



Reimers' Stonehouse Terrace  
Name of Property

Monterey, California  
County and State

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCIAL: restaurant

COMMERCIAL: business

DOMESTIC: multiple dwelling

**Current Functions**

(Enter categories from instructions.)

COMMERCIAL: restaurant

COMMERCIAL: business

DOMESTIC: multiple dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

OTHER

MODERN MOVEMENT

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stucco, Wood, Glass, 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.)

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### Summary Paragraph

Constructed in 1977, Reimers' Stonehouse Terrace is located on the west side of San Carlos Street just south of 7<sup>th</sup> Street, occupying lots 5, 7, and portions of 3 of Block 91. The building is one of the anchors of downtown Carmel-by-the-Sea, an area populated with many small, low-rise, businesses amidst an abundance of trees and plantings. Facing east, the 7,783-square-foot complex comprises the renovation of a free-standing, existing, stone-clad cottage, built in approximately 1910, and the 1977 addition of a two-story L-shaped building in the Modern style featuring deep overhangs, low hipped roofs, and a mix of stone, stucco, and wood cladding, recalling the work of Frank Lloyd Wright. The addition, which rises on the north and west, is separated from the cottage by a deep courtyard that includes two mature original Coast Live oak trees and verdant plantings. The former residence houses a two-story café/restaurant; the later building's ground floor has a variety of small retail shops and services opening to the street or into the shady courtyard. Two offset sets of stairs lead to offices and two apartments, each approximately 895 square feet, that occupy the north and west part of the second story. Parking for six vehicles is accommodated below the northmost apartment above. The property retains all aspects of historic integrity.

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## Narrative Description

The walls facing San Carlos Street are clad in natural stone and wood, while the much of the north and west elevations are stucco and redwood cladding with accents of natural stone. The west elevation is an opaque stucco wall on the ground floor, while the upper floor overlooks what was originally a carefully designed outdoor space that included room for cars to park, a space that is framed by the Northern California Savings and Loan complex on the north edge of what became a parking lot.

At San Carlos Street, the stone-clad complex carefully introduces graduated stepped heights, demonstrating a sensitivity to the pedestrian experience and a respect for the historic low scale of San Carlos Street. On the south is a squarish one-story volume. The flat roof has an outdoor café whose pivotal location encourages engagement with the street. Its tall corner stone piers rise above the line of the flat roof, acting to frame the café's metal railing. Behind the outdoor café, the remodeled building rises several feet, presenting a shed roof to the east and a front gable roof to the south. The southeast corner is both unified and softened by the presence of two planters of different sizes. Rounding the corner, the planters are abundant with greenery and the holly tree planted by the Reimers.

The well-shaded central spine between the original building and its addition has two offset series of concrete steps that lead to the upper stories on the north, the result of Dahlstrand's strategy of excavating earth to create a higher elevation above, where the two-story office and apartments are located, and tucking parking spaces below, out of sight. While clad in stucco and redwood boards and trim, the motif of natural stone and plantings percolate through the complex, unifying it even while cladding and trim change in material and in color from the primary façade on San Carlos Street.

Roof lines and window types differ throughout. Rather than imposing a new roof line on the older cottage, Dahlstrand retained what he inherited: the flat roof occupied by the outdoor eating area and a front gable roof facing south. By contrast, for his new designs on the north and west, he introduced his characteristic low hipped roof lines and deep overhangs. Likewise, the windows change according to the function of the building. For some of the shops facing San Carlos Street, some of the offices, and the apartments, the windows are large, primarily single-light windows with crafted wood surrounds. Elsewhere, extant windows have been retained as multi-light, steel-framed windows. Notably, the windows are never static: their configuration responds not to a rigid aesthetic but to a specific opportunity and function.

The north elevation includes lower-level parking, dug in below the offices and apartments above, while the west elevation on the north is characterized by a solid, stucco-clad ground floor. The apartments above feature large windows and sheltered, recessed rear entrances. Secondary kitchen and storage spaces occupy the south end of the west elevation.

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While the west elevation is undeniably more restrained than the animated primary façade facing San Carlos Street, more analysis reveals Dahlstrand's respect for and sensitivity to the project that preceded his own. The Northern California Savings and Loan (1972), designed by Burde Shaw and Associates with landscape design by Harry H. Tsugawa (1931-2003), employed stucco cladding (the same hue as Dahlstrand's choice for his new buildings) and redwood as seen on Dahlstrand's elevations facing the savings and loan building.<sup>1</sup> A thickened wall below the apartments is the same color and relative thickness as an existing wall east of a driveway and terrace adjacent to the savings and loan building, later a restaurant. The deferential gesture, perhaps one master architect respecting the precedent of another, established a continuity in framing the open landscaped space.

### Alterations and Integrity

Unchanged and immaculately maintained, Reimers' Stonehouse Terrace retains all aspects of integrity. The property remains in its original *location* and was built and remains exactly as drawn. An examination of city records and visual inspection demonstrate that apart from a small rear kitchen addition and the addition of an outdoor enclosed elevator to comply with Americans with Disabilities Act access requirements, changes to the property have been restricted to maintenance. The property retains integrity of *design*. While the larger setting within downtown Carmel is basically unchanged in scale and in its small-town feeling, the immediate setting has been compromised on the west elevation due to the loss of the densely landscaped open space designed to accommodate parking within an urban forest setting. Dahlstrand designed this elevation, with its windows and balcony, to overlook a pastoral setting. As the area is still open with light and air, the property retains integrity of *setting*.

Materials remain unchanged, representing Modern design with stucco, wood, glass, and stone intact. The workmanship of the original building is retained and respected; the Modern addition continues to express a high degree of quality workmanship of the period. The property retains integrity of *materials* and *workmanship*.

The property readily conveys its aesthetic and historic sense of late 1970s Modernism and retains all character-defining features associated with the work of Olof Dahlstrand. Careful renovation of the existing early twentieth century cottage demonstrates Dahlstrand's skill at integrating an older building with a brand-new design. Firmly associated with the downtown character of Carmel-by-the-Sea, the property retains integrity of feeling, and association.

