

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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RECEIVED JUN 6 1979 JUN 15 1979
DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Crystal Cove Historic District
AND/OR COMMON Same

2 LOCATION

STREET & NUMBER *W of Laguna Beach*
7402 Southeast Coast Highway
CITY, TOWN Laguna Beach *vic* VICINITY OF Orange County 40th
STATE California CODE 06 COUNTY CODE 059

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input checked="" type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME The Irvine Company
STREET & NUMBER 550 Newport Center Drive
CITY, TOWN Newport Beach VICINITY OF STATE California

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Santa Ana Municipal Courthouse
STREET & NUMBER 506 N. Broadway
CITY, TOWN Santa Ana STATE California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE N/A
DATE
DEPOSITORY FOR SURVEY RECORDS
CITY, TOWN STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input checked="" type="checkbox"/> MOVED DATE <u>1942</u>
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Crystal Cove Historic District comprises 46 wood frame structures located in a natural cove at the mouth of Los Trancos Canyon on the Pacific Ocean. The Canyon narrows into Trancos Creek which runs behind and east of the northern end of the district and divides it as it empties into the ocean at the southern end. Access to the district is via a road off of the Pacific Coast Highway (State Highway #101). The majority of the roads in the Cove are narrow, barely allowing more than one car to pass. Most of them are dirt; a few roads are sparsely topped with asphalt.

The district forms a self-contained neighborhood bordered by unimproved land to the north, south, and east, and by the Pacific Ocean to the west. The majority of the structures, single wall cabins built between c. 1924-1936, which evolved into cottages with plumbing, gas and electricity, are one-story; there are 10 two-story and 2 one-and-a-half-story cottages. The only structure to be used commercially in the district is a one-story building erected in the mid-twenties directly adjacent to the beach in the central section of the district. It was used as a store. Its function was seasonal. It was a combination soda fountain, grocery store, hamburger and hotdog stand which served members of the tent community, original cottagers and the visitors who made the three hour automobile journey from Los Angeles and environs in those days. Presently the structure functions as a storage area although a wooden crossbeam sign designates the structure as the "Crystal Cove Yacht Club."

The structures in the district may be divided into three groupings: northern, central and southern. The northern grouping contains three levels of houses beginning directly on the beach (level 1) and extending up the hillside (level 2) to the natural cliff above (level 3). A pair of rare old New Zealand Tea Trees exist on the middle level. The central grouping is on 2 levels, the first of which clings to the hillside and faces a manmade road bordering the beach. The second level is located on the hilltop above. The southern grouping is separated from the rest of the district by Trancos Creek and is connected to it by a small (28 foot wide) wooden bridge over the creek. The vegetation adjacent to the bridge is lush with morning glory, bougainvillea, hibiscus, and cup-of-gold with a cluster of an uncommon species of eucalyptus trees nearby. The cottages in this grouping are located at the base of the cliff and bordered in front by a manmade road.

Each cottage is a unique design statement and constitutes "architecture without architects." Each builder constructed to suit his own needs and imagination. There are literally no property lines within the district. In its character, in its structures and areas of access, the district remains much the same as it was when the last cottage was erected 42 years ago. The palm fronds which originally thatched the roof and outside walls of each cottage are still to be found on parts of some of them. Portions of the district are untouched and the natural character of the beach is unchanged.

An unpaved parking area is provided below the highway at the base of the lower access road. Another small parking area is available on the top of the cliff behind the cottages located there at the northern end of the district. Early photographs indicate that originally the bluffs of the central and southern portions of the Cove sloped gently into low hills which terminated at the beach. A portion of the original sea wall, constructed of old drill pipe, which extended some 600 feet from the southern

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CONTINUATION SHEET

ITEM NUMBER

7

PAGE

1

boundary to the central portion of the district is occasionally exposed during heavy storms. The terrain in the central and southern portion of the district was altered to provide access, open space and safe building sites. The course of the creek was changed; the sloping hillsides leveled and the dirt from them used to fill in the parking areas located at the northern portion of the district.

Running horizontally along sections of the roads fronting the beach, telephone poles are placed to form natural wheel stops for cars. Some of these poles are nearing half a century old. Where there is no road, a board walk runs in front of the cottages on the beach beginning at the northern end and continuing to a point midway in the central grouping. Access to the cottages on the middle and upper levels is by a narrow road to their rear or by staircases which wind up the bluffs from the beach. For those cottages located on the top of the cliffs, roads run behind them.

Indian middens have been found one mile to the north of the district and fossilized remains of shellfish and vertebrates are prevalent within the district. An article in the Santa Ana Daily Register dated May 8, 1923 states that Terry Stephenson, well-known Orange County historian, while exploring Los Trancos Canyon found a number of Indian caves. The mouth of some caves extended as much as 30 to 40 feet across. Ashes, charcoal, bits of flint, abalone and clam shells were discovered at these sites. Mr. Stephenson also revealed that while blasting for the original Irvine Ranch Road (predecessor of the Pacific Coast Highway), petrified bones of mastodons were found in Los Trancos Canyon. It is possible that middens exist on the site of the district.

Crystal Cove is located within a Marine Life Refuge which stretches from Little Corona beach on the north, and to Abalone Point on the south. Pursuant to the California Fish and Game Code, Section 10664, a sportfishing license is required for certain specified kinds of fish. All other fish and forms of aquatic life are protected in the district. Tidepools support delicate and fragile marine life.

Birds abound: thousands of heron, California and ring-billed gulls float in the water or patrol the shoreline; brown pelicans skim the waves and plunge headfirst for fish; mornings bring 50 or more Western grebes floating with the movement of the longshore current; almost daily red breasted mergansers, surf scoters, common loons, common terns and cormorants appear; sanderlings are ever present at wave's edge often accompanied by larger black bellied plover, willet, and marbled godwits. Road-runners occasionally appear at Crystal Cove and the golden eagle has been sited from time to time; additionally, red tailed hawk and osprey are seen in trees and on telephone poles.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY--NOMINATION FORM

APR 9 1978

Continuation Sheet

Item Number

7

Page

2

NATIONAL
REGISTER

The environmental and architectural values that distinguish Crystal Cove Historic District from any other coastal community along the California shoreline, and thus establish the District as one of exceptional importance, are four: (1) Location: it is bordered by the ocean in front, rolling hills behind and cliffs on either side. No permanent housing development and no commercial development are within miles of the Cove in any direction. (2) Buildings: all the structures in Crystal Cove are of single wall, batten and board construction which was particularly localized along the California coast. (3) Commercial intrusion: there has been only one, a small general store of the indigenous vernacular architecture built in the early forties to replace the first store, built in the twenties, which served the tent colony, film makers and first cottage owners. The present structure has long since been abandoned for commercial use and presently serves as a community gathering place. (4) Structural change: with one exception, the structures retain their original configuration and architectural characteristics. In two other cases, the minimal remodeling lacks sensitive treatment.

There are many old coastal communities in Southern California which contain areas of historic architectural significance. Not one retains all four criteria mentioned above. Thus the Crystal Cove Historic District is of exceptional significance because it remains intact and portrays accurately the prototype beach colony of the late 1920's and early 1930's. A large number of California's coastal cities began as recreational communities. The great population explosion which took place immediately after World War II resulted in these areas being developed into major commercial centers. In California, therefore, a coastal community that remains unchanged after 50 years is both old and unique.

Crystal Cove cottages are pragmatic architectural examples of form following function. It is doubtful that the original builders consciously thought in terms of architectural style, scale, compatible materials, design, and harmony with the building sites. Nonetheless, all these features are to be found. The structures reflect the preference of the original builders for a simplicity of lifestyle that placed more emphasis on the enjoyment of the surroundings than on creature comfort. In some cases, tent frames were the beginning of a house. In all cases, single wall construction was used.

