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September 20, 2024

Kevin Canning, Contract Planner
Orange County Development Services
601 N. Ross Street
Santa Ana, CA 92701

Subject: Updated California Register Nomination for 211 Emerald Bay, Unincorporated Orange County

Dear Mr. Canning,

This letter is to inform you that a Request for Information (RFI) from the California Office of Historic Preservation (OHP) regarding the California Register of Historical Resources Nomination form (Nomination), prepared by ESA for 211 Emerald Bay, was received on September 3, 2024. ESA addressed the comments in the RFI and resubmitted the Nomination to OHP on September 19, 2024. OHP is reviewing the revised Nomination, and upon approval of the additional information, OHP will put the Nomination in the queue for an upcoming State Historical Resources Commission meeting. The meeting will determine if the main residence and beach cottage at 211 Emerald Bay are eligible as historic resources for the California Register. As such, the nomination review process and eligibility determination for 211 Emerald Bay is still pending by OHP.

A copy of the revised Nomination is included herein as an exhibit for the Orange County Planning Commission meeting scheduled for September 25, 2024. The updated Nomination will supersede “Item #2 - PA22-0227—Att. 11—Historical Resource Analysis Report (by Appellant 2023, revised 2024)” currently posted as an attachment to the agenda for the September 25, 2024, hearing.

Please feel free to contact me if you have any questions or wish to discuss this further.

Sincerely,

A handwritten signature in black ink, appearing to read 'Shannon Papin', written in a cursive style.

Shannon Papin, MA
Architectural History Program Manager
Southern California

A handwritten signature in black ink, appearing to read 'Alison Garcia Kellar', written in a cursive style.

Alison Garcia Kellar, MS
Senior Architectural Historian

cc. J. William “Bill” Cooley, PE, MBA
Lawrence P. Nokes, Esq., Nokes & Quinn

State of California ☐ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 3CS

Other
Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 46 *Resource Name or #: (Assigned by recorder) 211 Emerald Bay, Laguna Beach

P1. Other Identifier: _____

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County Orange and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad Laguna Beach Date _____ T 7; R 9West; _____ of _____ of Sec 00; _____ B.M.

c. Address 211 Emerald Bay City Laguna Beach Zip 92651

d. UTM (Give more than one for large and/or linear resources) Zone 11S, 425285.84 mE/ 3712736.84 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

APN: 053-073-41

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The property located at 211 Emerald Bay is a two-story, single-family residence that is L-shaped in plan. It is sited on an 8,469 square-foot roughly square-shaped parcel located northeast of the Coast Highway and north of the City of Laguna Beach in unincorporated Orange County. The property sits on three combined lots and improvements include a main residence, and two ancillary buildings - an original beach cottage which is now used as a guest house, and a garage. The property is located near Gate #2 of the private, unincorporated community of Emerald Bay. Emerald Bay is a fully developed, planned residential neighborhood featuring curvilinear streets, mature street trees, and single-family lots with improvements dating from 1929 to the present.

[See Continuation Sheet].

*P3b. Resource Attributes: (List attributes and codes) HP2 single-family property, HP4 ancillary building

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo: (view, date, accession #) South elevation, view north, May 16, 2023

*P6. Date Constructed/Age and Source: ☒ Historic ☐ Prehistoric ☐ Both
e. 1931 (main residence), 1934 (beach cottage) Orange County Assessor Files

*P7. Owner and Address: Brennan Slavik, 314 Emerald Bay Laguna Beach, California, 92651

*P8. Recorded by: (Name, affiliation, and address) Valerie Smith, ESA, 633 West 5th St, Suite 830 Los Angeles, CA 90071

*P9. Date Recorded: June 27, 2023, updated September 9, 2024

*P10. Survey Type: (Describe)

Intensive Pedestrian

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") None

*Attachments: ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record
☐ Artifact Record ☐ Photograph Record ☐ Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) 211 Emerald Bay, Laguna Beach *NRHP Status Code 3CS
Page 2 of 46

B1. Historic Name: 207 Emerald Bay, Lot 6/7/8 Tract 977
B2. Common Name: 211 Emerald Bay
B3. Original Use: Single-family property B4. Present Use: Vacant

*B5. Architectural Style: Mediterranean Revival (main house), Beach Cottage (guest house)

*B6. Construction History: (Construction date, alterations, and date of alterations)

A brief history of the subject property was compiled from aerial imagery, property documents available at the Orange County Archives, and the Orange County Assessor files. The date of construction for 211 Emerald Bay is 1931 with alterations in circa 1936-1945. The ADU on the parcel was constructed in 1934.

