

PC16-0005

66 Stonecastle Court, Alamo

Historic Background & Evaluation for

Contra Costa County Historic Resources Inventory Nomination

Prepared for:

John J. Titus, property owner

30 June 2016

LEFT COAST ARCHITECTURAL HISTORY



P.O. Box 70415, Richmond, CA. 94807 • (415) 745-1906 • caitlin@leftcoastarchitecturalhistory.com

66 Stonecastle Ct, Alamo

Addendum 1

Caitlin Harvey

9/5/2016

This addendum includes the additional information requested by planning staff with regard to the historic resources inventory nomination for 66 & 67 Stonecastle Ct Alamo, CA.

TABLE OF CONTENTS

INTRODUCTION.....	3
PROPERTY DESCRIPTION.....	3
Alterations.....	11
PROPERTY HISTORY.....	13
Chain of Title & Occupancy.....	15
ARCHITECTURAL CONTEXT.....	16
Storybook Style.....	16
Designer/Builder: Carr Jones	19
EVALUATION.....	24
SOURCES & REPOSITORIES.....	27
APPENDIX I: Additional Images	
APPENDIX II: Building Permits	
APPENDIX III: Historic Images & Ephemera	

INTRODUCTION

This Historic Background & Evaluation for 66 Stonecastle Court, Alamo, was prepared by Caitlin Harvey, architectural historian qualified under the Secretary of the Interior's Standards for Architectural History. It was prepared for property owner John J. Titus for the purpose of nominating the subject property to the Contra Costa County Historic Resources Inventory.

The property is located in the unincorporated community of Alamo in Contra Costa County and is assigned Assessor's Parcel Numbers 187-090-022 (main house, garden house, and landscape features) and 023 (guest house, addressed 67 Stonecastle Court). Both parcels are currently owned by Mr. Titus and represent a unified property, as designed in the mid-twentieth century.

The property was designed and built by Carr Jones in the Storybook style, with the main house built in 1940-1941 for Mr. & Mrs. Peter H. Rosebrook and the guest house added by Jones in 1952 for a later owner. It is being nominated for its high architectural merit and association with a master architect/builder as a prime example of the Storybook style crafted by Carr Jones.



*Parcel map, subject property outlined in red.
Contra Costa County Mapping Information Center.*

PROPERTY DESCRIPTION

Site

The property at 66 Stonecastle Court comprises two irregularly shaped lots totaling 1.272 acres at the northeast end of Stonecastle Drive, between the north-south corridors of Danville Boulevard and Interstate 680.

Stonecastle Drive is a curving cul-de-sac and the subject property is located at the terminal end. The surrounding neighborhood is residential – developed cohesively in the mid-1990s – and is characterized by large detached single-family dwellings with ample landscaped yards.

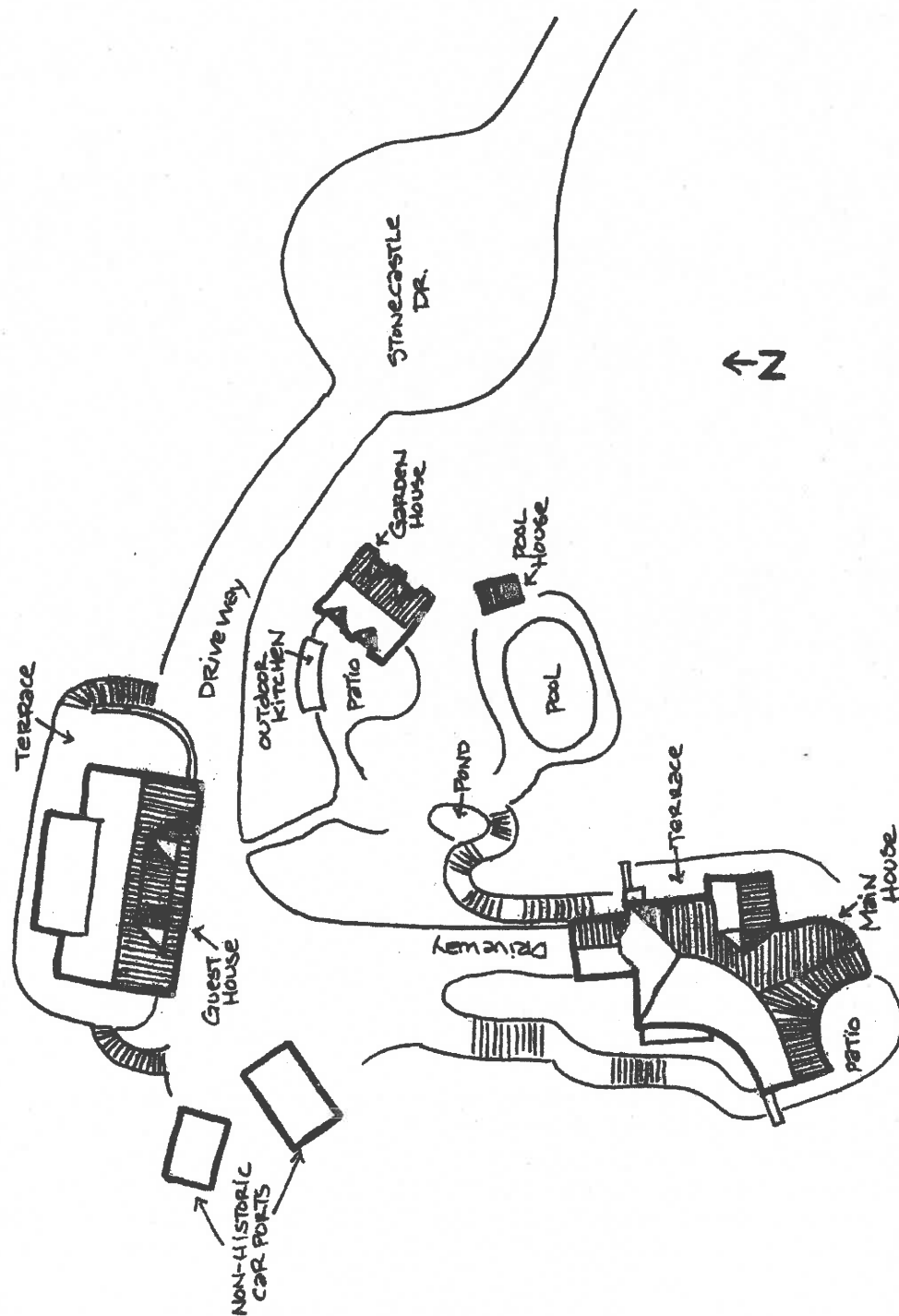
The subject property includes a main house, guest house, garden house, and pool house, as well as a pool, small pond, and stone outdoor kitchen; all surrounded by landscaped grounds with stonework walls, terraces, and steps throughout. A number of large mature trees shade the property. Terrain in the area is gently hilly, and the main house sits on an elevated point, with land dropping off on all sides. The guesthouse is located downhill to the north and a paved driveway is located between the two buildings, extending east to the Stonecastle Drive cul-de-sac. The garden house, pool house, and associated landscape elements are located to the northeast of the main house and southeast of the guest house at a lower elevation.



Aerial view of subject property (via Google Earth)

1) Main house 2) Guest house 3) Garden house, patio, outdoor kitchen 4) Pool, pool house.

For the purposes of this Historic Resource Inventory nomination, discussion of the property's physical character and historic significance will be limited to those elements that are original to Carr Jones' design of the property and will dispense with description and extensive discussion of non-historic elements. Therefore, the main house, guest house, garden house, and landscape elements such as the pool, pond, outdoor kitchen, and rock walls will be the primary focus of the following study.



Site plan of subject property (by author).



Main House, looking southwest from garden.

Main House

Exterior:

The main house is located at the point of highest elevation on the lot. It is one story with a fully-exposed basement level on the north and east sides due to the slope of the site. The house has an irregularly shaped plan with a curving, three-pointed configuration consisting of a north ell, southeast ell, and southwest ell. The house is built of brick and stone masonry (primarily brick on the interior, stone on the exterior) and capped by a combination gable and hip roof with unique curving roof planes (both curving with the form of the building plan, and curving concavely from ridge to eave) and clad with irregularly coursed slate.

The three-pointed plan results in three major facades, two with curving wall planes, as well as the three short flat ends of each ell. Approaching the house from the main driveway to the north, a paved extension of the driveway leads to a gable roofed, stone clad addition attached at the basement level to the end of the north ell. A set of three fully-glazed wood frame doors dominates the north end of the addition and it is glazed with fixed and sliding sashes on the east and west sides. The first story of the original north end of the ell rises above and behind the addition and features a multi-lite, steel frame, three faceted oriel window with a hip cap. The roofline above is also hipped.

The east facade is broad and basically flat, with a projecting bay at the middle. A tall stone chimney rises from the northeast corner of the house and has two shoulders; the shoulder parallel to the facade has a multi-sloped configuration with stone coping and a round arched niche at the base, while the shoulder perpendicular to the facade has a cat slide configuration incorporating a round arched gateway at the base. The stone chimney cap at

the top has arched vents and a gabled top, while a recycled cast metal ash hatch is located at the base. A stone terrace with a metal railing extends south from the chimney, along the base of the facade. To the left of the chimney is a set of multi-lite steel sash French doors at the basement level, overhung by a square bay window with scalloped edge vertical boards at its base, steel sash windows above, and a shed roof cap. Near the center of the east facade a major projecting bay consists of a stone terrace at the basement level and a conservatory enclosing the first story level. A set of single-lite double casement windows and an arched art glass window are located on the east and south-facing basement level walls, respectively. The terrace has scalloped edged vertical wood boards adorning its upper edge (between basement and first story). The conservatory at the first story level is a fully-glazed metal frame assembly with a glazed gable roof. A shallow open balcony with metal railings extends from the south side of the terrace at the first story level.

The end of the southeast ell is partially curved and has a battered stone base. At the first story there is a curving bank of steel sash windows and a conical roof above.

The south facade is relatively short with a sharp curve that brackets an exterior stone paved patio. The primary entrance is located on the left side and is a fully-glazed, multi-lite, steel sash door within a larger steel sash window assembly that spans the left half of the facade. An additional multi-lite wood frame door is located at the interior angle of the facade, and the remainder of the facade is clad with stone and is unfenestrated. A skylight is located on the left side of the curving roof plane.

The end of the southwest ell features a low shallow projection of the wall topped by a shallow section of shed roof. A small round arched doorway with a wood door is set high on the left side of the wall and accesses a storage cabinet. Above the shed roof, the wall extends upward, unfenestrated and unadorned, to a gable end with a stone chimney extending flush from its peak. An arched stone gateway extends from the left side of the southwest ell, providing passage between the south patio and a stone walkway that runs along the northwest facade to the driveway.

The northwest facade has a gentler curve than the south facade, but is also generally composed of two parts. The left side features a projecting steel sash conservatory window above a stone half-wall, with a round portal window to its left. On the right side is a large multi-lite steel sash window. The roof above the northwest facade has a pronounced in-curve and a skylight is set into the left side.

Interior:

The interior of the house is characterized by brick wall surfaces, stone and brick flooring, and ceilings finished with tongue-and-groove wood boards arranged vertically, spanning from wall to peak. The southwest ell of the plan contains the living room, which is entered through a broad shallow vestibule from the primary entrance. The vestibule has a curved northeast corner with a round arched niche in it. The living room space features vaulted ceilings that conform to the profile of the gable roof and has skylights on each side. A fireplace with a carved wood mantel featuring Classical and foliate motifs is located at one end of the room, while the opposite end (nearest the center of the house) has a dramatically curved semi-circular wall with semi-conical ceiling to match; the vertical stave-like ceiling boards taper up to the peak of the vault. Three round arch doorways in the curved wall lead to adjacent rooms in the other ells of the plan.

The right-most doorway leads into a bedroom in the southeast ell. The exterior wall of this room is partially curved and features a curving bank of steel-sash windows. The ceiling is also partially conical due to the curving wall and is plastered. A bathroom is located off the north corner of the room.

The two other arched doorways opening off the living room access the north ell, which contains a family room,

kitchen, and dining room. The center doorway leads into a small passage with arched openings at both ends, that passes through the core of the house to the family room and has doors to a bathroom and closet within. Built-in bookcases flank the archway on the family room side. The passage and family room have a brick floor laid in a basket-weave pattern. The conservatory/terrace lies through steel sash French doors off the south end of the family room, while a window seat with a carved scalloped wood surround is located in the bay window on the side wall. The north end of the room features a corner fireplace with elevated brick hearth and corbelled brick and sheet metal hood, and a niche created by the oriel window on the end of the north ell.

The family room is open to the kitchen, separated only by a peninsula counter, and both share a vaulted ceiling finished with stave boards. The small kitchen is encompassed by a U-shaped counter. The counter has a brick base with rounded corners and incorporates inset wood drawers and cabinets with jack-arch openings. Likewise, the north wall and one corner of the kitchen also feature inset round-arched openings and cabinets with wood doors and drawers. A pass-through and door lead from the kitchen into the dining room to the west.

The dining room is located within a space that is partially enclosed by a steel sash conservatory window. A shed ceiling covers the remainder of the space and the interior of the room is clad with stone. An arched doorway at the south end leads back into the living room, while at the north end, a set of stone stairs with wrought iron railings descends to the basement level. Within the stairwell, a round arched opening with a wood plank door is located on the interim landing of the quarter-turn stair and accesses a storage space. Heavy wood lintel beams with rustic shaped brackets are found over the stairs as they descend.

At the base of the stairs, the north addition extends to the left, open to the stair by a round arched window, a large rectangular window, and a door. The master bedroom lies to the right of the bottom stair landing. It features stone and sheetrocked walls with exposed wood post-and-beam framing. Wood finishes the floor and ceiling and a fireplace is recessed in the stone exterior wall. A bathroom is located off the south side of the bedroom.

Guest House

Exterior:

The guest house is located north of the main house, across the driveway. It sits at a lower elevation than the main house, but still on a relatively high point of the site. It is two stories, with the first story only partially exposed on the south and east sides due to the way the building is set against a hillside, and the second story is enveloped within the side gable roof. The roof is clad with wood shakes and demonstrates incurving that makes it flare at the eaves. The walls are constructed of brick masonry and the house has a rectangular plan.

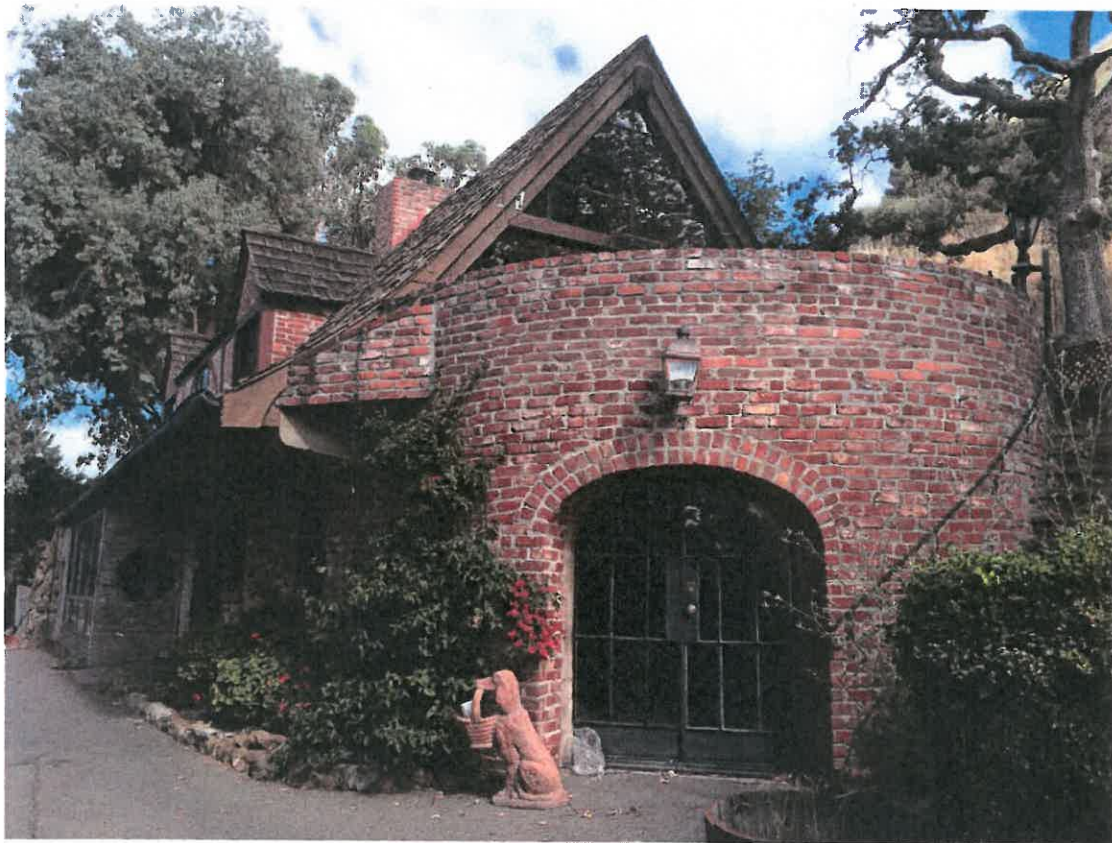
The primary facade faces south toward the main house and is directly bordered by the driveway. The left end of the first story features a single-lite octagonal window in the brick wall. A large section of of the facade to the right consists of a bank of nearly full-height, three-part, metal sash windows. The right half of the first story is then recessed, with the primary entrance near the center of the facade. It consists of a paneled wood door with a leaded glass oval window in the upper portion. To the right are two multi-lite, steel sash, double-casement windows. The second story is dominated by the side plane of the roof, but has a combination shed and gable dormer projecting from the center. The center shed-roofed section is fenestrated with a single metal-sash sliding window, while the two gable-roofed sections at each end have nine-lite steel sash windows. The face of the dormer features half-timbering with curved members and brick nogging laid in a conforming curved pattern. A brick chimney rises from the roof ridge above the dormer.

The east facade of the guest house has a curving semi-circular brick wall at the first story. A wide depressed arch entrance is located on the southeast side of the curved wall and features an arched multi-lite, steel sash, double

door. At the second story level, the curved wall is the base of an exterior terrace surrounded by a brick half-wall. The triangular gable end of the roof backs the terrace and is fully-glazed with a steel sash window and door assembly set within timber framing.

The first story of the west facade of the guest house is set into the hillside. A stone retaining wall and curving exterior stair ascend to the second story level where there is another exterior terrace that wraps to the rear of the house. The terrace is surrounded by a metal fence and is backed by the triangular gable end of the roof, which features a set of multi-lite, steel sash, double doors.

The first story of the north facade is set into the hillside and not visible. There is an exterior terrace at the second story level that meets the eaves of the roof in some places. At the center of the roof plane, however, is a large metal-frame conservatory addition that projects to the north. To the immediate east of the conservatory is a single gable dormer with a nine-lite steel sash window and a short brick chimney rising from its left side.



Guest House, looking northwest.

Interior:

The first floor of the guesthouse features a room at the east end that is enclosed by the curved eastern wall. Round arch openings lead west from this room through a galley kitchen, with a bathroom and storage through round arch openings on its north side. The kitchen then connects with an expansive room at the west end of the building. This room has unfinished brick walls and round concrete piers support poured concrete beams and the wood joists and flooring of the second story. A stair with tiled steps and a turned wood banister parallels the west wall and provides access to the second floor.

