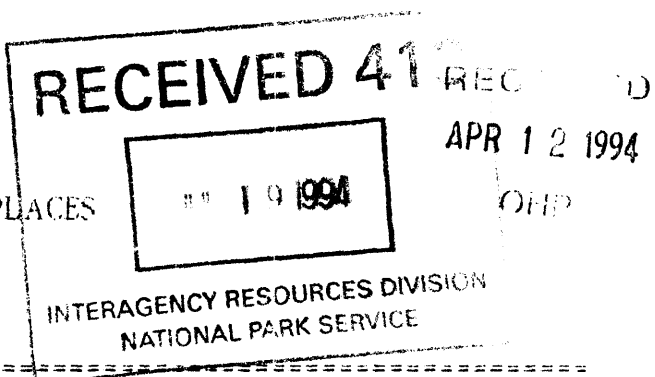


10.19



NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name: Black, Mary C.W., Studio House

2. Location

street & number: 556 Abrego Street

city/town: Monterey

not for publication: N/A
vicinity: N/A

state: CA county: Monterey code: 053 zip code: 93940

3. Classification

Ownership of property: private

Catagory of property: building

Number of resources within property:

Contributing	Noncontributing
___ 2 ___	___ 1 ___ buildings
_____	_____ sites
_____	_____ structures
___ 2 ___	_____ objects
___ 4 ___	___ 1 ___ Total

Total of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

BLACK, MARY C.W., STUDIO HOUSE
Monterey, Monterey County, CA

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination _____ request of determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets 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. _____ See continuation sheet.

Cheryl Procell 7/7/94
Signature of certifying official Date

California Office of Historic Preservation
State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register _____ See continuation sheet.
 determined eligible for the National Register _____ See continuation sheet.
 determined not eligible for the National Register _____
 removed from the National Register _____
 other (explain): _____

Edson H Beall 9.24.94

Entered in the National Register

Edson H Beall _____
Signature of Keeper Date of action

6. Function or Use

Historic: professional Sub: artists studio
Current: business Sub: office

Black, Mary C.W., Studio House
Monterey, Monterey County, CA

7. Description

Architectural Classification:

20th Century Revival/Spanish Colonial Revival

Other description: Monterey Revival

Materials: foundation: concrete roof: wood
 walls: concrete other:

Describe present and historic physical appearance. X See continuation sheet.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: at the local level

Applicable National Register criteria: C

Areas of Significance: architecture

Period(s) of Significance: 1930

Significant Dates: 1930

Significant Person(s): Black, Mary C.W.

Cultural Affiliation: N/A

Architect/Builder: Black, Mary C.W./Ruthven, Sidney

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. X See continuation sheet.

Black, Mary C.W., Studio House
Monterey, Monterey County, CA

9. Major Bibliographical References

 See continuation sheet.

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 Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: _____

10. Geographical Data

Acreage of Property, less than one acre.

UTM References: 10 599125 4050540

Verbal Boundary Description: See continuation sheet.

Boundary Justification: See continuation sheet.

11. Form Prepared By

Name/Title: Kent L. Seavey/Preservation Consultant

Organization: Verga Enterprises

Date: Nov. 20, 1993

Street & Number: 566 Abrego Street

Telephone: (408) 373-2401

City or Town: Monterey

State: CA

Zip: 93940

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1 Mary Black Studio House, Monterey Co., CA

The Mary Black studio house, constructed in 1930, is a two story reinforced-concrete Spanish Colonial Revival Monterey style building, rectangular in plan with a side-gabled wood shingle roof, sited in a garden court between Abrego & Houston Sts. in a built up commercial district of Monterey, CA. Original concrete walled entries along Abrego & Houston Sts. contribute to the overall character of the property. A one story servants quarters to the west of the studio was connected to the main building in a sympathetic 1964 addition. The former gardener's shed, converted to office use, is included within the boundaries but counted as a noncontributing resource because of its loss of integrity. The Black studio house and its immediate setting retains to a remarkable degree its integrity as constructed, and evokes a strong sense of time and place.

