

# Exhibit E

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**Phase II Historic Assessment  
Report for 151 Highlands Drive**



Prepared for:  
Paul Mountford

Prepared by:  
Stantec Consulting Services Inc.

August 28, 2017

## Sign-off Sheet

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Prepared by  \_\_\_\_\_  
(signature)

**Garret Root, Senior Architectural Historian**

Reviewed by  \_\_\_\_\_  
(signature)

**Josh Peabody, Senior Archaeologist**



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### 1.1 INTRODUCTION

The property at 151 Highlands Drive is located in the unincorporated neighborhood of Carmel Highlands. Located 5.5 miles south of Carmel-by-the-Sea and 400 feet east of California State Route 1 (APN 241-181-010-000), the house and ancillary building built in 1919, and garage built in 1970 are still in active use as a residence. Developed by the Carmel Development Company in the 1910s, the .57 acre lot sits on a bluff, overlooking Wildcat Cove and the Pacific Ocean, and is surrounded by lush vegetation, stone pathways and stairs, and a small vineyard.

Stantec Consulting Services, Inc., contracted by Paul Mountford, conducted a Phase II Historic Assessment Report. This report was necessary as in February 2017 Great Northern Resources Architectural Historian, Garret Root (now at Stantec), conducted a Phase I Historic Resources Inventory and Evaluation for the property determining the property was eligible for the National Register of Historic Places (NRHP) under Criterion C, California Register of Historical Resources (CRHR) under Criterion 3, and Monterey County Preservation Ordinance Criterion iii because it is an important example of a type, and method of construction. The property masterfully integrates tenants of the Arts and Crafts movement including a symbiotic relationship of buildings with nature, a design that integrates outdoor hardscape features such as paths, patios, benches, and stoves. Additionally, the house is an important, early example of Tudor and Spanish Revival style in Carmel Highlands. While there have been a few alterations and additions (the garage and gates in 1970, and the porch in the 2000s) the property still conveys a high level of integrity retaining all seven aspects as is therefore architecturally significant under this Criterion.

Garret Root, Great Northern Resources (now Stantec) Senior Architectural Historian qualified as Architectural Historian and Historian under the Secretary of the Interior's Professional Qualifications Standards (36 CFR Part 61) (PQS) led the Phase I built environment inventory of the property on January 31, 2017. Mr. Root met with architect Carla Hashimoto of Eric Miller Architects on July 18, 2017 to tour the property as part of this Phase II effort.

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## 1.2 HISTORIC BACKGROUND

The property at 151 Highlands Drive was constructed in 1919 in Carmel Highlands, an unincorporated area, twelve miles south of Carmel-By-The-Sea in Monterey County. The house is located within the Carmel Highlands Subdivision, developed in May 1918 by the Carmel Development Company (**Figure 1**). The house, constructed with a mixture of Tudor Revival and Spanish Revival elements, is one of the earliest houses constructed in the subdivision and is one of the finest examples of custom residential architecture from that time. Elizabeth Tallant Bigelow purchased the property in October 1918, months after the subdivision's development and within a year her home was complete.



**Figure 1:** Property location map.

Prior to Carmel Development Company's acquisition of the land known today as Carmel Highlands, the land was part of a 10,000-acre Mexican land grant, *San Jose y Sur Chiquito* granted to Marcelino Escobar in 1839. Following California's admittance to the United States, many land grants, like *San Jose y Sur Chiquito* were contested by several owners. In 1888, the town of Carmel City was founded as a Catholic summer resort. The town was meant to cash in on the tourism around the Catholic, Carmel Mission and emulate the nearby beach resort town of Pacific Grove. The concept was met with mixed response. In the 1880s and 1890s another developer renamed the area as Carmel-By-The-Sea and billed the town as a seaside resort community, however economic downturns in the 1890s squandered the venture.<sup>1</sup>

<sup>1</sup> Highlands Inn, "All Roads lead to an Inn Where the brought into being the legends of the Highlands Inn," (Highlands Inn, Carmel Highlands: June 1967); Monica Hudson, *Carmel By-The-Sea* (Charleston, SC: Arcadia

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In 1902, James D. Devendorf purchased the failed former venture's lands and with financial backing from San Francisco lawyer, Frank H. Power, formed the Carmel Development Company. Devendorf and Powers shared a love of nature, this ethos was reflected in the design of Carmel-by-the-Sea and later, Carmel Highlands. Carmel Development Company lured potential homeowners to their hotel, The Pine Inn, and while they vacationed, pitched the sale of reasonably priced lots. Three years after taking ownership the town boasted 75 residents, several stores, a restaurant, and a school. While initial property sales were slow, development spiked following the San Francisco earthquake and fire of 1906. Attracted by the scenery, climate, and setting the area soon developed into an enclave for scientists, writers, liberal thinkers, musicians, play writes, actors, painters, and photographers.<sup>2</sup>

While Carmel-by-the-Sea developed, Devendorf had already begun planning the next development. In 1905, Devendorf, Powers, and Thomas A. Work incorporated the Carmel Villas Company with the intent to develop land south of the Carmel River. Following the successful business plan implemented in Carmel-by-the-Sea, Devendorf with his friend William Ritschel, a famous painter identified the location for the future Highlands Inn, a luxury hotel that would draw people to the highlands. The hotel, located on the rugged coastline above Smugglers Cove on the Pacific Ocean, was completed in 1917. In May 1918, Carmel Development Company created the Carmel Highlands Property from land purchased as part of *Rancho San Jose Y Sur Chiquito* and within months the Carmel Villas Company began selling individual parcels.<sup>3</sup>

Residential development of Carmel Highlands occurred gradually. While many people vacationed at the Highlands Inn, residential development was tepid due to limited water and roadway infrastructure. To spur growth the California State legislature passed a 1.5-million-dollar bond, in 1918, to construct a seacoast highway. The South Coast (also called Sea Coast and today known as Highway 1) was constructed in phases between 1918 until its completion in 1937. While the majority of home construction occurred in the 1920s a small handful of homes were completed in the late 1910s. The residential architecture was characterized by elegantly constructed houses with ocean views, integrated into hillsides and within the existing vegetation. This integration of house and nature is evident in 151 Highlands Drive, constructed in 1919 for Elizabeth Tallant Bigelow.<sup>4</sup>

The Arts and Crafts movement proliferated throughout the United States starting in the early 1900s. The movement had profound influence on residential architecture in Carmel-by-the-Sea and Carmel Highlands. Houses emphasized interaction with the natural environment, residential

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Publishing, 2006): 1-2; Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," Prepared for the City of Carmel-by-the-sea, Adopted September 9, 2008, 15-16.

<sup>2</sup> Monica Hudson, *Carmel By-The-Sea* (Charleston, SC: Arcadia Publishing, 2006): 1-2; Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 16; Carmel Development Company, "Carmel-by-the-Sea," (Monterey, CA: Carmel Development Company, 1910); Carmel Development Company, *Carmel-by-the-sea Courier* Vol. 1 (July, 1911).

<sup>3</sup> Articles of Incorporation, Carmel Villas Company, September 8, 1905, Carmel Public Library Archives and Manuscript Collection; William Mathewson, "Camel Highlands...Past and Present..." *Game and Gossip* 15 (February 7, 1967): 18-19, 22; Monterey County, "Map of a part of Carmel Highlands Property showing survey lines a part of Rancho San Jose Y Sure Chiquito Monterey Co, CA. April and May 1918, H.B. Fisher, surveyor.

<sup>4</sup> Highlands Inn, "All Roads lead to an Inn Where the brought into being the legends of the Highlands Inn," (Highlands Inn, Carmel Highlands: June 1967); Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13.

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and commercial buildings conformed to existing topography, vegetation and climate. Further, the movement was a reaction to the Industrial Revolution and the loss of pride of craftsmanship. These tenets resonated with Carmel's academic and artistic residents and was reflected in the houses designed in the 1910s and 1920s. The guiding principles of the Arts and Crafts movement coupled with a renewed interest in revival style architecture created the Carmel regions distinct architectural character.<sup>5</sup>

Architects like Hugh Comstock designed whimsical cottages with steep gables and details inspired by fairy tales. Local builders highlighted the use of local materials such as Carmel Stone, river rocks, or tree bark. In the 1920s architects drew inspiration from a variety of revivals styles from England, Spain, France and early America. The most common example is that of Tudor Revival style architecture, though on occasion architects and designers borrowed from local architectural styles such as Monterey Revival. The Arts and Crafts movement also influenced how space outside the home was utilized. Gardens were successfully integrated with the residence. Gardens were meant to express regional character, blend seamlessly with the environment, and highlight local plants. Walkways were supposed to integrate with the native topography.<sup>6</sup>

The study property encapsulates these tenets and is executed in the highest fashion. While research never revealed who designed the house and Monterey County did not require building permits prior to 1955, the property exemplifies the guiding architectural principles of the day. The residence is constructed in a Tudor Revival style, the exterior is clad exclusively in smooth stucco and features architectural details such as English inspired light fixtures, rustic doors, and custom made door hardware. The house also borrows a local architectural element, the cantilevered second story balcony overlooking the Pacific Ocean, a detail emblematic of the Monterey Revival style. Other details include a stained glass enclosed breezeway, and a rustic fireplace executed to appear carved from a single stone. The exterior garden elements are just as important as the architectural details, especially among properties constructed in the Arts and Crafts ethos. The property is perched on a terraced hillside, with rock retaining walls. The gardens consist of intricate, interconnected pathways and stairways using of a variety of stones including local Carmel stone. Rock archways with wrought iron gates connect one path to another. Rock is also used to create fountains, outdoor barbeques, built in benches and tables. The property vegetation is both well-manicured and seemingly natural. It also includes a small vineyard with a variety of fruit trees. The property embodies the hallmarks of the Arts and Crafts movement, constructed in 1919 it was the one of the earliest examples in the Carmel Highlands.

The house was constructed for Elizabeth Tallant Bigelow. Elizabeth Tallant was the youngest of seven siblings to Henry and Caroline Tallant. In 1898 she married Charles E. Bigelow in Santa Barbara, Ca. Charles E. Bigelow was born in Boston, Massachusetts in 1847, his father Samuel, was a well-known Real Estate developer. Charles graduated from Yale University in 1873 with a degree in manufacturing before moving west in 1879 to try his luck at mining as part of the Colorado Silver Boom. Bigelow's mining venture proved successful, following his marriage to Elizabeth in 1898 the couple moved into a palatial estate located at 1804 Santa Barbara Street with a house maid and two cooks. The couple continued living in the same house through the

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<sup>5</sup> Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 5, 44-47.

<sup>6</sup> Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 44-49.



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early 1910s, never having any children. On July 28, 1915 Charles dies in Ojai, California at the age of 67 leaving Elizabeth a wealthy widow aged 45.<sup>7</sup>

Following her husband's death, she purchased an undeveloped parcel (lot 14) in the Carmel Highlands tract having occurred five months after the Carmel Highlands tract was first subdivided. Research did not reveal who she hired to design her new house, however it was completed within a year as she moved from Santa Barbara to her new house in November 1919. Bigelow expanded her land holdings in the highlands purchasing the adjacent lot (lot 20) in August 1920. When her house was completed in 1919 it was only one of a small handful of private residences completed. However, by 1920 residents of Carmel Highlands was a veritable who's who of well-known artistic minds. Elizabeth's neighbors included Thomas Parkhurst a painter famous for coastal scenes, Theodore Criley, landscape artist, bohemian author and actor Perry Newberry, architect Vernon Whitcomb, John Garret O'Shea, a painter, Maude Hogley, author of short stories, painter William Ritschel, and Harry Leon Wilson, author of fiction. In 1922, Elizabeth travelled to England, France (Gibraltar), Switzerland, Italy, and Spain. In her absence, famed landscape artist John O'Shea and his wife Molly lived at the Bigelow house before their grand estate was completed. Elizabeth routinely hosted guests and parties.<sup>8</sup>

The architectural interest of the study house went beyond parties for local artists. It was featured twice, first in 1922 in the nationally circulated *Architectural Record*. The article entitled "Some Country House Architecture in the Far West," features two houses in Carmel Highlands, the Bigelow property alongside the masterful Charles Sumner Greene designed D.L. James house. Following discussion of the Greene designed home the article discusses the merits of the Mrs. Charles Bigelow house. First the author notes the roof is clad in thick redwood shingles, "this fact was duly recognized, a hint was taken from the proximity of the giant redwood forests...the resultant effect is not only unusual, but harmonizes exceptionally well with the general rugged character of the surroundings." The author expands on the garden and explains how it complements the house with the well-proportioned paved walkways on varying levels.<sup>9</sup>

The study property is highlighted again in a 1930 article in *Sunset Magazine*. The author, Lester Gertrude Ellen Rowntree, was a world-renowned botanist, collector and grower of California wildflowers who lived in Carmel Highlands. She describes the character of the highlands using

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<sup>7</sup> US Census Bureau, Population Census, Boston, Suffolk County, Massachusetts, June 1870; Yale University, and Lottie, G. Bishop, *Alumni Directory of Yale University Living Graduates & Non-Graduates*, (Yale University, 1926), 26; US, Bureau of the Mint, "Report of the Director of the Mint Upon the Statistics of the Production of the Precious Metals in the United States," (Washington DC: Government Printing Office, 1883): 565; NA, "The Woolsey House History," <https://www.thewoolseyhouse.com/> (accessed February 17, 2017); US Census Bureau, Population Census, City of Santa Barbara, California, June 1900; US Census Bureau, Population Census, City of Santa Barbara, California, June 1910; Sons of the American Revolution, Thomas Allen Perkins, and Edmund Douglas Shortlidge. *Addresses Delivered Before the California Society of the Sons of the American Revolution*. (San Francisco, Calif: The Society, 1917), 45.

