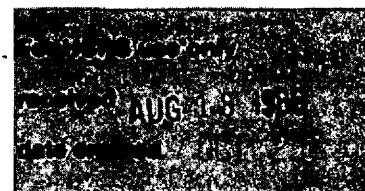


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections



1. Name

historic B. V. Sargent ^{House} ~~Residence~~ RECEIVED
APR 26 1980
and/or common Sargent house

2. Location

street & number 154 Central Avenue not for publication
city, town Salinas (93901) vicinity of _____ congressional district 16th
state California code 06 county Monterey code 053

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name M. Douglas Gustafson
street & number 344 Salinas Avenue, Suite 105
city, town Salinas (93901) vicinity of _____ state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office, Monterey County Courthouse
street & number 240 Church Street
city, town Salinas state California

6. Representation in Existing Surveys

A Guide to Architecture in San Francisco
title and Northern California has this property been determined eligible? yes no
date Peregrine Smith, Inc., 1973 federal state county local
depository for survey records Dr. David Gebhard, Director, The University Art Galleries
city, town University of California, Santa Barbara state California

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

A two-story redwood frame building resting on a full concrete basement, the house at 154 Central Ave. is rectangular in plan. The ~~Cross~~ gable roof with its Norman tower at the southwest corner of the building was originally capped with wood shingling but now supports a Celotex composition shingle roofing in black. A ribbed decorative metal combing, no longer extant, capped all ridgelines, leading to a simple finial on the tower extension and metal details not unlike the Greek ~~Finials~~ at each gable peak, which remain. Three chimneys, two originally corbeled, pierce the roofline, two on the south and one on the north. A fourth chimney, attached to the north, (rear) elevation may have been an addition. An interesting exposed gutter system runs parallel with the eaveline about one foot into the roofline, repeated along the perimeter overall. The framing system of the structure is totally concealed the shingle and horizontal wood siding. The walls and roof are perceived as a thin skin shaped by the enclosed space. Emphasis is on the surface as an envelope unifying all parts of the building. The "modified colonial" (the architect's description) gables and Norman tower merge into the body of the building as integral parts of its smooth flowing surface. Raised verandahs and second story balconies are pulled deeply in under the body of the house. Floor division is emphasised by Tudor jetties, or overhangs, in and at the base of the gables.

The first floor is defined by a wide decorative belt course wrapping comfortably around the structure from which nearly all openings appear to be suspended. It functions as a lintel for the paired Tuscan porch posts supporting the recessed verandahs at the southeast and northeast corners of the house. The basement level is marked by a series of evenly placed rectangular, outward opening casement windows, 2/2 all around. The only variation on this is in the verandah base where the casement windows give way to small, square, latticed embrasures used for venting and spaced about two feet apart. Fenstration for the most part is 1/1 sash with leaded glass in a modified diamond pattern in the upper lights. Each elevation varies in decorative elements although the whole is in an essentially colonial vocabulary. Bay windows, angled and elliptical appear on three elevations, west, south and east, never extending beyond the gable overhangs.

Reading from top to bottom on the WEST ELEVATION one finds ~~three~~ vertical arched and louvered vents in the gable peak which will be repeated, with variation at all gable peaks. The topmost jetty, or overhang, employs dentils as a decorative device at its base. Under this is a recessed balcony flanked by a pair of fixed circular windows with subtle woodwork above following the eyebrow contour of the windows and wrapping into the balcony recess. The rather simple balcony railing is bowed outward. Fenstration in the balcony is interesting in that the paired 2/1 sash has a paneled wood base which raises and lowers for egress to the shallow balcony area. An entrance at the northwest corner on the first floor level is replete with sidelights and transom, which is faced with a turnedwork panel. The original straight approach staircase seen in photograph # 1 is no longer extant. Property line adjustment has precluded the replacement of this feature. A straight, side approach staircase is planned which will repeat the original design. Fenstration here is asymmetrical but uniformly 1/1 sash.

The SOUTH ELEVATION is the main facade. Fine woodworking in the gable peak emphasizes the three vents, suggesting a familiarity with the work of H.H. Richardson. The upper jetty here rests on paired brackets both above and at the gable base. Those below are directly over the paired porch posts. Again the recessed balcony, on this elevation flanked by fixed oval windows. Slender colonnettes at each side of the balcony opening echo the porch posts below. Fenstration is paired but more widely divided than on the west balcony, the windows being separated by a fishscale shingled panel. Unrailed, the balcony base bellies out from the building expressing the malability of its facing materials. A delicately carved slipsill with budding leaf motif at its two ends completes the second floor ensemble. This detail is repeated on the east elevation.

