

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 97001604

Date Listed: 01/09/98

Sunset Center
Property Name

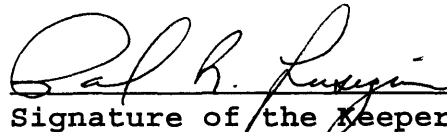
Monterey
County

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

1/9/98
Date of Action

=====

Amended Items in Nomination:

U. T. M. Coordinates:

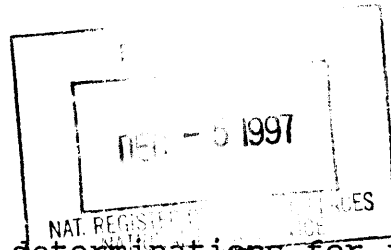
The correct UTM coordinates are: 10 596650 4045420

This information was confirmed with M. Lortie of the CA SHPO.

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 in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or 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 Sunset Center

other names/site number Sunset School

=====

2. Location

=====

street & number San Carlos Street between 8th and 10th Streets.

Not for Publication

city or town Carmel-By-The-Sea Vicinity N.A.

state California code CA county Monterey code 053 zip code 93921

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ^x meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally ^x statewide locally. (See continuation sheet for additional comments.)

Daniel Abeyta

Signature of certifying official

11-25-97

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

 C. B. Ferguson 1/9/98

other (explain): _____

 /i Signature of Keeper Date of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u> one </u>	_____ buildings
_____	_____ sites
_____	_____ structure
_____	_____ objects
<u> 1 </u>	_____ Total

Number of contributing resources previously listed in the National Register none

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

of a multiple property listing.)

N.A.

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Education Sub: School
Cat: Recreation and Culture Sub: theater, music facility, auditorium
Cat: Social Sub: Civic, meeting hall

Current Functions (Enter categories from instructions)

Cat: Recreation and Culture Sub: music facility, theater, auditorium,
Cat: Social Sub: civic, Meetings
Recreation and Culture Sub: Museum, sports facility

7. Description

Architectural Classification (Enter categories from instructions)

Late 19th and 20th century revivals. Sub: Late Gothic Revival.

Materials (Enter categories from instructions)

foundation: concrete
roof: asphalt
walls: stucco, terra cotta
Other: wrought iron

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets.

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)

- X 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.
X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack

individual distinction.

___ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

___ A owned by a religious institution or used for religious purposes.

___ B removed from its original location.

___ C a birthplace or 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.

Areas of Significance (Enter categories from instructions)

Performing Arts _____

Entertainment/Recreation _____

Architecture _____

Education _____

Period of Significance ___ 1925-1947 _____

Significant Dates _____

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation _N.A. _____

Architect/Builder: Donovan, John J. Architect & Herndon and Finnigan Builders (1925); Ryland, Charles J. Architect, & Murphy, Michael J. Builder (annex 1931).

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

See Continuation Sheets.

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9. Major Bibliographical References
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See 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: Harrison Memorial Library, Historical Archives, Carmel-By-the-Sea or Carmel-By-The-Sea City Hall, Resolution No. 83-29

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10. Geographical Data

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acreage of Property one and one third acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	10	596555	4045120	3	_____	_____
2	_____	_____	_____	4	_____	_____

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
The boundaries for the Sunset Auditorium are indicated on the accompanying base maps (2). See also continuation sheet for Section 10.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)
See continuation Sheets.

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11. Form Prepared By

=====

Name/title Lois J. Roberts, PhD (History UCLA 1970) with contributions from Enid Sales, and Kent Seavey.

Organization Save Sunset date: August 10, 1997

Street & number 24694 Upper Trail, telephone 408-625-5635

City or town Carmel, state CA zip code 93923

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Additional Documentation

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Continuation Sheets: See continuation sheets for Sections 7, 8, 9, 10, and Additional Documentation (A.D.)

Maps: See the following in folders accompanying this nomination.
A USGS map.

Additional Documentation (cont.)

Photographs: See the following;

Representative black and white photographs of the property.

Color slides picturing the major elevation and significant features of the property.

Letters of Support

Property Owner

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

Name: City of Carmel-By-The Sea _____

Street & number: Monte Verde St. between Ocean and 7th Avenues. P.O. Box C, Telephone 408 624-2781 _____

City or town Carmel-By-The-Sea _____ state CA _____ zip code 93921 _____

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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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 A.D. Page 1
Sunset Center
Monterey County, California

Narrative Description

The Sunset Center is located on the Monterey Peninsula in the coastal city of Carmel-By-The-Sea, 150 miles southwest of downtown San Francisco. The building footprint falls upon portions of two blocks between 8th and 10th Streets facing San Carlos Street on the west. The rear of the building faces Mission Street. The buildings were formerly an elementary school. The Center is comprised of the earlier (1925) U-shaped classroom-library-office building to the south and a long southerly extension or annex to the east wing (1931). The auditorium portion of this annex is the centerpiece of this nomination.

As will be seen in the statement of significance, the Sunset School had outgrown its two-room schoolhouse by 1925 and it was decided that the building was to be demolished. The Oakland architect John J. Donovan was selected to design the new building and contractors Herndon and Finnegan of Sacramento were to be hired to perform the construction. The new building, which was to replace the original Mission style school, clearly reflected the growing English influence in Carmel. It was designed in an understated Tudor style with two wings connected by a long narrow gallery. The U shaped building formed a notable courtyard on the south side. It has an intricately laid brick pattern of squares framed with a contrasting colored brick. This pleasant area is surrounded with carefully shaped hedges and low-growing native plants. It is reached by a broad staircase and contains the main entrance to the school through a projecting gabled porch with carved Tennessee marble jambs and trim and a spandrel arch. The arch contains a classic hand carved pattern of garlands with a Greek lamp of knowledge at each end. A sundial embedded in the stucco above the doorway encourages timeliness.

The building is wood-framed on a concrete foundation and the exterior walls are stuccoed over all. It has steeply pitched cross gabled roofs, originally clad with an interlocking brick tile, now roofed with a black composition shingle as is the entire complex of Sunset Center. The major fenestration of the building is contained on the walls surrounding the courtyard. The windows are of steel sash, extend almost the entire height of the exterior walls, and contain double awning sash. The doors opening from each of the rooms were originally wood planked but have now been exchanged for solid glass double doors.

The east wing has a gallery facing the courtyard supported by simple double posts and acts as a

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Sunset Center
Monterey County, California

corridor for the class rooms that open onto it. There is a stairway to the lower parking level. The west wing contains offices and the former library and it too has doors from each of the rooms to the court. It also includes, what is today, the main entrance, on its west side, and connects to the long hall which accesses the east wing and the stairs to the bottom floor. This wing fronts on San Carlos street. It introduces the complex as a whole due to its location on a main thoroughfare. The entrance is at the north end and is in a gabled porch. Extending southward is a long spandrel gallery. The steeply pitched gabled roof and the beautifully proportioned arches of the gallery establish definitively the early English aspect of the complex.

