
APPENDIX A

NOTICE OF PREPARATION AND RESPONSES TO NOTICE OF PREPARATION

Notice of Preparation

Notice of Preparation

To: Trustee/Responsible Agencies

(Address)

From: County of Monterey – Resource
Management Agency

1441 Schilling Place, South 2nd Floor

Salinas, CA 93901

(Address)

Subject: Notice of Preparation of a Draft Environmental Impact Report

The County of Monterey will be the Lead Agency and will prepare an environmental impact report for the project identified below. We need to know the views of your agency as to the scope and content of the environmental information which is germane to your agency's statutory responsibilities in connection with the proposed project. Your agency will need to use the EIR prepared by our agency when considering your permit or other approval for the project.

The project description, location, and the potential environmental effects are contained in the attached materials. Due to the time limits mandated by State law, your response must be sent at the earliest possible date but not later than 30 days after receipt of this notice.

A public scoping meeting will be held via Zoom Webinar on **October 9th, 2020 from 5:30-7:30pm**. The Zoom Webinar may be joined via the following methods:

Join from a PC, Mac, iPad, iPhone or Android device:

Please use this URL to join. <https://montereycty.zoom.us/j/96249605619>

Or join by phone:

Dial: 1-669-900-6833

Webinar ID: 962 4960 5619

Please send any responses to Brandon Swanson, Planning Services Manager at the address shown above or swansonb@co.monterey.ca.us or call (831) 755-5334. Please give a name for a contact in your agency.

Project Title: Mid-Valley Shopping Center (PLN190140)

Project Applicant, if any: Russel W. Stanley, Mid-Valley Partners, LLC, 2275 Winchester Boulevard, Campbell, CA 95008

Date September 22, 2020

Signature *Brandon Swanson*

Title Planning Services Manager

Telephone (831) 755-5334

Mid-Valley Shopping Center Design Approval EIR Notice of Preparation

PROJECT LOCATION AND SETTING

The Mid-Valley Shopping Center (project site) is located at 9550 Carmel Valley Road in unincorporated Monterey County (Accessor's Parcel Numbers 169-234-007 and 169-234-008). [Figure 1, Location Map](#), shows the regional setting of the project site. The project site is developed with a one-and two-story commercial complex consisting of five commercial buildings within an approximately six-acre parcel on the south side of Carmel Valley Road between Dorris Drive and Berwick Drive. The complex includes the five buildings, parking lots, and landscaping, courtyard and pedestrian walkways.

The project site is surrounded by other roadside commercial uses to the west and east, multi-family and single-family residential uses to the south, and rural, single-family residential neighborhoods across Carmel Valley Road to the north. [Figure 2, Aerial Photograph with Surrounding Land Uses](#), presents an aerial view of the project site and surround land uses.

Existing Site Conditions

The project site is made up of a series of five (5) main building structures (Building A, B, C, D, and E). Building A is located on the southern portion of the site and currently consists of six tenant spaces including a Safeway grocery store and Jeffreys Grill, among others. Building B is located on the southeast corner of the site and currently consists of seven tenant spaces, including the Carmel Valley Coffee Roasting Company, and maintenance areas. Building C is located on the eastern portion of the site and currently includes 12 tenant spaces including Mid-Valley Storage. Building D is a detached building located near the northeast corner of the site that is currently occupied by Ace Hardware and Building E is located at the northwest corner of the site and is currently occupied by an auto repair shop. Eave extensions on Buildings A and C provide covered walkways along the facades of each building and a covered walkway extends from Building A to Building C providing a covered pedestrian connection between the two buildings. Representative photos of each building on the project site are provided in [Figure 3, Representative Photographs](#).

General Plan Land Use Designation and Zoning

The site is located within the County's Carmel Valley Master Plan area with a land use designation of "Visitor Accommodations/Professional Offices" with a "Affordable Housing" overlay. The site is zoned "Light Commercial-Design-Site Plan Review-Residential Allocation Zoning District (LC-D-S-RAZ)".

PROJECT DESCRIPTION

Background

The County of Monterey Resource Management Agency (County) received an application for Design Approval (PLN190140) in May 2019 for proposed exterior alterations and site improvements at the project site. [Figure 4, Overall Site Plan](#), presents an overview of existing and proposed development on the project site.

Given the age of the shopping center and local concern over potential historical significance due to the architect of record, Olof Dahlstrand, the County requested the applicant provide a phase one historic assessment. Dr. Anthony Kirk, a County-qualified architectural historian, prepared a phase one historic assessment on behalf of the applicant (September 2019). Dr. Kirk concluded that while the shopping center is associated with the development of Carmel Valley, no evidence exists that would support its architectural importance as required for Criterion A of the National Register of Historic Places or Criterion 1 of the California Register of Historical Resources. In addition, Dr. Kirk concluded that the center does not have an association with an individual with significant national, state, or local history. This assessment, therefore, determined that the site was not historically significant as it did not meet the criteria for eligibility for listing as an individual resource in the National Register of Historic Places, the California Register of Historical Resources, or the Monterey County Register of Historic Resources. Therefore, the project site would not be considered a historical resource for purposes of the California Environmental Quality Act (CEQA).

During the course of the administrative review and evaluation of the project by the Carmel Valley Land Use Advisory Committee (LUAC), a number of public comments were received, including questions regarding the historicity of the site and disagreement with a historic evaluation prepared by Dr. Anthony Kirk. In addition, the applicants had started painting the building exteriors without benefit of a permit so the County issued a stop work order.

At the request of the Carmel Valley Association, Page & Turnbull prepared a preliminary opinion memo in direct response to Dr. Kirk's assessment (dated October 29, 2019). Page & Turnbull's preliminary opinion indicated that the Mid-Valley Shopping Center appears to possess sufficient significance and integrity to be eligible for listing in the California

Register of Historical Resources, for its architectural style and association with architect Olof Dahlstrand.

Dr. Kirk provided a written rebuttal in response to Page & Turnbull's preliminary opinion (dated November 4, 2019) that disagreed with Page & Turnbull's initial assessment, questioning their characterization of the center as a "suburban shopping center" as well as the ability for the property to retain "a good degree of integrity" relative to the original design.

Page & Turnbull prepared a phase one historic assessment in the form of Department of Parks and Recreation (DPR) 523A and 523B forms for the Mid-Valley Shopping Center at 9550 Carmel Valley Road, Carmel Valley (dated November 18, 2019). Page & Turnbull's phase one historic assessment concluded that the Mid Valley Shopping Center appears to be individually eligible for the National Register and California Register under Criterion C/3 (Architecture) for its association with Olof Dahlstrand. According to Page & Turnbull's assessment, the shopping center exemplifies Dahlstrand's use of form and material in a Frank Lloyd Wright-inspired design that respects the features of its surrounding natural environment. The assessment further concludes that the shopping center is a unique example of the application of the architect's work to a large suburban commercial complex, with integrated vehicle parking and circulation in addition to pedestrian walkways and courtyards. Based on these observations and assessments of the architectural qualities of the shopping center, Page & Turnbull determined the shopping center is eligible for the National Register and California Register and should be considered an historical resource for the purposes of CEQA.

Proposed Exterior Alterations

The proposed exterior alterations include painting the building exteriors including window trim and roof facias; wrapping select aggregate concrete columns in a hardy board material that mimics rough-sawn siding; removal of the covered walkway connecting Building A and Building C; and alterations to eight roof areas on several of the buildings to provide better visibility of the tenant spaces. The major components of the roof structure would remain in these areas with the fascia and major roof joists being visible. The roof areas at six corners would be removed exposing the fascia and joists and substituting a bronzed aluminum decorative panel. The panels would be attached to the remaining joists and fascia. New exterior paint colors, new wood vertical siding at walls and select columns and new metal roofing at the entry gable on Building C. The proposed colors include earth-inspired soft light to medium colors, including tans, sage-like greens, and blues. Select roof elements would be upgraded to include a standing-seam steel material in a non-reflective silver tone. The project also includes replacement of the portions of the existing landscaping with drought-tolerant landscaping. [Figure 5, Proposed Exterior Elevations](#), present conceptual colored elevations with proposed exterior alterations.

Required Permits and Approvals

In accordance with County Code Section 21.44, the proposed project is subject to the County's Design Approval process. Design Approval is the review and approval of the exterior appearance, location, size, materials and colors of proposed structures, additions, modification and fences located in an "Design Control" overlay. The Design Control overlay are those areas of the County which include "D" (design control) "S" (Site Plan Review) or "VS" (Visual Sensitivity) in their zoning as well as all parcels in the Carmel Area Land Use Plan. The purpose of Design Approval is to protect the public viewshed, neighborhood characters, and the visual integrity of development with Design Control Districts. The Carmel Valley Master Plan provides specific land use guidance and design guidelines for projects within the Carmel Valley Land Use Plan. Carmel Valley Master Plan Supplemental Policies (most recent updated by the County in 2013) further elaborate requirements for design review in Policy CV-1.20:

"Design ("D") and site control ("S") overlay district designations shall be applied to the Carmel Valley area. Design review for all new development throughout the Valley, including proposals for existing lots of record, utilities, heavy commercial, and visitor accommodations, but excluding minor additions to existing development where those changes are not conspicuous from outside of the property, shall consider the following guidelines:

- a. Proposed development encourages and furthers the letter and spirit of the Master Plan.
- b. Development either shall be visually compatible with the character of the valley and immediate surrounding areas or shall enhance the quality of areas that have been degraded by existing development.
- c. Materials and colors used in construction shall be selected for compatibility with the structural system of the building and with the appearance of the building's natural and man-made surroundings.
- d. Structures should be controlled in height and bulk in order to retain an appropriate scale.
- e. Development, including road cuts as well as structures, should be located in a manner that minimizes disruption of views from existing homes.
- f. Minimize erosion and/or modification of landforms.
- g. Minimize grading through the use of step and pole foundations."

Design Approvals for simple, non-controversial projects may be approved by Planning staff, while more complex projects will be referred to neighborhood Land Use Advisory Committees and the Zoning Administrator. In the case of the proposed project, Planning

staff referred the application to the Carmel Valley LUAC where it was presented to the LUAC over the course of two meetings (July 15, 2019 and December 2, 2019).

No other approvals from the County are required for the proposed project.

POTENTIAL ENVIRONMENTAL EFFECTS

Historical Resources

The County has received two conflicting Historic Resource Evaluations for the Mid-Valley Shopping Center in the Carmel Valley. EMC Planning Group, environmental consultant to the County, will prepare an EIR in order to resolve this situation and make a final determination as to the historical significance and architectural integrity of the resource. Painter Preservation, a historic preservation firm specializing in mid-century commercial and residential development, will serve as a subconsultant to EMC Planning Group and will prepare a third historic evaluation to determine if the shopping center is historically significant and eligible for listing for national, state, and local historic registers.

In accordance with CEQA Guidelines Section 15064.5 and 15126.4(b), if found to be historically significant, the project may also involve establishing mitigation for any perceived impacts to the resource or providing advice as to how the proposed renovation of the property may meet the Secretary of Interior's Standards for Rehabilitation, which is typically the threshold proposed projects must meet to establish that there is no negative impact to the resource.

The project proposes to make structural and primarily cosmetic changes including some minor structural modifications to the exterior of the shopping center. Specifically, changes include the re-design of the parking lot and landscape features; the addition of signage on the buildings, which requires some alteration of the roofline; the addition of some semi-transparent decorative features; and new siding and windows in certain locations. The historic evaluation to be prepared by Painter Preservation will consist of the following:

- Review existing documentation on the property and research existing records, including the Olof Dahlstrom Collection at the University of California-Berkeley, as well as other archives;
- Research available information on any significant persons, events and/or activities associated with the site;
- Conduct a visual inspection of the site and structures to assess current architectural and landscape features and visible changes over time;
- Interview persons with knowledge of the property as available;
- Develop a context statement for the Historic Resource Evaluation;

- Update information on the historic significance and architectural integrity of the buildings and site; and
- Prepare a report that will consist of an intensive-level Historic Resource Evaluation and an integrity analysis. An evaluation of the extent to which changes to the property to date meet the Secretary of Interior's Standards may be provided if it assists with the analysis. The resource will be evaluated for its eligibility for listing in the National, State, and Monterey County registers.

This historic evaluation to be prepared by Painter Preservation will be included an appendix to the draft EIR.

The proposed project consists of minor alterations and cosmetic treatments to an existing shopping center for which an administrative design approval is required. Absent the opposing historic reports, the proposed project would either not be subject to CEQA or would qualify for a categorical exemption.

Although the proposed project has generated local controversy, the CEQA Guidelines Section 15064 (f)(4) states, "The existence of public controversy over the environmental effects of a project will not require preparation of an EIR if there is no substantial evidence before the agency that the project may have a significant effect on the environment."

CEQA Guidelines Section 15064(g) states, "After application of the principles set forth above in Section 15064(f), and in marginal cases where it is not clear whether there is substantial evidence that a project may have a significant effect on the environment, the lead agency shall be guided by the following principle: If there is disagreement among expert opinion supported by facts over the significance of an effect on the environment, the Lead Agency shall treat the effect as significant and shall prepare an EIR."

In light of the differing conclusions of the two historic assessments, an EIR will be prepared to analyze the project's effects to the potentially significant resource.

Section 15060(d) of the CEQA Guidelines states that if "the lead agency can determine that an EIR will be clearly required for a project, the agency may skip further initial review of the project and begin work directly on the EIR process" and "In the absence of an initial study, the lead agency shall still focus the EIR on the significant effects of the project and indicate briefly its reasons for determining that other effects would not be significant or potentially significant."

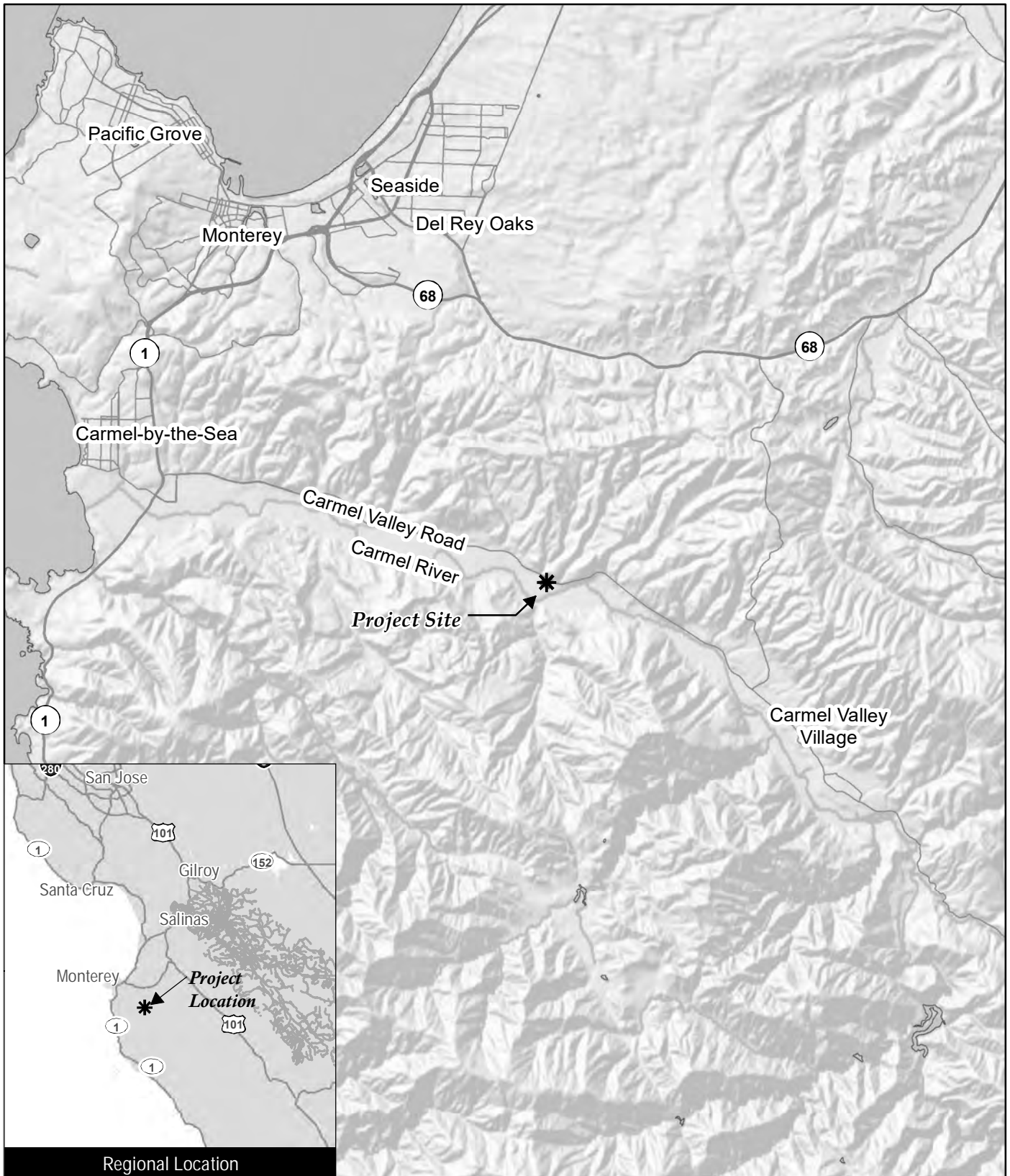
EMC Planning Group will prepare an EIR summarizing the points of disagreement among the experts. The EIR will identify the significant effects and mitigation measures to reduce them will be developed based on the conclusions of the third historic resource evaluation.

Other Environmental Issues

In addition, the EIR will also include a discussion of effects found not to be significant as the proposed project would otherwise be categorically exempt under CEQA; and consistency analysis of proposed project with applicable County historic resources policies.

Figure 1

Location Map



Source: ESRI 2019

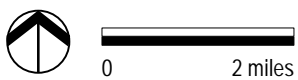


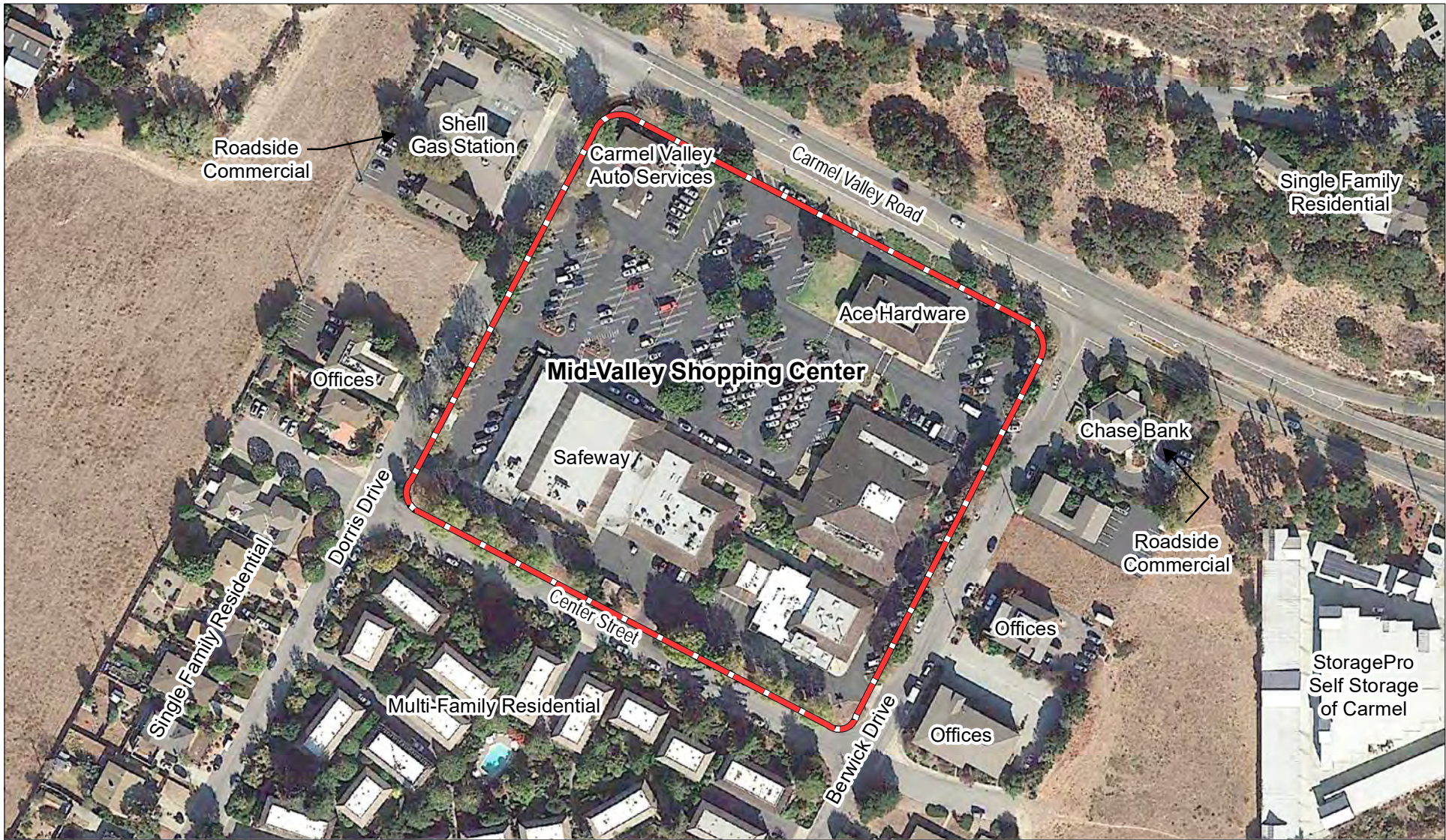
Figure 1
Location Map



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Figure 2

Aerial Photograph with Surrounding Land Uses



Source: Google Earth 2018, Monterey County GIS 2018



Figure 2
 Aerial Photograph with Surrounding Land Uses
 Mid-Valley Shopping Center Design Approval EIR Notice of Preparation

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Figure 3

Representative Photographs



① Building A - Safeway



② Building B



③ Building C



— Project Site

Source: Google Earth 2018

Photographs: Page & Turnbull, Inc. 2019



④ Building D - Ace Hardware

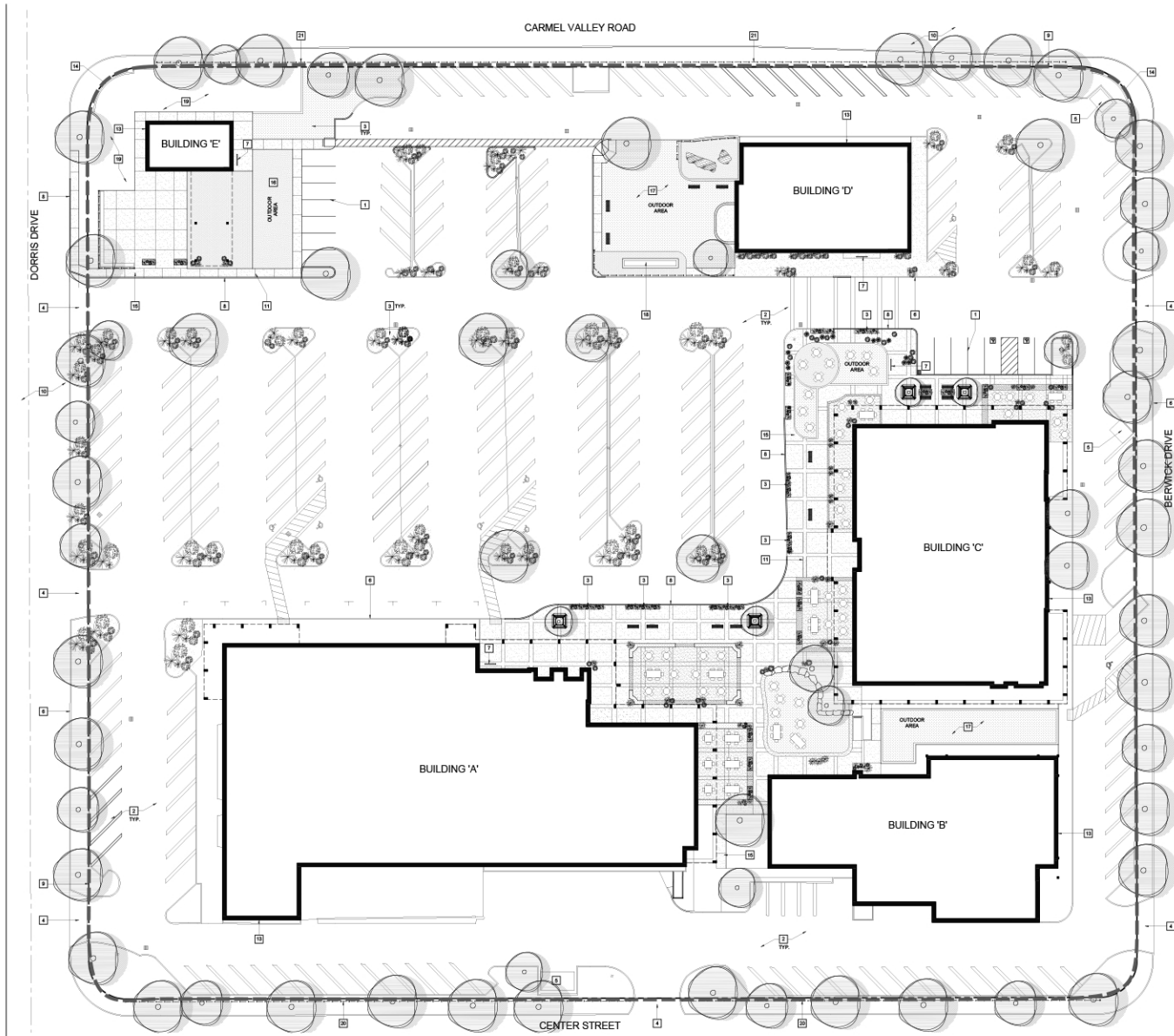


⑤ Building E - Carmel Valley Auto Service

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Figure 4

Overall Site Plan



--- Project Site

Source: Wald Ruhnke & Dost 2019



Figure 4
Overall Site Plan

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Figure 5

Proposed Exterior Elevations



Source: Wald Ruhnke & Dost 2019



Figure 4
Proposed Exterior Elevations

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NATIVE AMERICAN HERITAGE COMMISSION

September 28, 2020

Governor's Office of Planning & Research

Oct 02 2020

STATE CLEARINGHOUSE

Brandon Swanson
 Monterey County
 2441 Schilling Place, 2nd Floor
 Salinas, CA 93901

Re: 2020090480, Mid Valley Shopping Center Improvements Project, Monterey County

Dear Mr. Swanson:

The Native American Heritage Commission (NAHC) has received the Notice of Preparation (NOP), Draft Environmental Impact Report (DEIR) or Early Consultation for the project referenced above. The California Environmental Quality Act (CEQA) (Pub. Resources Code §21000 et seq.), specifically Public Resources Code §21084.1, states that a project that may cause a substantial adverse change in the significance of a historical resource, is a project that may have a significant effect on the environment. (Pub. Resources Code § 21084.1; Cal. Code Regs., tit.14, §15064.5 (b) (CEQA Guidelines §15064.5 (b)). If there is substantial evidence, in light of the whole record before a lead agency, that a project may have a significant effect on the environment, an Environmental Impact Report (EIR) shall be prepared. (Pub. Resources Code §21080 (d); Cal. Code Regs., tit. 14, § 5064 subd.(a)(1) (CEQA Guidelines §15064 (a)(1)). In order to determine whether a project will cause a substantial adverse change in the significance of a historical resource, a lead agency will need to determine whether there are historical resources within the area of potential effect (APE).

CEQA was amended significantly in 2014. Assembly Bill 52 (Gatto, Chapter 532, Statutes of 2014) (AB 52) amended CEQA to create a separate category of cultural resources, "tribal cultural resources" (Pub. Resources Code §21074) and provides that a project with an effect that may cause a substantial adverse change in the significance of a tribal cultural resource is a project that may have a significant effect on the environment. (Pub. Resources Code §21084.2). Public agencies shall, when feasible, avoid damaging effects to any tribal cultural resource. (Pub. Resources Code §21084.3 (a)). AB 52 applies to any project for which a notice of preparation, a notice of negative declaration, or a mitigated negative declaration is filed on or after July 1, 2015. If your project involves the adoption of or amendment to a general plan or a specific plan, or the designation or proposed designation of open space, on or after March 1, 2005, it may also be subject to Senate Bill 18 (Burton, Chapter 905, Statutes of 2004) (SB 18). Both SB 18 and AB 52 have tribal consultation requirements. If your project is also subject to the federal National Environmental Policy Act (42 U.S.C. § 4321 et seq.) (NEPA), the tribal consultation requirements of Section 106 of the National Historic Preservation Act of 1966 (154 U.S.C. 300101, 36 C.F.R. §800 et seq.) may also apply.

The NAHC recommends consultation with California Native American tribes that are traditionally and culturally affiliated with the geographic area of your proposed project as early as possible in order to avoid inadvertent discoveries of Native American human remains and best protect tribal cultural resources. Below is a brief summary of portions of AB 52 and SB 18 as well as the NAHC's recommendations for conducting cultural resources assessments.

Consult your legal counsel about compliance with AB 52 and SB 18 as well as compliance with any other applicable laws.



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AB 52 has added to CEQA the additional requirements listed below, along with many other requirements:

- 1. Fourteen Day Period to Provide Notice of Completion of an Application/Decision to Undertake a Project:** Within fourteen (14) days of determining that an application for a project is complete or of a decision by a public agency to undertake a project, a lead agency shall provide formal notification to a designated contact of, or tribal representative of, traditionally and culturally affiliated California Native American tribes that have requested notice, to be accomplished by at least one written notice that includes:
 - a.** A brief description of the project.
 - b.** The lead agency contact information.
 - c.** Notification that the California Native American tribe has 30 days to request consultation. (Pub. Resources Code §21080.3.1 (d)).
 - d.** A "California Native American tribe" is defined as a Native American tribe located in California that is on the contact list maintained by the NAHC for the purposes of Chapter 905 of Statutes of 2004 (SB 18). (Pub. Resources Code §21073).

- 2. Begin Consultation Within 30 Days of Receiving a Tribe's Request for Consultation and Before Releasing a Negative Declaration, Mitigated Negative Declaration, or Environmental Impact Report:** A lead agency shall begin the consultation process within 30 days of receiving a request for consultation from a California Native American tribe that is traditionally and culturally affiliated with the geographic area of the proposed project. (Pub. Resources Code §21080.3.1, subs. (d) and (e)) and prior to the release of a negative declaration, mitigated negative declaration or Environmental Impact Report. (Pub. Resources Code §21080.3.1(b)).
 - a.** For purposes of AB 52, "consultation shall have the same meaning as provided in Gov. Code §65352.4 (SB 18). (Pub. Resources Code §21080.3.1 (b)).

- 3. Mandatory Topics of Consultation If Requested by a Tribe:** The following topics of consultation, if a tribe requests to discuss them, are mandatory topics of consultation:
 - a.** Alternatives to the project.
 - b.** Recommended mitigation measures.
 - c.** Significant effects. (Pub. Resources Code §21080.3.2 (a)).

- 4. Discretionary Topics of Consultation:** The following topics are discretionary topics of consultation:
 - a.** Type of environmental review necessary.
 - b.** Significance of the tribal cultural resources.
 - c.** Significance of the project's impacts on tribal cultural resources.
 - d.** If necessary, project alternatives or appropriate measures for preservation or mitigation that the tribe may recommend to the lead agency. (Pub. Resources Code §21080.3.2 (a)).

- 5. Confidentiality of Information Submitted by a Tribe During the Environmental Review Process:** With some exceptions, any information, including but not limited to, the location, description, and use of tribal cultural resources submitted by a California Native American tribe during the environmental review process shall not be included in the environmental document or otherwise disclosed by the lead agency or any other public agency to the public, consistent with Government Code §6254 (r) and §6254.10. Any information submitted by a California Native American tribe during the consultation or environmental review process shall be published in a confidential appendix to the environmental document unless the tribe that provided the information consents, in writing, to the disclosure of some or all of the information to the public. (Pub. Resources Code §21082.3 (c)(1)).

- 6. Discussion of Impacts to Tribal Cultural Resources in the Environmental Document:** If a project may have a significant impact on a tribal cultural resource, the lead agency's environmental document shall discuss both of the following:
 - a.** Whether the proposed project has a significant impact on an identified tribal cultural resource.
 - b.** Whether feasible alternatives or mitigation measures, including those measures that may be agreed to pursuant to Public Resources Code §21082.3, subdivision (a), avoid or substantially lessen the impact on the identified tribal cultural resource. (Pub. Resources Code §21082.3 (b)).

- 7. Conclusion of Consultation:** Consultation with a tribe shall be considered concluded when either of the following occurs:
- a.** The parties agree to measures to mitigate or avoid a significant effect, if a significant effect exists, on a tribal cultural resource; or
 - b.** A party, acting in good faith and after reasonable effort, concludes that mutual agreement cannot be reached. (Pub. Resources Code §21080.3.2 (b)).
- 8. Recommending Mitigation Measures Agreed Upon in Consultation in the Environmental Document:** Any mitigation measures agreed upon in the consultation conducted pursuant to Public Resources Code §21080.3.2 shall be recommended for inclusion in the environmental document and in an adopted mitigation monitoring and reporting program, if determined to avoid or lessen the impact pursuant to Public Resources Code §21082.3, subdivision (b), paragraph 2, and shall be fully enforceable. (Pub. Resources Code §21082.3 (a)).
- 9. Required Consideration of Feasible Mitigation:** If mitigation measures recommended by the staff of the lead agency as a result of the consultation process are not included in the environmental document or if there are no agreed upon mitigation measures at the conclusion of consultation, or if consultation does not occur, and if substantial evidence demonstrates that a project will cause a significant effect to a tribal cultural resource, the lead agency shall consider feasible mitigation pursuant to Public Resources Code §21084.3 (b). (Pub. Resources Code §21082.3 (e)).
- 10. Examples of Mitigation Measures That, If Feasible, May Be Considered to Avoid or Minimize Significant Adverse Impacts to Tribal Cultural Resources:**
- a.** Avoidance and preservation of the resources in place, including, but not limited to:
 - i.** Planning and construction to avoid the resources and protect the cultural and natural context.
 - ii.** Planning greenspace, parks, or other open space, to incorporate the resources with culturally appropriate protection and management criteria.
 - b.** Treating the resource with culturally appropriate dignity, taking into account the tribal cultural values and meaning of the resource, including, but not limited to, the following:
 - i.** Protecting the cultural character and integrity of the resource.
 - ii.** Protecting the traditional use of the resource.
 - iii.** Protecting the confidentiality of the resource.
 - c.** Permanent conservation easements or other interests in real property, with culturally appropriate management criteria for the purposes of preserving or utilizing the resources or places.
 - d.** Protecting the resource. (Pub. Resource Code §21084.3 (b)).
 - e.** Please note that a federally recognized California Native American tribe or a non-federally recognized California Native American tribe that is on the contact list maintained by the NAHC to protect a California prehistoric, archaeological, cultural, spiritual, or ceremonial place may acquire and hold conservation easements if the conservation easement is voluntarily conveyed. (Civ. Code §815.3 (c)).
 - f.** Please note that it is the policy of the state that Native American remains and associated grave artifacts shall be repatriated. (Pub. Resources Code §5097.991).
- 11. Prerequisites for Certifying an Environmental Impact Report or Adopting a Mitigated Negative Declaration or Negative Declaration with a Significant Impact on an Identified Tribal Cultural Resource:** An Environmental Impact Report may not be certified, nor may a mitigated negative declaration or a negative declaration be adopted unless one of the following occurs:
- a.** The consultation process between the tribes and the lead agency has occurred as provided in Public Resources Code §21080.3.1 and §21080.3.2 and concluded pursuant to Public Resources Code §21080.3.2.
 - b.** The tribe that requested consultation failed to provide comments to the lead agency or otherwise failed to engage in the consultation process.
 - c.** The lead agency provided notice of the project to the tribe in compliance with Public Resources Code §21080.3.1 (d) and the tribe failed to request consultation within 30 days. (Pub. Resources Code §21082.3 (d)).

The NAHC's PowerPoint presentation titled, "Tribal Consultation Under AB 52: Requirements and Best Practices" may be found online at: http://nahc.ca.gov/wp-content/uploads/2015/10/AB52TribalConsultation_CalEPAPDF.pdf

SB 18 applies to local governments and requires local governments to contact, provide notice to, refer plans to, and consult with tribes prior to the adoption or amendment of a general plan or a specific plan, or the designation of open space. (Gov. Code §65352.3). Local governments should consult the Governor's Office of Planning and Research's "Tribal Consultation Guidelines," which can be found online at: https://www.opr.ca.gov/docs/09_14_05_Updated_Guidelines_922.pdf.

Some of SB 18's provisions include:

1. **Tribal Consultation:** If a local government considers a proposal to adopt or amend a general plan or a specific plan, or to designate open space it is required to contact the appropriate tribes identified by the NAHC by requesting a "Tribal Consultation List." If a tribe, once contacted, requests consultation the local government must consult with the tribe on the plan proposal. A tribe has 90 days from the date of receipt of notification to request consultation unless a shorter timeframe has been agreed to by the tribe. (Gov. Code §65352.3 (a)(2)).
2. **No Statutory Time Limit on SB 18 Tribal Consultation.** There is no statutory time limit on SB 18 tribal consultation.
3. **Confidentiality:** Consistent with the guidelines developed and adopted by the Office of Planning and Research pursuant to Gov. Code §65040.2, the city or county shall protect the confidentiality of the information concerning the specific identity, location, character, and use of places, features and objects described in Public Resources Code §5097.9 and §5097.993 that are within the city's or county's jurisdiction. (Gov. Code §65352.3 (b)).
4. **Conclusion of SB 18 Tribal Consultation:** Consultation should be concluded at the point in which:
 - a. The parties to the consultation come to a mutual agreement concerning the appropriate measures for preservation or mitigation; or
 - b. Either the local government or the tribe, acting in good faith and after reasonable effort, concludes that mutual agreement cannot be reached concerning the appropriate measures of preservation or mitigation. (Tribal Consultation Guidelines, Governor's Office of Planning and Research (2005) at p. 18).

Agencies should be aware that neither AB 52 nor SB 18 precludes agencies from initiating tribal consultation with tribes that are traditionally and culturally affiliated with their jurisdictions before the timeframes provided in AB 52 and SB 18. For that reason, we urge you to continue to request Native American Tribal Contact Lists and "Sacred Lands File" searches from the NAHC. The request forms can be found online at: <http://nahc.ca.gov/resources/forms/>.

NAHC Recommendations for Cultural Resources Assessments

To adequately assess the existence and significance of tribal cultural resources and plan for avoidance, preservation in place, or barring both, mitigation of project-related impacts to tribal cultural resources, the NAHC recommends the following actions:

1. Contact the appropriate regional California Historical Research Information System (CHRIS) Center (http://ohp.parks.ca.gov/?page_id=1068) for an archaeological records search. The records search will determine:
 - a. If part or all of the APE has been previously surveyed for cultural resources.
 - b. If any known cultural resources have already been recorded on or adjacent to the APE.
 - c. If the probability is low, moderate, or high that cultural resources are located in the APE.
 - d. If a survey is required to determine whether previously unrecorded cultural resources are present.
2. If an archaeological inventory survey is required, the final stage is the preparation of a professional report detailing the findings and recommendations of the records search and field survey.
 - a. The final report containing site forms, site significance, and mitigation measures should be submitted immediately to the planning department. All information regarding site locations, Native American human remains, and associated funerary objects should be in a separate confidential addendum and not be made available for public disclosure.
 - b. The final written report should be submitted within 3 months after work has been completed to the appropriate regional CHRIS center.

3. Contact the NAHC for:
 - a. A Sacred Lands File search. Remember that tribes do not always record their sacred sites in the Sacred Lands File, nor are they required to do so. A Sacred Lands File search is not a substitute for consultation with tribes that are traditionally and culturally affiliated with the geographic area of the project's APE.
 - b. A Native American Tribal Consultation List of appropriate tribes for consultation concerning the project site and to assist in planning for avoidance, preservation in place, or, failing both, mitigation measures.

4. Remember that the lack of surface evidence of archaeological resources (including tribal cultural resources) does not preclude their subsurface existence.
 - a. Lead agencies should include in their mitigation and monitoring reporting program plan provisions for the identification and evaluation of inadvertently discovered archaeological resources per Cal. Code Regs., tit. 14, §15064.5(f) (CEQA Guidelines §15064.5(f)). In areas of identified archaeological sensitivity, a certified archaeologist and a culturally affiliated Native American with knowledge of cultural resources should monitor all ground-disturbing activities.
 - b. Lead agencies should include in their mitigation and monitoring reporting program plans provisions for the disposition of recovered cultural items that are not burial associated in consultation with culturally affiliated Native Americans.
 - c. Lead agencies should include in their mitigation and monitoring reporting program plans provisions for the treatment and disposition of inadvertently discovered Native American human remains. Health and Safety Code §7050.5, Public Resources Code §5097.98, and Cal. Code Regs., tit. 14, §15064.5, subdivisions (d) and (e) (CEQA Guidelines §15064.5, subds. (d) and (e)) address the processes to be followed in the event of an inadvertent discovery of any Native American human remains and associated grave goods in a location other than a dedicated cemetery.

If you have any questions or need additional information, please contact me at my email address: Nancy.Gonzalez-Lopez@nahc.ca.gov.

Sincerely,



Nancy Gonzalez-Lopez
Cultural Resources Analyst

cc: State Clearinghouse

From: Swanson, Brandon xx5334 <SwansonB@co.monterey.ca.us>
Sent: Monday, October 5, 2020 4:27 PM
To: ed93940@aol.com
Cc: mvghoa@yahoo.com; suzanne.zadeh966@gmail.com; kdklarich@sbcglobal.net; enos3@sbcglobal.net; bpniak@redshift.com; 24kdanz@gmail.com; gbyrne26@gmail.com; Stuart Poulter; Teri Wissler Adam; Spencer, Craig x5233
Subject: RE: Mid-Valley Shopping Center (PLN190140)

Mr Stellingsma,

Thank you for your email. We will compile this with other comments and so how best to address it in the EIR.

Take care,

-Brandon

From: ed93940@aol.com <ed93940@aol.com>
Sent: Monday, October 5, 2020 4:05 PM
To: Swanson, Brandon xx5334 <SwansonB@co.monterey.ca.us>
Cc: mvghoa@yahoo.com; suzanne.zadeh966@gmail.com; kdklarich@sbcglobal.net; enos3@sbcglobal.net; bpniak@redshift.com; 24kdanz@gmail.com; gbyrne26@gmail.com
Subject: Mid-Valley Shopping Center (PLN190140)

[CAUTION: This email originated from outside of the County. Do not click links or open attachments unless you recognize the sender and know the content is safe.]

Dear Mr. Swanson:

In reference to subject Draft Environmental Impact Report, I am writing on behalf of all the residents/owners of the Mid Valley Garden HOA, located along the entire block of Center Street, directly behind the Mid Valley Shopping Center.

We have attended the Dec. 2, 2019 and July 15, 2019 CV Land Use Advisory Committee meetings and were assured that an attractively designed fence on the back side of the shopping center would be included in any design effort/approval of improvements at the Shopping Center.

The photos below illustrate the visual and sound blight that was created behind the shopping center after all the brush was removed by the current owner. The removal of the landscape "buffer" left us exposed to dumpsters, piles of trash, stacks of pallets, on-site storage, bales for recycling, truck delivery traffic, excessive noise from refrigeration truck deliveries, etc. etc.

The back of the shopping center has become a neighborhood "nuisance" affecting the property values of our residences in violation of Para. 7 of the neighborhood's "Declaration of Conditions and Restrictions "Berwick Manor" which govern the neighborhood, including the shopping center.

Yet, none of the Proposed Exterior elevations (Figure 4) of the Draft Environmental Impact Report appears to address this issue. We deserve an acceptable design resolution to alleviate the problems noted above.

Thank you for your consideration.

Please confirm receipt of this email.

Ed J. Stellingsma, President - Mid Valley Garden HOA



Mid Valley Garden HOA faces the back-side of the one-block long shopping center.

APPENDIX B

PROJECT PLANS (PREPARED BY WALD RUHNKE & DOST, DATED
NOVEMBER 14, 2019)

DEMOLITION KEY NOTES

THE KEY NOTES THAT FOLLOW APPLY TO THE DRAWING(S) ON THIS SHEET ONLY. REFER TO FOLLOWING SHEETS FOR NOTES THAT ARE APPLICABLE TO THOSE DRAWINGS.

- D1 CONTRACTOR SHALL REMOVE AND LEGALLY DISPOSE OF EXISTING CONCRETE CURB, GUTTER AND WALKWAY - TYPICAL AS SHOWN
D2 CONTRACTOR SHALL REMOVE AND LEGALLY DISPOSE OF EXISTING AC PAVING INCLUDING BUT NOT LIMITED TO AC PAVING, WHEEL STOPS (WHERE OCCUR), AND AGGREGATE BASE - TYPICAL AS SHOWN
D3 CONTRACTOR SHALL REMOVE EXISTING 4" WIDE PAINTED STALL STRIPING AS REQUIRED TO ACCOMMODATE NEW WORK - TYPICAL AS SHOWN
D4 CONTRACTOR SHALL REMOVE AND LEGALLY DISPOSE OF EXISTING BREEZEWAY AS REQUIRED TO ACCOMMODATE NEW WORK - TYPICAL AS SHOWN
D5 CONTRACTOR SHALL REMOVE AND LEGALLY DISPOSE OF EXISTING LANDSCAPE PLANTER AS REQUIRED TO ACCOMMODATE NEW WORK - TYPICAL AS SHOWN
D6 CONTRACTOR SHALL REMOVE AND LEGALLY DISPOSE OF EXISTING CONCRETE FLATWORK AS REQUIRED TO ACCOMMODATE NEW WORK - TYPICAL AS SHOWN

WR&D WALD RUHNKE & DOST ARCHITECTS LLP 2340 GARDEN ROAD, SUITE 100 MONTEREY, CALIFORNIA 93940 PHONE: 831.649.4642 FAX: 831.649.3530 WWW.WRDARCH.COM

DORRIS DRIVE

BUILDING 'E' SERVICE STATION

BUILDING 'D' ACE HARDWARE

BUILDING 'A'

BUILDING 'C'

BUILDING 'B'

BERWICK DRIVE

KEY NOTES

THE KEY NOTES THAT FOLLOW APPLY TO THE DRAWING(S) ON THIS SHEET ONLY. REFER TO FOLLOWING SHEETS FOR NOTES THAT ARE APPLICABLE TO THOSE DRAWINGS.

- 1 EXISTING 4" WIDE PAINTED STALL STRIPING.
2 EXISTING AC PAVED PARKING LOT AND/OR DRIVEWAY TO REMAIN INTACT. NO WORK U.O.N. PROTECT FROM DAMAGE.
3 EXISTING LANDSCAPING AND IRRIGATION.
4 EXISTING DRIVEWAY APPROACH TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
5 INDICATES EXISTING TRASH / RECYCLE ENCLOSURE.
6 EXISTING CURB, GUTTER & SIDEWALK TO REMAIN. REPAIR AND REPLACE CURB / GUTTER / SIDEWALK AS REQUIRED TO ACCOMMODATE NEW WORK.
7 INDICATES PROPERTY LINE.
8 EXISTING COUNTY MAINTAINED ASPHALT ROAD TO REMAIN INTACT. NO WORK U.O.N. PROTECT FROM DAMAGE.

THE MARKETPLACE AT CARMEL VALLEY RENOVATION THE MARKETPLACE AT CARMEL VALLEY 9550 CARMEL VALLEY ROAD CARMEL VALLEY, CA 93923 A.P.N. NO.: 169-234-007, 169-234-008

DEMOLITION GENERAL NOTES

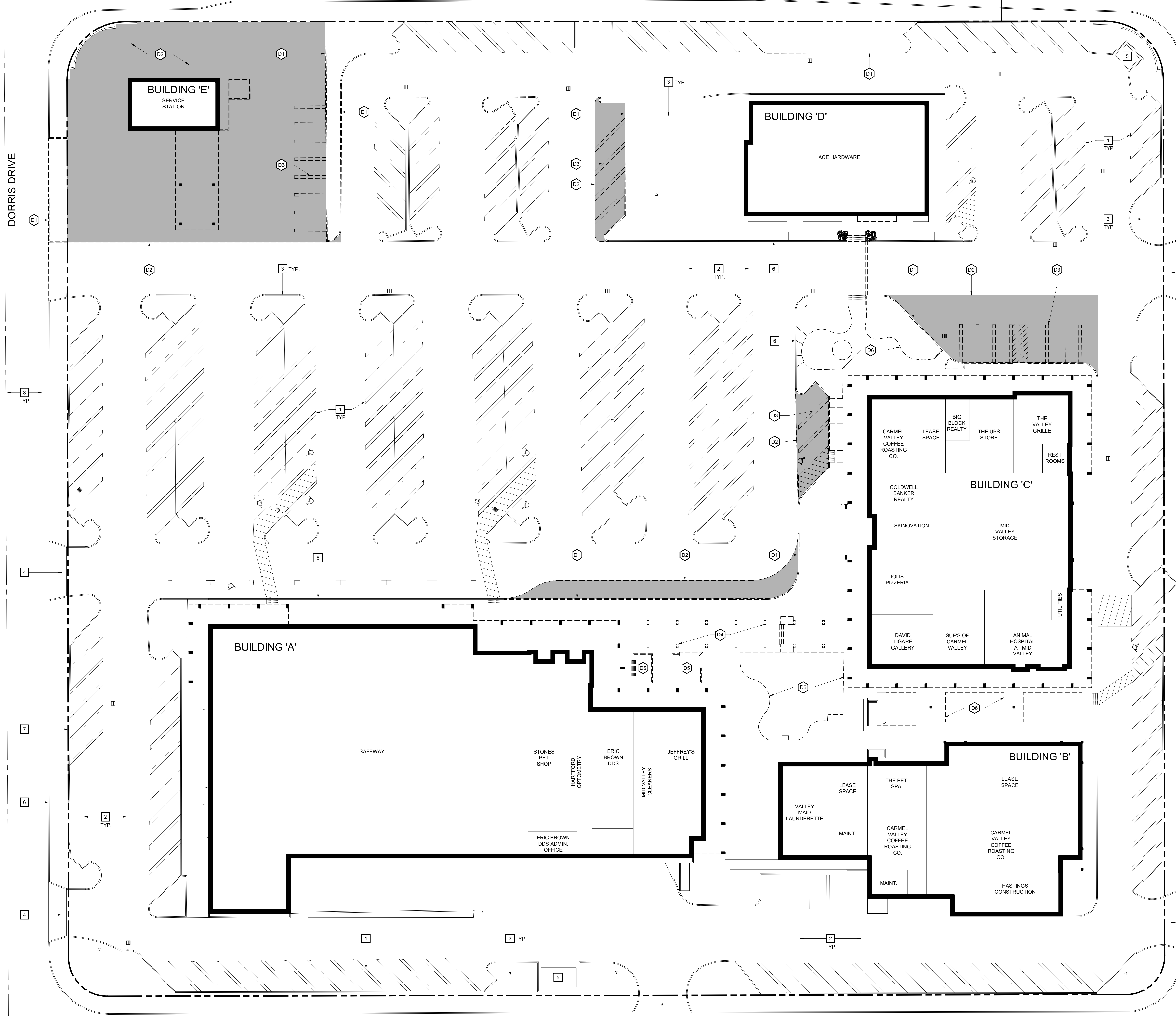
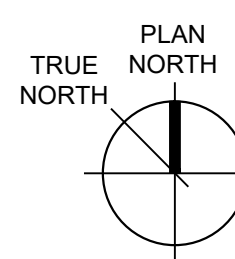
- 1. THE CONTRACTOR SHALL VISIT THE PROJECT SITE PRIOR TO BIDDING TO DETERMINE THE EXACT EXTENT OF ALL SITE DEMOLITION ITEMS.
2. THE CONTRACTOR SHALL BE RESPONSIBLE FOR THE VERIFICATION OF ALL EXISTING UTILITIES IN THE FIELD PRIOR TO WORK. LOCATIONS SHOWN ON THE PLANS ARE APPROXIMATE AND FOR GENERAL INFORMATION ONLY.
3. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE STATE OF CALIFORNIA DEPARTMENT OF TRANSPORTATION STANDARD SPECIFICATIONS. THE PROJECT SPECIFICATIONS AND ANY APPLICABLE STANDARD DETAILS FOR THE PROJECT.
4. THE CONTRACTOR SHALL PERFORM ALL CLEARING, DEMOLITION, REMOVAL OF OBSTRUCTIONS AND SITE PREPARATIONS NECESSARY FOR THE PROPER EXECUTION OF ALL WORK SHOWN ON THESE PLANS.
5. THE CONTRACTOR SHALL NOTIFY UNDERGROUND SERVICE ALERT (U.S.A.) AT LEAST 48 HOURS PRIOR TO ANY EXCAVATION ON THIS PROJECT (800-227-2600). THE CONTRACTOR SHALL REMOVE ALL U.S.A. MARKINGS AS SOON AS THEY ARE NO LONGER NEEDED, BY USING A HIGH PRESSURE WATER METHOD ONLY.
6. THE CONTRACTOR SHALL BE RESPONSIBLE UNDER THIS CONTRACT FOR REPAIRING AND REPLACING AT CONTRACTOR EXPENSE, ANY STRUCTURES, FENCES, WALLS, OR PLANT LIFE DAMAGED OR DESTROYED BY THE OPERATIONS. LIKEWISE, THE CONTRACTOR SHALL BE RESPONSIBLE FOR REPAIRING OR REPLACING ANY AND ALL DAMAGES OCCURRING BY THE OPERATIONS ON ADJACENT PROPERTIES AND ANYWHERE OUTSIDE THE CONTRACT LIMIT LINES. THE DAMAGED ITEMS WILL BE RESTORED TO THEIR ORIGINAL CONDITION AND TO THE SATISFACTION OF THE ARCHITECT AND ENGINEER.
7. KEEP ALL PLANTING, PAVING AND CURB AREAS FREE FROM DEBRIS AND TRASH DURING THE ENTIRE DURATION OF THE CONTRACT.
8. CARE SHOULD BE TAKEN WITH EXISTING TREES TO REMAIN. GRADES WITHIN THE DRIP LINE OF THE TREE SHALL NOT BE CHANGED UNLESS OTHERWISE SPECIFIED ON THE PLANS. UNNECESSARY COMPACTION OF THE AREA WITHIN THE DRIP LINE SHALL BE AVOIDED. SEE LANDSCAPE PLANS FOR ADDITIONAL NOTATION.
9. ALL ITEMS INDICATED TO BE REMOVED SHALL BE DISPOSED OF FROM THE PROJECT SITE, EXCEPT ITEMS INDICATED TO BE SALVAGED.
10. UNDERGROUND UTILITIES WITHIN THE LIMITS OF DEMOLITION SHALL BE CAPPED AND ABANDONED OR REMOVED AS REQUIRED, UNLESS SHOWN OTHERWISE. SEE UTILITY PLANS FOR FURTHER DETAILS.
11. DEMOLITION WORK SHALL BE DONE IN ACCORDANCE WITH THE RECOMMENDATIONS IN THE GEOTECHNICAL REPORT.

JOB NO: 18011 PRINT DATE: 11.14.2019 DRAWN BY: JTI/SC CHECKED BY: SC SET ISSUED:

SHEET NAME: OVERALL DEMOLITION SITE PLAN SHEET NO.: D100 FILE NAME: 18011-D100

OVERALL DEMOLITION SITE PLAN

SCALE: 1" = 20'-0"





BUILDING A
EXISTING NORTH EAST ELEVATION
SCALE: N.T.S.



BUILDING C
EXISTING NORTH WEST ELEVATION
SCALE: N.T.S.



BREEZEWAY
EXISTING NORTH ELEVATION
SCALE: N.T.S.



BUILDING C
EXISTING WEST ELEVATION
SCALE: N.T.S.



BUILDING E
EXISTING SOUTH ELEVATION
SCALE: N.T.S.



BUILDING B
EXISTING NORTH ELEVATION
SCALE: N.T.S.

**THE MARKETPLACE AT CARMEL VALLEY
RENOVATION**

THE MARKETPLACE AT CARMEL VALLEY
9550 CARMEL VALLEY ROAD
CARMEL VALLEY, CA 93923
A.P.N. NO.: 169-234-007, 169-234-008

JOB NO:
18011

PRINT DATE:
11.14.2019

DRAWN BY: SC

CHECKED BY: SC

SET ISSUED:

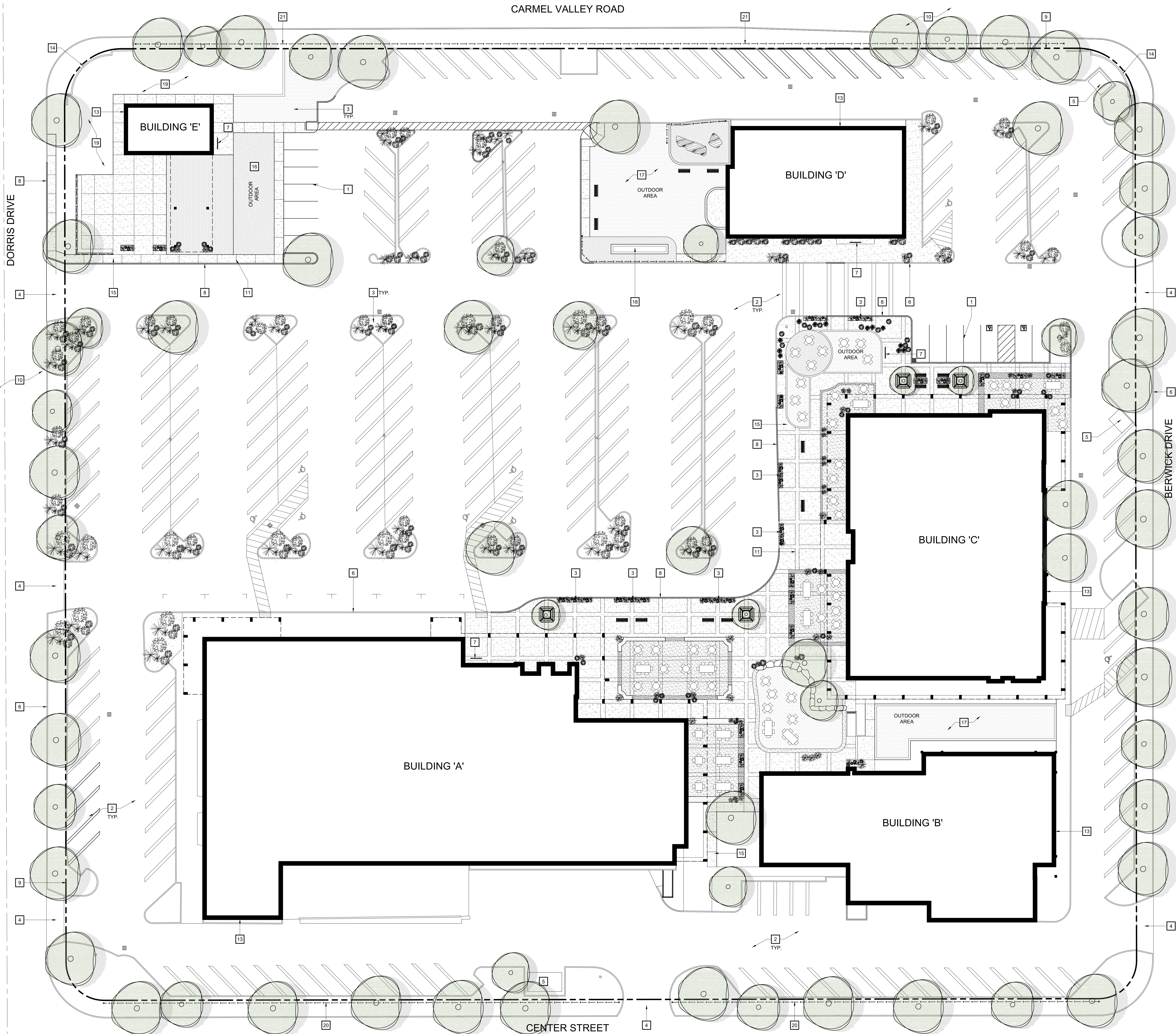
Table with multiple empty rows for revision tracking.

SHEET NAME:
**EXISTING
EXTERIOR
ELEVATIONS**

SHEET NO.:

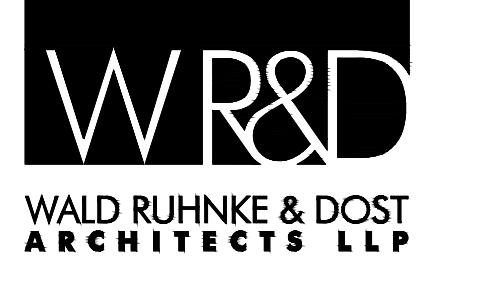
D401

FILE NAME: 18011-D401



KEY NOTES

- THE KEY NOTES THAT FOLLOW APPLY TO THE DRAWING(S) ON THIS SHEET ONLY. REFER TO FOLLOWING SHEETS FOR NOTES THAT ARE APPLICABLE TO THOSE DRAWINGS.
- 1 4" WIDE PAINTED STALL STRIPING PER COUNTY STANDARDS.
 - 2 EXISTING AC PAVED PARKING LOT AND/OR DRIVEWAY TO REMAIN INTACT. NO WORK U.O.N. PROTECT FROM DAMAGE.
 - 3 INDICATES LANDSCAPING AND IRRIGATION. SEE LANDSCAPE DRAWINGS FOR ADDITIONAL REQUIREMENTS.
 - 4 INDICATES EXISTING DRIVEWAY APPROACH TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
 - 5 INDICATES EXISTING TRASH / RECYCLE ENCLOSURE.
 - 6 EXISTING CURB, GUTTER & SIDEWALK TO REMAIN. REPAIR AND REPLACE CURB / GUTTER / SIDEWALK AS REQUIRED TO ACCOMMODATE NEW WORK.
 - 7 INDICATES LOCATION OF METAL TUBE BIKE RACK.
 - 8 PROVIDE 6" HIGH CONCRETE CURB TYPICAL AS SHOWN.
 - 9 INDICATES PROPERTY LINE.
 - 10 EXISTING COUNTY MAINTAINED ASPHALT ROAD TO REMAIN INTACT. NO WORK U.O.N. PROTECT FROM DAMAGE.
 - 11 INDICATES CONCRETE CONTROL OR EXPANSION JOINTS AT CONCRETE WALKWAY.
 - 12 PROVIDE INTERNATIONAL SYMBOL OF ACCESSIBILITY.
 - 13 EXISTING BUILDING FOOTPRINT. PROTECT FROM DAMAGE.
 - 14 INDICATES LOCATION OF MONUMENT SIGN - DEFERRED SUBMITTAL.
 - 15 PROVIDE CONCRETE WALKWAY WITH SLIP RESISTANT FINISH (MEDIUM SALT FINISH, TYP.) CONCRETE WALK TO BE A MIN. 4'-0" WIDE. PROVIDE POSITIVE SLOPE AWAY FROM BUILDING WHERE APPLICABLE.
 - 16 INDICATES DECOMPOSED GRANITE.
 - 17 INDICATES OPEN LAWN AREA FOR OUTDOOR ACTIVITIES.
 - 18 "MY HEART" CARMEL VALLEY SCULPTURE.
 - 19 VINEYARD AREA
 - 20 4'-0" HIGH WOOD SCREEN WALL.
 - 21 RANCH STYLE WOOD FENCE.