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The raised and deeply recessed verandah is the principal feature of the first floor level. A wide, straight approach staircase original to the house is no more. It was replaced in the 1960's with a brick and wood affair which in turn is being replaced with a new wooden staircase based on the original design. The main entrance has a double, raised four-panel doorway glazed with beveled glass and surmounted by a transom. To its left is a small colonial hall window, and on the right an elliptical bay with shaped 1/1 sash. In the upper center panel is a stained glass window with geometric design. The original verandah wrapped around the southeast corner to the dining room. This area has been infilled one bay wide bringing the outer wall flush with the verandah edge on the east elevation. This was probably executed prior to 1920. A 1/1 sash window was appended facing south. The paired porch posts, mounted on wooden bases with horizontal siding wrap clear around the east elevation and part of the north, with a third porch post used at each corner turn. The porch rail and balusters are kept quite simple. The Norman tower at the southwest corner of the main facade has a band of diamond pattern shingles separating the second story windows from the first, all of which are 1/1 sash with the leaded glass diamond motif referred to above.

The EAST ELEVATION contains three vents above, with bracket details similar to the south elevation at the jetties. It should be noted that on the west, south and east gables delicate shingle work has created a delightful and whimsical decorative border in specially milled patterns. Fenestration on the east differs from that so far described. The second story windows are rectangularly framed flush with the building surface. The framing is elaborately decorated with a circular device spaced overall. There are three 1/1 sash windows; the outer two separated by a smaller center one. Panel insets separating the windows and the lower panel of the center window contain composition or raised metal floral designs. The pre-1920's addition is evident here in a large 5/5 fixed window where the verandah formerly continued along the east elevation of the house. Careful treatment of the siding and the scale of the addition has integrated it well into the structural fabric of the house. A pair of recently, (1960's) added hinged glass louveres are being removed from the basement level and infilled with appropriate siding material. The angled dining bay is flush with the structures skin and terminates in the recessed back porch at the northeast corner.

On the NORTH ELEVATION, (rear) a single vent appears in the offset gable peak at the northwest end of the building. Fenestration here is arbitrary with the usual variety of window shapes hanging from the belt course noted before. A 6/4 fixed window appears in the northwestern quarter that probably dates from the pre-1920's remodel. This may be true as well of other windows on this elevation. Openings here relate to working spaces on the first floor and probably to apartments for the hired help on the second. The exterior fireplace that probably dates from the 1906 earthquake runs vertically from ground to above the roofline, about thirty feet, midway in the elevation. There is evidence of earlier openings on this wall that suggest an evolution of change over the years. The straight approach staircase leading to the dining area entrance will be replaced using early photographs of the house as a guide to design. Evidence of a straight side approach staircase at the northwest corner above the basement entrance indicates that at sometime in the building's history, original or added, such a feature existed here. The buildings current color scheme, a royal blue with cream trim and details in semi-gloss enamel was executed in about 1977.

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The selection of the existing colors was an unfortunate choice evolving from the popular trend of decoration in San Francisco. Originally the building carried a natural brown stain with a lighter color trim. The building is in good condition physically and undergoing careful rehabilitation within the standards and guidelines set forth by the federal government for such work. The grounds are well planted with a half-circular concrete walkway leading to the main entrance from the Central Ave. side. A low, pired brick fence, single rail, follows the perimeter of the lot fronting on Central Ave. and Cassaday St. Parking will be accommodated in the rear of the building with appropriate landscaping. The Sargent house retains its integrity of design, location and setting. Its adaptive use as a professional office building will greatly enhance its commercially evolving neighborhood by maintaining a strong sense of continuity in change.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1896-97 **Builder/Architect** L.U. Grant/William H Weeks

Statement of Significance (In one paragraph) The Bradley V. Sargent house in Salinas is an excellent example of changing tastes in architecture at the turn of the twentieth century in rural California. It is also perhaps, the most fully realized expression of architect William H. Weeks' (1864-1936) early "modified colonial" style of construction. Built in 1896 by contractor L.U. Grant for \$7,500 from Week's design, the structure represents a major departure from local building of the time and may have acted as a catalyst for the adoption and wide popularity of a colonial decorative vocabulary in the local building trades after its execution.