[See Continuation Sheets]

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____ Original Location: _____

*B8. Related Features:

Multi-lite windows, textured stucco, balconettes, lattice work, sculpted chimney

B9a. Architect: Unknown b. Builder: Unknown

*B10. Significance: Theme The Development of Emerald Bay, Mediterranean Revival style, Beach Cottage
Architecture style Area Emerald Bay, Orange County

Period of Significance 1931-1945 (main residence) 1934 (beach cottage) Property Type Single-family
property Applicable Criteria 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Significance Statement

The buildings at 211 Emerald Bay meet the criteria for listing in the California Register of Historical Resources (CRHR) under Criterion 3. The subject property was evaluated as an individual resource under the following contexts: The Development of Emerald Bay (1929-1945) and the Mediterranean Revival style (1918-1942), and the guest house was evaluated as a contributing feature to the subject property and evaluated under the Beach Cottage Architecture (1910-1940) context. The subject property is associated with the development of Emerald Bay, an early planned suburban coastal garden community, and is significant as a remaining example of an original single-family residence as constructed in Emerald Bay. The subject property is a rare remaining example of a simplified Mediterranean Revival style single-family home with an early vernacular beach cottage in the oceanside community of Emerald Bay. Both the main residence and beach cottage retain sufficient architectural integrity to meet eligibility requirements. [See Continuation Sheets]

B11. Additional Resource Attributes: (List attributes and codes) _____

*B12. References:

[See Continuation Sheet]

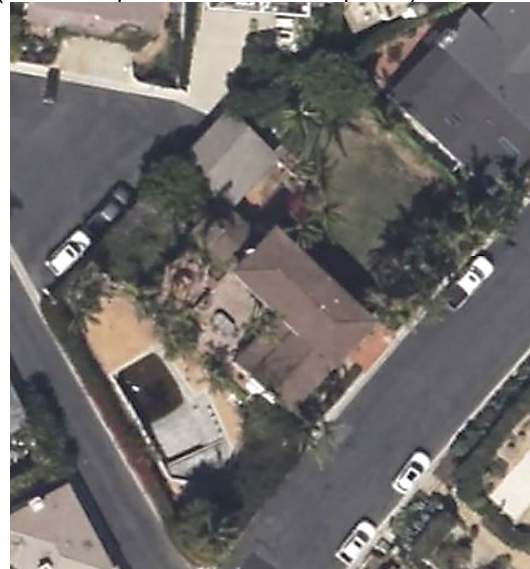
B13. Remarks:

*B14. Evaluator: Valerie Smith, ESA

*Date of Evaluation: June, 2023, updated September 2024

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

Primary #
HRI#
Trinomial

Page 3 of 46 *Resource Name or # (Assigned by recorder) 211 Emerald Bay, Laguna Beach

*Map Name: Laguna Beach Quadrangle *Scale: 1:24000 *Date of map: 1977



SOURCE: ESA, 2023

Topo Quad: Laguna Beach, 1977

211 Emerald Bay

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 4 | of | 46 |

*P3a. Description (continued):

The subject property sits on lots six, seven and eight in Tract 977. The parcels include a swimming pool and paved deck in the southwest corner, a main residence, garage, and a detached guest house. There is a grassy landscaped area in the northeast portion of the site with a wood gate accessed from Emerald Bay. An easement along the southwest end of the property leads from Emerald Bay to a paved parking area for adjacent residences and provides access to the subject property's garage and guest house. The perimeter of the property is heavily landscaped with mature trees and foliage. Pavers lead to the southeast façade of the main residence along Emerald Bay.

The subject property was designed in a simplified Mediterranean-Revival style. The house is irregularly shaped in plan with a two-story main volume that is oriented north-south, a one-story volume oriented west, and the attached garage and detached guest house oriented east-west. The building's southeast-facing façade is asymmetrically composed with a two-story volume at the northeast, and a one-story volume at the southeast. The two-story volume includes a low-pitched hipped roof with shallow projecting eaves and exposed rafter tails, and the one-story volume has a side-gable roof. The building is wood frame construction and clad in an original, lightly textured stucco finish (painted). The residence has been reroofed with non-original fiber cement shingles. An original stucco exterior chimney punctuates the west gable end of the one-story volume and features a decorative sculptural design. Several original decorative wood lattice cage frames surround the windows and doors.

The southeast facade's two-story volume is vertically centered with a ground floor entrance surmounted by a Juliette balcony. The facade contains a wooden Dutch-door (original) in a recessed opening which is slightly splayed with a wide protruding stucco surround. The Juliette balcony contains an original simple wrought-iron railing and decorative scalloped detailing. The French doors above the main entrance are a pair of original 4-lite, full-height wood casement windows. The French doors have original decorative wood lattice surrounds that step inward at the stucco belt course and have shallow scalloped decorative detailing like that found on the balconette. The primary entrance formerly included a wood decorative lattice cage door surround which has since been removed.

A belt course that has been painted over wraps around the two-story volume. Character-defining windows at the two-story volume consist of original wood-frame multi-lite casement windows, while the ground floor level has original wood-frame multi-light fixed windows, multi-light casement windows and a multi-lite bay window. The original wood lattice frames with hounds-tooth details appear to remain extant on all four elevations and provide views of the Pacific Ocean to the west and mountains to the east. The second-floor master bedroom projects west over the first floor and includes four large multi-paned casement windows that wrap around the northwest corner providing expansive ocean views. The north side of the one-story volume features an enclosed shed-roofed sun porch with original wood-frame multi-lite French doors that overlooks a brick patio. The one-story portion of the southern facade contains a non-original corner window that wraps around to the west elevation. A non-original one-story rear wing addition extends to the north.