The two story reinforced-concrete building with its stucco surface cladding has two foot thick walls resting on a full concrete foundation. These allow for deep window reveals, in keeping with the Monterey sub-style of the Spanish Colonial Revival. The low pitched side gabled main roof overhangs a full width cantilevered second story balcony that is characterized by carved wooden joists supporting chamfered posts connected by a handrail with simple square balusters. At either end of the balcony richly turned vertical wood posts form screens. The east and west gable ends of the building are detailed with false purlins at the roof wall junction, and diamond pattern latticed ceramic vents below the apex of the gables. A wood lintel caps the recessed paired outward opening three light wood casement windows centered in the second story at the west end elevation. The east elevation features recessed French doors opening onto a second story balconet carried on a shaped concrete base with a wrought iron handrail. This feature is flanked by a small wood casement window to the north with leaded glass in a pattern of circles. Paired wood casement windows on the first floor balance the asymetry of the composition.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2 Mary Black Studio House, Monterey Co., CA

Along the south facing facade, the smooth stuccoed exterior walls are irregularly pierced by a combination of 2/3 double casement windows and French doors. The main entry, with its tall eight panel double wood doors, capped by a wood lintel, is found near the east end of the building. It is flanked by one of several period metal hanging lamps that appear throughout the property. A boxed wrought iron grille with floral detailing screens a window toward the west end of the first floor along this elevation. A stuccoed concrete chimney pierces the ridgeline of the wood shingled roof a little west of the building's mid point, and a second interior eave wall chimney is found on the north (rear) wall near the NE corner of the building. A large fixed studio window, arched and glazed with small paned opaque glass is the central feature of this (rear) elevation.

This feature brought north light into the two story interior space Mrs. Black employed as her painting studio. A massive concrete fireplace in the west wall of this room features the family coat of arms cast in relief. At the east end of the studio a staircase winds up the north wall to a gallery landing that extends along the east and south walls overlooking the studio below. This cantelivered feature has turned wood posts, attached to the beamed ceiling. The balusters of the gallery handrail are also turned wood. An original round metal two tier period candelabra hangs from the center of the ceiling. Skylights from the period of construction are still in place along the northern roof plane.

The one story servants quarters to the west, originally constructed in 1930, was first connected to the main building by roofing an open patio in 1964. In 1989 this feature was enclosed by the current owner during a careful rehabilitation of the property. The exterior wall cladding is stucco over reinforced concrete and the roof covering is wood shingle. A diamond pattern latticed ceramic vent, like those found on the main building, appears on the west end gable. Fenestration is also similar to that found on the main building with a combination of 2/3 outward opening wood casement windows and smaller double hung wood sash. Currently employed as office space, this feature contributes to the overall character of the property.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3 Mary Black Studio House, Monterey Co., CA

A second outbuilding on the property, south of the one story addition, also dates to 1930, when it was built as a gardeners shed and greenhouse. The concrete building is square in plan resting on a concrete foundation. It has a side gabled roof with a shed roof extension to the rear (south) over the old greenhouse. The roof is capped in composition shingle. Fenestration is 2/3 outward opening wood casement windows and double hung wood sash. Through window and door changes over time this feature, which is within the nomination boundaries, has lost its integrity as constructed in 1930 and is counted as a noncontributing building.

The property is enclosed on the east and west by high stuccoed concrete walls with narrowing parapets, built in 1930. On the east, the Abrego Street side, the wall is pierced by a series of arched openings and a gate entry. The openings are covered with ornate wrought iron grilles, making the interior garden court visible from the street. The paired wrought iron gates are similar in design to the grilles, and their concrete posts are capped with intricately fashioned wrought iron lamps. The west wall, along Houston Street, is characterized by large arched double wood batten doors with Z bracing, held in place by hand forged decorative hinges on pintles. A smaller door for single passage is built into the south half of the pair.

The long axis of the main building and its addition runs parallel and almost flush with the north edge of the property line, leaving about half of the parcel as a landscaped garden. A basketweave brick walkway, separating the building from the garden, acts as a pass through connecting Abrego and Houston Streets. The original property extended to the south as far as Webster Street with brick, gravel and chalkrock walks winding through a variety of garden settings. The studio house garden retains some of its original trees and shrubs in a grassed open space. Mrs. Black's original property consisted of a full half block bounded by Webster St. to the south, Houston St. to the west and Abrego St. to the east. The chevron patterned brick pavers she had laid as sidewalks along these streets are still in place and help define the character of the property. There has been very little change in Mary Black's studio house and its physical setting over time. Its high degree of integrity has insured a strong sense of time and place and attendant feeling and association.

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INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

National Register of Historic Places
Continuation Sheet

Section number 8 Page 1 Mary Black Studio House, Monterey Co., CA

The Mary Black Studio House is significant under Criterion C in the area of architecture as one of the best remaining examples of the Monterey substyle of the Spanish Colonial Revival mode in residential design on the Monterey peninsula. The building exhibits a high level of craftsmanship in its exterior finishes and decoration, the product of local artisans. In its enclosed garden courtyard setting it retains to a remarkable degree its integrity as constructed, and evokes a strong sense of time and place.

