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SECTION 1: INTRODUCTION
INTRODUCTION

Purpose of this document
The City of Monterey has determined that its Cannery Row area has both historical and literary significance. (The City of Monterey is not proposing to recreate the fictional setting of the novel, Cannery Row.) While many of its historic structures have decayed or been destroyed, many survive, and Cannery Row remains a destination for people interested in both the actual history of the area and the fictionalized setting of John Steinbeck’s novels.

Citizens of Monterey, Cannery Row property owners, and visitors alike want to see the historical setting respected and preserved when feasible. This document was created to establish a framework for allowing Cannery Row to grow and change while retaining its ambiance and historical context.

This design program applies to improvement projects in the Cannery Row Conservation District, including new buildings and alterations to existing structures. While respecting the traditional character of the area is emphasized, change is anticipated; Cannery Row is not intended to be “frozen” in time. Alterations and new construction will respect the traditional design context. These guidelines are based on that policy.

The Conservation District includes a variety of design settings, or “contexts.” Some of these are defined by concentrations of historic properties, some are relatively undeveloped, and others are primarily new construction. The guidelines address these differing contexts as well as the range of building types that were seen traditionally.

The traditional character of each setting should be maintained. When new building occurs, or an existing structure is altered, it should be in a manner that reinforces the basic character-defining features of the area. Such features include the way in which a building is located on its site, the manner in which it faces the street, its materials and the general alignment of architectural elements and details along a block. When these design variables are arranged in a new building in a similar way to those seen traditionally in the area, visual compatibility results. Even so, new design approaches will be accommodated when they respect these basic historic features that are valued by the community.

Use of the term, “Traditional”
In this document, the term “traditional” is used frequently. It refers to a range of building types, sites and structures which are precedents that influence the present. In many cases, these are features that also have historic significance, but others are simply part of the overall character of Cannery Row that the community values. Among these are buildings that have a form, massing, and scale that are in keeping with those seen during the period of focus, 1930 - 1955. Many of the buildings that currently convey this traditional character date from these earlier periods, but others are more recent, yet still maintain these design traditions. The term is used because in a conservation district, the focus is on maintaining this broader character in addition to respecting historic resources that remain in the area.

Period of Focus
The term, “period of focus” refers to the time period of 1930-1955 when Ocean View Avenue (now Cannery Row) was home to the local sea food products industry. The goals and policies in this document encourage that new infill construction draw upon the architectural form, style, and details of buildings located in the Cannery Row area during the period of focus (1930-1955). The City is not proposing that replicas be constructed.
These design guidelines implement and amplify the provisions of the City of Monterey General Plan, the Cannery Row Land Use Plan, the City of Monterey Zoning Ordinance, the Cannery Row Streetscape Study and the Monterey Peninsula Recreation Trail Policies and Standards for Adjacent Development as they apply to the Cannery Row area.

The General Plan (adopted 1983 with subsequent amendments) establishes overall goals and policies for the City regarding a variety of subjects including land use, circulation, housing, etc. Cannery Row is only a small portion of the entire City addressed in this policy document.

The Cannery Row Land Use Plan (approved 1981 with subsequent amendments) is part of the City's coastal plan and is required per the California Coastal Act. The Land Use Plan provides more detail regarding marine resources, visual resources, water, natural hazards, public access, public recreation, coastal dependent activities, visitor-serving commercial uses, parking, circulation, housing, land use, and housing goals in Cannery Row.

The Zoning Ordinance (adopted 1991 with subsequent amendments) specifies how a specific property can be developed. It answers basic questions on how tall and large a building can be. The Cannery Row Land Use Plan has some additional standards. The Cannery Row Streetscape Study (1994) contains goals for parking, sidewalks, street furnishings, traffic and circulation, and the recreation trail.

The Monterey Peninsula Recreation Trail Policies and Standards for Adjacent Development contain standards for development adjacent to the trail. It includes information on access, pedestrian bridges, encroachments, landscaping, drainage, signs, lighting, bicycle parking, and construction standards.

The Cannery Row Conservation District (2004) contains design guidelines that build upon the those contained in the Cannery Row Land Use Plan, Cannery Row Streetscape Study, and Zoning Ordinance for historic resources and new construction.

The Conservation District Boundary
The boundary of the Cannery Row Conservation district extends approximately from the city limit at David Avenue on the north, to an alignment with the breakwater at Reeside Avenue to the south, to the Monterey Bay to the east, and to the rear of properties on the western side of Wave Street to the west. (See map on the following page.)

The district contains many of the properties associated with the historic development of the area, including those along Cannery Row itself (formerly known as Ocean View Avenue) as well as some properties along Wave Street.
THE CANNERY ROW
CONSERVATION DISTRICT BOUNDARY

Boundary Key
Potential Conservation District Boundary
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CHARACTER AREAS

Today Cannery Row conveys a diverse character, resulting from a mix of building types, materials, forms and styles that have developed throughout its history. It reflects an evolving context that continues today. While some features are relatively consistent throughout the area, there are also smaller neighborhoods that reflect the differing historical development patterns that occurred, as well as the events of more recent development and loss of structures. These are termed “Character Areas,” and are as follows: (See map on following page.)

1. Cannery Row - Bay Side
2. Cannery Row - Inland Side
3. Monterey Bay Recreation Trail
4. Wave and Cross Streets

Cannery Row in General
Along Cannery Row itself, older buildings that historically had industrial uses are relatively large and define a distinct street edge. Cannery and warehouse type buildings now combine with hotels and newer commercial buildings in this setting. Older retail buildings also are found in this mix.

Buildings generally align at the sidewalk edge. Exceptions occur in occasional courtyards and walkways, and where large vacant lots exist. During the period of focus, building heights vary from one to three stories, this can be seen in the Sanborn insurance maps from the era. A few sections or appurtenances rise higher.

Roof forms are flat, gable and shed types along this street. Exceptions are occasional residential structures with hip forms. Bow string trusses and raised parapets are also present.

Buildings exhibit a diversity of uses, including commercial, residential, institutional and mixed use. Hotels, retail stores, restaurants and gift shops, for example, have display windows oriented to the street, while buildings that traditionally were canneries have a variety of openings, including large service doors and banks of multi-paned windows.

Cannery Row - Bay Side
Although many features are similar along the entire Cannery Row corridor, the bay and inland sides differ to some extent. Along the bay side, greater diversity in building forms and roof lines are a part of the tradition, inspired by the range of residential, hotel and cannery buildings that existed there. There is a greater variety in building forms and setbacks along the waterfront itself. This is perhaps one of the most distinctive features of this Character Area.

Cannery Row - Inland Side
The inland side of Cannery Row also contains a mix of building types but is substantially influenced by the tradition of warehouses, which are generally simpler in form than the canneries across the street. Less variation in the street wall occurs here, as well, where there is continuity in development. Back sides of buildings in this area align along the Monterey Bay Recreation Trail.

Introduction
A contemporary hotel in the Cannery Row area reflects traditional industrial forms. (However, it does not align at the street edge, as most of its predecessors did).

Bay Recreation Trail (formerly the railway right of way). Rear facades are simpler, reflecting the tradition of the service side of these properties.

**Monterey Bay Recreation Trail**

The Monterey Bay Recreation Trail area consists of the historic railway right-of-way and remnant storage tanks. It is defined by the buildings that line it, which generally create a distinct edge. However, variations in the building wall do occur, and these open spaces add accent to this space.

**Wave Street and Cross Streets**

Wave Street and the abutting cross streets exhibit a mixed-use character that derives from the residential buildings and occasional industrial structures that appeared there historically, combined with more recent residential and commercial development. Most buildings are one to two stories in height, and some three-story buildings appear. Traditional residential buildings are set back from the street, with front and side yards. Industrial-era buildings and more recent parking structures are built to the sidewalk edge. Open space and landscaped areas therefore are a part of the scene.

On the cross streets, a stair-step effect results because buildings of similar height follow the topography. This is distinctly different from the comparatively level alignment of building elements that occurs on Wave Street itself.

*Traditional houses have front yard setbacks and porches that face the street.*
The Cannery Row Conservation District Character Areas

Character Areas Key

- Cannery Row - Bayside
- Cannery Row - Inland Side
- Wave and Cross Streets
- Recreation Trail

Note: San Carlos Beach Park and the adjacent parking lot have already been developed and no changes are proposed. As a result, it was not included in a character area.
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THE CONSERVATION DISTRICT PROGRAM

Four specific tools combine to form the Conservation District Program and were adopted when the city established the district. These are:

- Design Program
- Incentives menu
- H-1 & H-2 Zoning of some properties

Design Program
The design program is presented in this document.

Incentives Menu
At the time that the conservation district was established, a set of incentive policies was also adopted. This document provides guidance about the priorities for application of incentives in the conservation district. Some of these incentives are presently offered by the city as a part of its historic preservation program, others are new.

H-1 Zoning
H-1 zoning is intended to identify and protect the most important historic resources in the City, generally including properties with statewide, national, or international historic significance where that significance would be recognized outside of the City. The City recognizes its responsibility for preserving these resources for a national and international public, and the H-1 zone may be established without owner consent in order to fulfill that responsibility. The H-1 zone includes a strong series of incentives to support and encourage preservation of the historic resources. (Refer to Appendix D: Glossary.)

Several properties have been identified in cultural resource surveys as having historic significance and as meeting criteria for zoning as H-1 under the city’s preservation ordinance. All of these properties will be designated after adoption of the conservation district.

H-2 Zoning
H-2 zoning is intended to identify and protect historic resources in the City that would be recognized as resources with local historic importance and their historic importance would not generally be recognized outside the immediate area of the Monterey Peninsula. The City encourages the preservation of these resources with a strong set of incentives; however, the ultimate decision to rezone is left to the property owner. (Refer to Appendix D: Glossary)

Upon adoption of the conservation district, the City will contact property owners of potential H-2 buildings and encourage their designation by offering a package of incentives. Candidate H-2 properties will be designated with owner consent. The City will enter into development agreements with the property owners of all candidate H-2 properties, if desired.

Development of the Plan
These design guidelines are a product of a collaborative effort among neighborhood property owners, city agencies and elected officials, as well as community advocates for preservation, urban design and economic development.

The City Council appointed a project steering committee, which was composed of two representatives from the council, two members of the Planning Commission, two members of the Architectural Review Committee and two members of the Historic Preservation Commission. The steering committee held a series of work sessions from fall of 2002 through fall of 2003 to develop the conservation district strategy and craft the tools to establish it. These sessions were open to the public.

INCENTIVES MENU

The City of Monterey has prepared a menu of incentives. Some incentives may be more beneficial to a project than others and the combination of incentives may also be important to achieve preservation goals. Not all of these incentives can be available for projects at all times due to changing City finances. In the case where a development agreement contract is to be entered into, the City Council will make the final determination on what incentives apply to a project as part of the site’s historic designation or as part of the site’s historic designation or as part of the site’s development agreement.

Incentive Menu:
1. Planning Fee Waiver – Planning fees can be waived for alterations, additions or other projects. Fees shall be waived at the time fees would customarily be due.
2. Historic Grant Eligibility – Historic preservation grants can be made available to owners of individual resources.
3. Mills Act Property Tax Contracts – The Mills Act Property Tax Contract can potentially reduce a site’s property taxes depending on the site’s current tax rate and date of purchase.
4. Building Fee 50% Reduction – The City can grant a 50% building fee reduction to projects that rehabilitate a historic resource. This fee waiver will not apply to additions to historic structures, new construction or general tenant improvements.

5. Historic Program Documentation Fund – The City’s Historic Documentation program requires that property owners interpret the history of a site when new projects are proposed. The City should consider developing a fund and the expertise to help with this program.

6. CEQA Historic Categorical Exemption – Projects that are consistent with Secretary of Interior’s Standards can be considered exempt under the California Environmental Quality Act if all other environmental issues are addressed.

7. Development Standards and Additional Uses Allowed Through Use Permit – The City’s Zoning Code allows additional uses to be considered on a historic site with approval of a use permit by the Planning Commission.

8. State Historical Building Code – The State Historical Building Code will be available for H-1, H-2 and Contributor sites.

9. Parking Adjustment Eligibility – Parking requirements for any continued occupancy, change or intensification in use within the Cannery Row Conservation District can be waived.

10. Parking Does Not Count As Floor Area Ratio – Development of parking uses shall not figure in FAR calculations within the Cannery Row Conservation District boundary. This is a current exemption.

11. Streamlined Permit Review – Planning and building permit review of projects within the Cannery Row Conservation District shall be streamlined utilizing the staff Development Review Committee process. Individual staff representing all applicable departments and divisions shall participate on project specific Development Review Committees. The Community Development Director shall identify and appoint “case managers” to represent the City of Monterey in review of the projects. The case managers shall serve as clearing-houses for receipt and dissemination of information concerning projects assigned to them. Public hearings shall be expedited. Case managers shall be responsible for coordinating and reconciling comments from all departments and divisions and shall oversee projects from inception to completion.

12. Conservation Easements – Conservation Easements may, with the consent of the property owner, be utilized to preserve individual resources. Conservation easements shall identify the qualities of a property to be protected, including character-defining features of individual resources.

13. Historic Rehabilitation 20% Tax Credit – The 20% rehabilitation tax credit applies to any project that the Secretary of the Interior designates a certified rehabilitation of a certified historic structure. This program is intended to reward private investment in rehabilitating historic properties for commercial, industrial, agricultural, or rental residential purposes, but it is not available for properties used exclusively as the owner’s private residence.

14. Transfer of Floor Area Eligibility – The City can consider allowing a transfer of floor area ratio for projects consistent with Cannery Row Conservation District design guidelines for individual resources. The floor area transfer can be allowed by purchase and sale, or other means by grant deed to any other site within the conservation district to increase allowable floor area on a receiver site. Receiver sites may be located outside the conservation district boundary. Development of floor area on the donor site shall be restricted in perpetuity as a result of the transfer of excess floor area ratio to the receiver site. The City Council shall approve all transfer of floor area ratio proposals.

The City can also consider new incentives in the future as deemed appropriate by the City Council. Although not currently available, possible future incentives to consider could include tideland lease money and priority water allocation. The current priority for tideland lease money is completion of the Window on the Bay.
SECTION 2: HISTORICAL BACKGROUND
The Cannery Row of today is the product of more than 150 years of evolution. While buildings associated with the canning industry are key features, it is important to understand them in the context of the historical development of the area. Residences, stores and hotels are among the diverse mix of structures that also contribute to the setting and provide a context for future development. They vary in form, materials and architectural details, which suggests that a diversity of new building types can be accommodated within this existing context. At the same time, this diversity has some limits, which are also important to understand. A brief historic overview provides a starting perspective. This is not intended to be the definitive history of the district; rather, it sets the stage for the design policies and guidelines.

**Historic Uses**

People from many cultural and socioeconomic groups played parts in the history of Cannery Row and its larger neighborhood. The first inhabitants were Native Americans, of whom only archaeological traces may remain. They gradually abandoned the area after the Spanish arrived in 1770. In 1822, when Mexico gained independence from Spain, Monterey became the region's capital. American influence began dominating Monterey in 1846, when the city was seized by Commodore John Drake Sloat for the United States.

**Fishing Industries**

The Chinese were the next significant inhabitants of the Monterey Bay. They emigrated in the 1850s, settling in camps along the coast and harvesting abalone. This marked the beginning of large-scale fishing. One of the first settlements was at China Point, just northwest of Cannery Row. When this area was destroyed by fire in 1906, many of the Chinese families relocated to McAbee Beach, in the 600 block of Cannery Row. As Cannery Row developed, some of these McAbee Beach residents moved into houses in the surrounding area and many remained active in the fishing and canning industries.

Japanese fishermen were also drawn to the Monterey Bay area in the 1890s. They established early canning businesses, focusing on abalone. They occupied several houses along Wave and Foam Streets to be near the canneries.