The state of preservation of the Crystal Cove community, both architectural and environmental, is due entirely to the Irvine Company which owns the land and buildings. The Company initiated a short term leasing system with the families who built the houses. There are leases no longer. Although third and fourth generation members of the original families continue to occupy the cottages, tenancy is presently on a month to month rental basis. The situation is tenuous.

Although no resident owns his house, repairs and maintenance are resident responsibilities which tenants have found practical to accept. Extensive additions are not practical nor would they be allowed by the Irvine Company. However, minor structural changes have been made by the occupying families. Compatible building materials have been used and the original architectural style maintained.

All remodeling has directly related to the change in living patterns. In the thirties and forties, as roads improved and new highways were built, easier access resulted in increased use of the houses. Presently one-third are occupied permanently and the number is growing. The remaining cottages are now in use on weekends and during holiday vacations all year around. Houses are fully occupied from May through October by family, friends and renters. This increased use dictated the structural changes. For example: outdoor showers and toilets were

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Continuation Sheet

Item Number

7

Page

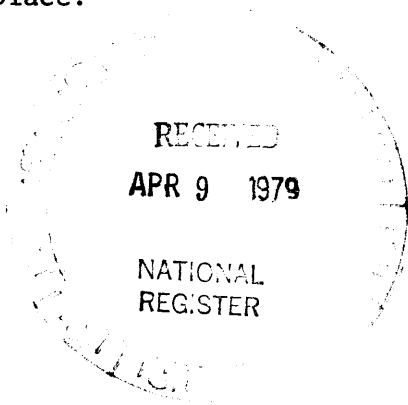
3

enclosed or moved indoors; an extra bedroom was added; a porch was screened; a front deck was constructed; sliding glass doors and windows were installed alongside the old wood sash panes. However, limited building space and the restrictions imposed by tenant residency minimized most changes. The result is that the vernacular architecture has essentially been preserved and the integrity of the structures remains intact.

The huge metropolitan population of Los Angeles is fast encroaching on this last piece of open beach and on this last unchanged beach colony. The nomination of Crystal Cove as a Historic District presents an unprecedented opportunity to preserve a sense of time and place which cannot be reconstructed in Southern California.

The following materials and features characterize the architecture of Crystal Cove:

Sash windows with wood frames and old sash weights in place.
French windows, wood frame.
Picture windows, wood frame
Ninety pound asphalt mineral surface roofing paper
Asphalt roof shingles
Pitched or flat roofs, hip roofs, gable roofs.
4", 6", and 8" tongue and groove siding
6" redwood siding
Irregular shingled siding
4" perpendicular siding
Imitation brick or wood shingles used for siding
Asphalt roof shingles used for siding
Picket fencing
Lattice fencing
Latticework underpinnings
Stone walls
Brick fireplaces and chimneys
Palos verde rock walls
Telephone pole foundations
Original outdoor shower fixtures
Small privacy areas paved with brick or stone or marked by wood planks or fenced
Side and front decks or porches covered and uncovered
Parts of old stairways remain in place
Artifacts, indigenous to life at sea, are plentiful and practically used outside and inside
1" x 4" tongue and groove redwood siding no longer manufactured



Following is a brief description of each cottage in the District and the significant structural changes that have been made. The cottages are not numbered consecutively. The descriptions follow the numbered squares as noted on the attached map.

#13 (Parker-Lowe cottage): Brown wood shingled siding with red trim. Sash windows, wood frames, old sash weights in place. Long front porch and picket fence encloses beach front. Excellent state of preservation. No structural changes since the early thirties. Two story.

APR 9 1979

Continuation Sheet

Item Number

7

Page

4

#22 (Taft-Taylor cottage): 6" redwood siding painted pale green. Rock and paper roof. Remodeled by former owners in the sixties by enclosing the porch over the garage with large aluminum sash picture windows on three sides. The same window treatment replaced the old wood frame picture windows in the front wall of the living room. The proportions of this house and one other (see #19) have been damaged by the remodeling, although the original footprint remains. This house now lacks its initial character which is unfortunate because it is visibly sites on the hillside. One story over garage.

#21 (Hunter-Dixon cottage): Ninety pound asphalt mineral surface roofing paper. Original 5" tongue and groove siding except for a rotted wall replaced with combed plywood siding. 4' x 5' wood sash picture window with original wood sash french windows on each side. House reflects care and excellent maintenance and retains original character. One story.

#14 (McCloskey cottage): Very sensitive remodeling was done to this house in the sixties when tenting on the beach was discontinued. The houses that faced the tents along the beach from May into mid-September were justified in enlarging their ocean views. For thirty years and more, their views each summer encompassed the back side of tents complete with laundry and trash containers. This resident installed 6' x 8' picture windows and a sliding door with aluminum sash. Otherwise all original architectural features were retained. Irregular shingled siding, sash windows, wood frame french windows, paper roof. Two story.

#17 (Pilaria cottage): Mineral surface paper roof; stationary wood frame picture windows, and french windows; Johns Manville imitation brick siding painted pale yellow. Rustic, typical and intact. One story.

#16 (Padve cottage): Mineral surface paper roof. Original Johns Manville asphalt siding. In the sixties a frong deck was added and four wood frame stationary windows were replaced by 6' x 8' picture windows and sliding door with aluminum sash which leads to the deck. Outdoor toilet and shower in rear were moved and remodeled to become part of the house. All other wood frame doors and windows remain and the original vernacular architecture is unchanged. One story with a one-bedroom second story.

#19 (Flynn cottage): The only other cottage in Crystal Cove that has undergone an insensitive structural change. A front porch was enclosed in recent years using vertical wood siding which overhangs former garage and an aluminum sash window installed in front. The garage underneath was enclosed to provide additional living space. The house now presents a slightly topheavy appearance. However, most original features are retained. Drywall siding, some of it replaced by board and batten, mineral paper roof, wood frame windows with old sash weights in place, one story over enclosed garage.

#1 (Donahue cottage): Sits directly on the beach surrounded by a 3' white picket fence. Remains unchanged with paper roof, regular wood shingle siding, sash weight windows. Long, low open porch, a portion of which has been enclosed with an aluminum sash sliding glass door. An over-50 year old gem. One story.

#40 (Livermore, Thompson, Dillinger cottage): A tiny shack that battles the tides that spill into the creek beside it. Wood shingle siding, paper roof, front porch. Original features retained intact. One story.

#32 (Powell cottage): 1" x 12" board and batten siding. Lattice work covers the hillside underpinnings. Front porch runs the entire length of the house, covered and partially enclosed by wood frame windows. Picket fence. Typical early California-coast construction in its original state. One story.

APR 15 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

APR 9 1979
NATIONAL REGISTER

Continuation Sheet

Item Number 7

Page 5

#37 (Dana cottage): 8" tongue and groove white pine siding painted red. Lattice work covers the hillside underpinnings. The stationary wood frame picture window has been flanked by louvered windows for better ventilation. The roof of the adjoining garage has been converted into an outside deck covered with lath shade. This house is nearly in its original state and is in beautifully maintained condition. One story.

#32, 43,44: These very small units were constructed by one of the resident managers in the early 1930's for weekend rentals. There were initially four of them. One has been demolished by an automobile that crashed down the hillside. They have been permanently rented in recent years and very slightly enlarged. All retain the wood sash windows, all have paper roofs, wood or shake shingle siding. They are typical of the small motel-like cottages that filled the summer rental needs of the early coastal communities. One story.