There is an original beach cottage later used as a guest house at the rear (northwest) of the property, and a garage located on the northeast portion of the lot. The guest house appears to be an intact early twentieth-century vernacular beach cottage. The beach cottage is a one-story wood-frame vernacular dwelling that has a side gable roof, brick chimney, and front wood pergola supported by wood posts. It has two single-leaf front doors (multi-lite 6/1 half glass) with wood screens and shutters on the north elevation, projecting bay windows on the east and west gable ends, and vertical board and batten siding. The cottage's wood multi-lite casement windows and bay window are similar in style as those on the main residence. The smooth stucco rear elevation of the beach cottage is situated at the rear lot line and features a centered multi-lite casement window with wood shutters.

The stucco garage is located on the north portion of the lot towards a vehicular easement and contains a low-pitched gable roof clad in flat concrete shingles and has a tilt up garage door. Aerial images show that the garage was expanded to the south with an addition at the main residence. A swimming pool visible in aerial imagery, is located to the southwest of the house on lot 6, and a recreation yard is located to the northeast of the house on lot 8. The property contains mature trees and landscaping, and a brick wall encloses the property. An easement used as a vehicular driveway is located to the southwest of the property and wraps around to the rear providing access to neighboring houses situated to the north and west of the subject property.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 5 | of | 46 |

*B6. Construction History (continued)

The subject property's historic address was recorded as 207 Emerald Bay in the 1940 United States Federal census.¹ The address was later updated to 211 Emerald Bay, potentially when Lots 7, 8, and 9 combined. **Figures 1-4** illustrate the construction chronology of the subject property and the surrounding Emerald Bay neighborhood.

1931 - In October 1931, the Title Insurance & Trust Company deeded Lot 7 to Angelo Zava.² Angelo was married to Mylene Zava.³ Orange County Assessor records indicate the main house was constructed this same year and was later assigned an effective date of 1936.

1932 - Orange County tax records indicate a small, \$250 improvement on Lot 7.⁴ This may have been the garage due to the improvement's small, assessed value amount. The garage is located on the north portion of the lot towards the vehicular easement and contains a low-pitched gable roof clad in flat concrete shingles and tilt up garage door.

1934- In 1934, the Zava family sold lot 7 to Florence Meldrum Brown. Orange County Assessor records indicate a 400 square foot guest house at the rear of the lot was constructed this same year. The guest house appears to be an intact early twentieth-century vernacular beach cottage containing wood multi-lite casement windows, a bay window, board-and-batten siding, gable roof and two wood front doors with shutters.

1935 - John Thomas and Margery Swanson, were living in Emerald Bay according to a personal account by John Thomas. An address was not identified with their Emerald Bay residence in 1935, but the couple may have been residing in the guest house as Margery's relative owned the property at this time.⁵

1936 - Elizabeth Brown Hall attained possession of Lots 6 and 7 (potentially granted to her in Florence Brown's will after her death).⁶ Later that year, Hall sold Lots 6 and 7 to Margery Brown Swanson for \$5,000, indicating that the main house was constructed by this time due to the substantial change in assessed value.

Circa 1936-1945 – Several changes were made to the main house after the Swansons moved to the property. These minor changes indicate Margery and John may have personalized the house to their taste and needs as they prepared to make it their main residence. It appears changes were made to the living room creating a connection to the terrace through with French doors and large wood frame picture windows. Square bays may have also been added to the property at this time.⁷ In 1944, Title Insurance Trust Company sold Lot 8, the final lot comprising the property, to Margery Brown Swanson.⁸

1961- A large improvement occurred in 1961 according to Orange County Assessor files that appears to be an attached single-story addition extending from the northeast wing of the main residence. The swimming pool was also installed at this time. At an unknown date the balcony on the northeast wing was enclosed creating more bedroom space on the second floor. The windows were designed to match the wood frame windows throughout the property.

¹ 1940 U.S Federal Census, "John Thomas Swanson," Ancestry.com website.

² County of Orange, Official Records, OR 509/460, Orange County Archives.

³ 1940 U.S Federal Census, "Angelo Zava," Ancestry.com website.

⁴ A small improvement was made on the property in 1932 which resulted in a tax of \$250.00, the following year a large improvement of more than \$1,200 is reflected in tax rolls. Two outbuildings are present on lot 7 that could have been built in 1932 or 1933; County of Orange, Official Records, Orange County Assessor Book 30 page 28, Orange County Archives.

⁵ Elizabeth Quilter, *Emerald Bay, 1906-1991*, 2nd Edition, Privately Printed, 1991, 60.

⁶ County of Orange, Official Records, OR 666/131, OR 1026/325 Orange County Archives.

⁷ County of Orange Assessor, "Orange County Assessor Residential Unit Appraisal Record," Assessor files compiled in *Historical Resource Analysis Report*, Urbana Preservation & Planning, LLC, February 2024: 28-31.