By 1930, the date of construction of the Mary Black Studio House, the Spanish Colonial Revival style was probably the most popular architectural mode in California. Indeed, since its introduction by Bertram Grosvenor Goodhue at the 1915 Panama-California Exposition in San Diego whole towns, like Santa Barbara in southern California, had adopted the form as an integral part of their community design. Mary Black was a resident of Santa Barbara from 1911 to 1924 and witnessed the style permeate the built environment from working-class housing to the seat of city government. She was familiar with the work of George Washington Smith and other regional architects who perfected the style through the creative use of arches, courtyards, form as mass, plain wall surfaces and clay tile roofs.

On central California's Monterey peninsula, which had the greatest concentration of original Spanish/Mexican period architecture in the state, the Spanish Colonial Revival got its greatest impetus from the 1924 redesign of the old Del Monte Hotel, and the development in the Del Monte Forest of the gated community of Pebble Beach. In 1919, S.F.B. Morse and his partners purchased the two properties from the Pacific Improvement Company and began developing a recreationally oriented elite colony in the forest around a series of world class golf courses. One of the specific deed requirements for membership in Morse's 1924 Monterey Peninsula Country Club was construction of residential homes in a style of architecture, "similar to that found in early California, Spain, Italy, Southern France or Mexico".

National Register of Historic Places
Continuation Sheet

Section number 8 Page 2 Mary Black Studio House, Monterey Co., CA

So successful was Morse's "planned community" that the entire October 1926 issue of *The Architect and Engineer* was devoted to its promotion. Because Pebble Beach was an enclave for the wealthy, many prominent California architects from both the San Francisco Bay area and Southern California were involved with the design of its buildings. Clarence Tantau of San Francisco, who had collaborated with Lewis Hobart on the Spanish Colonial redesign of the Del Monte Hotel, was responsible for the Monterey Peninsula Country Club clubhouse. Tantau and Hobart designed a number of individual homes as well. George Washington Smith of Santa Barbara designed the exclusive Cypress Point clubhouse, and did some notable homes for Crocker family members and others. Even Bernard Ralph Maybeck and Julia Morgan designed Pebble Beach residences in the Spanish Colonial idiom during the 1920s.

The success of Pebble Beach with its Spanish Colonial Revival ambience had a number of direct effects on building design throughout the Monterey peninsula. Local building contractors who executed the plans of outside architects began to adapt them to their own work, at less expense. There was an influx of new builders to the area already familiar with the style which heightened competition, especially in Carmel. Even Victorian Pacific Grove saw the construction of a number of Spanish Colonial Revival homes and business blocks. In Monterey the revival style spurred great interest in the protection and preservation of the existing inventory of original Spanish/Mexican era adobe buildings. In 1931 the Monterey History and Art Association was founded as a nonprofit institution for that purpose.

During the late 1920s many of the Spanish Colonial Revival designs on the Monterey peninsula were coming from pattern books like Rexford Newcomb's 1927 *The Spanish House for America, Its Design Furnishings and Gardens*. These publications reproduced photographs of original Spanish designs, especially from the province of Andalusia, as well as examples of building style from all over the United States. But, until the early 1930s, with Newcomb's publication of *Spanish Colonial or Adobe Architecture of California 1800-1850*, there was little direct reference to the Monterey substyle of the building form.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 3 Mary Black Studio House, Monterey Co., CA

Interestingly, there are very few good residential examples of the Monterey substyle of the Spanish Colonial Revival on the Monterey peninsula, where the form was originated. Of these only three employ a full width cantilevered second-story balcony, covered by the principal roof.

The three in question include a stuccoed wood frame house on Camino Real north of Ocean Avenue in Carmel designed by local contractor Michael J. Murphy in 1918, "Cheviot Hill" in Pebble Beach, designed in 1926 by George Washington Smith for Mr. & Mrs. Arthur Hatley, and the studio house at 556 Abrego Street in Monterey, designed by Mary C.W. Black in 1930.

The Murphy's Belle Kluegel house in Carmel draws its expression directly from the decorative vocabulary of old Monterey. Window and door casings repeat the simple lines of the New England shipwrights craft. Fenestration is asymmetrical with 6/6 double hung wood sash and glazed French doors. The ends of the second floor balcony are also glazed with small panes. The wood shingle roof is in character with the style. It is sited well back on its wooded hillside lot on a Carmel side-street.

"Cheviot Hill", so named for the type of sheep that grazed nearby at the time of its construction in 1926, is a stuccoed wood frame 20 room estate, "H" shaped in plan, overlooking carefully tended formal gardens and Carmel Bay on 20 acres of land. Architect George Washington Smith employed the cantilevered second-story balcony of the Monterey substyle as a regional expression but modified it with the use of tile rather than the traditional wood shingle roof covering. Fenestration is irregular with small paned wood casement windows and French doors. Smith's design sense is clearly evident in the playful balance of the openings, especially the two small square eye like windows flanking the transomed central entry.

