

May 10, 2022 rev. August 17, 2022

**1897 CALLE ARROYO, DIABLO**  
**Historic Resource Evaluation**

The following report is intended to address the subject property's historical resource status for planning purposes and, following application submittal in May 2022, has been updated based on review comments received from the Contra Costa County Department of Conservation and Development, dated August 5, 2022.

The subject resource is a single-family property (assessor's parcel #195-180-039-8) and primary residence with associated outbuildings located within the unincorporated community of Diablo on the western side of Mt. Diablo in Contra Costa County (figs.1-3).

Research efforts underlying this evaluation report have included deed and permit records at Contra Costa County; historic directories (at the Library of Congress, loc.org), newspapers (at the CA Digital Newspaper Collection, CDNC.org and at the San Francisco Library, sfpl.org), and censuses (@heritagequest.com), along with a site visit to record the property and its context.

**Summary History and Architectural History**

The origins of 1897 Calle Arroyo was part and parcel with the creation of a summer resort community on Mt. Diablo and founded by the Contra Costa County real estate developer Robert Burgess, who had acquired the former Oak Wood Stock Farm properties in 1912 and, thereafter, began the development and promotion of the Mt. Diablo Estate and Mt. Diablo Country Club. In 1916, the Mount Diablo Estate was organized under the Mount Diablo Park Company, which corporation, along with the Mount Diablo Villa Homes Association and the Hibernia Savings and Loan Society, together recorded the *Mount Diablo Estate Park Subdivision* in May of 1916 (fig.4). The subject parcel lies within that map yet was as yet undefined as, until its creation and sale in 1926, it was largely a part of the "Club Grounds" of the Mt. Diablo Country Club plus, in small part, a piece of lot #79.

At this juncture, other than the 1926 deed, no original or early records, drawings or photos have been found for 1897 Calle Arroyo. The Contra Costa County Assessor records the origins of this residence as 1925. However, the property's first individual owner, George D. Greenwood, acquired the site from the Mt. Diablo Country Club in August of 1926, so the main house design and construction evidently followed. For the current evaluative purposes, 1927 is the assigned date of construction. While there is also no evidence of when the vehicular bridge and garage were constructed, those two structures were directly associated with the early and, perhaps, original residence. It may also be that Greenwood bought in order to develop, as he sold the property with its house within 20 months of acquiring it.

Per County deed research, the following summarizes the ownership history:

1916-1926	Mt. Diablo Country Club
1926-1928	George D. Greenwood
1928-1937	Grace H. and W.W. Potter
1937-1943	Margaret and Ralph J. Roesling
1943-1950	Anne R. and Russell F. Pratt
1950-1952	Marjorie F. and John W. Harvey
1952-2006	Jean M. and Donald F. White

2006-2007	Wendy W. Schmitz
2007-2021	Robert Tiernan
1/2021	Robert C. Markstein
6/2021	Carol J. Holt

While the 1927 house design clearly expresses architectural expertise, at present, despite research efforts, no designer or architect has been identified. Though prominent persons and their architects built homes in Diablo in the later 1910s through the 1920s, reportage on residential developments in then rural Contra Costa County was slim. Nonetheless, its designed character is clearly of its time - a mix of academic colonial, combining Spanish and Monterey characteristics, plus the simplified character of the then oncoming modern. This design mix suggests the work of the Bay Area architect William Wurster (1895-1973), whose earliest works were in fact contemporaneous with the 1897 Calle Arroyo house (for example, the Gregory Farmhouse, Scotts Valley, 1928 in Marc Treib, *an everyday modernism: the houses of William Wurster*, pp.98-107).

An additional referent to Wurster is his work on several homes in Pasatiempo, Santa Cruz County, another regional country and golf club development that opened in the late 1920s ([https://en.wikipedia.org/wiki/Pasatiempo\\_Golf\\_Club](https://en.wikipedia.org/wiki/Pasatiempo_Golf_Club)). While, again, there is no direct reference, the architectural and landscape character of some of Pasatiempo feels similar to the Calle Arroyo house, including a residence that Wurster designed with and for the also historically important landscape architect Thomas Church (see *Wurster*, pp.116-117).

There is, however, no evidence nor is there any suggestion that Wurster was involved in the Calle Arroyo house. Still, the integration of colonial characteristics and a simple modern farmhouse was his early signature, so it is evidently of the school of the modern architectural pioneer William Wurster.

Like Diablo and Pasatiempo, other country clubs were developed in that period, including the Monterey Peninsula Country Club, which opened in 1926 ([https://en.wikipedia.org/wiki/Monterey Peninsula Country Club](https://en.wikipedia.org/wiki/Monterey_Peninsula_Country_Club)). There, the 1920s homes unsurprisingly embodied traditional rustic and Spanish colonial aspects. The Diablo and Monterey Peninsula developments also shared some architects – perhaps country club design was promoted as an architectural specialty. One who designed at both Diablo and Monterey was Oakland’s Frederick H. Reimers. His work in the 1920s also strictly embodied tradition without modern traits. And yet, there is a possibility that Reimers may have been the architect of the Calle Arroyo house as, based on project listings in the construction periodical *Building & Engineering News*, there is evidence that he was the architect of several other houses at Diablo, including the Fearn residence (1928) and the Okell residence (1929). Moreover, Reimers was the architect of yet another 1927 Diablo house for George D. Greenwood’s son and his wife, G. Monroe and Virginia Greenwood. Which house that was and whether it survives is not presently known. And though a limited picture of it was published in a 1927 architectural periodical, *Architect & Engineer* (fig.5), there is no evidently direct architectural similarity.

