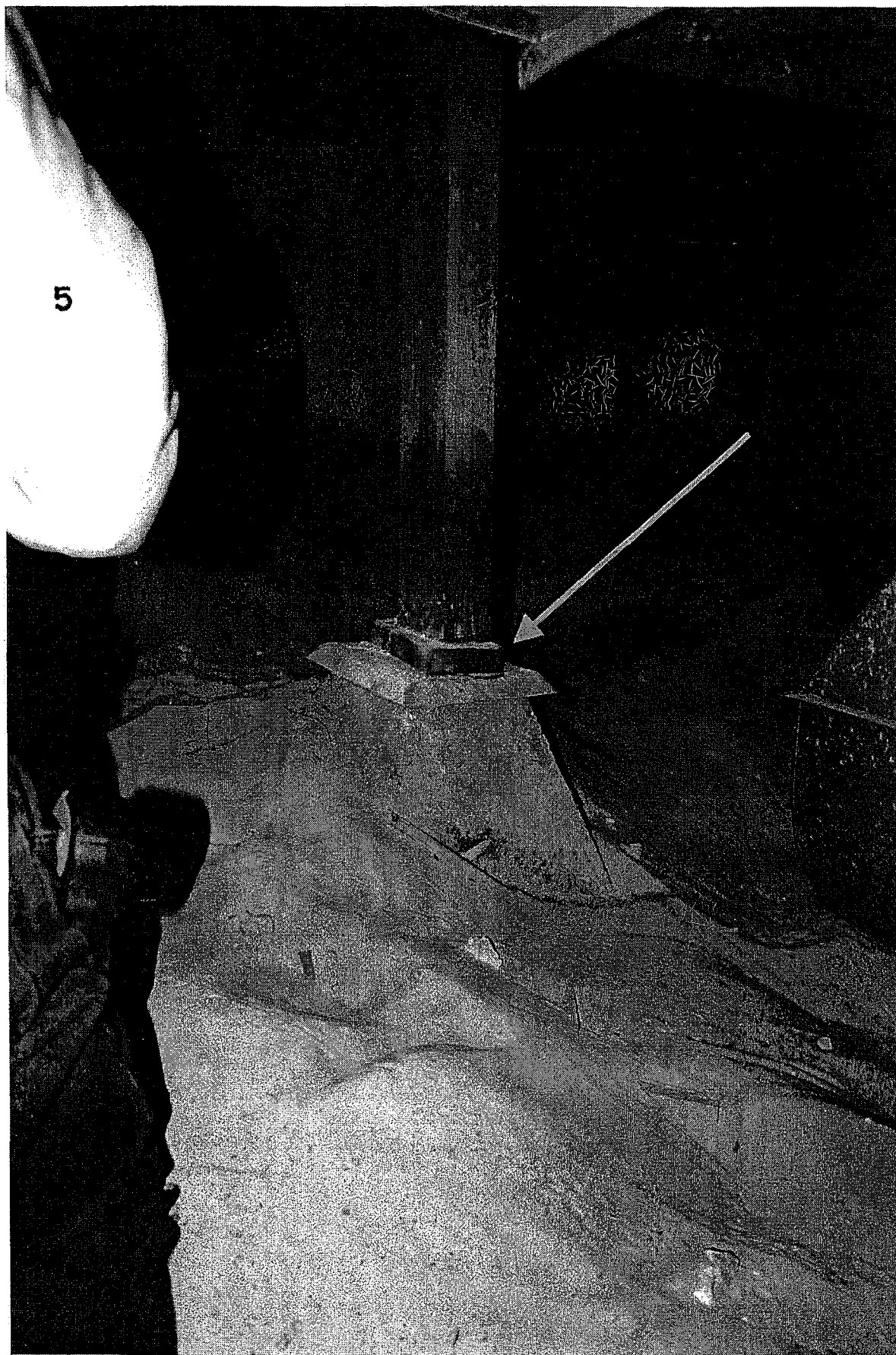
Elevations were shot using a transit at all the courtyard and deck locations. The south facing roof overhang at the courtyard showed considerable sagging. At one time a four by four post was added to attempt to correct the problem. (photo #8)
The front deck shows one inch drop from the north end to the south end. Signs of settling are also evident at the exterior door from the kitchen area to the courtyard. (photo #3)

