

Asilomar Conference Grounds Warnecke Historic District
Name of Property

Monterey, California
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>21</u>	<u>8</u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>22</u>	<u>8</u>	Total

Number of contributing resources previously listed in the National Register 13

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: hotel

RECREATION AND CULTURE: auditorium

RECREATION AND CULTURE: outdoor recreation

RECREATION AND CULTURE: park

Current Functions

(Enter categories from instructions.)

DOMESTIC: hotel

COMMERCE: restaurant

RECREATION AND CULTURE: auditorium

RECREATION AND CULTURE: outdoor recreation

RECREATION AND CULTURE: park

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

OTHER: Second Bay Tradition

OTHER: Contextualism

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundations: CONCRETE

Walls: WOOD Shingle

Roofs: ASPHALT

Other: Wood, stone

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The 107-acre Asilomar Conference Grounds is located at the western edge of the City of Pacific Grove, California, overlooking Asilomar State Beach. The Asilomar Conference Grounds Warnecke Historic District consists of twenty-two buildings and associated landscape features designed by John Carl Warnecke & Associates after the State of California acquired the property in 1956. Originally a Young Women's Christian Association (YWCA) camp designed by Julia Morgan, Asilomar's initial stage of development was between 1913 and 1928. The Asilomar Conference Grounds Historic District was designated a National Historic Landmark (NHL) in 1987 for its association with YWCA history and as an important work of a Master Architect. Warnecke created a master plan in order to expand the original site and make it more automobile-accessible; his designs were constructed between 1959 and 1968. They include four complexes that combine lodging buildings with meeting-space buildings, the Surf and Sand, Sea Galaxy, Long View, and View Crescent complexes. He also designed service buildings for housekeeping and facilities maintenance, as well as additions to Julia Morgan's dining room and

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kitchen. Asilomar as designed by Morgan blended into the natural environment by utilizing an irregular layout, non-orthogonal plan and Craftsman-style buildings of natural stone and unpainted wood. Her site plan was organized with its largest and most important buildings (intended for large gatherings) grouped around a circular open space overlooking the beach. Guest lodgings, staff housing, and facilities buildings were arrayed behind the innermost buildings and accessed via winding roads and narrow footpaths. Warnecke's additions preserved a majority of Morgan's buildings as well as her circulation plan and the rustic camp atmosphere with which she had imbued the site, utilizing a design idiom that was both naturalistic and thoroughly Modernist. The previously listed eleven buildings and two structures (the entrance gates and road plan) that contribute to the Julia Morgan/YWCA Asilomar NHL are clustered near the center of the site between the Campus Circle and Asilomar Drive; its boundaries are Asilomar Avenue on the east and an irregular line near the rear elevations of the eleven buildings at the west, north, and south. Warnecke's buildings (except for his Crocker Dining Hall Additions) are located in three informal groupings to the north, south, and east of the NHL boundaries. A distinct architectural context and period of significance permit a new standalone nomination rather than amending the earlier nomination with additional documentation. Eight buildings in the northern portion of the Warnecke Historic District are noncontributing due to either loss of integrity or post-period of significance construction. The district retains integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

Site Overview

The sprawling Asilomar site is adjacent to the coast and Asilomar State Beach. Lodging and meeting buildings are arrayed in clusters with parking lots that are distributed across the Asilomar campus along with some larger buildings. Original buildings designed by Julia Morgan are interspersed with those designed by John Carl Warnecke with a focus on harmony with the site's natural environment and existing buildings. The campus features extensive native landscaping with which the buildings are closely integrated. The natural setting extends to the beach, sand dunes with brush vegetation, and a pine and oak forest. Asilomar is navigated by one large circular drive, known as Campus Circle, and a number of winding footpaths between buildings, as well as a boardwalk to the beach.

Julia Morgan buildings and structures:

- Phoebe Apperson Hearst Social Hall, built 1913
- Entry Gates, built 1913
- Circulation Plan, built c.1913-c.1928
- Engineer's Cottage/Outside Inn, built c.1913-1914
- Visitors Lodge, built 1915
- Dodge/Memorial Chapel, built 1915
- Mary A. Crocker Dining Hall, built 1918, remodel and addition in 1961 designed by Warnecke
- Viewpoint/Health Cottage, built 1918
- Stuck-Up Inn/Hilltop, built 1918, expanded in 1922

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- Pirates Inn/Tide Inn, built 1923
- Scripps/Lodge Annex, built 1926
- Merrill Hall, built 1928
- Director's Cottage/Pinecrest, built 1927, addition in 1962

John Carl Warnecke buildings:

- Surf and Sand Complex, built 1959
- Corporation Yard, built 1959
- Crocker Dining Hall Additions built 1961
- Sea Galaxy Complex, built 1964
- Housekeeping, built 1965
- Long View Complex, built 1966
- View Crescent Complex, built 1968

Post-Warnecke buildings:

- North Woods Complex, built 1972, designed by Smith, Barker and Hanssen; Native Plant Nursery, built in 2000 and manufactured by Agratech (the only noncontributors constructed outside the period of significance and located within the boundaries of the historic district; other post-Warnecke buildings are outside district boundaries)

Current Conditions and Character-defining Features

Warnecke's Asilomar buildings are a variety of one or two stories with square or rectangular plans. They feature low pitch gabled or hipped roofs, wood shingle cladding, wide uncoursed random rubble masonry chimneys, and large windows facing west toward the coastline. The buildings are unified in appearance by certain character-defining features, and each complex is distinctive, with minor unique variations in details like building shape and door color.

Constructed between 1959 and 1968, the buildings designed by John Carl Warnecke for the Asilomar Conference Grounds adapted the existing buildings to a new purpose and expanded the campus under Warnecke's master plan. His Asilomar buildings integrate elements of modernism with the Second Bay Tradition.

Character-defining features of the historic district:

- Non-orthogonal site plan
- Extensive native landscaping between building complexes
- Complexes consisting of small clusters of similar buildings
- Concrete walkways between buildings that feature exposed aggregate and inset wooden spacers
- Wooden light standards with metal and glass lanterns that mimic the low-pitch shape of the buildings' hipped roofs
- Subtle distinctions in architectural features between complexes and consistency within complexes
- Compatibility with the natural environment and with Julia Morgan-designed buildings

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- Second Bay Tradition Architectural features:
 - Low pitch gabled or hipped roofs with long exposed rafter tails
 - Unpainted wood shingle cladding
 - Large, west-oriented floor-to-ceiling windows
 - Bright accent doors in orange or yellow
 - Painted accent beams on roofs and rafters
 - Rows of simple wood porches and balconies along west elevations
 - Massive stone masonry chimneys
 - Coordinating stone masonry used in assorted structural details
 - Integration of interior features with exterior architecture through use of similar materials, continuous beams, large expanses of glass, and porches/balconies

Contributing Resources

1. Surf and Sand complex, Sand
2. Surf and Sand complex, Living Room meeting room
3. Surf and Sand complex, Surf
4. View Crescent complex, Spindrift 1 (south)
5. View Crescent complex, Spindrift 2 (north)
6. View Crescent complex, Sanderling meeting room
7. View Crescent complex, Dolphin meeting room
8. View Crescent complex, Breakers 2 (west)
9. View Crescent complex, Breakers 1 (east)
10. View Crescent complex, Curlew meeting room
11. View Crescent complex, Whitecaps 2 (north)
12. View Crescent complex, Whitecaps 1 (south)
13. View Crescent complex, Marlin meeting room
14. Sea Galaxy complex, Windward
15. Sea Galaxy complex, Shores
16. Sea Galaxy complex, Cypress
17. Sea Galaxy complex, Nautilus meeting room
18. Sea Galaxy complex, Triton meeting room
19. Crocker Dining Hall Additions, Woodlands dining room and Seascape dining room
20. Corporation Yard
21. Housekeeping
22. Site/landscaping

Noncontributing Resources

23. Long View North
24. Long View Middle
25. Long View South
26. Native Plant Nursery
27. North Woods complex, Willow Inn
28. North Woods complex, Manzanita
29. North Woods complex, Heather. Toyon, Acacia

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30. North Woods complex, Oak Knoll

Previously Listed Resources (Julia Morgan/YWCA Asilomar NHL)

31. Phoebe Apperson Hearst Social Hall/Administration Building
32. Engineer's Cottage/Outside Inn
33. Lodge/Visitors Lodge
34. Grace Dodge Memorial Chapel
35. Mary A. Crocker Dining Hall
36. Viewpoint/Health Cottage
37. Stuck-Up Inn/Hilltop
38. Pirates Inn/Tide Inn
39. Scripps/Lodge Annex
40. Merrill Hall
41. Director's Cottage/Pinecrest
42. Entry Gates
43. Circulation Plan

Resource Descriptions

All resources located within the boundaries of the Asilomar Conference Grounds and designed by John Carl Warnecke are described in the following narrative. District contributors were constructed between 1959 and 1968.

1. Surf and Sand complex, Sand (1959)

Physical Description

The Surf and Sand complex is an L-shaped grouping of three one-story buildings. The complex is located in sand dunes at the southwest edge of the Asilomar campus; Sunset Drive separates it from Asilomar State Beach. All three buildings are raised above concrete piers with wide wooden decks that wrap around three sides and appear to float above the sand. The buildings are clad in natural wood shingle in continuity with the rest of the campus. Low, wide wooden balustrades double as seating (one of the distinctive features of Warnecke's lodging buildings across the campus). Roofs are hipped with a low pitch, exposed rafter tails and wide, open eaves. The shaped rafter tails of all three buildings are somewhat deteriorated at their ends and are painted a warm orange/brown that mimics the appearance of new wood. Eaves are painted white. Sand (one of two lodging buildings) is long and rectangular and oriented roughly east-west. Entrances are located on its northeast elevation and are fitted with flat wooden doors stained to highlight their wood grain. Its southwest elevation consists primarily of floor-to-ceiling windows with views toward the beach along with sliding-glass doors for each room; there are simple wooden dividers separating the decks of each room.

Interior: The interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Entry doors are finished to highlight wood grain. Bathroom and storage spaces are narrow entry hallways adjacent to entrances. The dramatic, asymmetric

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geometry of the high ceilings is the main decorative feature of the guest rooms. Beach-facing walls are fully glazed, with full height sliding-glass doors that access the deck area. Narrow clerestory windows emphasize the continuity of rafters between indoor and outdoor. Cylindrical original wall sconces have white shades and natural wood trim.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades. Specific dates for some alterations are unknown, apparently undertaken after 1980 where no date is given.

Exterior Alterations:

- original natural eaves painted white, rafter tails painted orange/brown
- small jalousie windows adjacent to horizontal sliding doors replaced with aluminum slider windows
- original deck divider screens (plywood with applied battens) replaced with vertical boards

Interior alterations:

- interior lighting changes
- some doors to bathroom and shower alcoves removed

Historic Use

Sand was originally constructed as hotel lodging and has been in continuous use for that purpose.

2. Surf and Sand complex, Living Room meeting room (1959)

The square-plan Living Room is located between the two lodging buildings. It has floor-to-ceiling windows on three elevations. A massive chimney of uncoursed random rubble masonry, a distinctive motif of Warnecke's buildings, projects from the southeast plane of the roof near its peak.

Interior: The Living Room has a symmetrical interior main space designed to be a meeting room. Like the lodgings, it is dominated by a high ceiling of natural wood with exposed structural beams and a blending of the outdoors and indoors. A large and distinctive chandelier composed of a natural wooden ring with cylindrical lights hangs from the center of the ceiling. The east wall is dominated by a massive stone fireplace flanked by wood paneling with doors that swing open to reveal chalkboards. A cantilevered concrete/pebble hearth stretches across the entire length of the wall. The Living Room's three remaining walls are floor-to ceiling glass with natural wooden dividers. Narrow clerestory windows like those in the lodging rooms further emphasize the continuity between indoor and outdoor.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades. Specific dates for some alterations are unknown, apparently undertaken after 1980 where no date is given.

Exterior Alterations:

- original natural eaves painted white, rafter tails painted orange/brown

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- door hardware replaced
- exterior lighting relocated
- addition of wood ramps to east and south sides of deck
- replacement of original wood stairs and wood ramp with exposed aggregate concrete versions

Interior alterations:

- draperies replaced (1976)
- new furniture layout design (1978)

Historic Use

Living Room was originally constructed as a meeting room and has been in continuous use for that purpose.

3. Surf and Sand complex, Surf (1959)

Surf, the second lodging building, is oriented roughly north-south. Entrances are located on the northeast elevation. The beach-facing (northwest) elevation consists primarily of large, floor-to-ceiling windows with views toward the beach along with sliding-glass doors for each room; there are simple wooden dividers separating the decks of each room.

Interior: The interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Entry doors are finished to highlight wood grain. Bathroom and storage spaces are narrow entry hallways adjacent to entrances. The dramatic, asymmetric geometry of the high ceilings is the main decorative feature of the guest rooms. Beach-facing walls are fully glazed, with full height sliding-glass doors that access the deck area. Narrow clerestory windows emphasize the continuity of rafters between indoor and outdoor. Cylindrical original wall sconces have white shades and natural wood trim.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades. Specific dates for some alterations are unknown, apparently undertaken after 1980 where no date is given.

Exterior Alterations:

- original natural eaves painted white, rafter tails painted orange/brown
- small jalousie windows adjacent to horizontal sliding doors replaced with aluminum slider windows
- deck railing replaced at east elevation
- original deck divider screens (plywood with applied battens) replaced with vertical boards

Interior alterations:

- interior lighting changes
- some doors to bathroom and shower alcoves removed
- guest room 604 modified for ADA access (2005-2006)

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Historic Use

Surf was originally constructed as hotel lodging and has been in continuous use for that purpose.

Surf and Sand Complex Landscape features: The three closely placed buildings are connected with wooden boardwalks that extend from and are integrated with decking, as well as concrete decks and paths with sidewalks to the east of the buildings. The sidewalks and steps connect the buildings to the parking area at the east of the complex and are formed of sections of rough exposed aggregate concrete separated by wood-plastic composite spacers. There is also a winding brick path with concrete border that leads to a brick patio east of Surf. Contemporary signage is affixed to the buildings and to some light standards. Light standards are wooden and topped with metal and glass lanterns that mimic the low-pitch shape of the buildings' hipped roofs. Landscaping is primarily native scrub cypress trees, some of which has replaced the bare sand that surrounded the complex in the 1960s.

Landscape Alterations:

- addition of Monterey cypress along east side of complex
- addition of concrete sidewalks to replace original paving slabs in entrance courtyard and along east side of living room
- fence added between Sand and living room that limits dune access
- replacement of original sand between paving slabs in paths and courtyard with wood-plastic composite (2012-2013)
- removal of Warnecke-era wood sign from Entrance Courtyard (2012-2013)

4. View Crescent complex, Spindrift 1 (1968)

Spindrift 1 is at the southwestern edge of the View Crescent Complex, which consists of a total of ten buildings arrayed into a rough semicircle. Six paired lodging buildings are at the center with four meeting rooms to the outside, around a circular path that encloses a landscaped area. The complex is located toward the western boundary of the campus, near the boardwalk. Spindrift 1 is oriented roughly east-west and sited adjacent to Spindrift 2 and Sanderling meeting room. It is two-story with a long rectangular plan and side-gabled roof. Gable ends are recessed and feature louvered vents of natural wood. Simple paired rafter tails at the wide eaves are truncated at the roof line. The building is clad in natural wood shingle, with a massive chimney of uncoursed random rubble masonry on its west elevation, features that coordinate with Warnecke's other Asilomar complexes. Its east elevation has an exterior staircase with open risers. Recessed entrances are located on the north elevation and fitted with flat doors painted a bright yellow that contrasts with natural shingle cladding. Each entrance has an adjacent side-facing frosted floor-to-ceiling window. Second-floor entrances are accessed via a raised walkway which has solid shingle-clad balustrades cantilevered by steel cables connected to rafter tails. (Plain square support posts were not part of the original design.) The walkway serves to connect Spindrift 1 and Spindrift 2 and to shelter ground-floor walkways.

The south elevation is dominated by first-floor decks and second-floor balconies designed to take advantage of ocean and landscape views. Each room has a sliding-glass door to its own small

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deck or balcony; each deck is bordered on three sides by Warnecke's distinctive low wooden balustrade benches. Sliding-glass doors are flanked by narrow full-height jalousie windows. Balconies are cantilevered and connected to doubled rafter tails by steel cables. They have solid shingle-clad balustrades on their ends with simple metal railings in front. The evenly spaced gaps between decks and balconies are repeated at the roof level by the projecting shed roofs that shelter them, creating a regular rhythm. The building has painted red wood accents. Decks between Spindrift 1 and Spindrift 2 also feature bench balustrades.

Interior: The interior of Spindrift 1 is defined by high ceilings of natural wood with exposed structural beams, including distinctive doubled rafters, and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are accessed from narrow entry hallways adjacent to entrances. Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- replacement of rotten stairs (1977, 2000)
- Plain square posts added as supports for exterior walkways (unknown)
- upper and lower decks replaced (2000)
- new thresholds installed at doors (2000, 2003)
- some corner benches rebuilt (2000)
- shingles replaced (2003)
- stairs and elevated walkways rebuilt (2003)
- redwood balcony slats replaced with more narrowly spaced slats (2008)
- extensive deck replacement during ADA work

Historic Use

Spindrift 1 was constructed as hotel lodging and has been in continuous use for that purpose.

5. View Crescent complex, Spindrift 2 (1968)

Spindrift 2 is west of the circular path that encloses the landscaped heart of the View Crescent complex and adjacent to the north elevation of Spindrift 1. Sanderling meeting room is to its west. Spindrift 2 is oriented roughly north-south. It is two-story with a long rectangular plan and side-gabled roof. Gable ends are recessed and feature louvered vents of natural wood. Simple paired rafter tails at the wide eaves are truncated at the roof line. The building is clad in natural wood shingle, with a massive chimney of uncoursed random rubble masonry on its south elevation, features that coordinate with Warnecke's other Asilomar complexes. Its north elevation has an exterior staircase with open risers. Recessed entrances are located on the west elevation and fitted with flat doors painted a bright yellow that contrasts with natural shingle cladding. Each entrance has an adjacent side-facing frosted floor-to-ceiling window. Second-floor entrances are accessed via a raised walkway which has solid shingle-clad balustrades cantilevered by steel cables connected to rafter tails. (Plain square support posts were not part of the original design.) The walkway serves to connect Spindrift 2 to Spindrift 1 and to shelter ground-floor walkways.

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The east elevation is dominated by first-floor decks and second-floor balconies designed to take advantage of landscape views. Each room has a sliding-glass door to its own small deck or balcony; each deck is bordered on three sides by Warnecke's distinctive low wooden balustrade benches. Sliding-glass doors are flanked by narrow full-height jalousie windows. Balconies are cantilevered and connected to doubled rafter tails by steel cables. They have solid shingle-clad balustrades on their ends with simple metal railings in front. The evenly spaced gaps between decks and balconies are repeated at the roof level by the projecting shed roofs that shelter them, creating a regular rhythm. The building has painted red wood accents. Decks between Spindrift 2 and Spindrift 1 also feature bench balustrades.

Interior: The interior of Spindrift 2 is defined by high ceilings of natural wood with exposed structural beams, including distinctive doubled rafters, and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are accessed from narrow entry hallways adjacent to entrances.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- replacement of rotten stairs (1977, 2000)
- Plain square posts added as supports for exterior walkways (unknown)
- upper and lower decks replaced (2000)
- new thresholds installed at doors (2000, 2003)
- some corner benches rebuilt (2000)
- shingles replaced (2003)
- stairs and elevated walkways rebuilt (2003)
- redwood balcony slats replaced with more narrowly spaced slats (2008)
- extensive deck replacement during ADA work

Historic Use

Spindrift 2 was constructed as hotel lodging and has been in continuous use for that purpose.