<sup>8</sup> US Department of States, Passport Form, Elizabeth T. Bigelow, November 8, 1916 (accessed on Ancestry.com on February 14, 2017); Monterey County, Deed of Sale, Carmel Villas Company to Elizabeth T. Bigelow, October 17, 1918; NA, "Bigelow Moves," *Carmel Pinecone*, November 20, 1918; Monterey County, Deed of Sale, Carmel Villas Company to Elizabeth T. Bigelow, August 14, 1920; US Census Bureau, Population Census, Carmel Highlands, California, June 1920; US Department of States, Passport Form, Elizabeth T. Bigelow, March 17, 1922 (accessed on Ancestry.com on February 14, 2017); John O'Shea Biography, <http://www.tfaoi.com/cm/10cm/10cm113.pdf> (accessed February 17, 2017).

<sup>9</sup> Elmer Grey, "Some Country House Architecture in the Far West," *Architectural Record* (1922): 309-338.

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151 Highlands as the example. She describes the walls, dense vegetation, fences, and gates that hide dwellings. "here, one feels, dwell lovers of beauty and seclusion. Few other places compromise so many requisites for an ideal home, for nature here has made a nice adjustment for her choicest gifts." She discusses the use of rocks for outdoor gardens and grills. Use of native plants for gardening. "Indeed, so natural are the plantings that tourists from the cities, accounted to the boundaries of concrete, are often at a loss to know where the country ends and estates begin, and are found wandering at loose ends about the premises of the Highlands." Further, she explains that "The ocean side of every Highlands home is more a window than a wall." The article stresses the important connection of outdoor spaces with the residence. A point illustrated by famed bookplate artist Margaret Ely Webb who created a bookplate of the master bedroom view.<sup>10</sup>

In the early 1920s artists were drawn to the Carmel Highlands for its natural beauty and remoteness. The highlands became an artistic enclave for the wealthy. In 1929, the road infrastructure had developed to the point that the Post Office added the highlands to its rural route. In 1922, Devendorf sold the Highlands Inn and surrounding land to Senator Tickle, who in the mid-1950s, built the Tickle Pink Inn between the Highlands Inn and 151 Highlands Drive. The community began to shift from artisans to vacation home owners and hotel visitors. Bigelow lived at the property until her death on March 23, 1960. Upon her death, the property was sold to Stanislav George O'Jack and Janet Mary O'Jack who retained the property for 10 years before selling it to Polly Buzza Lawton. In 1970, she moved into 151 Highlands Drive, within the year she had a garage and gates constructed along the roadway. Under Polly's ownership she made several additions including a sun room on the west side of the property and adding a second story atop the breezeway from the main house to the guest house, which included the addition of a second story bathroom. She operated an interior design and antique company in the highlands for many years. In 1977, she married Jack Kenaston and the couple moved to Glendale until Jack retired, all the while retaining ownership of 151 Highlands Drive. Following retirement, the couple lived at the property for 30 years until Jack's death in 2002. During that time, the property underwent a few minor alterations including a second-story porch addition on the rear of the property in circa 1990. The property was sold to the current owner, Paul Mountford in 2015.<sup>11</sup>

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<sup>10</sup> 17 Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13; Margaret Ely Webb, "Elizabeth Tallant Bigelow," Bookplate, March 9, 1936.

<sup>11</sup> Highlands Inn, "All Roads lead to an Inn Where the brought into being the legends of the Highlands Inn," (Highlands Inn, Carmel Highlands: June 1967); Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 54; California Death Index, Elizabeth Tallant Bigelow, March 23, 1960, (accessed on Ancestry.com on February 17, 2017); Monterey County, Deed of Sale, Stanislav O'Jack to Polly B Lawton, October 16, 1970; Monterey County Building Department, Building Permit, "New Garage for Mrs. Polly Lawton Carmel Highlands, Monterey County," November 27, 1970; Monterey County, Deed of Sale, Polly B Lawton Polly B Kensaton, September 6, 1985; NA, "Polly Buzza Kenaston," *Carmel Pine Cone* 93 (May 18-24, 2007).

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### 1.3 DESCRIPTION OF THE HISTORIC RESOURCE

The property, 151 Highlands Drive is on a bluff overlooking Wildcat Cove and the Pacific Ocean in Carmel Highlands. The terraced property includes a residence, two-car detached garage, and an ancillary building with lush vegetation, mature trees including fruit trees, and a small vineyard building all interlinked by intricate stone stairs, arches, and pathways (**Photograph 1**). Two stone pillars topped by decorative lamps support inward opening metal gates. The gates, brandished "Stone Water," separate Highlands Drive from the asphalt driveway that accesses the two-car garage.

The two-story residence is constructed on a poured concrete foundation (**Photograph 3**). The building has a U-shaped plan with a medium pitch, hipped roof clad in thick wood shingles, with narrow eaves, and exposed rafter tails. The entire house features copper rain gutters and downspouts. The house, has an L-shaped plan but a shed roof breezeway connects the primary residence to the south, giving the buildings its U-plan (**Photograph 2**). The wood-frame building is covered in a smooth stucco finish. The house contains three brick chimneys with decorative brick work near the top of the flue and topped by metal chimney caps. The formal entry is located on the northeast corner of the house. It consists of a custom wood door with decorative wavy boards set in a wood frame topped by a solid wood lintel. The door hardware consists of custom forged latches, hinges, and door knocker. The door is flanked by a small fixed window covered by a metal window grille, the doorbell is a bell with a chain. A leaded glass light fixture hangs above the door (**Photograph 3**).

The primary entrance on the detached cottage mimics the architectural detail found on the primary house entrance. The solid wood door uses metal straps for details and features custom latches, hinges, door knocker, and viewer. Other doors consist of solid wood with a fixed upper pane, multi-light wood frame doors with wood muntins, and wood French doors. All of the doors are set in wood frames with a large wood lentil above. Fenestration consists of wood frame windows with wood lentils and no sills (**Photograph 4**). All multi-light windows are original casement type. The windows are arranged in the following types one over three in bands of two, two over four in double and triple bands, two over six in double bands, three over six, and four over twelve (**Photograph 5**). Some windows have non-functional wood shutters. Located along the western wall are two porches, the first is an original cantilevered porch supported by wall mounted wood beams. A roof extension, supported by wood beams, covers the porch which, is accessible by two doors, a multi-light door protected by full length wood shutters and a solid wood door (**Photograph 6**). The second porch was added in the 2000s. It fills a formerly open courtyard between the house and the cottage. The deck is of wood frame construction, supported by stone pillars. A decorative iron railing envelopes the deck on two sides (**Photograph 7**). Located beneath the deck is a hot tub. Beyond the modern porch is a partially enclosed breezeway that connects the main house with the cottage. A stained-glass partition partially protects the breezeway from the elements. The house features many original and unique details including light fixtures and notable interior details like a stone mantle in the primary living room.

Located near the primary entrance is an original shed, it has a simple rectangle plan with a stucco exterior. The building is topped by a medium pitch, side gable roof covered in wood shingles with narrow eaves and exposed rafter tails. Access is through one recessed wood panel door that features metal strap hinges and a wood slide door handle (**Photograph 8**). On the



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southeast corner of the property is a two-car garage. The wood frame garage is clad in stucco mimicking the house. It has a medium-pitch, side gabled roof covered in wood shingles and features two tilt-up metal garage doors (**Photograph 9**).

Lastly, the property features an intricate network of stone and gravel pathways. Stone walls of varying materials hold back the terraced hillside and in other areas serve a purely aesthetic role. Stone staircases connect the different levels, sometimes separated by low wooden gates, metal gates, and stone archways. Stone is also used in the construction of built-in benches, outdoor wood stoves, and legs for an outdoor table that features a solid wood table top. The property has dramatic view of the ocean from varying levels including the vineyard, located at the southern end of the property.



**Photograph 1:** Property overview, camera facing west, January 31, 2017.

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**Photograph 2:** Cottage attached by breezeway, camera facing northwest from southeast property corner. January 31, 2017.



**Photograph 3:** Primary entryway, camera facing northwest. January 31, 2017.



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**Photograph 4:** Detail showing the varied window and door types, camera facing northeast. January 31, 2017.



**Photograph 5:** Detail showing the varied window types, camera facing northeast. January 31, 2017.



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**Photograph 6:** Master bedroom deck, camera facing northeast. January 31, 2017.



**Photograph 7:** Modern deck with cottage at right, camera facing east. January 31, 2017.



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**Photograph 8:** Shed located along northern property line, camera facing north. January 31, 2017.



**Photograph 9:** Two-car garage, camera facing south. January 31, 2017.

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### 1.4 EVALUATION FOR SIGNIFICANCE

The residence at 151 Highlands Drive does not appear eligible for listing in the NRHP under Criterion A, CRHR Criterion 1, or Monterey County Preservation Ordinance Criterion i because it is not an important representative within the context of the establishment of the Carmel Highlands development nor does it play an integral part in the artistic theme. While house was an early example of residential development within the Carmel Highlands it does not best represent the development of the subdivision. Frank Devendorf's Highlands Inn was the earliest constructed building in the subdivision and served as the catalyst for growth. Further, homes of artists such as William Ritschel or architect designed homes such as the Charles Sumner Greene designed D.L. James house better capture the early development of the highlands. Thus, construction of the Bigelow house in 1919 did not influence the development of the Carmel Highlands Tract, nor does its original resident Elizabeth Bigelow, capture the importance of the artistic community.

Under NRHP Criterion B, CRHR Criterion 2 or Monterey County Preservation Ordinance Criterion ii, the property does not have any important association with any person or persons who made significant contributions to history at the local, state, or national level. It was commissioned and owned by Elizabeth Bigelow, a wealthy widow and socialite well known in her time. However, her associations with local artists did not influence their work. Further Bigelow was not an artist herself. Future resident Polly Buzza Kenaston was an interior designer and antique dealer when she owned the property. While she was an artist research did not reveal she painted any well-known works while in residence at 151 Highlands Drive. Research did not reveal the O'Jacks nor Jack Kenaston had significant associations with the property.

The property does appear eligible for the NRHP under Criterion C, CRHR Criterion 3, and Monterey County Preservation Ordinance Criterion iii because it is an important example of a type, and method of construction. While research never indicated, who designed the property, it was clearly the work of a skilled architect and landscape designer. The property masterfully integrates tenants of the Arts and Crafts movement including a symbiotic relationship of buildings with nature, a design that integrates outdoor hardscape features such as paths, patios, benches, and stoves. Additionally, the house is an important, early example of Tudor and Spanish Revival style in Carmel Highlands. While buildings such as the Highlands Inn and William Ritschel's stone castle were contemporaneous to the Bigelow property, revival style architecture would dominate the highlands residential designs in the 1920s. The Bigelow house earned wide acclaim in both the *Architectural Record* and *Sunset Magazine* as an exemplary example. While there have been a few alterations and additions (the garage and gates in 1970,

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and the porch in the 2000s) the property still conveys a high level of integrity retaining all seven aspects as is therefore architecturally significant under this Criterion.<sup>12</sup>

Under NRHP Criterion D, CRHR Criterion 4 or Monterey County Preservation Ordinance Criteria iv, 151 Highlands Drive is not significant as a source, or likely source, of important information regarding history, building materials, construction techniques, or advancements in residential design or engineering. It is a well-documented building type and one of many similar dwellings found throughout California and the nation. Further, the design is well documented in archival plan book records.

