

Exhibit D

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KENT L. SEAVEY
310 LIGHTHOUSE AVENUE
PACIFIC GROVE, CALIFORNIA 93950
(831) 375-8739

October 15, 2024

Dr. Scott Gale & Nina Nygard
3360 Fifth Ave.
Carmel, CA 93923

Dear Owners:

Introduction:

This Phase II Historic Assessment has been prepared on your behalf as part of an application for additions & alterations to a listed historic residence. The subject property is located at 3360 Fifth Ave. (APN #009-162-029), in Carmel, Mo. Co. (see photos, plans & drawings provided).

Historical Background & Description

The subject property is an altered one-story post-adobe residence, constructed in 1951, by L. R. McWethy, an engineer & builder from Carmel, for nationally noted American watercolorist, Donald Teague. The altered buildings herein are primarily reviewed under *the Secretary of the Interior's Standards for the Treatment of Historic Properties* for the properties association with artist Donald Teague, within the *Standard for Rehabilitation*.

The subject property is a 1951 one-story Post-Adobe residence, irregular in plan resting on a concrete foundation. The side-gabled & hipped roof system has wide, overhanging eaves with exposed rafter-tails. There are three chimneys present. An eave-wall type just east of the front entrance on the North facing facade, one centered in the ridge line at the East end of the main living room, & one on the South wall of the master bedroom wing. All roof covering is in wood shake. Fenestration includes single, paired and banked multi-paned metal casement type windows. A full-height angled bay, with operable multi-paned metal windows, was added at the South side junction of the living-room wing & dining room c.1997. In c.1955 the original garage, off the West side-elevation was converted to living space. A detached art studio/two-car garage was added at the South end of the property, 1953/55.

As noted, the residence was constructed in 1951 (Mo Co Assessors records); the detached studio/garage constructed c.1953; Original garage off main building block remodeled as living space c.1955; Earthquake repairs to house, including removal and wall in fill of an existing chimney on the rear (East) elevation c. 2003; an angled bay added on the same elevation c. 1997. The Detached wood-framed art studio and garage combination to rear of main residence, c.1953, with alterations c.1955. Monterey County Zoning Permit #4574 dated 5/6/1953 identifies L.R. McWethy of Carmel, as the contractor/builder of the studio-garage.

The residence is sited in an informal landscape setting, framed by mature street trees. It is located in a residential neighborhood of one and two-story residences of varying ages, sizes and styles.

Character-defining features of the property include its irregular plan; side-gabled-roof; Post Adobe exterior wall-cladding, multi-paned metal windows, partial-width open front porch and cedar shingle roof covering (DPR523 provided).

Project Description

Based on the *Secretary of the Interior's Treatment of Historic Properties*, the appropriate treatment approach would be Rehabilitation. The owners propose to (1) Remove the brick chimney on the front (North) elevation and return the garage space to its original location. (2) Add a wood-framed, bedroom space, with board-and-batten exterior wall-cladding as a second story above the garage space. (3) Add French doors and a Juliet balcony to the South elevation of this feature. (4) Modify the 2007 bump-out fenestration on the East side elevation with new wood doors and sidelights. (5) Replace existing metal garage door on the detached art studio (1953/55), and add a new wood entry door with fixed sidelight, fronted by a redwood trellis, with paired casement windows to the West of the proposed entry (see photos, plans & drawings provided)

Evaluation for Significance

Introduction

The following summarizes the National, State and local criteria and provides an evaluation of historic significance for each criteria level.

National, State and Local Registration Criteria

Historic resources may be designated on the federal, state or local level. Generally, to be eligible for listing, a resource must be historically significant and retain enough historic integrity to convey that significance. The criteria for listing in the National Register of Historic Places, California Register of Historical Resources and the Monterey County Historic Preservation Ordinance are described below.

National Register of Historic Places (NR)

The National Historic Preservation Act of 1966 authorized the Secretary of the Interior to create a National Register of Historic Places. Districts, sites, buildings, and objects significant in American history, architecture, archaeology, engineering and culture are eligible for listing if they meet at least one of four criteria (16 U.S.C. 470, *et seq.*, as amended. 36 C.F. R. 60.1(a).) Eligible resources are those:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history, or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important to prehistory or history.

Eligible resources must also retain sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey the relevant historic significance (36 C.F.R. 60. 1(a). The seven aspects of integrity are described later in this section.

California Register of Historic Resources (CR)

A resource is eligible for listing in the California Register of Historical Resources if it:

1. Is associated with events that have made a significant contribution to the broad patterns of California history and cultural heritage.
2. Is associated with the lives of persons important in our past.

3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic value.
4. Has yielded, or is likely to yield, information important in prehistory or history (California Public Resources Code 5024 1(c)).

The California Code of Regulations notes that integrity is the authenticity of a historical resource's physical identity as evidenced by the survival of characteristics that existed during the resource's period of significance. Resources eligible for listing in the California Register must retain enough of their historic character or appearance to be recognizable as historic resources and convey the reasons for their significance.

The same seven aspects of integrity are considered when evaluating resources for listing in the National Register and California Register: Location, design, setting, materials, workmanship, feeling and association. Alterations over time or historic changes in use may themselves be significant. However, resources that may not retain enough integrity to meet National Register criteria may still be eligible for listing in the California Register.

