

**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: 05001113

Date Listed: 8/8/2007

Marsh, G. T., and Sons
Property Name

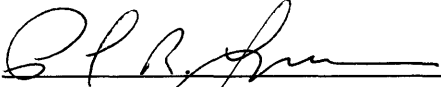
Monterey
County

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

8/8/2007

Date of Action

=====

Amended Items in Nomination:

Location:
The correct County Code is: 053

Historic Function:
The Historic Function is amended to read: *Commerce/Trade-Specialty Store (Art Store)*

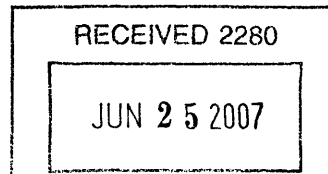
Significance:
National Register Criterion A and the Area of Significance *Commerce* are deleted from the nomination. The property meets National Register Criterion C in the area of Architecture.
[Significance under Criterion A is not sufficiently justified at this time. The current documentation merely establishes the site as a commercial enterprise taking advantage of a period of local economic prosperity. There is no real discussion of the particular significance of this business to the city/region's economic development, other than its prominent location. The narrative lacks background information on who Marsh was, what his business operations entailed, his clientele, or how the 1928 operation fit into the larger commercial rebirth of Monterey. As currently described, the Marsh business merely represents one of many entrepreneurs who sought a sales outlet during a period of economic growth, but the nomination fails to show how the Marsh family operation set itself apart from what was likely a host of other commercial start-ups in the city. In addition, the narrative lacks any clear discussion regarding the period of significance relative to the commercial significance of the firm. What about the ensuing Depression era? Did Marsh remain an important local concern? Was Marsh's commercial success, or that of the city, short-lived? What factors determined the end date for the period of significance at 1942? Reinsertion and augmentation of the background materials provided in the original (2005) NR nomination submission related to Marsh's far-flung, San Francisco-based operations during the nineteenth and twentieth centuries, might provide some insight into the basis for the family's opening of a new operation to take advantage of Monterey's newfound commercial boom and growing affluence, and the relative importance of that operation to Monterey and the established Marsh firm.]

The period of significance and the significant dates are corrected to read: 1928.
[This reflects the date of construction for a property now eligible under Criterion C alone.]

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:
National Register 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 on the back of this form. Complete the form by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Marsh, G. T., and Sons

other names/site number _____

2. Location

street & number 599 Fremont Street NA not for publication

city or town Monterey NA vicinity

state California code CA county Monterey code 953 zip code 93940

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this 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 meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature]
Signature of certifying official/Title

26 JUN 2007
Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. 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): _____

[Signature]
Signature of the Keeper

Date of Action

6/8/2007

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

<u>1</u>	buildings
	sites
<u>1 (Wall)</u>	structures
	objects
<u>2</u>	Total

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce, Art Store

Current Functions
(Enter categories from instructions)

Vacant

rrr

7. Description

Architectural Classification
(Enter categories from instructions)

Historic Chinese Residential Architecture

See Continuation sheet

Materials
(Enter categories from instructions)

foundation concrete

roof Frame and Terra cotta

walls Wood frame and stucco

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.) Continuation Sheet Oriental gables

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.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

Commerce

Architecture

Period of Significance

1928-1942

Significant Dates

1928

1842

Significant Person

(Complete if Criterion B is marked above)

NA

Cultural Affiliation

NA

Architect/Builder

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

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

Name of repository:

10. Geographical Data

Acreage of Property **Less than one acre.**

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Z	Carmel, one	Easting	Northing
1	10	599480	4050370	3	_____	_____	_____
2	_____	_____	_____	4	_____	_____	_____

 See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

11. Form Prepared By

name/title **Enid T. Sales, Principal** _____organization **Historic Preservation Associates** date **June 20, 2005 Revised, February 10, 2007** _____street & number **P.O. Box 3873** _____ telephone **(831) 625 0566** _____city or town **Carmel** _____ state **CA** _____ zip code **92921** _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets **11**

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name: **Jerry Janssen** _____street & number: **599 Fremont Street** _____ telephone **(831) 373 8345** _____city or town **Monterey,** _____ state **CA** _____ zip code **93942** _____

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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section number 7 & 8__ Page __

Marsh, G.T. & Sons, Monterey Co. CA

Description

Marsh's Oriental Art Store compound is situated at the principle Highway entrance to the City of Monterey. It covers a thumb shaped lot which is bordered on the east by Camino El Estero and the lovely Lake Estero, on the north by the old Presidio parade grounds, on the west by Church Street and the Royal Presidio Chapel, built in 1794, and the oldest church in continuous service in California, and finally on the south by Fremont Street. Marsh's, in conjunction with the Chapel since 1928, have been a focal point at the City's threshold and continues to define the unique multi-cultural character of the community.