The Kluegel house is one of several hundred constructed by Carmel's first building contractor, M.J. Murphy, in a wide variety of styles. Because of the proliferation of Murphy designs throughout the Monterey peninsula over about a thirty year time period, it is not clear at all that the Kluegel house would be the best representative example of this prodigious builders output, even within the Spanish Colonial Revival idiom.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 4 Mary Black Studio House, Monterey Co., CA
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George Washington Smith, on the other hand, only did a few buildings on the peninsula, but as a recognized master of the Spanish Colonial Revival style his 1924 Arthur Rose Vincent House, 1925 Cypress Point Golf Club, and 1927-30 Crocker-Fagen House, all at Pebble Beach, are better representative examples of the architect's mature work than the Arthur Hately home.

The Mary Black Studio House, at 556 Abrego St., however, is the singular expression of a trained visual artist's successful attempt to integrate new construction into the historic urban context of old Monterey. Mrs. Black was very familiar with the Spanish Colonial Revival form from her years of residence in Santa Barbara. The rich achitectural detailing of her Studio House, much of it executed by Monterey master blacksmith Robert Petersen, probably derives from Santa Barbara sources rather than the much simpler prototypes for the style found in Monterey including the root Larkin House, Casa Amesti, and the Soberanes Adobe.

Mrs. Black came to Monterey in 1924, after the death of her husband in Santa Barbara. She purchased the historic Jose Abrego adobe at the corner of Webster and Abrego Sts. from the painter Esther Stevens Barney, who had been using the building as a studio. Over time, Mrs. Black purchased about a city block of land on either side of Abrego St. north of Webster. Trained at the Art Students League in New York, Mrs. Black enjoyed an international reputation as a fine artist. She was a member of the National Association of Women Painters & Sculptors, the National Art Club, San Francisco Art Association and the Society of Independent Artists. An early director of the Carmel Art Association, she showed regularly in their Carmel gallery until her death in 1943.

Mrs. Black used her artist's skill at composition in both the actual building design and its careful placement between two major historic architectural features, Casa Abrego to the SE and the Stevenson House (Girardin Hotel) to the NW. Her garden pass through makes a logical connection with the gardens of the Stevenson House. She sited her buildings perpendicular to the long axis of both early adobes in order not to compete with them visually.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 5 Mary Black Studio House, Monterey Co., CA
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She expended her own funds to enhance the general streetscape setting of the neighborhood by putting in decorative chevron patterned brick sidewalks along Abrego, Webster and Houston Sts., which still remain. A number of the street trees she planted along Abrego and Webster Sts. are also in place.

Mary C.W. Black was one of the very few women known to have designed buildings on the Monterey peninsula. Among them architect Julia Morgan is most noted for her YWCA campground at Asilomar (1913-1927). Miss Morgan was also responsible for the much altered Brayton House in Pebble Beach (1923), designed in a Mediterranean style. Lulah Maria Riggs was chief designer for George Washington Smith during his work at Pebble Beach in the 1920s. While no specific building has been ascribed to her individually, her hand is clearly evident in the Crocker-Fagen House (1927-30). In Carmel Hazel Watrous and Dene Denny, co-founders of the Carmel Bach Festival supported themselves through the 1920s and 1930s as building contractors, putting up over thirty small cottages. While not being claimed for purposes of this nomination, Mary Black's Studio House may also derive significance as one of the few buildings on the Monterey peninsula designed by a woman.

Mrs. Black's "old-new" studio house was praised in the September 27, 1930 Monterey Peninsula Herald for its "impression of permanency..." and appearance of age". The article noted that the "modern structures with the appearance of antiquity blend with the ancient adobe (Casa Abrego) that retains still its original charm...", and that the work had "resulted in one of the peninsula's outstanding beauty spots". The studio house and its garden setting have been carefully maintained over the years. The sensitive connection of the former servants quarters with the main building has in no way detracted from its historic qualities. Compared with the very few good examples of the Monterey substyle of the Spanish Colonial Revival style of architecture found on the Monterey peninsula, the Mary Black Studio House maintains its integrity of location, design, setting, materials and workmanship to a remarkable degree, evoking a strong feeling of time and place. It should certainly qualify for listing on the National Register of Historic Places at the local level of significance.

National Register of Historic Places
Continuation Sheet

Section number 9 Page 1 Mary Black Studio House, Monterey Co., CA

Building permits on file with the Monterey Building Department, Monterey,
CA.

Elkinton, Amelie. unpublished manuscript notes, located in the Mayo Hayes
O'Donnell Library, Monterey, CA.