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<sup>1</sup> Seth A. Bergstein, cover letter, "Phase One Historic Assessment, SE Corner Dolores St. and 7th Ave., Carmel APN 010-145-022/023/024," January 3, 2023, states that the Northern Savings & Loan Bank Complex was formerly known as the Palo Alto Savings and Loan. According to regulatory filings, Northern California Savings, Federal Savings and Loan Association retained that formal legal name until it merged into Great Western Savings in 1982. Prior to 1972, when the building designed by Burde Shaw and Associates was constructed, the Modern building housed the 1969 merger of two banks, Palo Alto Savings and Loan with Salinas Valley Savings and Loan, which took on the Northern California Savings and Loan name in 1972.

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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  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1910  
1977  
\_\_\_\_\_

**Significant Dates**

1977  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Unknown  
Dahlstrand, Olof  
\_\_\_\_\_

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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.)

Reimers' Stonehouse Terrace is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the Area of Architecture as an excellent example of master architect Olof Dahlstrand's expertise in integrating a work of his design to harmonize with an existing and much older building. The addition's Modern design employs his repertoire of character-defining features and embodies Dahlstrand's respect for the existing built fabric surrounding the property. With its simple palette of natural materials, deep overhangs, and lush planting and landscaping, Dahlstrand's work also recalls Carmel's older allegiance to nature, simplicity, and rusticity. The two periods of significance represent the 1910 year of construction for the cottage and 1977 when construction of Dahlstrand's surrounding complex was complete. The property's contribution to Carmel's history, architecture and culture has the necessary exceptional significance within the local context to meet Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years.

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

#### *Construction History*

Norwegian-born Kristi and Niels Reimers purchased several lots on San Carlos Street, including a small cottage occupying the northeast corner of a double parcel. The cottage dated back to at least 1910, based on the Sanborn Fire Insurance Maps of 1910 and 1924. The Reimers purchased lots 7 and 9 in 1939, and as noted in a "Letter To The Editor" in *The Carmel Pine Cone* February 18, 1946, the Reimers purchased half of lot 3 and lot 5 in 1945, selling the southern lots 9 and 11. They chose to keep the charming one-story, stone-clad cottage on lot 7 and develop the north and west portion of their property, commissioning fellow Scandinavian, Swedish American architect Olof Dahlstrand to renovate the cottage and design a new complex around it.

The property was developed as part of the subdivision map (**Figure 1**) recorded March 7, 1902, for Wells Fargo Bank. The 1910 and 1924 Sanborn Fire Insurance Maps (**Figures 2-3**) show one building on the property, an existing cottage that later became part of the Reimers' development. As can be seen from comparing the 1910, 1924, and 1962 Sanborn maps, the cottage that houses a shop and an outdoor café is extant; a small residence on the west side of the adjacent parcel, visible on the 1962 Sanborn map (**Figure 3**), was later demolished.

The original building permit for the one- and two-story Reimers' Stonehouse Terrace, Permit No. 76-191, with a valuation of \$330,000, was approved October 27, 1976. The architect was Olof Dahlstrand on behalf of owners Gunnar and Niels Reimers, sons of Kristi and Niels. The permit identifies a number of key inspections of finished tasks completed in 1977. As documented on the Carmel-by-the-Sea Community Planning and Building online property records, minor permits were issued over later decades, typically addressing minor kitchen and bakery upgrades, regular maintenance, a replaced roof, a rear trash enclosure, fire sprinkler

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systems, and a small rear addition to the restaurant's kitchen in 2012. Notably, no permits indicate any other changes to the property.

### Master Architect Olof Dahlstrand (1916-2014)

Wauwatosa, Wisconsin-born Otto Olof Hans Dahlstrand was the son of Swedish immigrants, his father a mechanical engineer. In 1934, he visited Taliesin East, Frank Lloyd Wright's atelier and school in Spring Green, Wisconsin, where he discovered a way of practice that was "much more humanistic."<sup>2</sup> Dahlstrand matriculated at Cornell University, earning a B.Arch. in 1939, and returned to Wisconsin to practice from 1940 to 1948. He moved to the San Francisco Bay Area in 1948, where he worked for Langhorst and Langhorst Architects until 1950, when he became a project architect at the international firm Skidmore Owings and Merrill (SOM) until 1958, when he successfully completed Carmel Plaza (1959-1965) on his own after the client fired SOM.<sup>3</sup> Dahlstrand practiced independently ever after, with a portfolio that included residences, commercial, and civic projects. Although he never became a Taliesin Fellow, as his former employer Fred Langhorst was, Dahlstrand did visit Taliesin East other times. Importantly, while he was obviously influenced by Wright and his "Usonian" language, Dahlstrand read the philosophers and poets whom Wright had read, such as Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman.<sup>4</sup> Dahlstrand's quest was not to copy from but to drink at the sources that inspired individual expression and freedom.

A chronology of his California work includes:<sup>5</sup>

Muscatine Residence (1949) Berkeley (with Langhorst and Langhorst)  
East Bay "Magnificent Seven" Usonian Residences (1949-1958)  
Garneau Residence (1951) Lafayette  
Knapton Residence (1951) Berkeley  
Thurston Residence (1954) Orinda  
Valle-Riestra Residence (1956) Walnut Creek  
Peterson Residence (1957) Point Richmond  
Smith Residence (1958) Orinda  
Carmel Plaza (1959-1960), Carmel-by-the-Sea, mixed-use shopping/commercial  
Gurries Apartment Building (1963-1975) for Fenton & Clark, Carmel Highlands  
Crocker-Citizens National Bank (1965) Carmel  
Wells Fargo Bank (1965) Carmel  
Mid-Valley Shopping Center (1966) Carmel, mixed-use shopping/dining/commercial  
Aguajito Building (1966-1968) Monterey  
Forest Hill Manor Convalescent Hospital (1967-1968) Pacific Grove

<sup>2</sup> Joanne Furio, "Work of modernist Olof Dahlstrand revisited in the East Bay," *SFGate*, January 9, 2008 <https://www.sfgate.com/homeandgarden/article/Work-of-modernist-Olof-Dahlstrand-revisited-in-3298433.php> (accessed June 2025).

<sup>3</sup> Fred Langhorst had worked both for Frank Lloyd Wright's Taliesin Fellowship and in the office of William Wurster.

<sup>4</sup> "Usonian" is the term Wright invented for modest post-World War II homes he designed, characterized by a restricted palette of materials, often wood, brick, and glass. The "Us" stands for United States.

<sup>5</sup> Environmental Design Archives – UC Berkeley College of Environmental Design, Olof Dahlstrand Project Index.