The building is large and entirely encompasses its highly visible piece of land. Its distinctive architecture and its dominant Oriental gables can be seen as one comes over the hill into the City. It is a wood frame building surrounded by a 12 foot high wall. The compound covers the entire property, which is approximately 15,000 square feet. Built in 1927, the building has not had any structural changes or additions since then. It was designed as a wealthy merchants residential compound utilizing the Chinese architectural characteristics of Szech'uan design. (See Criterion C of the Statement of Significance) The design took advantage of an unusual and dramatic location. The Marsh compound contains one habitable building of one story rising to a second story on the residential section. The other structure is the wall which is independent of the building. The wall is wood framed and stucco clad and encircles the compound except on the north, where the two story residence encloses that end of the property.

Marsh's sits on a concrete foundation and is clad in a smooth textured stucco. It's fenestration is irregular with a variety of fixed and operable wood windows, some round, some diamond shaped, and those on the residence are casements. All except the north residential windows are oriented to the interior of the compound, which maintains the sense of privacy and quiet containment conducive to the contemplation of art objects in this large and museum-like building.

The perimeter wall contains four entrances, three with plank doors. They include the main entry with double iron doors, a narrow arched garden gate, two sets of double wood doors, one for the garage and one for the rear property access. The building footprint is "L" shaped, the residence consists of a two story leg 40' by 110' across the entire north end, and the other leg drops down to one story along the west property line for 50'. The entry hall and main exhibit hall fill the right angle of the "L" and the main hall is approximately 54' X 54'. The first floor of the residence north of the main hall, contains the remainder of the exhibit space. The primary entrance of the building is through the iron doors in the south wall.

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Marsh, G.T. & Sons, Monterey Co. CA

Interior

Beyond this entrance there is a structural polychrome of elaborate ceramic bas relief designs around which the visitor is ushered into the main entry hall through double French doors with sidelights. This interesting door and its sidelights are of lacquered wood with panels containing translucent insets in the top half and appliquéd and gilded flower and fern designs on the frame and lower half of the paneling. Beyond this entry is the main exhibit hall lighted by a large central skylight and on both sides of, the hall four sets of eleven paned windows with Chinese window grills. Ahead and up three monumental stairs, to the left is the Japanese wing, to the right are the interior stairs to the second story. Proceeding right are the offices, and moving east on this wall, a fireplace, thence to the vault, a concrete walled room referred to as the Jewelry Room. Finally, one continues east to the Chinese Room at the end which there are three banks of eleven paned windows, two of which face the elaborate Chinese Garden. Returning to the Main hall there is a red lacquered door leading to the Chinese garden. This lovely garden is formal in design with double, centered reflecting pools surmounted by a steeply arched bridge. There is a ginkgo tree, Asian grasses, a large fig vine, and several sculptural rocks. Along the east exterior wall, raises a monumental stairway to the second floor residence.

Returning to the Main hall, and ahead on the west wall one moves to the left, to the long, narrow Japanese hall. On the left of this room are moveable sliding doors simulating shoji screens, which lead to the lovely garden. There are several mature trees including a specimen Japanese maple. A small rock fountain with a trickling stream runs across the garden to a basin and a pond.

Mounting the exterior stairs in the Chinese garden one reaches the second floor residence from a balcony that runs the full length of the second floor. The residence itself is approximately 4,000 square feet, or is 40' x 100'. At the top of the stairs, the first room is a bedroom and a bath, next is the impressive living room, about 40' long with two sets of double French doors leading to the balcony. Following is the dining room about 20' x 20' and at the west end the large room at the top of the interior stairs which was purportedly a room to show rugs and tapestries. A hall runs almost the full length of the apartment and separates the living room and dining room from the bedrooms. There are three bedrooms with two shared baths and a small maid's room and bath next to the kitchen and laundry. Beyond these service rooms is an entry hall and a stairway down to Church Street. The door and window trim is plain walnut with single paneled doors and The wall cladding is smooth textured plaster. The residence has not experienced any up-dating or remodeling of any kind. Except for large oculus windows at both gable ends there are no Oriental decorative details. The residence demonstrates the home of a wealthy American family of the 1920's. It looks as though the Marsh family had just left the premises. The three generations of that family, beginning with Lucy Wyckoff and terminating in 1999 with the third generation of Marsh's have left a monument of architectural distinction and a tribute to entrepreneurial success.