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<sup>12</sup> Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13; Margaret Ely Webb, "Elizabeth Tallant Bigelow," Bookplate, March 9, 1936; Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13.



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On August 28, 2017 Carla Hashimoto of Eric Miller Architects submitted proposed plans for the 151 Highlands Drive property. The plans included multiple interior modifications that changed the interior layout including most notably conversion of the existing living room to the master bedroom and kitchen into the primary entryway with a new, room projection to serve as the new kitchen. Exterior modifications included a new terra cotta tile roof, new skylights, new stone exterior, decorative stucco chimneys with gabled chimney caps covered in terra cotta tiles, removal of an original chimney, relocation of the original wood door, and replacement of the existing exterior light sconces with modern sconces (Figures 2 through 4). The plans of August 28, 2017 proposed demolition of 427 square feet, with 1,575 square feet added.





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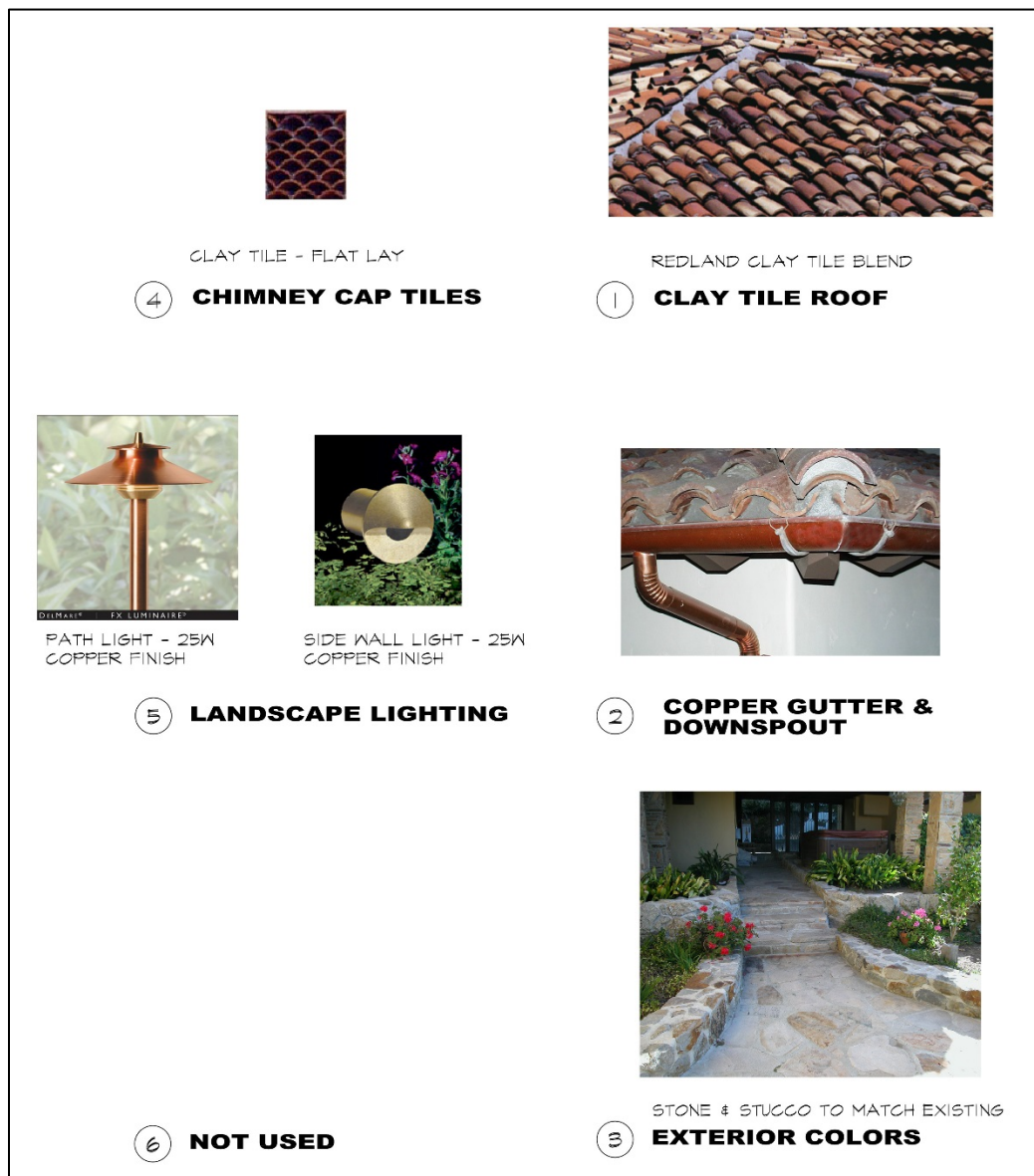


Figure 4: Proposed exterior detail changes from August 28, 2017 drawings.

On July 18, 2017 Stantec Architectural Historian Garret Root met Eric Miller Architects, Inc. Architect Carla Hashimoto at 151 Highlands Drive to discuss the project. Mr. Root identified the elements most important to the house, the character defining features that make the house important for its architectural design. Mr. Root indicated the stucco exterior, wood frame windows, wood shake roofing (**Photograph 10**), existing exterior light sconces, and brick chimneys (**Photograph 11**) were emblematic of the Tudor-revival style, the dominant style of the house. Additionally, the terraced hillside with rock walls, stone fireplaces, archways, and fountains were emblematic of the Craftsman ascetic.

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**Photograph 10:** Main entry showing roof shake, front door, and stucco exterior details. July 18, 2017.



**Photograph 11:** Showing details of original exterior light sconces and chimney. July 18, 2017.



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During the July 18, 2017 site visit it was noted that the south side of the property had been modified prior, likely in 1970 which included a second story, shed roof addition connecting the main house to the guest house along with a bathroom addition (**Photograph 12**).



**Photograph 12:** Note the mismatched roof pitches, the shed roof and room projection at left were 1970s era additions. July 18, 2017.

Following the July 18, 2017 site visit, Ms. Hashimoto redrew the plans to better align with the character defining features of the original house design. On August 18, 2017 Ms. Hashimoto provided Mr. Root with updated plans that addressed the concerns identified at the July site visit. The redesigns included stone facing to be focused on the primary, modern entrance and not on the historic facades. The chimneys would not be altered, remaining brick with simple metal chimney caps mimicking the current style. The roofing would utilize a concrete tile that better resembles wood shake, lighting fixtures would be recreated to match the historic scones, and all windows would remain wood.

August 28, 2017

## **1.6 MITIGATION**

## **APPENDICES**

## PHASE II HISTORIC ASSESSMENT REPORT FOR 151 HIGHLANDS DRIVE

August 28, 2017

### Appendix A DPR 523 FORM

# Great Northern Resources

February 20, 2017

Attention: Paul Mountford

**Re: Technical Memorandum addressing the Historic Resources Inventory and Evaluation for 151 Highlands Drive, APN 241-181-010-000, Monterey County, California.**

Dear Mr. Mountford:

Great Northern Resources is pleased to provide you with this Historic Resources Inventory and Evaluation undertaken for 151 Highlands Drive, a 1919 residential property located in Carmel Highlands, an unincorporated neighborhood in Monterey County. The property was evaluated under the criteria of the National Register of Historic Places (NRHP), California Register of Historical Resources (CRHR), and Monterey County Historic Preservation Ordinance on a California Department of Parks and Recreation DPR 523 Form, in accordance with the County of Monterey Cultural Resources documentation standards. The results are documented in full on the attached DPR 523 and summarized herein in this Technical Memorandum addressing the property and scope of work undertaken for the project.

## INVENTORY AND EVALUATION SCOPE OF WORK

This inventory and evaluation effort addresses the criteria of the NRHP and the CRHR. The scope of work completed is intended to comply with Section 106 of the National Historic Preservation Act (NHPA) and Section 15064.5(a)(2)-(3) of the California Environmental Quality Act (CEQA) and includes inventory and evaluation of the subject parcel in order to determine whether the property appears to be a historical resource under the criteria of the NRHP, CRHR or Monterey County Historic Preservation Ordinance.

## BACKGROUND RESEARCH METHODOLOGY

Great Northern Resources conducted background research regarding the residential property at 151 Highlands Drive. Research included review of the California Historical Resources Information System list, which did not contain any previous cultural resources recordation regarding the property. To determine the development and occupational history of the subject property, staff reviewed pertinent county records, including available building permits assessor and recorder records, located at the Monterey County Recorder and Assessor's Office in Salinas. Additionally, Great Northern Resources conducted research at the California History Room in the Monterey Public Library, the Local History Room in the Harrison Memorial Library, and the California State Library's California Room in Sacramento. Great Northern Resources architectural historians used pertinent online resources, including digital archives, genealogical databases, and government records.

Furthermore, Great Northern Resources conducted focused archival and background research regarding the property to determine the appropriate historical development context. Staff evaluated source material for Monterey County, the Carmel Development Company, and the



Carmel Highlands. In addition, personnel conducted general research that examined early 20<sup>th</sup> century growth and development in the Monterey region, as well as, the architectural styles reflected in the physical design of the property.

#### SITE INVENTORY METHODOLOGY

Garret Root, a Great Northern Resources Senior Architectural Historian qualified as Architectural Historian and Historian under the Secretary of the Interior's Professional Qualifications Standards (36 CFR Part 61) (PQS) led the built environment inventory of the property on January 31, 2017. Scott Sault, a Great Northern Resources Architectural Historian qualified as Architectural Historian and Historian under the Secretary of the Interior's Professional Qualifications Standards (36 CFR Part 61) (PQS) assisted with the built environment inventory on January 31, 2017. The built environment inventory included written field documentation and photographs of primary physical components, as well as contextual relationships of the residential assemblage. Only the exterior of the property was documented.

#### SUMMARY OF INVENTORY AND EVALUATION RESULTS

The residence at 151 Highlands Drive does not appear eligible for listing in the NRHP under Criterion A, CRHR Criterion 1, or Monterey County Preservation Ordinance Criterion i because it is not an important representative within the context of the establishment of the Carmel Highlands development nor does it play an integral part in the artistic theme. While house was an early example of residential development within the Carmel Highlands it does not best represent the development of the subdivision. Frank Devendorf's Highlands Inn was the earliest constructed building in the subdivision and served as the catalyst for growth. Further, homes of artists such as William Ritschel or architect designed homes such as the Charles Sumner Greene designed D.L. James house better capture the early development of the highlands. Thus, construction of the Bigelow house in 1919 did not influence the development of the Carmel Highlands Tract, nor does its original resident Elizabeth Bigelow, capture the importance of the artistic community.

Under NRHP Criterion B, CRHR Criterion 2 or Monterey County Preservation Ordinance Criterion ii, the property does not have any important association with any person or persons who made significant contributions to history at the local, state, or national level. It was commissioned and owned by Elizabeth Bigelow, a wealthy widow and socialite well known in her time. However, her associations with local artists did not influence their work. Further Bigelow was not an artist herself. Polly Buzza Kenaston was an interior designer and antique dealer when she owned the property. While she was an artist research did not reveal she painted any well-known works while in residence at 151 Highlands Drive. Research did not reveal the O'Jacks nor Jack Kenaston had significant associations with the property.

The property does appear eligible for the NRHP under Criterion C, CRHR Criterion 3, and Monterey County Preservation Ordinance Criterion iii because it is an important example of a type, and method of construction. While research never indicated, who designed the property,





it was clearly the work of a skilled architect and landscape designer. The property masterfully integrates tenants of the Arts and Crafts movement including a symbiotic relationship of buildings with nature, a design that integrates outdoor hardscape features such as paths, patios, benches, and stoves. Additionally, the house is an important, early example of Tudor and Spanish Revival style in Carmel Highlands. While buildings such as the Highlands Inn and William Ritschel's stone castle were contemporaneous to the Bigelow property, revival style architecture would dominate the highlands residential designs in the 1920s. The Bigelow house earned wide acclaim in both the *Architectural Record* and *Sunset Magazine* as an exemplary example. While there have been a few alterations and additions (the garage and gates in 1970, and the porch in the 2000s) the property still conveys a high level of integrity retaining all seven aspects as is therefore architecturally significant under this Criterion.