The second floor has vaulted ceilings conforming to the shape of the gable roof, with exposed rafters and horizontal wood sheathing rising above low brick half-walls. At the top of the stairs there is a small landing that is connected by a hallway and a Jack-and-Jill bathroom that span the south side of the second floor and feature round arch openings. The bath connects to a bedroom at the east end. The bedroom has tile flooring, vaulted wood ceilings with timber cross beams, and a brick fireplace with timber lintel on the west wall. On the north side of the second floor, integrating the conservatory addition, is another larger kitchen with access to the exterior terraces through a sliding glass door.



Garden House, looking northeast.

Garden House

Exterior:

The garden house is located northeast of the main house and southeast of the guesthouse, in the lower garden area. It is associated with a stone patio and outdoor kitchen (described below). The small building is one story and has a rectangular plan. It is constructed of stone masonry and topped by a side-gable roof that is clad with composition shingles and demonstrates incurving that creates a flare at the eaves.

The primary facade of the garden house faces northwest. It is symmetrical in design, featuring a centered entrance with a multi-lite wood frame door. On either side are tall, narrow, multi-lite, metal sash windows that are integrated into deeply set wall dormers as they rise past the eaves. The dormers are capped by small gable roofs and the window glazing extends into the gable ends. The flared eaves of the main roof are supported by

heavy projecting wood beams that are, in turn, supported by heavy curved knee brackets.

On the side (northeast and southwest) facades of the garden house, tall narrow windows similar to those on the primary facade are located at the center of each wall and rise into the peak of each gable end. They have multi-lite steel sashes.

The rear facade is nearly identical to the primary facade in fenestration and features, with the exception that there is no centered entry door.

Interior:

The interior of the garden house features stone walls and a vaulted ceiling that conforms to the profile of the gable roof. Heavy timber beams support a horizontal wood board ceiling. A loft, accessed by a metal spiral staircase bisects the interior space horizontally.

Landscape Features

Due to the slope of the lot, various stairs, patios, and terraces characterize the property's outdoor space. Most of these elements are paved with stone and a number of low stone walls border these areas and walkways. Stone walls also act as retaining walls in certain places on the property. A section of such wall provides the transition between the elevated main house and the lower garden/pool area to the northeast. At the base of this wall is a small stone and plaster lined pond. To the northeast of the pond, adjacent to the garden house, is a stone patio with an associated outdoor kitchen constructed of stone. The structure has a curving configuration with a broad counter on the left side that has a wood-doored cabinet beneath. To the right is a taller section with a raised, segmental arched oven opening on the left side, a metal hatch near the center, and a ground-height segmental arch fireplace opening on the right. The oven and fireplace openings are topped with stone voussoirs and a large keystone crowns the fireplace opening. Above a stone mantel lip at the top of this section is a broad tapered chimney. To the right of the oven/fireplace is another slightly elevated section of counter with a cabinet underneath. Nearby, to the south of the garden house, is a small oval-shaped swimming pool with a brick-paved deck. A small pool house to the immediate northeast of the pool does not appear to be historic.

(Please refer to Appendix I for additional photographs of property.)

Alterations

Building Permits

According to building permit records obtained from the Contra Costa County Building Inspection Division, the property at 66 Stonecastle Court has undergone some documented alterations since its construction. The following provides a list of records on file with the Building Inspection Division. (Author's commentary in brackets.):

Date	Scope of Work
6/31/1958	Repair private bridge [from Danville Blvd over San Ramon Creek to property].
8/19/1970	Convert guest house to architects office. Interior alterations only.
8/29/1972	Rebuild existing cabana [garden house]. Single family residence to be maintained.
10/11/1978	Reroof house with tapered shakes.
7/26/1989	Demolish house [Appears to refer to guest house. Permit finalized, but no demo undertaken.]

8/26/1997	Demolish single-family residence [Appears to refer to guest house. Work in conjunction with new Suncrest Homes housing development. Permit EXPIRED.]
10/21/1997	Grading for subdivision [i.e. Suncrest Homes housing development]
5/06/1998	Retaining walls [between 66 Stonecastle Ct. and new Suncrest Homes construction at 60 Stonecastle Ct. to southeast]
4/28/1999	Convert house and guest house gas mains from propane to natural gas.
11/09/1999	Electrical service converted from overhead to underground lines.
11/10/2004	170 sq ft sunroom installed on existing patio, with electrical.
4/14/2006	Lot line adjustment [between main house and guest house]
3/14/2007	Lot line adjustment
7/6/2012	Install gas shut off device [Permit CANCELED]
5/28/2015	Install gas shut off device to complete valve installation canceled in 2012. [Permit EXPIRED]
10/1/2015	Reroof pool house with class A composition roofing.

(Please refer to Appendix II for copies of building permit records obtained from Contra Costa County Building Inspection Division.)

In addition to documented alterations, visual observation and archival evidence suggests that other changes to the property have been made as follows:

Main House

Exterior:

- A small basement level addition was made to the end of the north ell of the main house. The end of the ell originally featured an open pergola. Stairs from the first story emerged at the exterior of the basement level, which was then entered through an exterior door. The original oriel window remains at the first story level above the addition, but the addition obscures/removed scalloped edge vertical wood boards that clad its base.
- The entry portico was enclosed with steel sash and glazing to create an interior entry vestibule. The original entry door was removed and the current door is a glazed steel-frame door within the enclosing sash assembly.
- The dining room was originally an open recessed portico, but was enclosed with a steel-sash conservatory window.

Interior:

- In the kitchen, wavy pattern tile counter tops have been replaced with granite, some cabinet doors have been removed and modern appliances inserted in openings, wood shelving at each end of the kitchen has been removed, the stove was relocated from the peninsula to bottom of the "U" counter, and a steel-sash window and door between the kitchen and dining room (originally an open portico) was removed.
- The tile hearth on the family room fireplace was replaced with granite (same as kitchen counter tops).
- The original carved wood mantel in the living room and built-in book shelves flanking it were removed and replaced with current carved wood mantel with no flanking book cases.
- A large "Jack-and-Jill" bathroom on the first floor, between the living room/family room passage and

upstairs bedroom was bisected into two separate bathrooms, each accessible from their respective spaces.

Guest House

Exterior:

- Octagonal windows were inserted on left side of first story of south facade and on an east-facing section of wall adjacent to the entry.
- Open carport or garage on left side of first story was enclosed with three-part metal sashes.
- The entry door was replaced.
- The sliding window at the center of the south dormer is a replacement.
- A metal-frame conservatory addition was made to the north side of the roof at the second story level.

Interior:

- Misc. kitchen and bath additions/remodels
- Partition walls inserted on second floor to enclose kitchen, closet, etc.

Garden House

Interior:

- Building “rebuilt” per 1972 permit (above). Appears to have included construction of loft.

PROPERTY HISTORY

The property on which 66 Stonecastle Court sits was originally Rancho San Ramon land. By 1938, the area was labeled as the Anna McNeil Subdivision, but very little development was found in the predominately rural area and the subject property was vacant.¹ In November 1940, possibly as many as twenty-two acres that included the subject parcel were owned by May L. Cheney, who sold the land to Peter H. Rosebrook.²

According to the 1940 census, taken around the time the house was being built, Peter H. Rosebrook lived in Oakland with his wife, Francis “Fannie” Bee Rosebrook. He was 60 years old and had been born in Illinois. She was 55 and was born in Ohio. They had lived in Oakland since at least 1930 and both were employed as the managers (and were likely owners) of the Rosebrook Residential Hotel at 1556 Broadway in downtown Oakland.³

The Rosebrooks left their hotel business and retired to the house at 66 Stonecastle Court, which originally bore the address of 2300 Danville Boulevard. It is unknown how they knew of Carr Jones or came to commission him to design and build their house. Original drawings are titled “Residence for Mr. & Mrs. P.H. Rosebrook and are dated September 16, 1940. The house cost \$12,000 to build, which was a high price in the early 1940s; however, the product was custom in every sense. The top of the small stony rise on which the main house sits was blasted away to make a level site for the house and the stone was used throughout the property for buildings and landscape features. The main house was completed in 1941 and may have been given the moniker “Stoneridge” at the time.⁴ The Rosebrooks owned and occupied the house for a surprisingly short span of time considering the effort put into commissioning such a unique and personalized dwelling. In 1946, they sold the property (which appears to have been reduced to around 10 acres at the time of sale) and moved to La Jolla, where Peter

1 Thomas Brothers map, 1938; via David Rumsey Map Collection.

2 Contra Costa County Assessor-Recorder's Office, deed records.

3 U.S. Federal Census, 1930, 1940. Oakland city directories.

4 Carlston, Lon M. “‘Environment Plus’ for Delk Architects’ Office.” *Oakland Tribune*, 18 October 1970.

Rosebrook died in 1962.⁵

The subsequent owners of the property were Gerald H. and Jane D. Mason. Gerald Mason was the Vice President of Standard Beverage and the couple had two teenage children, Edward and Jane. In 1940, the family had lived in Piedmont and employed a maid, so appear to have been fairly well-off.⁶ They lived at the subject property for over a decade and, during that time, hired Carr Jones to design and build a guest house to compliment the main house in 1952.⁷ It is unclear when the garden house was constructed, but bears signature Carr Jones design elements and appears to have been part of either original construction or was added at the same time as the guest house.

The Masons sold the property in 1957 and it was purchased by William R. and Zoe V. Shepherd. The Shepherds moved to the property from nearby Pittsburg, where William Shepherd owned the Shepherd Chevrolet Company automobile dealership. The couple were in their 50s and had two adult children, Nancy and William, Jr., who may or may not have lived at the property. During the Shepherd's period of ownership, which lasted until 1965, Interstate 680 was routed through the area. The right-of-way ran along the east side of the subject property and resulted in the parcel being pared down to around six and a half acres.⁸

In 1965, architect Charles W. Delk purchased the property from the Shepherds and used it as his personal residence for about three years, but sold it to Mr. & Mrs. Keith Michelson in 1968. No biographical information was found for the Michelsons, but they only owned the property for two years before Delk approached them wishing to buy it back. Delk was in need of new expanded offices for his design practice and felt that the Stoneridge property was the perfect campus; embodying the creativity and aesthetics his firm strove to emulate.

In 1970, Charles W. Delk & Associates moved onto the property. The firm had been founded by Delk in 1963 as a diversified architectural practice incorporating architecture, landscape architecture, planning, and engineering, and was responsible for designing some of the first planned developments in Walnut Creek. The firm supported a staff of 25 and worked throughout the western region. The main house at 66 Stonecastle Court was used to house administrative and engineering offices, while the guesthouse accommodated the firm's landscape planning department on the top floor and production department on the bottom floor. The property offered options for a more relaxed and collegial work environment, including options for outdoor dining and swimming that increased employee satisfaction and productivity; a corporate campus ahead of its time.⁹

The firm undertook some restoration and expansion efforts at the property and enlisted Carr's stepson, Doug Allinger, to assist. Although Allinger had never apprenticed with Jones, he was a skilled mason in his own right and a 1965 project resulted in Allinger constructing a Jones-designed house after his stepfather's death. He subsequently embraced Jones' philosophies, aesthetics, and techniques for his own work and is attributed with many Storybook style buildings throughout the Bay Area. Therefore, restoration efforts at 66 Stonecastle Court, lead by Allinger, kept Jones' original intent alive by using wood, stone, and natural materials, as well as Jones' building philosophies and techniques. In 1970, Delk stated his intent to enhanced the property by adding a two-story L-shaped building and a new cabana to house his firm's landscape department, with both buildings to be sensitively sited on the east side of the property. These plans appear to have changed somewhat in reality, as no two-story L-shaped building was ever built and Delk subsequently obtained a building permit in 1972 to rebuild an existing cabana. He appears to have simply rehabilitated the existing Carr Jones garden house, adding a loft to

5 Contra Costa County Assessor-Recorder's Office, deed records. La Jolla city directories. California Death Index.

6 Contra Costa County Assessor-Recorder's Office, deed records. U.S. Federal Census, 1940.

7 Carlston.

8 Carlston.

9 Ibid.

achieve his need for a two-story structure. He may have also added the pool house, for which no building permits exist and which does not appear to be original to the site. Nevertheless, both buildings uphold the stone construction and overall aesthetics of the property.¹⁰

It is unclear how long the property functioned as the company campus of Charles W. Delk & Associates, but in 1978 a building permit lists Mr. & Mrs. Richard Parsons as the property owners, suggesting that Delk had sold by that time. It is unknown how long the Parsons' period of ownership lasted, but by 1989, building permits list the Dividend Development Corporation as the owner of at least the guest house. The company planned to demolish the guest house at that time, but obviously never carried out the project. (At some point the guest house was separated from the main house and assigned its own parcel.)

Around 1995, the property and much of the surrounding acreage was bought by Suncrest Homes Number Four, LLC and plans for a new subdivision – Stone Castle Estates – were undertaken. A number of new houses were built adjacent to 66 Stonecastle Court and it appears that Suncrest Homes had plans to demolish the buildings on the subject property and subsume the parcel into the development, but eventually allowed it to remain intact and exempted it from the development's covenants.¹¹

By 1999, the subsequent owner of the subject property was Stonecastle II, LLC, which was owned by William McCann of Pleasanton. The fact that the name of the LLC matches that by which the surrounding neighborhood is now known suggests that it may have been a real estate entity related to the Stone Castle Estates development. The subject property was quickly sold to Norman J. Exline, et al, in 1999, then passed through the hands of Gretchen and Thomas Givens in the early 2000s, before being owned by Michael Schratz from 2012 to 2015. The property was then purchased by the current owners, John J. and Viviana E. Titus.

(Please see Appendix III for historic images and ephemera pertaining to the the property's history.)

Chain of Title & Occupancy

Dates	Owner/Occupant
1940 - 1946	Peter H. & Francis B. Rosebrook
1946 - 1957	Gerald H. & Leah C. Mason
1957 - 1965	William R. & Zoe V. Shepherd
1965 - 1968	Charles W. Delk
1968 - 1970	Mr. & Mrs. Keith Michelson
1970 - ca.1978	Charles Delk/Charles Delk & Associates
ca.1978	Mr. & Mrs. Richard Parsons
ca. 1989	Dividend Development Corporation (guesthouse property)
ca.1997	Suncrest Homes Number Four, LLC
ca.1999	Stonecastle II, LLC

¹⁰ Ibid.

¹¹ Contra Costa County Assessor-Recorder's Office, deed records. Contra Costa County Building Inspection Division, building permit records.

<i>1999 – 2004</i>	Norman J. & Cecilia K. Exline, et al
<i>ca. 2004</i>	Thomas & Gretchen Givens
<i>? - 2012</i>	Wells Fargo Bank, etc.
<i>2012 -2015</i>	Michael Schratz
<i>2015 – present</i>	John J. & Viviana E. Titus

ARCHITECTURAL CONTEXT

Storybook Style

History

The architecture of 66 Stonecastle Court is rendered in the Storybook style. The style, in its textbook form, appeared in the 1920s, reached its peak just before the Great Depression, and went quickly out of fashion by the late 1930s. (Carr Jones, of course, carried it on through the 1960s as his own unique signature aesthetic.) Though short-lived, the style had a long history and its epicenter in Hollywood, where fictional, fantastical motion picture sets inspired architectural reality.

At its most far reaching, the Storybook style cast back to the Picturesque movement of eighteenth century England, in which design sought to evoke emotional, rather than rational responses. It looked more to nature and organic development of forms and spaces, turning away from prevailing interest in man's ability to instill strict formal order on his environment, including buildings. On a broader stage, the Picturesque was a rejection of the advances of the Industrial Revolution. Therefore, the informal, rustic, vernacular, and patinaed appearance of buildings like old farmhouses, rural cottages, and even castle ruins were considered appealing. Craftsmanship became a concern as well, as industrial advances resulted in mass-production and what some felt was the decline of true art and architecture.

Stemming from this historic interest, a wide range of Period Revival styles gained popularity in the 1910 and 1920s, as Americans looked for something out of the ordinary and more imaginative than the ubiquitous domestic bungalow and staid Colonial Revival houses that were common across America. Inspiration for Period Revival styles grew out of the Panama-California Exposition held in San Diego in 1915-1917, where elaborate renderings of the Spanish Baroque style were presented as an idealized stage-set for Exposition festivities. On the heels of the Exposition, the United States entered World War I and countless American servicemen gained their first exposure to Europe, including its architecture. They brought back interest in European culture and memories of European cityscapes and countrysides, the aesthetics of which were quickly absorbed into American design.

The first Hollywood film was produced in 1911 and by 1913 the small Southern California town had usurped New York as the motion picture capital of the United States. The scene was thus set for the Storybook style, which was encouraged by many aspects of the film industry and the Hollywood lifestyle. Hollywood began producing movie stars, who were not only wealthy, but often had extravagant tastes and a desire to stand out. Subsequently, they wanted, and could readily commission, unique and lavish houses in which to live; those which tended to embody the not-quite-reality that they inhabited, but also ironically depicted the quaint and quiet lifestyle that was in stark contrast to their Hollywood fame and exposure. Fantastical design was inspired by film storylines, which were so often set in other times and places, stirring the imagination of designers with period and exotic styles. Hollywood also had armies of set designers and builders, who when not employed on films,

were happy to join the everyday construction industry and apply the designs they were familiar with to actual houses. Early movies were rarely filmed on site, so sets were the norm, and designers and carpenters had plenty of experience creating fictional, foreign, and other-timely places, with knowledge often garnered from film studio libraries, where collections of images of historic and foreign places and usual building materials were on hand to draw inspiration from.

With Hollywood's influence, the Storybook style took Period Revival over the top. Using elements of the more sedate Tudor Revival, Gothic Revival, Mediterranean and Spanish Colonial Revival, French Provincial, and other styles, Storybook used the aesthetics of medieval Europe as a starting point and added whimsy, humor, and a playful character, that strove even more strongly to evoke an image of less-than-authentic rural idyll. In 1919, the earliest example of Storybook style was built in Los Angeles. A multi-unit development known as Studio Court, it was designed by muralist and painter Einar Cortsen Petersen to evoke the bucolic streets of his rural Danish hometown. This was followed by the 1921 Spadena House in Beverly Hills, which was designed by Harry Oliver and is considered the pinnacle of Storybook style. The style then grew in strength and influence when developers S.H. Woodruff and Tracy Shoults laid out the Hollywoodland community in 1923 (under the famous Hollywood – then, Hollywoodland – sign) and dictated that construction in the new tract be limited to the Period Revival styles. Many film stars and film makers made the neighborhood their home and most exuberantly exceeded the Period Revival dictates, creating a fanciful Storybook style enclave.

By the latter half of 1920s, the Storybook style had expanded beyond Los Angeles to the San Francisco Bay Area. In 1924, the San Francisco architectural partnership of Sydney and Noble Newsom, the second generation of the Newsom Brothers firm, designed the Henshaw residence in Piedmont, which may rank as the first Storybook style building in the Bay Area. Two other architects became best known for the style locally, however; William Raymond Yelland and Carr Jones. Yelland was influenced by his time in France during WWI and an essence of French vernacular style pervaded his work. Meanwhile, Carr Jones got European stylistic influence only through images and information published in books and magazines. Both embraced a philosophy of medieval vernacular building, however; and their projects tended to be few in number and neither gained much professional acclaim. Yelland ultimately ended up simplifying his designs in an effort to fit popular demand for less quirky Period Revival styles, but Jones continued to build in his signature style and was content to do fewer, but more unique projects, for clients who truly appreciated his approach.

