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Mark A. Haddawy
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May 27, 2020

To Whom It May Concern:

I, Mark Haddawy, trustee of the Mark A. Haddawy living trust, owner of The Shaw House (9260 Pias Ranch Road, Big Sur, CA 93920) fully support the historic designation of my home.

Sincerely,

Mark Haddawy

A handwritten signature in blue ink, appearing to read 'Mark Haddawy', with a long horizontal flourish extending to the right.

PRIMARY RECORD

HRI #

Trinomial

NRHP Status Code: 5S2

Other
Review Code

Reviewer

Date

Listings

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*Resource Name or #: (Assigned by recorder) _____

P1. Other Identifier: _____

*P2. Location: Not for Publication Unrestricted

*a. County Monterey and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad 36 Date 2018 T 195; R 1E; of of Sec ; B.M.

c. Address 9260 Pias Ranch Road City Big Sur Zip 93920

d. UTM: (Give more than one for large and/or linear resources) Zone , mE/ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

APN: 419-251-018-000

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Shaw House is a one-story plus mezzanine approximately 3,242 square feet custom residence with an irregular plan situated less than a mile west from the Pacific Ocean atop Pfeiffer Ridge overlooking Pfeiffer Beach in Big Sur, California in the County of Monterey (building). The building is located at 9260 Pias Ranch Road on an approximately 5-acre parcel accessed west from California State Route 1 (CA Route 1), and further west on Sycamore Canyon Road to Pias Ranch Road (road). The dirt and gravel road traverses the bluff and the hilly terrain creates a sense of seclusion engulfing the building. A winding concrete path provides pedestrian access from the road down a mild downhill grade to the building. The closest neighboring building is over 500 feet to the southeast and is not visible from the building.

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



*P3b. Resource Attributes:

(List attributes and codes) _____
Single Family Residence (HP2)

*P4. Resources Present: Building

Structure Object Site District

Element of District Other

(Isolates, etc.)

P5b. Description of Photo: (view, date, accession #)

East elevation (primary façade), view west (April 29, 2020)

*P6. Date Constructed/Age and Source:

1974; County Assessor

Historic Prehistoric Both

*P7. Owner and Address:

Mark Haddawy

8006 Melrose Ave

Los Angeles, CA 90046

*P8. Recorded by: (Name, affiliation, and address)

Caroline Raftery

Chattel, Inc.

13417 Ventura Blvd

Sherman Oaks, CA 91423

*P9. Date Recorded:

April 29, 2020

*P10. Survey Type: (Describe)

Monterey County Historical Register Inventory Designation

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

None

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List): _____

State of California The Resources Agency Primary #
 DEPARTMENT OF PARKS AND RECREATION HRI#
BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) _____ *NRHP Status Code 5S2
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B1. Historic Name: Shaw House
 B2. Common Name: Shaw House
 B3. Original Use: Single Family Residence B4. Present Use: Single Family Residence
 *B5. Architectural Style: Third Bay Tradition
 *B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed: 1974 (source: County Assessor)
 Alterations: stone spa addition (2014), river stone paths (2015) (source: Mark Haddawy, current owner)
 Rehabilitation: wood siding was replaced with old-growth redwood on all elevations and structural redwood members were replaced, primarily rafter ends, and deck joists (2013/2014), deck was reconstructed (2013/2014) (source: Mark Haddawy, current owner)

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____
 *B8. Related Features:

B9a. Architect: Will Shaw, FAIA b. Builder: _____
 *B10. Significance: Theme Will Shaw, FAIA Area Big Sur

Period of Significance 1974 Property Type SFR Applicable Criteria CR 2-3
 (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope.
 Also address integrity.)

The subject property is significant under California Register of Historical Resources (California Register) criterion 2, for its association with local master architect and important local personage Will Shaw, FAIA, and criterion 3, for representing the work of a master architect, Will Shaw, FAIA.