Monterey County Historic Preservation Ordinance (Chapter 18.25 of the Monterey County Building Code).

The criteria employed by Monterey County for designation of historic resources are the same general standards by which the significance of a historic property is judged for inclusion in the National (NR) and/or California Register (CR), and are included in the Monterey County Preservation Ordinance, (Chapter 18.25 Preservation of Historic Resources Ordinance.

Historic Integrity

National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation defines historic integrity as "the ability of a property to convey its significance." Historic properties either retain their integrity or they do not. To retain integrity, a resource will always retain several and usually most of the seven aspects of integrity.

1. **Location:** the place where the historic property was constructed or the place where the historic event occurred.
2. **Design:** the combination of elements that create the form, plan, space, structure, and style of a property.

3. **Setting:** the physical environment of a historic property.
4. **Materials:** the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
5. **Workmanship:** the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. **Feeling:** a property's expression of the aesthetic or historic sense of a particular period of time.
7. **Association:** the direct link between an important historic event or person and a historic property.

National Register Bulletin 15 notes that evaluating historic integrity may be a subjective analysis, but is always based on understanding the property's physical features and how they relate to the property's historic significance. The integrity evaluation can begin only after the evaluator establishes the property's significance: *why* it is significant (identifying its area of significance and how it meets the relevant National, State and Local designation criteria), *where* it is important (location), and *when* the resource is significant (its "period of significance").

Eligibility for historic listing of buildings, structures, objects, sites and districts, i.e., rests on the twin factors of historic significance and integrity to be considered for listing in the National Register of Historic Places, the California Register of Historical Resources, and the 2007 Pacific Grove Historic Resources Survey. Loss of integrity, if sufficiently great, will overwhelm the historic significance a resource may possess and render it ineligible for historic listing. Likewise, a resource can have complete integrity, but if it lacks significance, it must also be considered ineligible.

The National and California Registers, as well as the Pacific Grove Historic Resources Survey adopt the same methods of establishing historic integrity, as described above.

National and California Register Significance

The subject property is significant under National (NR), and State (CR) Register's criteria. It is not associated with events that have made a significant contribution to the broad patterns of our history (NR-A CR-1).

However, according to Monterey County Assessor's records, it was constructed in 1951 for the artist, Donald Teague, who does qualify for association as a significant person from the past (NR-B CR-2) for his national prominence as a watercolor artist. This altered example of Post-Adobe housing, still reflects its architectural type sufficiently to qualify it under (CR-3), in the area of architecture, for listing in the Monterey County Historic Resource Inventory, but the property is far more suited for historic designation because of its association with Donald Teague as a nationally recognized watercolor artist and magazine illustrator (see documentation provided).

Evaluation of Historic Integrity

The seven aspects of Integrity are:

- **Setting:** The house is in its original landscape setting. Although altered over time, the subject property still retains sufficient integrity of setting.
- **Location:** The house remains in its original location, giving it integrity of location.
- **Design:** The 1951 house still retains much of its original design, as modified over time. Changes, noted above, have somewhat diminished but not compromised the integrity of its design.
- **Workmanship:** In spite of the changes over time, noted above, the house retains sufficient integrity of workmanship.
- **Materials:** significant changes notwithstanding, the house retains most of its original materials.
- **Feeling:** The house retains sufficient character-defining features, in context with its neighborhood, to retain its integrity of feeling.
- **Association:** The residence retains its integrity of association, in the context of its association with nationally recognized artist, Donald Teague.

Conclusion

The subject property appears to have had several changes over its over 70+ years in service. Because of its essentially intact Post-adobe method of construction, it continues to evoke a sense of time and place and of feeling and association with the architectural evolution of Carmel, in Monterey County. 6

It qualifies as a historic resource under criterion (CR-2/3), at the local level of significance, in the context of the themes noted above.

IMPACTS OF THE PROPOSED PROJECT

Introduction

The *Secretary of the Interior's Standards for the Treatment of Historic Properties (standards)* provides the framework for evaluating the impacts of additions and alterations to historic buildings. The *Standards* describe four treatment approaches: preservation, rehabilitation, restoration and reconstruction. The *Standards* require that the treatment approach be determined first, as a different set of *Standards* apply to each approach.

For the subject property, the treatment approach is rehabilitation. The *Standards* describe rehabilitation as: historic building materials and character-defining features are protected and maintained as they are in the treatment for Preservation; however, an assumption is made prior to the work that existing historic fabric has become damaged or deteriorated over time and, as a result more repair and replacement will be required.

Thus, latitude is given in the *Standards for Rehabilitation and Guidelines for Rehabilitation* to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials. Of the four treatments, only Rehabilitation includes an opportunity to make possible an efficient contemporary use through alterations and additions. (see *The Secretary of the interior's Standards for Treatment of Historic Properties*) Washington, D.C.: National Park Service, 1995.

The ten standards for rehabilitation are:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive material, features, spaces and spatial relationships.
2. 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 a property will be avoided.
3. 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 spaces or elements from other other historic properties will not be undertaken.