Portuguese immigrants also are a part of the area's history. Even prior to the Chinese settlement at McAbee Beach, the site was used by Portuguese whalers for processing their catch. Whaling took place from the 1850s through 1900, when the development of kerosene as lantern fuel decreased the demand for whale oil.

Immigrants from Italy, Sicily and Genoa appeared from the 1870s though the 1910s. They brought new fishing technologies that fueled a boom in the canning
industry. These groups played a significant role in sardine canning through the 1950s. As a result of their efforts and the work of others, the sardine canning industry grew to be a major economic force in the community and provided many of the historic buildings that survive today.

Other Industries
Lumber yards, a brewery, a flour mill and marine biology research facilities also appeared in the area by 1912. The research facilities were built along the coast-line, while the other industries were inland. Lumber yards, for example, were close to the rail line. These industrial uses stood next to residential properties in a neighborhood of truly mixed uses.

Tourism and Accommodations
Early tourism development was in Old Monterey, Pacific Grove and Pebble Beach. Tourists traveled through the Cannery Row area and sometimes purchased souvenirs at outdoor stands in the neighborhood.

A landmark on Ocean View Avenue, (as Cannery Row was known at the time) was the Tevis-Murray estate, which was constructed in 1901. It stood for many years, even as canneries developed around it, until it was demolished in 1944.

While boarding houses are known to have been active in the area, a more formal entry into the accommodations industry appeared with the construction of the Ocean View Hotel in 1927 at McAbee Beach. It also operated in the midst of other industries, and it was replaced by the Spindrift Hotel in 1983.

Predecessors of The Cannery Row Company began acquiring properties in the late 1950s through the 1960s and into the early 1970s, adapting older structures into speciality retail and dining facilities. This substantially shifted primary uses to tourism-oriented businesses. This trend further expanded when the Monterey Bay Aquarium opened in 1984.

Commercial Development
Businesses emerged to serve residents and workers of the area early in the history of the community. Restaurants, general stores and offices were built in response to growing markets. Some were mixed-use structures, with businesses on the ground level and residences above.

The earliest commercial uses were described in the 1890s, and early maps from 1912 also show some commercial development. Structures typically aligned at the front property line and were located near the industries along Ocean View Avenue.

Events in the social, cultural and economic history of the area can be considered in a series of themes, illustrated in a bar graph on the next page. Many of these lifeways overlapped. This resulted in a mix of building types that reflected this diversity of activity. Early maps and photographs also illustrate these development patterns.

Residential Development
Housing has also been a part of the historic development of the area from the outset. Many early residences were established in enclaves of individual ethnic groups. Many of these occupants worked in the businesses and industries that were located nearby. The first concentrations of housing were along the coast-line. The density of housing increased throughout the years, particularly inland along Wave and Foam Streets, and later uphill in New Monterey.

Housing types included single-family structures, duplexes and boarding houses. These buildings were generally vernacular in design. The Tevis-Murray estate mentioned above was a residential property, although it may have been for seasonal use only for parts of its history. By 1912, approximately 50 residential buildings stood within the blocks along Ocean View Avenue and Wave Street.
Chronology of Uses on Cannery Row and Vicinity

Japanese fishing activity 1890s - 1941

Recent tourism-oriented hotels

Dates are approximate, derived from descriptions in other publications, historic maps and photographs. Earlier examples may have existed.
In addition to Cannery Row's industrial history, the Row has a strong literary connection to John Steinbeck. This section summarizes Steinbeck's association with Cannery Row.

**John Steinbeck**

Cannery Row is intrinsically linked to the writings of American twentieth-century novelist John Steinbeck. He was born in 1902 and was raised in Salinas, California, approximately 20 miles from Monterey. Steinbeck wrote frequently of his Salinas Valley and central coast experiences. He attended Stanford University, yet after six years of sporadic attendance he did not earn a degree. In 1903, Steinbeck's father built a summer cottage on 11th Street in Pacific Grove, several blocks from Monterey's canning industry. Steinbeck lived in this cottage with his first wife Carol during the 1930s and then he returned to the cottage intermittently in the 1940s.

Steinbeck wrote his first book, *Cup of Gold*, in 1929. This was followed by the 1935 publication of *Tortilla Flat*, stories that focused on Monterey and the central coast. In 1939, Steinbeck published his greatest success, *The Grapes of Wrath*. While in Monterey during 1944 he wrote *Cannery Row* however, he been developing the story line as early as 1939.

In *Cannery Row*, Steinbeck wrote about the people he interacted with and the sites he remembered along old Ocean View Avenue. Steinbeck drew from his recollections of Monterey to detail both humorous and serious events and characters. He expanded on these later in the *Cannery Row* sequel, *Sweet Thursday*, published in 1954. Although *Cannery Row* is set among the canneries, its primary scenes do not document cannery-related activities. Rather, the book focuses on a series of parties or "get-togethers" that revolve around "Doc," the fictionalized Ed Ricketts.

This slim volume documented a group of eccentrics and dreamers, presided over by a philosophical marine biologist, living amid the sardine factories on the Monterey waterfront. The book developed a tremendous cult following, especially among college students who were drawn to its anti-establishment attitude. The setting and characters were so popular that Steinbeck wrote a sequel, *Sweet Thursday*. The books remain essential literary experiences, timeless and enchanting.

In Cannery Row, Steinbeck presented his lighter more humorous side. While Steinbeck references the canneries, specifically one called Hediondo Cannery, he rarely described in detail the workings or presence of these industrial giants. Steinbeck's stories of Cannery Row are tales of the socially outcast inhabitants of the Row, such as alcoholics, derelicts, and prostitutes, as well as shopkeepers. Into the lives of these characters, Steinbeck integrates the story of "Doc," the marine biologist who becomes the protagonist. Though some of the characters can be linked to real personalities, most of the events on *Cannery Row* were created in Steinbeck’s imagination. He described life on the Monterey waterfront with vivid language, creating stories that stand out as classics in modern literature. The legacy of Steinbeck’s stories contributed to the tourist industry in Monterey by attracting people who wish to experience Cannery Row as inhabited by Steinbeck's colorful characters.

How can one link the writings of Steinbeck to the actual resources along Cannery Row? Specific descriptive references in Steinbeck’s novels can lead one to conclude that he based fictional characters and
places on actual people, buildings and sites. The following is a comparison of the fictional characters and places of Steinbeck's novels to the real Cannery Row personalities and places:

<table>
<thead>
<tr>
<th>Cannery Row Fictional Character</th>
<th>Monterey Personality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lee Chong</td>
<td>Won Yee</td>
</tr>
<tr>
<td>Dora Flood</td>
<td>Flora Woods</td>
</tr>
<tr>
<td>Doc</td>
<td>Ed Ricketts</td>
</tr>
<tr>
<td>Mack</td>
<td>Possibly Grant McLean</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cannery Row Fictional Places</th>
<th>Monterey Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Biological Laboratory - Doc's Lab</td>
<td>Pacific Biological Laboratories - Ricketts' Lab</td>
</tr>
<tr>
<td>Lee Chong's Grocery</td>
<td>Wing Chong Market</td>
</tr>
<tr>
<td>Hediondo Cannery</td>
<td>Del Mar Canning (south of Doc's Lab)</td>
</tr>
<tr>
<td>Palace Flophouse</td>
<td>Undeveloped Lot</td>
</tr>
<tr>
<td>La Ida Cafe</td>
<td>Kalisa's</td>
</tr>
<tr>
<td>Bear Flag Restaurant and Bordello</td>
<td>Lone Star Cafe (demolished and replaced by Cannery Warehouse between 1941 - 1945)</td>
</tr>
<tr>
<td>Chicken Walk</td>
<td>Upper Bruce Ariss Way</td>
</tr>
<tr>
<td>Vacant Lot</td>
<td>Parking Lot</td>
</tr>
</tbody>
</table>

**Edward Ricketts**

Monterey was home to an important pioneer in the scientific field of Marine Biology: Edward F. Ricketts. In 1928, Ricketts purchased the property at 800 Ocean View Avenue in Monterey for use as a laboratory, called the “Pacific Biological Laboratories.” As a marine biologist, Ricketts collected specimens of sea life and sent them to museums and schools all over the world. His collection of marine tidal animals was the most comprehensive on the west coast. Ricketts authored a number of books including *Between Pacific Tides,* which was first published by Stanford Press in 1939. This publication is still in print today and is frequently a required college text. Ricketts furthered the field of Marine Biology by changing the focus of the field from the classification of species to an understanding of biological resources in their ecological context.

In 1930, Ricketts met John Steinbeck and their friendship lasted until Ricketts’ tragic early death in a car accident in 1948. Steinbeck and Ricketts traveled to Mexico for *The Sea of Cortez* project to study biological specimens of the region. Leaving Monterey in March of 1940, their voyage on the vessel the *Western Flyer* took nearly six weeks with the excursion ending April 20. Ricketts kept a detailed journal of the trip which later formed the narrative section of Steinbeck’s travel book, *The Sea of Cortez.* Ricketts’ interaction with Steinbeck changed both men, as each relied heavily on the other for all matters of advice.

As a major investor in the Pacific Biological Laboratories, Steinbeck had access to (and perhaps ownership of) Ricketts’ lab. After Ricketts’ death in 1948, Steinbeck gathered all of Ricketts’ personal correspondence, reviewed each piece, and subsequently destroyed some pieces. Most of the other notes, papers and specimens were donated to various institutions, including the Stanford Hopkins Marine Biology Laboratory. Ricketts’ laboratory was sold to Yock Yee, a local grocer and land owner. Yock was proprietor of the Wing Chong market, an enterprise begun by his father Won Yee. Won was the inspiration for Steinbeck’s *Cannery Row* character Lee Chong.

Ricketts’ laboratory was purchased by the City of Monterey in the early 1990s. In 1998, the City completed a seismic rehabilitation of the building. Today, the lab is used by the City for private events and will soon be open to the public. An interpretive program will be developed by the City for the site.
HISTORICAL OVERVIEW

Cannery Row Area Circa 1912

Sanborn Fire Insurance Company prepared maps of 1912 that document the first major structures in the Cannery Row Conservation District and illustrate initial land-use patterns. Several canneries and fishing operations were located along the Monterey Bay at that time, while scattered residential, commercial and industrial sites occupied the rest of the area.

At the south end, on Wave, the Tevis-Murray estate dominated a two-block stretch. Across the street was a private park with a dutch windmill. These could be considered early precedents for public open space that has been developed more recently.

Single-family residential buildings extended north from Drake Avenue along Ocean View to McClellan. They then became more sparse until the "Chinese" settlement between Hoffman and Prescott Avenues. This settlement was more densely built than the rest of the residential clusters. The Monterey Bay Fish and Oil Company also was located just north of the housing site and was identified as Chinese.

On Wave and Foam Streets, single-family homes were scattered, with many vacant lots in between. Some commercial and industrial sites were also seen, such as a flour mill located at McClellan and Wave, the Union Supply Company at Wave and Hoffman and a brewery at Reeside and Foam.

Dickman Avenue was shown to be platted but not opened from Foam to Wave. This later was developed as a landscaped pedestrian way. The northern end of Ocean View Avenue was sparsely developed with single-family residential buildings, with the exception of a "laboratory" located at the end of David Street. A lumber yard extended along David from the railroad tracks to Lighthouse Avenue.

Cannery Row Area Circa 1926

By 1926, single-family residences were solidly distributed along Wave and Foam Streets. Several houses remained mixed in among industrial uses along Ocean View Avenue. Wave Street also contained a mix of uses. While single-family residential buildings dominated the scene, there were also a few boarding houses. An occasional industrial facility also appeared. At the corner of Wave and Prescott stood the Booth Company By-Products Plant, and across the street was the Union Supply Company's lumber yard. Foam Street also was primarily residential, but lumber yards and boarding houses also appeared here. A church was located south of Hoffman Avenue. Houses generally maintained similar setbacks from the street. Most were located about 15 to 20 feet from the front property line and had porches.

Cannery Row Area Later, Circa 1962

The altered 1926 map, last updated in 1962, shows the Carmel Canning Company and California Packing Corporation as expanded facilities. The presence of oil storage tanks is recorded, along with two more overhead conveyors.

The Ocean View Hotel still stood on the bay side of Cannery Row; this is the same hotel that was noted in earlier historical maps as Chinese. A building north of Hoffman on Cannery Row contained a restaurant, two stores, and rooms above.

The Tevis-Murray Estate is no longer seen in the updated maps, but other cottages appear at the corner of Drake Avenue and Cannery Row. A collection of warehouses and associated structures, predominantly vacant, can be seen on the site of the estate. A warehouse is seen on Wave just north of Drake, along with an auto repair shop.

At this time, the north end of Cannery Row is densely developed. Cannery structures are predominant, although some had been adapted to other uses and some stood vacant. Oil storage tanks and warehouses also are seen. Dwellings continued to be present, as well as a boarding house and restaurant. An auto-body shop was also in operation. Most buildings aligned at the street edge, creating a distinct street wall regardless of use.

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EARLY DESIGN CHARACTER

Early photographs demonstrate a mix of building types, including single-family residences, hotels and retail commercial buildings, as well as warehouses and canneries. The early design features of the Cannery Row area can be described in three general categories. In the first category, features that are of a "neighborhood-wide" nature are grouped. These address ways in which the system of streets and open spaces are organized, and the manner in which properties relate to each other. In the second category, site design characteristics are described. These include the way in which an individual building is located on a parcel, as well as the arrangement of open space and any landscaping that may exist. Finally, the third category describes the characteristics of buildings themselves.

NEIGHBORHOOD-WIDE FEATURES

The basic organization of streets, layout of lots and system of open spaces and views are features that extend beyond individual properties and establish an underlying framework for development in the Cannery Row area.

Street Patterns
Some basic relationships were established with the layout of the street and rail system itself. Early photographs and maps show that streets generally followed an orthogonal grid, with the exception of Ocean View Avenue, which attempted to follow the bay shore.

Ocean View Avenue extended from the north city limit to the intersection with Drake Avenue, where it merged with Wave Street. This southern portion continued to be called Wave Street until the entire shoreline street system was renamed "Cannery Row," in honor of John Steinbeck's literary term for the area.

The railway line was a distinctive linear element throughout most of the history of the area. It ran north-south in this region between Ocean View Avenue and Wave Street.

Cross streets were arranged perpendicular to Wave Street and Ocean View Avenue. Of those that were platted, most were improved.

Open Spaces and Views
Unimproved streets provided open space that often was used as informal park space and provided view corridors. Many views to Monterey Bay were closed by development along the bay, especially during the height of canning activity. With the decline of sardine fishing and demolition of many structures, a number of views were reopened.

SITE DESIGN FEATURES

Orientation to the Street
Historically, most primary structures faced the street. This included commercial, industrial and residential uses. In some cases, secondary residential units were located behind a primary house and these may have faced other directions. A case in point is the "workers' shack" building type.

Shade trees were a part of the landscapes of some residential lots.
Building Setbacks
Traditionally, commercial buildings, including stores, cafes and hotels, had no setbacks from the sidewalk. Some variations in the street wall occurred with recessed entries and occasional courtyards, but the general character for these uses was a uniform line of structures. Residential buildings were different. Single-family houses had front yards and setbacks tended to be 15 to 20 feet.

Landscape Features
Landscape designs were understated. Few formal landscapes were seen (with the exception of the Tevis-Murray estate). Street trees were also absent; but there were shade trees in residential yards and some even appeared among cannery buildings. In residential settings, some yards were fenced and ornamental shrubs and flower beds occurred.

Sidewalks were plain concrete, as were curbs and streets. Street lights, when they were installed, were on unfinished wood poles, with industrial type shades that shielded the bulbs.

Industrial Artifacts
The canning industry required the use of a variety of tanks and other equipment. These contributed to the landscape, as well. Other industry-related features included products stored in lumber yards.

FEATURES OF KEY BUILDING TYPES

There is a long tradition of diverse uses locating in close proximity to one another. Residential buildings sometimes backed onto the railroad tracks or stood next to a lot with storage tanks.