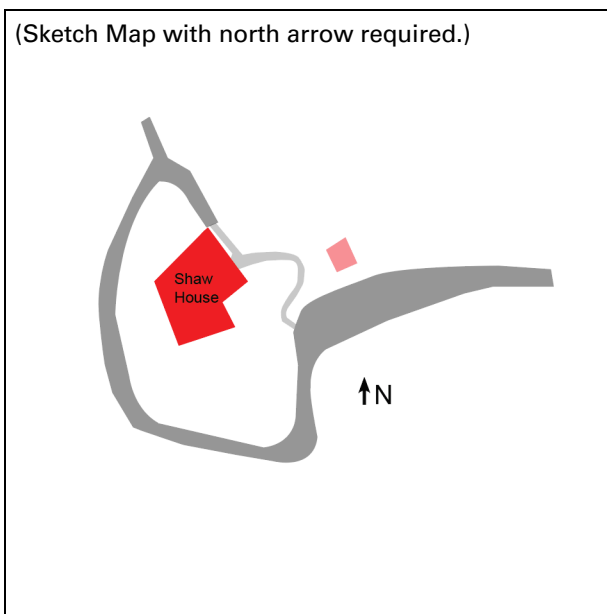
Will Shaw, FAIA
 William Vaughn Shaw (Shaw) (1924-1997), FAIA, was a California licensed architect and a steward of the California central coast, particularly the Monterey Peninsula (Peninsula) south to Big Sur. He was a winner of the Prix de Rome art scholarship (1967), the first recipient of the Stanton Award for his contributions related to architecture (1983), and the second architect on the Peninsula to become a member of the American Institutes of Architects (AIA) College of Fellows (1984).

B11. Additional Resource Attributes: (List attributes and codes) _____
 *B12. References:

American Institute of Architects. Section 1. Digest of Achievements, Will Shaw, AIA Monterey, California. 1984.
 American Institute of Architects Monterey Bay. Stanton Award. 2018. <http://aiamontereybay.org/news/stanton-award/>.
 Amanda Fortini. "Mark Haddawy's True West." *New York Times*. March 27, 2015.

B13. Remarks:
 *B14. Evaluator: Caroline Raftery
 *Date of Evaluation: April 29, 2020

(This space reserved for official comments.)



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Property Name: Shaw House

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P3 (Cont.)

A river stone path parallels the east elevation (primary façade) of the building, and a concrete with pebble aggregate paved courtyard parallels a portion of the south elevation. A wood bench parallels access to the courtyard. Landscaping consists of existing native species and planted water tolerant vegetation. There is a small shed southeast of the building.

The building is an embodiment of the Third Bay Tradition design subset of the Mid-Century Modern style, with a massing composed of planar angles that echo the surrounding topography. Notably constructed of a mix of reclaimed redwood from demolished local Dolan Creek Bridge (1937-1962), the walls are composed of exposed redwood set as vertical boards (wood siding). The complex roof of hipped, gabled, and shed components is sloped to reference the terrain and clad in wood shingles and edged by a wood fascia. The seamless wood siding is occasionally interrupted by narrow vertical windows. A large skylight and rusted sheet steel chimney puncture the roof. A wood deck with low wood guardrail is located off the west and north elevations facing the Pacific Ocean. The east portion of the building foundation is constructed on concrete slab on grade, while the west portion is supported by visible wood posts secured by concrete footings. A stone spa is located off the southwest corner of the building.

East Elevation (Primary Façade)

The east elevation faces the hills and features two bays: a north bay and recessed south bay. The north bay contains a recessed alcove with a primary wood entrance door with large metal bolts, a stained-glass window north of the door, and concrete and pebble aggregate paving. There is a wood door flush within this elevation south of entrance door on the wall that faces north. The portion of this elevation north of the alcove consists of two narrow vertical windows covered by wood hinged slats. The recessed south bay is composed of wood siding, one glass door in a wood frame, and a series of six floor-to-ceiling fixed windows separated by thin wood boards.