Under NRHP Criterion D, CRHR Criterion 4 or Monterey County Preservation Ordinance Criteria iv, 151 Highlands Drive is not significant as a source, or likely source, of important information regarding history, building materials, construction techniques, or advancements in residential design or engineering. It is a well-documented building type and one of many similar dwellings found throughout California and the nation. Further, the design is well documented in archival plan book records.

#### CONCLUSIONS

Great Northern Resources conducted this inventory and evaluation of 151 Highlands Drive in accordance with the documentation requirements of the NRHP, CRHR, and Monterey County Preservation Ordinance in order to determine whether the property was a historic resource. As documented in this memorandum and in detail on the accompanying DPR 523 resource record form, Great Northern Resources Architectural Historians meeting the Secretary of the Interior's PQS have inventoried and evaluated the property and found that the property does meet the threshold for significance for recognition as a historical resource.

Please do not hesitate to contact me if you have any questions regarding this inventory and evaluation and thank you for considering cultural resources as part of your environmental review.

Sincerely,



Garret Root  
Architectural Historian  
550 Hartnell Street, Suite C  
Monterey, CA 93940  
831-620-2111  
G.root@greatnorthernresources.us

Enclosed: DPR 523: 151 Highlands Drive





State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary #  
HRI #  
Trinomial  
NRHP Status Code 3S, 3CS

Other Listings  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

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\*Resource Name or #: (Assigned by recorder) 151 Highlands Drive

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 Monterey, Calif. Date 1997 Sec Un-sectioned; MD B.M.

Address 151 Highlands Drive City Carmel Zip 93953-9601

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

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

The property is 5.5 miles south of Carmel-by-the-Sea and 400 feet east of California State Route 1 in unincorporated Monterey County. APN 241-181-010-000.

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

The property, 151 Highlands Drive is on a bluff overlooking Wildcat Cove and the Pacific Ocean in Carmel Highlands. The terraced property includes a residence, two-car detached garage, and an ancillary building with lush vegetation, mature trees including fruit trees, and a small vineyard building all interlinked by intricate stone stairs, arches, and pathways (**Photograph 1**). Two stone pillars topped by decorative lamps support inward opening metal gates. The gates, brandished "Stone Water," separate Highlands Drive from the asphalt driveway that accesses the two-car garage (**Photograph 2**) (see Continuation Sheet).

\*P3b. Resource Attributes: (List attributes and codes) HP2 - Single family property

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) Photograph 1: Property overview, camera facing west, January 31, 2017.

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



\*P6. Date Constructed/Age and Source:

☒ Historic ☐ Prehistoric ☐ Both  
1919, Monterey County Recorder

\*P7. Owner and Address:

Paul Mountford  
151 Highlands Drive  
Carmel, 93923-9601

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

Garret Root and Scott Sault  
Great Northern Resources, Inc.  
550 Hartnell Street, Suite C  
Monterey, CA 93940

\*P9. Date Recorded: January 31, 2017

\*P10. Survey Type: (Describe) Intensive

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

Historic Resource Evaluation, 151 Highlands Drive, Carmel-By-The-Sea, CA February 2017

\*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):



HRI#	Primary #
------	-----------

## BUILDING, STRUCTURE, AND OBJECT RECORD

**\*Resource Name or #** (Assigned by recorder) 151 Highlands Drive

\*NRHP Status Code 3S, 3CS

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B1. Historic Name: 151 Highlands Drive

B2. Common Name: 151 Highlands Drive

B3. Original Use: Residence B4. Present Use: Residence

**\*B5. Architectural Style:** Tudor Revival Style with Spanish Revival details

\*B6. **Construction History:** (Construction date, alterations, and date of alterations) The residence and ancillary building was constructed in 1919 and the garage added in 1970.

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features: none

B9a. Architect: Unknown b. Builder: Unknown

\*B10. Significance: Theme n/a Area n/a

**Period of Significance** n/a **Property Type** n/a **Applicable Criteria** n/a (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The property at 151 Highlands Drive meets the criteria for listing in the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and under the Monterey County Historic Preservation Ordinance. The property has been evaluated in accordance with Section 15064.5(a)(2)-(3) of the California Environmental Quality Act Guidelines (CEQA), using the criteria outlined in Section 5024.1 of the California Public Resources Code, and does appear to be a historical resource for the purpose of CEQA (see Continuation Sheet).

B11. Additional Resource Attributes:  
(List attributes and codes) \_\_\_\_\_

\*B12. **References:** See footnotes

B13. Remarks:

\*B14. Evaluator: Garret Root

**\*Date of Evaluation:** February 2017

This space reserved for official  
comments.



## CONTINUATION SHEET

Property Name: 151 Highlands Drive

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### P3a. Description (Continued):

The two-story residence is constructed on a poured concrete foundation (Photograph 3). The building has a U-shaped plan with a medium pitch, hipped roof clad in thick wood shingles, with narrow eaves, and exposed rafter tails. The entire house features copper rain gutters and downspouts. The house, has an L-shaped plan but a shed roof breezeway connects the primary residence to the south, giving the buildings its U-plan (Photograph 4). The wood-frame building is covered in a smooth stucco finish (Photograph 5). The house contains three brick chimneys with decorative brick work near the top of the flue and topped by metal chimney caps. The formal entry is located on the northeast corner of the house. It consists of a custom wood door with decorative wavy boards set in a wood frame topped by a solid wood lintel. The door hardware consists of custom forged latches, hinges, and door knocker. The door is flanked by a small fixed window covered by a metal window grille, the doorbell is a bell with a chain. A leaded glass light fixture hangs above the door (Photograph 6).

The primary entrance on the detached cottage mimics the architectural detail found on the primary house entrance. The solid wood door uses metal straps for details and features custom latches, hinges, door knocker, and viewer (Photograph 7). Other doors consist of solid wood with a fixed upper pane, multi-light wood frame doors with wood muntins, and wood French doors. All of the doors are set in wood frames with a large wood lentil above. Fenestration consists of wood frame windows with wood lentils and no sills (Photograph 8). All multi-light windows are original casement type. The windows are arranged in the following types one over three in bands of two, two over four in double and triple bands, two over six in double bands, three over six, and four over twelve (Photograph 9). Some windows have non-functional wood shutters.

Located along the western wall are two porches, the first is an original cantilevered porch supported by wall mounted wood beams. A roof extension, supported by wood beams, covers the porch which, is accessible by two doors, a multi-light door protected by full length wood shutters and a solid wood door (Photograph 10). The second porch was added in the 2000s. It fills a formerly open courtyard between the house and the cottage. The deck is of wood frame construction, supported by stone pillars. A decorative iron railing envelopes the deck on two sides (Photograph 11). Located beneath the deck is a hot tub. Beyond the modern porch is a partially enclosed breezeway that connects the main house with the cottage. A stained-glass partition partially protects the breezeway from the elements (Photograph 12). The house features many original and unique details including light fixtures and notable interior details like a stone mantle in the primary living room.

Located near the primary entrance is an original shed, it has a simple rectangle plan with a stucco exterior. The building is topped by a medium pitch, side gable roof covered in wood shingles with narrow eaves and exposed rafter tails. Access is through one recessed wood panel door that features metal strap hinges and a wood slide door handle (Photograph 13). On the southeast corner of the property is a two-car garage. The wood frame garage is clad in stucco mimicking the house. It has a medium-pitch, side gabled roof covered in wood shingles and features two tilt-up metal garage doors (Photograph 14).

Lastly, the property features an intricate network of stone and gravel pathways. Stone walls of varying materials hold back the terraced hillside and in other areas serve a purely aesthetic role (Photograph 15). Stone staircases connect the different levels, sometimes separated by low wooden gates, metal gates, and stone archways (Photograph 16). Stone is also used in the construction of built-in benches, outdoor wood



## CONTINUATION SHEET

Property Name: 151 Highlands Drive  
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stoves, and legs for an outdoor table that features a solid wood table top (**Photograph 17**). The property has dramatic view of the ocean from varying levels including the vineyard, located at the southern end of the property (**Photograph 18**).

### B10. Significance (Continued):

#### Historic Context

The property at 151 Highlands Drive was constructed in 1919 in Carmel Highlands, an unincorporated area, twelve miles south of Carmel-By-The-Sea in Monterey County. The house is located within the Carmel Highlands Subdivision, developed in May 1918 by the Carmel Development Company. The house, constructed with a mixture of Tudor Revival and Spanish Revival elements, is one of the earliest houses constructed in the subdivision and is one of the finest examples of custom residential architecture from that time. Elizabeth Tallant Bigelow purchased the property in October 1918, just mere months after the subdivision's development and within a year her home was complete.

The residence maintains high integrity and features many original details. The property features elements such as terraced hillsides, intricate rock walls, fountains, and barbeques, a vineyard, and one of a kind architectural details. While these details are found on other houses, 151 Highlands Drive predates most of these 1920s examples found in Carmel Highlands and Carmel-By-The-Sea. The house is emblematic of artisan crafted houses in the late 1910s in an area known for artistic flourishes. While research did not reveal who designed or built 151 Highlands Drive, its architectural character is emblematic of houses constructed in the 1920s by architects and designers such as Michael J. Murphy, Lee Gottfried, Hugh Comstock, and Frederick Bigland among others. Further, the house is intricately intertwined with its original owner Elizabeth Tallant Bigelow, a polarizing figure immersed in the 1920s Carmel Highlands art scene.<sup>1</sup>

#### Carmel Development Company

Prior to Carmel Development Company's acquisition of the land known today as Carmel Highlands, the land was part of a 10,000-acre Mexican land grant, *San Jose y Sur Chiquito* granted to Marcelino Escobar in 1839. Following California's admittance to the United States, many land grants, like *San Jose y Sur Chiquito* were contested by several owners. In 1888, the ranch passed to the heirs of Jose Castro who in 1853 laid claim. Castro's heirs divided and sold some of the land but large swatch remained undeveloped through the early 1900s. Development of the low land to the north began in the late 1800s. In 1888, the town of Carmel City was founded as a Catholic summer resort. The town was meant to cash in on the tourism around the Catholic, Carmel Mission and emulate the nearby beach resort town of Pacific Grove. The concept was met with mixed response. In the 1880s and 1890s another developer renamed the area as Carmel-By-The-Sea and billed the town as a seaside resort community, however economic downturns in the 1890s squandered the venture.<sup>2</sup>

<sup>1</sup>Virginia McAlester, *A Field Guide to American Houses* (New York: Knopf, 2014), 597-608; Richard B. Rice, William A. Bullough, and Richard J. Orsi, *The Elusive Eden: A New History of California* (New York: Knopf, 1988), 489.

<sup>2</sup> Highlands Inn, "All Roads lead to an Inn Where the brought into being the legends of the Highlands Inn," (Highlands Inn, Carmel Highlands: June 1967); Monica Hudson, *Carmel By-The-Sea* (Charleston, SC: Arcadia Publishing, 2006): 1-2; Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," Prepared for the City of Carmel-by-the-sea, Adopted September 9, 2008, 15-16.