Hughes, M.H., Artists in California 1786-1940. San Francisco, CA: Hughes
Publishing Co., 1986.

Monterey Peninsula Country Club, Monterey, CA: Del Monte Properties Co.,
1926.

Monterey Peninsula Herald, 2/3/25; 6/5/26; 9/27/30; 12/3/43; 7/7/61.

Personal interview with Phil Kovinick, author of forthcoming book on women
artists in the west, which will include Mary C.W. Black, 9/20/93.

Raiguel, W.O., "Monterey Enchantment." The Architect and Engineer # 1
(October, 1926).

Sanborn Company. Sanborn Insurance Maps. Monterey, CA Sheet 14,
1926-36, Hartford Conn.

National Register of Historic Places
Continuation Sheet

Section number 10 Page 1 Mary Black Studio House, Monterey Co., CA

Verbal Boundary Description

Beginning at a point along the west side of Abrego Street 115.97 feet from the NW corner of Abrego and Webster Streets in Monterey, thence running west 160.09 feet, bounded on the south by commercial properties, thence running north 62.13 feet, bounded on the west by Houston Street, thence running east 155.36 feet, bounded on the north by commercial properties, thence running south 62.21 feet, bounded on the east by Abrego Street to the point of beginning, the property is identified as Assessor's Parcel Number 001-696-009.

Boundary Justification

The boundary includes the entire city lot that has historically been associated with the property.

National Register of Historic Places
Continuation Sheet

Section number Photographs Page1 Mary Black Studio House, Mont. Co., CA
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(Except where noted the information for items 1 through 5 are the same for
all photographs listed.)

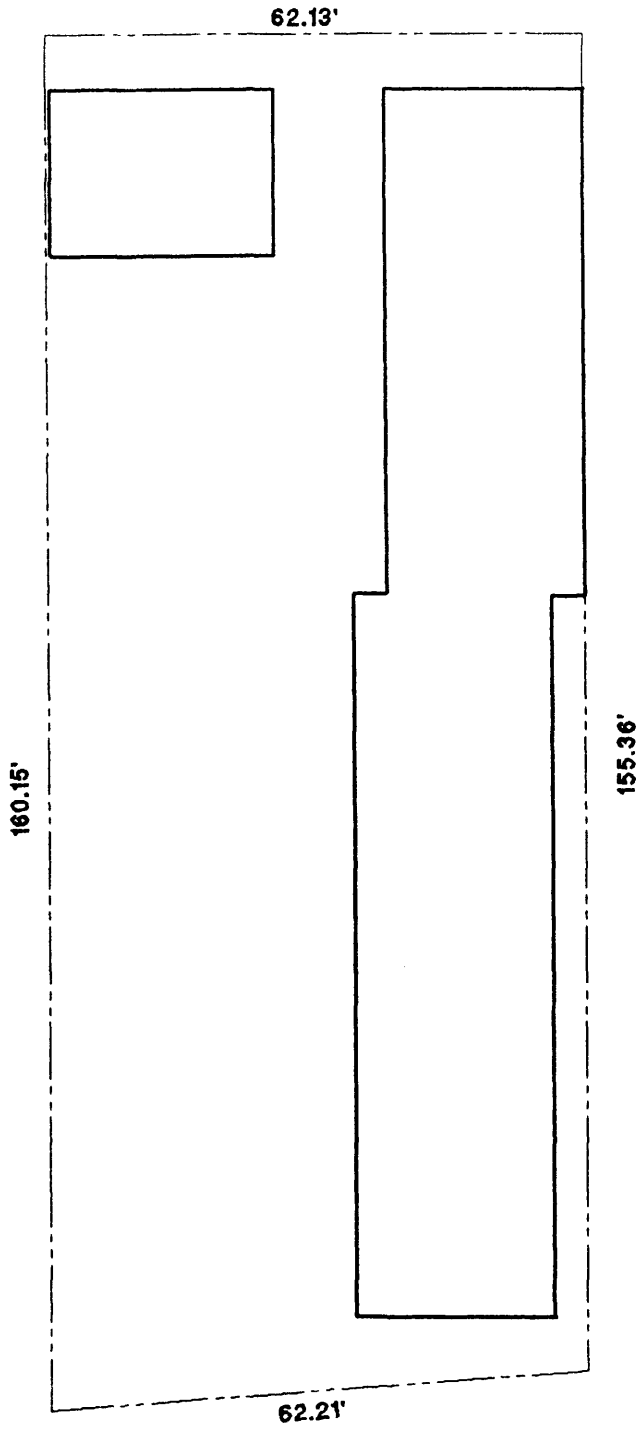
- #1 1. Mary Black Studio House
 2. 556 Abrego Street, Monterey, CA 93940
 3. unknown
 4. Ca. 1937
 5. Verga Enterprises, 556 Abrego St., Monterey
 6. Aerial view of Black property looking NW from above Abrego
 Street. Note Abrego adobe lower left facing Abrego street.
 7. Photograph #1 of 8
- #2 3. Kent L. Seavey
 4. 1993
 6. Looking SW from the east side of Abrego St. toward the Black
 Studio House setting. Note wrought iron grille work along
 Concrete wall. Abrego Adobe at left.
 7. Photograph #2 of 8
- #3 6. Looking NE at the Black Studio House from SW corner of the
 property. Note turned wood grille work at end of balcony and
 garden setting.
 7. Photograph #3 of 8
- #4 6. Looking west from garden at one story addition on right, rear
 gate at center, and former gardeners shed on left.
 7. Photograph #4 of 8
- #5 6. Looking SW at studio interior. Note fireplace with family crest,
 and turned balusters on second story gallery rail.
 7. Photograph #5 of 8