Variety of Building Materials
A variety of building materials appeared, some more prevalent than others, but diversity was clearly apparent. Wood-frame structures were predominant for many decades. These were clad with horizontal lap siding, occasionally board and batten or shingles.

Many masonry buildings used a concrete grid of columns and spandrels to create the basic structural system. This grid was then filled with masonry panels. Some were finished with poured-in-place concrete or frame with stucco, and examples of concrete block also are seen. Metal cladding is also prevalent. On residential buildings, wood siding appeared as horizontal, vertical and shingles.

Varied Roof Forms
Many cannery structures had shed or gable roof forms, although other forms were seen as well. Often the variety was due more to differing roof heights and distinctive features such as skylights, monitors and other architectural features or elements. These, along with smokestacks, punctuated the skyline and framed views of Monterey Bay. Other unique elements, such as the conveyors that crossed to warehouses via overhead bridges, created visual accents.

Roof forms were also varied, although gables were predominant and barrel-shaped forms were also common. Shed roofs were also seen, especially on secondary wings. Some appeared flat from the street, because they were concealed by parapets that were often shaped decoratively and detailed three-dimensionally. Natural light was introduced into many structures, particularly canneries along the bay side, through monitors. Some flat skylights were also used. Roof materials included rolled tar paper, seamed metal and barreled mission clay tile.
# SUMMARY OF KEY DESIGN FEATURES

## Neighborhood-Wide Features
- Streets arranged in a grid format, except where the shoreline and topography dictated some modifications
- Some streets platted but unimproved, providing informal pathways and view corridors
- Rectilinear parcels, except as modified by topography
- General alignment of building elements along "flat" streets, parallel to the ocean
- Stepped building forms along sloping cross streets
- Varied densities of building with occasional open spaces
- Sidewalks attached to the curb

## Building Design Features
- Simple rectilinear building forms
- Some building types are complex compositions of simple building forms
- Variety in building types
- Limited range of building materials, with wood siding, stucco, concrete and metal predominant
- Varied roof forms, including flat, shed, gable and hip, often with parapet

## Site Design Features
- Rectilinear parcels
- Buildings sited parallel to lot lines
- Commercial and industrial buildings generally align at front parcel line
- Residences generally set back from the street, with front and side yards
- Some variation in building orientation, related to individual building types
- Occasionally, large freestanding elements, including oil storage tanks
- Occasional trees in commercial and residential contexts

> Generally, buildings and building elements align along the "flat" streets, parallel to the ocean. Commercial and industrial buildings generally align at front parcel line. A variety of roof forms are seen, including flat, shed, gable and hip, often with parapet.
This house on Cannery Row conveys shingle-style features.

BUILDING TYPES

Shingle House
circa 1890-1920

The shingle-style house features wood shingles as a primary siding material. In Monterey details are simple, in contrast to more ornate Victorian-era houses found in other communities, that were popular in the years preceding 1890. Architects and designers of the style used the complex forms of Queen Anne design but were also influenced by Richardsonian Romanesque and American Colonial architecture.

Characteristics
- Almost entirely clad with shingles
- Wood also used for windows and trim
- Intersecting roof forms; sometimes combinations of hip/gable
- Dormers
- Large, dominant front gable
- Prominent front porch

Bungalow
circa 1905-1925

The bungalow had immense popularity in the United States because it rejected the constraints of the Victorian era. The style came from the Arts and Crafts movement, and it lent itself well to both modest and impressive house designs. In Monterey, bungalows are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space.

Characteristics
- Rectangular plan with one or two stories
- Exposed rafters and brackets
- Wood shingle or clapboard siding
- Broad eaves
- Full-width front porch
- Rectangular bay windows
- Casement windows
- Large pane windows
- Dormers that follow the line of the roof
**Vernacular Cottage**

*circa* 1890-1940

The vernacular cottage generally features a gable roof, sometimes with a front-facing portion and a side-gabled wing that connects to form an ell-shaped plan; other cottage roofs are hipped. Front facing porches are typical. Building material is usually wood framing and siding, and fenestration varies widely from one-over-one to nine-lite picture windows. In structures with a second floor, there may be a dormer.

**Characteristics**
- Front facing porch
- Gable or hipped roof
- One to two stories
- Rectangular plan with one or two stories
- Gable or hip roof
- Simple details
- Wood shingle or clapboard siding
Estate
circa 1900-1940

The Tevis-Murray estate was a local example of the coastal estates that were built at the turn of the century. It was an eclectic design drawing upon Mission and Spanish Revival elements, along with some craftsman details. These estates were generally built along the coastline in order to take advantage of views and enable easy access to the ocean. They typically included a collection of service buildings, each with specialized functions that supported the main house.

Characteristics
• Complex of buildings
• Gable and hip roof forms
• Varied setbacks, with yards
• Mix of materials, including masonry and wood

Workers' Shacks
circa 1890-1950

Small workers' shacks were prevalent during the fishing and cannery days. These were modest structures generally consisting of one room with a small kitchen area. They were constructed of wood framing with board and batten siding. The roof form was gable with wooden shingles. Windows were minimal because the shacks were often close to other structures. During the height of the canning industry there were many workers' shacks in the area.

Characteristics
• Gable roof form
• Wood siding
• Front door with top lite
• One-room plan
Hotel
circa 1927-present

Tourists have driven the Pacific coastline and have been a part of the local economy for over a century. Hotels have long been a part of the unique mix of buildings and uses along Cannery Row. While these structures have been built and lost, they have had a constant presence in the area. These buildings were generally located along the bay side of Cannery Row to take advantage of the ocean views. The buildings exhibited varied massing with a central entry. They also included a substantial amount of glass at the street level.

Characteristics
• Varied massing
• Windows aligned in grids
• Masonry material
• Storefronts at street level

The Ocean View Hotel featured a street front of plate glass. Upper-story windows were double-hung. - Photography by A.C. Heidrick, from the Pat Hathaway collection

Ocean View Hotel on McAbee Beach, built 1927 by Chinese investors, from the bay side. - Photography by Ted McKay, from the Pat Hathaway collection
1953 aerial view of canneries along the bay with their accompanying warehouses on the uphill side of the street. - Photography by Ted McKay, from Pat Hathaway collection

An aerial photograph, dated 1945, documents the assemblage of roof forms of the Hovden Cannery complex. - the Fairchild Aerial Photography Collection at Whittier College, 562-907-4220, Flight # C-9820, Frame Number 1:32, date of flight 10-24-45 Reproduction with Permission Only

Cannery Building
circa 1895-1945

A special building type in this area is the collection of structures known as the cannery complex. In 1902, the first cannery was built on present day Cannery Row. Production and packing of fish products reached a high point in the early 1940s and then went into decline until 1972, when the last cannery on Cannery Row closed. The buildings and elements of the cannery complex are composed of towers, skylights, tall smoke stacks and a multitude of "odd" structures which combine to create a unique and engaging composition.

A characteristic of these structures is the use of multiple shed, barrel and gable roof forms. The use of broken roof lines with high and low roofs, skylights, and monitors serves to create a very intricate skyline. This varying roof composition is often further punctuated by tall smoke stacks with guy wires. Storage tanks and other industrial elements were also typical. Materials were often simple in composition.

Due to the nature of the cannery complex, many of the buildings were added to as needed. These additions were often constructed by creating a new exterior wall or joining two existing structures with a link.

Characteristics
- Large rectangular forms
- Varied exterior siding - corrugated metal and wood were most commonly used
- Skylights and monitor roofs
- Large interior spaces
- Variety in window type
- Overhead conveyors linking buildings, often crossing streets
- Exterior storage tanks
- Shed, barrel or gable roofs, often with parapets
- Large truck doors along street
- Catwalks and concrete pier structures overhanging the water

This aerial photo illustrates the simple and varied forms of typical warehouses. - Photography by Ted McKay, from Pat Hathaway collection
The cannery building types generally included these features. The range of building widths was between 100 and 170 feet, however a majority of the cannery buildings were within a smaller range, between 125 and 150 feet in width. The range of lengths spanned between 65 and 220 feet, however a majority were within a smaller range, between 160 and 185 feet in length. Buildings were typically two or three stories with some elements higher.
Loading docks and access doors align with the railroad track along the rear of warehouse structures. - Photography by Pat Hathaway, from the Pat Hathaway collection

This warehouse exhibits aligned windows and a gable roof. - Photography by Pat Hathaway, from the Pat Hathaway collection

Warehouse
circa 1895-1960

Warehouses for the storage of canned fish and fish by-products such as fertilizer were found in association with the cannery structures. These utilitarian structures are decorated by a finely scaled fenestration pattern. These warehouse structures are bulky in size, but the size, type and arrangement of doors and windows, along with the texture of wall materials, provides a pedestrian-oriented scale.

Characteristics
• Simple form
• Flat or gable roof
• Loading docks at rear
• Mix of overhead doors and man doors
• Aligned windows
• Fills parcel
• Corrugated metal and stucco siding

The warehouse building types generally included these features. While the range of building widths ran between 25 and 130 feet wide, a majority of warehouses were within a smaller range, between 90 to 120 feet in width. The length of warehouses ranged between 70 and 180 feet, with a majority within a smaller range, between 80 and 100 feet in length.
**Reduction Plant**

**circa 1912-1960**

These are generally of the industrial vernacular style, simple in composition and materials. Typical materials include concrete, wood siding and corrugated metal sheeting. These structures generally have a concrete foundation, with wood framing, large openings and a gable roof. The first reduction plant on Cannery Row was built by E. B. Gross in 1912, another followed in association with F. E. Booth’s enterprises. The reduction plants were used to create by-products, such as fertilizer, from the offal of the sardine canning process.

**Characteristics**

- Gable roof
- Exterior either wood or corrugated metal sheeting or a combination of both
- Generally linked to other buildings in the cannery complex to facilitate transfer of products

**Laboratory**

**circa 1912-1950**

Due to its proximity to the Monterey Bay, the Cannery Row area was an excellent setting for marine laboratories. These were located close to the shoreline to facilitate specimen observation and collection. The buildings were typically simple in form and materials, focused more on storage and access to the ocean than on aesthetics.

**Characteristics**

- Simple, utilitarian building form
- Interior and exterior storage areas
- Varied building materials, including wood siding and stucco

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The former San Xavier Cannery Fish Reduction Plant, later known as Stohan’s Gallery, is the only remaining example of a reduction plant on Cannery Row. Although it has a false front, the peak of the gable roof is still visible. - Photography by Pat Hathaway, from Pat Hathaway collection

Ed Rickett’s Lab on Cannery Row is an example of a research laboratory building type.
Commercial Storefront
circa 1890-1920

The commercial storefront of the late 19th and early 20th centuries is the most common type of building found today in most commercial districts throughout the country. Usually limited to two to three stories, this commercial building is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story was usually reserved for a residential or storage space.

At the storefront, a bulkhead is found below the display window, while above, a smaller band of glass called a transom is seen. The main door is also frequently recessed.

Characteristics
- Kickplate: Found beneath the display window. Sometimes called a bulkhead panel.
- Display windows: The main portion of glass on the storefront, where goods and services are displayed.
- Transom: The upper portion of the display, separated from the main display window by a frame.
- Entry: Usually set back from the sidewalk in a protected recess.
- Upper-story windows: Windows located above the street level. These usually have a vertical orientation and appear to be less transparent than the large expanse of glass in the storefront below.
- Cornice molding: A decorative band at the top of the building. A midbelt cornice may sometimes be found separating some floors.

The retail buildings generally included these features.
SECTION 3:
DESIGN GOALS
AND PROGRAM
CHAPTER 2
DESIGN GOALS

Cannery Row Conservation District is a special area with a diversity of buildings, spaces and site features that convey its changing role in the city's history. Citizens of Monterey value this character and wish to protect it. At the same time, they recognize that this is a dynamic place that continues to respond to economic and cultural trends as it remains a vital part of the community. Just as it boomed in response to earlier economic opportunities, it must continue to meet new markets. More recent policies and regulations, including coastal access goals, historic zoning, a cultural resource survey, the California Environmental Quality Act and new building codes and accessibility requirements also apply pressures for change. The challenge is: How can the desire to protect heritage be balanced with responding to new needs?

A conservation district is often used to provide a degree of design review for an area of special character, which may include historic resources but is also defined by other features that may not have historic significance. These features typically contribute to an overall "sense of time and place" and merit consideration when alterations and new construction occur.

Four different categories of building conditions exist within the Cannery Row neighborhood. First, there are historic buildings and site features or sites, that have been identified as significant in a survey of cultural resources. Second, there are contributor properties that are associated with the history of the area but do not in themselves meet certain criteria for significance. Third, there are more recently constructed buildings. Fourth, vacant sites exist where new "infill" may occur. These are sites where new buildings could be designed to be compatible with the design traditions of the Cannery Row area without creating a false history.

During its history, Cannery Row has had a mix of residential, commercial, warehouse and cannery building types. - Photography by Ted McKay, from the Pat Hathaway collection

The design guidelines presented in this document convey community policies about the design of alterations to existing structures, additions, new buildings, streetscape and site work in the Cannery Row Conservation District. As such, they provide a common basis for making decisions about changes that may affect the appearance of individual properties or the overall character of the area, but they do not dictate solutions. Instead, the guidelines define a range of appropriate responses to a variety of specific design issues. The degree to which each relevant guideline can be met will vary; in that regard, compliance is a balancing act, influenced by those features of a project that are key to compatibility and
appropriateness with considerations of what is feasible, both in terms of economics and physical and programmatic constraints.

The purpose of the program and the review process through which they are administered is to preserve the unique character of Cannery Row, promote the tourism economy of the area, conserve and enhance property values, and foster and encourage preservation.

**Specific Design Goals:**
1. Maintain traditional character
2. Accommodate compatible changes
3. Preserve historic resources
4. Strengthen overall identity while respecting differing contexts

**DESIGN PRINCIPLES**

**Principle 1. Respond to traditional design features of the surrounding Character Area.**

This includes consideration of the mass, scale and form of buildings, the arrangement of open space, setbacks, landscaping and view opportunities.

**Principle 2. Enhance the street level as an inviting place for pedestrians.**

Providing features that are visually interesting and that are in human scale is essential. Features may include windows, display cases, art, plazas, landscaping, interpretive signage and lighting.

**Principle 3. Install landscaping that is simple and in keeping with the character area throughout the Cannery Row Conservation District.**

Parts of the Cannery Row Conservation District are filled with mature landscaping and trees. New landscaping should be simple in keeping with the waterfront setting. Succulents and shrubs in character with the Northern California Coast are appropriate. Cypresses should be the dominant tree. Landscaping should be done in clumps and not continuously. (Refer to Cannery Row Land Use Plan)

**Principle 4. Relate to the eclectic nature of the traditional buildings that existed during the period of focus in the surrounding Character Area.**

The eclectic nature of the Cannery Row area's structures establishes a sense of the neighborhood's character. Continuing to build structures that reflect these various designs should reinforce the character while also accommodating variety in design and detail. As properties are improved, they should enhance the overall image of the area. Each building can help contribute to this visual continuity while also meeting an individual owner's needs.

**Principle 5. Reflect the mass and scale of traditional buildings found in the Cannery Row Conservation District during the period of focus.**

Traditionally buildings have been predominantly one to three stories. New buildings should include elements that convey this range of heights.

**Principle 6. Respect the earlier character of historic structures.**

Preservation of the Cannery Row area's heritage is important to its sense of community and its economic development. A number of structures in the Cannery Row Conservation District have historic value, even some that have experienced alterations. It is important to consider a building's character-defining features, including basic forms, materials and details, when planning improvements.

*The Enterprise Cannery Warehouse is rated H-2 eligible in the city's survey.*
Principle 7. Consider view opportunities throughout the Cannery Row Conservation District.

Variations in building heights, roof forms and the location of open space on a site, including view cones, shall be taken into consideration to provide view opportunities.