4. Changes to a historic property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated 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 where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. 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.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. 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.
10. 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.

Project Impacts

The proposed project includes the addition of a second-story living space above a former garage at the front of the existing building envelope. This feature will encompass about one-third of the existing roof space with a low-gabled roof, slightly above the existing roof, and matching the earlier features roofing material, with an exterior wall-cladding differentiating the old from the new, consistent with Standard #9, somewhat limiting its visual appearance from the public right-of-way. Other minor changes will be out of public view. The detached art studio, currently functioning in part as a garage, will be returned to its original use. fenestration will be limited, and reflect that on the original building envelope.

All new work will be undertaken in conformance with the *The Secretary of the Interior's Standards for the Treatment of Historic Properties, under the Standard for Rehabilitation*.

The Secretary's Standards encourages "placing a new addition on a non-character-defining elevation." and locating alterations to historic properties in areas where previous alterations already exist. The 1992 National Park Service *Illustrated Guidelines for Rehabilitating Historic Buildings*, states that "The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility."

In this instance, the proposed rehab work will provide needed interior living space by relocating a bedroom to the new addition (see photos, & plans and drawings provided). The visual separation will clearly differentiate the historic building envelope from the new, protecting the principal architectural design character of the house. The project is primarily for association, not architecture.

The proposed changes, while requiring the loss of some existing roof structure, are designed and will be constructed so that the character-defining features of the historic building and its environment will not be obscured, or destroyed. The new elements will reflect the existing historic building fabric for continuity of design. The work will be compatible with the size, scale, proportions and massing of the historic resource to protect the integrity of the subject property and its environment. This is consistent with Rehabilitation Standard #2, #5.

Consistent with the Secretary of the Interior's Standards for Rehabilitation, under the treatment of building sites and for new additions to historic buildings, the proposed alterations will be located on an inconspicuous area of the historic building, and limited in size and scale in relationship to it. Every feasible effort will be made to preserve the features of the site that are important in defining its overall historic character, retaining the relationship between buildings, landscape features and open space. If removed in future, the essential form and integrity of the historic residence will be unimpaired, consistent with Rehabilitation Standards #9 and #10 (see photos, plans and drawings provided).

Impacts of the Proposed Project:

The owners have proposed the following additions & alterations for contemporary usage.

NORTH (FRONT) ELEVATION (primary, altered)

The Secretary's Standards recommend that in designing additional stories, "they be set back from the wall plane and are inconspicuous as possible when viewed from the street", hence the continuity of the existing & proposed roof forms and materials, there should be minimal visual exposure of the change in the building envelope. Mature street trees also limit the view from the public right-of-way (see photos and plans & drawings provided).

EAST SIDE-ELEVATION (secondary, altered)

Modification of the existing altered 2007 side access to a patio space will not be seen from a public right-of-way (see photos and plans & drawings provided).

SOUTH (REAR) ELEVATION (secondary, altered)

This elevation should not be visible from neighboring homes, or the public right-of-way, limited to new first & second-story windows on an interior stair landing, and ground floor doors (see photos and plans & drawings provided).

WEST SIDE-ELEVATION (secondary, altered)

This elevation will be visible from a neighbor's residence, with the new small second story. Again, there will be limited visual exposure of the change in the building envelope from the street view (see photos and plans & drawings provided).

NOTE: Any modifications to the site must consider existing street trees, in terms of compliance with County tree protection ordinances.

As proposed, the work shall reuse, to the extent feasible, any available historic building material, and where necessary match required replacement features, in kind (see photos and plans & drawings provided). New work will be differentiated from the old, but compatible with the size, scale, proportions and massing to protect the integrity of the subject property and its environment. If removed in future, the essential form and integrity of the historic resource and its environment will be unimpaired.

Mitigation of Project Impacts

As stated above, the proposed treatment plan for the subject property is rehabilitation. The proposed project requires no other mitigation than compliance with City forestation regulations, because it follows the *Standards*, as outlined below.

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

The building is being retained in its original residential use, which supports this Standard.

2. *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 a property will be avoided.*

As noted above, the Secretary's Standards recommend that in designing additional stories, "they be set back from the wall plane and are inconspicuous as possible when viewed from the street", Such is the case with the proposed addition, set well back from and below street level, with the proposed second floor back from the front of the original gabled roof.

Most of the proposed work is at the rear of the building envelope, off secondary elevations, the subject property, while having some damage from the loss of a portion of the existing roof, should not be obscured or destroyed by these changes, which if removed in future will return the roof to its earlier form & integrity unimpaired, which supports this Standard.

3. *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, spaces or elements from other historic properties will not be undertaken.*

The original 1951 house appears to be almost intact as constructed. Its current physical appearance is noted in the 2023 DPR523 on file with the Monterey Planning Dept., and attached to this report Planning Dept. which states that the building retains sufficient integrity to be historically listed.

The proposed treatment makes very clear what is historic and what is new, without creating a false sense of historical development with conjectural elements from other historic properties, which supports this Standard.

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

See Standard #3 above which supports this Standard.

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

The only proposed material change to the original building envelope will be the addition of the new partial upper-floor, differentiated by its design. Repair and maintenance of examples of craftsmanship exhibited on the existing historic building envelope will occur as necessary, consistent with National Park Service preservation standards, thus satisfying Standard #5.