The Great Depression, though it restricted American life in so many ways, actually benefited the popularity of the Storybook style going into the 1930s. Financial hardship limited foreign travel and many other luxuries. This meant that enticing distant, rare, and exotic places could only be reached via armchair travel. Motion pictures filled this role and also provided fictional escapism for a relatively small price. Movie-going increased during the Depression and a few hours in a dark theater meant audiences were exposed not only to fantastical stories and foreign places, but the artificial aesthetics of the Hollywood film set. Appreciation for similar visual character in the Storybook style increased and the particular popularity of romantic period films made the medieval European aesthetic even more appealing. Captivating scenes in movies were ingrained in the memory of Depression era movie-goers and easily associated with the happiness and comfort of being at the movies. This sentiment was carried out of theaters and into everyday life, where Americans increasingly wanted to live in homes that evoked similar emotions. They turned away from familiar and dull home-grown styles, which were in some ways symbols of a nation that had failed, and embraced the Storybook style, which offered novelty and a little escapism of its own.

Increased popularity meant that the Storybook style became more widely used and not always in high-quality custom designs, as previously. Elements of the style began to be used in mass-built tract developments, making “exotic” design accessible to the average home buyer. Mass production meant simplification, however, and widespread popularity ultimately resulted in the style's dilution. As more – and often less skilled – designers

applied the style, the more dumbed down it became, so that only a few hallmarks were employed (a turret here or a gable dovecote there). The unique essence of the style was lost and late examples were often indistinguishable from the basic Period Revival styles. In its decline, the Storybook style was also overtaken by Art Deco modernism. Completely new, forward looking, ultra-modern, and futuristic, Art Deco was a total philosophical reversal. After initially prompting romantic reminiscences of an imaginary rural past, the Depression had ultimately brought about a pragmatism that turned American thought toward a progressive urban future where there was no room for fairy tales.¹²

Character

The Storybook style is by nature eclectic; therefore, identifying a set of specific characteristics that define the style is not easy or brief. One-of-a-kindness is at the basis of the Storybook design philosophy, which rests on traditional ideas of hand craftsmanship and custom building. Even where tracts and mass-built developments of Storybook houses are found, forms and detailing are varied to avoid an overarching sense of order or repetition.

An overall sense of Old World charm and whimsy applied with an exaggerated, plastic, artificial, even cartoonish manner is also the essence of the style. It is used almost exclusively on small scale buildings, such as houses, and does not lend itself well to monumental buildings. Even modestly sized Storybook buildings use tricks of scale, like miniature windows and balconies, to create a sense of diminutiveness. In the few instances where the style is used on large buildings, the massing is most often broken down into multiple asymmetric elements to maintain the style's characteristic human scale and evoke an essential sense of quaintness.

In the Storybook aesthetic, materials are applied with attention to the textures they create and their ability to instill a sense of age and patina on the building, even if achieved artificially. Other more specific characteristics include:

- Roof forms: Dramatic gables, hip, jerkinhead, or combinations thereof. Artificially wavy or swayback ridgelines. Wrapped eaves that are visually reminiscent of thatch. Artificial sag or "incurving" that causes roof planes to bend inward from ridge to flared eave.
- Roofing: Materials with natural character and texture, such as wood shingle/shake or slate, laid in irregular or wavy patterns, and/or using non-uniform sizes to create greater texture.
- Wall cladding: Traditional rustic materials such as brick and stone, or cementitious modern materials with an equivalent appearance, such as stucco. Use of non-uniform size and color in bricks or stones to create greater texture. Use of more than one siding type with irregular or wavy transitions between sections to evoke crumbling facades. Use of half-timbering, nogged with stucco or brick.
- Fenestration: Wood or steel sashes with multiple lites, often in casement or double-casement configurations. Use of leaded glass, diamond muntin/caming patterns, stained glass, art glass, bottle glass, etc.
- Entrances: Entrances scaled down to increase intimacy and make rest of house look larger. Arched openings with round arch doors. Stone door surrounds. Doors with plank construction (batten door) and peek-a-boo windows. Use of iron strap hinges and rustic hardware.
- Secondary Forms: Dormers and eyebrow windows on roof. Curved cat slide roofs, especially over

12 Gellner, Arrol. *Storybook Style: America's Whimsical Homes of the Twenties* (New York: Penguin Books, 2001).

entrances. Turrets and towers. Prominent chimneys in a variety of forms and materials, often stucco studded with brick or stone, with unusual decorative caps.

Designer/Builder: Carr Jones

The property at 66 Stonecastle Court was designed by Carr Jones (1885-1965). Jones was born in Watsonville, California in 1885 and was raised in the Monterey area. His family moved to Berkeley in 1905 and he enrolled at the University of California, Berkeley. He took time out of school to work and eventually graduated in 1911 with a degree in mechanical engineering. After college, Jones lived in the Sierras for a time, near Yosemite, and worked in lumber camps; perhaps gaining or bolstering his appreciation of physical labor, which he later employed in building his designs.¹³

Jones' earliest projects were two houses on Santa Barbara Street in Berkeley. One was for his parents and the other sat on the lot next door. Both were redwood cottages that showed the influence of local Arts & Crafts and First Bay Tradition architecture and were markedly different from Jones' later signature style that primarily used brick and stone.¹⁴ There is some speculation that Jones studied under and was influenced by the father of the Bay Area Tradition, Bernard Maybeck; however, this may not be true. However, both had careers that overlapped in time period and geographic area, and which employed a similar aesthetic and philosophy, so it seems likely that the two knew each other at the very least.¹⁵

The 1906 earthquake and fires had a strong influence on Jones' work. Occurring while he was still in college, the disaster became part of his education and instilled in him an understanding of the importance of fireproof construction and seismic engineering. Therefore, his work was always built of fireproof materials reinforced with steel, so that his buildings were resistant to California's most common environmental threats. Additionally, the quake produced plenty of masonry rubble, which Jones cleverly obtained for very little expense and used in his buildings with charming effect.¹⁶

After the Berkeley houses, Jones was commissioned to build a house at Hippard Ranch in Rancho Cucamonga, possibly his only Southern California project. The client had been taken with the redwood cottages in Berkeley, but Jones saw other possibilities at the building site, which was filled with native stone. Jones subsequently used the local materials to build the house, creating a building that was economical and blended with its environment. Along with his penchant for discarded brick, this project launched Jones' love of masonry, which was used in almost every design thereafter.¹⁷

Jones was an unassuming personality type and so is perhaps lesser known than other Bay Area master architects. He did not crave or seek fame, but was content with being creative and expressing himself through his architectural design. This is witnessed in the way he approached his practice from both the perspective of a designer and builder, using both knowledge and physical labor to see his designs to completion. He also had a strong sense of refinement and attention to detail that resulted in all aspects of his designs being well thought out and thoughtfully adorned. He was not ambitious or concerned with amassing wealth or attracting clients, either (he was known to not send bills, but wait for clients to pay when ready). He did not market himself or seek out

13 Scott, Ruth W. *Carr Jones & Doug Allinger: Master Builders Utilizing Recycled Materials* (Carmel, CA: Dobrante Publishing, 1998.)

14 Gellner, Arrol. "A Green Giant." Red Tile Style; redtilestyle.blogspot.com/2016/04/authors-note-storybook-2001-book.html?m=1 style-

15 Weinstein, Dave. *Signature Architects of the San Francisco Bay Area*. Utah: Gibbs Smith, 2006.

16 Scott.

17 Ibid.

jobs. Instead, most came to him by word of mouth; clients having seen his work elsewhere and wanting something similar for themselves.¹⁸

Carr Jones actively practiced architecture – or more accurately, his own design-build approach – for over 50 years, from 1914 until his death in 1965. Trained as an engineer rather than an architect, he was perhaps less inhibited by the formal tenets of architectural design. He also viewed his role as flexible; he was not only a designer, but put his hand to building as well. Most vital records list him as a builder, contractor, or even carpenter, rather than an architect or draftsman.¹⁹ He fully immersed himself in his practice; although he maintained an office in his home, he lived at each construction site in a flat bed truck he converted into a mobile home and worked alongside the builders – and sometimes the homeowners – to ensure his design took shape to his liking. He was skilled in masonry, joinery, and blacksmithing, all of which went into the construction of his designs. Building Jones' designs often took at least a year, but he was concerned with craftsmanship and quality, not quantity. He also employed his creativity in finding ways to use natural and recycled materials in his buildings and is often attributed with being a “green” builder well before environmentalism and ecological building became popular. Thus, used and sometimes broken bricks were employed, school blackboards were cut into roofing slates, telephone poles replaced timbers, kitchen islands and built-ins were built around old salvaged stoves, scrap metal was integrated, and details like bits of art tile and other salvaged ornament were laid into flooring and walls. He was innovative in developing new materials and treatments to achieve an aged effect, but also longevity. He treated wood with lime and wire brushes to give a weathered effect, then coated them, as well as whitewashed walls, with paraffin for a permanent waterproof treatment. Jones loved the look of unfinished adobe, so he devised a variation on mud brick that was water-resistant without needing to be plastered. Although he could have marketed it, he never perused commercial production, but was content with using it to achieve the desired aesthetics of his designs.²⁰

Although Jones' signature Storybook style was born of the fantasy and the artificiality of Hollywood set design, he was a designer that approached his work and his chosen aesthetic seriously. His early work, which was done before the Storybook style fully emerged, was more Craftsman in flavor, employing wood board-and-batten and shingle siding and chalet style balconies. When the Storybook style arrived in the Bay Area in the mid to late 1920s, Jones continued to reference the earlier but related aesthetics of the Art and Crafts tradition, which stressed craftsmanship and natural materials; ideals also evoked in the Bay Region Tradition. Jones' houses have been described as “vintage Mid-century Modern” and “peasant farmhouses blended with California missions” and although employing a traditional European-inspired style, they embody a strong sense of West Coast modernism. California was Jones' birthplace and he never left it; gaining non-native ideas from publications like *National Geographic* and *Architectural Digest*.²¹

By the 1920s, Jones' aesthetic had fully matured as he imbued the otherwise whimsical Storybook style with his forthright and genuine craftsmanship. Signature elements of his work include turrets; spiral staircases; arched doorways, passageways, and arcades; undulating rooflines; thick curved walls; and gable ends filled with glazing in a half-timber framework. With an eye for the quirky detail, Jones always added an extra niche or turret if a design would allow for it. Unified by continuity of materials and application throughout, his buildings evoke Old World charm and whimsy, but also address modern environmental concerns, being built of fireproof materials and with an eye toward comfort, including radiant floor heating, passive-solar heating and cooling resulting from the materials used, and plenty of windows for light and air that were also covered by deciduous vines for shade in summer and light in winter. Jones worked built-in cabinetry and furniture into his typically small houses to

18 Weinstien.

19 U.S. Federal Census records.

20 Weinstein. Scott.

21 Weinstein.

economize on space. He also inserted skylights over kitchens, an unusual element at the time, and devised the kitchen island, a concept used in a number of his houses and now a highly desired feature in contemporary homes.²²

While many Storybook style houses by other architects were the result of Storybook elements and materials superficially applied to standard residential plans and forms, Jones' houses were more creative and organic; fully embracing the eclecticism of the style and allowing it to influence unusual, asymmetric, and irregular plans and massing. Jones' floor plans often had L or U-shaped configurations. Asymmetry of wings was common and angles were seldom 90-degrees, with wings projecting at varying angles or even curved. A plan with ells and wings allowed Jones to then integrate courtyards, patios, and terraces tucked into the interior corners of the plan. He also paid attention to the view each window would have and the interior nooks and corners that would be created and how they might add further interest to interior spaces.²³ Rooflines of Jones' houses also curve and undulate, with wavy shingling patterns to match. Likewise, his typically thick brick and/or stone walls were not laid in rigid courses, but often integrated irregularly laid bricks of varying colors, bricks turned on end or at an angle, broken or imperfect bricks, imprecise mortaring, rough unfinished surfaces, and other highly-textural applications. Inside, Jones' living rooms typically had high vaulted ceilings and focused on a monumental fireplace. Curved, low ceilinged, vaulted passages often link wings and rustic details, like iron hinges and door hardware and hand-carved woodwork, complete the aesthetic.²⁴

It was important for Jones to know his clients well. The process of commissioning work from a relatively low-ambition craftsman must have engendered such a relationship in the first place, but Jones made sure it was reflected in his designs. He would tailor each house to the life of the family that would live in it and add special touches, like carving someone's favorite fruit on the kitchen cabinets, so that the house was truly theirs. Jones typically made kitchens very small (unless requested otherwise), but laid them out for extreme efficiency, so that appliances, sink, and cabinets were within steps of each other and arranged with a logical flow.²⁵

Jones was married twice. He and his first wife, Geneva, lived in a house on Bonita Street in Berkeley. It was an existing house, but Jones remodeled it in his own style, cladding the walls with brick, adding slate floors, putting a curved glass wall and skylight in the kitchen dinnette, and connecting his drafting studio to the roof via an outside ladder, so that he could climb up and sleep outside on warm nights. At that time, he built the "dream wagon," which was his version of a camper trailer that he outfitted with a feather bed and traveling kitchen, so that he could live at his construction sites.²⁶

By the mid-1940s Jones had remarried. His second wife, Pearl, came with three young stepsons. Jones built a house for them all in Orinda in 1948, and unlike the house on Bonita Street, it fully embodied Jones' style, even including a sod roof that was an extension of the hillside against which the house sat. The property included a guest house made of a bricked-in metal house trailer; a common feature of many Jones-designed properties, although often using a more ground-up construction method. One of Jones' three step-sons, Doug Allinger, followed in Jones' footsteps, becoming a mason. Allinger was influenced by Jones' aesthetic, but did not actively work with his stepfather until the time when he helped build Jones' final design in Mill Valley. He later undertook remodels and additions to earlier buildings by Jones, keeping respect for the original design intent foremost. He also built a number of buildings of his own that were markedly influenced by Carr Jones' aesthetics

²² Ibid.

²³ Gellner.

²⁴ Weinstein.

²⁵ Scott.

²⁶ Ibid.

and his design-build philosophy.²⁷ Another of Jones' stepsons became a master blacksmith known for crafting decorative gates and architectural metalwork.²⁸

Late in his career, around 1954, Jones began a lengthy professional relationship with Mrs. Fulton, who owned the Fulton Shipyards in Antioch. Although construction had just been completed on a number of buildings in the shipyard, including her own house, Mrs. Fulton hired Jones to remodel over a course of many years. During this time, Jones and his wife lived in a small cottage on a ranch near Antioch that was owned by Fulton. Of course, he remodeled the cottage as well and had use of a barn as his workshop. Mrs. Fulton's patronage continued until Jones' death.²⁹

Jones' final project was a house in Mill Valley designed for Ruth and Alan Scott in 1964. Although ill and suffering from arthritis, Jones agreed to design the house when the Scotts expressed their desire to do the construction themselves, which they did with help from Doug Allinger. Carr Jones died in October 1965 at the age of 80, just as the foundations were laid out for the Scott House.³⁰

Portfolio

Carr Jones' portfolio is said to include 27 known buildings, with 24 still extant, although the full count is unknown.³¹ No source provides an exhaustive list of Jones' designs and verification of owner names and addresses is difficult. His work was almost exclusively residential and primarily located in the Bay Area. Those projects that were able to be identified by this study include:

Date	Name/Location Notes
1914	Jones House (for his parents), 830 Santa Barbara Ave, Berkeley Redwood cottage
1914	House adjacent to Jones House on Santa Barbara Ave, Berkeley Redwood cottage
1916	Hippard Ranch, 13181 Victoria St., Rancho Cucamonga Built of native stone, included "green" elements like a rainwater cistern, shaded pergolas, heat vents for cooling, cooling pond on patio. Bears local historic designation.
?	Jones House (his own, early), Bonita Street, Berkeley Remodel of existing house in Jones' style
1928 (or 1932?)	Hermans House, Oakland
1929	Smith Residence, Oakland
1930	Joseph Strauss House, 423 Belvedere Ave, Belvedere Also known as Audrey Jones Beck Cottage. Bears local historic designation.
1932	Houvenin House, 85 Wildwood Gardens, Piedmont. Guest house added by Jones in 1954.

²⁷ Weinstein.

²⁸ Scott.

²⁹ Ibid. Weinstein.

³⁰ Scott.

³¹ Weinstein, Dave. "Signature Style/Carr Jones/Taking whimsy seriously/Builder Carr Jones put Arts and Crafts style into the storybooks." San Francisco Chronicle, 13 September 2003.

1932	Guernsey House, Marin County
1934	Harry Jones House (Jones' brother), 2102 Waverly Street, Palo Alto. Bears local historic designation.
1936	Stewart Brown House, Walnut Grove
1937	Garrett & Garrett Insurance office, 3565 Mount Diablo Blvd. Now Postino Restaurant, listed on Contra Costa County HRI
1937	Walter & Abertine Nash House, Tiburon
1938	1321 Mountain View Blvd., Walnut Creek
1939-1940	Eggleston House, Piedmont Addition by Doug Allinger.
1940-1941	Rosebrook House, 66 Stonecastle Court, Alamo
1946	Remner House, Piedmont Guest house added 1951.
1948-1949	Lee House, Pleasant Hill Demolished in 1996. Had a sod roof.
ca. 1954-1960	Fulton residence at Fulton Shipyard, cottage at Fulton's ranch, Antioch remodeling projects
1964-1966	Scott House, Mill Valley Jones' last design, died before construction.
?	15 Humphrey Place, Oakland
?	Jones House (his own, late), 20 Rio Vista Ct, Orinda
?	Phair's Store, Orinda remodeling project

Jones' Signature Design Elements

- Unusual, asymmetric, and irregular plans and massing, often L or U-shaped configurations, asymmetry of wings, few 90-degree angles, wings or ells projecting at varying angles or even curved.
- Rooms attached like lean-tos or open porticos, inspired by old European barns
- Turrets
- Round, conical roofed breakfast nooks
- Courtyards and long covered porches (Mission influence)
- Undulating rooflines
- Slate or shingle/shake roofing laid in irregular or wavy patterns
- "Incurved" roofs (smaller dimension interim perlins create a concave curve in the roof plane and flare at eaves; provides aesthetic effect, but also works to wedge roof tiles/shingles together to improve water tightness.)
- Heavy roof trusses (often recycled telephone poles) antiqued with lime, wire brush, and paraffin
- Stave-like wood board ceilings, wedged arrangement of boards meant no nails were needed
- Gable ends filled with glazing in half-timber framework
- Spiral staircases
- Coffered arch entrances

- Arched doorways, passageways, arcades
- Buttress-like wall extensions that tie building to ground
- Reinforced brick and stone masonry with thick mortar joints
- Thick walls, often curved
- Flooring (tile, brick, slate) laid to follow curved walls
- Radiant floor heating, using recycled copper tubing
- Steel sash windows
- Diamond muntin patterns in steel windows that allowed sashes to bend to curve of wall
- Skylights, especially over kitchens
- Small efficient kitchens with islands or peninsulas and built-in cabinets and appliances
- Chimneys with combined round and rectangular stacks
- Metal strap hinges on doors and gates
- Metal ornament fashioned from cast off Victorian hardware
- Doorbell buttons set within a hand painted art tile
- Use of recycled materials of all kinds
- Use of materials found on site and/or materials that blended with the site and environment
- Outdoor-indoor interaction, including patios and outdoor kitchens
- Stone walls and ponds or pools around the house

EVALUATION

Contra Costa County maintains a Historical Resource Inventory of locally-designated landmarks that is overseen by the Contra Costa County Historical Landmarks Advisory Committee (HLAC). In order for a site to be listed on the Historic Resource Inventory it must meet the following criteria:³²

1. Countywide Significance:

- A. The site must be of historic importance to Contra Costa County.*
- B. The first, last, only or most significant of type in a region.*
- C. For the purposes of the criteria "historical" is generally considered to be important to the history or prehistory of the county, state or nation.*

The property at 66 Stonecastle Court has county-wide significance as one of the very few Carr Jones-designed buildings in Contra Costa County, the Bay Area region, and the State of California. The full extent of Jones portfolio is not definitively stated by any scholarly source. This study identified 23 known projects by Jones, some of which are no longer extant. Seven were identified in Contra Costa County, although only 6 of those are extant. Contra Costa county, and the East Bay in general, was Jones' most significant area of influence, as he was highly regional – having never left California in his lifetime – and worked on a word-of-mouth basis that kept his work sequestered among a small group of clients. Nevertheless, his rendering of the Storybook style and his approach to designing and building are masterful and worthy of recognition as an important element in Contra Costa County's architectural history. The fact that so few of his buildings exist is strong justification for their designation and preservation. At this time, few Jones buildings in the county are documented beyond general identification and only one other bears historic designation; the Garrett Building (Garrett & Garrett Insurance Company office) at 3565 Mt. Diablo Boulevard, Lafayette. The Garrett Building represents an atypical

³² Contra Costa County Historical Landmarks Advisory Committee, "Guidelines for the Contra Costa County Historical Landmarks Advisory Committee." 29 October 2003; via <http://ca-contracostacounty.civicplus.com/DocumentCenter/View/1117>.

example of commercial design by Jones, when the majority of his work was residential and more comparable to the property at 66 Stonecastle Court. Considering the fine architecture of the subject property and its representation of an entire site design consisting of multiple buildings and landscape features, 66 Stonecastle Court ranks highly as one of Jones more elaborate and intact designs. As Jones architecture is only found in California and is most concentrated on the East Bay, this example in Contra Costa County is a significant resource within local architectural history.