⁸ County of Orange, Official Records, OR 1240/258, Orange County Archives.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 6 | of | 46 |

1973-2012 - Lots 6,7 and 8 were owned by Margery Brown Swanson until her death in 1973, and her will deeded John Thomas Swanson the entire estate.⁹ John Thomas Swanson remained the estate owner until his death in 2012. The subject property sold for \$3,600,000.¹⁰

2015 - Permits issued for beach cottage and garage re-roofing¹¹

2016 - Electrical permit issued to upgrade main service panel¹²

2018 - The subject property sold for \$7,500,000.¹³ Multiple building permits issued including mechanical and plumbing permits to remodel kitchen, two bathrooms, powder room and master bathroom. Remodeling work was to include new light outlets, countertops, cabinets, appliances and fixtures.¹⁴ Permits issued to re-pipe entire house with copper piping and to replace all existing sewer lines, electrical work to include rewiring entire house.¹⁵

2021 - The subject property sold for \$8,950,000.¹⁶

Ownership/Occupancy History

Year	Source	Owner/Occupancy
1931-1934	Orange County Official Records	Angelo Zava (owner)
1934- c. 1936	Orange County Official Records	Florence Meldrum Brown (owner)
c. 1936	Orange County Official Records	Elizabeth Brown Hall (owner), John Thomas and Margery Swanson (possible occupants as early as 1935)
1936-2012	Orange County Official Records	John Thomas and Margery Swanson (owner)
2012-2018	U.S. Index to Public Records, Orange County Building Permits	James Morrison (owner)
2016-2020	U.S. Index to Public Records	Tiffany C. Ensign
2018-2021	Orange County Building Permit	Gregory Fox
2021	Real Estate Listing	Current Owner

⁹ County of Orange, Official Records, OR 11113/1500 Doc#7708, Orange County Archives.

¹⁰ "211 Emerald Bay," Trulia website, <https://www.trulia.com/p/ca/laguna-beach/211-emerald-bay-laguna-beach-ca-92651--1147859077>.

¹¹ County of Orange, Residential Building Permit, RS151264, October 6, 2015; County of Orange, Residential Building Permit, RS151268, October 6, 2015.

¹² County of Orange, Electrical Permit Summary, EL160121, January 29, 2016.

¹³ "211 Emerald Bay," Compass website, <https://maurashort.com/properties/211-emerald-bay-laguna-beach-ca-92651-us>.

¹⁴ County of Orange, Mechanical Permit, ME180727, July 25, 2018; County of Orange, Plumbing Permit, PB181285, July 26, 2018; and County of Orange, Residential Building Permit, RS180926, July 26, 2018.

¹⁵ County of Orange, Electrical Permit, EL181460, September 6, 2018; and County of Orange, Plumbing Permit, PB181510, September 6, 2018.

¹⁶ Ibid.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 7 | of | 46 |

*B10. Significance (continued)

The Development of Emerald Bay (1864 – 1945)

Emerald Bay is located to the north of the City of Laguna Beach and to the south of Newport Beach. The community is in unincorporated Orange County, within the Emerald Bay Local Coastal Plan Area (CPA). The gated community consists of single-family residences located to the east and west of the North Coast Highway, and a 2,000-foot-long beach flanked by two projecting cliffs, isolating the beach from adjacent areas. The community's private roads, parks, and amenities within the gates are managed by the Emerald Bay Community Association.

Irvine Ranch and Early Land Sales

Prior to becoming Emerald Bay, the land was part of the Rancho San Joaquin and recorded on early maps as an area characterized by undulating land and high hills.¹⁷ In 1864, the land was sold to developers James Irvine, Llewellyn Bixby, Benjamin Flint and Thomas Flint for \$18,000.¹⁸ Irvine purchased the land from his three partners in 1876 which was subdivided into Irvine's Subdivision, or the Irvine Ranch, with land that stretched northeast from the ocean (**Figure 5**).¹⁹

By 1904, neighboring areas of Laguna Beach were growing and the Laguna Hotel was established in Arch Beach.²⁰ In 1906, William Miles of Los Angeles visited the area and stayed at the Laguna Hotel.²¹ Miles had acquired several properties in Los Angeles and was interested in exploring land acquisition opportunities in Laguna Beach.²² Miles was informed by local cigar maker Joe Jahraus Sr., that Irvine was selling 148.6 acres of the southern portion of the Irvine Subdivision to pay off debts.²³ Miles and his partner Harry Callender, who ran a well-known real-estate company in Los Angeles, soon purchased all of the land that would become Emerald Bay for \$26,535.70.²⁴

In 1906, the *Los Angeles Times* noted this large purchase to be one of several summer resort areas to be developed along the coast in Orange County.²⁵ The sale of the Emerald Bay land included a windmill and watering trough located in the present-day Swanson Park to the northeast of the North Coast Highway.²⁶ Swanson Park was used as farmland by Miles which included corn and lima beans that were shipped to hotels in San Francisco. Miles had to build a fence to keep the cattle from the Irvine Ranch to the north from grazing on his land.²⁷ In 1907, Miles built a house in what would later become Tract 940 of Emerald Bay. His house was later replaced by the road that that goes around what became known as the Emerald Green, a landscaped plaza gathering and recreational space near the ocean for the community.²⁸ He also built a non-extant redwood beach cabana near the water as well as non-extant outbuildings and sheds used for farming when he owned the land. Miles had a road constructed from Emerald Bay to Laguna Beach to get supplies, and water was brought down from Niguel Canyon. The property at Emerald Bay originally contained cactus, poison oak, white and blue elderberries, and some wild roses. Miles had thousands of eucalyptus trees planted to provide shade and landscaping to Emerald Bay.²⁹

¹⁷ County of Los Angeles, Map of Rancho San Joaquin, L.A. Book 3, 1870, available at Orange County GIS Open Data Portal, <https://www.ocgis.com/ocpw/landrecords/>.