SECRETARY OF THE INTERIOR'S STANDARDS

The U.S. Secretary of the Interior publishes a set of standards for the treatment of historic properties that forms the basis for many local preservation programs. The City of Monterey has adopted The Secretary of the Interior's Standards as a basis for its guidelines. (The Secretary’s Standards are included in the Appendix.) The Park Service has also published a “layman’s” summary of key principles in the standards, and these are presented in the following section to aid in understanding them.

Note that the Secretary’s Standards are written to cover a wide range of conditions and are interpreted with flexibility; they are not prescriptive. Further guidance is also provided by the Park Service in a series of technical briefs.

The design policies for the Cannery Row Conservation District balance neighborhood character, urban design, coastal plan and historic preservation with economic development and livability for area residents.

For those properties that are potentially eligible for listing in the National Register, the Secretary of the Interior’s Standards for Treatment of Historic Properties shall apply. These same standards will also apply to H-2 properties that are potentially eligible for the California Register only, with some greater flexibility.

The National Park Service, the division of the Department of the Interior that administers the federal preservation program, outlines four treatment options for buildings on the National Register. These options are organized in a clear hierarchical framework. That is, the first is the preferred course of action, the second is the next course of action, and so on. The following excerpt is from a Technical Bulletin published by the National Park Service, titled “Toward a Common Language” and written by Kay D. Weeks, which outlines the four treatments:

The first treatment, Preservation, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a property’s continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Rehabilitation, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work.

(Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)

Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property’s history, while permitting the removal of materials from other periods.

Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

Application of the Treatment Options to the Cannery Row Conservation District

In terms of treatment of existing buildings with potential historic significance in the conservation district, the Rehabilitation approach is the primary standard, because it recognizes the broader span of time that each of these properties represents and acknowledges the inherent flexibility needed in addressing the individual circumstances of each property and allows for the preservation of the various layers of history that exist. There are, however, a few notable exceptions where this standard will not apply including: Ed Rickett’s Laboratory, Wing Chong Market and the vacant lot at 807 Cannery Row. These properties have such a premier level of significance that the following standards apply:

- Ed Rickett’s Lab - Preservation (interior and exterior)
- Wing Chong Market - Restoration
- Vacant Lot at 807 Cannery Row - Pursuit of a Conservation Easement

With respect to the other approaches, Preservation applies most directly to individual building features that survive and are in good condition, while
Restoration will be appropriate only for a unique property in which a specific point in time is to be conveyed.

Finally, Reconstruction is likely to have limited application in the district.

Where reconstruction is the standard,
• The Secretary’s Standards for Reconstruction should apply.
• The design should accurately convey the historic condition.
• Features may be repaired and replaced to replicate the historic character.
• Alterations to portions of the building that are not accurate reconstructions would be treated with more flexibility. (For example, the storefronts along the sides of the Monterey Canning Company building are not reconstructions of historic features.)
• Interpretive information that will help to explain that these properties are new should be provided.

The treatment standards recognize that compatible alterations can occur while allowing for preservation of key features, restoration of some altered portions, and reconstruction of individual elements.

The Cannery Row Conservation District contains several buildings that are potentially eligible for listing in the National Register of Historic Places or the California Register.

These are described as H-1 and H-2 in a September 9, 1999 survey, adopted March, 2000. In general, those properties listed as H-1 have a higher degree of significance and retain more of their integrity and are potentially eligible for listing in the National Register. H-2 properties have a lesser level of significance and integrity and are designated with the owner’s consent. (See p. 9 for definitions of H-1 and H-2 properties.) Some may be eligible for the National Register, while others are only eligible for the California Register of Historical Resources. In addition, there are some properties identified in city surveys as potential contributors to a historic district. These also are addressed in the guidelines.

DESIGN POLICIES FOR HISTORIC BUILDINGS

Policy:
The primary standard for historic buildings shall be Rehabilitation: The Secretary of the Interior’s Standards for the treatment of Historic Properties shall apply.

There are two methods of application, as defined in the city’s preservation ordinance. First, for those that are zoned H-1 or H-2. Second, for properties subject to CEQA review as cultural resources.

Kalisa’s is H-1 eligible. The facade has experienced alterations during its history.

DESIGN POLICIES FOR CONTRIBUTOR PROPERTIES

Policy:
Special guidelines shall apply to “Contributor” properties that reflect the different types within this category. These guidelines should provide flexibility to respond to changing needs and should focus on conveying the continuum of development through interpretive programs and by retaining key features, when feasible.

A separate category of properties includes structures that are associated with the history of the area but lack sufficient integrity to be considered for separate listing in the National Register or the California Register. These properties are defined as “Contributor,” in that they add to the character of the area in the context of other, more intact, properties, even though on their own they may not be eligible for register listing. Within this category, four property types are included (described below). (Chapter 5 contains specific guidelines.)
A. Complete Buildings
A few buildings exist that are “Conservation District Contributors.” The Secretary of the Interior’s Standards guidelines for Rehabilitation of historic properties shall apply.

B. Components of Older Buildings
These are components surviving of buildings associated with the history of the area. An example is the structural frame of a portion of the Hovden Cannery that survives as a part of the Monterey Bay Aquarium. It is understood that these cannot always be preserved, but efforts should be made to do so whenever feasible.

C. Components of Older Site Features and Industrial Structures
Items in this category include site walls and foundations, as well as metal tanks. Many of these features may be altered or even removed when new development occurs. However, to the extent feasible, they should be retained and incorporated into new developments. (This may be limited where these features obstruct reasonable development, or where hazardous conditions exist.) Emphasis should be on providing effective interpretation programs that convey the earlier character and history of the site.

D. New Buildings that are Compatible with the Traditional Character of the Area
This category includes properties that convey the basic scale and massing of traditional buildings in new construction. An example is the main Monterey Bay Aquarium building, which was constructed in the 1980s in a design that draws upon traditional building forms and materials but is distinguishable as new.

DESIGN POLICIES FOR NEW CONSTRUCTION

Policy:
New buildings shall respect the traditional character of the area.

With respect to Cannery Row, a policy that seeks to preserve historic properties while accommodating new, compatible, but contemporary construction, is the appropriate approach. Given that the area has continued to evolve, it is the only way in which historic resources can be preserved while accommodating new development on a variety of properties.

With this approach, several historic themes can be represented. Even though the cannery industry is the primary attraction, a conservation approach that reflects evolution and change permits all historic events to be included. This accommodates older historic themes and also the new, emerging theme of the adaptive reuse era, which focuses on tourism.

Substantial portions of the area are now vacant and could redevelop. To require that these areas be fake historic buildings would compromise the genuine history of the area. This is especially relevant to the “gaps” that exist between sets of buildings that do convey a historic setting.

This means that a reasonable degree of flexibility in building forms, materials and detailing should be permitted, while still assuring that these new buildings will be compatible with, but not imitate, their older neighbors.

With respect to new construction, the fundamental principle is to yield buildings that support the design character of the district, of the particular Character Area and the period of focus.
The Secretary of Interiors Standards for Rehabilitation provides some guidance. Two of the standards are particularly relevant:

**Rehabilitation Standard #3:**

"Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken."

While written to address historic buildings themselves, the philosophy underlying this standard carries over to new construction in a historic context. It implies that a new building should not mislead one in interpreting the age and history of a structure. Replicas are discouraged.

**Rehabilitation Standard #9:**

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

Compatible, contemporary designs shall be encouraged and permitted especially to fill gaps that exist today but not historically. The overall character of the area shall be retained through the following principles:

- Reflect evolving character of the area.
- Recognize historic resources from all periods of significance.
- Use historic resources and other traditional buildings to provide the context for new construction in terms of form, materials, etc.
- Express the true age of new buildings, but by drawing upon basic design relationships that are essential to the area to ensure compatibility with the historic context.

The design for a new building shall include features that are similar to those of historic structures, but the results should not literally mimic historic styles. The design can be compatible in mass, scale and character, but subtle differences in stylistic treatment shall make the building distinguishable as new construction and a part of its own time. In this way, one can read the evolution and change of the district, while also retaining a visually compatible sense of time and place.

For each project, defining the key, underlying features of the area is important, and basic neighborhood characteristics of mass, scale and materials must be respected in new construction.
CHAPTER 3
THE DESIGN REVIEW PROCESS

PURPOSE OF THE DESIGN GUIDELINES

This section provides guidance for improvements to properties within the Cannery Row Conservation District in Monterey, California. The guidelines are for property owners planning exterior alterations to, additions to or rehabilitation of existing buildings. They also apply to the design of new infill buildings and site improvements.

The guidelines will be used by City staff, committee and commissions when making decisions about the appropriateness and compatibility of proposed improvements.

While the design guidelines are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

THE REVIEW PROCESS

The City's application review process is intended to streamline project review and avoid multiple meetings.

The process is:
Joint Meetings (HPC and ARC Joint Review):
Joint meetings with the Historic Preservation Commission (HPC) and Architectural Review Committee (ARC) are required for the following projects—projects that require multiple permits, major additions (new construction projects over 5,000 square feet), and projects that are adjacent to historic properties.

Historic Preservation Commission Review (Only):
Historic building rehabilitation, restoration and preservation projects and minor additions will be reviewed only by the Historic Preservation Commission. Minor additions would generally include new sheds and buildings of less than 5,000 square feet. There would be no Architectural Review for these buildings. Appeals of HPC decisions will be reviewed by the Planning Commission.

The Commission can also adopt a Historic Preservation Report for a property to guide building rehabilitation, restoration or preservation. Once adopted, follow-up building renovation can be assigned to City staff.

Architectural Review Committee Review (Only):
The ARC will continue to review those projects that do not require a joint meeting. The review process will continue to include both concept and preliminary review. Final project review of the construction drawings is designated to staff. Appeals of ARC decisions will be reviewed by the Planning Commission.

Staff Review (Only):
Staff will continue to review minor exterior alterations as deemed appropriate, such as but not limited to, replacement business signs, landscaping changes, and minor façade alterations.
WHICH GUIDELINES APPLY TO A PROJECT?

The Cannery Row Conservation District Design program contains six sections. General background information is located in Sections 1-3, these chapters provide a good overview of the document's purpose and the historical development of the Cannery Row area. Section 4 contains design guidelines for historic buildings, Section 5 specifies guidelines for new construction and Section 6 provides direction for public infrastructure and improvements.

A list of candidate historic properties and the appropriate section reference follows.

<table>
<thead>
<tr>
<th>Parcel #</th>
<th>Address</th>
<th>Current Name</th>
<th>Historic Name</th>
<th>Guideline Reference Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>001-022-006</td>
<td>251 Cannery Row</td>
<td>Monterey Bay Dive Center</td>
<td>Enterprise Cannery Warehouse</td>
<td>See Section 4, Guidelines for H-1 and H-2 Properties</td>
</tr>
<tr>
<td>001-022-005</td>
<td>270 Cannery Row</td>
<td>Facade and foundations remain</td>
<td>Rosada Fisherman/Magnolia</td>
<td>See Section 4, Contributor Properties</td>
</tr>
<tr>
<td>001-022-004</td>
<td>272 Cannery Row</td>
<td>Vacant building</td>
<td>Central Packing Co. Reduction Plant</td>
<td>See Section 4, Guidelines for H-1 and H-2 Properties</td>
</tr>
<tr>
<td>001-022-003</td>
<td>299 Cannery Row</td>
<td>Acceso Sardine Packing Co. Warehouse</td>
<td>Acceso Sardine Packing Co. Warehouse</td>
<td>See Section 4, Guidelines for H-1 and H-2 Properties</td>
</tr>
<tr>
<td>001-022-002</td>
<td>300 Cannery Row</td>
<td>Acceso Sardine Packing Co. Cannery</td>
<td>Acceso Sardine Packing Co. Cannery</td>
<td>See Section 4, Guidelines for H-1 and H-2 Properties</td>
</tr>
<tr>
<td>001-022-001</td>
<td>413 Cannery Row</td>
<td>Crisp Inc.</td>
<td>Tevis Estate Cottage</td>
<td>See Section 4, Contributor Properties</td>
</tr>
<tr>
<td>001-022-000</td>
<td>425 Cannery Row</td>
<td>Crisp Antiques</td>
<td>Tevis Estate Cottage</td>
<td>See Section 4, Contributor Properties</td>
</tr>
<tr>
<td>001-022-004</td>
<td>435 Cannery Row</td>
<td>Foundation sites, tanks and RR car tank</td>
<td>Site of San Xavier Warehouse</td>
<td>See Section 4, Contributor Properties</td>
</tr>
<tr>
<td>001-022-003</td>
<td>480 Cannery Row</td>
<td>Cannery ruins remains &amp; traces of Tevis wall</td>
<td>Site of San Xavier Cannery</td>
<td>See Section 4, Contributor Properties</td>
</tr>
<tr>
<td>001-022-002</td>
<td>484 Cannery Row</td>
<td>Shubat's, tanks and foundations</td>
<td>San Xavier Reduction Plant</td>
<td>See Section 4, Guidelines for H-1 and H-2 Properties</td>
</tr>
<tr>
<td>001-022-001</td>
<td>570 Cannery Row</td>
<td>Stairs remains</td>
<td>Site of Pow Fish/Cal-Pac Abalone Fish and Can Co</td>
<td>See Section 4, Contributor Properties</td>
</tr>
<tr>
<td>001-022-005</td>
<td>647 Cannery Row</td>
<td>Buoy Flag building</td>
<td>Buoy Flag building</td>
<td>See Section 4, Guidelines for H-1 and H-2 Properties</td>
</tr>
<tr>
<td>001-022-004</td>
<td>651 Cannery Row</td>
<td>McAbee Beach</td>
<td>McAbee Beach</td>
<td>See Section 4, Contributor Properties</td>
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<td>McAbee Beach</td>
<td>McAbee Beach</td>
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<td>McAbee Beach</td>
<td>See Section 4, Contributor Properties</td>
</tr>
</tbody>
</table>

1) Secretary of Interior’s Standards for Preservation shall apply due to the property’s significance.
2) A conservation easement should be pursued to retain the lot as a vacant lot.
3) Secretary of Interior’s Standards for Restoration shall apply due to the property’s significance.
DESIGN GUIDELINES FORMAT

Each design guideline contains the following five components:

1. Design Topic

2. Background Statement - Each design topic has an introductory statement that provides an understanding of key issues and policies related to it.

3. Design Guideline - A specific design guideline is presented as a numbered statement under a design topic. The numbering indicates the guideline's relative position within the organization of the document and aids in specific referencing during the design review process. The numbering system does not reflect a prioritization of the design guidelines. The City may grant exceptions to the specific requirements of individual Design Guidelines if a finding is made that its intent has been met if the project is found to comply with all other Design Review requirements.

4. Additional Information - Provided with each design guideline are supplementary statements that clarify the primary design guideline statement, or provide additional information that may suggest specific methods for complying with it.

5. Illustrations - In some cases, a sketch or photograph is provided to clarify the intent of a design guideline or its supplementary information.

All five of these components comprise the criteria by which the City will evaluate a project.
SECTION 4: DESIGN GUIDELINES FOR HISTORIC RESOURCES
Basic principles for preservation underlie the design guidelines that are presented in chapters that follow. These principles are based on city policies, as well as precepts of preservation theory that are recognized nationally. In this document, a “historic” property is one that is identified as potentially eligible for designation as an H-1, H-2 or Contributor in the city’s survey of cultural resources in the Cannery Row Conservation District boundary.

Guiding Policies (from Article 15 of City of Monterey Zoning Code)
1. To promote the preservation, rehabilitation, restoration, reconstruction and protection of historic resources.
2. To enhance and preserve the setting of historic resources so that surrounding land uses, including design and color, do not detract from the historic resources.
3. To encourage and promote public knowledge, understanding, and appreciation of the city’s history.
4. To promote appreciation and use of historic resources.
5. To encourage preservation of resources, which may potentially be eligible for Historic Zoning.
6. To promote public awareness of the benefits of preservation.
7. To encourage public participation in identifying and preserving historical resources, thereby increasing community pride in the city’s cultural heritage.