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Bank of America branches King City (1967-1968) & Hollister (1969)  
Atlantic Richfield Service Station (1968) Carmel Valley  
T. W. Slaughter Dental Office (1968-1970) Salinas  
York School Headmaster's Residence (1969) Monterey  
University of California (UC), Santa Cruz Faculty Housing (1974-1983)

### Archives

University of California, Berkeley's Environmental Design Archives (Berkeley EDA) contains Dahlstrand's papers. The inclusion of the Dahlstrand Collection in this selective repository indicates that his work is considered worthy of preservation and study and that he was a significant architect in the Bay Area.<sup>6</sup>

### Publications/Presentations

A report by Page & Turnbull, a Los Angeles-based historic preservation and planning firm, notes that "the 1976 publication *Architecture of the Monterey Peninsula*, published by the Monterey Peninsula Museum of Art, includes Dahlstrand and his design for the Dodds Residence in its compendium of architects whose work in the area was influenced by Frank Lloyd Wright."<sup>7</sup>

Dahlstrand is noted three times in *NorCalMod: Icons of Northern California Modernism* (Chronicle Books, 2006) written by architect and architectural scholar of Modernism Pierluigi Serraino, who interviewed Dahlstrand in 2003 as one of the Bay Area architects practicing Modern architecture in the mid twentieth century. Serraino's goal was to recast Modernism as interpreted by Northern California architects and to illuminate the little-known or unknown contributions of these individuals.<sup>8</sup> Dahlstrand's work "has been recognized as part of the larger body of Modernist architecture of the Monterey Bay area," included in presentations by Serraino's March 2019 lecture series for the Monterey Bay Chapter of the American Institute of Architects, "Which Modernism is the Monterey Bay?" and historian Kent Seavey's *Carmel: A History in Architecture*.<sup>9</sup>

*Olof Dahlstrand: The Usonian*, 2007, Brook House Press, was written by Bill [sic] and Bea Welty. The 72-page book focuses on the seven Usonian houses designed by Olof Dahlstrand between 1951 and 1958. The designs for the Dahlstrand Usonians—a pioneering concept developed by Wright in the late 1930s and 1940s on behalf of middle-class owners in search of good design at a more modest price—follow Wright's work closely, using several identical details including Wright's famous 30-60 degree angles and triangles for defining spaces, horizontally oriented wide wood board siding, mitred windows, textured concrete block, interior soffit lighting, angled concrete block fireplaces, and furniture design. While articles on

<sup>6</sup> Olof Dahlstrand Collection, University of California, Berkeley, <https://archives.ced.berkeley.edu/collections/dahlstrand-olof> (accessed June 2025).

<sup>7</sup> Page & Turnbull, Phase One Historic Assessment for Carmel Valley Association, November 19, 2019, 38, citing Monterey Peninsula Museum of Art, *Architecture of the Monterey Peninsula* (Monterey, 1975), 77.

<sup>8</sup> Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 20, 59, 79.

<sup>9</sup> Page & Turnbull, Phase One Historic Assessment for Carmel Valley Association, November 19, 2019, 38, citing Kent Seavey, *Carmel: A History in Architecture* (San Francisco: Arcadia Publishing, 2007), 113.

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Dahlstrand were more likely to highlight his homes, his commercial work appeared in local newspapers and in national publications, including “Downtown Center for an Unusual West Coast Town,” *Architectural Record*, June 1962, and “Making it Fun to Shop,” *Redwood News*, January 1963.

### Historic Context Statements

Dahlstrand is noted in the City of San Francisco’s “Modern Design Historic Context Statement Case Report,” 2011, as among a group of architects considered key to the development of a regional Modern style<sup>10</sup> and again in association with Fred and Lois Langhorst, among the,

...Bay Area’s prominent young Modernist architects renowned for inventive Second Bay Tradition residential designs. The works of the San Francisco-based firm were the first of local architects to be featured at the San Francisco Museum of Art, including the 1950 exhibit “Variation Within a Concept: Fred and Lois Langhorst & Olof Dahlstrand...”<sup>11</sup>

Dahlstrand is also noted in the “Carmel Historic Context Statement,” 2011, updated in 2019, as a practitioner of the “Wrightian Organic style, which is “not entirely different in principle from Bay Regionalism.” He was “influenced by Wrightian methods” characterized by “dramatic roof forms sheltering buildings constructed of natural materials.”<sup>12</sup> In the 2019 update, Dahlstrand is listed among the list of “Significant Carmel Area Architects,” which includes a short biography.<sup>13</sup> The text to this biography emphasizes not only his architecture but also his skills as a renderer and his many years of public service to Carmel,

Olof (sometimes spelled Olaf) Dahlstrand (1916-2014) was born in Wisconsin and studied architecture at Cornell University, graduating in 1939. He designed buildings as a defense contractor during World War II and moved from the Midwest to California in 1948. He settled in Carmel around 1959. With a lifelong talent for drawing, Dahlstrand not only designed and drew his own buildings but was commissioned for renderings by other architects, most famously for John Carl Warnecke’s design for the John F. Kennedy gravesite presentation.<sup>14</sup>

The 2019 update lists the Wells Fargo Building (1965), San Carlos Street south of Ocean Avenue, as a “notable Carmel example” of the “Midcentury Modern/Bay Region Style

<sup>10</sup> Mary Brown, “San Francisco Modern Architecture and Landscape Design Historic Context Statement 1935-1970,” San Francisco Planning Department, 2011, 213.

<sup>11</sup> Ibid., 248.

<sup>12</sup> Teresa Grimes and Leslie Heumann, Leslie Heumann and Associates, 1994; revised by Glory Anne Laffey, Archives and Architecture, 1997, “Historic Context Statement Carmel-By-The-Sea,” adopted by City Council, Carmel 2008, 48. See also Section 9.6, where Dahlstrand’s name is listed under “Architects, Builders, and Designers in Carmel” [https://ci.carmel.ca.us/sites/main/files/file-attachments/final\\_updated\\_carmel\\_historic\\_context\\_statement\\_091208-b.pdf?1510262312](https://ci.carmel.ca.us/sites/main/files/file-attachments/final_updated_carmel_historic_context_statement_091208-b.pdf?1510262312) (accessed June 2025).

<sup>13</sup> Historic Context Statement Update, 1966-1990, Carmel-by-the-Sea, Working Draft, December 4, 2019, 21.

<sup>14</sup> Ibid, 25.

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(circa 1945-1990.)”<sup>15</sup> Dahlstrand is also credited there with the design of the Nielson Brothers Market, 1979.