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Marsh, G.T. & Sons, Monterey Co. CA

Description, Exterior

The primary architectural characteristic of the exterior of the Marsh building is the authentic treatment of this exotic revival building in the Szech'uan architectural style. (See Criterion C of Statement of Significance.) The Marsh's concentrated on the philosophical and religious concept of roof treatment being the most definitive factor in establishing the character of the compound they wished to create. The two story portion of the building is sited at the rear of the entry to the building, in the traditional way, and the gable ends received the dominant gable-end distinguishing roof treatment.¹ The rest of the building is single storied with gable-end roof treatment on the centrally located entry hall only. The most important theme is on the two story residential wing, with scalloped verges depicting distinct cloud forms. As built the verges are shaped to form three rows of these undulating clouds. The gable-end structures are at both roof ends and cover the barrel shaped roof. The roof covering is composed of imported, sky blue, Chinese tiles laid to create a distinct relief. The tiles are terminated at the eave ends with yellow glazed pan tiles which are interspersed with polychrome ceramic dragon heads. These dragons have been removed, but are currently being replaced.

The important roof end gables on the entry hall, demonstrate the importance of that portion of the structure. This room is centrally and diagonally sited and serves as the formal entry to the main section of the building housing the store itself. Its roof is barrel shaped with a rainbow pitch covered at each gable end with a saddleback, wave-like verge with 'terminate ears'.² This roof is also covered with sky blue tiles and finished at the eave ends in the same manner as the residential part of the building. The large roof covering the main exhibit hall is tar and gravel, and forms the deck for the upstairs dining and show rooms. It is not visible from the ground.

The peripheral wall is twelve feet high and is decorated on the exterior with sets of three horizontal inserts, two solid and one broken, embedded in the wall's exterior facing, at regular intervals. In Chinese pictographic writing, the solid insert represents the male, the broken one symbolizes the female and is known as "Pa Que." These symbols always appear in threes and may be combined in eight different ways to denote such elements as heaven, fire, water, etc.³ The top of the wall is covered with yellow Chinese barrel tile in its entirety. The careful use of classic Chinese forms, imported tiles, and a skilled Asian supervisor and his workmen, have combined to create an authentic and splendid building that not only pleases, but also informs.

¹ Von Ernst Boerschmann, Chineische Architektur (Berlin: Verlag Wernst Wasmuth, 1925), 73.

² Ibid.

³ Irene Logorio, "Warm Welcome," The Herald. November 3, 1975, pp. 10-13.

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Marsh, G.T. & Sons, Monterey Co. CA

Significance under Criterion A

Summary

Marsh's Oriental Art Store is historically significant because of its association with the important historic events in Monterey in 1928 when the City was emerging from its long history of rudderless direction and deeply depressed economics. The critical time in 1915, saw the arrival of S.F.B. Morse and Herbert Fleishhacker, developers from San Francisco who purchased the vast holdings of the Pacific Improvement Company from The Big Four, Crocker, Stanford, Huntington and Mark Hopkins as they were no longer motivated to continue their development in the Monterey area.⁴ By 1924 the large, old hotel had burned and Morse had begun to rebuild and expand his new enterprises. G.T. Marsh arrived at this time and could see what was happening in this area and determined to open his last and most important Art Store there to participate in this potential new energy which was to change the Monterey area from its seemingly hopeless economic and cultural deprivation to a major tourist destination.⁵