BASIC THEORY

In basic historic preservation theory, three concepts are particularly important to understand: historic significance, the time period that defines it and the physical integrity of a property.

The Concept of Significance
A building possessing architectural significance is one that represents the work of a noteworthy architect or builder, possesses high artistic value or that well represents a type, period or method of construction. An historically significant property is one associated with significant persons, or with significant events or historical trends, or is a property that may be likely to yield information in history or prehistory.

The Period of Significance
The Cannery Row area has a period of significance, which is the time period during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time should pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

Although individual historic neighborhoods may have a different period of significance, the survey of cultural resources for the Cannery Row area as a whole has a period of significance that spans...
PRESERVATION PRINCIPLES

approximately 69 years (1895-1964). This time period is a consideration in determining the historic significance of individual properties. Where applying the guidelines for H-1, H-2 and Contributor properties, the city will take this period of significance into consideration.

Period of Focus
In addition to the broader period of significance identified in the survey of cultural resources, the city has identified a Period of Focus for the conservation district. This is the period during which the area was most active with the canning industry and had a diverse mix of related building types and uses. This period of focus is from 1930 to 1955. During this time, many of the ways of building were established that are referred to as "traditional" in this document. Many of these features are still found in those properties identified as having potential historic significance in the survey, and they also were found in many buildings that no longer exist. It is this Period of Focus that is the context for design on which the guidelines are based.

The Concept of Integrity
In addition to being from an historical period, an historic property also should retain sufficient integrity; that is, a high percentage of the structure should date from the period of significance. The majority of a building's structural system and materials should be original, as should the majority of its character-defining features.

The following preservation principles apply to all properties zoned H-1 or H-2 in Cannery Row's Conservation District.

Respect the design character of a historic building.
A key concept in the treatment of H-1 and H-2 buildings is that the "character-defining features" of such a property should be preserved. In the case of warehouse-type buildings found in the Cannery Row area, these features are broad in scale. For example, a traditional warehouse building had a simple form, was constructed of masonry, had large loading door openings and docks. Ornamental detail was reserved for cornices and around doorways and windows.

Don't try to change its style or make it look older, newer or more ornate than it really was. Confusing the character by mixing elements of different styles is also an example of disrespect.

Seek uses that are compatible with the historic character of a H-1 or H-2 building.
Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. In the context of the Cannery Row area, where many uses were related to the canning industry, it is unlikely that new uses will be closely related to the original. Adaptive reuse to the current visitor-oriented industry is to be expected. Many historic structures in the district have simple interiors, often large, open space, that facilitate compatible re-use.

When a substantial change in function is necessary to keep a building in active service, then a use that requires the least alteration to significant exterior elements is preferred. It may be that, in order to adapt a building to the proposed new use, such a radical alteration to significant elements would be required that the entire concept is inappropriate. Experience has shown, however, that in most cases designs can be developed that both respect the historic integrity of the building and accommodate new functions.

Early alterations may have become historically significant.
Many additions or alterations to buildings that have taken place in the course of time are themselves evidence of the history of a building and its neighborhood and therefore may merit preservation. More recent alterations that are not historically significant may be removed. For example, stucco may presently obscure original wood. In this case, removal of this alteration, and restoration of the original material is strongly encouraged.

Feasibility
Feasible means capable of being accomplished in a successful manner within a reasonable period of time, taking into account economics, environmental, legal, social, and technological factors.

It is the City's intention to promote rehabilitation of historic resources in the Cannery Row Conservation District based on the Secretary of Interior's Standards when feasible. However, it is not always feasible to rehabilitate a building feature and replacement may be required. In addition, the Cannery Row area has numerous tanks, railroad cars, and appurtenances that are filled with chemicals and may need to be removed.
to meet health and safety laws. In other cases, it is practical to save the appurtenance. Each case varies.

The City cannot anticipate all of the factors that must be considered when rehabilitating a historic resource. However, it is the City’s intention that decision-makers strive to meet the Secretary of Interior’s Standards and consider the technical feasibility of the action. Economic feasibility studies are not required or encouraged.

**Preserve a property’s integrity**

A basic tenet of preservation is that one should minimize intervention in the historic building fabric. Therefore, in the treatment of an historic building, it is best to preserve those features that remain in good condition. For those that are deteriorated, repair rather than replacement is preferred. When replacement is necessary, it should be done in a manner similar to that used historically.

The following preservation principles apply to H-1, H-2 and Contributor properties in the Cannery Row Conservation District and form the basis of the guidelines that follow.

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion that is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.
DESIGN GUIDELINES FOR TREATMENT OF CHARACTER-DEFINING FEATURES

Corner trim boards, window casing and eave details are key character-defining features on many older residential structures in the area. These features should be preserved.

Cornices, eave brackets and ornamental details are key features that should be preserved.

Character-defining features of historic buildings collectively establish a sense of place, provide human scale and add rich detail to the street and should be preserved. Typical features include facade materials, decorative cornices, windows, doors and trim around openings.

4.1 Distinctive stylistic features or examples of skilled craftsmanship that characterize a building, structure or site should be treated with sensitivity.
   a) Preserve intact features with appropriate maintenance techniques.
   b) Don’t obscure significant features with coverings or signs.

4.2 Preserve character-defining features which are intact.
   a) Don’t remove or damage character-defining features.
   b) Preserve intact features with appropriate maintenance techniques.

4.3 Avoid removing or altering historic material or significant architectural features.
   a) Original materials and details that contribute to the significance of the structure are qualities that should be preserved whenever feasible.
   b) Retain and preserve original wall material rather than replace it.

Cannery Row Conservation District
4.4 Repair features that are damaged.

a) This method is preferred over replacement.

b) Use repair procedures that will not harm the historic materials. For example, repoint eroded mortar from a brick wall with a mix that is similar in elasticity to that of the original such that the wall will not be damaged during changes in temperature.

c) When disassembly of an historic element is necessary for its repair, carefully identify how it will be stored during the rehabilitation project. Store it in a safe place until it is to be reinstalled.

4.5 Replace features that are missing or beyond repair.

a) Reconstruct only those portions that are beyond repair.

b) Reconstructing the original element based on adequate evidence, if available is the preferred option.

c) When feasible, use the same kind of material as the original. A substitute material may be acceptable if the form and design of the substitute itself conveys the visual appearance of the original material.

4.6 Conjectural designs for replacement features are inappropriate.

a) If evidence is missing, a simplified interpretation of similar elements may be considered.

b) See the Criteria for Replacing Missing Features above (Guideline 4.5).
Building Materials

Inappropriate use of abrasive blasting

Harsh cleaning methods are inappropriate.

If the original facade material already is obscured with a newer material, uncover it if feasible. This is illustrated in the photographs above and below from Denver, Colorado. These photos are used to demonstrate a design principle and do not convey a design character recommendation for the Cannery Row area. Above, before: historic materials covered. Compare with image below.

After: Historic building materials revealed. (Denver, CO)

Original exterior building materials provide a sense of scale and texture and often convey the work of skilled craftsmen. These original building materials should not be covered, damaged or removed.

The craftsmanship and textural qualities of walls are key character-defining features of historic buildings in Cannery Row that should be preserved.

4.7 Historic building materials should be preserved.
   a) Employ maintenance procedures that will protect the character and finish of historic materials.

4.8 Protect historic material surfaces.
   a) Don’t use harsh cleaning methods, such as sandblasting, that could damage the finish of the historic material.

4.9 Preserve the appearance of original facade materials.
   a) Don’t cover or obscure original facade materials. Covering of original facades not only conceals interesting details but also interrupts the visual continuity of materials along the street.
   b) If the original material already is obscured with a newer material, uncover it if feasible.

4.10 If material replacement is necessary, use materials similar to those previously employed.
   a) Substitute materials may be used if they match the original in appearance, finish and profile.
Original windows and doors are important features that help convey the early character of a building. These elements should be preserved, when feasible. It is also important to note that some changes in window configurations occurred at times, in response to changing needs, and this tradition of alterations continues. When such changes do occur, however, they should be planned to maintain the overall integrity of a structure.

Preserving Existing Windows

4.11 Maintain an architecturally significant facade opening.
   a) The size and shape of an original window opening are important characteristics that should be maintained. Avoid altering these features.
   b) If a window opening has already been altered, consider restoring it if the original condition can be determined.

4.12 If it is damaged, repair an original window.
   This includes the window sash and sill.

4.13 If a window is deteriorated beyond repair, replicate the original.
   a) Match the general depth and profile of the older window sash in the replacement design.

4.14 Maintain a window’s true divided lights.
   a) If window replacement is necessary, then match the number and size of lights with the original window or other similar ones.
   b) Using true divided lights is encouraged when replacing a window.

4.15 Genuine, transparent glass should be used in all windows and doors on key walls.
   a) Plastic and Plexiglass are inappropriate.
   b) Opaque, reflective and metallic finishes and tinted materials are inappropriate.
The depth and profile of window trim and casings, as well as the number of window panes, are characteristics that should be preserved.

A new window should be in character with the building, but also may be seen as a later alteration in the manner in which it is detailed. - City of Monterey

### Blocking Windows

4.16 Blocking up windows is a part of the "transitional" character of an industrial area, and may be considered to accommodate changing uses.

- However, this approach should be limited to secondary walls or subordinate window openings.

4.17 The material used to fill a window opening should maintain the proportions and character of the original opening.

- Inset the material to create a shadow line or "ghost" similar to that seen from having a window inset in the opening.
- A change in material or color of material also should be considered to define the location of the original opening.

### Adding a New Window

4.18 Adding a new window may be considered.

- A new window should be in character with the building, but also may be seen as a later alteration in the manner in which it is detailed.
- Its position should be in character with that of existing openings.
- It should not damage or destroy significant features.
- It should have a depth and profile similar to those seen historically on the building.
Doors & Entries

A variety of doorways existed on early buildings in the Cannery Row Conservation District. These included “man doors,” those designed for easy operation by an individual as a primary means of entry. These appeared on canneries, warehouses, hotels, stores and houses in the area. In addition, a variety of loading doors, that were generally much larger in scale, appeared on industrial building types. Some of these are original features, while others are later alterations, many of which have also taken on historic significance. Where feasible, these should be preserved.

With the adaptive reuse of historic buildings, however, it may be necessary to adapt an historic doorway to a new function. For example, converting a loading bay entry to a storefront may be necessary. In such a case, the alteration should be discernible as new, while retaining the general appearance of an opening.

4.19 Maintain existing significant doors and entries.
   a) The proportions of an original door, as well as its material and trim details are important characteristics that should be preserved. Avoid altering these features.
   b) If a door already has been altered, consider restoring it if the original condition can be determined.
   c) Even if the door is no longer to be used, preserve its overall character.

4.20 When replacement is necessary, use a door style that is similar to that employed originally, when feasible.
   a) The original doorway configuration should be preserved in any situation.

4.21 Installing a door in a new location may be considered where it does not substantially alter the character of a significant building wall.
   a) Installing a new door along a primary elevation may be considered when it remains subordinate to the overall design.
   b) Installing a new door along a secondary elevation also is appropriate in most cases.
4.22 Original loading doors should be maintained when feasible.

a) If an original truck or loading door is missing, or replacement is necessary, then first consider replacement with another door similar to that previously used.

b) If storefront-type doors are needed, then one should be able to perceive the original opening. (See also the guidelines for “Blocking Up” window openings.)

c) If a smaller door is now needed, design it to fit within the framework of the original, larger door.

4.23 Filling the opening with glass may be considered as an appropriate alternative.

a) Avoid using one large plate of glass for the entire opening.

b) Divided lights similar to those seen on upper-story windows could be considered; whereas, the lights themselves may be substantially larger.
DESIGN GUIDELINES FOR ALTERATIONS

Altering buildings to meet changing needs is an ongoing practice in the district, and therefore sensitive changes may be considered for historic buildings; however, these alterations should occur in a manner that will not detract from the integrity of the property.

Buildings may undergo alterations over time. New alterations often occur when original material is missing and new interpretations of architectural elements become necessary. These new alterations should be planned to preserve the building's integrity.

On some buildings the specific design of individual facade elements was not integral to the significance of the property. For example, sometimes an entry was repositioned in response to changing functional requirements. When this is the case and a feature (e.g., the location of the door) is not integral to the style of the building, it can be altered. (For example, the entryway can be moved or stairs can be added.)

4.24 Design an alteration to be compatible with the historic character of the property.
   a) Avoid alterations that would hinder the ability to interpret the significance of the original building.
   b) Alterations that seek to imply an earlier period than that of the building are inappropriate. For example, adding Greek Revival details to a vernacular warehouse structure would falsely suggest the building was constructed earlier than it actually was.

4.25 Avoid alterations that damage architectural features.
   a) For example, mounting a sign panel in a manner that causes decorative moldings to be damaged would be inappropriate.

4.26 Preserve the architectural character of a facade when it is intact.
   a) This will help maintain the interest of the street to pedestrians.
   b) If the facade is intact, it should be preserved.

4.27 If a facade is altered, consider restoring it to the original design.
   a) If evidence of the original design is missing, use a simplified interpretation of similar facades. The facade still should be designed to provide interest to pedestrians.

4.28 An alternative design that is a contemporary interpretation of a traditional facade is appropriate.
   a) Where an original facade or its elements are missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
   b) However, the design must continue to convey the characteristic elements of typical facades. Also, the design should not impede one's ability to interpret the historic character of the structure.
   c) Altering the size of an historic significant window opening or blocking it with opaque materials is inappropriate.
   d) Note that in some cases an original facade may have been altered early in the history of the building and the alterations have taken on significance. Such changes may be preserved.

Design an alteration to be compatible with the historic character of the property. The railing added to the second story loading door does not hinder the ability to interpret the original use while allowing for adaptive reuse of the building.

Chapter 4: Guidelines for H-1 and H-2 Properties
A Case Study of a Compatible Alteration

Historic condition: A firehouse has a large doorway for fire trucks. Compare with photographs to the right. (Ft. Collins, CO)

This example is located in Old Town Fort Collins, Colorado. The design character of the structure is compatible with the surrounding district and buildings, but is not intended to be used to suggest the character of the Cannery Row Conservation District.

In an interim stage, original features, including cornices and hose tower, were removed and the original garage door was widened.

In a rehabilitation in the mid-1980s, missing details were reconstructed. A contemporary metal storefront was installed and set back from the building face, which reflects the shadows of the original design while conveying the fact that it is a later alteration.
Many buildings have experienced additions over time, as the need for more space and changing functional requirements occurred. New additions may also be considered. When planning an addition, it should be designed such that the historic character of the building can still be perceived. While some destruction of original materials is almost always a part of constructing an addition, such loss should be minimized.

Examples exist in Cannery Row where property owners expanded the size of a building by constructing additions. Typically, they used materials and details similar to those of the original structures. Compatible additions to existing historic buildings may also be considered, especially when such work will help to extend the adaptive use potential of the building. All such additions should meet the following guidelines:

4.29 An addition should be compatible in scale, materials and character with the main building.
   a) An addition should relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure.

4.30 An addition should not damage or obscure significant features.
   a) For example, loss or alteration of a cornice line should be avoided.

4.31 Design an addition such that the historic character of the original building can still be interpreted.
   a) A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate. For example, an addition that is more ornate than the original building would be out of character.
   b) An addition that seeks to imply an earlier period than that of the building also is inappropriate because it would confuse the history of the building.

4.32 An addition should be distinguishable from the original portion.
   a) An addition should be made distinguishable from the original building, even in subtle ways, so that the character of the original can be interpreted.

4.33 A rooftop addition should be set back substantially, to preserve the perception of the historic scale of the building.
   a) A rooftop addition should be simple in design to prevent it from competing with the primary facade.
DESIGN GUIDELINES FOR SEISMIC RETROFIT

When retrofitting an historic structure to improve its ability to withstand seismic events, any negative impacts upon historic features and building materials should be minimized.