The Auditorium

The Auditorium is a two-story wood and steel framed performing arts building rectangular in plan with partial basement, resting on a full concrete foundation. The west side elevation (facade) is at street level while the east side elevation (rear) steps down a slope forming a lower floor. Designed by Architect Charles J. Ryland as a segment of the block-long addition to the existing Sunset School in 1931, the auditorium is designed in the Collegiate Gothic substyle of Late Gothic Revival architecture, taking the form of an Early English aisled tithe barn. The exterior wall cladding is a textured stucco. The lower cross-gabled aisle with its paired lancet arched openings at the north end of the west side elevation act as the principal entry. The steeply pitched side-gabled roof of the auditorium is framed on the north and south ends by parapet walls capped with simple finials. The roof steps down over the stage area to the south, terminating in a third parapet wall. The original slate roof covering was replaced by composition shingle soon after construction. The rhythm of stepped buttresses found along the west and east side elevations articulates the building mass. Fenestration is irregular with a mixture of fixed and awning type rectangular multi-paned wood and industrial steel windows, generally banked. Significant interiors include the foyer, and the main auditorium with its series of ceiling hung lancet arches stepping down the hall to meet the stage proscenium. The 1926 east wing shares a common wall at the north end of the auditorium. The 1931 annex classrooms share a common wall at the south end of the auditorium.

AUDITORIUM EXTERIORS

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Sunset Center
Monterey County, California

The principal elevation of the Sunset Auditorium is its west side, where the lower cross-gabled transept-like aisle at the north end acts as the main entry. The entrance is characterized by paired lancet openings with simple jamb moldings below a central window in the gable that is capped by a Gothic label over a rusticated cement or terra cotta casing. Mullions of the same material separate three fixed multi-paned industrial steel windows, with smaller hopper type transom windows above. A fine original wrought iron torch (electrified) attaches to the exterior wall just north of the entry. A second projecting gable, lower than the entry and stepped back closer to the main building block, immediately south of the entry, houses the ticket office on the first floor. There is a louvered vent in the gable head. A lobby, between the main entry and the foyer, contains ticket windows on the south side wall in the form of paired lancet windows with solid wood panel shutters. The two sets of paired rectangular outward opening foyer doors are also solid wood panel. The doors are glazed above, with Early English decorative nail heads and wrought iron hinges in a foliated pattern below. A restroom is found in the north wall of the lobby, which is seen from the exterior as a short, flat-roofed projection from the principal gable. The lobby ceiling has square wood beams. Five stucco clad stepped buttresses, parapet capped, with a random ashlar veneer of Carmel stone at their bases, break up the building mass of the auditorium along its west side wall.

Progressing south the building breaks at the stage level and the roof steps down, the wall steps back and another partial gable is formed at the rear of the stage. The building then, as it transitions into classrooms, becomes arcaded with a generous porch containing several entry doors. The arcade continues to the southernmost end of the building until the double west facing cross-gabled building terminus repeats the transept-like auditorium entry seen at the extreme north end. The south end of the building has a two story gable encompassing the full width of the building with small mullioned windows in the center and three symmetrical/mullioned windows on the ground floor. There is a handsome granite wall with a long switch-back ramp that leads from the upper level to the parking lot on the lower level. A planting bed of mature trees and shrubs separate the auditorium from the wide, open asphalt parking area to the west.

Because the east (rear) elevation of the auditorium and classrooms to its south is down slope, its planar mass attains to three stories along Mission Street. The one and two story residences on the east side of the narrow two-lane road, even further down the slope, give a visual impression of

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Monterey County, California

great height along this elevation. This planar mass is broken up by a series of four stepped buttresses, much larger and less detailed than those along the west side elevation. A low, Carmel Stone retaining wall, running the length of the auditorium/annex and the under story dependencies of the auditorium/annex maintain a strong horizontal line at the base of the complex. It is planted with mature trees and shrubs that also help soften the building mass. There are irregular banks of multi-paned awning and casement type wood and industrial steel windows in the cross-gable at the north end of the auditorium on this elevation.

A series of nicely detailed secondary entrances, in the form of exits and utility doors are found along the ground floor. Two raised wood staircases lead up to exits at the auditorium level. The first is found in the north side-wall of the cross gable, where it connects with a classroom wing. It is a straight/reversed type supported on heavy square wood posts with simple balusters. The second is a side approach type, flush with the wall, which pierces one of the buttresses as it leads to a landing adjacent to another buttress. This landing is much like the first in design, but is supported by a heavy square wood bracket attached to the wall. The exit doors are rectangular wood plank. Outward opening double wood plank doors, glazed above are found at the north end of the stepped stage area. There is a louvered metal vent above. A small, two panel door with pointed window is located at the south end of the stage area, reached by an open side approach stair with closed Carmel Stone rail. It should be noted that the roof parapets of the stage area and auditorium are covered in a metal sheathing.

AUDITORIUM INTERIORS

The Sunset Auditorium/Theater interior strongly reinforces the imposing aspect of this Gothic Revival building. The 12,763 square foot viewing area has a seating capacity of 570 on the main floor and an additional 163 seats on the balcony. The seats are 36 inches apart as they are at Carnegie Hall in New York City. The main floor seating is arranged with a center section of twelve seats per row. The two side sections vary from six to seven seats to a row.

This dramatic space is characterized by eight restrained monumental pointed arches that step down the sides of the performing hall terminating at a molded parabolic arched proscenium having a solid screen-facade covering the upper third of the arch. The opening is 28 feet wide and 17

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feet high, and the stage is 52 feet wide and 31 feet deep with a 3 foot 6 inch apron. There are two lancet doors at either side of the stage with stairs leading from the stage level to the floor of the auditorium. The monumental arches form vertical ribbed vaults at the ceiling and are capped with horizontal wood sheathing. The rooms in the partial understory on the east serve as service support facilities for the auditorium.

The lighting consists of lychnus or classic suspended light fixtures. They are hung with three chains attached to a bell-shaped upper canopy with a circular base, castellated at the top and perforated around the base. There are four torches around the base supported by heavy rods that are also formed into a basket at the bottom of the base and are ornamented in the center with a flower-shaped finial.

The main entrance to the auditorium is at the north end. An additional entrance is on the west side at the rear of the auditorium. The main entrance is located in a steeply gabled west-facing extension that also contains the box office. The narrow foyer, past the box office, spans the width of the auditorium and on the south wall displays two entrance doors to the auditorium itself. At the northeast end there are open stairs to the east balcony and on the west there is a wide stairway to a north leading door to the outside. From this same landing a second flight of stairs winds up the west wall to the west balcony. The balcony is suspended and is fairly steeply pitched. A center cross aisle provides access to each of the stairways. At the front of the balcony a low front wall surmounted by a 2" pipe railing insures safety but does not obscure the view.

The interior of the auditorium portrays a sublime restraint evocative of its predecessors of the late English Gothic period.