Historical Background for Significance

Monterey from its earliest times was occupied by the gentle Costanoan Indians or "coast people" named by the Spanish explorers who came in 1542 with Cabrillo and after his death from gangrene no further explorers found the Monterey harbor until 1602 when Sebastian Viscaino arrived with a cartographer and three Carmelite friars. It was he who named the harbor Monterey after the viceroy of new Spain.⁶ Next came the Franciscans who were under the guidance of Father Junipero Serra, a brilliant and charismatic leader, and they were to come by land, while Galvez in Mexico sent the remaining settlers by ship in 1772. Soon after these first Californios, the entrepreneurs began arriving, the beginning of the tradesmen who were to establish sales in hides and tallow. They were followed by the American occupiers who were after the land to tame it. The last of the Mexican governors, was not in Monterey at the time the Americans arrived and his commandant Capitan Mariano Silva surrendered to Commodore Thomas Catesby Jones who seized Monterey in 1842 in the mistaken belief that the Mexican War had already begun, anticipating by four years the arrival of Commodore Sloat who took possession of the department of California for the United States in 1846.* Colton Hall the first school and public hall was built in 1849 by Walter Colton the first American Alcalde. The Constitutional Convention was called in October of that year, which took place in Colton Hall and which ended by the signing of the Constitution creating the new State of California, with Monterey as Capitol. However, by December Monterey was no longer the Capitol as San

⁴ John Walton, *Storied Land, Community and Memory in Monterey* (Berkeley, CA: U. of California Press, 2001), 181.

⁵ Augusta Fink, *Monterey County: The Dramatic Story of Its Past* (San Francisco: Western Tanager Press, 1972), 135.

⁶ Walton, Op. cit. pg. 1.

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Francisco had by then the major business operations, which had been created by the boom of the gold rush and which enabled them to usurp the fledging Capitol.⁷

By 1856 Delos Ashley and David Jacks had purchased , by chicanery , 30,000 acres around Monterey and a good deal of the City itself. The City sued Jacks but lost, so for another twenty years until the Southern Pacific railroad in 1879 caused the Big Four to buy the land from Jacks. and lay the tracks on to San Francisco.⁸ During the next twenty years the battle went on to incorporate the City while the developers, The Pacific Improvement Company, proceeded to build a notable hotel, and nearby a housing development soon followed. Much controversy and competition grew out of the conflicts between development, the Catholic Church, and the Monterey-ans sense of the importance of their City's history. It was not until the advent of sardines in the Bay in 1900 that a change from the culture of whaling which had brought Portuguese and Chinese fishermen to Monterey, was broadened to include Sicilians and Italians and the fishing business began to develop as the new golden opportunity in Monterey. However in 1880 Monterey was a ramshackle village, its adobes were deteriorating, the streets were wandering and indeterminate so when Howard Severance took over as City engineer it was to take him 30 years to straighten out the historic confusion.⁹ Even though the first large and elegant Del Monte Hotel built in 1888 was bringing guests on the new train from San Francisco, it wasn't until the coming of the sardines created a new industry that Monterey began to grow and prosper. The sardines lasted in abundance until the 1940's, but before that in 1915 the events surrounding the purchase of the vast holdings of the Pacific Improvement Company by S.F.B. Morse turned Monterey's fortunes around from dependence on sardine fishing to the emerging evolution of the tourism industry.

Soon after S.F.B. Morse had acquired the Pacific Improvement Company properties including Pebble Beach and the old Del Monte Hotel from The Big Four, Charles Crocker, Leland Stanford, Collis Huntington and Mark Hopkins, he proceeded to make plans for all the land he had purchased. The planning was grandiose and included an exclusive development of rigorously controlled housing, preservation of scenic open spaces, construction of golf courses, horseback riding trails ad stables and eventually the renowned Pebble Beach Lodge. At the same time came the decision to remodel the burned, old Del Monte Hotel near the center of downtown Monterey. By 1924 a terrible fire had almost destroyed the hotel, but Morse was determined to rebuild this famous hostelry. His first intention was to make it a stylish, destination resort, with access to the Lodge in exclusive Pebble Beach, as well as having large and beautiful grounds with horseback riding, swimming, and large areas of open space on the copious grounds in Monterey.¹⁰

⁷ Walton. Op cit. pp. 1 and 105; Fink, Op cit. p. 90.

⁸ Walton. Op cit. pp. 141-150.

⁹ Fink, Op.Cit. p. 132.

¹⁰ Walton. Op. cit. p. 181.

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Concomitantly, in the mid 1920's G.T. Marsh together with his daughter, Lucy Wyckoff, had determined to open his fifth business and last compound in Monterey. They had become aware of the changing influences in that City, with the emphasis on the fishing industry diminishing and they could see that the tide was turning. They were interested in the physical changes and the noticeable differences in the style of traveler coming to Monterey.¹¹ Not far from Morse's refurbished grand Hotel, Marsh found a particularly desirable lot, and negotiated with H.L. Watson, the owner to purchase it. It was situated at the junction of Fremont Avenue and Camino El Estero, and was bounded on the west by Church Street which leads to the Royal Presidio Chapel, one of the most important historic landmarks in Monterey, having been in operation ever since it was established in 1770. He sited his building carefully so that it would not impinge on the Chapel, but would instead be such a notable structure it could dominate the main artery at the entrance to Monterey.