2 Applications for historical landmark registration will be considered but not limited to the following historical influences: anthropological (archaeology and ethnic history), cultural (including social, education and arts), political, architectural, scientific and technical, economic, religious, experimental

The property at 66 Stonecastle Court is significant for its influence in the category of architecture and is being nominated to the HRI for its high architectural merit as an example of the Storybook style and its association with master architect/builder Carr Jones. In fact, its association with Jones and his unique approach to the Storybook style, as well as his traditional design-build philosophies and approach, make it stand out beyond typical examples of the Storybook style.

The subject property – including the main house, guest house, garden house, and landscape features – demonstrates countless Storybook characteristics, such as dramatic and unusual roof forms and use of slate roof cladding, rustic application of stone and brick wall construction and cladding, use of heavy timbering and half timbering, typical multi-lite steel-sash casement windows and integration of art glass and other decorative fenestration, arched openings, rustic hardware, dormers, prominent and eye-catching chimneys, etc. These characteristics are then heightened by the signature design elements employed by Carr Jones, that raise his work above typical Storybook examples. For instance, the unusual curved, three-pointed plan of the main house shows design consideration beyond applying Storybook elements to a standard plan. It uses the lean-tos and porticos Jones was known for and integrates a number of patios and terraces around the house, as well as an outdoor kitchen, pool, and pond; all to embrace an indoor-outdoor sense of space that Jones felt was the embodiment of California living and embodies a rare fully-realized site plan by a single designer. Stone exterior walls were built using native stone from the site (as Jones was wont to do). They are mixed with brick on the interior, and are thick, curving, and use a rustic mortar application that lends to the textural quality of the buildings. Stone buttress elements, in the form of garden gateways and chimney shoulders tie the house to its site. Jones' curved and incurved rooflines clad with slate are present, as are gable ends filled with glazing (as at the guesthouse). Heavy timber beams (typically re-used timbers) and stave ceilings are apparent, as are curved walls that create semi-round interior spaces, and arched passages that connect rooms within both the main house and guest house. On the finer-grain level, Jones' touch is extremely evident in details like the use of skylights, the small but efficient kitchen with a projecting peninsula and useful built-ins, built-in cabinetry and seating beyond the kitchen, metalwork hardware and decorative elements throughout, and recycled bits like the decorative Victorian ash hatch at the base of the chimney. The house is imbued with Carr Jones design touches, is readily expressive of his style and approach, and a fine representation of his work.

Although a few elements of the property have been lost or changed, the novelty of Carr Jones' design overrides the few alterations that are apparent, particularly from the exterior. Even in these areas – for instance, the enclosure of the dining room and entry terrace, or the enclosure of a portion of the first story of the guest house – the use of large expanses of fully-glazed, metal-sash continues the sense of connection between indoors and out and is in keeping with the overall aesthetics and materials used on the property. Meanwhile, those elements that have been added, like the pool house, have been placed in respectful, subservient locations and use sensitive materials and design. On the whole, the intact nature of this collection of multiple buildings and landscape features as a cohesive property representing one architect/builder's architectural philosophy is noteworthy and

historically significant.

3. Emphasis on Individuals:

A. An individual must have had a significant influence on the history of Contra Costa County and/or the region.

B. The primary emphasis shall be the site or sites of the achievement of the individual(s). Secondary emphasis may be associated with significant events in an individual's life (birth, death, internment).

The property at 66 Stonecastle Court is being nominated, in part, for its associations with master architect/builder, Carr Jones. His significance contributes to eligibility under criteria 2, as well as this criteria concerned with emphasis on historically important individuals. As noted, Carr Jones was most strongly connected with Contra Costa County among the limited regions in which he worked. He lived in Orinda, in a house he designed, for a significant portion of the time when he was practicing in the area. His accomplishments lie in the realm of architecture, and as elucidated above, he was a master of his trade, who went above and beyond the role typically adhered to by most designers. He not only designed houses, but constructed his designs and crafted their every detail, be it masonry, carpentry, ironwork, or his more unusual application of recycled/re-used materials. Living on site and employing his own artisan skills, Jones embraced the traditional role of craftsman builder, making him truly unique among his professional peers. Although his design philosophies were traditional, even old-fashioned, his concerns for the modern safety and comfort of his designs gives an additional element of significance to his work. Ahead of his time, he ensured that his buildings were fire and earthquake resistant and employed such strategies as passive solar heating and cooling in order to make his designs sturdy and adapted to their environment, as well as livable. Jones himself is somewhat obscure and little touted in the wider architectural realm, because he did not seek a high profile, wealth, or numerous projects, but the work he did do was insightful, attractive, and altogether unique, such that he deserves scholarly consideration and recognition as a local design icon.

Jones' achievements in the field of architecture, construction, and craftsmanship are well represented at 66 Stonecastle Court, where his signatures – from overall site design down to cleverly recycled ornament - are still readily evident.

SOURCES & REPOSITORIES

Ancestry.com, misc. vital records:

California Death Index
City directories, various
U.S. Federal Census records

Carlston, Lon M. "Environment Plus' for Delk Architects' Office." *Oakland Tribune*, 18 October 1970.

"Carr Jones" (obituary). *Oakland Tribune*, 17 October 1965.

Contra Costa County Assessor-Recorder's Office, deed records.

Contra Costa County Building Inspection Division, building permit records.

Contra Costa County Historical Society archives.

Contra Costa County Mapping Information Center, Interactive Maps,
http://www.ccmmap.us/interactive_maps.aspx

Gellner, Arrol. "A Green Giant." Red Tile Style; redtilestyle.blogspot.com/2016/04/authors-note-storybook-style-2001-book.html?m=1

_____. *Storybook Style: America's Whimsical Homes of the Twenties*. New York: Penguin Books, 2001.

Scott, Ruth W. *Carr Jones & Doug Allinger: Master Builders Utilizing Recycled Materials*. Carmel, CA: Dobrante Publishing, 1998.

Weinstein, Dave. *Signature Architects of the San Francisco Bay Area*. Utah: Gibbs Smith, 2006.

_____. "Signature Style/Carr Jones/Taking whimsy seriously/Builder Carr Jones put Arts and Crafts style into the storybooks." *San Francisco Chronicle*, 13 September 2003.

66 Stonecastle Ct. Mills Act Property preservation and rehabilitation timeline

Year	Improvements	Cost estimate	Completed	Proposed Look Sheet
2015	Banks of (original) built-in wood drawers and cabinets in the kitchen and family room were (deteriorated/damaged). They were rebuilt (in-kind) and finished to match the original elements and other similar woodwork in the house.	\$2,072.00	Oct-15	x
2015	The rear facade of the house exhibited cracked masonry in the area of... A structural engineering evaluation was prepared, which concluded that...	\$1,500.00	Sep-15	x
2015	The roof of the Garden House was in need of repair. A new roof was installed using the same material.	\$8,500.00	Oct-15	
2016	The roof of the main house, which is clad with cement shakes and has metal flashing, was in need of repair to remedy leaks and other deterioration. Cement shakes were replaced in kind and new flashing was installed as needed.	\$11,476.00	Mar-16	
2016	Based on the structural engineering evaluation of the cracked masonry of the rear facade (see item #2), masonry repair was undertaken.	\$2,322.00	Apr-16	x
2016	Exterior wood trim on the house, including fascia boards, window/door trim, scalloped board skirting, etc. exhibits deteriorated paint. The trim will be stripped and repainted which will protect it from water and weather damage and improve the overall appearance of the property.	\$2,000.00	Aug-16	
2016	Contemporary and aesthetically incompatible lighting and fan fixtures are found throughout the Guest House. They will be replaced with fixtures more appropriate to the period and style of the house and will have a more rustic and hand crafted look that will evoke the Carr Jones philosophy of found objects, industrial appearance, and hand-craftsmanship.	\$10,000.00	Aug-16	x
2017	The bathroom attached to the master bedroom on the basement level exhibits ca. 1990 finishes and fixtures inappropriate to the rustic Storybook aesthetic of the house. The bathroom will be remodeled with finishes and fixtures that are more period and style correct.	\$12,000.00		
2017	The house was originally fitted with galvanized water lines that are deteriorating. The water lines will be replaced and upgraded with copper piping for better functionality and longevity.	\$7,500.00		
2017	Original kitchen countertops and backsplash were replaced ca. 1990 with granite and tile, which is incompatible with the mid-century period of the house and visually discordant with the rustic style and authentic philosophy of the house. These non-original counter tops and associated backsplash will be replaced with a material like antiqued copper, which is in keeping with the rustic aesthetic Carr Jones used throughout the house; evoking his somewhat industrial/salvaged materials philosophy, while being in keeping with the earth tones and simple authentic materials he was known to use.	\$15,000.00		x
2017	The original carved wood mantle and flanking built-in book shelves built by Carr Jones have been removed. A different wood mantle in an ornate Classical style now surrounds the fireplace and there are no flanking bookcases. Based on photographic evidence, the mantle and bookcases will be re-created to restore their original appearance.	\$7,100.00		x
2017	The half-bath off the living room-family room hallway on the first floor exhibits ca. 1990 finishes and fixtures inappropriate to the rustic Storybook aesthetic of the house. The bathroom will be remodeled with finishes and fixtures that are more period and style correct, such as wood, stone, and metal. This will include the removal of ceramic tile wall cladding to expose the room's original stone walls.	\$8,000.00		x
2018	The bathroom off the secondary bedroom on the first floor exhibits ca. 1980 finishes and fixtures inappropriate to the rustic Storybook aesthetic of the house. The bathroom will be remodeled with finishes and fixtures that are more period and style correct, such as wood, stone, and metal. This will include the removal of ceramic tile wall cladding to expose the room's original stone walls.	\$16,000.00		x
2018	The one-story addition to the north ell of the house is not original and exhibits a different and incompatible fenestration pattern and type to that on the original portions of the house. The glazed wood-frame double doors and large single-lite fixed windows will be replaced with materials and types, such as xxx, that are more aesthetically and period appropriate to the rest of the house.	\$7,500.00		
2018	The outdoor kitchen structure exhibits deterioration of its stonework. Stone and mortar repair and re-pointing will be undertaken to restore the masonry structure. The surrounding stone patio has lifted and become uneven. It, too, will be leveled and stone and mortar repair undertaken.	\$22,000.00		
2019	In the 1980s, the exterior stone terrace on the east facade of the house was enclosed with an incompatible glazed, extruded metal-frame, gable-roof conservatory structure. While the terrace will be maintained as an enclosed sunroom, the conservatory structure will be replaced with a structure that has thinner metal framing and smaller, more regular division of lites more reminiscent of the steel sash windows found throughout the house. In look, it will echo the shallow conservatory enclosure associated with the dining room on the west facade and will be more in keeping with the mid-century aesthetic of the house.	\$25,000.00		x

2020	Steps and walls throughout the garden around the house exhibit deterioration of their stonework. Stone and mortar repair and re-pointing will be undertaken to restore the masonry features. As well as improving their appearance, this will increase their structural integrity and longevity, ensuring their functions as retaining walls and traffic paths remain safe and stable.	\$8,000.00		
2021	Skylights located over the living room, on the southeast facade are original to the house, but have been replaced with plastic dome skylights. This type of skylight is not appropriate to the look and style of the house and the existing units have experienced deterioration and wear. The plastic dome skylights will be replaced with flat (?) glass sashes that are less conspicuous from the exterior and more appropriate to the period and style of the house.	\$3,000.00		
2021	Roof repair was undertaken in 2016 to replace deteriorated cement shakes and repair flashing. In another 5 years, a new roof will be required to maintain the building in good repair. The current cement shakes will be replaced in-kind and new gutters will be installed to ensure proper drainage.	\$47,000.00		
2023	Circa 2000, a carport was added to the property, which is of poor quality construction and is not compatible with the aesthetic of the house or surrounding property. In future, the carport will be replaced with a small garage of similar dimensions that provides needed automobile storage, while complimenting the period and style of the property. While it will not be overtly Storybook style to avoid competing with the house or representing false historicism, it will reference the house and other significant structures in its materials and forms, having a gable roof and using stone and wood. The overall appearance and visual cohesiveness of the property will be improved through this change.	\$80,000.00		
2024	The Garden House originally housed a single-story open to the underside of the roof; however a loft and bathroom were added, dividing the interior space horizontally into two levels. This is incompatible with the original design in a number of ways, including bisecting the building's tall windows. The Garden House will be restored to its original configuration by relocating the bathroom to the main space and eliminating the loft.	\$16,000.00		
2025	The pool and surrounding brick deck are original features of the garden. Eventually requiring maintenance, the pool lining will be resurfaced and the brick decking will be repaired.	\$31,825.00		
	Total	\$343,795.00		

67 Stonecastle Ct. Mills Act Property preservation and rehabilitation timeline

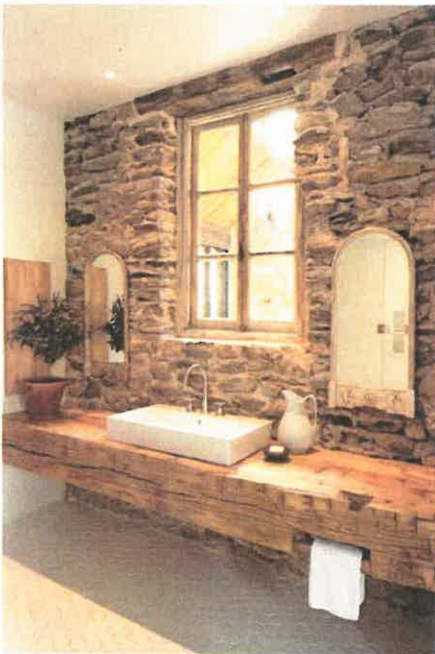
[illegible]

66 Stonecastle Ct Rehabilitation

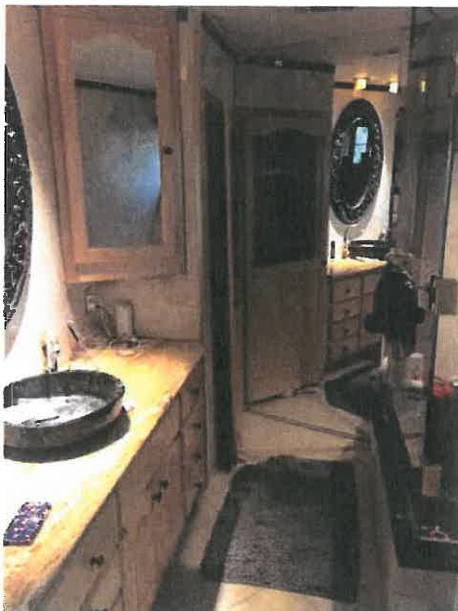
Remodel 1990's style second bathroom to period correct style

Description: The second bathroom was remodeled in a contemporary 90's style. Remodeling it in a more organic rustic style would bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style fixtures



66 Stonecastle Ct Rehabilitation

Re-create original bookshelves and fireplace mantle per old photos

Description: I was able to obtain this photo of the original mantle from the Contra Costa Historical society.

Original mantle



Current



66 Stonecastle Ct Rehabilitation

Re-make broken drawers to match originals

Description: The kitchen drawers were broken and didn't function. We had new ones made to match the original style

Drawers re-made to match originals



Original broken drawers



66 Stonecastle Ct Rehabilitation

Remodel 1990's style half bathroom to period correct style

Description: The half bathroom was remodeled in a contemporary 90's style. Remodeling it in a more organic rustic style would bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style fixtures



66 Stonecastle Ct Rehabilitation

Remodel 1990's style kitchen counters & backsplash with period correct style

Description: The kitchen counters are contemporary granite. Replacing them with something like antiqued copper would bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style granite



66 Stonecastle Ct Rehabilitation

Install period correct style lighting (interior and exterior)

Description: Replace contemporary style lighting fixtures with period style to bring it more in line with Carr Jones' original aesthetic.

Vintage fixture installed



1990's style ceiling fan



66 Stonecastle Ct Rehabilitation

Masonry repair of cracked wall on rear of house

Description: Repair cracks in stone wall near Chimney per engineers recommendations.

Example of repaired cracks



Example of cracks



66 Stonecastle Ct Rehabilitation

Remodel 1990's style master bathroom to period correct style

Description: Master bathroom was remodeled in a contemporary 90's style. Remodeling it in a more organic rustic style would bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style Jacuzzi tub



66 Stonecastle Ct Rehabilitation

Remove 1980's sunroom and restore covered patio in period correct style

Description: A sunroom has been installed in a contemporary 90's style. Removing it and putting back a period style covered patio would bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1980's sunroom



67 Stonecastle Ct Rehabilitation

Remodel 1990's style upstairs bathroom in a more period correct style

Description: This bathroom looks to have been remodeled in the 1980's or 1990's with a harsh black & white color combo. Remodeling it in a more rustic/organic style would bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style



67 Stonecastle Ct Rehabilitation

Replace asphalt driveway with cobblestone pavers

Description: The current driveway is asphalt. Installing a cobblestone paver or antiqued concrete driveway would enhance the overall period correct appearance.

Proposed cobblestone pavers



Current asphalt



67 Stonecastle Ct Rehabilitation

Remove 1990's door and replace with original style steel door

Description: This door is a 1990's replacement. Removing it, and installing a period correct steel and glass door, would bring it back to Carr Jones' original aesthetic.

Original style steel and glass door



Current 1990's style



67 Stonecastle Ct Rehabilitation

Remodel Kitchen in more period correct style

Description: Replace contemporary style kitchen with one, to bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style kitchen



67 Stonecastle Ct Rehabilitation

Install period correct style lighting (interior and exterior)

Description: Replace contemporary style lighting fixtures with period style to bring it more in line with Carr Jones' original aesthetic.

Proposed more period correct style



Current 1990's style ceiling fan



67 Stonecastle Ct Rehabilitation

Remove 1990's wall of windows and frame in a new wall with period correct windows

Description: This wall of widows was an addition. Removing it, and installing a new wall with period correct steel casement windows, and facing the wall in old brick, would bring it back to Carr Jones' original aesthetic.