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Sunset Center
Monterey County, California

Narrative Statement of Significance

The Sunset Center is historically significant to the City of Carmel-By-the-Sea under National Register Criterion A importantly because the Auditorium was the nucleus of artistic, civic, and social events which took place there during the years 1931-1947. Further it was responsible for landmark changes in our local history due to the large number of world-famous artists who would perform in Carmel after 1931, the introduction of the famous Bach Festival, and the resultant surge in the influx of music and art lovers. An artist colony took root in Carmel in 1903 and attracted musicians, poets, painters, photographers, and writers who created the ambiance of a small cradle of civilization, of culture, and tradition. Upon the completion of the auditorium in 1931 for both a school auditorium and a cultural center, mature local performing groups and an enthusiastic citizenry to back them followed this tradition and made the beautiful auditorium the center of Carmel's artistic and civic life. The confident Carmel Music Society brought performers such as violinist Misha Elman, pianist Walter Gieseking, and dancer Martha Graham to its stage, artists ordinarily found in major cities. The Sunset School, the only public school ever to be built within the City of Carmel-By-The-Sea, contributed all of the structures of the Sunset Center. Events associated with the childhood of hundreds of present-day residents of Carmel took place on the property. In addition, the 1931 annex is significant to the Carmel community under National Register Criterion C. Designed for Carmel by Charles J. Ryland who studied at the University of Toulouse and was a noted designer of peninsula public buildings, it is a prime example of the Collegiate Gothic sub style. The auditorium portion took the form of an early English tithe barn. The barn, a depository for the church's share (a 10th) of the peasant's products, was a secular and not a religious building. Thus, its form was entirely appropriate for the secular uses of the Sunset School.¹ The style was in perfect harmony with the artistic "Old English" architectural style already present on Carmel's main street and common to many of the city's residences. Acoustically sound, the Sunset Auditorium satisfied performers accustomed to large music centers, as they demonstrated by their willingness to return. No other local building could meet these criteria. It should be noted that 1947 is an arbitrary date, chosen for the purpose of this application; in fact, the Sunset Center continues to serve Carmel providing for local non-

¹Richard Reid, The Book of Buildings, A Traveler's Guide (London: Michael Joseph Ltd., 1980) 125.

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Monterey County, California

profit performing groups, civic affairs, musicians, solo performers, for the world-famous Bach Festival, for art classrooms and exhibits, and for dance studios.

Historical Context: Criterion "A"

The events at the Center's Auditorium which made a significant contribution to the broad patterns of Carmel's history, importantly its cultural image, shall be presented first. A brief history follows to place the Auditorium in that context. Real estate developers drew up a street map of Carmel in 1888, essentially founding the little city, and by 1903 Carmel could claim a permanent population of 32 families whose cottages were connected by trails leading through sprays of ceanothus or mazanita to the corner grocery. That year, the poet George Sterling came to live among the sand dunes of the pristine village. A member of the Bohemian Club of San Francisco, Sterling served as a magnet for a host of other writers such as Ambrose Bierce, Joaquin Miller, Mary Austin, Jack London, Upton Sinclair, Sinclair Lewis, and photographer Arnold Genthe, one of the founders of The Overland Monthly.² Mary Austin wrote, "It was the absolute simplicity and openness of everything that made it such a wonderful experience."³ More were to come. The San Francisco earthquake and the westward migration of the Arts and Crafts movement with its following of artists and craftsmen sent many to join the little colony, and in 1907 its Arts and Crafts Club erected a clubhouse/theater for the plays they wrote and for community events. It served as a cultural center until 1927 when it was sold to the Community Players, called the Abalone Theater, and then later became the Carmel Theater of the Golden Bough. This little theater matched the beauty and artistry of the main street and ideally suited the prevailing anti-urban Carmel spirit. For a while this was all Carmel wanted because since 1910 productions had also been held at the outdoor Forest Theater which lay on wooded land donated by developer Franklin Devendorf. The San Francisco Chronicle called it the first open-air community playhouse in California, and it

² Augusta Fink, I Mary, a Biography of Mary Austin (Tucson, AZ: U of Arizona P, 1983) 118.

³ Augusta Fink, Monterey County, The Dramatic Story of its Past (Santa Cruz, CA: Western Tanager Press, 1982) 223. This source, pp. 224-247, supplied the material on the history of Carmel's art colony unless otherwise noted.

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Sunset Center
Monterey County, California

strengthened the community's image as an artistic center. In addition to plays written by Mary Austin and her contemporaries, the future Mayor Perry Newberry produced the first Junipero Serra pageant at the Forest in 1915. Small musical groups seeking indoor staging performed in churches, the playhouse, and in galleries. The town grew from the 32 families of 1903 to 2,500 people in 1931, and Carmelites needed an indoor hall that could handle a growing need for town forums and a full orchestra. Sunset School, as will be shown below, was extant with permanent buildings constructed in 1926. It added classrooms in 1931 and at the same time asked the town for an auditorium large enough to house its entire student body. After much discussion Carmel citizens voted yes, and on 22 November 1931 the village celebrated the annex which included the Sunset Auditorium. Carmel style, the school orchestra, glee club, and a dramatic presentation dominated the program. Civic leaders and the auditorium's architect, Charles J. Ryland, also appeared. Peninsula artists displayed their work in the foyer of the auditorium and have done so ever since.⁴

Sunset Auditorium events were significant to Carmel's history from the beginning. During the period 1931-1947 it was called the Sunset School Auditorium or Sunset Auditorium or shortened forms, and such names will be used for this discourse. Since 1965 it has been better known as the Sunset Theater. As the town grew, a regular tug of war went on between those with residential and those with commercial interests. In 1929 Carmelites passed a zoning law which legislated that business development should forever be subordinate to the residential character of the community. Nonetheless, in 1931 the unprecedented size of the Auditorium did little to disturb the Carmelite's "small and quaint" image they held dear. It lay two blocks south of Ocean Avenue outside of the commercial zone, and it met acceptance by the citizenry because it was designed in keeping with the Old English style and was, in all respects, simply an addition to their school.⁵

Demonstrating its historical contribution, the auditorium housed school events in 1932 which

⁴ Carmel Preservation Foundation Archives, "Sunset Center;" Fink, Monterey County, 241-247.

⁵ Marjorie Lloyd, "History of Carmel," Arts and Architecture 1941, Nixon File, Harrison Memorial Library, Local History Archives.