### Public Service

Dahlstrand has been widely acknowledged for his community involvement, which included advocating a “holding capacity” for Carmel based on the area’s “ecological limitations.”<sup>16</sup> He was a member of the tree commission and the travel advisory board, he served on the Planning Commission for nine years and on the Carmel City Council for three years, and was “actively engaged with Carmel’s local politics when not in office.”<sup>17</sup> After his retirement from architecture in 1984, at the age of 68, he integrated his skills as a renderer with his love of fine arts painting.

### Exhibitions and Recognition by Peers, Awards

In addition to the previously noted inclusion in the 1976 exhibition on Peninsula architecture, Dahlstrand was included in *Carmel Modernism*, 2016, “a photography exhibit exploring the early influence of Monterey Peninsula master architects on modernism.”<sup>18</sup> Co-founder of the award-winning Monterey Peninsula-based Hall & Goodhue (later HGHB), former planning commissioner Donald Goodhue, FAIA-E, noted,

Ole provided leadership in both the architectural sphere and in civic engagement. His design was consistently modest, a model for other architects to follow. His work was never showy but uniformly well-crafted and sensitive, especially suited for Carmel.”<sup>19</sup>

Goodhue, a Harvard graduate who went on to earn a master’s degree at the Harvard Graduate School of Design, worked for internationally famous firms including Skidmore, Owings & Merrill (SOM) and the renowned Paul Rudolph ... and for Dahlstrand.

### Architectural/Historical Precedents

Dahlstrand’s choice to weave rustic stone and wood throughout Reimers’ Stonehouse Terrace has echoes in Carmel’s architectural history, a tradition that can be seen in many homes and buildings, such as La Playa (1905, later a hotel). With its base of rugged local stone supporting

<sup>15</sup> Carmel Update, 2019, 21. The text notes that this style, marked by natural materials, “dramatic” roof lines, low-pitched or hipped, is also called the Bay Area Style and also the Second Bay Tradition. By contrast, the Update states that the “Organic” style is marked by “larger ... and more eccentric” designs than the Bay Region Style, and that it is a philosophy established by Frank Lloyd Wright, rather than a style.

<sup>16</sup> *Adventures of a Home Town Tourist*, March 27, 2017, <http://carmelbytheseaca.blogspot.com/2017/03/> (accessed June 2025)

<sup>17</sup> Carmel Historic Context Statement, 2019 Update, 17.

<sup>18</sup> The exhibit included many important architects, including Walter Burde (1912-1996), Olof Dahlstrand (1916-2014), Gardner Dailey (1895-1967), John Howard Gamble (1911-1997), Harwell Hamilton Harris (1903-1990), Albert Henry Hill (1913-1984), Robert Jones (1911-1989), Pafford Keatinge-Clay (b. 1926), John Konigshoter (1907-1990), Roger E. Larson (1935-2009), Frank Lloyd (1907-1983), Clarence Mayhew (1906-1994), Mark Mills (1921-2007), Charles W. Moore (1925-1993), Richard Neutra (1892-1970), C.J. Ryland (1892-1980), Mary Ann Schicketanz (b. 1956), Will Shaw (1924-1997), Ralph L. Stean (1918-2004), Joseph Sythe (b. 1920), John Thodos (1934-2009), Frank Lloyd Wright (1867-1959), and Willam Wilson Wurster (1895-1973).

<sup>19</sup> Email correspondence with author, July 18, 2015.

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more refined upper stories, as originally constructed (**Figure 5**), it spoke to Carmel's culture of being close to the natural environment, as does the all-stone home built in 1919 by Robinson and Una Jeffers (**Figure 6**), or the wood cladding of the Carmel Art Association, 1927, another example of integrating one architectural tradition with another, as seen in the Classical pediment and brick surround of the front entrance (**Figure 7**).

Reimers' Stonehouse Terrace embodies a full repertoire of signature Dahlstrand features. These include attention to human scale; sensitivity to the pedestrian experience; and animated, coherent spatial relationships. Notably, he retained the massing and roof form of the cottage without compromising his own design strategies for the rest of the complex. His distinctive repertoire is on full display, reflecting Frank Lloyd Wright's Usonian vocabulary while independent of it. These features include:

- natural materials such as redwood and native stone that extend from interior to exterior
- low, long volumes
- broad overhangs integrating a variety of low roof shapes
- clerestories and corner windows that follow the angle of a roof
- a lack of fussiness and gratuitous ornament
- windows sized according to location and function (some quite large)
- attention to landscape, fusing setting and building

Originally Dahlstrand's west elevation faced a field of trees that served to continue the plantings that Dahlstrand and the Reimers family established in their own complex, a treescape that effectively linked San Carlos and Dolores Streets. The trees tempered what later became a bare parking lot. Walter Burde and Walter Shaw (Burde Shaw Associates), architects of the Northern California Saving and Loan, understood Carmel's heritage to be that of a city built amidst densely forested land. They sought to mitigate the impact of a typical parking lot, a heat sink, by "returning" it to forest and hired landscape architect and UC Berkeley graduate Harry H. Tsugawa (1931-2003) to design a landscape populated by a variety of trees and plants, exemplifying what became termed "the urbanized forest."<sup>20</sup> Tsugawa's plant list of trees, shrubs, and vines for the open space numbered an extraordinary 2,362. Many of the trees were Monterey pines, *Pinus radiata*, a robust tree native to the Monterey Peninsula and Santa Cruz (**Figures 8-9**).

Dahlstrand's design is masterful in its play of solid and void along with a disciplined palette of texture and variety on behalf of the pedestrian experience. The courtyard, with its own urbanized forest of trees and verdant plantings, and the graduated stepped volumes entice the visitor in the

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<sup>20</sup> As noted in the City of Carmel-by-the-Sea Carmel Forest Management Plan, 2001, "Carmel's forest is an 'urbanized' forest rather than an 'urban' forest. 'Urban' forests are planted after the urban development and typically consist of single species, regularly spaced trees planted in a row between the sidewalk and the street. An 'urbanized' forest existed before the development and is characterized by its diversity in species, age and randomness in tree location resulting in meandering streets of varying width." The phrase was introduced in 1995, referring to development in the Amazon.