6. View Crescent complex, Sanderling meeting room (1968)

The single-story meeting room is located west of Spindrift 1 and Spindrift 2. It has a low-pitch octagonal hipped roof with wide eaves. The main entrance, on the south façade, is fitted with flush-mounted double wood doors. Floor-to-ceiling corner windows project halfway into the voids at the four meeting points of the exterior walls in the cross-plan building. A stone chimney projects from the western roof plane near its ridge. Large, centered skylights add to the abundant interior natural light provided by the four corner windows. The interior is characterized by natural wood-paneled walls and the large corner windows. Its massive, floor to ceiling stone fireplace is a focal point.

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Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

- windbreak added (1969)

Historic Use

Sanderling was constructed as a meeting room and has been in continuous use for that purpose.

7. View Crescent complex, Dolphin meeting room (1968)

The single-story meeting room is located west of Spindrift 1 and Spindrift 2. It has a low-pitch octagonal hipped roof with wide eaves. The main entrance, on the south façade, is fitted with flush-mounted double wood doors. Floor-to-ceiling corner windows project halfway into the voids at the four meeting points of the exterior walls in the cross-plan building. A stone chimney projects from the northern roof plane near its ridge. Large, centered skylights add to the abundant interior natural light provided by the four corner windows. The interior is characterized by natural wood-paneled walls and the large corner windows. Its massive, floor to ceiling stone fireplace is a focal point.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

- decks replaced, handrails installed at exit (2003)

Historic Use

Dolphin was constructed as a meeting room and has been in continuous use for that purpose.

8. View Crescent complex, Breakers 2 (1968)

Breakers 2 is north of the circular path that encloses the landscaped heart of the View Crescent complex. Breakers 2 is oriented roughly east-west and sited west of Breakers 1 and south of Dolphin meeting room. It is two-story with a long rectangular plan and side-gabled roof. Gable ends are recessed and feature louvered vents of natural wood. Simple paired rafter tails at the wide eaves are truncated at the roof line. The building is clad in natural wood shingle, with a massive chimney of uncoursed random rubble masonry on its east elevation, features that coordinate with Warnecke's other Asilomar complexes. Its west elevation has an exterior staircase with open risers. Recessed entrances are located on the north elevation and fitted with flat doors painted a bright yellow that contrasts with natural shingle cladding. Each entrance has an adjacent side-facing frosted floor-to-ceiling window. Second-floor entrances are accessed via a raised walkway which has solid shingle-clad balustrades cantilevered by steel cables connected to rafter tails. (Plain square support posts were not part of the original design.) The walkway serves to connect Breakers 2 to Breakers 1 and to shelter ground-floor walkways.

The south elevation is dominated by first-floor decks and second-floor balconies designed to take advantage of landscape and ocean views. Each room has a sliding-glass door to its own small deck or balcony; each deck is bordered on three sides by Warnecke's distinctive low wooden

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balustrade benches. Sliding-glass doors are flanked by narrow full-height jalousie windows. Balconies are cantilevered and connected to doubled rafter tails by steel cables. They have solid shingle-clad balustrades on their ends with simple metal railings in front. The evenly spaced gaps between decks and balconies are repeated at the roof level by the projecting shed roofs that shelter them, creating a regular rhythm. The building has painted red wood accents. Decks between Breakers 2 and Breakers 1 also feature bench balustrades.

Interior: The interior of Breakers 2 is defined by high ceilings of natural wood with exposed structural beams, including distinctive doubled rafters, and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are accessed from narrow entry hallways adjacent to entrances.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- replacement of rotten stairs (1977, 2000)
- Plain square posts added as supports for exterior walkways (unknown)
- skirt board of first floor deck replaced and new flooring installed at second floor decks (2000)
- new thresholds installed at doors (2000, 2003)
- some corner benches rebuilt (2000)
- upper and lower decks replaced (2003)
- shingles replaced (2003)
- stairs and elevated walkways rebuilt (2003)
- redwood balcony slats replaced with more narrowly spaced slats (2008)
- extensive deck replacement during ADA work

Historic Use

Breakers 2 was constructed as hotel lodging and has been in continuous use for that purpose.

9. View Crescent complex, Breakers 1 (1968)

Breakers 1 is north of the circular path that encloses the landscaped heart of the View Crescent complex. Breakers 1 is oriented roughly east-west and sited east of Breakers 2. It is two-story with a long rectangular plan and side-gabled roof. Gable ends are recessed and feature louvered vents of natural wood. Simple paired rafter tails at the wide eaves are truncated at the roof line. The building is clad in natural wood shingle, with a massive chimney of uncoursed random rubble masonry on its west elevation, features that coordinate with Warnecke's other Asilomar complexes. Its east elevation has an exterior staircase with open risers. Recessed entrances are located on the north elevation and fitted with flat doors painted a bright yellow that contrasts with natural shingle cladding. Each entrance has an adjacent side-facing frosted floor-to-ceiling window. Second-floor entrances are accessed via a raised walkway which has solid shingle-clad balustrades cantilevered by steel cables connected to rafter tails. (Plain square support posts were

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not part of the original design.) The walkway serves to connect Breakers 1 to Breakers 2 and to shelter ground-floor walkways.

The south elevation is dominated by first-floor decks and second-floor balconies designed to take advantage of landscape and ocean views. Each room has a sliding-glass door to its own small deck or balcony; each deck is bordered on three sides by Warnecke's distinctive low wooden balustrade benches. Sliding-glass doors are flanked by narrow full-height jalousie windows. Balconies are cantilevered and connected to doubled rafter tails by steel cables. They have solid shingle-clad balustrades on their ends with simple metal railings in front. The evenly spaced gaps between decks and balconies are repeated at the roof level by the projecting shed roofs that shelter them, creating a regular rhythm. The building has painted red wood accents. Decks between Breakers 1 and Breakers 2 also feature bench balustrades.

Interior: The interior of Breakers 1 is defined by high ceilings of natural wood with exposed structural beams, including distinctive doubled rafters, and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are accessed from narrow entry hallways adjacent to entrances.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- replacement of rotten stairs (1977, 2000)
- Plain square posts added as supports for exterior walkways (unknown)
- skirt board of first floor deck replaced and new flooring installed at second floor decks (2000)
- new thresholds installed at doors (2000, 2003)
- some corner benches rebuilt (2000)
- upper and lower decks replaced (2003)
- shingles replaced (2003)
- stairs and elevated walkways rebuilt (2003)
- redwood balcony slats replaced with more narrowly spaced slats (2008)
- extensive deck replacement during ADA work

Historic Use

Breakers 1 was constructed as hotel lodging and has been in continuous use for that purpose.

10. View Crescent complex, Curlew meeting room (1968)

The single-story meeting room is located west of Spindrift 1 and Spindrift 2. It has a low-pitch octagonal hipped roof with wide eaves. The main entrance, on the south façade, is fitted with flush-mounted double wood doors. Floor-to-ceiling corner windows project halfway into the voids at the four meeting points of the exterior walls in the cross-plan building. A stone chimney projects from the eastern roof plane near its ridge. Large, centered skylights add to the abundant interior natural light provided by the four corner windows. The interior is characterized by

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natural wood-paneled walls and the large corner windows. Its massive, floor to ceiling stone fireplace is a focal point.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Alterations:

- decks replaced, handrails installed at exit (2003)

Historic Use

Curlew was constructed as a meeting room and has been in continuous use for that purpose.

11. View Crescent complex, Whitecaps 2 (north) (1968)

Whitecaps 2 is east of the circular path that encloses the landscaped heart of the View Crescent and grouped with Marlin meeting room and Whitecaps 1. Whitecaps 2 is oriented roughly north-south. It is two-story with a long rectangular plan and side-gabled roof. Gable ends are recessed and feature louvered vents of natural wood. Simple paired rafter tails at the wide eaves are truncated at the roof line. The building is clad in natural wood shingle, with a massive chimney of uncoursed random rubble masonry on its south elevation, features that coordinate with Warnecke's other Asilomar complexes. Its north elevation has an exterior staircase with open risers. Recessed entrances are located on the east elevation and fitted with flat doors painted a bright yellow that contrasts with natural shingle cladding. Each entrance has an adjacent side-facing frosted floor-to-ceiling window. Second-floor entrances are accessed via a raised walkway which has solid shingle-clad balustrades cantilevered by steel cables connected to rafter tails. (Plain square support posts were not part of the original design.) The walkway serves to connect Whitecaps 2 to Whitecaps 1 and to shelter ground-floor walkways.

The west elevation is dominated by first-floor decks and second-floor balconies designed to take advantage of ocean and landscape views. Each room has a sliding-glass door to its own small deck or balcony; each deck is bordered on three sides by Warnecke's distinctive low wooden balustrade benches. Sliding-glass doors are flanked by narrow full-height jalousie windows. Balconies are cantilevered and connected to doubled rafter tails by steel cables. They have solid shingle-clad balustrades on their ends with simple metal railings in front. The evenly spaced gaps between decks and balconies are repeated at the roof level by the projecting shed roofs that shelter them, creating a regular rhythm. The building has painted red wood accents. Decks between Whitecaps 2 and Whitecaps 1 also feature bench balustrades.

Interior: The interior of Whitecaps 2 is defined by high ceilings of natural wood with exposed structural beams, including distinctive doubled rafters, and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are accessed from narrow entry hallways adjacent to entrances.

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Alterations: Very few substantial alterations have been performed to the complex outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- replacement of rotten stairs (1977, 2000)
- Plain square posts added as supports for exterior walkways (unknown)
- skirt board of first floor deck replaced and new flooring installed at second floor decks (2000)
- new thresholds installed at doors (2000, 2003)
- some corner benches rebuilt (2000)
- shingles replaced (2003)
- stairs and elevated walkways rebuilt (2003)
- redwood balcony slats replaced with more narrowly spaced slats (2008)
- extensive deck replacement during ADA work

Historic Use

Whitecaps 2 was constructed as hotel lodging and has been in continuous use for that purpose.

12. View Crescent complex, Whitecaps 1 (south) (1968)

Whitecaps 1 is east of the circular path that encloses the landscaped heart of the View Crescent and grouped with Marlin meeting room and Whitecaps 2. Whitecaps 1 is oriented roughly east-west. It is two-story with a long rectangular plan and side-gabled roof. Gable ends are recessed and feature louvered vents of natural wood. Simple paired rafter tails at the wide eaves are truncated at the roof line. The building is clad in natural wood shingle, with a massive chimney of uncoursed random rubble masonry on its east elevation, features that coordinate with Warnecke's other Asilomar complexes. Its west elevation has an exterior staircase with open risers. Recessed entrances are located on the north elevation and fitted with flat doors painted a bright yellow that contrasts with natural shingle cladding. Each entrance has an adjacent side-facing frosted floor-to-ceiling window. Second-floor entrances are accessed via a raised walkway which has solid shingle-clad balustrades cantilevered by steel cables connected to rafter tails. (Plain square support posts were not part of the original design.) The walkway serves to connect Whitecaps 1 to Whitecaps 2 and to shelter ground-floor walkways.

The south elevation is dominated by first-floor decks and second-floor balconies designed to take advantage of ocean and landscape views. Each room has a sliding-glass door to its own small deck or balcony; each deck is bordered on three sides by Warnecke's distinctive low wooden balustrade benches. Sliding-glass doors are flanked by narrow full-height jalousie windows. Balconies are cantilevered and connected to doubled rafter tails by steel cables. They have solid shingle-clad balustrades on their ends with simple metal railings in front. The evenly spaced gaps between decks and balconies are repeated at the roof level by the projecting shed roofs that shelter them, creating a regular rhythm. The building has painted red wood accents. Decks between Whitecaps 1 and Whitecaps 2 also feature bench balustrades.

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Interior: The interior of Whitecaps 1 is defined by high ceilings of natural wood with exposed structural beams, including distinctive doubled rafters, and a blending of the outdoors and indoors. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are accessed from narrow entry hallways adjacent to entrances.

Alterations: Very few substantial alterations have been performed to the complex outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- replacement of rotten stairs (1977, 2000)
- Plain square posts added as supports for exterior walkways (unknown)
- skirt board of first floor deck replaced and new flooring installed at second floor decks (2000)
- new thresholds installed at doors (2000, 2003)
- some corner benches rebuilt (2000)
- shingles replaced (2003)
- stairs and elevated walkways rebuilt (2003)
- redwood balcony slats replaced with more narrowly spaced slats (2008)
- extensive deck replacement during ADA work

Historic Use

Whitecaps 1 was constructed as hotel lodging and has been in continuous use for that purpose.

13. View Crescent complex, Marlin meeting room (1968)

The single-story meeting room is located west of Spindrift 1 and Spindrift 2. It has a low-pitch octagonal hipped roof with wide eaves. The main entrance, on the south façade, is fitted with flush-mounted double wood doors. Floor-to-ceiling corner windows project halfway into the voids at the four meeting points of the exterior walls in the cross-plan building. A stone chimney projects from the eastern roof plane near its ridge. Large, centered skylights add to the abundant interior natural light provided by the four corner windows. The interior is characterized by natural wood-paneled walls and the large corner windows. Its massive, floor to ceiling stone fireplace is a focal point.

Alterations: Very few substantial alterations have been performed outside the historic period. Most changes have been replacement of deteriorated features in kind or required accessibility upgrades.

Alterations:

- decks replaced (2003)

Historic Use

Marlin was constructed as a meeting room and has been in continuous use for that purpose.

Landscape features: The View Crescent complex's ten buildings are connected by a combination of wooden decks and boardwalks, curving pale paver paths with concrete borders, winding

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asphalt paths, sidewalks, concrete ramps with metal railings, and second-floor walkways (which connect paired lodging buildings). There is a parking lot for the complex to its northeast. Contemporary signage is affixed to the buildings. Light standards are wooden and topped with metal and glass lanterns that mimic the low-pitch shape of the buildings' roofs. Plantings include various coniferous trees, low shrubs, native grasses, and ground cover plants; beyond the landscaped areas to the west of the complex are the Asilomar Dunes, the beach, and the ocean, which is visible from some areas of View Crescent. Planted areas are enclosed by low walls of uncoursed random rubble masonry that coordinates with the distinctive chimneys; low fences made of rough, natural wood line them near the buildings and along the edges of paths. Asilomar's circular main drive passes to the east of the complex.

14. Sea Galaxy complex, Windward (1964)

Windward is the northernmost building in the Sea Galaxy complex. It consists of five buildings are clustered around a central courtyard, three lodging buildings and two meeting rooms. Sea Galaxy is located near the southern edge of the Asilomar campus, not far east of the Surf & Sand complex. Windward is long and rectangular, oriented roughly north-south, and clad in the same natural wood shingle used throughout the campus. It has a gable-on-hip roofs with low pitch and wide eaves. Doors and roof details, including the distinctive long rafters, are painted a warm light brown that mimics new wood. Windward features massive chimneys of uncoursed random rubble masonry on both ends. Its entrance is on the east elevations; an external second-floor walkway connects it to Shores and Cypress. The walkways and three external stairways that access them have simple wooden balustrades. The stairways are supported by wide rubble masonry piers that match the chimneys. On the west elevation (which faces toward the ocean) are large, floor-to-ceiling sliding glass doors flanked by narrow jalousie windows set in slightly projecting bays; on the second floor, they lead to balconies, while on the first floor, there is a low bench in front of each sliding-glass door. The ground slopes down away from the building to the west, first-floor terraces are formed by retaining walls of uncoursed random rubble masonry.

Interior: The Windward interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors created by the large expanses of glass and continuous material at the ceiling/eaves. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are narrow hallways adjacent to entrances. The dramatic, asymmetric geometry of the high ceilings of the upstairs rooms are a main decorative feature; ground floor rooms also feature natural woodwork. West-facing walls are fully glazed, with full height sliding-glass doors that access the deck area. Cylindrical original wall sconces have white shades and natural wood trim. Rooms at the north and south ends of the building have floor-to-ceiling stone masonry fireplaces.

Alterations: Very few substantial alterations have been performed to the complex outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- redwood balcony slats replaced with more narrowly spaced slats (2008)

Interior Alterations:

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- widened toilet room doors and installed grab bars in Rooms 1-4 (1977)
- sliding glass door of Room 1 replaced (1978)

Historic Use

Windward was constructed as hotel lodging and has been in continuous use for that purpose.

15. Sea Galaxy complex, Shores (1964)

Shores is the westernmost building in the Sea Galaxy complex. Shores is long and rectangular, oriented roughly north-south, and clad in the same natural wood shingle used throughout the campus. It has a gable-on-hip roofs with low pitch and wide eaves. Doors and roof details, including the distinctive long rafters, are painted a warm light brown that mimics new wood. Windward features massive chimneys of uncoursed random rubble masonry on both ends. Its entrance is on the east elevations; an external second-floor walkway connects it to Windward and Cypress. The walkways and three external stairways that access them have simple wooden balustrades. The stairways are supported by wide rubble masonry piers that match the chimneys. On the west elevation (which faces toward the ocean) are large, floor-to-ceiling sliding glass doors flanked by narrow jalousie windows set in slightly projecting bays; on the second floor, they lead to balconies, while on the first floor, there is a low bench in front of each sliding-glass door. The ground slopes down away from the building to the west, first-floor terraces are formed by retaining walls of uncoursed random rubble masonry.

Interior: The Shores interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors created by the large expanses of glass and continuous material at the ceiling/eaves. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are narrow hallways adjacent to entrances. The dramatic, asymmetric geometry of the high ceilings of the upstairs rooms are a main decorative feature; ground floor rooms also feature natural woodwork. West-facing walls are fully glazed, with full height sliding-glass doors that access the deck area. Cylindrical original wall sconces have white shades and natural wood trim. Rooms at the north and south ends of the building have floor-to-ceiling stone masonry fireplaces.

Alterations: Very few substantial alterations have been performed to the complex outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- redwood balcony slats replaced with more narrowly spaced slats (2008)

Historic Use

Shores was constructed as hotel lodging and has been in continuous use for that purpose.

16. Sea Galaxy complex, Cypress (1964)

Shores is the westernmost building in the Sea Galaxy complex. Cypress is long and rectangular, oriented roughly north-south, and clad in the same natural wood shingle used throughout the campus. It has a gable-on-hip roofs with low pitch and wide eaves. Doors and roof details,

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including the distinctive long rafters, are painted a warm light brown that mimics new wood. Windward features massive chimneys of uncoursed random rubble masonry on both ends. Its entrance is on the east elevations; an external second-floor walkway connects it to Windward and Shores. The walkways and three external stairways that access them have simple wooden balustrades. The stairways are supported by wide rubble masonry piers that match the chimneys. On the west elevation (which faces toward the ocean) are large, floor-to-ceiling sliding glass doors flanked by narrow jalousie windows set in slightly projecting bays; on the second floor, they lead to balconies, while on the first floor, there is a low bench in front of each sliding-glass door. The small first-floor patios are at grade.

Interior: The Cypress interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors created by the large expanses of glass and continuous material at the ceiling/eaves. Rooms are simple with natural wood details like louvered closet doors and molding. Bathroom and storage spaces are narrow hallways adjacent to entrances. The dramatic, asymmetric geometry of the high ceilings of the upstairs rooms are a main decorative feature; ground floor rooms also feature natural woodwork. West-facing walls are fully glazed, with full height sliding-glass doors that access the deck area. Cylindrical original wall sconces have white shades and natural wood trim. Rooms at the north and south ends of the building have floor-to-ceiling stone masonry fireplaces.

Alterations: Very few substantial alterations have been performed to the complex outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- redwood balcony slats replaced with more narrowly spaced slats (2008)

Historic Use

Cypress was constructed as hotel lodging and has been in continuous use for that purpose.