6. *Deteriorated 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 will repair, in kind, deteriorated historic features as needed. Any required window replacement, will be with in-kind materials. Standard #6 is satisfied.

7. *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 Standard will be satisfied by employing the gentlest means possible if the house is repainted.

8. *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*

This Standard is not applicable.

9. *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.*

There will be minor loss of historic building fabric, but the proposed work is primarily limited to the removal of some roof surface, in order to add the new needed living area. The new roof will closely match the form and materials of the existing, which provides evidence of its original building materials, their finishes, and fenestration.

As noted above, the new work will be differentiated from the old and compatible with the historic fabric, as well as reasonably compatible with the size, scale and proportion and massing of the historic house to protect the integrity of the property and its environment, thus satisfying Standard #9.

10. *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 addition could be relatively easy to remove in future, as it is essentially a roof form, thus satisfying the Standard.

NOTE: The Secretary's Standards for Rehabilitation is defined "as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

The Standard proposes "placing a new addition on a non-character-defining elevation." and locating alterations to historic properties in areas where previous alterations already exist. The 1992 National Park Service *Illustrated Guidelines for Rehabilitating Historic Buildings*, states that "The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

That being said, the National Parks Service 2010 Preservation Brief #14 emphasizes "the focus on new additions is to ensure that they preserve the character of historic building.

Preservation of significant historic material, compatibility of the addition and its differentiation from the historic property are the desired results of this approach.

As regards the house at 3360 Fifth Ave, it is the intent of the owners to retain it as closely as possible to its 1951/53 form and appearance, protecting the historic, architectural and culturally significant portion of the subject property to meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, and to adequately address the concerns cited in National Park Service Preservation Brief #14.

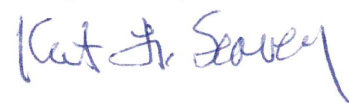
Conclusion:

The proposed work on the subject property will be executed consistent with the *Secretary's Standards for Rehabilitation*, with the least possible loss of historic material so that the remaining character-defining features of the resource, and its environment will not be obscured, damaged or destroyed. The proposed additions are reversible. As proposed the new work should not cause a significant change to the listed historic residence, and will not create a significant adverse effect on the environment. The subject property is primarily employing NR & CR criteria 2, for association with nationally regarded artist Donald Teague protect his cultural legacy.

Mitigation

The proposed project appears to be in conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* under the *Standard for Rehabilitation*. (see documentation, photos and plans & drawings provided).

Respectfully Submitted,

A handwritten signature in blue ink that reads "Kurt J. Seaver". The signature is written in a cursive style with a long, sweeping tail on the letter "y".

Bibliography

McWethy, L.R., project building estimate for 1951 build.

Monterey Co. Assessor's records, Mo. Co. Assessor's off., Salinas.

Monterey County building records bldg. records, Monterey County Planning Office, Salinas, CA.

National Park Service Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns. U.S. Dept. of the Interior, 2010.

National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. U.S. Dept. of the Interior, National Park Service, 1997.

National Register Bulletin 16A: How to Complete the National Register Registration Form. U.S. Dept. of the Interior, National Park Service, 1997.

Monterey County building records bldg. records, Monterey County Planning Office, Salinas, CA.

Seavey, Kent, DPR523, 3360 Fifth Ave., 2023.

Teague, Donald, Selected Awards and Exhibitions.

3360 Fifth Avenue-Carmel



Photo #1. Looking SW at the entry drive to the subject property from Fifth Ave., Kent Seavey, October, 2024.



Photo#2. Looking South at the landscape setting of the Subject property, as seen from Fifth Ave., Kent Seavey, October, 2024.

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

Primary #
 HRI #
 Trinomial
 NRHP Status Code 551
 Reviewer

Other
 Review Code

Date

Listings

Page 1 of 6 *Resource Name or #: (Assigned by recorder) Donald Teague House & Studio

P1. Other Identifier:

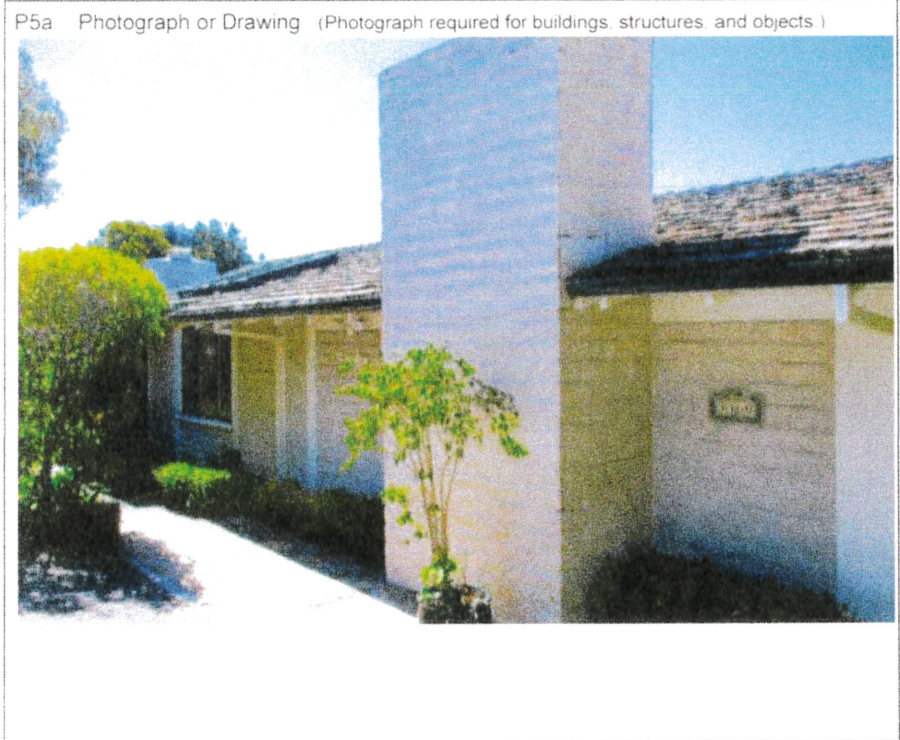
*P2. Location: Not for Publication Unrestricted