In conclusion, there is at present no identified designer of the Calle Arroyo house. In any event, whoever the designer was, its style clearly represents the ending of derivative and academic architectural styles along with the introduction of modern domestic architecture to the SF Bay Area.

### **Associated Persons**

At the time of the construction of the house, its owner and originator, George D. Greenwood, resided

in San Francisco and appears to have been retired. In 1925, he was listed as the president of an import/export company, Greenwood and Anderson. In the 1920 census, he was a widower and banker residing in Piedmont. During this period, he did not own a residence, so his individual design predilections aren't known. While directly unrelated to his development of 1897 Calle Arroyo in Diablo, Greenwood's first wife was killed in a bomb explosion at their former Oakland home in 1919, which news story readily arises in researching Greenwood. At the time of his Diablo development, he was married to his second wife, Gertrude Vinzent-Greenwood, who passed away in San Francisco in 1931. He thereafter remarried and resided in Los Angeles, where he died in 1944.

### **Summary Descriptions** (figs.6-18)

1897 Calle Arroyo is a small and, in part, architecturally simple house – in the tradition of the simple craftsman home – relative to many of its neighbors. It has formal and material aspects of a farmhouse mixed with colonial forms and elements. In addition to its deliberately simple character, it is an elegantly sited house, set behind and above Dan Cook Creek, accessed via bridges. The house has also been rounded out with both an older and a new garage along with a recent guest house. Overall, these extensions give this small house breadth. At the same time, the architecture is well integrated. While there have evidently been changes to the house – the east wing, for example, may have either been added or substantively altered as it appears to be of newer materials – no such changes have been recorded and none stand out from the whole.

The Calle Arroyo house stands across and above the creek, on a bench evidently cut from the hillside, which resumes its steep upward slope immediately behind (north). The elongated site spans west to east, the house in the center, the recently added guest house at the west end and the two garages, one old and one new, at the eastern end.

The property has two approaches, both via bridges crossing the creek that crosses the front of the property. The west side bridge is a footbridge, the east side vehicular. Both are recent structures yet each replaced earlier bridges (though the “Casa Bianca” signed portal is a recent addition and invention presumably based on a previous and longtime owner, Donald White). The original west side bridge was most likely the first, as it is evident that the front approach to the house was from the west, the back approach from the east. The older garage, which is architecturally associated with the house, may either be original, necessarily along with the bridge, or they were clearly early additions to the property. Both existing bridges are wood and timber framed with wood decking and wood guardrails.

The house is 2-stories at its center with 1-story wings pinwheeling at the front (south), west and east. Roofs are all steep gabled with wood shakes. All but the lower front gable are distinctively asymmetrical, the upper front the result of a projecting, Colonial style balcony at the upper front of its west side. The front and west wing are the more formally treated, with troweled stucco walls and molded wood door and window casings. A prominent, tapered chimney stands in the middle of the south wall of the west wing, partially engaged within a shallow, shedded projection. Pairs of wood French doors flank the chimney, which access the patio at this corner of the house and which another pair of doors accesses from the west wall of the front wing. Centered at the living room wing's gabled west wall is a multi-lite, pointed-arch window. To its left, to the rear of the living room wing, within an alcoved porch under a projecting roof – which creates the asymmetrical roofline of this wing – is what was most likely the original, wood plank “front” entry door. The similarly timber framed upper balcony and entry porch are additionally noteworthy.

Its central, east side and rearward forms are more casually treated with vertical wood board and batten. The rear is tucked into the hillside and has a highly casual, coincidental and farmhouse-like character. A distinctive sleeping porch stands above the east side, its placement evidence that this was the original back of the house, the current entry door to the kitchen below and adjacent, that entry likely added. The east side wing appears to have been added and/or altered, its exterior materials generally matching the older parts of the house yet the siding and windows are more recent. Given that this was not the front approach, the east wing may have been a rear porch and/or laundry. The present laundry is in the front of the older garage, yet which front also appears to have been added to that garage structure.

In general, the design of the house and its extensions comprise a dichotomy blending formality and informality, reinforcing that this was originally a recreational house in the country – which apparently did not have a kitchen or service area – yet for well-to-do persons.

Windows are all wood sash with true divided lites and wood trim – casing at the stucco walls and flat trims at the board and batten walls. New windows and doors at the east side and rear are evident, as they are double-glazed, yet the trim details also distinguish them from the originals.

At the site, a mix of low stone piers, walls and stone-capped walls surround the house. Some stonework is evidently older – the piers in particular – while most walls are newer or rebuilt, yet all of a similar kind and character. The patio at the front (southwest) corner is concrete paved with a freestanding fireplace and chimney at its west side. When that patio and fireplace were added is not recorded, yet that area appears to be a later addition to the property. To the east, in the crook of the front and east wing are open, concrete paved terraces, a portion of which lie below the unique sleeping porch, which projects from the second floor and is supported on wood corner posts.

Overall, like the southwest patio and its fireplace, the site work and landscaping mostly appears to be recent, as are the guest house (2012) and the smaller garage (2021), yet which are altogether highly compatible while still evidently new.

One of the few permit records, from 1985, was for the reroofing of a detached patio cover, the plan of which indicated a medium-sized structure, though there is no evidence of where that structure stood – perhaps it was where the guest house was since added.

The following summarizes the brief permit history.