17. Sea Galaxy complex, Nautilus meeting room (1964)

The meeting room is a low one-story building, located across the courtyard to the east from the lodging buildings. Nautilus is rectangular in plan with a gable-on-hip roof; it is substantially larger than Triton. Battered columns of uncoursed random rubble masonry flank areas of floor-to-ceiling windows, board-and-batten, and double flat-panel doors on the south elevation. Building corners are floor-to-ceiling glass with narrow wood battens. Two massive stone masonry chimney project from the western and eastern planes of the roof.

Interior: The Nautilus interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors created by the large expanses of glass and continuous material at the ceiling/eaves. Walls feature natural woodwork of redwood board and batten. Cylindrical original pendant lights have copper trim, and cylindrical sconces are metal. Floor-to-ceiling stone masonry fireplaces at either end of the room are focal points.

Alterations: No known substantial alterations have been performed

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Historic Use

Nautilus was constructed as a meeting room and has been in continuous use for that purpose.

18. Sea Galaxy complex, Triton meeting room (1964)

The meeting room is a low one-story building, located across the courtyard to the east from the lodging buildings. Triton is square in plan with a gable-on-hip roof; it is about half the size of Triton. Battered columns of uncoursed random rubble masonry flank areas of floor-to-ceiling windows, board-and-batten, and double flat-panel doors on the south elevation. Building corners are floor-to-ceiling glass with narrow wood battens. A massive stone masonry chimney projects from the eastern plane of the roof.

Interior: The Triton interior is defined by high ceilings of natural wood with exposed structural beams and a blending of the outdoors and indoors created by the large expanses of glass and continuous material at the ceiling/eaves. Walls feature natural woodwork of redwood board and batten. Cylindrical original pendant lights have copper trim, and cylindrical sconces are metal. The floor-to-ceiling stone masonry fireplaces at the east end of the room is a focal point.

Alterations: No known substantial alterations have been performed

Historic Use

Triton was constructed as a meeting room and has been in continuous use for that purpose.

Landscape features: The five buildings are arranged around a central courtyard which features a large planter (originally a fountain/pool) of coordinating uncoursed random rubble masonry as a focal point. Sidewalks and steps connecting the buildings and courtyard are formed of sections of rough exposed aggregate concrete separated by wood-plastic composite spacers. Contemporary signage is affixed to the buildings. Light standards are wooden and topped with metal and glass lanterns that mimic the low-pitch shape of the buildings' hipped roofs. The meeting buildings of the east half of the complex are at a higher elevation than the lodging buildings; Warnecke used the grade change to create a series of landscape features that integrate the complex with the courtyard. Stairs and ramps provide circulation, and long masonry retaining walls double as seating, with wood plank insets that match wooden benches. Plantings within the courtyard are oak trees and native grasses. Monterey Pines are the most important species around the exterior of the buildings; these areas also have low native shrubs and grasses. The large parking lot is to the east of the complex, sited to avoid interfering with views of the ocean and campus.

Landscape Alterations:

- pool/fountain repaired for leaks (1964)
- portions of walkway repaired (1977)
- pool/fountain converted to planter
- Monterey Pines within the courtyard replaced with oak trees
- accessible sidewalks added (2011)

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19. Crocker Dining Hall Additions, Woodlands dining room and Seascape dining room (1961)

Crocker Dining Hall is located near the western edge of the Asilomar campus. The original one-and-a-half story Dining Hall, constructed in 1918, was designed by Julia Morgan and exhibits the First Bay Tradition architecture of the property's initial phase of development. It is rectangular in plan and constructed of rough uncoursed stone masonry with redwood shingle cladding above. It has a low-pitch cross-gabled roof with dormers, wide eaves, and heavy exposed rafter tails and purlins. Its main façade is at the north, facing the property's central Campus Circle. The five-bay façade has a projecting central entrance porch. The porch was redesigned and raised two feet in 1961 (so it would be at the same level as interior flooring raised during the same project), necessitating the addition of a new set of concrete steps. Decking bordered with Warnecke's signature bench balustrade encircles the porch. The entrance is fitted with fully glazed double doors that replaced the original doors in 1961. Fenestration consists of banks of casement windows grouped in threes; original one-over-one wood windows were replaced with the current single lights in 1961. The east and west facades have two window bays each, flanking massive uncoursed stone masonry chimneys.

The addition, which is at the rear (south) of the original building, replaced the original kitchen and consists of three volumes connected by short fully glazed hyphens. The central kitchen volume is flanked by two dining rooms (Woodland and Seascape) to the east and west. All three rectangular-plan volumes have gable-on-hip roofs. The kitchen (most of which is enveloped by the other building volumes) is clad in a natural wood shingle and has a loading dock at its south end. The two dining room additions are carefully designed to be both emphatically Modernist and deferential to the original building. Gable ends are fully glazed. Heavy doubled rafter tails project at the wide eaves above clerestory windows. Battered columns of uncoursed random rubble masonry punctuate floor-to-ceiling glass that includes sliding-glass doors and corner windows. There are cylindrical copper sconces affixed to the columns. Small areas of natural wood shingle as well as the masonry columns and exposed rafter tails establish continuity with the original Crocker Dining Hall and the campus. Seascape is oriented east-west, while Woodland is oriented north-south.

Interior: both the original dining room and the additions are characterized by the warm wood tones of exposed structural beams at the ceilings and natural wood flooring. Circular metal light fixtures are suspended from the beams. The expansive original dining room has abundant natural light from the triple windows and dormers. The heavy piers between windows are painted white. Its south wall opens onto the cafeteria area adjacent to the kitchen. Both ends of the room are anchored by massive stone fireplaces with vertical wood trim above their mantels. In 1961, the floor was raised two feet to accommodate building services, and fireplace boxes were also shortened at that time.

Seascape and Woodland exhibit continuity with the original dining room with exposed natural-wood roofing structure and wood floors. Natural light is also abundant because of the glazed gables, clerestory, and glass walls. The unbroken expanses of glass as well as the heavy stone columns connect these dining room additions closely to the exterior architecture and the

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landscape as well as expressing Modernist design principles. Suspended light fixtures (original to construction in 1961) feature the cylindrical lanterns used by Warnecke throughout the site.

Alterations: Very few substantial alterations have been performed to the building outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades.

Exterior Alterations:

- previously removed dormers on the original dining room reconstructed (1990s)
- ADA upgrades including removal of wide steps adjacent to the north elevation of Seascape, replacement of original concrete paths with accessible boardwalks, removal of low mushroom-shaped landscape lights (1990s)
- The patio area was mostly eliminated during dune restoration work (1980s)

Interior Alterations:

- glazed link between kitchen and Woodlands partially enclosed (1990s)
- Original nook (cafe) converted into a butler's pantry

Landscape features: Crocker Dining Hall faces onto Asilomar's central circular drive and open space, with a wooded area to the east and sand dunes to the south and west. Landscaped areas immediately adjacent to the original building are bordered with rocks and landscaped with low native shrubs and Monterey pines. Seascape is situated adjacent to the dunes at the west of the complex and Woodland is adjacent to a small, forested area. A sidewalk of pale pavers curves in front of the building and leads up to the main steps, while wooden boardwalks and sidewalks, formed of sections of rough exposed aggregate concrete separated by wood-plastic composite spacers, circle the sides of the building, and connect the decks. Decks with Warnecke's signature low, flat balustrades benches wrap around the exteriors of the dining room additions.

Historic Use

Woodlands and Seascape were constructed as dining halls in 1961 and have been in continuous use for that purpose.

20. Corporation Yard (1959)

The Corporation Yard is located near the eastern edge of the Asilomar campus, between the circular drive to the north and the Sea Galaxy parking lot to the south. The square complex consists of a central asphalt courtyard enclosed on four sides by one-story volumes and fencing, with a narrow driveway entrance at the north. Two rectangular-plan maintenance wings form the east and west sides of the square. Each has three square hipped roofs that form a series of pyramids. The west wing has large vertical windows topped with clerestory windows at its northeast corner, and additional clerestory windows along the north elevation to provide light for interior offices. The east wing, which houses shops, has vents in the outer upper walls rather than clerestory windows. Large vehicle entrances as well as human-scale entrances are located on courtyard-facing elevations; both are fitted with doors of unpainted natural wood. The office entrance at the northeast corner of the west building has a small horizontal sliding sash window adjacent to it. Flat-roofed vehicle storage wings enclose the north and south sides of the courtyard. They lack fenestration and have vehicle bays facing the courtyard. The buildings and

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fencing are clad in natural wood shingle in continuity with the lodging complexes, with vertical wood boards at the top (a detail also featured on Asilomar's other Warnecke-designed maintenance building). Exposed rafter tails are painted a warm light brown that mimics the appearance of new wood, establishing continuity with the other buildings on the campus.

Landscape features: The building and its courtyard are encircled by roads and paths, and landscaped areas are limited. There are small areas of grass and native shrubs in the immediate vicinity of the exterior of the complex and Monterey Pines to its west. The interior courtyard is completely paved with asphalt and lacks landscaping. There are accessible paver sidewalks along the outer east and west sides. The complex was originally designed as a maintenance facility, and the Warnecke team does not appear to have prepared a landscape plan for this facility.

Interior: Originally designed as maintenance facilities, these buildings feature utilitarian interior fabric. The structure of the roof and in most areas the exterior walls is exposed. Building services are installed on walls and ceilings. Lighting consists of fluorescent fixtures. Floors are exposed concrete. Office areas feature gypsum wallboard and carpeting and are aesthetically undistinguished. Interiors have been altered over time with room dividers added and kitchen facilities updated in keeping with changing needs. Interiors reflect the use of these buildings as shops and for storage and do not possess character-defining elements of Modernist architecture.

Alterations: Very few substantial alterations have been performed to the complex outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades. Specific dates for alterations are unknown, apparently undertaken after 1980 where no date is given.

Exterior Alterations:

- rafter tails truncated (before 1999)
- underside of decking, roof overhang, and rafter tails painted
- infill concrete masonry unit walls built and mezzanine inserted on east wing pavilions

Interior Alterations:

- some jalousie windows flanking sliding doors replaced with sliding windows

Landscape Alterations:

- addition of wooden sign (no longer extant) to entrance courtyard (1960s)
- addition of wooden tables (no longer extant) (1960s)
- curb poured (1970)
- concrete pad and lean-to enclosure installed (1977)
- 1000-gallon gasoline tank installed (1979)
- trenching around corporation yard and equipment installed in east wing for cogeneration electrical facility (1983)
- removal and replacement of gasoline tank (1991)
- cogeneration electrical facility removed (1998)
- accessible sidewalks constructed east, west, and south of complex (2011)

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The Corporation Yard was constructed as a maintenance facility in 1959 and has been in continuous use for that purpose.

21. Housekeeping (1965)

Physical Description

The Housekeeping building is situated in the northwest part of the Asilomar campus, near the boardwalk; it is north of View Crescent and immediately west of Asilomar's circular drive. It is an L-shaped building with a low-pitch gable-on-hip roof, clad in high-waisted unpainted wood shingle with vertical wood slats at the top, in continuity with the Corporation Yard. While relatively simple in comparison to the lodging and meeting buildings, the Housekeeping building also features long exposed rafters painted the same color as on the Corporation Yard, Surf and Sand, and Sea Galaxy buildings. There is a shingle-clad chimney at the western end. Fenestration consists of tripartite windows with a large central fixed picture window flanked by jalousie or steel casements. One window has replacement aluminum sliding-sash flanking the picture window. The main entrance, located on the east elevation, is set within a wide recess (originally a breezeway). Its flat metal door is flanked by large sidelights. The concrete loading dock on the inside of the "L" has three additional entrances, and there is an adjacent concrete ramp. The south elevation is almost completely occupied by sliding-glass doors and sidelights, and a deck with a solid wooden railing projects from it.

Landscape features: There is a large parking lot to the west of the building that connects to the View Crescent parking lot. The building is surrounded by the same light standards used in the lodging complexes and a sidewalk of sections of rough exposed aggregate concrete separated by wood-plastic composite spacers runs in front of the building. Areas to the east and north of the building are planted with grasses and native trees such as cypress.

Interior: A break room/employee dining room occupies the southern end of the building, looking onto the deck. This area has been altered very little since original construction. It has a checkered vinyl tile floor, painted walls and ceiling, and four large globe light fixtures in a line at the center of the room. Cabinets, sink, and stove are along the north wall of the room. The north part of the building and the west wing are devoted to work and storage areas as well as restrooms, locker rooms and an office. Exposed wood roof structures are left raw, rather than finished as in meeting and lodging rooms. Building services are installed on walls and ceilings. Lighting consists of fluorescent fixtures. Floors are checkered vinyl tile. Interiors have been altered over time, with a mezzanine added to the central room and layouts updated to suit changing needs. Interiors reflect the use of these buildings as work and storage rooms and do not possess character-defining elements of Modernist architecture.

Alterations: Very few substantial alterations have been performed to the building outside the historic period. Most changes have been the replacement of deteriorated features in kind or required accessibility upgrades. Specific dates for alterations are unknown, apparently undertaken after 1980 where no date is given.

Exterior Alterations:

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- rafter tails truncated
- Monterey pine removed from middle of deck
- open roof of entry breezeway infilled
- accessible sidewalks added

Interior Alterations:

- new metal lockers installed (1976)
- phone booth removed and replaced with storage closet (1977)
- new storage closet installed in dirty linen room (1977)
- jalousie window near bathroom replaced (1979)
- mezzanine inserted central room
- Black and white flooring replaced original solid color vinyl flooring

Landscape Alterations:

- nearby sand dune moved and shaped (1970)

Historic Use

The Housekeeping building was constructed as a maintenance facility in 1965 and has been in continuous use for that purpose.

22. Site and Landscaping (1956 – 1968)

Naturalistic landscape design is an important element of the site. The central focal point of the property is a circular open space overlooking the beach around which buildings are sited. They are connected by a non-orthogonal circulation plan comprised of winding roads as well as paved and unpaved narrow footpaths. Plantings consist of native grasses and shrubs as well as native trees such as cypress and Monterey pine. Buildings and roads are frequently sited immediately adjacent to wooded areas and sand dunes. Many landscaped areas are bordered with rocks; wooden boardwalks and outdoor furniture as well as stone masonry elements further emphasize the blending of the built environment with the natural environment. Areas of hardscape (concrete sidewalks, asphalt parking lots) have been minimized in order to preserve the naturalistic landscape design or softened by the use of pavers or aggregate concrete.

Noncontributing Resources

Noncontributing Warnecke Buildings

23. Long View North (1966)

Long View is a lodging and meeting room complex located in the northeast part of the Asilomar campus, with the circular drive to the southwest. It consists of a chain of three long, rectangular one-story buildings, which sit on a raised platform supported by an uncoursed random rubble masonry retaining wall. Long View North is sited at the north end of the complex and oriented on a roughly north-south axis. It is a side-gabled lodging building with a small lounge room attached to its south elevation. The lounge room is square in plan and features an asymmetrical front-gabled roof and wide masonry chimney. Rafter tails and exposed purlins project at the wide eaves of both lodging and meeting room volumes. The building is clad in natural wood shingle;

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cladding and masonry materials coordinate with other complexes. Fenestration consists of horizontal sliding-sash. Each lodging room has its own entrance fitted with a traditional door featuring decorative molding. Doors to the meeting rooms and restrooms are flat, compatible with the Modernist style exhibited throughout the Warnecke-designed buildings at Asilomar. Exterior wooden walkways, sheltered by shed roofs that project from the main roof, feature simple wooden railings with wide beams.

Interior: Guest rooms feature gypsum board walls and ceilings rather than the natural wood found throughout the other Warnecke-designed buildings. Floors are carpeted; typical lighting consists of paired sconces. Sleeping areas and dressing areas attached to bathrooms are carpeted. The lounge room is defined by high ceilings of gypsum wall board and large expanses of glass. Walls feature natural woodwork; corner windows feature built-in bench seating. The floor-to-ceiling stone masonry fireplaces on the east side of the room is a focal point.

Alterations: Long View North's exterior architecture as well as its interior layout was substantially altered from its original design by a comprehensive remodel in 1980-1982. As designed by Warnecke, the lodging buildings were dormitory-style, with a single entrance on west elevations and entrances on the ends of the buildings that accessed a central double-loaded corridor. Individual room entrances were on the corridor, as were entrances to shared bathroom facilities for women and men. Each room had a tripartite casement window in a vertical opening, and lacked an exterior door. The spaces between the lodging buildings were occupied by wood decking with simple wooden railings and adjacent landscaping including trees that overhung the decks. There were no walkways along the west elevations of the buildings. Landscaping in front of the buildings was limited to trees with few grasses or shrubs planted on the steeply sloping terrain. Stairs led toward entrances at the end of the building. The only features retained in the 1980-1982 remodel were the massing, roof form, and shingle cladding material. The remodel was designed by Monterey architects Fred Keeble and George Rhoda.

Exterior Alterations:

- Exterior walkways with wooden decking and shed roofs projecting from the primary roofs added to and west elevations of lodging buildings
- Fenestration pattern changed from vertical to horizontal openings, which were fitted with sliding-sash rather than casement windows
- Exterior doors added to each lodging room
- Recessed entrances at building ends were removed
- Meeting/living rooms were constructed between lodging rooms where open decks had been located

Interior alterations:

- Building configuration completely changed from 15 lodging rooms with shared bathroom facilities to 10 lodging rooms with in-room bathrooms; all original interior partitions, ceiling framing, wall finishes, and floor finishes removed
- Interior central corridors removed

The extensive alterations undertaken in the 1980s destroyed Long View North's integrity of design and workmanship by radically altering its interior configuration as well as its exterior

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architecture. The project also had a negative impact on its integrity of materials by changing original windows, although original siding was retained. Integrity of setting has been partially compromised by construction of meeting rooms where the original complex had open decking between lodging buildings. These changes, along with reconfiguration of the dormitories into single hotel rooms with private bathrooms, have also partially compromised integrity of feeling and association. The comprehensive nature of the changes to the buildings have resulted in an overall loss of integrity. Long View North does not retain sufficient integrity to convey its historic character and therefore is not eligible as a district contributor.

Historic Use

Long View North was constructed as lodging and has been in continuous use for that purpose, although its original use as dormitories has been altered to a use as individual hotel-style lodging.

24. Long View Middle (1966)

Long View Middle is sited in the middle of the complex and oriented on a roughly north-south axis. It is a side-gabled lodging building. Rafter tails and exposed purlins project at the wide eaves of. The building is clad in natural wood shingle; cladding and masonry materials coordinate with other complexes. Fenestration consists of horizontal sliding-sash. Each lodging room has its own entrance fitted with a traditional door featuring decorative molding. Exterior wooden walkways, sheltered by shed roofs that project from the main roof, feature simple wooden railings with wide beams.

Interior: Guest rooms feature gypsum board walls and ceilings rather than the natural wood found throughout the other Warnecke-designed buildings. Floors are carpeted; typical lighting consists of paired sconces. Sleeping areas and dressing areas attached to bathrooms are carpeted. The lounge room is defined by high ceilings of gypsum wall board and large expanses of glass. Walls feature natural woodwork; corner windows feature built-in bench seating. The floor-to-ceiling stone masonry fireplaces on the east side of the room is a focal point.

Alterations: Long View Middle's exterior architecture as well as its interior layout was substantially altered from its original design by a comprehensive remodel in 1980-1982. As designed by Warnecke, the lodging buildings were dormitory-style, with a single entrance on west elevations and entrances on the ends of the buildings that accessed a central double-loaded corridor. Individual room entrances were on the corridor, as were entrances to shared bathroom facilities for women and men. Each room had a tripartite casement window in a vertical opening and lacked an exterior door. The spaces between the lodging buildings were occupied by wood decking with simple wooden railings and adjacent landscaping including trees that overhung the decks. There were no walkways along the west elevations of the buildings. Landscaping in front of the buildings was limited to trees with few grasses or shrubs planted on the steeply sloping terrain. Stairs led toward entrances at the end of the building. The only features retained in the 1980-1982 remodel were the massing, roof form, and shingle cladding material. The remodel was designed by Monterey architects Fred Keeble and George Rhoda.