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Sunset Center
Monterey County, California

included graduation ceremonies, Christmas celebrations and plays, and importantly, films projected upon a screen for all the children to see. While performing groups had been using the Carmel Playhouse on Ocean Avenue and still did, students recalled that after 1932 their parents took them to many plays at the school auditorium, to enjoy the Jeanne Nix Ballet School recitals, the Ballet Modern Intime, the San Francisco Ballet company, and the German dancer and mime, Harold Kreutsberg. The Carmel Music Society which had organized village seasonal musical events at the Golden Bough Playhouse since its origin in 1927, invited Harold Bauer, one of the world's six greatest pianists, to play four performances at the School Auditorium in the summer of 1932. He drew the largest audience ever assembled in Carmel to hear a concert. The Society then announced its plan to make Carmel nationally known as a music center with all concerts held at the Sunset Auditorium. Civic leaders also made enthusiastic use of the auditorium in 1932. A Firemen's Benefit show, "Musical Carmel," given in August caused a citizen to write, "The little village of Carmel with its 2,500 population has become the most active music center of its size in the United States." Another grand civic event wound up the 1932 theatrical season at Sunset Auditorium when the locals produced Robert Louis Stevenson's "Macure" for the Employment Benefit Fund.⁶

The auditorium's first year set the pace for the ever greater role Carmel would have in the cultural events of California's Central Coast and beyond. Overnight the seating capacity and stage of the new auditorium changed the kinds of artistic events Carmelites could offer and the audiences they would attract. On August 10, 1934 the Carmel Music Society announced "the most important concert in Carmel's history when the new Monterey Peninsula Orchestra led by Michael Penha" would perform. The following day a reviewer exclaimed, "It is the closest this town has come to working a miracle." Visitors from New York praised the beautiful auditorium.⁷ Interchanging local talent with the world famous, between 1933 and 1935 the Society presented Roland Hayes, "Negro Tenor," pianist Walter Giesecking, violinist Mischa Elman, pianist Igor Stravinsky, and the

⁶ Personal interviews: Marjorie Wurzmann, Rene Wurzmann, Harriet Shanner, Carmel, 17 June 1997; The Carmelite 22 November 1931; Pine Cone 26 July 1932.

⁷ Pine Cone 3 August 1934 and 11 August 1934. The following data on 1934 is drawn from this newspaper passim.

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local Penha piano quartet at the auditorium. Local events also included a musical which had been rained out at the Forest (outdoor) Theater, a "mass meeting" for all citizens on a sanitary project issue, a "mass meeting" to discuss a proposed new city hall, and another celebrating public school week. Carmel's Adult School initiated a Carmel Forum inviting well-known scholars and authors to speak to the whole town. The school pointed to its policy of local affairs only when it refused use to a Los Angeles ballet group.⁸

Local history met with a landmark when on July 19, 1935 the now famous Bach Festival came to the School Auditorium. Two remarkable women, Dene Denny and Hazel Watrous, had moved to Carmel in the early 1920s attracted by the artistic ambiance. They opened a gallery which seconded as a small music hall, and in October 1927 they invited a group of music lovers to their studio to discuss the future of music in Carmel. So was born the Carmel Music Society followed by the Monterey Peninsula Orchestra and in 1935, also in the Denny-Watrous studio, the Bach Festival. The Carmel Music Society subscribers had multiplied dramatically after the opening of the auditorium, and in 1935 it decided to underwrite a three-concert Bach Festival to take place at the School Auditorium and at the Carmel Mission. The Festival carefully provided for local artists and outsiders alike. Said Fritz Wurzmann, Society Board member, "In those days you didn't have to pay the musicians much, and the locals worked for nothing." Tradition dictated that the events remain affordable. Local Marjorie Legge Wurzmann, pianist, performed as did Danish pianist, Gunnar Johanson. The Society named Gastone Usigli the Festival's permanent conductor thus lending permanence to the entire enterprise. Critics called it the greatest musical effort in Carmel's history.⁹

By 1937 not only the Carmel residents attended the Bach Festival, but also summer visitors. Many came only for the Festival. Carmel's new Festival and its beautiful and wholly adequate auditorium caused some citizens, importantly the business people, to think seriously about going after the outside audiences. Announcements for the Festival appeared in the San Francisco Chronicle, and brochures coaxed music lovers to spend their vacations in Carmel to enjoy the

⁸ Pine Cone, passim, 1933-1935.

⁹ Pine Cone, passim, 1935; Interview, Marjorie Wurzmann.

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Bach Festival with language such as "Out of the pine forests sloping through sand dunes to the sea, the Village of Carmel, with its orchestra, chamber music, and little theater groups, has grown by attracting to itself artists of renown." The Carmel Pine Cone told of village guests strolling through the peaceful village streets to the Carmel School Auditorium. The Festival grew by 1947 from three days to a full week of day and night events. All the sleeping accommodations in the town were filled. Thus, for good or for worse, the auditorium had made its historical contribution to a greater Carmel, a Festival which now lasts three weeks, and draws a host of regular subscribers from up and down California and beyond.¹⁰

While the Festival headlined summer events, the Carmel Music Society continued to bring in an unbelievable array of world-famous artists. Although lists may constitute a tedious presentation, this partial list documents the significance of the auditorium's events:

Richard Crooks, Tenor; Budapest String Quartet, Robert Casadesus, Pianist; Artur Rubinstein, Pianist; Lotte Lehmann, Soprano; The Trapp Family Singers; Gregor Piatigorsky, Cellist; Ezio Pinza, Basso; Robert Casadesus, Pianist; Andres Segovia, Guitarist; and in 1947 Jussi Bjoerling, Tenor. The auditorium made history by providing a beautiful and acoustically pleasing atmosphere for these events.¹¹

Lectures, drama, dance, and political events drew citizens of every interest to the auditorium, acquainted the entire town with its interior, and stamped upon its citizens its association with memorable events. Carmel High School began using it in the 1940s for its plays, graduation ceremonies, and fund raisers. The Hopkins Marine Station of Stanford University held lectures, and a Life and Scientific Series of lectures brought visiting scholars before the townspeople. The Audubon Society sent a speaker. Senator Fred Tickle spoke as did other politicians; the Volunteer Firemen staged a benefit show; the Carmel Music Society held a piano fund performance of "Arsenic and Old Lace;" young and old came to celebrate Pan American Day; and "The Drunkard" played to capacity audiences. Sunset Auditorium became a part of everyman's

¹⁰ Pine Cone, passim, 1937 and 1947.

¹¹ Nixon File, Harrison Memorial Library, Local History Archives.

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history.¹² As our period of significance comes to a close, yet another permanent user scheduled its events in the auditorium, the Monterey County Symphony Orchestra. Having performed at Fort Ord and Salinas High School this regional orchestra chose the Carmel locale for its second season presenting a concert on May 28, 1947. Again, the Pine Cone called it musical history. When the symphony returned in August bringing with it the Paganini Quartet the audience filled every seat in the Sunset Auditorium. The Monterey Symphony has performed there every year since.

If we trace these major musical events to the present time the significant contribution of the auditorium to Carmel's history grows: Carmel Bach Festival, 61 years; Carmel Music Society, 66 years; Monterey County Symphony, 50 years. The Sunset Center, located in the virtual center of this village which measures three-quarters of a square mile, offered easy, walking-distance access for all of Carmel's citizens. For visitors it was a short walk from accommodations. All knew it for the multitude of events which have taken place there: grammar school plays, mass meetings, artists such as Jussi Bjoerling. While tourists may think of Ocean Avenue shops as the essence of the town, for Carmel residents, the Sunset Auditorium at the Center embodies their history, and as no other place, it is Carmel.