South Elevation

The south elevation faces the Pacific Ocean and features two bays: a west bay and recessed north bay. The west bay consists of two narrow vertical screened vents covered by wood hinged slats. The recessed north bay is composed of a series of six floor-to-ceiling fixed windows separated by thin wood boards, and one glass door in a wood frame, and wood siding.

West Elevation

The west elevation faces the Pacific Ocean and features six slightly recessed bays: one full northernmost window bay and five bays delineated by vertical wood posts. All southernmost bays except for the middle have narrow vertical windows. The middle bay lacks fenestration. The wood deck is located at the north portion of this elevation, and the structure supporting the building is highly visible. At the bottom of the building there is a wood, bench-like feature that parallels this elevation.

North Elevation

The north elevation faces the Pacific Ocean and features six bays: five identical bays delineated by vertical wood posts and one full westernmost window bay. All bays have narrow vertical windows. The wood deck is located at the west portion of this elevation, and the structure supporting the building is highly visible. At the bottom of the building there is a wood bench-like feature that parallels the elevation.

Interior

From east elevation (primary façade) entrance going counter-clockwise, the interior is composed of an entry vestibule, staircase, mezzanine-level loft, bathroom, vanity area, master bedroom, a grand living room and dining room, kitchen, and second bedroom with bathroom and small loft. The staircase to the mezzanine-level loft is composed of reclaimed wood and steel. The walls are all exposed redwood, the flooring is a combination of concrete with pebble aggregate with redwood divider planks and Monterey Pine and Douglas Fir, and the ceiling is exposed redwood. The common spaces, including the entry vestibule, living room, and dining area all have high ceilings, while the more private rooms, such as the bedrooms and mezzanine-level are more intimate in scale as evidenced by relatively lower ceilings. Wood posts and angled wood beams with steel bolts and plates support the ceiling. Each narrow vertical window is covered by a hinged wood cover from the interior for occupant comfort (i.e. open for light, closed for shade). Doors range from solid wood to wood with glazing, and there is a sliding door set on prominent steel tracks separating the master bedroom from the vanity area and bathroom.

To accentuate the grandness of the living room and dining room they are both stepped down from master bedroom and entry vestibule, respectively. The living room features a large fireplace composed of Big Sur stones and built-in bookshelves. The northwest corner of the building features a series of large floor-to-ceiling fixed glass windows shaded by horizontal venetian blinds. The deck is accessed off the living room by two wood doors with glazing on either side of these windows.

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The kitchen is at the center of the building and features tile countertops and cabinets that appear to date to original construction.

Character-defining features include:

- Massing containing one-story plus mezzanine building composed of planar angles
- Reclaimed redwood
- Redwood vertical board siding
- Sloped roof with hipped, gabled, and shed components with wood shingles, wood fascia
- Large skylight
- Sheet metal chimney
- Wood deck with low wood guardrail
- Narrow vertical windows and screened vents
- Hinged slats at narrow vertical windows
- Recessed east and recessed south elevation floor-to-ceiling fixed windows
- Expansive west and north elevation fixed glass window
- Stone fireplace composed of Big Sur stone
- Redwood posts
- Redwood and steel staircase
- Foundation wood posts and concrete footings
- Stained-glass window
- Flooring, concrete with pebble aggregate with redwood divider planks and Monterey Pine and Douglas Fir

B10 (Cont.) A 1965 *Los Angeles Times* article announced, "Everyone who is concerned about preserving the beauty of American terrain will be interested in the work of architect Will Shaw." A peer and friend of photographer Ansel Adams, landscape architect Lawrence Halprin, and architect George Brook-Kothlow, Shaw was a prolific designer, active community leader, and grounded environmentalist whose influence spanned architecture, urban planning, preservation, and advocacy. A consciousness towards the environment always lead his work. The same *Los Angeles Times* article continued to laud Shaw, stating "His design for a recently completed contemporary structure near Point Lobos in the Carmel Bay area proves that it isn't necessary to bulldoze the earth and destroy all vegetation to put up a house." This sentiment of working with and not against nature was paramount in his design approach and philosophy.