The house was designed for Bradley V. Sargent, Jr. whose family had long standing and importance in Monterey County. Sargent, at the time of construction was District Attorney for Monterey County and a practicing lawyer. A progressive man who is said by family members to have first introduced the photograph as admissible evidence in a court trial in California, Sargent selected an equally progressive architect to design his home. Most residential construction in Salinas up to 1896 and for that matter into the early 1900's found expression in the later Victorian era revivals, especially the Queen Anne. Architect Weeks had in fact employed some of the design concepts used in the Sargent house on remodeling jobs on earlier victorian types in the Pajaro and Salinas Valleys. The Porter-Vallejo house (1894) at 29 Bishop St. in Pajaro, (near Watsonville) and the Kelly-Thompson house (1899) in Watsonville, (destroyed) are good examples of this work. In both structures Weeks successfully appended Norman towers and a variety of detail found in the fully realized Sargent house, including decorative devices along the ridgelines terminating in finials or other embellishments at gable ends; windows separated by decorative panels; use of the modified diamond motif in window treatment; and the extensive use of paired porch posts repeated with colonettes in recessed second story windows and balconies, (a good example is the J.M. Grimmer home (1900) in Watsonville). Weeks' familiarity with the work of H.H. Richardson and the firm of McKim, Mead & White is obvious from the most cursory glance at Bradley Sargent's residence. It shows affinities with such work as Richardson's John Bryant house (1880) in Cohasset, Mass., and the Issac Bell house (1882-83) of McKim, Mead & White in Newport, RI. Whether Weeks' knowledge of these models was firsthand or gathered from professional journals is unknown. His own architectural training came from formal instruction at the Brinker Institute in Denver, Colorado and experience in his contractor-builder father's office. (In later years Weeks was a regular contributor to California's "Architect & Engineer".)

As an architect Week's genius lay in his arrangement and massing of large volumes to which the embellishments are always subservient, and in his unerring rightness of proportion. He drew on his thorough grounding in world architecture, successfully combining elements from disparate styles and cultures. His buildings have a strong presence, and an inventiveness based upon his ease with the accomplishments of the past. The respect of his peers is best summed up in an undated article appearing in the "Coast Banker":

Several years ago a young architect came from the East with no other asset than a thorough technical and practical education in architecture, and being a lover of country settled in the little community of Watsonville. The influence of his artistic skill was immediately felt in the community, and a wonderful change came over the architecture and sanitation of the city, so that it became noted for its beautiful buildings.

9. Major Bibliographical References

- Barrows & Ingersoll, Memorial & Biographical History of Monterey County, The Lewis Publishing Co., Chicago, 1893, p. 397.
- Lewis, Betty, Watsonville: Memories that Linger, Valley Publishers, Fresno, 1976, (Chap. 17).
- _____ William Weeks' Imagination Marks Salinas, "Salinas Californian", Saturday, March 26, 1977 p. 26.

10. Geographical Data

Acreeage of nominated property .269 acre

Quadrangle name Salinas Quadrangle

Quadrangle scale 1:24,000

UMT References

A

10	619790	4059620
Zone	Easting	Northing

B

Zone	Easting	Northing

C

--	--	--

D

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E

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F

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G

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H

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Verbal boundary description and justification

Refer to survey plat map attached and see continuation sheet.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title Kent L. Seavey/Historical Consultant

organization N/A

date April 28, 1980

street & number 310 Lighthouse Ave.

telephone (408) 375-8739

city or town Pacific Grove (93950)

state California

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

see phone report of 10/8/80

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

Kent L. Seavey

title SHPD

date 8/12/80

For HCRS use only

I hereby certify that this property is included in the National Register

Gene ...
Keeper of the National Register

date 10/20/80

Attest: *Patricia Andrews*
Chief of Registration

date 10/20/80

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People from the neighboring cities, recognizing the ability of the Watsonville architect, demanded his services. In like manner his fame spread to other places, until buildings of his design could be found at the furthestmost counties of the state, and even into Oregon and Nevada.

...From a small beginning his business has grown to over a million dollars a year in buildings. He has more bank buildings, more schools and more libraries under construction throughout the state than any other architect.

Starting in a small city and working up to one of the leading positions among the architects of a great city (San Francisco), overcoming the prejudice that naturally goes with one hailing from a small place, is certainly remarkable and indicates very rare ability.

His honesty of purpose, ability and square, fair dealing have been the principal factors leading to his success.