Office (Makely cottage): This is one of the earliest cove structures. The old white pine 8" tongue and groove siding is intact as are all the original wood frame windows. It is the exemplar of vernacular architecture of the Southern California coast. A compatible addition was constructed at the rear. One story.

#45 (Killen cottage): This was Crystal Cove's first grocery store, which, judging by early photographs was constructed in the late 1920's on the site where the now abandoned replacement stands. 1" x 4" flooring was used for vertical siding (probably from an old tent floor). The original doors have been nailed shut and old canoe paddles crossed in a pattern over them. A new door was cut into the existing wall when the structure was recycled. Except for a louvered window in the new door, the structure mains in its original state. Flat papered roof. Aluminum sash windows have been installed at one corner. One story.

Garages: A long row of wooden garages built in the 1930's stands to the north of Cottage 45.

#15 (Kienholz rental): The tiny hothouse in the rear of this cottage retains the original thatching that covered all Crystal Cove houses of late 20's and early 30's a vintage when many early films were made there. Slightly pitched (hip) roof with paper covering; 1" x 12" board and batten siding painted turquoise with white trim. A rail fence rather than the more characteristic picket fence encloses the front yard. A front porch was enclosed with careful attention paid to its blending with the original structure. Wood frame picture windows were installed in the front with louvered side additions for ventilation. Very early cottage and typical of the style. Excellently maintained. One story.

#2 (Davick cottage): Another of the earliest houses built in Crystal Cove. The siding is a combination of board and batten, driftwood, and wood shingles. Old driftwood plank walkways remain in place. A porch has been added over the front garage and an aluminum sash sliding door has been installed, but all blends into the structure with integrity. Some cinder-block brick now supports the front porch and adds to the variety of materials and textures in an attractive and appropriate fashion. One story.

#27 (Birk cottage): Almost in its original state. The only change is in the front porch which has been roofed. Paper roof, wood shingle siding, old industrial steel framed front window. Red brick steps lead to the front door. One story.

#24 (Van Vliet cottage): Siding combines shingles with 6" redwood. Wood shingle roof. Except for two new picture windows with wood casings, the two small louvered windows which flank them are the only modern feature of this simple and lovely old cottage that nestles into the hill behind. One story.

JUN 15 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Continuation Sheet

Item Number 7

Page 6

RECEIVED
APR 9 1979
NATIONAL
REGISTER

#12 (Van Wyck cottage): There are two very visible and distinctive features to this wonderful house. It has settled into its site at a slight tilt and its unusual front windows were transferred from a coach from the old interurban electric railway that ran between Los Angeles and Balboa Beach. The siding is vertical 1" x 12" tongue and groove; latticework covers the underpinnings. The old ships bell that hangs in front is an example of personalized exterior decor found on most Crystal Cove cottages. Most are "found" objects. Two story.

#3 and #31 (Van Pelt and Benson duplex): Originally a single unit, this structure has been slightly remodeled to accommodate duplex living. New shake siding over all; small steel-frame windows in one part of the house, stationary wood-framed windows in the other. Careful treatment resulted in preserving most of the original architectural features. One story.

#4 (Bartel cottage): Built initially as a duplex and retains nearly original state. 1" x 4" redwood siding; old leaded windows; decorative fasciae provide a gingerbread effect. At some time, to protect the upstairs bedroom from wind and rain during sea storms, a combed plywood siding was added to one exterior wall. This is another pristine example of one of the nucleus cottages in the enclave. Two story.

#6 (Combs cottage): Estimated to have been constructed in 1928, this house remains in its original state. Board and batten and cedar shingle siding, paper roof, sliding wood frame and stationary windows. Ship decking was used for the outdoor patio and the old ships mast still stands; wood planks from the walk leading to the front door. Beachfront yard surrounded by lattice-work fencing. One story.

#7 (Carter cottage): Originally a very small house which was enlarged by enclosing the front porch. By using old wood sash doors and windows, wood shingle siding and adding a front deck of unpainted wood planks, it is difficult to separate the fifteen year old addition from the fifty year old original structure. The only modern feature is a small aluminum sash sliding window. One story.

#8 (Shatford cottage): In original state inside and out. Rough regular shingled siding, unpainted. Front porch with picket fence rail. An unrivaled and unparalleled collection of beachcombers discoveries and native artifacts abound in the picketfenced beachfront yard. Small shed dormer addition on roof. One story.

#9 (Barnard Cottage): Vertical wood siding, covered deck, paper roof, 6" lattice-work underpinnings. Original state. One story.

#11 (Gabriel-Gearhart cottage): One of the most picturesque in the colony. The lower story is covered with cut-notched wood shingle siding; diamond cut asphalt shingle siding used on the upper story. All original wood frame windows in place, paper roof, scalloped fasciae add a gingerbread effect. Contemporary living has encroached on only one area: an enclosed porch was opened at roof level and reroofed with corrugated fiberglass to provide light for indoor plants which surround a hot tub. This cottage was built in 1928 and has been occupied by only two owners during that period. The sense of time and place is impeccably illustrated in both exterior and interior. Two story.

#28 (Sage, Van de Kamp, O'Connell cottage): 1" x 12" board and batten siding painted white with bright blue trim. Paper roof, long covered front porch. No changes have been made to this house except for a fireplace which was added in the late 1950's. One story.

15 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

APR 9 1979
NATIONAL REGISTER

Continuation Sheet

Item Number

7

Page

#25 (McGraw-Ford cottage): One of the earliest houses built, board and batten siding, paper roof, picket railing around the porch. Unchanged. One story.

#20 (Clement cottage): Another house unspoiled by any contemporary intrusions; part board and batten, part shingled siding; paper roof; original wood framed windows and doors. Two story.

#36 (Stinson cottage): One of the last cottages to be built, it is more "put together", less "thrown together". It fits into the Cove although it is one of the very few houses that would not look out of place in a more modern beach community. 1" x 12" tongue and groove siding painted white, green shutters, paper roof, wood framed stationary picture windows. Not long on charm and never an exciting architectural statement, neither is it intrusive or out of place. Two story.

The following cottages sit atop the cliff facing the ocean. A road runs behind them. They enjoy a rear view to the hills: #34, 35, 18, 29, 39, 38, 33.

#34 (Weber cottage): This was a one room Japanese schoolhouse located close to its present site and moved to Crystal Cove in 1942. The original structure is of undetermined age. Pitched paper roof, 1" x 4" redwood siding. At the time it was remodeled for use as dwelling space, the original room was partitioned. Later, a small double garage was enclosed to create a guest bedroom and half bath. The new addition, using the same siding and the roof line, blends into the old and all has the appearance of the local vernacular architecture of the early period. One story.

#35 (Thobe cottage): Horizontal redwood siding and paper roof, this 1930's vintage structure has charm. The outdoor plumbing was brought inside in recent years by enclosing a cement porch attached to the house. One story.

#29 (Benson cottage): This is a 1 1/2 story structure, all wood frame with wood frame windows and wood shingle siding. An aluminum sash sliding glass door and window are the only contemporary features.

#18 (Starr sisters cottage): No changes have been made in this old cottage other than the early addition of asphalt shingles over vertical board siding. All the windows and doors are original. One half of the front porch appears to have been enclosed sometime later however. One story.

#39 (Hodges cottage): 1" x 4" redwood tongue and groove siding. Few changes from the original. Recent outdoor deck addition. One story.

#38 (Ramsey cottage): This is the most expanded and changed structure in Crystal Cove. It has doubled in size. Uncovered front decking has been added and the front wall of the duplex dwellings is largely glass. The one story footprint of the initial structure remains and the addition is of the same height and scale. Shake siding covers the wall facing the road, weathered shingled siding has been used on the ocean front of the house. The architectural treatment is sensitive to the site and surroundings and the house is extremely attractive. It has lost the sense of the vernacular architecture however, one story.