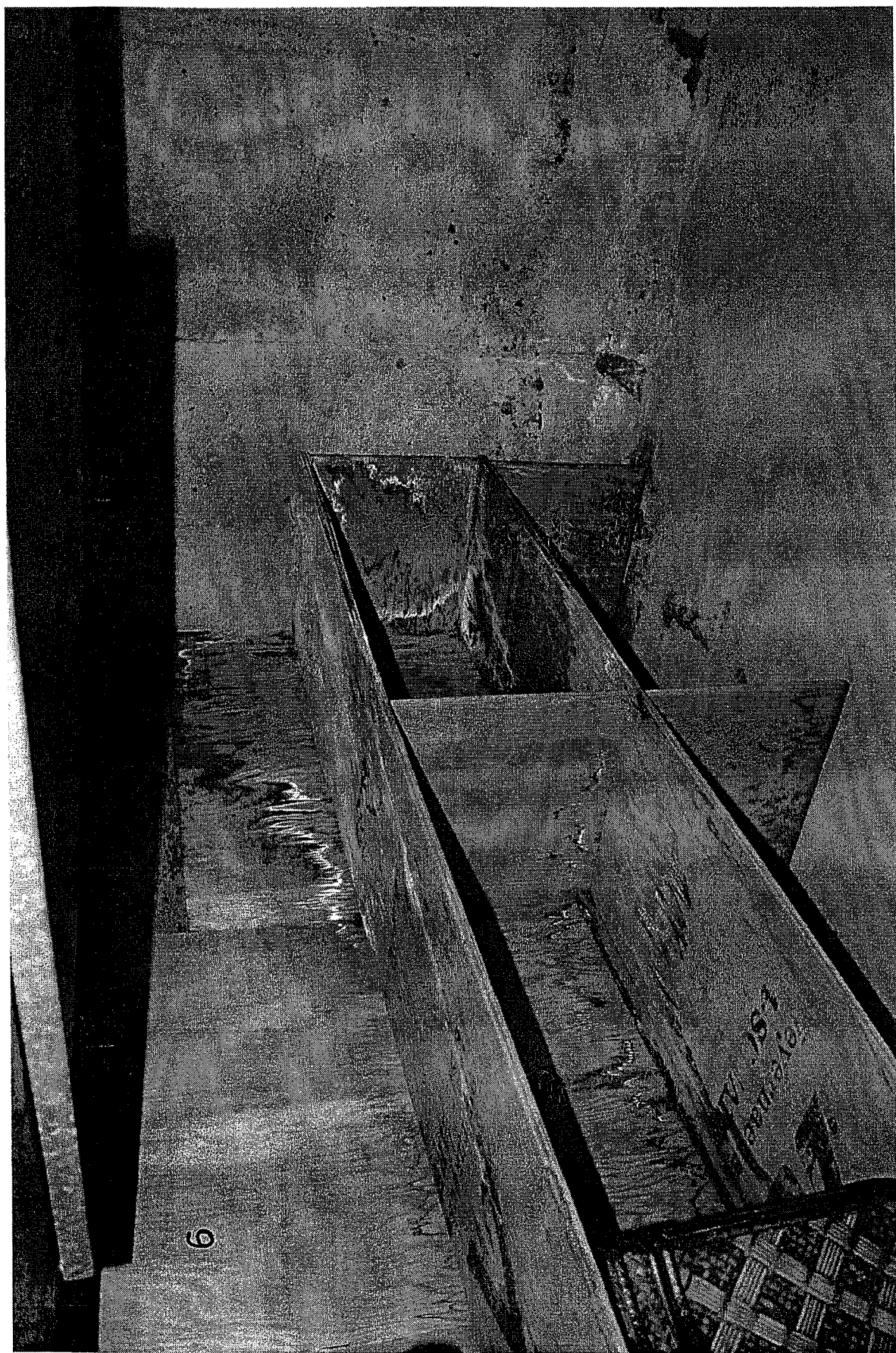
Several areas of stucco cracks were seen throughout the building as well as soil (sand) piled up against the stucco. Current building codes require six inches clearance from top of soil to the building's siding. A weep screed is required at the base of stucco siding to allow any moisture to drain from the building's siding. This condition was not required when this home was built. There is no way to correctly add weep screeds to existing stucco siding.