<i>date</i>	<i>#</i>	<i>permitted work</i>	<i>owner/contr./des.</i>
Jun.1976	47633	Reroof residence & garage, new skylight at laundry	D.F. White
Apr.1985	112694	Reroof patio cover	Don White Westfield Const.
Mar.1989	152101	Proposed arbor (expired)	Don F., Jean M. White
Dec.2009	LL08-0003	Property line adjustment	Robert Tiernan
Jun.2014	112694	Guest house	Robert Tiernan Randy Bernardo Michael Brinkerhoff
May.2021	005759	Golf cart garage	Robert Markstein

### **Summary of Significance**

In 2002, the *Diablo Historic District*, encompassing the developed lands of the Diablo Country Club,

was formally designated and listed on the County's *Historic Resource Inventory*. The *HRI* listing summarily notes that the District "includes the entire Diablo area" (*HRI*, p16). The subject property is identified therein as a contributing resource (fig.19).

In sum, the *Diablo Historic District* possesses historic significance at the local level under several themes, including Community Planning & Development, Architecture and Recreation. The district has been found to meet California Register of Historical Resources criterion 1 for its association to events of historic importance, and 3 for its historic planning and architectural importance. The identified period of historic significance is defined as 1912-1929.

The *District* is carefully recorded in the 2002 *Diablo Historic District* record, from which the following excerpts provide context and background to the current, individual evaluation effort.

*Originally built as a summer resort situated at the base of Mount Diablo, the Diablo Historic District is now a suburban year-round community. It contains many period-revival, single-family homes centered around the Diablo Country Club and Golf Course. In total there over sixty contributing buildings many with outbuildings, bridges or other site amenities. Additionally, there is one contributing site, the golf course.*

*Characterized by large residential lots, generous setbacks, and tree lined streets, Diablo's streetscape provides a suburban feel. The street layout follows the natural topography of the gentle slopes and hills and can be described as meandering rather than following a grid pattern. Of major importance visually and historically to the historic district is the Diablo Country Club and Golf Course which since 1916 has occupied a central position of importance within Diablo's site plan. The golf course's eighteen fairways, which are still arranged as designed in an out and back pattern, are gracefully interweaved with the residential streets and individual lots.*

*Other prominent features within the district include the Country Club building, the Chalet (an inn), the original Diablo Inn (now a private residence) and the Red Horse Tavern. The district is also accented by a number of small, graceful auto bridges that cross the two creeks that run through the district. These bridges are a unique feature within the historic district. (from *Diablo Historic District*, p1)*

#### **SIGNIFICANCE AREA: COMMUNITY PLANNING AND DEVELOPMENT**

*Diablo represents as an excellent example of an early twentieth century planned development. Its founder, Burgess, envisioned an exclusive residential park in a temperate climate, accessible by railroad and with proximity to major cities. The heyday of Diablo's existence was the 1920s when during an era of great prosperity, many prominent Bay Area families built summer homes along the golf course. Club members were able to go [to] the casino, play tennis and golf, swim and enjoy equestrian activities. The club offered breakfast, lunch and dinner allowing many families the luxury of not having to cook at home. Once established, Diablo became a social focal point for visitors from all over the San Francisco Bay Area. (from *Diablo Historic District*, p4)*

#### **SIGNIFICANCE AREA: ARCHITECTURE**

*The Diablo Historic District is significant within the area of architecture as it represents the work of many important Bay area architects and offers a wide variety of period-revival styles of architecture. Attracted by large lots adjacent to summer recreational facilities, many families hired name architects to design their houses. Homes designed by William Oliver, Harry Reimer, William Ye/lard, William Knowles, George Applegarth, and John Hudson Thomas are found throughout the development. Additionally, it is thought that Bernard Maybeck may have designed Milaflores for the Hunt Family. It is known that he sketched the house and guest cottage. Many of these architects*

*built houses in San Francisco, Berkeley, Piedmont, Claremont, and Oakland, the location of Diablo property owners permanent residences.*

*The many period revival styles represented in Diablo include Colonial Revival, Tudor Revival, English Cottage, Mission Revival, Mediterranean Revival. Further there are many fine examples of Craftsman bungalows and cottages present in Diablo. The architecture of Diablo was linked to the site planning and the development of the club and golf course. The lots were laid out on large parcels to afford good views of the golf course and Mount Diablo. The collection of houses in Diablo reflects the architecture practice in the Bay Area during the 1910s and 1920s, utilizing many revivalist idioms. (from Diablo Historic District, p5)*

#### **SIGNIFICANCE AREA: ENTERTAINMENT AND RECREATION**

*The Diablo Country Club, Golf Course and associated residential buildings are important within the context of recreation in California. Burgess' marketing concepts of residential properties developed along a golf course was unusual for the time period. The Diablo Golf Course is one of the oldest in the Bay Area and contributed to the development of the sport of golf in California. Jack Neville designed the Diablo Golf Course several years prior to designing the course at Pebble Beach. Neville was a founding member of the California Golf Association and won its first tournament at the Del Monte course in Monterey in 1912.*

*Southam California's first golf course opened at the Riverside Country Club in 1891 and closed before 1900. Northern California's first course consisted of three holes at the original Burlingame Country Club site. Built in 1893, the Burlingame Club was expanded then relocated. The San Francisco Golf Club opened a course at the Presidio in 1895, but it was converted to a drill field during the Spanish American War. and some years later reopened as a golf course. The Diablo Course has been operating continuously since it was first developed.*

*The course was designed as a golf links course which generally go out from the clubhouse and do not return until the 18th hole. Whereas most golf courses have a front nine and a back nine with each tum beginning and ending near the clubhouse. In this regard, the Diablo Course possesses an unusual site plan. (from Diablo Historic District, p5)*

#### **Evaluation**

As stated in the Diablo Historic District record, while individual properties and built resources have been identified as district contributors, the potential historic significance of individual properties and buildings were not addressed. The current effort is, consequently, intended to address potential individual significance of 1897 Calle Arroyo. To do so, the California Register evaluation criteria are again applied, as follows.