#33 (Provence cottage): Honestly simple and integral to its period and its site. The 1" x 12" tongue and groove siding has been sandblasted and the original paint removed. The softly weathered wood relates to land and sea. A front deck was added at an undetermined date, otherwise it is unchanged.

APR 15 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Continuation Sheet

Item Number 7

Page 8

Cottage #30, 26, 23, 10 cling to their hillside location and are among the finest in Crystal Cove. Most are two story. All are early thirties vintage. Most are in excellent state of maintainance and repair. The hillside flora that has flourished through the years shields and shades them. Old stairs lead up to the road on top of the hill and down to the beach. Small porches and bricked patios are tucked away in unexpected places; verandas and balconies are open to the ocean view. Only cottage #10 appears to need a coat of paint and a few minor repairs.

#30 (Willinger cottage): Board and batten siding, paper roof. Some windows and doors have been nailed shut and others framed in to accommodate some interior remodeling. A front porch has been enclosed. The minimal structural changes have been done with taste and care and this house is a fine example of the local vernacular. Two story.

#26 (Shirley cottage): In original state except for diamond shingled asphalt siding over board and batten. Paper roof. French windows and stationary picture windows in wood casings. Two story.

#23 (Shirley cottage): Board and batten siding. Paper roof, latticework underpinnings. Most of the original wood framed windows. With the exception of adding a few feet to one bedroom, this structure is as it was built nearly half century ago. In beautiful condition. Two story.

#10 (Lawson cottage): Vertical wood siding painted yellow; fine large stationary picture windows in their original wood casings; 6" diagonal latticework underpinnings. Absolutely typical of its period. No structural changes. Several aluminum sash windows added.

Second Store: This building stands on the beach at the mouth of the creek south of Cottage #15. It was built in the early 1940's as a replacement for the Cove's first store, which had been moved to its present location (now cottage #45). The single story building was horizontal wood siding and a low-pitched gable roof covered with mineral paper. No longer in use, it still remains virtually unaltered from its original appearance.

There will be some discrepancies noted between the photographs submitted and the cottages described in this survey. According to several sources interviewed (see original application submitted), in the late 1930's the Irvine Company allowed residents to move their houses out of Crystal Cove if they wished to do so. The Irvine Company was preparing to give a ten year lease in 1940 after which no cottages could be moved. Some residents took advantage of the offer and a few building sites became available. By the very early thirties most of the houses in Crystal Cove had been built. The last 3 or 4 cottages were constructed in the late thirties and 1940's to the best of our knowledge.

Martha Padve
Pasadena/Crystal Cove

APR 9 1979

6 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
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<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 checked="" type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-1978	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) <i>recreational history;</i>
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1924-1936 BUILDER/ARCHITECT Unknown

STATEMENT OF SIGNIFICANCE

The 12.3 acre Crystal Cove Historic District is a well-preserved example of Southern California vernacular beach architecture and terrain. The District retains the scale and ambience of a 1930's beach resort and is located on a site which may contain 18th century Indian middens.

In 1776, the Mission of San Juan Capistrano was founded by the Franciscan order. Portola led an expedition that located missions on the prime sites in California. The section of the coast where Crystal Cove is now located fell within the sphere of San Juan Capistrano Mission. Indian middens have been found nearby in Corona del Mar and in Los Trancos Canyon and these people must have taken shell fish from the tidepools at this cove for thousands of years. The same abalone, clams and mussels that we know were part of their food supply are still seen. The sea grass from which they wove their baskets can still be harvested at low tide. The birds, the fish, the shells are the same.

It was the so-called Secularization Act of 1833 which allowed the Mexican Government to repossess all except a small part of the land that the Spanish crown had given the California Missions. The first grant of the land on which Crystal Cove is located, was awarded to Jose Andres Sepulveda in 1837. After considerable squabbling between the father president of Mission San Juan Capistrano, Sepulveda acquired a second grant which, combined with the first, became a unit known as Rancho San Joaquin. A grant of adjoining land, awarded Teodosia Yorba in 1846 bore the name El Rancho Lomas de Santiago. A third grant was adjacent, Rancho Santiago de Santa Ana, which was in the possession of the Yorba and Peralta families. These three great land grants in whole or in part subsequently made up the largest portion of the Irvine Ranch of Orange County. It was a huge domain.

In 1846 a significant event occurred which was to change the entire pattern of land ownership. The Commander of a small U.S. fleet anchored in Monterey Bay seized the town and formally proclaimed the annexation of California to the United States. The situation of current land grants was changed by that event. A series of suits and land divisions took place in the ensuing years and in 1851; Congress passed a bill which allowed a board of 3 commissioners to evaluate and settle private land claims. This ultimately allowed the division of the land that resulted in the great Mexican land grants held by the Sepulveda, Yorba and Peralta families being acquired by James Irvine, Benjamin and Thomas Flint and Llewellyn Bixby.

By 1864, Rancho San Joaquin on which Crystal Cove was located belonged to James Irvine and his three partners as tenants in common. James Irvine dominated the ownership with 50% of the land which matched the other 50% divided between the Flints and Bixby. In 1867-68, 30,000 head of sheep grazed on the hills where cattle had previously fed and where cattle can still be seen grazing today.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

SEE CONTINUATION SHEET - Page 7

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 12.3

UTM REFERENCES

A	1 1	4 2 2 0 0 0	3 7 1 5 ^{3 3 0} 9 8 0	B	1 1	4 2 2 ^{1 8 0} 0 0 0	3 7 1 4 9 6 0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	1 1	4 2 2 1 0 0	3 7 1 4 9 2 0	D	1 1	4 2 2 ^{7 8 0} 1 8 0	3 7 1 5 2 0 0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

The boundary lines of ⁴²⁷⁵Crystal Cove run from the northern point at marker #7402 Southeast Pacific Coast Highway (Highway #101) due west approximately 700 feet to the beach. From this point, the boundary runs 1200 feet south, the ocean being the natural boundary. At the southerly point, the boundary is 200 feet long running due east and terminating at Pacific Coast Highway (State Highway #101). The distance along State Highway #101 is approximately 1200 feet long with State Highway #101 forming the easterly boundary.

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

Ilse M. Byrnes

March 21, 1978

ORGANIZATION

San Juan Capistrano Historical Society

DATE

STREET & NUMBER

P.O. Box 1027

TELEPHONE

493-4222 (714)

CITY OR TOWN

San Juan Capistrano

STATE

California 92675

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE X

LOCAL

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 National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Kroy Mellon

TITLE State Historic Preservation Officer

DATE 5/22/78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

ATTEST: *Charles...*
 DIRECTOR OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION
Bill Labovich
 KEEPER OF THE NATIONAL REGISTER

John...
 KEEPER OF THE NATIONAL REGISTER
 DATE June 15, 79
 DATE June 15, 1979

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DATE ENTERED	JUN 15 1979

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

James Irvine bought out his three partners in 1876. As the years went by and the population grew, it was the Irvine inland agricultural operation that drew all attention. The coastal lands were not central to the operation. As early as 1907, the Irvine management had considered selling "a mile" of coastal property between Newport and Laguna for a mere \$200/acre.

The Crystal Cove Historic District remains on the Orange County coast from that era in the recreational history of California when people first took to their automobiles and toured. In the 1920's people were excited about the development and lengthening of Pacific Coast Highway. It offered the residents of Los Angeles an opportunity to leave their town and view mile after mile of ocean vistas. In its day, the Pacific Coast Highway attracted the attention later given to the San Diego freeway. It meant access to beaches for anyone who could afford a Model T.