National Register of Historic Places
Continuation Sheet

Section number Photographs Page 2 Mary Black Studio House, Mont. Co., CA

- #6 6. Looking NW at studio interior. Note arched north window and skylights to right and original wrought iron ceiling fixture at center
 7. Photograph #6 of 8
- #7 6. Looking NW at decorative ironwork gates and lighting covers by Monterey master blacksmith Robert Petersen.
 7. Photograph #7 of 8
- #8 6. Looking NE from the SW side of Houston St. toward the wood gated entry of the Mary Black Studio House showing its Houston St. setting.
 7. Photograph #8 of 8

HOUSTON STREET



ABREGO STREET

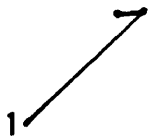
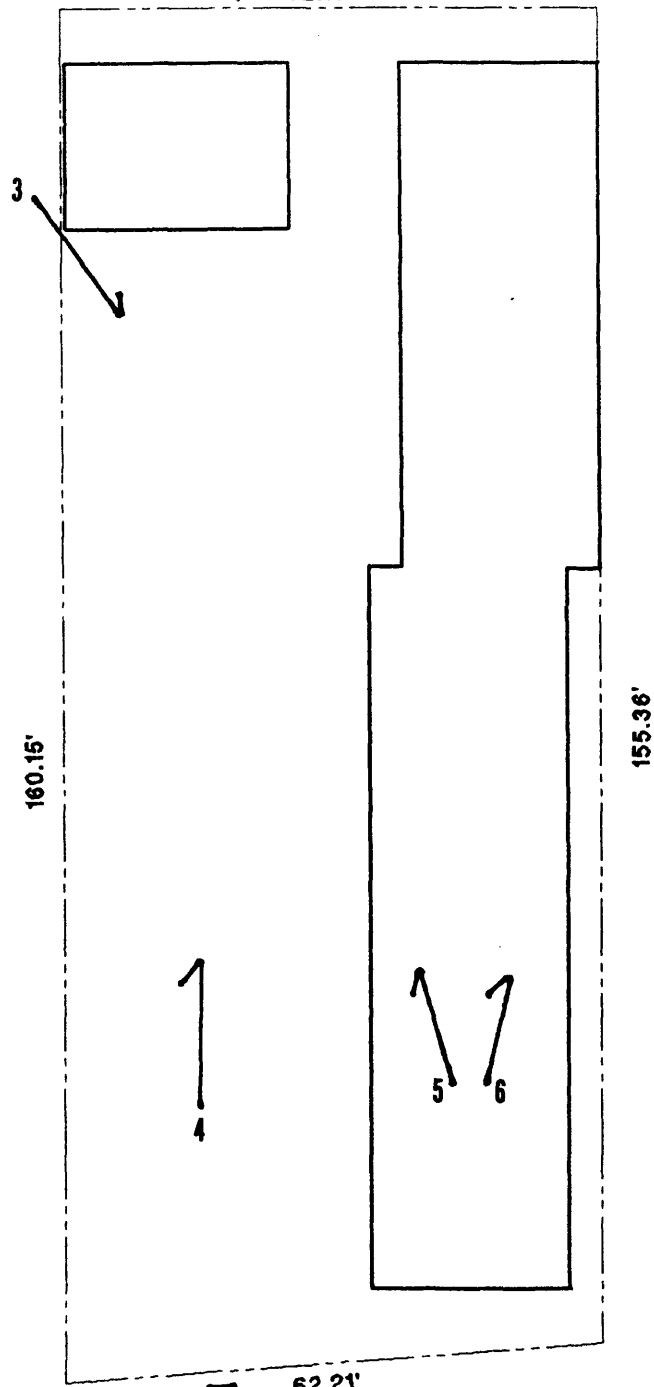