4.34 Execute seismic retrofitting of an historic building so that it has the least impact on the building’s character.
   a) In general, the significant architectural features on the exterior of the building should remain unchanged on primary elevations plainly visible from public rights-of-way.
   b) Architectural features on secondary elevations of the building should be retained, stabilized and repaired, if possible.
   c) Building materials used in seismic retrofitting should be located on the interior and/or placed where they do not obscure significant architectural features.
   d) Preserving an ornamental detail or feature by bracing it is preferred over removing it.

4.35 Exposed anchor bolts should not be used on historic buildings.

4.36 Masonry infill of window and door openings should not be undertaken on elevations plainly visible from the public right-of-way.
   a) Masonry infill of window and door openings on secondary elevations should be faced with material to match the surrounding wall material and be recessed from the plane of the exterior wall.

4.37 Existing parapets should not be removed.
   a) If rebuilding is necessary, however, the new parapet should be rebuilt to match its existing configuration and faced with salvaged masonry to match the existing facing material (unless the parapet is stuccoed).
   b) Parapet braces should not be visible on primary elevations or elevations plainly visible from public rights-of-way.
CHAPTER 5
CONTRIBUTOR PROPERTIES

These guidelines should provide flexibility to respond to changing needs and should focus on conveying the continuum of development through interpretive programs and by retaining key features.

Contributors are associated with the history of the area (see glossary). These properties add to the character of the area in the context of other, more intact properties. Special guidelines for their treatment are provided in this chapter.

While these contributors add to the atmosphere of the conservation district, they exist in an environment in which active use of the related properties is anticipated. The key objective is to incorporate these elements into this development in a manner that enables interpretation of the history of the area.

A. Design Guidelines for Complete Contributor Buildings

These are buildings that retain a sufficient amount of their original building fabric such that considerations of maintaining integrity are objectives.

5.1 The guidelines for H-1 and H-2 historic properties in Chapter 4 shall apply to complete contributor buildings.

B. Design Guidelines for Components of Older Buildings

These components have already lost their integrity, so considerations of historic building criteria that focus on preservation of key features for the purpose of maintaining integrity do not apply. Nonetheless, retention of these elements is encouraged.

5.2 Preserve the remains of a building component that survives.
   a) Preserving the component in its original location is preferred.
   b) In some cases, a component may be repositioned on the site when it would be in a setting that would facilitate preservation and interpretation.

5.3 Incorporate a building component in new, compatible construction that relates to the history of the site.
   a) The setting should be compatible with the component.

5.4 Alterations and additions to the building component may be considered.
   a) The alteration or addition should be compatible with the overall character of the original resource.
   b) Alterations that would help to assure the maintenance and interpretation of the component are encouraged.

5.5 Provide interpretive information that will help explain the significance of a contributor component.
   a) This may include markers, structures and other exhibit facilities.
   b) Document the component in its existing condition before executing any alterations.

C. Design Guidelines for Components of Older Site Features and Industrial Structures

These are typically parts of industrial equipment or foundation walls.

5.6 Retain historic elements that survive.
   a) Maintain the component in good condition.
   b) Preserve the component in its original location if possible.
   c) In some cases, a component may be repositioned on the site when it would be in a setting that would facilitate preservation and interpretation.

5.7 Incorporate surviving historic elements in new, compatible construction.
5.8 Provide interpretive information that will help explain the significance of these features.
   a) This may include markers, structures and other exhibit facilities.
   b) Document the component in its existing condition before executing any alterations.

D. Design Guidelines for New Buildings that are Compatible with the Traditional Character of the Area

Some existing structures are more recent and do not have historic significance.

5.9 Undertake alterations to these newer properties using the guidelines for infill, which promote designs that are compatible with their context.
   a) Preservation of original features is not an issue because they do not have historic elements.
   b) Provide interpretive information that will help to explain that these properties are new.
SECTION 5:
DESIGN GUIDELINES
FOR
NEW CONSTRUCTION
CHAPTER 6
GUIDELINES FOR NEW CONSTRUCTION

The design guidelines in this section provide directives for construction of new buildings. They also apply to alterations of existing structures within the conservation district that are not zoned H-1 or H-2 or designated as contributors.

New buildings should respect the traditional character of the area as seen during the period of focus, while also reflecting their own period and function. New buildings should also enhance the area as a place for pedestrians, including visitors, residents and those who work there. Because this is a conservation district, these guidelines focus on the basic mass and scale of new buildings, and greater flexibility is given to architectural details. To the greatest extent feasible, all of these guidelines should be met. However, in some cases, compliance with one may be balanced with another, depending upon the specific conditions, including physical site constraints and economic feasibility. These general guidelines for new construction apply throughout the conservation district. Specific guidelines for individual Character Areas also apply.

OBJECTIVES FOR NEW BUILDINGS

The following are the basic design objectives for new buildings in the Cannery Row Conservation District:

1. Convey a sense of local identity;
2. Create buildings and designs that are oriented to pedestrians and that reflect the evolving character of Cannery Row during its period of focus;
3. Respect Cannery Row's history and heritage;
4. Reflect the eclectic character of Cannery Row;
5. Complement the natural surroundings; and
6. Respect the traditional scale and character of the Cannery Row neighborhood.

ARCHITECTURAL CHARACTER

While it is important that a new building be compatible with the traditional context, it is not necessary that it imitate older building styles. In fact, stylistically distinguishing a new building from its older neighbors is preferred when the overall design of the new infill reinforces development patterns established during the period of focus. In essence, the design of an infill building should be a balance of new and old in design.

6.1 New interpretations of traditional building styles are encouraged.

a) A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow it to be seen as a product of its own time and yet still be compatible with its older neighbors.
b) The literal imitation of older historic styles is discouraged.

BUILDING ORIENTATION

6.2 Buildings should relate to the street edge.

a) Orient the front of a building to the street.
b) Clearly define the primary entrance.
c) On property adjacent to the Monterey Bay Recreation Trail, an entrance to the trail may be considered. (See Monterey Peninsula Recreation Trail Policies and Standards for Adjacent Development.)

Setbacks/Building Alignment

6.3 Building setbacks should be similar to those seen traditionally in the area.

a) See individual Character Areas.
MASS AND SCALE

A new building should reflect the traditional massing and scale characteristics of its context. Traditional building heights vary from one to three stories in height, yet there is a strong sense of similarity in scale. This in part results from the manner in which buildings are massed, materials are used, and openings are arranged. Most buildings have features at the lower levels that are similar in scale.

6.4 Consider dividing a larger building into “modules” or bays that are similar in scale to buildings seen traditionally.
   a) If a larger building is divided into “modules,” these should be expressed three-dimensionally throughout the entire building.
   b) See the descriptions of traditional building types for typical dimensions. (See Chapter 1: Historical Background, Building Types, pp. 20 - 28.)

Building Scale

A building should appear to have a “human scale.” This can be accomplished by using building elements that can be interpreted in human dimensions. Building scale also is established through materials that are in sizes seen traditionally, combined with the detailing of facade components to create surfaces that are in scale and in proportion to the height of a building.

6.5 Building materials should help establish a human scale.
   a) For example, use wood, brick and stone in modules and dimensions that will express a human scale.
   b) Large, featureless surfaces or panelized products that lack a sense of scale are inappropriate.
   c) See also guidelines for building materials that follow on page 58.

6.6 Express facade components in ways that will help to establish a human scale.
   a) Repeat wall elements, including windows, columns, ornamental trim and architectural features, such that rhythms and patterns result which convey a human scale.
   b) Use windows and doors that are proportional in scale to those seen traditionally.
Building Height

A building should appear to be similar in height to buildings in the Character Area during the period of focus. The visual impacts of taller portions that exceed traditional heights should be minimized.

A variety in building heights in new construction is, therefore, appropriate. However, the sense of a mix of one to three stories should be maintained. This may be accomplished by literally constructing a building within this traditional height range; in other cases, design elements that reflect this height may be incorporated into larger structures.

In terms of building scale throughout the conservation district, the overall height that is permitted is defined in the city’s zoning ordinance and is also addressed in the Coastal Plan. However, there is also a broader consideration, which is that a variety of building heights should be perceived in the area, and even within individual projects that are particularly large. The intent is to avoid creating a wall of continuous height along the street edge. For this reason, large projects should include some one and two story portions, and these elements should be of a substantial size and proportion such that they will genuinely read as a variety of building volumes. These one and two story elements should reflect the traditional building widths for the Character Area.

6.7 Floor-to-floor heights should appear to be similar to those seen in early buildings.
   a) In particular, the openings in new construction should appear similar in height to those seen traditionally.
   b) Continue the pattern of having first floors taller than upper floors.

Building Width

6.8 A building should appear to be similar in width to those seen traditionally within the Character Area.
   a) See the descriptions of traditional building types for typical dimensions. (See Chapter 1: Historical Background, Building Types, pp. 20-28.)
   b) If a building is to be wider than those seen traditionally in the Character Area, it should be divided into modules that express those dimensions seen during the period of focus.
**BUILDING FORM**

6.9 Primary building forms should appear similar to those seen traditionally in the Character Area.
a) Other, smaller forms should appear to be subordinate to this primary volume. The proportions established during the period of focus should be continued.

**Roof Form**

The primary roof form of a building should be similar to those seen in the Character Area during the period of focus.

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**BUILDING MATERIALS**

In the past, a limited palette of building materials appeared in the area. Wood was a primary material, in a variety of types. Metal siding also was used for cannery buildings and some other industrial uses. Concrete and stucco were the most frequently used type of masonry, although one example of brick also exists. This same selection of materials should continue to be predominant. New materials also may be considered, however, when they relate to those used traditionally in scale, texture, matte finish and detailing. They should help to convey a human scale as well.

Materials that provide a sense of human scale, reduce the perceived scale of a building. They should also convey the design traditions of the Cannery Row Conservation District.

6.10 Use materials similar to those used traditionally.
a) Limit the use of facade materials that don’t have a human scale or reflect materials used traditionally.
b) See the descriptions of materials for individual Character Areas. (Chapters 7 - 10)
6.11 New materials may also be considered. If used, they should appear similar in character to those used during the period of focus. For example, stucco and concrete should be detailed to express a human scale.

a) New materials should also have a demonstrated durability in the Monterey climate.
b) Large expanses of featureless materials are inappropriate.

6.12 A simple material finish is encouraged for a large expanse of wall plane.

a) A matte or non-reflective finish is preferred. Polished stone and mirrored glass, for example, should be avoided.

FACADE COMPOSITION

The front of a building should be designed to reflect the basic organizational traditions of commercial and residential structures in the Cannery Row Conservation District. It should also be designed to provide interest to pedestrians, including visitors, residents and those who work there, and establish a sense of visual continuity along the street.

6.13 Compose a building facade with a base, a midsection and a cap.

Pedestrian Interest

The Cannery Row area should continue to develop as a pedestrian-oriented environment. Streets, sidewalks and pathways should encourage walking, sitting and other outdoor activities; buildings should also be visually interesting and invite exploration by pedestrians. Existing pedestrian routes should be enhanced.

6.14 Express human scale through building materials and forms that were seen traditionally.

a) This is important because buildings are experienced at close proximity by the pedestrian.

6.15 Design the street edge of a building to provide interest to pedestrians.

a) The ground level of a building should be composed of one or more of the following:

i. Display windows
ii. Display case
iii. Architectural details
iv. Public amenities
v. Landscaping
vi. Signs

6.16 Display windows and cases should highlight the goods or services provided.

6.17 Use windows that reflect the scale and proportion of those seen traditionally.

a) Many windows were vertically proportioned, double-hung types. Many others were multi-paned industrial sash, often in a horizontal arrangement.
Architectural Details

6.18 Use architectural ornamentation with restraint.
   a) While some examples of ornamentation occurred traditionally, these were generally modest in scale, number and character.
   b) Highly ornate, formal details are inappropriate.

AUTO ACCESS - PORTE COCHERES AND DRIVES

As new uses are introduced to the Cannery Row area, questions about providing access to sites for motorists may arise. These auto access features may include driveways that lead from the street to drop-off areas and sheltered loading areas, or porte cocheres, may be proposed.

It is likely auto access areas did occur early in the development of the area. The Tevis-Murray estate, for example, may have had a drop-off area, since maps show the carriage house some distance from the house. Many of the open lots and spaces between cannery buildings probably afforded access for trucks to service some of the industrial facilities. Even loading docks along the back sides of the warehouses can be considered precedents. Where these elements occurred, however, they were likely to have been modest in character and certainly were not predominant features along the street edge.

In new development, providing some form of auto access may be considered in some cases, where other site development guidelines are adequately addressed. For example, the entire front of a building should not be set back from the street, simply to accommodate a formal driveway in front. Maintaining the street edge with a building face is still a key principle that should be met. If, with that in mind, there is space for a driveway, then it is possible to consider incorporating it in the site design. In that case, it is important that the feature be designed to be subordinate to the overall development and to the character area. They should be modest in scale and simple in detail, using materials that are a part of the design traditions of the conservation district.
CHAPTER 7
CANNERY ROW - BAYSIDEx

This area includes the coastal side of Cannery Row, where canneries were located. Anticipated development types listed in the Local Coastal Plan include special retail, dining and entertainment, accommodations and residential.

Along the bay side, diverse building forms and roof lines are a part of the past, inspired by the range of residential, hotel and cannery buildings that existed there. Greater variety in building forms and setbacks appears here along the waterfront itself. This is perhaps one of the most distinctive features of this Character Area.

Setbacks/Building Alignment
7.1 Maintain the general alignment of building fronts along the sidewalk edge.
   a) Some variations in setbacks are appropriate for courtyards, entries and view corridors, but the majority of each building front should be at the front property line.
   b) Varying the line of buildings along the water side is encouraged.

Building Mass and Scale
New buildings should reflect the traditional scale of building seen along the bayside. If a new building is to be larger than those seen traditionally, then it should include subcomponents that reflect the scale of buildings in the Character Area seen during the period of focus.

7.2 Maintain the range of building heights seen traditionally.
Building height limits are established in the zoning code and the Cannery Row Land Use Plan. They may range from one- to three- stories with portions taller. Larger projects should include some one and two story portions. Some portions may be four stories if they meet additional specifications.

Building Form
7.3 Use contemporary interpretations of building forms that reflect the design traditions of the Bayside Area.
   a) Combine simple forms into complex compositions.
   b) Drawing upon massing similar to canneries, hotels and residences; building form should be similar to those seen traditionally in the area.

Building Materials
7.4 The predominant materials of a building should reflect the range seen traditionally in the character area.
   a) Wood lap siding, board and batten, regularly troweled plaster, concrete and metal are typical for this character area.
   b) Continuing a mix of materials within this range is appropriate.
   c) However, use a limited palette of materials on individual building modules.
Windows & Doors

A variety of window types occurred in the area historically. New windows should reflect this diversity of window types.

7.5 Use a mix of window types.
   a) Contemporary interpretations of multipaned industrial sash, double hung wood frame, and display windows may be considered.
   b) New windows should be recessed and have dimensional trim.

Special Features

7.6 Exterior building details and appurtenances that provide visual interest may be considered.
   a) Exterior stairways, balconies, skylights, parapets and simple towers are examples.
   b) Appurtenances are encouraged to provide variety in roof lines where these have authentic function and purpose.

Views

7.7 Provide views to the bay by varying building heights and including walkways between buildings.
See also the Chapter 11: Guidelines for Neighborhood Framework, Chapter 12: Guidelines for Infrastructure & Site Design and the Cannery Row Land Use Plan.
CHAPTER 8
CANNERY ROW – INLAND SIDE

This chapter addresses the inland side of Cannery Row, where historically a mix of warehouses and other commercial building types were located, along with some residential properties.