## CONTINUATION SHEET

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In 1902, James D. Devendorf purchased the failed former venture's lands and with financial backing from San Francisco lawyer, Frank H. Power, formed the Carmel Development Company. The two valued community and sense of place over land speculation. Devendorf and Powers shared a love of nature, this ethos was reflected in the design of Carmel-by-the-Sea and later, Carmel Highlands. Carmel Development Company lured potential homeowners to their hotel, The Pine Inn, and while they vacationed, pitched the sale of reasonably priced lots. Three years after taking ownership the town boasted 75 residents, several stores, a restaurant, and a school. While initial property sales were slow, development spiked following the San Francisco earthquake and fire of 1906. Attracted by the scenery, climate, and setting the area soon developed into an enclave for scientists, writers, liberal thinkers, musicians, play writes, actors, painters, and photographers. In 1911, the Carmel Development Company touted "College professors, artists, poets, writers and professional men find the surroundings here conducive to their best work. Over 60% of the residents of the town are devoting their lives to work of the arts," and by 1913 the city had 550 permanent residents and thousands of summer visitors.<sup>3</sup>

While Carmel-by-the-Sea developed, Devendorf had already begun planning the next development. In 1905, Devendorf, Powers, and Thomas A. Work incorporated the Carmel Villas Company with the intent to develop land south of the Carmel River. Following the successful business plan implemented in Carmel-by-the-Sea, Devendorf with his friend William Ritschel, a famous painter identified and laid the location for the future Highlands Inn, a luxury hotel that would draw people to the highlands. The hotel, located on the rugged coastline above Smugglers Cove on the Pacific Ocean, was completed in 1917 (**Figure 1**). In May 1918, Carmel Development Company created the Carmel Highlands Property from land purchased as part of *Rancho San Jose Y Sur Chiquito* and within months the Carmel Villas Company began selling individual parcels.<sup>4</sup>

Residential development of Carmel Highlands occurred gradually. While many people vacationed at the Highlands Inn, residential development was tepid due to limited water and roadway infrastructure. William Ritschel constructed a stone house and studio below the Carmel Inn in early 1918. To spur growth the California State legislature passed a 1.5-million-dollar bond, in 1918, to construct a seacoast highway. The South Coast (also called Sea Coast and today known as Highway 1) was constructed in phases between 1918 until its completion in 1937. While the majority of home construction occurred in the 1920s a small handful of homes were completed in the late 1910s. The residential architecture was characterized by elegantly constructed houses with ocean views, integrated into hillsides and within the existing vegetation. In 1930, Lester Rowntree, a famed botanist and horticulturist who lived in the highlands described the balance between the landscape and architecture as "nature needs little encouragement as a beautifier of landscape, and the Highlands inhabitants create immediate surroundings which are harmonious with the natural beauty of the place. Only just enough Monterey pines are cut away to make the necessary room for

<sup>3</sup> Monica Hudson, *Carmel By-The-Sea* (Charleston, SC: Arcadia Publishing, 2006): 1-2; Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 16; Carmel Development Company, "Carmel-by-the-Sea," (Monterey, CA: Carmel Development Company, 1910); Carmel Development Company, *Carmel-by-the-sea Courier* Vol. 1 (July, 1911).

<sup>4</sup> Articles of Incorporation, Carmel Villas Company, September 8, 1905, Carmel Public Library Archives and Manuscript Collection; William Mathewson, "Camel Highlands...Past and Present..." *Game and Gossip* 15 (February 7, 1967): 18-19, 22; Monterey County, "Map of a part of Carmel Highlands Property showing survey lines a part of Rancho San Jose Y Sure Chiquito Monterey Co, CA. April and May 1918, H.B. Fisher, surveyor.

## CONTINUATION SHEET

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buildings. Rocks for fireplaces and patio pavements are brought from the valleys." This integration of house and nature is evident in 151 Highlands Drive, constructed in 1919 for Elizabeth Tallant Bigelow.<sup>5</sup>

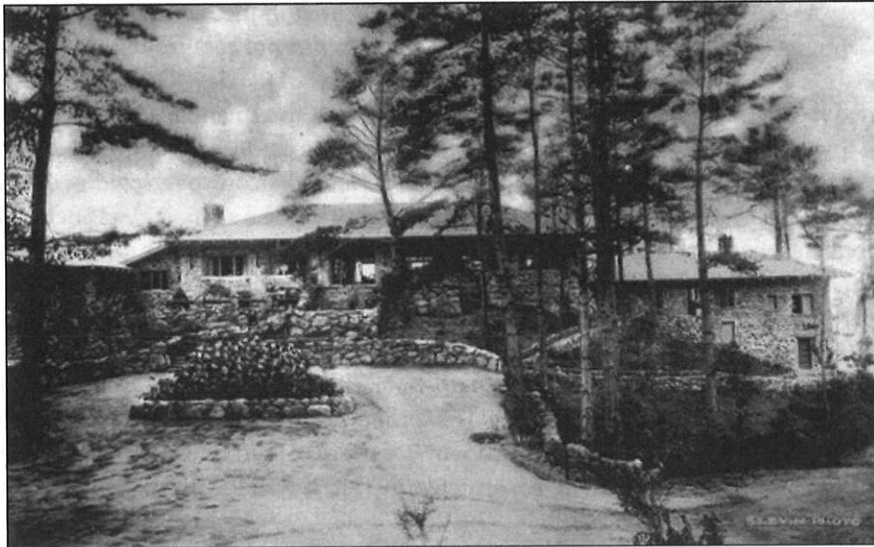


Figure 1. Highlands Inn in 1935.<sup>6</sup>

### Arts and Crafts Movement in Carmel Highlands

The Arts and Crafts movement proliferated throughout the United States starting in the early 1900s. The movement had profound influence on residential architecture in Carmel-by-the-Sea and Carmel Highlands. Houses emphasized interaction with the natural environment, residential and commercial buildings conformed to existing topography, vegetation and climate. Further, the movement was a reaction to the Industrial Revolution and the loss of pride of craftsmanship. These tenets resonated with Carmel's academic and artistic residents and was reflected in the houses designed in the 1910s and 1920s. The guiding principles of the Arts and Crafts movement coupled with a renewed interest in revival style architecture created the Carmel regions distinct architectural character.<sup>7</sup>

Architects like Hugh Comstock designed whimsical cottages with steep gables and details inspired by fairy tales. Local builders highlighted the use of local materials such as Carmel Stone, river rocks, or tree bark. In the 1920s architects drew inspiration from a variety of revivals styles from England, Spain, France and early America. The most common example is that of Tudor Revival style architecture, though on occasion architects and designers borrowed from local architectural styles such as Monterey Revival. The Arts and Crafts movement also influenced how space outside the home was utilized. Gardens were successfully

<sup>5</sup> Highlands Inn, "All Roads lead to an Inn Where the brought into being the legends of the Highlands Inn," (Highlands Inn, Carmel Highlands: June 1967); Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13.

<sup>6</sup> Digitization & Special Collections, Los Angeles Public Library, "Exterior postcard view of Carmel Highlands Inn in Carmel, ca. 1935.

<sup>7</sup> Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 5, 44-47.

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Property Name: 151 Highlands Drive  
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integrated with the residence. Gardens were meant to express regional character, blend seamlessly with the environment, and highlight local plants. Walkways were supposed to integrate with the native topography.<sup>8</sup>

The study property encapsulates all of these tenets and is executed in the highest fashion. While research never revealed who designed the house and Monterey County did not require building permits prior to 1955, the property exemplifies the guiding architectural principles of the day. The residence is constructed in a Tudor Revival style, the exterior is clad exclusively in smooth stucco and features architectural details such as English inspired light fixtures, rustic doors, and custom made door hardware. The house also borrows a local architectural element, the cantilevered second story balcony overlooking the Pacific Ocean, a detail emblematic of the Monterey Revival style. Other details include a stained glass enclosed breezeway, and a rustic fireplace executed to appear carved from a single stone. The exterior garden elements are just as important as the architectural details, especially among properties constructed in the Arts and Crafts ethos. The property is perched on a terraced hillside, with rock retaining walls. The gardens consist of intricate, interconnected pathways and stairways using of a variety of stones including local Carmel stone. Rock archways with wrought gates connect one path to another. Rock is also used to create fountains, outdoor barbecues, built in benches and tables. The property vegetation is both well-manicured and seemingly natural. It also includes a small vineyard with a variety of fruit trees. The property embodies the hallmarks of the Arts and Crafts movement, constructed in 1919 it was the one of the earliest examples in the Carmel Highlands.

### Elizabeth Bigelow and 151 Highlands Drive

Elizabeth Tallant was the youngest of seven siblings to Henry and Caroline Tallant. Elizabeth (sometimes known as Bessie) was born in Baltimore Maryland in 1870. In 1873, following an economic downturn Henry a merchant, had moved the family west to Santa Barbara, CA for a new start. Tallant became the Secretary-Manager of the Hollister Estate Corporation and speculated in land developments in Santa Barbara. Little is known about Elizabeth's schooling however, in 1898 she married Charles E. Bigelow in Santa Barbara, Ca. At the time of their nuptials Elizabeth was 27 compared to the much older Charles, aged 52.<sup>9</sup>

Charles E. Bigelow was born in Boston, Massachusetts in 1847, his father Samuel, was a well-known Real Estate developer. Charles graduate from Yale University in 1873 with a degree in manufacturing before moving west in 1879 to try his luck at mining as part of the Colorado Silver Boom. Bigelow quickly moved from a miner to the owner and manager of a silver mine, the Red Elephant Mining Company located in Red Elephant, Colorado. Bigelow's mining venture proved successful, he moved to California in the early 1890s and purchased the Woolsey House in Ojai, Ca in 1895. Following his marriage to Elizabeth in 1898 the couple moved into a palatial estate located at 1804 Santa Barbara Street with a house maid and two cooks. The couple continued living in the same house through the early 1910s, never having any children.

<sup>8</sup> Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 44-49.

<sup>9</sup> US Census Bureau, Population Census, 9th District, Baltimore, Maryland, September 1870; US Census Bureau, Population Census, City of Santa Barbara, California, June 1880; City of Santa Barbara, "Brinkerhoff Avenue Landmark District," <https://www.santabarbaraca.gov/civicax/filebank/blobdload.aspx?BlobID=35949> (accessed February 17, 2017); Santa Barbara County Genealogical Society, Marriages T, [http://santabarbaragenealogy.org/Marriages/SB\\_Marr\\_Br\\_t.php](http://santabarbaragenealogy.org/Marriages/SB_Marr_Br_t.php) (accessed February 15, 2016).



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On July 28, 1915 Charles dies in Ojai, California at the age of 67 leaving Elizabeth a wealthy widow aged 45.<sup>10</sup>

Following her husband's death, grieving Elizabeth travelled for over a year visiting Japan, China, Korea and the Philippines. Upon her return, she purchased an undeveloped parcel (lot 14) in the Carmel Highlands tract. The sale was signed by Frank H. Powers, President of the Carmel Villas Company. Purchase of the property occurred five months after the Carmel Highlands tract was first subdivided. Research did not reveal who she hired to design her new house, however it was completed within a year as she moved from Santa Barbara to her new house in November 1919. Bigelow expanded her land holdings in the highlands purchasing the adjacent lot (lot 20) In August 1920 (Figure 2).<sup>11</sup>

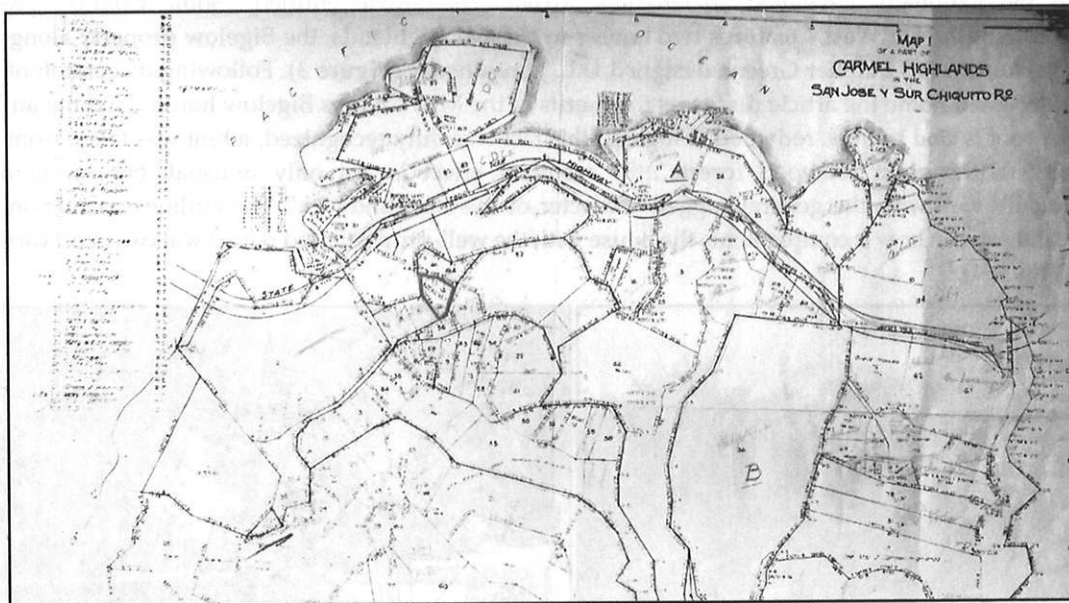


Figure 2. A 1925 map of the Carmel Highlands with the study parcel outlined in red.<sup>12</sup>

Elizabeth, while not an artist was intertwined within the art community in Carmel Highlands. When her house was completed in 1919 it was only one of a small handful of private residences completed. However, by 1920 residents of Carmel Highlands was a veritable who's who of well-known artistic minds. Elizabeth's

<sup>10</sup> US Census Bureau, Population Census, Boston, Suffolk County, Massachusetts, June 1870; Yale University, and Lottie, G. Bishop, *Alumni Directory of Yale University Living Graduates & Non-Graduates*, (Yale University, 1926), 26; US, Bureau of the Mint, "Report of the Director of the Mint Upon the Statistics of the Production of the Precious Metals in the United States," (Washington DC: Government Printing Office, 1883): 565; NA, "The Woolsey House History," <https://www.thewoolseyhouse.com/> (accessed February 17, 2017); US Census Bureau, Population Census, City of Santa Barbara, California, June 1900; US Census Bureau, Population Census, City of Santa Barbara, California, June 1910; Sons of the American Revolution, Thomas Allen Perkins, and Edmund Douglas Shortlidge. *Addresses Delivered Before the California Society of the Sons of the American Revolution*. (San Francisco, Calif: The Society, 1917), 45.