*a. County Monterey and (P2c, P2e, and P2b or P2d Attach a Location Map as necessary)
 *b. USGS 7.5' Quad _____ Date _____ T _____ R _____ of _____ of Sec _____ B.M.
 c. Address 3360 5th Ave. City Carmel Zip 93923
 d. UTM: (Give more than one for large and/or linear resources) Zone _____ mE/ _____ mN
 e. Other Locational Data (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
 APN #009-162-029

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

A 1951 one-story Post-Adobe residence, irregular in plan resting on a concrete foundation. The side-gabled & hipped roof system has wide, overhanging eaves with exposed rafter-tails. There are three chimneys present. An eave-wall type just east of the front entrance on the North facing facade, one centered in the ridge line at the East end of the main living room, & one on the South wall of the master bedroom wing. All roof covering is in wood shake. Fenestration includes single, paired and banked multi-paned metal casement type windows. A full-height angled bay, with operable multi-paned metal windows, was added at the South side junction of the living-room wing & dining room c.1997. In c.1955 the original garage, off the West side-elevation was converted to living space. A detached art studio/two-car garage added at the South end of the property, 1953-55.

*P3b. Resource Attributes: (List attributes and codes) Single Family Property (HP2)



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

P5b. Description of Photo: (view, date, accession #)
 Looking SE at the North facing facade, Dec 2022, Kent Seavey

*P6. Date Constructed/Age and Source:
 1951 Mon. Co. Assessor's records

Historic Prehistoric Both

*P7. Owner and Address:
 Scott Gale & Nina Nygaard Family Trust,
 3360 Fifth St., Carmel, CA 93923

*P8. Recorded by: (Name, affiliation, and address)
 Kent L. Seavey, 310 Lighthouse Ave., Pacific Grove, CA 93950

*P9. Date Recorded: 1/14/23

*P10. Survey Type: (Describe)
 Intensive-Owner requested

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

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List): _____

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

*Resource Name or # (Assigned by recorder) Donald Teague House & studio *NRHP Status Code 5S1
 Page 2 of 6

B1. Historic Name: Donald Teague House & Studio B2. Common Name: _____ B3. Original Use: residential

B4. Present Use: residential *B5. Architectural Style: Post-Adobe type (method of construction)

*B6. Construction History: (Construction date, alterations, and date of alterations)
 Constructed 1951 (Mo Co Assessors records); detached studio/garage constructed c.1953; Original garage off main building block remodeled as living space c.1955; ; Earthquake repairs to house, including removal and wall in fill of an existing chimney on the rear (East) elevation c. 2003; an angled bay added on the same elevation c. 1997.

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

*B8. Related Features:
 Detached wood-framed art studio and garage combination to rear of main residence, c.1953, with alterations c. 1955. County Zoning Permit #4574 dated 5/6.1953 identifies L.R. McWethy of Carmel, as the builder.

B9a. Architect: possibly Comstock Associates b. Builder: possibly Comstock Assoc.

*B10. Significance: Theme Arch. deve of Carmel (1885-1965) Area Carmel (Monterey County)
 Period of Significance 1951-1965 Property Type SFR-art studio Applicable Criteria CR 2 & 3 (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The subject property is significant under Calif. Register criterion 3, in the area of architecture, as a very good example of the Post-Adobe method of construction, developed by Carmel master-builder, Hugh W. Comstock. It is also significant under Calif. Register criterion 2, for its association with noted American watercolorist Donald Teague. Hugh W. Comstock (1893-1950) the contractor/building designer who developed the Post-Adobe method of construction, introduced a number of useful local construction materials and treatments that improved the building trades, and has left a lasting legacy of design innovation on the Monterey Peninsula and beyond. Always striving for an economy of means in the 1930s and early 1940s the building designer looked back at Monterey's Spanish/Mexican building traditions, especially that of masonry construction.

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

*B12. References:
 Comstock, Hugh (1893-1950), Archival material from the Monterey Area Architectural Resources Archive, Monterey, CA.
 Daragon, Rick, "Tribute to Teague", Monterey County Herald, 8/14/1992, p. 3D.