The Sunset School

The Sunset Center is historically significant to the city of Carmel-By-the-Sea, again under National Register Criterion A, because it was the site of the only public school in the city's history. The School complex evolved from the needs of the City's two-room school house for more classrooms and for a meeting place. This school stood strategically in the very center of Carmel-By-The-Sea's three-quarter mile boundaries. Prior to meeting at this locale, students had met temporarily around town. On July 1, 1903 when the Carmel School District was formed, there were not enough students to qualify for county assistance, thus subscription classes began in the cottage of Elmer Douglas (reportedly donated for use by Frank Devendorf's Carmel Development Company) on Dolores Avenue. Classes continued at a second cottage, and in 1906, the board of trustees with James F. Devendorf as secretary, finally put up the first real

¹² Nixon File, *ibid*; Pine Cone 1940-1947, *passim*.

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school building at 9th and San Carlos Streets. The School was still on property owned by the Carmel Development Company and Devendorf personally named it the Sunset School. The trustees' facility consisted of two classrooms in a Mission style with curved arches and a false domed bell tower. The building faced out upon 9th Avenue which was no more than a pathway leading from San Carlos to Junipero. The District finally bought the property on which the school was situated from the Carmel Development Company in 1922. Commencing in 1908 the School District had begun to acquire lots between 8th and 10th streets to complete ownership of two entire city blocks. The District then bought the pathway known as 9th Avenue on April 30, 1931, did away with the path, and thus created a single entity out of the two city blocks.¹³

By 1925 the two-room school had become inadequate for the increasing enrollment, and the city passed a \$50,000 bond issue for the construction of an entirely new school. Oakland architect John J. Donovan designed the new building, and contractors demolished the entire original school. The Donovan structure and the subsequent Ryland annex (1931) are discussed under Criteria C, Architecture. By the summer of 1925 the new semi-fireproof elementary school building was under construction, and on January 16, 1926 opening ceremonies took place. Musical numbers predominated, and following the event the graduating class began a tradition of planting a class tree. Records of attendance for the year 1926 bring forth names familiar to Carmelites, names such as Murphy and Comstock, prominent builders, for example. As the years passed almost every child within the city limits would attend Sunset School, children such as Sam Farr now our congressman.¹⁴

¹³ "Sunset School Bonds Approved," Monterey Peninsula Herald 18 March 1931, 1; Sydney Temple, Carmel-By-The-Sea (Monterey: Angel Press, 1987) 81; Becky Hanna, "Historical Summary of Sunset Center," in City of Carmel-By-The-Sea, Planning and Building, "Site Evaluation," 10 February 1994, p. 41.

¹⁴"Builders of Sunset Town," Carmel Pine Cone, photo by A Kaldor-Bates, 19 May 1949; "Plans Under Way for School Dedication," Carmel Pine Cone, 19 September 1925; State Register for Public Elementary Schools, Sunset School, 1914 and 1926, "Sunset Center File," Carmel Preservation Foundation Archives.

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During the School's first year (1926) 150 pupils enrolled. More than half a dozen private schools were in operation, and many tutors found employment. People with money had not sent their children to Sunset School. All this changed after 1926 as school registration lists began to read like a page from Who's Who. Youngsters from millionaire parents at Pebble Beach, the children of famous authors and artists, and children from the Carmel Highlands flocked to the new school. In 1930 school officials feared they would be turning down students for lack of space. The Ryland annex financed by a bond issue in 1930 solved this problem adding four classrooms, a gymnasium, and an art room. Their design is discussed under Criteria C. Importantly, the design provided for the children of an artist's community. It had an unusually large art room. High windows gave perfect light, and low wide tables supplied space for the young artists. Walls provided for exhibits. A craft and work shop was also well planned, and the gymnasium was fitted with a shower room. The last indeed a luxury for an elementary school of the 1930s! Every side of the child's development was considered: mental, aesthetic, and physical. When the school closed in 1965 thanks to the construction of two schools just outside the city limits, north and south, and due to the passage of a new state school earthquake standards, the City bought the Sunset School and turned it into a cultural center.¹⁵ Sharron Hale wrote in her book, A Tribute to Yesterday, (1980) "Today, in outward appearance, with the exception of plants where there used to be climbing bars and sand piles, it has changed very little, faces and memories are there and emerge during concerts, ballet or art displays. Probably the most vivid of all memories came when I took my daughter to a Girl Scout meeting in what had been my old first grade classroom. I personally, and many, many others, were happy when the decision was made to put to use such a charming part of Carmel and of our lives, rather than tear it down as had been done to so many other buildings."¹⁶ Dramatic changes in the use of the School are evident. Frank Riley, entered the old School eleven years after graduation. As he walked through the Marjorie Evans Art Gallery he said, "The last time I was in here I was throwing spitballs." Soon after he became manager of the

¹⁵"The New Classrooms at Sunset School," The Carmelite 24 November 1931; "Proposed Additions Will Give Perfect School," Carmel Pine Cone 27 February 1931.

¹⁶(Santa Cruz: Valley Publishing) 27.

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Center.¹⁷ The alumni cherish it, a permanent reminder of their roots, of their first home away from home. For some it was the place where they carried their own chair to school on the first day. The School, now a cultural center, is significant to the Carmelites local history.

Criterion "C" Architecture

Charles J. Ryland's design for the Sunset School Auditorium annex with additional classrooms was immediately recognized as an architectural landmark for Carmel. The Architectural Spirit ventured that, "As most towns grow, they eventually feel the need for a Cultural Center. Thanks to architect Charles. J. Ryland, Carmel's was disguised for years as Sunset School. In 1931 Mr. Ryland architecturally prophesied Sunset's ultimate change from its role as a school. The addition was in perfect harmony with the existing rooms and administrative office. Steeply pitched roofs, with gabled ends, kept the lines smooth and fluid. The large, pointed archways for entrances were a fine echoing of the north rooms."¹⁸ Michael J. Murphy, pioneer builder in the earliest developmental era of Carmel, was contractor. The auditorium was so in harmony with local history that the city singled it out and placed it in Carmel's building and architectural historic survey giving it the highest rating for significance. The City's rating was accepted unanimously as Resolution No. 83-29 of the City of Carmel-By-The-Sea on 17 May 1983, and the action was signed by Mayor Charlotte Townsend.

To better understand Ryland's contribution, let us place it in an historical context. Real estate developers founded Carmel toward the end of the nineteenth century in reaction to a tourist influx on the Monterey Peninsula in general. During the 1880s entrepreneur Santiago J. Duckworth surveyed and platted Carmel City, publishing a map of its gridiron layout in 1888 superimposed over its myriad sand hills and ravines. Another entrepreneur, Abbie Jane Hunter began to build houses in Carmel, generally pattern book exercises in a Queen Anne Cottage form. These efforts failed, partly due to the depression of the 1890s, and experienced real estate men stepped in to

¹⁷Tom Lueck, "Carmel's Commitment to the Arts," Time Out 7 February 1975.

¹⁸ N. Whitcomb and K. Steele, The Architectural Spirit (Carmel, CA: Ridgewood Press, 1978) 97 and 110.