Original style steel casement windows



Current 1990's style

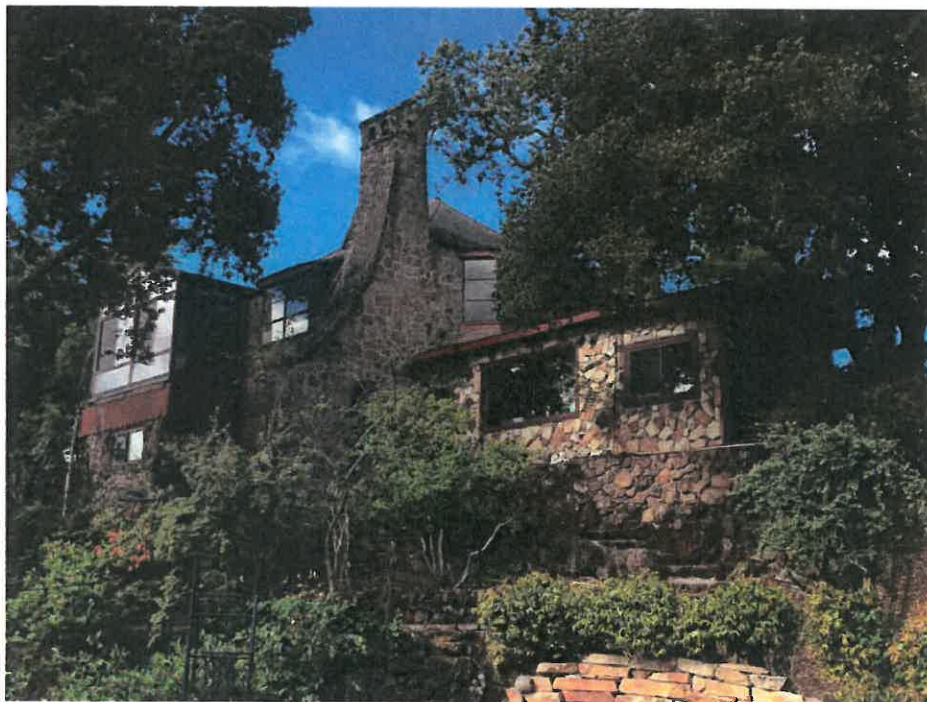


APPENDIX 1: ADDITIONAL IMAGES

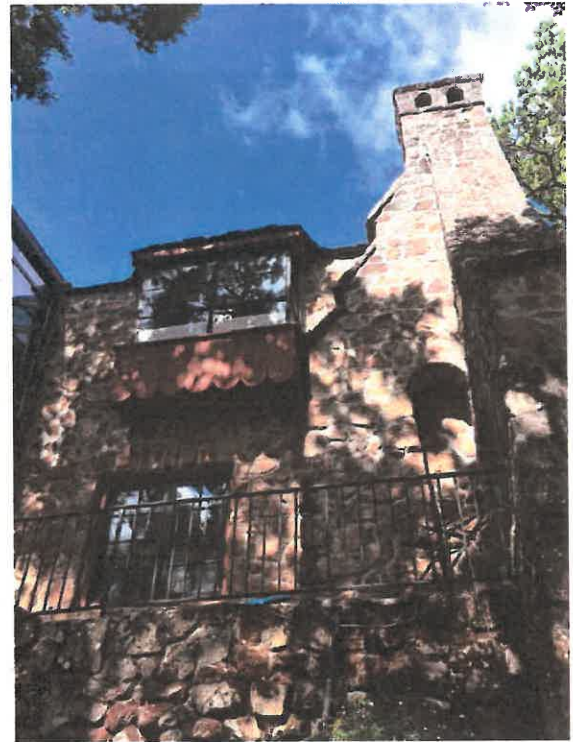
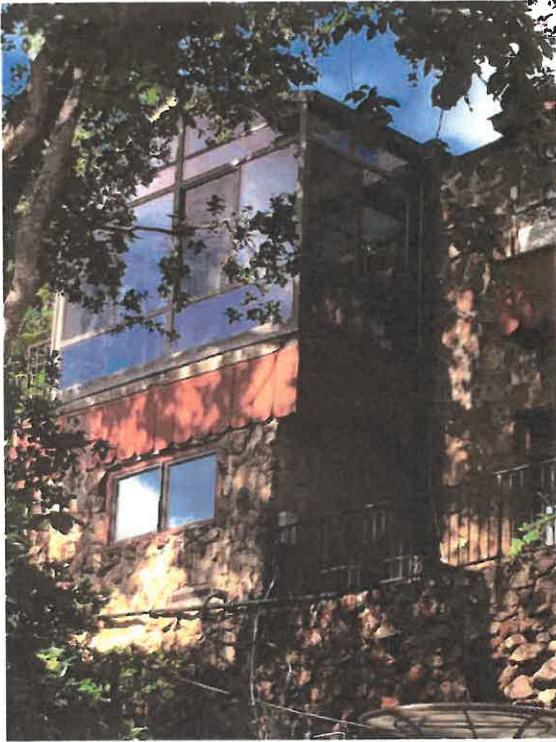
Main House, Exterior:



End of north ell, looking south.



East facade, looking southwest. R-L: Terrance, chimney, north addition.



Details of east facade. L: terrace with conservatory addition. R: Bay window and chimney.



Curving wall of south ell, looking northwest.



South facade; primary entry on left.



Garden gate and end of southwest ell.



Northwest facade, looking southeast.

Main House, Interior:



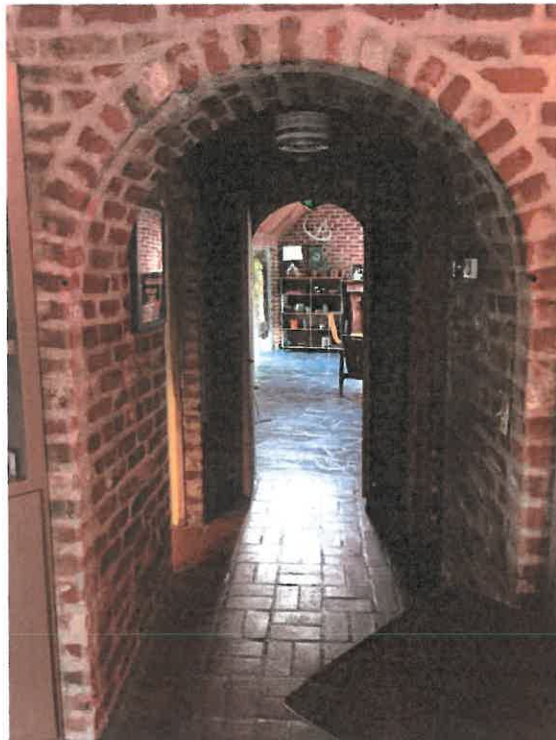
Living room, looking southwest.



Living room, looking toward center of house.



Entry vestibule from living room.



Passage between living room and family room.



Family room, looking south.



Family room, looking north.



Kitchen.



Dining room, looking north.



Dining room, looking south.

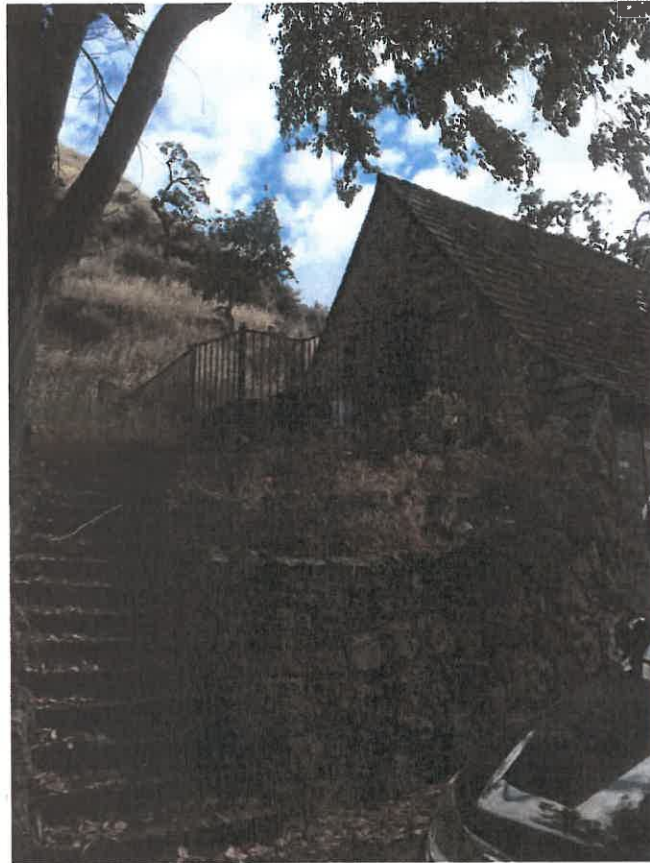
Guest House, Exterior:



South facade, looking north.



East facade, looking northwest.



West facade, looking northeast.



Second story of east and north facades, looking southwest.

Guest House, Interior:



East room, first floor.



West room, first floor.



East room, second floor, looking west.



East room, second floor, looking east.

Garden House:



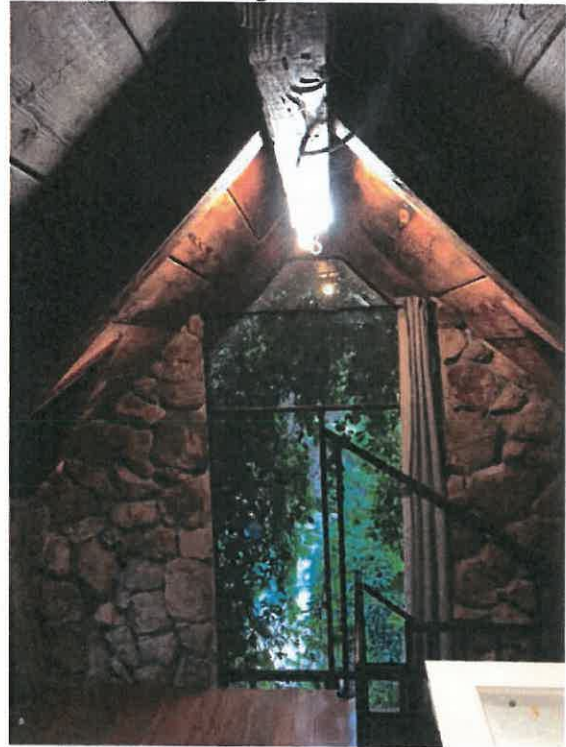
Patio, outdoor kitchen, and garden house.



Primary facade, looking east.



Primary facade, looking southwest.



Interior detail, looking southwest within loft.

Landscape Features:



Outdoor kitchen, looking northeast.

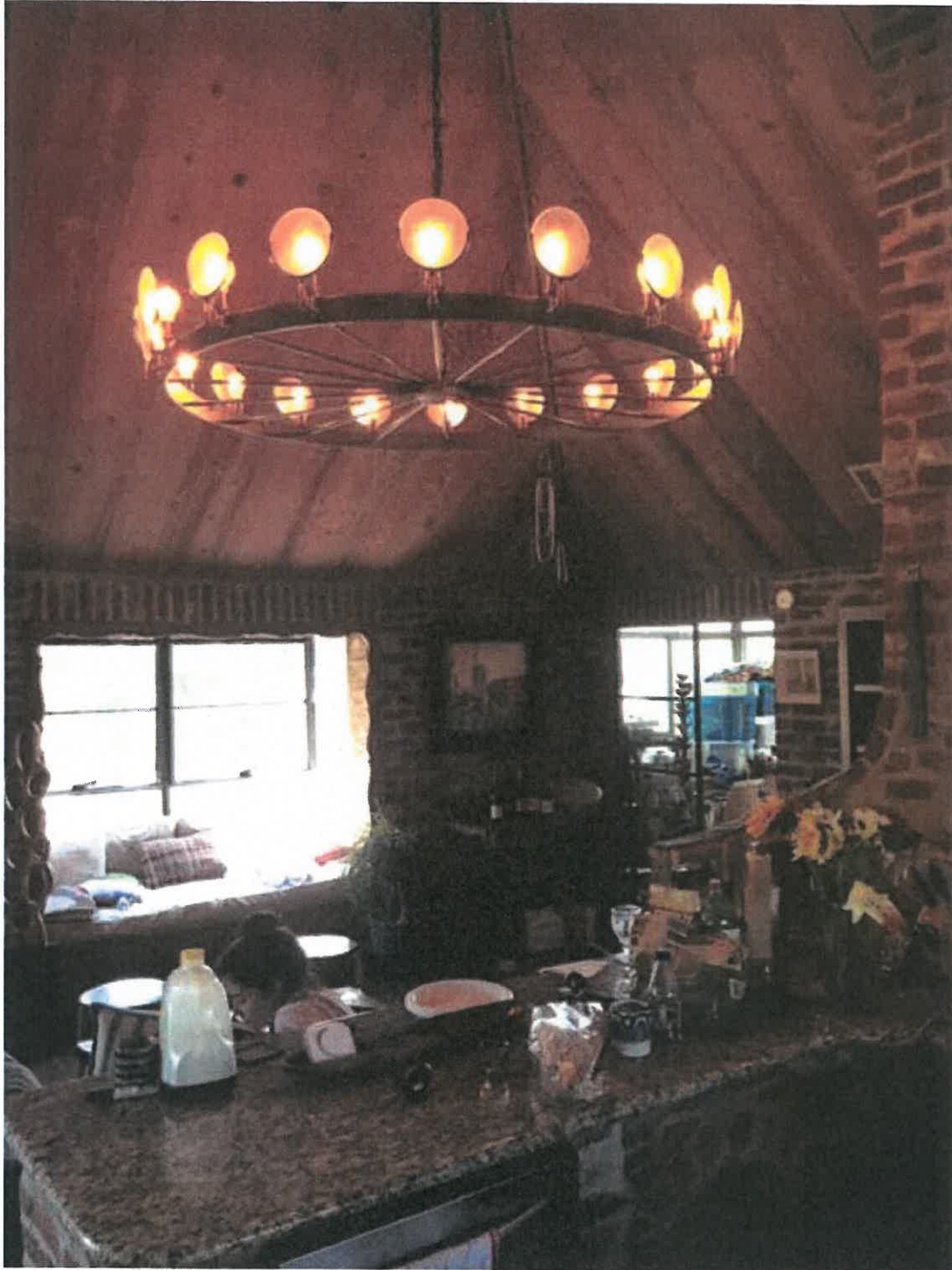


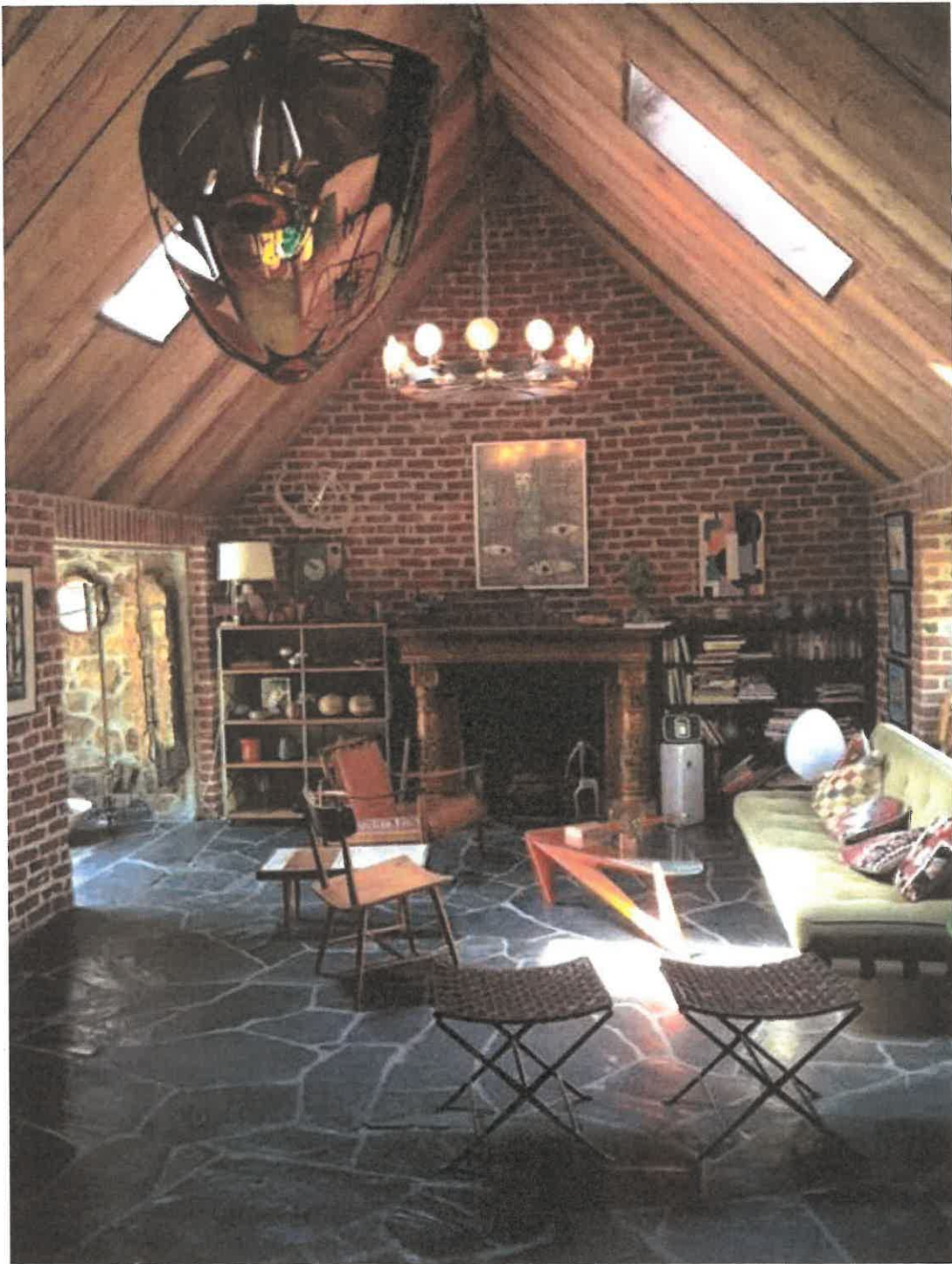
Stone steps and small pond, looking west.