2340 GARDEN ROAD, SUITE 100
 MONTEREY, CALIFORNIA 93940
 PHONE: 831.649.4642
 FAX: 831.649.3530
 WWW.WRDARCH.COM

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THE MARKETPLACE AT CARMEL VALLEY RENOVATION

THE MARKETPLACE AT CARMEL VALLEY
 9550 CARMEL VALLEY ROAD
 CARMEL VALLEY, CA 93923

JOB NO.
18011

PRINT DATE:
 11.14.2019

DRAWN BY: JTI

CHECKED BY: SC

SET ISSUED:

SHEET NAME:
OVERALL SITE PLAN

SHEET NO.:

A100

FILE NAME: 18011-A100

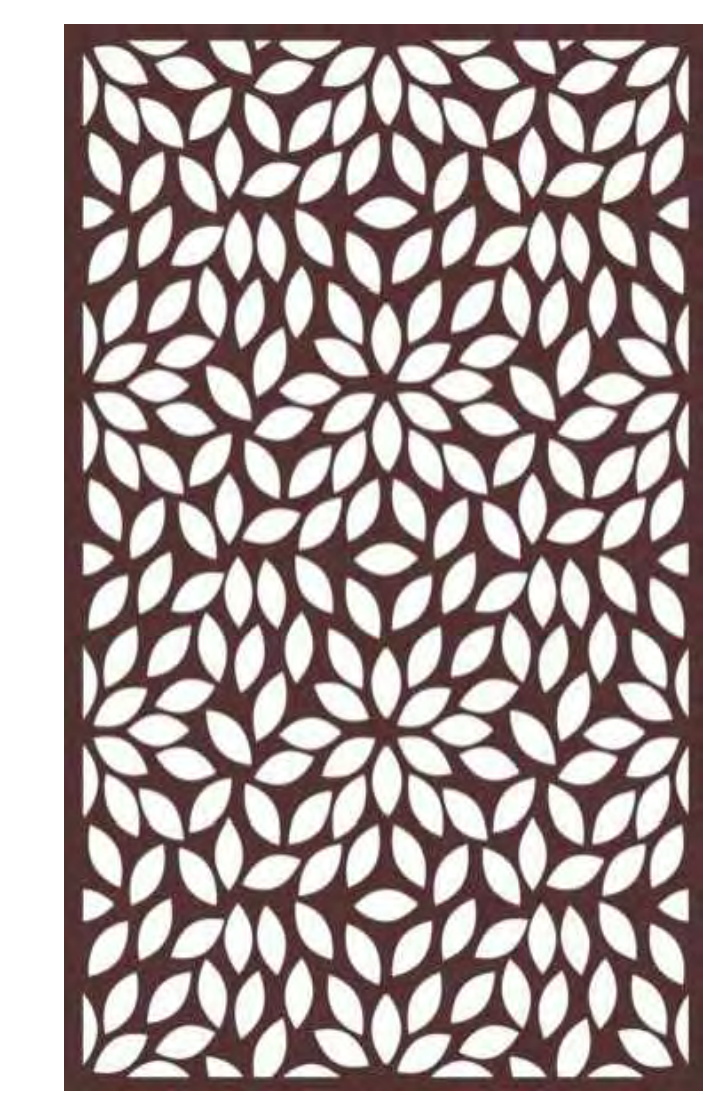
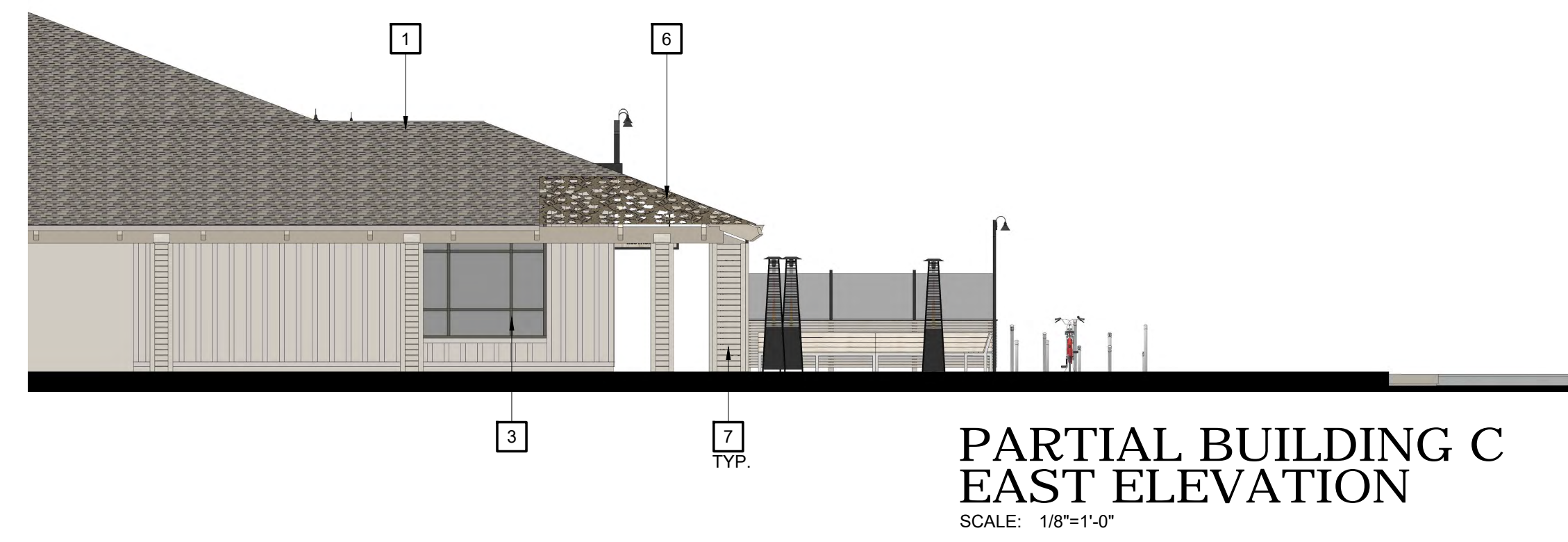
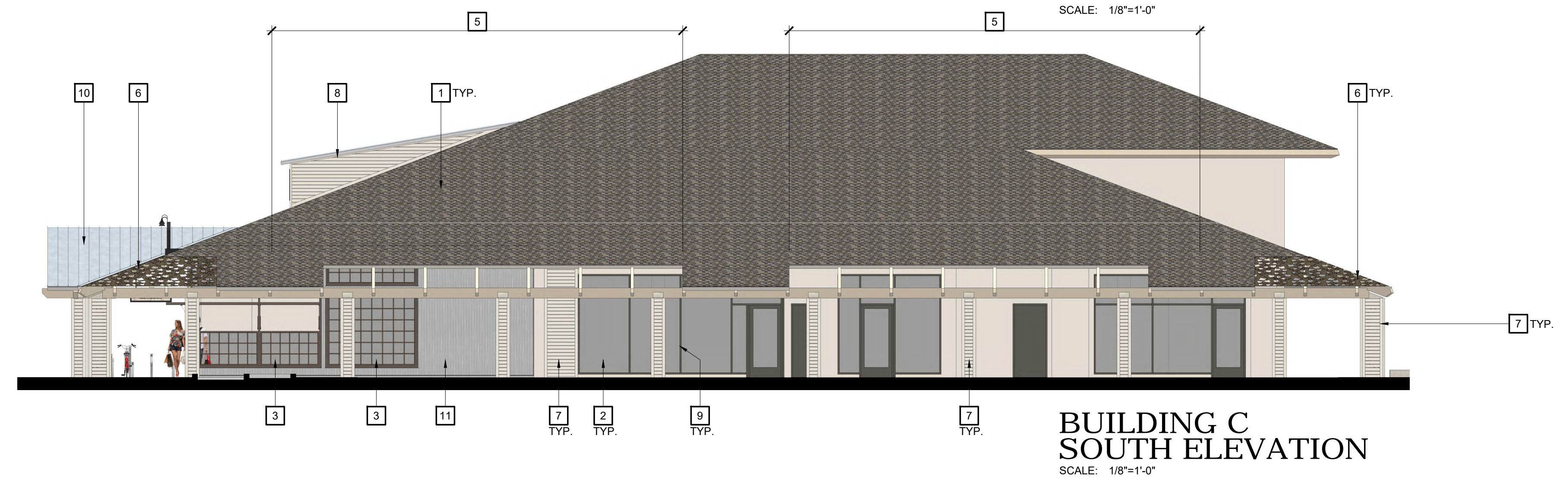
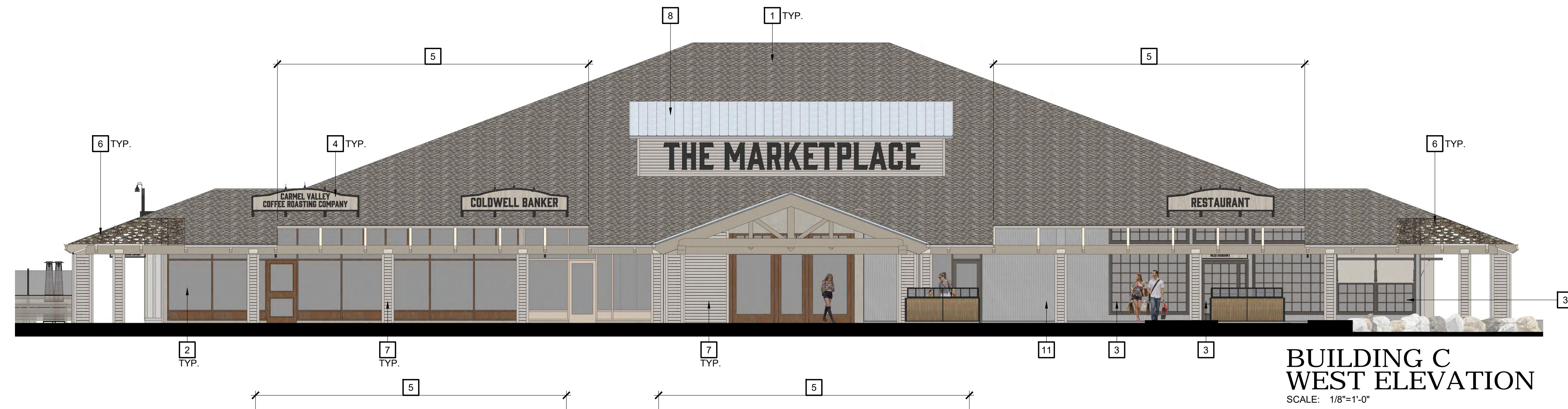
PARKING REQUIREMENTS

TOTAL PARKING REQUIREMENTS:	62,480 / 250 = 249.9 (250) STALLS
EXISTING PARKING STALLS:	252 STALLS
PROPOSED PARKING STALLS:	259 STALLS
PER CBC TABLE 11B-208.2, (6) ACCESSIBLE SPACES ARE REQUIRED. (1) VAN ACCESSIBLE SPACE (CBC 11B-208.2.4)	
NUMBER OF ACCESSIBLE PARKING SPACES PROVIDED	7 ACCESSIBLE STALLS
NUMBER OF VAN ACCESSIBLE PARKING SPACES PROVIDED	1 ACCESSIBLE VAN STALL
TOTAL NUMBER OF ACCESSIBLE SPACES PROVIDED	8 ACCESSIBLE STALLS

PLAN NORTH
 TRUE NORTH
OVERALL SITE PLAN
 SCALE: 1" = 20'-0"

KEY NOTES

- THE KEY NOTES THAT FOLLOW APPLY TO THE DRAWING(S) ON THIS SHEET ONLY. REFER TO FOLLOWING SHEETS FOR NOTES THAT ARE APPLICABLE TO THOSE DRAWINGS.
- 1 INDICATES EXISTING ROOF TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
 - 2 INDICATES EXISTING STOREFRONT GLAZING TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
 - 3 INDICATES LOCATION OF NEW WINDOWS. COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
 - 4 INDICATES BUILDING SIGNAGE.
 - 5 INDICATES NEW OPENINGS AT THE EXISTING COVERED WALKWAYS.
 - 6 INDICATES NEW ARTISAN ALUMINUM PANELS. THE PANELS WILL ONLY BE LOCATED AT THE CORNER OPENINGS. SEE 1/A401 FOR EXAMPLE OF PANEL.
 - 7 INDICATES NEW 1'X4 HORIZONTAL SIDING TYPICAL AT EXTERIOR WALLS AND EXTERIOR COLUMNS. COLOR TO BE 'DUNN EDWARDS' DE6212 CRISP MUSLIN.
 - 8 INDICATES NEW ROOF DORMER. MARQUEE SIGNAGE LOCATION. ROOF DORMER TO HAVE 'BERRIDGE' METAL STANDING SEAM ROOF SYSTEM. COLOR TO BE NATURAL METAL FINISH.
 - 9 INDICATES EXISTING STOREFRONT FRAMES TO BE PAINTED. COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
 - 10 INDICATES 'BERRIDGE' STANDING SEAM ROOF SYSTEM AT ENTRY ROOF GABLE. COLOR TO BE NATURAL METAL FINISH.
 - 11 INDICATES CORRUGATED METAL PANEL. COLOR TO BE NATURAL METAL FINISH.



1 ARTISAN PANEL
ALUMINUM BRONZE
SCALE: N.T.S.

**THE MARKETPLACE AT CARMEL VALLEY
RENOVATION**

THE MARKETPLACE AT CARMEL VALLEY
9550 CARMEL VALLEY ROAD
CARMEL VALLEY, CA 93923

A.P.N. NO.: 169-234-007, 169-234-008

JOB NO:
18011

PRINT DATE:
11.15.2019

DRAWN BY:
SC

CHECKED BY:
SC

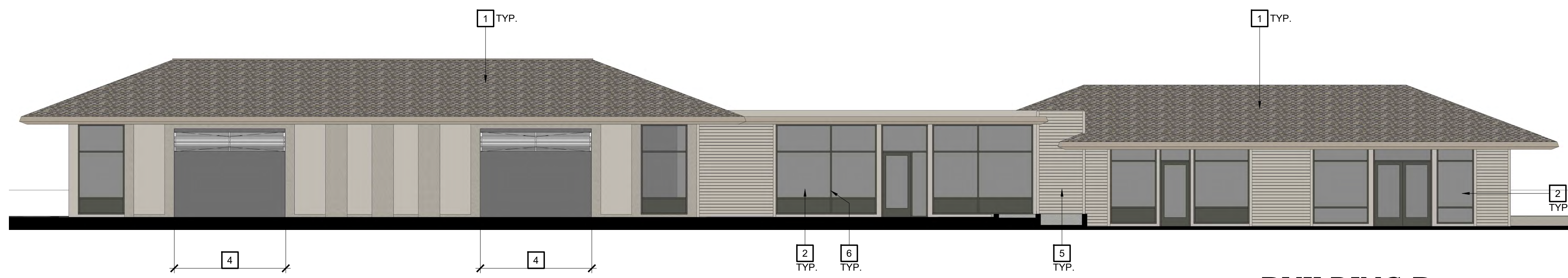
SET ISSUED:

SHEET NAME:
**PROPOSED
EXTERIOR
ELEVATIONS**

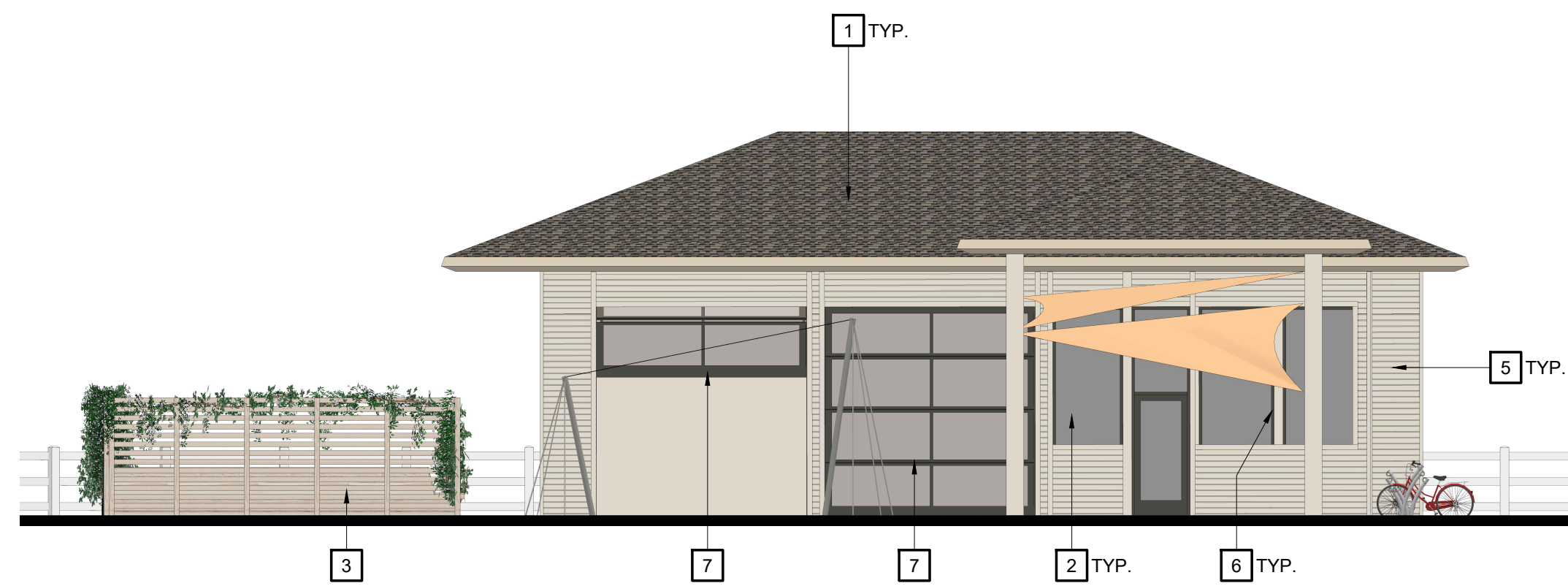
SHEET NO.:

A401

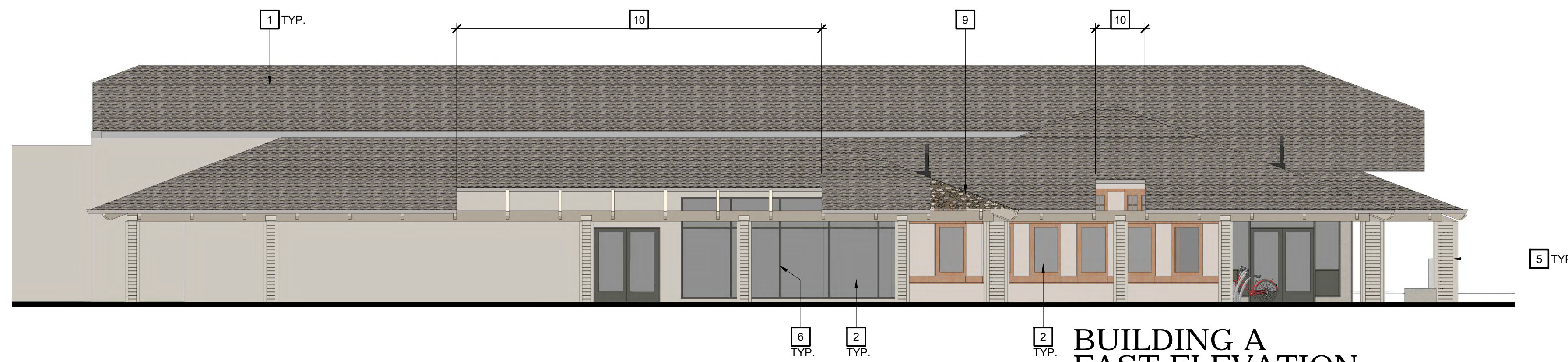
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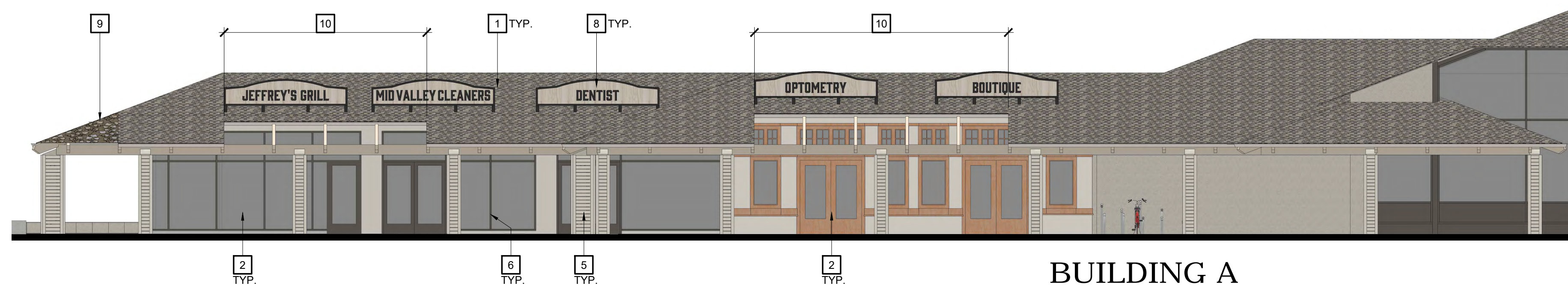
**BUILDING B
EXTERIOR ELEVATION**
SCALE: 1/8"=1'-0"



**BUILDING E
EXTERIOR ELEVATION**
SCALE: 1/8"=1'-0"



**BUILDING A
EAST ELEVATION**
SCALE: 1/8"=1'-0"



**BUILDING A
NORTH ELEVATION**
SCALE: 1/8"=1'-0"

KEY NOTES

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- 1 INDICATES EXISTING ROOF TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
- 2 INDICATES EXISTING STOREFRONT GLAZING TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
- 3 INDICATES NEW FENCING AROUND ENCLOSED OUTDOOR AREA.
- 4 INDICATES NEW 9'-0" HIGH x 12'-0" WIDE OPENINGS w/ SECTIONAL ROLL UP DOORS FOR OUTDOOR ACCESS.
- 5 INDICATES NEW 1X4 HORIZONTAL SIDING TYPICAL AT EXTERIOR WALLS AND EXTERIOR COLUMNS. COLOR TO BE 'DUNN EDWARDS' DE6212 CRISP MUSLIN.
- 6 INDICATES EXISTING STOREFRONT FRAMES TO BE PAINTED. COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
- 7 INDICATES EXISTING SECTION ROLL UP DOOR FRAMES TO BE PAINTED WITH COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
- 8 INDICATES BUILDING SIGNAGE.
- 9 INDICATES NEW ARTISAN ALUMINUM PANELS. THE PANELS WILL ONLY BE LOCATED AT THE CORNER OPENINGS. SEE 1/A401 FOR EXAMPLE OF PANEL.
- 10 INDICATES NEW OPENINGS AT THE EXISTING COVERED WALKWAYS.

50

WR&D
WALD RUHNKE & DOST
ARCHITECTS LLP

2340 GARDEN ROAD, SUITE 100
MONTEREY, CALIFORNIA 93940
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**THE MARKETPLACE AT CARMEL VALLEY
RENOVATION**

THE MARKETPLACE AT CARMEL VALLEY
9550 CARMEL VALLEY ROAD
CARMEL VALLEY, CA 93923

A.P.N. NO.: 169-234-007, 169-234-008

JOB NO:
18011

PRINT DATE:
11.15.2019

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SC

CHECKED BY:
SC

SET ISSUED:

SHEET NAME:
**PROPOSED
EXTERIOR
ELEVATIONS**

SHEET NO.:
A402

FILE NAME: 18011-A402

APPENDIX C

DR. ANTHONY KIRK HISTORIC EVALUATION OF CARMEL VALLEY
SHOPPING CENTER
(DATED SEPTEMBER 18, 2019)

*Anthony Kirk, Ph.D.
420 Alberto Way, No. 13
Los Gatos, CA 95032
831-818-2929*

18 September 2019

Russel W. Stanley
The Stanley Group
2275 Winchester Boulevard
Campbell, CA 95008

Dear Mr. Stanley:

On 30 July and 19 August 2019 I surveyed the Carmel Valley Shopping Center at 9550 West Carmel Valley Road, Carmel Valley, California (APN 169-234-007 and -008). I subsequently conducted research on the property and evaluated it for architectural and historical significance under the criteria of the National Register of Historic Places, the California Register of Historical Resources, and the Monterey County Local Register of Historical Resources. In my opinion, the property does not meet the criteria of any of these registers. As such, it does not comprise a historical resource as defined by the California Environmental Quality Act (CEQA).

The Carmel Valley Shopping Center, or Mid Valley Center as it is also known, comprises nearly sixty-eight-thousand square-feet of shops, together with a large central parking area and peripheral parking along the border of the complex (figures 1-8). The Shopping Center is a well-defined district, designed by an architect, with resources dedicated to providing goods and services. It is situated off West Carmel Valley Road and extends between Dorris and Berwick Drives to Center Street, which forms the southern border. The primary entrance is off Dorris Drive, with shops arranged in five blocks to the southeast by east, or east as its designated here for simplicity and clarity. The buildings form a U, the arms running along Carmel Valley Road and Center Street to the base at Berwick Drive. Block 1, at the corner of Dorris Drive and Center Street, contains a Safeway, the center's major tenant, and six shops, including a restaurant, Jeffrey's Grill. Safeway, which is characterized by a strong horizontal feeling, features a glass façade, exposed-aggregate concrete walls with an intaglio design, and a flat roof that is surrounded by a low-pitched shed roof that is finished with wood shingles. On the north side the roof extends some six feet or so past the exterior wall. The two shops immediately to the east of Safeway are contemporary in character, with stucco-clad walls punctuated by setback fixed-sash wooden windows. The three adjoining storefronts have either floor-to-ceiling windows set in wood sash or large fixed windows set in aluminum sash and topped by louvered windows. A flat roof, with a low-pitched shed roof on three sides, covers this section of the block. The shed roof is finished with wooden shingles and extends some eleven feet beyond the exterior walls of the block. It rests on a row of concrete piers that features exposed aggregate on three sides. The roof offers protection from the rain and provides shade throughout the year. To the east, at the southeast corner



Figure 1. Looking southwest at north side of Block 1, 19 August 2019.

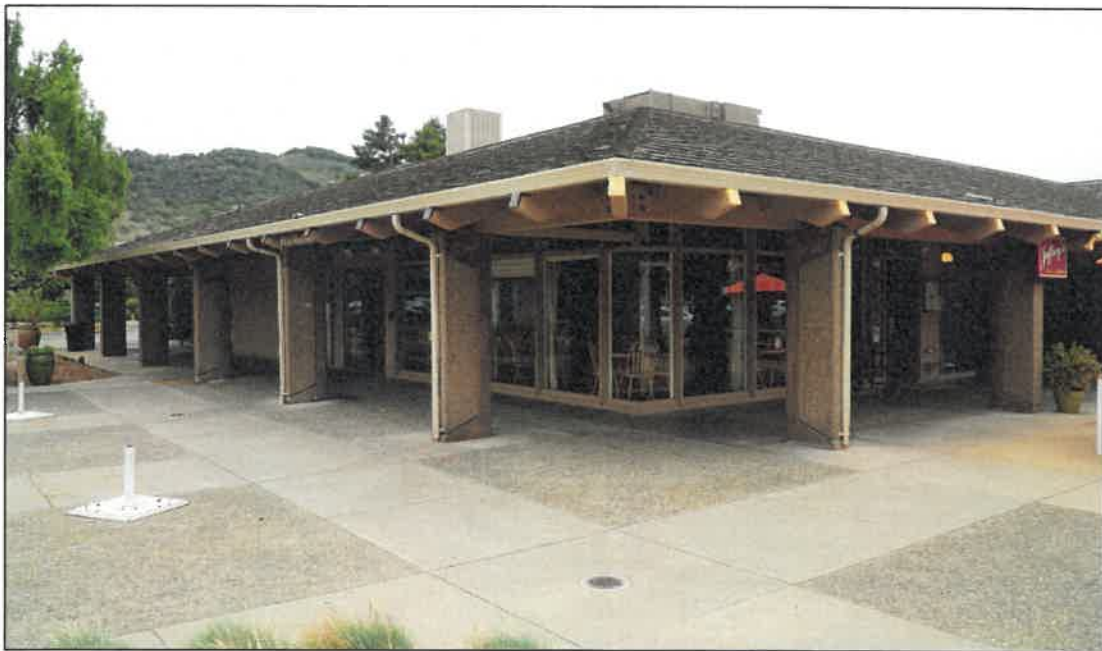


Figure 2. Looking southwest at east and north sides of Block 1, 19 August 2019.



Figure 3. Looking northeast at west and south sides of Safeway, Block 1, 19 August 2019.



Figure 4. Looking southeast at north side of the 1967 section of Block 2, 19 August 2019.



Figure 5. Looking southeast at north side of 1981 section of Block 2, 19 August 2019.



Figure 6. Looking northwest at south and east sides of 1981 and 1982 sections of Block 2, 19 August 2019.



Figure 7. Looking southeast at north and west sides of Block 3, 19 August 2019.



Figure 8. Looking northwest at east side of Block 3, 19 August 2019.



Figure 9. Looking northwest at south and east sides of Block 4, 19 August 2019.



Figure 10. Looking southeast at north and west sides of Block 4, 19 August 2019.

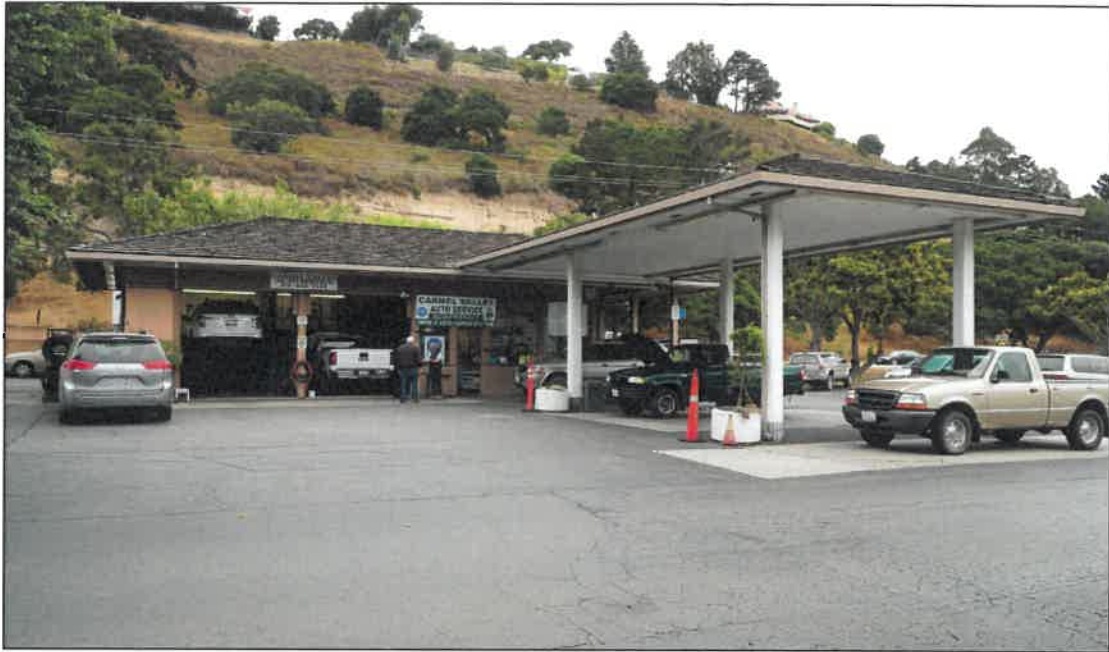


Figure 11. Looking northeast at south side of Block 5, 19 August 2019.



Figure 12. Looking southwest at east and north sides of Block 5, 19 August 2019.

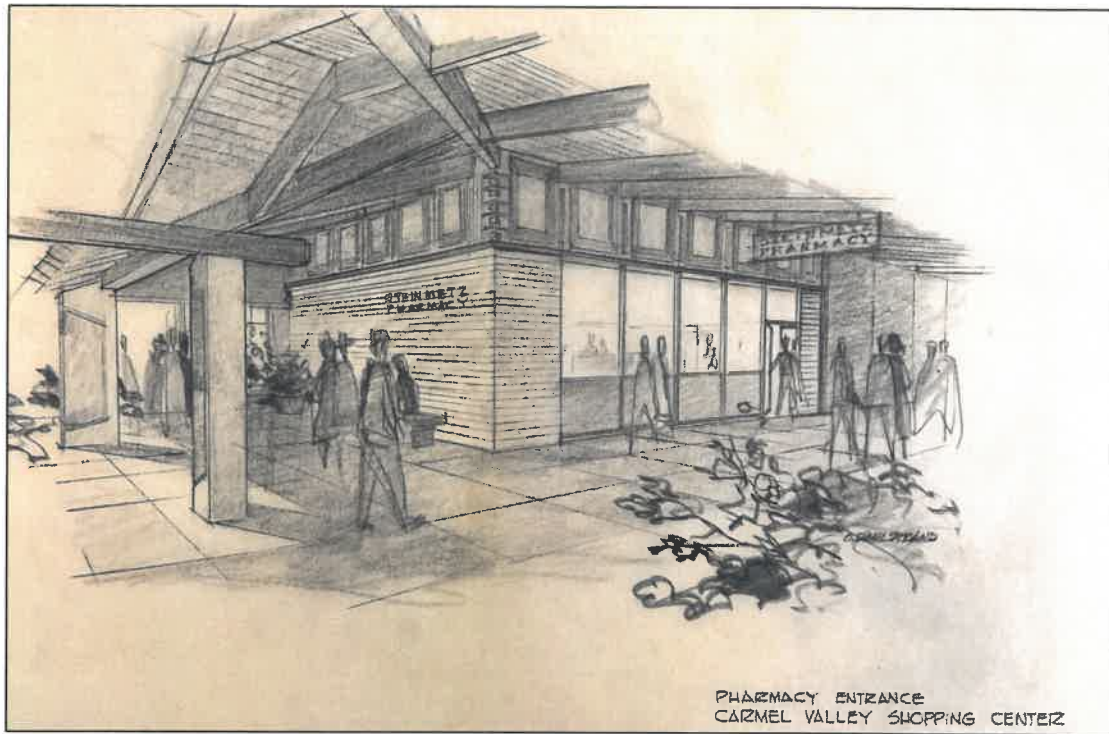


Figure 13. Olof Dahlstrand, Pharmacy Entrance, Carmel Valley Shopping Center, 27 May 1965. *Courtesy Environmental Design Archives, University of California, Berkeley.*



Figure 14. Looking southwest at two shops in Block 1, 19 August 2019. Their original appearance may be seen in Figure 13. The exteriors were radically altered about 1994.

of the shopping center, stands a one- and two-story stepped complex, Block 2, with eight shops, which was constructed in two phases. In the first phase, which dates to 1967, a small block of somewhat more than twenty-two hundred square feet was constructed and leased to a laundry and swimming-pool equipment shop. The plans show a hardware store occupying most of the space in the adjacent section of the block. Later plans, however, show that this section, spreading over more than eight-thousand square-feet, was not constructed until 1981, more than a decade later. In early 1982 the small second-story block, containing 378 square feet, was built. This complex has a significantly different character than the Safeway block or, for that matter, the large block of shops to the north. The exterior walls are clad with T1-11 panels and stucco siding. The stucco siding is enriched by slender wood strips arranged to form rectangles. Fenestration consists of large fixed windows set in aluminum sash, with either fixed lights or louvered windows above. Some of the louvered windows extend to the closed eaves. The flat roofs are for the most part surrounded by shed roofs that are finished with wooden shingles and extend four-and-a-half to six feet past the exterior walls. The small flat-roofed second story, which serves an office, is visible only from the rear of the block. The section of the block that was built in 1981 and 1982, is less than fifty years old, and, as such, it is what National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation* (Washington, D.C., 1997) calls a noncontributing property.

To the north is a large complex of shops, Block 3, comprising somewhat more than nineteen-thousand square feet. The one- and two-story block is rectangular in plan and distinguished on the ground floor by a wide overhang of the roof, extending some eleven feet past the exterior walls and supported by concrete piers with exposed aggregate on three sides. The overhang wraps the entire block, except for a section of perhaps thirty feet on the east side, at the back of the building. Mid Valley Storage, which is entered off Berwick Drive, occupies the heart of the building, commanding nearly nine-thousand square feet of space on two levels. Eleven shops open to the north, south, and west on the ground floor. Fenestration consists almost exclusively of aluminum-sash windows, chiefly tall single lights, with either louvered windows or fixed lights above, many of which extend to the eaves. At the southeast corner, fixed aluminum-sash windows are crowned by a board-on-board section of the exterior wall. The upper floor has no windows and is distinguished by exposed-aggregate walls with an intaglio design that is the same as that featured by Safeway to the southwest. The flat-topped hip roof covering the building steps down to narrow flat roofs on both the north and south sides and is finished with wooden shingles. A cross gable, at the center of the building, with a large decorative truss, extends west some seventeen feet. A covered walk, with a gabled roof finished with wooden shingles and supported by concrete piers with exposed aggregate, runs between Block 3 and the Safeway block.

To the northeast, just off Carmel Valley Road, stands Block 4, a relatively small structure, comprising somewhat more than five-thousand square feet. The block is rectangular in plan and is occupied by Ace Hardware. The exterior walls are clad with exposed-aggregate concrete on the north side and with stucco, decorated with wood strips set in rectangular patterns on the north, south, and west sides. Entrance is on the east side, with a double glass door set in a stretch of floor-to-ceiling aluminum-sash fixed

windows. A row of exposed-aggregate concrete piers runs along the south side. A large concrete block, with exposed-aggregate panels rises dramatically at the northwest corner of the building. A glass entrance door, which doesn't function, is set in the south side and another in the north side. The moderately pitched hipped roof is flat on top, with a parapet enlivened by triangles, and is finished with wooden shingles. It is characterized by closed eaves that extend some five feet beyond the exterior walls, except on the east side, where the eave extends some six feet.

To the west, at the corner of Carmel Valley and Dorris Drives, is Block 5 of the shopping center, occupied by Carmel Valley Auto Service. The building is rectangular in plan and contains an office and two repair bays. A canopy, which rests on the roof of the shop and four stout wooden posts, extends to the south some thirty feet. Trash is placed in a post-and-board enclosure that runs to the east from the back of the station. A low wall of exposed-aggregate concrete forms the base of the façade and wraps the east corner and the west corner, where the concrete forms a planter. The exterior walls are clad with stucco siding, decorated with wood strips set into rectangles. Fenestration consists of tall fixed single lights set in wood sash. Flush horizontal boards cover much of the windows in the south half of the west side. The hipped roof is characterized by significant overhang at the eaves and is finished with wooden shingles, as is the hipped roof that forms the canopy.

■ ■ ■

The Carmel Valley Shopping Center was the work of three local developers, who had purchased the land a decade earlier. It was constructed over the years 1966 to 1982. When it opened in the autumn of 1966, there were three tenants; Safeway and Steinmetz Pharmacy in Block 1 and Valley Cinema in Block 3. The theater, which filled the space currently occupied by Skinovation and Mid Valley Self Storage, was entered on the west side, through a wide passageway lined on either side with movie posters, which ran some forty feet or so to glass doors that opened to the foyer. By the spring of 1967, a small section of Block 2 and all of Block 4 had been constructed, as had Block 5, which was leased to Standard Oil as a service station. Two additional tenants, a Tiki Home and Garden shop and a dry cleaners now occupied Block 1. Block 2 was home to two tenants, a laundry and a swimming-pool-supplies shop. Five more tenants had moved into Block 3, leaving three spaces open. Crocker-Citizens occupied all of Block 4, which looked somewhat different than it does today. Tall fixed windows, set in aluminum sash, ran from the southeast corner of the building to near the glass door on the south side, a distance of some forty-five feet. A drive-up window was located near the west end of the north side.

An irate reader of the *Carmel Valley Outlook* wrote a long critical letter to the paper that was published on 6 March 1968. The letter stated that the goods and services to be offered at the Carmel Valley Shopping Center were currently already available in Carmel Valley. According to the writer, the three developers and their architect "have no concern for the Village [Shopping Center] businesses already struggling to make a living all year round, nor are they concerned with the ugly site they will create on such a

hazardous bend in Carmel Valley Rd. (namely a gas station). The only concern of these people is to make money for themselves.”

Over succeeding years various changes came to Carmel Valley Shopping Center. In 1977 Block 2 was enlarged by construction of an adjoining building, nearly four times the size of the original structure. Five years later a small second-story office was built on the south side of the block, close to the edge of the building. No information is available on the date Crocker-Citizens National Bank vacated Block 4, nor is it known if another tenant or tenants later occupied the building before it was leased to Ace Hardware. The long row of fixed-sash windows on the south side was covered with T1-11 siding and the drive-up window replaced by glass doors. In 1993 most of the Valley Cinema was converted to retail office space. The following year, in all likelihood, the exteriors of the two shops to the east of Safeway was radically altered, giving them a decidedly modern appearance. The exterior walls were rebuilt, with fixed-light windows flooding the interiors with natural light (figure 14). One of the shops is currently vacant, while Hartford Optometry leases the other shop. In 2000 the large space originally occupied by the Valley Cinema was again converted, with Mid Valley Self Storage dividing the room into two separate floors. A decorative truss was constructed in the cross gable and the passageway on the west side leading to the foyer was enclosed and leased to Skinovation, which provides skin therapy for clients. The interior of the theater was divided into two floors and fitted up with self-storage units. In 2013 the gasoline pumps were removed from the service station at the northwest corner of the center and the shop now focused entirely on automobile repair.

• • •

Carmel Valley Shopping Center was designed by the Wisconsin-born architect Olof Dahlstrand. Before beginning his architectural training at Cornell University in New York, he visited Taliesin, where he was stunned by the work of Frank Lloyd Wright. “I was overwhelmed,” he remembered late in life. “The architecture created an entirely different place I had never experienced before.” Following graduation in 1939, he practiced briefly in Wisconsin, then moved to San Francisco, where he served as an associate for the modernist architects Fred and Lois Langhorst. He became responsible for their practice when they took up residence in Europe. Much of Dahlstrand’s work reflected the influence of Wright, though his houses were not derivative of the master’s architecture. In the 1950s he designed a number of Usonian houses in the East Bay, which established his reputation and decades later led to the publication of a book by William Welty, *Olof Dahlstrand: The Usonians, the Magnificent Seven of the East Bay* (San Francisco, 2007). Dahlstrand worked for Skidmore, Owens & Merrill, while also producing renderings for architects such as John Carl Warnecke. In 1958 he moved to Carmel, where he worked on a variety of projects, including the design of banks, educational buildings, shopping centers, and office buildings.

In 1965 Olof Dahlstrand began design work on the Carmel Valley Shopping Center, located some six miles from the coast, on land that had traditionally been devoted to agriculture. The growth of subdivisions and custom homes, which began tentatively in

the 1940s and accelerated in the following decade, provides the context for understanding the development of shopping centers. The rise in population led to the construction of Carmel Valley Shopping Center, which opened to the public in October 1966, with three tenants and a total capacity of twenty-nine stores. At the time, two older shopping centers stood six miles to the east. The earliest had been built on the north side of Carmel Valley Road, across the street from the old Del Monte Milk Barn, once owned by the pioneer dairyman William Hatton. In 1946, the brothers Byington and Tirey Ford developed the nearby Carmel Valley Airport to serve aviators who wanted to land their planes close to where they lived. Only two “hanger houses” were ever built at what later became known as the Carmel Valley Vintage Airfield, but by 1947 the nearby shopping center, called Airway Village, comprised a grocery store, pharmacy, beauty shop, liquor store, barber shop, and soda fountain. A decade later, in 1954, a second shopping center opened across the street, some seventy feet south of Carmel Valley Road. Originally named the Valley Center, it featured eight shops. By the summer of 1956, work had begun on the second phase of construction, with two more phases planned for the future. Renamed Center Street Marketplace, it is today home to a grocery store and more than forty shops that offer a wide variety of goods and services.

A dozen miles to the west, strung along Highway 1, stand three shopping centers: the Crossroads, which was built in three phases beginning in 1968, when a Safeway and an animal hospital were established; the Barnyard Shopping Village, which dates to 1976 and offers services and merchandise at forty-five shops, including eight restaurants; and Carmel Rancho Shopping Center, established in 1972. Carmel Rancho and the Barnyard are set between Highway 1 and Carmel Rancho Boulevard, while the Crossroads is just south of the latter shopping center, on the far side of Rio Road. The three centers consist of shops that offer a variety of goods and services. Unlike Carmel Valley Shopping Center, however, alterations to the exterior of the shops requires the permission of the center’s management, either directly or through a committee. As a consequence, the character of these shopping centers is essentially the same as when they opened. The most charming by far is the Barnyard, its stores and restaurants set on a handsomely landscaped hillside, with paved paths and stairs leading to merchants at ten “barns.”

The Carmel Valley Shopping Center does not appear eligible for listing in the National Register of Historic Places nor the California Register of Historical Resources. It also does not appear eligible for the Monterey County Local Official Register of Historic Resources. It is not the oldest nor the largest of the six shopping centers in Carmel Valley. The two shopping centers to the east, Village Shopping Center and Center Street Marketplace, were built, respectively, nearly two decades earlier and a dozen years earlier. The Center Street Marketplace comprises nearly fifty shops and the three shopping centers along Highway 1 are all larger than the Carmel Valley Shopping Center. The Carmel Valley Shopping Center does not contain shops that offer specialty merchandise, nor is there a specific theme to the character of the buildings, as there is at the Barnyard. Several of the stores have had no tenants for several years. Although Jeffrey’s, in Block 1, is a popular restaurant, it is open only for breakfast and lunch. In part the difficulty faced by Carmel Valley Shopping Center is the near constant wind, blowing in from the coast. This condition limits the opportunities for sitting outdoors,

particularly in the evenings when the shopping center essentially closes down. It is clearly not a regional shopping destination. While the shopping center is associated with the development of Carmel Valley, there is no evidence that its association can be considered important, as required for Criterion A of the National Register and Criterion 1 of the California Register. In addition, the shopping center does not have meaningful association with an individual who was significant in national, state, or local history, as called for by Criterion B of the National Register and Criterion 2 of the California Register.

The Carmel Valley Shopping Center was designed by the California architect, Olof Dahlstrand (whose drawing, photographs, and papers are held by the Environmental Design Archives at the University of California, Berkeley). Safeway is the most attractive, and architecturally interesting, of the shops. Its form and general design are similar to other Safeways in California, such as the Safeway in the Marina district of San Francisco, which has a glass façade and a segmental roof that is far more attractive than the flat roof of Safeway in Carmel Valley Shopping Center. Some of the shops in Carmel Valley have significantly changed since they were built. In Block 1, the two shops immediately east of Safeway were radically altered about 1994; the exteriors bear no resemblance to what formerly stood here (Figures 13 and 14). Block 2 appears not to have been altered, but most of it dates to 1977 or 1982, making it a noncontributing resource, as earlier stated. The Valley Cinema, in Block 3, was closed in 1993, and ultimately the space was occupied Skinovation and Mid Valley Self Storage. The adaptation left the central section of the block with an entirely new appearance, the old inset entryway having been enclosed and a large decorative truss filling the terminus of the cross gable. Block 4, originally the domain of Crocker-Citizens National Bank, is today occupied by Ace Hardware. The building has suffered a variety of alterations over the years, most notably the loss of the ribbon of large windows that formerly defined the south side, as well as the loss of the drive-up window on the north side. If Monterey County had felt that Olof Dahlstrand was a significant architect, it would have required that the alterations cause minimum damage to the architect's work.

The only other shopping center designed by Dahlstrand in the general area is Carmel Plaza, which was constructed in the City of Carmel over the years 1959 to 1965. The architecture of the two-story block at the corner of Ocean Avenue and Mission Street is strongly reminiscent of the Spanish Colonial Revival style, popular in the 1920s and 1930s. The City of Carmel, which takes historic preservation more seriously than most small towns, has, unfortunately, allowed the Carmel Plaza to be significantly altered on some four or five occasions, most recently within the last twelve months. A far better example of Dahlstrand's work is the nearby Wells Fargo Bank building, located on the east side of San Carlos Street, between Ocean Avenue and 7th Street. Built in 1965, it is an excellent example of the Wrightian Organic Style of architecture. It incorporates exposed-aggregate concrete, a ribbon band of small fixed windows at the eaves, and long stretches of small multi-colored tiles. The cantilevered hipped roof sweeps to the south, the broad soffit providing ample coverage on rainy days for pedestrians on the south side of the building, next to the parking lot. The exposed-aggregate concrete, which forms the

north corner and stretches along a narrow alley on the north side, wrapping the northeast corner, is enlivened by simple intaglio designs.

Sincerely yours,

A handwritten signature in blue ink that reads "Anthony Kirk". The signature is written in a cursive style with a large, sweeping initial "A".

Anthony Kirk, Ph.D.

APPENDIX D

PAGE & TURNBULL PRELIMINARY OPINION OF HISTORIC
SIGNIFICANCE – MID-VALLEY SHOPPING CENTER
(DATED OCTOBER 29, 2019)

MEMORANDUM

DATE October 29, 2019

PROJECT NO. 19261

TO Larry Bacon

PROJECT Mid Valley Shopping Center, Carme Valley

OF Carmel Valley Association
27175 Meadows Road
Carmel, California

FROM Stacy Kozakavich,
Page & Turnbull

CC Jay Turnbull, Page & Turnbull
Christina Dikas, Page & Turnbull

VIA E-mail

REGARDING: Preliminary Opinion of Historic Significance – Mid Valley Shopping Center, Carmel

At the request of the Carmel Valley Association, Page & Turnbull reviewed Anthony Kirk's September 18, 2019 Historic Resource Evaluation (HRE) memorandum regarding the Mid Valley Shopping Center at 9550 West Carmel Valley Road in Carmel Valley, California, and conducted a site visit and limited archival research to develop a preliminary opinion regarding the property's historic significance and integrity.

Stacy Kozakavich of Page & Turnbull visited the Mid Valley Shopping Center on Friday, October 11, 2019, and photographed the exteriors of all buildings. Barrett Reiter of Page & Turnbull reviewed architectural drawings and photographs of the subject property in the Olaf Dahlstrand Collection (2008-01) of the University of California, Berkeley Environmental Design Archives on October 22, 2019. Page & Turnbull also conducted limited historic newspaper research using online databases.

The Mid Valley Shopping Center was designed by architect Olof Dahlstrand and completed in 1966, with additional construction at the southeast corner of the property completed ca. 1977 and 1982. The shopping center includes a Safeway grocery store, a former theater, and several retail stores and commercial services within an L-shaped complex on the southwest side of Carmel Valley Road between Dorris Drive and Berwick Drive. A hardware store, which occupies a building originally constructed for the Crocker-Citizens Bank, and an automobile service station are associated with the complex to the northeast of the main shopping center.

Based on our site visit and archival research, Page & Turnbull observes that the buildings and associated landscaping reflect a thorough and cohesive approach to the design of a suburban shopping center by a locally significant and prolific architect. The buildings and site retain a good degree of integrity relative to Dahlstrand's original designs, which appear to have included not only the original complex but also the 1977 and 1982 additions to the southeast portion of the shopping center. **Figure 1 through Figure 12** provide comparisons of historic drawings and photographs to current views, to demonstrate the center's current appearance relative to its original design and construction.



**Figure 1. Undated oblique aerial view drawn by Olof Dahlstrand.
Source: Environmental Design Archives, UC Berkeley.**



Figure 2. Oblique aerial view of Mid Valley Shopping Center, 2019. Source: Google Earth.



**Figure 3. ca. 1975 photograph of Safeway, Mid Valley Shopping Center.
Source: Environmental Design Archives, UC Berkeley.**



Figure 4. Safeway, Mid Valley Shopping Center, 2019. Source: Page & Turnbull



Figure 5. ca. 1970s photograph of Crocker-Citizens Bank building, view southeast.
Source: Environmental Design Archives, UC Berkeley.



Figure 6. Ace Hardware store (former Crocker-Citizens Bank), 2019, view southeast.
Source: Page & Turnbull



**Figure 7. 1965 drawing for Mid Valley Shopping Center Cinema, by Olof Dahlstrand.
Source: Environmental Design Archives, UC Berkeley.**



**Figure 8. 2019 view of former cinema portion of Mid Valley Shopping Center, from covered walkway.
Source: Page & Turnbull**



**Figure 9. ca. 1970s photograph of rear of cinema and shopping center, view northwest.
Source Environmental Design Archives, UC Berkeley.**



**Figure 10. 2019 view rear of former cinema and shopping center, view northwest.
Source: Page & Turnbull**

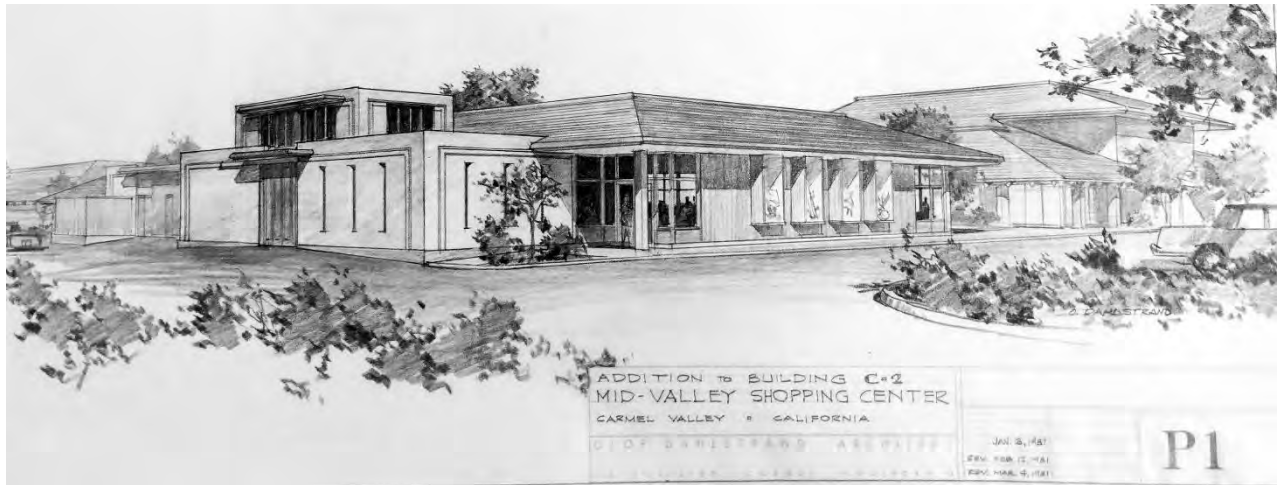


Figure 11. 1981 drawing by Olof Dahlstrand for addition to Mid Valley Shopping Center, view northwest.
Source: Environmental Design Archives, UC Berkeley.



Figure 12. 2019 view of ca. 1982 addition to Mid Valley Shopping Center, view northwest.
Source: Page & Turnbull

Despite alterations to the theater entrance and former bank building, as well as the recent painting of concrete pillars and some exterior facades with an incompatible white color, the center continues in its original use as a retail and service complex, retains the vehicle and pedestrian circulation patterns of its date of construction, and is able to effectively convey its original design.

Page & Turnbull's preliminary opinion is that the Mid Valley Shopping Center appears to possess sufficient significance and integrity to be eligible for listing in the California Register under Criterion 3, for its architectural style and association with architect Olof Dahlstrand. This preliminary opinion does not constitute a full resource evaluation, however. Page & Turnbull recommends that a report responding to the methods and findings of Anthony Kirk's HRE and including additional research and evaluation be prepared to adequately demonstrate the property's eligibility for listing at the state and local level.

APPENDIX E

DR. ANTHONY KIRK REBUTTAL TO PAGE & TURNBULL PRELIMINARY
OPINION (DATED NOVEMBER 4, 2019)

Anthony Kirk, Ph.D.
420 Alberto Way, No. 13
Los Gatos, CA 95032
408-827-4959

4 November 2019

Brandon Swanson
Interim RMA Chief of Planning
Monterey County Resource Management Agency
1441 Schilling Place
Salinas, CA 93921

Dear Mr. Swanson:

I have carefully reviewed the Memorandum prepared by the firm Page & Turnbull, which is dated 29 October 2019. The “preliminary opinion” developed by the firm is that the “Mid Valley Shopping Center” “appears to possess sufficient significance and integrity to be eligible for listing in the California Register [of Historical Resources].” The authors refer to my letter to Russel W. Stanley, dated 18 September 2019, as a “memorandum.” It is not a memorandum! It is an evaluation of the architectural and historical significance of the Carmel Valley Shopping Center. As you know, if a consultant finds a property not be significant, he or she addresses the matter in a letter rather than by completing DPR forms.

Page and Turnbull states that my “memorandum” concerns the Mid Valley Shopping Center. While that name is used informally, the actual name of the center, which appears on many if not most of the drawing by Olof Dahlstrand (including figure 1 of the company’s Memorandum), as well as in contemporary newspaper articles, is Carmel Valley Shopping Center. It was not completed in 1966, as stated by Page and Turnbull. It was largely finished in the following year, 1967, with significant work on Block 2 completed in the course of two projects, one in 1977, the other in 1982. The shopping center does not include “a former theater,” as stated in the Page and Turnbull Memorandum. There is absolutely nothing left of the former theater, the Valley Cinema, that took up nearly half the space in Block 3. The theater itself now comprises two floors of Mid Valley Storage, while the original passageway that led to the theater, which was lined with movie posters and stretched some forty feet from the entrance, is now occupied by the firm Skinovation.

The Carmel Valley Shopping Center complex is said by Page & Turnbull to reflect “a thorough and cohesive approach to the design of a suburban shopping.” I have no idea what this means. It appears to be nothing more than bafflegab. The buildings and site are said to “retain a good degree of integrity” relative to the original design. Properties either retain integrity or they do not retain integrity. They do not “retain a good degree of integrity.” Until a building or a complex has been carefully evaluated—not subjected to a “preliminary opinion”—it is impossible to say whether or not it retains integrity. In my

opinion, as you know, the complex is neither architecturally nor historically significant. Because I did not find it to be significant, I did not evaluate it for integrity.

The photographs of the original drawings produced by Olof Dahlstrand in the Page & Turnbull Memorandum are of interest, but they in no way illustrate the significant alterations I detail in my letter to Russel Stanley: (1) the radical changes to the historic fabric of the two shops to the east of Safeway in Block 1; (2) the transformation of Valley Cinema, a major tenant in Block 3, which became Mid Valley Storage and Skinovation; and (3) the significant exterior modification to the south side of the former Crocker-Citizens National Bank, which originally occupied all of Block 4.

The Page & Turnbull Memorandum appears to have been hastily thrown together, with little thought and no meaningful analysis. It is lacking in factual evidence and is nothing more than a plea for more work. It is not an useful evaluation of the Carmel Valley Shopping Center.

Sincerely yours,

A handwritten signature in blue ink that reads "Anthony Kirk". The signature is written in a cursive, flowing style.

Anthony Kirk, Ph.D.

APPENDIX F

PAGE & TURNBULL PHASE ONE HISTORIC ASSESSMENT
(DATED NOVEMBER 18, 2019)

November 18, 2019

Mr. Brandon Swanson
Interim RMA Chief of Planning
Monterey County Resource Management Agency
1441 Schilling Place
Salinas, California 93921

RE: Mid Valley Shopping Center Phase One Historic Assessment

Dear Mr. Swanson,

At the request of the Carmel Valley Association, Page & Turnbull has prepared a Phase One Historic Assessment in the form of Department of Parks and Recreation (DPR) 523A and 523B forms for the Mid Valley Shopping Center at 9550 Carmel Valley Road, Carmel Valley (**Appendix A**). Page & Turnbull's evaluation of the subject property finds that the Mid Valley Shopping Center is eligible for listing as an individual resource in the National Register of Historic Places (National Register) and California Register of Historical Resources (California Register). It is significant at the local level for its association with architect Olof Dahlstrand, and as a good example of the architect's work in a multi-unit commercial complex. Its period of significance is 1966-1967. In addition, the complex meets requirements for listing in the Monterey County Register of Historic Resources (Monterey County Register).

At the request of the Carmel Valley Association, Page & Turnbull also reviewed Anthony Kirk's September 18, 2019 letter report regarding the Mid Valley Shopping Center at 9550 Carmel Valley Road, Carmel Valley, Monterey County (APNs 169-234-007 and 169-234-008) (**Appendix B**). Our comments are provided in **Appendix C**.

The Mid Valley Shopping Center is not currently listed on the National Register, California Register, or Monterey County Register. The subject property is not listed in the April 5, 2012 Office of Historic Preservation (OHP) Directory of Properties in the Historic Property Data File for Monterey County, indicating that there is currently no formal evaluation on file for the address in the California Historical Resources Information System (CHRIS). Kirk's September 2019 letter report reached a finding that the Mid Valley Shopping Center is ineligible for listing in the National Register, California Register, or Monterey County Register as it lacks significance under any of the criteria for evaluation.

Page & Turnbull conducted a site visit to the subject property on October 11, 2019, to photograph and inspect the existing conditions of building exteriors and landscape elements. Additional research regarding the subject property was conducted at the University of California, Berkeley College of

Environmental Design Archives, secondary sources regarding Monterey County architecture in the collection of Page & Turnbull, and using online databases including the UC Santa Barbara Aerial Photograph Collection, Online Archive of California, Ancestry.com, and historic California newspapers at Newspapers.com.

The following summary of the property's historic significance is excerpted from Page & Turnbull's evaluation of the its eligibility for the National Register and California Register:

The Mid Valley Shopping Center appears to be individually eligible under Criterion C/3 (Architecture) for its association with locally prominent architect, Olof Dahlstrand. The shopping center exemplifies Dahlstrand's use of form and material in a Wrightian-inspired design that respects the features of its surrounding natural environment. Though an undoubtedly commercial complex, Frank Lloyd Wright's influences can be seen in the use of naturalistic materials and dramatic roof lines echoing the surrounding hill slopes. Further, it is a unique example of the application of the architect's work to a large suburban commercial complex, with integrated vehicle parking and circulation in addition to pedestrian walkways and courtyards.

Page & Turnbull's attached DPR 523A and 523B forms for the property provide additional detail regarding existing conditions, the design and construction sequence of the complex, and context for evaluation of its historic significance. Following evaluation of the shopping center according to the criteria for listing in the National Register and California Register, Page & Turnbull provides an analysis of the shopping center's integrity and a list of its character-defining features. Based on our finding that the property is eligible for the National Register and California Register, the Mid Valley Shopping Center should be considered an historical resource for the purposes of the California Environmental Quality Act (CEQA).¹

Please do not hesitate to contact Page & Turnbull with any questions regarding this evaluation at kozakavich@page-turnbull.com or 415-593-3248.

Sincerely,



Stacy Kozakavich
Cultural Resources Planner
Page & Turnbull

¹ California Code of Regulations Title 14, Chapter 3, Section 15064.5(a). Accessed at <http://www.parks.ca.gov/pages/1054/files/california%20code%20of%20regulations.pdf>.

APPENDIX A:

DPR 523A and 523B forms for the Mid Valley Shopping Center

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

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code _____ 3S and 3CS

Other Listings _____
 Review Code _____ Reviewer _____ Date _____

Page 1 of 42 Resource name(s) or number (assigned by recorder) Mid Valley Shopping Center

P1. Other Identifier: N/A

*P2. Location: Not for Publication Unrestricted *a. County Monterey
 *b. USGS 7.5' Quad Seaside, CA Date 2018
 *c. Address 9550 Carmel Valley Road City Carmel Valley Zip 93924
 *e. Other Locational Data: Assessor's Parcel Numbers 169-234-007 and 169-234-008

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

The subject property is a one- and two-story commercial complex consisting of five commercial buildings within an approximately 6-acre parcel on the south side of Carmel Valley Road between Dorris Drive and Berwick Drive (**Figure 1**). Designed by architect Olof Dahlstrand and completed in 1967 with additions completed ca. 1977 and 1982, the one- and two-story complex was built in a modern style influenced by the work of Frank Lloyd Wright and following Dahlstrand's earlier Usonian-inspired residential designs in the San Francisco Bay Area. The complex features a complex roofline with flat and hipped roofs with deep overhangs, clad in shingles on hipped portions; roof overhangs with exposed rafters, and heavy beams; concrete piers with octagonal intaglio and exposed aggregate elements on three sides; rectilinear intaglio designs on aggregate walls; and landscaped courtyards and pathways that connect the businesses with seating and parking areas. Walls are clad with exposed aggregate, stucco, and scored plywood panels. The complex consists of five buildings, Building A through Building E, a covered walkway connecting Buildings A and C, and the associated landscaping including courtyards, pedestrian circulation areas, and parking and vehicle circulation areas.

Building A

Building A is an irregular rectilinear building containing the largest retail space in the complex, which was built to accommodate and is currently still occupied by a Safeway store and six smaller commercial spaces. (See Continuation Sheet, page 2)

*P3b. Resource Attributes: (list attributes and codes) HP6: 1-3 story commercial building, HP29: Landscape Architecture

*P4. Resources Present: Building Structure Object Site District Element of District Other



P5a. Photo

*P5. Photo: View south toward Building A, October 11, 2019.
 *P6. Date Constructed/Age and Sources: historic 1966-1982, plan drawings, historic newspaper articles.
 *P7. Owner and Address: The Stanley Group 2275 Winchester Blvd., Campbell, CA 95008
 *P8. Recorded by: Page & Turnbull, Inc. 170 Maiden Lane, 5th Floor San Francisco, CA 94108
 *P9. Date Recorded: 10/11/2019
 *P10. Survey Type: Intensive survey
 *P11. Report Citation: None

*Attachments: None Location Map Sketch 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)

*P3a. Description (cont'd):

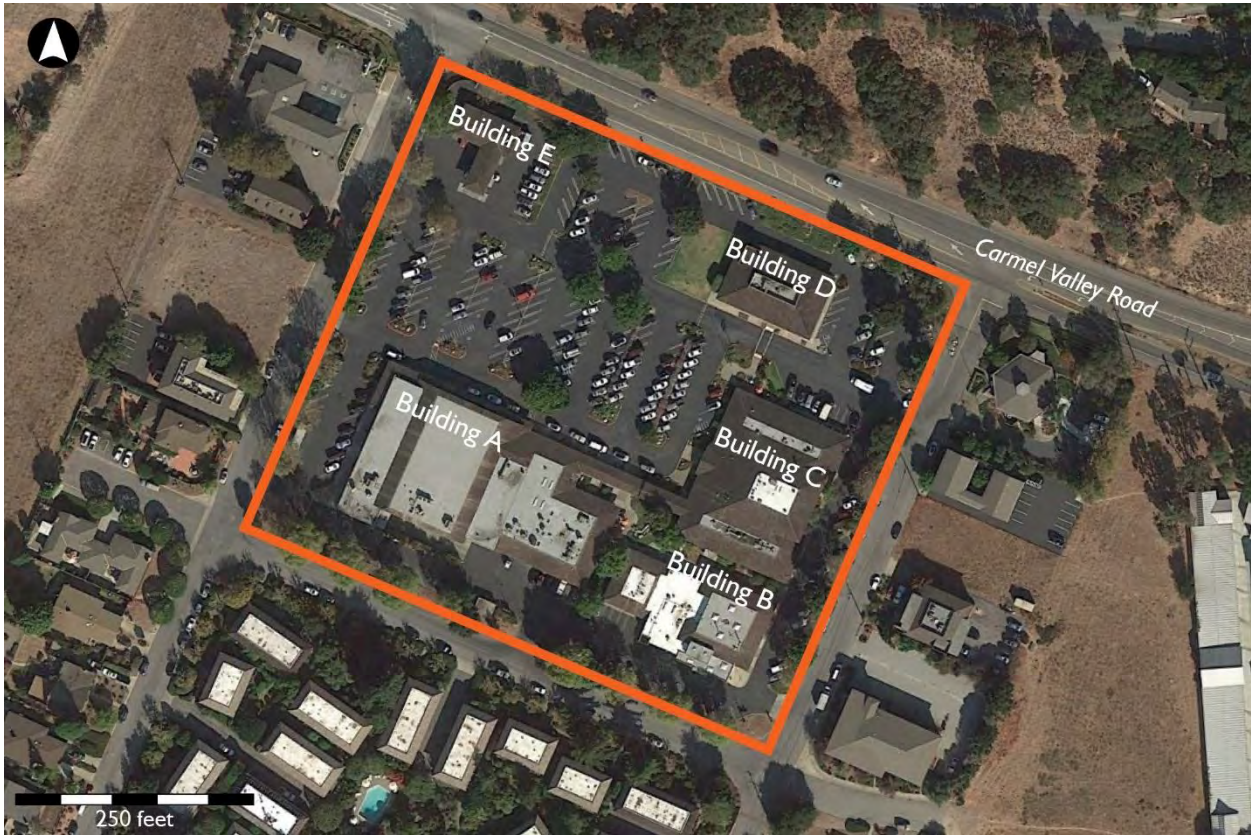


Figure 1. Mid Valley Shopping Center Building Locations. Source: Google Earth, 2019, edited by Page & Turnbull.

Building A is a large one- and two-story commercial building with a roughly rectangular footprint consisting of the largest retail space at the northwest, and smaller rectangular commercial spaces at the southeast side. The building is aligned at the rear of the property, with its long axis parallel to Carmel Valley Road. The primary façade of the Safeway store consists of expansive fixed aluminum-frame glazing set beneath the deeply overhanging shingle-clad roof (**Figure 2**). Hipped awnings clad in shingles intersect the eaves of the primary roofline at each side of the primary façade, and are supported by concrete piers.

The two storefronts to the southeast of Safeway have been modernized within recent decades, featuring a series of rectangular and square, wood-frame windows set between stucco-clad pilasters with wood-detailed capitals and trim (**Figure 3**). Storefronts at the recessed east portion of the northeast facade and the southeast façade of Building A feature full-height wood- and aluminum-frame glazing and glazed metal doors (**Figure 4**).

The high one-story northwest and southwest façades of the Safeway portion of Building A overlook a parking and freight loading area respectively. The hipped awning extends around the northwest corner of the building, and the façades feature exposed aggregate with an rectilinear intaglio design and flat, smooth pilaster-like details at regular intervals (**Figure 5 and Figure 6**). The lower hipped roof with deep overhang and concrete piers with exposed aggregate and intaglio extend across the southeast façade of Building A, which overlooks a passage between the courtyard and rear loading dock area (**Figure 7 and Figure 8**).



Figure 2. Building A, northeast façade of Safeway store, view southwest.



Figure 3. Building A, Two storefronts to immediate southeast of Safeway, view southwest.



Figure 4. Building A, northeast façade of southeast wing, view southwest. The edge of the covered walkway is visible at the upper right.



Figure 5. Building A, northwest façade and western portion of southwest façade, view northeast. Note intaglio wrapping around to rear of building.



Figure 6. Building A, central portion of southwest façade, including Safeway loading dock, view northwest.



Figure 7. Building A, southeast portion of southwest façade, rear of stores to southeast of Safeway, view northeast.



Figure 8. Building A, view northeast across southeast façade.

Building B

The one- and two-story Building B of the shopping center is smaller than the adjacent Buildings A and C, and is set at the rear, southeast corner of the parcel at the northwest corner of Berwick Drive and Center Street. It has a composite rectangular footprint, and is aligned with its long axis parallel to Carmel Valley Road. The storefronts primarily face the northeast. Building B consists of three segments constructed later than the adjacent Buildings A and C, and includes two rectangular hipped-roof portions connected by an L-shaped flat-roofed portion wrapping around the southwest façade of the southeast hipped-roof section. In contrast to Building A and Building C, the hipped-roof portions of Building B feature shallower roof overhangs, enclosed eaves, and widely-spaced, simple wood posts rather than concrete piers. The flat-roofed portion is different in character from other buildings in the Mid Valley Shopping Center, with narrow rectangular and ribbon windows and applied wood detail emphasizing the horizontality of its design.