Shaw was born in Los Angeles, California in 1924. He served as an Officer in the United States (U.S.) Navy in the South Pacific from 1944 to 1947. He then received a Bachelor of Arts (B.A.) degree in Architecture from the University of California, Berkeley in 1950. While at Berkeley, he was heavily influenced by his professor, American architect Bernard Maybeck and department head, American architect William Wurster and completed his thesis study on urban aesthetics under German architect Erich Mendelsohn and American architect George Downs.

In 1955, he partnered to form the architectural firm Burde, Shaw, & Kearns, with Walter Burde and Glenn Kearns. Commissions included the Monterey Regional Airport Control Tower in Monterey County, Captain Cooper School in Big Sur, and St. Timothy Lutheran Church in Monterey. By 1959, Kearns left the partnership and the firm became Burde, Shaw, and Associates (firm). Commissions included the Carmelo School in Carmel Valley and Merritt House Garden Offices in Monterey. Shaw's designs during this period also included St. Paul Episcopal Church in Salinas, Christian Science Church in Carmel, and First Presbyterian Church in Hollister. In 1963, he also served as President of the AIA, Monterey Bay Chapter, a chapter he helped found.

Shaw's environmental attention was also evident in his preservation experience, which included leading the restoration of the Casa Abrego Adobe (c.1830), Casa de la Torre Adobe (1852), and Fremont and Casa Serrano Adobes (1843), all in Monterey during the 1950s and 1960s.

During the 1960s, Shaw's aesthetic strongly emerged in his designs for single family residences, lodges, and public spaces. In 1965, for instance, the firm designed a "house of character for a site of rugged beauty" Mr. and Mrs. John Connell in Carmel Bay. *The Los Angeles Times* stated,

built on slightly sloping ground on picturesque Carmel Bay, and [commanding] exciting views across the rock-strewn shoreline and ocean to the misty beauty of Point Lobos. Discussing the house, project architect Will Shaw

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reported, 'the main design solution was based on integrating the house with the site. We wanted to preserve the cypress trees and frame the ocean views, yet still maintain a good degree of privacy from the two roads at the front and back of the property. We designed strong, arched, timber columns to convey the leaning silhouettes of the cypress trees and to impart a strength to the structure that would be in sympathy with the nature of the surroundings.'

In 1967, he was awarded the Rome Prize in Environmental Design at the American Academy (Prix de Rome) in Rome, Italy and spent a year abroad. During this year, "Shaw began studying the suspenseful elements of Roman street scenes" while "photographing the winding lanes of Transtevere that surprise the pedestrian with sudden vistas of piazzas and churches." This year dramatically impacted his perception of the environment and influence his ideas on what made successful urban design and human experiences at the city-scale. His relationship with vistas and circulation can also be observed in his architectural designs as he created spaces of varying ceiling heights evoked a feeling of expansiveness (high ceilings) balanced with intimacy (low ceilings).

In 1969, he resigned from Burde, Shaw, and Associates and founded his own firm, Will Shaw and Associates. The firm continued to synthesize his interest in urban planning and architecture, while further focusing on master planning, redevelopment, historic preservation, and adaptive reuse. From 1969 to 1971, he designed the Pebble Beach (Del Monte Forest) Master Plan, Ansel Adams Center (unbuilt), and in 1970, he designed the Spyglass Woods, Merchant-Built Housing in Pebble Beach. This project received the First Honor Award from the American Institutes of Architects, Citation-Western Homes Award from AIA and Sunset Magazine, and Award of Merit from AIA, Monterey Bay Chapter.

From 1972 to 1973, he designed the Architecture Classroom Building for California Polytechnic State University, San Luis Obispo, at that time the nation's largest school of architecture. While Brutalist in style, and thus lacking regional associations in term of materiality, Shaw related the building to its context through subtle references. According to Shaw,

We made every conscious effort to blend the building in mass and form to the surrounding buildings. For instance, the stair towers use the clock tower of an adjoining building as part of the rhythmical relationship with the clock tower being the dominant features... [also evident in] the stepped massing [that was] incorporated to relate it comfortably to the site and again to the surrounding buildings.