To be eligible for listing on the *CR*, a resource must be historically significant at the local, state or national level, under one or more of the following four *CR* criteria:

1. *It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States*

In the context of community planning and development, the property at 1897 Calle Arroyo, with its residence and original or early bridge and garage, strongly relate, as this residential property is one of some sixty residential properties that contribute to the historic development. Moreover, this property and house is prominently sited adjacent to the central club house and on former

club house land. Given such direct associations to the origins of the historic community of Diablo, 1897 Calle Arroyo is historically significant under CR criterion 1.

2. *It is associated with the lives of persons important to local, California, or national history;*

While the original and early owners and occupants of the subject residential property and house, like many early residents of Diablo, may have been prominent and well-to-do members of the Diablo community, they have no identified historic importance. Lacking associations to persons of historic importance, 1897 Calle Arroyo does not meet CR criterion 2.

3. *It embodies the distinctive characteristics of a type, period, region, or method or construction, or represents the work of a master, or possesses high artistic values;*

In the context of historic architecture, the subject 1927 house is a distinctive example of period design and construction that skillfully blends formal Spanish and Monterey Colonial design with vernacular, farmhouse-like forms and elements. In the context of regional, early-20th century residential architecture that was as yet predominately traditional and academic, whether in colonial revival or English cottage/bungalow/arts & crafts modes, the 1897 Calle Arroyo house combines traditional and contemporary design to create an intentionally and distinctly simple, modern residence. Thus, more than many of the 1920s Diablo residences, this house is an example of then emerging modern design. In sum, stylistically, it is a Modern Colonial farmhouse. Moreover, it was well designed, built — as per the summary below, there are a wide range of careful design and construction features and details — and maintained, the original or early vehicular bridge and garage included, as those structures are characteristically integral to the residential grouping. Subsequent and sequential alterations and additions to the house and property extend and reinforce the historic design character.

There is, at present, no identified architect, designer or builder and it is unlikely that an important architect, etc., was involved, or such evidence would have likely arisen. Based on the current evidence, the best yet highly tentative estimate of an associated architect is Frederick H. Reimers, yet this house would have been in his academic oeuvre. Thus, altogether, there is at present no important architectural or builder associated with this house and its associated structures.

Yet, otherwise, the 1927 house at 1897 Calle Arroyo embodies distinctive characteristics of its type and period, so is therefore eligible for the CR under criterion 3.

4. *It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.*

Other than the possible discovery of its original designer and builder, relative to potential historic architectural resources, aside from this and previous historic resource records, the subject property has not yielded and is not likely to yield additional information of any historical importance. Therefore, relative to historical resources, 1897 Calle Arroyo does not meet CR criterion 4.

## **Conclusion**

This evaluation concludes that, based on the CR criteria, the subject resource meets both CR criteria 1 and 3, so 1897 Calle Arroyo is individually eligible for the California Register. Further, the property's historic resources – the main house, garage and bridge – retain their historic integrity, as their historic location, setting, feeling, association, design, materials and workmanship are intact.

## Summary of Character-Defining Features

Based on the above, the design and construction distinction of the 1927 house at 1897 Calle Arroyo is embodied in the following exterior spaces, forms, features, details and materials:

- Built setting on a bench of land across and above the creek, including an original/early wood and timber frame vehicular bridge with wood decking and wood picket railings
- Modern Colonial farmhouse style, formal frontward (south and west), informal sideward (east) and casual rearward (north)
- Two-story central form with 1-story wings, south, west and east
- Gabled rooflines and gabled end walls, symmetrical at front wing and asymmetrical, upper south, west, east and rear
- Roofed entry porch at west wing, with exposed wood frame, stone piers, concrete paving
- Roofed, cantilevered balcony at upper west side, with exposed wood framing
- Projecting, tapered chimney at front, west wing
- Projecting (sleeping) porch at upper east side, wood post supported with stone piers
- Trowelled stucco walls at front wing and west wing
- Wood, board-and-batten walls at center, east wing and rear
- Wood shake roofing with flat trimmed fascias at gables, shallow roof overhangs at sloped eaves
- Copper flashings, rounded gutters and downspouts
- Wood plank entry door, wood divided lite French doors, pairs and singles
- Wood sash windows with divided lites, casements, fixed and pointed-arched (at west wing)
- Molded wood casings at openings in stuccoed walls
- Flat wood trims at board-and-battened walls
- Low stucco finished site wall with stone cap and wood railing inset (in front of house)
- Freestanding stone piers at west
- Original/early garage with board and batten wood siding, flat wood trimwork, wood doors and windows, wood shake roof and copper gutters and downspouts

Alterations and exclusions not historically significant

- Footbridge and signed portal
- Guest house
- Southwest patio, fireplace, stone walls
- Golf cart garage
- Driveway
- Terraced stone walls at east side
- Exterior lighting
- Landscaping

Signed:



Mark Hulbert  
Preservation Architect

attached: figs.1-24 (pp.9-19); Rehabilitation Schedule; pages from *Diablo Historic District*; MH qualifications