By this time the railroad had been expanded all the way from San Francisco to Monterey and visitors were arriving from across the country as well as from the eastern seaboard. Monterey was also becoming interested in its romantic historic role as the first Capitol of California. The History and Art Association was created to begin restoration of the old adobe buildings. Walton.¹² Also the nine story grand San Carlos Hotel was built in the downtown central district of the City. The meteoric growth in Monterey's cultural development was largely enhanced by these three impressive new buildings; The Del Monte Hotel, Marsh's Oriental Art Store and the San Carlos Hotel. All of this energy was helping to create Monterey as one of the major tourist destinations on the Pacific Coast.¹³ The rich and famous were arriving by train and by the advent of the rapidly growing popularity of the automobile to seek this new center which was also becoming Morse's 'Golf Capitol of The World.'¹⁴

Significance

Summary and Context of Criterion C

Marsh's Oriental Art Store is significant architecturally, because it represents a highly artistic and specialized style that is unique to Monterey and possibly to the nation, and has become one of the symbols of the City's important and colorful past. It has the distinction of having been recognized by the Curator of the Peabody Essex Museum of Salem MA, one of the most prestigious Oriental collections in America. To quote Curator Nancy Berliner, "The preservation of the Marsh building is essential both for its unique aesthetics and the cross-cultural qualities so evident in the structure. This proud building tells of the rich multi-cultural history of America's

¹¹ Lagorio, Op. cit. p. 14.

¹² Walton. Op. Cit. pp. 182 & 218.

¹³ Kim Coventry, *Images of America, Monterey Peninsula, The Golden Age* (Charleston, SC: Arcadia Pub., 2001), p. 50.

¹⁴ Fink, Op. cit. p. 135.

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manmade landscape and America's culture, and should continue to stand and announce this to many future generations."

Historically, Monterey has a multicultural architectural background. There are many small adobe structures from the 18th and 19th century, larger classic two story Monterey's, many period structures, shanties built by Chinese fishermen west of downtown and the ethnic homes of the Sicilian and Italian fishermen, a mélange of architectural styles typical of Monterey. On the hills to the southwest were many small houses ranging from Craftsmen cottages to the French and English popular period styles.¹⁵ Finally, on the way to Pacific Grove "an exotic hamlet hugged the rock ... a Chinese settlement consisted of a single main street where the huts hung out over the water and were supported by stilts".¹⁶ The diversity of the architecture of Monterey has always been characteristic of the City. It has been the motivating factor for its retention of its vast collection of historical structures dating back to the 1700's.

Historic Background for Architectural Significance of Criterion C

The Del Monte Hotel is east of the City, just before its main entrance and it is a large and imposing presence. The first Hotel was built in the extravagant, grand Victorian Stick style in 1887 and spawned a neighborhood immediately to its west resulting in several clusters of Victorian cottages many of which remain today. That hotel burned in 1888 and was replaced by a Swiss Chalet whose central structure again burned in 1924. By then S.F.B. Morse had bought the grounds and commissioned Clarence Tantau and Lewis Hobart to design the opulent and beautiful Spanish Revival building that is responsible for that Hotel's world-wide acclaim. Although this building now belongs to the Department of the Navy, and has since the Second World War, the main building remains intact.¹⁷

From this location traveling west on the right is the old Cemetery, then Lake Estero, flowing south to north and next adjacent to the original Presidio, the Royal Chapel of San Carlos de Borromeo. The single remaining site in this important location was to become the home of Marsh's Oriental Art Store. At this period the history of Monterey had become part of the burgeoning pride of the City's social elite and the romanticism of that history was also finding support from the Catholic Church.¹⁸ The prospect of attracting visitors in ever increasing numbers had become a major City motivation. The mood was uniquely appropriate for the large, mysterious, architecturally outstanding, building G.T. Marsh was to build on the strategic site he

¹⁵ David Gebhard et al., Guide to Architecture in San Francisco and Northern California (Salt Lake City: Peregrine Smith, 1985), p.460.

