

The library was actually the first Protestant church in Monterey. Protestant services had previously been held in Colton Hall in the 1840s, and later by ministers of various faiths from time to time. Reverend James S. McGowan, an Episcopal priest, organized financial support for both Protestants and Catholics so that the small church could be built. Princess Louise of England worshipped in the little church, and it was here that crews from several English vessels in the harbor attended memorial services for Queen Victoria.

Originally on Pacific Street, the small church was moved to its present site when threatened by urban renewal. The structure was obtained by the Monterey History and Art Association, who placed it on its new foundations with some alterations.

### **The Gilded Age (1880-1915)**

In 1880 the Southern Pacific's standard gauge track linking Monterey to Castroville was completed, thus finally providing an easy access for the "outside world" to the city's slumbering village lifestyle. Furthermore, the building of the Del Monte Hotels initiated the beginning of a tourist industry for Monterey, thus marking the beginnings of a revitalized economy for the city. Architecturally the city was revitalized, too. The architect William H. Weeks practiced a variety of accepted, eclectic modes in and around the city -- Gothic, Moorish, Victorian, Spanish, Mission and Colonial -- and the shingle and bungalow styles were utilized by other architects as well.

St. John's Episcopal Chapel  
1490 Mark Thomas Drive  
1890-1891

This chapel was originally located on the grounds of the Del Monte Hotel where it was built in 1890-1891 by Ernest Coxhead (1863-1933). Coxhead was a native of Sussex, England, and a graduate of the Royal Institute of British Architects in London, arriving in California in 1886. Coxhead's designs incorporated his British background and local influences into a highly personal idiom. A great deal of his oeuvre was commissioned by the California Episcopal Diocese, including this chapel.

St. John's is one of the best examples of the Shingle Style in California, and is unquestionably one of the most enchanting of Coxhead's numerous church designs. The low slung structure is of rust-colored wood and composition shingles, conveying an ambience of affection for the natural environment. The surface pattern of the shingles varies in order to emphasize details such as windows, dormers, doors, or window hoods. The scale is that of a doll house incarnate. Granite serves as a foundation and flanks the entrance on both sides with a solidity reminiscent of Romanesque building. Over the portal is a circular stained glass window. Above the apse rises a diminutive spire.

The fairy tale quality realized on the exterior is successfully carried to the interior. The white plaster walls and low rounded arches along one side create contours while the crossed wood beams in the nave ceiling and apse projection serve to distribute light and a sense of height.

In 1956 the chapel was threatened by the encroaching construction of Highway One, and was moved to its present location on Mark Thomas Drive. At that time a local architect, Robert Stanton, extended the nave by twenty feet by adding two bays, thus enlarging the chapel. The original charm was somewhat abated when the initial wood shingle roof was replaced with composition shingles, for the wood shingles had been carried around the curved eave line tying the walls and roof together.

Administration Building of the  
Monterey Foreign Institute  
425 Van Buren  
1908

The Administration Building, constructed in 1908, is significant, not only historically as being the "Old Monterey Library," but architecturally as well by virtue of its architect, William Henry Weeks. Weeks is noted as having planned more buildings throughout California than any other architect in the early 1900s, and is acclaimed for his application of "dignity, simplicity and restraint" to his use of Gothic Moorish, Victorian, Spanish, Mission and Colonial modes. Essentially the architect of "the plain citizen," Week's plans were made to serve simple and practical ends, while at the same time his designs were afforded to be well within the scope of local craftsmanship.

The building is a Mission Revival structure with a low hipped roof, whose two flanking sides are separated by an arcaded, covered entrance. This arched form is mirrored by

the shape of the two arched windows on either of its sides. Mission detailing exhibited over the external arch with its quatrafoil window above, serves to provide contrast to the basic simplicity of the white stucco surfaces. The building has received many alterations between 1952-1968.

G.T. Marsh & Company  
699 Fremont  
c. 1915

Marsh's Oriental Shop, constructed circa 1915, is a blend of Mission Revival Style and Art Deco, with flamboyant pseudo-oriental detailing. The structure is of an irregular plan, with different elevations of one and two stories. The building is girded by a tall fence, which serves as an integral part to the overall design. The building and wall are surfaced with a greenish-grey stucco. The curved-vault roofs are covered with blue ceramic tiles. The gable ends rise above the rooflines to form espadanas of unusual arabesque-like design. The two story espadana is penetrated by two circular windows with panes set in an orientalized fashion. The main portal is flanked by attached columns adorned with colorful ceramic dragons. A number of other ceramic dragons are employed to add interest to eaves and corners.

**New Monterey** Despite the area's name, New Monterey is one of the oldest sections of the city and was a part of the original city when incorporated. It was subdivided in the late 1800s into lots which, when compared to today's standards, are very small. Almost all architectural styles found in Monterey are represented by this area.