The northwest, hipped-roof portion of Building B consists of storefronts with metal-frame glazing, featuring louvered upper lights at some locations, opaque panel kickplates, and glazed metal doors. The northeast-facing storefront of the central portion of Building B features similar glazing to that used throughout the building (**Figure 9**). Stucco-clad panels are ornamented with rectangular patterns of applied wood trim. Plywood panels are also used at some locations (**Figure 10 and Figure 11**). The flat-roofed one- and two-story central portion of Building B is primarily visible on the rear, southwest façade of the building. It features flat, cantilevered awnings at the first and second stories, narrow rectangular and rectangular ribbons of metal-frame windows. The stucco cladding features a rectilinear pattern of applied wood trim (**Figure 12**). The northeast-facing storefront of the central portion of Building B features similar glazing to that used throughout the building. The southeast, hipped-roof portion of the building features similar storefront glazing to the northwest portion of Building B, with scored plywood panel cladding and stucco segments between the storefronts (**Figure 13**).



Figure 9. Building B, western portion of northeast façade, overlooking courtyard, view southwest.



Figure 10. Building B, northwest façade, view southeast.



Figure 11. Building B, west portion of southwest façade, view northeast.



Figure 12. Building B, east portion of southwest façade and southeast façade, view north.



Figure 13. Building B, east portion of southeast façade and northeast façades, view west.

Building C

The one- and two-story Building C is located to the northeast of Building B, adjacent to Berwick Drive. It has a rectangular footprint with its long axis parallel to Berwick and Dorris Drives, set at a right angle to Buildings A and B. Like Building A, Building C has a symmetrically stepped, hipped and flat roof clad on its hipped portions with shingles (**Figure 14**). Deep roof overhangs and awnings feature exposed rafters and beams, and are supported by concrete posts of the same character as those at Building A. Storefronts are present on all facades of the building, and typically feature full-height fixed, rectangular metal- and wood-frame glazing with opaque panel kickplates and glazed metal doors. Louvered upper lites are present at some locations (**Figure 15 through Figure 20**). There is some variety in the configuration and materials of openings associated with the Building C storefronts, indicating incremental alterations made by various tenants. A cross-gable canopy within the roof overhang is roughly centered on the northwest façade over the entrance to the largest, two-story commercial space within the building. This entrance features an ornamental wood truss within the gable, and square and rectangular wood-frame storefront windows and doors similar in character to those to the southeast of the Safeway store in Building A (**Figure 15**). The central, two-story portion of the southeast (rear) façade of Building C lacks a hipped awning at the first story, and features a similar intaglio design to that employed on the northwest and southwest façades of Building A (**Figure 18**).

A covered walkway with a narrow, shingle-clad gabled roof connects the southwest corner of Building C to the northeast corner of Building A. It features heavy exposed rafters and beams, and is supported by concrete piers of the same style as present at Buildings A and C.



Figure 14. Building C, northwest façade, view south.



Figure 15. Building C, south portion of northwest façade, view southeast. Covered walkway attaches to Building C roof at right.



Figure 16. Storefronts at southwest end of Building C, view northeast.



Figure 17. Building C southwest façade, view southeast.



Figure 18. Building C, south portion of southeast façade, view west.



Figure 19. Building C, southeast and northeast façades, view southwest.



Figure 20. Building C, northeast façade, view southeast.

Building D

Located at the northeast side of the complex, Building D is a one-story building located adjacent to Carmel Valley Road, separated from Buildings A, B, and C by a large parking lot. It has a rectangular footprint, and is aligned with its long axis parallel to Carmel Valley Road. Building D is capped by a shingle-clad hipped roof with enclosed, overhanging eaves. A rectangular wood parapet at the center of the roof features an applied running band of diamond shapes. The primary entrance to Building B is located within the southeast façade, which features a concrete and exposed aggregate wall at its south end, full-height metal frame glazing with a glazed metal door slightly to the left of center, and stucco cladding with wood trim applied in a rectangular pattern at its north end (**Figure 21**). The northeast façade overlooks a driveway, and is stucco-clad with rectangular-patterned applied wood trim (**Figure 22**). Much of the façade is currently obscured by hedges planted near the building's foundation. A glazed metal double door is located near the west side of the northeast façade. The northwest corner of the building is dominated by a large, rectangular concrete block that intersects and rises above the roofline, featuring concrete, exposed aggregate, and a simple intaglio design on its northeast- and northwest-facing side. The southern portion of the northwest façade is similar in character to the northeast façade, with stucco cladding and applied wood trim (**Figure 23**). The southwest façade features seven evenly spaced concrete pilasters with an exposed aggregate and intaglio design on three sides matching that used on piers at Buildings A and C (**Figure 24**). The west portion of the façade features the applied rectangular pattern of wood trim typical of the northwest and northeast facades. The east portion of the southwest façade includes fixed rectangular metal-frame windows that have been painted with opaque paint. A single, glazed metal door is centered in the southwest façade.



Figure 21. Building D, southeast and northeast façades, view southwest.



Figure 22. Building D, northeast façade, view southeast.



Figure 23. Building D, northwest façade, view southeast.



Figure 24. Building D, southwest façade, view east.

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Building E

Like Building D, Building E is separated from the other buildings across the large central parking area. It is an automotive service station, located at the northwest corner of the complex, near the intersection of Dorris Drive and Carmel Valley Road. The small, single-story building has a rectangular plan with a long rectangular canopy supported by wood posts extending as a cross gable from the eastern portion of the hipped roof along its southwest façade (**Figure 25**). The roof has a deep overhang and enclosed eaves, supported on the southeast façade by wood posts set in a rectangular concrete and exposed aggregate planter. The primary, southwest façade includes a storefront portion at its east half, with fixed, wood-frame glazing wrapping around to the southeast façade and a partially glazed wood entrance door. The lower portion of the façade is clad with exposed aggregate that has been painted. To the left (west) of the storefront, two glazed roll-up utility doors access the vehicle service area (**Figure 26**). At the northwest façade, the lower aggregate-clad portion of the building is stepped out from the façade to provide a planter. The northwest and northeast façades include fixed rectangular wood-frame windows (partially obscured on the northwest façade) and stucco cladding with a rectangular pattern of wood trim similar to that present on Buildings B and D (**Figure 27**). The southeast façade is partially obscured by a wood-fenced trash enclosure at the building's northeast corner. Two unglazed entrances on this façade, set beneath large louvered metal panels and to either side of a stucco panel with a rectangle of wood trim, appear to access restroom or office portions of the service station (**Figure 28**). A metal mechanical enclosure is located on the southeast facing roof slope.



Figure 25. Building E, southwest and southeast façades, view northwest.



Figure 26. Building E, roll-up doors at west side of southwest façade, view northeast.



Figure 27. Building E, northwest and northeast façades, view southeast.



Figure 28. Building E, southeast façade, view northwest.

Site Features

The five buildings at the Mid Valley Shopping Center are set within a discrete block with parking and pedestrian areas. The open central portion of the property, as well as narrow rectangular open areas at the perimeter of the property, are defined as parking areas by pavement striping and bookended by oval planted beds surrounded by low concrete curbs. The southwest portion of the site is devoted to delivery areas for the Safeway store and secondary entrances to businesses in Buildings A and B.

A rectangular lawn extends to the northwest of Building D. A large, central seating area featuring a two-level patio finished with smooth scored concrete, aggregate, and decomposed granite is located in the open space between Buildings A, B, and C, separated from the parking area by a covered walkway supported by concrete piers with exposed aggregate on three sides (**Figure 29 through Figure 31**). The open space includes wide, central steps between the two patio levels, and an irregular, curved lawn area with a linear stone feature. A second, smaller seating area consisting of a concrete and aggregate patio with curved planted beds is located at the northwest corner of Building C. Smaller planted beds are located at various locations along the pedestrian walkways of Buildings A, B, and C. Segments of each building feature hedges planted adjacent to the building façades. Beds with mature trees line the property boundaries on all four sides of the block.



Figure 29. Courtyard between Buildings A, B, and C, view northwest toward covered walkway.



Figure 30. Courtyard between Buildings A, B, and C, view east toward Building C.



Figure 31. Covered walkway between Buildings A and C, view southeast.

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # Mid Valley Shopping Center

B1. Historic name: Mid Valley Shopping Center / Carmel Valley Shopping Center

B2. Common name: N/A

B3. Original Use: Commercial

B4. Present use: Commercial

*B5. Architectural Style: Wrightian-inspired modern commercial

*B6. Construction History: (Construction date, alterations, and date of alterations)

The Mid Valley Shopping Center was developed beginning in 1965 by the Porter-Marquard Realty company of Carmel Valley, to occupy what was at the time an empty lot adjacent to Carmel Valley Road. Architect Olof Dahlstrand produced drawings for the proposed shopping center as early as the spring of 1965, showing various possible designs for the multi-building commercial center. These drawings are currently held in the Olof Dahlstrand Collection of the University of California College of Environmental Design Archives (CED). An April 1965 sketch of the theatre entrance and pedestrian walkway (**Figure 32**) suggests that these aspects of Buildings A and C were more fully realized than some other portions of the proposed plan, such as a hipped awning extending much of the length of the northwest façade of Safeway and parapets at the edge of the flat central roof portions of Buildings A and C shown on June 1965 drawings (**Figure 33**). Dahlstrand's drawings for the Crocker-Citizens National Bank (Building D) include a November 1965 option that was not selected by the developer (**Figure 34**), as well as a January 1966 version more similar to what was built the following year (**Figure 35**). (See Continuation Sheet, page 22)

*B7. Moved? No Yes Unknown Date: N/A Original Location: N/A

*B8. Related Features: Landscape architecture, Parking lot

B9a. Architect: Olof Dahlstrand b. Builder: Unknown

*B10. Significance: Theme Modern Commercial Architecture Area Monterey Bay Region Period of Significance 1966-1967
Property Type HP6: 1-3 story commercial building Applicable Criteria: C/3

Carmel Valley

Members of the Rumsen group of Ohlone people occupied the Carmel Valley prior to European settlement of the region. Agricultural use of the valley lands by European colonists began following the 1770 establishment of the Presidio of Monterey and Mission San Carlos Borromeo, and the mission's 1771 move to the Mission San Carlos Borromeo del Rio Carmelo. During operation of the mission, a predominantly Native American work force raised crops and maintained livestock within the mission's vast land holdings. With the beginning of Mexican rule of Alta California and secularization of the missions in the first three decades of the nineteenth century, agricultural lands were divided into vast grants to prominent Mexican families. The subject parcel was located in what is known as the James Meadows tract, granted in 1859.

The character of Carmel Valley was predominantly agricultural until the early decades of the twentieth century, when subdivision of the larger land parcels and residential settlement brought commercial development and road improvement along Carmel Valley Road. (See Continuation Sheet, page 31)

B11. Additional Resource Attributes: HP 29. Landscape Architecture

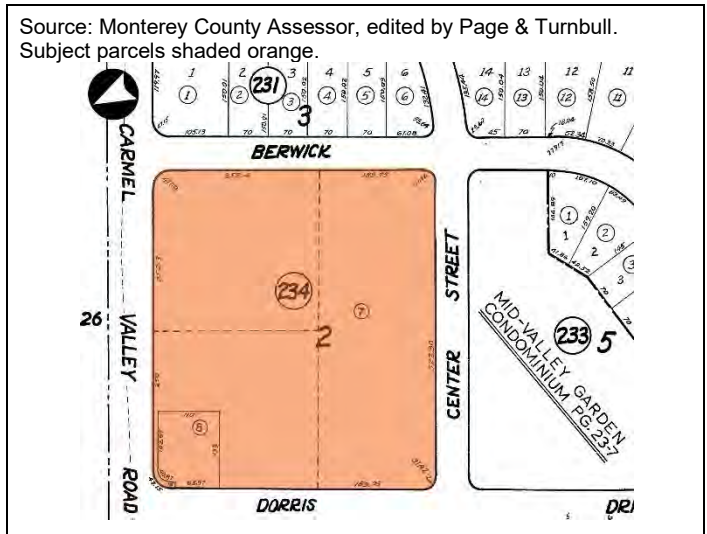
*B12. References: See footnotes

B13. Remarks: N/A

*B14. Evaluator: Page & Turnbull, Inc.

*Date of Evaluation: November 18, 2019

(This space reserved for official comments.)



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***B6. Construction History (Continued):**



Figure 32. April 1965 drawing by Olof Dahlstrand of the proposed covered walkway and theater entrance (Building C). Source: CED.

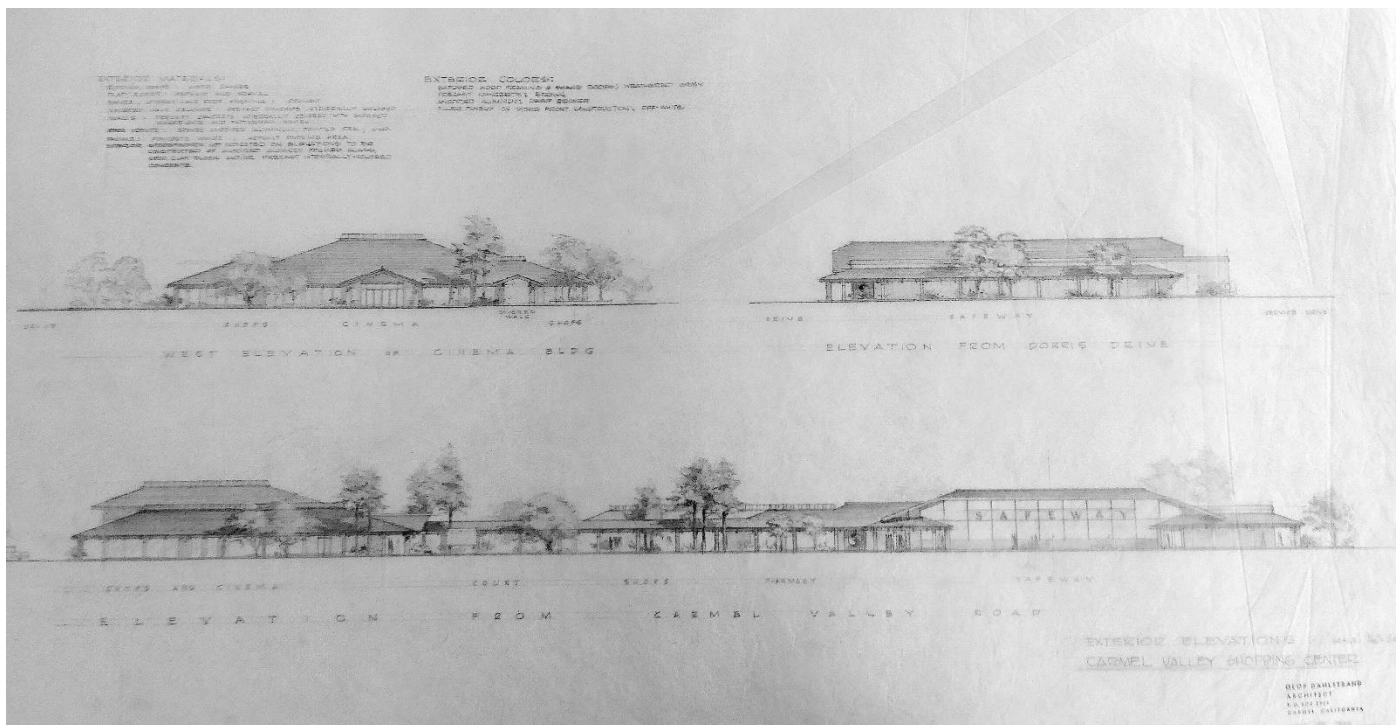


Figure 33. June 1965 elevations by Olof Dahlstrand of the proposed Mid Valley Shopping Center Buildings A and C. Source: CED.

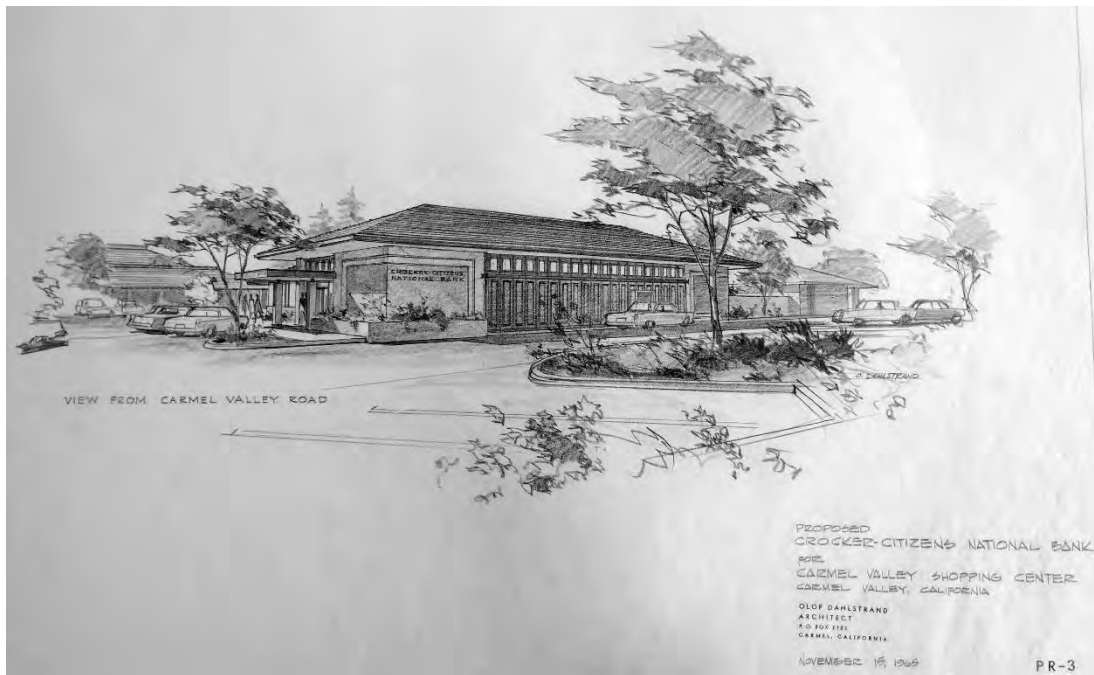


Figure 34. Proposed design for the Crocker-Citizens National Bank, drawn November 1965 by Olof Dahlstrand. This design was not constructed. Source: CED.

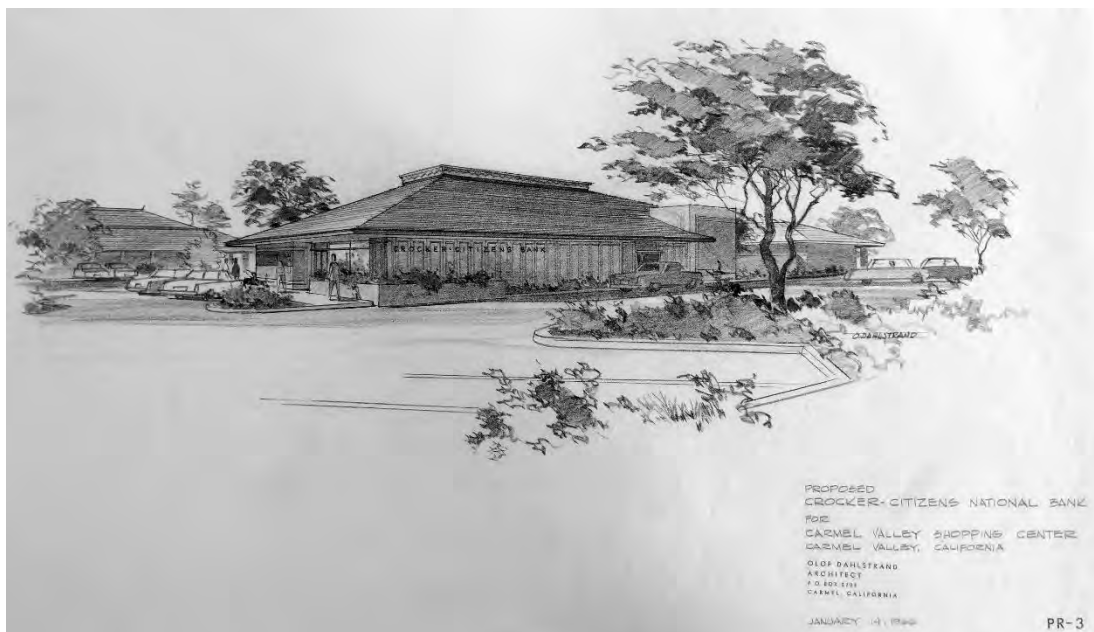


Figure 35. Proposed design for the Crocker-Citizens National Bank, drawn January 1966 by Olof Dahlstrand. This design resembles the bank as it was built in 1966.

The 1965 elevation drawings for Buildings A and C include Dahlstrand's notes on proposed exterior materials and colors as follows:

Exterior materials:

- Sloping roofs: wood shingles
- Flat roofs: asphalt and gravel
- Eaves, covered walk roof framing: redwood
- Covered walk columns: precast concrete, integrally colored
- Walls: Precast concrete, integrally colored with exposed aggregate and patterned finish
- Store fronts: Bronze anodized aluminum, painted steel, wood
- Paving: Concrete walks; asphalt paving area
- Exterior storefronts not indicated on elevations to be constructed of anodized aluminum frames, glass, wood, clay block and/or precast integrally colored concrete.

Exterior colors:

- Exposed wood framing and shingle roofs: Weathered grey
- Precast concrete: brown
- Anodized aluminum: deep bronze
- Filler panels on store front construction: off-white

A 1971 aerial photograph of the area shows that in that year, Buildings A, C, D, and E and the covered walkway between Buildings A and C had been constructed in their current locations (**Figure 36**). The configuration of the parking areas, planting beds within the parking lots, pedestrian crossing and lawn adjacent to Building D appear to have been very similar, if not identical, to today's configuration. The greatest difference between the 1971 photograph and today's shopping center is at the southeast corner, where the area now occupied by Building B, and the eastern portion of the courtyard between Buildings A, B, and C appears to have been a large lawn in 1971.



Figure 36. 1971 aerial photograph of Mid Valley Shopping Center. Source: Western Aerial Contractors, Inc., Flight ABG-1971, Frame 1mm-62. Collection of UC Santa Barbara Library, edited by Page & Turnbull.

Four photographs taken in about 1974 show the primary façade of the Safeway store in Building A (**Figure 37**), the southeast (rear) façade of what was then the Valley Cinema and shops in Building C (**Figure 38**), the northwest and northeast façades of what was then the Crocker-Citizens National Bank, Building D (**Figure 39**), and the covered walkway between Buildings A and C (**Figure 40**).



Figure 37. Building A, ca. 1974, view southeast.



Figure 38. Building C, ca. 1974, view north.

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Figure 39. Building D, ca. 1974, view southeast.



Figure 40. Covered walkway between Buildings A and C, ca. 1974, view northwest.

Dahlstrand's 1976 and 1981 perspective drawings of the proposed Building B and Building B expansion are very similar to the extant building, suggesting that this architect was also responsible for the design of these later elements of the shopping center, as well as the design of the courtyard between Buildings A, B, and C (**Figure 41 through Figure 43**). Similarly, a ca. 1976-1981 oblique aerial view drawn by Dahlstrand shows the building configurations, overall style, and landscape features (**Figure 44**). If the landscaped courtyard between Buildings A, B, and C was built as depicted in Figure 42, the accessibility ramp required removal of a portion of the original staircase between patio levels.



Figure 41. 1976 drawing by Olof Dahlstrand, depicting proposed design of Building B, looking north across southwest and southeast façades. Source: CED.

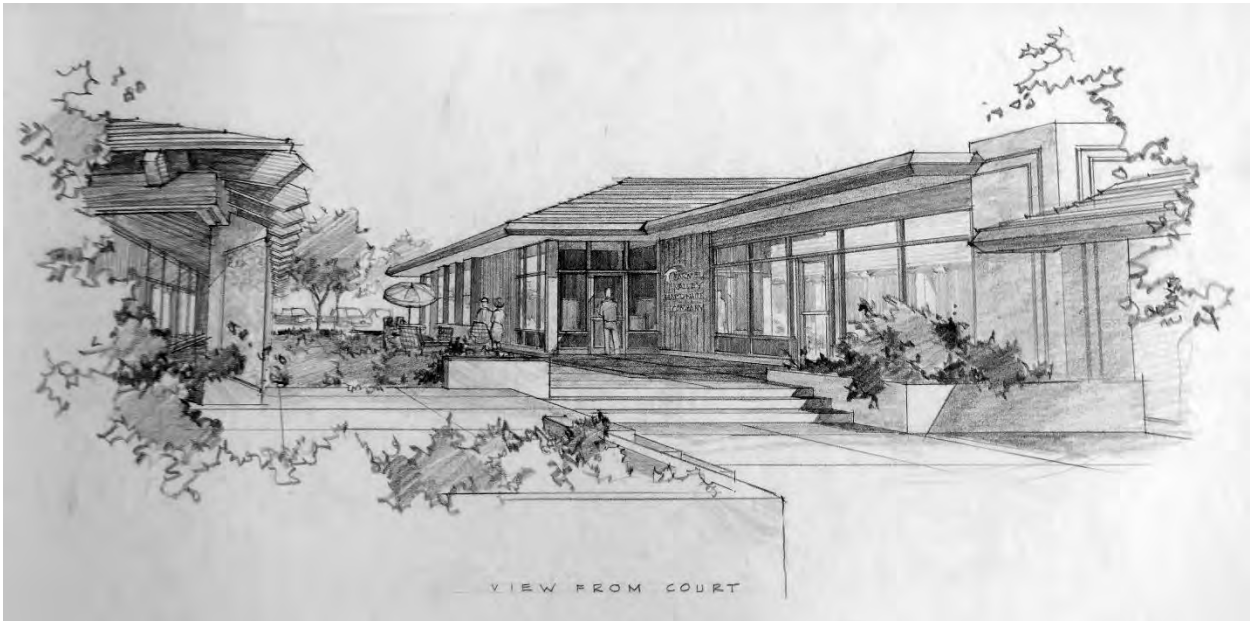


Figure 42. 1976 drawing by Olof Dahlstrand, depicting proposed design of Building B, looking southeast across northwest façade. Building C is at the left. Source: CED.

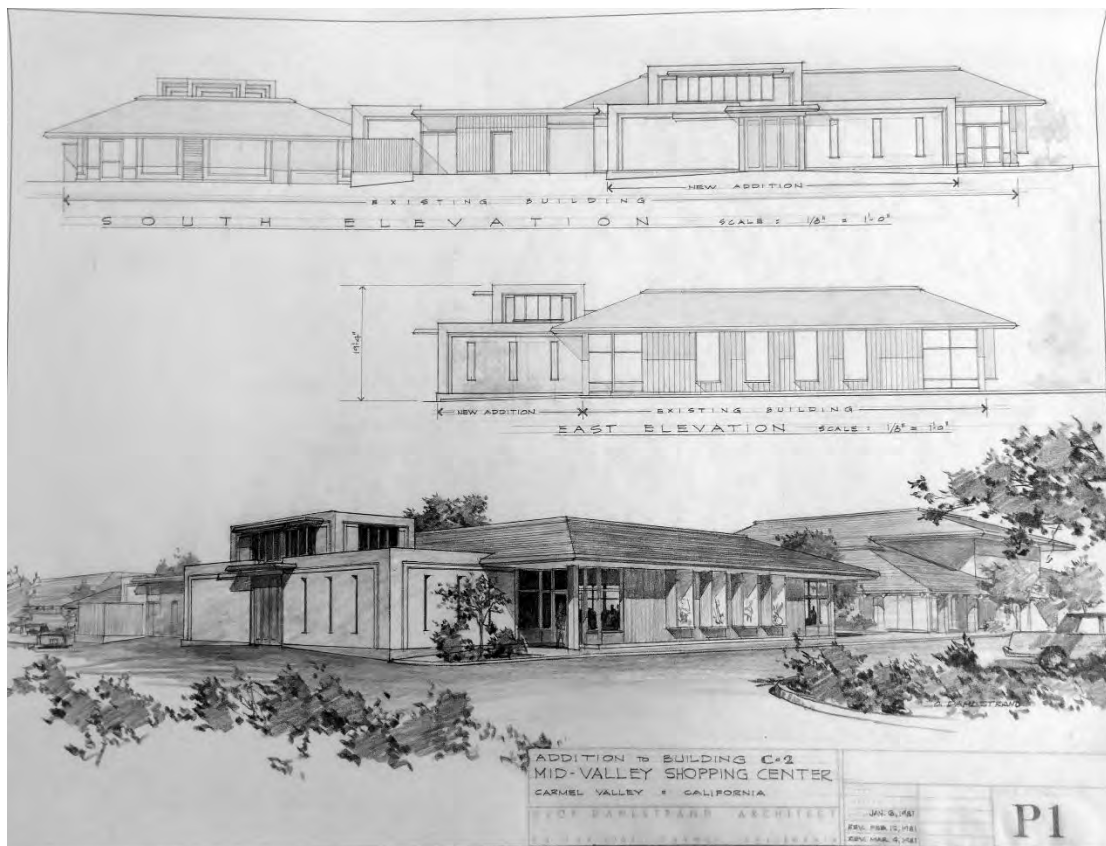


Figure 43. 1981 elevation and perspective drawings by Olof Dahlstrand, depicting proposed addition to Building B. Perspective drawing looks north across southwest and southeast façades. Source: CED.



Figure 44. Undated drawing by Olof Dahlstrand, providing an oblique aerial view of the Mid Valley Shopping Center. The appearance of Building B, without the two-story addition, suggests that the drawing was produced between 1976 and 1981. Source: CED.

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Building and planning permit records on file with the County of Monterey for the years 1987-2016 suggest that alterations from that time onward consisted primarily of interior tenant improvements to different stores. Table 1 lists building permit descriptions maintained by the County of Monterey for the parcel occupied by Buildings A through D of the shopping center. Plumbing and electrical permits have not been included.

Table 1. Building Permits, Mid Valley Shopping Center, 1987-2016.

Date	Permit No.	Contractor	Work Description
04/08/1987	ZA02778	Not listed	(Planning) On-site sign
08/12/1993	ZA04496	Not listed	(Planning) Commercial building addition.
08/17/1993	ZA93024	Not listed	(Planning) Use permit to convert existing theater into retail/office space; design approval
08/23/1993	DA92356	Not listed	(Planning) Entry door
03/18/1994	DA94007	Not listed	(Planning) Tenant improvements and sign
10/19/1994	DA94256	Not listed	(Planning) New store fronts
03/25/1997	DA970093	Lee Beardall	(Planning) Site improvements; trellis, enhanced entryway, enclosures; materials of redwood (trellis), teak (benches), and painted steel (enclosures) to match existing improvements
05/09/1997	DA970162	Sarjit Dhaliwal	(Planning) Allow non-illuminated enlargement extension of an existing building sign for Safeway store
02/24/1999	DA990063	Not listed	(Planning) Design Approval for construction of a six foot tall 11' x 11.75' tan color wood fence to enclose garbage containers at existing shopping center
07/16/1999	BP992114	Not listed	Retail space Type V-N-tenant improv.(2975)
07/24/2000	BP001934	Not listed.	Tenant Improvement Remodel for Interior
12/26/2000	BP003448	Not listed.	Tenant Improvement for B Occupancy Shop (500)
11/05/2001	BP012864	Buck & De Leon Construction, Inc.	Interior remodel
01/02/2002	BP020005	Salinas Steel Builders, Inc.	Tenant improvement to mini storage(8335)
02/11/2002	BP020323	Buck & De Leon Construction, Inc.	Interior changes(1240)
10/15/2002	BP022565	Alliance Roofing Company, Inc.	Reroof COMM(1530)Bur & Shake/white natural
05/28/2003	BP031353	Keehn Construction, Inc.	Tenant improvement-install non-load bearing wall, new flooring, int. Paint & replace elect wiring & service box 220 amps
10/13/2003	BP032717	Lang's Roofing	Re-roof comm bldg (animal hosp, video shop) - tear off t&g, replace with same (1130)
09/21/2004	BP042578	Alliance Roofing Company, Inc.	Reroof two buildings at shopping ctr w/same material.
07/07/2006	BP061660	Alliance Roofing Company, Inc.	Re-roof 9,741 sq.ft. Commercial bldg - remove and replace the existing roof with similar materials, class a built up, class a shakes. Cross street: Berwick
04/17/2007	BP070920	Michael Bryant	Interior tenant improvement: interior remodel of existing Safeway. The remodel consists of some fixture replacement and relocation. A few walls are to be demolished, none of these walls are structural load bearing. Overall decor will be updated. No building area added. Cross street: Carmel Valley Rd
05/16/2007	BP071173	Pacific Neon	Replacement of existing Safeway canel letters.
07/16/2007	BP071720	Alliance Roofing Company, Inc.	Reroof 20,000 square foot commercial building remove existing shake and replace with class a fire shake. Cross street: Dorris Road
07/06/2009	BP090989	John L. Bosio	Remodel the East portion of Existing 'Building 2' at the Mid Valley Shopping Center. The Project is to partition an existing currently vacant 5,419 s.f. Hardware Store into two (2) new retail spaces. Spaces (referred to as Spaces A & B). Space A will be 3,177 s.f. and Space B will be 2,242 s.f.. Space B will have one Bathroom, whereas Space A will not have a Bathroom under this permit, but shall be plumbed so that a future Tenant Improvement can provide for Bathrooms as necessary. CROSS STREET: BERWICK DR Revision submitted 06/16/2010.
11/09/2009	BP091845	Alliance roofing company.	Re-roof 4,398 square foot a portion of the existing two commercial buildings - remove and replace the existing built up roof, class a thermo plastic membrane roof .9lb s/f. Cross street: Dorris

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12/08/2010	10CP02067	Kettle Construction, Inc.	Interior non-structural tenant improvement of 1,340 sq ft to existing commercial space.
04/18/2011	11CP00506	Salinas Steel Builders	Remodel building number 3 at Mid Valley Shopping Center. The project proposes partitioning spaces 318 & 319. The work involves closing (2) existing openings 13 LF and dividing space of 1,579 sq ft to (2) separate spaces (1) at 1,000 sq ft and the other 576 sq ft. Note to Inspector: Verify ADA compliance as documented by the Architect on the Hardship Form attached to the approved plan sets.
09/15/2011	11CP01363	KRW Enterprises	790 sf tenant improvement for pharmacy waiting area. 1/12/12 Revision I: Plumbing revision and minor change of pharmacy layout.
06/08/2012	12CP00981	Salinas Steel Builders	Repair due to fire-damage of framing, electrical, roof framing, roofing material and construction of new 1 hr fire rated wall dividing tenant space.
07/24/2012	12CP01203	Richards Construction	Tenant Improvement to (e) building 3 at Mid Valley Shopping Center. The intent is to connect two spaces in order to expand (e) Ioli's Pizzeria (space 307) space connected is 306.
02/14/2013	13CP00260	ACG Construction, Inc.	Tenant Improvement remove shelving and construction of a 60 sq ft consulting room within existing footprint of Safeway pharmacy area.
02/19/2013	13CP00281	James Vocelka, Ability Venture, Inc.	Relocate (e) bathroom door and enlarge to meet accessibility, close (e) door to existing lease space next door. Construction (n) walls per plan. No changes to building enclosure or lighting, mechanical.
04/16/2013	13CP00693	Sage Building Solutions, Inc.	Demo existing partition walls, install new drywall at interior, and new accessible unisex bathroom in preparation for new tenant space (same occupancy). No exterior changes.
11/14/2013	13CP02064	3W Builders, Inc.	Add ceiling to existing 106 sq. ft. office to include 2 x 6 ceiling joists, insulation and 1/2" thick gypsum board. Also, modification of sprinkler head.
02/26/2015	15CP00493	Cianciarulo Construction Inc.	Commercial tenant improvement consists of taking out 6 interior nonbearing walls, remove existing 3 glass doors and replace with new 3 glass windows. Remodel the existing bathroom and demo the other existing bathroom approx. 1500 square feet remodel area.
04/03/2015	15CP00860	Not listed	Initial demolition for future tenant improvement under 15CP00493 to be limited to removal of electrical wire, conduit and fixtures. Removal of other materials will be done once a hazardous materials survey has been done and submitted to MBUAPCD.
08/24/2016	16CP02434	Salinas Steel Builders	"Lease space 308 interior remodel in preparation for future tenant improvement: 1. Accessible upgrades: two entrance doors to be accessible, adding accessible parking sign, new lighting exit ways, and upgrade alarm system to comply with current codes. 2. Remove existing interior partition wall approximately 7 foot height."
10/17/2016	16CP02994	Draper Construction, Inc.	"Tenant Improvement for existing 1253 sq. ft. for dental office use. Suite #: 108"

Though not specified in permits or drawings, several additional minor alterations are evident in comparison of the complex with historic photos. These include:

- Addition of an ornamental truss and renovation of business entrance within the open cross gable at the northwest façade of Building C.
- Conversion of drive-through teller window at northeast façade of Building D to double-leaf glazed door.
- Painting of large, fixed rectangular windows at east side of southwest façade of Building D;
- Removal of gas pumps at automotive service station;
- Installation of wood panels partially obscuring windows at northwest façade of Building E;
- Painting in incompatible color (white) of concrete and aggregate piers and rafters at Building C and the covered walkway between Building A and Building C;
- Removal of a section of roofing from a portion of the southeast façade of Building A.

***B. 10 Significance (Continued):**

As late as 1956, the location of the subject property and its immediate surroundings, between the Carmel River to the south and Carmel Valley Road to the north, was entirely agricultural (**Figure 45**). By the early 1960s, residential subdivision of the area was evident in the construction of Dorris and Berwick drives and Center Street, circumscribing the still undeveloped block (**Figure 46**). A few single-family homes completed along Berwick Drive by 1961, to the south of the subject property, heralded the development that would occur in the following two decades. By 1967, the County's Planning Commission was careful in overseeing development of the growing commercial enclave. In 1967, the new Valley Cinema ran afoul of the Commission when its reader board (which wasn't attached to the building itself) failed to conform to zoning regulations that total sign area be limited to 30 square feet. ¹

The open area to the southwest of the Mid Valley Shopping Center that is visible in the 1971 aerial photograph was, within two years, the site of the Mid Valley Gardens apartment complex developed by Porter-Marquard, the company who also developed the shopping center (**Figure 47**).

In the two decades following World War II, the rapid expansion of automobile ownership and suburban residential development brought the shopping center to the fore of American consumer development. While not early in the development of this type of commercial center, with its large parking areas and drive-through banking window, the Mid Valley Shopping Center epitomized the mid-century shopping destination reached by private automobile.

Mid-Century Shopping Centers

In the two decades following World War II, the rapid expansion of automobile ownership and suburban residential development brought the shopping center to the fore of American consumer development. Rather than growing around an older town center or transportation route, as was the case with urban central business districts, suburban shopping centers were entirely planned developments within which vehicle access and parking were central to the design.



Figure 45. 1956 aerial photograph, with area of the Mid Valley Shopping Center outlined in orange. Source: Aero Service Corp., Flight ABG-1956, Frame 4r-182. Collection of UC Santa Barbara Library, edited by Page & Turnbull.

¹ *Salinas Californian*, January 26, 1967, 19.



Figure 46. 1961 aerial photograph, with area of the Mid Valley Shopping Center outlined in orange. Source: Mark Hurd Aerial Surveys, Flight HA-LG, Frame 14. Collection of UC Santa Barbara Library, edited by Page & Turnbull.



Figure 47. 1971 aerial photograph, with area of the Mid Valley Shopping Center outlined in orange. Source: Western Aerial Contractors, Inc., Flight ABG-1971, Frame 1mm-62. Collection of UC Santa Barbara Library, edited by Page & Turnbull

Mid-Century Shopping Centers (cont'd):

A 1954 American Society of Planning Officials information report defines a shopping center as:

"[...] a group of retail stores planned and designed for the site on which they are built, located away from the central business district, to serve the shopping needs of new suburban and fringe growth. Every shopping center that we know of has a supermarket (a large retail grocery) in it, and the supermarket is either the largest traffic generator of the shopping center, or is secondary only to a department store in the center."²

The Mid Valley Center was not built early in the development of this type of commercial center, and not the first suburban shopping development in Carmel Valley – predated by more than a decade by the Airway Village and Valley Center developments approximately six miles to the southeast. The Mid Valley Shopping Center epitomized the mid-century shopping destination reached by private automobile. with its large parking areas and drive-through banking window

Architect Olof Dahlstrand

Born in Wisconsin in 1916 and educated at Cornell University, Olof Dahlstrand was influenced early in his career by the work of Frank Lloyd Wright, particularly the Usonian house concepts that attempted to bring the architect's vision and principles to homes accessible to middle-income American families. Dahlstrand moved to the East Bay of the San Francisco Bay Area in 1948. In his first years in California, Dahlstrand contributed to the architectural practices of Fred and Lois Langhorst and Skidmore, Owings & Merrill.

Dahlstrand's own early designs produced six houses in the East Bay cities of Orinda, Lafayette, Walnut Creek, Berkeley, and Point Richmond that were designed carefully in response to the clients' needs, the natural surroundings and topography, and Wright's Usonian principles. The Garneau Residence in Lafayette (1951), Knapton Residence in Berkeley (1951) (**Figure 48**), Thurston Residence (also known as the Brook House) in Berkeley (1954) (**Figure 49**), Valle-Riestra Residence in Walnut Creek (1956), Peterson Residence in Point Richmond (1957), and Smith Residence (1958) are each unique designs, but each share some characteristics favored by Dahlstrand in creating modern, livable family spaces. Integrally heated concrete floors, concrete masonry units on interiors and exteriors, clerestory windows, cantilevered eaves and balconies, broad horizontal battens on interior finishes, and expansive glazing sometimes meeting at mitered glass corners were features employed by Dahlstrand in multiple residential designs. Complex flat and low-pitched hipped and gable roof lines and stepped one- and two-story massing expressed the horizontal lines of the architect's work. An *Oakland Tribune* article described the design of the Knapton Residence in words that foreshadow much of Dahlstrand's residential work: "The house hugs the sloping hogsback site in a series of stepped up floor levels. The roof follows the slope in a natural flowing sweep."³

When Dahlstrand moved to Carmel in 1958, the city already had an established body of modernist and modern influenced architecture among its more traditional storybook-style cottages and shops.⁴ William Wurster designed several homes for Monterey Bay area owners in the 1930s, and Gardner Dailey designed homes for himself and others, in Carmel in the late 1940s. Most notable for Dahlstrand was likely Frank Lloyd Wright's triangular, ship-like Walker House, completed in 1951 on a site overlooking Monterey Bay. The National Register-listed 1958 Connell House in Pebble Beach was designed by Richard Neutra, whose other local works include the 1939 Davey House in Monterey.

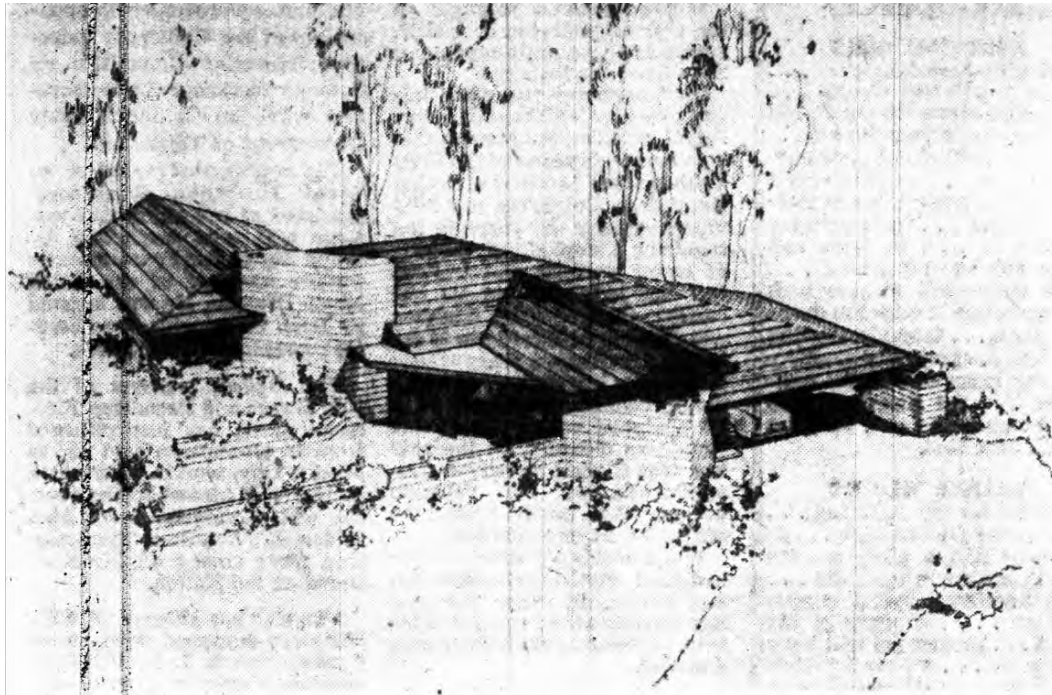
While Dahlstrand produced some single-family residential work in the Monterey Bay area (such as the Ruth Dodds Residence in Carmel Valley) he expanded his practice to include more commercial buildings after his relocation to Carmel. The Project Index associated with the architect's records in the UC Berkeley College of Environmental Design Archives includes a total of 35 projects that were confirmed to have been built between 1952 and 1983. Of these, 23 projects were completed in Monterey County, approximately half of which were commercial buildings. Dahlstrand's first shopping center in the area was the Carmel Plaza, centrally located in Carmel-by-the-Sea southwest of the intersection of Junipero Street and Ocean Avenue. Designed in multiple parts between 1959 and 1965, the portion of the much-altered center which today is most recognizably Dahlstrand's is the 1960 store at the southeast corner of Ocean Avenue and Mission Street which was originally designed for I. Magnin & Company (**Figure 51 and Figure 52**).⁵

² Planning Advisory Service, "Information Report No. 59: Site Design, Parking, and Zoning for Shopping Centers" (Chicago: American Society of Planning Officials, 1954), 1.

³ "Home in the Hills Follows Nature's Pattern," *Oakland Tribune*, August 12, 1951, B-5.

⁴ Teresa Grimes and Leslie Heumann, updated by Architectural Resources Group, *Historic Context Statement: Carmel-by-the-Sea*, (Carmel: Prepared for the City of Carmel-by-the-Sea, 2008), 41.

⁵ The Department Store Museum, accessed at <http://www.thedepartmentstoremuseum.org/2010/11/i-magnin-co-san-francisco-california.html>.



"House of maximums" is this residence being erected on Berkeley hill site to achieve utmost in view, natural lighting, privacy and use. It was designed by Olof Dahlstrand, architect of Orinda, for the James H. Knaptons of Berkeley. House has stepped floor levels.

Figure 48. Drawing of Dahlstrand's 1951 design for the Knapton House, Orinda. Source: *Oakland Tribune*.



Figure 49. Thurston House, Orinda, built 1954. Source: Zillow.



Figure 50. Dodds Residence, Carmel Valley, designed 1960-1961. Source: *Architecture of the Monterey Peninsula*.

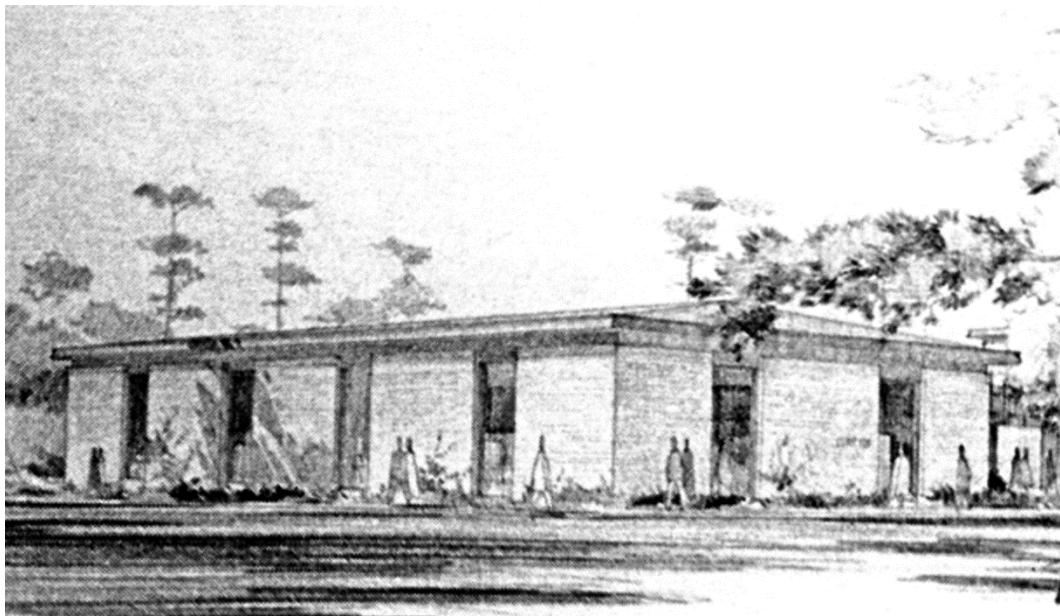


Figure 51. Drawing of Dahlstrand's design for the 1960 I. Magnin building. Source: Department Store Museum, Source: <http://www.thedepartmentstoremuseum.org/>



Figure 52. Former I. Magnin building designed by Dahlstrand, southwest corner of Junipero Street and Ocean Avenue, Carmel Plaza, Carmel-By-The-Sea. View northwest.



Figure 53. Wells Fargo building, Carmel-by-the-Sea, view southeast.



Figure 54. Wells Fargo building, Carmel-by-the-Sea, view northeast.

In 1962, Dahlstrand - then already referred to as a "noted architect" in the newspaper the *Eureka Humboldt Standard* - planned a four-story, ten-unit ocean-front apartment complex in the Carmel Highlands that would feature "native stone and stucco with redwood sash and trim" in a design intended to complement the natural surroundings. Facing opposition from the Carmel Highlands Association and review by the Monterey County Planning Commission's design advisory committee, it is not clear if the building was ever constructed.⁶

Arguably the most well-known of his Monterey County designs, Dahlstrand's 1965 design for the Wells Fargo Bank building on San Carlos Avenue in Carmel included elements, such as the hipped roof with broad overhang, use of exposed aggregate, and intaglio, which were also incorporated into the 1966-1982 designs for the Mid Valley Shopping Center (**Figure 53 and Figure 54**). Built three years after the Crocker-Citizens bank at the Mid Valley Shopping Center, Dahlstrand's 1969 Bank of America building in Hollister, California is similar in massing to Crocker Citizens, with a large, rectangular vault projecting through the hipped roofline. Without the intaglio and aggregate details, however, the building lacks the distinction of Dahlstrand's Carmel works.

By 1976, Olof Dahlstrand was recognized as a meaningful contributor to the Monterey area's architectural fabric. The 1976 publication *Architecture of the Monterey Peninsula*, published by the Monterey Peninsula Museum of Art, includes Dahlstrand and his design for the Dodds Residence in its compendium of architects whose work in the area was influenced by Frank Lloyd Wright.⁷ Dahlstrand's work is recognized as part of the larger body of modernist architecture of the Monterey Bay area, included in such publications and presentations as Pierluigi Serraino's March 2019 lecture series for the Monterey Bay Chapter of the American Institute of Architects, "Which Modernism is the Monterey Bay?" and historian Kent Seavey's *Carmel: A History in Architecture*.⁸ The 2008 update to the Carmel-by-the-Sea historic context statement, prepared for the City of Carmel, notes Olof Dahlstrand among the "Prominent architects and designers who worked in Carmel in the post-war era."⁹

Through his career, Dahlstrand was active in the professional architecture community and in local civic affairs. Dahlstrand provided publicity assistance to the Women's Architectural League of the East Bay in the late 1950s, and joined Carmel's planning

⁶ "Eureka Developer Fights to Build \$500,000 Apartments in Carmel Area," *Eureka Humboldt Standard*, April 27, 1962, 1.

⁷ Monterey Peninsula Museum of Art, *Architecture of the Monterey Peninsula* (Monterey, 1975), 77.

⁸ Monterey AIA Calendar, accessed at <http://aiamontereybay.org/event/which-modernism-is-the-monterey-bay/>; Kent Seavey, *Carmel: A History in Architecture* (San Francisco: Arcadia Publishing, 2007), 113.

⁹ Teresa Grimes and Leslie Heumann, updated by Architectural Resources Group, *Historic Context Statement: Carmel-by-the-Sea*, (Carmel: Prepared for the City of Carmel-by-the-Sea, 2008), 45.

commission in September, 1968.¹⁰ He served on the city's council, and was named "Carmel Residents Association Citizen of the Year" in 2006.¹¹ Dahlstrand died in 2014.

Owners and Commercial Tenants

Original developers and long-time owners of the Mid Valley Shopping Center, the Porter- Marquard Realty company grew out of local realtor Paul Porter's post-World War II property acquisitions in the Carmel Valley.¹² Porter's initial purchases in the area focused on vacation homes and country clubs, intended to attract vacation property-owners and seasonal residents to the valley's bucolic surroundings. Before development of the Mid Valley Shopping Center and Mid Valley Garden Apartments, Porter's subdivisions in Carmel Valley included Rancho del Monte in the 1940s, Brookdale Drive in the 1950s, and Tierra Grande in the early 1960s. The Porter- Marquard company initially consisted of Paul Porter, Skip Marquard, and Mike Marquard. In the late 1970s, Paul Porter's daughter, Nancy Porter, joined the company, taking over management of the Mid Valley Shopping Center.

In addition to its original anchor businesses, Safeway and the Valley Cinema (originally operated by the Kindair Corporation), the Mid Valley Shopping Center provided commercial space to a wide variety of changing tenants over the years.¹³ These have included restaurants and cafes, shops, medical and veterinary offices, and other services. A sampling of advertising in the Salinas Californian from the late 1960s to 1980 includes the following examples of the business types that occupied the center in its early decades: Bill Hitchcock's Ski Shop (ca. 1969-1970), Cinderella Carpets and Draperies (ca. 1972-1975), Monterey Savings and Loan Association (ca. 1973-1982), Carmel Travel (ca. 1973), Thunderbird Book Store (ca. 1975), The Pampered Hamper (ca. 1979), Farmers Insurance Agent Dick Atwood (ca. 1979), The Pool Man (ca. 1980), and Fireplace Shop (ca. 1980).¹⁴

Significance Evaluation - National Register and California Register:

Consistent with the County of Monterey Guidelines for Historic Assessments, the subject property is evaluated below for eligibility as an individual resource according to the criteria for the National Register of Historic Places (National Register) and California Register of Historical Resources (California Register). The National Register of Historic Places is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Typically, resources over fifty years of age are eligible for listing in the National Register if they meet any one of the four criteria of significance and if they sufficiently retain historic integrity. National Register criteria are defined in depth in *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*. Briefly, there are four basic criteria under which a structure, site, building, district, or object can be considered eligible for listing in the National Register:

Criterion A (Events): Properties associated with events that have made a significant contribution to the broad patterns of our history;

Criterion B (Person): Properties associated with the lives of persons significant in our past;

Criterion C (Design/Construction): Properties 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 distinguishable entity whose components lack individual distinction; and

Criterion D (Information Potential): Properties that have yielded, or may be likely to yield, information important in prehistory or history.

As the criteria for the California Register closely parallel and were patterned after those of the National Register but use numbers instead of letters, discussion below for each will refer to both registers simultaneously, with criterion number denoted as A/1, B/2, C/3, and C/4.

Criterion A/1 (Events): The Mid Valley Shopping Center does not appear to be individually eligible under Criterion A/1 (Events), as the complex does not bear significant association with any significant events, nor does it appear to have contributed to the broad patterns of history in Carmel Valley, the state, or the nation. The development of the complex occurred relatively early in the

¹⁰ "Architectural League Meeting Tomorrow," *Oakland Tribune*, February 20, 1957, 32; "New Commissioner," *Salinas Californian*, September 6, 1968, 5.

¹¹ Mary Schley, "Wells Fargo Architect Dies," *The Carmel Pine Cone*, July 18-24, 2014, page 10A

¹² Information about the Porter- Marquard company drawn from Jeff Ohlson, "Carmel Valley's Early Land Developer: Remembering Paul Franklin Porter," *The Carmel Valley Historian*, June 2019, 4-5.

¹³ "Tomblason Wins Contract," *Salinas Californian*, February 1, 1967, 11.

¹⁴ *Salinas Californian*, November 20, 1959, 35; March 31, 1970, 17; March 14, 1972, 4; October 9, 1973, 13; October 4, 1975, 47; February 22, 1979, 8; June 13, 1979, 5; May 1, 1980, 26, May 2, 1980, 34.

residential subdivision of this portion of Carmel Valley, but its construction does not appear to have been a significant event or part of a significant pattern in the community's growth. Further, it is not an early or significant example of a Mid-Century shopping center complex as associated with the development of consumer culture and practice in California and the United States in the decades after World War II.

Criterion B/2 (Persons): The Mid Valley Shopping Center does not appear to be individually eligible under Criterion B/2 (Persons). The shopping center was originally constructed in 1966-1967 as a commercial complex with multiple retail and service tenants. While the founders and management of the Porter-Marquard Realty company, who developed and managed the property from the 1960s to recent years, were economically and socially active in Carmel Valley, research has not identified that they were significant contributors to local, state, or national history in a way associated with the subject property. In addition, the series of commercial tenants who occupied spaces in the complex do not appear to have made significant contributions to local, state, or national historic contexts. Therefore, the Mid Valley Shopping Center does not appear to be significant under Criterion B/2.

Criterion C/3 (Architecture): The Mid Valley Shopping Center appears to be individually eligible under Criterion C/3 (Architecture) for its association with locally prominent architect, Olof Dahlstrand. The shopping center exemplifies Dahlstrand's use of form and material in a Wrightian-inspired design that respects the features of its surrounding natural environment. Though an undoubtedly commercial complex, Frank Lloyd Wright's influences can be seen in the use of naturalistic materials and dramatic roof lines echoing the surrounding hill slopes. Further, it is a unique example of the application of the architect's work to a large suburban commercial complex, with integrated vehicle parking and circulation in addition to pedestrian walkways and courtyards. Most of Dahlstrand's work consisted of individual residential and commercial buildings. In contrast, this appears to be one of only two shopping centers designed by the architect. The other, Carmel Plaza, represents a more urban location designed for a primarily pedestrian clientele. While the multi-building courtyard style of the Mid Valley Shopping Center echoes the courtyards typical of Carmel's other commercial areas, Dahlstrand incorporated the parking needs of an increasingly suburban residential population in Carmel Valley.¹⁵ Building B, built in 1977 and expanded in 1982, does not contribute to the shopping center's significance. While it appears to have been designed by Dahlstrand and has a generally compatible massing, style, and finishes, Building B does not possess many of the characteristics that define the original complex, such as open overhanging eaves with exposed rafters, and concrete and exposed aggregate with intaglio designs. Located at the rear of the complex's parcel, Building B does not contribute to the overall effect of the stepped, hipped rooflines of Buildings A and C when viewed from Carmel Valley Road. Therefore, the period of significance under Criterion C/3 is 1966-1967.

Criteria D/4 (Information Potential): The Mid Valley Shopping Center does not appear to be individually eligible under Criterion D/4. The buildings and associated features do not appear to possess construction types or materials which, with further research, would provide information important to understanding local, state, or national history. This evaluation addresses only above-ground built environment resources. Identification or evaluation of archaeological materials was not undertaken in this evaluation.

Integrity:

In order to qualify for listing in any local, state, or national historic register, a property or landscape must possess significance under at least one evaluative criterion and retain integrity. Integrity is defined by the California Office of Historic Preservation as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance," or more simply defined by the National Park Service as "the ability of a property to convey its significance."¹⁶

In order to evaluate whether a resource retains sufficient integrity to convey its historic significance, Page & Turnbull uses established integrity standards outlined by the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. Seven variables, or aspects, that define integrity are used to evaluate a resource's integrity: location, setting, design, materials, workmanship, feeling, and association. A property must retain integrity under most or all of these aspects in order to retain overall integrity. If a property does not retain integrity, it can no longer convey its significance and is therefore not eligible for listing in local, state, or national registers.

1. *Location* is the place where the historic property was constructed.
2. *Design* is the combination of elements that create the form, plans, space, structure and style of the property.
3. *Setting* addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s).

¹⁵ Teresa Grimes and Leslie Heumann, updated by Architectural Resources Group, *Historic Context Statement: Carmel-by-the-Sea*, (Carmel: Prepared for the City of Carmel-by-the-Sea, 2008), 45, 105.

¹⁶ California Office of Historic Preservation, *Technical Assistance Series No. 7: How to Nominate a Resource to the California Register of Historical Resources* (Sacramento: California Office of State Publishing, 4 September 2001), 11; U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, 1995), 44.

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

The Mid Valley Shopping Center retains six of the seven aspects of integrity.

The buildings have not been moved since their original construction, and thus the complex retains its integrity of location.

While storefront and minor façade alterations have been undertaken in the years since the building's original design and construction, the degree and nature of these alterations has been minor when considered in the context of the expansive scale and consistency of overall design of the complex as a whole. As stated in the historic context statement for the nearby city of Carmel-by-the-Sea, "Since it is the nature of commercial buildings that storefronts are frequently remodeled, such modifications do not necessarily compromise a building's integrity."¹⁷ The construction and renovation of Building B in 1977 and 1982, while not identical to the main complex, appears to have been designed by the original architect in a compatible style. Further, they are in a visually inconspicuous location that does not detract from the complex when viewed from Carmel Valley Road, or the main parking or pedestrian circulation areas. Building B is not a contributor to the shopping center as a historical resource, but it does not detract from its ability to convey its original design. Therefore, the Mid Valley Shopping Center retains its integrity of design.

The Mid Valley Shopping Center was constructed to serve as a local shopping destination for the semi-rural and suburban community of Carmel Valley. Its broader surroundings retain this character. Within the subject parcel, the designed landscape of parking lots, planted beds, courtyards, and walkways appears to remain very similar to their appearance shortly after the construction of the center, as visible in a 1971 aerial photograph and ca. 1976-1981 drawing by Dahlstrand. With the exception of the loss of a grassy area at the southeast corner of the property at the time Building B was constructed, the configuration and overall appearance of the center has changed little in the past five decades. Therefore, the Mid Valley Shopping Center retains its integrity of setting.

The center appears to retain all of the distinctive concrete and aggregate piers and façade finishes that were part of Dahlstrand's original design for the complex, although some of the surfaces have been painted. Periodic alterations and upgrades to the Mid Valley Shopping Center have, however, necessitated replacement of storefront finishes, glazing, roofing, and landscape elements. As such, the Mid Valley Shopping Center's integrity of materials original to its period of significance has been compromised.

While workmanship can be difficult to discern in modern buildings constructed largely from manufactured components, this quality is evident in the materials and construction methods that Dahlstrand favored in his design for the Mid Valley Shopping Center. The intaglio and aggregate design elements on concrete piers and façades of Buildings A and C, exposed beams, boards, and rafters in the overhanging eaves and covered walkway, careful details stylistically linking the different buildings, such as applied wood trim on exterior panels, echoing the intaglio elements, all demonstrate the workmanship characteristic of Dahlstrand's design. The Mid Valley Shopping Center retains its integrity of workmanship.

While accommodating modern businesses, as discussed above in consideration of its integrity of design and setting, the Mid Valley Shopping Center retains its use and overall appearance of a mid-20th-century, architect-designed shopping center. The complex therefore retains its integrity of feeling.

Significant for its association with Olaf Dahlstrand, the Mid Valley Shopping Center is unmistakably recognizable as the complex depicted in the architect's early drawings of its original design and later alterations. Changes to individual storefronts and openings are visually subordinate to the overall form and repeated design elements employed by Dahlstrand and retained to the present. The Mid Valley Shopping Center therefore retains its integrity of association.

In summary, the Mid Valley Shopping Center retains its integrity of location, design, setting, workmanship, feeling, and association. Due to storefront alterations and maintenance and repair activities, its integrity of materials has been compromised. As discussed above, a resource must retain sufficient integrity to convey its significance. Through its thorough application of consistent design elements and forms, the shopping center retains its ability to convey its significant association with Olof Dahlstrand despite the loss of some original fabric in its five decades of operation. The Mid Valley Shopping Center therefore appears eligible for the National Register and California Register, significant under Criterion C/3 at the local level, with a period of significance of 1966-1967.

¹⁷ Teresa Grimes and Leslie Heumann, updated by Architectural Resources Group, *Historic Context Statement: Carmel-by-the-Sea*, (Carmel: Prepared for the City of Carmel-by-the-Sea, 2008), 52.

Significance Evaluation - Monterey County Local Official Register of Historic Resources

In Monterey County, the Local Official Register of Historic Resources (Local Register) is the "inventory of structures and areas designated by the Board of Supervisors as historic resources and historic districts."¹⁸ Property owners may apply for historical designation within Monterey County for properties that meet the criteria for listing on the National Register or California Register, or which possess one or more of fourteen characteristics related to historical and cultural significance; historic, architectural and engineering significance; and community and geographic setting that are identified in Monterey County's municipal code Section 18.25.070.

In addition to its eligibility for the National Register and California Register, the Mid Valley Shopping Center also possesses the following characteristics for inclusion in the Local Register:

A.5. The resource or district proposed for designation represents the work of a master builder, engineer, designer, artist, or architect whose talent influenced a particular architectural style or way of life.

C.1. The proposed resource materially benefits the historic character of the community.

C.2. The unique location or singular physical characteristic of the resource or district proposed for designation represents an established and familiar visual feature of the community, area, or county.

Designed by Olof Dahlstrand relatively early in his long career and residence in the Carmel region, the Mid Valley Shopping Center maintains the appearance of Carmel Valley's mid-century growth as a residential center and has become a familiar visual feature along Carmel Valley Road.

Character-Defining Features

For a property to be eligible for national, state, or local designation, the essential physical features (or character-defining features) that enable the property to convey its historic identity must be evident. To be eligible, a property must clearly contain enough of those characteristics, and these features must also retain a sufficient degree of integrity. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials. The character-defining features of the Mid Valley Shopping Center include:

▪Site:

- Configuration and orientation of Buildings A, C, D, and E relative to Carmel Valley Road, Dorris Drive, and Berwick Drive;
- Central parking lot with parallel rows of angled parking punctuated by curved planting beds;
- Planted beds at perimeter of property on Carmel Valley Road, Dorris Drive, Center Street, and Berwick Drive;
- Courtyard with concrete steps, planters, and paved patio between Buildings A, B, and C;
- Pedestrian walkways and patios consisting of incised concrete and exposed aggregate;
- Covered walkway between Buildings A and C, consisting of gabled, shingled roof with exposed rafters and beams, concrete piers with intaglio and exposed aggregate pattern;
- Patio at north corner of Building C.

▪Exterior Façades of Buildings A, C, D, and E:

- Flat-centered hipped roof forms with shingle cladding and deep, overhanging eaves with exposed rafters;
- All concrete piers and pilasters with intaglio and exposed aggregate pattern;
- Expansively glazed primary façade at Building A;
- Intaglio and unpainted aggregate façade finishes on Buildings A and C;
- Parapet with diamond pattern on Building D;
- Applied trim pattern on panels of Buildings D and E
- Protruding concrete block element at northwest corner of Building D;
- Original anodized aluminum windows, where present;
- Hipped canopy at southwest façade of Building E.

¹⁸ Monterey County Code of Ordinances, Chapter 18.25. Accessed at https://library.municode.com/ca/monterey_county/codes/code_of_ordinances?nodeId=TIT18BUCO_CH18.25PRHIRE_18.25.030DE

Conclusion

The Mid Valley Shopping Center was designed by architect Olof Dahlstrand and built in 1966-1967 as a suburban commercial center consisting of four buildings to accommodate a Safeway store, theater, bank, automobile service station, and several smaller retail and service tenants. Built in a style inspired by the work of Frank Lloyd Wright, Dahlstrand's design for the center features stepped, hipped rooflines echoing the surrounding hills and exposed concrete and aggregate piers and façade finishes. The complex appears to be eligible for the National Register under Criterion C and California Register under Criterion 3 for its association with architect Olof Dahlstrand, and retains sufficient integrity to convey its significance as a unique example of his commercial work. The complex, including Buildings A, C, D, and E and the associated landscaped parking and courtyard areas are significant at the local level with a period of significance of 1966-1967. In addition, the complex appears to be eligible for listing in the Monterey County Local Official Register of Historic Resources.