¹⁸ Quilter, 5.

¹⁹ Official Records of Orange County, Irvine Subdivision map, Orange County Archives.

²⁰ Quilter, 6.

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ "Another Beach Resort," *Los Angeles Times*, October 2, 1906: 23.

²⁵ Ibid.

²⁶ Joan Irvine Smith, "Crystal Cove State Park – 'An Island in Time,'" Crystal Cove State Park website, <https://www.crystalcovestatepark.org/wp-content/uploads/2021/10/Crystal-Cove-an-Island-in-Time.pdf>, 20-21.

²⁷ Quilter, 7.

²⁸ Ibid., 6.

²⁹ Ibid.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 8 | of | 46 |

Miles passed away in 1918 and his partner Callender put all of Emerald Bay up for sale for \$125,000 after reluctantly getting approval from Miles' son and widow.³⁰ Years later Miles' son William would own house #168 with his wife Mildred.³¹ It does not appear that Callender was successful in selling Emerald Bay until 1925 when Bert Clogston purchased it for \$235,000.³² Plans for the construction of the North Coast Highway had begun in the early 1920s and a condition of the transfer of title to Clogston was that a strip of land was to be dedicated to the State of California for the construction of the North Coast Highway which would soon be cutting through the Emerald Bay development.³³ This portion of highway was completed in 1926 making Emerald Bay land more accessible and profitable for development.³⁴

Emerald Bay Planned Community

In 1928, Emerald Bay was sold to W.T. Craig who put the land in trust to Title Insurance and Trust Company who was given permission to subdivide the land and develop Emerald Bay.³⁵ In 1929, the Trust granted developer Charles H. Jonas Tract 940, subdivision A, to develop and supervise the sale of lots (**Figure 6-7**).³⁶ Recreational Properties Inc. was the company that marketed the tract for Jonas including brochures and price lists for Emerald Bay.³⁷ Located on the west side of the North Coast Highway, Tract 940 was originally referred to by locals in Emerald Bay as "Vieux Carre."³⁸ Jonas was already known in Southern California for a successful development near Indio called Biskra.³⁹ Work began in 1929 to make the Emerald Bay land more conducive for development and a sand dune was leveled to prepare for home construction in the seaside residential tract.⁴⁰ Jonas also began to develop improvements including: street grading, underground utilities, water, gas, electricity, and a boardwalk.⁴¹

Board member Charles Casey was hired in 1929 by Jonas to sell lots in Tract 940 and was noted by the *Los Angeles Evening Express* as a "prominent Southland real estate operator" and the agent who created a unique leasing plan for Rancho Malibu in 1926.⁴² Real estate company Davis-Baker of Pasadena was also hired a few months later, and W. Bradley Tyrell was the real estate agent who sold the lots.⁴³ Emerald Bay was frequently advertised in the *Pasadena Post* by Davis-Baker, and lots were sold to Pasadena and Los Angeles residents for the development of summer houses during the early history of the neighborhood.⁴⁴ Around twenty Emerald Bay lots were sold in 1929 between \$4,000 to \$5,000 each.⁴⁵ When the first house was completed, two dozen real estate brokers from Pasadena were invited to visit Emerald Bay as guests of Davis-Baker.⁴⁶ Despite initial prospective excitement and extensive marketing, Emerald Bay was slow to develop. The *Los Angeles Times* noted that by 1930, only 10 out of 148 acres had been developed (**Figure 8**).⁴⁷ In 1931, Tract 974, subdivision G, was laid out and then re-subdivided the same year as Tract 977 by the Title Insurance & Trust Company (**Figure 9**).⁴⁸

³⁰ Ibid, 7.

³¹ Ibid.

³² Nancy Turner Casebier, "A History of Emerald Bay: Stories and Recollections, 1906-1956," Privately Printed, 1999, 11.

³³ Ibid.

³⁴ Quilter, 7.

³⁵ Ibid.

³⁶ Casebier, 13.

³⁷ Quilter, 8.

³⁸ Ibid.

³⁹ "Emerald Bay Map Recorded," *Los Angeles Evening Express*, May 11, 1929: 14.

⁴⁰ "Sand Dune Removed in Few Hours," *Los Angeles Times*, June 2, 1929: 78.

⁴¹ Ibid.

⁴² Chas. W. Casey to Direct Seashore Sales Campaign, *Los Angeles Evening Express*, April 27, 1929: 19.

⁴³ "Work Progresses at Emerald Bay," *Pasadena Post*, August 9, 1929: 21.

⁴⁴ Ibid.

⁴⁵ Quilter, 6.

⁴⁶ "Davis-Baker Opens First Emerald Bay Subdivision Unit," *Pasadena Post*, July 27, 1929: 23.

⁴⁷ "Property Operators Organized," *Los Angeles Times*, November 2, 1930: 62.