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interior of the courtyard (**Figure 10**). Typically, urban infill courtyard designs turn inward, permitting the architect to control views, light, and the overall spatial experience. For Reimers' Stonehouse Terrace, the west end is oriented outward, thus disrupting the careful spatial arrangement and material selection of the eastward-facing design elements. This deliberate loss of control would be a risky maneuver for most architects working in downtown environments. Dahlstrand understood the extraordinary, integrated landscape, hardscape, and building design of Northern California Savings and Loan complex to his west. In response, he flipped the orientation of the upper western spaces and added a balcony terrace running the length of the building, set high like a treehouse fort to look out through the branches of the Monterey pine screen that Tsugawa had planted. Dahlstrand detailed that entire elevation with the same materials and colors as those of the neighboring complex, even duplicating the stucco wall color and thickness. He thereby created a firm material and spatial connection with Burde and Shaw's lush garden courtyard with its carefully detailed terracing and thousands of new plants framing the expressive sculptural roof form of the savings and loan.

It can be argued that it took sensitivity and self-confidence for an architect to direct views away from his own work, acknowledging the character of an existing context before proceeding. Dahlstrand demonstrated such respect while not compromising his own vision. His choices here speak a deeper and wider concern, that of connecting and reinforcing the urbanized forest that is Carmel's definitive character-defining feature, a forest that flows through the city to the hills and valleys beyond.

In a June 23, 2006 letter to *The Carmel Pine Cone*, Dahlstrand spoke on behalf of preserving good architecture. When the former Northern California Savings and Loans building was threatened with demolition, he wrote,

The issues surrounding the proposed demolition... are central to a greater problem facing Carmel, namely, the precipitous decline in the community's historical appreciation and esteem for all things of cultural value. This is especially true in the realm of art and architecture. The building, originally designed as a bank by two of Carmel's most talented architects, Walter Burde and Will Shaw, was immediately recognized as an exceptionally fine work. This should be the principal reason for its retention. The age of a structure is not necessarily worth treasuring, but an excellent design is. The possible approval of its demolition to make room for another development on the site threatens to continue the city's habitual acceptance of bad design throughout the residential and commercial district. Carmel, because of its failure to insist on the level of aesthetic excellence that was its historical standard, is morphing into just another mediocre high-priced suburb... Decisions on what is important architecture should be made by Carmelites, not outside consultants who haven't a clue about Carmel's history, traditions, and essence.<sup>21</sup>

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<sup>21</sup> Olof Dahlstrand, "Save the Bank Building" letter to the editor, *The Carmel Pine Cone*, June 23, 2006, 22A.

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### Criteria Consideration G

Archival drawings and renderings signed by Olof Dahlstrand are dated 1976 and the property was approved by the Carmel Planning Commission on March 13, 1976. As a property studied and recognized as an important work of design by master architect Olof Dahlstrand that has brought architectural distinction to the city of Carmel-by-the-Sea since its completion in 1977, Reimers' Stonehouse Terrace meets Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years.

### Conclusion

Reimers' Stonehouse Terrace is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as the work of a master, possessing high artistic values. The property exemplifies a skillful synthesis of Dahlstrand's organic Modernism with the vernacular rusticity of an older Carmel, demonstrating a respect for the city's urban scale and precedents. His deliberate use of redwood and stucco in parts of his design pays homage to the nearby 1972 Northern California Savings and Loan, thus establishing aesthetic continuity with the work of his architectural peers and colleagues, Burde and Shaw, and with his own 1965 Wells Fargo Bank, both excellent examples of Bay Area Regional Modernism. Reimers' Stonehouse Terrace uniquely embodies this unusual triptych of syntheses in the City of Carmel. Dahlstrand's ability to create a stable and enduring sense of place, making a strong contribution to Carmel's history, architecture and culture since its completion in 1977, has the exceptional significance to meet Criteria Consideration G.

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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\_\_\_\_\_. Lecture "Olof Dahlstrand." AIA Monterey Bay, Aug. 26, 2021.

Welty, Bea and Bill. *Olof Dahlstrand: The Usonians — The Magnificent Seven of the East Bay*. Self-published. 2007.

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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: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

---

**10. Geographical Data**

**Acreege of Property** less than one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 36.564296 Longitude: -121.921852

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

Legal Description as follows,

The South half of lot Numbered 3 and all of Lots 5 and 7 in Block Numbered 91, as said Lots and Block are shown on that certain map entitled, Map of "Carmel-by-Sea," filed for record March 7, 1902 in the office of the County Recorder of the County of Monterey, State of California in Volume 1 of Maps, "Cities and Towns at page 2."

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**Boundary Justification** (Explain why the boundaries were selected.)

In accordance with the above legal description.

---

**11. Form Prepared By**

name/title: Barbara Lamprecht  
organization: Modern Resources  
street & number: 550 E. Jackson Street  
city or town: Pasadena state: CA zip code: 91104  
e-mail: [bmlamprecht@gmail.com](mailto:bmlamprecht@gmail.com)  
telephone: (626) 264-7600  
date: February 2026

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**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:	Reimers' Stonehouse Terrace
City or Vicinity:	Carmel-by-the-Sea
County:	Monterey
State:	California
Photographer:	Ian Martin
Date Photographed:	May 27, 2025; June 3, 2025; February 15, 2026

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

1 of 19 South and east elevations, facing northwest (06/03/2025)