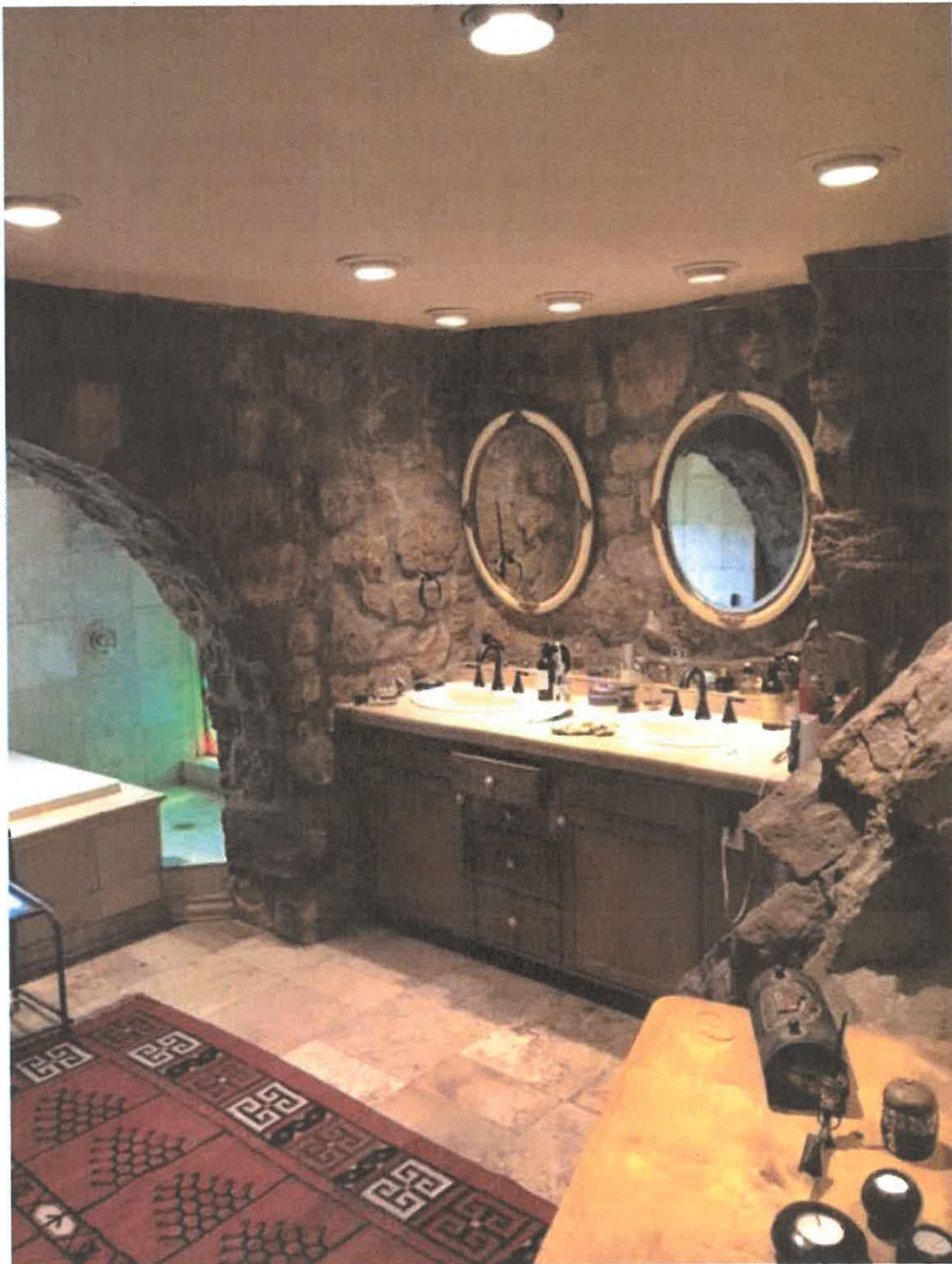
Pool (non-original pool house at left rear), looking east.



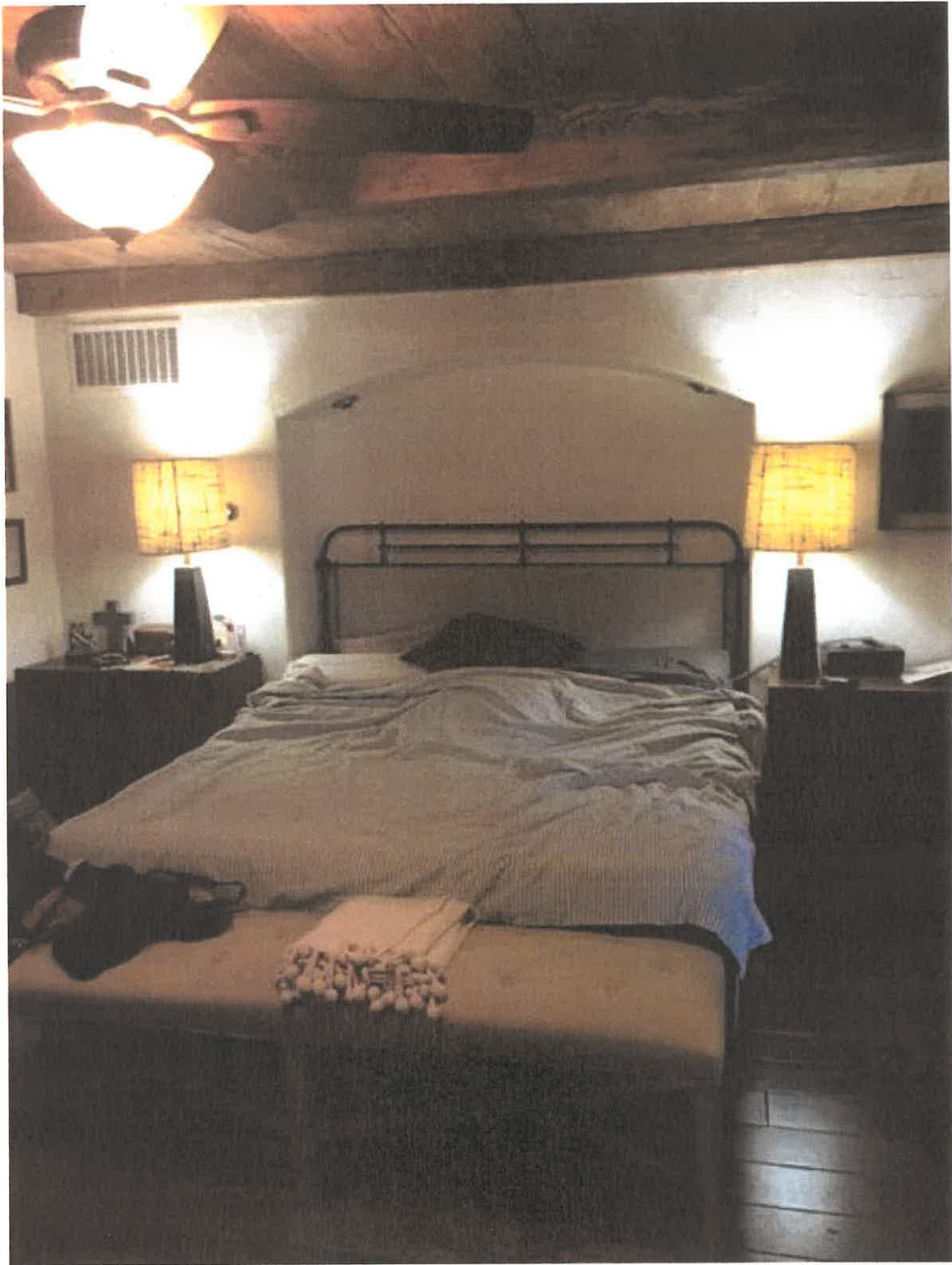






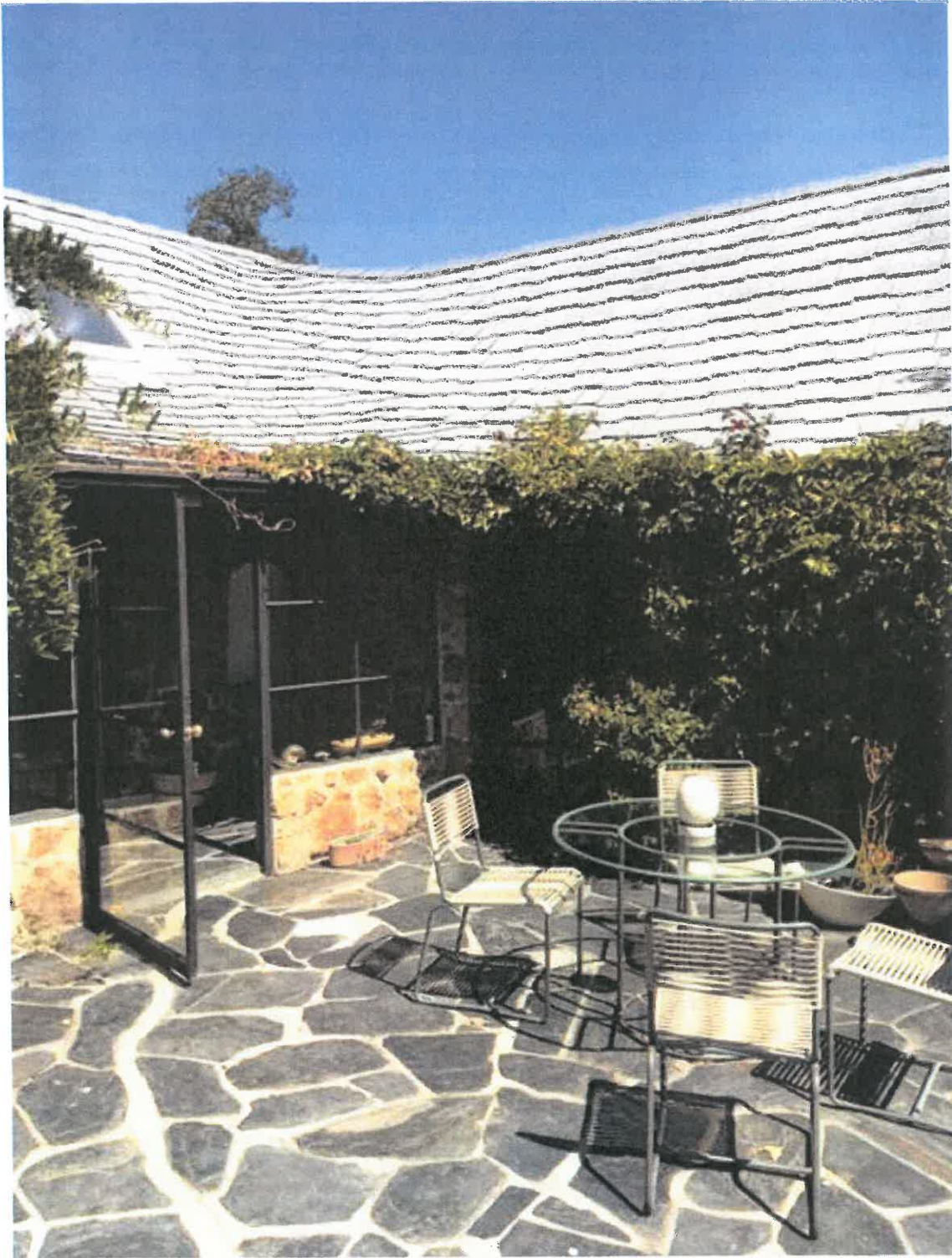


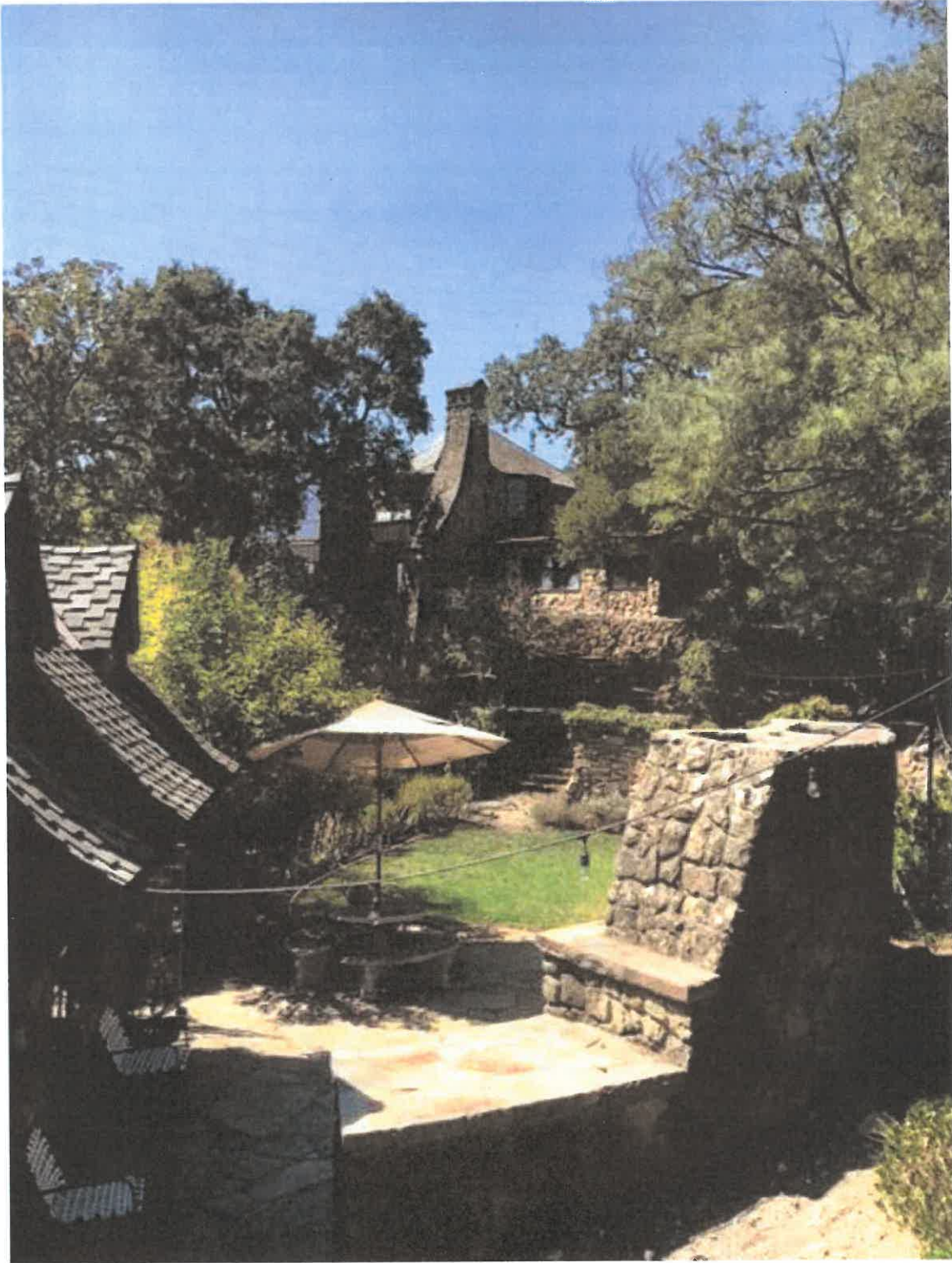


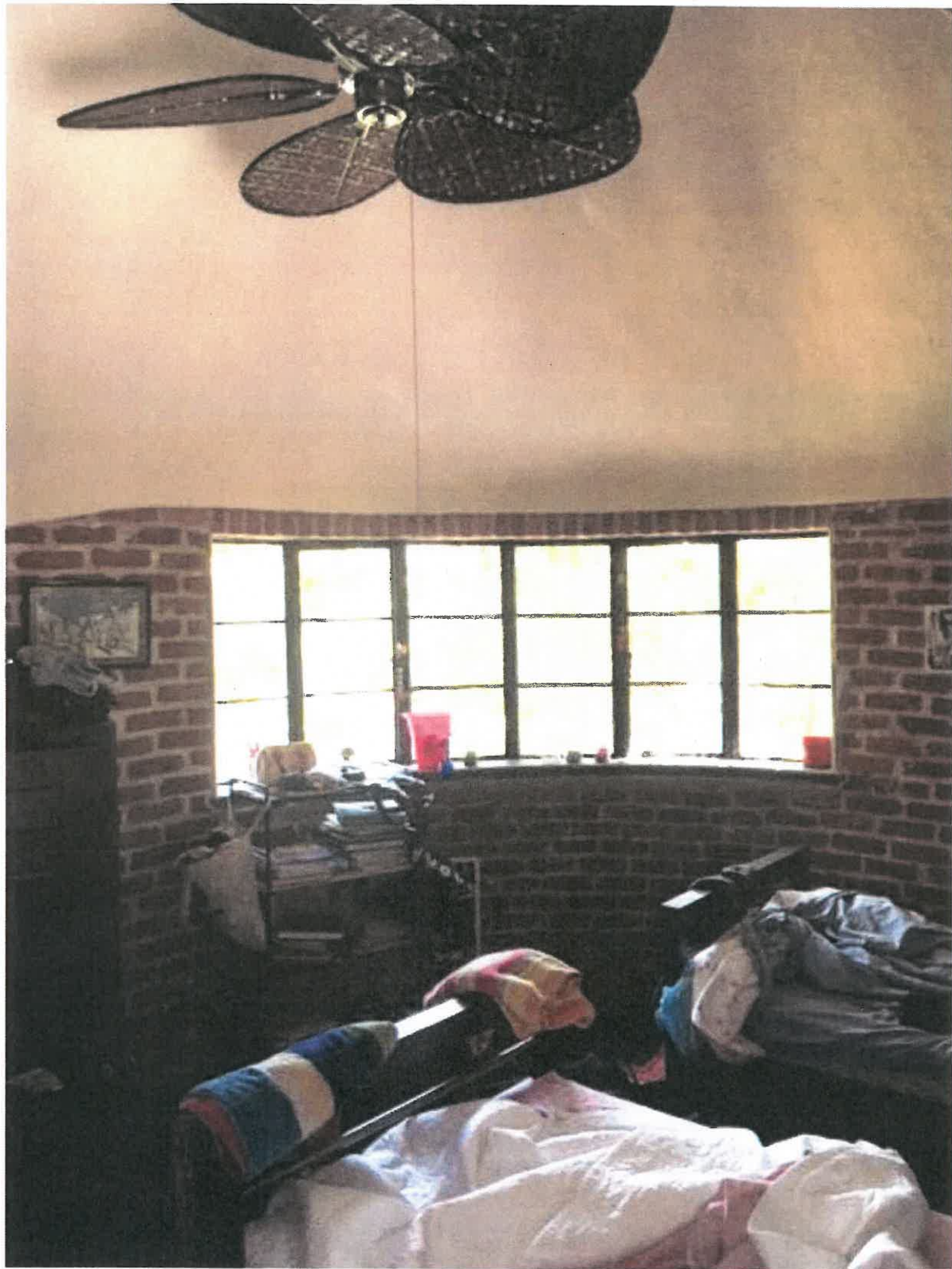












APPENDIX 11: BUILDING PERMITS

BUILDING INSPECTION DEPARTMENT CONTRA COSTA COUNTY

See page
Number

412-5

APPLICATION FOR BUILDING PERMIT

APPLICANT TO FULL REPRESENTATIVE'S DESIGNS

SITE OF BUILDING AND FOUNDATION

DATE ISSUED 4/17/2009
Bldg. Permit No. 412-5

ARCHITECT ENGINEER	NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
STATE OF RESIDENCE	NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
DATE OF BIRTH	NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
DATE OF BIRTH	NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
DATE OF BIRTH	NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101

NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101

NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101

NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101
NAME J. J. J. J.	ADDRESS 1234 Main St.	CITY San Francisco	STATE CA	ZIP 94101

NOTES

This permit does NOT INCLUDE any construction within the Right of Way Permit for such construction shall be obtained from the Contra Costa County Road Department.

EXPIRATION: Every permit issued by the Building Official, under the provisions of this Code shall expire by limitation and become null and void, if the building or work authorized by such permit is not commenced within 60 days from the date of such permit, or if the building or work authorized by such permit is suspended or abandoned at any time after the work is commenced for a period of 60 days.