In 1974, he designed the Great Western Savings building in Monterey County and Shaw House in Big Sur. Both buildings exhibit regional materials, including redwood and local stone, engage the natural landscape in massing, scale, and proportion, and include dramatic public spaces with high ceilings balanced with more intimate secondary spaces with lower ceilings. In 1975, he designed the Lobos Lodge and the Garland Ranch Visitors Center, both in Carmel Valley. While different in use and scale, both buildings are composed of a blend of regional materials, designed in a contemporary manner that is expressively unique yet complimentary and contextual. In 1976, he designed the Monterey Bay Inn in Monterey.

From 1977 to 1979, he oversaw the restoration of the Cooper Molera Complex in Monterey in partnership with architects Hall & Goodhue. During this time, he also designed the Lisbon Lane House in Pebble Beach and the Carmel Valley Ranch Club House & Residences in Carmel. In 1984, he was inducted into the AIA College of Fellows.

From 1984 to 1989, he designed the Highlands Inn in Carmel Highlands, a conceptual Scuba entry into water at the Monterey Bay Inn, and Grass Valley Group Water Recycle Innovations in Grass Valley. The Highlands Inn received the Honor Award from the AIA, Monterey Bay Chapter; Honor Award from California Council, AIA; Award for Interior Design from the American Society of Interior Design; and Edison Award for Excellence in Lighting Design from General Electric.

While his formal training was in architecture, Shaw was also heavily engaged in planning and advocacy organizations throughout Monterey County. In 1958, for example, he co-founded and served as President of the Monterey County Citizens Planning Commission and focused on the environmental aspects of Monterey County's General Plan. From 1963 to 1969, Shaw was Executive Director of the Foundation for Environmental Design, to promote architectural design that conformed to the environment, which he co-founded with Ansel Adams. In 1964, he was a member of the Monterey Peninsula Area Planning Commission "which developed a Master Plan for the community areas of Carmel, Monterey, Pacific Grove, Pebble Beach and Seaside as a significant element of Monterey County's General Plan."

In 1963, he served on the Advisory Committee in preparing the Master Plan of Highway 1, a plan that aimed to "retain the two-lane rural character of the road and existing arch bridges to discourage the future development of an expanded system through the area from Carmel south to Cambria as proposed by the State Division of Highways." In 1968, he advanced his

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efforts to preserve open space as a Founding Member of the Monterey Regional Park District. In 1972, he was President of the Monterey Foundation. In 1976, he was on the Board of Directors for the Pebble Beach Foundation. In 1973, he co-authored the Monterey Custom House Redevelopment Plan which received an urban design award from *Progressive Architecture* magazine. From 1977 to 1979, he was President and Founding Member of the Big Sur Foundation. All of these positions demonstrate his relentless dedication to the environment and civil service.

Over the course of his career he authored publications in *Designers West*, *Architectural Record*, *Architecture*, *Architecture California*, and *Builder*. He was also member of the National AIA Task Force on Environmental Design, Keynote Speaker at the Governor's Conference on Design, State of Washington, active in the National Trust for Historic Preservation, and California delegate to President Johnson's National Conference on the Environment.

Shaw passed away in 1997.

As summarized in the material for his FAIA candidacy, Shaw's long-term dedication to environmental design is most evident as he:

(1) [created] organizations concerned with the protection and enhancement of the natural, historic and urban environment; (2) [served] as president and/or executive director of these organizations; (3) [worked] with citizens groups to create a higher awareness of and involvement in the process of community development; (4) [served] on various governmental committees concerned with the environment and planning; and (5) [lectured] at universities and conferences on environmental design. These efforts coincided with [his] professional career in his achievements in urban renewal and city revitalization, historic preservation and protection of the natural environment.

Most recently, Shaw was celebrated by local architect and artist Polly Osborne, FAIA, at the Golden Bough theater in Carmel, as part of a speaker series sponsored by the AIA, Monterey Bay Chapter (Lecture 2, March 2020). Osborne, who is also the stepdaughter of Shaw, proudly proclaims he was her "first mentor in architecture."