Reimers' Stonehouse Terrace  
Name of Property

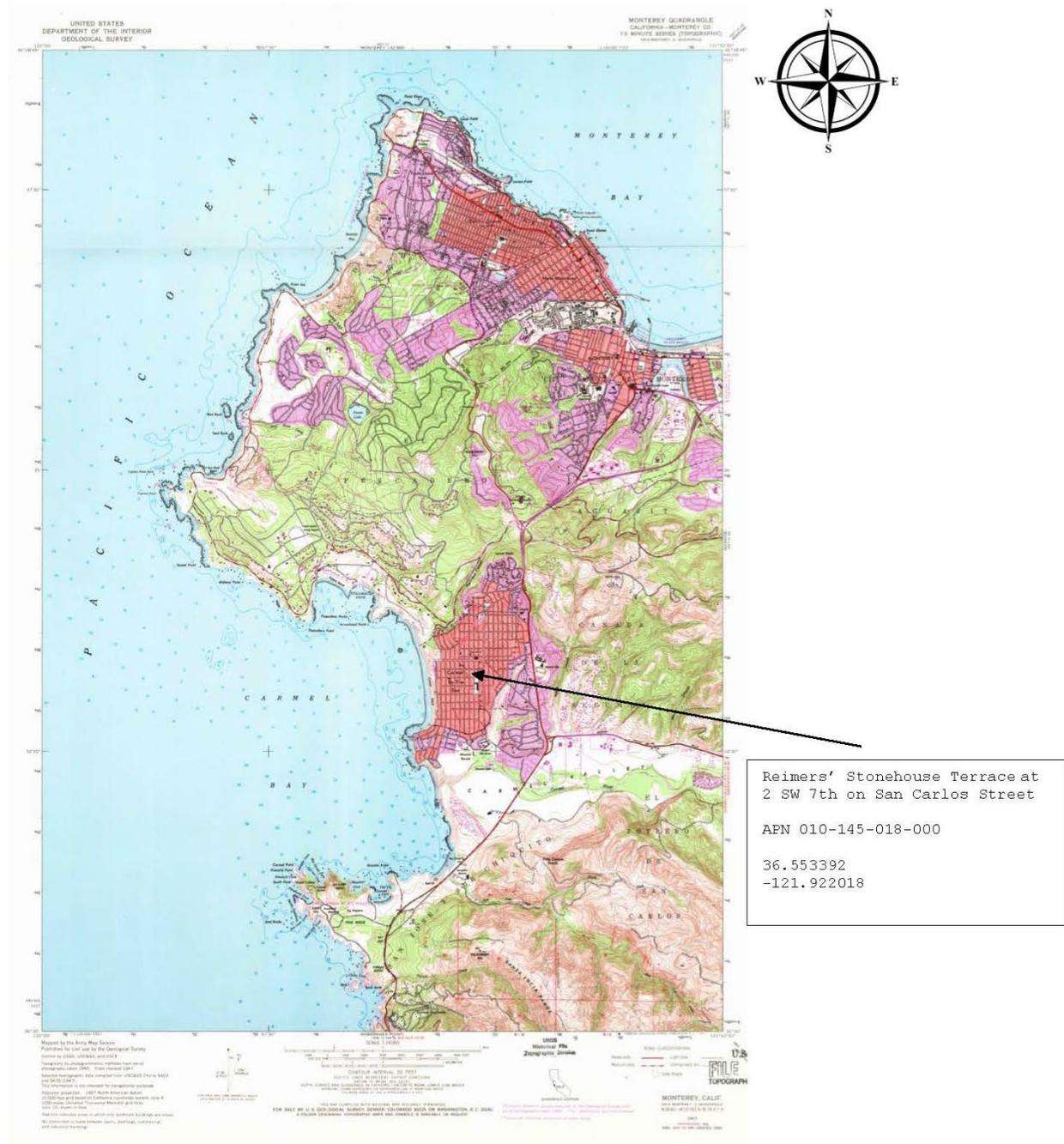
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- 2 of 19 Whole east elevation, facing west (05/27/2025)
- 3 of 19 East elevation, facing southwest (05/27/2025)
- 4 of 19 East elevation, facing northwest (05/27/2025)
- 5 of 19 East elevation, facing northwest (05/27/2025)
- 6 of 19 Stairs to interior courtyard as seen from San Carlos Street, facing west (05/27/2025)
- 7 of 19 East elevation, facing west (05/27/2025)
- 8 of 19 East and north elevations, facing southwest (06/03/2025)
- 9 of 19 East elevation, facing southwest (06/03/2025)
- 10 of 19 Stonework detail, east elevation, facing southwest (06/03/2025)
- 11 of 19 North elevation, facing southwest (06/03/2025)
- 12 of 19 Whole west elevation across parking lot of adjacent property, facing east; wooden shed on right is on adjacent property (02/15/2026)
- 13 of 19 Western wing, facing northwest (02/15/2026)
- 14 of 19 Interior courtyard, facing west (06/03/2025)
- 15 of 19 Interior courtyard, facing north (02/15/2026)
- 16 of 19 Interior courtyard, facing west (02/15/2026)
- 17 of 19 Interior courtyard, facing southeast (02/15/2026)
- 18 of 19 South elevation, facing north (02/15/2026)
- 19 of 19 South elevation across adjacent property courtyard, facing north (02/15/2026)

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### Location Map



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### Sketch Map/Photo Key



**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:

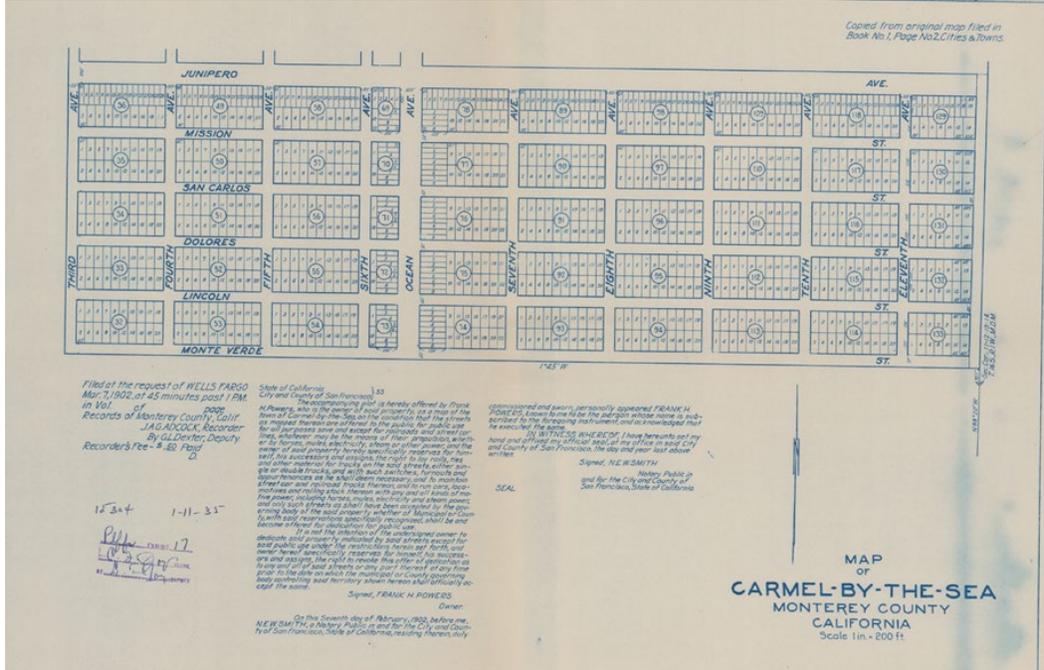
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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.