General Character
The inland side of Cannery Row also contains a mix of building types, but it is substantially influenced by the tradition of warehouses, which are simpler in form than the canneries across the street. Less variation in the street wall occurs here as well, although open spaces, in the form of parks and undeveloped lots, have been a part of the development patterns for years. Back sides of buildings in this area align along the Monterey Bay Recreation Trail. Rear facades are simpler, reflecting the nature of the service side of these properties, although precedent exists for loading docks, ramps and other appurtenances.

Setbacks/Building Alignment

8.1 Maintain the general alignment of building fronts along the sidewalk edge.
   a) Some variations in setbacks are appropriate for courtyards, entries and view corridors, but the majority of each building front should be at the front property line.
   b) Some variation in setback is appropriate for courtyards and landscaped areas.

Some variations in setbacks are appropriate for courtyards, entries and view corridors, but the majority of each building front should be at the front property line.

8.2 Maintain the range of building heights seen traditionally.
   Building heights may range from one to three stories, with portions rising to four stories if they meet additional requirements. Larger projects should include some one- and two-story portions.

8.3 Use simple building masses.
   a) These should draw upon the designs of warehouses, retail establishments and even single-family structures.
   b) While individual buildings should be simple in form, variations in height from one to three stories is encouraged in overall developments.

Simple building masses are appropriate. These should draw upon the designs of warehouses, retail establishments and even single-family structures.
Building Form

8.4 Use contemporary interpretations of building forms that reflect the designs of the warehouse area from the period of focus.
   a) Use simple building forms in this area. These should be less complex than those along the bay side.
   b) Draw upon massing similar to warehouses, commercial buildings and residences that were seen traditionally in the area.
   c) Flat, gable and hip roof forms, as well as parapets, are appropriate.

Building Materials

8.5 The predominant materials of a building should reflect the range seen traditionally in the character area.
   a) Wood, stucco, concrete and metal are typical for this character area.
   b) Continuing a mix of materials within this range is appropriate.
   c) However, use a limited palette of materials on individual building modules.

Windows & Doors

A variety of window types occurred in the area historically. New windows should reflect this diversity of window types.

8.6 Use a mix of window types.
   a) Contemporary interpretations of multipaned industrial sash, double-hung wood frame, and display windows may be considered.
   b) Window trim should have a sufficient dimension to cast a noticeable shadow to provide visual interest and a sense of scale.

Architectural Features

8.7 Exterior building details and appurtenances that provide visual interest may be considered.
   a) Exterior stairways are appropriate.
   b) Bridges also are appropriate.
CHAPTER 9
WAVE AND CROSS STREETS

This chapter addresses design along Wave Street as well as the cross-streets between it and Cannery Row. These are places where single-family residential structures predominate.

This area developed as residential but always had some industrial sites scattered throughout. Lumber yards, warehouses and tanks mixed in among houses. There also were several vacant lots which provided views to the ocean.

General Character
Wave Street and the abutting cross-streets exhibit a mixed-use character that derives from the residential buildings and occasional industrial structures that appeared there historically, combined with more recent commercial development. Most buildings are one to two stories in height, while some were taller. Traditional residential buildings are set back from the street by front yards. Industrial-era buildings and more recent parking structures are built to the sidewalk edge. Because of this residential heritage there is more open space between buildings.

Setbacks/Building Alignment
9.1 Setbacks may vary within the range seen traditionally.
   a) Front yard setbacks may range from the sidewalk edge to approximately 20 feet back.
   b) Residential-type buildings should be set back from the sidewalk and incorporate plantings that reflect a front yard.

Building Mass and Scale
New buildings should reflect the scale of building seen in the Character Area during the period of focus. If a new building is to be larger than those seen traditionally, then it should include subcomponents that reflect the scale of buildings in the Character Area seen during the period of focus.

9.2 Maintain the range of building heights seen traditionally.
Maximum building heights are established in the zoning ordinance. However, larger projects should include some one- and two-story portions.
Building Form

9.3 Use contemporary interpretations of building forms that reflect the design traditions of the Character Area.
   a) Combine simple forms into complex compositions.
   b) Sloping roof forms (hip and gable) should be predominant.
   c) Limit the amount of flat roofs to subordinate elements.

Building Materials

9.4 The predominant materials of a building should reflect the range seen in the Character Area during the period of focus.
   a) Wood lap siding and metal are typical for this character area.
   b) Continue a mix of materials within this range.
   c) However, use a limited palette of materials on individual building modules.

Windows & Doors

A variety of window types occurred in the area. New windows should reflect this diversity of window types.

9.5 Use a mix of window types.
   a) Contemporary interpretations of multipaned industrial sash, double hung wood frame, and display windows should be considered.
   b) New windows should be recessed and have dimensional trim.

Landscaping

9.6 Landscaping should draw upon the residential patterns of the area during the period of focus.
   a) Maintain established, mature trees.
   b) Include new trees in landscape designs, where appropriate.
   c) Planted front yards are encouraged, while responding to contemporary concerns for water conservation.
CHAPTER 10
MONTEREY BAY RECREATION TRAIL

The Monterey Bay Recreation Trail is constructed on the Southern Pacific Railroad right-of-way that ran through the Cannery Row neighborhood. It played an important role in the commerce of the area, transporting supplies to the canneries and shipping out their products. Today, the trail is an important part of the city's recreation system, as well as a major alternative mode of transportation. It runs from Seaside to Pacific Grove along Monterey Bay.

In essence, the trail is an example of adaptive reuse, in this case of a right-of-way. Little remains of the original fabric, although some interpretive components do exist. This is a case in which new elements are anticipated that are not necessarily of historic precedent.

While its primary functions are recreation and transportation, providing interpretation of its historic character is also an objective. The presence of a rail car as an information center is an example.

10.1 Maintain clear paths of travel along the Monterey Bay Recreation Trail.
Site structures should be limited along the trail. These should clearly serve trail users or aid in interpretation.

10.2 Installations of interpretive materials may be considered.
   a) These materials should help to convey the history of the area as a railroad.
   b) Their design should be in keeping with the heritage of the rail corridor.

10.3 Access to the trail from abutting properties may be considered.
   a) (See Monterey Peninsula Policies and Standards for Adjacent Development)

10.4 Outdoor seating areas may be considered on properties abutting the trail.
   a) These may be courtyards or decks.
   b) These outdoor seating areas may not intrude into the trail itself.
   c) Balconies or decks may not overhang the trail.
   d) (See also Monterey Peninsula Policies and Standards for Adjacent Development)

10.5 Landscape elements may be considered in limited locations.
   a) Landscape elements along the trail should be simple in design and modest in character.
   b) They should be in keeping with the railroad heritage of the area.
SECTION 6: DESIGN GUIDELINES FOR PUBLIC INFRASTRUCTURE
CHAPTER II
GUIDELINES FOR
NEIGHBORHOOD FRAMEWORK

The arrangement of streets and the layout of individual building parcels are features that affect the fundamental character of the Cannery Row Conservation District. They influence view opportunities, the alignment of buildings along the street, and other basic features that give character to the area. This chapter addresses broad-scale planning elements that establish the basic framework for the character of the area.

STREETS DESIGN GUIDELINES

The street layout is generally a grid system, with modifications where the shore line and the old railroad right-of-way cause some modifications. The streets themselves are concrete. These are features that should be maintained.

11.1 Maintain the traditional layout of streets in the Conservation District.
   a) Do not vacate a street for a development site.
   b) Maintain the open character of a street.

11.2 Maintain concrete paving for streets.
   a) Existing streets should be repaired with concrete that appears similar to that of the original.
   b) Do not overlay or patch with asphalt.

11.3 Maintain the informal character of streets now used as parks.
   a) Some platted streets have remained undeveloped as open space. While originally informal in nature, these have been improved as more formal park areas. These should be preserved as open space, subject to the rights of adjoining property owners.
   b) Even when a street is adapted to new use as a park, its character as an open corridor should be maintained, subject to the rights of adjoining property owners.
   c) Trees should be selected and located to maintain views.
   d) Views to the bay should be maintained along these corridors.

A traditional street grid appears in this 1957 aerial photograph of the Cannery Row area. The basic layout of a grid of streets should be maintained.
Landscapes should balance the simplicity seen traditionally with current water-conserving objectives.

VIEWS

Views to the bay and other landmarks are important features of the area. Traditionally, views occurred randomly, often where lots were undeveloped. Other views were available over low, one-story buildings. This random occurrence of views to the bay is a feature that should be maintained.

11.4 Preserve and enhance coastal overviews.
   a) Provide variety in coastal views by establishing a punctuated, low-rise skyline.
   b) Along the ocean side of Cannery Row, respect the visual forms of the old canneries with roof surfaces of varying sizes, shapes, and heights.
   c) These views should be “punctuated by skylights, towers, vertical stacks, dormer vents and other projections.” (Refer to LCP, p. I-B-2)

Consider the impact of a mature tree on view corridors. For public parks and open spaces, select species that will permit views to be maintained.

11.5 As part of the new development on currently vacant and private lands, provide viewpoints along the shoreline. (Refer to LCP, p. I-B-3)

11.6 Select plant materials that will permit continued views to the bay.
CHAPTER 12
INFRASTRUCTURE & SITE DESIGN

This chapter discusses public infrastructure improvements which may occur in the area. Examples are transit stops, traffic signals and boxes, public parking areas, trash receptacles, and utility poles and boxes. These guidelines should apply to city-sponsored improvements, as well as those of other public agencies.

Traditionally, elements of public infrastructure in the area were utilitarian and modest in character. Innovative design techniques will be encouraged for such improvements to incorporate historic components and to minimize the incompatibility of improvements with the early character of the area.

Some improvements may be under the jurisdiction and control of other agencies. Such improvements are expected to comply with the design guidelines.

While this chapter focuses on improvements that typically occur in the public right-of-way, many of the guidelines are also relevant to improvements on private properties.

These guidelines address the manner in which a building is positioned on its site, as well as the ways in which landscape elements are used. They also provide guidance for the organization of uses on a site, including open space, building location, parking, pedestrian and automobile circulation, and landscape design.

OBJECTIVES

These objectives focus on creating a vibrant district that is appealing to pedestrians, including tourists, and that supports a mix of dining, retail and entertainment, as well as offices, residential and cultural activities.

(a) Enhance a sense of identity for the Cannery Row Conservation District;
(b) Encourage variety in view opportunities to natural and cultural amenities as set forth in the Coastal Plan;
(c) Promote coordinating and sharing of amenities and open spaces;
(d) Promote development of outdoor spaces that are attractive and interesting to pedestrians;
(e) Enhance the urban environment for pedestrians;
(f) Provide continuity of circulation and access for pedestrians;
(g) Reduce dependence upon automobiles for circulation;
(h) Provide adequate space for pedestrian circulation and outdoor activities;
(i) Assure that on-site parking is visually subordinate to the street scene.
EXTERIOR LIGHTING

Traditionally, exterior lighting was simple in character. Today, higher levels of use by pedestrians (including visitors and those who live and work in the area) and the retail-oriented nature of the street indicate a need for more lighting than seen in the past. Therefore, lighting designs should meet new functional needs while respecting the early character.

Street Lighting

12.1 A consistent street light design should be used throughout the conservation district.
   a) Street lights should be simple in character. An industrial type of street light fixture should be used. *(LCP, p. IV-B-14)*
   b) The existing street light design should be continued.
   c) Undergrounding of street lighting and other utilities should be encouraged.

12.2 Light fixtures should focus light on the walkway.
   a) Shielded light fixtures should be used. Those that use a simple “industrial” shade are preferred.

12.3 Some randomness in street lighting is appropriate.
   a) While many light fixtures are pole-mounted, some may be mounted on a building face, for example.
   b) Levels of lighting (“pools” of light) may also vary to provide interest along the street.

12.4 The light pole, or standard, should be designed to accommodate special decorative accessories.
   a) For example, mounts for banners should be included.
   b) Mounts for seasonal lighting schemes also should be considered.
Building and Site Lighting

The character and level of lighting that is used on a building is of special concern. In the past, these exterior lights were simple in character and were used to highlight signs, entrances and first-floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity, and were shielded with simple shade devices. This overall effect of modest, focused building lighting should be continued but with due regard for safety and security.

12.5 Keep lighting on buildings and site features subordinate in character.
   a) Building lighting should have a low level of luminescence.

12.6 Use lighting for the following:
   a) To accent architectural details.
   b) To accent building entrances.
   c) To accent signs.
   d) To illuminate sidewalks.
   e) To provide a safe and secure environment.

12.7 Exterior lighting should be directed down and the light source concealed from adjoining properties.
   a) Prevent glare by using shielded and focused light sources.
   b) Avoid “uplighting” of entire building faces, or outlining frame of building.
   c) Shield lighting associated with service areas, parking lots and parking structures.
Enhancements to the streetscape should occur that increase one’s ability to perceive the traditional character of the area during its Period of Focus, improve pedestrian circulation and visually link properties within a neighborhood.

In a sense, the street is being adaptively reused to accommodate changing needs, just as many older buildings are.

Site features such as trash cans, newspaper racks and street furniture should be compatible with the specific Character Area in which they are located, while also meeting functional requirements. At the same time, street furniture should be located to minimize conflicts with pedestrian circulation.

Sidewalks are relatively narrow, and this is a feature of the small scale of the street sections in the conservation district. This is a feature that should be maintained. On the other hand, increasing volumes of pedestrians may require providing additional space. Balancing these interests will be a key consideration.

Also see Chapter 10: for supplemental guidelines related to the Monterey Bay Recreation Trail.

**Streetscape Design Character**

**12.8 The overall character of the streetscape should not impede one’s ability to interpret the traditional features of the area from its Period of Focus.**

a) For example, highly ornamental elements would suggest an inaccurate heritage of the area.

b) The overall streetscape should be modest in character, while also meeting contemporary functional needs.

**12.9 The overall character of the streetscape should reflect the subarea within which it is located.**

a) An area that historically has been predominantly residential should continue to reflect this character for example in the manner in which landscape materials are used.
Street Furniture

12.10 Street furniture designs should be consistent throughout a Character Area.
   a) Designs may vary among Character Areas.
   b) All street furniture elements should have a consistent materials palette and color scheme.
   c) The approved bicycle rack should be used.

Benches

12.11 Benches should be modest in character and reflect the heritage of the Character Area.
   a) Simple metal frames with wood slats or metal benches would be appropriate.
   b) Highly ornate Victorian designs would be inappropriate.

Waste Receptacles

12.12 Cluster waste receptacles with other furnishings.
   a) The design of the receptacles should be modest in nature, while enhancing the overall streetscape.

Fences

12.13 Chain link fences should be discouraged as a permanent fencing material.
   a) Chain link is an appropriate fencing material to use for an active construction site, long term site containment should use an alternate material.

Sidewalks

12.14 Maintain a clear, continuous walkway along the front of a building.
   a) Locate street furniture, outdoor tables and other outdoor accessories so they will not block the pedestrian route.
   b) Railings and other permanent barriers should not be used in the public sidewalk.
12.15 Sidewalk paving should be a simple concrete finish.
   a) Broom-finished, grey concrete is preferred for the predominant material.
   b) Decorative paving may be used to define special functional areas.
   c) For example, using decorative paving in courtyards is appropriate.

12.16 Maintain traditional sidewalk widths.
   a) The historic sidewalk should be able to be interpreted if the sidewalk is widened.

Crosswalks

12.17 Crosswalks should remain simple in character.
   a) Painted crosswalks are preferred.
   b) Textured paving materials may be considered, where the overall effect remains simple in character and subordinate to the street scene.

Curb Cuts

12.18 The impacts of curb cuts should be minimized.
   a) Driveway widths shall comply with Public Works requirements (8’ minimum and 27’ maximum.)