Exterior Alterations:

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- Exterior walkways with wooden decking and shed roofs projecting from the primary roofs added to and west elevations of lodging buildings
- Fenestration pattern changed from vertical to horizontal openings, which were fitted with sliding-sash rather than casement windows
- Exterior doors added to each lodging room
- Recessed entrances at building ends were removed
- Meeting/living rooms were constructed between lodging rooms where open decks had been located

Interior alterations:

- Building configuration completely changed from 15 lodging rooms with shared bathroom facilities to 10 lodging rooms with in-room bathrooms; all original interior partitions, ceiling framing, wall finishes, and floor finishes removed
- Interior central corridors removed

The extensive alterations undertaken in the 1980s destroyed Long View Middle's integrity of design and workmanship by radically altering its interior configuration as well as its exterior architecture. The project also had a negative impact on its integrity of materials by changing original windows, although original siding was retained. Integrity of setting has been partially compromised by construction of meeting rooms where the original complex had open decking between lodging buildings. These changes, along with reconfiguration of the dormitories into single hotel rooms with private bathrooms, have also partially compromised integrity of feeling and association. The comprehensive nature of the changes to the buildings have resulted in an overall loss of integrity. Long View Middle does not retain sufficient integrity to convey its historic character and therefore is not eligible as a district contributor.

Historic Use

Long View Middle was constructed as lodging and has been in continuous use for that purpose, although its original use as dormitories has been altered to a use as individual hotel-style lodging.

25. Long View South (1966)

Long View South is sited at the south end of the complex and oriented on a roughly north-south axis. It is a side-gabled lodging building with a small lounge room attached to its north elevation. The lounge room is square in plan and features an asymmetrical front-gabled roof and wide masonry chimney. Rafter tails and exposed purlins project at the wide eaves of both lodging and meeting room volumes. The building is clad in natural wood shingle; cladding and masonry materials coordinate with other complexes. Fenestration consists of horizontal sliding-sash. Each lodging room has its own entrance fitted with a traditional door featuring decorative molding. Doors to the meeting rooms and restrooms are flat, compatible with the Modernist style exhibited throughout the Warnecke-designed buildings at Asilomar. Exterior wooden walkways, sheltered by shed roofs that project from the main roof, feature simple wooden railings with wide beams.

Interior: Guest rooms feature gypsum board walls and ceilings rather than the natural wood found throughout the other Warnecke-designed buildings. Floors are carpeted; typical lighting

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consists of paired sconces. Sleeping areas and dressing areas attached to bathrooms are carpeted. The lounge room is defined by high ceilings of gypsum wall board and large expanses of glass. Walls feature natural woodwork; corner windows feature built-in bench seating. The floor-to-ceiling stone masonry fireplaces on the east side of the room is a focal point.

Alterations: Long View South's exterior architecture as well as its interior layout was substantially altered from its original design by a comprehensive remodel in 1980-1982. As designed by Warnecke, the lodging buildings were dormitory-style, with a single entrance on west elevations and entrances on the ends of the buildings that accessed a central double-loaded corridor. Individual room entrances were on the corridor, as were entrances to shared bathroom facilities for women and men. Each room had a tripartite casement window in a vertical opening, and lacked an exterior door. The spaces between the lodging buildings were occupied by wood decking with simple wooden railings and adjacent landscaping including trees that overhung the decks. There were no walkways along the west elevations of the buildings. Landscaping in front of the buildings was limited to trees with few grasses or shrubs planted on the steeply sloping terrain. Stairs led toward entrances at the end of the building. The only features retained in the 1980-1982 remodel were the massing, roof form, and shingle cladding material. The remodel was designed by Monterey architects Fred Keeble and George Rhoda.

Exterior Alterations:

- Exterior walkways with wooden decking and shed roofs projecting from the primary roofs added to and west elevations of lodging buildings
- Fenestration pattern changed from vertical to horizontal openings, which were fitted with sliding-sash rather than casement windows
- Exterior doors added to each lodging room
- Recessed entrances at building ends were removed
- Meeting/living rooms were constructed between lodging rooms where open decks had been located

Interior alterations:

- Building configuration completely changed from 15 lodging rooms with shared bathroom facilities to 10 lodging rooms with in-room bathrooms; all original interior partitions, ceiling framing, wall finishes, and floor finishes removed
- Interior central corridors removed

The extensive alterations undertaken in the 1980s destroyed Long View South's integrity of design and workmanship by radically altering its interior configuration as well as its exterior architecture. The project also had a negative impact on its integrity of materials by changing original windows, although original siding was retained. Integrity of setting has been partially compromised by construction of meeting rooms where the original complex had open decking between lodging buildings. These changes, along with reconfiguration of the dormitories into single hotel rooms with private bathrooms, have also partially compromised integrity of feeling and association. The comprehensive nature of the changes to the buildings have resulted in an overall loss of integrity. Long View South does not retain sufficient integrity to convey its historic character and therefore is not eligible as a district contributor.

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Historic Use

Long View South was constructed as lodging and has been in continuous use for that purpose, although its original use as dormitories has been altered to a use as individual hotel-style lodging.

Landscape features: The complex has the same light standards used throughout the campus and a sidewalk of sections of rough exposed aggregate concrete separated by wood-plastic composite spacers runs in front of the buildings. Plantings include various coniferous trees, low shrubs, native grasses, and ground cover plants, with dunes to the northwest and a forest to the east. There is a parking lot to the west at a lower elevation than the complex.

Noncontributing Resources (Post Warnecke)

26. Native Plant Nursery (2000)

The native plant nursery features a 960 square foot greenhouse and a 960 square foot shade house. Both buildings are cold framed steel greenhouses manufactured by Agratech and installed in their current footprints in 2000. A woodshed constructed by California Custom Shed was added to the Native Plant Nursery in 2020.

27. North Woods complex: Willow Inn (1972)

The North Woods complex is located northeast of the Campus Circle and south of Long View. An underground parking garage below the complex conceals parked cars from the natural setting.

Willow Inn is one of three two-story buildings used for lodging within the complex. It is clad with wood shingles and features a massive stone chimney.

28. North Woods complex: Manzanita (1972)

Manzanita is a two-story building used for lodging and it is clad with wood shingles and features a massive stone chimney. It is located east of Willow Inn.

29. North Woods complex: Heather, Toyon, and Acacia (1972)

Heather, Toyon, and Acacia are three meeting rooms located at the lower garage level of the complex, in-between Manzanita and Oak Knoll. The meeting rooms are adjacent to one another and share a flat roof. Heather is the largest of the three meeting rooms with a 150-person capacity. Toyon and Acacia are located east of Heather, and both can accommodate up to 40 persons.

30. North Woods complex: Oak Knoll (1972)

Oak Knoll is a two-story building used for lodging and it is located south of Heather, Toyon, and Acacia. It is clad with wood shingles and features a massive stone chimney.

Previously Listed NHL (Pre Warnecke)

31. Phoebe Apperson Hearst Social Hall/Administration Building (1913)

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This one-and-half story symmetrical building is clad with rough-cut granite and half-cut pine logs and is located on the eastern edge of the Campus Circle. It is capped with a cross gable and hipped cedar shingle roof with wide eave overhangs. A cedar shingle cupola at the center of the roofline houses a bell and a shed dormer on the south elevation features eight windows.

The primary (west) facade features a concrete patio that extends the entire length of the building. The east elevation includes a massive rough-cut granite chimney at the center. Both the east and west elevations feature rows of three and five, single paned, wood casement windows with single-paned, hopper-style, top-hinged transoms along with two single panel wood doors.

The north and south elevations include rows of three, single paned, wood casement windows with single-paned, hopper-style, top-hinged transoms.

32. Engineer's Cottage/Outside Inn (c.1913-1914)

This modest single-story building is located on the east end of the property, adjacent to Asilomar Avenue. Clad with redwood shakes and board-and-batten siding, the building features a side-gabled roof and a recessed front entry on the primary east facing facade. Casement windows in groups of twos and threes are extant on each elevation.

33. Lodge/Visitors Lodge (1915)

The Lodge is located northeast of Social Hall and Campus Circle. It is a two-story rectangular building capped with a hip and gable end cedar shingle roof and clad with wood shingles and rough-cut granite. It features a rough-cut granite chimney and four large rough-cut granite pillars which support the second story wood porches. Fenestration includes banks of six-light casement windows. The primary south façade features two entries with concrete porches, one at the southwest corner and another at the southeast corner. Wood staircases leading to the second story are extant on the north elevation.

34. Grace Dodge Memorial Chapel (1915)

This double-height over partial basement building is located on the north edge of the Campus Circle. The building is clad in cedar shingles and half-cut pine logs and capped with a Dutch gable cedar roof. A massive rough-cut granite exterior chimney is located at the center of the north elevation. Fenestration includes rows of two or three single-paned casement and four-light clerestory windows. A large altar window on the west elevation looks out onto the natural setting. The building is accessed on the primary south façade via two entryways, one on the southwest corner and another on the southeast corner. The entryways include concrete stairs, concrete porches, and glazed wood doors.

35. Mary A. Crocker Dining Hall (1918)

The Crocker Dining Hall is a one-and-a-half story rectangular building clad with rough-cut granite and redwood shakes. The building is located on the south edge of the Campus Circle. The side-gabled wood shingle roof features wide eave overhangs and a series of four dormers on the north and south elevations. A central square wood shingle clad cupola rests on top of the center

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roofline. The west and east elevations both feature large rough-cut granite chimneys. Fenestration includes rows of three single-paned casement windows.

The primary (north) façade has a central wood entry porch added in 1961 leading to the original covered entry with gabled roof.

36. Viewpoint/Health Cottage (1918)

This single-story rectangular building is located east of Social Hall and west of Stuck-Up Inn. The building is clad with redwood shakes and capped with a gable-on-hip roof and a brick chimney. Fenestration includes protruding center bays on the north and south elevations, as well as four-light and six-light casement windows, and French doors.

37. Stuck-Up Inn/Hilltop (1918)

This single-story building is located east of Social Hall, adjacent to Asilomar Avenue and southeast of the entry gates. The building features two discrete buildings, one U-shaped to the west and another narrow rectangular building to the east. Covered walkways to the north and south connect the buildings and create an enclosed central courtyard. Both buildings are clad with wood shingles and vertical board skirting divided by a flat-board belt course. The buildings are also capped with gable-on-hip roofs with wide overhanging eaves and exposed round timber rafter tails. Fenestration on the buildings include groupings of six-light casement windows, fixed casement windows with divided-light transoms, and continuous wood sills. The building has partially glazed four-light wood doors, The west wing also features a brick chimney.

38. Pirates Inn/Tide Inn (1923)

This one-to-two-story, H-shaped building is located at the southeast portion of the property, south of Merrill Hall. The building is clad with wood shingles and capped with a wood shingle gable-on-hip roof with wide eave overhangs with exposed round timber rafter tails. The primary north façade includes a rough-cut granite chimney, two flush wood doors, and pairs of wood casement windows. The other elevations also feature flush wood doors, four-light and six-light casement windows, and continuous wood sills. The west elevation includes a first-floor entry and second-floor entry, both accessed via wood staircases.

39. Scripps/Lodge Annex (1926)

Scripps is located northeast from Social Hall, adjacent to Lodge to the north. This two-story building is irregular in plan, clad with wood shingles, and capped with a hip and gable cedar shingle roof with wide overhanging eaves and exposed rafter tails. The primary south façade has a covered entry porch with a wood column supporting the overhanging second story. Fenestration on all elevations include six-light and four-light casement windows, operable transom windows, and partially glazed wood doors. The north elevation features a wood staircase to the second story entry and a brick chimney.

40. Merrill Hall (1928)

Located southeast of Social Hall, Merrill Hall is an imposing rectangular, Basilica-shaped, double-height over partial basement building. It is capped with a high-pitched gable wood

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shingle roof and clad with sandstone, wood shakes, and vertical half logs. The west façade is the grandest and most visible with a massive stone chimney at the center. The building is accessed on the north and south elevations via six pairs of French doors. Fenestration on the building includes large pointed arched clerestory windows and six-light casement windows.

41. Director's Cottage/Pinecrest (1927)

This one-story U-shaped building is in the northeast portion of the property. It is clad with wood shingles and capped with a cross-gabled wood shingle roof with flat board fascia. The primary (west) façade entry is accessed by an enclosed wood staircase. Fenestration on the building elevations includes six-light casement windows, fixed windows, paired one-light casement windows, and flush wood doors. The south elevation features a semi-attached covered carport clad with wood shingles. A patio, wood deck, and rough-cut granite chimney are extant on the east elevation.

42. Entry Gates (1913)

At the intersection of Asilomar and Sinex Avenues two rough-cut granite masonry pillars mark the primary entry road into Asilomar. Each pillar is capped with Craftsman style ironwork that encase a glass sphere light. Each pillar also features a wood carved vertical sign that reads "ASILOMAR."

43. Circulation Plan (c.1913-c.1928)

Various roadways and pathways graded during the initial construction of Asilomar wind throughout the property including the focal Campus Circle and Entry Drive which begins at the Entry Gates.

Integrity

Location

The historic district retains integrity of location. All twenty-two district contributors are still in their original locations within the site and remain in their original orientations. The location and configuration of buildings within complexes as well as the location and configuration of the complexes within the larger Asilomar site remain unchanged from their original construction. Some circulation elements have been changed throughout Asilomar and minor, typical changes to vegetation have occurred naturally. The district retains integrity of location.

Design

Each district contributor was designed by Warnecke, and their overall relationship to the site was likewise carefully laid out by the architect. The layout of all contributing complexes within the Master Plan has not been changed, and both interiors and exteriors of all buildings have been altered very little. Changes have been made to bathrooms and some guest rooms in compliance with ADA guidelines. The distinctive design features of the guest rooms that are related to the exterior architecture have been largely retained. Interior decorations and furnishings in all complexes have been updated multiple times. The buildings have otherwise largely been left unmodified. Minor changes have been made to the exteriors of buildings in all complexes (for example, alteration of handrails, replacement of decking material, and removal of rotted rafter

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tail, and replacement of roof material). Warnecke's exposed aggregate pathways have also been replaced recently with new paving in compliance with ADA guidelines in a number of locations, including the Corporation Yard, the Sea Galaxy complex, the Surf and Sand complex, and the Housekeeping building. Replacement of original surfaces with ADA compliant materials is a relatively insignificant alteration that allows preservation of the overall design of the circulation plan. The overall design of both the interiors and exteriors of buildings as well as the landscape remains consistent with their original appearance and the execution of Warnecke's Master Plan.

Setting

Some changes to the setting have occurred over time, primarily consisting of minor, natural changes to the site's vegetation. Most notably, beginning in 1986, a major long-term project restored the sand dunes to the west of Surf and Sand. Eradication of non-native species and reduction of foot traffic reversed erosion and allowed re-population of native species; therefore, the immediate setting is in a more natural state than when the buildings were constructed. The district retains integrity in its overall sense of setting as a beachside resort integrated with the natural environment.

Materials

Most historic materials from the time of construction are still present in Warnecke's Asilomar buildings. Notable original materials include exterior wood shingles and the distinctive uncoursed random rubble masonry as well as interior exposed roof trusses and stone fireplaces. Guest room doors in the Sea Galaxy complex have been replaced. Some new materials have also been introduced, including brass railings throughout Asilomar as well as changes like compatible new windows where deterioration has required replacement. The ADA-updated pathways have also introduced new paving materials to the campus. The district retains integrity of materials.

Workmanship

A high level of workmanship was consistent throughout the construction of all Warnecke's complexes. The workmanship is conveyed by elements of the buildings that retain their integrity, like the exposed roof structure, natural shingle cladding, and uncoursed random rubble masonry elements.

Feeling

The physical features of the property that date from its period of significance have not been significantly altered since its construction. These features include almost all of the Warnecke-designed buildings, the Painter landscape design, and most of the important elements of Warnecke's Master Plan. Taken together, these elements convey the historic feeling of the property. The property retains the aesthetic sense established while these features will be developed between 1957 and 1968. For these reasons, the district retains integrity of feeling.

Association

The district contributors retain integrity of association as a conference center as well as their historic association with Warnecke and Painter. Each of the buildings constructed for Warnecke's Master Plan is still in active use for its original purpose.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1957-1968

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Warnecke, John Carl

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Asilomar Conference Grounds Warnecke Historic District eligible for the National Register of Historic Places at the local level of significance under Criterion C in the areas of Architecture and Landscape Architecture. Master architect John Carl Warnecke's Asilomar design embodies distinctive characteristics of Second Bay Tradition architecture. Begun early in Warnecke's career, Asilomar was a significant element of its trajectory, characterizing the expansion of his professional projects that resulted from the success and acclaim garnered by his designs for schools earlier in the 1950s. The natural materials and modernist shapes of Warnecke's Asilomar buildings are excellent examples of Second Bay Tradition architecture, a movement distinctively tied to both the time and place. The master plan for the site, which he developed in concert with landscape architect Michael Painter, exhibits dual harmony with both the natural environment and Asilomar's older buildings. The district is an exceptional example of the contextualism that became a defining feature of Warnecke's early career. The period of significance begins in 1957, when John Carl Warnecke began work on his master plan for the site. The period of significance closes in 1968, with the completion of the View Crescent complex, the last group of Warnecke-designed buildings to be developed at Asilomar Conference Grounds.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Background

City of Pacific Grove

The original inhabitants of the Pacific Grove area were called Costanoans (coastal people) by the Spanish missionaries and later identified as the Rumsien or Rumsen, part of the Ohlone group, who lived in the area for 7,000 years prior to the arrival of the Spaniards. In 1542, Juan Rodriguez Cabrillo landed in Monterey Bay and named the headlands of Pacific Grove "Punta de Piños." During this era, missions were founded aimed at converting the Rumsien to Catholicism. The Presidio of Monterey was founded in 1775. Mexican governor Jose Figueroa granted the 2,667-acre Rancho Punta de Piños to Jose Maria Armenta in 1833, who built an adobe house on the property.¹

In 1848, the United States gained control of the Pacific Coast and began building lighthouses to guide ships to shore. Pacific Grove became known for its coastal headlands and the oldest operating lighthouse in California: the notable Point Piños lighthouse, built in 1855. In the 1850s, the point was a Chinese fishing village, inhabited by immigrants from southeastern China. Due to the success of the fishing industry in Monterey, the Chinese began to lose ground and

¹ Kent Seavey, *Images of America: Pacific Grove* (Charleston: Arcadia Publishing, 2005), 10-11; Architectural Resources Group, "Historic Structures Report: Crocker Dining Hall, Asilomar Conference Center," Asilomar Operation Corporation (1996), 5-6.

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fishing rights to an influx of groups of entrepreneurs looking to profit from the coast. The Chinese, however, stayed in the area until an arson fire leveled the village in 1906.²

David Jacks acquired Punto de los Piños Rancho in 1864. Jacks was a Scottish immigrant who came to Monterey in 1850, where he worked as a money lender and land broker, allowing him to acquire property when local landowners could not pay their debts. In 1873, Jacks allowed Reverend J.W. Ross to camp on his property in Pacific Grove to recover from an illness. After recovering, Reverend Ross worked to develop the area as a retreat location with the Methodist Retreat Association, who agreed on the potential of the property. Jacks donated 100 acres of Rancho Punta de Piños for their campsite in 1875, and the Pacific Grove Retreat was established. With the construction of the Retreat, a lodging house, store, meat market, and restaurant were also built. In 1879, New York's Chautauqua Literary and Scientific Circle held its first West Coast chapter camp meeting at Pacific Grove. Aided by the Southern Pacific Railroad Company's construction of a hotel in Pacific Grove, the convention of 1879 drew many scholars, scientists, and literary people to the area. After this, Pacific Grove became known for its role as a community of the arts and a scenic destination for summer campers.³

In addition to the Pacific Grove hotel, the Southern Pacific Railroad Company supported the development of the area through its associate, the Pacific Improvement Company (PIC). The PIC was incorporated in 1878 and dissolved in 1899. The company contributed significantly to the early development of land and railroads in California. In 1883, the Pacific Improvement Company donated the land for Asilomar to the Pacific Grove Retreat Association.⁴

In the nineteenth century, Monterey Bay saw an influx of artists. Pacific Grove became an artistic retreat for painters and authors, such as John Steinbeck, who moved to the area in 1930. The last Chautauqua meeting in Pacific Grove was held in 1926. The twentieth century brought development to Pacific Grove. A department store, museum, hotel, golf course, and post office were constructed. Pacific Grove has remained a small community that continues artistic and historic traditions with its annual Feast of Lanterns, Butterfly Parade, and Chinese festival.⁵

² Kent Seavey, *Images of America: Pacific Grove* (Charleston: Arcadia Publishing, 2005), 9-11, 17; Architectural Resources Group, "Historic Structures Report: Crocker Dining Hall, Asilomar Conference Center," Asilomar Operation Corporation (1996), 5-6.