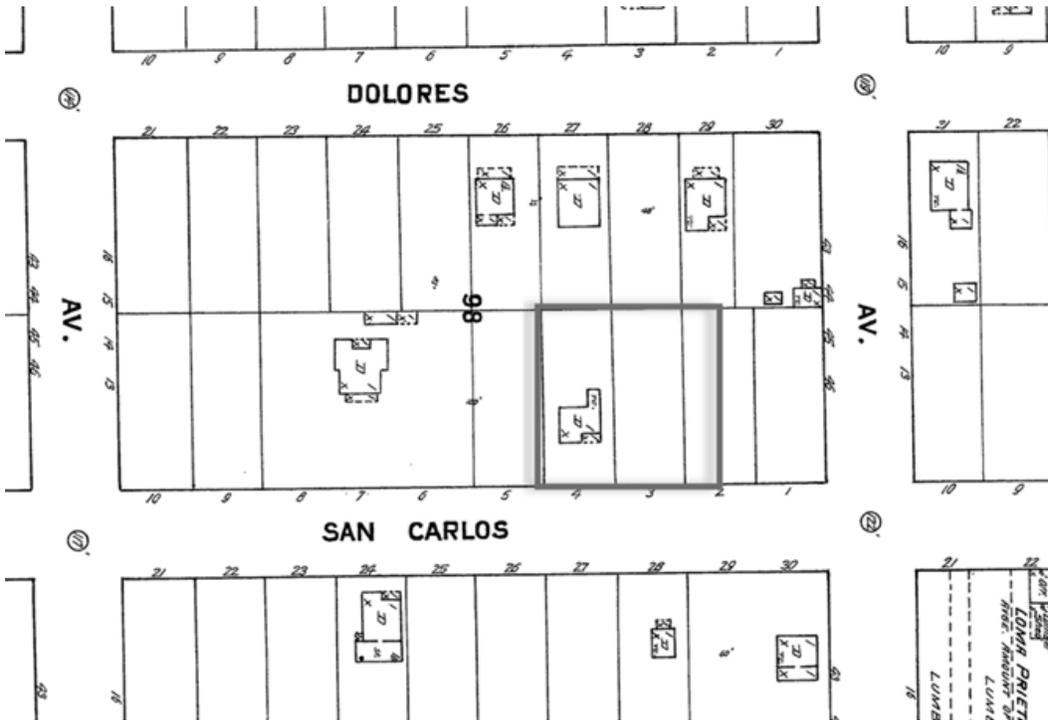
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**Figure 1** Tract Map for Wells Fargo Bank, March 7, 1902; Source: City of Carmel Planning Division (North <)



**Figure 2** Sanborn Fire Insurance Map, 1910; Source: Library of Congress (North >)



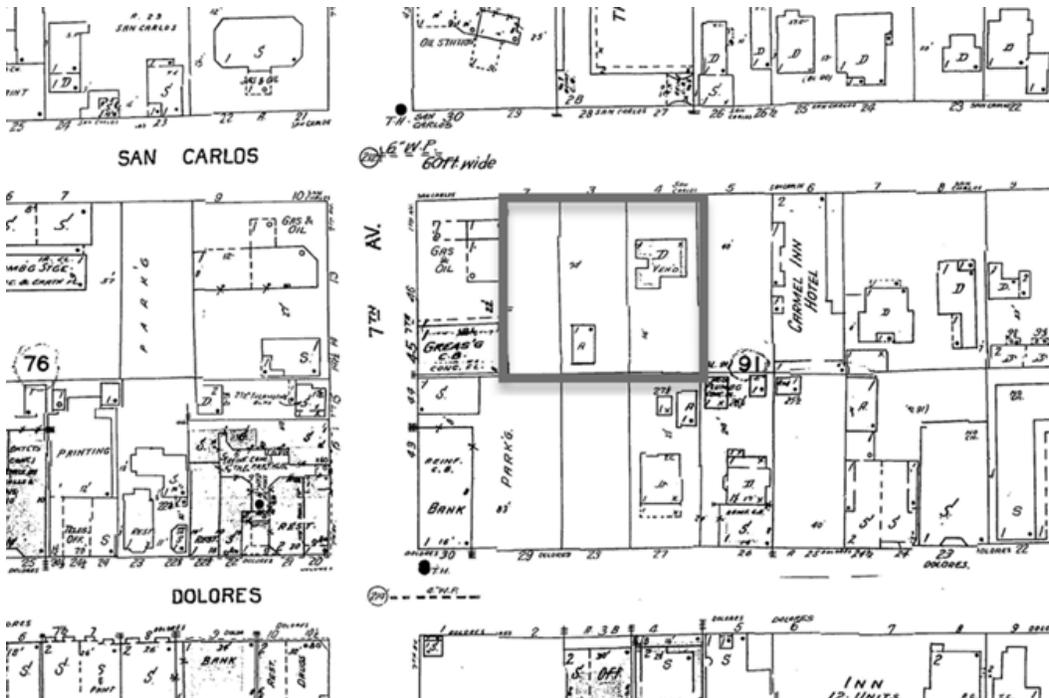
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Figure 3 Sanborn Fire Insurance Map, 1924; Source: Library of Congress (North < )



Figure 4 Sanborn Fire Insurance Map, 1962; Source: Library of Congress (North < )



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**Figure 5** La Playa home of Chris Jorgensen and Angela Ghirardelli, 1905; Source:  
<https://www.carmelcalifornia.com/history-of-carmel/>



**Figure 6** Robinson and Una Jeffers home, 1919; Source:  
<https://www.carmelcalifornia.com/history-of-carmel/>



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**Figure 7** Carmel Art Association, 1927; Source: <https://www.carmelcalifornia.com/history-of-carmel/>