The Bradley V. Sargent house in Salinas qualifies for inclusion on the National Register because of its distinctive characteristics of type and period of construction. It represents the work of a minor master whose importance to the practice of architecture in California begs further research, and it is bound to yield information important to both the physical development of Salinas and the history of architecture in California and the west.

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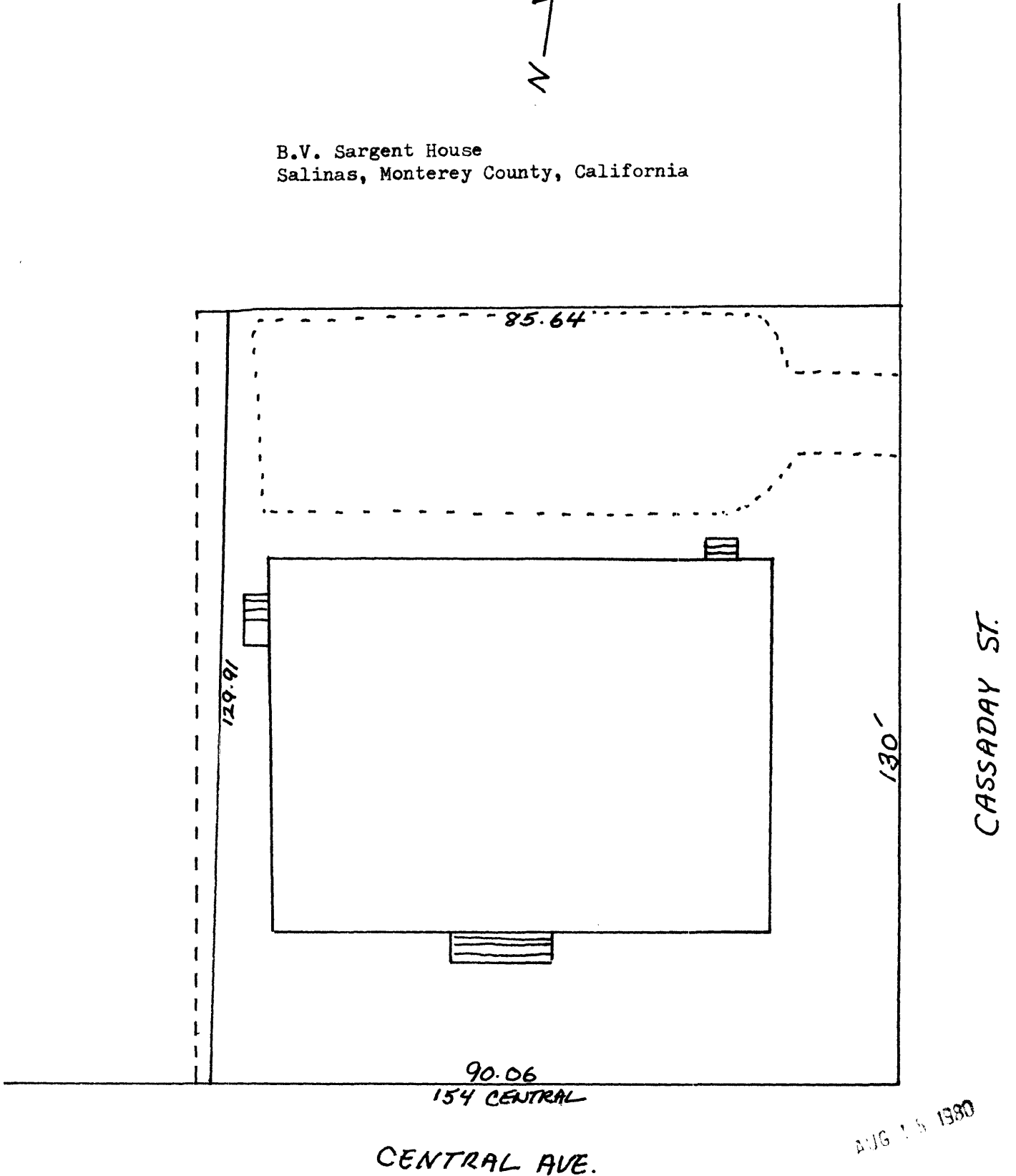
Number 10

Beginning at the southwest corner of the intersection of Central Ave. & Cassaday St. thense running west 90.06 feet, bounded on the south by Central Ave., thense running north 129.91 feet, bounded on the west by a residential property, thense running east 85.64 feet, bounded on the north by a residential property, thense running south 130 feet to the point of beginning, bounded on the east by Cassaday St. The lot is recorded as Parcel Number 2-161-7.