³ Kent Seavey, *Images of America: Pacific Grove* (Charleston: Arcadia Publishing, 2005), 25-26; "David Jack's County," Dr. Hart's Mansion - Pacific Grove, California, 2008, <http://hartmansion.com/davidjackscounty.html>; John Heyl Vincent and Lewis Miller, *The Chautauqua Movement* (Boston: Chautauqua Press, 1886), 297.

⁴ "Pacific Improvement Company Dissolved," *San Francisco Call*, 10 November 1899; Stuart Daggett, *Chapters on the History of the Southern Pacific* (Good Press, 2019); Kent Seavey, *Images of America: Pacific Grove* (Charleston: Arcadia Publishing, 2005), 36.

⁵ Kent Seavey, *Images of America: Pacific Grove* (Charleston: Arcadia Publishing, 2005), 31; Pacific Grove, "Chronology of Pacific Grove History - Pacific Grove Public Library, accessed 2 December 2020, <https://www.pacificgrovelibrary.org/community/local-history/chronology-pacific-grove-history> "A Brief History of Pacific Grove, California: Forest Hill Retirement," Forest Hill, 17 February 2017, <https://www.foresthillretirement.org/americas-last-hometown-brief-history-charming-pacific-grove/>.

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In 1864, President Abraham Lincoln signed an act to grant Yosemite Valley and Mariposa Big Tree Grove to the state of California for preservation. The deforestation of California's redwood forests also caught the attention of many Californians, leading to the passage of a bill that authorized state funds for the purchase of redwood groves in the county of Santa Cruz. The founding of Big Basin Redwoods State Park by the newly established California Redwood Park Commission followed in 1902. Unlike national parks, state parks were established with greater ease because the land did not need to be proven economically useless to gain park status and was often purchased from private landowners. Thus, California became a pioneer for the land preservation movement, founding many parks with the help of conservation organizations.⁶

In 1927, a new state park bill that supported the preservation of California's recreational historic lands was signed into law by Governor C.C. Young. The following year, the State Park Commission gathered support for a six-million-dollar park bond act. Coupled with the guidance of Frederick Law Olmstead, Jr. and acquisition officer Newton Drury, the state park system developed further. Drury became Director of the California Division of Beaches and Parks in 1951 and oversaw the California park systems growth to 150 beaches, parks, and historic monuments.⁷

The preservation of California's wilderness continued in the 1960s with the acquisition of new state park lands, such as Sugar Pine Point. Additionally, in 1974, Proposition 1 was approved, issuing a new state park bond. Throughout the rest of the decade, the California State Park system gained control of more recreation and historical sites, such as missions and gold mines. In the 1990s, many of these properties and monuments were restored with funding and Statewide Resource Management programs.⁸

Asilomar Conference Grounds

The Young Women's Christian Association established Asilomar in 1913 with the support of Phoebe Apperson Hearst of the Hearst publishing family. Beginning in 1897, the YWCA had been holding western conferences, which it relied on other institutions to host. Hearst helped negotiate the Pacific Improvement Company's donation of thirty undeveloped acres for conference grounds as well as donating, along with members of other prominent California families, money and gifts. Notable California architect Julia Morgan, the first woman in the state to receive an architect's license, was hired for the project. Morgan worked on buildings for Asilomar, which heavily featured local, natural materials and used a consistent Craftsman/First Bay Tradition style, from 1913 to 1928. While buildings were constructed one at a time, the YWCA began using the grounds for conferences, initially in tents. The YWCA began operating Asilomar year-round in 1921, and expenses generally exceeded its income. The grounds were

⁶ California State Parks, "A State Park System Is Born," California Department of Parks and Recreation, State of California, 2020, https://www.parks.ca.gov/?page_id=940.

⁷ California State Parks, "A State Park System Is Born," California Department of Parks and Recreation, State of California, 2020, https://www.parks.ca.gov/?page_id=940.

⁸ California State Parks, "A State Park System Is Born," California Department of Parks and Recreation, State of California, 2020, https://www.parks.ca.gov/?page_id=940.

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leased to and used by several other entities in the 1930s and 40s; notably, Asilomar was used by the military for housing and training during World War II. The YWCA resumed operation in 1946 and hired Roma Philbrook, who became an important figure in the later development of Asilomar, as manager in 1949. The YWCA began seeking to sell the property just two years later. Local citizens formed a committee dedicated to the preservation of the conference grounds, which urged the State of California to acquire the facility. In 1956, the YWCA sold the property to the State for half its assessed value, and Asilomar became a unit of California State Parks.⁹

Roma Philbrook Rentz

Roma Blanche Robeson was born in 1909 in Liberty, Missouri. By 1925 she lived in Kansas City, Missouri, where she attended high school and then Kansas City Junior College. She married Clarence E. Philbrook in 1929. Clarence Philbrook was born in 1909 in Kentucky and enlisted in the military in 1943. Their marriage had ended by 1948, when he married Dorothy L. Lanier. In 1947, Roma Philbrook graduated summa cum laude from Northwestern University with a degree in Hospital Administration and Business Management. She began managing Asilomar in 1949, a role that became her life's work and profoundly influenced the development of the conference grounds, including the Warnecke Historic District.¹⁰

Philbrook remained in her Asilomar position for twenty-eight years, through the transfer of ownership from the YWCA to the State. Her most notable contribution was in seeking out John Carl Warnecke as architect for the Asilomar expansion and overseeing its execution, insisting that Morgan's original vision be preserved while the site was updated. She also played a role in the development of the William Penn Mott, Jr. Training Center for California Parks and Recreation staff. Philbrook was nicknamed "Lady Asilomar" and was awarded the California Golden Bear Award and Monterey Peninsula Woman of the Year as well as recognized as an Honorary Ranger by the California State Park Rangers Association.¹¹

In 1977, Philbrook officially retired from her position as Asilomar manager and moved to Lake San Marcos, where she soon reconnected with Colonel Robert J. Rentz, an old friend and former Air Force and American Airlines pilot. The two married in 1979. Bob Rentz died six years later in 1985. Philbrook had long maintained an avid interest in conservation and supported a number of conservationist organizations. In 1978, she began volunteering for the non-profit Anza-Borrego Foundation, serving as chair of several committees—most extensively the Acquisitions Committee—and as Vice President. As Acquisitions Chair there, she expanded the boundaries of the Anza-Borrego Desert State Park by acquiring a number of privately owned parcels. Her

⁹ James H. Charleton, History Division, National Park Service, "National Register of Historic Places Inventory – Nomination Form: Asilomar Conference Grounds" (1984), 689, 690; California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Surf & Sand" (February 2017), 3.12; Carey & Co., Incl., "Historic Structure Report: Crocker Dining Facility," prepared for Asilomar State Beach and Conference Grounds (10 June 2011), 6; Page & Turnbull, Inc., "The View Crescent Complex: Asilomar Conference Grounds Historic Structure Report," prepared for California Department of Parks and Recreation and Aramark (28 October 2011), 13.

¹⁰ "Roma Philbrook Rentz," *North County Times*, 28 May 2010; Central High School Yearbook, Kansas City, 1925; Kansas City Junior College Yearbook, 1928; *Kansas City Times*, 9 October 1929; U.S., World War II Army Enlistment Records, 1938-1946; North Carolina, Marriage Records, 1741-2011.

¹¹ "Roma Philbrook Rentz," *North County Times*, 28 May 2010.

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involvement with the foundation continued into 1997. In addition to her conservation and parks efforts, Philbrook supported a number of opera institutions. She died in 2010 at the age of 100.¹²

Warnecke Asilomar Master Plan

The State of California's interest in acquiring Asilomar was motivated largely by the presence of the beach and dunes, which became a State Beach. Maintenance of buildings and management of the conference grounds seemed beyond their scope. Pacific Grove agreed to lease and operate the site under State ownership, and city council members formed the Pacific Grove-Asilomar Operating Corporation (AOC) for that purpose. The AOC filed articles of incorporation in 1956. Philbrook, who had helped negotiate the initial transfer of ownership from the YWCA, remained in her role as site manager. In the 1950s, California tourism boomed, and motels proliferated to meet growing demand. The AOC quickly recognized that no other local lodgings featured conference facilities and focused on expanding the conference center, aware that it provided an advantage over local competition. John Carl Warnecke had recently completed a nearby hotel, the Mark Thomas Inn, and Philbrook sought him out. He began working on a preliminary sketch of the Master Plan in 1957, and in 1958, he was hired by the California Department of Beaches and Parks and the AOC.¹³

Warnecke's work emphasized attention to and harmony with the surrounding environment. In his Master Plan, he expressed the importance that new buildings do not mar "the easy relationship of buildings to land." At Asilomar, the work of fitting into the existing environment was twofold, as Warnecke aimed for harmony with both the natural environment and the site's existing Julia Morgan-designed buildings. Warnecke's Master Plan called for a series of small complexes with a combination of lodging and conference buildings, which would nestle within Morgan's site plan without making it crowded and serve as contained conference centers. Warnecke selected materials similar to those used for Morgan's Asilomar buildings for continuity. Notably, the buildings all feature details using coordinated uncoursed random rubble masonry. Philbrook insisted on the use of the stone and had Asilomar's grounds mined for it to ensure the continuity. At one point during development, she turned down a suggestion that costs be cut by replacing rock masonry elements with exposed aggregate concrete, insisting that the masonry was an essential part of Asilomar's character. Warnecke's Master Plan also conceived the perimeter road, with most circulation around the campus to happen via footpaths and called for a wide variety in lodging and rates. The plan also added lighting to pathways throughout the site and undergrounded utility wires.¹⁴

Michael Painter collaborated with Warnecke on the Master Plan as landscape designer. Warnecke took on Painter—who had graduated from the University of California, Berkeley with

¹² "Roma Philbrook Rentz," *North County Times*, 28 May 2010.

¹³ California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Surf & Sand" (February 2017), 3.1, 3.12, 3.19; Carey & Co., Incl., "Historic Structure Report: Crocker Dining Facility," prepared for Asilomar State Beach and Conference Grounds (10 June 2011), 10.

¹⁴ California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Surf & Sand" (February 2017), 3.14-3.16; Carey & Co., Incl., "Historic Structure Report: Crocker Dining Facility," prepared for Asilomar State Beach and Conference Grounds (10 June 2011), 13; California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Sea Galaxy" (February 2017), 6.6.

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an undergraduate degree in landscape architecture—as an in-house landscape architect in 1958, at the same time that Warnecke was beginning work on the Asilomar Master Plan. Painter provided landscape design for all of Warnecke’s Asilomar buildings, and his work on Surf and Sand, the Crocker Dining Hall, and View Crescent have received national awards. His designs for Warnecke’s Asilomar buildings feature native plants in subdued arrangements that, like the buildings, blend into the natural setting. Painter eventually became a partner at Warnecke’s firm, where he stayed for eleven years during which he received a master’s degree in urban design from Harvard University, before founding his own firm.¹⁵

The Surf and Sand complex and Corporation Yard were the first of Warnecke’s Asilomar buildings. Bids received in March of 1959 for the construction of Surf and Sand differed significantly from the cost estimate Warnecke had provided, and the AOC discussed replacing him. Ultimately, however, the board determined that it was worth proceeding; the low bidder, Comstock Associates, prolific Carmel-area builders, received the contract for both the complex and Corporation Yard. The buildings were completed later that year. Surf and Sand met with immediate acclaim. The complex was given an Award of Merit by the American Institute of Architects in 1960 and featured in *Architectural Record*: “The low lines, simple details and sensitive use of the site without disturbing sand or trees, give the buildings an unaffected serenity altogether appropriate.” At the time of their construction, the ocean was visible from the windows of the Surf and Sand buildings. The concrete masonry retaining wall was erected in 1962 to address already-encroaching sand dunes.¹⁶

Warnecke’s Master Plan for Asilomar was intended specifically to address lodging and conference needs; small, minor upgrades were initially all that was planned for the existing Crocker Dining Hall, originally constructed in 1918 as one of Morgan’s Asilomar buildings. In 1959, the Dining Hall was implicated in a gastroenteritis case. A resulting health and safety inspection of the existing kitchen found failures of a number of the California Restaurant Act’s requirements, and the state mandated the construction of a new kitchen within the year. The AOC therefore concluded that Warnecke should design a replacement, and the original kitchen was demolished. His additions to the Dining Hall, the Woodlands and Seascape dining rooms, were completed in 1961. Woodlands and Seascape were the first of Warnecke’s buildings to feature battered columns clad in Asilomar’s distinctive uncoursed random rubble masonry. The two additions were awarded an Honor Award from *Institutions Magazine* in 1962, a Citation from the AIA in 1963, and an Honor Award from the American Society of Landscape Architects in 1966.¹⁷

¹⁵ California Department of Parks and Recreation & Aramark, “Asilomar Historic Structure Report: Surf & Sand” (February 2017), 3.21-3.22.

¹⁶ California Department of Parks and Recreation & Aramark, “Asilomar Historic Structure Report: Surf & Sand” (February 2017), 3.14-3.16, 3.20, 3.23-3.24, 6.6; Carey & Co., Incl., “Historic Structure Report: Crocker Dining Facility,” prepared for Asilomar State Beach and Conference Grounds (10 June 2011), 11; Asilomar Operating Corporation Policies and Major Decisions by Board Action, 7; *Architectural Record*, March 1960, 151.

¹⁷ Carey & Co., Incl., “Historic Structure Report: Crocker Dining Facility,” prepared for Asilomar State Beach and Conference Grounds (10 June 2011), 11-14, 22; Asilomar Operating Corporation Policies and Major Decisions by Board Action, 8.

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After the Dining Hall expansion, Warnecke turned to another housing and meeting room complex, Sea Galaxy. The Master Plan had laid out 100 beds and one meeting building with two rooms. Several years of use of the Surf and Sand complex suggested that smaller separate lodging buildings would be easier to book and separate meeting rooms likewise more usable. The location of the five buildings was planned for their composition and for views from the sleeping rooms and the preservation of existing trees. A number of options were initially explored for the courtyard at the center of the buildings, including a fountain, a large tree, a fire pit, or statuary. A decorative fountain/pool was ultimately chosen. Preliminary drawings for Sea Galaxy were presented and approved in April of 1963 and finalized in September. The contract for construction was awarded to Hampshire Construction Co., the lowest of six bidders, that November. The AOC emphasized a strict deadline for completion of May 22, 1964. This deadline quickly became a source of conflict between the AOC and Hampshire Construction; Asilomar management booked conferences to occupy the complex with the expectation that it would be complete on time. Hampshire Construction estimated that completion would likely be a month or two behind, in conflict with the scheduled conferences. Sea Galaxy was ultimately completed by June 23 and quickly hosted a conference three days later on June 26, meeting with enthusiastic approval from guests. By the end of the year, Asilomar had experienced a notable increase in revenue, and the income was attributed to Sea Galaxy's success. It had been occupied at close to 100% for months, more than double the occupancy of other units.¹⁸

While the lodging buildings quickly began filling with guests, the planned-for fountain and decorative pool at the heart of Sea Galaxy was still not functional by mid-1964. Despite its completion according to specification, the finished pool leaked, suggesting some flaw in the design itself. Philbrook considered the pool an essential component of the complex's design, refusing a proposal that it be converted to a planter; rebuilding the completed pool to fix the leak was prohibitively expensive. While the water feature was apparently repaired in December of 1964, the planter eventually won out, and the courtyard at the heart of the complex features a planter.¹⁹

In 1964, the AOC and Warnecke began discussing the addition of a new linen room, to be executed as part of a project that would also include remodels of the existing Morgan buildings Scripps and Lodge. The new building was not a part of the existing Master Plan; it was decided that it should be located in the northern part of the campus, where the majority of the lodging is located. The disused tennis courts were selected to avoid both detracting from the views of existing buildings and disturbing existing vegetation. The Housekeeping building was completed and put to use in May 1965. Long View complex was completed a year later in 1966, and the

¹⁸ California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Sea Galaxy" (February 2017), 6.4-6.11.

¹⁹ California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Sea Galaxy" (February 2017), 6.11-6.13.

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State of California honored Warnecke's contributions to Asilomar with a Governor's Design Award.²⁰

That same year, the five existing Long Houses were demolished. View Crescent, Warnecke's final complex for Asilomar, was planned to replace them with seven new buildings and eventually ten new buildings were constructed. Construction was repeatedly delayed over the next year as multiple government agencies requested changes to the plans. Finally, in September 1967, the contract was awarded to Tomblason, Inc., the lowest bidder. In 1968, Warnecke's Master Plan for Asilomar was realized with the completion of the View Crescent complex; it was dedicated that August. A windbreak was added for the decks of Sanderling in 1969. View Crescent's site planning and landscape design was recognized with a Merit Award from the ASLA that same year. The complex's residential buildings initially featured rectangular roof insets above the entrances to each room; these were covered in the mid-1990s to provide guests with more shelter from inclement weather.²¹

Simultaneous to construction in the late 1960s were a series of changes to administration. In 1965, composition of the AOC Board shifted from City Council members to citizens, who were appointed by the mayor. The City of Pacific Grove ended its lease with California State Parks in 1969, and the State began contracting directly with the AOC, with members appointed from anywhere in the state. Asilomar hired its own police force in 1968 and State Park Ranger in 1969. The AOC added two new members to its board in 1970.²²

Development of the site continued in the ensuing decades. The State Parks and Recreation Commission recommended a land management policy focusing on the preservation of Asilomar's natural environment in 1968, followed in 1969 by a University of California environmental study that suggested the dunes should be restored to their original condition. In 1970, a large, important sand dune that had been migrating inland was moved west and replanted. Reforestation in wooded areas also began, and non-native plants were removed and replaced with native ones. Automobile traffic to Asilomar had increased steadily for decades, with many visitors simply parking their cars along roads, unsanctioned. Increased pressure on parking within Asilomar eventually culminated in a 1968 proposal for a large underground parking garage, which would cost more than \$11,000 per parking space to build. Instead, it was decided that measures should be taken to discourage the use of automobiles onsite; parking on roads was banned, curbs were installed to prevent off-road parking, and a shuttle was provided to make getting around the campus without a car easier.²³

²⁰ California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Housekeeping" (February 2017), 3.20, 6.3-6.4, 6.6; Carey & Co., Inc., "Historic Structure Report: Crocker Dining Facility," prepared for Asilomar State Beach and Conference Grounds (10 June 2011), 11.

²¹ Page & Turnbull, Inc., "The View Crescent Complex: Asilomar Conference Grounds Historic Structure Report," prepared for California Department of Parks and Recreation and Aramark (28 October 2011), 15, 21-22, 25-27.

²² Page & Turnbull, Inc., "The View Crescent Complex: Asilomar Conference Grounds Historic Structure Report," prepared for California Department of Parks and Recreation and Aramark (28 October 2011), 15-16; David Cole, "Asilomar Then and Now," 1973.

²³ David Cole, "Asilomar Then and Now," 1973.