¹⁶ Fink, Op. cit. p. 179

¹⁷ Donald Thomas Clark, Monterey County Place Names. (Carmel Valley: Kestrel Press, 1991), p. 123.

¹⁸ Walton, Op. cit. p. 218.

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had purchased next to the Royal Chapel. The fact that it had no peers and represented an ethnic part of the City's romantic past has made it one of Monterey's most highly regarded treasures.

Significant Architectural Characteristics

In the mid 1920's George Turner Marsh had already established his Oriental Art Goods business and had earned the reputation of being a consummate expert in the field throughout California. Because of the growing importance of Monterey and his only daughter Lucy Wyckoff's interest in having a store there that she could manage, he decided to build his last and most significant building there.¹⁹ Marsh chose a recently available comprehensive text on Chinese Architecture, published in 1925 by Von Ernst Boerschmann in German in two volumes as a guide for the design. It is still today, considered by the Peabody Essex Museum Curator one of the most valuable sources on this subject available, partly because of its excellent photographs.²⁰

After studying this text, the Marsh's decided to apply Boerschmann's evaluation of Szech'uan style as having the highest level of Chinese architecture to the Oriental Art Store they were to build in Monterey. With further study they discovered that Boerschmann had found that the dominant characteristics of residential architecture in this province of China were exemplified by the roofs, and that the basic style of buildings was derived through roof designs. He emphasizes that the buildings themselves were relatively plain in contrast to the complexity of the roofs. He puts particular weight on the provinces of Szech'uan and Hupei in central China. The relatively low, rectangular structures of this area had their entrances on the broad side of the building, and the visual focus was on the gable ends. This was to establish a rhythmic interaction by challenging the gable-end to display elaborate ornamentation to demonstrate symbolic religious and philosophic expressions of nature and its basic forms. These roof structures varied from saddle to hipped and from peaked to "tun" or barrel shaped, and from a straight to a rainbow or convex curved pitch. This was true from the earliest times until well into the twentieth century. In central China, emphasis placed on gable-ends caused them to be elaborately decorated to depict the strong Chinese feelings for natural life forms, using undulating gable edges to represent the "play of air and water and clouds" and to express their deeply spiritual grounding. The roof coverings themselves were constructed of mortar or stucco, or particularly of glazed terra cotta tiles, overlapping to create a surface of strong relief, as well as for decorative effects.²¹

The Marsh's focused on Boerschmann's description of Szech'uan province which he considered the largest, richest and most beautiful province of China. It represented the highest point of the art of roof ornamentation, while following the basic rules of composition and unity thus allowing it to belong to the "high" architecture of China. Thus the discussion of the origin of the

¹⁹ Interview, Lucy Marsh Wyckoff, 1978.

²⁰ Boerschmann, Op. cit.; Nancy Berlinger Letter, Peabody Essex Museum, 2005.

²¹ Boerschmann, Op. Cit. pp. 73-74.

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Marsh, G.T. & Sons, Monterey Co. CA

architectural style of Marsh's, identifies the roof with its unique design and promotes an understanding of its visibility and therefore its appropriateness for its location and its intended use. Finally, Marsh incorporated the surrounding wall which embraces both traditions; the resident merchants protection as well as mimicking the wall of the Mission Revival style indigenous to Monterey.²²

Integrity

The location of the Marsh Oriental Art Store building remains the same as it was when it was built. Its proximity to the historic Royal Presidio Chapel has not changed nor has its location in relation to the old Del Monte Hotel. The building's unique architectural features that establish its essential character, have never been altered in any way and its situation as the single occupant of its original parcel has not changed. When the fourth generation of the Marsh family decided to sell the property and auction off the furnishings, art objects, jewelry, paintings, and some of the removable exterior ceramic artifacts, it had the effect of denuding the building of its commercial character, it did not, however, affect the structural integrity of the building in any way. Delayed maintenance has been responsible for a leaking roof and the corresponding deteriorated interior plaster, but no major repairs are necessary. Lack of garden maintenance has allowed the plants and trees to proliferate excessively, but most of the original foliage is still present. None of the above has changed either the potential function or the appearance of this remarkable compound. The longevity of the Marsh family and their sole ownership and their operation from 1928 until 1999, has indelibly marked this building and it is its own testimony of endurance. It remains in its original commanding position at the gateway to Monterey and it continues to exhort fascination, curiosity, appreciation and respect.