Mid Valley Shopping Center, Carmel Valley [19216]

APPENDIX B:

Anthony Kirk, Letter Report regarding Carmel Valley Shopping Center, September 18, 2019

Anthony Kirk, Ph.D.
420 Alberto Way, No. 13
Los Gatos, CA 95032
831-818-2929

18 September 2019

Russel W. Stanley
The Stanley Group
2275 Winchester Boulevard
Campbell, CA 95008

Dear Mr. Stanley:

On 30 July and 19 August 2019 I surveyed the Carmel Valley Shopping Center at 9550 West Carmel Valley Road, Carmel Valley, California (APN 169-234-007 and -008). I subsequently conducted research on the property and evaluated it for architectural and historical significance under the criteria of the National Register of Historic Places, the California Register of Historical Resources, and the Monterey County Local Register of Historical Resources. In my opinion, the property does not meet the criteria of any of these registers. As such, it does not comprise a historical resource as defined by the California Environmental Quality Act (CEQA).

The Carmel Valley Shopping Center, or Mid Valley Center as it is also known, comprises nearly sixty-eight-thousand square-feet of shops, together with a large central parking area and peripheral parking along the border of the complex (figures 1-8). The Shopping Center is a well-defined district, designed by an architect, with resources dedicated to providing goods and services. It is situated off West Carmel Valley Road and extends between Dorris and Berwick Drives to Center Street, which forms the southern border. The primary entrance is off Dorris Drive, with shops arranged in five blocks to the southeast by east, or east as its designated here for simplicity and clarity. The buildings form a U, the arms running along Carmel Valley Road and Center Street to the base at Berwick Drive. Block 1, at the corner of Dorris Drive and Center Street, contains a Safeway, the center's major tenant, and six shops, including a restaurant, Jeffrey's Grill. Safeway, which is characterized by a strong horizontal feeling, features a glass façade, exposed-aggregate concrete walls with an intaglio design, and a flat roof that is surrounded by a low-pitched shed roof that is finished with wood shingles. On the north side the roof extends some six feet or so past the exterior wall. The two shops immediately to the east of Safeway are contemporary in character, with stucco-clad walls punctuated by setback fixed-sash wooden windows. The three adjoining storefronts have either floor-to-ceiling windows set in wood sash or large fixed windows set in aluminum sash and topped by louvered windows. A flat roof, with a low-pitched shed roof on three sides, covers this section of the block. The shed roof is finished with wooden shingles and extends some eleven feet beyond the exterior walls of the block. It rests on a row of concrete piers that features exposed aggregate on three sides. The roof offers protection from the rain and provides shade throughout the year. To the east, at the southeast corner



Figure 1. Looking southwest at north side of Block 1, 19 August 2019.



Figure 2. Looking southwest at east and north sides of Block 1, 19 August 2019.



Figure 3. Looking northeast at west and south sides of Safeway, Block 1, 19 August 2019.



Figure 4. Looking southeast at north side of the 1967 section of Block 2, 19 August 2019.



Figure 5. Looking southeast at north side of 1981 section of Block 2, 19 August 2019.



Figure 6. Looking northwest at south and east sides of 1981 and 1982 sections of Block 2, 19 August 2019.



Figure 7. Looking southeast at north and west sides of Block 3, 19 August 2019.



Figure 8. Looking northwest at east side of Block 3, 19 August 2019.



Figure 9. Looking northwest at south and east sides of Block 4, 19 August 2019.



Figure 10. Looking southeast at north and west sides of Block 4, 19 August 2019.



Figure 11. Looking northeast at south side of Block 5, 19 August 2019.



Figure 12. Looking southwest at east and north sides of Block 5, 19 August 2019.

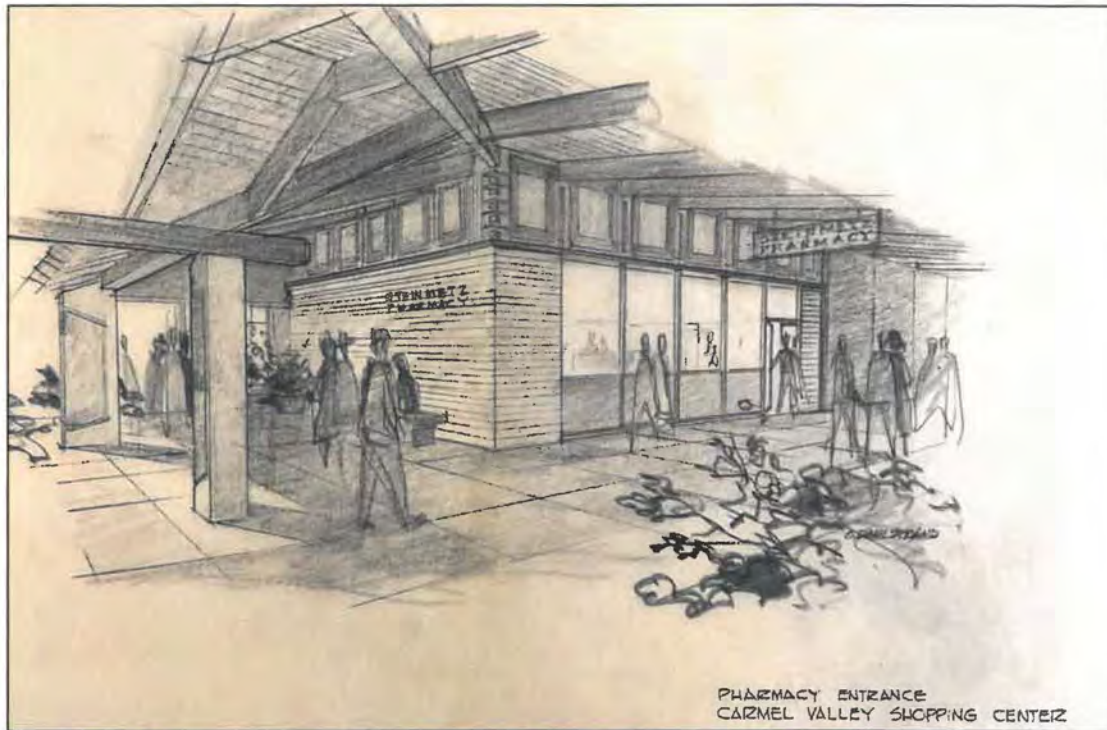


Figure 13. Olof Dahlstrand, Pharmacy Entrance, Carmel Valley Shopping Center, 27 May 1965. *Courtesy Environmental Design Archives, University of California, Berkeley.*



Figure 14. Looking southwest at two shops in Block 1, 19 August 2019. Their original appearance may be seen in Figure 13. The exteriors were radically altered about 1994.

of the shopping center, stands a one- and two-story stepped complex, Block 2, with eight shops, which was constructed in two phases. In the first phase, which dates to 1967, a small block of somewhat more than twenty-two hundred square feet was constructed and leased to a laundry and swimming-pool equipment shop. The plans show a hardware store occupying most of the space in the adjacent section of the block. Later plans, however, show that this section, spreading over more than eight-thousand square-feet, was not constructed until 1981, more than a decade later. In early 1982 the small second-story block, containing 378 square feet, was built. This complex has a significantly different character than the Safeway block or, for that matter, the large block of shops to the north. The exterior walls are clad with T1-11 panels and stucco siding. The stucco siding is enriched by slender wood strips arranged to form rectangles. Fenestration consists of large fixed windows set in aluminum sash, with either fixed lights or louvered windows above. Some of the louvered windows extend to the closed eaves. The flat roofs are for the most part surrounded by shed roofs that are finished with wooden shingles and extend four-and-a-half to six feet past the exterior walls. The small flat-roofed second story, which serves an office, is visible only from the rear of the block. The section of the block that was built in 1981 and 1982, is less than fifty years old, and, as such, it is what National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation* (Washington, D.C., 1997) calls a noncontributing property.

To the north is a large complex of shops, Block 3, comprising somewhat more than nineteen-thousand square feet. The one- and two-story block is rectangular in plan and distinguished on the ground floor by a wide overhang of the roof, extending some eleven feet past the exterior walls and supported by concrete piers with exposed aggregate on three sides. The overhang wraps the entire block, except for a section of perhaps thirty feet on the east side, at the back of the building. Mid Valley Storage, which is entered off Berwick Drive, occupies the heart of the building, commanding nearly nine-thousand square feet of space on two levels. Eleven shops open to the north, south, and west on the ground floor. Fenestration consists almost exclusively of aluminum-sash windows, chiefly tall single lights, with either louvered windows or fixed lights above, many of which extend to the eaves. At the southeast corner, fixed aluminum-sash windows are crowned by a board-on-board section of the exterior wall. The upper floor has no windows and is distinguished by exposed-aggregate walls with an intaglio design that is the same as that featured by Safeway to the southwest. The flat-topped hip roof covering the building steps down to narrow flat roofs on both the north and south sides and is finished with wooden shingles. A cross gable, at the center of the building, with a large decorative truss, extends west some seventeen feet. A covered walk, with a gabled roof finished with wooden shingles and supported by concrete piers with exposed aggregate, runs between Block 3 and the Safeway block.

To the northeast, just off Carmel Valley Road, stands Block 4, a relatively small structure, comprising somewhat more than five-thousand square feet. The block is rectangular in plan and is occupied by Ace Hardware. The exterior walls are clad with exposed-aggregate concrete on the north side and with stucco, decorated with wood strips set in rectangular patterns on the north, south, and west sides. Entrance is on the east side, with a double glass door set in a stretch of floor-to-ceiling aluminum-sash fixed

windows. A row of exposed-aggregate concrete piers runs along the south side. A large concrete block, with exposed-aggregate panels rises dramatically at the northwest corner of the building. A glass entrance door, which doesn't function, is set in the south side and another in the north side. The moderately pitched hipped roof is flat on top, with a parapet enlivened by triangles, and is finished with wooden shingles. It is characterized by closed eaves that extend some five feet beyond the exterior walls, except on the east side, where the eave extends some six feet.

To the west, at the corner of Carmel Valley and Dorris Drives, is Block 5 of the shopping center, occupied by Carmel Valley Auto Service. The building is rectangular in plan and contains an office and two repair bays. A canopy, which rests on the roof of the shop and four stout wooden posts, extends to the south some thirty feet. Trash is placed in a post-and-board enclosure that runs to the east from the back of the station. A low wall of exposed-aggregate concrete forms the base of the façade and wraps the east corner and the west corner, where the concrete forms a planter. The exterior walls are clad with stucco siding, decorated with wood strips set into rectangles. Fenestration consists of tall fixed single lights set in wood sash. Flush horizontal boards cover much of the windows in the south half of the west side. The hipped roof is characterized by significant overhang at the eaves and is finished with wooden shingles, as is the hipped roof that forms the canopy.

• • •

The Carmel Valley Shopping Center was the work of three local developers, who had purchased the land a decade earlier. It was constructed over the years 1966 to 1982. When it opened in the autumn of 1966, there were three tenants; Safeway and Steinmetz Pharmacy in Block 1 and Valley Cinema in Block 3. The theater, which filled the space currently occupied by Skinovation and Mid Valley Self Storage, was entered on the west side, through a wide passageway lined on either side with movie posters, which ran some forty feet or so to glass doors that opened to the foyer. By the spring of 1967, a small section of Block 2 and all of Block 4 had been constructed, as had Block 5, which was leased to Standard Oil as a service station. Two additional tenants, a Tiki Home and Garden shop and a dry cleaners now occupied Block 1. Block 2 was home to two tenants, a laundry and a swimming-pool-supplies shop. Five more tenants had moved into Block 3, leaving three spaces open. Crocker-Citizens occupied all of Block 4, which looked somewhat different than it does today. Tall fixed windows, set in aluminum sash, ran from the southeast corner of the building to near the glass door on the south side, a distance of some forty-five feet. A drive-up window was located near the west end of the north side.

An irate reader of the *Carmel Valley Outlook* wrote a long critical letter to the paper that was published on 6 March 1968. The letter stated that the goods and services to be offered at the Carmel Valley Shopping Center were currently already available in Carmel Valley. According to the writer, the three developers and their architect "have no concern for the Village [Shopping Center] businesses already struggling to make a living all year round, nor are they concerned with the ugly site they will create on such a

hazardous bend in Carmel Valley Rd. (namely a gas station). The only concern of these people is to make money for themselves.”

Over succeeding years various changes came to Carmel Valley Shopping Center. In 1977 Block 2 was enlarged by construction of an adjoining building, nearly four times the size of the original structure. Five years later a small second-story office was built on the south side of the block, close to the edge of the building. No information is available on the date Crocker-Citizens National Bank vacated Block 4, nor is it known if another tenant or tenants later occupied the building before it was leased to Ace Hardware. The long row of fixed-sash windows on the south side was covered with T1-11 siding and the drive-up window replaced by glass doors. In 1993 most of the Valley Cinema was converted to retail office space. The following year, in all likelihood, the exteriors of the two shops to the east of Safeway was radically altered, giving them a decidedly modern appearance. The exterior walls were rebuilt, with fixed-light windows flooding the interiors with natural light (figure 14). One of the shops is currently vacant, while Hartford Optometry leases the other shop. In 2000 the large space originally occupied by the Valley Cinema was again converted, with Mid Valley Self Storage dividing the room into two separate floors. A decorative truss was constructed in the cross gable and the passageway on the west side leading to the foyer was enclosed and leased to Skinovation, which provides skin therapy for clients. The interior of the theater was divided into two floors and fitted up with self-storage units. In 2013 the gasoline pumps were removed from the service station at the northwest corner of the center and the shop now focused entirely on automobile repair.

• • •

Carmel Valley Shopping Center was designed by the Wisconsin-born architect Olof Dahlstrand. Before beginning his architectural training at Cornell University in New York, he visited Taliesin, where he was stunned by the work of Frank Lloyd Wright. “I was overwhelmed,” he remembered late in life. “The architecture created an entirely different place I had never experienced before.” Following graduation in 1939, he practiced briefly in Wisconsin, then moved to San Francisco, where he served as an associate for the modernist architects Fred and Lois Langhorst. He became responsible for their practice when they took up residence in Europe. Much of Dahlstrand’s work reflected the influence of Wright, though his houses were not derivative of the master’s architecture. In the 1950s he designed a number of Usonian houses in the East Bay, which established his reputation and decades later led to the publication of a book by William Welty, *Olof Dahlstrand: The Usonians, the Magnificent Seven of the East Bay* (San Francisco, 2007). Dahlstrand worked for Skidmore, Owens & Merrill, while also producing renderings for architects such as John Carl Warnecke. In 1958 he moved to Carmel, where he worked on a variety of projects, including the design of banks, educational buildings, shopping centers, and office buildings.

In 1965 Olof Dahlstrand began design work on the Carmel Valley Shopping Center, located some six miles from the coast, on land that had traditionally been devoted to agriculture. The growth of subdivisions and custom homes, which began tentatively in

the 1940s and accelerated in the following decade, provides the context for understanding the development of shopping centers. The rise in population led to the construction of Carmel Valley Shopping Center, which opened to the public in October 1966, with three tenants and a total capacity of twenty-nine stores. At the time, two older shopping centers stood six miles to the east. The earliest had been built on the north side of Carmel Valley Road, across the street from the old Del Monte Milk Barn, once owned by the pioneer dairyman William Hatton. In 1946, the brothers Byington and Tirey Ford developed the nearby Carmel Valley Airport to serve aviators who wanted to land their planes close to where they lived. Only two "hanger houses" were ever built at what later became known as the Carmel Valley Vintage Airfield, but by 1947 the nearby shopping center, called Airway Village, comprised a grocery store, pharmacy, beauty shop, liquor store, barber shop, and soda fountain. A decade later, in 1954, a second shopping center opened across the street, some seventy feet south of Carmel Valley Road. Originally named the Valley Center, it featured eight shops. By the summer of 1956, work had begun on the second phase of construction, with two more phases planned for the future. Renamed Center Street Marketplace, it is today home to a grocery store and more than forty shops that offer a wide variety of goods and services.

A dozen miles to the west, strung along Highway 1, stand three shopping centers: the Crossroads, which was built in three phases beginning in 1968, when a Safeway and an animal hospital were established; the Barnyard Shopping Village, which dates to 1976 and offers services and merchandise at forty-five shops, including eight restaurants; and Carmel Rancho Shopping Center, established in 1972. Carmel Rancho and the Barnyard are set between Highway 1 and Carmel Rancho Boulevard, while the Crossroads is just south of the latter shopping center, on the far side of Rio Road. The three centers consist of shops that offer a variety of goods and services. Unlike Carmel Valley Shopping Center, however, alterations to the exterior of the shops requires the permission of the center's management, either directly or through a committee. As a consequence, the character of these shopping centers is essentially the same as when they opened. The most charming by far is the Barnyard, its stores and restaurants set on a handsomely landscaped hillside, with paved paths and stairs leading to merchants at ten "barns."

The Carmel Valley Shopping Center does not appear eligible for listing in the National Register of Historic Places nor the California Register of Historical Resources. It also does not appear eligible for the Monterey County Local Official Register of Historic Resources. It is not the oldest nor the largest of the six shopping centers in Carmel Valley. The two shopping centers to the east, Village Shopping Center and Center Street Marketplace, were built, respectively, nearly two decades earlier and a dozen years earlier. The Center Street Marketplace comprises nearly fifty shops and the three shopping centers along Highway 1 are all larger than the Carmel Valley Shopping Center. The Carmel Valley Shopping Center does not contain shops that offer specialty merchandise, nor is there a specific theme to the character of the buildings, as there is at the Barnyard. Several of the stores have had no tenants for several years. Although Jeffrey's, in Block 1, is a popular restaurant, it is open only for breakfast and lunch. In part the difficulty faced by Carmel Valley Shopping Center is the near constant wind, blowing in from the coast. This condition limits the opportunities for sitting outdoors,

particularly in the evenings when the shopping center essentially closes down. It is clearly not a regional shopping destination. While the shopping center is associated with the development of Carmel Valley, there is no evidence that its association can be considered important, as required for Criterion A of the National Register and Criterion 1 of the California Register. In addition, the shopping center does not have meaningful association with an individual who was significant in national, state, or local history, as called for by Criterion B of the National Register and Criterion 2 of the California Register.

The Carmel Valley Shopping Center was designed by the California architect, Olof Dahlstrand (whose drawing, photographs, and papers are held by the Environmental Design Archives at the University of California, Berkeley). Safeway is the most attractive, and architecturally interesting, of the shops. Its form and general design are similar to other Safeways in California, such as the Safeway in the Marina district of San Francisco, which has a glass façade and a segmental roof that is far more attractive than the flat roof of Safeway in Carmel Valley Shopping Center. Some of the shops in Carmel Valley have significantly changed since they were built. In Block 1, the two shops immediately east of Safeway were radically altered about 1994; the exteriors bear no resemblance to what formerly stood here (Figures 13 and 14). Block 2 appears not to have been altered, but most of it dates to 1977 or 1982, making it a noncontributing resource, as earlier stated. The Valley Cinema, in Block 3, was closed in 1993, and ultimately the space was occupied Skinovation and Mid Valley Self Storage. The adaptation left the central section of the block with an entirely new appearance, the old inset entryway having been enclosed and a large decorative truss filling the terminus of the cross gable. Block 4, originally the domain of Crocker-Citizens National Bank, is today occupied by Ace Hardware. The building has suffered a variety of alterations over the years, most notably the loss of the ribbon of large windows that formerly defined the south side, as well as the loss of the drive-up window on the north side. If Monterey County had felt that Olof Dahlstrand was a significant architect, it would have required that the alterations cause minimum damage to the architect's work.

The only other shopping center designed by Dahlstrand in the general area is Carmel Plaza, which was constructed in the City of Carmel over the years 1959 to 1965. The architecture of the two-story block at the corner of Ocean Avenue and Mission Street is strongly reminiscent of the Spanish Colonial Revival style, popular in the 1920s and 1930s. The City of Carmel, which takes historic preservation more seriously than most small towns, has, unfortunately, allowed the Carmel Plaza to be significantly altered on some four or five occasions, most recently within the last twelve months. A far better example of Dahlstrand's work is the nearby Wells Fargo Bank building, located on the east side of San Carlos Street, between Ocean Avenue and 7th Street. Built in 1965, it is an excellent example of the Wrightian Organic Style of architecture. It incorporates exposed-aggregate concrete, a ribbon band of small fixed windows at the eaves, and long stretches of small multi-colored tiles. The cantilevered hipped roof sweeps to the south, the broad soffit providing ample coverage on rainy days for pedestrians on the south side of the building, next to the parking lot. The exposed-aggregate concrete, which forms the

north corner and stretches along a narrow alley on the north side, wrapping the northeast corner, is enlivened by simple intaglio designs.

Sincerely yours,



Anthony Kirk, Ph.D.

APPENDIX C:

**Page & Turnbull, Comments on Letter Report regarding Carmel Valley Shopping Center,
Anthony Kirk, September 18, 2019**

MEMORANDUM

DATE November 18, 2019 PROJECT NO. 19216
TO Carmel Valley Association PROJECT Mid Valley Shopping Center,
Carmel Valley
OF FROM Stacy Kozakavich, Cultural
Resources Planner / Historian,
Page & Turnbull
CC Jay Turnbull, Page & Turnbull VIA Email

REGARDING: **Comments on Letter Report regarding Carmel Valley Shopping Center, Anthony Kirk, September 18, 2019**

Kirk's 2019 historic assessment of the Mid Valley Shopping Center is a brief, letter-style document completed to meet County of Monterey requirements for Phase One Assessments of resources that are found to be not significant. Following review of this document, Page & Turnbull finds that the following areas for improvement would align Kirk's report with current professional standards:

Methods:

- The letter report should provide footnotes or bibliographic references to support the author's statements and findings.
- The letter report should acknowledge or list the research repositories and sources used in preparing the report.

Property Description:

- Descriptions of the respective buildings would be clarified by including a labeled map or aerial photograph of the property.
- Descriptions of the architectural features of each facade or building would be clarified by including figure references in the text.
- Kirk's references to "plans" on page 9 of the letter report should be supported by footnotes or other bibliographic references, providing the title, date, and source of these documents.
- Discussion of the construction and alteration sequence of the subject property should be presented as a separate section from the description of existing conditions. This section should reference specific primary or secondary sources, such as dated plans by architects or builders, permit records, photographs, and notices in periodicals.
- Kirk's statement on page 9 that the 1981-1982 addition to the building is automatically a "noncontributing property" according to *National Register Bulletin 15*, as it is less than 50 years of age, is not entirely accurate. As discussed in the section of *National Register Bulletin 15* regarding Criteria Consideration G and in more detail in *National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, properties of exceptional significance at the local,

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state, or national level may be individually eligible for the National Register. Further, features and buildings that are less than 50 years old may contribute to a property or district that itself is greater than 50 years of age in many circumstances, without the requirement that they demonstrate exceptional significance.¹

- While acknowledging the covered walkway connecting Buildings A and C, the existing conditions description does not adequately describe the planned and landscaped complex. The shopping center, which including parking and circulation areas as well as courtyards, should be considered as a whole rather than as a group of buildings.
- Overhanging roof elements of Building A, which Kirk describes on pages 1, 9, as "shed" roofs may be more accurately described as "hipped."
- Figure 13, Olof Dahlstrand's May 1965 depiction of the pharmacy entrance at Building A, which Kirk includes to demonstrate the difference between the storefront's original appearance and its current condition, is a sketch for the proposed project which may or may not reflect the actual historical appearance of the storefront. As Page & Turnbull found in viewing the UC Berkeley College of Environmental Design Archive collection regarding Olof Dahlstrand's design for the Mid Valley Center, the architect prepared drawings for different alternative designs, not all of which were constructed. Reference to the figure should acknowledge that the design depicted in Figure 13 may have been a preliminary sketch.

Construction and Tenant History:

- Discussion of a property's construction chronology should refer specifically to available permits, plans, and historic photographs. These are not cited or reproduced in Kirk's report, and the research sources for the brief information that is described is not documented.
- Kirk identifies that the shopping center was "the work of three local developers" built between 1966 and 1982. These local developers are not identified by name. The report should include that the developing firm was Porter-Marquard Realty.
- Kirk's statement on page 11 the 1977 expansion included an adjoining building "nearly four times the size of the original structure" is misleading, as the expansion was relatively small compared to the original complex as a whole. This statement should be clarified.
- In contrast to Kirk's statement on page 11 regarding Building D that "the long row of fixed-sash windows on the south side was covered with T1-11 siding", the windows appear to remain in place, but have been painted. This detail should be confirmed and clarified.

Historic Context:

- Kirk provides a brief biographical overview of architect Olof Dahlstrand, who designed the Mid Valley Shopping Center, noting Dahlstrand's early exposure to the work of Frank Lloyd Wright at Taliesin, education, and work in the San Francisco Bay Area prior to his residence in Monterey County. Additional detail regarding Dahlstrand's career should be included to provide necessary context for evaluating the resource.

¹ National Park Service, *How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, 1997); National Park Service, *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years* (Washington, D.C: National Park Service, 1998).

Evaluation:

- Kirk’s statement on page 12 that the Mid Valley Shopping Center does not have “a specific theme to the character of the buildings” does not acknowledge the Wright-influenced stylistic elements, forms, and materials that are consistently applied across Buildings A, C, D, and E of the original complex. The style of the complex as designed by Dahlstrand should be considered its character.
- Kirk’s finding, on pages 12 and 13, that the Carmel Valley Shopping Center does not appear eligible for the National Register, California Register, or Monterey County Local Official Register of Historic Resources includes several statements that are generally not considered relevant in evaluating the historic significance of a building, complex, or district. The following should not be included as part of the evaluation:
 - “The Carmel Valley Shopping Center does not contain shops that offer specialty merchandise.”
 - “Several of the stores have had no tenants for several years.”
 - “Although Jeffrey’s, in Building A, is a popular restaurant, it is open only for breakfast and lunch.”
 - The wind “limits the opportunities for sitting outdoors, particularly in the evenings when the shopping center essentially closes down.”
 - “It is clearly not a regional shopping destination.”
- On page 13, Kirk notes that the Safeway store at the Mid Valley Shopping Center is “similar to other Safeway stores in California, such as the Safeway in the Marina district of San Francisco” which he judges to be “far more attractive” than that of the subject property. As Kirk is undoubtedly aware, Wurster, Bernardi, and Emmons’ 1959 Safeway building at Marina Blvd. was the first of dozens designed by the firm in the following decades.² While Dahlstrand’s Safeway at the Mid Valley Shopping Center lacks the barrel-vaulted roof style which came to be a widely recognized feature of the chain’s stores, its design provides a cohesive anchor to the larger shopping center consistent with the architect’s approach. The building should be considered within the appropriate historic context for evaluation, rather than being aesthetically compared to other examples of its property type.
- Much of the evaluation of the building’s architectural significance is an integrity analysis. Kirk argues that alterations to the two storefronts to the immediate east of Safeway in Building A, alteration of the entrance to the former Valley Cinema in Building C, and removal of drive-up teller window and obstruction of south façade windows on Building D have damaged the Mid Valley Shopping Center’s integrity to the degree that it cannot be considered significant for its architectural style and association with Olof Dahlstrand. The letter report should state which elements of the center appear to remain unchanged or have been altered in ways that are compatible with the original design.
- The letter report ends abruptly with a discussion of comparative examples of Dahlstrand’s work. These should be presented in the earlier, historic context discussion of Dahlstrand’s architectural work rather than as a conclusion.

² Mary Brown, *San Francisco Modern Architecture and Landscape Design 1935-1970: Historic Context Statement* (San Francisco: San Francisco Planning Department, 2010), 125-126.

APPENDIX G

DR. LAURA JONES MID VALLEY SHOPPING CENTER REVIEW OF
HISTORIC SIGNIFICANCE FINDINGS
(DATED OCTOBER 16, 2020)



OCTOBER 16, 2020

MID VALLEY SHOPPING CENTER,
9550 CARMEL VALLEY ROAD
COUNTY OF MONTEREY
REVIEW OF HISTORIC SIGNIFICANCE FINDINGS

LAURA JONES, PHD
HERITAGE RESOURCES CONSULTING



Scope of this Report

This report, prepared for the owner of the property, reviews the arguments presented in two prior evaluations of the Mid Valley Shopping Center: an evaluation by Anthony Kirk and a second by Stacey Kozakavich.¹ Both Kirk and Kozakavich concur that:

- The shopping center is not significant for association with significant events.
- The shopping center is not significant for association with significant people.
- The shopping center is not a rare or early example of a shopping center, even at the local level.
- The building located at the southeast corner (“Building C”) is not significant for architectural design, or as the work of a master.
- The shopping center is not eligible for information potential.
- The shopping center’s integrity has been “compromised” by alterations.

Kirk further finds that:

- There is no documentation that Dahlstrand designed the service station.
- There is no evidence for the rumor that the exposed aggregate in the integrally colored concrete was mined from the Carmel River; specifications suggest it was obtained from local building suppliers without any special instructions.

The two reviewers disagree regarding

- Is the shopping center significant as the work of a master?
- Does the shopping center maintain integrity?

This review examines the evidence regarding these two factors.

¹ Kirk’s letter report is dated September 9, 2019, Kozakavich’s report is dated November 19, 2019.

Question 1: Is Olof Dahlstrand a “figure of generally recognized greatness?”

The test for architectural significance (Criterion 3 for listing on the California Register) has three parts:

1. Does the property exemplify a type, period or method of construction?
2. Is the property the work of a master architect or builder?
3. Does the property display high artistic values?

Kozakavich finds that the shopping center is significant as the work of architect Olof Dahlstrand.² However, the report fails to provide strong evidence for the finding that Dahlstrand was a “master.” Eligibility as “the work of a master” requires specific findings (emphasis added):

“ A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. The property must express a particular phase in the development of the master’s career, an aspect of his or her work, or a particular idea or theme in his or her craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect.”³

Evidence used in support of a finding that an architect is a figure of “generally recognized greatness” includes: recognition by their peers as a Fellow in the American Institute of Architects, major design awards, illustrated feature articles in architecture and design publications, feature articles in scholarly journals, focused discussion of their career and work in scholarly books and publications, recognition of their buildings as landmarks. This level of recognition is not restricted to architects with a national or international practice – many of Dahlstrand’s contemporaries practicing in Northern California have received this level of recognition: Gardner Dailey, William Wurster, Joseph Esherick, A. Quincy Jones and dozens of others.

What evidence exists that Olof Dahlstrand was a figure of “recognized greatness”? Kozakavich cites a handful of mentions of Dahlstrand in local surveys and local newspapers as evidence for his importance. Here is all the evidence that could be found in a literature review of digital sources:

- One of his buildings has been found eligible for listing at the local level: Wells Fargo Bank in the City of Carmel-by-the-Sea.⁴ However no buildings designed by Dahlstrand appear on the Carmel-by-the-Sea Historic Resources Inventory.
- Dahlstrand is briefly mentioned in the Historic Context Statement for the City of Carmel-by-the-Sea as one of a number of local architects influenced by Frank Lloyd Wright’s concept of organic architecture.⁵
- One local architecture publication mentions his name twice (but does not include his biography or feature any of his design work).⁶

² Kozakavich, page 42.

³ *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. National Parks Service 1997. Page 20.

⁴ Evaluated by Kent Seavey and referenced in the *Historic Context Statement for the City of Carmel-by-the-Sea*. However, neither the Wells Fargo Building nor any other building designed by Dahlstrand appear on the Carmel-by-the-Sea Historic Resources Inventory. <https://ci.carmel.ca.us/post/historic-preservation>

⁵ *Historic Context Statement: Carmel-by-the-Sea*. Adopted by the City Council September 2009. Page 48.

⁶ Pierluigi Serraino. *NorCalMod*. Chronicle Books 2006.

- The owners of a house he designed self-published a book about his residential work in Oakland.⁷
- His professional papers are housed at the College of Environmental Design at UC Berkeley. They currently hold collections from about 200 San Francisco Bay Area architects and landscape architects.⁸
- Dahlstrand was praised by one of his former architectural associates for his skill in illustration (rendering) and as an artist.⁹
- Dahlstrand's renderings and illustrations created while employed by Freed and Lois Langhorst (1948-1950) were included in an exhibit at the San Francisco Museum of Art.¹⁰
- Dahlstrand was mentioned in one local newspaper article as a "noted architect."¹¹

Evidence against according this modest record as evidence for "generally recognized greatness" are the following:

- Dahlstrand was never elected by his peers as a Fellow of the American Institute of Architects (a distinction that has been held by over a thousand architects since the College of Fellows was established in 1857).¹²
- His architectural work did not receive any contemporaneous design awards.¹³
- The Pacific Coast Architecture Database – indexing over 8400 architects and designers from over 6200 west coast firms – does not include Dahlstrand.¹⁴
- Olof Dahlstrand's work has not been included among the more than 1100 California properties listed on the National Register for architectural merit (including the "work of a master").¹⁵
- Olof Dahlstrand's work has not appeared in *Architectural Record* or in *arts and architecture*.
- A review of regional architectural histories yielded only one book that mentions Dahlstrand.¹⁶
- Dahlstrand's local political influence may have encouraged local praise for his work. (Dahlstrand served on the Carmel-by-the-Sea Planning Commission for nine years and the City Council for three years.)¹⁷

⁷Bill and Bea Welty. *Olof Dahlstrand: The Usonians. The Magnificent Seven of the East Bay*. 2007. (Note: none of these properties has been listed as a historic resource by the City of Oakland.

<http://www2.oaklandnet.com/government/o/PBN/OurServices/Historic/DOWD009012>

⁸<https://archives.ced.berkeley.edu/>

⁹*Growth and Stewardship: Frank Zwart's Four Decades at UC Santa Cruz*. UC Santa Cruz 2012. Page 34.

¹⁰*Olof Dahlstrand Collection*, Biographical Statement, College of Environmental Design.

¹¹*Eureka Humboldt Standard* 27 April 1962. Page 1. "Eureka Developer Fights to Build \$500,000 Apartments in Carmel Area."

¹²*American Institute of Architects College of Fellows: History and Directory*. 2017. Viewed at

https://issuu.com/aiacollegeoffellows/docs/faia_20directory

¹³*Olof Dahlstrand Collection*, College of Environmental Design.

¹⁴<http://pcad.lib.washington.edu/persons/>

¹⁵<https://www.nps.gov/subjects/nationalregister/database-research.htm>. (Frank Lloyd Wright is associated with 143 National Register properties.)

¹⁶Dahlstrand was not mentioned in *Bay Area Houses* (Woodbridge, 1988), *Signature Architects of the San Francisco Bay Area* (Weinstein, 2006), *Bay Area Style* (Weingarten, 2004), *Architectural Guidebook to San Francisco and the Bay Area* (Cerny, 2007). He was briefly mentioned in *NorCalMod* (Serraino, 2006).

¹⁷Obituary, Olof Dahlstrand 1916-2014. *Monterey Herald* July 22 2014.

What conclusions can we draw from this evidence?

- Olof Dahlstrand was a competent local architect who successfully practiced in a style developed by a figure of recognized greatness: Frank Lloyd Wright. However, Dahlstrand is not mentioned in the scholarly literature on “Organic Architecture.”
- Olof Dahlstrand was a talented artist and illustrator.
- Olof Dahlstrand is not a “figure of generally recognized greatness.”
- The Carmel Valley Shopping Center was not “the work of a master.”

The Kozakavich finding that the shopping center is significant as the “work of a master” is not well-supported. Kirk’s report finds that the shopping center is not a significant design by Dahlstrand by comparison to other buildings he completed in the Carmel region. There is therefore no strong evidence to support a finding of significance for the Mid Valley Shopping Center as the “work of a master.”

Question 2: Does the shopping center possess “Integrity”?

The second area of disagreement is whether the property has “integrity.” integrity has seven aspects in historic preservation analysis: site, setting, design, materials, workmanship, feeling and association. For properties under consideration for significance as the work of a master or displaying high artistic values, the aspects of setting, design, materials and workmanship are critical. Integrity considers the actual physical condition of the property and cannot consider whether a particular change might be “reversed.”¹⁸

Dahlstrand’s design called for the following colors and materials: wood shake roof, weathered grey redwood framing, integrally-colored brown precast concrete with exposed aggregate, bronze aluminum, anodized glass, clay block and off-white filler panels.¹⁹ Where these elements have been replaced, obscured or altered there is a loss of integrity.

The original site plan by Dahlstrand (Figure 1) shows the two major buildings (Safeway and the Cinema) and their connecting covered walkways. (The condition during Kovakovich’s proposed “period of significance.”) Two future building sites are shown as landscaped areas, and the Service Station site is marked as Not Included.

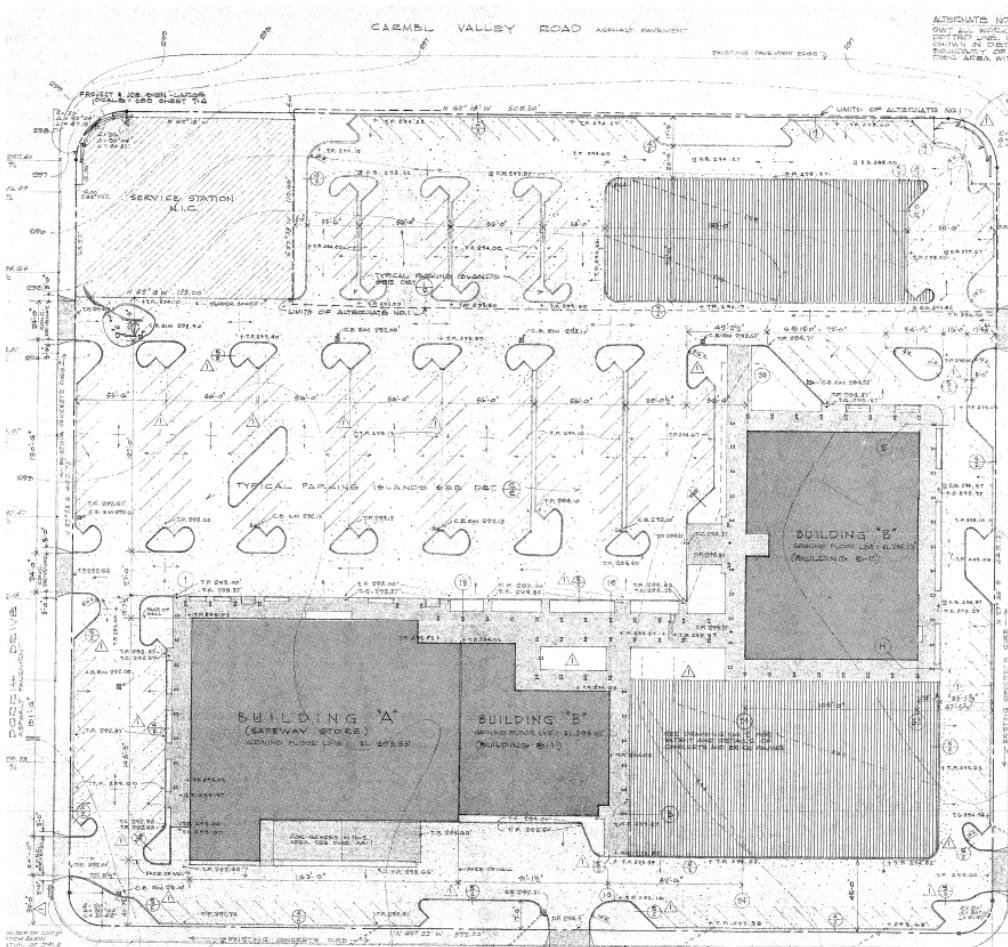


Figure 1: Original Site Plan

¹⁸ National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. National Parks Service 1997.

¹⁹ Olof Dahlstrand, Exterior Elevations, Carmel Valley Shopping Center. June 29, 1965.

Alterations to exterior elevations and landscaping have altered nearly every feature on the original plan. See Figure 2, and the detailed analysis of buildings below.



Figure 2: Integrity Exhibit

To be eligible for listing as a historic resource, the property would need to maintain a majority of its features, and these features would need to be visible in its current condition. The Mid Valley Shopping Center has lost integrity of setting, design, workmanship, materials, feeling and association.

Integrity Analysis, Individual Buildings

Safeway Store: Loss of Integrity (Design, Materials, Workmanship, Feeling)

Dahlstrand's original design for the front of the Safeway store called for a glass curtain wall extending from the eaves to a narrow strip of "glasweld" fiber cement panels at ground level. "SAFEGWAY" was written in neon cut-out letters (backed with fire-proof glasweld) mounted to the glass. The 1965 design drawings also show a stepped roof and covered arcade wrapping the west side of the store facing Dorris Drive. The effect was a central "lantern" of a glowing glass storefront framed by the low covered arcades sheltering visitors and inviting respite (Figure 3).

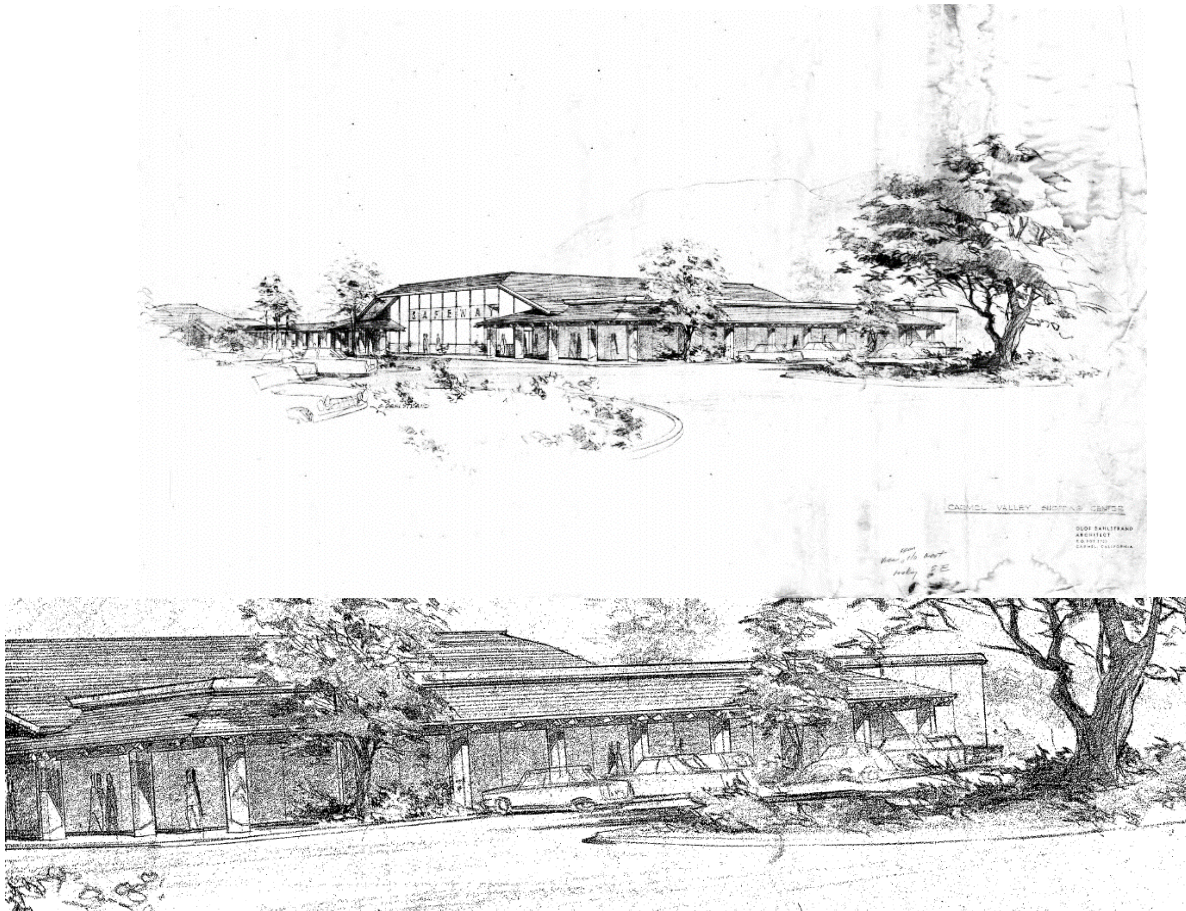


Figure 3. Two renderings of northwest corner of Safeway store, by Olaf Dahlstrand, 1965

The stepped roof and arcade on the west side appears to have been reduced to the northern third of the building before construction (Figure 4). A 1974 photograph of the Safeway store shows a mounted sign in front of the glass and it is unclear whether the neon sign was ever installed. These alterations diminish fidelity to Dahlstrand's design vision – the deletion of the wrap-around arcade in particular is a significant change in design concept. The welcoming feeling created by the glass lantern with its framing sheltered arcades has been lost.

Additional changes to the Safeway store since construction include a low concrete screening wall along the front of the store, constructed in brown, textured concrete, and a row of parking spaces along the curb (Figure 5). These additions obscure the design effect of the glass curtain wall. Other significant

alterations include the partial infill of the glass curtain wall at the eastern entrance to the store (Figure 6), removal of portions of the arcade roof, and painting over of stained wood surfaces (Figure 7).



Figure 4. The blank wall along the west elevation



Figure 5. Concrete wall obscuring front elevation



Figure 6. Infill of glass wall at east entry to store



Figure 7. Removal of portion of arcade roof; painted-over stained wood surfaces

“Pharmacy”: Loss of Integrity (Design, Materials, Workmanship)

The original Pharmacy is contained in an attached building abutting the east side of the Safeway store. This building footprint steps back twice on the eastern side from the Safeway façade to accommodate two additional tenants: originally a pharmacy and a retail store (“Shop”). The “Pharmacy” space is currently occupied by an optometrist. This storefront was constructed in the earth-toned materials specified by Dahlstrand: wood panels, horizontal clay block, framed wood inset panels, and metal (bronze color) framed windows (Figures 8, 9).

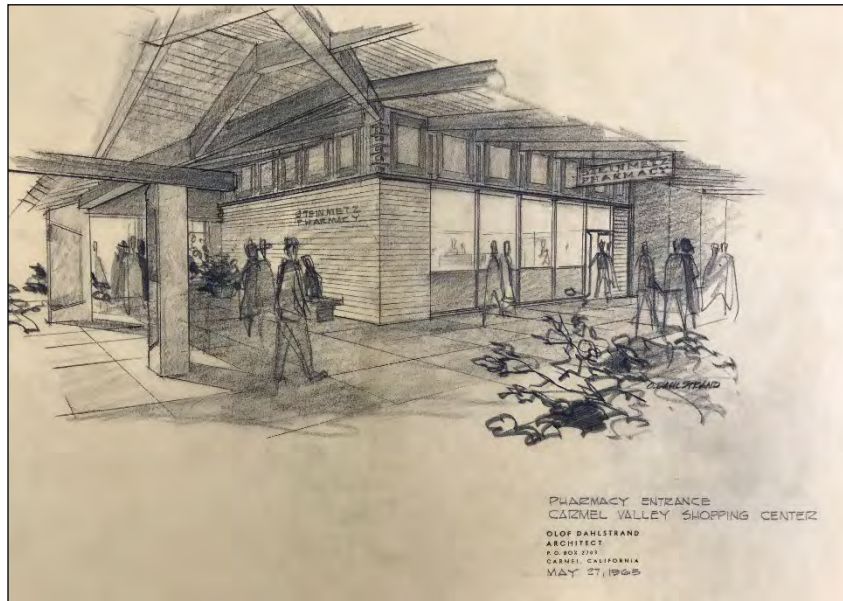


Figure 8. Rendering of northeast corner of Pharmacy by Olof Dahlstrand (College of Environmental Design)

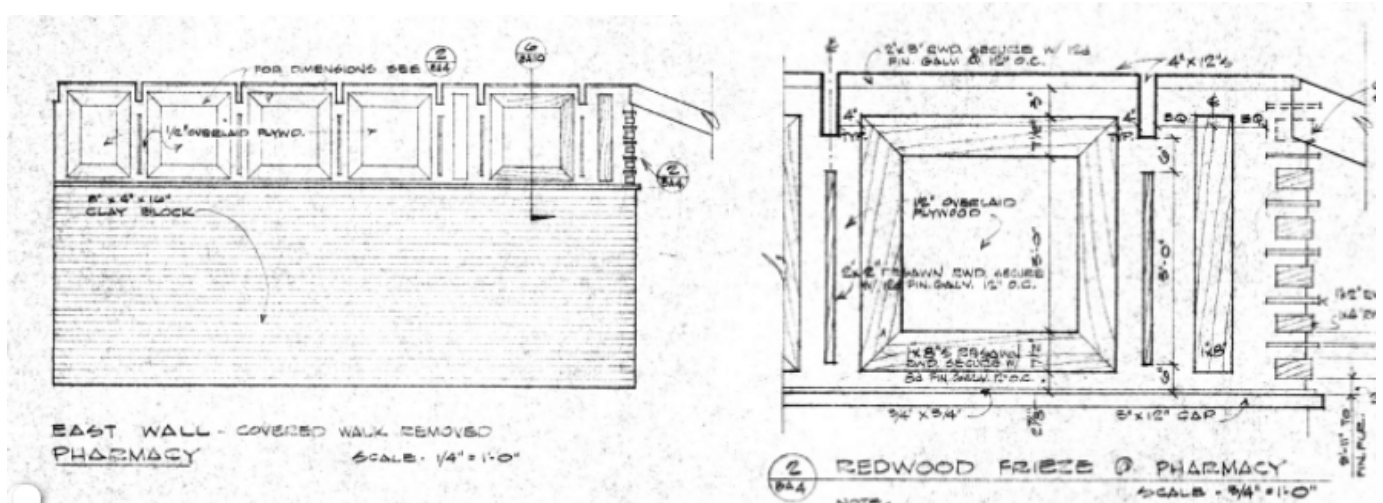


Figure 9. Note decorative details at frieze, Plans by Olof Dahlstrand, 1965

This section of Building B has been entirely re clad in oak-framed glass and creamy white stucco, and has lost integrity of design, materials and workmanship (Figure 10).

Figure 10. North elevation of former pharmacy at right



“Shop”: Loss of Integrity

The rear-most section of this building was designed as a retail shop with a glass storefront, terminating in wood panels at the eaves. It now houses a dentist’s office and a café. This area is shown as glass storefront windows, framed in bronze metal, with clay block at the two edges and stucco above the glass on the original plans.

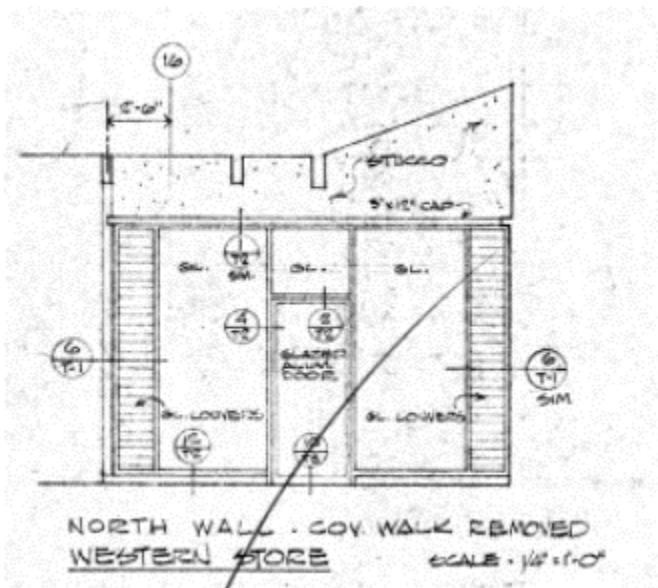


Figure 11. North elevation of Shop

The glass storefront windows have been replaced in an altered configuration, framed in silver aluminum. The stucco and clay block have been removed (Figure 11). This storefront has lost integrity of design, materials and workmanship.

Cinema Building: Loss of Integrity (Design, Workmanship, Materials, Association)

This building was intended as a second major “anchor” tenant for the shopping center and was designed as a 450-seat cinema wrapped on two sides with storefronts and fully enclosed by a covered arcade. The colors and materials for this building were the same as for the other major buildings on the site. The building’s primary elevation (facing east) is dominated by the gabled entrance to the former cinema. The vertical accents shown at the roof gable in the rendering were framing for a sign for the theater (Figures 12, 13).

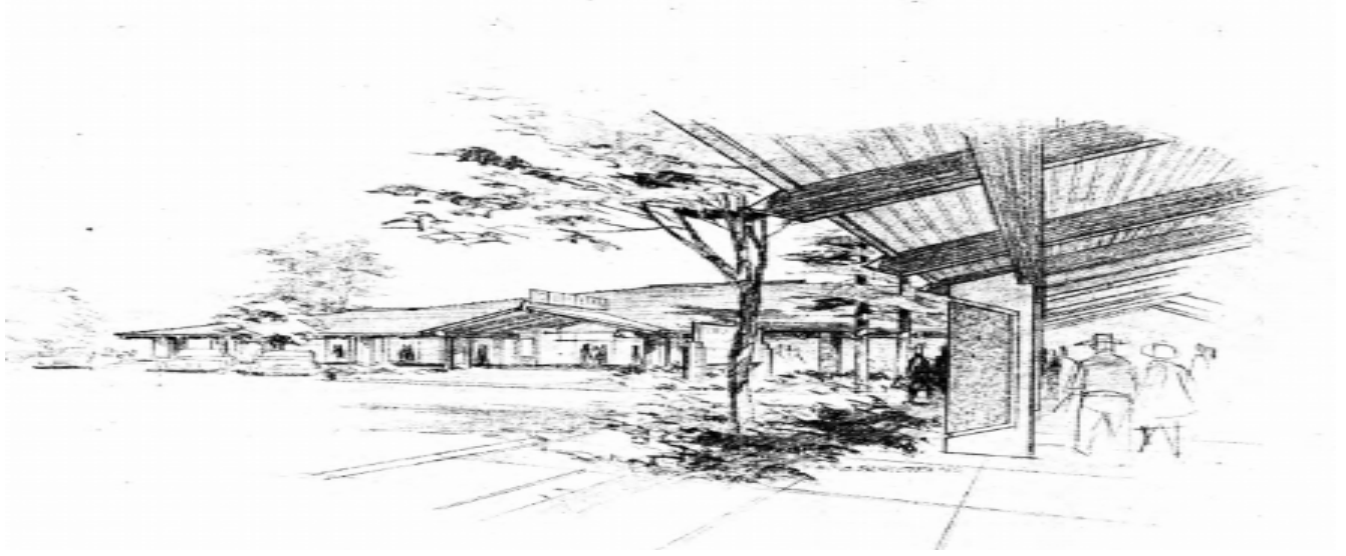


Figure 12. Rendering of the Cinema Building by Olof Dahlstrand, 1965

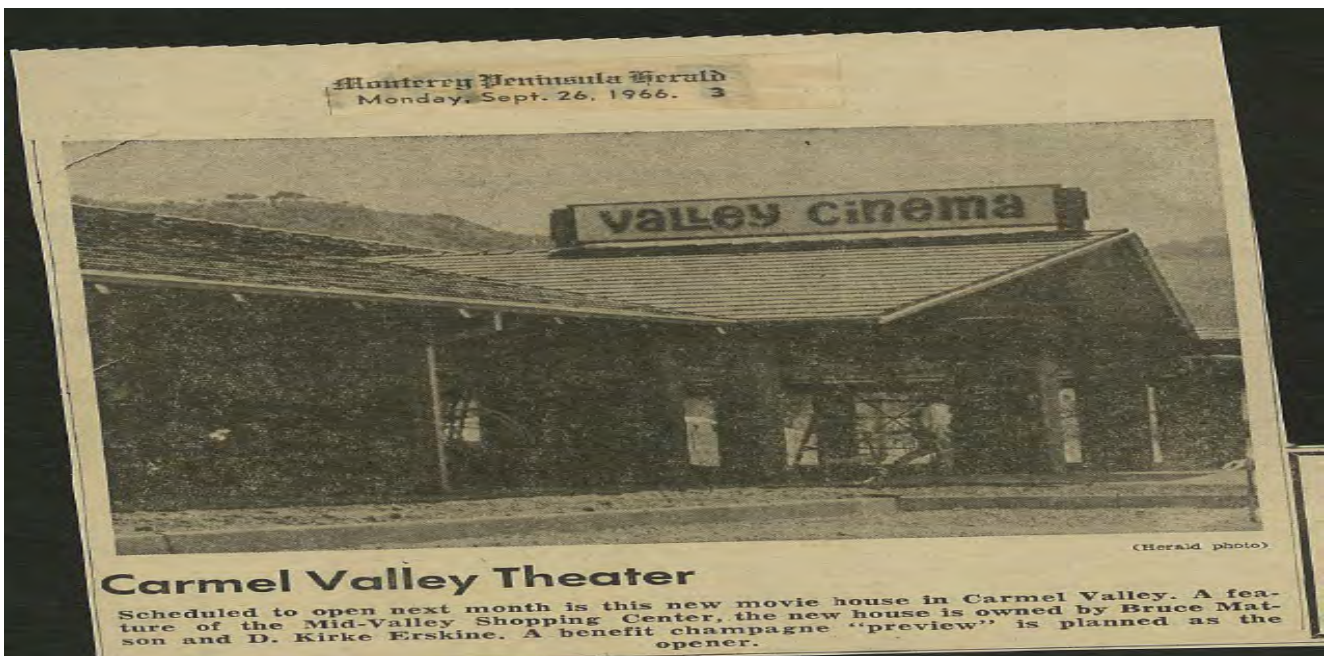


Figure 13. Photograph showing sign at gable.



Figure 14. Cinema Building front in October 2020

The cinema closed in 1993 and the high central mass of the former cinema was split into two new tenant spaces: a skincare salon in the front and a self-storage facility in the back. A decorative truss has been added at the front of the gable (Figure 14). The former entrance to the cinema was entirely rebuilt: the recessed entrance was brought forward, the metal framed lobby doors were removed and new varnished birch framed doors were installed (Figure 16). The brown integrally colored concrete walls have been painted white and the decorative accents at the peak of the roof (stained redwood framing off-white inset panels) have been replaced with varnished vertical douglas fir. These alterations are a loss of integrity of design, workmanship, and materials.

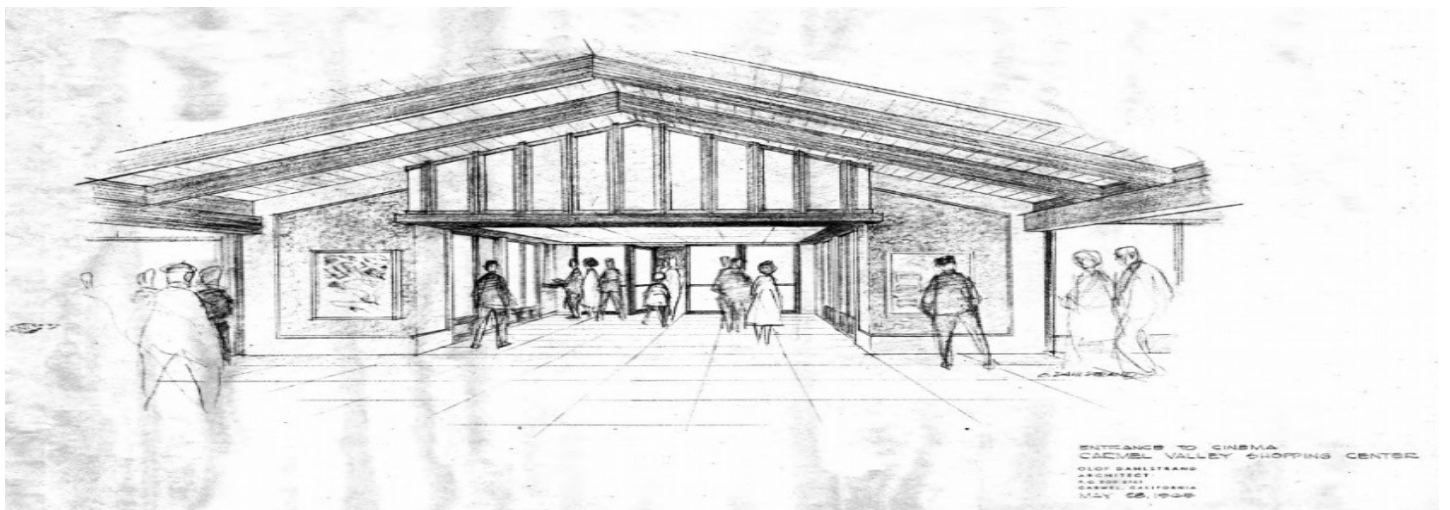


Figure 15. Rendering of entry to Cinema by Olof Dahlstrand, 1965



Figure 16. Building entry in October 2020

The other, secondary, facades of this building have also been altered (Figure 17). The entire building has lost integrity.



Figure 17. South and east elevations of Cinema Building in October 2020

Central Courtyard: Loss of Integrity (Design, Materials, Workmanship, Setting)

The Carmel Valley Shopping Center as first known, prior to its name change to Mid Valley Shopping Center, had as a prominent feature adjacent to the 450-seat former Movie Theater (now converted to self-storage units) a substantial outdoor courtyard. The Central Courtyard inter-related to the movie theater and other retail buildings and was designed with square angular rectangular planters, curb areas, benches and steps/stair rails located between the buildings.

In 1977 a large portion of the southeast corner of the project originally conceived by the architect as open space and lawn area was removed and replaced by a building (Figure 18). Both Kirk and Kozakavich agree that this building ("Building C") is without significance from a design perspective.

During the mid 1990's the Central Courtyard went through a second dramatic demolition and reconstruction into a new design. An elaborate water feature was constructed and newly installed grass areas, planters and modified concrete features were built removing many of the angular features of the original design, plantings and orientation and replacing them with soft curves, and flowing lines. Square planting beds were reduced in size to expand hardscape (Figure 19).

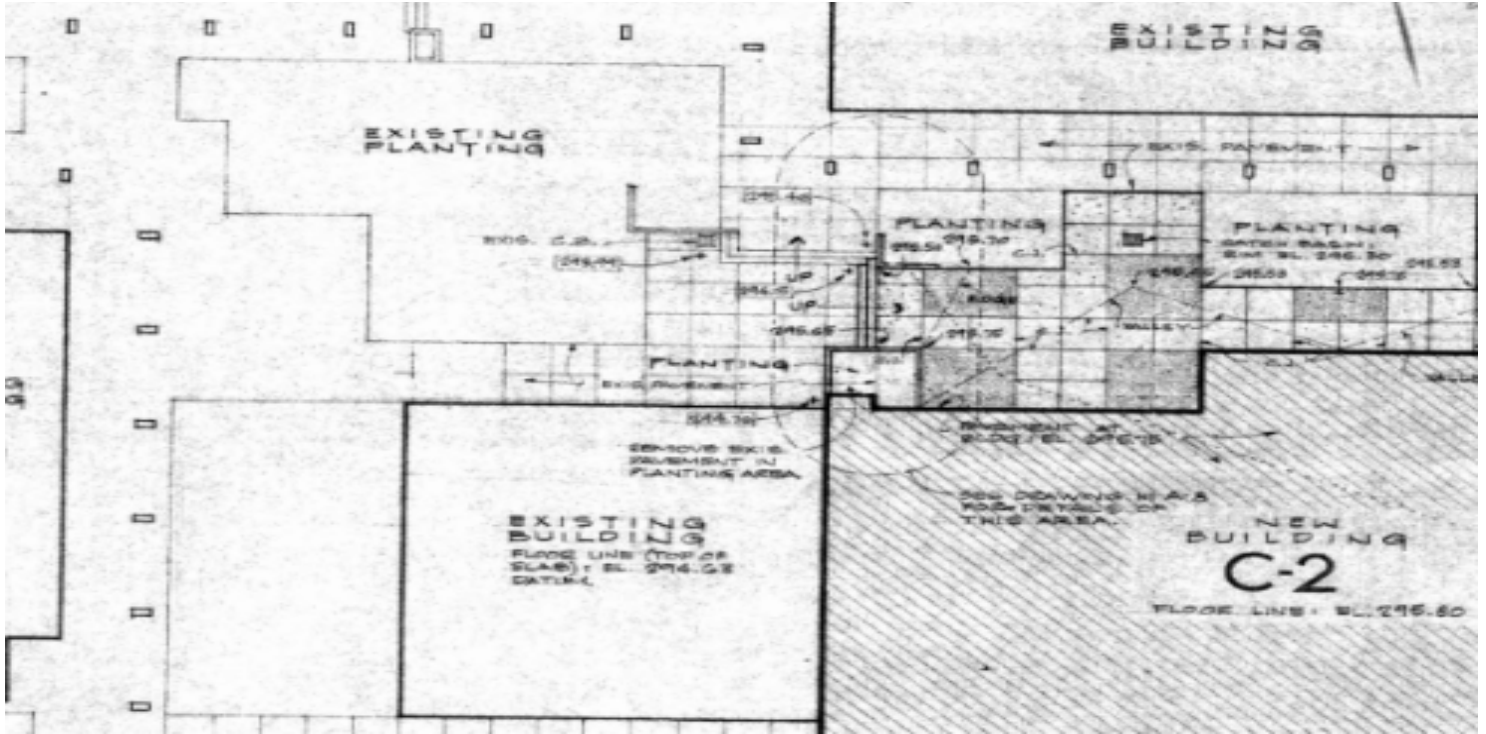


Figure 18. Courtyard design as lawn was replaced by new building in 1977, Drawings by Olof Dahlstrand



Figure 19. Existing conditions, 2020

Bank Building: Retains Integrity

The building located in the northeast corner of the shopping center was designed as a bank, and occupied by Crocker Bank for many years. It currently contains a hardware store. The building is clearly secondary in importance within the shopping center to the much larger Safeway and cinema buildings and their connected storefronts. The main building entrance was on the west side. The building was clad in brown integrally colored concrete and wood framed panels (brown with off-white inset panels) (Figure 20). The building has had some modifications (mainly the painting of the stained wood materials and the removal of the drive-up window).

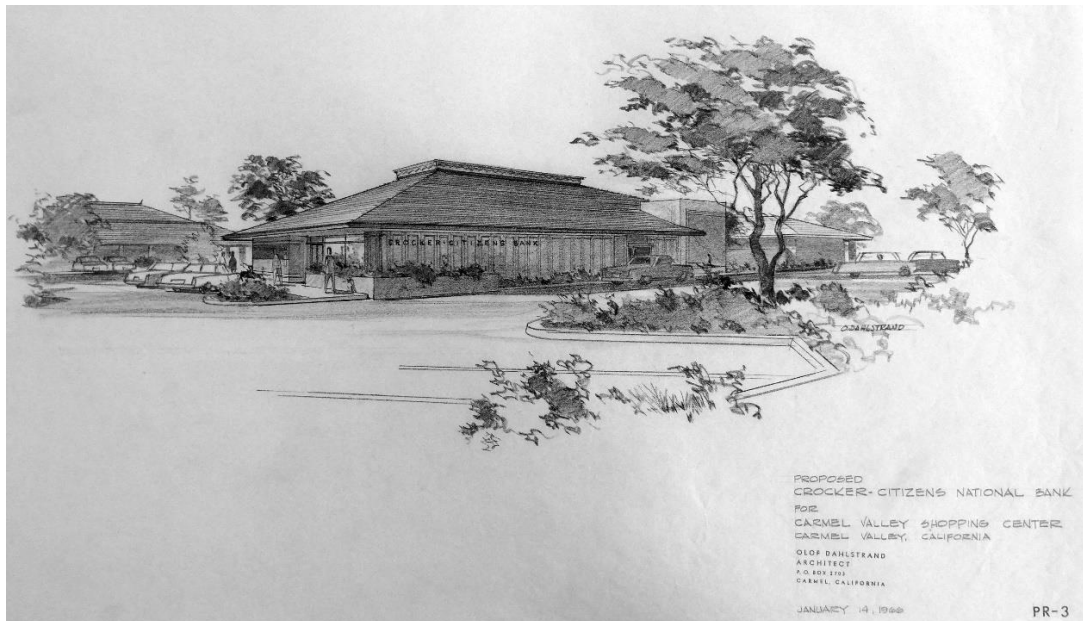


Figure 20. Rendering of Crocker Bank by Olof Dahlstrand (College of Environmental Design)



Figure 21. View towards northeast corner in 2019



Figure 22. Crocker Bank, 1974 (auto pulled up to drive up teller window)



Figure 23. View of northwest corner October 2020

Standard Oil Service Station Building E: Loss of Integrity (Design, Workmanship, Association)

There is no evidence that Dahlstrand was involved in the design or construction of the Standard Oil Service Station. While preliminary rendering of the site plan indicates a service station, the Standard Oil Service Station was not included as part of the permit submittal. Standard Oil typically handled all design and construction of their facilities directly.