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In 1970, the State acquired an adjacent parcel with an eye to expanding Asilomar's facilities. The North Woods and East Woods complexes, designed by Smith, Barker, and Hanssen, were added to Asilomar in 1972 and 1973, and a Training Center for State Park personnel, including lodges and a headquarters building with classrooms, offices, and a library, was built around the same time. The Fireside and Forest Lodge complexes, designed by Stone, Marraccini, and Patterson, followed in 1982 and 1983 (The California Coastal Commission awarded a Design Award to the two complexes). An interior mezzanine added to the central room at the north end of Warnecke's Housekeeping Building was designed by Keeble and Rhoda Architects, who also designed remodels of the site's Julia Morgan buildings, in 1987. That same year, Morgan's Asilomar buildings were officially added to the National Register of Historic Places. A dune restoration project began in 1984. In 1988, the boardwalk was extended, followed by a trail along the beach in 1991.²⁴

The AOC was disbanded in 1993 after financial misappropriation by executives caused a scandal, and the State sought out an existing and experienced hospitality concession for Asilomar's management, settling in 1996 on Delaware North Parks & Resorts, who operated Asilomar until 2009. Delaware was succeeded by Aramark Parks and Destinations, which has operated the center since. By 2001, sixty percent of pine trees at Asilomar were dead of pine pitch canker, a fungus that began plaguing Monterey pine trees in the 1990s. Accessibility upgrades took place across Asilomar from 2005 to 2006, including restroom remodels. In 2011, walkways were renovated for compliance with updated accessibility standards; modifications included the addition of accessible sidewalks and metal handrails along the entrance stairs to buildings.²⁵

Criterion C: Architecture

John Carl Warnecke

John Carl Warnecke (1919-2010) was born in Piedmont, California, the first child of Margaret Esterling Warnecke and Carl Ingomar Warnecke. Margaret Warnecke was born in Colorado to a Dutch mother and American father who later lived in Sonoma County. Carl I. Warnecke was a native of Montreal who moved to New York State in his youth. He married Margaret Esterling in 1914 and the couple settled in Oakland; their son John was born five years later. The couple's second child, named Margaret after her mother, was born in 1922. Carl I. Warnecke had trained at the Ecole des Beaux-Arts and worked as a draftsman for Chester H. Miller beginning in 1911, forming a partnership with Miller in 1918. Carl Warnecke

²⁴ Page & Turnbull, Inc., "The View Crescent Complex: Asilomar Conference Grounds Historic Structure Report," prepared for California Department of Parks and Recreation and Aramark (28 October 2011), 15-17; David Cole, "Asilomar Then and Now," 1973; California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Surf & Sand" (February 2017), 3.16; Asilomar Operating Corporation minutes on file at Asilomar; California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Housekeeping" (February 2017), 6.6.

²⁵ California Department of Parks and Recreation & Aramark, "Asilomar Historic Structure Report: Surf & Sand" (February 2017), 3.13, 6.6-6.8; Page & Turnbull, Inc., "The View Crescent Complex: Asilomar Conference Grounds Historic Structure Report," prepared for California Department of Parks and Recreation and Aramark (28 October 2011), 17.

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collaborated on the design of San Francisco City Hall and with Bernard Maybeck on the Palace of Fine Arts. Miller & Warnecke designed many East Bay residential buildings as well as women's clubs in Oakland, and Warnecke worked on Oakland Airport and Campbell Hall at UC Berkeley in a late-career partnership with his son.²⁶

John Carl Warnecke's given name was Carl John Warnecke; he was known as Jack to friends and schoolmates and apparently reversed the order of his first and middle names when he began his professional life to avoid being confused with his father. He attended Oakland High School, where he played football and was active in school clubs, graduating in 1937 before enrolling in Stanford. He also played football at Stanford and was an offensive lineman on the undefeated "Wow Boys" team of 1940. He graduated Stanford in 1941 then attended Harvard, where he studied under Modernist Walter Gropius, completing a master's degree in architecture in a single year before returning to the Bay Area to launch his architectural career. Warnecke married Grace Eldridge Cushing of San Francisco in 1945. Grace was a 21-year-old San Francisco resident, the daughter of a shipping company president and a member of the San Francisco social elite who made her society debut in 1941. The couple had four children between 1947 and 1952: John Carl Warnecke, Jr., Rodger, Margo, and Fred. Grace and Jack Warnecke separated in 1960 and divorced in 1961.²⁷

Warnecke said he was "lucky to have grown up under my father's drafting board" and exposure to the elder Warnecke's Beaux-Arts training and design idiom gave him a head start in learning his profession. In 1939, he served as an apprentice to Arthur Brown, Jr. while still an undergraduate at Stanford. Like Carl I. Warnecke, Brown had received his architectural education at the Ecole des Beaux-Arts. Brown and the elder Warnecke were well-known architects for their work on San Francisco City Hall and other projects in the region. From 1944 to 1946, John C. Warnecke was a draftsman at Miller and Warnecke, helping design enormous war housing projects in Richmond. In 1947 (at the age of 27) he established a practice under his own name and was accepted into the American Association of Architects. Entering into partnership with his father in 1954, John Carl Warnecke simultaneously maintained his solo practice. Like many California architects of his generation, Warnecke cut his professional teeth designing the public school and college buildings that were in high demand due to the booming economy and expanding population of the immediate postwar years.²⁸

Mira Vista Elementary School (1951) in El Cerrito was an early and notable school design in which Warnecke introduced his contextual approach to Modernism. Dominated by a series of gabled roofs cascading down the hillside and clad in natural redwood shingles, the school reflected the unusually steep topography of the site and utilized clerestory windows to provide

²⁶ US Census Records, Denver Colorado 1900, Oakland, California, 1930; US Naturalization Petition, Carl Ingomar Warnecke, 4 June 1957; Carey & Co., "Asilomar State Beach and Conference Grounds," DPR 523 form (28 September 2007); "Carl Warnecke, Architect, Dead," *New York Times*, 30 March 1971.

²⁷ Oakland High School Yearbook, 1937; Stanford University Yearbook, 1941; "Wife Asks Divorce from J.C. Warnecke," *San Francisco Examiner*, 17 June 1961.

²⁸ Paul V. Turner, "John Carl Warnecke: His Architectural Career and Its Significance," April 2019, last modified November 2019, <https://www.chalkhillresidency.com/architectural-archives>; AIA Directory, John Carl Warnecke 1956.

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natural daylight to classrooms. Portola Junior High in El Cerrito, another early design, also made the most of a steep site and deployed building orientation along with reflective colors and technologically innovative prismatic glass blocks in order to achieve an unusual degree of daylight control. For White Oaks Elementary School (1953) in San Jose, Warnecke used a modest residential scale that responded to a site constrained by nearby houses and continuous skylights to produce a stunning indoor/outdoor effect. For Mabel McDowell Elementary School (1960) in Columbus, Indiana, Warnecke adapted his site-responsiveness to the flat landscape of the Midwest and the scale of its residential neighborhood (though his use of separated building components reflected a West Coast tradition that did not account for Indiana's winter weather). The school buildings garnered awards as well as regional and national media attention for their unmistakable Modernity and harmony with the natural and built environment. Warnecke's 1950s educational projects were of such high quality that they catapulted him to a position of prominence among postwar architects while he was still in his thirties. These early projects set a standard for the many unique and high-profile commissions that followed, and by the time of his death in 2010 he was hailed as a "pioneer of contextualism."²⁹

The attention Warnecke attracted presaged a flood of Northern California commissions in the 1950s. Diverse uses—banks, commercial buildings, offices, churches, and all types of university buildings—allowed him to move beyond woody materials and small scale to demonstrate a broad design idiom and diverse set of skills. One example is his General Electric Microwave Laboratory (1955) in Palo Alto, a tilt-up concrete building that met with neighborhood as well as critical approval and was featured on the cover of *Architectural Record* in 1955. Warnecke adroitly utilized glass, steel, and concrete in his College of San Mateo (1963), which integrated New Formalist buildings into a carefully planned site featuring an outdoor amphitheater in the courtyard of the Performing Arts building. Warnecke's intent was a progressive design with the dignity of a university campus. As his reputation grew along with the diversity of projects, their large number meant that they included work such as additions to hotels and expansions of high school campuses, and that quotidian designs were interspersed with masterpieces.³⁰

The Mark Thomas Inn (1956) in Monterey was an award-winning early commercial project designed when Warnecke was still primarily a regional architect. Its gabled roofs and exposed rafter tails echoed the aesthetic of Warnecke's earliest schools and was in harmony with the Monterey peninsula's rolling hills and low-density built environment. Completed the same year California State Parks acquired Asilomar, the nearby project caught the attention of the Asilomar Operating Committee and led them to seek his services for Asilomar's expansion.

²⁹ "Light Control Magic in New High School," *San Francisco Examiner*, 19 August 1951; R. Thomas Hille, *Modern Schools: A Century of Design for Education* (Hoboken: John Wiley and Sons, 2012); Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 15-16; "Obituary: John Carl Warnecke dies at 91; designer of JFK grave site," *Los Angeles Times*, 24 April 2010; AIA Directory, John Carl Warnecke 1962.

³⁰ *Architectural Record*, September 1955, 206-208; Docomomo/Noca, "College of San Mateo," accessed 22 October 2020, <http://www.docomomo-noca.gitanic.com/buildings/college-of-san-mateo/>.

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Warnecke's US Embassy in Thailand, designed the same year as the Mark Thomas Inn and never built, provided him an international stage for the first time. The groundbreaking project expanded the meaning of contextualism beyond response to site and setting and incorporated an interpretation of local vernacular building traditions. Likewise, his Hawaii State Capitol, not completed until 1969, although its design was published in 1961, broke from the American tradition of historicist state capitols. The triumphant design honored Hawaii's unique climate and cultural heritage, worked with the existing built and natural setting, and even referenced Hawaii's volcanos with a unique roof form.

The seeds of a very different and equally successful second act of Warnecke's career were sown in 1962, when President John F. Kennedy asked him to provide input on the redevelopment of Lafayette Square. The General Services Administration (GSA) planned to demolish the nineteenth century townhouses and other older buildings and replace them with large government office and court buildings. Jacqueline Kennedy favored preservation of the older buildings and asked her husband to look for a solution that avoided demolition. Warnecke and Kennedy had mutual friends and had met previously, perhaps as early as 1940. Warnecke also had begun to develop a reputation as a Modernist who respected architectural tradition. His exposure to his father's architectural practice had shaped his views, building his appreciation for historical styles. He had been asked to weigh in on the controversial introduction of Modern architecture to the Stanford campus and, in 1949, produced a report arguing for the value of the traditional campus buildings and the relevance of their emotional appeal at a time when function was architecture's paramount preoccupation.³¹

Consulted by the president about Lafayette Square, Warnecke studied the area and made a presentation that proposed reuse of the existing buildings and construction of the larger new buildings to the rear. The historic preservation movement was in its infancy, and reuse of old buildings was an unpopular concept particularly among architects, so this proposal was somewhat revolutionary. Although Warnecke thought he was providing advice rather than seeking a commission, Kennedy accepted his ideas and wanted Warnecke to execute the project, and he did not feel he could refuse. This meant an abrupt shift in focus for his growing practice as his frequent presence in Washington, D.C. was required over the years it took to bring Lafayette Square to fruition. He got to know Kennedy and his family in the process, leading to his later selection as the designer of the Kennedy gravesite. It also eventually led to a major personal detour. Warnecke fell in love with Jackie Kennedy, with whom he had an affair for several years.

By the early 1970s, John Carl Warnecke and Associates was the largest architectural firm in the US with branches in several cities. His fame allowed him to win important commissions for major works. Warnecke's work during this period took a turn toward the monumental and away from the vaunted humanism of his early career. The Long Lines Building and Hennepin County Government Center, both completed in the 1970s, exemplified his continued creativity

³¹ Paul V. Turner, "John Carl Warnecke: His Architectural Career and Its Significance," April 2019, last modified November 2019, <https://www.chalkhillresidency.com/architectural-archives>.

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and facility at solving complex problems. These massive towers, however, were imposed upon their environment with as little consideration for site or setting as the starkest examples of International Style Modernism. They demonstrate his turn away from contextualism in favor of grandiosity and spectacle. During the 1980s, a lingering recession led to the closure of all except the San Francisco office, and Warnecke turned his attention from the design of new buildings. He retreated to his family ranch near Healdsburg and worked on his memoirs and other aspects of his legacy until his death in 2010.

Selected Notable Works

Mira Vista Elementary School, El Cerrito, 1951
El Cerrito Junior High, 1951
White Oaks Elementary School, San Jose, 1953
General Electric Microwave Laboratory, Palo Alto, 1955
Mark Thomas Inn, Monterey, 1956
US Embassy, Thailand, 1956 (not built)
Mabel McDowell Elementary School, Columbus, Indiana, 1960 (NRHP 2001)
Marin City Public Housing, 1960 (NRHP 2017)
John F. Kennedy Eternal Flame memorial gravesite, Arlington, VA 1967
Lafayette Square Renovation, Washington, D.C., 1969
Hawaii State Capitol, 1969 (NRHP 1978, District Contributor)
AT&T “Long Lines Building,” New York, NY, 1974
Soviet Embassy, 1975
Hennepin County Government Center, Minneapolis, MN. 1977
Hart Senate Office Building, 1982

Modernism/Second Bay Tradition

Popularly called Midcentury Modernism, when it was being practiced this softer form of Modernism was most often simply called Modern. In 1947, architecture critic Lewis Mumford applied the term “Bay Region style” to praise the “native and humane” domestic buildings by West Coast architects like William Wurster, which he contrasted with the sterility of the International Style. The term was updated to “Second Bay Tradition” by architectural critic David Gebhard to distinguish modernists from their early-twentieth century predecessors. Mumford lauded the style’s responsiveness to region and site as well as its blending of Asian and Western architectural traditions without clearly articulating its character defining features. Wurster had identified himself and his contemporaries as part of a regional tradition dating back to the turn of the twentieth century, when architects like Bernard Maybeck brought a naturalistic ethos to Northern California. Second Bay Tradition architects focused on the Bay Area’s natural environment, adapting a long local tradition of architecture inspired by the majesty of the landscape to a modernist idiom. Natural wood cladding, a refined rusticity, and adaptability to steep sites are among the style’s distinctive features, which has most frequently been applied to domestic architecture, although its uses are varied. Carefully designed and usable outdoor spaces with gardens as living areas developed alongside its architectural features and blending of indoors and outdoors became a hallmark. Although Northern California from Santa Cruz to San Francisco was a locus for the style, it was practiced beyond

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the region. John Carl Warnecke's early career was strongly shaped by his predecessors in the Bay Region such as Bernard Maybeck and William Wurster. His contextual approach was pioneering in scope and grew directly from this regional tradition.³²

Conclusion

The buildings constructed for John Carl Warnecke's Master Plan for Asilomar are eligible for listing on the National Register of Historic Places for their architecture, both in association with Warnecke's career and for exemplifying the Second Bay Tradition. Warnecke's work for Asilomar represents a turning point in his career. He began by designing housing projects and schools in the late 1940s and early 1950s. His career expanded rapidly as a result of the recognition his schools and early commercial projects drew. Asilomar is one step that marks Warnecke's path to international success. Warnecke was an important proponent of contextualism in architecture, a modernist approach to design that prioritizes consideration of a building's relationship to the environment around it and is closely related to the Second Bay Tradition. Asilomar is a masterwork of contextualist design—the successful harmony that Warnecke's buildings embody, both with the existing natural environment and the existing buildings, is one of the most notable qualities of Asilomar's architecture. The Julia Morgan-designed buildings and site plan, with their low-slung massing and rustic materials, are excellent examples of First Bay Tradition architecture.

The continuity between the First and Second Bay Traditions helps create the notable compatibility between the two architects' contributions to Asilomar. Like Morgan's original site, Warnecke's Asilomar buildings and master plan exhibit a close, comfortable relationship to nature and use of rustic materials. They are distinguished from the original campus by Modernist shapes and lines and the deployment of large expanses of glass. Careful siting, modest scale, and retention of much of Morgan's original site plan allow his extensive additions to blend seamlessly into the historic campus without a negative impact on the original design. Asilomar became a National Historic Landmark decades after his additions were completed. Like Morgan's campus, they harmonize with and respect the landscape rather than imposing upon it. Warnecke's extraordinary achievement is that he has simultaneously created dramatically inventive, exciting architecture. Many of its elements are fine-grained details that are best experienced by use of these buildings. Intentional blurring of the lines between indoors and outdoors is achieved through siting that maximizes views and use of consistent exterior/interior materials as well as details like narrow clerestories that lead the eye along the entire length of a rafter from inside to outside. An octagonal hipped roof and natural shingle cladding allow a small meeting room to blend into the landscape, while the exposed structure of its unusual shape along with skylights and corner windows make its interior a uniquely interesting space. High ceilings and asymmetric exposed roof structures lend extraordinary interior drama to otherwise modest lodging rooms. Sloping topography is transformed into a dynamic outdoor room through carefully placed steps, retaining walls, seating, and encircling buildings.

³² Lewis Mumford, "The Sky Line: Status Quo," *The New Yorker*, 11 October 1947, 106-109; David Gebhard, "Introduction: The Bay Area Tradition," in *Bay Area Houses, New Edition*, ed. Sally Woodbridge (Salt Lake City: Gibbs-Smith Publisher, 1988), 3-9; David Gebhard, *The Guide to Architecture in San Francisco and Northern California*, (Salt Lake City: Peregrine Smith Book, 1985), 23.

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The respect for and consideration of historic architecture became an important element of Warnecke's career, setting his work apart from that of other Modernists. In the 1950s, when he began his work at Asilomar, Modernist architects typically had little regard for historic architecture. Warnecke had published an influential essay arguing that emotional connections to historic buildings should be respected in the late 1940s. Asilomar was his first large-scale realization of what can be seen from a later vantage point as a historic preservation project. His work at Asilomar can be viewed as a precedent for his famous Lafayette Square project. Warnecke's Asilomar was designed according to many of the principles of the Secretary of the Interior's Standards decades before they were established, and his early-career approach to contextualism can be seen as a precursor to the historic preservation movement that began to take hold in the 1970s.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Asilomar Conference Grounds Archives

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Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 107

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 36.372306 | Longitude: -121.562638 |
| 2. Latitude: 36.372024 | Longitude: -121.561109 |
| 3. Latitude: 36.365846 | Longitude: -121.561023 |
| 4. Latitude: 36.365909 | Longitude: -121.561499 |

Verbal Boundary Description (Describe the boundaries of the property.)

The district is bounded by Sunset Drive to the west and south and Asilomar Avenue to the east. The district extends north just past the Greenhouse and Long View buildings, the northernmost buildings it contains.

Boundary Justification (Explain why the boundaries were selected.)

The Asilomar Conference Grounds Warnecke Historic District boundary corresponds to the legal Asilomar property boundary, which includes the Asilomar Dunes Natural Preserve and the Julia Morgan/YWCA Asilomar NHL. The district boundary encompasses the area where the contributing resources developed during the period of significance, which is also the area where the context for their development was established. Resources associated with the Julia Morgan/YWCA NHL are intermixed with contributing and noncontributing resources within the Warnecke Historic District. The Asilomar Dunes Natural Preserve, which contributes to the district's natural setting, is also included within the district boundary. A later addition to the Asilomar campus, located across Asilomar Avenue to the east, was developed outside of the historic context and is not included within the district boundaries.