Monterey County

MARY C.W.BLACK STUDIO HOUSE
556 ABREGO STREET
MONTEREY, CALIFORNIA

HOUSTON STREET

8 62.13'



7 ABREGO STREET

155.36'

160.15'

62.21'

Monterey County

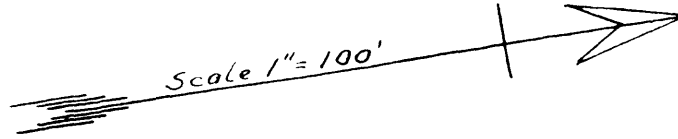
MARY C.W.BLACK STUDIO HOUSE
 556 ABREGO STREET
 MONTEREY, CALIFORNIA

PHOTOGRAPHIC KEY

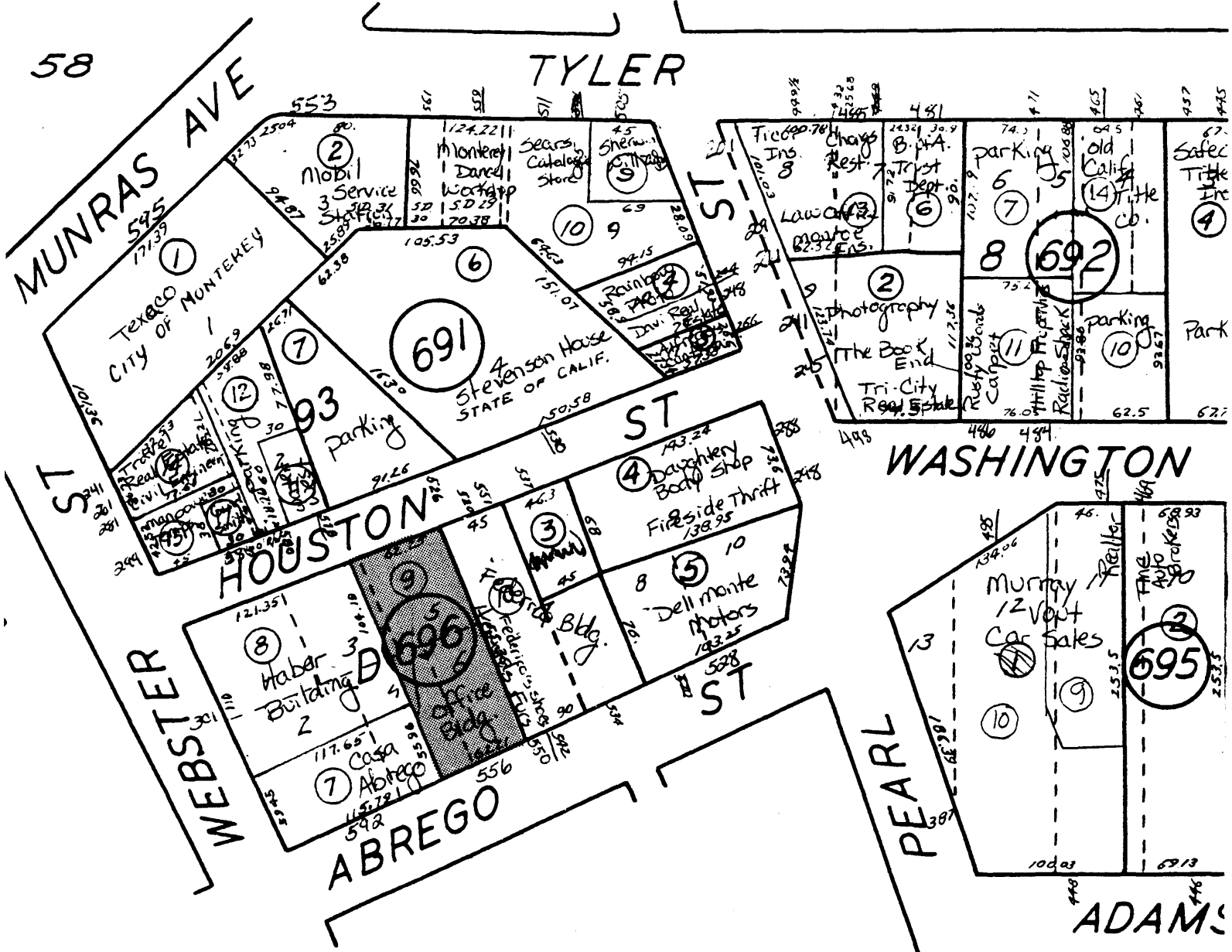
MARY C.W.BLACK STUDIO HOUSE
556 ABREGO STREET
MONTEREY, CALIFORNIA