<sup>11</sup> US Department of States, Passport Form, Elizabeth T. Bigelow, November 8, 1916 (accessed on Ancestry.com on February 14, 2017); Monterey County, Deed of Sale, Carmel Villas Company to Elizabeth T. Bigelow, October 17, 1918; NA, "Bigelow Moves," *Carmel Pinecone*, November 20, 1918; Monterey County, Deed of Sale, Carmel Villas Company to Elizabeth T. Bigelow, August 14, 1920.

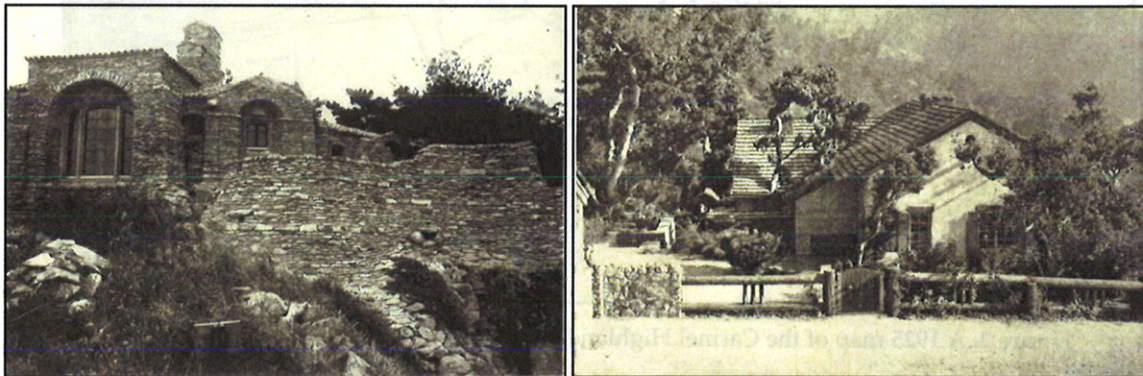
<sup>12</sup> Carmel Development Company, Map 1 of a part of Carmel Highlands in the San Jose Y Sur Chiquito Ro, 1925.

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neighbors included Thomas Parkhurst a painter famous for coastal scenes, Theodore Criley, landscape artist, bohemian author and actor Perry Newberry, architect Vernon Whitcomb, John Garret O'Shea, a painter, Maude Hogley, author of short stories, painter William Ritschel, and Harry Leon Wilson, author of fiction. In 1922, Elizabeth travelled to England, France (Gibraltar), Switzerland, Italy, and Spain. In her absence, famed landscape artist John O'Shea and his wife Molly lived at the Bigelow house before their grand estate was completed. Elizabeth routinely hosted guests and parties. In 1923, following the success of John O'Shea's art show in New York City she hosted a welcome home party at her house, Devendorf and William Ritschel were in attendance.<sup>13</sup>

The architectural interest of the house went beyond parties for local artists. It was featured twice, first in 1922 in the nationally circulated *Architectural Record*. The article entitled "Some Country House Architecture in the Far West," features two houses in Carmel Highlands, the Bigelow property alongside the masterful Charles Sumner Greene designed D.L. James house (**Figure 3**). Following discussion of the Greene designed home the article discusses the merits of the Mrs. Charles Bigelow house. First the author notes the roof is clad in thick redwood shingles, "this fact was duly recognized, a hint was taken from the proximity of the giant redwood forests...the resultant effect is not only unusual, but harmonizes exceptionally well with the general rugged character of the surroundings." The author expands on the garden and explain how it complements the house with the well-proportioned paved walkways on varying levels (**Figure 4**).<sup>14</sup>



**Figure 3.** (Left) The Charles Sumner Greene designed D.L. James House in 1922. **Figure 4.** (Right) Elizabeth Tallant Bigelow House (151 Highlands Drive) in 1922, looking south.<sup>15</sup>

The Bigelow property (151 Highlands Drive) is highlighted again in a 1930 article in *Sunset Magazine*. The author, Lester Gertrude Ellen Rowntree, was a world-renowned botanist, collector and grower of California wildflowers who lived in Carmel Highlands. She describes the character of the highlands using 151 Highlands as the example. She describes the walls, dense vegetation, fences, and gates that hide dwellings. "here, one feels, dwell lovers of beauty and seclusion. Few other places compromise so many requisites for

<sup>13</sup> US Census Bureau, Population Census, Carmel Highlands, California, June 1920; US Department of States, Passport Form, Elizabeth T. Bigelow, March 17, 1922 (accessed on Ancestry.com on February 14, 2017); John O'Shea Biography, <http://www.tfaoi.com/cm/10cm/10cm113.pdf> (accessed February 17, 2017).

<sup>14</sup> Elmer Grey, "Some Country House Architecture in the Far West," *Architectural Record* (1922): 309-338.

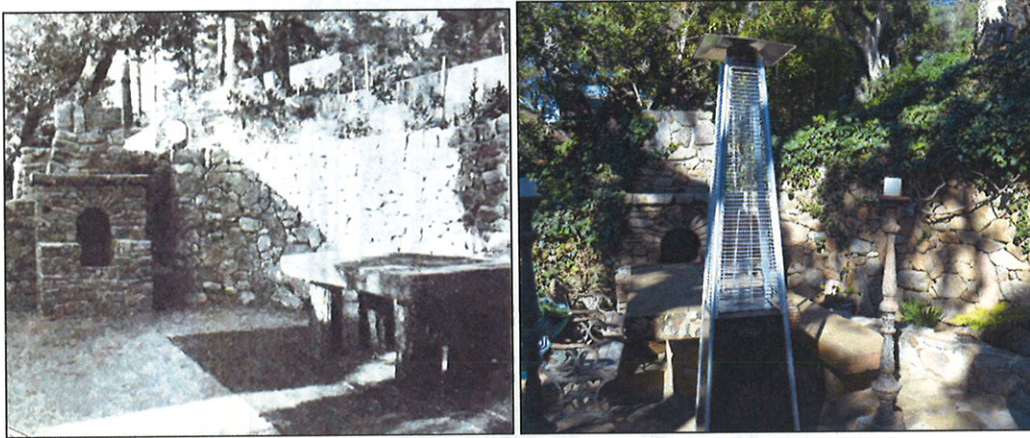
<sup>15</sup> Elmer Grey, "Some Country House Architecture in the Far West," *Architectural Record* (1922): 312, 319.



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an ideal home, for nature here has made a nice adjustment for her choicest gifts." She discusses the use of rocks for outdoor gardens and grills (**Figure 5**).



**Figure 5.** Outdoor grill and table in 1922 and in 2017.<sup>16</sup>

Use of native plants for gardening. "Indeed, so natural are the plantings that tourists from the cities, accounted to the boundaries of concrete, are often at a loss to know where the country ends and estates begin, and are found wandering at loose ends about the premises of the Highlands." Further, she explains that "The ocean side of every Highlands home is more a window than a wall." The article stresses the important connection of outdoor spaces with the residence. A point illustrated by famed bookplate artist Margaret Ely Webb who created a bookplate of the master bedroom view (**Figure 6**).<sup>17</sup>

<sup>16</sup> Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930), 13.

<sup>17</sup> Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13; Margaret Ely Webb, "Elizabeth Tallant Bigelow," Bookplate, March 9, 1936.

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Figure 6. Elizabeth Tallant Bigelow bookplate, looking towards Wildcat Cove.<sup>18</sup>

In the early 1920s artists were drawn to the Carmel Highlands for its natural beauty and remoteness. The highlands became an artistic enclave for the wealthy. In 1929 the road infrastructure had developed to the point that the Post Office added the highlands to its rural route. In 1922, Devendorf sold the Highlands Inn and surrounding land to Senator Tickle, his wife and wife's sister Mrs. Ella Shaw Fisher operated the inn through 1946. In the mid-1950s, land located between the Highlands Inn and 151 Highlands Drive was developed as the Tickle Pink Inn. During this time a wood fence along the northern property line was removed to make room for a new parking lot associated with the Tickle Pink Inn. The community began to shift from artisans to vacation home owners and hotel visitors.<sup>19</sup>

Bigelow lived at the property until her death on March 23, 1960. Upon her death, the property was sold to Stanislav George O'Jack and Janet Mary O'Jack who retained the property for 10 years before selling it to Polly Buzza Lawton. Polly Buzza was born on January 22, 1918 in Minneapolis Minnesota. At 14, her family moved to Hollywood, Ca. Her father George Buzza founded the Buzza-Cardoza Greeting Card Company in the mid-1930s. Working with her father, Polly developed a lifelong passion for art and design. She married and divorced Robert Clark Lawton in the 1960s before attending Pepperdine University earning a degree in interior design. In 1970 she moved into 151 Highlands Drive, within the year she had a garage

<sup>18</sup> Margaret Ely Webb, "Elizabeth Tallant Bigelow," Bookplate, March 9, 1936.

<sup>19</sup> Highlands Inn, "All Roads lead to an Inn Where the brought into being the legends of the Highlands Inn," (Highlands Inn, Carmel Highlands: June 1967); Architectural Resources Group, Inc., "Historic Context Statement Carmel-By-The-Sea," 54.

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and gates constructed along the roadway. She operated an interior design and antique company in the highlands for many years. In 1977, she married Jack Kenaston and the couple moved to Glendale until Jack retired, all the while retaining ownership of 151 Highlands Drive. Following retirement the couple lived at the property for 30 years until Jack's death in 2002. During that time the property underwent a few minor alterations including a second-story porch addition on the rear of the property in circa 1990. The property was sold to the current owner, Paul Mountford in 2015.<sup>20</sup>

### Evaluation

The residence at 151 Highlands Drive does not appear eligible for listing in the NRHP under Criterion A, CRHR Criterion 1, or Monterey County Preservation Ordinance Criterion i because it is not an important representative within the context of the establishment of the Carmel Highlands development nor does it play an integral part in the artistic theme. While house was an early example of residential development within the Carmel Highlands it does not best represent the development of the subdivision. Frank Devendorf's Highlands Inn was the earliest constructed building in the subdivision and served as the catalyst for growth. Further, homes of artists such as William Ritschel or architect designed homes such as the Charles Sumner Greene designed D.L. James house better capture the early development of the highlands. Thus, construction of the Bigelow house in 1919 did not influence the development of the Carmel Highlands Tract, nor does its original resident Elizabeth Bigelow, capture the importance of the artistic community.

Under NRHP Criterion B, CRHR Criterion 2 or Monterey County Preservation Ordinance Criterion ii, the property does not have any important association with any person or persons who made significant contributions to history at the local, state, or national level. It was commissioned and owned by Elizabeth Bigelow, a wealthy widow and socialite well known in her time. However, her associations with local artists did not influence their work. Further Bigelow was not an artist herself. Future resident Polly Buzza Kenaston was an interior designer and antique dealer when she owned the property. While she was an artist research did not reveal she painted any well-known works while in residence at 151 Highlands Drive. Research did not reveal the O'Jacks nor Jack Kenaston had significant associations with the property.