The Pacific Coast Highway was continued south along the coast toward Laguna Beach. Laguna had been a tiny resort community reached only by traversing Laguna Canyon. The Irvine family donated land so that the highway could be built across three miles of their beach land, connecting the Newport-Balboa area with Laguna Beach, and the highway was built over what was only a trail.

There was truck farming on the bluffs, so the road passed inland, but it dipped toward the ocean a mile south of Corona del Mar at a spot where Los Trancos Canyon drained to the sea. Here there was a natural pocket beach, which came to be called Crystal Cove.

Rock formations were of much interest to those who visited this place. The sand level changed from day to day in this natural setting, undamaged by artificial groins or breakwaters. All this was noticed and appreciated by early motorists, and someone planted a few palm trees. The highway was officially opened between Corona del Mar and Laguna Beach in 1928 when Mary Pickford, accompanied by Douglas Fairbanks, tied two ribbons uniting the beach communities. But even before the official joining of Laguna and Corona del Mar, those palm trees were attracting attention. The Los Angeles Examiner carried this information on August 14, 1927: "On the Coast Highway between Balboa and Laguna is a bathing resort that has the atmosphere of a South Sea atoll. Touring along the highway recently, a party from the Paige Company of Southern California in a Paige 6-65 cabriolet, saw thatched huts and long-fronded palms marking the beach of Crystal Cove. You're wrong - this is not Waikiki Beach!" Through a fortuitous chain of circumstances, the beauty and character of Crystal Cove has been saved from the intensive development typical of so much of Southern California.

In 1927, Elizabeth Wood named the cove. "Crystal Cove seemed the right name because it was such a beautiful place." The site was always a favorite spot of the owners, and James Irvine II and James Irvine III spent much time enjoying the beach setting (Source Number 1). They generously allowed employees and friends to build small

CONTINUED ON NEXT PAGE

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	JUN 6 1978
DATE ENTERED	JUN 15 1978

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 3

shelters and cottages along the beach and against the bluffs. For those who have come to the Cove, ownership has never been a factor since the land was always clearly owned in its entirety by large entities, the Mission, Sepulvedas, and the Irvines.

In the 1920's, the primitive and beautiful Cove also attracted the attention of the booming silent film industry. Palm trees are shown as early as 1917 in photographs, and a "paradise of the south seas" was created for the benefit of film-makers who could easily reach this location by rail and spare themselves the expense of the real trip. "Rain" and "Treasure Island" in early versions were supposedly shot along this special stretch of coast as were "Half a Bride" and "White Shadows of the South Seas." At Table Rock located adjacent to the Parker cottage at the southernmost end of the Cove, the film "Storm Tossed" was made in 1921 (Source Number 2). Small cottages were built and thatched with palms, and the Cove took on the exotic appearance of Hawaii or Tahiti. For years every cottage built at the Cove kept its palm thatch, because the needs of the movie makers were considered foremost.

During these years the cottages were close to the creek that drained Los Trancos canyon. Tents were pitched on the beach. A parking area for cars was developed at the foot of the canyon. Sometime in the 1920's a lumber ship capsized and much wood suitable for the construction of more cottages drifted ashore. Early in the 1930's and throughout the decade, cottages began to be built up against the bluffs towards Balboa where there was no room for automobiles. Provisions had to be carried in along the beach until a narrow boardwalk was built. These cottages often started as one room, and additions were made as families grew and desired more space.

During the depression years, early residents remember seeing refugees from the Dust Bowl arrive after their exhausting trips:

" . . . a progression of old cars pulled into parking places and seemingly large families could move out onto the sand. We began to comment on the fact that before many minutes slender youngsters shed their shirts and pounced into the waves clad in their levis while their mothers hiked their farm dresses high and waded. From what we later learned about the kind of travel these Oakies and Arkies had completed, we could not fault their joy in the ocean nor their overdressed strangeness" (Source Number 3).

There were also stories of rum-runners during the era of Prohibition, from 1918-33. It was said by early residents of Crystal Cove that yachts, painted black to avoid detection, moored off the Cove at night while their cargoes were smuggled ashore. Not every case of liquor reached an inland destination. Early residents report bottles of scotch popping up all over the place as the tides swept out the sands. Residents of the Cove also recall the excitement in 1929 when rum-runners dumped a whole boat load of liquor just up the beach toward Balboa (Source Number 1).

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY	
RECEIVED	JUN 6 1978
DATE ENTERED	JUN 15 1979

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 4

Irvine coastal land was leased out for agricultural purposes, and before World War II there were many citizens of Japanese origin engaged in truck farming. Growing conditions were ideal and the farmers produced peas, corn, tomatoes and other vegetables. Strawberries were grown in abundance. Because of the numbers of persons involved, a school existed for the Japanese children on the bluff above Crystal Cove. The Japanese used to hold contests on the beach, and the competitions would begin with the youngest and smallest and work up by evening to the largest and strongest competitors. When the war started, "they were put out on the very first day and the Marines took over the school and used it for their guards" (Source Number 4). The abandoned Japanese school house was moved in 1942 from its original site, about midway between the ocean and the highway, and became the westernmost cottage on the bluffs at the far end of Crystal Cove.

During World War II, the Cove was not a very pleasant place. Everyone who stayed at the shore used blackout curtains during the War. Planes used the Cove for mock bombing attacks during these difficult times, and groups of Marines practiced "taking" the Cove as enemy territory.

It had become a tradition in many families who had enjoyed the Cove since the 1920's to return to this favored place each summer. The Irvines had been generous with permission for the construction of the cottages that still line the beach, relatively unchanged. As the cottage owners made improvements and lengthened their stay, the Irvines had a management question with which to deal. In the late 1930's, it was decided that those with cottages must make a choice. They were invited to either move their cottages elsewhere or to relinquish ownership to the Irvine Company. The latest house was probably built around 1936 and new owners with an investment moved several cottages off to Laguna. The last house toward Balboa, situated on a perfect site and backed by the bluff, was the subject of much discussion. The plan, not carried out, was that the house be placed on a raft and towed to Laguna.

The short term leasing system instituted by the Irvine Company actually served to preserve Crystal Cove in its original form. Property ownership by the occupants would have resulted in intensive investment, discontinuity of development, and the loss of the character of the community. Because of the Irvine policy that no dimensional changes be made in the cottages, the area appears much as it did in the 1920's with the exception of the absence of seasonal visitors who are no longer allowed to pitch tents on any of the Orange County beaches. The surrounding open land is used for cattle grazing and has the character of early California.

SOURCES QUOTED ABOVE

- 1 Mrs. Biddy Payne (with her husband originally built cottage #11, Crystal Cove)
Box 955, Palm Springs, CA 92262

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NATIONAL PARK SERVICE

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RECEIVED JUN 6 1978

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER

8

PAGE

5

2 Jim Sleeper
14771 Lean Place
Tustin, CA 92680

3 Phyllis Parker Lowe
#13 Crystal Cove
Laguna Beach, CA 92651

or

4843 Fernglen Drive
Santa Rosa, CA 95405

4 Elizabeth and Ruth Starr
#18 Crystal Cove
Laguna Beach, CA 92651

or

655 Avenida Sevilla, Apartment 0
Laguna Hills, CA 92653

INTERVIEWS

Mrs. Biddy Payne (originally of #11 Crystal Cove)
Box 955, Palm Springs, CA 92262

Elizabeth and Ruth Starr (#18 Crystal Cove)
655 Avenida Sevilla, Apartment 0
Laguna Hills, CA 92653