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buy up most of the property and to form the Carmel Development Company in 1902. They renamed the town Carmel-By-The-Sea; however, in this text we shall alternately use the simpler Carmel. The major developers were Frank Powers and his partner/manager James Franklin Devendorf, and they continued to be a force in Carmel's building and artistic history. By 1904, the commercial core had begun to develop and a few one and two story wood framed, false-fronted business buildings had appeared on Ocean Avenue, the main thoroughfare. Architecturally, Carmel was a vernacular affair of owner/builder single-wall board and batten cottages.¹⁹

Devendorf hired a young man named Michael J. Murphy to act as his company's contractor, and between 1907 and the early 1920s, M.J. Murphy designed and constructed most of the residential housing and commercial buildings in Carmel. He established the carpenter/builder vernacular look of the village up to that time. Redwood and Monterey Shale, or "Carmel Stone" as it was locally called, were the building materials of choice. In 1916 Carmel incorporated to assure local control of growth and image, and as a result local building traditions established by M.J. Murphy and embodied in his houses still prevail. Additionally, a major factor in this decade to shape Carmel's historical development was the successful "Keep Carmel off the Map" mayoral campaign won by Perry Newberry. As a result, Carmel would have no sidewalks in the residential zone, no street lighting, and houses would be unnumbered. In 1929 Carmel wrote an ordinance stating that "Carmel is a residential community in which business and commerce have been, are now, and are proposed to be subordinate to its residential character." Thus, the commercial zone would have no high rise buildings, and the Sunset School Auditorium coming in 1931 would be the singular building in Carmel ever to break the height barrier observed by the rest of the village.²⁰

In this context of restrained development, two architectural styles permanently changed the physical appearance of Carmel: 1) Mediterranean Revival introduced by S.F.B. Morse at Pebble Beach and 2) Tudor Revival or the "Old English" style. The Mediterranean style spilled over into Carmel; however, the distinguishing characteristics of the Sunset School and its Auditorium came

¹⁹ Kent L. Seavey, "History of Carmel's Architecture," unpublished manuscript, Seavey personal archive, Carmel, CA.

²⁰ Kent Seavey, Ibid.

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from the second style: the "Old English". This mode of architecture was characterized by elements loosely based on early English building traditions and was ideally suited to the community temperament of decidedly anti-urban Carmel. Edward G. Kuster designed the first examples as part of his theater in the Golden Bough complex at Ocean Avenue and Monte Verde Street. The shops, half timbered cottages, are still in commercial use today. The Carmel Pine Cone for April 24, 1924 reported:

"In Carmel By-the-Sea there is a group of little shops that might well be transferred to an artist's canvas and labeled 'a bit of Old Europe.'"

The newspaper's editor/publisher, Perry Newberry, (later mayor) gave Kuster full credit for introducing the building style and in a later article noted how rapidly its popularity spread. "So," he said, "instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster's dream - made into reality - has changed our main street into an Ocean Avenue of beauty and artistry."²¹ Hugh Comstock, designer and builder, took the Early English Tudor style to other streets of Carmel, shaping much of the village's residential architecture. The Old English, not the Mediterranean style became the identifying architectural style of Carmel, and architects John Donovan and Charles Ryland brought it to the Sunset School.

As noted in the statement on significance, the Sunset School had outgrown its two-room schoolhouse by 1925, the building was destroyed, and Oakland architect John J. Donovan designed the new building. Contractors Herndon and Finnigan of Sacramento supervised construction. See Section 7 for description. In 1926 skeptics prophesied that the school was far too big for Carmel. Nonetheless, in 1931 overcrowding caused Carmelites to enthusiastically pass a \$75,000 bond issue. A request for architectural design went out specifying four new classrooms and an assembly hall to accommodate all of the students. The architectural firm of Swartz and Ryland with offices in Monterey and Fresno won the contract for design, and Charles

²¹ Kent Seavey, Ibid.

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J. Ryland made the actual drawings.²²

Charles Ryland (b. December 6, 1892) studied architecture, art, and engineering at the University of Toulouse. Returning in 1919, he became a partner in the firm of Swartz and Ryland with offices in Monterey and Fresno. His turned from residential designs to public buildings in the 1930s when he became official architect for the Roman Catholic diocese of Pacific Grove and did work on the preservation of Mission San Carlos de Borromeo in Carmel. The Salinas National Bank, Monterey City Hall, the E.A. Williams Jr. house at Pebble Beach, the Christian Science Church, Monterey, and Monterey High School are other examples of his work during the 1930s.²³ In 1931 the Carmel School Board, impressed by Ryland's training in France and ongoing success in church and public building design selected him to design their landmark public building.

The new wing extended the existing structure south for practically a full block. It would be two stories on Mission Street but one story on San Carlos Street and accommodate up to 600 students. The lower story design facing out onto Mission Street would allow for a gymnasium and additional rooms. See Section 7, Description.

M.J. Murphy, only seventeen when he went to work for Devendorf, became a true master builder. Most of his structures were of his own design, but he was also contractor for well-known architects such as Julia Morgan, Bernard Maybeck, and Robert Stanton. Among his most notable structures were the Pine Inn, which he expanded and completely remodeled with his own design, the La Playa Hotel, the Carmel Highlands Inn, the Rancho San Carlos Ranch House, and the Harrison Memorial Library. Another important structure that Murphy helped to build was Tor

²² "Sunset School Growth Forces New Expansion," Monterey Herald 7 February 1931; "Proposed Additions Will Give Perfect School," Pine Cone 27 February 1931; "Rapid Progress on School Annex," The Daily Carmelite 30 July 1931;

²³ John Chase, The Sidewalk Companion to Santa Cruz Architecture (Santa Cruz, CA: Paper Vision Press, 1979) 315-316.

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House, the famous home of Poet Robinson Jeffers. He was a prolific builder.²⁴ Murphy had his own lumber yard and his own rock crusher in Carmel Valley where he brought gravel from the Carmel River.²⁵ When Murphy's first house was scheduled for demolition in 1990, local citizens saved it. The City furnished a lot at 6th and Lincoln just behind the Pine Inn, a citizen's committee moved the "Murphy House" onto the lot, and the City Council designated it a Historic Building. Former Mayor Clint Eastwood lent his support to commemorate the man who all agreed deserved much of the credit for the unique and well-known character of Carmel's houses. The Sunset School Auditorium and classroom annex represents the work of this master.

At the close of 1931 the Pine Cone, speaking for the community, praised the Sunset School Auditorium in particular, "The Gothic interior with its pointed arches is a thing of beauty and economy. Local dramatic productions may now be put on with room to turn around in, ample fly loft space, a wide enough stage, plenty of dressing rooms and property rooms. With the growth of our concert and dramatic seasons, Sunset School Auditorium will become famous. It will prove to be one of the best investments the town ever made."²⁶

The Aftermath and the Future

When Carmel grew to the point where one central grammar school was insufficient, two new schools were opened just outside the north and south ends of town. Sunset School was no longer necessary, and it did not meet the state's school earthquake safety standards. In 1964 the City of Carmel initiated a hostelry tax to be used importantly for development of cultural facilities. Assured of a fund to cover maintenance costs, eighty-six percent of Carmel's voters voted for a \$824,000 bond issue so that the city could buy the entire Sunset School complex. The new

²⁴ John Pavick, Lillian Rasmussen, and Rosalee Murphy Gladney, "M.J. Murphy - Pioneer Builder, Contractor," Carmel Preservation Foundation Archives.