The removal of the pump stations -- the most prominent feature of a service station-- reflects the loss of integrity from what was a fully operating service station to now an auto repair station with all signage removed, pump islands removed, tanks pulled from underground as well as the removal of the clearly identifiable bright white, blue and red paint colors and signage for a Standard Oil service station. A record of a building permit for remodel of the roof and addition of a roof screen was found and is consistent with recent photos.

Summary

The finding that the Mid Valley Shopping Center is eligible for listing on the California Register as the “work of a master” is not supported by evidence that Olof Dahlstrand is a “figure of generally recognized greatness.” No substantial evidence has been offered for eligibility of all or part of the shopping center as a historic resource.

Even if a new argument were assembled to support such a finding, the complex lacks integrity and cannot convey its original design intent. It is my professional opinion that the Mid Valley Shopping Center would not be eligible for listing in the National Register of Historic Places nor the California Register of Historical Resources. It also does not appear eligible for the Monterey County Local Official Register of Historic Resources, if nominated. I concur with Kirk’s evaluation in this regard.

APPENDIX H

DR. ANTHONY KIRK UPDATED HISTORIC EVALUATION AND
RESPONSE TO REPORT WRITTEN BY DR. JONES
(DATED NOVEMBER 4, 2020)

Anthony Kirk, Ph.D.
2644 State Street, No. 22
Santa Barbara, CA 93105
831-818-2929

4 November 2020

Brandon Swanson
Interim RMA Chief of Planning
Monterey County Resource Management Agency
1441 Schilling Place
Salinas, CA 93901

Dear Mr. Swanson:

I recently reviewed a report written by Laura Jones, Ph.D., on 16 October of this year, as well as new materials on the Carmel Valley Shopping Center provided by the property owner. These documents confirm my belief that the resource is neither architecturally nor historically significant. This evaluation incorporates the material recently reviewed by me. If a building or a district is found not to be significant, it is not evaluated for integrity. "To be listed in the National Register of Historic Places [or the California Register of Historical Resources], according to Bulletin 15 of the National Park Service, *How to Apply the National Register Criteria for Evaluation*, a property must not only be shown to be significant under the National Register [or California Register] criteria, but it also must have integrity."¹ Since I did not find the shopping center to be significant, I did not evaluate the integrity of the property. Nonetheless, considering the controversy over the perceived importance of the shopping center, I thought it appropriate to evaluate the historic integrity of the shopping center. In my opinion the property has lost its integrity.

The Carmel Valley Shopping Center, or Mid Valley Center as it is also called, comprises nearly sixty-eight-thousand square-feet of shops, together with a large central parking area and peripheral parking along the border of the complex (figures 1-13). The Shopping Center is a well-defined district, designed by the architect Olof Dahlstrand, with the possible exception of the former service station, Building E, which was likely designed by the Standard Oil Company. The district provides various goods and services to customers. It is situated off West Carmel Valley Road and extends between Dorris and Berwick Drives to Center Street, which forms the southern border. The primary entrance is off Dorris Drive, with shops arranged in five buildings to the southeast by east, or east as its designated here for simplicity and clarity. The buildings form a U, the arms running along Carmel Valley Road and Center Street to the base at Berwick Drive. Block 1, at the corner of Dorris Drive and Center Street, contains a Safeway, the center's major tenant, and six shops, including a restaurant, Jeffrey's Grill. Safeway, which is characterized by a strong horizontal feeling, features a glass façade, exposed-aggregate

1. U.S. Department of the Interior, National Park Service, Bulletin 15, *How to Apply the National Register Criteria for Evaluation* (Washington, D.C., 1995), 44.

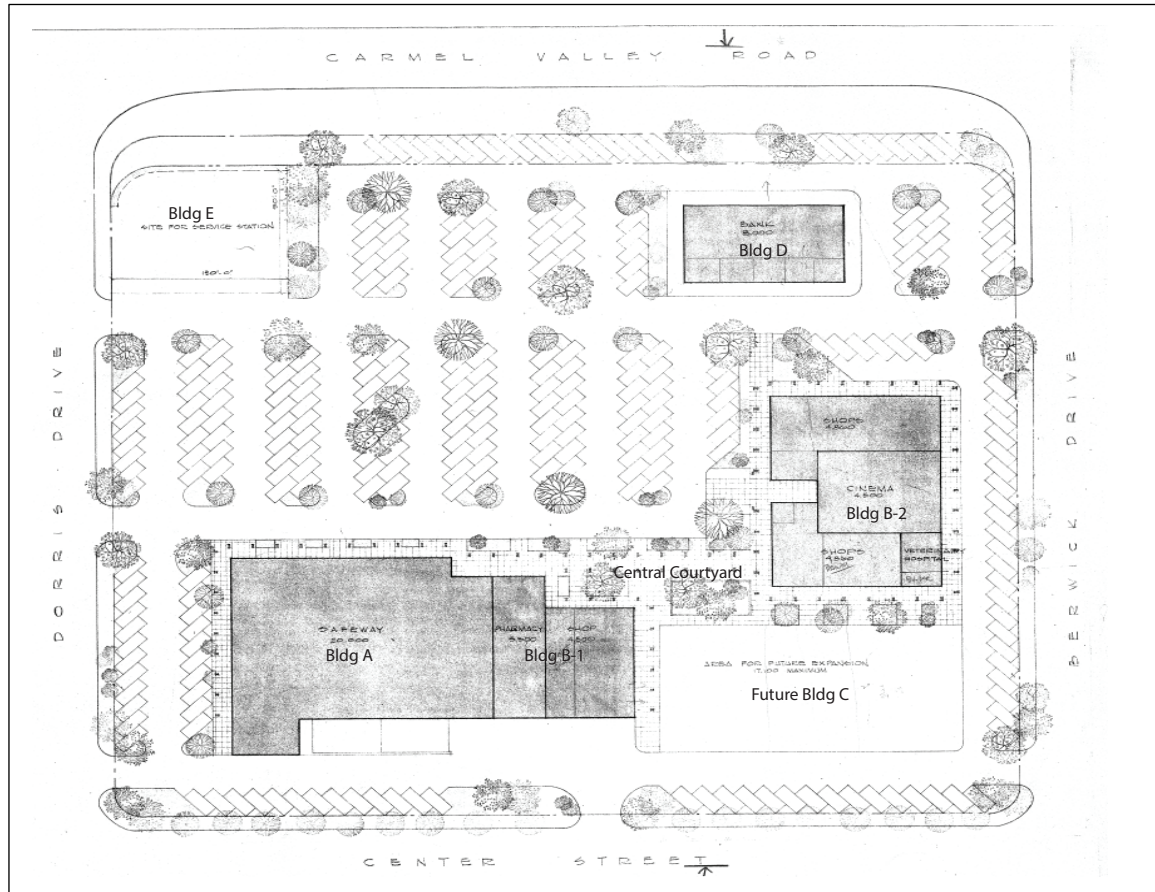


Figure 1. Olof Dahlstrand, Site Plan, 1965. *Courtesy Property Owner.*

concrete walls with an intaglio design, and a flat roof that is surrounded by a low-pitched shed roof, except for two sections on the south side, and finished with wood shingles. On the north side the roof extends some six feet or so past the exterior wall. The two shops immediately to the east of Safeway, in Building B-1, are contemporary in character, their walls punctuated by fixed windows set in wooden sash. The three adjoining storefronts have either floor-to-ceiling windows set in wood sash or large fixed windows set in aluminum sash and topped by louvered windows. A flat roof, with a low-pitched shed roof on three sides, covers this section of the block. The shed roof is finished with wooden shingles and extends some eleven feet beyond the exterior walls of the block. It rests on a row of concrete piers that features exposed aggregate on three sides. The roof offers protection from the rain and provides shade throughout the year.

To the east, at the southeast corner of the shopping center, stands a one- and two-story stepped complex, Building C, with eight shops, which was constructed in three phases. In the first phase, which dates to 1967, a small block of somewhat more than twenty-two hundred square feet was constructed and leased to a laundry and a swimming-pool equipment shop. The plans show a hardware store occupying most of the space in the



Figure 2. Looking southwest at north side of Building A, 19 August 2019.



Figure 3. Looking southwest at east and north sides of Building B-1, 19 August 2019.



Figure 4. Looking northeast at west and south sides of Safeway, Building A, 19 August 2019.



Figure 5. Looking southeast at north side of Building C.



Figure 6. Looking southeast at north side of 1981 section of Building C, 19 August 2019.



Figure 7. Looking northwest at south and east sides of 1981 and 1982 sections of Building C, 19 August 2019.



Figure 8. Looking southeast at north and west sides of Building B-2, 19 August 2019.



Figure 9. Looking northwest at east side of Building B-2, 19 August 2019.



Figure 10. Looking northwest at south and east sides of Building D, 19 August 2019.



Figure 11. Looking southeast at north and west sides of Building D, 19 August 2019.



Figure 12. Looking northeast at south side of Building E, 19 August 2019.



Figure 13. Looking southwest at east and north sides of Building E, 19 August 2019.

adjacent section of the block. Later plans, however, reveal that this section, spreading over more than eight-thousand square-feet, was not constructed until 1981, more than a decade later. In early 1982 a small second-story block, containing 378 square feet, was built. This complex has a significantly different character than the Safeway block or, for that matter, the large block of shops to the north. The exterior walls are clad with T1-11 panels and stucco siding. The stucco siding is enriched by slender wood strips arranged to form rectangles. Fenestration consists of large fixed windows set in aluminum sash, with either fixed lights or louvered windows above. Some of the louvered windows extend to the closed eaves. The flat roofs are for the most part surrounded by shed roofs that are finished with wooden shingles and extend four-and-a-half to six feet past the exterior walls. The small flat-roofed second story, which serves an office, is visible only from the rear of the block. The section of the block that was built in 1981 and 1982, is less than fifty years old, and, as such, it is what National Register Bulletin 15, calls a noncontributing property.²

To the north is a large complex of shops, Building B-2, comprising somewhat more than nineteen-thousand square feet. The one- and two-story block is rectangular in plan and distinguished on the ground floor by a wide overhang of the roof, extending some eleven feet past the exterior walls and supported by concrete piers with exposed aggregate on three sides. The overhang wraps the entire block, except for a section of perhaps thirty feet on the east side, at the back of the building. Mid Valley Storage, which is entered off Berwick Drive, occupies the heart of the building, commanding nearly nine-thousand square feet of space on two levels. Eleven shops open to the north, south, and west on the ground floor. Fenestration consists almost exclusively of aluminum-sash windows, chiefly tall single lights, with either louvered windows or fixed lights above, many of which extend to the eaves. At the southeast corner, fixed aluminum-sash windows are crowned by a board-on-board section of the exterior wall. The upper floor has no windows and is distinguished by exposed-aggregate walls with an intaglio design that is the same as that featured by Safeway to the southwest. The flat-topped hip roof covering the building steps down to narrow flat roofs on both the north and south sides and is finished with wooden shingles. A cross gable, at the center of the building, with a large decorative truss, extends west some seventeen feet. A covered walk, with a gabled roof finished with wooden shingles and supported by concrete piers with exposed aggregate, runs between Buildings B-1 and B-2.

To the northeast, just off Carmel Valley Road, stands Building D, a relatively small structure, comprising somewhat more than five-thousand square feet. The structure is rectangular in plan and is occupied by Ace Hardware. The original tenant was Crocker Citizens National Bank. No information is available on the date the bank vacated the building or if another tenant or tenants occupied the structure before it was leased to Ace Hardware. The long row of fixed-sash windows on the south side was painted and the drive-up window replaced by glass doors, at an unknown date. The exterior walls are clad with exposed-aggregate concrete on the north side and with stucco, decorated with wooden strips set in rectangular patterns on the north, south, and west sides. Entrance is

2. Ibid, 5.

on the east side, with a double glass door set in a stretch of floor-to-ceiling aluminum-sash fixed windows. A row of exposed-aggregate concrete piers runs along the south side. A large concrete block, with exposed-aggregate panels rises dramatically at the northwest corner of the building. A glass entrance door, which doesn't function, is set in the south side and another in the north side. The moderately pitched hipped roof is flat on top, with a parapet enlivened by triangles, and is finished with wooden shingles. It is characterized by closed eaves that extend some five feet beyond the exterior walls, except on the east side, where the eave extends some six feet.

To the west, at the corner of Carmel Valley and Dorris Drives, is Building E of the shopping center, occupied by Carmel Valley Auto Service. The building is rectangular in plan and contains an office and two repair bays. A canopy, which rests on the roof of the shop and four stout wooden posts, extends to the south some thirty feet. Trash is placed in a post-and-board enclosure that runs to the east from the back of the station. A low wall of exposed-aggregate concrete forms the base of the façade and wraps the east corner and the west corner, where the concrete forms a planter. The exterior walls are clad with stucco siding, decorated with wood strips set into rectangles. Fenestration consists of tall fixed single lights set in wood sash. Flush horizontal boards cover much of the windows in the south half of the west side. The hipped roof is characterized by significant overhang at the eaves and is finished with wooden shingles, as is the hipped roof that forms the canopy.

■ ■ ■

The Carmel Valley Shopping Center was the work of three local developers, who had purchased the land a decade earlier. It was constructed from 1966 to 1982. When the center opened in the autumn of 1966, there were three tenants; Safeway in Building A, Steinmetz Pharmacy in Building B-1, and Valley Cinema in Building B-2. Early drawings produced by Dahlstrand attest to the vacancy of Buildings B-1 and B-2, the words "Temporary Enclosure" marking the images (figures 15 and 16). There was no comprehensive vision of the how the stores in the center should look. Doors and windows and their location were subject to the needs of future tenants. The architect's plans state that a wide variety of materials could be used, and great latitude was given to the developers and their tenants. "Exterior storefronts not indicated on elevations," wrote Dahlstrand, "to be constructed of anodized aluminum frames, glass, wood, clay block, and/or precast integrally colored concrete." It is unknown how many of the storefronts in Buildings B-1 and B-2 Dahlstrand designed and how many were added at a later date, possibly the work of other designers and contractors.

By the spring of 1967, a small section of Building C and all of Building D had been constructed, as had Building E, a service station that was leased to Standard Oil. Two additional tenants, a Tiki Home and Garden shop and a dry cleaners now occupied Building 1. Building C was home to two tenants, a laundry and a swimming-pool-supplies shop. Five more tenants had moved into Building B-2, leaving three spaces open. Crocker-Citizens occupied all of Building D, which looked somewhat different

than it does today. Tall fixed windows, set in aluminum sash, ran from the southeast corner of the building to near the glass door.

Over succeeding years various changes came to Carmel Valley Shopping Center. In 1977 Building C was enlarged by construction of an adjoining structure, nearly four times the size of the original structure. Five years later a small second-story office was built on the south side of the structure, close to the edge of the building. The work altered the surrounding area significantly, resulting in the loss of much of the courtyard between Buildings B-1 and C and between Buildings C and B-2 (figure 13 and 14). There was substantial modification of hardscape surfaces, such as walkways, planters, stairs and railings. There were, as well, alterations to the landscape through the creation of a recirculating stream of running water that was lined with boulders. All plantings were removed and replaced with both native and non-native plants. Ultimately the area had no relation to Olof Dahlstrand’s vision of this section of the shopping center.

In 1993 a permit to convert the Valley Cinema to new uses was issued. The work transformed the south side of Building B-2 (figures 16 and 17). No information is available on the date Crocker-Citizens National Bank vacated Building B-2, which was

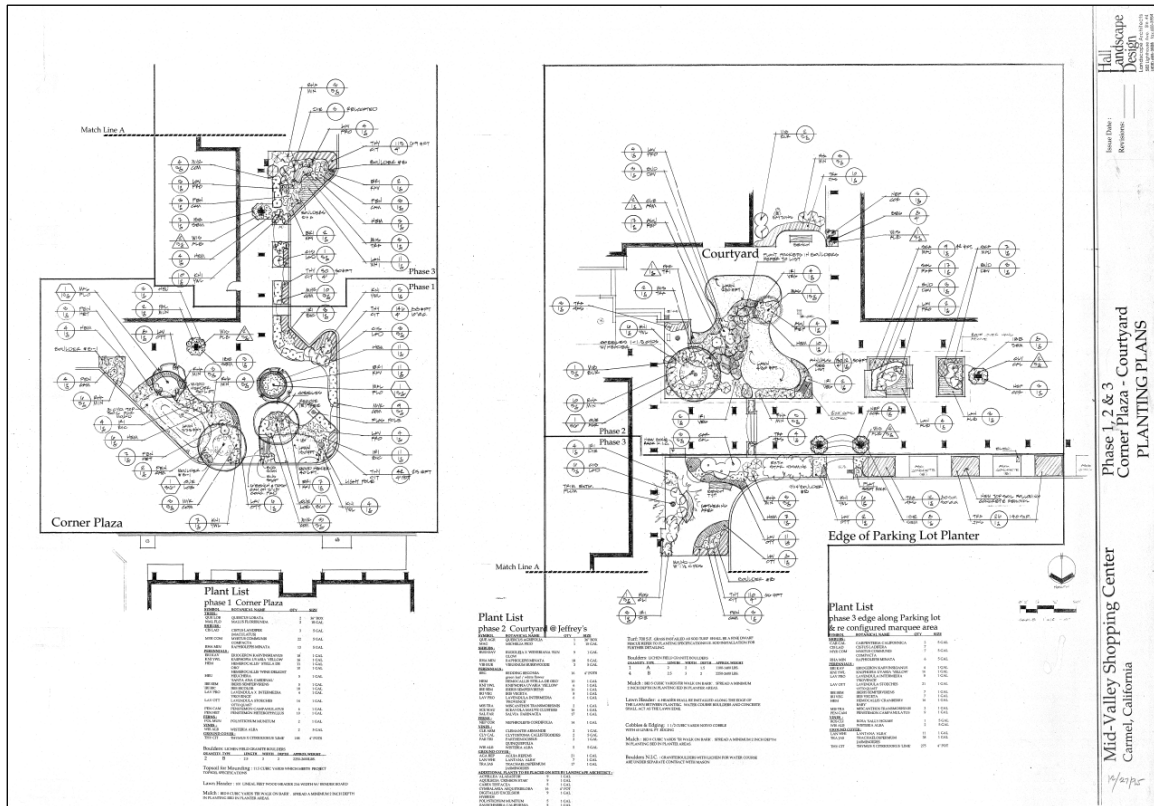


Figure 13. Hall Landscape Design, “Corner Plaza – Courtyard Planting Plans,” 27 December 1995. *Courtesy Property Owner.*

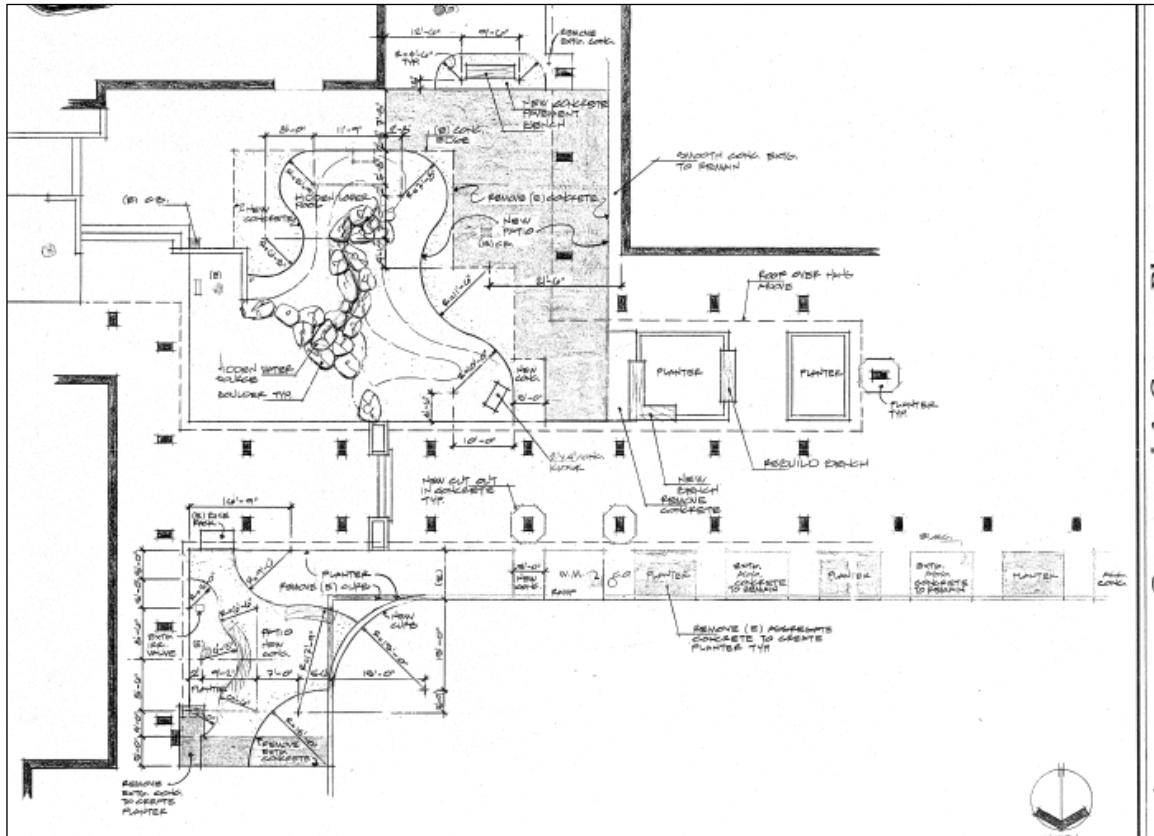


Figure 14. Central courtyard renovation, showing work done in 1995 to landscape the area between Buildings B-1 and B-2, and C. *Courtesy Property Owner.*

used by an ice-cream shop and later a yogurt shop. It was leased to Ace Hardware in 2015. The long row of fixed-sash windows on the south side was painted and the drive-up window replaced by glass doors. The following year, the fronts of two shops to the east of Safeway were radically altered, giving them a decidedly modern appearance. The recent evaluation of the shopping center by Page & Turnbull contains a table that lists building and planning permit records for the shopping center, excluding plumbing and electrical permits (figures 18 and 19).³ The original clay-block siding and clerestory windows, which appear in a 1965 drawing by Dahlstrand, were removed and modern siding and windows and electrical permits, for the period 1987 to 2016. It shows that in 1994 “new store fronts” were constructed, a clear reference to the two shops on the north side of Safeway.

The fronts were radically altered, giving them a decidedly modern appearance. The exterior walls were rebuilt, the large fixed-light windows flooding the interiors with natural light. One of the shops is currently vacant, while Hartford Optometry occupies the shop originally occupied by Steinmetz Pharmacy. In the summer of 2001 plans were drawn to convert the foyer and lobby of Valley Cinema to retail space. A Decorative

3. Page & Turnbull, Inc., Mid Valley Shopping Center, DPR 523A, B, and L, 29.

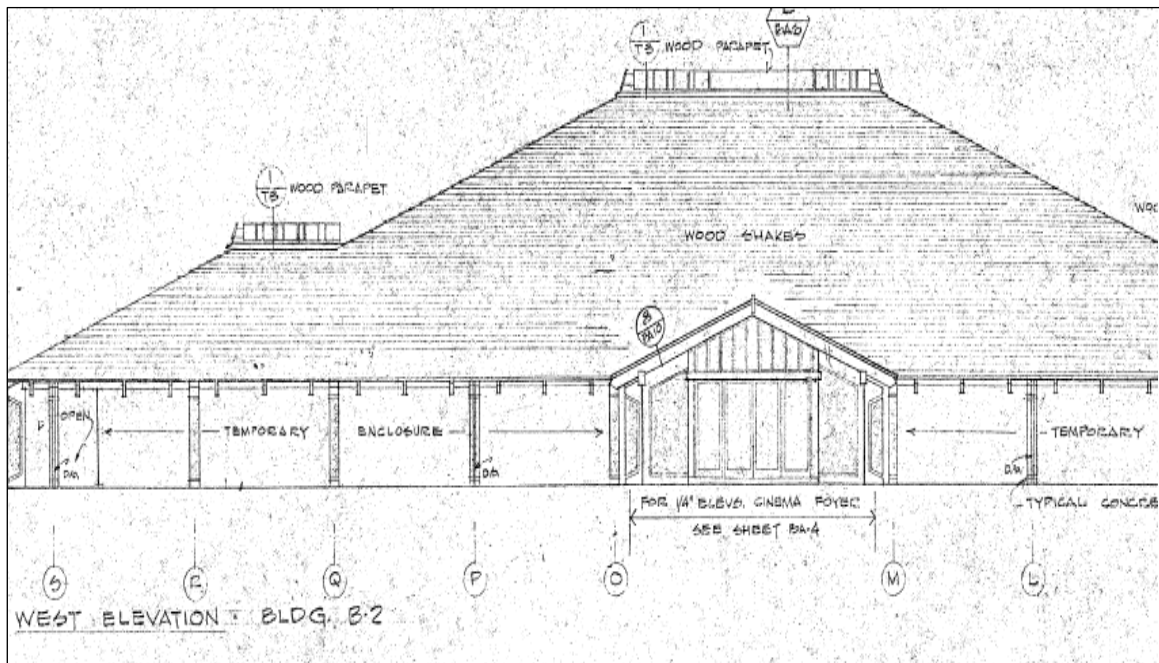


Figure 15. Olof Dahlstrand, looking east at west side of Building B-2 (detail), 12 October 1965. Note the “Temporary Enclosure” signs on the drawing. *Courtesy Property Owner.*

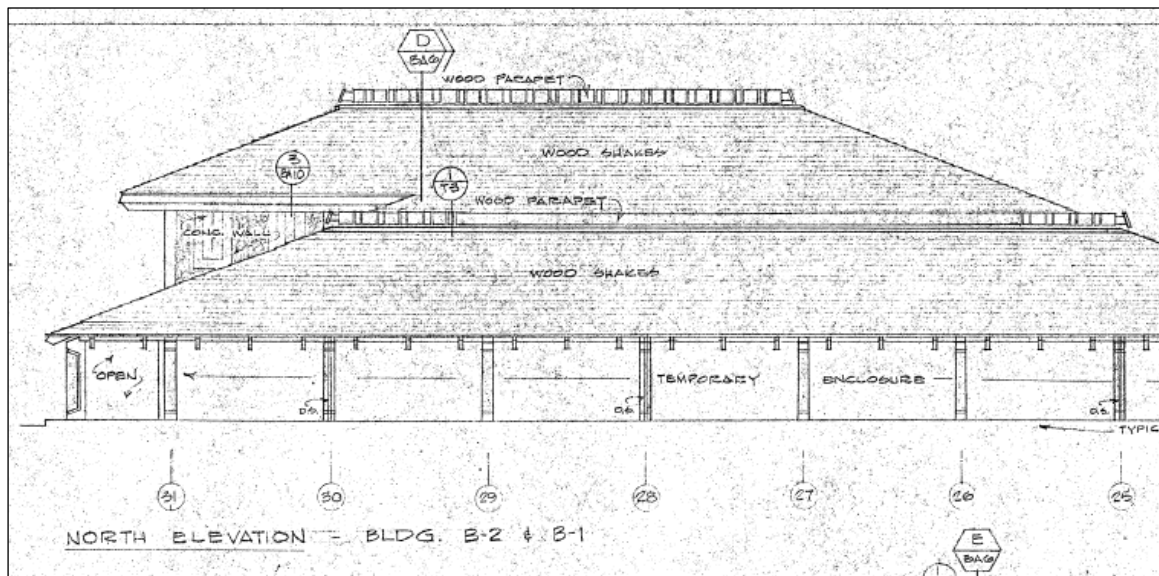


Figure 16. Olof Dahlstrand, looking south at north side of Building B-2 (detail), 12 October 1965. *Courtesy Property Owner.*



Figure 17. Olof Dahlstrand, Entrance to Cinema, Carmel Valley Shopping Center, 28 May 1965. *Courtesy Property Owner.*



Figure 18. Looking north at section of south side of Building 3, formerly the location of Valley Cinema, 19 August 2019

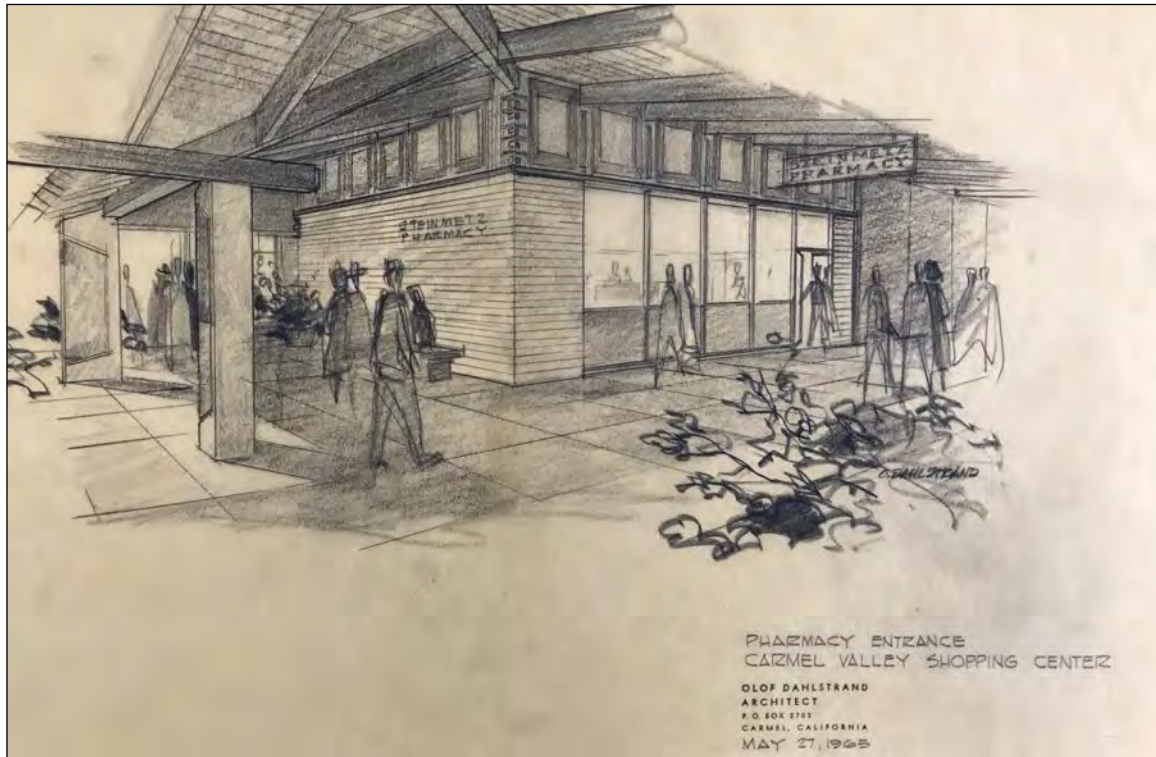


Figure 19. Olof Dahlstrand, Pharmacy Entrance, Carmel Valley Shopping Center, 27 May 1965. *Courtesy Environmental Design Archives, University of California, Berkeley.*



Figure 20. Looking southwest at the two shops north of Safeway, Building 1, 19 August 2019. Hartford Optometry is in the shop originally occupied by Steinmetz Pharmacy.

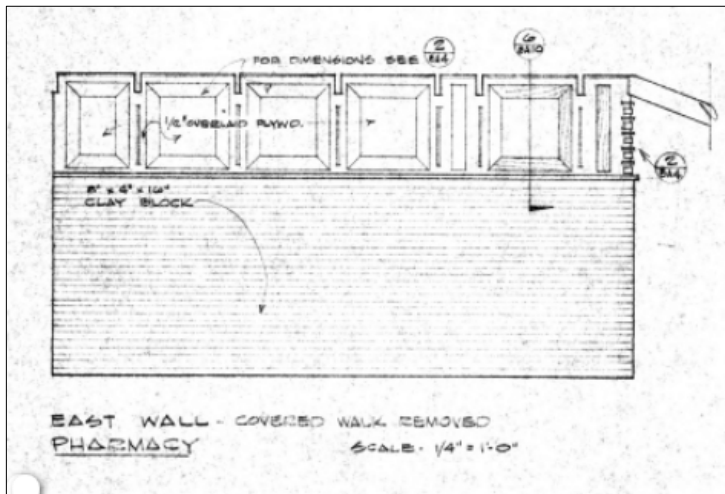


Figure 21. Olof Dahlstrand, Detail of the clerestory windows and clay-block, Steinmetz Pharmacy, Building 1, 22 October 1965. *Courtesy The Stanley Group.*

truss was constructed at the end of the cross gable. The space initially occupied by the theater itself was divided into two floors and fitted up with self-storage units, becoming Mid Valley Storage. In 2013 the gasoline pumps were removed from the service station at the northwest corner of the shopping center and the shop was remodeled to be used for automobile repair.

■ ■ ■

Carmel Valley Shopping Center was designed by the Wisconsin-born Olof Dahlstrand. Before beginning his architectural training at Cornell University in New York, he visited Taliesin, where he was taken by the work of Frank Lloyd Wright. “I was overwhelmed,” he remembered late in life. “The architecture created an entirely different place I had never experienced before.” Following graduation in 1939, he practiced briefly in Wisconsin, then moved to San Francisco, where he served as an associate for the modernist architects Fred and Lois Langhorst. He became responsible for their practice when they took up residence in Europe. Much of Dahlstrand’s work reflected the influence of Wright, though his houses were not derivative of the master’s architecture. In the 1950s he designed a number of Usonian houses in the East Bay, which established his reputation and decades later led to the self-published book by William Welty, *Olof Dahlstrand: The Usonians, the Magnificent Seven of the East Bay* (San Francisco, 2007). These houses are not recognized as historic by the City of Oakland. Dahlstrand worked for Skidmore, Owings & Merrill, and produced renderings for architects such as John Carl Warnecke. In 1958 he moved to Carmel, where he worked on a variety of projects, including the design of banks, educational buildings, shopping centers, and office buildings.

Page & Turnbull takes the position that the shopping center is significant under Criterion C of the National Register of Historic Places and Criterion 3 of the California Register of Historical Resources “for its association with locally prominent architect, Olof

Dahlstrand.”⁴ Although the company does not use the word “master” in connection with Dahlstrand, it is readily evident that this is the section of Criterion C/3 under which it finds the resource significant. There is no discussion in the DPR of the “distinctive characteristics of a type, period, or method of construction” nor of “high artistic values,” the two other requirements for significance under Criterion C/3. “A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft,” according to National Register Bulletin 15.⁵

Page & Turnbull fails, however, to produce evidence that Dahlstrand was a master, citing a single mention in the 27 April 1962 *Eureka Humboldt Standard* to a proposed project by the “noted architect” that was never built.⁶ While countless designers may be described as notable, prominent, or successful, such a description does not make a master. Dahlstrand appears to have been successful in his design work and his career can certainly be described as interesting, but he did not rise to the prominence of a master, even at the local level. He is among the many architects mentioned in the Carmel context statement, where his first name is misspelled Olaf.⁷ The single work he designed that is mentioned in the *Context Statement* is the Wells Fargo Bank building, constructed in 1965. Although nominated in 2016, the building has yet to be placed in the inventory. It should be noted, as well, that the biography of Dahlstrand which appears in the context statement is limited to two sentences, far shorter than the sketches of most other Carmel architects.⁸ Dahlstrand ceased to work as an architect about 1993 and devoted the last two decades of his life to art, serving, as well, on both the Carmel planning commission and the city council.

Other sources make it clear that Olof Dahlstrand was not considered a master architect. He was never named a Fellow of the American Institute of Architects, an honor accorded designers “who have made outstanding contributions to the profession through design excellence, contributions in the field of architectural education, or to the advancement of the profession.”⁹ He is not among the 8,400 architects listed in the Pacific Coast Architecture Database, which includes designers in California, Oregon, and Washington.¹⁰ No examples of his work are included in the National Register of Historic Places, nor is there any mention of him in *Architectural Record*. Although an able architect, with an occasional flare of brilliance, Olof Dahlstrand was not a master. When he died at the advanced age of 97 on 17 July 2014, his obituary in the *Monterey County*

4. Ibid., DPR 523L, 39.

5. National Park Service, Bulletin 15, 17, 20

6. Page & Turnbull, Inc., Mid Valley Shopping Center, DPR 523L, 37.

7. Architectural Resources Group, *Historic Context Statement: Carmel-by-the-Sea*, prepared for the City of Carmel-by-the-Sea, updated ed. (1997), 48, 87, 105.

8. Architectural Resources Group, *Historic Context Statement*, 105

9. “Fellow of the American Institute of Architects,” Wikipedia, https://en.wikipedia.org/wiki/Fellow_of_the_American_Institute_of_Architects, accessed 1 November 2020.

10. <http://pcad.lib.washington.edu/persons/?page=7>, accessed 1 November 2020.

Herald called him “a talented architect and artist,” devoting a single sentence to his work as an architect and a single sentence to his work as an artist.¹¹

Nonetheless, Page & Turnbull considers him a master, though the firm is unable to provide evidence that the Carmel Valley Shopping Center expresses “a particular phase in the development of the master’s career, an aspect of his or her work, or a particular idea or theme in his or her craft.”¹² It makes reference to the influence the great designer Frank Lloyd Wright had on him, but Wright influenced countless architects across the country, most of whom would never become masters.

The Carmel Valley Shopping Center does not appear eligible for listing in the National Register of Historic Places nor the California Register of Historical Resources. It also does not appear eligible for the Monterey County Local Register of Historical Resources. It is not the oldest nor the largest of the six shopping centers in Carmel Valley. The two shopping centers to the east, Village Shopping Center and Center Street Marketplace, were built, respectively, nearly two decades earlier and a dozen years earlier. The Center Street Marketplace comprises nearly fifty shops and the three shopping centers along Highway 1 are all larger than the Carmel Valley Shopping Center. The Carmel Valley Shopping Center does not contain shops that offer specialty merchandise, nor is there a specific theme to the character of the buildings, as there is at the Barnyard. Several of the stores have had no tenants for several years. While the shopping center is associated with the development of Carmel Valley, there is no evidence that its association can be considered important, as required for Criterion A of the National Register and Criterion 1 of the California Register. In addition, the shopping center does not have meaningful association with an individual who was significant in national, state, or local history, as called for by Criterion B of the National Register and Criterion 2 of the California Register.

In my opinion the Carmel Valley Shopping Center is neither architecturally nor historically significant. If a building or a district is found not to be significant, it is not evaluated for integrity. According to Bulletin 15, “To be listed in the National Register of Historic Places [or the California Register of Historical Resources] a property must not only be shown to be significant under the National Register [or California Register] criteria, but it also must have integrity.”¹³ Since I did not find the shopping center to be significant, I did not evaluate the integrity of the property. Nonetheless, considering the controversy over the importance of the shopping center, it is appropriate to evaluate the historic integrity of this resource.

Integrity is the ability of a resource to clearly convey its significance. Historic integrity is composed of seven aspects: Location, Design, Setting, Materials, Workmanship, Feeling, and Association. According to Bulletin 15, a property must “possess several, and usually most, of these aspects” to retain integrity. In an evaluation of integrity, the shopping

11. “Olof Dahlstrand, 1916-2014,” *Monterey County Herald*, 22 July 2014.

12. National Park Service, Bulletin 15, 20.

13. *Ibid.*, 44.

center must be shown to retain its “essential physical features” and should be “compared with similar properties”¹⁴

The Carmel Valley Shopping Center stands in the same Location where it was constructed. Although the surrounding area has evolved over the course of fifty-four years, the resource maintains its Setting. The Design of the district retains its initial form, plan, style, and spatial relationships. A variety of alterations to the five buildings, or blocks of shops, that compose the shopping center has resulted in the loss of integrity for three of them. Building 1, at the southwest corner of the shopping center, is where the largest tenant of the property, Safeway, is located. The Safeway store was photographed in the late 1960s by the architect of the shopping center, Olof Dahlstrand, or by a professional photographer. A photographic print in the Environmental Design Archives at the University of California, Berkeley, shows the store looking much as it does today, except for the replacement of the original Safeway sign and the construction of a low wall running along much of the glass façade, which is used to store shopping carts for customers. The new sign has the Safeway symbol or logo following the word Safeway, which the original sign did not. To the east of Safeway, in the same building, are two shops with storefronts that date to 1994. The drawings for the Carmel Valley Shopping Center in the Environmental Design Archives include an image by Dahlstrand, dated 27 May 1965, that shows the shops as the architect conceived them, while a drawing owned by the Stanley Group reveals important details of the one shop (figures 18 and 20). The current shops have store fronts that date to 1994 (figure 19). The exterior walls are composed of tall fixed-sash windows topped by significantly smaller four-light windows and set between square stucco-clad piers. The recessed glass doors are also crowned by small four-light windows. As such, the exterior walls are essentially glass walls, which flood the interiors with light. The shops have a distinctly modern look and stand in strong contrast to the older shops in the complex. The new construction required removal of all original materials and led to the loss of all traces of original workmanship. The two stores, which front on the center’s primary parking lot, are easily visible to shoppers and convey a distinctly different Feeling than the rest of the building. In my opinion, Buildings A and B-1 have lost their historic integrity.

Building C, to the east of Building B-1, was constructed in three phases. The first phase dates to 1966, when a small building encompassing 2,263 square feet of space, was constructed. It was leased to laundry and a swimming-pool equipment store. Fourteen years later, in 1981, a significantly larger addition was constructed to the east, and in 1982 a small second-story addition, containing 378 square feet was built. Building C has a distinctly different appearance that either of the two principal buildings in the shopping center, Building A and B-1 and Building B-2. Both of these resources are distinguished by a broad overhang of the roof that extends six to eighteen feet from the front of Buildings A and B-1 and eleven feet from three sides of Building B-2. The roofs rest directly on the buildings and on tall concrete piers with exposed aggregate on three sides. The roofs covering the Building C are either flat or flat with shed roofs on four sides. The structure is clad with sections of stucco enlivened with slender strips of wood

14. Ibid., 45.

overlay and T1-11 siding. The building lacks any distinguishing design features and does not appear to have been designed by the same architect responsible for the other buildings in the shopping center. The 1981 addition covered the east end of the original building, altering its design. The additions of 1981 and 1982 enlarged the building by a total of 71 percent. As such, nearly three-quarters of the structure is less than forty years old. The shopping center nomination prepared by Page & Turnbull, Inc., shows the Period of Significance to be 1966 to 1967. The original block of the building no longer maintains its integrity, due the 1981 addition, which led to a significant change in Design, the loss of Materials and Workmanship, as well as Feeling. Building C, which no longer maintains its integrity, is a noncontributing property.

To the north stands Building B-2, the largest structure in the shopping center, with a total area of 14,609 square feet. The original primary tenant was Valley Cinema, a 450-seat motion picture theater that occupied the center of the building. Two stories in height, the theater required construction of a roof that descended to cover the one-story shops that ran along three sides of the motion-picture theater. The Page & Turnbull nomination states that the “dramatic roof lines” of the shopping center echo “the surrounding hill slopes” and show the influence of Frank Lloyd Wright on Olof Dahlstrand.¹⁵ In fact, the single dramatic roof line in the complex was the result of designing a roof that would cover the two-story motion-picture theater, as well as the single-story shops set along three sides of it. Sited in the center of Building B-2, the theater was entered from the west through a fourteen-foot wide and fourteen-foot long foyer that led to doors opening to the theater lobby. A prominent marquee with the words Valley Cinema topped the cross gable and a huge “reader board,” which carried the name of the movie playing, along with other information, was set to the south of the foyer (figures 22 and 23). In 1993 Monterey County approved a permit to convert the foyer and lobby to retail space, and in the summer of 2001, plans were drawn by the Monterey architect George Ash to enclose these elements. The Valley Cinema marquee and reader board were removed, and a decorative truss was constructed in the cross gable (figure 17). The space formerly occupied by the foyer and lobby, which contained 793 square feet, was converted to indoor retail space. At a later date the theater was transformed into the two-story Mid Valley Self Storage, which is entered on the east side of the building. The work associated with closing the theater radically altered the exterior Design of Building B-2. It resulted in the loss of materials, workmanship, and feeling. In my opinion Building B-2 has lost its historic integrity.

To the northwest of Building B-2 stands Building D, which is leased to Ace Hardware. The design of the building was altered either by Ace Hardware or, possibly, by a previous tenant, who rented the space after the initial lessee, Crocker-Citizens National Bank, vacated the premises. The long row of fixed-sash windows on the south side was covered with opaque paint and the drive-up banking window on the north side was removed and replaced by a double glass door. These alterations have, to an extent, changed the design of the building, but they do not appear to have led to a loss of integrity.

15. Page & Turnbull, Inc., Mid Valley Shopping Center, DPR 523L, 39.



Figure 22. Looking southeast at the front of Valley Cinema, *Courtesy Monterey Herald*, 24 September 1966.



Figure 23. Looking east at the large sign, with the name of the motion picture playing, in front of the Valley Theater. *Courtesy Environmental Design Archives, University of California, Berkeley.*

Building E, which stands to the west was originally a Standard Oil Service Station. It was possibly designed by Olof Dahlstrand, but it is more likely that Standard Oil itself provided the plans. At an unknown date, the gasoline pumps were removed, and a fence was built extending north from the station, to allow for the concealed storage of trash. For some years the building has been leased to Carmel Valley Auto Service. The various alterations to the building over the years include the removal of significant Standard Oil feature, painting the station a new color, and the addition of a large roof screen. Building E has its integrity.

Four of the five buildings that compose the Carmel Valley Shopping Center do not maintain their historic integrity. According to Bulletin 15, a historic district may be composed both of “features that lack individual distinction and individually distinctive

Features that serve as focal points. It may even be considered eligible if all the components lack distinction, provided that the grouping achieves significance as a whole within its historic context.” In either case, the majority of the components that add to the district’s historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole (underlining added)”¹⁶

It is apparent that four of the five buildings that compose the Carmel Valley Shopping Center have lost their integrity. The shopping center no longer maintains historic integrity. As such it would be ineligible for listing, even if it were to be considered significant under Criterion C of the National Register of Historic Places and Criterion 3 of the California Register of Historical Resources. It also is not eligible for listing in the Monterey County Local Register of Historical Resources.

Sincerely yours,



Anthony Kirk, Ph.D.

16. Ibid., 5.

APPENDIX I

Painter Preservation Historic Resource Evaluation and
Phase I Assessment (dated December 21, 2020)
Diana Painter, Ph.D., Resume and Qualifications



Painter Preservation
HISTORIC PRESERVATION & URBAN DESIGN

December 21, 2020

Ms. Teri Wissler Adam
EMC Planning Group
301 Lighthouse Avenue, Suite C
Monterey, CA 93940

**RE Mid Valley Shopping Center Historic Resource Evaluation/Phase I Assessment
9550 Carmel Valley Road, APN 169-234-007 and APN 169-234-008**

Dear Ms. Wissler Adam,

Attached please find a Historic Resource Evaluation (HRE) and Phase I Assessment for the Mid Valley Shopping Center, which was prepared November 24, 2020. This HRE was prepared at the request of Monterey County and will form the basis for the Environmental Impact Report (EIR) that is being prepared for the proposed modifications of this shopping center. The purpose of the HRE is to identify and evaluate the significance and integrity of the shopping center. It follows on several other surveys of the property and is intended to serve as the County-initiated review of the property, resolving conflicting opinions from two other architectural historians about the shopping center's eligibility for listing on the National Register of Historic Places, the California Register of Historical Resources, and Monterey County Local Register of Historic Resources and its status as a historical resource under the California Environmental Quality Act (CEQA) § 21084.1, and CEQA Guidelines section 15064.5. Documentation was prepared in accordance with the *Monterey County Guidelines for Historic Assessments*, March 2, 2017.

Previous Surveys and Findings

The Mid Valley Shopping Center has not been previously listed in the Monterey County Register of Historic Resources or in the California or National Registers and does not appear in the state's Built Environment Resource Directory.

An initial review of the property was prepared by Anthony Kirk, PhD, for the property owner, Russel Stanley, dated September 18, 2019. This letter report evaluated the historical significance of the property with respect to the National Register of Historic Places, the California Register of Historical Resources, and Monterey County Local Register of Historical Resources. The reviewer did not find the shopping center significant.

At the same time, the Carmel Valley Association hired the San Francisco firm of Page & Turnbull to review Kirk's letter and provide a preliminary assessment of the significance and integrity of the shopping center based on a site visit and limited archival research. This work was completed October 29, 2019. This preliminary report found that the shopping center possessed sufficient significance and integrity to be eligible for listing in the California Register under Criterion 3, for its architectural style and association with architect Olof Dahlstrand, and recommended conducting a full evaluation to demonstrate the property's eligibility.

On November 4, 2019 Anthony Kirk addressed a letter to Monterey County objecting to the characterization of his initial letter as a memo, correcting some factual information in Page & Turnbull's memo, and reiterating his view that the shopping center was not architecturally or historically significant.

Page & Turnbull prepared a full HRE and Phase I Assessment on November, 18, 2019 at the request of the Carmel Valley Association. This was addressed to Monterey County. This report found the Mid Valley Shopping Center eligible for listing as an individual resource in the National Register of Historic Places, the California Register of Historical Resources, and the Monterey County Register of Historic Resources. It was found significant at the local level for its association with architect Olof Dahlstrand, as a good example of his commercial work. Page & Turnbull's integrity analysis found that the shopping center retained integrity of location, design, setting, workmanship, feeling, and association. It found that integrity of materials had been compromised (note that a resource must retain most but not all of the aspects of integrity to be considered as having sufficient integrity to convey the reasons for its significance).

On October 16, 2020 a report prepared by Linda Jones, PhD, of Heritage Resources Consulting was submitted that examined the findings of both Kirk and Page & Turnbull, specifically with respect to whether the shopping center was significant as the work of a master and whether the shopping center retained integrity. This consultant concluded that architect Olof Dahlstrand was not a "master" and provided criteria that they felt needed to be met to reach this finding. They found that Olof did not meet any of these criteria (note that this is criteria offered by the consultant and not specified in any National Park Service or State of California guidance) and as a result found that the shopping center was not "the work of a master." They also found that the shopping center did not display integrity of setting, design, workmanship, materials, feeling, and association. It retained integrity of location.

On November 4, 2020 Anthony Kirk revised his earlier report, submitting it to County planning staff. In this report he concurred with the findings of Linda Jones and provided an integrity analysis of the shopping center, noting that although it is not required that an integrity analysis be provided if a resource is significant, he was providing this background due to "the controversy over the perceived importance of the shopping center." Kirk concluded that the property had lost integrity. Kirk concluded that the shopping center was not the largest or oldest shopping center in Carmel Valley, and was not "themed," as were other shopping centers in the valley (note that the shopping center is a good example of a specific style and is an excellent representation of the era in which it was designed. This was not discussed in Kirk's report).

Research and Field Methods

The attached report was prepared between October 15, 2020 and November 24, 2020 and finalized on December 18, 2020. Painter Preservation prepared the report as a subconsultant to EMC Planning Group in Monterey, who is under contract to the County of Monterey to prepare an EIR. On October 15, 2020, Diana Painter, Principal Architectural Historian for Painter Preservation, visited the site and recorded it in photographs and field notes. She also met with a representative of EMC Planning Group and the owner of the property, Russel Stanley, to walk through the property and discuss proposed plans. This followed a project kick-off meeting among County staff, EMC Planning Group, and the applicant on August 19, 2020.

Access to archives was limited during this time frame due to archive and library closures because of the Covid-19 pandemic. Nonetheless, we were able to obtain copies of architect Olof Dahlstrand's drawings for the Mid Valley Shopping Center (known as the Carmel Valley Shopping Center at that time) and Carmel Plaza from the University of California, Berkeley, Environmental Design Archives to review and incorporate in this report. Examples of Dahlstrand's renderings were obtained from the JFK Library and the Washington DC Hart Senate Building website. Additional materials were provided by architectural

historian Bridget Maley of San Francisco. Photographs of Dahlstrand's houses and additional information on Dahlstrand's career was provided by architect and architectural historian Pierluigi Serraino of Oakland, who interviewed Dahlstrand twice for his book *NorCalMod, Icons of Northern California Modernism*, as well as members of his family. Additional interpretation of the Mid Valley Shopping Center, as well as background on mid-20th century commercial landscapes, was provided by landscape historian David Streatfield, a specialist in California landscapes, and Petaluma landscape architect and landscape historian, Janet Gracyk.

Additional information was obtained from Monterey County, including permit records, the *Carmel Valley Master Plan*, and the previous surveys that were reviewed in conjunction with preparing this document. Further information was obtained from the City of Carmel-by-the-Sea, including previously prepared historic context statements which reference Dahlstrand's work in the town and in the surrounding area; from the City of Monterey, including the catalogue for the exhibit, *Architecture of the Monterey Peninsula*; and the Monterey AIA offices for the guide to modern architecture in the Monterey Bay Region.

Information on modern architecture in Carmel-by-the-Sea was also found in Kent Seavey's *Carmel, A History in Architecture*. These sources, as well as professional trade magazines and newspaper articles, all included works by Olof Dahlstrand. A major source of information on Dahlstrand's houses is the book, *Olof Dahlstrand: The Usonians, The Magnificent Seven of the East Bay*, as well as the *San Francisco Chronicle* feature that was published in conjunction with a tour and lecture on his work by Pierluigi Serraino in 2008.

Other background publications that informed the preparation of this report included standard texts on the history of the region and professional texts on urban planning, commercial architecture at the mid-20th century, and mid-20th century architecture and landscape architecture in general.

Evaluation Process

The Carmel Valley Shopping Center was evaluated as a District. The National Park Service defines a district as possessing "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development."¹ Each individual building in the shopping center complex was recorded and evaluated against the historic contexts that are provided in the HRE. An analysis of each resource's integrity was also made. Based on each building's association with the shopping center and its integrity, each building was determined to be **Contributing** to the shopping center or **Non-contributing** (note that typically a district must display about 50% or more contributing buildings or resources in order to be considered a historic district eligible for listing in the National and/or California registers). Four out of the five resources in the shopping center are considered contributing here. The fifth resource, Building B, was designed by Dahlstrand as well and would be considered to have sufficient integrity to be a contributing resource. It is not 50 years old, however, and so is not considered contributing for purposes of this study.

Findings

The Mid Valley Shopping Center is significant for its design and as the first shopping center in the Carmel Valley to exhibit a cohesive, comprehensive modern architectural expression. As such it displays a level of sophistication not previously seen in shopping center design in the valley. It is also the only shopping center designed in the Organic style, one of the hallmark styles in Carmel-by-the-Sea and the Carmel Valley that has been called out in the two previous historic context statements prepared for Carmel-by-the-Sea. Finally,

¹ Patrick W. Andrus, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington DC: US Department of the Interior, National Park Service, Cultural Resources, 1995:5.

it is significant for its association with architect Olof Dahlstrand, a highly respected architect in Carmel and the greater Bay Area, whose work has been widely published. The shopping center retains good integrity with a strong ability to convey the reasons for its significance.

Olof Dahlstrand was an architect who worked for important architectural firms practicing modern design (Langhorst and Langhorst Associates and Skidmore, Owings & Merrill) for ten years before starting his own firm in Carmel-by-the-Sea, where he practiced for 25 years. The influence of Frank Lloyd Wright on his work is unmistakable, but his work was not derivative, according to Bay Area architect and architectural historian Pierluigi Serraino, who interviewed Dahlstrand for his book, *NorCalMod*. In Carmel-by-the-Sea and the Carmel Valley he practiced among some of the most renown architects in California and the Bay Area, in an area where clients valued good design and could also afford it. Yet he was both prolific and able to attract prize commissions, including Carmel Plaza (Carmel, altered); Wells Fargo Bank, Carmel; and the Mid Valley Shopping Center, Carmel Valley. The fact that he thrived in this environment speaks to his talent and perhaps also his personality in what could be a politically charged environment. He was also very active in local planning, design, and environmental causes, another testament to his commitment to Carmel. These considerations aside, however, both the Wells Fargo Bank and Mid Valley Shopping Center are excellent examples of their respective genres and would be eligible for listing in the National Register of Historic Places California Register of Historical Resources, and the Monterey County Local Official Register of Historic Resources even without their association with local architectural master Dahlstrand. Historian Serraino, an expert on Dahlstrand and his work, has said, "Only architects who were principles [in the area of modern design] gave us worthy structures. And Olof was unquestionably one of them. That I am certain of beyond reasonable doubt."²

Evaluator Qualifications

I am a qualified architectural historian whose credentials meet the Secretary of the Interior's Professional Qualification Standards in the area of Architectural History (36 CFR Part 61). I hold a PhD in Architecture and a Master's Degree in Urban Design/Urban Planning and have 35 years of professional experience in historic preservation and urban design. In addition to being the owner of Painter Preservation, I have served as its Principal Architectural Historian since founding the firm in 2002. I worked as a National Register and Survey Coordinator with the Oregon State Historic Preservation Office from 2012 to 2017. Painter Preservation has been recognized with numerous awards over the last 18 years that follow on earlier research awards for Diana Painter for study in Sheffield, England, and Rome, Italy. In recent years we have been awarded two state-wide awards and one national award: an Oregon Heritage Excellence Award; a Washington State Historic Preservation Officer's Award for Outstanding Achievements in Historic Preservation; and a National Alliance of Preservation Commissions, Commission Excellent Award. All awards were for research and dissemination of information about Modern historic resources. I am listed as an architectural historian on the roster of consultants on file with the states of California, Washington, Oregon, Idaho, Montana, Nevada, and Wyoming.

Sincerely,



Diana J. Painter, PhD
Owner/Principal Architectural Historian

² Pierluigi Serraino, email correspondence with Diana Painter, November 9, 2020.

D1. Historic Name: Carmel Valley Shopping Center
Center

D2. Common Name: Mid Valley Shopping

***D3. Detailed Description**

Location and Setting

The Mid Valley Shopping Center is located in the Carmel Valley, which is located southeast of the town of Carmel-by-the-Sea in Monterey County. Carmel-by-the-Sea, which is on the Pacific Ocean, is the main town serving the area. The Carmel Valley is about thirty miles long and from one-half to two miles wide.¹ The valley more or less straddles Carmel Valley Road (G16), which trends northwest to southeast, eventually becoming E. Carmel Valley Road. The Mid Valley Shopping Center is located approximately 5.5 miles east of the town on the Carmel-by-the-Sea on Carmel Valley Road. The area around the shopping center was largely undeveloped prior to construction of the center² and the site of the shopping center was vacant. It was colloquially known as "by the Farm Center" in early advertisements. **Continued on sheet 2**

***D4. Boundary Description**

The Mid Valley Shopping Center is bound by the rights-of-way of Carmel Valley Road, Berkwick Drive, Center Street, and Dorris Drive. These roads define all five buildings within the shopping center, which house the commercial uses associated with the center and the adjunct uses that support them, such as parking areas and open spaces. The buildings display related architectural expressions and materials. With the exception of the former gas station, all are linked by pedestrian-friendly walkways and open spaces.

***D5. Boundary Justification:**

The boundary for the Mid Valley Shopping Center is the full block on which the shopping center is located. It is bound by Carmel Valley Road, Berkwick Drive, Center Street, and Dorris Drive. It takes in the two parcels that are occupied by buildings in the shopping center, APN 169-234-007 and APN 169-234-008, and all associated open spaces and facilities such as parking and driveways.

D6. Significance: Theme Retail commercial architecture **Area** Carmel Valley, Monterey County
Period of Significance 1965-1968 **Applicable Criteria** C

The Mid Valley Shopping Center is significant for its design and as the first shopping center in the Carmel Valley to exhibit a cohesive, comprehensive modern architectural expression that also retains integrity. It displays a level of sophistication not previously seen in shopping center design in the valley. It is also the only shopping center designed in the Organic style, one of the hallmark styles in Carmel-by-the-Sea and the Carmel Valley, noted in the two previous historic context statements for Carmel-by-the-Sea and Carmel Valley as characteristic, but nonetheless not common in commercial retail design. Finally it is significant for its association with architect Olof Dahlstrand, a highly respected architect in Carmel and the greater Bay Area, whose work has been widely published. The shopping center retains very good integrity with a strong ability to convey the reasons for its significance. **Continued on sheet 45**

***D7. References**

Painter, Diana, *Mid Valley Shopping Center Historic Resource Evaluation*. Prepared for Monterey County. Prepared by Painter Preservation. December 2020 (draft). **Continued on sheet 87**

***D8. Evaluator:** Diana J. Painter, PhD

Date: November 20, 2020

Affiliation and Address: Painter Preservation, 15 Third Street, Santa Rosa, CA 95401

¹ Grimes, Teresa and Leslie Heumann, *Historic Context Statement, Carmel-by-the-Sea*. Prepared for the City of Carmel-by-the-Sea. Prepared by Leslie Heumann and Associates, September 1994. Revised by Glory Anne Laffey, Archives & Architecture, May 31, 1996. Updated by Architectural Resources Group. Adopted 2008:40.

² See for example the 1947 topographic map for the area.

CONTINUATION SHEET

Property Name: 9550 Carmel Valley Road
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Continued from sheet 1

The shopping center is located at 9550 Carmel Valley Road on two parcels (APN 169-234-007 and APN 169-234-008) and is bounded by Carmel Valley Road to the north (northeast); Berwick Drive to the east; Center Street to the south; and Dorris Drive to the west. The approximately six-and-one-half-acre site is occupied by five one-and-two-story buildings, parking areas, sidewalks and covered walkways, and landscaped areas. Several commercial uses are located on the perimeter, accessed from Carmel Valley Road, Berwick Drive and Dorris Drive. Beyond these uses, to the southwest, are single and multi-family residential uses that typically extend one parcel deep. Beyond these developed areas is a significant amount of open space. The Carmel River bounds the developed area to the southwest and southeast.

Physical Description

The Mid Valley Shopping Center consists of five one-and-two story buildings, as noted above, two with one tenant space and three with multiple tenant spaces. The buildings have the appearance of having low-pitched, hip roofs but in actuality most of them have a flat roof at the center. The roofs are clad in wood shakes with the exception of the flat roofs, which are built-up. The exteriors of the buildings are typically finished in exposed concrete aggregate or stucco with wood battens, although there are some infill panels. A limited amount of wood sheet siding with a vertical grain (T 1-11), a recent development, clads portions of Building B. In several locations, the aggregate panels are engraved in repetitive geometric patterns of intaglio. Similar patterns in wood battens that describe rectangles is repeated on the buildings finished in stucco. These occur at what is today the Ace Hardware (Building D) and the Carmel Valley Auto Service building (Building E, formerly a gas station). The foundations for the complex are concrete slab and the roofs are clad in wood shakes.

The deep eave overhangs of the complex are supported by concrete columns that are smooth concrete and exposed aggregate concrete in a geometric pattern. They are seen that throughout the complex. The covered walkway that extends from Building A (the Safeway) to Building C (the former theater)) is also supported by these same columns. Visible under the deep eaves and covered walkway are the exposed timbers that frame the eave overhangs; they are bolted together, conveying a rustic appearance. Extended rafter ends reinforce the repetitive nature of the design elements of the complex and the horizontal line formed by the raked cornice. Window frames are typically bronze anodized aluminum, but wood and aluminum is also seen. The complex displays elements of the Organic style of architecture and the Second Bay Tradition. It was constructed in 1966.

Elements of the Mid Valley Shopping Center district are as follows:

- Building A (Safeway and Associated Shops) – Contributing
- Building B – Non-contributing
- Building C (former cinema and associated shops) – Contributing
- Building D (former Crocker Citizen's National Bank) – Contributing
- Building E (former gas station) – Contributing.

Specifications for the various materials and colors were laid out by Olof Dahlstrand in a ca 1966 sectional drawing of the shopping center.¹ They are largely intact except where they have been recently painted and in the storefronts south of Safeway. They are:

¹ West Elevations of Cinema Bldg, Elevation from Carmel Valley Road, 20-013-013, Accessed "Dahlstrand, Olof," UC Berkeley Environmental Design Archives. <https://archives.ced.berkeley.edu/collections/dahlstrand-olof>, Accessed October 2020.

CONTINUATION SHEET

Property Name: 9550 Carmel Valley Road
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Exterior Materials:

Sloping roofs : Wood shakes
Flat roofs : Asphalt and gravel
Eaves, covered walkway framing : Redwood
Covered walk columns : Precast concrete, integrally colored, with exposed aggregate and patterned finish
Storefronts : Bronze anodized aluminum, painted steel, wood
Paving: Concrete walks; asphalt parking area
Exterior storefronts not indicated on elevations, to be constructed of anodized aluminum frames, glass, wood, clay block and/or precast integrally-colored concrete.

Exterior Colors:

Exposed wood framing & shake roofs: weathered gray.
Precast concrete: brown.
Anodized aluminum: deep bronze.
Filler panels on storefront construction: off-white.

Elements of the shopping center that are not recorded on a separate Primary form include the parking areas, landscaped areas, sidewalks and plazas, and signage. They are discussed below.

Site and Landscape Design

The shopping center is organized around a central parking area composed of diagonal spaces with aisles oriented northeast to southwest, essentially leading to the Safeway store from Carmel Valley Road. Diagonal spaces are located around the periphery of the parcel as well. The ends of the aisles display mature Ficus trees. Landscaped beds occur on the periphery as well, some of which have been recently re-planted. The main entries and aisles are from Dorris Drive and Berwick Drive, relatively close to Carmel Valley Road. A secondary aisle is perpendicular to this aisle and wraps around the site in front of the Safeway store.

The original bird's-eye view rendering of the complex shows a deep setback from Carmel Valley Road, with two traffic lanes. Today there is very little setback. The road is two lanes with a center turn lane that appears to be meant to facilitate traffic in and out of the side streets accessing the shopping center. There are deep shoulders on each side and no sidewalks.

A landscaped court is located in front of Building B. It is linear in form and extends from the south end of Building A, where it serves as an outdoor eating area, to the drive to the south of Buildings B and C. A walkway from the outdoor eating area also extends to the parking area parallel to Center Street, in back of Buildings A and B. An open area that is not formally landscaped is located northwest of Building D. The sidewalks and hardscape throughout the center alternate exposed aggregate concrete and smooth or broom finished concrete.

The covered walkway that extends from the Safeway (Building A) frontage south (southeast) past the courtyard area to the Building C, the former cinema, is an integral and contributing feature of the shopping center. The walkway provides protection from the weather, connects the main buildings and integrates the site, and displays the same design features seen throughout the complex. It, along with the associated steps, built-in planters, and paving, are all part of the initial concept for the development. This is recorded in association with the Primary record for Building A.

CONTINUATION SHEET

Property Name: 9550 Carmel Valley Road
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The shopping center also has tall pedestrian lights throughout. These do not appear to be original to the center, although research did not reveal a date for their installation.

The main entry monument sign is at the corner of Carmel Valley Road and Dorris Drive. According to the bird's-eye rendering for the shopping center, the low, curved concrete sign is original to the center. A concrete and wood directional sign is located on Carmel Valley Road in back of the service station. Although the sign reflects the same materials as seen in the shopping center, it displays some ad hoc additions not original to the shopping center. Newer directional signage is located at the entries to the shopping center.