Mrs. Elizabeth Wood
447 Cameno Street
San Clemente, CA 92672

Jim Sleeper
14771 Lean Place
Tustin, CA 92680

Mrs. B. H. Renard
2708 Cove Street
Corona del Mar, CA 92625

Mr. & Mrs. Burke Luckenbill
(#39 Crystal Cove)
1707 Oak Street
So. Pasadena, CA 91030

Mr. & Mrs. Douglas Dixon
986 Hermes Street
Leucadia, CA 92024

Leroy B. Taft (#21 Crystal Cove)
Brentwood Square, Suite 800
11661 San Vicente Blvd.
Los Angeles, CA 90049

Edgar Van Vliet
#24 Crystal Cove
Laguna Beach, CA 92651

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

JUN 6 1978

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER

PAGE 6

INTERVIEWS CONTINUED

Mr. & Mrs. Bob Davick
#2 Crystal Cove
Laguna Beach, CA 92651

Pearl Van Pelt
#3 Crystal Cove
Laguna Beach, CA 92651

Rose Bartel
#4 Crystal Cove
Laguna Beach, CA 92651

Mr. & Mrs. William O. Van Wyck
#12 Crystal Cove
Laguna Beach, CA 92651

Phyllis Parker Lowe
(#13 Crystal Cove)
4843 Fernglen Drive
Santa Rosa, CA 95405

Mr. & Mrs. Walter McCloskey
(#14 Crystal Cove)
1804 Foothill Square
South Pasadena, CA 91030

Loretta S. McMenomy
(former resident manager)
560 Anita Street
Laguna Beach, CA 92651

Russell Makely
(resident manager)
Crystal Cove
Laguna Beach, CA 92651

Mr. & Mrs. Jack Padve
(16 Crystal Cove)
504 Arbor Street
Pasadena, CA 91105

Mr. & Mrs. Norman Clement
(#20 Crystal Cove)
645 South San Raphael
Pasadena, CA 91105

Mr. & Mrs. William J. Shirley
#23 Crystal Cove
Laguna Beach, CA 92651

Mr. & Mrs. John McGraw
(#25 Crystal Cove)
8811 Coast Highway, Sp. 190
Laguna Beach, CA 92651

Ruth Herron Sage
(#28 Crystal Cove)
12572 Camus Lane, Apt. #2
Garden Grove, CA 92641

Lorraine Stinson
#36 Crystal Cove
Laguna Beach, CA 92651

Mr. & Mrs. Gordon Dillinger
#40 Crystal Cove
Laguna Beach, CA 92651

Judy Shearer
#15 Crystal Cove
Laguna Beach, CA 92651

Helen G. Hodges
#39 Crystal Cove
Laguna Cove
Laguna Beach, CA 92651

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED JUN 6 1978

DATE ENTERED

THE AGE OF CRYSTAL COVE HISTORIC DISTRICT

CONTINUATION SHEET

ITEM NUMBER 108 PAGE 17

It becomes obvious from the early photographs how rapidly Crystal Cove developed once it had been discovered and access became possible. As has been pointed out in the section on films, the early movie makers found the Cove to be a prime location for south sea island sets even before 1920.

Photographs number 1729, 1683 and 5702 appear to span, judging by the age of the cars, no more than a year and a half to two years (1926-1927). Photograph #507N-1, entitled Crystal Cove Camp on the Coast Highway is judged to have been taken in 1928. In this picture along the beachfront to the left is cottage #1; in the middle is the first store on the exact site where its later replacement now stands. This original store was moved, restored and is still in use as cottage #45. To the right is cottage #2. Midway in the foreground, stands the cabin which has been occupied by local resident managers for many years and to the right is cottage #5 in its original state. The automobile in this photograph is a 1926 model (Source Number 9).

According to Pearl Van Pelt (Source Number 13), her cottage #3 was built in 1927 by Jack Clark, the first owner. The Van Pelts purchased the cabin from Mr. Clark and Mrs. Van Pelt continues to reside permanently at Crystal Cove. Mrs. Van Pelt remembers that cottage #12 was built by Violet Miller in 1928. Jack Carter (Source Number 14) dates his cottage #7 from a 1927 photograph depicting his palm thatched cabin. Mrs. Cecil Payne (Source Number 1) and her son Jerry (Source Number 12) have no doubt about the date of their house #11 because the Paynes built it in 1928 and lived there until a few years ago. Several residents of the Cove recall that cottages 4, 5 and 6 were also among those first built in 1927 and 1928. We are assured, therefore, that at least ten structures became the nucleus of the present colony and were on site in 1928. From the time the Coast Highway was opened between Corona del Mar and Laguna Beach in 1928, building activity mushroomed. In the absence of building permits, fee simple titles, lack of records, and a change of tenants that required little more than an exchange of cash, a handshake and Irvine Company approval of the transfer of the short-term lease, it is difficult to trace the contiguity of the buildings. It has become obvious that the houses are not numbered in the order in which they were built. The mid and northern sections were the first to be developed.

The southern section of Crystal Cove was a favorite beach and camping area. The earliest houses on that side appear to have been built in 1929 or 1930. An interesting Optional Proviso in the January, 1940 lease between the Irvine Company and the tenants of cottage #16 provides what may be a clue to the age of the cabin. In Section 25 which deals with cancellation of the lease, the Optional Proviso states:

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED JUN 6 1978

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER

10⁸

PAGE

28

Provided, further, that as a condition to the exercise of said option to cancel this sublease as hereinabove provided, said The Irvine Company, or its successors in interest, shall, on or before the date of such cancellation, pay to Sublessee a sum equal to: (a) The original cost of the house or cabin erected on the leased premises herein fixed at the sum of Six Hundred Dollars (\$600.00), less depreciation thereon at the rate of ten per cent (10%) per annum from Jan. 1, 1929, to the date of cancellation;

In the lease quoted above, Paragraph (a) is x'd out in red pencil since it is clearly not applicable in a lease dated 1940. However, it appears to recognize that at an earlier date (January 1, 1929?), an original cost of \$600.00 had been established for Cottage #16 (Source Number 7).

From all reports, life in the earliest cabins was very primitive. Telephone poles dated 1930 indicate that electricity became available after that time. Simple toilet facilities, not always attached to the house, and outdoor cold showers were the order of the day. Early lighting was achieved by Coleman lanterns and glass kerosene lamps, and cooking was done on Coleman stoves. Residents drove to Laguna for ice. (Source Number 3).

Remnants of the very early thatching are still to be found on a structure in the rear of cottage #15 and bits of palm fronds cling to cottage #2 (photograph G-27-9). In the early sixties when cottage #22 was renovated thatching was stripped from its rear and side walls. Most is gone however and residents at Crystal Cove look forward to obtaining prints of the early films in which they hope to see their houses depicted in settings of exotic faraway places.

EARLY FILMS AT CRYSTAL COVE

It appears that the very early history of Crystal Cove is so integrally interwoven with the burgeoning motion picture industry that it is difficult to determine whether the Cove was first used as an Irvine Camp or first discovered as an ideal location for south sea film sets. We know positively that an early version of Treasure Island was filmed at the Cove and released in 1920 (Santa Ana Register, Oct., 1919; New York Times film reviews, 4/12/20). Jim Sleeper's research has unearthed a Malay Peninsula set which he believes was built at Crystal Cove in 1923 (Source Number 2). Photograph #1729 found in the Historical Collection of the

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY	
RECEIVED	JUN 5 1976
DATE ENTERED	

CONTINUATION SHEET

ITEM NUMBER 108 PAGE 39

First American Title Insurance Co. (Source Number 10), is a photograph in which the grass huts and palm trees (imported for the occasion) appear to serve as a set. The small building clearly labeled "store" is not the store we know from later photos. One wonders if the tents in the picture were used to house the crew working on the film. The cars in the photo indicate that the picture may have been taken in 1925 or 1926.