²⁵ Sharron Hale, A Tribute to Yesterday (Santa Cruz, CA: Valley Press, 1980) 18-20.

²⁶ "Sunset School Plans Opening of New Plant," Pine Cone 6 November 1931; Hanna, *Ibid*, 42.

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Sunset Center Director Richard Tyler, pronounced it the Jewel of Carmel and the center of arts for the entire peninsula--even large parts of the county.²⁷ Thus, the Sunset Center now stands in its entirety. Every room of the old school is used as a cultural asset: a ballet school, plastic arts and crafts, ethnic dance, gymnastics, an office for the Bach Festival, and another for Tor House. The library is now a gallery for the Photographic Center, and the long hall at the south is the Marjorie Evans Gallery. It is the remembered history of events at the School and at the Auditorium that we honor here. These, and because it is the singular monumental example of Carmel's otherwise quaint Old English architecture.

Although the intervening years have brought hosts of tourists to Carmel, accommodations have increased, and shops have crept closer to the Sunset Center, the zoning edict of 1929 holds firm: residential over commercial. Adhering to this spirit, the buildings to date have remained virtually unchanged. As the population growth has virtually reached maximum at about 4,000 residents, the Center still serves the community admirably.

²⁷"Sunset Center is finally Free of its Bonds," Pine Cone 29 June 1989.

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Nixon File, Herbert Heron Collection, Picture Files.
Carmel Preservation Foundation
Sunset Center File and M. J. Murphy File
Monterey Public Library
California Room Archives
Carmel-By-The-Sea City Planning and Building Records

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Carmel Pine Cone
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Interviews:

All the following interviews were made by Lois Roberts. All transcripts are in the files of the Carmel Preservation Foundation Archives, Carmel.

Rene Bronson, Pianist, June 16, 1997
Dr. Herman Medwin, Acoustician, May 9, 1997
Harriet Shanner, Resident, Carmel, during years 1931-1947, May 9, 1997
Marjorie Wurzmann, Pianist, June 18, 1997
Rene Wurzmann, Dancer, June 18, 1997

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GEOGRAPHICAL DATA

Verbal Boundary Description

See accompanying base maps: Street Map from Thomas Guide Book and Sketch map with Sunset Center boundaries drawn in bold.

The Sunset Center is located between 8th and 10th Streets which run west to east and between Mission and San Carlos Streets which run north to south. The Center is on Lots 97 and 110. APN: 97/10-143-01; 110/10-151-01.

Boundary Justification

The boundaries include the significant resource and its immediate setting. The specific boundaries of the Center are established at the north end where it faces upon a large parking lot; at the south end where the Ryland annex faces a parking lot. The boundaries on the east side are defined by Mission Street and at the west side by the Sunset Center's small parking complex. No nonhistoric resources or additional historic resources lie within the boundaries established in this application for the Sunset Center.

The Sunset Center structure completed in January 1926 and added to in November 1931 have not been altered in any visible way. Thus, the boundaries are the same now as they were in 1931.

Additional Documentation

Additional documentation in the form of pictures, a clipping file, and programs are on file at the Carmel Preservation Foundation, P.O. Box 3059, Carmel-By-The-Sea, CA. 93921.

Property Owner

City of Carmel-By-The-Sea
Monte Verde Street between Ocean and 7th Avenues.
P.O. Box C., Carmel-By-The-Sea, California 93921

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Maps

An appropriate USGS map, "Monterey, CA," SW/4 Monterey 15' Quadrangle, photo revised 1983 accompanies this application.

A copy of a single-page map displaying Carmel-By-The-Sea taken from the Thomas Guide, Monterey County, accompanies this application.

A sketch map displaying the footprint of the building and the boundaries of the Sunset Center accompanies this application. Source: Sunset Center, Office of the Director.

Photographs

Photograph #1

Sunset Center Auditorium: "Sunset School Carmel by the Sea, Calif." Carmel, Calif.
Pat Hathaway Collection, 97-04-01, 469 Pacific Street, Monterey CA.

Photographer: Zan Stark

Date photographed, 1937.

Negative is filed at the Hathaway address given above.

1. View: West Wall. View to southeast.

Photographs 2,3,4,5,6, and 7

Sunset Center Auditorium, Carmel, California

Photographer: Bill Roberts, Carmel, CA

Date of photographs: July 7, 1997

Negatives are filed at Carmel Preservation Foundation, P.O. Box 3959, Carmel, CA 93921

2. West Wall, View to southeast.

3. Interior Foyer, View to east.

4. West Wall. View to the east.

5. East Wall, View to northwest.

6. East Wall, View to northwest.

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Photograph 7.

Sunset Center Auditorium Interior, Carmel, CA

Photographer: Alan McEwen, The Herald staff photographer.

Date of publication: January 26, 1997.

Reproduced on archival paper from Gallery Magazine, Monterey, CA. The Herald, January 26, 1997. Access to the interior of the auditorium was denied our photographer, Bill Roberts.

7. Interior of the Sunset Center Auditorium from north.

Photographs 8, 9, 10, and 11.

Sunset Center, School portion built in 1925, Carmel, California

Photographer: Lois Roberts, Carmel, CA.

Date of photographs: October 21, 1997

Negatives are filed at Carmel Preservation Foundation, P.O. Box 3959, Carmel, CA 93921