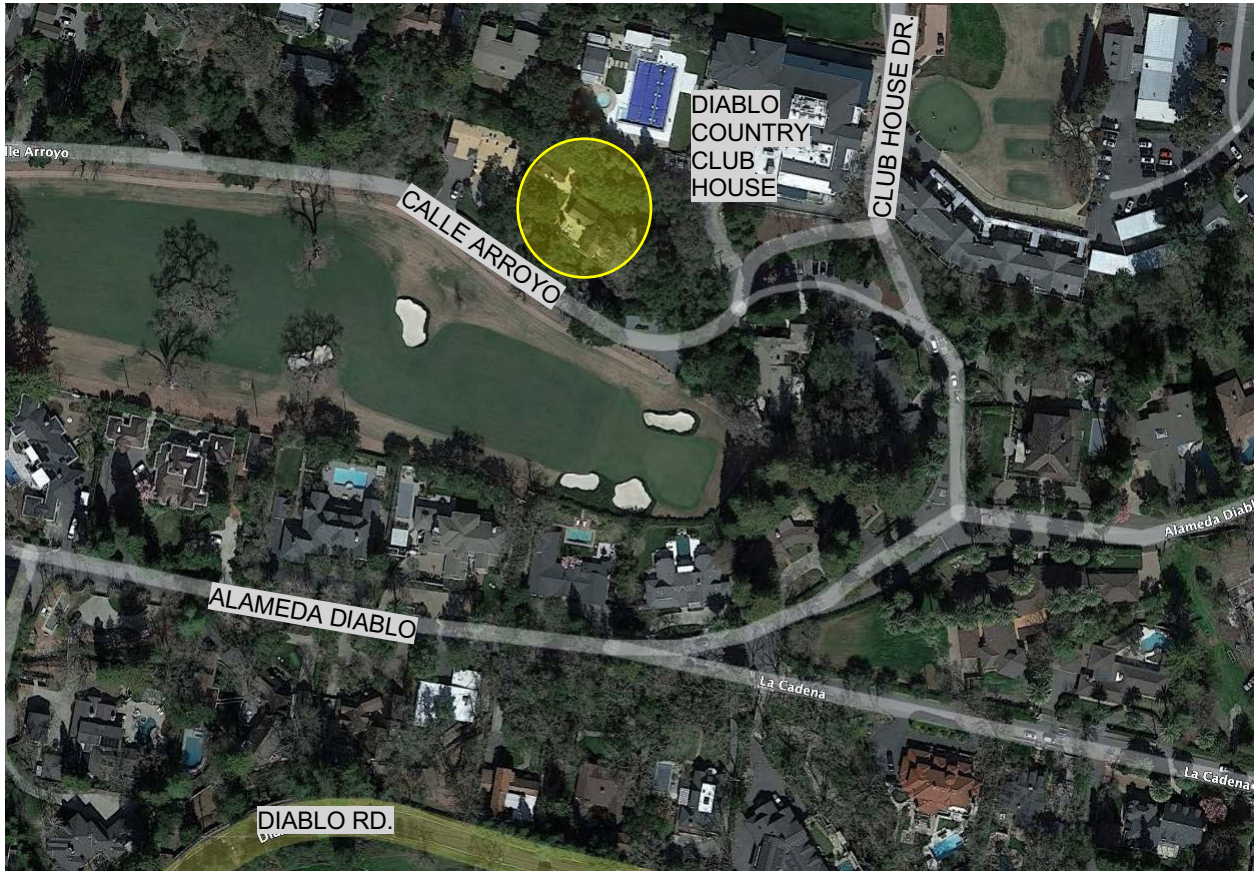


Fig.1 – 1897 Calle Arroyo (circled) – Location aerial (Google Earth 2021, north is up)