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11. Form Prepared By

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telephone: (831) 242-0209

date: January 2021; Revised November 2021, February 2022, March 2022

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Asilomar Conference Grounds
City or Vicinity:	Pacific Grove
County:	Monterey
State:	California
Photographer:	Stephen Schafer 1-3, 5-7, 9-34, 36-54
Date of Photographs:	September 2018
Photographer:	Kara Brunzell 4, 8, 35
Date of Photographs:	February 2020

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Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 54 Surf and Sand complex, overview, Sand, Meeting Room, and Surf buildings, camera facing northeast
- 2 of 54 Surf and Sand complex, Sand building, southeast and northeast elevations, camera facing west
- 3 of 54 Surf and Sand complex, Sand building, southwest and southeast elevations, camera facing north
- 4 of 54 Surf and Sand complex, Sand building, interior
- 5 of 54 Surf and Sand complex, Surf and Sand Meeting Room, northeast and northwest elevations, camera facing southwest
- 6 of 54 Surf and Sand complex, Surf and Sand Meeting Room and Surf building, northeast and northwest elevations of both buildings, camera facing southeast
- 7 of 54 Surf and Sand complex, Surf and Sand Meeting Room, northwest and southwest elevations, with Surf building, southwest elevation, camera facing northeast
- 8 of 54 Surf and Sand complex, Surf and Sand Meeting Room, interior detail
- 9 of 54 Surf and Sand Complex, Surf building, northeast and northwest elevations viewed from meeting room deck, camera facing south
- 10 of 54 View Crescent complex, overview from boardwalk, Sanderling, Spindrift North, and Spindrift South buildings visible, camera facing east
- 11 of 54 View Crescent complex, Spindrift South building, southwest and southeast elevations, camera facing north
- 12 of 54 View Crescent complex, Spindrift South building, southwest elevation, camera facing northwest
- 13 of 54 View Crescent complex, Sanderling building, southeast elevation, viewed from second floor walkway between Spindrift North and Spindrift South buildings, camera facing northwest
- 14 of 54 View Crescent complex, Spindrift North and Spindrift South buildings, northwest elevations, camera facing southeast

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- 15 of 54 View Crescent complex, Spindrift North building, northwest and southwest elevations, camera facing east
- 16 of 54 View Crescent complex, Spindrift North building, southwest and southeast elevations, camera facing north, viewed from second floor of Spindrift South building
- 17 of 54 View Crescent complex, Dolphin and Breakers West buildings, camera facing northeast
- 18 of 54 View Crescent complex, Breakers West building, southeast and northeast elevations, viewed from second floor walkway between Breakers West and Breakers East buildings, camera facing west
- 19 of 54 View Crescent complex, Breakers West and Breakers East buildings, southwest and northwest elevations, camera facing northeast
- 20 of 54 View Crescent complex, Breakers East building, southwest elevation, camera facing north
- 21 of 54 View Crescent complex, Curlew building, northeast and southeast elevations, Whitecaps North and Breakers East buildings visible in background, camera facing west
- 22 of 54 View Crescent complex, Marlin building, east elevation, with Whitecaps North building visible behind it, camera facing northwest
- 23 of 54 View Crescent complex, Whitecaps North building, south and east elevations, second floor viewed from second floor walkway between Whitecaps North and Whitecaps South, camera facing north
- 24 of 54 View Crescent complex, Whitecaps North building, west and south elevations, camera facing northeast
- 25 of 54 View Crescent complex, Whitecaps South building, southwest and southeast elevations, camera facing northwest
- 26 of 54 View Crescent complex, Whitecaps North building, southwest and southeast elevations, and Marlin building, south elevation, camera facing north
- 27 of 54 View Crescent complex, Whitecaps South building, west elevation, camera facing east

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- 28 of 54 Sea Galaxy complex, overview from Parking Lot B, camera facing southeast
- 29 of 54 Sea Galaxy complex, Triton building, north elevation, and Windward building, east and north elevations, camera facing southwest
- 30 of 54 Sea Galaxy complex, Windward building, east and north elevation, camera facing southwest
- 31 of 54 Sea Galaxy complex, Windward building, west elevation, viewed from second floor walkway between Windward and Shores buildings, camera facing north
- 32 of 54 Sea Galaxy complex, Shores building, north and west elevations, camera facing southeast
- 33 of 54 Sea Galaxy complex, Shores building, west elevation, camera facing north
- 34 of 54 Sea Galaxy complex, Shores building, south and east elevations, viewed from second floor walkway of Cypress building, camera facing northwest
- 35 of 54 Sea Galaxy complex, Shores building, interior
- 36 of 54 Sea Galaxy complex, Cypress building, north and west elevations, camera facing southeast
- 37 of 54 Sea Galaxy complex, Cypress building, east elevation, camera facing south
- 38 of 54 Sea Galaxy complex, Triton and Nautilus buildings viewed from Parking Lot C, east elevations, camera facing west
- 39 of 54 Sea Galaxy complex, Triton building, west and south elevations, camera facing northeast
- 40 of 54 Sea Galaxy complex, Triton building, north and west elevations, camera facing east
- 41 of 54 Sea Galaxy complex, Triton building, west and south elevations, camera facing northeast
- 42 of 54 Sea Galaxy complex, west elevation of Triton building and north elevation of Nautilus building, camera facing east
- 43 of 54 Sea Galaxy complex, Nautilus building, east and north elevations, camera facing southwest

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- 44 of 54 Crocker Dining Hall, north elevation, camera facing south
- 45 of 54 Crocker Dining Hall, Woodlands dining room and main dining hall, west and north elevations, camera facing southwest
- 46 of 54 Crocker Dining Hall, Woodlands dining room, north elevation and main dining hall, west elevation, camera facing west
- 47 of 54 Crocker Dining Hall, Woodlands dining room, west and north elevations, camera facing southwest
- 48 of 54 Crocker Dining Hall, Woodlands dining room and main dining hall, east elevation, camera facing west
- 49 of 54 Crocker Dining Hall, Seascape dining room, west elevation with main dining hall visible in background, camera facing east
- 50 of 54 Corporation Yard, north elevation outside of yard, camera facing southeast
- 51 of 54 Corporation Yard, east and south elevations inside of yard, camera facing north
- 52 of 54 Housekeeping building, south and west elevations, camera facing north
- 53 of 54 Corporation Yard, east elevation, camera facing northwest
- 54 of 54 Long View complex, overview, Long View North and Long View Middle buildings, west elevations, camera facing northeast

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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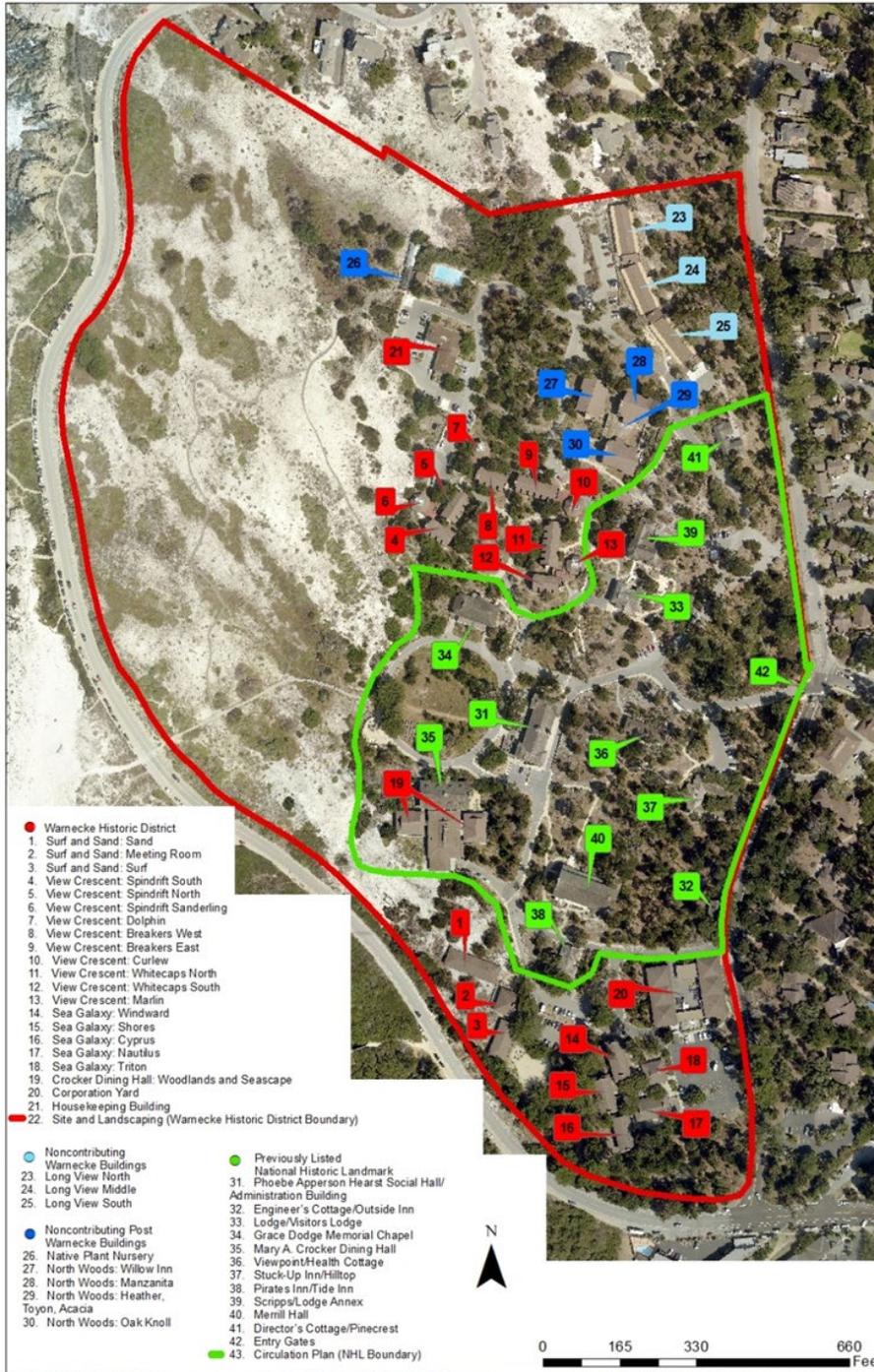
Figure 1 Location Map



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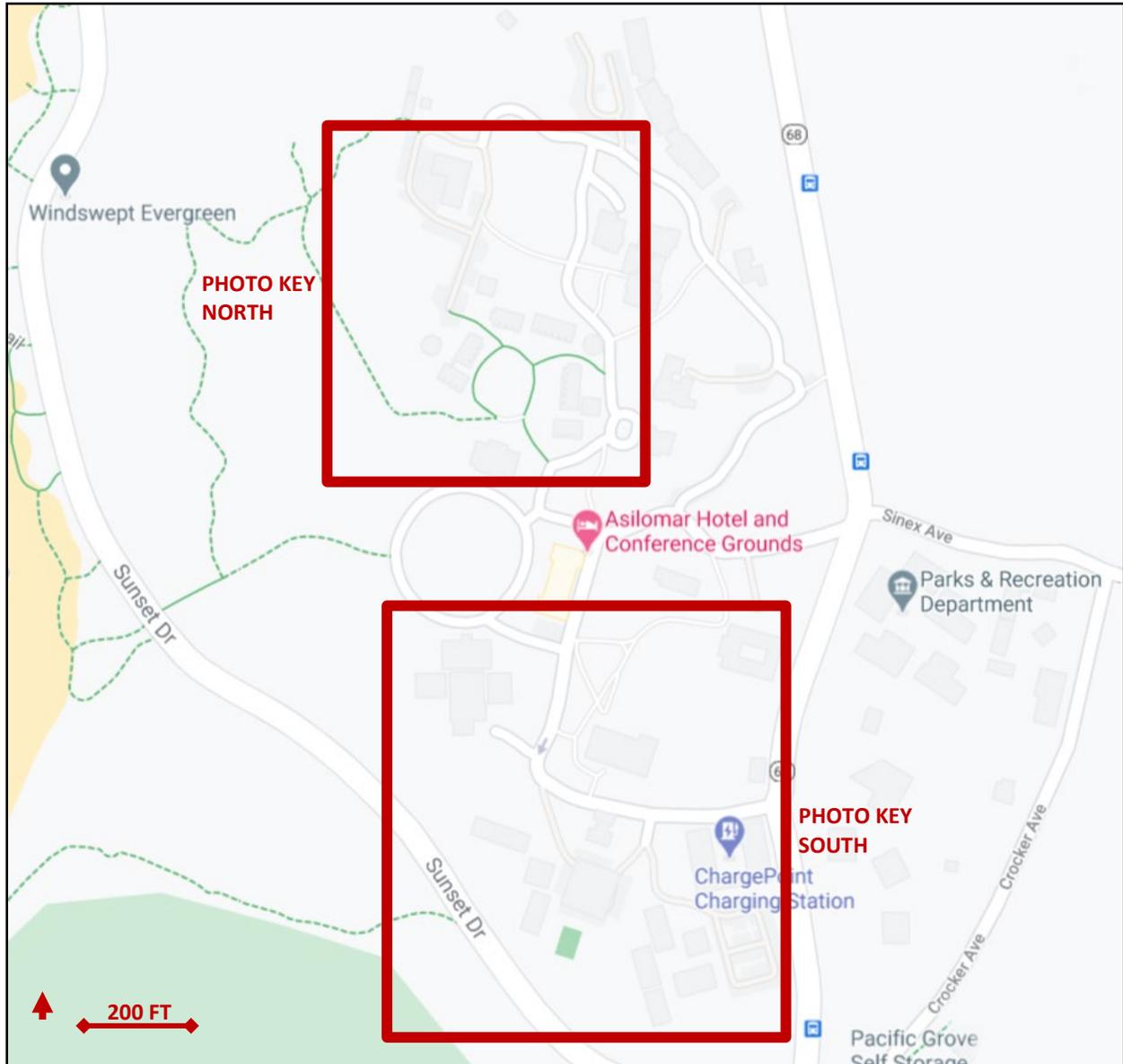
Figure 2 Sketch Map



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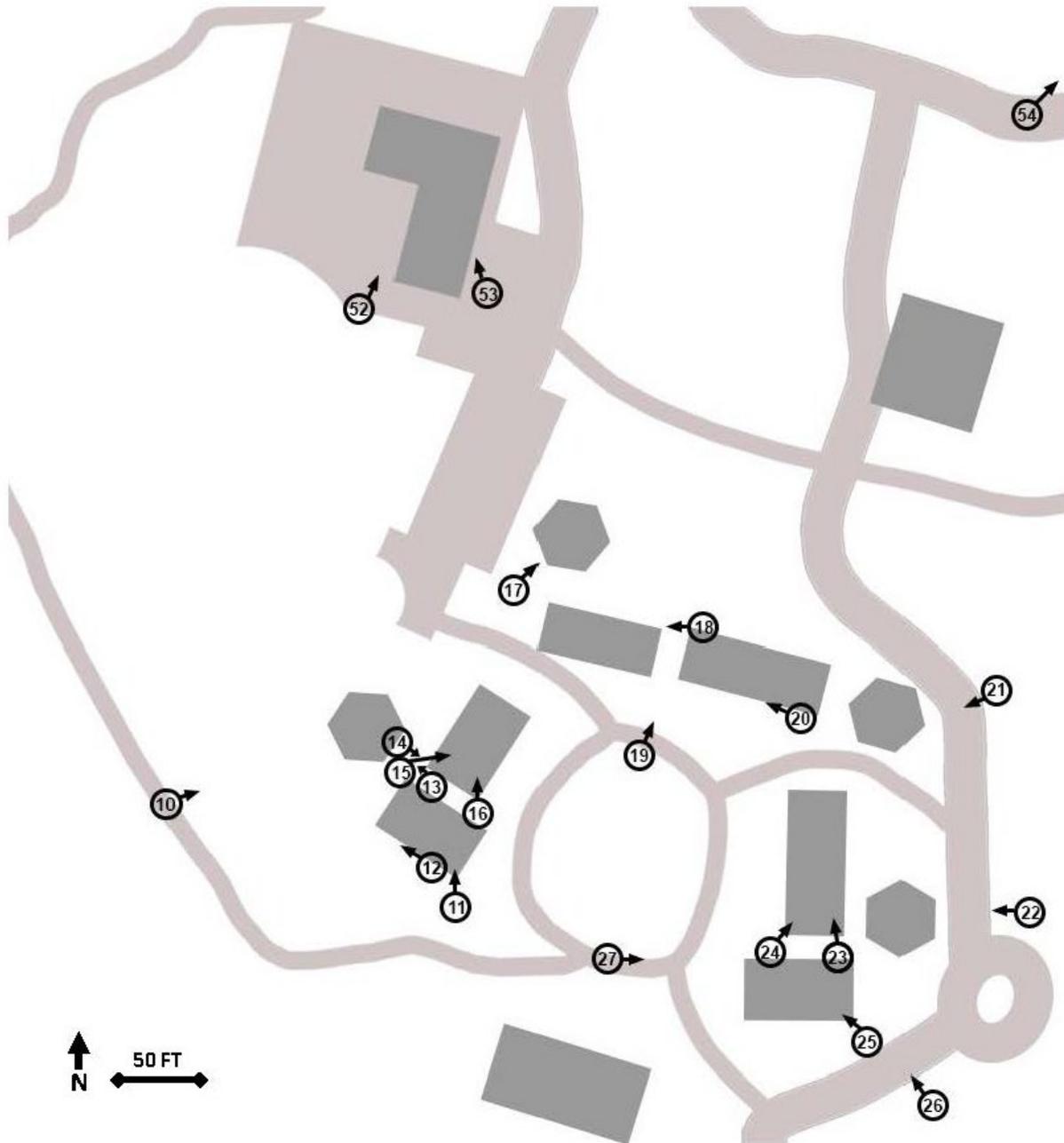
Figure 3 Photo Key Overview



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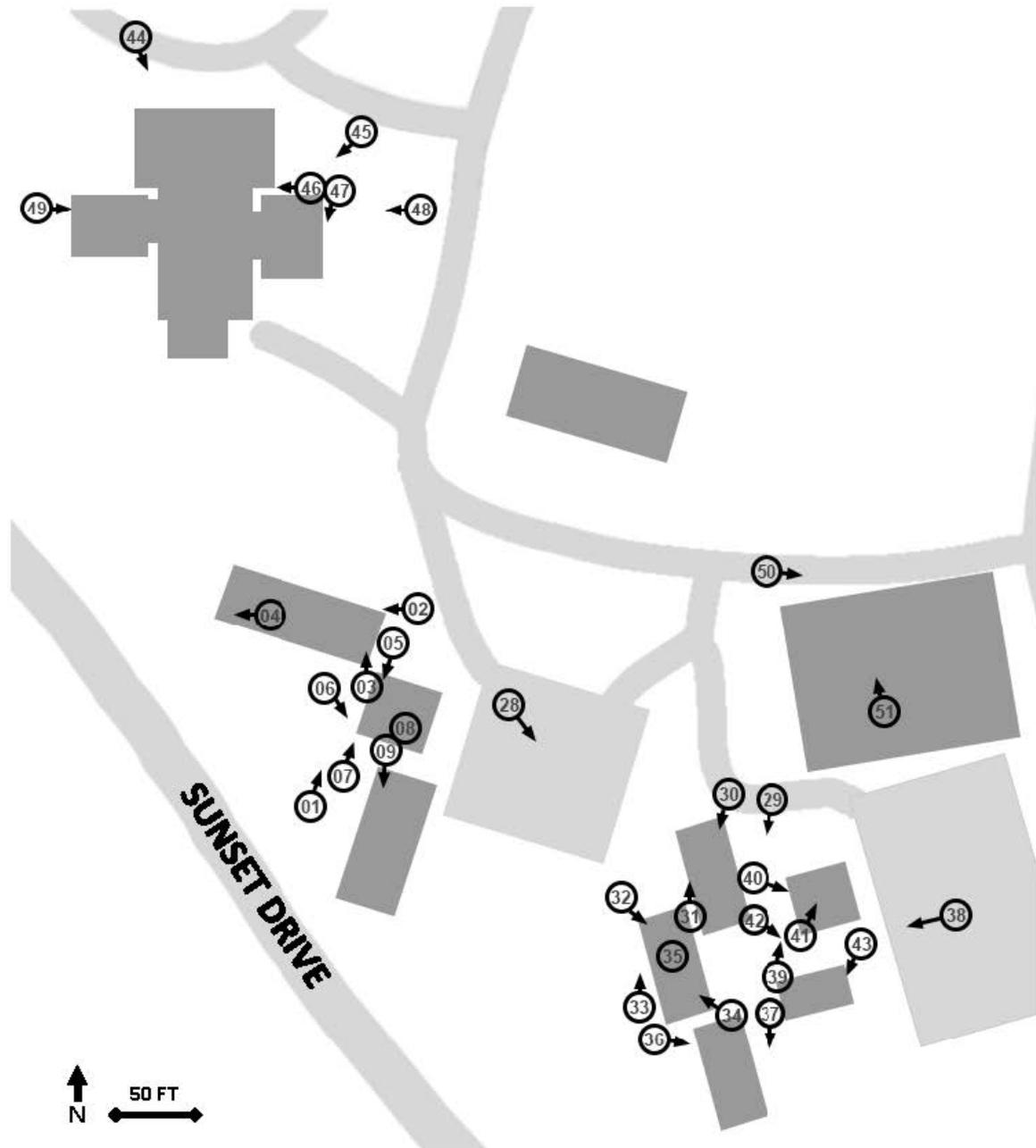
Figure 4 Photo Key, North