8. Court View to northeast

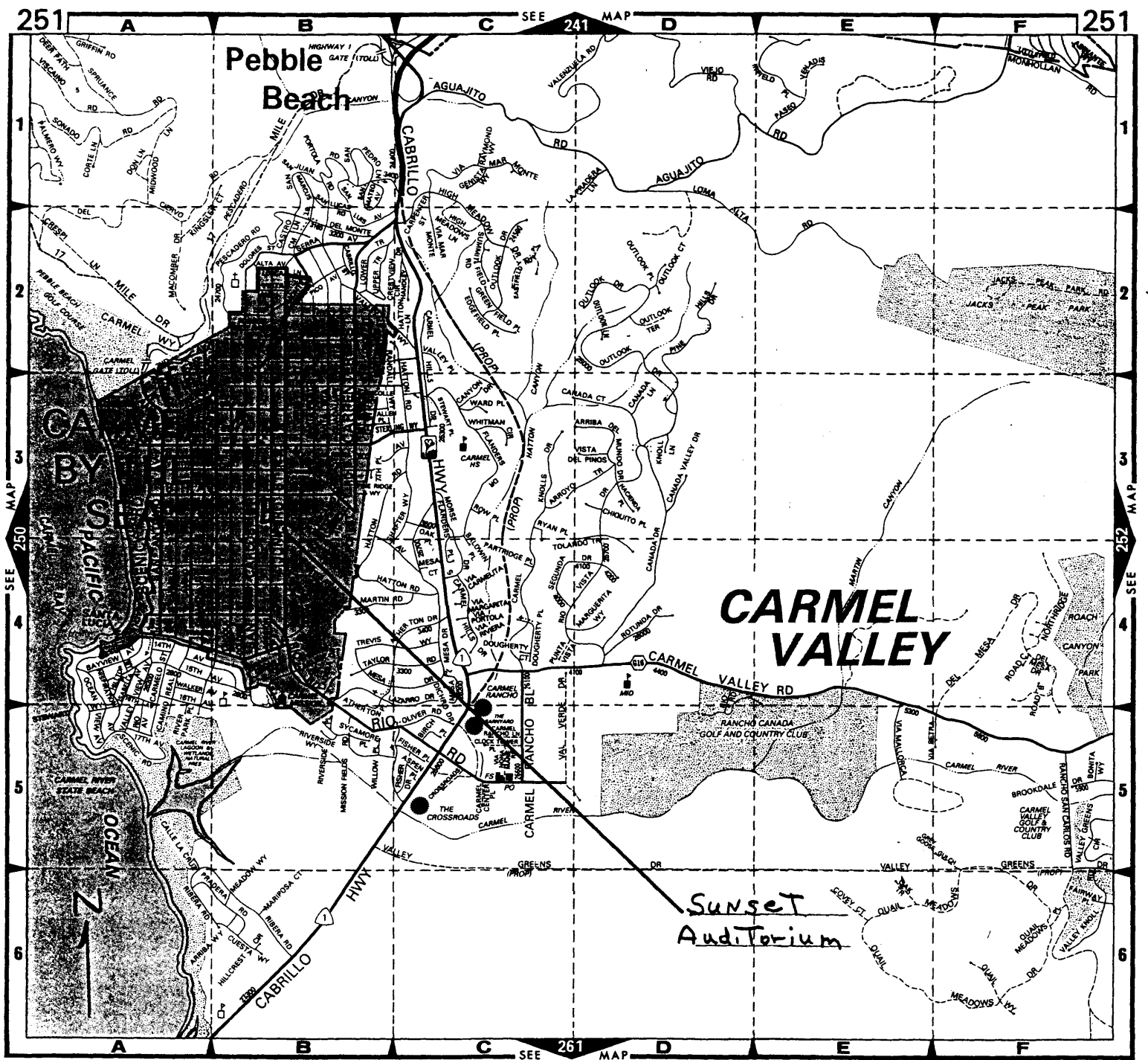
9. Front view to northeast

10. Front entrance to southeast

11. Court and main entrance view to north

Color slide: Sunset Center Auditorium West Wall: View to East

Negative permanently stored at Carmel Preservation Foundation, P.O. Box 3959, Carmel, CA. 93921. Photograph date: July 31, 1997. Photographer: Enid Sales.



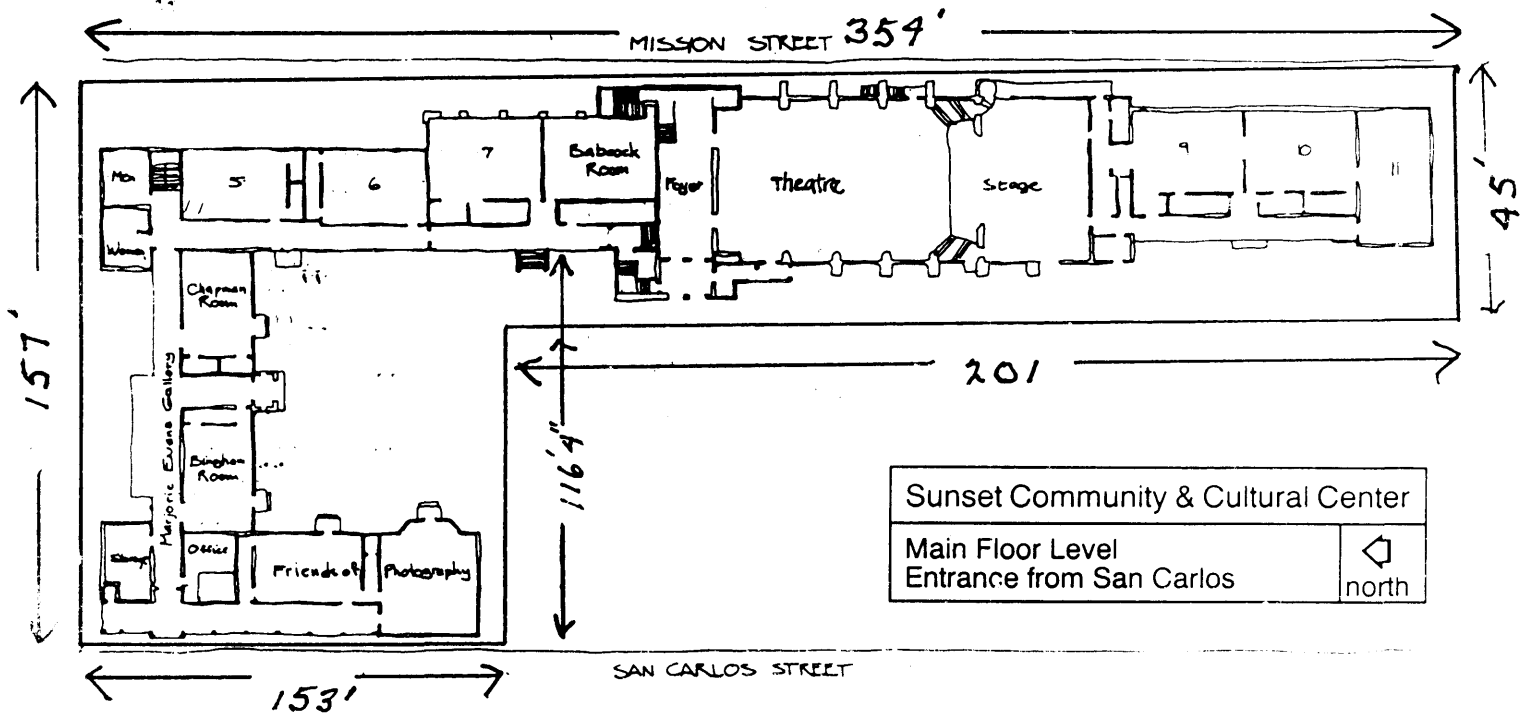
SCALE OF SINGLE MAP PAGES
1 INCH TO 1/2 MILE



IUSDI/NPS NRHP Registration Form
Sunset Auditorium
Monterey County, California

SOURCE:
Thomas Bros. Maps
SINCE 1915

Section 10. Geographical Data
Verbal Boundary Description Base Map
Produced on Archival Paper



1USDI/NPS NRHP Registration Form
 Sunset Center Sunset Center
 Monterey County, California

Section 10. Geographical Data
 Verbal Boundary Description Base Map
 Produced on Archival Paper