The beautiful rocky southern shore of Crystal Cove seems to have been a favorite location for film makers of those days. The film Storm Tossed was made at Table Rock (photographs 141N-1 and 141N-2) by the Reeves Eason Co. from Universal studios. It was directed by Breezy Eason and starred Edith Roberts and Jack Mower. Esther Ralston and a very youthful Gary Cooper starred in Half a Bride, made at Crystal Cove, produced by Paramount Pictures and released in 1928 (Sources Number 2 and 8) and (photograph/stills 1034-106 and 702-76).

Cottage #13, which literally sprung from the tent the Parker family first used, had a wooden floor and sides and was heavily thatched. Its proximity to the rocks made it a popular place for the film crews. Phyllis Parker Lowe (Source Number 3) recalls films made in the thirties and forties: "One that I remember affected me by the constant admonishment to use only the back door and to keep out of the crew's way. I did sneak near, to closely observe them carrying buckets of sand from the beach to the dirt road, and wondered about the sense of this until I saw them smooth the sand, imprint it with feminine footprints, and film this clue to her (the star's) whereabouts. Just after the war our....cabin exterior was used for a film, a detective story with Edmund O'Brien and was it Lizbeth Scott? The folks were paid \$25 or \$50 for this and the film had some clue related to the absence of the tip of the hero's little finger".

1928 was an active year for the film industry at Crystal Cove. White Shadows, starring Monte Blue and produced by Metro Goldwyn Mayer was released that year. Also an early version of Rain came out under the title Sadie Thompson. This was a United Artists production and starred Gloria Swanson and Raoul Walsh. (Sources Number 2, 8, 15). Old residents insist that another version of Treasure Island and the original Rain contain scenes filmed at Crystal Cove in the 1930's (From an article by: Welborn, Larry, "Resort Living Has a Month to Month Catch", Santa Ana Register, July 29, 1971.) These recollections may well be fact for there is a 1934 film of Treasure Island which starred Wallace Berry and Jackie Cooper. And United Artists brought out Rain in 1932 with Joan Crawford and Walter Houston, a Joseph M. Schenck production (Sources Number 8, 15)

The secrets of the many movies filmed at Crystal Cove are locked in the archives of the American Academy of Motion Picture Arts and Sciences to

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED JUN 6 1978

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 108 PAGE 410

be discovered in the course of time.

CRYSTAL COVE AND ARTISTS

The most famous (to date) artist whose work documents Crystal Cove over and over again is the late Roger Kuntz. Each summer for many years, he spent several weeks in the Kortlander cottage, demolished by bulldozer in 1967. Says Margaret Kuntz: "Roger had been going to Crystal the last 25 years of his life. On occasion he would take his classes from the Laguna Beach School of Art and Design over to the Cove to paint. The last time I ever saw him, I saw him painfully get out of his car and go, on crutches, to get some orange juice at the top of the Cove". (Source Number 6). Roger Kuntz's every maturing talent was lost to the Southern California art community by his death at the age of 49 on August 22, 1975 (Source Number 19). Kuntz introduced his old friend and fellow painter, Jim Fuller, to the Cove. Jim, who has painted there since, lives and teaches in Claremont California and exhibits locally throughout Southern California (Source Number 6).

There is every indication that Hanson Duvall Puthuff, well-known California landscape artist, probably painted at Crystal Cove. Although, unlike Roger Kuntz, he was not known personally to residents nor did he reside at the Cove, his association with the Laguna area began as early as 1911 and continued throughout his life which ended in Corona del Mar in 1972 at the age of 97 years (Source Number 18). Crystal Cove residents who are familiar with his work are confident that some of his landscapes were painted at the Cove (Source Number 4).

Many of the greats of the international contemporary art world have visited Martha and Jack Padve at their Crystal Cove cottage, #16. Mrs. Padve served as member and Vice President of the Board of Trustees of the Pasadena Museum of Modern Art for many years prior to its being acquired by Norton Simon. Among the friends who consider that the Cove is an inspiring setting are Ed Moses, Ed Kienholz, Craig Kaufman, Richard Jackson, Bruce Nauman, Robert Irwin and many others whose work is represented in both museum and private collections all over the world. Other distinguished art world guests of the Padves include Edy de Wilde, Director, Stedelijk Museum, Amsterdam; Walter Hopps, Curator of the Contemporary Collections, Smithsonian Institution, Washington D. C.; Alfred Pacquement and Jean-Francois de Canchy, Curators, Centre Georges Pompidou (Beaubourg), Paris; Barbara Radice, Italian journalist and art critic, Milan; Ettore Sottsass, distinguished designer, Milan; Douglas Davis, art critic, Newsweek and more.

Members of the Southern California art world also flock to see their old friend William C. Agee, former director of the Pasadena Museum of Modern

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY	
REGISTERED	JUN 6 1978
DATE ENTERED	JUN 15 1979

CONTINUATION SHEET

ITEM NUMBER 108 PAGE 811

Art, presently director of the Houston Museum of Fine Arts. The Agee family flees Texas to spend a month each summer at the Cove. Melinda Wertz, director of the art gallery, University of California at Irvine and a well-known art critic and writer has joined the summer colony at the Cove. Artists from near and far visit her there.

Helen Pashgian, whose work is in many important private collections and prestigious institutions and who was artist-in-residence at the California Institute of Technology for one year, literally grew up at the Cove. She continues to walk the beach, rain or shine, as often as she can. Much of her early work is directly representative, in abstract form, of the marine life in the tide pools. Her most recent pieces reflect a color and mysterious depth, perhaps called up by the secrets of the sea. Nancy Lissaman is a new summer tenant enchanted with Crystal Cove and its way of life, so appealing to artists. Lissaman works in oils, acrylics, plastic and resin. Both Pashgian and Lissaman have studios located in Pasadena. Also in Pasadena, is Elladora Turbush who entered a seascape painted at Crystal Cove in the 1978 Verdugo Area Art Exhibition. Her painting not only won first prize in the landscape-seascape category, but was awarded a blue ribbon for the Best of Show. The painting will be entered in state competition to be held at Disneyland in May, 1978. Close by the Pasadena area are Mae Duquette of San Gabriel and Florence Young of Alhambra, both of whom belong to Artists of the Southwest and Women Artists of the Southwest. Both have painted at Crystal Cove.

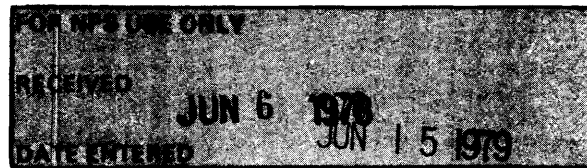
Whether artists are beginners or mature talents, whether they paint houses, beach, or seascapes, whether their art forms are abstract or realistic; whether it is critic, curator, director, journalist or collector, all who are sensitive to the visual aesthetic are touched and influenced by their Crystal Cove experience. The William J. Shirley's cottage (26) has become a haven for photographers and artists for whom the Cove is a magnet. Artist Bonnie Gregory's comment is worth repeating: "There is nothing like this to paint anymore."