RECEIVED BY THE BUILDING INSPECTION DEPARTMENT

DATE: 4/17/2009

BY: [Signature]

FOR: [Signature]

CONTRACT NO. 412-5

PERMIT NO. 412-5

CONTRA COSTA COUNTY

BUILDING INSPECTION DEPARTMENT

BUILDING INSPECTION DEPARTMENT CONTRA COSTA COUNTY				Serial Number 87873		APPLICATION FORM FOR BUILDING PERMIT	
APPLICANT'S CHECK	APPLICANT TO FILL IN BETWEEN HEAVY LINES			SIZE OF BUILDING AND VALUATION		DATE ISSUED	BLDG. PERMIT NO.
	NAME <u>Charles W. B. B.</u>			Floor Area - Main Bldg. <u>183</u>	@ <u>\$ 14.00</u>	<u>\$ 2562.</u>	<u>Aug 29, 1972</u>
	Mort Address <u>2300 Danville Blvd</u>			Floor Area - Access Bldg.	@ <u>.5</u>	\$	Bldg. Fee <u>\$ 25.00</u>
	City <u>Walnut Creek</u> Tel. No. <u>939-3951</u>						Plan Chg. <u>\$ 12.50</u>
ARCHITECT'S CHECK	NAME <u>Same</u>			None		Power Pole TOTAL \$ <u>37.50</u>	
	Address						
	City						
	State License No. Tel. No.						
APPLICANT'S CHECK	NAME			CLASS OF WORK		This Permit does NOT INCLUDE any construction within the Public Right of Way. Permit for such construction shall be obtained from the Contra Costa County Public Works Department. <u>Returning Cabana Only</u>	
	Address <u>7...</u>			New <input checked="" type="checkbox"/> Alter. <input type="checkbox"/> Add. <input type="checkbox"/>			
	City			Demolish <input type="checkbox"/> Repair <input type="checkbox"/> Move <input type="checkbox"/>			
	State License No. Tel. No.			No. of Rooms No. of Bldgs. New on lot			
DECORATIVE CHECK	Area <u>Walnut Creek</u>			<u>Cabana</u>			
	Subdivision <u>Rancho San Ramon</u>						
	Lot No. <u>Desc</u> BK.						
	Sheet <u>2300 Danville Blvd.</u>						
DATE	Nearest Cross Street <u>Singing Hills Rd.</u>			ORDINANCE CODE CONTRA COSTA COUNTY			
	Parcel No. <u>157-090-05</u>						
	INFORMATION FOR PLANNING DEPARTMENT						
	Land Use District <u>R 20</u>						
DATE	Type of Occupancy <u>Residential Building Cabana</u>			EXPIRATION. Every permit issued by the Building Official under the provisions of this Code shall expire and become void, if the building or work authorized by such permit is not begun within 60 days from the date of such permit, or if the building or work authorized by such permit is suspended or abandoned at any time after the work is commenced for a period of 60 days.			
	Area of Lot <u>1.591 Acres</u>						
	Number of Stories						
	Maximum Height						
DATE	Census Tract No. <u>3440</u>			I hereby acknowledge that I have read this application and state that the above is correct and agree to comply with all County Ordinances and State Laws regulating building construction.		CHECKED: CONTRA COSTA COUNTY PLANNING COMMISSION By <u>B. J. Dutton</u> Approved: <u>Building Inspector</u> By <u>Chap. Farrell</u>	
	Minimum Setback <u>Back</u>						
	Minimum Side Yards <u>Back</u> Ago. Min.						
	Minimum Rear Yard						
DATE	New Const. <u>Alter.</u>			Approved: <u>Building Inspector</u> By <u>Chap. Farrell</u>			
	Land Use Permit						
	Remarks <u>Single Family Residence</u>						
	<u>Take down and...</u>						

187-090-05

10074

Permit Number 24448	Owner's Name Charles W. Hill	Location Walnut Creek
Date Received 8-29-72	General Contractor same	Subdividing Franklin & Homan
Zone and Building Clearances F S S R	Occupancy Land Use Dist. R-20	Street 2300 Harrison Blvd.
	Valuation \$25624	Cross Street Livingston Hills Rd.

Footings	Plumbing Contractor	Fee	Electrical Contractor	Fee	Heating & Vent. Contractor	Fee	Rad. Ht. Contractor	Fee	Power Pole
Slabs	Ground Piling, Etc.		Ground Gas		Heating & Vent. Rough		Rad. Ht. Rough		Fee
Slabs	Temp. Gas Service	FINAL	Temp. Service	FINAL	Heating & Vent.		Rad. Ht. Heat	FINAL	
Frame P.A.C.	Invoice No.		Invoice No.		Invoice No.		Invoice No.		
Lath	Warrant No.		Warrant No.		Warrant No.		Warrant No.		
Masonry	8-30-72	Superior wall up to 1' - below of wall - power of wall - 100%	8-26-72	Frame cancelled	9-27-72	Frame cancelled	12-18-73	Call	12-18-73
Fireplace	9-26-72	Frame cancelled	9-27-72	Frame cancelled	12-18-73	Call	12-18-73	Call	
Water Pressure	111								

GRADING PERMIT NO.	DATE

16-18 1-701

Plan Check No. 1☐ Code By

Check Date

☒ Structural By C. J. AndersonCheck Date 11/17/70

NO. OF PLANS

BOX NO.

Received

☐ Electrical By

Check Date

☐ Mechanical By

Check Date

BUILDING INSPECTION DEPARTMENT CONTRA COSTA COUNTY				APPLICATION FOR BUILDING PERMIT	
APPLICANT TO FILL IN BETWEEN HEAVY LINES NAME <u>HARLES D. DALL</u> Address <u>17300 DAVENILLE RD</u> City <u>DALLAS</u> State <u>TX</u> NAME <u>DAVID C. ASHBY</u> Address <u>SAME AS ABOVE</u> City <u>DALLAS</u> State <u>TX</u>				OWNER NAME <u>HARLES D. DALL</u> Address <u>17300 DAVENILLE RD</u> City <u>DALLAS</u> State <u>TX</u>	
APPLICANT CONTRACTOR NAME <u>C. J. ANDERSON</u> Address <u>1837 Diamond Blvd.</u> City <u>CONCORD</u> State <u>CA</u> License No. <u>15515</u> Exp. <u>12/31/71</u> Subdivision <u>K. J. Kerner</u>				ARCHITECT ENGINEER NAME <u>C. J. ANDERSON</u> Address <u>1837 Diamond Blvd.</u> City <u>CONCORD</u> State <u>CA</u> License No. <u>15515</u> Exp. <u>12/31/71</u>	
DESCRIPTION Lot No. <u>2300</u> Street <u>Diablo</u> Nearest Cross Street <u>Woodland</u> Zoning No. <u>187-040-01425</u>				SIZE OF BUILDING AND VALUATION Floor Area - Main Bldg. <u>644</u> @ <u>3</u> = <u>1932</u> Floor Area - Access Bldg. <u>127</u> @ <u>5</u> = <u>635</u> Total <u>2567</u> Value <u>5620</u>	
ORDINANCE CODE CONTRA COSTA COUNTY EXPIRATION. Every permit issued by the Building Department shall expire on the date of the expiration of the ordinance under which it was issued. If the building or work authorized by such permit is not begun within 60 days from the date of such permit, or if the building or work authorized by such permit is suspended or abandoned at any time after the work is commenced for a period of 60 days.				NOTES This permit does NOT include any construction within the Public Right of Way. Permit for such construction shall be obtained from the Contra Costa County Public Works Department.	
INFORMATION FOR PLANNING DEPARTMENT Land Use District <u>R-3D</u> Type of Occupancy <u>Residential Single-Family</u> Area of Lot <u>0.25</u> Acre Number of Stories <u>1</u> Maximum Height <u>10</u> Feet Census Tract No. <u>3461</u> Minimum Setback <u>10</u> Feet Minimum Side Yard <u>10</u> Feet Minimum Rear Yard <u>10</u> Feet New Const. <u>Abbr.</u> Land Use Permit <u>AP-3-70</u> Remarks <u>See plan for details</u>				DATE ISSUED Aug. 14, 1970 ISSUED BY <u>C. J. Anderson</u> DATE RECEIVED <u>11/17/70</u> RECEIVED BY <u>C. J. Anderson</u>	
CHECKED, CONTRA COSTA COUNTY <u>C. J. Anderson</u> <u>11/17/70</u>				PLANNING DEPARTMENT <u>C. J. Anderson</u> <u>11/17/70</u>	

157-890-000
A 67999 A

APPLICATION FOR PERMIT

Building
Grading
Drainage
Other

CONTRA COSTA COUNTY
PUBLIC WORKS DEPARTMENT
P.O. Box 200
San Francisco, CA 94602

10/11/78
WILKINSON-CHECK IN
2300 DANVILLE BLVD
SAN FRANCISCO, CA 94133

OWNER
MR. MICHAEL R. BROWN
2300 DANVILLE BLVD
SAN FRANCISCO, CA 94133

ANCHORAGE
Name: DAVE HAYN
Address: 1571 NASSAU ST
City: OAKLAND, CALIF 94612
Phone: 684-2874

ANCHORAGE
Name: DAVE HAYN
Address: 1571 NASSAU ST
City: OAKLAND, CALIF 94612
Phone: 684-2874

EXISTING LOCATION (House Map)

EXISTING LOCATION (House Map)

LENDER

LENDER

CHECKED: For Enforcement/Ordinance Compliance
PUBLIC WORKS DEPARTMENT

CHECKED: For Enforcement/Ordinance Compliance
PUBLIC WORKS DEPARTMENT

PLAN DEPT.
Map Section
Map Date
Map No.
Map Title
Map Scale

PLAN DEPT.
Map Section
Map Date
Map No.
Map Title
Map Scale

INT. USE
Map Section
Map Date
Map No.
Map Title
Map Scale

INT. USE
Map Section
Map Date
Map No.
Map Title
Map Scale

NOTES: See page 1570-000

NOTES: See page 1570-000

157-890-000
A 67999 A

157-890-000
A 67999 A

CONTRA COSTA COUNTY
BUILDING INSPECTION

OCT 11 1978

RECEIVED

APPROVED
10/11/78

EXPIRATION DATE: 10/11/79
BUILDING PERMIT NO. 157-890-000
MOVING PERMIT NO. 157-890-000
MOBILE HOME IS NOT PERMITTED

EXPIRATION DATE: 10/11/79
BUILDING PERMIT NO. 157-890-000
MOVING PERMIT NO. 157-890-000
MOBILE HOME IS NOT PERMITTED

EXPIRATION DATE: 10/11/79
BUILDING PERMIT NO. 157-890-000
MOVING PERMIT NO. 157-890-000
MOBILE HOME IS NOT PERMITTED

EXPIRATION DATE: 10/11/79
BUILDING PERMIT NO. 157-890-000
MOVING PERMIT NO. 157-890-000
MOBILE HOME IS NOT PERMITTED

EXPIRATION DATE: 10/11/79
BUILDING PERMIT NO. 157-890-000
MOVING PERMIT NO. 157-890-000
MOBILE HOME IS NOT PERMITTED

Record ID: BID0000156175

[Help](#)File Date: 07/26/1989

Initiated by Product:

Parcel No: 187090010Description of Work: DEMOLISH HOUSE

Condition Status: Name

Short Comments

Status

Apply Date

Application Status: FinalizedApplication Detail: DetailApplication Type: Building/Commercial/D/DemolitionAddress: 2300 DANVILLE BLVD, WALNUT CREEK, CAOwner Name: DIVIDEND DEVELOPMENT CORPOwner Address: 500 YGNACIO VALLEY RD, WALNUT CREEK, CA 94596

Contact Info: Name

Organization Name

Contact Type

Relationship

DIVIDEND DEVELOPMENT CORP

Payer

Application Comments: View ID

Comment

Date

Workflow Status: Task

Assigned To

Status

Status Date

Application SubmittalCD PlanningCity PlanningBI Plan CheckPlan Check BeginPermit Issuance

ISSUED

07/26/1989

InspectionsJob Value: \$0.00Total Fee Assessed: \$20.00Total Fee Invoiced: \$20.00Balance: \$0.00

Licensed Professionals Info: Primary

License Number

License Type

Name

E

Yes

275773

CONTRACTOR

C

Application Specific Info: AppSpecInfo_D

Jurisdiction

Land Development Fee Schedule

-

-

School District-Primary

School District-Secondary

-

-

Fire District

SRA Fire Zone

Record ID: BID0000219773

[Help](#)File Date: 08/26/1997

Initiated by Product:

Parcel No: 187090010Description of Work: DEMO

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: ExpiredApplication Detail: DetailApplication Type: Building/Commercial/D/DemolitionAddress: 2300 DANVILLE BLVD, WALNUT CREEK, CAOwner Name: SUNCREST HOMES NUMBER FOUR LLCOwner Address: 300 H ST #D, ANTIOCH, CA 94509

Contact Info:	Name	Organization Name	Contact Type	Relations
	<u>SUNCREST HOMES INC</u>		Payer	

Application Comments:	View ID	Comment	Date
	AA CONV	<u>Contractor comments: PF 19970826 COLLEEN COLEMA...</u>	01/30/201
	PMS	<u>Status: PR Line: 1 DEMO SFR</u>	08/26/199

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>			
	<u>CD Planning</u>			
	<u>City Planning</u>			
	<u>BI Plan Check</u>			
	<u>Plan Check Begin</u>			
	<u>Permit Issuance</u>		ISSUED	08/26/1997
	<u>Inspections</u>			

Job Value: \$0.00Total Fee Assessed: \$75.00Total Fee Invoiced: \$75.00Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	E
	Yes	<u>730184</u>	CONTRACTOR		\$

Application Specific Info:	AppSpecInfo_D	Land Development Fee Schedule
	Jurisdiction	
	School District-Primary	School District-Secondary

Record ID: BIG0000221274

[Help](#)File Date: 10/21/1997

Initiated by Product:

Parcel No: 187090014Description of Work: GRADING FOR SUBD 7154

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: FinaledApplication Detail: DetailApplication Type: Building/Grading/G/Grading SupervisedAddress: 2300 DANVILLE BLVD, WALNUT CREEK, CAOwner Name: SUNCREST HOMES NUMBER FOUR LLCOwner Address: 300 H ST #D, ANTIOCH, CA 94509

Contact Info:	Name	Organization Name	Contact Type	Relations
---------------	------	-------------------	--------------	-----------

	<u>SUNCREST HOMES NUMBER ...</u>		Payer	
--	----------------------------------	--	-------	--

Application Comments:	View ID	Comment	Date
	AA CONV	<u>Contractor comments: PF 19840321 DBA: A J MC CO...</u>	01/30/201
	PMS	<u>Status: PR Line: 1 GRADING PERMIT</u>	10/21/199

Workflow Status:	Task	Assigned To	Status	Status Date
------------------	------	-------------	--------	-------------

Application SubmittalCD PlanningCity PlanningBI Plan CheckPlan Check BeginPermit IssuanceInspections

ISSUED

10/21/1997

Job Value: \$164,110.00Total Fee Assessed: \$7,584.40Total Fee Invoiced: \$7,584.40Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	E
	Yes	<u>215611</u>	CONTRACTOR		I

Application Specific Info: BI_REF_SUBJurisdiction

Land Development Fee Schedule

School District-SecondaryBIMID

Record ID: CDVR981033

[Help](#)Description of Work: RETAINING WALLSFile Date: 05/06/1998Parcel No: 187090021

Application Status:

Application Detail: DetailApplication Type: Planning/Variance Review/History/NAAddress: 60 STONECASTLE CT, ALAMO, CAOwner Name: SUNCREST HOMES NUMBER FOUR LLCOwner Address: 300 H ST #D, ANTIOCH, CA 94509

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Contact Info:	Name	Organization Name	Contact Type	Relationship
	<u>MICHAEL MURPHY</u>		Payer	
	<u>SUNCREST HOMES/MIKE MU...</u>		Applicant	

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Assignment</u>		In Process	05/06/1998
	<u>Application Distribution</u>			
	<u>30-Day Review</u>		Completed	06/05/1998
	<u>CEQA Determination</u>		In Process	06/05/1998
	Notice - Public Review			
	Staff Report			
	Public Hearing			
	ZA Decision			
	Appeal - Reconsideration			
	Entitlement Decision			
	COA Review			
	Mit. Monitoring Program			

Application Comments:	View ID	Comment	Date
	LIS	<u>Status: RM Line: 0 RETAINING WALLS IN SD7154 ON...</u>	05/06/1998
	LIS	<u>Status: RM Line: 0 \$25.00 POSTING & 30.00 ENVIR...</u>	05/06/1998
	LIS	<u>Status: RM Line: 0 HEALTH REVIEW FEES DUE.</u>	05/06/1998

Application Specific Info: **VARIANCE**

Total Parcel Size	Proposed Building Square Footage
Is a Notification Fee required?	Is a Fish & Game Posting/Admin Fee required?
Is a Late Filing Fee required?	Project Description

Record ID: BIPL0000235027

[Help](#)File Date: 04/28/1999

Initiated by Product:

Parcel No: 187090022Description of Work: CONVER FRM PROPANE TO NAT GAS

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: FinaledApplication Detail: DetailApplication Type: Building/Residential/PL/PlumbingAddress: 66 STONECASTLE CT, ALAMO, CAOwner Name: STONECASTLE IIOwner Address: P O BOX 233, ALAMO, CA 94507

Contact Info:	Name	Organization Name	Contact Type	Relations
	<u>CUSTOM HYDRONIC HEATING</u>		Payer	

Application Comments:	View ID	Comment	Date
	PMS	<u>Status: PR Line: 3 CONVERSION OF 2 GAS MAINS 66...</u>	04/28/199
	PMS	<u>Status: PR Line: 3 CASTLE CT. 1 INSPECTION FOR ...</u>	04/28/199
	PMS	<u>Status: PR Line: 3 CONVERT FRM PROPANE TO NATUR...</u>	04/28/199

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>			
	<u>CD Planning</u>			
	<u>City Planning</u>			
	<u>BI Plan Check</u>			
	<u>Plan Check Begin</u>			
	<u>Permit Issuance</u>		ISSUED	04/28/1999
	<u>Inspections</u>			

Job Value: \$0.00Total Fee Assessed: \$77.81Total Fee Invoiced: \$77.81Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	E
	Yes	<u>530466</u>	CONTRACTOR		(

Application Specific Info: BI_REF_SUB
Jurisdiction

Land Development Fee Schedule

Record ID: BIE0000241570

[Help](#)File Date: 11/09/1999

Initiated by Product:

Parcel No: 187090022Description of Work: OVERHEAD TO UNDERGROUND SERVIC

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: FinalizedApplication Detail: DetailApplication Type: Building/Residential/E/Misc. ElectricalAddress: 66 STONECASTLE CT, ALAMO, CAOwner Name: STONECASTLE IIOwner Address: P O BOX 233, ALAMO, CA 94507

Contact Info:	Name	Organization Name	Contact Type	Relations
	<u>SUNCREST HOMES INC</u>		Payer	

Application Comments:	View ID	Comment	Date
	AA CONV	<u>Contractor comments: PF 19970826 COLLEEN COLEMA...</u>	01/30/201
	PMS	<u>Status: PR Line: 1 OVERHEAD TO UNDERGROUND SERVICE</u>	11/09/199

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>			
	<u>CD Planning</u>			
	<u>City Planning</u>			
	<u>BI Plan Check</u>			
	<u>Plan Check Begin</u>			
	<u>Permit Issuance</u>		ISSUED	11/09/1999
	<u>Inspections</u>			

Job Value: \$0.00Total Fee Assessed: \$77.81Total Fee Invoiced: \$77.81Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	E
	Yes	<u>730184</u>	CONTRACTOR		5

Application Specific Info:	BI_REF_SUB	Land Development Fee Schedule
	Jurisdiction	
	Office	Updated By

Record ID: BI361171

This record was locked by REQUIREMENT on 2004-11-15.
 Condition: 800 Plan Check - Plan Checker Severity: Required
 Total conditions: 1 (Required: 1)

[Learn more about this requirement and how to resolve it](#)

Menu

Help

File Date: 11/10/2004

Initiated by Product:

Parcel No: 187090022Description of Work: 170 SF SUNROOM INSTALLED ON AN EXISTING PATIO, WITH ELECTRICAL.