Changes over time

Architect Olof Dahlstrand designed the parking lot and landscaped areas for the Mid Valley Shopping Center. The rendering from ca 1966 shows a fairly standard response to landscaping a parking area, although it may reflect an illustrative response rather than a designed landscape per se. Nonetheless, the parking lots and landscaping largely reflect today what was illustrated then. According to Monterey County, there was no parking lot design and landscaping requirements in place at that time. The main change that has occurred was the addition of a landscape feature in the courtyard area in 1995.² This feature consists of a raised mound with large boulders and a water feature and informal plantings.



Landscaped court in front of Building B, looking south

² Personal communication, Brandon Swanson, October 20, 2020.

CONTINUATION SHEET

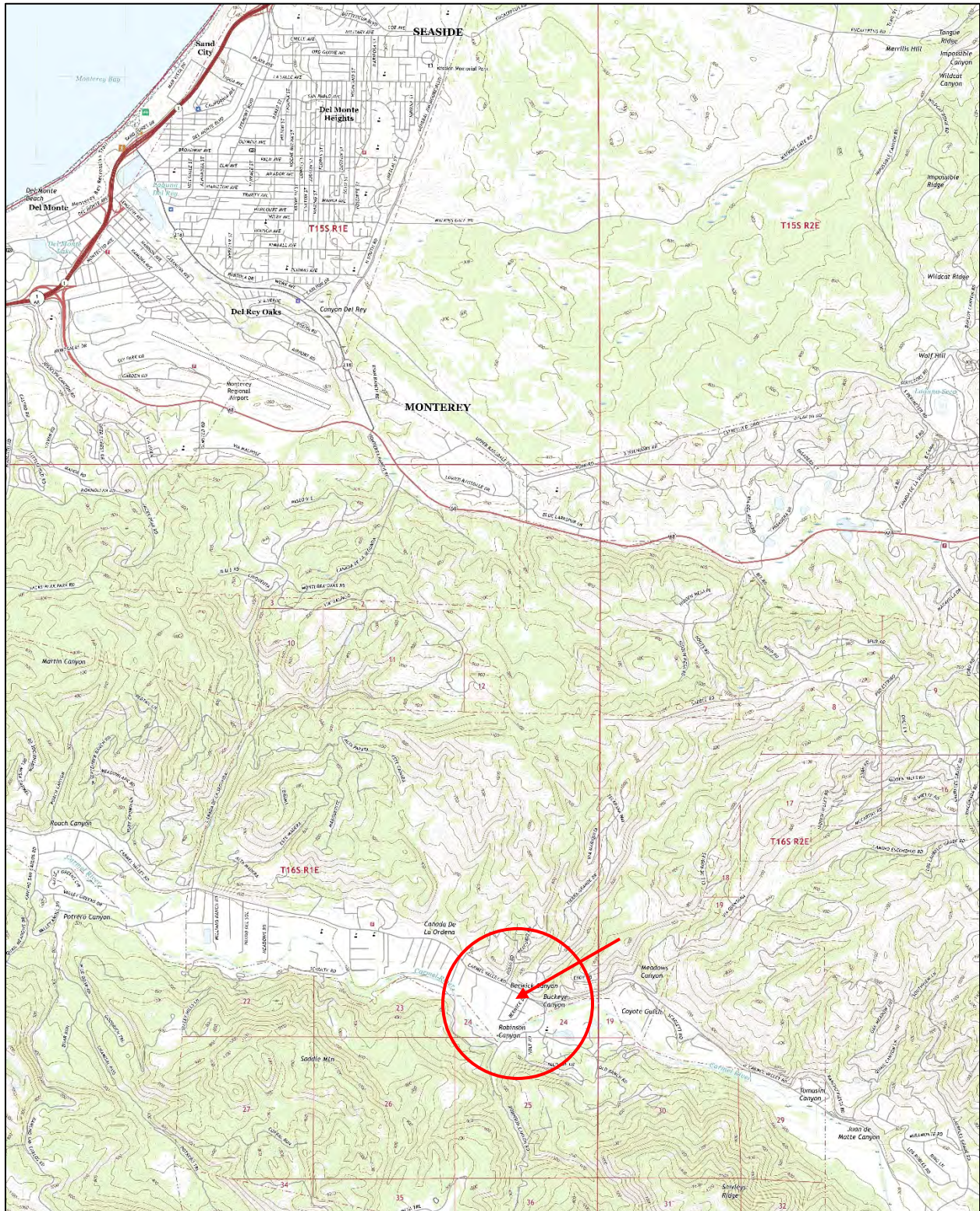
Property Name: 9550 Carmel Valley Road
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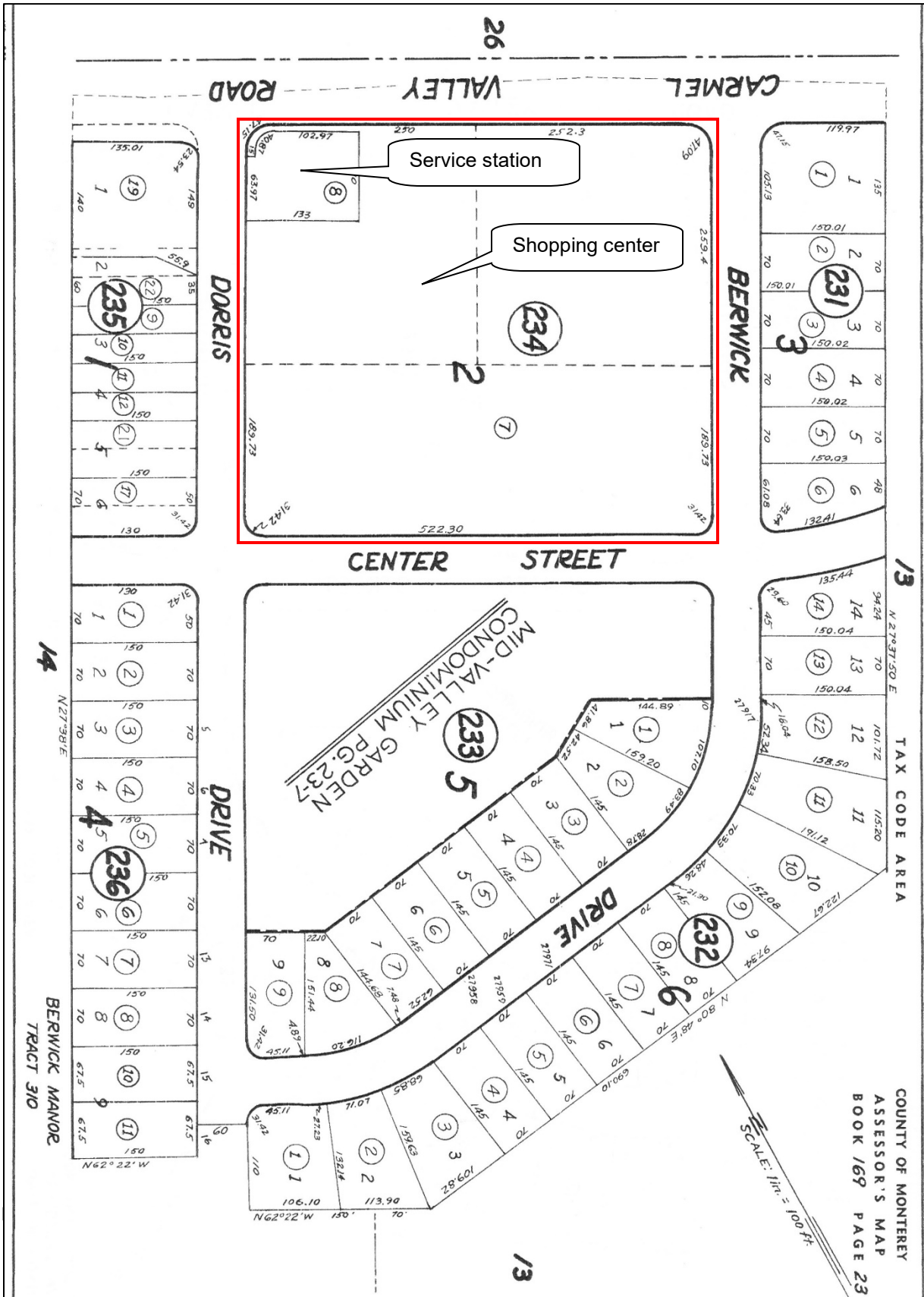


Entry monument (right) and view of Carmel Valley Road, looking southeast



Ca 1966 rendering of shopping center by Olof Dahlstrand, looking south







P1. Other Identifier: Safeway & Associated Shops

*P2. Location: Not for Publication Unrestricted

*a. County Monterey b. Quad Seaside Date 2018 T 16S; R 1E; of of Sec 24; Mt. Diablo B.M.

c. Address 9550 Carmel Valley Drive 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 169-234-007

*P3a. Description:

Building A at the Mid Valley Shopping Center is located on the west side of the center and anchors the north side of this large, complex building with a Safeway store. The building faces east toward Carmel Valley Road. It is one story in height with a mezzanine, with a slightly irregular footprint. It is connected to Building C with a covered walkway. The most significant characteristic of the building and its associated shops is the large, sheltering roofs which have the appearance of low-sloped hip roofs, but are actually flat in the center. The highest roof form covers the main portion of Safeway, which is very open on the interior, with large I-beams supported by relatively small steel posts. Fluorescent lighting throughout illuminates the interior. The Safeway roof slopes down to each side (north and south), and then continues in a detail that has the appearance of an over-scaled eave return, which in turn marks the entries. The roofs continue to step down toward the south, with the lowest roof form covering the walkway. The Safeway is a steel-frame building clad largely in prestressed concrete panels with exposed aggregate **Continued on sheet 10**

P5a. Photograph or Drawing



*P3b. Resource Attributes: HP6: 1-3 story commercial building

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

P5b. Description of Photo: East façade, north end, looking west

*P6. Date Constructed/Age and Source: Historic Prehistoric
 Both 1965-1966 (permit records, newspaper)

*P7. Owner and Address:
 Russel Stanley, The Stanley Group
 2275 Winchester Blvd.
 Campbell, CA 95008

*P8. Recorded by:
 Diana J. Painter, PhD
 Painter Preservation
 15 Third Street
 Santa Rosa, CA 95401

*P9. Date Recorded: October 15, 2020

*P10. Survey Type: Intensive

*P11. Report Citation: Mid-Valley Shopping Center Historic Resource Evaluation

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

CONTINUATION SHEET

Property Name: Building A

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and a shake roof (with the exception of the flat portions, which are built-up) and slab concrete foundation. The concrete walls, where exposed (that is, not covered with an overhang) display an intaglio feature that consists of a large scale, repetitive geometric pattern at the top of the wall, under a deep fascia, and narrow, decorative pilasters that alternate with incised vertical lines. A deep overhang covers a portion of the front façade, which is an expansive curtain wall with a short, metal bulkhead, and wraps around the corner of the building to extend partway along the north side façade. The primary sash material here is steel. The overhang continues to provide cover for the outdoor areas associated with shops to the south and then as a covered walkway extending to Building C, the former cinema. These covered areas provide shelter from the rain and shade but also visual continuity to the building frontage, emphasizing the strong horizontal lines of the shopping center. The eaves are supported by columns that are rectangular in plan and consist of smooth concrete and exposed aggregate in a geometric pattern. They support both the beams that carry the eaves as well as the outer edge of the overhangs. The open framing here is composed of timbers, much of which bolted together for a rustic appearance. Large, regularly spaced, extended rafter ends reinforce the horizontal line. The primary sash material is anodized aluminum, although there is some variation in the materials. Designed by architect Olof Dahlstrand, as is the whole complex, the building reflects the Organic style attributed to the complex as a whole. It was constructed in 1966, with initial permitting occurring at the end of 1965.

Adjunct features to the Safeway include the trash enclosure to the rear of the building (which continues some of the decorative details of the main building); and the large loading dock and driveway, with one roll-up door, which is on the rear of the building and oriented east-west. The shops that continue to the south of the building display some variety in materials and design. The former Steinmetz Pharmacy, a Goodwill today, displays the most changes. Covered and open public spaces are located to the south as well, as well as a covered walkway to the rear of the complex. The facades on the rear of the shops are utilitarian in appearance; there is one small addition whose function is unknown.

The covered walkway that extends from the Safeway (Building A) frontage south (southeast) past the courtyard area to the Building C, the former cinema, is an integral and contributing feature of the shopping center. The walkway provides protection from the weather, connects the main buildings and integrates the site, and displays the same design features seen throughout the complex. It, along with the associated steps, built-in planters, and paving, are all part of the initial concept for the development.

Changes over time

The permit to construct the Safeway store and associated shops was taken out on December 28, 1965.¹ The main change that has taken place to this building is the alteration of what was the Steinmetz Pharmacy to what is today a Goodwill and neighboring shop. The proportion of the transom windows to the rest of the façade is intact but it is otherwise much changed from the 1966 rendering of the building (no date was available, but the change occurred sometime before 2008). As originally envisioned, the end wall was solid below the transom windows and the façade facing the main walkway and parking area had fixed windows with what appears to be metal sash, above a solid bulkhead. Today the window and door frames are wood and have proportions uncharacteristic of the shopping center as a whole. Finishes are also not consistent with the design of the shopping center. Another major change to this complex is painting the covered walkway white, including the timber framing and concrete columns, which obscures the materials of the walkway – a character-defining feature - and is incompatible with the overall aesthetic of the complex. This building is **contributing** to the Mid Valley Shopping Center district.

¹ County of Monterey Building Department, Building Permit Records, Accessed October 2020.

CONTINUATION SHEET

Property Name: Building A

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Integrity

The integrity of Building A is very good, largely due to the intact nature of the Safeway building and the degree to which it reflects architect Dahlstrom's vision for the center, as well as the concrete aggregate walls with the intaglio patterns; concrete and concrete aggregate columns; and heavy wood-frame framing for the eave overhangs, walkways, and covered court areas. The roofs, which are a major character-defining feature for the shopping center as a whole, are intact, as is the roof cladding. The open curtain wall of the Safeway is intact and framed by the roof forms, for a dramatic storefront. The exterior walkways and deep eaves are intact, although partially painted. As noted, the main incompatible change is the design of what is now the Goodwill space. This is only one part of the building, however. It is not as visible as other portions, as it is set back from and partially obscured by the exterior walkway. The building as a whole retains integrity of location, design, and setting. Some materials have been changed, to develop ADA-complaint doors at the Safeway, for example. Workmanship is intact, particularly the workmanship exhibited on the exterior concrete work on the Safeway. Feeling is largely intact but has been affected by the white paint, which obscures a character-defining feature. And the Association is intact, particularly as the Safeway, as a major anchor of the shopping center, is still in place.



Front east façade and north side façade, looking southwest

CONTINUATION SHEET

Property Name: Building A

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North side façade, looking west

CONTINUATION SHEET

Property Name: Building A

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Rear west façade, north end, looking south



Rear west façade, south end, looking east

CONTINUATION SHEET

Property Name: Building A

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Covered walkway in front of Safeway, looking south

CONTINUATION SHEET

Property Name: Building A

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Former Steinmetz Pharmacy, west façade, looking southwest



Covered outdoor space, south end of complex, looking west

CONTINUATION SHEET

Property Name: Building A

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Walkway from Building C to Safeway, looking north



Framing of walkway and column detail, typical

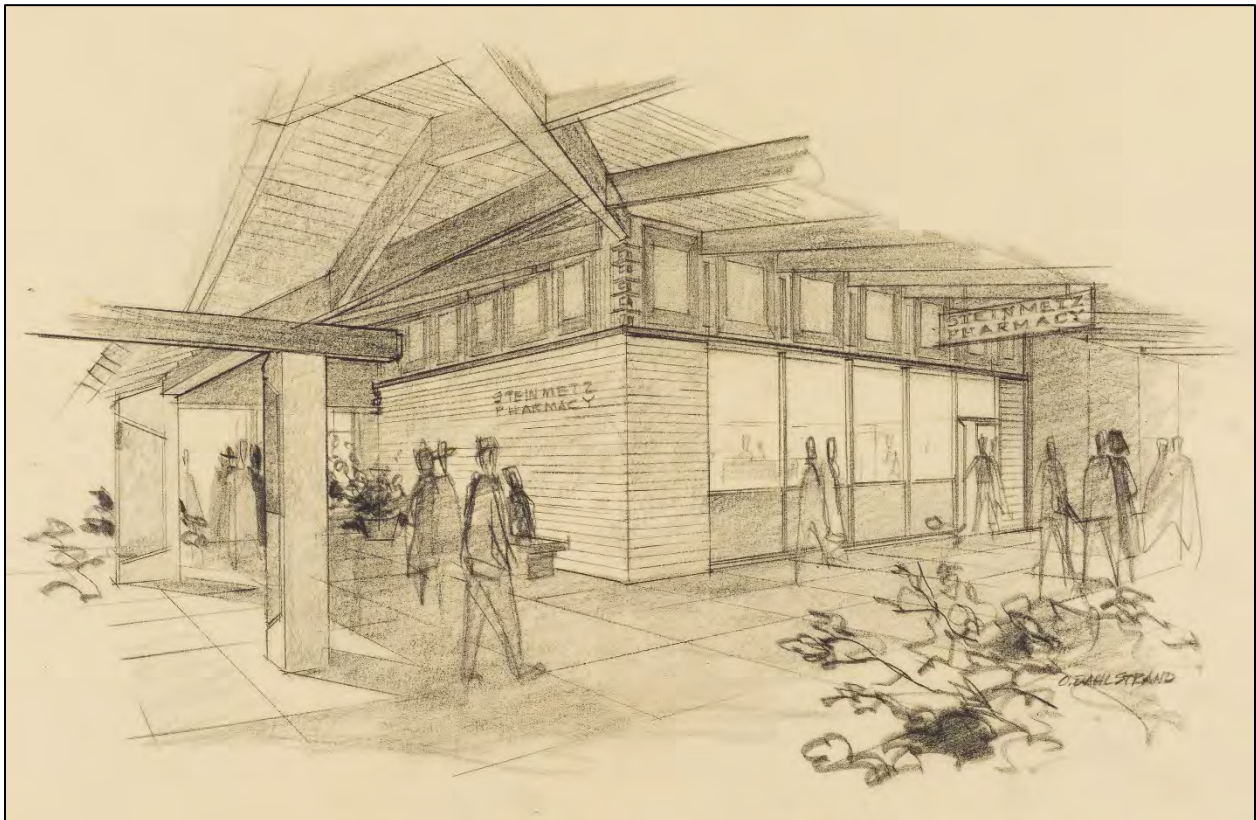
CONTINUATION SHEET

Property Name: Building A

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Rendering of Safeway by Olof Dahlstrand, ca 1966



Rendering of Steinmetz Pharmacy by Olof Dahlstrand, 1965

CONTINUATION SHEET

Property Name: Building A

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Rendering of covered walkway by Olof Dahlstrand, looking toward cinema, ca 1965

P1. Other Identifier:

*P2. Location: Not for Publication Unrestricted

*a. County Monterey b. Quad Seaside Date 2018 T 16S; R 1E; of of Sec 24; Mt. Diablo B.M.

c. Address 9550 Carmel Valley Drive 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 169-234-007

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

Building B, in the south corner of the shopping center, will only be mentioned briefly here and not evaluated, as it is not over 50 years of age and therefore is not contributing to the shopping center district.¹ The small portion on the north side of the building was constructed in 1971. Two subsequent additions were constructed ca 1976 and 1981. They were designed by Dahlstrand, although they deviate somewhat from the original master plan. The open spaces around the building and its relationship to the circulation system and open spaces are intact and should be preserved as part of the setting of the shopping center. Any changes to the building should also be compatible with the overall complex. This building is **noncontributing** to the Mid Valley Shopping Center district. **Continued on sheet 20**

P5a. Photograph or Drawing



*P3b. Resource Attributes: HP6: 1-3 story commercial building

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

P5b. Description of Photo: East façade, looking south

6. Date Constructed/Age and Source: Historic Prehistoric
 Both 1971, 1976 and 1981
 (architectural drawings)

*P7. Owner and Address:
 Russel Stanley, The Stanley Group
 2275 Winchester Blvd.
 Campbell, CA 95008

*P8. Recorded by:
 Diana J. Painter, PhD
 Painter Preservation
 15 Third Street
 Santa Rosa, CA 95401

*P9. Date Recorded: October 15, 2020

*P10. Survey Type: Intensive

*P11. Report Citation: Mid-Valley Shopping Center Historic Resource Evaluation

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

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

Artifact Record Photograph Record Other (List):

¹ Note that this building was called Building C in Dahlstrand's drawings.

CONTINUATION SHEET

Property Name: Building B, Mid Valley Shopping Center
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North façade, looking south



South façade, looking east

CONTINUATION SHEET

Property Name: Building B, Mid Valley Shopping Center
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East façade, north end, looking south

CONTINUATION SHEET

Property Name: Building B, Mid Valley Shopping Center
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Rendering of Building B by Olof Dahlstrand, 1976



Rendering of Building B by Olof Dahlstrand, 1981

P1. Other Identifier: Valley Cinema

*P2. Location: Not for Publication Unrestricted

*a. County Monterey b. Quad Seaside Date 2018 T 16S; R 1E; of of Sec 24; Mt. Diablo B.M.

c. Address 9550 Carmel Valley Drive 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 169-234-007

***P3a. Description:**

The original centerpiece of Building C at the Mid Valley Shopping Center was the Valley Cinema, a movie theater. Although there were shops around the theater on the east and west sides, the cinema was the second anchor – after Safeway – for the development. The former movie theater faces north, toward the parking area, and could be accessed via the walkway from Building A. The shops face east, west and north today, with use facing south. They are accessed via covered sidewalks, a linear court (on the west side) and the covered walkway from Safeway to the north. Building C, which is one-and-two-stories, has a rectangular footprint. The roof over the cinema is higher than the two wings, due to the original requirements of the theater. Like the relationship of the Safeway to neighboring shops, the roof steps down to create the low profile that is characteristic of the development. The roofs are hipped, with flat portions in the middle, like most of the buildings in the shopping center. Like the Safeway, the lower portions of the **Continued on sheet 24**

P5a. Photograph or Drawing



*P3b. Resource Attributes: HP6: 1-3 story commercial building

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

P5b. Description of Photo: East and north facades, looking southwest

*P6. Date Constructed/Age and Source: Historic Prehistoric
 Both 1966 (permit records, newspaper)

*P7. Owner and Address:
 Russel Stanley, The Stanley Group
 2275 Winchester Blvd.
 Campbell, CA 95008

*P8. Recorded by:
 Diana J. Painter, PhD
 Painter Preservation
 15 Third Street
 Santa Rosa, CA 95401

*P9. Date Recorded: October 15, 2020

*P10. Survey Type: Intensive

*P11. Report Citation:

Mid-Valley Shopping Center Historic Resource Evaluation

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

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

Artifact Record Photograph Record Other (List):

CONTINUATION SHEET

Property Name: Building C
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roof wrap around the back of this building with the appearance of an eave return, forming a short awning. The building is clad in exposed concrete aggregate with a shake roof (with the exception of the flat portions, which are built-up) and has a slab concrete foundation. Window sashes vary but are often anodized aluminum. Continuous banks of windows light the shop interiors. The windows tend to be large, extending from the tops of the doorways to the ground plane or at a short bulkheads. The extended eaves wrap around most of the building, with the exception of a section of the center, rear façade, supported by the same columns as seen elsewhere in the development. They provide visual continuity to the building, with the same framing and extended rafter ends as seen on the other buildings and covered walkway. At the center of the cinema on the front, north façade, is a moderately pitched gable with a decorative truss. This is altered from the original design and not consistent with the design of the rest of the shopping center. The entry has a wood door with full-height glass, flanked by broad, single-light, wood-frame windows of full-height glass. Above this entry are smaller transom windows across the full width of the entry ensemble. This is also new, as this entry was previously recessed, forming an exterior lobby for theater goers. The shopfronts extend across this frontage and continue around the sides of the building, as described above. The same intaglio motif as seen on the Safeway walls occur along the top of the rear wall of the theater. They are separated by pilasters and meet the roof under deep boxed eaves. This building was also designed by Dahlstrand in the Organic style and constructed in 1966.

Changes over time

The major change to this building is the alteration of the front entry, which occurred in 1997. This area was originally recessed and served theater goers as a secondary exterior lobby. The original design of the doors, windows, and the fenestration in the gable were altered, and the theater converted to retail use. Today a second level inserted into the theater also serves as mini storage units. The exterior of the building and the columns were painted white, which obscures the color, texture and richness of the concrete aggregate. Fortunately, the form of the building, including the wood-shake-clad roofs, is intact, as are the exterior walkways that encircle the building and carry the horizontal line that contrasts with the higher roof form and creates continuity with the rest of the development.

Integrity

The integrity of this building is good. The alteration of the front entry is very visible, and the new design is poorly chosen. But this can be altered and is overridden by the strength of other building features. The storefront windows and doors vary in design and materials, but this is common in retail buildings and does not necessarily constitute a loss of integrity. The storefronts still typically consist of a door of full-height glass coupled with banks of single-light windows, topped by transom windows, a typical storefront assembly. And as a result of the deep covered walkways and their consistency in design and materials, this condition is not highway visible. The building retains integrity of location and setting. The design is somewhat compromised by the changed entry, but this is relatively minor compared to the design of the building as a whole. Materials and workmanship are consistent. The feeling and association are somewhat compromised by the loss of the cinema but overall, the building retains good integrity. This building is **contributing** to the Mid Valley Shopping Center district.

CONTINUATION SHEET

Property Name: Building C
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East façade, exterior walkway, looking south

CONTINUATION SHEET

Property Name: Building C
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Covered walkway from Safeway to Building C, looking south



South façade, west end, looking northeast

CONTINUATION SHEET

Property Name: Building C
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East façade, exterior walkway, looking north

CONTINUATION SHEET

Property Name: Building C
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Building C walkway detail, northeast corner, typical

CONTINUATION SHEET

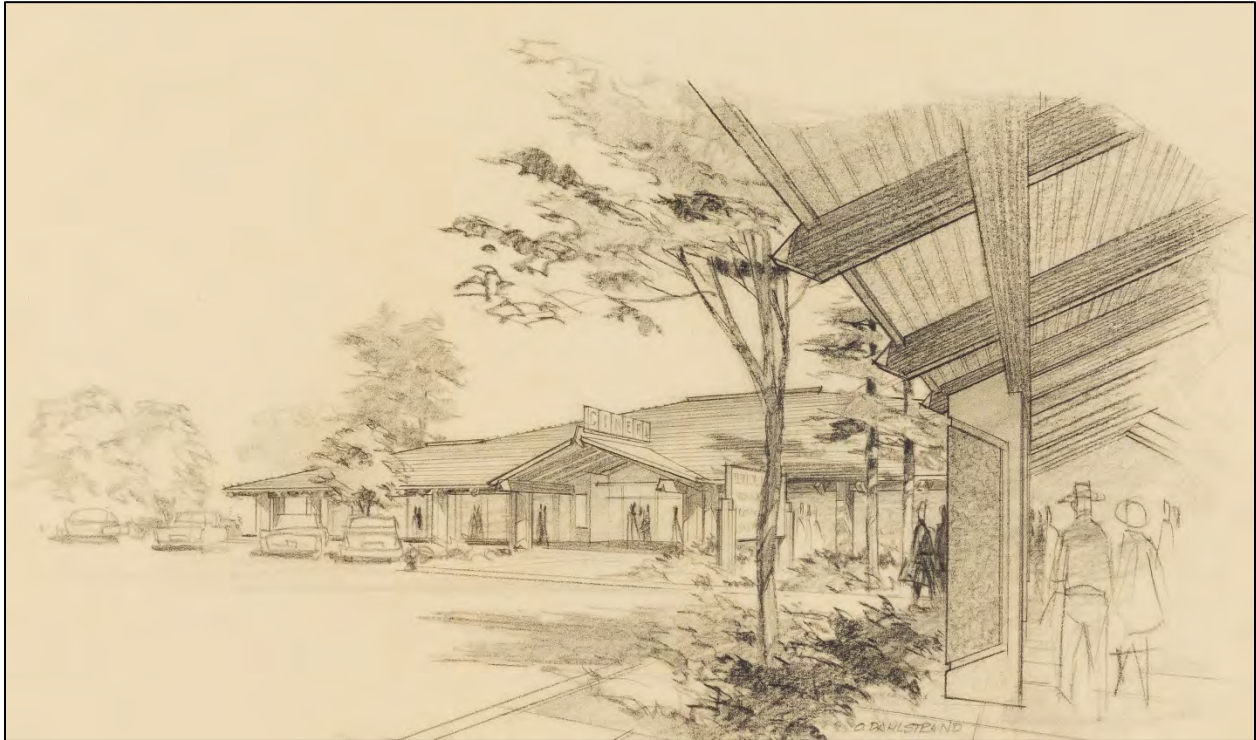
Property Name: Building C
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Detail showing contrast between painted and non-painted area

CONTINUATION SHEET

Property Name: Building C
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Rendering of cinema entrance by Olof Dahlstrand, ca 1966

CONTINUATION SHEET

Property Name: Building C
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Rendering of cinema entrance by Olof Dahlstrand, ca 1966

P1. Other Identifier: Crocker Citizen's National Bank

***P2. Location:** Not for Publication Unrestricted

***a. County** Monterey **b. Quad** Seaside **Date** 2018 T 16S; R 1E; of of Sec 24; Mt. Diablo B.M.

c. Address 9550 Carmel Valley Drive **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 169-234-007

***P3a. Description:**

Building D, also known as the former Crocker Citizen's National Bank (Ace Hardware today), at the Mid Valley Shopping Center is located in the east corner of the site and faces south (southeast) toward the entry to the center from Berwick Drive. The building is one story with a rectangular footprint and has a shallow pitched hip roof with deep, boxed eaves. This roof contains a flat spot in the center which is surrounded by a short parapet etched with a geometric pattern of diamonds. The building is clad in prestressed concrete panels of exposed aggregate, with regularly spaced engaged columns of concrete and concrete aggregate, of the same design as seen throughout the development. Other surfaces are finished in stucco panels with wood battens that create rectangular patterns on the narrow panels. The roof is finished in wood shakes, **Continued on sheet 33**

***P3b. Resource Attributes:** HP6: 1-3 story commercial building

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

P5a. Photograph or Drawing



P5b. Description of Photo: West and south facades, looking northeast

***P6. Date Constructed/Age and Source:** Historic Prehistoric
 Both 1966 (permit records, newspaper)

***P7. Owner and Address:**
 Russel Stanley, The Stanley Group
 2275 Winchester Blvd.
 Campbell, CA 95008

***P8. Recorded by:**
 Diana J. Painter, PhD,
 Painter Preservation,
 15 Third Street,
 Santa Rosa, CA 95401

***P9. Date Recorded:** October 15, 2020

***P10. Survey Type:** Intensive

***P11. Report Citation:**
 Mid Valley Shopping Center Historic
 Resource Evaluation

***Attachments:** NONE Location

Map Continuation Sheet Structure, and Object Record

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

Artifact Record Photograph Record Other (List):

CONTINUATION SHEET

Property Name: Building D
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with exception of the central area, which is built-up, and the foundation is concrete slab. At the north (northeast) corner is a large pylon with an "Ace" sign mounted on the Carmel Road side. This is designed to be seen by traffic traveling from Carmel east on Carmel Valley Road. The main entry to the building, which consists of double aluminum-frame doors with full-height glass, is largely centered on the front façade. To its left is a projecting concrete exposed aggregate panel. To its right is a bank of windows of full-height glass with anodized aluminum frames. Historically there was a large planter in front of the windows, framing the entry. This has been removed. On the road side, narrow panels delineated with wood battens finish this façade. The planter below this wall has also been removed. Slightly offset from center on this façade is a double door of full-height glass in an anodized aluminum frame. The rear façade is finished in the same narrow panels with battens as seen elsewhere on the building. There are no openings. The side façade that faces the parking area historically had three bays of large, three-part windows near the front of the building. These have been painted over. This façade displays engaged columns of the same design as the columns throughout the development separating the bays. At about the center is a single pedestrian door with full height glass.

Changes over time

Changes to the bank include the following. The drive-up teller window on the road side of the building has been removed. The large, wraparound raised planter at the southeast corner of the building has been removed. Three bays of large windows on the side of the building facing the parking lot have been painted over. These are all relatively minor changes given the design and material consistency of the building with the other buildings in the complex. In the case of the windows, is reversible.

Integrity

The building displays good integrity. The building displays integrity of location, design, setting, materials, workmanship and feeling. The aspect of Association has been somewhat compromised due to the conversion from a bank to a retail store. The building is **contributing** to the Mid Valley Shopping Center district.



South entry façade, looking north

CONTINUATION SHEET

Property Name: Building D
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East side façade, looking northwest



Pylon detail at northeast corner

CONTINUATION SHEET

Property Name: Building D
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West side façade looking southeast

CONTINUATION SHEET

Property Name: Building D
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Entry detail, south facade

CONTINUATION SHEET

Property Name: Building D
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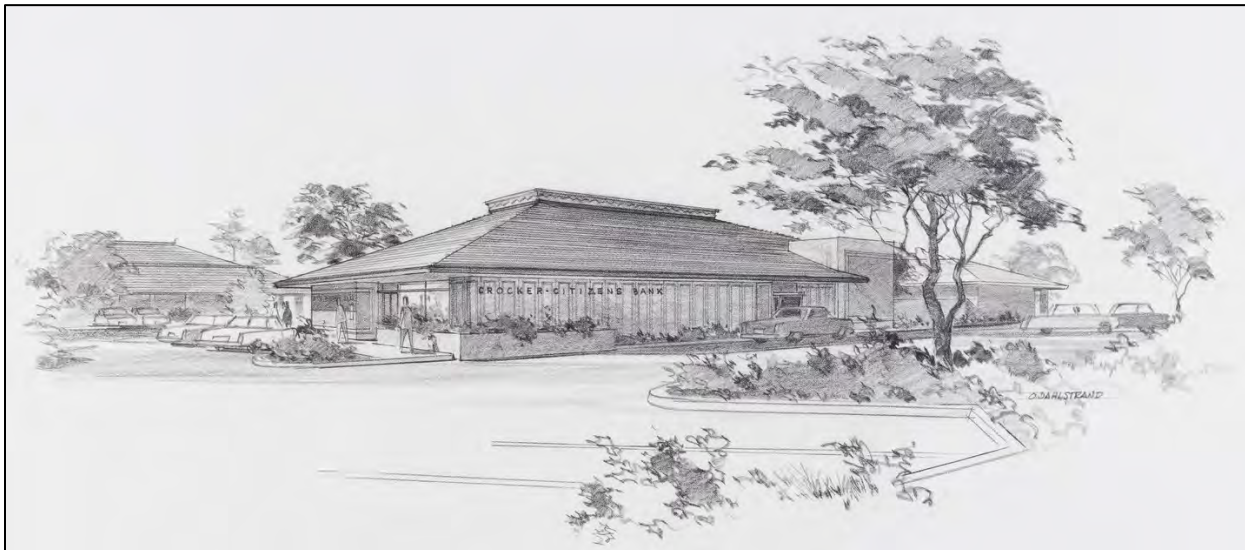
Pilaster detail, northwest corner

CONTINUATION SHEET

Property Name: Building D
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Rendering of bank by Olof Dahlstrand, 1966



Rendering of bank by Olof Dahlstrand, 1966

P1. Other Identifier: Gas Station; Carmel Valley Auto Service

*P2. Location: Not for Publication Unrestricted

*a. County Monterey b. Quad Seaside Date 2018 T 16S; R 1E; of of Sec 24; Mt. Diablo B.M.

c. Address 9550 Carmel Valley Drive 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 169-234-008

***P3a. Description:**

Building E was historically a gas station, apparently built by Atlantic Richfield in 1968 but designed by Dahlstrand prior to that time. The gas station has now been converted to an automobile service center called, "Carmel Valley Auto Services." The gas pumps were taken out some time between 2008 and 2016 but the building remains and is intact. The former gas station is located north corner of the site and is accessed from Dorris Drive. The building faces south toward the interior of the site. It is one story in height and has a rectangular shaped building and canopy, resulting in an L-shaped building. It has the classic proportions of a gas station but clearly also reflects the hand of architect Olof Dahlstrand. The two service bays with glazed roll-up doors are on the north side of the west facade and the canopy extends toward the west from the south side. The building is related to the other buildings on the site primarily due to its shingle-clad, cross-hip roof, which nonetheless has a somewhat residential appearance. The deep eaves are boxed; mounted under the eaves are fluorescent tubes around the periphery of the building. A large trash enclosure extends to

the south, finished in **Continued on sheet 40**

P5a. Photograph or Drawing



*P3b. Resource Attributes: HP6: 1-3 story commercial building

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

P5b. Description of Photo: West façade, north end, looking southeast

P6. Date Constructed/Age and Source: Historic Prehistoric Both 1968 (list of known works, Dahlstrand)

*P7. Owner and Address: Russel Stanley, The Stanley Group
 2275 Winchester Blvd.
 Campbell, CA 95008

*P8. Recorded by: Diana J. Painter, PhD
 Painter Preservation
 15 Third Street
 Santa Rosa, CA 95401

*P9. Date Recorded: October 15, 2020

*P10. Survey Type: Intensive

*P11. Report Citation: Mid Valley Shopping Center Historic Resource Evaluation

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

CONTINUATION SHEET

Property Name: Building E
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vertical wood boards and battens that are slightly separated for a screening effect. The enclosure for the HVAC mounted on the roof has a similar appearance. The building is clad in narrow, solid panels on which battens are mounted to emphasize their vertical orientation. They are finished in a smooth stucco. A rectangular concrete aggregate planter is located on the south facade and wraparound concrete aggregate planer is located at the northwest corner. Both the stucco panels and the planters are similar to motifs seen on the bank building (Building D). The foundation is concrete slab.

On the front of the building (west side) is the canopy, which is supported by four large posts. Behind the canopy, on the south side, is the office area, which displays windows and doors with wood frames. To the left or north are the service bays. On the north side façade are three clerestory windows near the front, below a broad, plain frieze band that encircles the building. Toward the rear of this side, the panels continue and wrap around the back of the building. Two large windows, extending from a bulkhead to the frieze band also occur on the rear façade and light the interior work area. On the south side façade, the extended eaves are supported by wood posts, two of which sit within the planter, creating an open walkway to restrooms. The walkway is enclosed to the south by the previously mentioned planter and trash enclosure.

Changes over time

The major known change to the building is the removal of the gas pumps. The roll-up garage doors, which have nine large lights each, are likely of a more recent vintage.

Integrity

The building retains good integrity. It retains integrity of location, design, setting, materials, workmanship, feeling and association. The association is only slight affected by the conversion of the building from a gas station to a service station. This building is **contributing** to the Mid Valley Shopping Center district.

CONTINUATION SHEET

Property Name: Building E
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North side of canopy, looking south



Rear east façade, looking north

CONTINUATION SHEET

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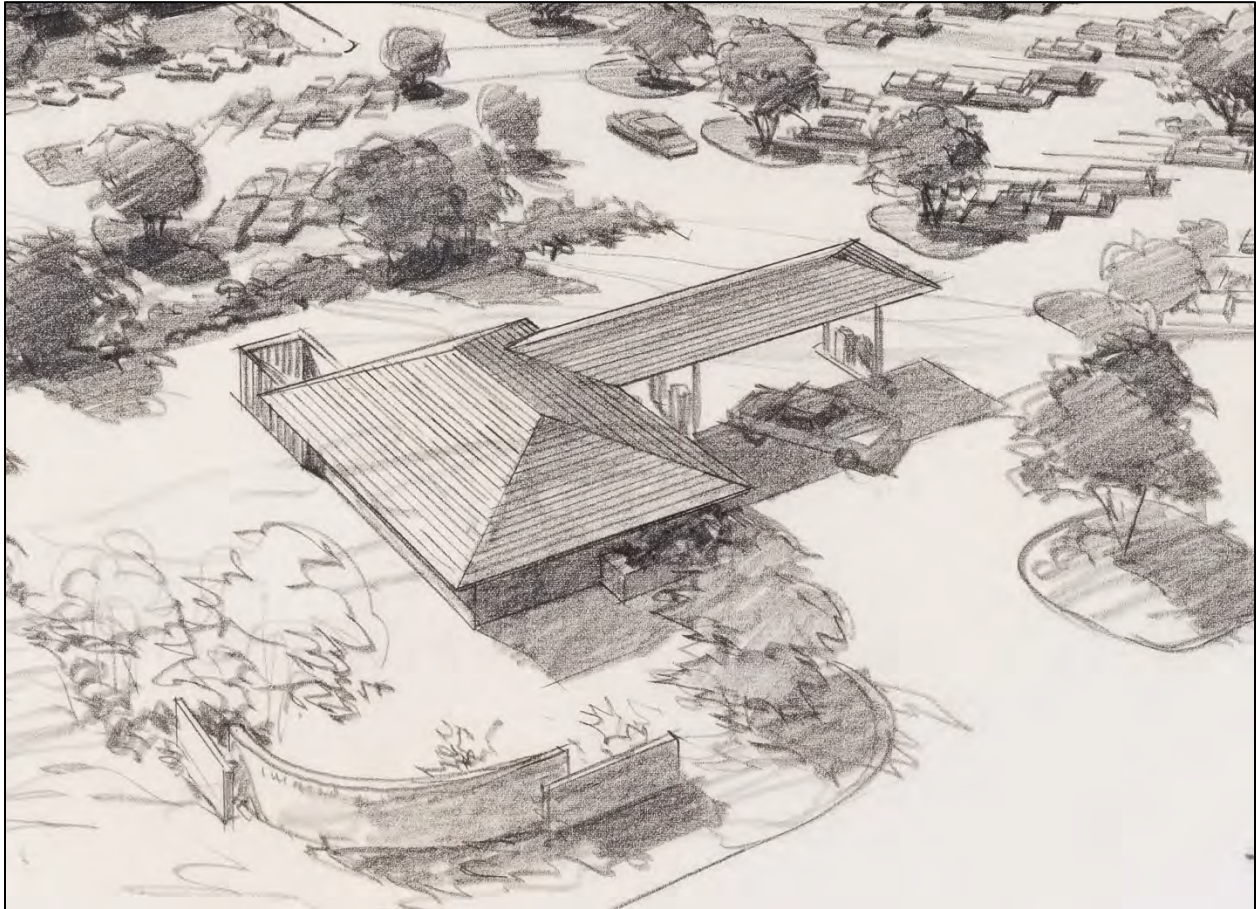
North side façade, looking south



South side façade, looking north

CONTINUATION SHEET

Property Name: Building E
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Rendering of gas station by Olof Dahlstrand, ca 1966

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # 9550 Carmel Valley Road
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*NRHP Status Code 3D, 3CD

- B1. Historic Name: Carmel Valley Shopping Center
B2. Common Name: Mid Valley Shopping Center
B3. Original Use: Shopping Center B4. Present Use: Shopping Center
*B5. Architectural Style: Modern Commercial
*B6. Construction History:

The Mid Valley Shopping Center (it was called the Carmel Valley Shopping Center until about the mid-1970s) was designed and constructed in 1965-66. The gas station (auto garage today) appears to have been constructed in 1968.¹ Building C (Building B today) was constructed in three phases, beginning in 1976 and continuing through 1981.²

Continued on sheet 50

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

*B8. Related Features:

Related features include the parking lot, landscaping, and pedestrian walkways.

B9a. Architect: Olof Dahlstrand

b. Builder: _____

*B10. Significance: Theme Retail commercial architecture Area Carmel Valley
Period of Significance 1965-1968 Property Type District Applicable Criteria C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Carmel Valley Shopping Center is significant for its design and as the first shopping center in the Carmel Valley to exhibit a cohesive, comprehensive modern architectural expression that also retains integrity. It displays a level of sophistication not previously seen in shopping center design in the valley. It is also the only shopping center designed in the Organic style, one of the hallmark styles in Carmel-by-the-Sea and the Carmel Valley, noted in the two previous historic context statements for Carmel-by-the-Sea and Carmel Valley as characteristic, but nonetheless not common in commercial retail design. Finally it is significant for its association with architect Olof Dahlstrand, a highly respected architect in Carmel and the larger Bay Area, whose work has been widely published. The shopping center retains very good integrity with a strong ability to convey the reasons for its significance. Continued on sheet 45

B11. Additional Resource Attributes: HP6: 1-3 story commercial building

12. References:

Painter, Diana, *Mid Valley Shopping Center Historic Resource Evaluation and Phase I Assessment*. Prepared for Monterey County. Prepared by Painter Preservation. December 2020 (draft). Continued on sheet 87

B13. Remarks: None

*B14. Evaluator: Diana J. Painter, PhD
*Date of Evaluation: November 20, 2020

(Sketch Map with north arrow required.)

(This space reserved for official comments.)

¹ "Dahlstrand, Olof," *UC Berkeley Environmental Design Archives*. <https://archives.ced.berkeley.edu/collections/dahlstrand-olof>, Accessed October 2020.

² Ibid.

CONTINUATION SHEET

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B10 and D6. Significance, Continued from sheet 1 and 44

HISTORIC CONTEXT

A Brief History of Carmel Valley

The Carmel Valley is located within what was the Los Tularitos Rancho, a grant of six square leagues (26,581 acres) that was issued to Rafael Gomez in 1834 by Governor Figueroa. The patent for the grant was issued to his heirs in 1866, during the American era.¹ In its early days the valley was devoted primarily to cattle ranching and dairies: "Most of the farms and ranches in the area practiced general farming, raising livestock and poultry, producing butter and eggs, planting orchards and vineyards, and growing a variety of field crops. What was not consumed by the family was sold locally or shipped to San Francisco."² Growing fruit and nuts became increasingly popular by the 1860s.³

The 1881 *History of Monterey County* noted, "A few miles back of Monterey lies the Carmel Valley, dotted with farm-houses and dairy buildings. The planting of vines and almonds has been successfully tried here; while peaches, apricots, pears, nectarines, cherries and strawberries thrive."⁴ Times had begun to change, however. In 1880 the Southern Pacific Railroad opened the Del Monte Hotel in Monterey and developed a water pipeline from the Carmel Valley to serve the hotel. It also served the Los Laureles Lodge in the Carmel Valley.⁵ In 1883 a dam was constructed that would create a more consistent source of water. By the turn of the century the town of Carmel-by-the-Sea was developing as a community of vacation homes, catering in particular to professors at Stanford and the University of California, Berkeley.⁶ It also became known as an artist's colony, which was later exploited for its tourism value. The arts continued to develop, from theater to the literary arts to the visual arts.⁷ The town of Carmel-by-the-Sea incorporated in 1916.

The Carmel Valley, still a rural enclave, became known for its recreational possibilities. Properties even served as rural get-aways for visitors staying at the Del Monte Hotel in Monterey, for example.⁸ Popular activities were hunting, fishing, horseback riding, and canoeing. The first golf course went in in 1900, and golf courses continued to be developed throughout the 20th century.⁹ Tassajara Hot Springs, south of what became a small commercial center east of today's Carmel Valley Village, first developed in 1884 as a remote country destination and by 1890 featured the Los Laureles Lodge with guest cottages. Los Laureles Lodge is still extant and the hot springs became the San Francisco Zen Center in 1966. These are just two examples of the extensive resort and lodge facilities for which the valley became known.

¹ Burgess McK. Shumway, *California Ranchos* (Second Edition). The Borgo Press, 2007 (1988):62.

² Teresa, Grimes and Leslie Heumann, *Historic Context Statement, Carmel-by-the-Sea*. Prepared for the City of Carmel-by-the-Sea. Prepared by Leslie Heumann and Associates, September 1994. Revised by Glory Anne Laffey, Archives & Architecture, May 31, 1996. Updated by Architectural Resources Group. Adopted 2008:13.

³ Elisabeth Barratt and the Carmel Valley Historical Society, *Carmel Valley*. Charleston, SC: Arcadia Publishing, 2010.

⁴ Quote in *Carmel Valley*, 2010:54.

⁵ Grimes, 2008:31.

⁶ Grimes, 2008:22.

⁷ Ibid:90.

⁸ Barratt, 2010:91.

⁹ "Carmel River History," *Carmel River Watershed Council*, https://www.carmelvalleyassociation.org/assets/docs/CV_Voices/Carmel_River_History.pdf, Accessed November 2020.

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The first subdivision in the Carmel Valley was developed in 1920.¹⁰ In 1926 a real estate sales office called Robles del Rio, operated by the Porter-Marquardt Realty Company, located at the south end of the valley. In 1927, Robles del Rio Lodge, with a nine-hole golf course, opened. The real estate sales office became a small development and community gathering place close to the location of Carmel Valley Village today called Rosie's Cracker Barrel with a general store, post office, and gas station in 1939.¹¹

The break-up of the big ranches began in the 1940s, leading to more subdivisions. Carmel Valley became an increasingly popular destination; even celebrities could be found at Rosie's.¹² Commercial development, however, was rare, other than resorts, lodges and the like. The 2010 history of Carmel Valley compared a 1949 photo to the 1881 description, noting that, "This 1949 scene echoes the same 1881 history volume [*History of Monterey County*] and described Carmel valley as 'a region of fine large oak openings, splendid parks of beauty, of lovely small prairie scenes green with rich native grasses, of more beautiful views of fields of grain, or meadows, pasturage, and orchards, with ornamental yards and gardens around pleasant dwellings.'" ¹³

Carmel Valley Village Market (Village Shopping Center), the first shopping center in Carmel Valley, was initially planned as a center serving a new airpark. It was developed in 1949,¹⁴ with the construction of what is now Carmel Valley Village, about thirteen miles east of Carmel-by-the-Sea. "By 1947 [sic], the Airway General Store, barbershop, drug store (with soda fountain), beauty shop, Stirrup Cup bar, and the Grapevine liquor store had been built. All were in walking distance of the Airpark and decorated to resemble a Mexican village."¹⁵ The airfield eventually failed and the site became a large lot (one-to-three acres) subdivision. A clubhouse was built for the Airpark that later became part of Carmel Village's Blue Sky Lodge, which is still extant. The airfield land is used today as a dedicated open space.

Development pressures continued to be felt. The Board of the Carmel Valley Property Owners' Association pushed for development of a master plan for the valley in November 1951. In 1954 a planning consultant presented a plan to the public that represented full build-out of the valley, including a "huge" shopping center at the Farm Center,¹⁶ an industrial zone near Highway 1 south of the river, and the valley road as a four-lane, divided highway with 12 miles of motel, apartment house, and office buildings.¹⁷ Evidently that plan did not gain widespread support.

A committee was formed with representatives from various groups and in 1955 the Planning Commission submitted a short five-page document entitled "Community Development Plan for Carmel Valley" to the Board of Supervisors. "It basically designated four areas for commercial use -- the Village, Mid-Valley Farm Center, Louis Wolter's and the Valley mouth, with most of the rest to be devoted to homes [with a minimum of one-acre lots] and agriculture."¹⁸ The Board of Supervisors adopted the first Carmel Valley Master Plan in 1961.¹⁹

¹⁰ Barratt, 2010:71.

¹¹ Barratt, 2010:81. The first post office in the Carmel Valley was established in 1886. This represented a reinstatement of the post office.

¹² Barratt, 2010:82.

¹³ Barratt, 2010:54.

¹⁴ Dates differ from source to source.

¹⁵ "Carmel Valley Village," *Wikipedia*, https://en.wikipedia.org/wiki/Carmel_Valley_Village,_California, Accessed November 2020.

¹⁶ This is the Mid Valley Shopping Center today.

¹⁷ "Early Master Plan: Nightmare Avoided," "Special Carmel Valley History Edition," 1889-1989, *Carmel Valley Centennial*, August 4,5,6, 1989.

¹⁸ Note that the Mid-Valley Farm Center is the location of the Mid Valley Shopping Center today.

¹⁹ Ayers, 2019:1.

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Commercial development continued apace, however. The 1960s saw the development of the Carmel Rancho Shopping Center and the Carmel Valley Shopping Center (the subject property). Three more large shopping centers were constructed in the 1970s and early 1980s: The Barnyard Shopping Center, Carmel Rancho Square, and the Crossroads Carmel Shopping Center. Suburban style development continued, in addition to retail shopping developments. "The ever-increasing development in Carmel Valley would be a continuing challenge for Carmel Valley Association throughout the following decades."²⁰

Writing in 1985, architectural historian David Gebhard noted that while Carmel-by-the-Sea was bustling with tourists in recent times, in the 1980s growth was being curtailed in the Carmel Valley. "Though few changes are occurring in the town itself, Carmel Valley to the southwest becoming so rapidly urbanized that in 1980 the courts passed a moratorium on development in the area. However, it is expected that when the ban is lifted, development will proceed only slightly more slowly than before."²¹ On-going concerns, identified at the fifty year anniversary (1999) of the Carmel Valley Association, included maintaining a rural environment, assuring fairness in government, promoting the natural environment, and developing a sustainable business community.²²

Shopping Centers in Carmel Valley and Vicinity

The following is a chronology and discussion of major shopping centers that have developed in the Carmel Valley and region in the post-World War II years. The purpose of this discussion is to place the development of the Mid Valley Shopping Center within the context of the evolution of retail commercial development in the Carmel Valley.

- Carmel Valley Village Market (Village Shopping Center), 10 E Carmel Valley Rd, 1949-1954
- Village Market (Village Center), 13766 Center Street, 1956
- Carmel Plaza, Mission Street and Ocean Ave (in Carmel), 1959-1965
- Carmel Rancho Shopping Center, 26135 Carmel Rancho Rd, 1961
- Carmel Valley/Mid Valley Shopping Center, 9550 Carmel Valley Road, 1966-1981
- Del Monte Shopping Center, 1410 Del Monte Center, 1967-1987 (in Monterey)
- The Barnyard Shopping Center, 3663 The Barnyard, 1976
- Carmel Rancho Square, 26350-26152 Carmel Rancho Lane, 1981-1982
- The Crossroads Carmel Shopping Center 243 Crossroads Blvd, 1982.

Shopping centers are categorized as regional, community, or neighborhood centers, regional centers being the largest in size (400,000 to 800,000 square feet)²³ and serving the region, with neighborhood centers are the smallest in size (30,000 to 125,000 square feet), and are typically anchored by a supermarket. The Mid Valley Shopping Center is most like a neighborhood center, at about 75,000 square feet. A community shopping center typically has about twice this square footage (125,000 - 400,000 square feet) and twice the number of tenants as a neighborhood center. It may feature a discount department store, a supermarket, a drugstore, a hardware store, and/or clothing stores.²⁴

Besides the square footage, it is evident that the Mid Valley Shopping Center served the local community from an advertisement in the 1989 Centennial Edition of the *Carmel Valley Sun*. Included in the shopping

²⁰ "Sixty years of defending the Valley's rural scenery," *Carmel Valley Perspectives*, August 2009.

²¹ David Gebhard, Eric Sandweiss and Robert Winter, *The Guide to Architecture in San Francisco and Northern California*. Salt Lake City, UT: Gibbs-Smith Publisher, 1985 (1973):473.

²² "Sixty years of defending the Valley's rural scenery," *Carmel Valley Perspectives*, August 2009.

²³ Note that Del Monte Center is 650,000 square feet in size.

²⁴ "Types of Shopping Centers," TripInfo. <https://www.tripinfo.com/tips/types-of-shopping-centers>, Accessed November 2020.

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center was the Safeway, Valley Cinema, a Chevron, a Mails Boxes Etc., the Mid Valley Pharmacy, the Mid Valley Florist, Mid Valley Dry Cleaners, the Corner Coffee Shop, Valley Maid Laundromat, Mid Valley Pet Spa, B & B Pool Supplies, Acorn Hardware, Mid Valley Barber Shop, Patti's Hair Fashions, Mid Valley Movies, Golden Fleece Yard Shop, Mid Valley Pet Hospital, and Cakes by Alessandro.²⁵

While the architect Frank Lloyd Wright envisioned a drive-to (called drive-in at the time), automobile-oriented center as early as 1934 in his concept for Broadacre City, in the United States the shopping center is a largely a post-war phenomenon.²⁶ It is also a largely suburban phenomenon (Carmel Plaza, designed by architect Olof Dahlstrand, is an exception, as an urban, in-town mall). In 1949, there were 49 suburban shopping malls in the United States. By 1965 there was an estimated 11,000 shopping malls. At the end of 1972, which was just a few years after the subject shopping center was constructed, there was an estimated 15,000 suburban malls in the United States, of which an estimated 10% were regional shopping centers.²⁷ In just about 40 years the logical conclusion to the question posed in the 1931 *Popular Mechanics* article entitled, "Is Main Street Doomed?" on Frank Lloyd Wright's concept for a new type of retailing had been realized.²⁸

The following is a brief discussion of Carmel Valley's shopping centers and how they compare in design and integrity to the Mid Valley Shopping Center, organized chronologically. The Carmel Valley has a range of shopping centers in size, type, and architectural expression. The Carmel Valley Village Market (also known as the Village Shopping Center) was constructed in 1949 and 1954 and is a small, strip-type shopping center²⁹ It was the intention that this market have the appearance of a Mexican village. The Village Market or Village Center was constructed in two stages beginning 1956 and features two rows of shops framing a central parking area. Both strips have buildings that differ in architectural expression. In other words, they are not 'themed.'

The next shopping center to be built was Carmel Plaza, for which planning began in 1955; it was constructed in 1959.³⁰ This shopping center features indoor parking and an inward-facing, two-level, pedestrian-oriented courtyard, which befits its urban setting. It was a dramatic departure from previous shopping centers in Carmel in its sophistication and its comprehensive design character. It was widely published when built. Architect Dahlstrand recounts his thoughts in approaching the design of this shopping center:

*The town is largely one of small buildings, which border on the quaint, in a wooded setting on a sandy coast. Therefore, an important aspect of the design was the creation of a scale and feeling compatible with the town. Height was minimized; buildings elements were held to two stories or less. Variety of forms and the choice of materials within a unifying framework were carefully considered. Materials in character with the surroundings were used, with brick, redwood, and stucco predominate.*³¹

²⁵ "Mid Valley Shopping Center," (ad). "Special Carmel Valley History Edition," 1889-1989, *Carmel Valley Centennial*, August 4,5,6, 1989:34. Note that at the same time, the Nielsen Bros. Market (also designed by Dahlstrand) was praised because it was a shop in Carmel where local residents could by what they needed, at a time when tourist-oriented shops and galleries were dominating the downtown.

²⁶ Richard Longstreth, *The Drive-In, the Supermarket, and the Transformation of commercial Space in Los Angeles, 1914-1941*. Boston, MA: MIT Press, 1999:129.

²⁷ David Gosling and Barry Maitland, *Design and Planning of Retail Systems*. London: The Architectural Press Ltd., 1976:28.

²⁸ Longstreth, 1999:129.

²⁹ Note that one source said the mall was developed in 1949.

³⁰ Grimes, 2008:92.

³¹ "Downtown Center for an Unusual West Coast Town," *Architectural Record*, June 1962:167. Unfortunately, today this mall does not display good integrity due to changes over time.

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Unfortunately, the shopping center does not retain good integrity today, due to changes that have occurred over time.

Carmel Valley's next shopping center, the Carmel Rancho Shopping Center, was developed beginning in 1961. Although the post-and-beam style building that is occupied by Prim's General Store is reminiscent of the era, the building, as well as other buildings in the center, has seen some changes with new cladding and a somewhat eclectic appearance overall. It displays moderate integrity.

As can be seen with the Mid Valley Shopping Center, by the mid-1960s consistency in design treatment began to be more apparent in the Carmel Valley. The center developers hired local architect Olof Dahlstrand to design the shopping center.³² Dahlstrand had already proven his ability to design high quality commercial buildings with the design of the 1959 Carmel Plaza and the 1965 Wells Fargo bank. For this suburban shopping center in the valley, Dahlstrand chose a rustic motif, using heavy timber framing, hip roofs with deep eaves, a shake roof, and strong horizontal lines with a raked cornice and repeating extended rafter tails. Color was provided by integral color in the concrete and the exposed aggregate concrete seen in the walls and columns. The center retains a majority of these design features, materials, and finishes today, retaining good integrity and a consistent design appearance.

Dahlstrand's remarks on the importance of responding to context are noted above. It can be observed that he took a very different approach to the design of the Mid Valley Shopping Center, due no doubt to the context, including the hills surrounding the site, and the different needs of a suburban center. In this sense, he shares some of the concerns for site and setting as his client and colleague John Carl Warnecke, who was designing the Del Monte Shopping Center about the same time as Dahlstrand was designing the Mid Valley Shopping Center. Warnecke utilized large "hovering" roofs, had a penchant for combining concrete, redwood, and industrial materials in imaginative ways, and a concern with pedestrian scale.³³ These same qualities are seen in the Mid Valley Shopping Center. The concern for the pedestrian environment is very evident in Dahlstrand's design for continuous covered walkways, a variety of open spaces, and subtle changes of level associated with them.

The Del Monte Shopping Center, which is in Monterey, was developed in 1967. It is a regional shopping center and is in Monterey, rather than Carmel or Carmel Valley, so it is less useful for comparative purposes. However, it is included here because it is an example of an architect-designed shopping center, by the highly regarded Warnecke, with a consistent design that is carried out with the repeated roof forms, regularly spaced concrete columns and paired, extended rafters.³⁴ Architectural historian Allan Temko notes with respect to this project that, "the detailing of these concrete members [columns], which will be sandblasted to expose the aggregate, is worth noticing." He also admired the joining of redwood beams to form a corner detail underneath the broad roof overhang as an expression of the structure, a quality also seen in the Mid Valley Shopping Center.³⁵ Together these two shopping centers no doubt raised the public's expectations of quality retail environments designed by established modern architects.

The next three shopping centers are not yet fifty years of age so will not be used for comparative purposes here. Briefly, however, it can be seen that themed centers and consistent design qualities became much more prevalent after the Mid Valley Shopping Center was developed. The Barnyard Shopping Center (1976) utilizes an agricultural theme. The Carmel Rancho Square (1981-1982) features

³² Ground was broken in late 1965. "Shop Center Planned," *The Californian* (Salinas, California) August 26, 1965:24.

³³ Temko, Allan, "The humanist architecture of John Carl Warnecke," *Architectural Forum*, December 1960:97.

³⁴ Warnecke is also known in the region for the design of the modern buildings at Asilomar.

³⁵ Temko, 1960:98.

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some New Formalist architecture, although it is not consistent throughout the center. And the Crossroads Carmel Shopping Center (1982) incorporates somewhat residential elements in a village-like ambience.

Summary. The Mid Valley Shopping Center appears to be the first shopping center in the Carmel Valley to be designed with a consistent architectural expression and by a name architect in a modern design expression. It also retains integrity, with an ability to convey its significance and design qualities. Although a few changes have taken place, and Building B was designed later (it was designed by Dahlstrand in beginning in 1971, with additions in 1976 and 1981), the complex conveys integrity of location, design, setting, materials, workmanship, feeling and association.

Developmental History of Mid Valley Shopping Center

Continued from sheet 44

The development of "the new Carmel Valley Shopping Center" by the Farm Center on Carmel Valley Road³⁶ by the Mid Valley Associates was announced in the August 26, 1965 issue of *The Californian* (Salinas, California). Ground-breaking was anticipated for October 1, 1965.³⁷ The Safeway building was constructed by Geyer Construction and the building permit was dated December 28, 1965.

The original site plan for the Mid Valley Shopping Center shows the three buildings that are there today and two sites that were reserved for future development: the service station site in the north corner, at the intersection of Carmel Valley Road and Dorris Drive; and the commercial building in the south corner, at the intersection of Berwick Drive and Center Street. The lot reserved for the service station was 16,200 square feet. The lot reserved for Building B was identified as 17,100 square feet maximum. The Safeway and other commercial spaces were located in the west corner of the site, at the intersection of Dorris Drive and Center Street (the Safeway is still in this location) was reserved for 27,800 square feet of commercial space. On the southwest side of the lot was a movie theater, a veterinary hospital (this use is still extant, but the cinema is not). This building was reserved for 14,220 square feet of commercial space.

In the east corner of the site, at the intersection of Carmel Valley Road and Berwick Drive, was a planned, 8,000 square foot bank. This building was developed as a bank but is now an Ace Hardware. An advertisement placed in the April 7, 1965 issue of *The Californian* (Salinas, California) noted that the shopping center, had a Safeway, a theater, and a drug store as anchors. They were advertising for a range of smaller tenants to lease spaces in the center, including cleaners, laundromat, show repair, coffee shop, restaurant, apparel store, variety store, hardware store, appliance store, a barber and beauty shop, and for shops that sold gifts, candy, arts and crafts, antiques, and liquor, and professional office space.

The bird's-eye perspective of the shopping center prepared by Olof Dahlstrand as part of the drawing set for the shopping center shows that it was built out largely as envisioned by Dahlstrand in 1965. As noted, Safeway was a major tenant. What is the Ace Hardware today was a Crocker Citizen's National Bank. The pharmacy was the Steinmetz Pharmacy. The gas station (now an auto service center) was an Atlantic Richfield gas station, constructed in 1968.³⁸ Renderings show that what is referred to by Dahlstrand as Building C (Building B in this document) was slightly modified as its design developed.

³⁶ It is located at Carmel Valley Road and Robinson Canyon Road.

³⁷ "Shop Center Planned," *The Californian* (Salinas, California), August 26, 1965:24.

³⁸ See Appendix A.

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PAGE 34, JULY 26, 1989



MID VALLEY SHOPPING CENTER

Mid Valley Shopping Center was constructed by long-time local residents Paul Porter, Jack Craft, and George Clemens, and opened for business in October 1966. The developers chose the architectural style, a cluster of low lying adobe buildings, to blend into the colors of the hills and natural surroundings of the beautiful Carmel Valley.

Today the owners still take pride in sharing a deep desire and commitment in offering the local Valley residents an attractive and pleasant setting for their shopping convenience in which they can find a variety of retail and service stores. A wide diversity of businesses include: Safeway, Valley Cinema, Chevron, Mail Boxes, Etc., Mid Valley Pharmacy, Mid Valley Florist, Mid Valley Dry Cleaners, the Corner Coffee Shop, Valley Maid Laundromat, Mid Valley Pet Spa, B & B Pool Supplies, Acorn Hardware, Mid Valley Barber Shop, Patti's Hair Fashions, Mid Valley Movies, Golden Fleece Yarn Shop, Mid Valley Pet Hospital, and Cakes By Alessandro.

Advertisement for tenants of the Mid Valley Shopping Center
Source: Carmel Valley Sun, July 25, 1989

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B10. and D6. Significance, Continued from sheet 1 and 44

BIOGRAPHICAL SKETCH OF OLOF DAHLSTRAND

Olof Hans Dahlstrand was born in Wauwatosa (Milwaukee County), Wisconsin on November 26, 1916. His father, Hans P. Dahlstrand, was a mechanical engineer.¹ His parents were Swedish immigrants, his father immigrating to the U.S. in 1903 and his mother, Karin L. Dahlstrand, immigrating to the U.S. in 1913.² Dahlstrand studied architecture at Cornell, obtaining a four-year degree in 1939. According to one author, he was awarded numerous design and architecture medals and awards while at the university.³ By 1940 he was working for Herbst and Kuenzli in Milwaukee.