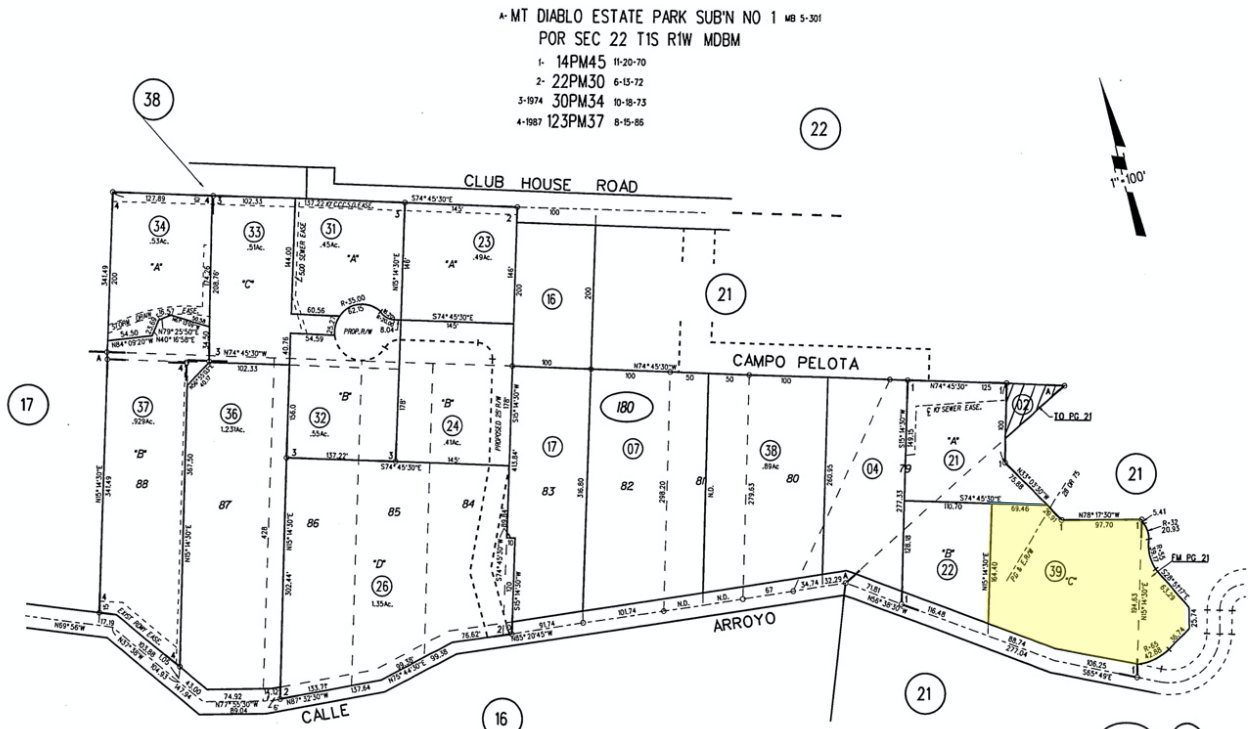


Fig.2 – 1897 Calle Arroyo (highlighted) – from Assessor's parcel map

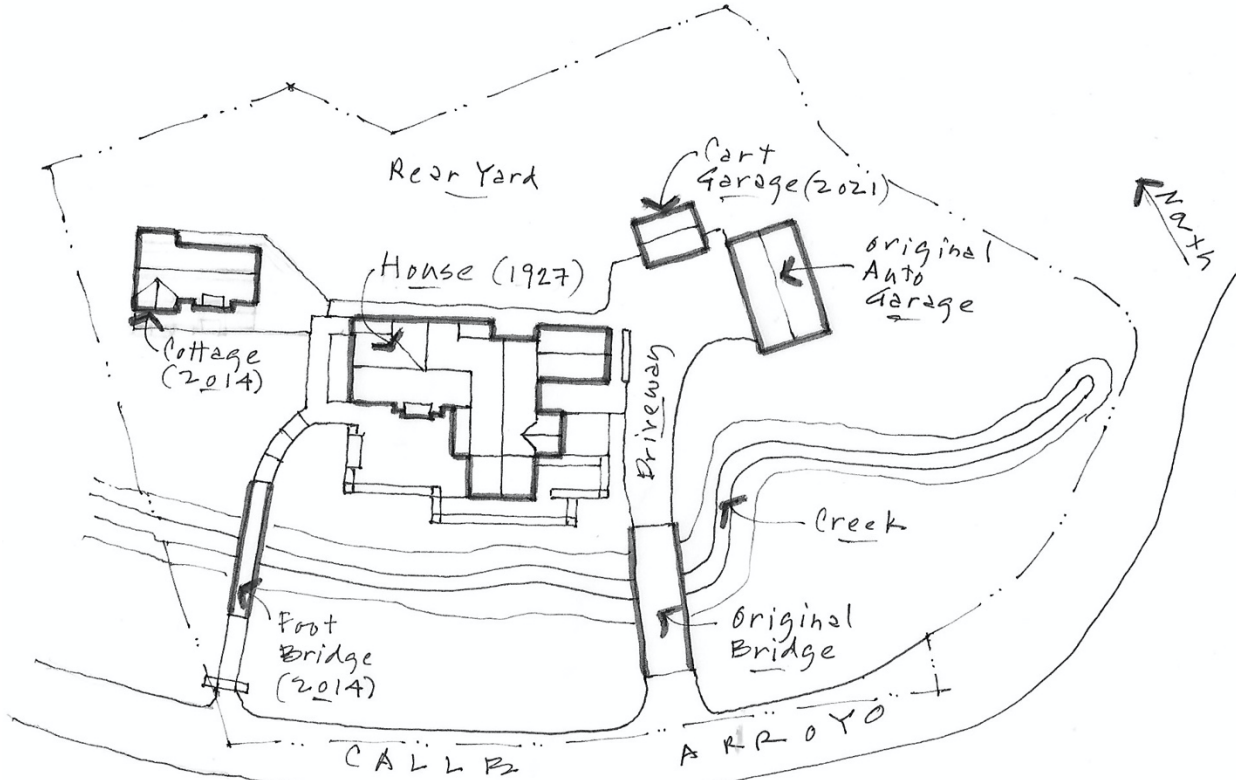
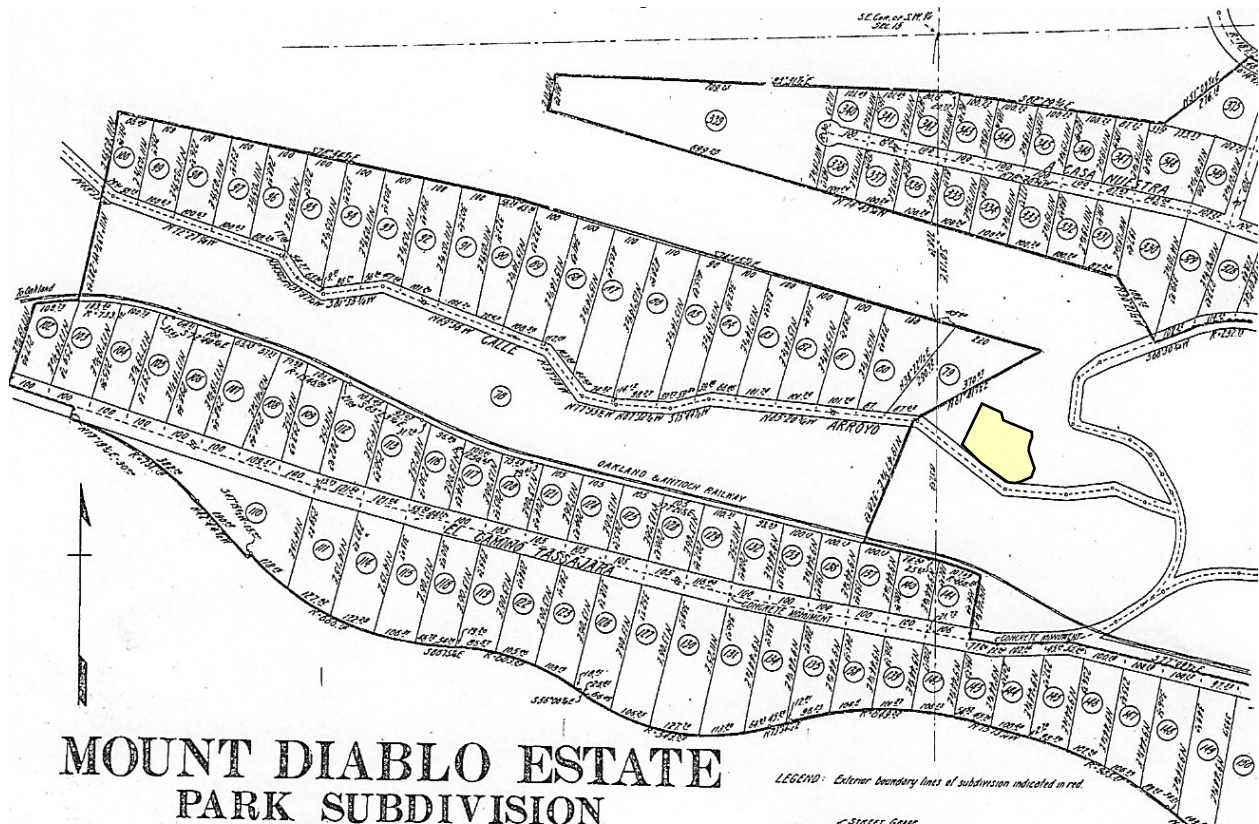