²² David Gebhard et. al., Guide to Architecture in San Francisco and Northern California (Salt Lake City: Peregrine Smith, 1985), p. 461.

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Boundary Description

Marsh's Oriental Art Store compound is situated at the principle Highway entrance to the City of Monterey. It covers a thumb shaped lot which is bordered on the east by Camino El Estero and Lake Estero, on the north by the old Presidio parade grounds, on the west by Church Street and the Royal Presidio Chapel, built in 1794, the oldest church in continuous service in California, and finally on te south by Fremont Street.

Boundary Justification

Marsh's Oriental Art Store

APN001-720-009
599 Fremont Street

Building covers the entire lot

North to South is 116 feet
East to West is 101.3 feet

Lot is 11,761 sq. ft.

Bounded:

- On the East by Camino El Estero
- On the south by Fremont Street
- On the West by Church Street
- On the North by the Presidio parade grounds

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Photos: Photos taken 2005, location of negative: PO Box 3873, Carmel, CA 93921

Views:

19A Looking west at east façade

18A Close-up of east façade

12A Looking northwest

11A Looking northwest

6A Close-up of entry door

7A Entry looking north

9A Full south-facing façade

10A West façade

1A North façade looking east

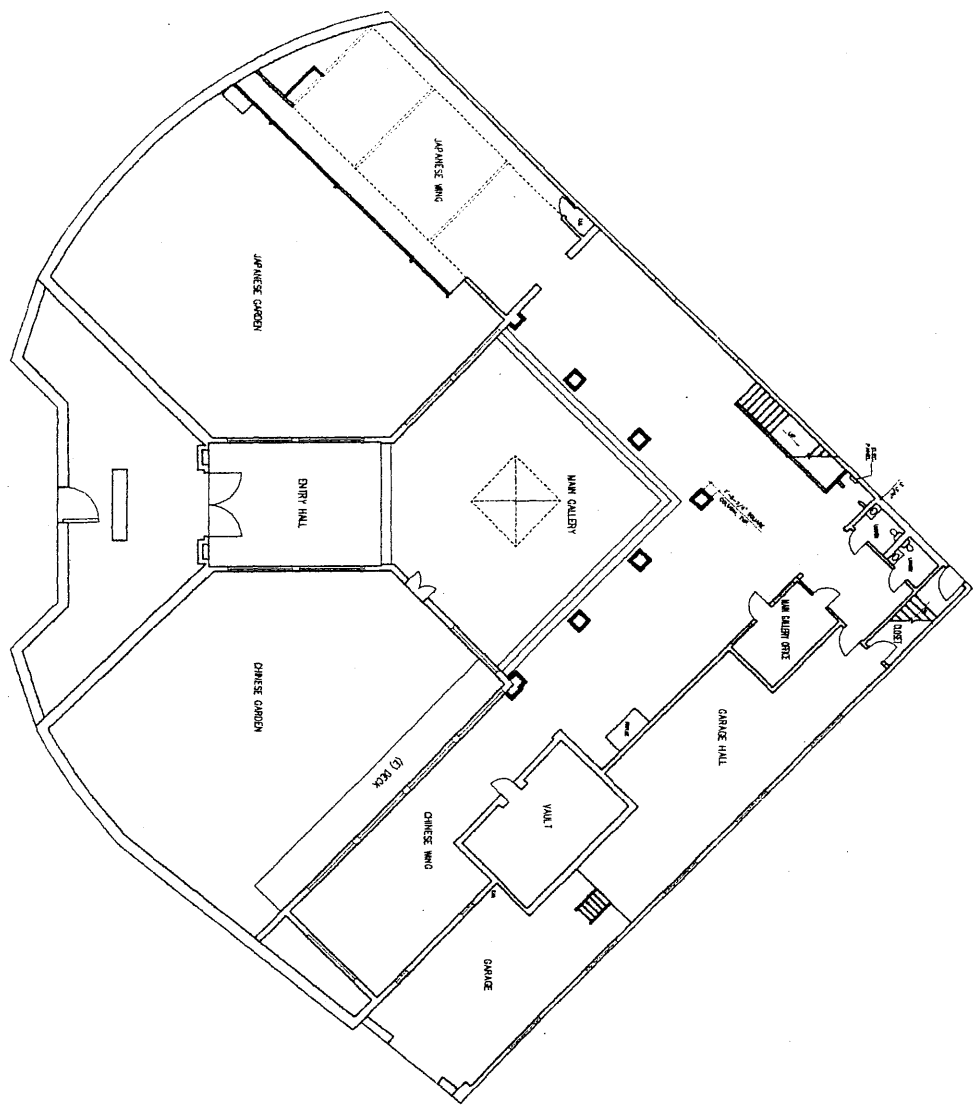
4A Lower roof cornice detail

5A Upper roof glazed blue tile

Historic photo: circa 1930, looking west at complex.