Condition Status:	Name	Short Comments	Status	Apply Date
	<u>800 Plan Check - Plan ...</u>	Desc: Plan Check - P...	Applied	11/15/20

Application Status: FinalizedApplication Detail: DetailApplication Type: Building/Residential/MIR/Miscellaneous ResidentialAddress: 66 STONECASTLE CT, ALAMO, CAOwner Name: GIVENS THOMASOwner Address: 66 STONECASTLE CT, ALAMO, CA

Contact Info:	Name	Organization Name	Contact Type	Relation
	<u>GIVENS THOMAS</u>	<u>GIVENS THOMAS</u>	OWNER	

Application Comments:	View ID	Comment	Date
	SMCCANN	<u>FEES CALCULATED. READY TO ISSUE.</u>	12/08/200
	TALAVA	<u>CONTACT RICHARD @ 925-225-9830</u>	11/30/200

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>			
	<u>CD Planning</u>		CD Approved	11/10/2020
	<u>City Planning</u>			
	<u>BI Plan Check</u>			
	<u>Plan Check Begin</u>			
	<u>Debris Removal/Waste M...</u>			
	<u>Plan Check Only Planni...</u>			
	<u>Non-Structural Review</u>			
	<u>Electrical Review</u>			
	<u>Structural Review</u>			
	<u>Mechanical/Plumbing Re...</u>			
	<u>Title 24 Review</u>			

Record ID: CDLL06-00036

[Help](#)Description of Work: LOT LINE ADJUSTMENTFile Date: 07/14/2006Parcel No: 187090022Application Status: Ent. Dec. ApprovedApplication Detail: DetailApplication Type: Planning/Lot Line Adjustment/History/NAAddress: 66 Stonecastle Ct., ALAMO, CAOwner Name: Kenneth E. BeasleyOwner Address: 66 Stonecastle Ct., ALAMO, CA

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Contact Info:	Name	Organization Name	Contact Type	Relations
---------------	------	-------------------	--------------	-----------

Kenneth E. Beasley

Applicant

Workflow Status:	Task	Assigned To	Status	Status Date
------------------	------	-------------	--------	-------------

Assignment

Assigned to ...

07/14/2006

Administrative ReviewAdministrative DecisionEntitlement Decision

Approved

04/14/2009

COA Review

Mit. Monitoring Program

Application Comments:	View ID	Comment	Date
	Donna Allen	<u>Contact: Abdul Dehghani; 4480 Fall Brook Rd.; C...</u>	01/30/201
	AA CONV	<u>Contact: Abdul Dehghani; 4480 Fall Brook Rd.; C...</u>	01/30/201

Application Specific Info: Application Info

Total Parcel Size

Estimated Project Value

-

-

Proposed Building Square Footage

Proposed Number of Units

-

-

Is a Fish & Game Posting/Admin Fee required?

Is a Notification Fee required?

-

-

Is a Late Filing Fee required?

Is the Environmental Health Fee rec

-

-

Area

Project Description

-

LOT LINE ADJUSTMENT

X-Ref Files

X-Ref Files 2

Record ID: CDVR07-01023

[Help](#)Description of Work: LOT LINE ADJUSTMENTFile Date: 03/14/2007Parcel No: 187090022Application Status: Ent. Dec. ApprovedApplication Detail: DetailApplication Type: Planning/Variance Review/History/NAAddress: 66 & 67 Stone Castle Ct., ALAMO, CAOwner Name: Ken BeasleyOwner Address: 66 & 67 Stone Castle Ct., ALAMO, CA

Condition Status:	Name	Short Comments	Status	Apply Date
Contact Info:	Name	Organization Name	Contact Type	Relationship
	<u>Abdol M. Dehghani</u>		Applicant	
Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Assignment</u>		Assigned to ...	03/14/2007
	<u>Application Distribution</u>			
	<u>30-Day Review</u>			
	<u>CEQA Determination</u>			
	<u>Notice - Public Review</u>			
	<u>Staff Report</u>			
	<u>Public Hearing</u>			
	<u>ZA Decision</u>			
	<u>Appeal - Reconsideration</u>			
	<u>Entitlement Decision</u>		Approved	03/17/2009
	<u>COA Review</u>			
	<u>Mit. Monitoring Program</u>			

Application Comments:	View ID	Comment	Date
	Will Nelson	<u>Owner: 66 Stonecastle Ct, Alamo 94507, 925-575-...</u>	01/30/201
	AA CONV	<u>Owner: 66 Stonecastle Ct, Alamo 94507, 925-575-...</u>	01/30/201

Application Specific Info:	VARIANCE	
	Total Parcel Size	Proposed Building Square Footage
	<input type="checkbox"/> Is a Notification Fee required?	<input type="checkbox"/> Is a Fish & Game Posting/Admin Fee req
	<input type="checkbox"/> Is a Late Filing Fee required?	<input type="checkbox"/> Project Description
	<input type="checkbox"/> Substandard Lot	<u>LOT LINE ADJUSTMENT</u>
		X-Ref Files

Record ID: BIPL12-004747

[Help](#)File Date: 07/06/2012

Initiated by Product:

Parcel No: 187090022Description of Work: INSTALL GAS SHUT OFF DEVICE

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: CancelledApplication Detail: DetailApplication Type: Building/Residential/PL/PlumbingAddress: 66 STONECASTLE CT, ALAMO, CA 94507-1178Owner Name: WELLS FARGO BANKOwner Address: 4101 WISEMAN BLVD, SAN ANTONIO, TX 78251-4201

Contact Info:	Name	Organization Name	Contact Type	Relation:
	<u>MB SERVICES</u>	<u>MB SERVICES</u>	Applicant	

Application Comments:	View ID	Comment	Date
	RCUEVAS	<u>Refunded \$83.75 on 2/12/13 and credited back to...</u>	03/04/201

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>		Approved OTC	07/06/2012
	CD Planning			
	City Planning			
	BI Plan Check			
	<u>Permit Issuance</u>		Issued	07/06/2012
	<u>Inspections</u>			

Job Value: \$0.00Total Fee Assessed: \$131.25Total Fee Invoiced: \$131.25Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	E
	Yes	<u>663132</u>	CONTRACTOR		/

Application Specific Info:	BI_REF_SUB	Land Development Fee Schedule
Jurisdiction		
<u>Unincorporated County</u>		<u>Unincorporated County</u>
<u>School District-Secondary</u>		<u>BIMID</u>
<u>ACALANES HIGH</u>		
<u>SRA Fire Zone</u>		<u>LRA Fire Zone</u>

Record ID: BIPL15-005244

[Help](#)File Date: 05/28/2015

Initiated by Product: AV360

Parcel No: 187090022Description of Work: INSTALL GAS SHUT OFF DEVICE. VALVE WAS INSTALLED 3 YEARS AGO, BUT PERMIT WAS CANCELLED

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: ExpiredApplication Detail: DetailApplication Type: Building - Residential PlumbingAddress: 66 STONECASTLE CT, ALAMO, CA 94507-1178Owner Name: SCHRATZ MICHAELOwner Address: 66 STONECASTLE CT, ALAMO, CA 94507-1178

Contact Info:	Name	Organization Name	Contact Type	Relationship
	<u>SCHRATZ MICHAEL</u>		Applicant	

Application Comments:	View ID	Comment	Date
-----------------------	---------	---------	------

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>		Approved OTC	05/28/2015
	CD Planning			
	City Planning			
	BI Plan Check			
	<u>Permit Issuance</u>		Issued	05/28/2015
	<u>Inspections</u>			

Job Value: \$300.00Total Fee Assessed: \$132.25Total Fee Invoiced: \$132.25Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	Bi
------------------------------	---------	----------------	--------------	------	----

Application Specific Info: BI_REF_SUBJurisdictionUnincorporated CountyOfficeAPCBI_PL_WEBJob ValueLand Development Fee ScheduleUnincorporated CountyUpdated ByJRITCHIE

Record ID: BIRR15-010268

[Help](#)File Date: 10/01/2015

Initiated by Product: AV360

Parcel No: 187090022Description of Work: REROOF - CLASS A 10 SQ COMP (GUEST HOUSE POOL) EXEMPTION: NO DUCTS IN ATTIC

Condition Status:	Name	Short Comments	Status	Apply Date
-------------------	------	----------------	--------	------------

Application Status: FinaledApplication Detail: DetailApplication Type: Building - Residential Re-RoofAddress: 66 STONECASTLE CT, ALAMO, CA 94507-1178Owner Name: TITUS JOHN J & VIVIANA EOwner Address: 66 STONECASTLE CT, ALAMO, CA 94507-1178

Contact Info:	Name	Organization Name	Contact Type	Relation:
	<u>Contractor</u>	<u>MACIEL ROOFING ...</u>	Applicant	Contractor

Application Comments:	View ID	Comment	Date
-----------------------	---------	---------	------

Workflow Status:	Task	Assigned To	Status	Status Date
	<u>Application Submittal</u>		Approved OTC	10/01/2015
	CD Planning			
	City Planning			
	BI Plan Check			
	<u>Permit Issuance</u>		Issued	10/01/2015
	<u>Inspections</u>		Finaled	10/05/2015

Job Value: \$4,220.00Total Fee Assessed: \$263.50Total Fee Invoiced: \$263.50Balance: \$0.00

Licensed Professionals Info:	Primary	License Number	License Type	Name	E
	Yes	<u>768271</u>	CONTRACTOR		N

Application Specific Info:	BI_REF_SUB	Land Development Fee Schedule
Jurisdiction	<u>Unincorporated County</u>	<u>Unincorporated County</u>
Office	<u>Lamorinda</u>	<u>Updated By</u>
		<u>MLK</u>

CODE_CASE

APPENDIX III: HISTORIC IMAGES & EPHEMERA

Historic Images

(courtesy of Contra Costa County Historical Society)



*66 Stonecastle Court, looking south, ca. 1941.
(CCCHS Photo # 5930)*



*Living room interior, ca. 1941.
(CCCHS Photo # 5934)*



*Kitchen interior, ca. 1941.
(CCCHS Photo # 5932)*



***Kitchen interior, ca. 1941.
(CCCHS Photo # 5931)***



*Family room interior, looking north, ca. 1941.
(CCCHS Photo # 5933)*



*66 Stonecastle court, looking south, ca. 1952 (guest house under construction).
(CCHS Photo # 2485)*

Historic Ephemera

Carr Jones

PITTSBURG -- Carr Jones, prominent Orinda builder and architect, died Saturday in a local hospital, two days after his 80th birthday.

Mr. Jones had been in the construction business 32 years and the Carr Jones home is a well-known name in northern California.

A native of Santa Cruz, Mr. Jones lived in Antioch 17 years before moving to 20 Rio Vista St., Orinda, four months ago.

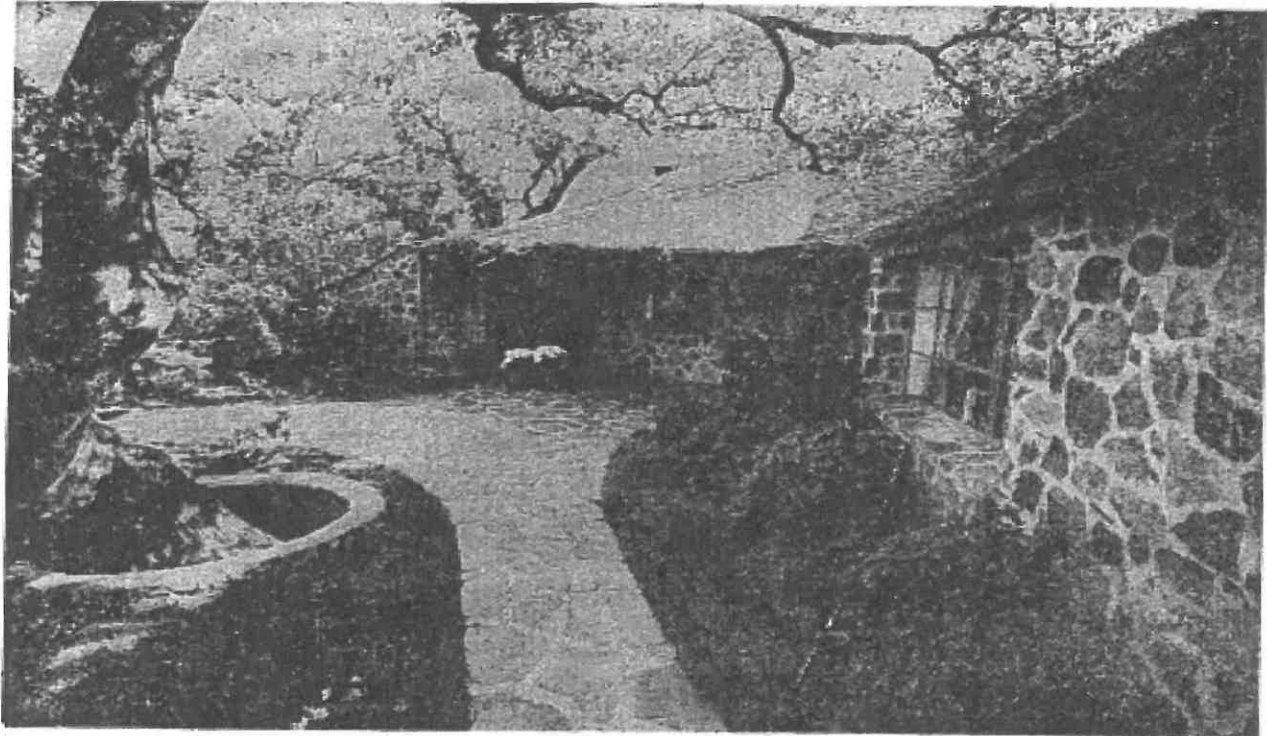
He is survived by his widow, Pearl; three stepsons, Douglas Allinger of Antioch, Ray Richard Allinger of Sacramento and Grant Allinger of Honduras; a brother, Harry Jones of Palo Alto, and three grandchildren.

Funeral services will be held at 2 p.m. Monday in the Higgins Funeral Home in Antioch.

Carr Jones' obituary, Oakland Tribune, 17 October 1965.

Real Estate

SUNDAY, OCTOBER 18, 1970 1-6



STONERIDGE IN ALAMO IS NEW HOME FOR CHARLES W. DELK AND ASSOCIATES
 "Love has given firm's employees a chance to practice in type of environment they preach"

'Environment Plus' for Delk Architects' Office

By DONALD CARLSTON
 Tribune Real Estate Writer

If you're like many drivers you glance off to the sides when driving California's freeways since that is where the beauty lies.

Many who travel back and forth along Freeway 68 just south of Walnut Creek no doubt have wondered about that "old stabs place" nestled among some pine and oak trees and "almost" completely hidden by ivy on the west side of the freeway against a hill.

There was always just enough showing to get you to look again . . . and again. And to wonder.

So when an invitation came in the mail from Charles Delk and Associates to inspect the Walnut Creek architectural firm's new quarters, this writer put two and two together from the picture on the invitation and jumped at the chance.

Continued on Pg. 2-C, Col. 2

PLAY CLASSIFIED DISPLAY CLASSIFIED DISPLAY

Architects Choose Stoneridge

Continued from Page 1-C

The place, called Stoneridge, is made up of two buildings. The original house, which now contains administrative and engineering offices, is of French-Normandy styling. It was built by engineer, architect and designer Carr Jones in 1946 for Mr. and Mrs. P. M. Roschbrook. Jones returned to the site in 1952 to build the

guest house in an English style using brick and natural finished wood. Though the styling differs on the two structures, they complement rather than detract from one another. The guest house contains the landscape planning department upstairs and the production department below.

Interestingly enough, this is the second time Delt has owned Stoneridge. It was originally a

25-acre estate, since parceled in 55 acres by the freeway.

Delt became the fourth owner when he bought the place from Mr. and Mrs. William R. Sheppard, now of Rossiter, in 1955. He lived there until two years ago when he sold to Mr. and Mrs. Keith Minkston, now residents of Tiburon.

With business expanding Delt started looking

around for available office space last year.

"But we just couldn't find anything aesthetically," he said. "If a man's home is his castle, then why can't he work in his castle?"

It was then that he thought about Stoneridge, parceled the matter and bought it back.

"We have tight, creative people doing highly creative work," Delt noted. "Now we have the chance to work in the kind of environment we preach about."

The two structures rest on a kind of saddle. The house rests on a stone hump which was blasted away to make room.

The original house cost \$12,000 to build, a considerable price in 1946. Delt

estimates it would take \$100,000 to duplicate today. If you could find the people to do it, and another \$10,000 or so to duplicate the guest house. Each of them contains about 2,000 square feet.

The former quarters of Delt and Associates contained 2,500 square feet.

"It was kind of funny," Delt noted. "We had started to restore the place when along came Doug Allinger, the nephew of Carr Jones, as the driver. He dropped by accidentally, but we got him to work on the project."

Apparently Allinger has kept track of his uncle's buildings in the Eastbay and checks on them periodically. So scarcely built are the structures, though, that they hardly need cherishing.

The original house has high sloped ceilings. The walls are brick on the inside and stone on the outside and underneath which makes for a very sturdy structure.

Delt has stuck to the theme of natural wood inside both buildings, which goes nicely with the brick and darker stone flooring in the original house.

The company itself was started by Delt in 1962 as a diversified architectural firm. He had worked briefly with the City of Hayward's planning staff.

His firm did some of the first planned unit developments in Walnut Creek that same year for Scott & Bell. They are the original Camelback units.

Delt and Associates are currently involved in architecture, planning, landscape architecture and engineering. A staff of 25 is involved in a wide range of projects in California, Nevada, Texas, Ohio and Washington and will be in several other states by the end of the year. Locally

the firm is credited with U.S. Development Corporation's highly acclaimed Roundtree cluster project in Concord.

The company finds it difficult to separate planning from architecture. Its planning projects range from a 5-acre multiple to a 3,000-acre planned community in Ohio.

"Our forte now lies in the realm of cluster housing," Delt pointed out. "We currently have 10,000 residential units either in design or construction in 20 different projects."

He said that very few environmental design firms in the country offer the integrated design approach to produce the environmental packages that his company does.

"We start with a design team of engineers, designers, planners and architects who work together for a common goal," Delt explained. "We don't have them come in at different stages of the project."



Charles Delt surveys his firm's aesthetic new quarters. The second structure (top) was also designed and built by Carr Jones.

Building To Cover 6 Blocks

Continued from Page 1-C

ed with the Bay Area Rapid Transit (BART) station under construction at 12th Street to provide convenient access to and from the new City Center.

Graham and Ellis is the leasing agent for the entire project.

In addition to its Los Angeles headquarters, Gruen Associates maintains offices in New York and Washington, D.C., and associated offices in Paris, Vienna and Zurich.

Among the company's current projects is a 10-year master urban revitalization plan being implemented in Tehran, Iran, the largest project of its type ever awarded a private consulting firm.

Environment

In the new secluded quarters only six weeks, Delk said everyone is more relaxed, they can eat outdoors or go for a swim at lunchtime if they want.

"The atmosphere really helps," he said. "In fact it draws people here. Some of us spend more time here than at home so why shouldn't it be as good?" Delk said the firm plans

to expand on the site with a two-story, L-shaped building and a new cabana to house the landscape people. Both structures will be on the east side and will be lower than the original two buildings.

CLASSIFIED DISPLAY

CLASSIFIED DISPLAY

CLASSIFIED DISPLAY