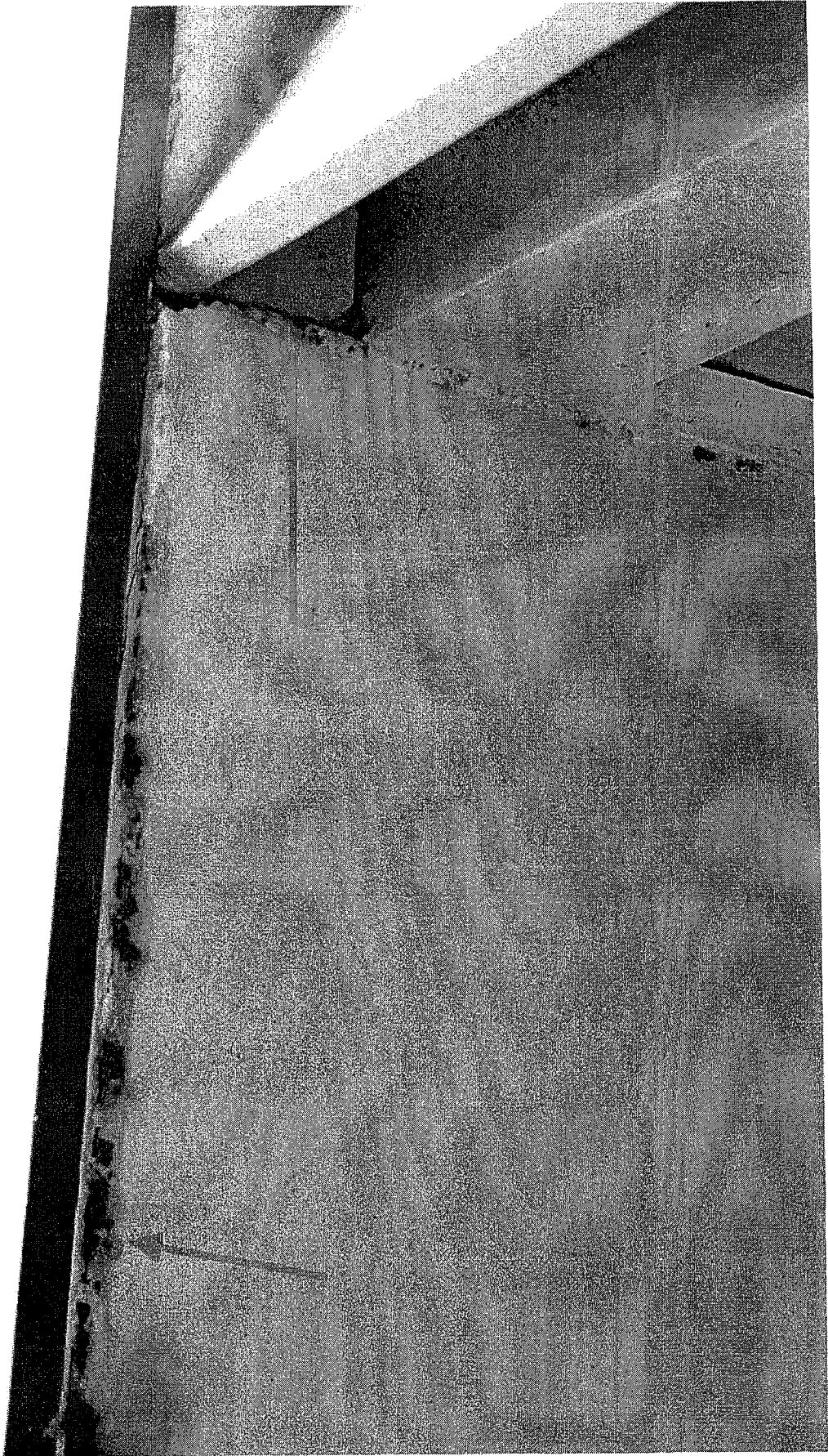


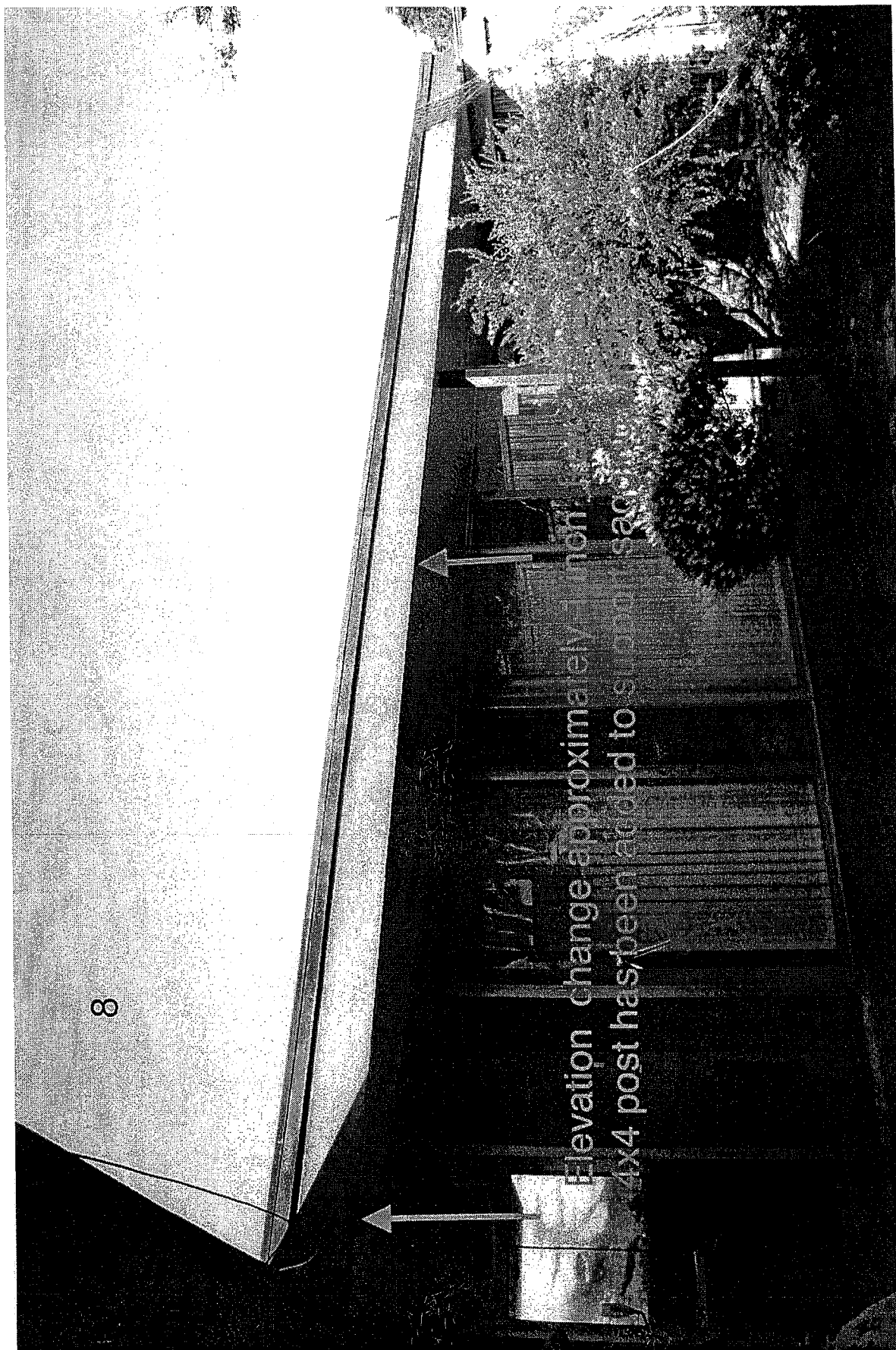




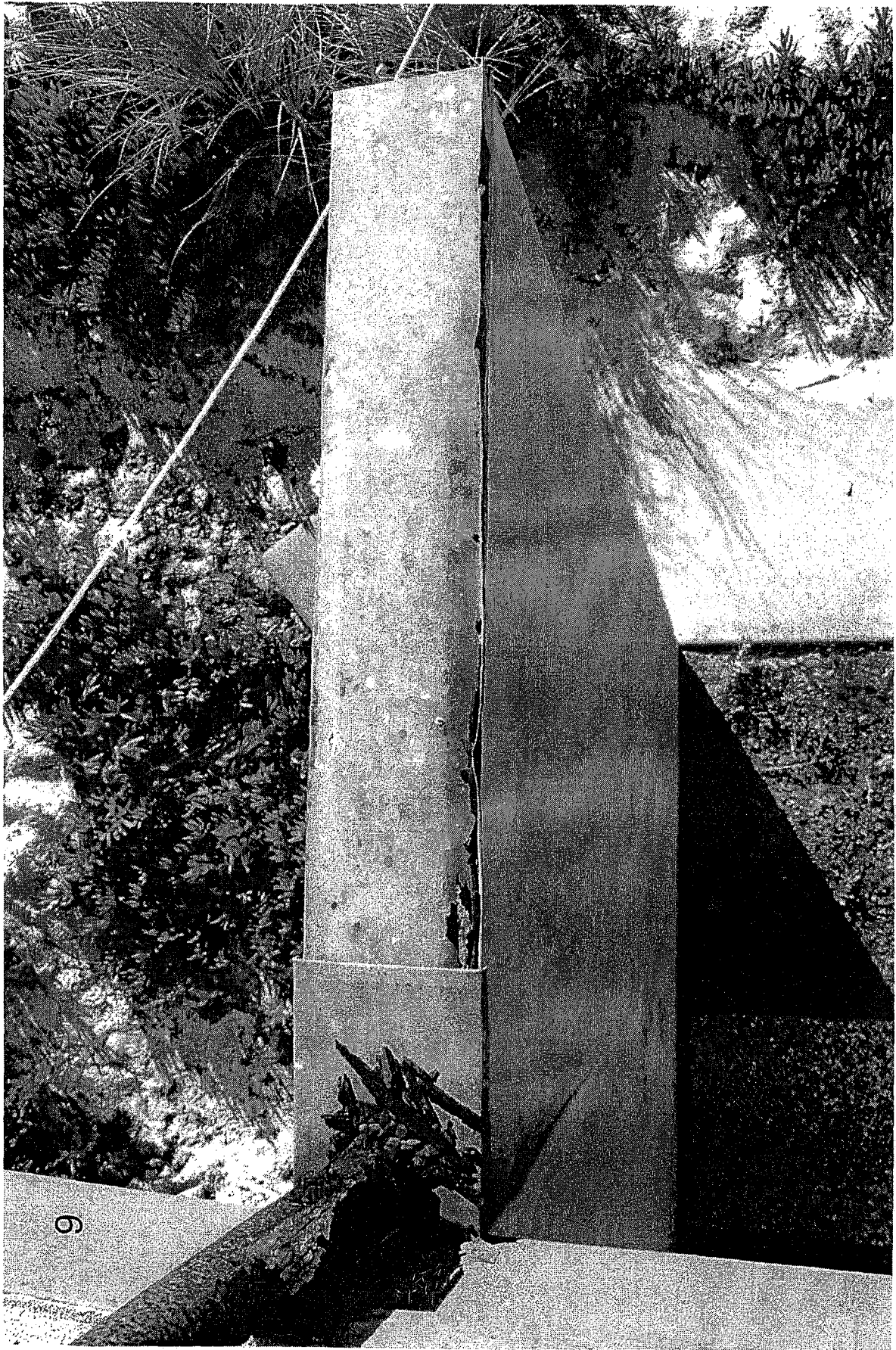


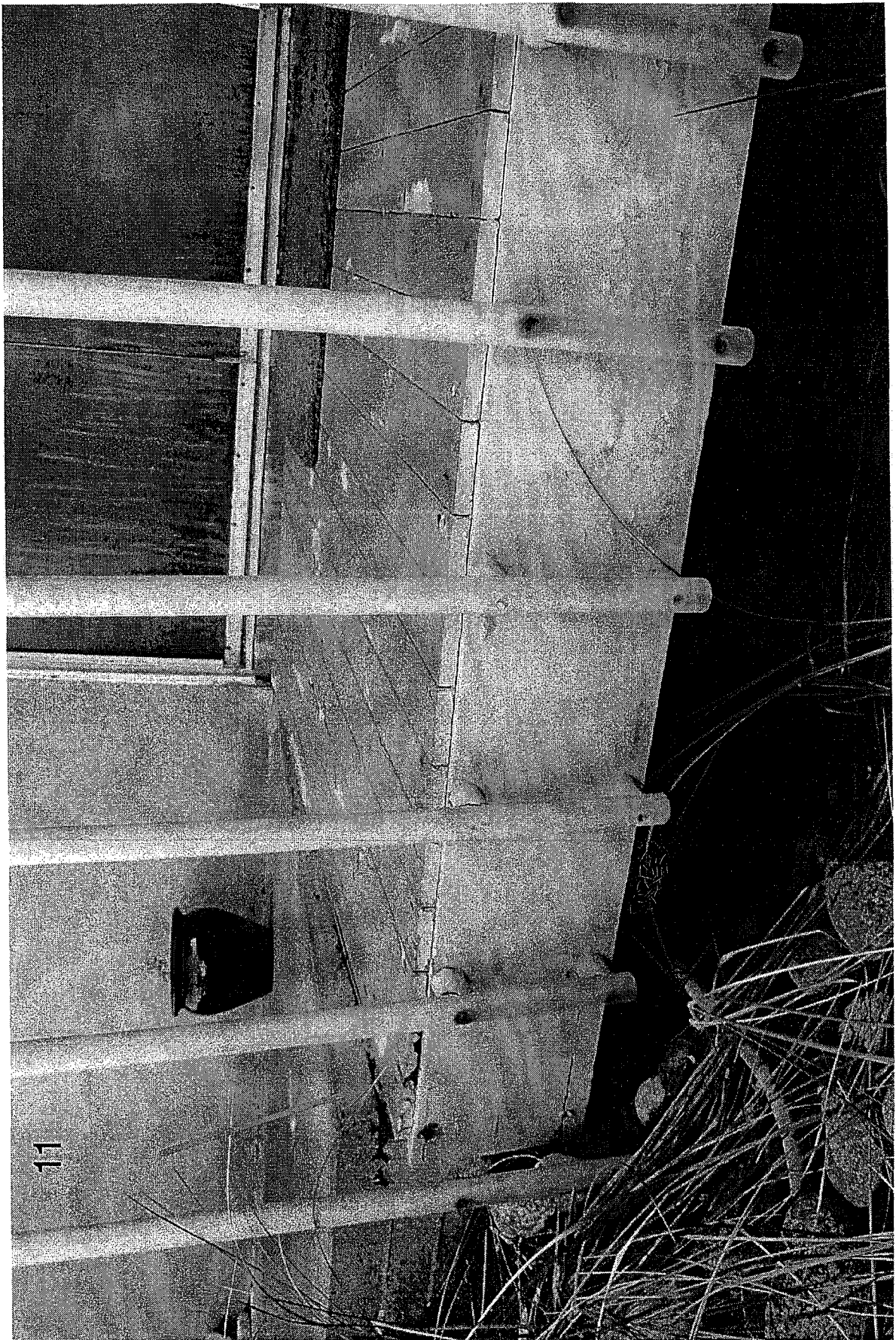






Elevation change approximately 1 non
4x4 post has been added to support sagging







John S. Bridges, Esq.
Fenton & Keller
2801 Monterey-Salinas Hwy
Monterey, CA 93940
April 7, 2011

Re: 1170 Signal Hill Road, Pebble Beach, CA

John,

I have recently reviewed the California Department of Parks and Recreation Primary Record and Building, Structure, and Object Record set (DPR 523 A & B) for the property located at 1170 Signal Hill Road, Pebble Beach, CA, prepared in October 2010.

The historic Significance section of the DPR concludes, with numerous caveats, that the residence, which was constructed between 1957-58 "appears" to be significant at the local level and is "...an important and relatively early example of modern architecture in Pebble Beach by a leading American architect " [Richard Neutra]. The residence has been included in several publications as part of Neutra's breadth of work, however, it is not identified as one of Neutra's exemplary or particularly distinctive residential designs. Indeed, the residence is noted more for its incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.) as evidenced by the rusted and water damaged features and materials, than its architectural design. With regard to compromised integrity the Description section of the DPR form rightfully identifies documented and undocumented changes and alterations to the original design including replacement of Neutra's signature ribbon windows and a small addition. These factors combine to reduce significance accorded this residence. While technically of some significance for its association to Neutra, the building is only marginally so.

While no mitigations for demolition have been formally prescribed by the National Parks Service or the California State Historic Preservation Office, demolition projects have been approved with mitigation. One such recent project that involved mitigated demolition of an acknowledged and/or listed historic resource involved a 1913 Julia Morgan-designed residence and notable historic resource located in Woodside, CA. Mitigations reflected in the negative declaration for the project included photo documenting and video recording the structure and grounds using Historical American Buildings Survey standards, exploring the possibility of relocating the structure, and/or storing historic character defining features for possible future usage. These features included flooring, doors, windows, closets, ceilings, trim pieces, stairs, fireplaces, paneling and exterior bricks.

In conclusion, the residence at 1170 Signal Hill Road is a Richard Neutra design of marginal significance. In light of the Julia Morgan residence discussed above and the relatively low degree of significance of the Connell house, if demolition were allowed I



would recommend the following mitigations which should be considered by the decision maker to be adequate under CEQA:

- 1) Conduct feasibility study* of relocation of the building to a compatible site
- 2) Complete recordation* of the property, to be archived at the Pebble Beach Archives for future study. This would include, but not be limited to;
 - Photo documentation using Historical American Buildings Survey (HABS) standards
 - Video recording the structure and property using HABS standards
- 3) Storing historic character defining features for possible future use and/or study
- 4) Include character defining features and photo documentation in public display within context of Pebble Beach development history

* All recordation and studies should be conducted by a professional who meets the Secretary of the Interior's Standards for Professionals

Respectfully submitted,

A handwritten signature in black ink, appearing to read "Sheila McElroy". The signature is fluid and cursive.

Sheila McElroy
Principal
Circa: Historic Property Development