Fig.3 – 1897 Calle Arroyo – Site Plan, 2022



**MOUNT DIABLO ESTATE  
PARK SUBDIVISION**

Fig.4 – (Future) 1897 Calle Arroyo (highlighted, approx.) – 1916 Tract map



HOUSE FOR MR. AND MRS. MONROE GREENWOOD, MOUNT DIABLO, CALIFORNIA  
Frederick H. Reimers, Architect

Fig.5 – Monroe Greenwood house, Diablo - from *Architect & Engineer*, May 1927, p43



Fig.6 – 1897 Calle Arroyo – Fronts, from southwest (figs.6-18. MH 2022)



Fig.7 – 1897 Calle Arroyo – West wing, front wing and east side, from south



Fig.8 – 1897 Calle Arroyo – Front, center and east side, from southeast



Fig.9 – 1897 Calle Arroyo – West wing, from west



Fig.10 – 1897 Calle Arroyo – Balcony at upper west side



Figs.11-12 – 1897 Calle Arroyo – Entry porch (at left) and entry door (right) at west wing



Fig.13 – 1897 Calle Arroyo – East side



Fig.14 – 1897 Calle Arroyo – Part east side and rear, from northeast



Fig.15 – 1897 Calle Arroyo – Part rear



Fig.16 – 1897 Calle Arroyo – Early garage, looking east



Fig.17 – 1897 Calle Arroyo – Rear of garage, looking west





Fig.18 – 1897 Calle Arroyo – Guest house

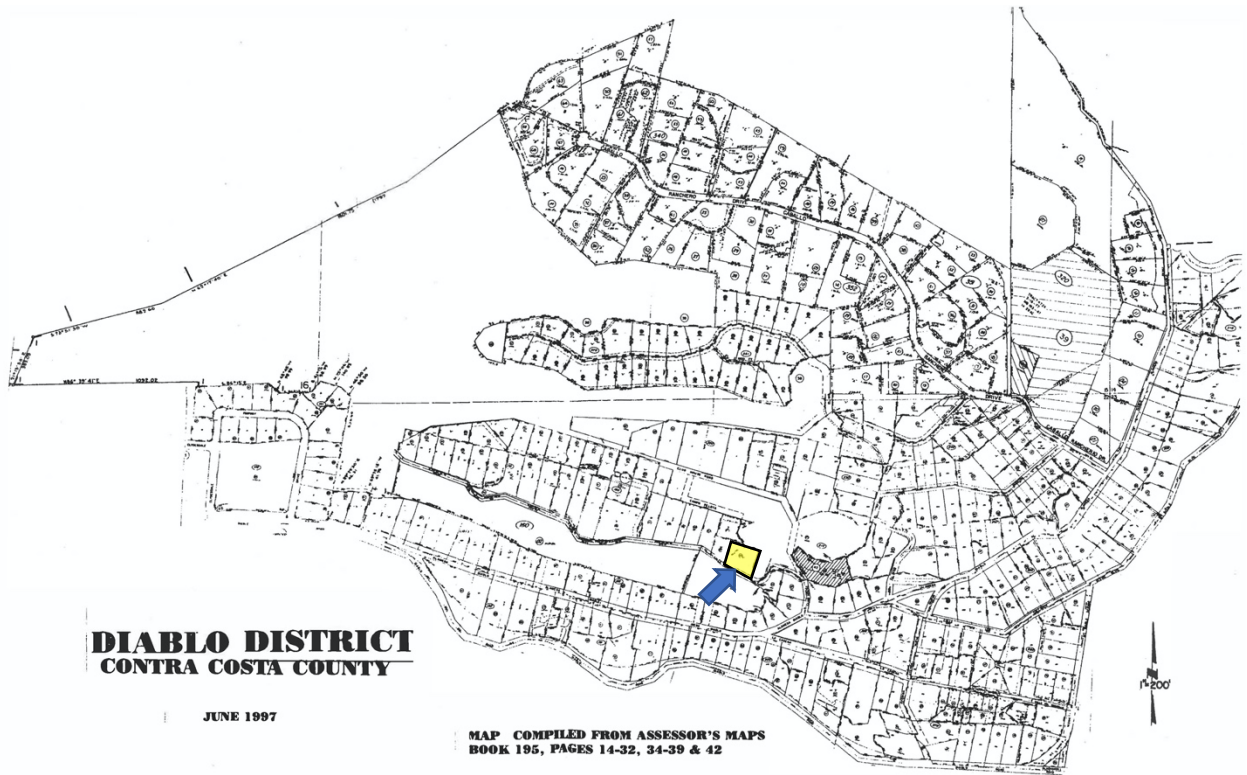


Fig.19 – 1897 Calle Arroyo (arrow + highlighted) – Diablo Historic District map, 2002