Consuelo's Restaurant-Harry A. Greene Mansion  
361 Lighthouse  
1886  
"H"

The Harry A. Greene Mansion was built in 1886, and is one of the very few remaining examples of Victorian architecture in Monterey. It is believed to have been designed by William Henry Weeks, one of the most prolific early California architects, as were the other buildings owned by Harry A. Greene.

The mansion is a Victorian eclectic structure employing design motifs from a range of styles including the Queen Anne, Victorian Gothic, and Italianate. It is a two-story structure of cross-axial plan, with no two rooms directly joined. The exterior is of redwood, vertical and horizontal, board and batten siding painted white. The roof is of wood shingles. There is wood bargeboard decoration along all of the second story eaves. The first story bay roofs are accentuated by fish scale shingles. There is a number of projecting bays and contrasting facades embellished with wood lacework. The front portal is approached by straight stairs which open on to a porch. A small open porch is supported by turned wood columns. Over the front door is a fanlight transom divided by spokes. A key-hole shaped molding encircles the large second story window which surmounts the front portal. An onion dome cupola once adorned the roofline. The original carriage house remains, to the rear of the mansion.

The interior of the mansion still contains many examples of early craftsmanship such as handcarved woodwork, hinges

and doorknobs. On the second floor there is a circular balcony serving as a mezzanine. The mansion currently serves as a Mexican restaurant, and the owners have tried to maintain the original character of the mansion by furnishing it with period pieces.

The original owner of the mansion, Harry A. Greene, made important contributions to the early history of California and Monterey.

He was an early investor in the Bank of Monterey, and an officer in the Monterey Light and Improvement Company. Greene was himself an enthusiastic supporter of the preservation of the history and landmarks of California. Colton Hall was preserved through Greene's efforts when it was endangered of being razed to make way for a new school building.

The Monterey City Council declared the "Harry A. Greene Mansion as a historic structure to be preserved in accordance with laws and ordinances of the city" on June 20, 1972.

Mission Revival home  
301 Lighthouse  
before 1899

This lot was once a portion of Harry A. Greene's parcel of land, on which his mansion was also located (now Consuelo's Restaurant). Built before 1899, this structure served as a residence for Mrs. A. E. Greene, his mother.

The A. E. Greene Residence is listed in A Guide to Architecture in San Francisco and Northern California, and described as "perhaps mission in style, with an unusual tower." It is a small, square plan structure with an ochre-colored stucco

exterior. The building is marked by deeply recessed doors and windows. The main portal is recessed into a porch supported by a double-arch arcade. A short tower, centrally located, rises from the roof.

Although no records have been discovered naming the architect of this building, it is safe to assume that it was designed by William Henry Weeks, for it is known that he designed all Greene-financed construction. A studied consideration of Weeks' work in Monterey points to the same conclusion. Weeks was one of the most important architects working in California at the turn of the century.

No records documenting alterations to this building have been discovered; however, there are Fire Department records dating from 1955 and 1964 warning the owners of the building's perennial delapidated condition. In 1966 there was an attempt made to have the building razed to provide a site for a service station development. Fortunately, such petitions were denied.

Residence and Log Cabin  
766 David  
1948

There are two structures of interest on this lot. Despite the fact that it is a small lot in a fully developed residential neighborhood, a great deal of the original trees and brush remain creating a wooded and intimate setting. One of the structures is a residence built in 1948 by the architect Rowen Maiden; the other structure is a rough-hewn log

cabin which dates from circa 1918, and was reputedly the early home of Maiden's parents.

Not much is known about Maiden's architecture, for his career was tragically aborted by his suicide. However, this residence, and Nepenthe's which is located south of Big Sur, testify to the fact that Maiden espoused Wrightian concerns. These concerns include a sensitivity to the natural site, and the employment of natural building materials.

The residence is a four room adobe-type brick, and board and batten structure of one and a half stories. The plan is based upon a simple series of acute angles. The most prominent of these angles juts out to form the front of the house. Large plate glass windows are set into the front of the structure. A solarium rises to the one and a half story height at the rear of the structure. A ribbon of clerestory windows runs along the southerly wall.

Immediately to the north of the Maiden-designed house is a log cabin. It is built upon a rock foundation and possesses a rock fireplace. It is small and rectangular in plan. The quaint and rustic structure has been fitted with the accoutrements of modern living such as electrical wiring and plumbing, and is presently occupied as a residence. This is the only known, original and surviving log cabin in Monterey today.

**Monterey Heights** Largely subdivided by the late 1800s, Monterey Heights is the residential extension of Old Monterey. Most buildings towards the center of the hill are of a