B13. Remarks

*B14. Evaluator: Kent L. Seavey
 *Date of Evaluation: _____

(This space reserved for official comments.)



CONTINUATION SHEET

Property Name: Donald Teague House & Studio

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P3 (cont.) The contractor experimented with the fabrication of adobe bricks, As part of this process Comstock sought a method for waterproofing the bricks, for practical use in modern building construction. Unable to find a suitable material, he invented his own sealing solution which he labeled "Bitudobe", and started fabricating his own adobe bricks. In order to assure the structural stability of his now waterproofed construction material, the contractor employed heavy, load-bearing redwood posts, placed at regular intervals along the walls, and similar ceiling-beams to frame the adobe bricks, much like medieval nogging. The framing posts were routed and able to carry electrical wiring in metal pipes. The posts were drilled at their bases and caps to fit on metal pipe dowels in the concrete foundations and ceiling beams for further strengthening, like todays seismic anchors. Electric switch boxes were mortised into the wood posts to carry the conduit. The adobe bricks and wood posts were locked together by a waterproof mortar. Comstock even had a waterproof paint, which kept his sealant from bleeding & discoloring the exterior finish. In 1949 he self-published a builders manual for Post-Adobe construction that included several residential designs reflecting both the then popular California Ranch, and Mid-Century Modern flat-roofed styles (in which he used steel-framing). Most of the homes were modest in size, but attractive and affordable & were well received, seeing a marked increase in Post Adobe construction in the Post-WWII & Korean War housing environment. They are still being constructed today.

Character-defining features include Post-Adobe construction; one-story height; irregular plan, low-pitched gable & hip roof form; wood shake roof covering; multi-paned metal casement type fenestration; outdoor patios and terraces & informal landscape setting.

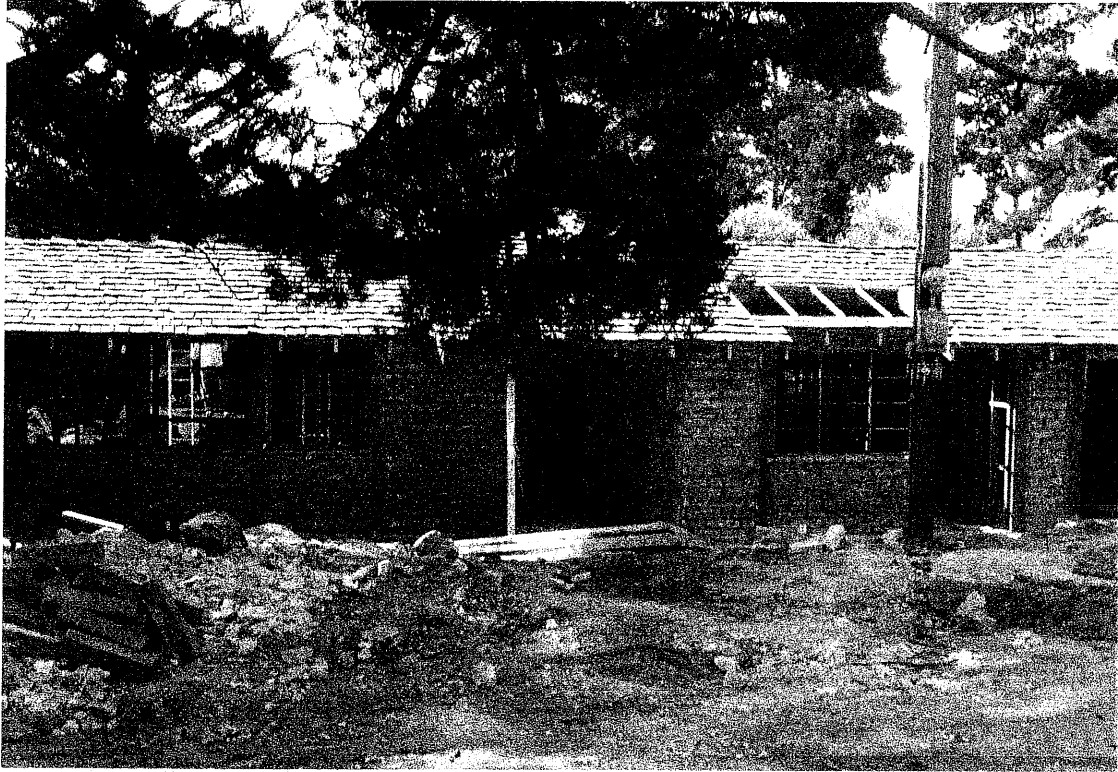
B10 (cont.) Donald Teague (1897-1991), who had the Post-Adobe house constructed for his family & workspace was an internationally acclaimed watercolorist. Born in Brooklyn, he studied his craft at the Art Students League of New York, and later, after naval service in WWI, continued his studies in London, England. Returning to New York in 1921 he began his professional career as an illustrator for such popular magazines of the era, as the Saturday Evening Post, Colliers and The American Magazine & Women's Home Companion. His work allowed him to travel extensively, worldwide and painting on site. According to author, Betty McGlynn, the artist had circled the world at least 21 times, always intent on his concern for "capturing the possibilities of light and paint" in his highly observant watercolors of landscape and life. Mrs. McGlynn notes as well, " He also in imagination has traveled the world of the Old west so successfully that he is one of the most revered members of the National Academy of Western Art and the Cowboy Artists of America". Mr. Teague came to California in 1938, As a member of the Carmel art Association, he became their only artist to become a National Academician as a watercolorist in 1948, and one of the very few nationally the year before he settled permanently in Carmel. When he and his family moved into their new Post Adobe house in 1951, his studio was in the front room. The wood-framed 1953 storage space to the rear of the property became a playroom space for the Teague family's two daughters, but was soon converted to the artists studio space c. 1955. In 1991 Donald Teague was inducted into the Society of Illustrators Hall of Fame. (See partial listing of Awards and Exhibitions provided).