⁴⁸ County of Orange, Official Records, MM 31/33 and MM 31/8-10, Orange County Archives.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 9 | of | 46 |

Emerald Bay's Tract 977, located east of the North Coast Highway, was referred to as the "Casbah" section by locals.⁴⁹ Although it did not front the ocean like the earlier tracts, many of the lots were flat which was an appealing feature of this tract. Hugh Evans Company Ltd. was hired to sell these lots and advertised that the entire community was exclusive, gated, with "paved roads winding through flowering shrub-lined parkways," and no access for the public to Emerald Bay's beach.⁵⁰ The *Pasadena Post* noted the community's "unusual charm" and referring to it as an artistic community with a strong appeal to interested homeowners. Postcards from the 1930s and 1940s prominently depicted the intentional community aesthetics such as wide curvilinear streets, landscaping, ocean views, and the design of the houses reflecting a Mediterranean style (**Figures 10-13**).⁵¹

By 1932, Jonas was no longer involved in the development of Emerald Bay and Harriman was the largest investor of the Trust with an investment of \$300,000.⁵² By 1936, there were 44 houses constructed throughout the various tracts of Emerald Bay.⁵³ There was no postal delivery to the community and year-round residents had post office boxes in Laguna Beach to retrieve their mail.⁵⁴ Homeowner John Thomas Swanson added house numbers to all the lots around 1940 and the same numbering remains today (**Figure 14**).

Before the end of World War II, Raymond Parr and Fred Howarth purchased Harriman's shares of the Trust, and the two individuals then sold some of the remaining lots in Emerald Bay to prospective homeowners.⁵⁵ By 1945, there were 186 developed lots of which around 42 lots were occupied by year-round residents. Fifty-five acres of an undivided parcel was sold to Everett Davis & Sons around 1950 and the final tracts of Emerald Bay, referred to as "Low Tor" and "High Tor," were developed.⁵⁶ While Emerald Bay continued to develop after 1945 with Low and High Tor as well as later infill construction, the early period of development for Emerald Bay is represented from 1929 to 1945.⁵⁷

Neighborhood Design and Character

For Emerald Bay, landscape architect Mark Daniels designed curvilinear streets and lots that were carefully plotted to consider the hilly, coastal terrain, with 85 percent of the original lots situated with ocean views.⁵⁸ Prior to Emerald Bay, Daniels was internationally known for designing Bel Air near Beverly Hills and Pebble Beach along the central coast of California.⁵⁹ He also designed garden suburbs in the early 1900s including St. Francis Wood and Forest Hill in San Francisco, and Thousand Oaks in Berkeley, California.⁶⁰ Today, both St. Francis Wood and Forest Hill are considered historically significant garden suburbs that retain original features of Daniels' designs.⁶¹ When designing Forest Hill in 1909, he stated that "It became evident some five or six years ago that the mere cutting up of property into rectangular blocks without regard to grades or scenic effects, and other natural advantages which the property

⁴⁹ Quilter, 9.

⁵⁰ "Company to Sell Beach Properties," *Los Angeles Times*, September 6, 1931: 46; and Advertisement, *Los Angeles Times*, November 8, 1931: 63. Although Baker-Davis advertised their company as the sole agents for Emerald Bay, the company in Pasadena continued to be involved with selling lots in the development through the 1930s; Work Opens at Emerald Bay Colony," *Pasadena Post*, March 21, 1931: 20.

⁵¹ Ibid.

⁵² Casebier, 16.

⁵³ Ibid, 19.

⁵⁴ Quilter, 14.

⁵⁵ Ibid., 8-9.

⁵⁶ Low Tor and High Tor are the names given by local Emerald Bay residents, Ibid.

⁵⁷ Research was conducted at the Orange County Archives and the Laguna Beach Historical Society for information regarding the subject property, history of Emerald Bay, tax assessment information, and early photographs.

⁵⁸ "Beach Park Planned at Sea Tract," *Los Angeles Times*, May 26, 1929.

⁵⁹ "Mark Daniels, Landscape Architect of the Forest Hill residence park," Outside Lands website, <https://www.outsidelands.org/daniels.php>.

⁶⁰ Daniella Thompson, "Mark Daniels excelled in developing and marketing scenic beauty," BAHA East Bay Then and Now blog, April 18, 2007, http://berkeleyheritage.com/eastbay_then-now/mark_daniels.html.

⁶¹ Richard Brandi and Denise Bradley, "Gardens in the City: San Francisco Residence Parks, 1906-1940, Historic Context Statement, Prepared for the City of San Francisco, 2021, 83-98.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 10 | of | 46 |

might have, was rapidly becoming a thing of the past," an approach which he likely applied to his landscape designs for Emerald Bay.⁶²

Emerald Bay was designed by Daniels to include one circulating traffic artery containing wide streets for automobiles and incorporated walkways for pedestrian circulation.⁶³ Tunnels connecting the tracts on either side of North Coast Highway were also planned and a park located on east side of the was later named Swanson Park.⁶⁴ Due to its unique design and landscaped character, Emerald Bay came to be known as a "residential park at the seashore," reflective of a garden suburb near the coast.⁶⁵ Daniels designed plazas and green spaces including "Emerald Green" in Tract 940 near the ocean which became a gathering place for the community.⁶⁶ Sewers, utilities, and telephone wires were all constructed underground to create a pleasant and nature-like aesthetic throughout the development.⁶⁷