The property does appear eligible for the NRHP under Criterion C, CRHR Criterion 3, and Monterey County Preservation Ordinance Criterion iii because it is an important example of a type, and method of construction. While research never indicated, who designed the property, it was clearly the work of a skilled architect and landscape designer. The property masterfully integrates tenants of the Arts and Crafts movement including a symbiotic relationship of buildings with nature, a design that integrates outdoor hardscape features such as paths, patios, benches, and stoves. Additionally, the house is an important, early example of Tudor and Spanish Revival style in Carmel Highlands. While buildings such as the Highlands Inn and William Ritschel's stone castle were contemporaneous to the Bigelow property, revival style architecture would dominate the highlands residential designs in the 1920s. The Bigelow house earned

<sup>20</sup> California Death Index, Elizabeth Tallant Bigelow, March 23, 1960, (accessed on Ancestry.com on February 17, 2017); Monterey County, Deed of Sale, Stanislav O'Jack to Polly B Lawton, October 16, 1970; Monterey County Building Department, Building Permit, "New Garage for Mrs. Polly Lawton Carmel Highlands, Monterey County," November 27, 1970; Monterey County, Deed of Sale, Polly B Lawton Polly B Kensaton, September 6, 1985; NA, "Polly Buzza Kenaston," *Carmel Pine Cone* 93 (May 18-24, 2007).

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wide acclaim in both the *Architectural Record* and *Sunset Magazine* as an exemplary example. While there have been a few alterations and additions (the garage and gates in 1970, and the porch in the 2000s) the property still conveys a high level of integrity retaining all seven aspects as is therefore architecturally significant under this Criterion.<sup>21</sup>

Under NRHP Criterion D, CRHR Criterion 4 or Monterey County Preservation Ordinance Criteria iv, 151 Highlands Drive is not significant as a source, or likely source, of important information regarding history, building materials, construction techniques, or advancements in residential design or engineering. It is a well-documented building type and one of many similar dwellings found throughout California and the nation. Further, the design is well documented in archival plan book records.

<sup>21</sup> Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13; Margaret Ely Webb, "Elizabeth Tallant Bigelow," Bookplate, March 9, 1936; Lester Rowntree, "Homes in the Highlands," *Sunset Magazine* (May 1930); 12-13.



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### Photographs (Continued):



Photograph 2. Garage gates, camera facing south. January 31, 2017.



Photograph 3. Residence showing northern wall details, camera facing southeast. January 31, 2017.



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Photograph 4. Cottage attached by breezeway, camera facing northwest from southeast property corner. January 31, 2017.

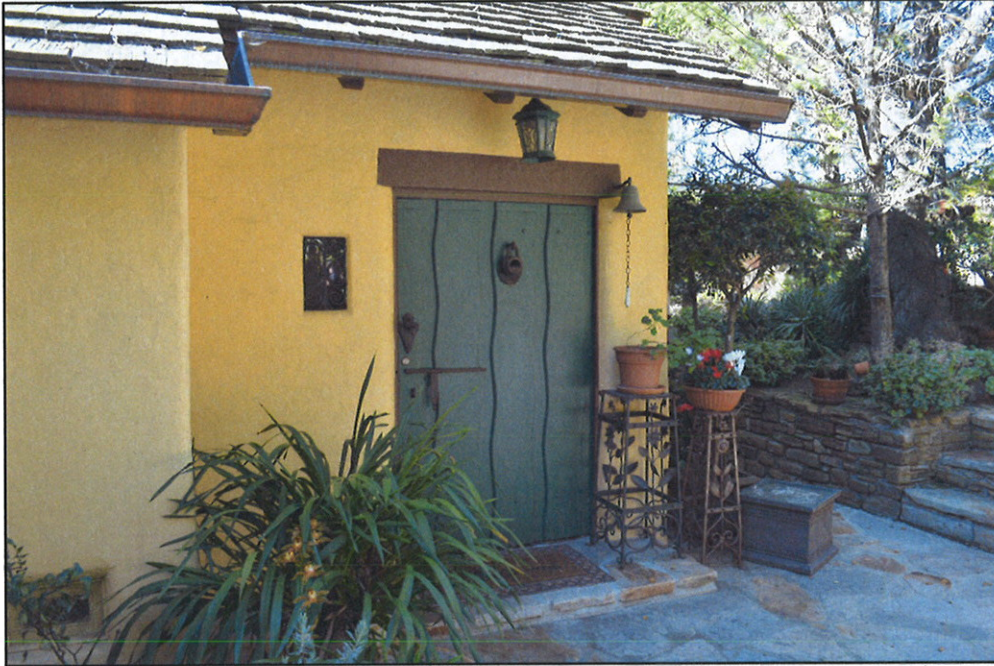


Photograph 5. From the interior courtyard showing rock wall details and rear portion of house, camera facing north. January 31, 2017.



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Photograph 6. Primary entryway, camera facing northwest. January 31, 2017.



Photograph 7. Stairs descending to Cottage primary entryway, camera facing southeast. January 31, 2017.



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Photograph 8. Detail showing the varied window and door types, camera facing northeast. January 31, 2017.



Photograph 9. Detail showing the varied window types, camera facing northeast. January 31, 2017.



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Photograph 10. Master bedroom deck (see Figure 6 for an interior sketching of the view), camera facing northeast.  
January 31, 2017.



Photograph 11. Modern deck with cottage at right, camera facing east. January 31, 2017.



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Photograph 12. Stained glass porch partition, camera facing east. January 31, 2017.



Photograph 13. Shed located along northern property line, camera facing north. January 31, 2017.



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Photograph 14. Two-car garage, camera facing south. January 31, 2017.



Photograph 15. Stone stairways and pathway. January 31, 2017.



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Photograph 16. Example of stone archways. January 31, 2017.



Photograph 17. One of two exterior stoves, located in the vineyard, camera facing east. January 31, 2017.



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Photograph 17. Vineyard, camera facing south. January 31, 2017.

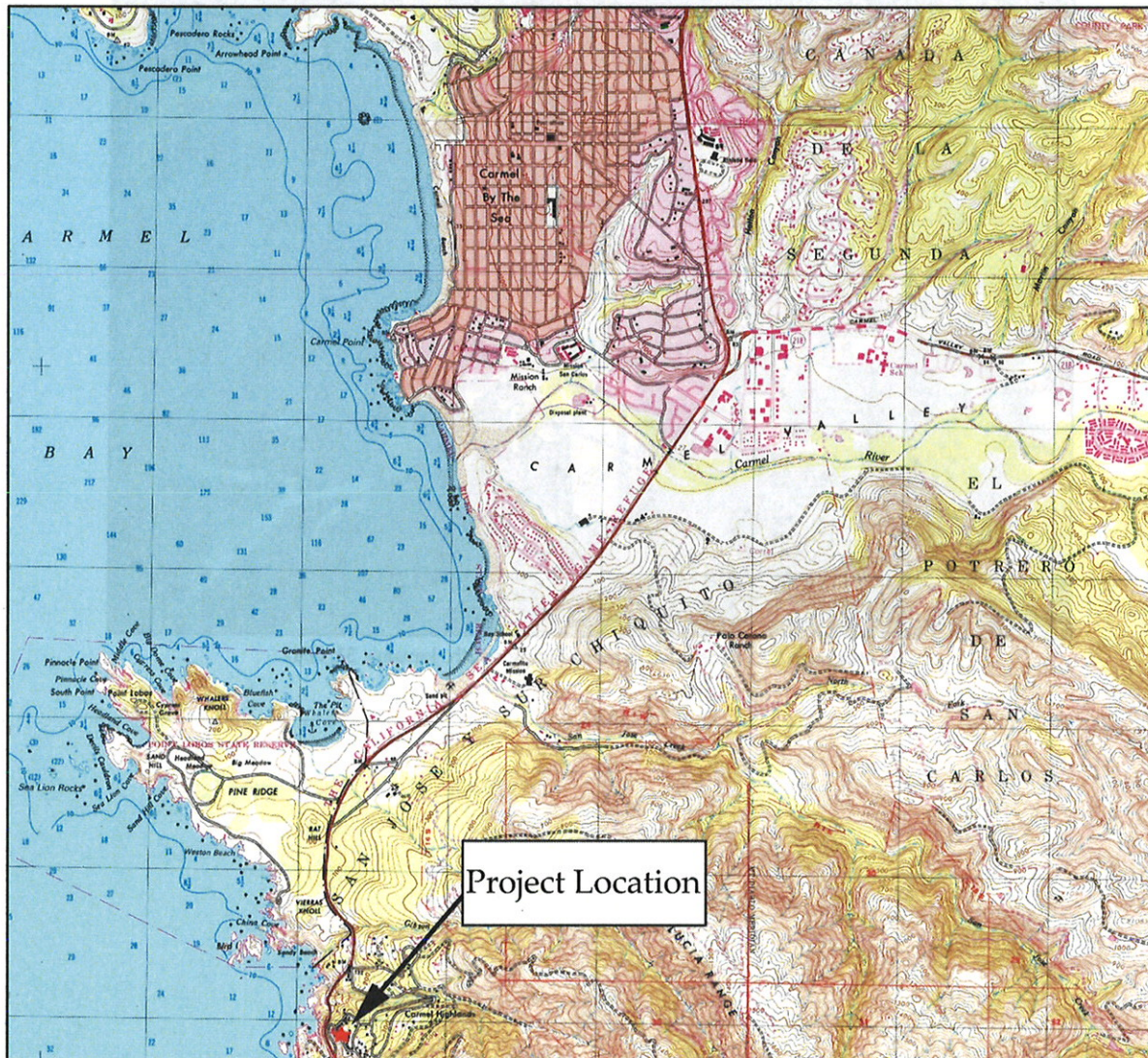


## LOCATION MAP

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\*Resource Name or # (Assigned by recorder) 151 Highlands Drive

\*Map Name: Monterey \*Scale: 1:24,000 \*Date of map: 1997



## PHASE II HISTORIC ASSESSMENT REPORT FOR 151 HIGHLANDS DRIVE

August 28, 2017

## PHASE II HISTORIC ASSESSMENT REPORT FOR 151 HIGHLANDS DRIVE

August 28, 2017

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## PHASE II HISTORIC ASSESSMENT REPORT FOR 151 HIGHLANDS DRIVE

August 28, 2017

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April 14, 2018

## **Addendum to Phase Two Report for 151 Highlands Drive (APN 241-181-010-000), Carmel Highlands, CA.**

### **Executive Summary**

On February 20, 2017, architectural historian Garret Root, who was employed by Great Northern Resources, submitted a Phase One historical report that determined that the property located at 151 Highland Drive (the Bigelow House) appears to be eligible for listing in the National Register of Historic Places under Criterion C, the California Register of Historic Resources under Criterion 3, and Monterey County's Register of Historic Resources under Criterion iii because it is "an important example of a type and method of construction." This determination requires the preparation of a Phase Two Historic Report to assess the impacts of a proposed project on a potentially significant historic resource.

On August 28, 2017 Garret Root, now employed by Stantec Consulting Services, submitted a Phase Two historical report. The report repeated findings of the Phase One report and listed the property's character-defining features but did not evaluate the proposed changes for consistency with the Secretary of Interior's Standards for the Treatment of Historic Properties. This report serves as an addendum to the previous Phase Two report, clarifies previous research, and evaluates proposed changes to the property based on the Secretary of the Interior's Standards for Rehabilitation.

### **Clarifications**

#### Character-Defining Features

A character-defining feature is an aspect of a building's design, construction, or detail that is representative of the building's function, type, or architectural style. Generally, character-defining features include specific building systems, architectural ornament, construction details, massing, materials, craftsmanship, site characteristics and landscaping within the period of significance.<sup>1</sup> In order for an important historic resource to retain its significance, its character-defining features must be retained to the greatest extent possible. An understanding of a building's character-defining features is a crucial step in developing a plan that incorporates an appropriate level of rehabilitation.

The Phase One report states that the house is a mix of the Tudor Revival style and Spanish Colonial Revival style. The house is in fact a very modest example of the Tudor Revival style. Based on *A Field Guide to American Houses*<sup>2</sup>, the text most often used by architectural historians to identify architectural styles, the Bigelow house exhibits the following Tudor Revival character-defining features:

- Slight overhang of the gable roof
- Heavy front door
- Casement windows, some grouped in strings of three
- Heavy transoms over doors and windows

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<sup>1</sup> No period of significance is included in the DPR 523a & b form. However, for buildings that are architecturally significant, the period of significance is the year the building was constructed.