The Donald Teague Post-Adobe House & Studio Retains a high degree of historic integrity, as both a significant example architecturally for its Post-Adobe method of construction, and for its long association as the working studio for internationally noted American watercolor artist, Donald Teague. It retains its location, design, materials and workmanship. The subject property also evokes a strong sense of time and place and of feeling and association with its 1950s neighborhood setting. It clearly qualifies for listing in the California Register of Historical Resources, and the Monterey County Historic Resources Inventory, at the state level of significance. Its period of significance is 1951-1991.

B12 (cont.)

Meyer, Cludia, Donald Teague A Life in Color, Nygard Publishing Co.:Bozeman, Montana, 1988.

Hauk, Steve, "Artist Donald Teague dies in Carmel at 94", The Herald, 12/14/1991.



Subject property under construction, 1951. Photo, Donald Teague.



Photo #1, Looking SE at the North facing facade, 1951,
Photo attributed to Donald Teague.



Photo #2, Looking SE at North facing facade, note c.1953 in fill of original
garage for bedroom space, Kent Seavey, December, 2022.

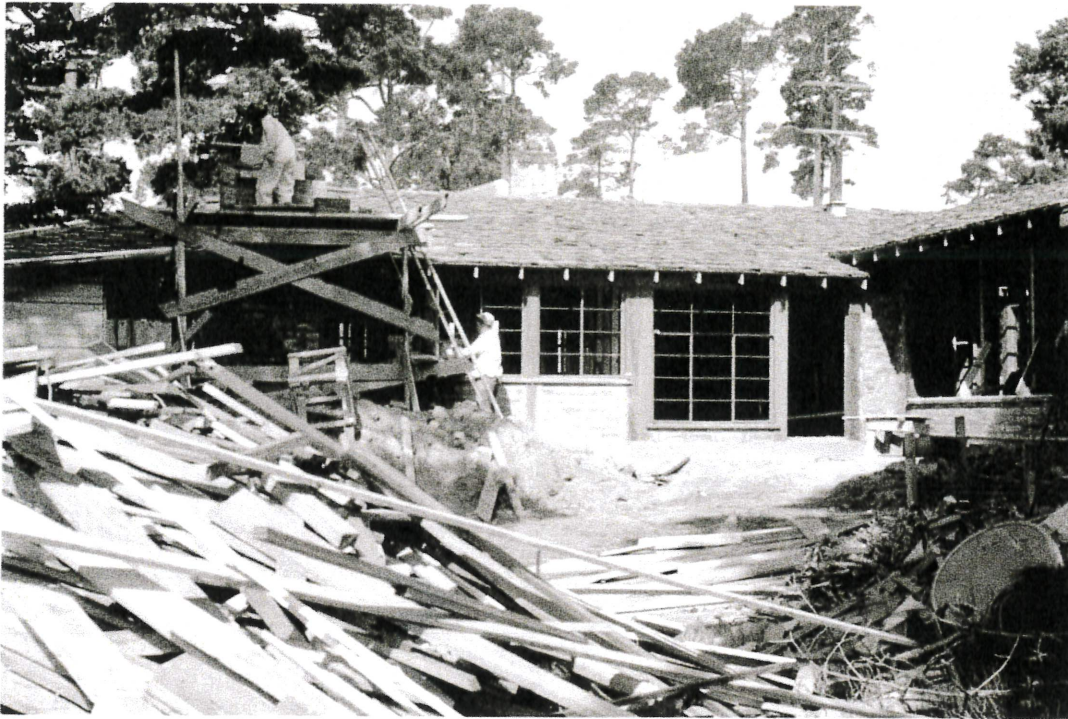


Photo #3. Looking North at the South side-elevation, note original door at right, chimney at left being built, Donald Teague photo, 1951.



Photo #4. Looking NE at the South side elevation, note angled c. 2007 bay to right & c. 2003 in filled chimney at left, Kent Seavey, Dec., 2022.



Photo #5. Looking North at original pass through chimney box on South side elevation, Donald Teague photo, 1951.



Photo #6. Looking SE at the c.1953 Art studio, left and new garage, right, Kent Seavey, December, 2022.

L. R. McWETHY

ENGINEER AND BUILDER

BOX 203 • R.F.D. 1

TELEPHONE 7-6931

CARMEL, CALIFORNIA

June 5, 1951.