Shaw undoubtedly inspired many and was a contributor to the enrichment of Monterey County as his skill permeated a multitude of disciplines. Architecture, however, as evidenced in the design of his own home, the Shaw House, is the disciple that expressed his values clearest.

Shaw House

In 1974, Shaw designed the Shaw House, a home for himself and second wife "bon vivant" Mary Shaw (1920-2018) atop the Big Sur bluffs overlooking the Pacific Ocean. Heavily influenced by Sea Ranch and the environmental consciousness emerging in the 1960s, the Shaw House personifies Shaw's interest in integrating the built and natural environments. Part of a family of "Big Sur 'bridge timber' houses" that "were built out of reclaimed timber sourced from local bridges that were demolished and replaced with concrete and steel in the 1960s," including the Hill of the Hawk House (1969) and Staude House (1971), the Shaw House is a symbol of Big Sur design sensibility.

The massing and materiality of the Shaw House combine to form an embodiment of the Third Bay Tradition design subset of the Mid-Century Modern style and personify Shaw's aesthetic ethos. The massing is a hybrid form that blends modern aesthetic with vernacular functionality, and the materiality is a combination of salvaged wood from the Dolan Creek Bridge (1937-1962) and other wood species. The relationship of the house to its site is not only evident in massing and wood materiality, but also in the placement of Big Sur fireplace stones and pebble aggregate.

The interior of the building was equally considered. Details from an artful stained-glass window at the entrance to the grand common spaces with high ceilings suggest Shaw's hyper-awareness to the human experience at both the macro and micro scales. Ceiling height coupled with the orchestration of light as directed by windows demonstrate how Shaw curated the environment. Further, a large wood deck provides an opportunity to engage with nature and setting.

The inception for the Shaw House started in 1967 when Shaw and Mary were in Rome, as he "scribbled his first ideas for the house on the back of a concert program there, and underneath it had written, 'Love is a shell.'" This house became that shell and is a manifestation of Shaw's love for Big Sur and his ineffable consciousness towards environmental design.

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Integrity

The Shaw House has a high degree of integrity as it retains its location, design, materials, workmanship, feeling, and association. The subject property is in its original location, displays the majority of original materials from its original 1974 construction aside from in-kind replacements necessitated by weathering, and continues to evoke a strong sense of time and place in an uninterrupted setting overlooking the Pacific Ocean. The Shaw House is associated with and reflects the design principles of Will Shaw, FAIA, and clearly qualifies for listing in the Monterey County Historical Resources Inventory.

B12 (Cont.)

"Architecture Structure on its Way. *Cal Poly Report*. Volume 26, Number 23. February 4, 1975.

Los Angeles Times. November 21, 1965.

<https://www.newspapers.com/image/382060151/?terms=Architect%2BWill%2BShaw>

Mary Shaw. *San Francisco Chronicle*. May 10 – May 12, 2018.

<https://www.legacy.com/obituaries/sfgate/obituary.aspx?n=mary-shaw&pid=188977397>

Middlecamp, David. "Dolan Creek Bridge: the lost bridge of Big Sur." *The Tribune*. December 4, 2015.

<https://www.sanluisobispo.com/news/local/news-columns-blogs/photos-from-the-vault/article48044200.html>

Osborne, Polly. Will Shaw, FAIA. Lecture 2. American Institute of Architects. March 10, 2020. Golden Bough, Carmel.

"Rome Is for the Academia Nuts. *San Francisco Examiner and Chronicle*. March 19, 1972.

<https://www.newspapers.com/image/460235875/?terms=%22Will%2BShaw%22%2Barchitect>

Will Shaw and Associates company profile. Undated.

"William Vaughn Shaw; Leader in Environmental Design." *Los Angeles Times*. July 16, 1997.

<https://www.latimes.com/archives/la-xpm-1997-jul-16-mn-13156-story.html>