Street Trees

12.19 Street trees should be planted randomly to convey an informal character.
   a) Historically, trees were planted randomly and located in yards rather than in the public right-of-way. Rows of uniformly spaced street trees were not a part of the design traditions of the area. While some street trees may be planted, the informal planting patterns should be continued.
   b) Use a variety of species for street trees. This will help to convey the diversity and irregularity of the traditional character of the area.
Planters

12.20 Planter should be placed randomly, to convey an informal character.

a) Formally defined planters were not a part of the historic character of Cannery Row. Today, planters are a desirable feature that can enhance the pedestrian experience. Where they are used, however, they should not impede one's ability to interpret the traditional character of the area.

Public Art

Public art should enhance the pedestrian experience in the conservation district. It should be installed in courtyards, plazas and open spaces, not directly in the sidewalk area.

12.21 The use of public art is encouraged.

a) Consider locations in plazas, courtyards and walkways through properties.

b) Art that serves to interpret the history of the area, and that incorporates older artifacts from the neighborhood, is also encouraged.

c) Public art should be installed such that it maintains view opportunities of key historic resources.

d) Public art installations could be an interpretation of local history or historic elements.

Industrial Artifacts

12.22 Discarded industrial artifacts, including cannery equipment and fish oil tanks should be used in forming abstract sculpture. LCP, p. IV-B-13

a) Discarded cannery equipment can take the form of benches and trash receptacles as long as such use does not become "theatrical." (See LCP, p. IV-B-13)

b) Industrial artifacts may be incorporated into new developments.
Natural Features

Mature trees should be preserved and incorporated into site and building designs.

12.23 Preserve and enhance existing natural features.

a) Existing trees, other established landscaping, and natural features should be protected and incorporated as assets on a site.

12.24 Position a building to enhance natural features that exist on a site or in the area.

a) For example, locate an entry plaza such that it provides a view to a natural feature or cultural landmark.

b) Avoid destroying natural features to create a building site.

Usable Open Space

Usable open space that can be visually and functionally enjoyed by the community, including visitors, should be provided and maintained. This usable open space should enhance the site as a place for pedestrians. In addition, buildings and other site functions should be planned to create outdoor spaces and the open space of an individual parcel should be coordinated with that of adjoining properties when feasible.

12.25 Each new development should provide usable open space when feasible.

a) Usable open space may be composed of one or more of the following elements at grade as provided in the Coastal Plan:

   i. Landscape yards
   ii. Courtyard
   iii. Patios

12.26 Develop usable open space as a focal point for the site.

a) For example, use open space to connect the entrances of two buildings on a site.

b) Orient a public space to encourage pedestrian activities; provide views of activities, cultural resources, or natural features; and provide visual interest.
Pedestrian Connections

Convenient pedestrian access should be provided among properties to achieve a sense of an integrated neighborhood and reduce dependence upon automobiles.

12.27 Each project should provide an integrated circulation system that links the property with adjoining uses.
   a) Provide direct pedestrian access from a public sidewalk to the majority of individual uses and spaces on a property.
   b) Appropriate pedestrian connections include the following:
      i. Sidewalks
      ii. Internal walkways
      iii. Courtyards and plazas
      iv. Connections through blocks

12.28 Organize the public edges of a site to provide visual interest to pedestrians.
   a) The street edge of a development shall consist of one or more of the following:
      i. Display windows
      ii. Display cases
      iii. Decorative architectural treatments
      iv. Landscaping
   b) Any elements used to provide visual interest elements shall be designed at the pedestrian scale.

Pedestrian Circulation Systems

Pedestrians, including visitors, residents and those who work in the district, should have safe, convenient access to the various functions within a site. Therefore, a coordinated pedestrian circulation system that fits the character of the property should be provided.

12.29 Position walkways to encourage pedestrian use.
   a) Provide pedestrian access that is adequate in size, availability, accessibility and function to satisfy demands relative to the size of the project and proposed use(s).
   b) Locate a walkway such that key destination points, such as building entries, are clearly visible.
   c) Site a path in an area that will remain visible from active public spaces.
   d) Define the walkway with landscaping, site furniture and pedestrian-scaled lighting.
Providing facilities for bicycles is encouraged.

Bicycle Storage

The use of bicycles as alternative modes of transportation should be encouraged in the site design of projects within the Cannery Row Conservation District.

12.30 Provide facilities for storage of bicycles.

Building Placement

A new building should be sited to respect development patterns that are established for the area, such as the orientation of entrances to the street and the alignment of building fronts. In areas where buildings are uniformly aligned, new buildings should also be aligned. Where building placements vary more widely, a new building should be sited so as to be compatible with the surroundings. In both cases, however, buildings should be positioned to enhance usable open space and promote pedestrian circulation.

12.31 Where building alignment is more varied, greater flexibility in setbacks is appropriate.

a) Consider aligning some portions of a new building with fronts of existing established buildings and the recreation trail.
In the past, utility lines and service equipment were left exposed in many parts of the neighborhood and, to some extent, this "industrial" character remains appropriate. However, with increasing levels of pedestrian activity and visitor-related business, there is a need to minimize the visual impacts of utilities and service equipment along major circulation and view corridors. Therefore, utility lines and service areas should be visually unobtrusive and should be undergrounded or integrated with the design of the site and the building.

12.32 Orient service entrances, waste disposal areas and other similar uses away from major streets.
   a) Store trash within an enclosed area.

12.33 Screen service entrances with walls or plantings.
   a) Garbage storage areas and satellite receivers should be screened from public view and maintained in a clean and functional state.
   b) When it would be visible from a public way, a service area screen should be in character with the neighborhood in design and materials.

12.34 Position service areas to minimize conflicts with other abutting uses.
   a) Design service areas to be on site and away from public sidewalks when feasible.
   b) When service must be provided directly from a public way, schedule deliveries at times when pedestrian activity is lowest.

12.35 Locate utility lines underground when feasible.
   a) Where utility lines remain above ground, they may be located in a manner similar to that seen in the past.
   b) Utility, power and communication lines serving a building should be underground when feasible. For new buildings, transformers and any other power facilities will be permitted underground or at grade only.

12.36 Minimize the visual impact of mechanical equipment on the public way.
   - Screen equipment from view.
   - Use low-profile mechanical units on rooftops that are not visible from public ways.
   - Locate satellite dishes out of public view to the extent feasible and in compliance with other regulations.
The degree to which new parking facilities will be permitted in the area is defined in other existing city regulations and plans. These guidelines apply where parking may be permitted. In the past, parking occurred on the street and informally off street, with little concern for visual impacts. Today, broader urban design goals seek to minimize the visual impacts of cars in order to enhance the experience for pedestrians. For that reason, parking should be located out of view and should be screened from public areas.

**Automobile Circulation and Access:**

**12.37 Parking access points should be designed to minimize conflicts with pedestrian traffic.**

a) Curb cuts should be located away from intersections to minimize conflicts with pedestrian and traffic movement.

**Surface Parking Lots**

**12.38 A surface parking lot should be visually subordinate to the street scene.**

a) Locate a surface lot behind a building whenever feasible.

b) Site a parking lot so it will minimize gaps in the continuous building wall of a block.

**12.39 Where a parking lot abuts a public sidewalk, provide a visual buffer.**

a) Any surface parking lot should have landscaped areas distributed along not less than ninety (90) percent of the portion of the street frontage of the lot that is not required for driveways or walkways.
Parking Structures

12.40 Minimize the visual impacts of structured parking.
   a) Provide activities along the street edge to create interest for pedestrians.
   b) Divide the building into modules that reflect the traditional building scale.
   c) Materials should be similar to those seen in the Character Area.
   d) See also the general guidelines for new construction, which also apply to any building that includes parking.

12.41 Design a public or private parking structure so that it creates a visually attractive and active pedestrian environment.
   a) The edge of a parking structure should be developed with one or more of the following:
      i. Retail/commercial wrap,
      ii. Murals or public art,
      iii. Decorative architectural features,
      iv. Display cases,
      v. Landscaping and
      vi. Public amenities.

12.42 Design parking structures in such a manner as to eliminate the need for mechanical ventilation when feasible.
SECTION 7: APPENDICES
APPENDIX A

SECRETARY OF THE INTERIOR'S STANDARDS

The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work.

The four treatment approaches are Preservation, Rehabilitation, Restoration, and Reconstruction, outlined below in hierarchical order and explained:

The first treatment, Preservation, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Rehabilitation, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)

Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property’s history, while permitting the removal of materials from other periods.

Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

Choosing the most appropriate treatment for a building requires careful decision-making about a building’s historical significance, as well taking into account a number of other considerations such as relative importance in history, physical condition, proposed use, and mandated code requirements.
## Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

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

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible identifiable upon close inspection, and properly documented for future research.

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

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

6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

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

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
Standards for Rehabilitation

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

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

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

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

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

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

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

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

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

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

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.

2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

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

9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

10. Designs that were never executed historically will not be constructed.
Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.

2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.

3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.

4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will recreate the appearance of the non-surviving historic property in materials, design, color, and texture.

5. A reconstruction will be clearly identified as a contemporary re-creation.

6. Designs that were never executed historically will not be constructed.
APPENDIX B
CANNERY ROW LOCAL COASTAL PROGRAM LAND USE PLAN (EXCERPT)

The following pages contain sub-section B. Development, an excerpt from Section IV - Land Use and Development in the Cannery Row Coastal Zone, in the Cannery Row Local Coastal Program Land Use Plan. Key policies that helped guide the Cannery Row Conservation District program guidelines are highlighted below.

CANNERY ROW LOCAL COASTAL PROGRAM LAND USE PLAN

The following are excerpted from the Cannery Row Local Coastal Plan - LCP.

Guiding Policies

1. Historic sites and buildings shall be designated by the City as part of the implementation phase. Identified historic sites and buildings shall be preserved at existing locations to protect and preserve community character. LCP, p. IV-B-19

2. The architectural character of the old cannery structures is to be respected along Cannery Row, with a variation in building heights and roof forms, and buildings fronting on pedestrian ways. LCP, p. IV-B-10

3. To preserve and enhance the unique scale and historical character of Old Cannery Row by preserving older cannery buildings where feasible, and by assuring new development of compatible scale and character. LCP, p. IV-B-2

4. To encourage the assembly of various parcels into larger development opportunities which can better accommodate plazas, access, public use areas, and design character to compliment Cannery Row. LCP, p. IV-B-2

5. Develop architectural review guidelines to protect visual resources which exist in structures along the shoreline, to preserve coastal overviews, and to provide new viewpoints within new or rehabilitated structures. LCP, p. IV-B-4

6. To recapture certain elements of the natural beauty of the rugged shoreline by converting key areas to public open space and by providing public access. LCP, p. IV-B-2
Back of Appendix B left blank intentionally for page numbering
Placeholder for page 1 of Cannery Row Local Coastal Program Land Use Plan, Section IV, subsection B, other pages accounted for in following Appendix page numbering. This and the following page to be removed upon insertion of subsection B.
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**CANNERY ROW Conservation District**
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<th>Parcel #</th>
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<th>Historic Name</th>
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<th>CR South Industrial District Potential Contributor</th>
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**FOAM STREET**

**STATE STREET**

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**MCCLELLAN AVENUE**

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**RECREATION TRAIL**

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</table>
Board and batten. Siding consisting of wide boards or plywood sheets set vertically with butt joints covered by battens.

Display Case. A glazed (window) space that features the goods and services offered within the business establishment.

Display Window. A window that opens into the main business area and features the goods and services offered within the business establishment.

Bowstring Truss. A truss having a curved top chord meeting a straight bottom cord at each end.

Conservation District. A Conservation District is a geographically definable area that conveys a distinct character that demonstrates its history and development patterns. This area is subject to regulations, such as design guidelines, that respect the character of the district. A conservation district is an area that may contain individual historic properties and components or groupings of historic properties and contributes to the interpretation of a period of history, but that does not qualify as an historic district. It also may contain newer improvements that are compatible with the design traditions of the area. Application of design standards to the conservation district serves to maintain its unique character and preserve historic resources while providing flexible measures that aid in the adaptive reuse and rehabilitation of existing structures and guides appropriate infill development.

Feasibility. Feasible means capable of being accomplished in a successful manner within a reasonable period of time, taking into account economics, environmental, legal, social, and technological factors.

Gable roof. A roof sloping downward in two parts from a central ridge so as to form a gable at each end.

H-1 Zoning. H-1 zoning is intended to identify and protect the most important historic resources in the City, generally including properties with statewide, national, or international historic significance where that significance would be recognized outside of the City. The City recognizes its responsibility for preserving these resources for a national and international public, and the H-1 zone may be established without owner consent in order to fulfill that responsibility. The H-1 zone includes a strong series of incentives to support and encourage preservation of the historic resources.

Contributor. A building, site, structure, or object adding to the historic significance of the area as defined in National Register Bulletin 16. A resource which by location, design, setting, materials, workmanship, feeling, and association adds to the sense of historical authenticity, historical development, or value of an historical resource as defined in the California Register.

H-1 Landmark zoning may be applied only to properties which meet National Register of Historic Places criteria defined in National Register Bulletin 15, and the property is the first, last, only, rare or most significant resource of its type in the region. Notwithstanding the foregoing, the H-1 Landmark zoning district may be applied to adobe resources built prior to 1879 and other “h” zoned resources as of March 7, 2000 which may not meet National Register integrity standards. The National Register Criteria are generally described as historic event, person, design or information potential and are fully defined in National Register Bulletin 15. (Source City of Monterey Zoning Code)

Cornice. A decorative trim detail.

Demolition. To tear down or destroy a building or a building element. In a total demolition, the entire structure is removed from the site, including original materials. In other cases, a partial demolition may occur. A rear wall may be removed, for example, to construct an addition. If a partial demolition is extensive, it can result in such a substantial loss of integrity that the building may no longer retain historic significance.
H-2 Zoning. H-2 zoning is intended to identify and protect historic resources in the City that would be recognized as resources with local historic importance and their historic importance would not generally be recognized outside the immediate area of the Monterey Peninsula. The City encourages the preservation of these resources with a strong set of incentives; however, the ultimate decision to rezone is left to the property owner.

H-2 City Historic Resource zoning may be applied to properties which meet National Register or California Register Criteria as defined. The Criteria are generally described as historic event, person, design or information potential and are fully defined in National Register Bulletin 15 and in California PRC 5024.1 and CCR Title 14 Chapter 11.5, Sec. 4850 et seq. (Source City of Monterey Zoning Code)

Historic District. A geographically definable area, urban or rural, that possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically during the period of significance but linked by association or function as defined in Title 36, Code of Federal Regulations, Section 67.2. A definable unified geographic entity that possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development as defined in Section 5020.1 of the California Public Resources Code.

Horizontal lap siding. Siding composed of tapered boards, as clapboards, laid horizontally with the thicker lower edge of each board overlapping the thinner upper edge of the board below it.

Integrity. The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.

Maintenance. Some work focuses on keeping the property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered maintenance.

Monitor. A raised construction straddling the ridge of a roof, having windows or louvers for lighting or ventilating a building.

Orthogonal. A method of projection in which a three-dimensional object is represented by projecting lines perpendicular to a picture plane.

Parapet. A low, protective wall at the edge of a roof that rises above the roof.

Period of Focus. The term "period of focus" refers to the time period of 1930-1955 when Ocean View Avenue (now Cannery Row) was home to the local sea food products industry. The goals and policies in this document encourage that new infill construction draw upon the architectural form, style and details of buildings located in the Cannery Row area during the period of focus (1930-1955). The City is not proposing that replicas be constructed.

Preservation. The act or process of applying measures necessary to sustain the existing form,
integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Reconstruction. The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object, for the purpose of replicating appearance at a specific period of time and in its historic location.

Rehabilitation. The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Remodeling. To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.

Renovation. To renovate means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations should be reversible, such that future owners may restore the building to its original design, should they wish to do so.

Replica. A close reproduction.

Restoration. The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Shed roof. A roof having a single slope.

Spandrels. A panel area in a multistory frame building, between the sill of a window on one level and the head of a window immediately below.

Street furniture. Street furniture includes benches, trash cans, planters, and other similar devices.