Monterey County

ASSESSOR'S MAP
BOOK 1, PAGE 69
CITY OF MONTEREY

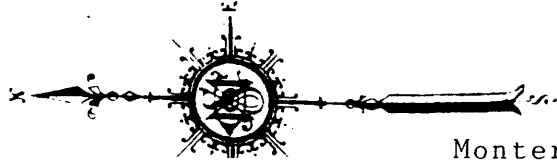
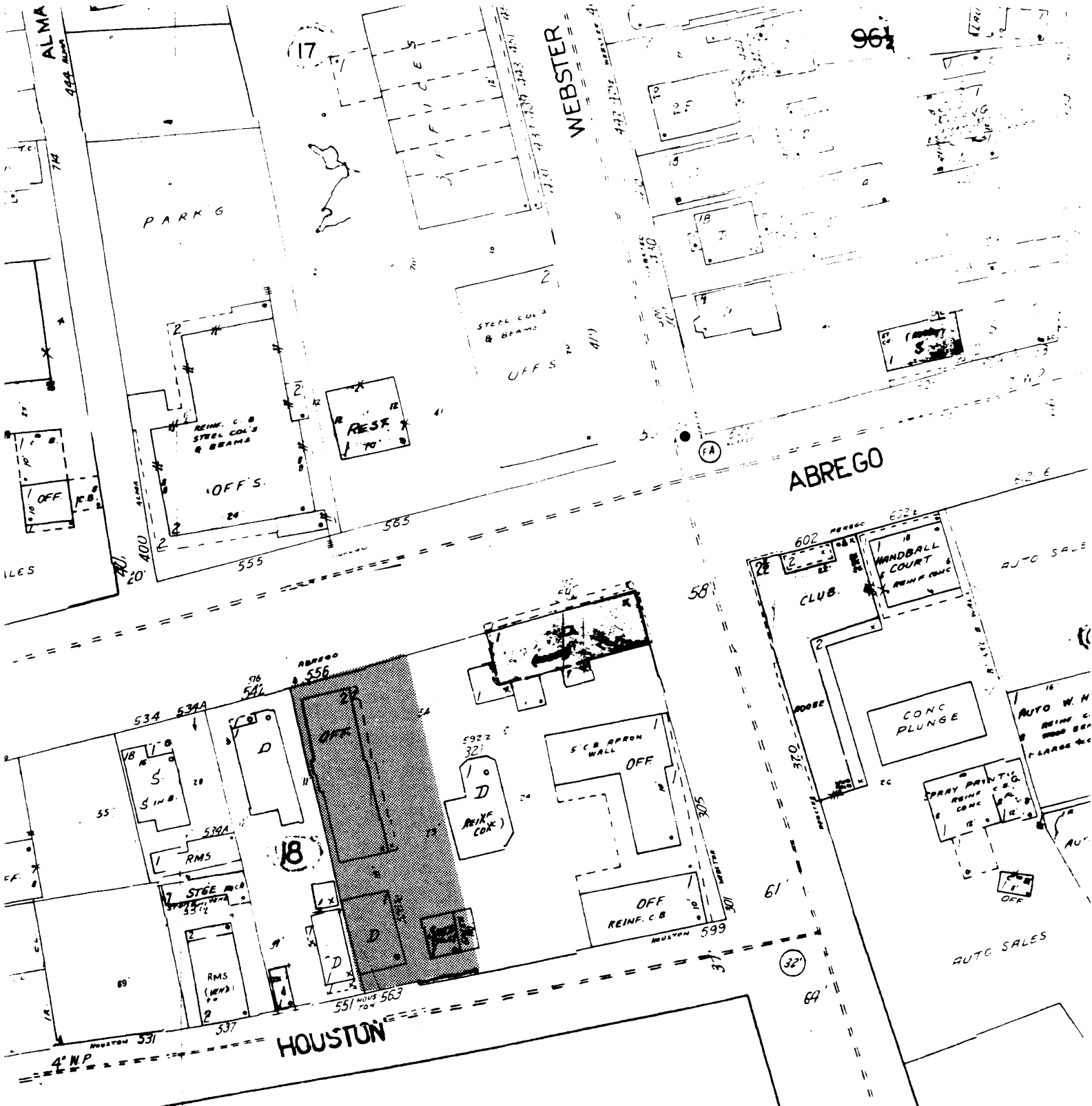


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SEVERANCE MAP
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Monterey County

MARY C.W. BLACK STUDIO HOUSE
556 ABREGO STREET
MONTEREY, CALIFORNIA

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