Figs.20-21 – 1897 Calle Arroyo – Living Room (figs.20-24, Carol Holt 2022)



Fig.22 – 1897 Calle Arroyo – Den



Fig.23 – 1897 Calle Arroyo – Kitchen



Fig.24 – 1897 Calle Arroyo – Sleeping Porch

MILLS ACT  
EXTERIOR REHABILITATION SCHEDULE

Feature	Character Defining?	Condition	Recommended Treatment	Schedule	Budgets
Exterior wood windows and doors - painted - house	Yes	Fair	Replace to match existing	2023	\$50,000
Painted exterior wood siding, trim - house	Yes	Fair	Repair, selectively replace and repaint	2024	\$35,200
Roofs, roof drainage and flashing - house and garage	Yes	Fair	Replace roofing, flashing and roof drainage assemblies equal to existing	2025	\$145,000
Exterior wood siding, window, trim - painted - garage	Yes	Fair	Repair exterior wood, replace window to match existing, repaint	2022	\$9,700
Ornamental exterior lighting - house	Yes	Fair	Repair and refinish	2030	\$4,500
Site work at front, including stabilization and driveway bridge repairs	Yes	Fair	Repair and stabilize retaining walls at bridge, repair and rebuild bridge	2027-28	\$17,200
				<b>Total Estimated 10yr. Budget</b>	<b>\$261,600</b>

**NOTES:**

1. Proposed Rehabilitation Schedule delineates a range of required work on original residence, garage and bridge within a 10 year period. Budgets are estimated. Repair and maintenance work beyond the outlined scope will additionally maintain the overall property, including interior.

2. Proposed work includes rehabilitation within proposed timeframes plus ongoing maintenance of all identified historic materials and assemblies.

August 17, 2022

**1897 Calle Arroyo  
Proposed Rehabilitation Program Evaluation**

**Proposed Rehabilitation Summary**

The outline of proposed rehabilitation work associated with the Mills Act application includes:

*Exterior Feature/Materials  
at House*

- Wood windows and doors - painted
- Wood siding and trim - painted
- Roofs, roof drainage and flashing
  
- Ornamental exterior lighting

*Rehab Work*

- Replace to match existing
- Repair, selectively replace and repaint
- Replace roofing, flashing and roof drainage assembly equal to existing
- Repair and refinish

*at Garage*

- Wood siding and trim
- Roofs, roof drainage and flashing

- Repair exterior wood, replace window, repaint
- Replace roofing, flashing and roof drainage assembly equal to existing

*at Bridge*

- Retaining walls and bridge

- Repair and stabilize retaining walls at bridge, repair and rebuild bridge

**Proposed Rehabilitation Evaluation**

The following evaluates the proposed rehabilitation work relative to the U.S. Secretary of the Interior's *Standards for the Treatment of Historic Properties (Standards)* and, specifically, the *Standards for Rehabilitation*, which is defined as follows:

*"When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment."*

The following lists the ten *Standards for Rehabilitation* and analyzes the proposed project with respect to each.

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

The subject property was historically a single-family residence. The proposed work intends to retain and rehabilitate the single-family residential use. As such, *Standard 1* is met.

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

The proposed work retains all identified characteristic forms and individual features of the house and its property, so *Standard 2* is met.

3. *Each property will be recognized as a physical record of its time, place, and use. Changes that*

*create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

The proposed work fully respects the overall form and individual characteristics of the historic house and its associated garage and bridge. The proposed work does not add or copy any features or elements from this or other historic properties. Thus, the project meets *Standard 3*

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

The identified character of the subject house dates to the period of its origins and early history. Its garage and bridge are either original or early structures that, as they are directly associated with the original and early property, have gained significance in their own right and which, like the house, are proposed to be retained and rehabilitated, so *Standard 4* is met.

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

All identified character defining forms, features, finishes, examples of construction techniques and craftsmanship embodied in the house, garage and bridge are proposed to be retained and rehabilitated or selectively replaced in kind. Consequently, the proposed work meets *Standard 5*

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

The rehabilitation program proposes to repair deteriorated identified exterior features and materials of the house, garage and bridge and to selectively replace, as required, to match existing features and materials, so the work meets *Standard 6*.

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

All potential treatments of identified historic materials are anticipated to be careful and protective in order to avoid damage, so the project also meets with *Standard 7*.

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

The rehabilitation program has no potential to disturb archeological resources.

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

As summarized, the subject house and associated bridge and garage are proposed to be retained and rehabilitated without alteration of its identified characteristic forms or features.

No new work, new additions or new construction is proposed. Thus, the proposed new work meets *Standard 9*.

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

Again, no new additions or new construction is proposed, so the proposed rehabilitation work also meets *Standard 10*.

In conclusion, since the proposed work program meets each applicable *Standard*, then the proposed project readily meets the Secretary of the Interior's *Standards for Rehabilitation*.

Signed:

A handwritten signature in black ink, appearing to read "Mark Hulbert". The signature is written in a cursive, slightly slanted style.

Mark Hulbert  
Preservation Architect