Dahlstrand moved to the San Francisco Bay Area in 1948, where he lived in Lafayette and then Orinda. When he left for the West Coast, he brought with him letters of introduction to Fred Langhorst and John Lautner. Langhorst had been a Taliesin Fellow, studying at Frank Lloyd Wright's home and school at Taliesin in Spring Green, Wisconsin, while Lautner, later known for his highly imaginative and sometimes whimsical architecture, worked and studied under Wright from 1933 to 1939 at Taliesin and Taliesin West in Arizona.⁴

Dahlstrand took a position with Fred and Lois Langhorst in their firm Langhorst and Langhorst Associates, where he worked from 1948 to 1950. He was briefly left in charge of their office when the Langhorsts traveled to Europe, but soon moved to the offices of Skidmore Owings & Merrill (SOM) when it was apparent that the Langhorst's stay in Europe would be extended. During this uncertain period, Olof and John Lautner discussed a partnership but nothing came of their discussions.⁵

The Langhorsts were highly respected modernists. Fred Langhorst had previously worked for William W. Wurster. Wurster had a national reputation as one of the Bay Area's most innovative and talented architects and was a key proponent of the Second Bay Area Tradition.⁶ The Langhorsts were committed to Wright's legacy Usonian houses as well. Their work was published widely and chapters in two books on modern architecture have been devoted to them, one on Langhorst and Langhorst Associates in Alan Hess's *Forgotten Modernism*⁷ and one on the career of Lois Langhorst in Inge Horton's *Early Women Architects of the San Francisco Bay Area*.⁸ In addition to being a project associate, Dahlstrand exhibited drawings with them in an acclaimed 1950 show for the San Francisco Museum of Art on their residential design.

In 1950 Dahlstrand took a position as a Project Manager in the international firm SOM in their San Francisco office, where he undertook the management of a hospital and military facilities (and at the end, Carmel Plaza), which speaks to his organizational skills. He was employed in this office until 1958. It was during this time that he designed eight residences (seven remain) on his own in the Bay Area in the

¹ He was listed as working in a machine shop in the 1920 census. In the 1940 census he was listed as a turbine engineer and earned a substantial salary.

² U.S. Census, 1920.

³ Ryan Thewes, "Olof Dahlstrand," Organic Architecture (blog), January 19, 2008. <http://organic-architecture.blogspot.com/2008/01/olof-dahlstrand.html>, Accessed October 2020.

⁴ Barbara-Ann Campbell-Lange, *Lautner*. Hong Kong: Taschen, 2005.

⁵ "Dahlstrand, Olof," *UC Berkeley Environmental Design Archives*. <https://archives.ced.berkeley.edu/collections/dahlstrand-olof>, Accessed October 2020.

⁶ David Gebhard, Eric Sandweiss and Robert Winter, *The Guide to Architecture in San Francisco and Northern California*. Salt Lake City, UT: Gibbs-Smith Publisher, 1985 (1973): Grimes, 2008:47.

⁷ Alan Hess, *Forgotten Modern, California Houses 1940-1970*. Salt Lake City, UT: Gibbs Smith, Publisher, 2007.

⁸ Horton, Inge Schaefer Horton, *Early Women Architects of the San Francisco Bay Area, The Lives and Work of Fifty Professionals, 1890-1951*. Jefferson, NC: McFarland & Company, Inc., Publishers, 2010.

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Usonian style. They are documented in the 2007 book entitled *Olof Dahlstrand: The Usonians, the Magnificent Seven of the East Bay* by Bill and Bea Welty.

They are: the Muscatine Residence, Berkeley (1949) (designed with Fred Langhost); the Garneau Residence, Lafayette (1951); the Knapton Residence, Berkeley (1951); the Thurston Residence, Orinda (1954); the Valle-Riestra Residence, Walnut Creek (1956); the Peterson Residence, Point Richmond (1958); and the Smith Residence, Orinda (1958).⁹ Dahlstrand's work was featured in *The San Francisco Chronicle* in 2008 and was the subject of a tour and lecture on his work by Bay Area architectural historian Pierluigi Serraino on the occasion of the publication of the book and celebration of his 91st birthday.¹⁰

Dahlstrand moved to Carmel in 1959 and established his own prolific and successful 25-year practice. He worked in a broad range of property types, including retail commercial buildings (notably the Neilson Bros. Market, the Carmel Plaza Shopping Center, and Mid Valley Shopping Center); banks, medical buildings, educational buildings, office and professional buildings, hotels, theaters, apartments buildings, and residences. He also continued to participate in architectural competitions, undertook renderings for other architects, and devoted himself to community work.¹¹

In addition to renderings of his own work, Dahlstrand also developed architectural renderings for others. Among these are 18 large renderings for the John F. Kennedy gravesite memorial, prepared for Bay Area architect John Carl Warnecke. Warnecke, who was based in San Francisco, was known nationally and internationally as well, with important commissions in Washington DC, Hawaii and Thailand, in addition to California. In addition to designing the JFK gravesite memorial in Washington DC, he designed the New Formalist style Philip A. Hart Senate Office Building in that city as well. The renderings for this building were also prepared by Dahlstrand. In the Monterey area he designed the Del Monte Shopping Center and the newer buildings on the Asilomar campus, among other commissions.

Dahlstrand was active in local government in Carmel from the late 1960s to the late 1980s. He served on the Planning Commission for nine years, beginning in September 1968, including a stint as the chair, and on the City Council for three years.¹² He also served on the board of the Monterey Peninsula Museum of Art, the city's Tree Commission, and the Colonial Monterey Foundation.¹³ He continued to be active, however, even when not holding an office. He appears in countless articles in Carmel's *Pine Cone* newspaper, often in conjunction with his Planning Commission and City Council positions, but also on topics he strongly cared about, typically related to planning, design, and environmental issues.¹⁴ He was named Citizen of the Year by the Carmel Residents Association in 2006.

Dahlstrand was known as an artist as well as an architect. When he retired in 1984, he joined the Carmel Art Association and exhibited with them regularly until his death. He worked in a variety of mediums, including watercolor, and his oeuvre included landscapes as well as abstract drawings and paintings.

⁹ Bill and Bea Welty, *Olof Dahlstrand: The Usonians, The Magnificent Seven of the East Bay*. Brook House Press, 2007.

¹⁰ Serraino interviewed Dahlstrand twice for his book *NorCalMod, interviewed his relatives and descendants of his former employers the Langhorsts*, and has continued to promote his work.

¹¹ For a list of projects by Dahlstrom that are held by the University of California, Berkeley, see Appendix A.

¹² The newspaper article announcing his appointment to the Planning Commission mentioned that he designed Carmel Plaza, Wells Fargo Bank in Carmel, and the Mid Valley Shopping Center. "New Commissioner," *The Californian Salinas*, September 6, 1968:5.

¹³ "Olof Dahlstrand, American, 1916-2014," *Carmel Art Associates*, <http://camelart.org/artist/olof-dahlstrand/>. Accessed October 2014.

¹⁴ See for example Dave Weinstein's article, "Boards, battens – and brickbats," in the *San Francisco Chronicle*, October 26, 2002:F1. Dahlstrand here comments on redevelopments projects in Carmel.

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Highlights of his artistic career include exhibitions at the Milwaukee Art Institute, San Francisco Museum of Art, and the Monterey Peninsula Museum of Art.

Dahlstrand died on July 17, 2014 at the age of 97, leaving behind his wife Lucia Ann (nee Thwaites), whom he had married in 1996, and two sons, Peter and Al.

In 2007 the University of California at Berkeley's Environmental Design Archive requested that they become the repository for Dahlstrand's papers and projects, which is an indication of the esteem in which Dahlstrand was held in the architectural profession.

Dahlstrand was profiled in the 1994-2008 *Historic Context Statement* prepared for the Carmel-by-the-Sea. He is among a very august list of architects and landscape architects who worked in the city over time, including Thomas Church, Gardner Dailey, Albert Farr, Charles Sumner Green, Albert Henry Hill, Frank Lloyd Wright, Bernard Maybeck, Clarence Mayhew, Julia Morgan, Mark Mills, Louis Mulgardt, Willis Polk, George Wilcox, and William Wurster.¹⁵ Among those working in the modern era and who were therefore Dahlstrand's contemporaries were Thomas Church, Gardner Dailey, Albert Henry Hill, Mark Mills, Frank Lloyd Wright, and William Wurster. Those that designed residences in the hills of the Carmel Valley, which architectural historian David Gebhard states represent "a good number of really important houses," include Richard Neutra, Henry Hill, and Marks Mills.¹⁶

The fact that Dahlstrand was so prolific and received so many commissions in the 25 years that he worked in Carmel and vicinity underscores the fact that his work was highly regarded and compared favorably with these architects, all of whom had regional and even national reputations. Both of his shopping centers were no doubt prize commissions.¹⁷ His Wells Fargo bank in Carmel-by-the-Sea exhibits particularly fine craftsmanship and is clearly eligible for listing in the National Register of Historic Places. Dahlstrand's Carmel Plaza has seen a number of changes and no longer retains a high degree of integrity. His Mid Valley Shopping Center retains good integrity, however, with four out of five buildings contributing to this small district. This is the last building complex of this scale that represents his work and remains intact.

INFLUENCES ON DAHLSTRAND'S ARCHITECTURAL WORK

Several influences can be seen in Olof Dahlstrand's architectural design. They include the work of the architectural legend Frank Lloyd Wright, a fact that is mentioned in numerous publications discussing Dahlstrand and his work. Also seen in his work are influences from former employers Fred and Lois Langhorst, who were highly respected modernists in the Bay Area. Fred Langhorst had been a Taliesin Fellow in Spring Green, Wisconsin. The influences of Frank Lloyd Wright's Usonian houses can be seen in the Langhorst's residential design work in the Bay Area, as well as Dahlstrand's own Usonians. And finally, Dahlstrand was a product of his times. Dahlstrand designed the Mid Valley Shopping Center at a time when commercial design was moving away from what has been called the "exaggerated" modern

¹⁵ Grimes, 2008:87.

¹⁶ Gebhard, 1985:473.

¹⁷ According to architectural historian Pierluigi Serraino, Dahlstrand was the Project Manager for the Carmel Plaza shopping center when he worked SOM in San Francisco. When he left that firm and moved to Carmel, the shopping center owners chose to have him continue as the project architect rather than SOM. Personal communication via email with Pierluigi Serraino, November 13, 2020.

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design of the post-World War II years, to a more environmentally sensitive design expression, with more organic forms and natural materials.¹⁸

The Mid Valley Shopping Center is a work of modern architecture. Modern architecture is defined as follows in Cyril M. Harris's *American Architecture* encyclopedia: "A loosely applied term, used since the late 19th century, for buildings, in any number of styles, in which emphasis in design is placed on functionalism, rationalism, and up-to-date methods of construction; in contrast with architectural styles based on historical precedents and traditional ways of building".¹⁹

The break with architectural precedent that modernism represents also meant eschewing traditional architectural ornament, which historically conveyed meaning and an association with a specific architectural tradition. Modern architecture uses materials and the placement of materials in place of architectural detail. A good example of this is Dahlstrand's 1965 Wells Fargo Bank in Carmel, which utilizes smooth concrete, exposed aggregate concrete, glass tile, ceramic tile, anodized aluminum, and glass to make a statement about materials and structure and their modern expression. Like Frank Lloyd Wright, whom he greatly admired, Dahlstrand also used integrated – rather than applied - geometric patterns to embellish his buildings. This is why the expression of materials in their unaltered form is so important to his buildings.

The Influence of Frank Lloyd Wright

The major and often-mentioned influence on Olof Dahlstrand is the work of architect Frank Lloyd Wright, whom he met in 1934. Dahlstrand first visited Taliesin, in Spring Green, Wisconsin, before he left Wisconsin to study architecture at Cornell.²⁰ Wright's work continued to inspire Dahlstrom throughout his career, a fact that is mentioned in profiles of Dahlstrand and in numerous publications of his work. His early sketches of unbuilt houses executed while he was still in Milwaukee, as well as the Usonian that he designed in the San Francisco's East Bay when he worked for SOM, are very reminiscent of Wright's Usonians. In fact, the small volume on these houses is called, *Olaf Dahlstrand: The Usonians*.²¹

Wright is considered one of the pioneers of modern design, by architectural historian Nikolaus Pevsner, one of the fathers of modern architectural history.²² Pevsner regarded him as among such luminaries as William Morris, Louis Sullivan, Frank Lloyd Wright, Walter Gropius and Mies van der Rohe. Of these, only Sullivan and Wright were Americans. Architectural historian Virginia Savage McAlester, who wrote the seminal *A Field Guide to American Houses*, said of him, "Innovative American-born architect Frank Lloyd Wright exercised his prodigious talent and powerful personality first in shaping the early Modern movement in the United States and then in disseminating it throughout Europe."²³

Wright's long career as an innovator began with the design of what became the Carson Pirie Scott Store in Chicago in 1899 to 1903-1904. His development of the uniquely American Prairie School in the early

¹⁸ See for example Carol J. Dyson's "Mid-Century commercial Modernism Design and Materials," published in *Proceedings of the Mid-Century Modern Structures: Materials and Preservation Symposium*. Washington DC: National Park Service, April 2015.

¹⁹ Cyril M. Harris, *American Architecture, An Illustrated Encyclopedia*. New York, NY: W. W. Norton & Company, 1998:217.

²⁰ Joanne Furio, "Work of modernist Olof Dahlstrand revisited in the East Bay," *The San Francisco Chronicle*, February 11, 2012.

²¹ Welty, 2007.

²² Nikolaus Pevsner, *Pioneers of Modern Design from William Morris to Walter Gropius*. Baltimore, MD: Penguin Books, Inc., 1947 (1936).

²³ Virginia Savage McAlester and Lee McAlester, *A Field Guide to American Houses*. Alfred A. Knopf, 2013 (1984):549.

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20th century embodies the landscapes of the Midwestern prairies, which can be seen in the long, low lines and sheltering eaves of these primarily residential buildings. Frank Lloyd Wright's Usonian houses would greatly influence Dahlstrand. Wright developed his Usonian House in the 1930s, after the Great Depression. Meant to be inexpensive structures, the interiors were flexible and placed an emphasis on inside-outside space, which expanded the perceptible space of the houses. This concept greatly influenced modern residential design on the West Coast. Wright built over 100 Usonian houses in his career, the first one being constructed in 1936.²⁴

Another influence from Wright that can be seen in Dahlstrand's work is his belief in the importance of using natural materials. Wright's extensive use of wood on house exteriors, interiors, and furnishings is well known. His use of wood in the Usonian houses lends richness, texture, and decorative detail, particularly as seen in his decorative wood screens over window openings. Redwood lends itself especially well to this purpose. This influence can be easily seen in Langhorst and Langhorst's work, particularly in the design of their own house.²⁵ And it is embedded in Dahlstrand's residential work, both in the unbuilt projects he designed while in Wisconsin and in the seven Usonians that he designed in the San Francisco's East Bay.

Wright experimented with concrete not only as a structural building material but also for its expressive potential. The decorative qualities of concrete aggregate was used, for example, in the design of the 1908 Unity Temple in Oak Park, Illinois, which contributed subtle color and textural elements.²⁶ Unity Temple was one of the first buildings in the world to be constructed of exposed concrete with a fine pebble finish. "Wright's interest in reinforced concrete had been developing for a number of years, but this was the first opportunity that he was offered to use it on the large scale demanded by church design."²⁷ The extensive use of exposed aggregate concrete as a decorative finish at mid-century can be traced back to this early experiment.

Another influence from Wright is his incorporation of repetitive decorative details that are integral with the material expression of his buildings. Wright felt that each material had its unique expression and that buildings should express the natural qualities of the material from which it is composed, which was part of the concept of Organic architecture that he esteemed.²⁸ He termed this "the New Integrity." Ornament integral to the building itself providing a natural pattern to a structure that was organic in character.²⁹

Frank Lloyd Wright himself had a presence in Carmel-by-the-Sea. His iconic 1948 Walker House is sited in a prominent location on Carmel Bay. Former Taliesin West fellow Mark Mills (1944-1948) also lived and worked in Carmel by about 1950.³⁰ His influence was also spread through the work of other Wright apprentices who lived in Northern California, including Fred Langhorst, John Lautner, Aaron Green, and others.³¹ Dahlstrom was already an admirer of Frank Lloyd Wright as a university student. He became

²⁴ Ibid.

²⁵ Lorraine Wood, "A Home Related to Out-of-Doors," *Oakland Tribune*, September 6, 1953:56.

²⁶ Lauren Levine Media, *Unity Temple: Frank Lloyd Wright's Modern Masterpiece* (video). <https://www.unitytemplefilm.com/>, Accessed October 2020.

²⁷ Thompson, 1999:322.

²⁸ Edgar Kaufman, editor, *Frank Lloyd Wright: An Autobiography*. San Francisco, CA: Pomegranate, 2005 (1943):344.

²⁹ Kaufman, 2005:380.

³⁰ Pierluigi Serraino, *NorCalMod, Icons of Northern California Modernism*. San Francisco, CA: Chronicle Books, 2006:24. Mills had also previously worked with Paolo Soleri, the founder of Arcosant in Arizona. Serraino, 2006:20.

³¹ Hess, 152.

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further immersed in the work of Wright as an employee of Langhorst and Langhorst Associates from 1948 through 1950.³²

Dahlstrand's work expresses an affiliation to Frank Lloyd Wright's influence and the tenets of Organic architecture by embracing natural forms or processes; the concept that a building (and its appearance) should follow forms that are in harmony with its natural environment; that the materials used on the exterior should be sympathetic to the building's locale, thereby relating the building to its setting; and that use should be made of low-pitched overhanging roofs to provide protection from the sun in the summer and to provide some weather protection in the winter. In addition, maximum use should be made of natural day lighting.³³

Fred and Lois Langhorst

Olof Dahlstrand worked in the offices of Fred and Lois Langhorst when he first arrived in the San Francisco Bay Area. Frederick Lothian Langhorst (1905-1979), who had also studied architecture at Cornell, was from Oak Park (the location of Frank Lloyd Wright's house and studio) and was a fellow at Taliesin from 1930 to 1936. Langhorst moved to Los Angeles and then San Francisco, where he worked as a draftsman for William W. Wurster from 1937 to 1942, one of the West Coast's most renowned architects and a proponent of Regional Modernism.³⁴ One of the notable projects he worked on while employed there was the Carquinez Heights Defense Housing project, built during World War II to house shipyard workers.

He met his future wife, Lois Wilson Worley Langhorst (1914-1989) in Wurster's offices when she came to inquire about architectural work. Wurster did not at that time allow any women in his offices, so this quest was not successful. They married in August 1941 in Berkeley and opened an office together in 1942.

Lois attended the University of Oklahoma, earning degrees in architecture and architectural engineering in 1938 and then a Master's Degree in architecture from MIT in 1939.³⁵ As a woman, however, she had had difficulty finding work. The Langhorsts formed a practice in which they had equal status but because Lois did not become licensed in California until 1948, Fred was often credited for their work.³⁶ This may have contributed to their eventual divorce.

The Langhorsts became known for their residential design. Their work was published in the 1956 *Sunset's Ideas Design for Hillside Homes* and other plan books. In 1949 they were part of an exhibition of progressive residential design at the San Francisco Museum of Art entitled, "Domestic Architecture of the Bay Region," along with Wurster, Bernardi and Emmons and Albert Henry Hill, for which Dahlstrand

³² Langhorst and Langhorst were reportedly just finishing up the as the local architects of record on the Frank Lloyd Wright-designed V.C. Morris Store on Maiden Lane on Maiden Lane in San Francisco when Dahlstrand joined their firm. The Morris Store has an interior spiral ramp that is a precursor to Wright's use of this device in the Guggenheim Museum. Pierluigi Serrano, email to Diana Painter, November 13, 2020.

³³ "Dahlstrand, Olof," *UC Berkeley Environmental Design Archives*.

<https://archives.ced.berkeley.edu/collections/dahlstrand-olof>, Accessed October 2020.

³⁴ Wurster is credited with the creation of the Second Bay Tradition in the 1920s and 1930s. He later became Dean of what is now the College of Environmental Design at the University of California, Berkeley, and then Dean at what is now the School of Architecture and Planning at the Massachusetts Institute of Technology. The Second Bay Tradition is closely related to Organic architecture.

³⁵ Inge Schaefer Horton, "Lois Wilson Worley Langhorst (1914-1989)," *Early Women Architects of the San Francisco Bay Area, The Lives and Work of Fifty Professionals, 1890-1951*. Jefferson, NC: McFarland & Company, Inc., Publishers, 2010:268.

³⁶ Alan Hess, *Forgotten Modern, California Houses 1940-1970*. Salt Lake City, UT: Gibbs Smith, Publisher, 2007:154-159.

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helped create the renderings.³⁷ According to Dahlstrand's profile with the University of California Berkeley's Environmental Design Archives, "The trio's sketches, renderings, photographs, and drawings were a sensation."

The Langhorsts, who had three children, closed their office and moved to Europe in 1950, where Fred Langhorst worked for the Army Corps of Engineers and in various architectural offices. They divorced in 1955 and Lois returned to California.³⁸ Her subsequent career demonstrates that she was an influential force in the office as well. In her article for *Docomomo*, architectural historian Inge Horton quoted Lois Langhorst as saying, "In attempting to retain the appearance of that which we have now, we do not realize the possible beauty that we could achieve in creating a new and fresh approach, the building which is of our day and time and the way we live . . ."³⁹

The following commissions were completed by Langhorst and Langhorst while Dahlstrom was employed by them: the Threkheld House (1948); the Elizabeth McClane House (1948); and the Four Winds Bar (1948). The Muscatine house is credited to Olof Dahlstrand, but the original commission belonged to Fred and Lois Langhorst, for whom Dahlstrand worked at the time. Dahlstrand would later go on to do two additions on the house. As a result, it is generally considered the first of the seven homes that he designed in the Bay Area before moving to Carmel-by-the-Sea.

The Environmental Movement

By the late 1960s/early 1970s the environmental movement was beginning to be a force reflected in commercial architecture. The oil crisis began in October 1973, but even before then the public began to embrace new expressions. While it cannot be explicitly stated that Dahlstrand's aesthetic was influenced by the movement, the 2019 historic context statement for Carmel states specifically that, "By the 1970s, conservation of nature was mainstream in Carmel, long before most Americans had adopted the precepts of the environmental movement," and that Dahlstrand was advocating for greater ecological awareness on the part of planners and decision-makers.⁴⁰

Commercial architecture after World War II celebrated new materials and new expressions. Experimentation in new materials and manufacturing processes had begun in the 1930s under the auspices of New Deal research and development programs. They were utilized and refined during World War II. After the war, commercial architecture was influenced by these emerging possibilities, as well as architectural influences from Europe, which had embraced modernism earlier than the general public in the U.S. In the U.S. new forms and expressions could be seen in what has been called "Exaggerated Modernism" by architectural historian Chester Liebs (think of the Googie architecture of restaurants and

³⁷ "Frederick Lothian Langhorst (Architect)," *Pacific Coast Architecture Database*.
<http://pcad.lib.washington.edu/person/383/>, Accessed October 2020.

³⁸ Back in California she worked for respected modernists Gardner Dailey (1956-1958) and Roger Lee (early 1960s), with whom the Langhorsts had worked when they had their own firm. She later enrolled in a PhD program at Harvard University, earning a Masters of Fine Arts, with a focus on architectural history, in 1966, but stopped short of finishing her dissertation. She later taught at several universities and consulted with *Sunset Magazine*, retiring in the late 1960s.

³⁹ Inge Schaefer Horton quoting Lois Wilson Langhorst from "Home – Physical Form or Emotion," in *The ANchora of Delta Gamma*, January 1946, VLXII, no. 2:3-5 in "Daring to Design Modern: Women Architects of Northern California," August 11, 2014, <https://www.docomomo-us.org/news/daring-to-design-modern-women-architects-of-northern-california>, Accessed October 2020.

⁴⁰ Brunzell, 2019:17.

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motels).⁴¹ Architects influenced by European modernism began to incorporate these ideas into office buildings, schools, and other institutional buildings (think of the 1947 aluminum-clad Equitable Savings and Loan Association skyscraper by Pietro Belluschi in Portland, Oregon).

As noted by Liebs, a new aesthetic had a parallel to influential literature of the day, including *Silent Spring* by Rachel Carson in 1962, which warned against our path of environmental contamination, and *God's Own Junkyard* by Peter Blake, who decried the quality of roadway architecture and the commercial strip "identifying the commercial strip with a litany of environmental problems."⁴² "By the early 1960s, gas stations were routinely receiving bad press, joining junkyards and billboards as scapegoats in the public's growing outrage against the automobile's despoliation of the landscape."⁴³ Calls for environmental reform had implications for the design of the built environment.

It found expression in the use of natural materials such as wood and concrete, earth-toned colors, and such design devices as shingled Mansard roofs.⁴⁴ It found expression in super markets and gas stations and similar commercial businesses frequently found in suburban locations that accommodated the automobile. Even supermarkets were given an environmental look "to give the outside of the supermarket a more earthy and permanent appearance."⁴⁵ In response to the Exaggerated Modern, trade journals began to advocate the use of stone, wood, cedar shakes and other hallmarks of the Environmental Look to give the outside of the supermarket a more earthy and permanent appearance." Gas stations came to look like Ranch houses: "By the end of the decade, cosmetic mansards, cedar shakes, and bare-wood sidings – began to show up on gas stations as well."⁴⁶

Changes in Commercial Landscape Design

The landscape and parking lot for the Mid Valley Shopping Center, which was designed by Olof Dahlstrand, looks fairly standard to our eyes today. At the time, Monterey County did not have parking lot landscape regulations in place, but the layout and landscaping, in both the parking lot and in other locations such as the courtyard and periphery planting beds, looks similar to what we might expect of a commercial parking lot for an upscale commercial development today. However, David Streatfield, the foremost landscape historian on designed landscapes in California, notes that landscape designers were not typically involved in the design of commercial shopping centers until the mid-1940s.⁴⁷

Streatfield notes that to his knowledge the earliest designed landscape by a name landscape architect, Lockwood de Forest, is a small shopping center in Montecito called Montecito Village, designed by Santa Barbara area architect Chester Carjola. It has a similar layout as the Mid Valley Shopping Center, with the exception that the gas station is sited in a central island, with the rest of the shopping center arranged in a "U" around it. It originally featured a large, landscaped sitting area (the Mid Valley Shopping Center retains its sitting area at the south end of Building A). The purpose of the design was to reflect the rural nature of Montecito.⁴⁸ It is composed of somewhat residential-scaled buildings, with clay tile roofs and stone cladding accents (typical of mid-century design), and appears to be as attractive today as it was in 1945.

⁴¹ Chester H. Liebs, *Main Street to Miracle Mile, American Roadside Architecture*. Baltimore, MD: The Johns Hopkins University Press, 1995 (1985).

⁴² Liebs, 1995:65.

⁴³ Liebs, 1995:111.

⁴⁴ Note that the roofs at the Mid Valley Shopping Center are not Mansard roofs, which have a much steeper pitch.

⁴⁵ Liebs, 1995:134.

⁴⁶ Liebs, 1995:111.

⁴⁷ David Streatfield, email correspondence with Diana Painter, September 9, 2020.

⁴⁸ Ibid.

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After World War II, attractive landscaping became the norm for upscale shopping centers, beginning with landscape architect Ruth Shellhorn's for the Bullocks Pasadena in 1945. According to David Streatfield, "This was a game changer. The department store became a major destination for women – a place not only for buying clothes and other domestic goods but for also having memorial outings."⁴⁹ This continued to be typical for shopping centers in the mid-century.⁵⁰ Landscape architect John Ormsbee Simonds, who published a widely used textbook on landscape architecture in 1961, exhorted his students to, ". . . feel the quickening tempo, the pull and attraction, the bustle, the wonder, the excitement of the place . . . We must feel crowds and traffic and benches and trees, and perhaps a fountain or two."⁵¹ Granted, a neighborhood shopping center does not display the same pull as a large, regional shopping center, but this demonstrates that considering a well-integrated landscape design for shopping centers became the standard in this time frame.

Advances in post-war commercial landscapes aside, landscape design associated with modern post-war landscapes, particularly those such as the Mid Valley Shopping Center, were typically relatively simple. They often focused on native plants or plants often seen in the California landscape. Hardscape design was also often relatively simple and focused in this era on rustic features and natural materials.

DOCUMENTATION OF DAHLSTRAND'S CAREER

One measure of the importance of an architect is the amount of documentation his/her body of work has received and whether there has been any scholarly research undertaken about him/her and their career. The following is a discussion of selected publications on Dahlstrand's work and where additional information can be found. The information is roughly organized in the order of comprehensiveness and/or significance of the source. A detailed accounting of his life and career has yet to be written.⁵²

University of California, Berkeley, Environmental Design Archives, 2007

The work of Olof Dahlstrand is held by the Environmental Design Archives (EDA) at the University of California, Berkeley, the premier archives for built environment resources in Northern California. The EDA requested his archives in 2007. The records cover the years 1947 through 1983 and include his Personal Papers, Project Records, and Art and Artifacts. Drawings, sketches, renderings and blueprints are located in the Project Records, as well as relevant correspondence, specifications, notes and reports, and photographs. The Art and Artifacts records include his drawings and paintings, although these are also held by the Carmel Art Association and Monterey Museum of Art.⁵³

Approximately 78 projects are documented, all but one in Northern California. They include many commercial buildings (and two shopping centers), banks, hotel/motels, hospital and medical buildings, educational buildings, a number of apartment buildings, and many residences. They also include files of studies, sketches and preliminary drawings; design competition drawings; and schematic design drawings to construction documents. The heaviest concentration of work is in the 1960s and 1970s.

⁴⁹ Ibid.

⁵⁰ The Mid Valley Shopping Center is not a regional shopping center, and therefore is less of a destination, but this note illustrates trends in landscape design for shopping centers.

⁵¹ John Ormsbee Simonds, *Landscape Architecture, The Shaping of Man's Natural Environment*. New York: McGraw-Hill book Company, Inc., 1961.

⁵² Note that it is not unusual for a modern architect to not be widely published in books and guides, as scholarship is still being developed on this period in architectural history.

⁵³ "Dahlstrand, Olof," *UC Berkeley Environmental Design Archives*.
<https://archives.ced.berkeley.edu/collections/dahlstrand-olof>, Accessed October 2020.

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Olof Dahlstrand: The Usonians by Bill and Bea Welty, 2007

This is a book documenting the seven extant Usonian houses that Dahlstrand designed from 1950 through 1958 while working as a Project Manager for SOM in San Francisco. The houses are located throughout the East Bay; in 2008 three were still being lived in by their original owners, which is one measure of the pleasure they afford the owners.⁵⁴ Also in the book is a brief biographical sketch, examples of his renderings and unbuilt works, and lists of his achievements in college and in his art career.

“Downtown Center for an Unusual West Coast Town,” *Architectural Record*, June 1962

Dahlstrand’s Carmel Plaza shopping center, located in downtown Carmel, was featured in the June 1962 issue of *Architectural Record*, a national publication. In the article, Dahlstrand discusses his design philosophy as expressed the design of the urban mall that illustrates his sensitivity to context: “The town is largely one of small buildings, which border on the quaint, in a wooded setting on a sandy coast. Therefore, an important aspect of the design was the creation of a scale and feeling compatible with the town. Height was minimized: building elements were held to two stories or less. Variety of forms and the choice of materials within a unifying framework were carefully considered. Materials in character with the surroundings were used, with brick, redwood, and stucco predominate.”⁵⁵ The author placed the center firmly within a modern vocabulary by noting the three dimensional nature of the center and “how it has been arranged to work with the site, which slopes downward 25 ft from front to rear.”⁵⁶ Many photographs of the new center are included, as well as a sectional drawing and site plan.

NorCalMod, Icons of Northern California Modernism, Pierluigi Serraino, 2006

NorCalMod is a ground-breaking history of modern architecture in Northern California by Bay Area architectural history Pierluigi Serraino. Serraino, who conducted two interviews with Dahlstrand for the book, mentions him three times. He discusses him in the context of young architects who immigrated to the Bay Area in the 1940s from other parts of the country to settle in Northern California and make their careers there. Among them are Dahlstrand, Fred and Lois Langhorst (Fred was a Taliesin fellow, a fellow Cornell graduate, and employed Dahlstrand for two years upon his arrival in the Bay Area). Mark Mills is also mentioned. Dahlstrand also went to Cornell with Mills and was later a Taliesin Fellow.⁵⁷ Mills made his career in Carmel-by-the-Sea.⁵⁸ Serraino interviewed Dahlstrand in the book on the state of building in the Bay Area in the late 1940s.⁵⁹ He also interviewed him on his impressions of the emergence of the Bay Region Style and what came afterwards.⁶⁰

Carmel, A History in Architecture, Ken Seavey, 2007

⁵⁴ One of his residences in Orinda sold in December 2019, for \$2.3 million.

⁵⁵ “Downtown Center for an Unusual West Coast Town,” *Architectural Record*, June 1962:167.

⁵⁶ “Downtown . . . June 1962:169.

⁵⁷ Mills was at Taliesin from 1944 to 1948. Alan Hess, *Forgotten Modern, California Houses 1940-1970*. Salt Lake City, UT: Gibbs Smith, Publisher, 2007:168. He moved from San Francisco, where he had been working briefly for Anshen and Allen about 1950 to Carmel to work on Frank Lloyd Wright’s Walker house in Carmel, where he stayed. In 1957 he designed a house for Nathaniel Owings in Carmel. Dahlstrand was working for SOM in this time frame, for which Nathaniel Owings was a founding partner. Thus, Dahlstrand’s and Mills’ careers intersected on many levels over the course of their lifetimes, centered around the influence of Frank Lloyd Wright. Hess, 2007:185.P. 158.

⁵⁸ Pierluigi Serraino, *NorCalMod, Icons of Northern California Modernism*. San Francisco, CA: Chronicle Books, 2006:20. Serraino makes the point in this section of the book at many deserving architects from this era have been – to date – overlooked in Northern California architectural histories. This record is slowly being rectified.

⁵⁹ Serraino 2006:58. The interview occurred on August 5, 2003.

⁶⁰ Serraino, 2006:79.

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Dahlstrand's Wells Fargo Bank is featured in Kent Seavey's architectural history of Carmel with two photos (exterior and interior) by renowned architectural photographer Morley Baer. Seavey notes, "Architect Olaf [sic] Dahlstrand was influenced by Frank Lloyd Wright's organic design. The massive roof system of his 1964 bank building, anchored into a textured monolithic concrete wall, has wide overhanging eaves that float above the bank's glazed exterior skin." He continues, "The open interior space of Olaf [sic] Dahlstrand's 1964 Wells Fargo Bank is made possible by concealed cantilevered trusses springing from the monolithic north wall. The delicate wood tracery and recessed lighting of the textured earth-toned ceiling is reminiscent of elements found in Wright's prairie houses."⁶¹

"Making it Fun to Shop," *Redwood News*, No. 1, [January] 1963

Carmel Plaza was featured in *Redwood News* in the first quarter of 1963, along with two other shopping centers that used redwood in their design. Dahlstrand was quoted in the article on the contextual nature of his design. "Architect Olof Dahlstrand was guided by the special character of the site in designing Carmel Plaza, in the charming seaside town of Carmel, California. 'An important aspect of the design . . . was the creation of a scale and feeling compatible with the site. Materials in character with the surroundings were used, with brick, redwood and stucco predominant.' "Dahlstrand kept the scale comfortable and exploited the natural slope of the site. Existing trees were preserved."⁶² Note that just three years later Dahlstrand would again respond to the specific nature of the site in choice of roof forms that echoed the valley hillsides and wooded setting for the suburban Mid Valley Shopping Center.

"Work of modernist Olof Dahlstrand revisited in the East Bay," *The San Francisco Chronicle*, Joanne Furio, January 9, 2008

This feature article was written in 2008 for *The San Francisco Chronicle* on the occasion of Dahlstrand's 91st birthday and a review of his work via a tour of five of his homes in the East Bay. The occasion was also celebrated with a dinner in honor of Dahlstrand and a lecture by Bay Area architectural historian Pierluigi Serraino. The article also mentions the book on Dahlstrand's Usonian houses, published by two of the people associated with this tour. This article was recapped in a blog post in a blog on Organic Architecture by Ryan Thews called "Organic Architecture." It was also repeated in the January 9, 2008 issue of *ArchNewsNow*, a daily online newsletter about issues relevant to the architectural profession that is published nationally.

"Home in the Hills Follows Nature's Pattern," *Oakland Tribune*, August 12, 1951

This article in the *Oakland Tribune* features in the 1951 Knapton house in the Berkeley Hills. The article emphasizes the fact that the house blends into its setting by stepping down the hillside and that the shallow sloped hip roofs "follows the slope in a natural flowing sweep." The overall expression of the house is similar to that of the Mid Valley Shopping Center, for the fact that the stepped hip roofs echo the house's setting.

***Architecture of the Monterey Peninsula*, Monterey Peninsula Museum of Art, 1976**

Olof Dahlstrand was one of the architects profiled in this 1976 catalogue that was published as part of the corresponding exhibit at the Monterey Peninsula Museum of Art. The catalogue entry stated that, "Dahlstrand feels the purpose of architecture is to inspire people and to make them comfortable. He feels that materials are important and should be used in a way so that a building will look better as it gets

⁶¹ Kent Seavey, *Carmel, A History in Architecture*. Charleston, SC: Arcadia Publishing, 2007:125.

⁶² "Making it fun to shop," *Redwood News*, No. 1, [January], 1963:4-10.

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older.” The Dodds house by Dahlstrand is described and Frank Lloyd Wright’s influence on Dahlstrand is mentioned.⁶³

Historic Context Statement, Carmel-by-the-Sea, Teresa Grimes and Leslie Heumann, 1994 (updated in 1996 and 2008)

Dahlstrand is mentioned in Carmel’s first Historic Context Statement within the context of the Organic style of architecture, which was developed and promoted by Frank Lloyd Wright and his followers, and was one of the modern styles popular in Carmel in the late 1940s and 1950s, to the present. The authors mention specifically that Dahlstrand – along with other Carmel architects - was influenced by Frank Lloyd Wright at this time. They continue: “The most recognizable characteristic of Wrightian architecture found in Carmel were dramatic roof forms sheltering buildings constructed of natural materials.”⁶⁴ This is a very clear characteristic of the Mid Valley Shopping Center designed by Dahlstrand and is in fact among its strongest character-defining features.

Dahlstrand’s profile in this document reads: “An active participant in Carmel’s community, having served on both the planning commission and city council. One of Dahlstrand’s most notable works in Carmel is the 1964 Wells Fargo Bank building, greatly influenced by Frank Lloyd Wright’s “organic” design concepts.”⁶⁵

Historic Context Statement Update, 1966-1990, Carmel-By-The-Sea, Kara Brunzell, 2019 (Draft)

An update to the Carmel-by-the-Sea historic context statement was prepared in 2019. It covers the years 1966 to 1990, beginning the year that the Mid Valley Shopping Center was completed. Olof Dahlstrand is listed under significant architects and profiled as follows:⁶⁶

Olof (sometimes spelled Olaf) Dahlstrand (1916 – 2014) was born in Wisconsin and studied architecture at Cornell University, graduating in 1939. He designed buildings as a defense contractor during World War II and moved from the Midwest to California in 1948. He settled in Carmel around 1959. With a lifelong talent for drawing, Dahlstrand not only designed and drew his own buildings but was commissioned for renderings by other architects, most famously for John Carl Warnecke’s design for the John F. Kennedy gravesite presentation. He also served on the Carmel City Council for three years and the planning commission for nine years, was a member of the tree commission for a time and was actively engaged with Carmel’s local politics when not in office. Dahlstrand retired from architecture around 1984. A committed member of the Carmel Art Association, he focused on making art in retirement.

Among the properties designed by Dahlstrand that are mentioned in the historic context statement are Carmel Plaza (1959, Ocean Avenue and Junipera Street);⁶⁷ the Wells Fargo Bank (1965, San Carlos south of Ocean); and the Nielsen Bros. Market (1979, San Carlos and 7th). The Nielsen Bros. Market building features elements of the Prairie School style with deep boxed eaves and wood detailing that is reminiscent of the influence of Frank Lloyd Wright.

⁶³ This entry is written by Tessa Wilcox. Monterey Peninsula Museum of Art, *Architecture of the Monterey Peninsula*. Monterey, CA: Monterey Peninsula Museum of Art, 1976:77.

⁶⁴ Grimes, 2008:48.

⁶⁵ Grimes, 2008:105.

⁶⁶ Kara Brunzell, *Historic Context Statement Update, 1966-1990, Carmel-By-The-Sea* (Working Draft 12-4-2019). On file, City of Carmel-by-the-Sea:25.

⁶⁷ Note that this reference does not note Dahlstrand as the architect.

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“Olof Dahlstrand,” Wright Chat, Frank Lloyd Wright Building Conservancy, January 8, 2012⁶⁸

A profile of Dahlstrand was published in 2012 on this website, which is devoted to followers of Frank Lloyd Wright and architects that are considered “Wrightians.” He is mentioned numerous times in the Wright Chat, the blog associated with the site, most often by owners of one of his Usonian houses, who have gotten to know each other over the years. Dahlstrand’s obituaries from the Carmel *Pine Cone* and *San Francisco Chronicle* were posted on this site on his death, as well as a photo of him and photos and renderings of the Thurston house in Orinda.

***The Guide to Architecture in San Francisco and Northern California*, David Gebhard, et. al, 1985**

This volume was the definitive guide to architecture in the Bay Area when published in 1973/1985 (a new edition was published in 2007). Dahlstrand’s Peterson house in Point Richmond is mentioned.⁶⁹

“A Home Related to Out-of-Doors,” *Oakland Tribune*, September 6, 1953

This two-page feature is on the Langhorst’s own house in Lafayette. Dahlstrand is mentioned as the design associate for project and Thomas Church was the landscape architect. The writer notes, “. . . the result [of the collaboration] is not only a house that is unusual but one that is outstanding artistically.”

Renderings and Drawings

Dahlstrand often prepared renderings for other architects which were used in promotional materials. He prepared 18 renderings for the John F. Kennedy gravesite memorial designed by Bay Area architect John Carl Warnecke.⁷⁰ These can be seen in the archives for the JFK Presidential Library and Museum, but at the time were used to explain and publicize the project.⁷¹ He also prepared the renderings for the Hart Senate Office Building that Warnecke designed in Washington DC. Dahlstrand’s renderings for the Oakland Museum by Roche, Dinkeloo and Associates were published in *LOTUS*, an international (Italian) architecture magazine.⁷² The accompanying article was written by Esther McCoy, one of the premier architectural historians in the Bay Area at the time.⁷³

Dahlstrand also prepared beautiful renderings for his own projects, including fourteen drawings for the Mid Valley Shopping Center. His drawings, along with those of his employers Fred and Lois Langhorst, were displayed in an exhibition at the San Francisco Veteran’s Memorial Building for the San Francisco Museum of Art in June of 1950.⁷⁴ Notice of the exhibit, entitled “Architecture : variations within a concept : exhibition of the work of Fred Langhorst, Lois Langhorst, Olaf Dahlstrand,” was also published in *Architectural Record*.⁷⁵

⁶⁸ “Olof Dahlstrand,” Wright Chat, Frank Lloyd Wright Building Conservancy, January 8, 2012
<http://wrightchat.savewright.org/viewtopic.php?t=6099>, Accessed November 2020.

⁶⁹ Gebhard, 1985:238.

⁷⁰ Warnecke also designed the Del Monte Shopping Center about the same time as Dahlstrand was designing the Mid Valley Shopping Center.

⁷¹ <https://www.jfklibrary.org/asset-viewer/archives/GBKOPP/SF061/GBKOPP-SF061-004>

⁷² It is a complex building to express, designed by the associates of the late Eero Saarinen.

⁷³ Esther McCoy, “Buildings in the United States, 1966-1967,” *Lotus* 4, 1967-1968.

⁷⁴ “Homes Drawings to Go on Display,” *Oakland Tribune*, June 22, 1950:38.

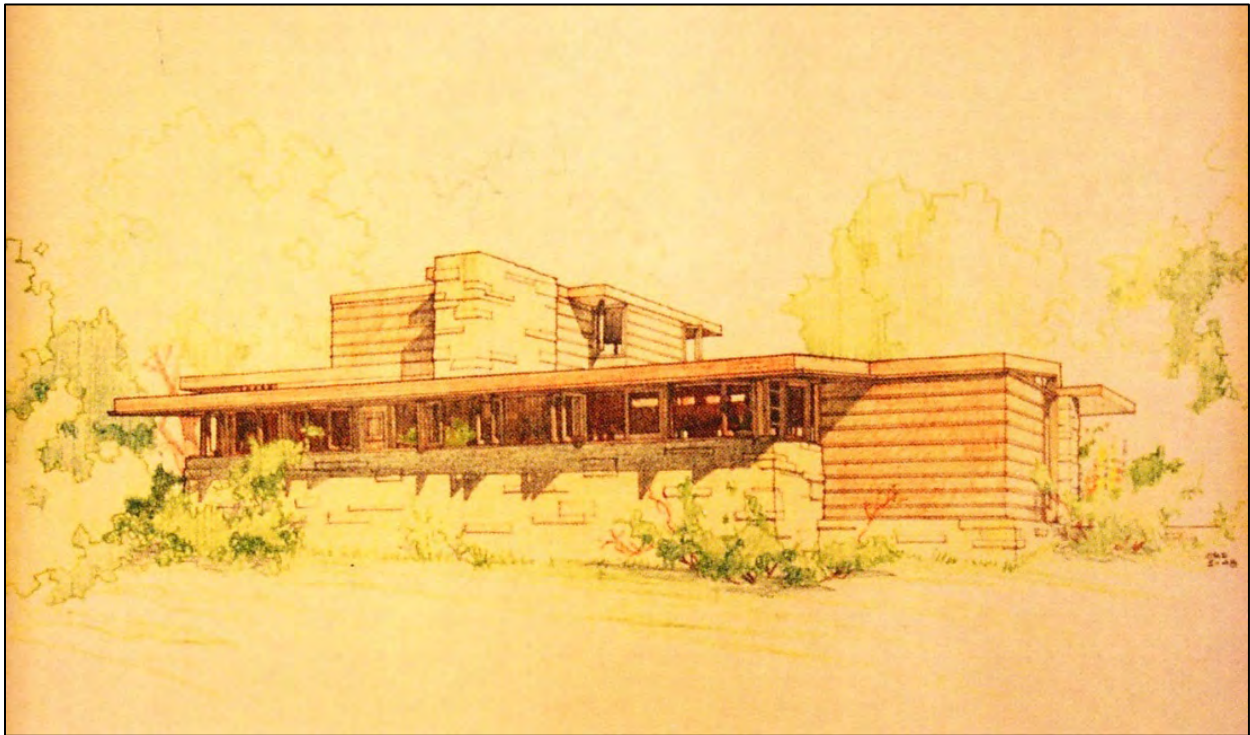
⁷⁵ “Architecture : variations within a concept: exhibition of the work of Fred Langhorst, Lois Langhorst, Olaf Dahlstrand,” *Architectural Record*, September 1950: 32.

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SELECTED EXAMPLES OF DAHLSTRAND'S WORK

The following photos and drawings represent a selection of Dahlstrand's work from different points in his career.



Rendering of the Dahlstrand residence in Wisconsin by Olof Dahlstrand (unbuilt)
Source: Olof Dahlstrand: The Usonians

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Knapton residence, design by Olof Dahlstrand, Berkeley, 1951
Photograph by Pierluigi Serraino

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Mr. and Mrs. W.H. Thurston residence, rendering and design by Olof Dahlstrand, Orinda, 1954
Source: Olof Dahlstrand: The Usonians



Mr. and Mrs. W.H. Thurston residence, design by Olof Dahlstrand, Orinda, 1954
Source: Olof Dahlstrand: The Usonians

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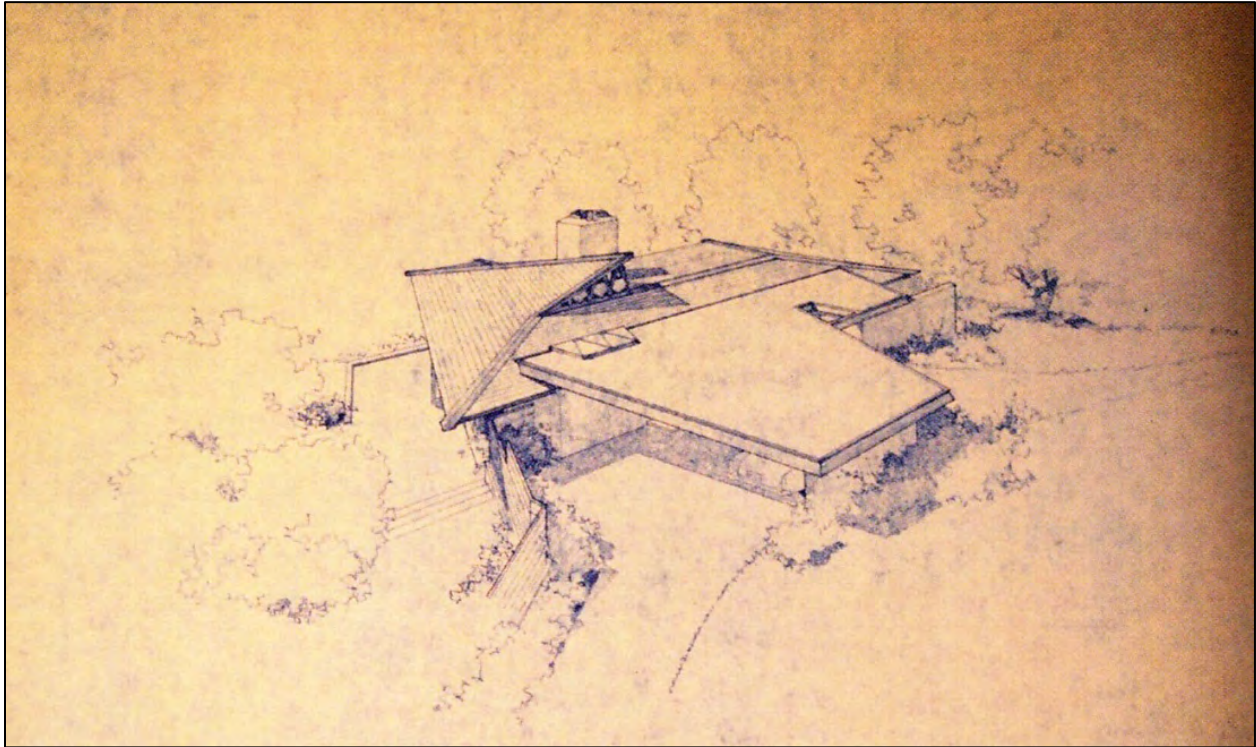
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Peterson Residence, Point Richmond, design by Olof Dahlstrand, 1957
Photo by Pierluigi Serraino

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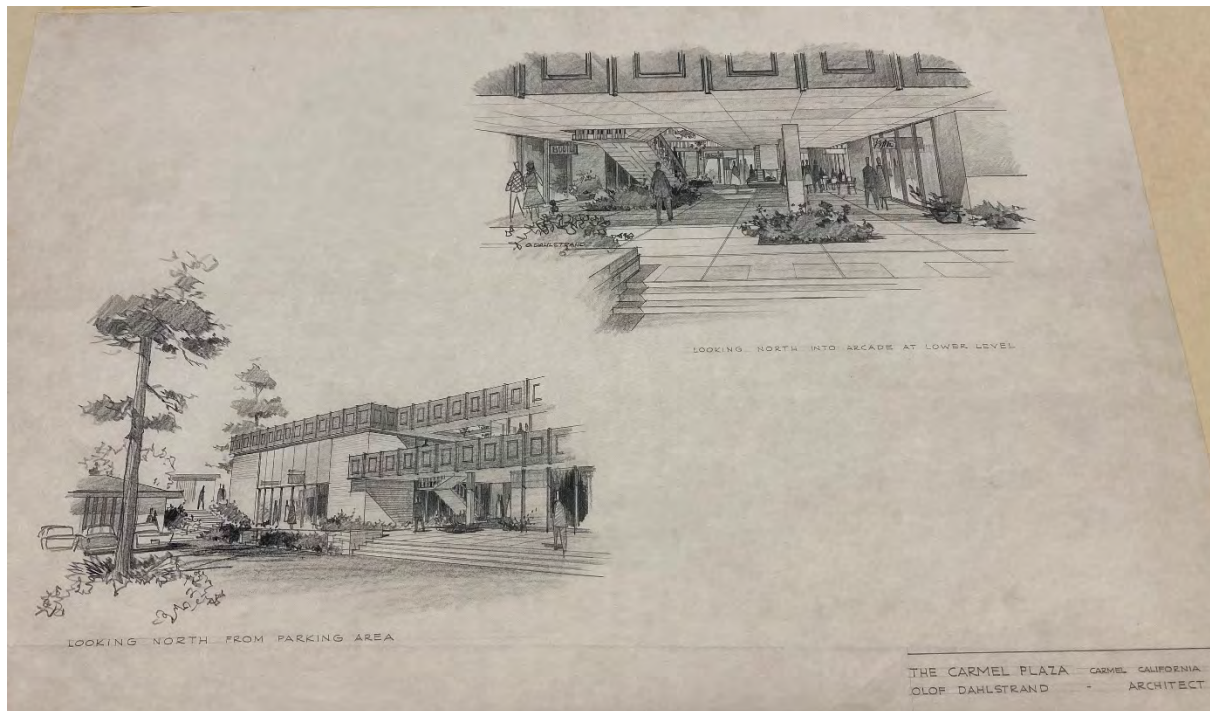
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Ruth Dodds residence, rendering by Olof Dahlstrand, Carmel Valley, 1960-61
Source: Olof Dahlstrand: The Usonians

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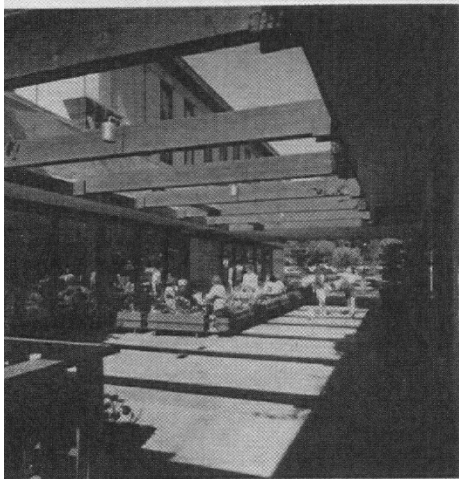
Carmel Plaza, design and renderings by Olof Dahlstrand, Carmel-by-the-Sea, 1959-1965
Source: University of California, Berkeley, Environmental Design Archives



Magnin Department Store, design and rendering by Olof Dahlstrand, Carmel-by-the-Sea, 1959-1965
Source: University of California, Berkeley, Environmental Design Archives

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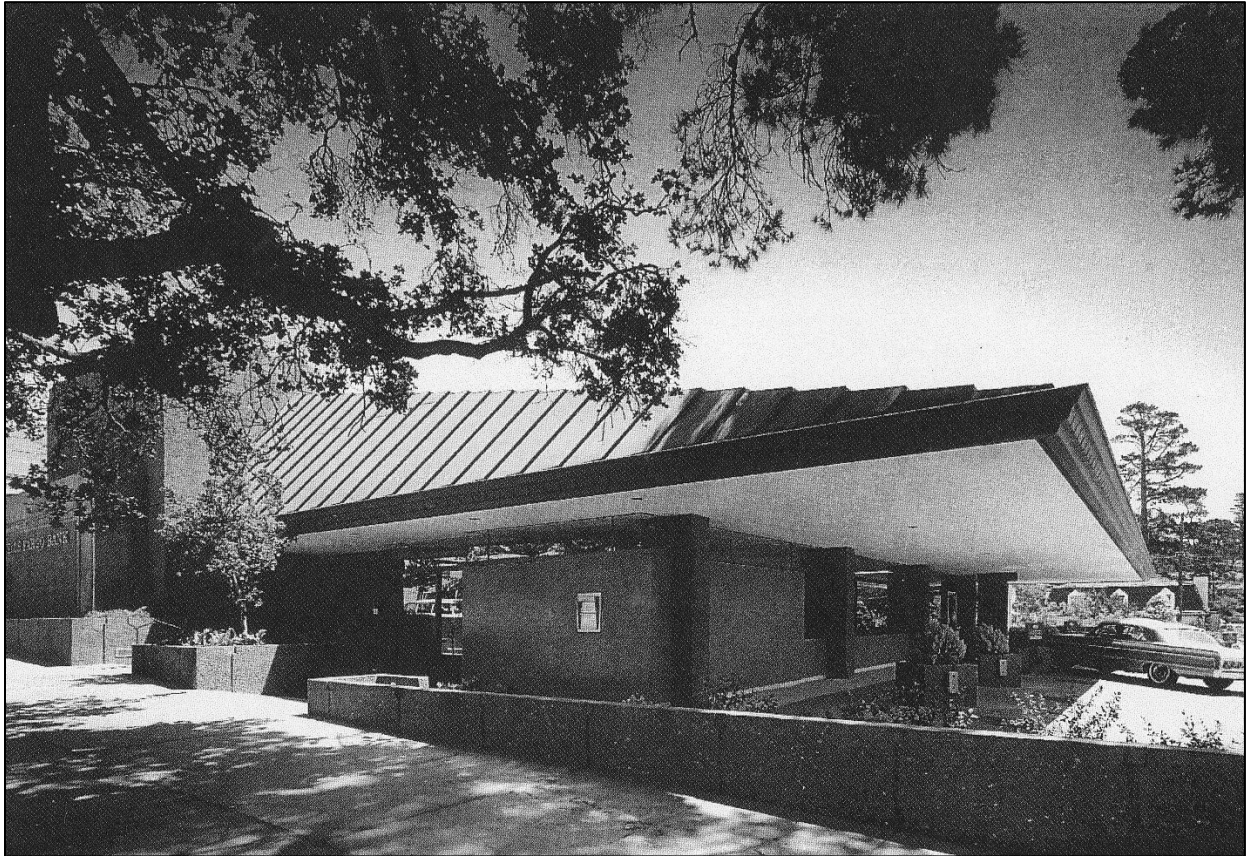


Photos of Carmel Plaza, designed by Olof Dahlstrand, as published in *Architectural Record*, June 1962

Source: *Architectural Record*, June 1962

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Wells Fargo Bank, design by Olof Dahlstrand, Carmel-by-the-Sea, 1965

Source: Olof Dahlstrand: The Usonians

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Wells Fargo Bank, design by Olof Dahlstrand, Carmel-by-the-Sea, 1965
Photo by Diana Painter

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Wells Fargo Bank, design by Olof Dahlstrand, Carmel-by-the-Sea, 1965
Photo by Diana Painter

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Wells Fargo Bank, design by Olof Dahlstrand, Carmel-by-the-Sea, 1965
Photo by Diana Painter

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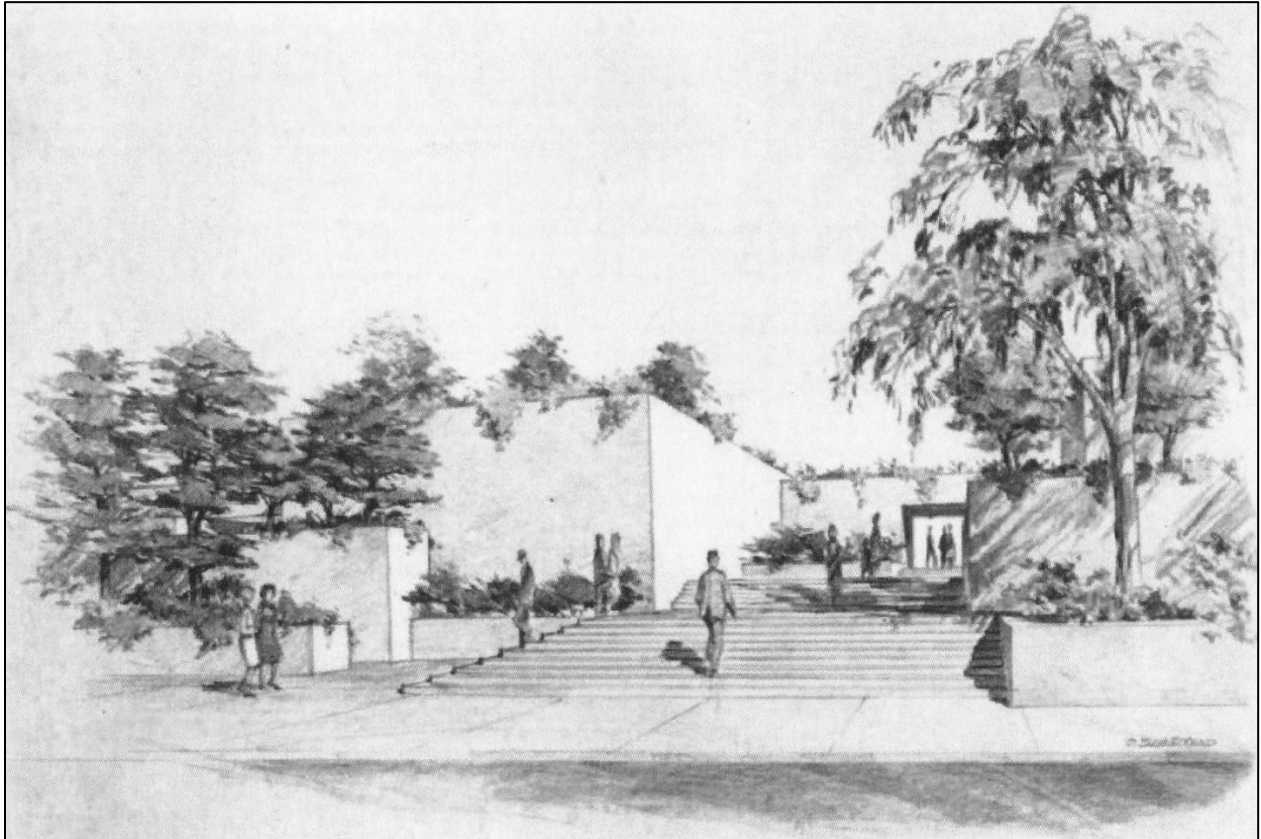
JOHN F. KENNEDY GRAVE AT ARLINGTON:

VIEW ACROSS THE OVERLOOK TO THE STAIRS ASCENDING TO THE GRAVESITE, WHERE PRESIDENT KENNEDY IS BURIED, SHOWING THE ETERNAL FLAME AND BEHIND IT A LONG LOW WALL WITH THE SEAL OF THE PRESIDENT OF THE UNITED STATES CUT INTO ITS SURFACE. THIS WALL IS THE TERMINAL POINT OF THE GRAVE DESIGN. FLOWERING MAGNOLIAS FLANK THE GRAVE SITE.

John F. Kennedy Gravesite, rendering by Olof Dahlstrand, design by John Carl Warnecke, 1967
Source: *John F. Kennedy* Presidential Library and Museum

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Oakland Museum, rendering by Olof Dahlstrand, architecture by Roche, Dinkeloo and Associates, 1969

Source: Lotus 4, 1967-1968

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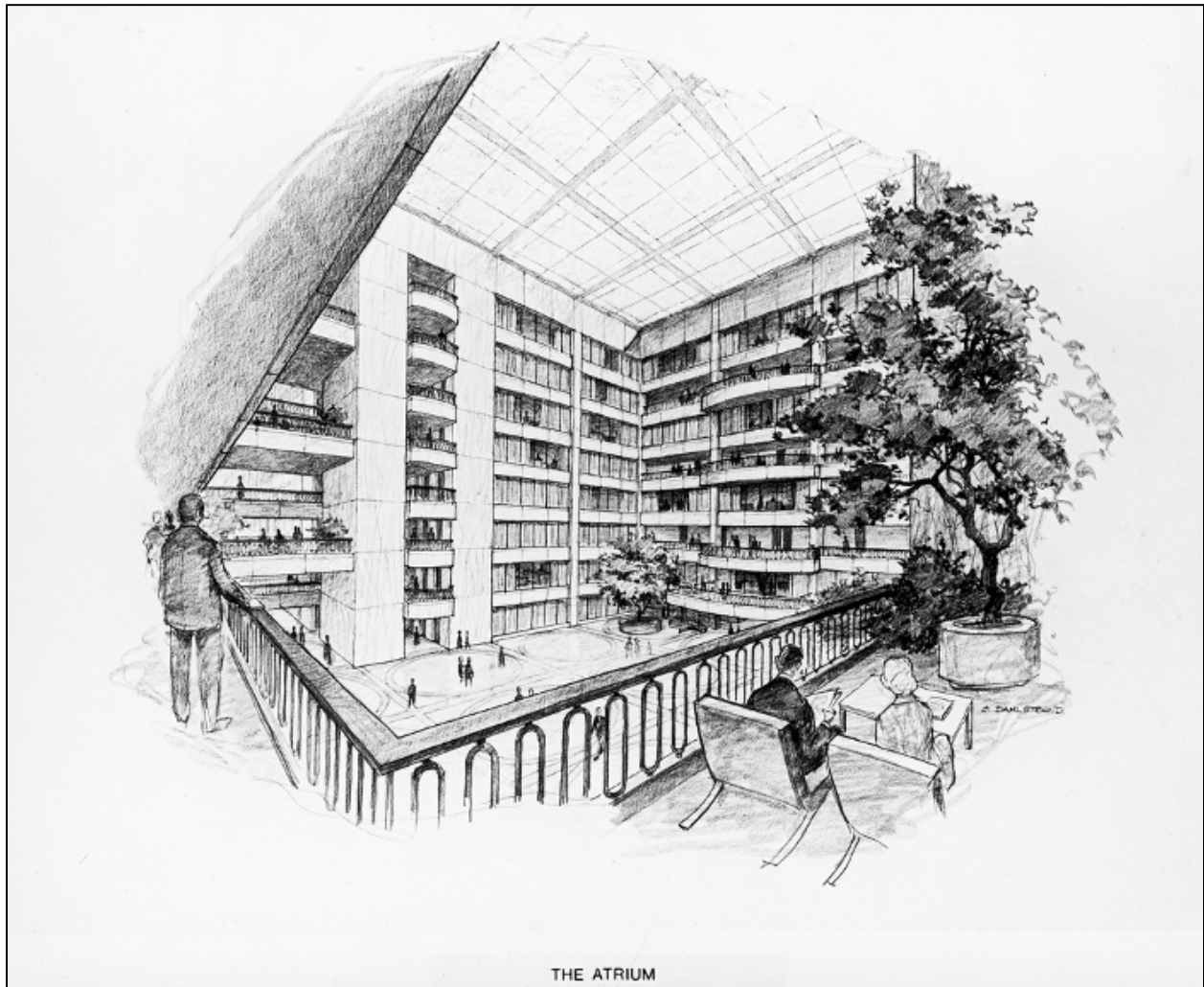
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Mrs. Jane B. Dunaway, design and rendering by Olof Dahlstrand, Carmel Valley, 1976
Source: Architecture of the Monterey Peninsula

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Hart Senate Office Building, rendering by Olof Dahlstrom, design by John Carl Warnecke,
Washington DC, 1976

Source: <https://www.senate.gov/visiting/common/generic/HartBuilding.htm>

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Portrait of Olof Dahlstrand, n.d.

CONCLUSION

Olof Dahlstrand was an architect who worked for important architectural firms practicing modern design (Langhorst and Langhorst Associates and SOM) for ten years before starting his own firm in Carmel-by-the-Sea, where he practiced for 25 years. The influence of Frank Lloyd Wright on his work is unmistakable, but his work was not derivative, according to Bay Area architectural historian Pierluigi Serraino, who interviewed Dahlstrand for his book, *NorCalMod*. In Carmel-by-the-Sea and the Carmel Valley he practiced among some of the most renowned architects in California and the Bay Area, in an area where clients valued good design and could also afford it. Yet he was both prolific and able to attract prize commissions, including Carmel Plaza (Carmel, altered); Wells Fargo Bank, Carmel; and the Mid Valley

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Shopping Center, Carmel Valley. The fact that he thrived in this environment speaks to his talent and perhaps also his personality in what could be a politically charged environment. He was also very active in local planning, design, and environmental causes, another testament to his commitment to Carmel. These considerations aside, however, both the Wells Fargo Bank and Mid Valley Shopping Center are excellent examples of their respective genres and would be eligible for listing in the National Register of Historic Places and California Register of Historic Resources even without their association with local architectural master Olof Dahlstrand. Historian Serraino, an expert on Dahlstrand and his work, has said, "Only architects who were principles [in the area of modern design] gave us worthy structures. And Olof was unquestionably one of them. That I am certain of beyond reasonable doubt."⁷⁶

⁷⁶ Pierluigi Serraino, email correspondence with Diana Painter, November 9, 2020. Pierluigi Serraino, AIA, is an architectural historian and registered architect in the State of California.