20 FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0"



A2.1

FIRST FLOOR PLAN -

MARSH BUILDING
599 FREMONT BLVD.
MONTEREY, CA 93940

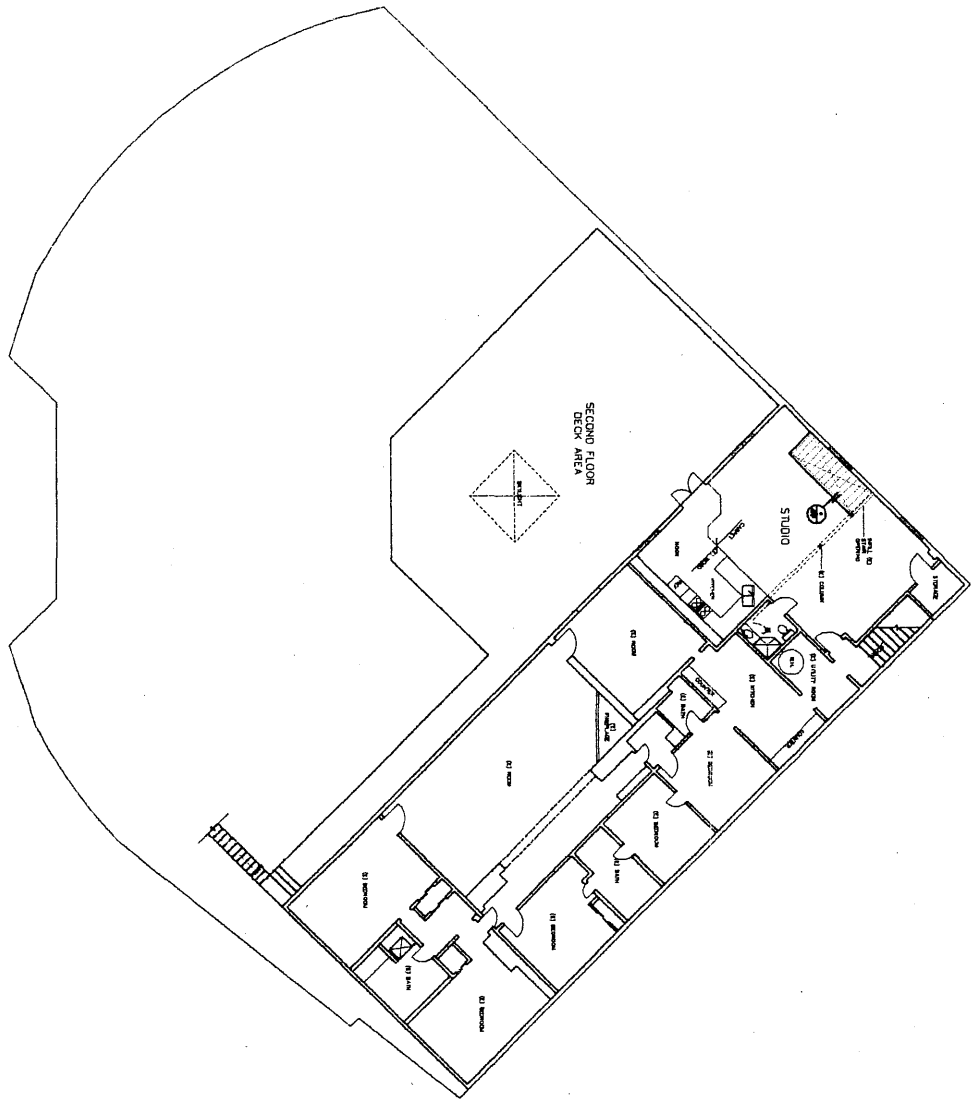
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DATE	
BY	
CHECKED	
APPROVED	

20 SECOND FLOOR PLAN

SCALE: 1/8" = 1'-0"



A2.2

SECOND FLOOR PLAN -

MARSH BUILDING
599 FREMONT BLVD.
MONTEREY, CA 93940

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