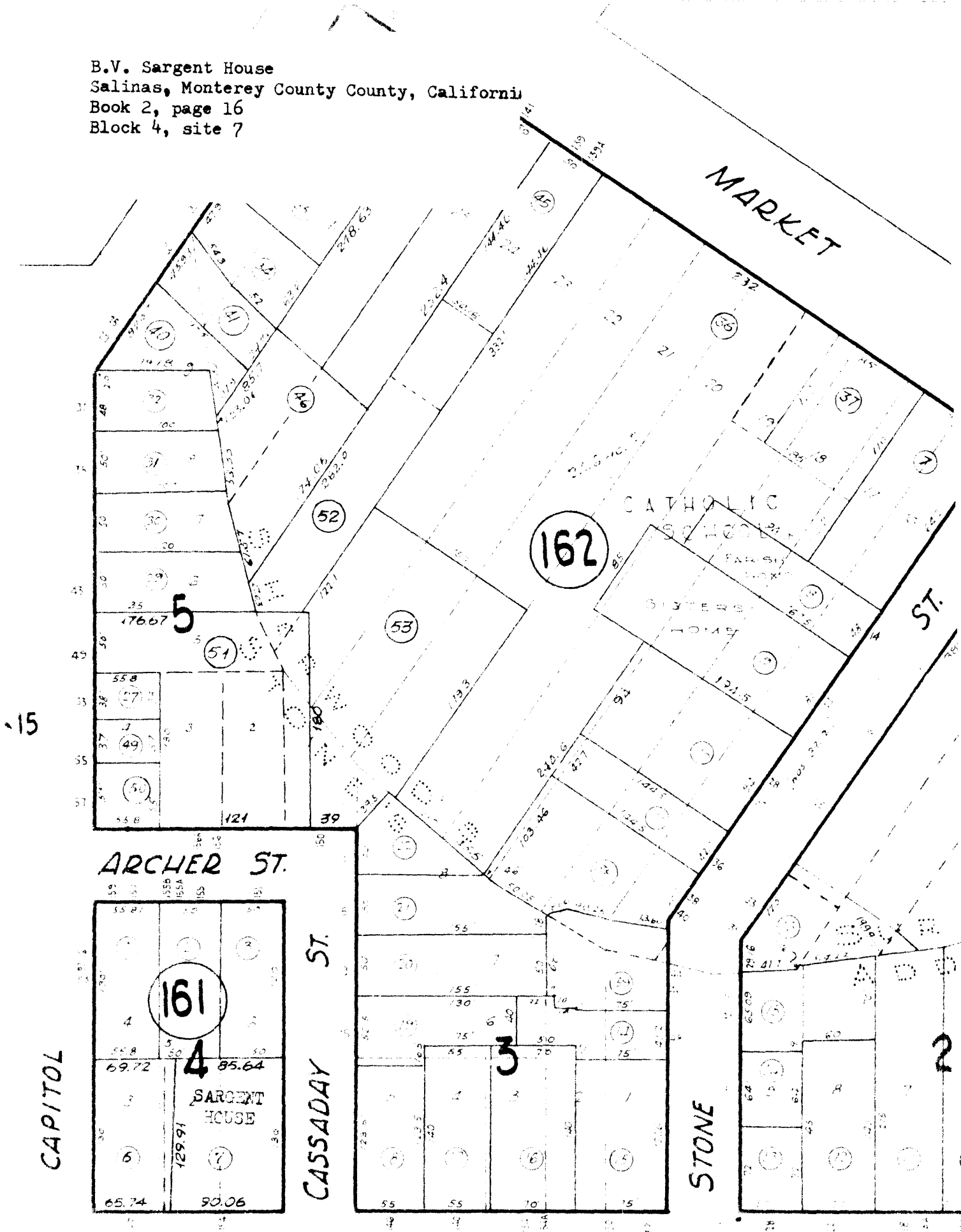
The property as is, is basically contiguous with the historical property lines through time. The structure is original to the site. A five foot easement on the west as indicated in the attached drawing is the only historical change in the lot.



B.V. Sargent House
Salinas, Monterey County, California



B.V. Sargent House
Salinas, Monterey County County, California
Book 2, page 16
Block 4, site 7



15

ARCHER ST.

CAPITOL

CASSADAY ST.

STONE

MARKET

ST.

161

4

SARGENT HOUSE

162

3

CENTRAL
75

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