In 1929, Jonas formed an art commission, which would later become known as the architectural review board, whose purpose was to "create an outstandingly beautiful seashore colony with an artistic and cultured environment."⁶⁸ The commission, according to the *Pasadena Post* included "leading building and landscape architects" who were well known in their respective fields and responsible defining a unified aesthetic for Emerald Bay as well as for the approval of plans for any buildings in the community.⁶⁹

The original art commission consisted of a group of residents who were established professionals including Walter Gordon Clark, engineer; Frederick "Fritz" Ruppel, estate construction specialist; Mark Daniels, landscape architect; Roland E. Coate and H. Palmer Sabin, architects; and Alson S. Clark, artist and interior designer.⁷⁰ Daniels and the art commission placed restrictions on house designs including pitched roofs and garages incorporated into the dwelling. There was not a strict rule about red tile roofs or white walls as was commonly found in Mediterranean Revival and Spanish Colonial Revival houses, however, color harmony was important to the commission.⁷¹ Daniels' design along with Jonas' vision was a development that referenced the Italian, French or Spanish Riviera but was uniquely coastal Californian and took advantage of the natural beauty of the bay.⁷² A 1929 advertisement for Emerald Bay in the *Los Angeles Times* also detailed the features Jonas wanted Emerald Bay to include:

...and at Emerald Bay adjoining the Artists' Colony at Laguna Beach, where the sparkling Pacific merges from deepest green to sapphire blue in the farther reaches of water, the higher elevations of Catalina rise from the ocean skyline with the same morning color. In the details of coastline, tints of land and rock formations at Emerald Bay, and in the groves of graceful Eucalyptus extending from the shoreline to the higher slopes of the coastal hills is seen the most striking duplication of the Mediterranean Riviera region (Figure 15).⁷³

To emphasize the architectural review board's control and organization of the community's development, a 1929 advertisement by Jonas detailed that:

Architectural design and location of all structures conforming to an artistic plan are of first importance. Size of dwellings is optional. Many small villas, as individual and interesting as the larger homes are being planned at very moderate cost.⁷⁴

⁶² Ibid., 88.

⁶³ Quilter, 6.

⁶⁴ Quilter, 6.

⁶⁵ "Unique Features Planned for South Coast Development," *Los Angeles Evening Express*, May 25, 1929: 16.

⁶⁶ Quilter, 6.

⁶⁷ Ibid.

⁶⁸ "Davis-Baker Opens First Emerald Bay Subdivision Unit," *Pasadena Post*, July 27, 1929: 23.

⁶⁹ "Work Progresses at Emerald Bay," *Pasadena Post*, August 9, 1929: 21.

⁷⁰ "Beauty in Architecture Matches Scenic Charm at Emerald Bay," *Pasadena Post*, August 23, 1929: 2.

⁷¹ "Beach Park Planned at Sea Tract," *Los Angeles Times*, May 26, 1929.

⁷² "Emerald Bay Map Recorded," *Los Angeles Evening Express*, May 11, 1929: 14.

⁷³ Advertisement, *Los Angeles Times*, June 21, 1929: 5.

⁷⁴ Quilter, 6.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 11 | of | 46 |

Both Coate and Sabin were well-known Pasadena architects who were early members of the Emerald Bay Community Association with their own summer houses in the community.⁷⁵ They were engaged as the lead art commission architects and designed houses for new homeowners in the community. Both Coate and Sabin are notable for developing a purely Southern California single-family home design aesthetic as demonstrated in Pasadena and other Southern California locations.⁷⁶ Their contributions to Emerald Bay are lesser known but are unique and significant as notable architects that contributed to the aesthetics of a coastal planned community from the 1930s and 1940s.

In 1929, Coate designed a gate house for Emerald Bay in a picturesque Spanish Colonial Revival style which was to be located near Gate 1 (**Figure 16**).⁷⁷ It is unclear if the gate house was ever constructed however a tract office is mentioned in Elizabeth Quilter's *Emerald Bay, 1906-1991* that was located at Gate 1 and may have been constructed from Coate's design.⁷⁸ In 1931, Coate designed a beach house for his family in Emerald Bay (**Figure 17**).⁷⁹ The house was designed in a Monterey Revival style with beach cottage characteristics including board and batten siding, wood lattice details, and a pergola.⁸⁰

In 1933, Sabin won second prize in a *Home Beautiful* competition for his Monterey Revival style house design in Emerald Bay (**Figure 18**).⁸¹ The design was published in the *Los Angeles Times* which detailed that Sabin was in the process of constructing his own Emerald Bay house, #10 near the entrance known as Gate 1, for \$13,000.⁸² His house appears to have been demolished and replaced with a contemporary house design. Sabin was an advocate for the Italian Mediterranean Revival style and Monterey Revival style and designed many of the early Emerald Bay houses for homeowners (**Figure 19**). Sabin also proposed and designed a community center, yet it is unclear if it was ever constructed. The Finding Aid for the Henry Palmer Sabin papers located at the University of California at Santa Barbara's Art, Design & Architecture Museum included several Sabin-designed homes in Emerald Bay.⁸³

- Phelan, M.H. house, 44 Emerald Bay, 1929
- Seltzer, J.R. house, address unknown, 1929
- Client unknown, 52 Emerald Bay, 1929
- Waite and Scoffin, Messrs house, address unknown, 1929
- Boothe, Laurence house, 46 Emerald Bay, 1930
- Cook, Ted house, address unknown, 1930
- Beach house, client and address unknown, 1933
- Sabin, Dorothea U. beach house, 10 Emerald Bay, 1933
- Recreation Properties Incorporated house, client and address unknown, 1935
- Babcock, J.E. house, 51 Emerald Bay, 1936
- Kayser, C.R. house, address unknown, 1939

⁷⁵ Ibid, 9.