ADDITIONAL SOURCES QUOTED IN ITEM ~~10~~ 8

5. Craig Dummit, Esquire
Dummit and Agajanian
11661 San Vicente Blvd., Suite 303
Los Angeles, CA 90049
6. Margaret Kuntz
1207 Berkeley Ave.
Claremont, CA 91711
7. Mrs. Jack Padve
16 Crystal Cove
Laguna Beach, CA 92651
or 504 Arbor Street
Pasadena, CA 91105

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER 108 PAGE 812

8. Academy of Motion Picture Arts and Sciences
Mildred Simpson, Research Librarian
8949 Wilshire Blvd.
Beverly Hills, CA 90211
9. Briggs Cunningham Automotive Museum
John W. Burgess, Sr., Director
Douglas Langevin, Car Maintenance
250 Baker Street
Costa Mesa, CA 92627
10. First American Title Insurance Co.
Barbara Blankman, Historical Librarian
421 No. Main St.
Santa Ana, Calif. 92701
11. Santa Ana Library, Central Branch
Historical Dept.
26 Civic Center Plaza
Santa Ana, CA 92701
12. Jerry Payne
250 Ledroit St.
Laguna Beach, CA 92651
13. Pearl Van Pelt
#3 Crystal Cove
Laguna Beach, CA 92651
14. Jack Carter
7 Crystal Cove
Laguna Beach, CA 92651
1207 La Mirada
Laguna Beach, CA 92651
15. Sharon Mitchell
11502 Newport Ave.
Santa Ana, CA 92705
16. Douglas Miller
536 Poplar St.
Laguna Beach, CA 92651
17. Chuck Crammer
902 No. Church St.
Redlands, CA 92373
18. Dictionary of Art and Artists in Southern California before 1930.
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036
19. Catalogue: Kuntz, A Retrospective Exhibition, April 6 to May 2, 1977
Laguna Beach Museum of Art.
Laguna Beach, CA 92651

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Continuation Sheet

Item Number 8

Page 13

Summary -

Crystal Cove is a unique concentration of vernacular structures which date from the late 1920's and early 1930's. It is significant for its association with the movie industry in California during its ascendancy, and typifies the California beach community of the period. It is the last survivor of its type and period along the Southern California coast. Other beach colonies have become major centers of population, and have lost the early character they once possessed. Only Crystal Cove remains intact and strongly conveys the sense of time and place which has disappeared from the rest of the southern coast. The buildings are single-walled vernacular structures, which were characteristic of coastal Southern California during the first three decades of the 20th century. Recent demolition of the Tyrolean Terrace and the severe alteration of the Green Dragon Colony, both at La Jolla, have left the cottages at Crystal Cove in a unique position as the last major concentration of these structures remaining along the Southern California coast.

APR 9 1979

JUN 15 1979

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Continuation Sheet) **APR 9 1979**

STATE	
COUNTY	
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ENTRY NUMBER	DATE
	JUN 15 1979

(Number all entries)

Significance:

Archeology-Prehistoric:

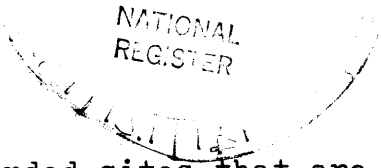
Crystal Cove has 2 recorded sites that are located within the proposed Crystal Cove Historic District.

Their precise numbers and locations are on file at UCLA (University of California Los Angeles) and are confidential. The first site was recorded in 1922 and was re-recorded in 1976. This site has been disturbed, but is not totally destroyed.

The second site within Crystal Cove Hist.District is of historical/archeological significance.

Within a $\frac{1}{4}$ to $\frac{1}{2}$ Mile radius of Crystal Cove are 3 additional recorded sites. Their location is across Coast Highway in Los Trancos Canyon. No testing or salvaging has taken place and due to their inaccessibility to the general public are well preserved.

Their numbers and precise location are on file at UCLA and are determined to be of Prehistorical Significance. Enclosed are copies of 2 letters written by Constance Cameron, Chairman of the Orange County Clearing House, Soc. for California Archeology that clearly state the existence of archeological sites along the Irvine Coast where Crystal Cove is located.



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DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 9

PAGE #1

Bascom, Willard: Waves and Beaches

N.Y. Anchor Books, 1964

(Problems facing the So. California shoreline by engineers described.)

Cleland, Robert Glass: The Irvine Ranch

(San Marino: The Huntington Library, 1966)

Lee, Ellen K.: Newport Bay: A Pioneer History

(Newport Beach Historical Society. Sultana Press: Fullerton 1973)

Meyer, Samuel A.: Fifty Golden Years: A History of the City of Newport Beach,
1906-1956

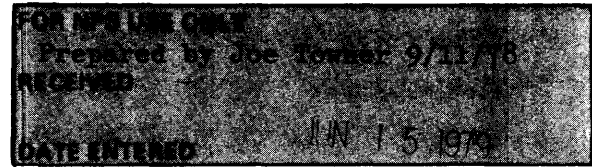
(Newport Beach, Ca. 1956)

Sharman, H. L.: History of Newport Beach

(Los Angeles: Times Mirror Press, 1931)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



Crystal Cove HD, California

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

VBD:

A portion of block 131 of Irvine Subdivision as shown on a map recorded in Book 1, p. 88, of Miscellaneous Maps and Records, Orange County, California, and bounded as follows:

Beginning on the west side of right-of-way of Pacific Coast Highway at Station Marker "303+36.44", go north along P.C.H. for 242.95'; thence SW 46 degrees for 267.36'; thence SW 75 degrees for 428.50'; thence SW 35 degrees to Pacific Ocean mean high tide line.

From point of beginning, go south along P.C.H., ~~for 1,059.62'~~ for 1,059.62'; thence SW 89 degrees for 144.09'; thence SW 16 degrees for 90'; thence SW 66 degrees to Pacific Ocean mean high tide line.

The boundary on the SW side of the district runs along the Pacific Ocean mean high ~~line~~ tide line for approximately 1,200'.

These boundaries are shown on the attached surveyors map, dated 21 Sept. 60, drawn to scale of 1"=200'.

FHR-8-300A
(11/78)

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HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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JUN 15 1979

CONTINUATION SHEET

ITEM NUMBER 11 PAGE 2

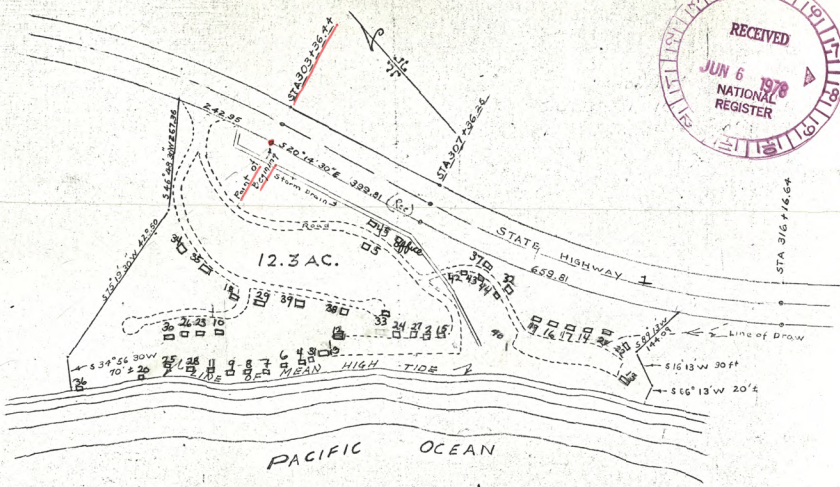
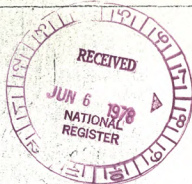
Mrs. Martha Padve
504 Arbor Street
Pasadena, CA 91105

(213) 796-4716

Mrs. Christine Shirley
#23 Crystal Cove
Laguna Beach, CA 92651

(213) 792-6151 (office)
(714) 494-5190 (residence)

Either of these two should be contacted if
additional information is required.



TITLE		CRYSTAL COVE		
21 SEPT 60	DRAWN BY	CHECKED BY	1" = 200'	FILE
DATE			SCALE	