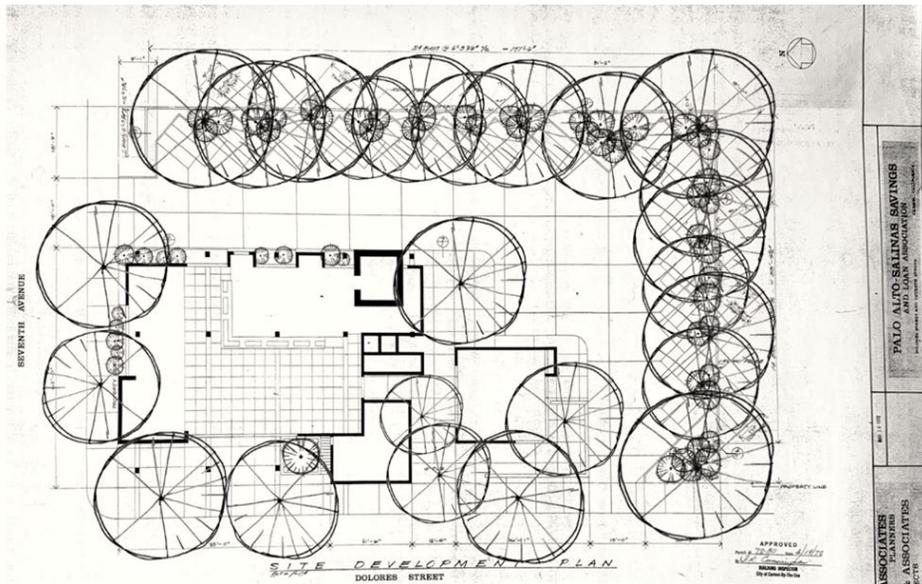
**Figure 8** Assessor's Parcel Map showing physical relationship among Northern California Savings and Loan (blue), Tsugawa landscape (green), and Reimers' Stonehouse Terrace (brown); Source: County of Monterey (North < )



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**Figure 9** Site Development Plan, Palo Alto-Salinas Savings (as of 1972, Northern California Savings and Loan) Permit 72-80, April 19, 1972; line of trees at top of drawing abuts west elevation of Reimers' Stonehouse Terrace; Source: Reimers Family



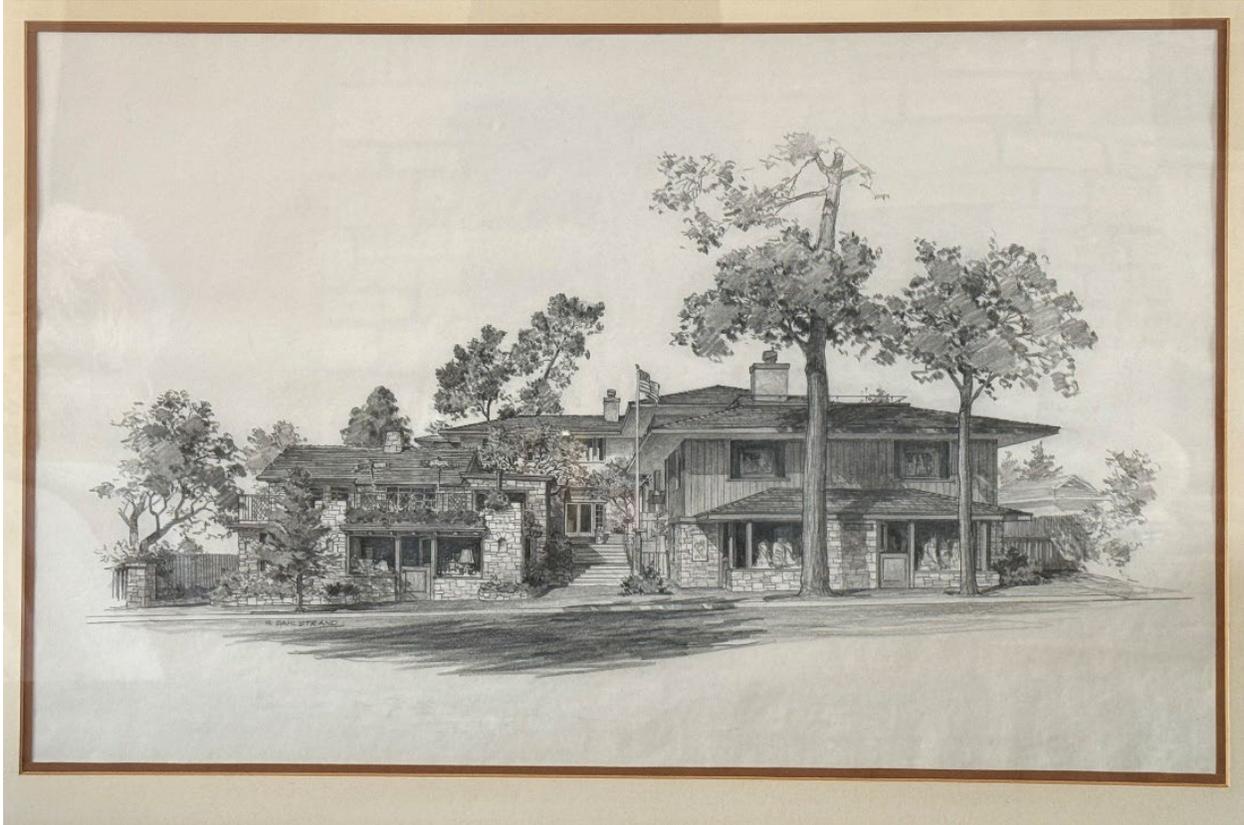
**Figure 10** Reimers' Stonehouse Terrace, March 1976, view facing west (above) and northwest (below) graphite rendering by Olof Dahlstrand; Source: Reimers Family



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**Figure 11** Reimers' Stonehouse Terrace, March 1976, view facing west, graphite rendering by Olof Dahlstrand; Source: Reimers Family



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**Photo 1** South and east elevations, facing northwest



**Photo 2** Whole east elevation, facing west



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**Photo 3** East elevation, facing southwest



**Photo 4** East elevation, facing northwest



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**Photo 5** East elevation, facing northwest



**Photo 6** Stairs to interior courtyard as seen from San Carlos Street, facing west



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**Photo 7** East elevation, facing west



**Photo 8** East and north elevations, facing southwest



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**Photo 9** East elevation, facing southwest



**Photo 10** Stonework detail, east elevation, facing southwest



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**Photo 11** North elevation, facing southwest



**Photo 12** Whole west elevation across parking lot of adjacent property, facing east; wooden shed on right is on adjacent property



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**Photo 13** Western wing, facing northwest



**Photo 14** Interior courtyard, facing west



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**Photo 15** Interior courtyard, facing north



**Photo 16** Interior courtyard, facing west



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**Photo 17** Interior courtyard, facing southeast



**Photo 18** South elevation, facing north



Reimers' Stonehouse Terrace  
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**Photo 19** South elevation across adjacent property courtyard, facing north