Mr. Donald Teague,
Carmel, California

Dear Mr. Teague:

Following is my best estimate of the
cost of completion of your residence, as of this date.

Amount Vouchered #1 to 25 incl. \$ 22256.07

Balance to complete	
Concrete Work, Garage & Patio	\$ 224.00
Screeds	114.00
Plumbing & Heating	1191.00
Electric Wiring	240.00
Electric Fixtures (Allowance)	150.00
Millwork (Materials)	45.00
Shower Door	38.00
Slate (Estimated by Mason)	450.00
Linoleum	185.00
Tilework	668.00
Screen ^s (Approx. \$3.00 Each)	39.00
Tool rental	200.00
Cleaning	50.00
Insurance & Deductions	400.00
Builders Fee	1000.00
Labor estimated at	280.00

this includes our estimate on
the cost of conditioning and hang-
ing shutters. Detail on the book
case at the end of the living
room is necessary to save time.

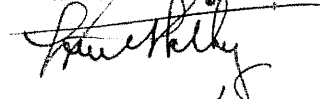
5274.00

Total Cost

\$ 27530.07

Respectfully submitted,

L.R. McWethy



*As all from previous figure and
labor, the above are actual figures
required for completion, all items
except voucher 24^{& 25} and above are
paid in full* L.R. McWethy.

Donald Teague - Selected Awards and Exhibitions

TEAGUE, Donald - artist: b. Brooklyn, N.Y., student Art Students League of New York, also studied in London, England. married Verna Timmins, July 19, 1938; children - daughters Linda, Hilary.

Illustrated for the Saturday Evening Post, McCall's, Collier's, Woman's Home Companion, American and other magazines; also illustrated under the pseudonym of Edwin Dawes.

Paintings exhibited in Metropolitan Museum of Art, National Academy of Design, Royal Watercolor Society, London; Tokyo Museum; Kyoto Museum; Museum of Watercolor, Mexico City; Brooklyn Museum; Sydney Museum, Australia; Art Institute, Chicago; Toledo Museum; Conn. Academy, and various other museums throughout the country.

Awarded J. Francis Murphy Memorial Prize, National Academy 1932

Grant Prize, New Rochelle Art Assn., 1935

Thumb Box Prize, Salmagundi Club, 1936

Isador Watercolor Prize, 1939

Zabriskie Prize, 1944

Winsor & Newton Prize, 1954

Newcastle Memorial Prize, 1955

American Watercolor Society;

First Prize for Watercolor, National Academy, 1947, 49, 52, 59, 65

First Prize Watercolor, California State Fair, 1952

First Prize Watercolor, Society Western Artists, 1952, 53, 54

Gold Medal Honor, American Watercolor Society, 1953

First Prize Watercolor, California Statewide Exhibit, Santa Cruz, 1955

American Artist Magazine Medal of Honor, American Watercolor Society, 1957

Painting Award, Madonna Festival, Los Angeles, 1965

Silver Medal of Honor, American Watercolor Society, 1961

The S.F.B. Morse Gold Medal, National Academy, 1962

Certificate of Merit, National Academy, 1963

Certificate of Merit, American Watercolor Society, 1962

Grand Award (\$600) and Gold Medal of Honor, American Watercolor Society, 1964

Resolution of Commendation, Senate of State of California, 1964

Butler Award, American Watercolor Society, 1966

Saportas Award, American Watercolor Society, 1967

Oehler Award, American Watercolor Society, 1968

Jurors Special Mention, First International Exhibition, Marietta College, 1968

Obrig Prize, National Academy, 1969

Lehmann Award, American Watercolor Society, 1969

Keane Award for Best in Show, Society of Western Artists, 1969

Bronze Medal for Merit, American Watercolor Society, 1971

Silver Medal for Watercolor, Cowboy Artists of America, 1971

William A. Paton Award, National Academy, 1972

Award for Excellence, International Exhibition, Marietta College, 1972

Gold Medal for Watercolor, Cowboy Artists of America, 1972

Gold Medal for Watercolor, National Cowboy Hall of Fame, 1973, 1975

Gold Medal for Western Art, Franklin Mint, 1973, 74, 75

Bronze Medal for Acrylic, National Academy Western ART, 1976

Silver Medal for Watercolor, National Academy Western Art 1977

Gold Medal for Watercolor, Cowboy Artists of America, 1977

Silver Medal, Mixed Media Cowboy Artists of America, 1978

Gold Medal for Watercolor, National Academy of Western Art 1980

Trustees Gold Medal, National Academy of Western Art, 1980

Member: National Academy of Design, American Watercolor Society, Bohemian Club.

Honorary Membership: American Watercolor Society, 1972, Salmagundi Club, 1968.

Represented in: Virginia Museum of Fine Arts, Richmond, Va., Frye Museum, Seattle, Washington.

Collection of State of California, Sacramento, Calif.; Collection of U.S. Air Force, Colorado Springs, Colorado; Mills College Art Gallery, Oakland, Calif.; University of Oregon, Eugene, Ore.; University of Kansas, Lawrence, Kan.; Phoenix Art Museum, Phoenix, Ariz.; National Cowboy Hall of Fame, Oklahoma City, Okla., and many private collections.

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