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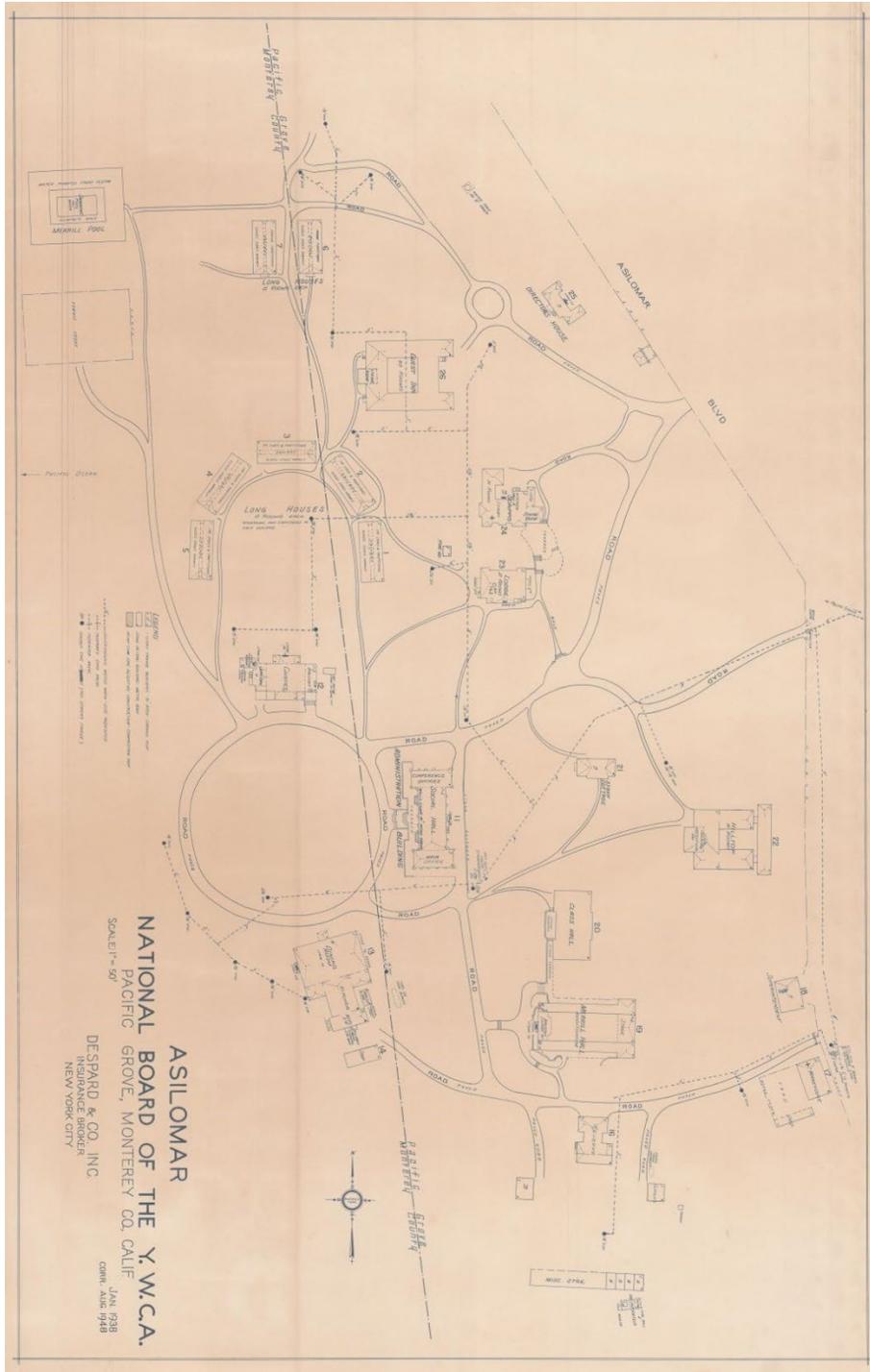
Figure 5 Photo Key, South



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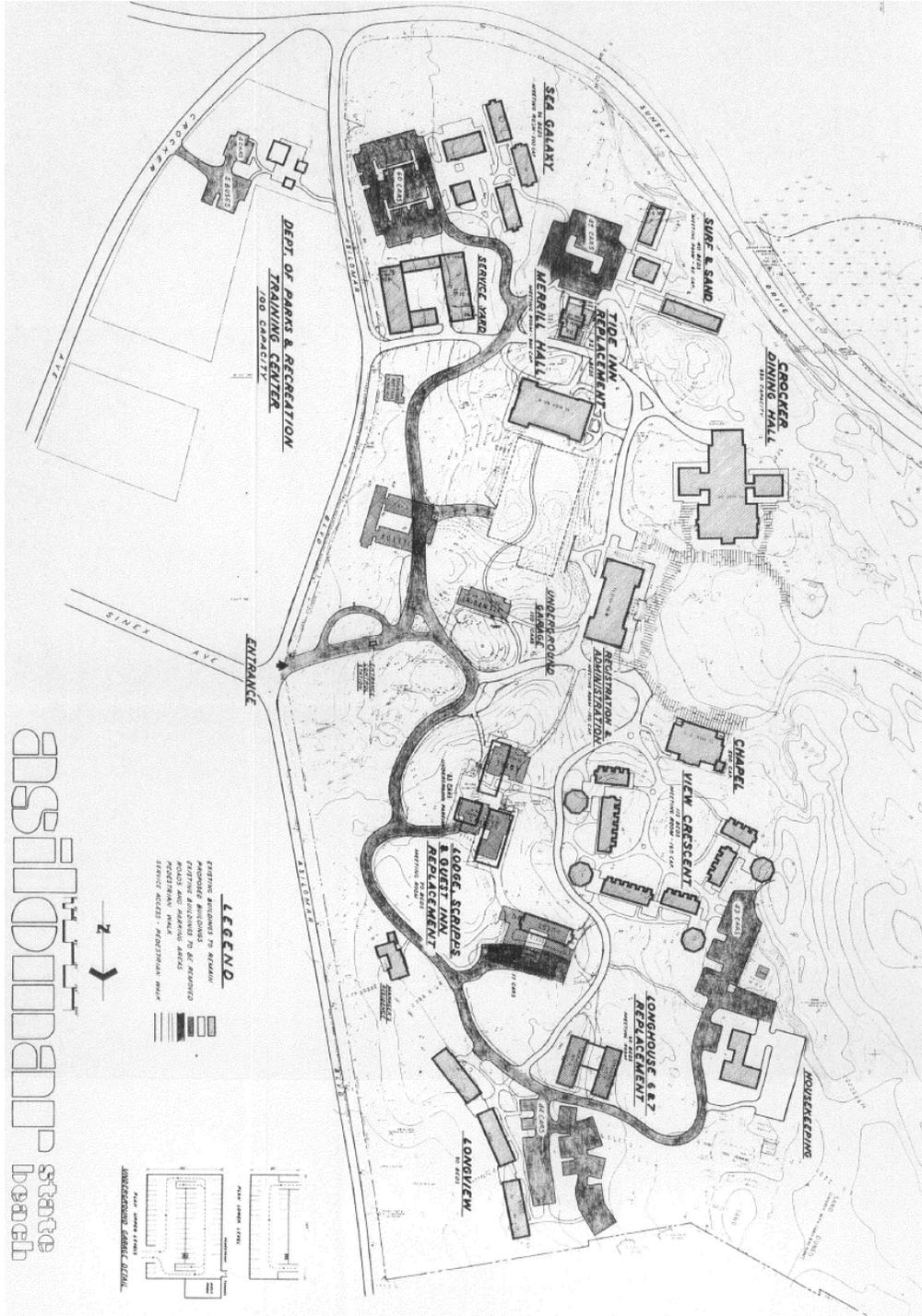
Figure 6 Asilomar Site Plan, Despard & Co. Inc., 1938/1948, *California State Parks Asilomar Archives*



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Figure 7 Asilomar State Beach, Area Development Plan, California Department of Parks and Recreation, 1970, *California State Parks Asilomar Archives*



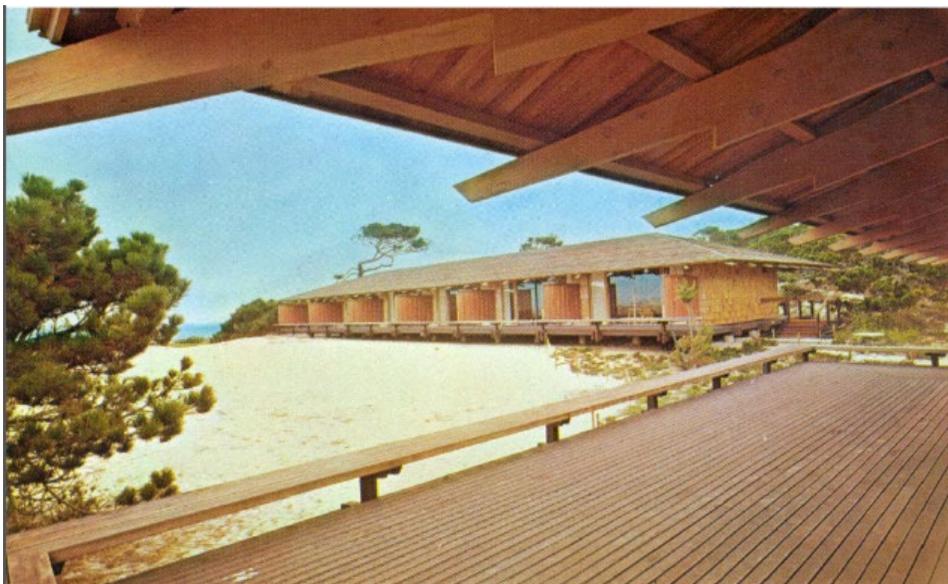
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Figure 10 Surf and Sand lodging interior, Roger Sturtevant, 1959, *Warnecke Ranch Archives*



Figure 11 Surf and Sand postcard image, 1960s, *California State Parks Asilomar Archives*



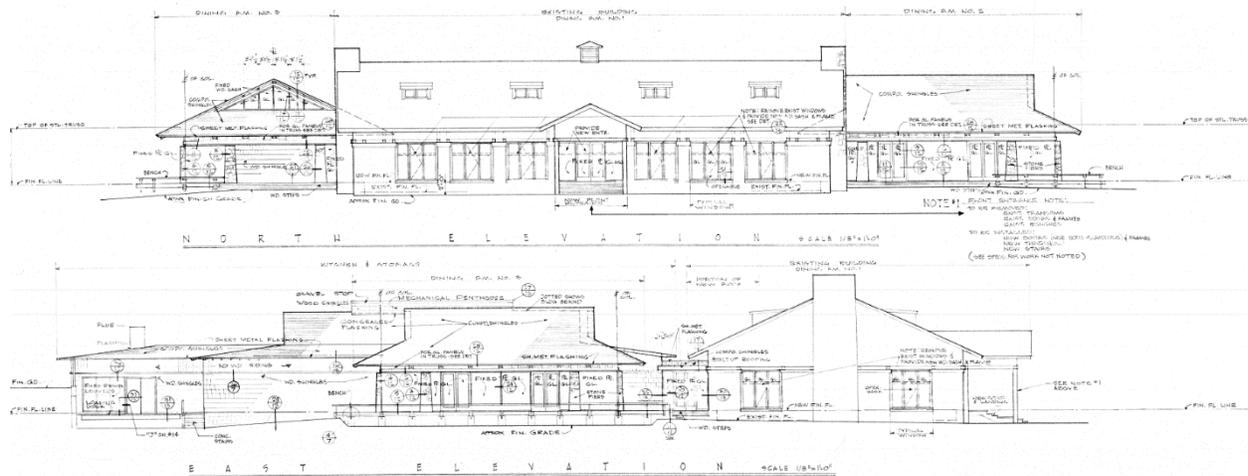
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Figure 12 Living Room (Surf and Sand meeting room) in use, 1975, *California State Parks Asilomar Archives*



Figure 13 Plans for Crocker Dining Hall additions, October 31, 1960, *Warnecke Ranch Archives*



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Figure 14 Dining Hall interior, Roger Sturtevant, circa 1960, *Warnecke Ranch Archives*



Figure 15 Sea Galaxy, meeting room interior, 1964, *California State Parks Asilomar Archives*



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Figure 16 Sea Galaxy, 1964, Macdougall King, *California State Parks Asilomar Archives*



Figure 17 Sea Galaxy, circa 1964, Freiwald, *Warnecke Ranch Archives*



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Figure 18 View Crescent, circa 1968, *California State Parks Asilomar Archives*



Figure 19 View Crescent meeting room interior, circa 1968, *California State Parks Asilomar Archives*



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Figure 20 Roma Philbrook with Long Views under construction, May 1966, *California State Parks Asilomar Archives*



Figure 21 John Carl Warnecke, late 1960s, *California State Parks Asilomar Archives, Warnecke Ranch Archives*



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Photo 1 Surf and Sand complex, overview, Sand, Meeting Room, and Surf buildings, camera facing northeast



Photo 2 Surf and Sand complex, Sand building, southeast and northeast elevations, camera facing west



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Photo 3 Surf and Sand complex, Sand building, southwest and southeast elevations, camera facing north



Photo 4 Surf and Sand complex, Sand building, interior



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Photo 5 Surf and Sand complex, Surf and Sand Meeting Room, northeast and northwest elevations, camera facing southwest



Photo 6 Surf and Sand complex, Surf and Sand Meeting Room and Surf building, northeast and northwest elevations of both buildings, camera facing southeast



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Photo 7 Surf and Sand complex, Surf and Sand Meeting Room, northwest and southwest elevations, with Surf building, southwest elevation, camera facing northeast



Photo 8 Surf and Sand complex, Surf and Sand Meeting Room, interior detail



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Photo 9 Surf and Sand Complex, Surf building, northeast and northwest elevations viewed from meeting room deck, camera facing south



Photo 10 View Crescent complex, overview from boardwalk, Sanderling, Spindrift North, and Spindrift South buildings visible, camera facing east



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Photo 11 View Crescent complex, Spindrift South building, southwest and southeast elevations, camera facing north



Photo 12 View Crescent complex, Spindrift South building, southwest elevation, camera facing northwest



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Photo 13 View Crescent complex, Sanderling building, southeast elevation, viewed from second floor walkway between Spindrift North and Spindrift South buildings, camera facing northwest



Photo 14 View Crescent complex, Spindrift North and Spindrift South buildings, northwest elevations, camera facing southeast



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Photo 15 View Crescent complex, Spindrift North building, northwest and southwest elevations, camera facing east



Photo 16 View Crescent complex, Spindrift North building, southwest and southeast elevations, camera facing north, viewed from second floor of Spindrift South building



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Photo 17 View Crescent complex, Dolphin and Breakers West buildings, camera facing northeast



Photo 18 View Crescent complex, Breakers West building, southeast and northeast elevations, viewed from second floor walkway between Breakers West and Breakers East buildings, camera facing west



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Photo 19 View Crescent complex, Breakers West and Breakers East buildings, southwest and northwest elevations, camera facing northeast



Photo 20 View Crescent complex, Breakers East building, southwest elevation, camera facing north



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Photo 21 View Crescent complex, Curlew building, northeast and southeast elevations, Whitecaps North and Breakers East buildings visible in background, camera facing west



Photo 22 View Crescent complex, Marlin building, east elevation, with Whitecaps North building visible behind it, camera facing northwest



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Photo 23 View Crescent complex, Whitecaps North building, south and east elevations, second floor viewed from second floor walkway between Whitecaps North and Whitecaps South, camera facing north



Photo 24 View Crescent complex, Whitecaps North building, west and south elevations, camera facing northeast



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Photo 25 View Crescent complex, Whitecaps South building, southwest and southeast elevations, camera facing northwest



Photo 26 View Crescent complex, Whitecaps North building, southwest and southeast elevations, and Marlin building, south elevation, camera facing north



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Photo 27 View Crescent complex, Whitecaps South building, west elevation, camera facing east



Photo 28 Sea Galaxy complex, overview from Parking Lot B, camera facing southeast



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Photo 29 Sea Galaxy complex, Triton building, north elevation, and Windward building, east and north elevations, camera facing southwest



Photo 30 Sea Galaxy complex, Windward building, east and north elevation, camera facing southwest



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Photo 31 Sea Galaxy complex, Windward building, west elevation, viewed from second floor walkway between Windward and Shores buildings, camera facing north



Photo 32 Sea Galaxy complex, Shores building, north and west elevations, camera facing southeast



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Photo 33 Sea Galaxy complex, Shores building, west elevation, camera facing north



Photo 34 Sea Galaxy complex, Shores building, south and east elevations, viewed from second floor walkway of Cypress building, camera facing northwest



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Photo 35 Sea Galaxy complex, Shores building, interior



Photo 36 Sea Galaxy complex, Cypress building, north and west elevations, camera facing southeast



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Photo 37 Sea Galaxy complex, Cypress building, east elevation, camera facing south



Photo 38 Sea Galaxy complex, Triton and Nautilus buildings viewed from Parking Lot C, east elevations, camera facing west



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Photo 39 Sea Galaxy complex, Triton building, west and south elevations, camera facing northeast



Photo 40 Sea Galaxy complex, Triton building, north and west elevations, camera facing east



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Photo 41 Sea Galaxy complex, Triton building, west and south elevations, camera facing northeast



Photo 42 Sea Galaxy complex, west elevation of Triton building and north elevation of Nautilus building, camera facing east



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Photo 43 Sea Galaxy complex, Nautilus building, east and north elevations, camera facing southwest



Photo 44 Crocker Dining Hall, north elevation, camera facing south



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Photo 45 Crocker Dining Hall, Woodlands dining room and main dining hall, west and north elevations, camera facing southwest



Photo 46 Crocker Dining Hall, Woodlands dining room, north elevation and main dining hall, west elevation, camera facing west



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Photo 47 Crocker Dining Hall, Woodlands dining room, west and north elevations, camera facing southwest



Photo 48 Crocker Dining Hall, Woodlands dining room and main dining hall, east elevation, camera facing west



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Photo 49 Crocker Dining Hall, Seascape dining room, west elevation with main dining hall visible in background, camera facing east



Photo 50 Corporation Yard, north elevation outside of yard, camera facing southeast



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Photo 51 Corporation Yard, east and south elevations inside of yard, camera facing north



Photo 52 Housekeeping building, south and west elevations, camera facing north



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Photo 53 Corporation Yard, east elevation, camera facing northwest



Photo 54 Long View complex, overview, Long View North and Long View Middle buildings, west elevations, camera facing northeast