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B10. and D6. Significance, Continued from sheet 1 and 44

EVALUATION

The following is an evaluation of the Mid Century Shopping Center to determine its significance and potential for listing in the National Register of Historic Places and/or the California Register of Historical Resources. The shopping center is evaluated against the Criteria for Evaluation for the National Register and against the Eligibility Criteria for the California Register. Typically, a property or resource must be over 50 years of age and meet one or more of the respective criteria in order to be significant and be considered a historic property or resource. A historic property or resource must also maintain integrity. Following this evaluation is an analysis of the center's integrity. A property or resource must retain most of the aspects in order to be considered a historic property or resource. Ideally, it will meet the aspects most closely associated with the significance of the resource.

Application of Criteria for Evaluation for National Register of Historic Places (A,B,C,D) and Eligibility Criteria for California Register of Historical Resources (1,2,3,4)

Criteria A & 1:

- A: Properties that are associated with events that have made a significant contribution to the broad patterns of our history;
- 1: It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;

The Mid Valley Shopping Center represents a post-World War II commercial retail development in the Carmel Valley, developed when the valley was transitioning from a rural, recreationally oriented destination to a suburban community with a full range of commercial and residential opportunities but nonetheless retains a significant number of recreational opportunities. Shopping centers in the post-war era began in 1949 with a small, strip development about 13 miles east of Carmel-by-the-Sea in Carmel Valley Village. Shopping center development continued through the 1960s up to the 1980s, with centers increasing in size and sophistication. The Mid Valley Shopping Center, developed in the mid-1960s, represents the first center designed by a local name architect with a consistent, comprehensive design statement in what is nonetheless a community-oriented shopping center. Earlier developments do not display the same level of design sophistication or consistency or integrity today. Later developments have been larger, taken on a variety of design expressions, and have also been oriented towards tourists and visitors. While the Mid Valley Shopping Center has a place in this era of commercial retail development in Carmel Valley, its significance lies in its design, rather than its role in the retail development of the area. It does not appear to have contributed to the broad patterns of history nor made a significant contribution to the local or regional history, or the cultural heritage of California or the United States.

Criteria B & 2:

- B. Properties that are associated with the lives of persons significant in our past;
2. It is associated with the lives of persons important to local, California, or national history;

Research did not reveal an association with the lives of persons significant in our past, in either local or in California or national history. It was developed by a local real estate development company. Research did not reveal a significant contribution on the part of the company to local, state or national history.

Criteria C & 3:

- C. Properties 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.

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3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values;

The Mid Valley Shopping Center exhibits the distinctive characteristics of a type, a modern, suburban community shopping center that also relates to a particular period in architectural design, exhibiting the design characteristics and a method of construction that is singular to this shopping center in the Carmel Valley. The shopping center design is a good example of the Frank Lloyd Wright-inspired Organic style of architecture, while also representing elements of the Second Bay Tradition, both styles that were in currency in Carmel at the time it developed. The design of the center reflects a particular moment in time in the design of commercial retail properties, when influences from Frank Lloyd Wright, West Coast Regional Modernism, and the Environmental Movement coalesced to inspire a commercial expression that reflected a response to a development's natural setting, a desire to express its structure and natural materials, and to demonstrate a concern for the pedestrian environment and other humanist concerns. These values were also in particular alignment with the public and architect Olof Dahlstrand in Carmel-by-the-Sea and the Carmel Valley. The center also reflects the work of local master Olof Dahlstrand and expresses the high artistic values he strove for in the design of the Mid Valley Shopping Center.

Dahlstrand, the son of a Swedish immigrant family who grew up in the Milwaukee area, was an admirer of Frank Lloyd Wright, whom he met, his entire career. Wright's influence can be seen in Dahlstrand's work, particularly in the design of his Usonian residences and this shopping center and was reinforced throughout his career through associations with other architects who held the same values. Constructed of concrete and exposed aggregate concrete panels engraved with intaglio geometric details and redwood timbers which express the buildings' materials and structure. The stepping hip roofs of the buildings echo the surrounding hillsides. Of the two shopping centers that Dahlstrand designed, only this center reflects the suburban values of developing Carmel Valley. The other, Carmel Plaza, is located in Carmel-by-the-Sea and responds in design to its urban setting. This is the only center that also retains integrity. The shopping center is eligible as a historic district, with four out of the five buildings (Buildings A, C, D and E) contributing and retaining integrity. Other features integral to the shopping center and exemplifying its design as an excellent example of a suburban shopping center include parking areas, the courtyard, and covered pedestrian walkways throughout. The Period of Significance is 1965-1968. The complex as a whole represents the work of a local master Olof Dahlstrand.

Criteria D & 4:

- D. Properties that have yielded, or may be likely to yield, information important in prehistory or history.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

This criteria is typically associated with archaeological sites or other resources primarily significant for their information value and was not pursued as part of this evaluation. This evaluation addresses only built-environment resources.

The following is an analysis of the integrity of the Mid Valley Shopping Center.

- Location is the place where the historic property was constructed or the place where the historic event occurred.

The Mid Valley Shopping Center is in its original location.

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- Design is the combination of elements that create the form, plan, space, structure, and style of a property.

The design of the Mid Valley Shopping Center is largely intact. Building D, which was designed by Olof Dahlstrand in 1976 and 1981 and is not over 50 years of age and is not contributing to the shopping. It is also the most changed, however, a number of the changes recent. Two shops in the Safeway complex have been altered (n.d.) but the intact quality of the Safeway store and its importance as the anchor for the shopping center outweigh this intrusion. The recessed lobby of the cinema has been removed and this space used for retail space. The most intrusive feature that was added here is the truss in the entry gable. This creates a false sense of historical development but can be easily removed. Other changes, like changes to retail storefront, the removal of the drive-up teller window on the bank, and the removal of the gas pumps at the former gas station, are minor and the types of changes that can be expected in a retail environment: "Since it is the nature of commercial buildings that storefronts are frequently remodeled, such modifications do not necessarily compromise a building's integrity."¹

- Setting is the physical environment of a historic property.

The setting of the shopping center is intact. This shopping center was one of the larger projects introduced in this area. The shopping center, which was largely constructed in 1966, and the surrounding environment essentially grew up together.

- Materials are 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.

The materials of the shopping center are a very important feature of the center and are intact. A few changes have been made to Building B with the introduction of T 1-11 siding, but this building is non-contributing to the complex. Nonetheless, this material should be removed, as it does affect the larger property. One of the most important materials in this complex is the smooth and exposed aggregate concrete, which is seen in exterior walls and, the columns at the eave overhangs and covered walkway. The intaglio scoring on the walls and columns are also an important feature. The white paint that has been recently added to this material obscures its color, texture, and sculptural qualities. While the material is still in place, it takes on a flat look. This has impaired the material qualities of the complex where this has occurred.

- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

The workmanship on the complex is intact. Very few changes have occurred that would affect the workmanship of the shopping center.

- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

The feeling of the shopping center is intact. The aesthetic qualities that were present when the shopping center was constructed are still visible and still convey the architectural qualities of the complex. It conveys its mid-20th-century character in the form of the buildings, the materials and workmanship, and unifying features that characterized the complex from the time it was constructed.

¹ Grimes, 2008:52.

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- Association is the direct link between an important historic event or person and a historic property.

The association of the shopping center is intact. It was developed as a neighborhood shopping center and it retains that function today. It is still anchored by a Safeway store. The theater is gone, and some shops changed out, but it largely retains the purpose and historic function that it always has.

In summary, the Mid Valley Shopping Center retains the aspects of location, setting, workmanship, feeling and association. Materials are intact, although they have been somewhat obscured by recent painting. Design is largely intact as well, with some changes as noted above. The character-defining features that characterize the design of the center are in place, however, and changes are not intrusive enough to negate these qualities.

Monterey County Local Official Register of Historic Resources

In Monterey County, the Local Official Register of Historic Resources (Local Register) is the "inventory of structures and areas designated by the Board of Supervisors as historic resources and historic districts." Property owners may apply for historical designation within Monterey County for properties that meet the criteria for listing on the National Register or California Register, or which possess one or more of the fourteen characteristics they specify related to historical and cultural significance; historic, architectural and engineering significance; and community and geographic setting that are identified in Monterey County's municipal code Section 18.25.070.²

In addition to its eligibility for the National Register and California Register, the Mid Valley Shopping Center also possesses the following characteristics for inclusion in the Local Register:

- A.5. The resource or district proposed for designation represents the work of a master builder, engineer, designer, artist, or architect whose talent influenced a particular architectural style or way of life.*
- C.1. The proposed resource materially benefits the historic character of the community.*
- C.2. The unique location or singular physical characteristic of the resource or district proposed for designation represents an established and familiar visual feature of the community, area, or county.*

The Mid Valley Shopping Center represents the Carmel Valley's first consistent and comprehensively design mid-20th century suburban shopping center and easily conveys the reasons for its significance. It is a testament to architect Olof Dahlstrand's talent and foresight that it has retained the character of an early suburban center that reflects the period in which it was designed and built.

Character-defining features

The character-defining features of the Mid Valley Shopping Center are those features and materials that are most important to its architectural character. They are also the features and materials that should be retained to maintain the integrity of the historic resource. In the Mid Valley Shopping Center these features are as follows.

- Stepping roof forms with shingle cladding and deep, overhanging eaves
- Hipped eave returns on Building A (Safeway)
- Cross hip roofs of Building E and its canopy
- Hip roof with decorative parapet on Building D
- Large corner pylon sign at Building D

² County of Monterey Municipal Code, Chapter 18.25 – Preservation of Historic Resources, https://library.municode.com/ca/monterey_county/codes/code_of_ordinances, Accessed December 2020.

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- Open timber framing and extended rafter ends on building eaves and at walkways
- Continuous columns at walkways and pilasters on Building D with their concrete and exposed aggregate finishes and geometric design, including the natural colors of the aggregate finishes
- Glass curtain wall on Building A (Safeway)
- Original anodized aluminum window framing where it exists
- Exposed aggregate concrete walls with intaglio detailing (Buildings A and C), including the natural colors of the aggregate finishes
- Stucco cladding and decorative batten patterns on Buildings D and E
- Simple hardscape (pavement, steps, integral planters) and [original] landscape features at the courtyard and surrounding pedestrian areas
- Original planting beds throughout the center
- Integrated parking and drive areas that serve different aspects of the center
- Design of the original low monument sign at Carmel Valley Road and Dorris Drive.

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APPENDIX A

The following is a list of the papers, projects, and drawings by Olof Dahlstrand held by the University of California, Berkeley, Environmental Design Archives. Definitions for the abbreviations used in the list appear at the end of this Appendix.

- Aquajito Building (Monterey , CA ; 1966-68 ; commercial) Collaborator: Loran A. List/Dale J. Fehr Consulting Engineers [Ms, Dr, Ph]
- Atlantic Richfield Co. Service Station (Carmel Valley , CA ; 1968 ; commercial) [Dr]
- Bank of America: Hollister Branch (Hollister , CA ; 1969 ; commercial) Collaborator: Howard G. Carter (Structural Engineer) [Dr, Ph]
- Bank of America: King City Branch (King City , CA ; 1967-68 ; commercial) Collaborator: Charles Robert Hugh (Landscape Architect) [Dr, Ph]
- Butterfield (Carmel , CA ; 1971-72 ; residential) [Dr]
- Caniglia, Anthony (Monterey , CA ; 1965 ; residential) [Ms, Dr]
- Carmel Plaza - misc. (design studies, parking garage, "Le Duet" theatre, etc) (Carmel , CA ; 1959-65 ; commercial) [Ms, Dr, Ph]
- Carmel Plaza - working drawing tracings (Carmel , CA ; 1959-65 ; commercial) Collaborator: Alexander Boome (Consulting Engineer) [Dr]
- Carmel Valley/Mid-Valley Shopping Center (Carmel Valley , CA ; 1966-81 ; commercial) [Dr, Ph]
- Central Coast Properties: Highlands Apartment Building for Fenton & Clark (Carmel Highlands , CA ; 1961 ; residential-multi) [Dr]
- Convalescent Hospital, Forest Hill Manor (Pacific Grove , CA ; 1967-68 ; medical) Collaborator: Stone, Marraccini, and Patterson Associated Architects [Dr]
- Crocker-Citizens National Bank: Carmel Office (Carmel , CA ; 1965 ; commercial) Collaborator: Loran A. List/Dale J. Fehr Consulting Engineers [Dr, Ph]
- Dahlstrand, Olof Additions & Alterations (Orinda , CA ; n.d. ; residential) [Dr, Ph]
- Dahlstrand, Olof: Residence and Studio (Dousman , WI ; 1946-48 ; residential) [Dr]
- Dansk Designs LTD. (Carmel , CA ; 1973-74 ; commercial) [Dr, Ph]
- Dental Office Building: T. W. Slaughter (Salinas , CA ; 1968-70 ; medical) Collaborator: Howard G. Carter (Structural Engineer) [Dr]
- Dodds, Ruth (Carmel Valley , CA ; 1960-61 ; residential) [Ms, Dr, Ph]
- Dunaway, Jane (Carmel Valley , CA ; 1976 ; residential) [Dr]
- Emile Norman Building (Carmel , CA ; 1976 ; commercial) Collaborator: Neill Engineering [Ms, Dr]
- Farrar, Philip (Otter Cove , CA ; 1971 ; residential) [Dr]
- Feichtmeir, R.A. (Walnut Creek , CA ; 1952 ; residential) [Dr, Ph]

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- Garneau, Douglas (Lafayette , CA ; 1956-62 ; residential) [Ms, Dr, Ph]
- Genoa Bay Farms (Genoa Bay , BC ; 1970 ; commercial) [Dr]
- Greene, Margaret (Otter Cove , CA ; 1976 ; residential) [Dr]
- Gurries Apartment Projects (Carmel Highlands , CA ; 1963-65 ; residential-multi) [Dr]
- Hammond, Eugene R. (Carmel , CA ; 1972 ; residential) Collaborator: Richard G. Lee (Mechanical Engineer) [Dr]
- Handley Office/ Apt building (Carmel , CA ; 1980-81 ; residential-multi) Collaborator: Neill Engineering [Dr]
- Hartwell, Thomas (Pebble Beach , CA ; 1974-75 ; residential) [Dr]
- Hockett, Jane (Carmel , CA ; 1962 ; residential) [Dr]
- Holiday Inn: Monterey preliminary study (Monterey , CA ; 1963-65 ; commercial) [Dr]
- JCC - Progressive Architecture Competition (1946 competition) [Dr]
- Johnston, William R. (Carmel Valley , CA ; 1973 ; residential) [Dr]
- Kay, Sidney A. (Carmel Meadows , CA ; 1973-75 ; residential) [Ms, Dr]
- Knapton, James (Berkeley , CA ; 1958 ; residential) [Dr]
- Knapton, James (Aloha , OR ; 1968 ; residential) [Dr]
- Kutsky, Roman J. (Lafayette , CA ; 1950-54 ; residential) [Ms, Dr]
- Langhorst, Fred Projects (Lafayette , CA ; 1949-50 ; residential) [Dr]
- Leidig Building (Carmel , CA ; 1978-80 ; commercial) Collaborator: Dale J. Fehr (consulting engineer) [Ms, Dr]
- Leppert, George (Carmel , CA ; 1972-73 ; residential) [Dr]
- Little Brothers, Property Development (Carmel , CA ; 1981-84 ; planning?) [Ms, Dr]
- Littlefield, Robert C. (Pebble Beach , CA ; 1980-83 ; residential) [Ms, Dr]
- Los Gatos Town Center Competition (Los Gatos , CA ; 1962 ; competiton) [Dr]
- Lund, Todd (Milwaukee , WI ; 1947 ; residential) [Dr]
- Muscatine, Charles S. (Berkeley , CA ; 1955-67 ; residential) [Dr, Ph]
- Muscatine/ Park Property (Angwin , CA ; 1973-74 ; commercial) [Dr]
- Neill Building (Carmel , CA ; 1980-81 ; commercial) Collaborator: J.D. Raggett & Assoc. (Structural Engineers) [Dr, Ph]
- Oliver, E. Jean: Design Studies (Pebble Beach , CA ; 1962 ; residential) [Ms, Dr]
- Olivier, E. Jean: Design Studies (Pebble Beach , CA ; 1973-74 ; residential) [Dr]
- Palm, Gunther (Monterey County , CA ; 1967 ; residential) [Dr]

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- Perspectives and studies: misc projects 1967-79 [Ms, Dr]
- Peterson, W.H. (Point Richmond , CA ; 1953-54 ; residential) [Ms, Dr]
- Reid, John R. (Carmel , CA ; 1971-72 ; residential) [Dr]
- Reid, John: study project (Carmel Valley , CA ; 1969 ; residential) [Dr]
- Reimers Commercial Development: Working Drawings Tracings (Carmel , CA ; 1976-77 ; commercial) Collaborator: Howard G. Carter (Structural Engineer) [Dr]
- Sachs, Maurice David (Carmel Highlands , CA ; 1969-71 ; residential) [Ms, Dr]
- Schoenbrun (Carmel Meadows , CA ; 1968-69 ; residential) Collaborator: Loran A. List, Jr. (Consulting Engineer); Charles Robert Haugh (Landscape Architect) [Ms, Dr]
- Sconberg, Bruce (Salinas Valley , CA ; 1967-68 ; residential) [Dr]
- Simpson, A.W. III (Carmel , CA ; 1972-73 ; residential) [Ms, Dr]
- Smith, George (Orinda , CA ; 1956-57, 1961 ; residential) [Dr]
- Smith, W.A. (Carmel , CA ; n.d. ; residential) [Dr]
- Sollecito Hotel (Monterey , CA ; 1962 ; commercial) [Dr]
- Standard Oil Service Station: David Ave/ Hawthorne St (Monterey , CA ; 1971 ; commercial) [Dr]
- Standard Oil Service Station: Golf Course Rd/ Freeway Frontage Rd (Monterey , CA ; 1968 ; commercial) [Dr, Ph]
- Stout Apartments (Santa Cruz , CA ; 1971 ; residential-multi) Collaborator: Charles E Stout (Landscape Architect) [Dr]
- Stratton, Harry (Otter Cove , CA ; 1974 ; residential) [Dr]
- Templeman, Ted (Otter Cove , CA ; 1980 ; residential) [Dr]
- The York school: Faculty Apartments Addition (Monterey , CA ; 1969 ; educational) Collaborator: Loran A. List, Jr. (Consulting Engineer) [Dr]
- The York school: Headmaster's Residence (Monterey , CA ; 1967-68 ; educational) [Dr]
- Thurston, W.H. (Orinda , CA ; 1952-53 ; residential) [Ms, Dr]
- Twin Theaters: Toro Creek Estates (Toro Park , CA ; 1971 ; commercial) [Dr]
- UC Santa Cruz: Misc. (Santa Cruz , CA ; n.d. ; educational) [Dr]
- UC Santa Cruz: Music Center (Santa Cruz , CA ; n.d. ; educational) [Dr]
- UC Santa Cruz: Porter College House; Provost Residence (Santa Cruz , CA ; 1974-83 ; educational/residential) Collaborator: List Engineering Co. (Mechanical Engineer) [Dr, Ph]
- Valle-Riestra, J. Frank (Walnut Creek , CA ; 1954-55 ; residential) [Dr, Ph]
- Valley Plaza: Post Office (Carmel Valley , CA ; 1969 ; commercial) [Dr]

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- Valley Plaza: shopping center (Carmel Valley , CA ; 1986-71 ; commercial) [Dr]
- Valley Plaza: twin theater (Carmel Valley , CA ; 1970-71 ; commercial) [Dr]
- Wells Fargo Bank: Carmel Office (Carmel , CA ; 1965 ; commercial) Collaborator: Alexander Boome (Consulting Engineer) [Dr, Ph]
- Wells Fargo Bank: Carmel Office - Preliminary drawings, sketches (Carmel , CA ; 1964 ; commercial) [Dr]
- Wells Fargo Bank: Carmel Office - working drawing tracings (Carmel , CA ; 1964-65 ; commercial) [Dr]
- Whitaker, Francis: Forge Shop Building (Aspen , CO ; 1963 ; commercial) [Dr]

Project/Client Name (location, date, project type) Collaborator (role), Photographer [Format - Ms=Manuscripts, Dr=Drawings, Ph=Photographs]

Resume - Diana J Painter

Diana Painter has over 35 years of professional experience in historic preservation, urban design, urban planning, and architecture in California, the Pacific Northwest, and the Northeast. She holds a PhD in Architecture, a Master's Degree in Urban Planning and a Certificate in Urban Design, and a BA in Interdisciplinary Design. Her PhD dissertation focused on how models in architecture and urban design have been adapted over time to respond to technological and social change. Her master's thesis explored the design and public involvement process for a large-scale redevelopment project in Newcastle-on-Tyne.

Ms. Painter's firm of Painter Preservation was recognized with a National Alliance for Preservation Commissions Excellence Award and a Washington State Historic Preservation Officer's award for Outstanding Achievements in Historic Preservation in 2018, both in Media and Outreach. Her firm won an Oregon Heritage Excellence Award in 2012 for their Oregon City Historic Review Program and Historic Survey Update Project. Ms. Painter has been the recipient of four American Planning Association Awards and a grant from the APA Urban Design and Preservation Division in support of her forthcoming book on mid-century residential design in the Northwest. She has been the recipient of two international research fellowships, in Sheffield, England and Rome, Italy, and three regional awards for her research and preservation leadership in Sonoma County. She has taught architecture, urban design, and historic preservation at the University of Oregon, University of Washington, University of Sheffield, and Sonoma State University, and publishes and speaks regularly on historic preservation and urban design issues.

Education

PhD in Architecture, University of Sheffield, Sheffield, England
Master of Urban Planning, University of Washington, Seattle, Washington
Certificate in Urban Design, University of Washington, Seattle, Washington
Bachelor of Arts in Interdisciplinary Design, Fairhaven College, Bellingham, Washington

Additional training

Planning, Design, and Interpretation for Historic and Cultural Landscapes, National Preservation Institute, 2013, 2000

Fundamentals of Heritage Conservation Course, University of Southern California, 2002

Landscape architecture design and construction, University of California at Irvine, 1990-91

Architectural design, University of Washington, 1979-1982; University of Pennsylvania, 1987.

Professional Experience

Ms. Painter founded Painter Preservation in 2002. Previous professional positions include five years of experience as the National Register and Survey Coordinator with the Oregon State Office of Historic Preservation and urban design positions with WRT of Philadelphia, The SWA Group of Laguna Beach, California, and Edwin Schlossberg Inc. of New York City. Architectural design experience includes positions with Dagit-Saylor Architects and Cope Linder Associates of Philadelphia. Additional public sector experience includes project management positions with Metro King County and Sound Transit of Seattle, and the City of Tukwila, Tukwila, Washington.

Recent Professional Activities

President, Society of Architectural Historians Marion Dean Ross Chapter, 2013-2019

Vice President, Spokane Preservation Advocates, 2019-present

Commission Member, Spokane Plan Commission, 2018-present

Commission Member, Sonoma County Landmarks Commission, 2003-2007

Instructor, "Historic Resource Surveys," University of Oregon, winter 2014

Instructor, "National Register Nominations," Sonoma State University, fall 2004, spring 2006

Presentation, "Regional Modernism on the West Coast: A Tale of Four Cities," Society of Architectural Historians, Australia New Zealand Chapter, 2014

Mid-20th Century Modern Experience

Reconnaissance-Level Surveys & Historic Contexts

City of Spokane Mid-20th Century Historic Context & Inventory, Spokane, WA, 53 residential & commercial properties, 2017

Malmstrom Air Force Base Weapons Storage Area Historic Resources Report, Great Falls, MT, 31 industrial properties, 2017

Vista Hills #10 Historic Resources Survey, Portland, OR, 57 residential properties, 2015

City of Henderson Architectural Survey and Inventory, Henderson, NV, 165 residential properties, 2011, 2012, 2014

Bohmann Park Historic Resources Survey, Portland, OR, 70 residential properties, 2012

Oregon City Historic Review Program Historic Survey, Oregon City, OR, update 88 city landmarks, survey 1600 primarily residential properties, 2011

Tacoma West Slope Historic District Development Project & Survey and Inventory, Tacoma, WA, 230 residential properties, 2009

Westleigh Neighborhood Historic Resources Survey, Las Vegas, NV, 265 residential properties, 2009

Carson City Mid-Century Survey, Phase I & II, Carson City, NV, 55 residential and institutional properties, 2007, 2009

Fremont Street Pedestrian Improvements, Cultural Resources Inventory and Evaluation Report, Las Vegas, NV, 24 commercial properties, 2006

Tippecanoe Avenue/Interstate 10 Interchange Project, Historic Resources Evaluation Report, San Bernardino, CA, 40 commercial and residential properties, 2006

Wedding Chapels of Downtown Las Vegas Blvd. – Historic Resources Survey and Inventory, Las Vegas, NV, 10 commercial properties, 2005

Berkley Square Historic Resources Survey and Inventory, Las Vegas, NV, 148 residential properties, 2005

Huntridge Historic Resources Survey and Inventory, Las Vegas, NV, 175 residential properties, 2005



Narrowmoor Addition, Tacoma, WA

Selected Intensive-Level Surveys

Montana Post-WWII (1945-1960) Architectural Survey and Inventory, State of Montana, 50 institutional and commercial properties, 2010

Veterans Memorial Building, Redwood City, CA, 1955-56 civic center by Birge Clark, 2010

Rocky Point-Steep Ravine Environmental Campground, Stinson Beach, CA, early modern (ca 1941) house and cabins by William W. Wurster, 2008

729 Petaluma Blvd. S., Van Bebber Brothers Steel Fabrication, Petaluma, CA, modern (1965) industrial complex, 2008

Richmond Civic Center Auditorium, Richmond, CA, civic center (1951) by Milton T. Pfleuger, Rudolf Schindler, Richard Neutra and others, 2003

601 Petaluma Blvd. N., the “Chinese Grocery,” Petaluma, CA, early modern (1941) suburban supermarket, 2002

National Register Nominations

Co-op Gas & Supply Company Historic District, 1943-1966, Sandpoint, ID, 2018

Aloha Farmhouse, Aloha, OR, 1944-48 remodel by Pietro Bellushi, 2014

Berkley Square Historic District, Las Vegas, NV, 148 Contemporary Ranch style homes by Paul R. Williams, 2009

Historic Resource Surveys & Evaluations

Surveys and inventories are the foundation of preservation planning. Painter Preservation has conducted reconnaissance and intensive level surveys for over 4,000 properties throughout the western states. Reconnaissance level surveys involve recording the physical appearance of a building or resource. A reconnaissance level survey is typically conducted at the small district or neighborhood level and, coupled with a historic context, is often used to determine the presence of a historic district. An intensive level survey records the physical appearance of a resource as well as its historical associations, such as an association with an important person or event. An intensive level survey includes a historic context, which is used to evaluate the historic significance of a property and its eligibility for listing on a local, state or the National Register.



Spokane Mid-20th Century Modern Context Statement and Inventory *Spokane, Washington*

The mid-20th century modern properties surveyed in Spokane encompassed 53 properties throughout the city, dating from 1949 to 1972. The survey included commercial, institutional, and residential properties, including apartments, and showcased properties by the top architects of the day, several of whom had studied under Walter Gropius. The properties were posted – one every week – on a website designed specifically for the project, and on other social media outlets. The project also involved creating a historic context statement and survey report, which is available at <http://midcenturyspokane.org/>



Montana Post-World War II Architectural Survey and Inventory *Helena, Montana*

This survey of 50 modern structures in Montana recorded buildings throughout the state dating from 1945 to 1960. The survey focused in particular on schools, university campuses, and government buildings and, to a lesser degree, commercial buildings. As a result of the survey and the research undertaken for the historic context statement, the State Historic Preservation Office was able to mount an exhibit on modern architecture at the Montana Historical Society, print an accompanying poster, conduct oral interviews with Montana modernist architects, and nominate four modern properties for listing in the National Register.



Wedding Chapels of Downtown Las Vegas Boulevard, Historic Resources Survey and Inventory *Las Vegas, Nevada*

Painter Preservation undertook a survey of ten wedding chapels in the old Las Vegas Boulevard area to explore the possibility of a Multiple Property Document that would serve as a vehicle for nominating chapels to the National Register of Historic Places. As part of this project, we developed a historic context on the wedding industry in Las Vegas. It was found that most chapels are subject to alteration and even change locations. So while not many chapels are eligible for listing, the project brought insight to this singular history of Las Vegas.



Rocky Point-Steep Ravine Environmental Campground, Historic Resource Report & Evaluation *Stinson Beach, California*

This property was designed by renowned Bay Area architect William W. Wurster for William Kent Jr., a real estate developer, for his weekend house and as a campground for his friends. Kent was the son of William Kent, a U.S. senator who is perhaps best known for sponsoring the bill to establish the National Park Service. The 1938 property consists of 12 buildings and is now owned by California State Parks. While the cabins have been somewhat altered, the location and site design remain unparalleled; the cabins are highly sought after by visitors. The survey was undertaken to develop a Determination of Eligibility and to comply with the California Environmental Quality Act.

Environmental Compliance

Painter Preservation is accomplished in preparing a variety of studies, including historic resource surveys and evaluations, for compliance with state and Federal environmental regulations, including compliance with Section 106 of the National Historic Preservation Act (NHPA), the National Environmental Policy Act (NEPA), and the California Environmental Quality Act (CEQA). Painter Preservation collaborates with colleagues to prepare Environmental Impact Reports, Environmental Impact Statements, and Environmental Assessments, providing language that allows decision-makers and government agencies to move forward with clear, defensible decisions. If historic resources are present, impacts can often be made compliant through the application of the Secretary of Interior's Standards for the Treatment of Historic Properties. Painter Preservation has extensive experience working closely with project proponents to suggest design modifications to ensure that the project is compliant. We also prepare mitigation plans to mitigate for the loss or alteration of historic resources.



Environmental Assessment (EA) and Cultural Resources Report, Malmstrom Air Force Base (AFB) Weapons Storage Area (WSA) Great Falls, Montana

This project involved preparing a Cultural Resources Report that identified archaeological and historic resources in Malmstrom AFB's Cold War-era WSA and on the site of the proposed Weapons Storage and Maintenance Facility (WSMF). Painter Preservation surveyed 32 potential historic resources at the WSA and prepared a historic context statement, evaluating the WSA as a district, and identifying potential impacts as the result of the planned demolition of 14 buildings. Findings were incorporated into an Environmental Assessment.



Environmental Impact Report (EIR) for 8th & B Street Project and Historic Resources Report for 1212 and 1214 2nd Street San Rafael, California

Painter Preservation prepared the Historic Resources Report for two historic properties in downtown San Rafael that were being proposed for demolition as part of a housing redevelopment project. We also participated in the development of the EIR, designed to meet the requirements of CEQA. Painter Preservation also participated in the alternatives analysis, analyzed aesthetic and historic impacts resulting from the project, and prepared a mitigation plan that was adopted by the City Council.



**Environmental Impact Report (EIR)
and Historic Resource Assessment,
Santa Rosa Downtown Mixed-Use
Project *Santa Rosa, California***

This EIR was undertaken under the auspices of CEQA to assess the impacts of constructing a large, mixed-use project in downtown Santa Rosa on historic resources. Of the sixty-two properties in the survey area, ten were found to be historic and one was listed in the National Register of Historic Places. Painter Preservation prepared an analysis of the project impacts and developed a mitigation plan that emphasized design modifications that would enable the project to be consistent with the Secretary of Interior's Standards for Rehabilitation and provide for additional mitigation. The project did not go forward.



**Environmental Impact Statement
(EIS) and Historic and Architectural
Resource Assessment of the First
United Methodist Church and Rainier
Club *Seattle, Washington***

Painter Preservation prepared the Historic and Architectural Resource Assessment for the First United Methodist Church and Rainier Club as part of the EIS that was undertaken for the 811 Fifth Avenue Project, which proposed demolishing the church, among other activities. Painter Preservation found both buildings historic and that demolition of the Church represented a significant adverse impact that could not be mitigated to a less-than-significant level. Painter Preservation prepared a mitigation plan for the Church that, in part, sought the building's re-use. It was ultimately saved, listed in the National Register of Historic Places, rehabilitated, and has recently re-opened as the Daniels Recital Hall, named after the developer of the Fifth & Columbia high rise adjacent to it. This project was undertaken under the auspices of the State Environmental Policy Act. With Pam Xander

APPENDIX J

PAINTER PRESERVATION REVIEW FOR COMPLIANCE WITH THE
SECRETARY OF INTERIOR'S STANDARDS
(DATED JANUARY 12, 2021)



Painter Preservation
HISTORIC PRESERVATION & URBAN DESIGN

January 12, 2021

Ms. Teri Wissler Adam
Vice President/Senior Principal
301 Lighthouse Avenue
Monterey, CA 93940

Re Mid Valley Shopping Center Review for Compliance with the Secretary of Interior's Standards

Dear Ms. Adam,

The following is a review of the proposed changes to the Mid Valley Shopping Center with respect to the Secretary of Interior's Standards for Rehabilitation. Compliance with the Standards is generally necessary in order to avoid an adverse effect to a historic resource. This property was recommended as a historic resource in the Phase I Assessment or Historic Resource Evaluation (HRE), completed December 21, 2020.¹ This review represents the first step in a Phase II Assessment and will be part of the development of an Environmental Impact Report (EIR) on the proposed project. A project description, taken from the Notice to Proceed for the project dated September 22, 2020 is below. It is followed by a list of character-defining features, which is taken from the HRE. Generally, if a project negatively affects the character-defining features of a resource, it will also not meet the relevant Secretary of Interior's Standards. Following this is a review of the proposed project with respect to the Standards.

Project Description

The proposed exterior alterations include painting the building exteriors including window trim and roof fascias; wrapping select aggregate concrete columns in a hardy board material that mimics rough-sawn siding; removal of the covered walkway connecting Building A and Building C; and alterations to eight roof areas on several of the buildings to provide better visibility of the tenant spaces. The major components of the roof structure would remain in these areas with the fascia and major roof joists being visible. The roof areas at six corners would be removed exposing the fascia and joists and substituting a bronzed aluminum decorative panel. The panels would be attached to the remaining joists and fascia. New exterior paint colors, new wood vertical siding at walls and select columns and new metal roofing at the entry gable on Building C. The proposed colors include earth-inspired soft light to medium colors, including tans, sage-like greens, and blues. Select roof elements would be upgraded to include a standing-seam steel material in a non-reflective silver tone. The project also includes replacement of the portions of the existing landscaping with drought-tolerant landscaping.

¹ The recommendation is that the buildings are contributors to a National Register and California Register district through survey evaluation.

The drawings used to complete this analysis were supplied by the project proponent and dated November 2019.

Character-defining features

The following is a list of the character-defining features of the shopping center. For additional references, this information is augmented in the evaluation presented in the HRE.

The character-defining features of the Mid Valley Shopping Center are those features and materials that are most important to its architectural character. *They are also the features and materials that should be retained to maintain the integrity of the historic resource* (emphasis added). In the Mid Valley Shopping Center these features are as follows.

- Stepping roof forms with shingle cladding and deep, overhanging eaves
- Hipped eave returns on Building A (Safeway)
- Cross hip roofs of Building E and its canopy
- Hip roof with decorative parapet on Building D
- Large corner pylon sign at Building D
- Open timber framing and extended rafter ends on building eaves and at walkways
- Continuous columns at walkways and pilasters on Building D with their concrete and exposed aggregate finishes and geometric design, including the natural colors of the aggregate finishes
- Glass curtain wall on Building A (Safeway)
- Original anodized aluminum window framing where it exists
- Exposed aggregate concrete walls with intaglio detailing (Buildings A and C), including the natural colors of the aggregate finishes
- Stucco cladding and decorative batten patterns on Buildings D and E
- Simple hardscape (pavement, steps, integral planters) and [original] landscape features at the courtyard and surrounding pedestrian areas
- Original planting beds throughout the center
- Integrated parking and drive areas that serve different aspects of the center
- Design of the original low monument sign at Carmel Valley Road and Dorris Drive.

Compliance Review – Preliminary

Note that this review is based on two 8-1/2" by 11" drawings that illustrate the entire five buildings in shopping center, including the relationships between the buildings and landscape features. They do not show all the facades of every building nor is every façade labeled. It is not always clear why that particular elevation was chosen to illustrate, and it is not clear whether anything of the original Building B has been retained.²

Compliance with the Secretary of Interior's Standards of necessity requires a detailed review of materials, finishes, and design details, among other features, for a building. This review is therefore preliminary, based on the schematic nature of the drawings. The following highlights

² Note that Building C is not contributing to the historic district due to age, but it was designed by Dahlstrand and included many of the same treatments seen on the other buildings in the complex.

some of the observations made on the proposed new development, but not necessarily all, based on the limitations outlined above.

Secretary of Interior's Standards for Rehabilitation

1. 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 property will be used largely as it was historically. It was a commercial, suburban shopping center and will, for the most part, remain in that use. The major change that has taken place in the past is the insertion of an additional floor in what used to be the theater and its conversion from a theater to a mini-storage facility.³ The property owner, however, is not obligated to change this use if it was in place prior to the owner purchasing the property. A planned change is the conversion of the automobile garage (previously a service station), a semi-industrial use, to a wine tasting room, a commercial use.

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.

The project does not propose retaining the historic character of the property. While many of the materials will be retained, they will be painted (they were not painted originally, although some were stained); or covered with a decorative metal grill; or covered with T 1-11, an inexpensive cladding that emulates rough-cut siding. (Note that while the project description says that the introduced siding will be T 1-11, which typically has a vertical grain, the drawings show that it is 4" horizontal wood siding). Another feature that will be changed is the wood shingle roofing, which will be changed out to metal roofing in some places. The natural materials that make up the shopping center are a very important aspect of its aesthetic. An example of an important feature that will be removed is the covered walkway between Building A and Building C. This will also have the effect of changing the spaces and spatial relationships in this area, which is used for an outdoor court and seating area. It will result in the outdoor court and seating area appearing to be a continuation of the parking lot with no 'edge' to it, greatly affecting the spatial relationships and the comfort of this space.

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 other historic properties, will not be undertaken.

The renovation of the shopping center as proposed will adopt a different aesthetic, although they will not – from all appearances - be conjectural features from other styles. Previously, a rustic-style truss feature was added at the entry to the theater that is a conjectural feature, but the property owner is under no obligation to change this. A landscape feature was also added previously in the court area that is out-of-character

³ According to the property owner, this new use was permitted when he purchased the property.

with the rest of the open spaces, adding topographic features, a water feature, and out-of-character design elements. However, the property owner is under no obligation to change this. Both changes occurred in the 1990s.

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

This standard generally refers to changes that have been made previously and are 50 years old or older. This does not apply to this property. The relevant changes to the property were more recent, typically made in the 1990s.

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

This Standard is the one most affected by the changes that are being proposed to the shopping center. The materials, features, finishes, and construction techniques displayed at the shopping center are very important to its aesthetic, at a time when natural materials were ascendent in suburban commercial design and rustic details popular. The historic approach taken here also reflects the personal aesthetic of the architect Olof Dahlstrand as expressed in this suburban setting.

- *The roof forms, which are a very important aspect of the shopping center's design expression, will be altered with the addition of signage 'cut' into' the roof and projecting from the roof. It will also be altered by the removal of the building eaves in eight locations throughout the center. In other locations the corners will be exposed and the oversized rustic framing covered with a delicate metal grill.*
- *The building eaves and covered walkways are also an important feature of the shopping center. In addition to providing shelter from the sun and rain, they provide a sense of enclosure for the outside court and visual continuity throughout the center.*
- *It appears that the project proposes to partially enclose the entrance to Building C. While this entry was previously altered, this project appears to alter it further. This entry was once a focal point for the shopping center, made more important by its connection to the rest of the center via the covered walkway. This project proposes to remove both of these character-defining features.*
- *The finishes of the exposed aggregate on columns and walls will be obscured with paint and clad in some instances with wood siding.⁴ The exposed aggregate on the columns provides color and texture to the architecture of the center. The addition of paint and wood cladding obscures this character-defining feature. The paint will 'flatten' the appearance of this material and the wood will cover it. The rustic nature of the wood framing details at the walkways and overhangs would also be 'flattened' by the addition of paint.*

⁴ While the project description notes that the new siding will be T 1-11, the drawings indicate horizontal wood siding in a residential-scale application.

- *The building is now finished in concrete and exposed aggregate, which is actually a very high-quality finish/material, and stucco with battens, depending on the location. Architectural detailing that is integral with the materials of the building is another part of Dahlstrand's aesthetic that is featured here, based on the teachings of his mentor Frank Lloyd Wright and his protégées. The vertical design of the battens creates continuity with the intaglio featured in the concrete, and the vertical seams that delineate the concrete and aggregate design featured on the columns. The project proposes adding horizontal wood siding with corner boards and corrugated metal siding throughout. It appears that virtually every cladding material and finish in the center will be removed or obscured.*

6. 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 building complex appears to be well built and in good repair. There is no indication that repair is necessary.

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.

This guidance should be followed if paint is to be removed from concrete and exposed aggregate surfaces.

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.

The project proposes exterior alterations that cover existing historic materials and, in some cases, features. In other cases, spatial relationships are altered. Changes proposed to exterior finishes may have the effect of destroying historic material depending on how it is done. Changes to the roof forms and eaves, which are important historic features of the shopping center, will be partially destroyed. Massing, for the most part, will be protected although changes to the roof forms will necessitate the removal of some historic material. Spatial relationships will be altered by removing the walkway between Building A and Building , which will destroy the relationship between the existing sitting/eating courtyard and the parking lot, making this area, which is a pleasant place to sit now, appear as an extension of the parking area. Other landscape features

(mostly open space now and relatively simple) will also be altered with additional features. Changes to Building B are proposed but it is not clear exactly what they are. Changes to the entry of Building C are proposed that are uncharacteristic of both the original design and the design as altered in the 1990s. The new work is differentiated from the existing historical materials in that much of the existing historical materials will be covered and have quite a different character. Changes are not compatible with the existing building features.

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.

Most – although not all - of the treatment of the shopping center involves covering, rather than destroying, existing features. It does not appear to affect the form of the center, with the exceptions noted above. The integrity of the existing finishes, if damaged, could represent a loss of integrity.

The project as proposed does not meet Standard #2, Standard #5, and Standard #9. The project does not meet the Secretary of Interior's Standards for Rehabilitation. The aspects of integrity that are affected are the aspects of design, materials, workmanship and feeling. Therefore the majority of the seven aspects are negatively affected by the project.

Sincerely,



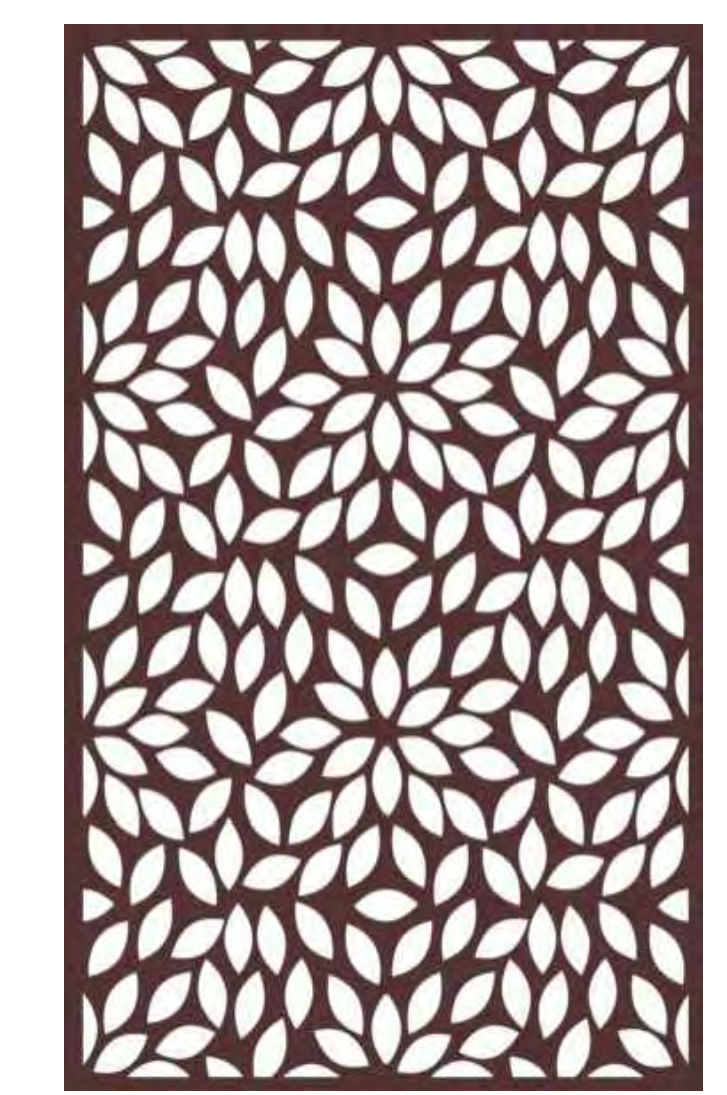
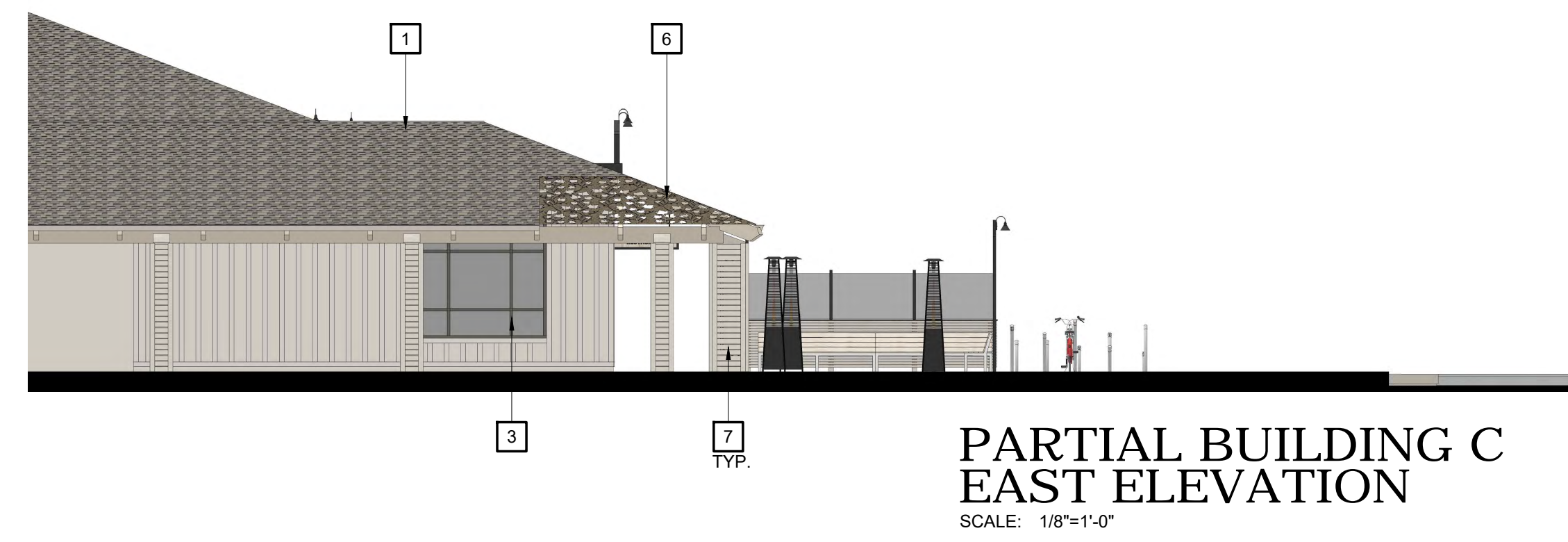
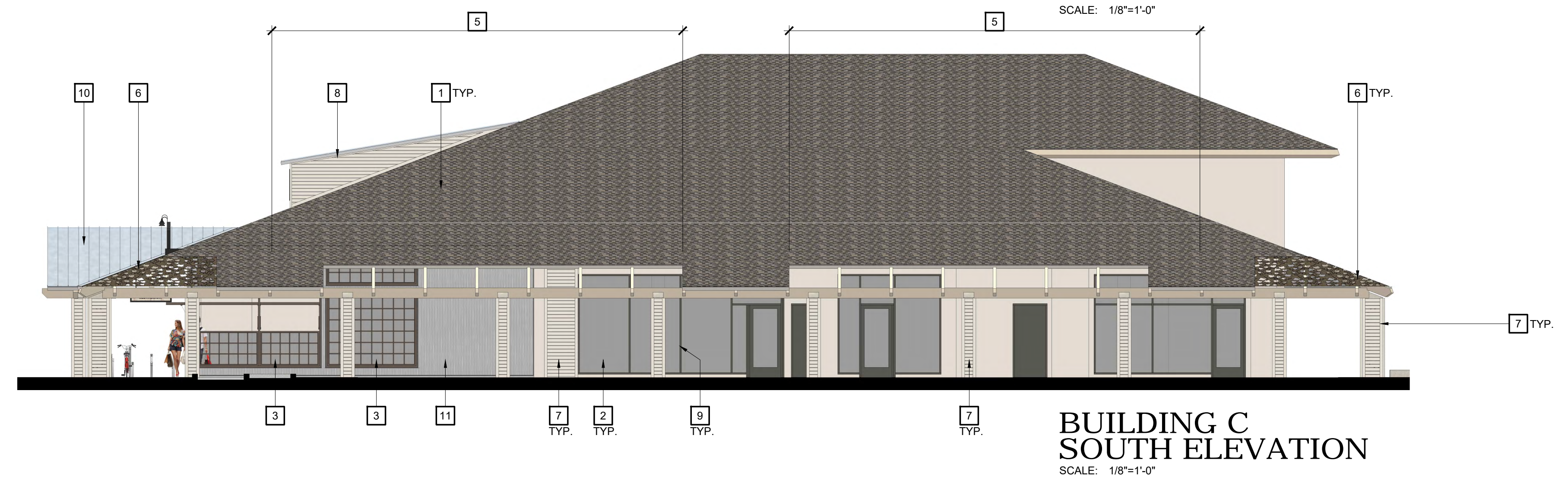
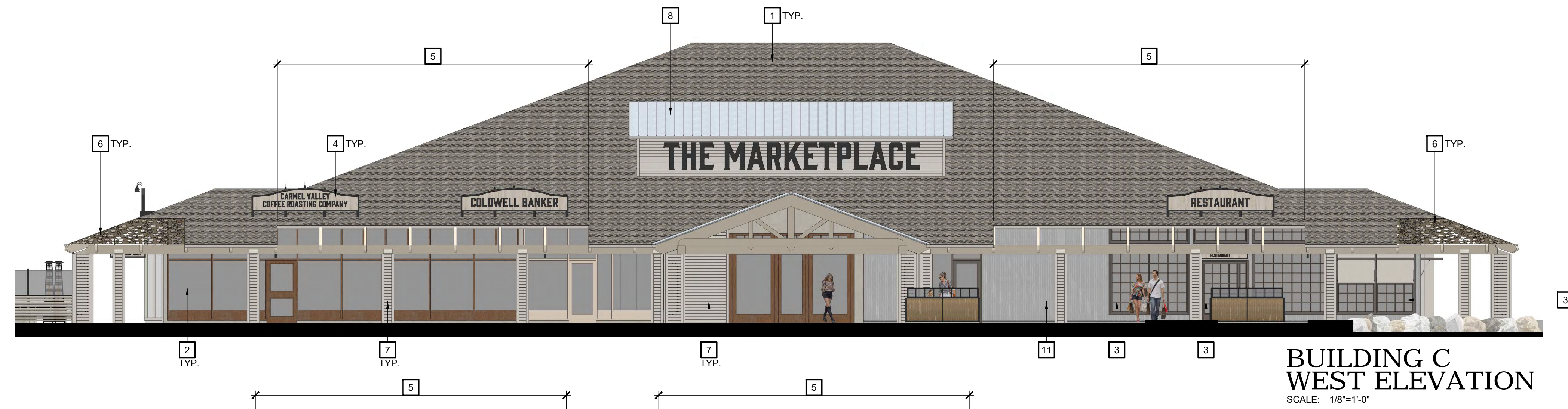
Diana J. Painter, PhD
Owner/Principal Architectural Historian

Cc Stuart Poulter

Attachments:
Drawings A401 and !402

KEY NOTES

- THE KEY NOTES THAT FOLLOW APPLY TO THE DRAWING(S) ON THIS SHEET ONLY. REFER TO FOLLOWING SHEETS FOR NOTES THAT ARE APPLICABLE TO THOSE DRAWINGS.
- 1 INDICATES EXISTING ROOF TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
 - 2 INDICATES EXISTING STOREFRONT GLAZING TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
 - 3 INDICATES LOCATION OF NEW WINDOWS. COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
 - 4 INDICATES BUILDING SIGNAGE.
 - 5 INDICATES NEW OPENINGS AT THE EXISTING COVERED WALKWAYS.
 - 6 INDICATES NEW ARTISAN ALUMINUM PANELS. THE PANELS WILL ONLY BE LOCATED AT THE CORNER OPENINGS. SEE 1/A401 FOR EXAMPLE OF PANEL.
 - 7 INDICATES NEW 1'X4 HORIZONTAL SIDING TYPICAL AT EXTERIOR WALLS AND EXTERIOR COLUMNS. COLOR TO BE 'DUNN EDWARDS' DE6212 CRISP MUSLIN.
 - 8 INDICATES NEW ROOF DORMER. MARQUEE SIGNAGE LOCATION. ROOF DORMER TO HAVE 'BERRIDGE' METAL STANDING SEAM ROOF SYSTEM. COLOR TO BE NATURAL METAL FINISH.
 - 9 INDICATES EXISTING STOREFRONT FRAMES TO BE PAINTED. COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
 - 10 INDICATES 'BERRIDGE' STANDING SEAM ROOF SYSTEM AT ENTRY ROOF GABLE. COLOR TO BE NATURAL METAL FINISH.
 - 11 INDICATES CORRUGATED METAL PANEL. COLOR TO BE NATURAL METAL FINISH.



1 ARTISAN PANEL
ALUMINUM BRONZE
SCALE: N.T.S.

**THE MARKETPLACE AT CARMEL VALLEY
RENOVATION**

THE MARKETPLACE AT CARMEL VALLEY
9550 CARMEL VALLEY ROAD
CARMEL VALLEY, CA 93923

A.P.N. NO.: 169-234-007, 169-234-008

JOB NO:
18011

PRINT DATE:
11.15.2019

DRAWN BY:
SC

CHECKED BY:
SC

SET ISSUED:

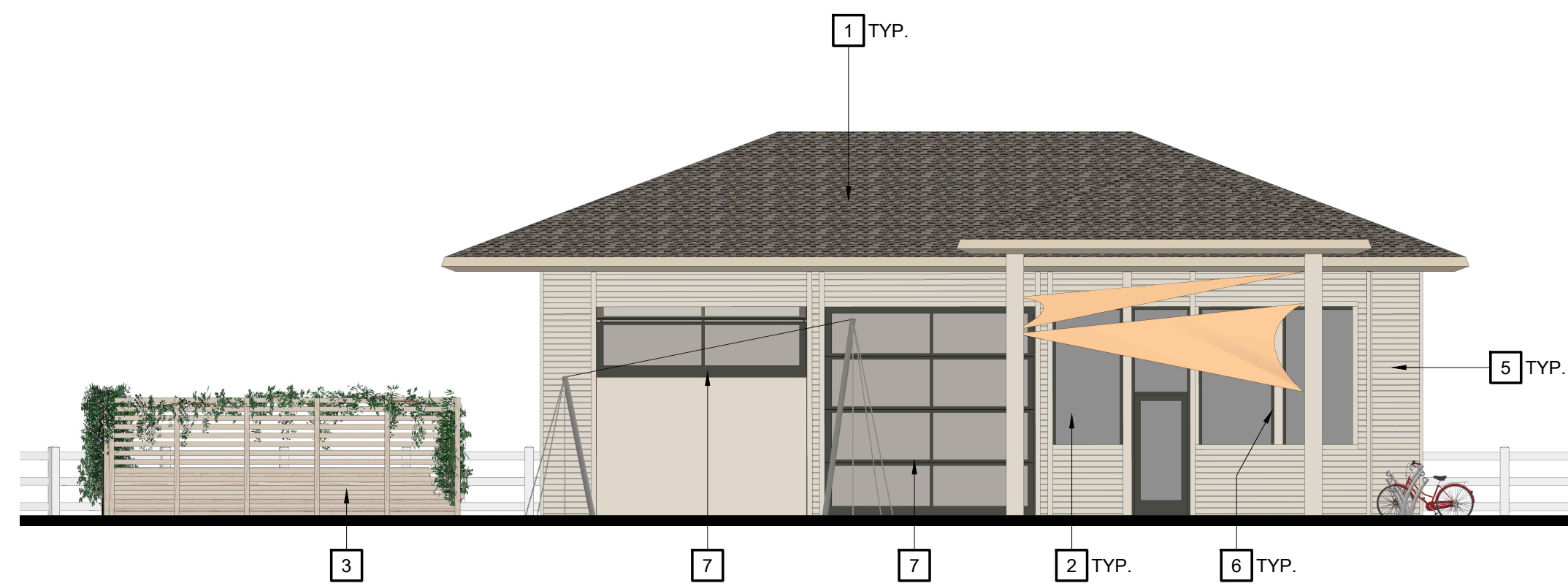
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**PROPOSED
EXTERIOR
ELEVATIONS**

SHEET NO.:
A401

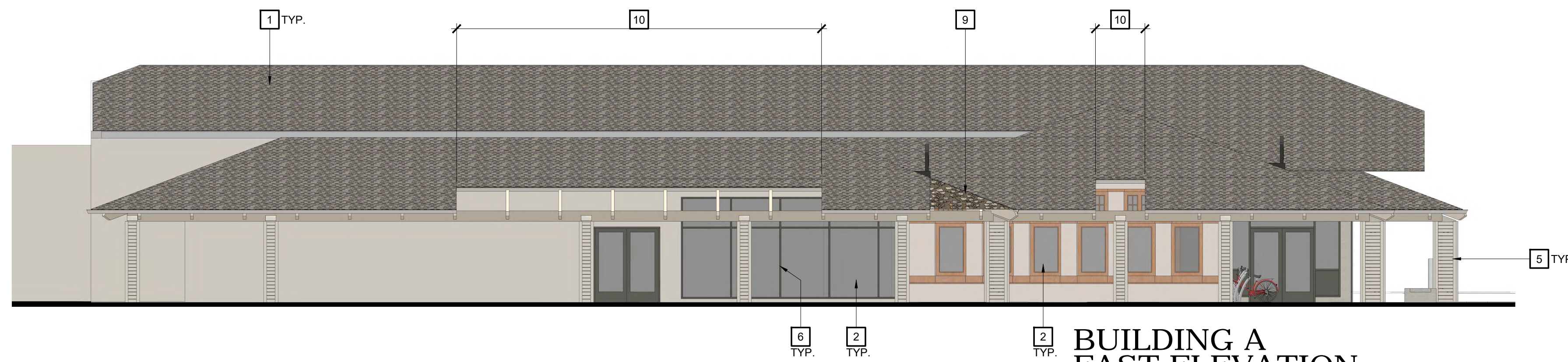
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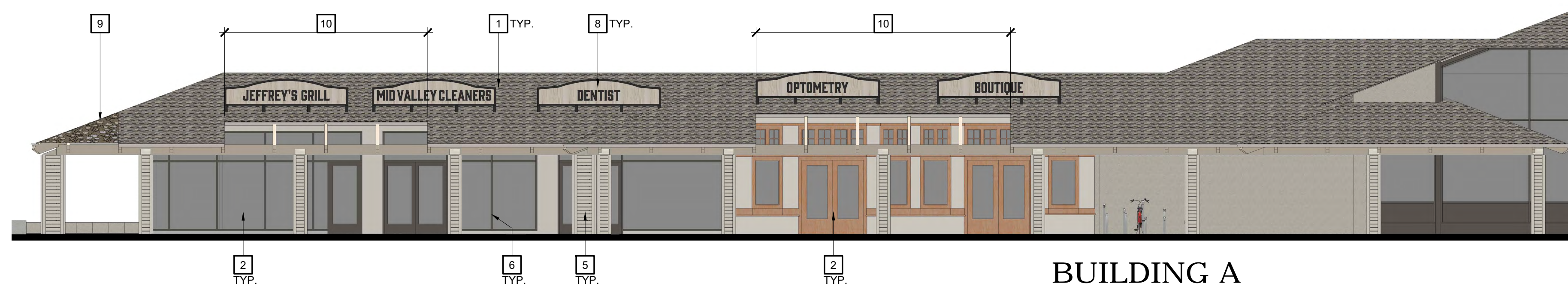
**BUILDING B
EXTERIOR ELEVATION**
SCALE: 1/8"=1'-0"



**BUILDING E
EXTERIOR ELEVATION**
SCALE: 1/8"=1'-0"



**BUILDING A
EAST ELEVATION**
SCALE: 1/8"=1'-0"



**BUILDING A
NORTH ELEVATION**
SCALE: 1/8"=1'-0"

KEY NOTES

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- 1 INDICATES EXISTING ROOF TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
- 2 INDICATES EXISTING STOREFRONT GLAZING TO REMAIN. CONTRACTOR TO PROTECT FROM DAMAGE.
- 3 INDICATES NEW FENCING AROUND ENCLOSED OUTDOOR AREA.
- 4 INDICATES NEW 9'-0" HIGH x 12'-0" WIDE OPENINGS w/ SECTIONAL ROLL UP DOORS FOR OUTDOOR ACCESS.
- 5 INDICATES NEW 1'X4 HORIZONTAL SIDING TYPICAL AT EXTERIOR WALLS AND EXTERIOR COLUMNS. COLOR TO BE 'DUNN EDWARDS' DE6212 CRISP MUSLIN.
- 6 INDICATES EXISTING STOREFRONT FRAMES TO BE PAINTED. COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
- 7 INDICATES EXISTING SECTION ROLL UP DOOR FRAMES TO BE PAINTED WITH COLOR TO BE 'DUNN EDWARDS' DET630 RENWICK BROWN WITH A SATIN FINISH.
- 8 INDICATES BUILDING SIGNAGE.
- 9 INDICATES NEW ARTISAN ALUMINUM PANELS. THE PANELS WILL ONLY BE LOCATED AT THE CORNER OPENINGS. SEE 1/A401 FOR EXAMPLE OF PANEL.
- 10 INDICATES NEW OPENINGS AT THE EXISTING COVERED WALKWAYS.

50

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**THE MARKETPLACE AT CARMEL VALLEY
RENOVATION**

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SHEET NAME:
**PROPOSED
EXTERIOR
ELEVATIONS**

SHEET NO.:

A402

FILE NAME: 18011-A402

APPENDIX K

Painter Preservation Alternatives Memorandum
(Dated September 22, 2021)



Painter Preservation
HISTORIC PRESERVATION & URBAN DESIGN

September 22, 2021

Teri Wissler Adam
Vice President/Senior Principal
301 Lighthouse Avenue
Monterey, CA 93940

RE Alternatives to proposed changes to the Mid Valley Shopping Center

The following fulfills Optional Task #2 in my Scope of Work, authorized in July 2021, which involves developing proposed alternatives to the redevelopment of the Mid Valley Shopping Center as proposed (drawings dated 11-2019, project description dated 9-22-2020) to be studied in the Environmental Impact Report for the project. Diana Painter, Principal Architectural Historian for Painter Preservation, was hired by EMC on behalf of Monterey County in August 2020 to develop an Historic Resource Evaluation (HRE) for the Mid Valley Shopping Center to determine whether the resource (1965-1968), was historically and/or architecturally significant and retained integrity, baseline considerations under CEQA to ascertain whether a proposed project would adversely impact a historic resource. Painter Preservation completed this evaluation, documented in a report dated December 21, 2020. That report found the Mid Valley Shopping Center significant for its design and as the first shopping center in the Carmel Valley to exhibit a cohesive, comprehensive modern architectural expression (Criterion 3), and significant for its association with architect Olof Dahlstrand, a highly respect architect in Carmel and the greater Bay Area (also Criterion 3). The report also found that the shopping center retained integrity.

Painter Preservation then evaluated proposed changes to the shopping center with respect to the Secretary of Interior's Standards for Rehabilitation. If it can be demonstrated that a proposal meets the standards, it can be generally said that the proposed changes do not cause an adverse impact under CEQA. Painter Preservation completed this analysis on January 12, 2021. We found that the project did not meet the Standards, specifically Standards #2, #5 and #9, which address design, materials, features, finishes, construction techniques, and spatial relationships. The project as proposed affected the aspects of integrity that best characterize this suburban rustic, yet modern, shopping center, which are design, materials, workmanship, and feeling (aesthetics).

As part of developing the HRE and completing the above analysis, Painter Preservation developed a list of character-defining features that characterize the important qualities of the center, roughly in order of priority (HRE, p. 85 of 94). This provides the basis for developing an alternative that does not impact the existing historic shopping center. The qualities that are important to retain in the center (paraphrased), include the roof forms and materials; the framing design; the concrete work, that is, its quality of design and material expression; the repetition of columns and pilasters; the simplicity of the landscape and hardscape features; and the monument sign.

The design alternatives provided in this memorandum achieve the following goals:

- 1) remove the impactful recent changes to the shopping center that affect its historic qualities;
- 2) protect the character-defining qualities of the shopping center; and
- 3) inform the development of alternatives that are compatible with the historic qualities of the center.

Alternatives that can fulfill these goals can include following.

- 1) Remove the existing white paint and hardiplank that obscures the color, material quality and design of the existing concrete and concrete aggregate and intaglio patterning of the columns and surfaces.
- 2) Protect those features outlined in the list of character-defining features prepared as part of the HRE and the Secretary of Interior's Standards analysis.
- 3) Ensure compatibility with the historic features, achieved through the following (correlate these suggestions with the goals above, 1-3):
 - a. Do not change the design and material quality of the building roofs through adding 'pop-up' signage and removing roof cladding. Do not substitute metal roofs for shingle roofs.
 - b. Do not paint and otherwise obscure the design and material qualities of the concrete, rustic timbers, and their joinery. Do not add hardiplank imitating rustic wood that obscures 'real' materials in the center.
 - c. Do not remove the covered walkway, which not only protects pedestrians from sun and rain but also defines the public spaces and outdoor eating area, preventing them from looking like an extension of the parking lot and further, creates a visual corridor connecting the two anchors of the shopping center, the Safeway and the former theater. Do not remove existing overhangs, for the same reason.
 - d. Do not paint the natural materials of the center, which are in good condition and are part of its aesthetic. In particular, do not paint the shopping center in pastel shades that counter its aesthetic and natural qualities.
 - e. Do not create colorful plastic play features that do not relate to the existing simple landscape design. Drought tolerant landscape materials are a good idea, but removal of existing landscape that screens service areas from the surrounding neighborhood is in general not a good idea.
- 4) Reversing changes to the center that were made in the past are not required as part of this project but may be advantageous. They include 1) removing the mini-storage facility from the theater and replacing it with uses that generate pedestrian traffic; 2) restoring the front façade and public space at the theater; and 3) restoring the original appearance of the pharmacy (now a Goodwill).

This analysis provides direction to the project architect for redesigning the proposed project in order to preserve its historic integrity and make it an attractive feature of the neighborhood. The project can be redesigned to both protect the resource and achieve the project's goals.

Sincerely,



Diana J. Painter, PhD