<sup>2</sup> McAlester, Virginia and Lee. *A Field Guide to American Houses*. Alfred A. Knopf publishing, New York. 1985



- Stucco exterior

The Phase Two report also includes the following:

- Wood shake roofing
- Chimneys
- Wood frame windows
- Exterior light sconces
- Terraced garden with rock walls, stone fireplaces, archways, and fountains

The importance of the unique landscaping cannot be overstated. Both the *Art and Architecture* and the *Sunset Magazine* articles cited in the Phase One Report give eloquent descriptions of the integration of the house and landscape features with the stunning natural setting.

### Additions

The Phase Two Report does not adequately describe the additions to the Bigelow House. The original House was three levels, with the second level functioning as the main living area. The original first level was 788 square feet, the original second level was 1420 square feet and the attic room was 256 square feet. A 380 square foot studio was located at the rear of the house. The *Art and Architecture* article referred to in the Phase One Report states that this building was used by painter William Ritschel, while he waited for his own Highlands home, *The Eagle's Nest*, to be built. The article also states that there were plans to enlarge the studio but this never came to pass under Elizabeth Bigelow's ownership.

Unfortunately, the only building permit on record is for the garage, built in 1970. However, it is clear that significant additions (701 square feet) were made on the second level based on the different construction techniques and materials used. The house was expanded almost 50%. Furthermore, the additions were not expertly executed or harmoniously blended into the original design of the house.

### Description of Second Level Additions:

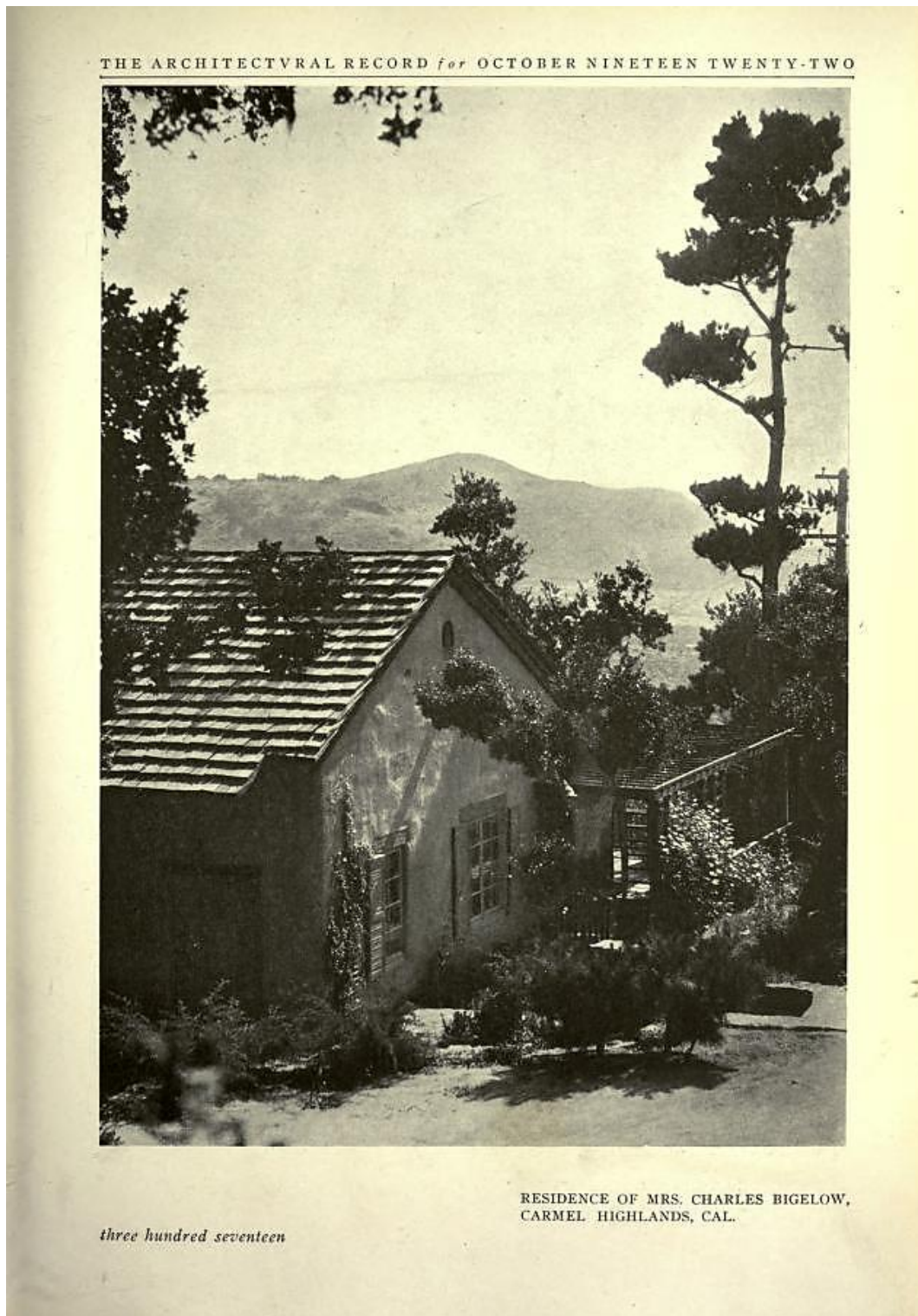
- Two small additions on the northeast elevation that expanded the kitchen by 37 square feet and the front entrance by 42 square feet
- A 402 square foot rear addition that connected the main house to the art studio and engulfed the studio
- A 292 square foot deck on the southeast elevation
- Infill of a former pergola-covered patio to create a 219 square foot room on the southwest elevation (see photo of original patio on page 3)
- New stone walls and stairs were introduced to the garden in an attempt to integrate the new additions with the original landscape design, however a different type of stone and construction method was used

The Phase One report concludes that the house "still conveys a high level of integrity". However, based on further examination of the property, the high level of integrity is reserved to the northeast and northwest elevations of the original house, although minor changes have been made to these elevations as well. These include: skylights, the extension of the chimneys<sup>3</sup>, and the addition of a window on the

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<sup>3</sup> The chimneys are in their original locations however the stacks are not original (see photo on page 7).

northwest elevation. However, generally, the view from the road of these two elevations is still much the same as depicted in the 1922 *Art and Architecture* article. Other elevations of the house have changed considerably and have lost integrity.



View of the original pergola-covered patio and shingle roof from *Art and Architecture*, 1922

## **The Secretary of the Interior's Standards for Rehabilitation**

### **Compliance Evaluation**

As a historical resource, the property at 151 Highland Drive is subject to review under the California Environmental Quality Act (CEQA). Generally, under CEQA, a project that follows the *Standards for Rehabilitation* contained within *The Secretary of the Interior's Standards for the Treatment of Historic Properties* is considered to have mitigated impacts to a historical resource to a less-than-significant level (CEQA Guidelines 15064.5).

The compliance of the proposed work at 151 Highland Drive is reviewed below with respect to the *Rehabilitation Standards*. The Standards are listed in italics, with a response providing a discussion regarding the project's consistency or inconsistency with each Standard.

Rehabilitation is defined as "the process of returning a building or buildings to a state of utility through repair or alteration, which makes possible an efficient use while preserving those portions of the building and its site and environment which are significant to its historic, architectural, or cultural values." (36 CFR 67.2(b)).

#### **Standard One**

*A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*

The proposed project is consistent with this Standard. The building will continue to be used as a residence.

#### **Standard Two**

*The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided.*

The proposed project is consistent with this Standard. The project has been carefully designed to retain and preserve the character of the property with very limited removal of historic materials and alterations of features.

The original shingle roof was replaced at an unknown date. The original roof was described as follows in the 1922 *Art and Architecture* article:

"...the roof was accordingly covered with huge slabs of redwood put on as shingles and averaging perhaps two inches in thickness at their butts. The resultant effect is not only unusual but harmonizes exceptionally well with the tall pine trees abounding in the neighborhood and with the general rugged character of the surroundings."

Current code for a very high fire hazardous area (CRC R902) requires Class A roofing materials. Fire retardant shingles are available in Classes B and C, so an alternative material will be required. Preservation Brief 16, *The Use of Substitute Materials on Historic Building Exteriors*, states that the use of substitute materials is allowed to meet code requirements. The proposed roofing material is a concrete tile shake which closely resembles the original wooden shakes.



The historic character of the property will be retained and preserved, most notably the integration of the house within its setting and the relationship of the house with the landscaping.

### **Standard Three**

*Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historical properties, will not be undertaken.*

The proposed project is consistent with this Standard. No conjectural features or architectural elements that would create a false sense of history are proposed in the project. See Standard #9 below, for further discussion on how the new elements have been designed to avoid creating a false sense of history.

### **Standard Four**

*Changes to a property that have acquired historic significance in their own right will be retained and preserved.*

The proposed project is consistent with this Standard. The original building is being retained in its current configuration. The alterations and additions that have been incorporated into the building over time will be retained as well, although they have not achieved historic significance in their own right.

### **Standard Five**

*Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

The proposed project is consistent with this Standard. The distinctive character-defining features, finishes and construction techniques, like the stucco walls, will be retained. The wood-frame windows in the two elevations that retain integrity are currently non-operable and are presumed to be painted closed. The original windows will be retained and repaired to make them operable again.

### **Standard Six**

*Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*

The proposed project is consistent with this Standard. Minimal maintenance work is required on the northwest and northeast elevations, where the character-defining features can be found.

### **Standard Seven**

*Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*

The proposed project is consistent with this Standard. Surface cleaning is not proposed for this project.

## Standard Eight

*Archeological resources will be protected and preserved in place.*

The proposed project is consistent with this Standards. No archeological resources have been located on the site.

## Standard Nine

*New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.*

The proposed project is consistent with this Standard. The proposed additions that will visually impact the northwest and northeast elevations have been designed to ensure that there will be no destruction of historic materials that characterize the property. They have also been designed to be compatible in massing, size, scale and architectural features consistent with the building, yet are differentiated from the historic structure and features.

### Changes to the Northwest Elevation

Changes that will be visible on the northwest elevation include:

- 324 square foot addition to the kitchen  
The new addition will not abut original fabric and will simply extend the previous, non-historic kitchen addition.
- Changing the original kitchen entrance to a window  
The original kitchen entrance is not a character-defining feature. The opening of the old entrance will be used for a wood-frame window which will be compatible with other windows in the original building.
- Adding a window shutter  
The shutter can be removed in the future and its removal will not impair the building.
- Topping addition (the former patio) with a gable roof  
When the original pergola-covered patio was remodeled into a room it was topped by a low-sloping shed roof. The shed roof is totally out-of-character for the architectural style. Moreover, this addition was not original to the house and is not character-defining. The proposed gable roof is more in keeping with the architectural style of the house.

### Changes to the Northeast Elevation

Changes that will be visible on the northeast elevation include:

- 324 square foot addition to the kitchen  
The original kitchen was expanded in the past when the house underwent the major remodel. The proposed expansion of the kitchen is 324 square feet and will be located on the addition

and will not impact original building fabric. It is also set back and therefore does not read as part of the original building when viewed from the northwest.



View of original northeast and northwest elevations. Notice changes in the chimney stacks.

#### Changes to the Southwest and Southeast Elevations

Although both these elevations were significantly impacted by the previous remodel, there are original elements from the 1919 house that are still visible that will be retained. These include the wood framed windows, transoms, stucco exterior, and porch. Design features such as wood framed windows, transoms and stucco exterior have been incorporated into the proposed design.

A shed dormer will be added to the southwest (rear elevation) of the roof and stone facing added to the first level of the house (rear elevation). The stone facing will be concentrated on areas that were previously remodeled. There is a small section of stone that will be included under a window of the original house, however this area was remodeled in the past with the construction of an outdoor stairway. New stonework was added at that time; however, it is not the same material as the original. The c. 1970s balcony will be replaced as well, with a balcony that is more compatible with the style of the house.



**Standard Ten**

*New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

The proposed project is consistent with this Standard. The majority of changes to the northeast and northwest elevations will be on past additions and will not affect remaining original fabric.

**Conclusion**

As described above, the proposed project meets the Secretary of the Interior's Standards for Rehabilitation. As a result of meeting the Standards, the project can be considered as having less than a significant level of impact on the historic resource.

Respectfully Submitted,

A handwritten signature in cursive script that reads "Margaret E. Clovis".

Margaret Clovis