⁷⁶ City of Pasadena, "Applications and Building Biography," City of Pasadena website, https://ww2.cityofpasadena.net/councilagendas/2008%20agendas/Jun_02_08/6C%20ATTACHMENT%20A.pdf, 7.

⁷⁷ "Beauty in Architecture Matches Scenic Charm at Emerald Bay," *Pasadena Post*, August 23, 1929: 2; and Marc Appleton, Bret Parsons, Steve Vaught, *Master Architects of Southern California 1920-1940: Roland E. Coate*, (Angel City Press, 2021), 135.

⁷⁸ A detailed windshield survey of the neighborhood should be conducted to confirm if this exists. Elizabeth Quilter, *Emerald Bay, 1906-1991*, 1991, 8.

⁷⁹ Ibid.

⁸⁰ Ibid; There are two main entrances to Emerald Bay, Gate 1 on the Ocean (west side) and Gate 2 on the hill (east side) of Coast Highway. Pacific Coast Architect Database, "Coate, Roland E., Sr., Beach House, Emerald Bay, Laguna Beach, CA," PCAD website, <https://pcad.lib.washington.edu/building/1011/>.

⁸¹ "Orange County Resorts Active," *Los Angeles Times*, August 20, 1933: 22.

⁸² Ibid.

⁸³ "Finding Aid for the Henry Palmer Sabin papers, 1920-1955," Online Archive of California, https://oac.cdlib.org/findaid/ark:/13030/c8dv1j70/entire_text/. Finding aids for the "Roland Eli Coate, Sr. papers, 1925-1956," and the "Henry Palmer Sabin papers, 1920-1955" at the Architectural and Design Collection at the Art, Design & Architecture Museum, University of California, Santa Barbara were reviewed to determine if the subject property was included in either architect's collection. ESA reviewed original drawings and photographs at the archives in an attempt to confirm the architect of the main residence and beach cottage.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 12 | of | 46 |

- Community Center, possibly unbuilt, address unknown, 1945
- Fithian, Robert G., proposed residence, 28 Emerald Bay, 1946
- Jones, Harold house, 164 Emerald Bay, 1946
- Gilfillian, Sennett house, 102 Emerald Bay, 1948
- Pelletier, A.C. house, address unknown, 1948
- Penniman, J.G. house remodel, address unknown, 1946-1947; 1949
- Jones, Charles H., Emerald Bay Corporation houses, date, address, and year unknown

As shown in the list above, Sabin was responsible for multiple beach cottage designs in the community, including one situated on an adjacent parcel to the northwest of the subject property on Lot 4. Original drawings of the beach cottage at 211 Emerald Bay were not uncovered at the Art, Design, & Architecture Museum at UC Santa Barbara. Without access to original permits or drawings, ESA was unable to determine if Sabin was the architect of the beach cottage at the subject property. Other architects, including Ralph C. Flewelling also designed beach cottages in the community and could have been the designer of the guest house at 211 Emerald Bay.

In the same way, original drawings and permits were not located for the main residence. ESA deduced that the property may have been designed (1931) or remodeled (c.1936-1945) by Coate as it contains signature features common to works of the master architect. The most similar feature is the use of wood lattices for window and door surrounds. Coate's beach house in Emerald Bay contained similar wood lattice designs around windows and doors. Scalloped awnings were also used by Coate in his various designs and are articulated in a similar manner above the main entrance of the residence. Other features that could be attributed to him include the sculptural chimney and the square flat arched doorway. The window types including wood picture windows and square bays are also present on properties designed by Coate. However, these window designs became popular during the period as architects attempted to modernize traditional California style homes and may not be specific to Coate.

Even if not designed by Coate, the original house design would have had to be reviewed by the architectural review board and was approved by the board as representing the design goals of the community aesthetics established by longtime board members Coate and Sabin. In addition to Sabin and Coate, other prominent architects were commissioned during the early period of Emerald Bay development to design houses for homeowners in the community including Myron Hunt, Garrett Van Pelt, Manfred Ahna, Ralph C. Flewelling, and William Wurster.⁸⁴ None of these architects have been substantiated as having designed the main residence or beach cottage.

Emerald Bay Association and Corporation

The Emerald Bay Community Association and Emerald Bay Corporation were formed between 1929 and 1930.⁸⁵ At the time of formation, homeowners in Emerald Bay automatically became members of the association. The association was the sole governing body and the Emerald Bay Corporation, a trust, was formed to manage property homeowners who joined as corporation board members.⁸⁶ Title Insurance and Trust Co. was granted Tract 940 around this time to manage the sale of lots in Emerald Bay.⁸⁷

The association's weekly membership meetings were held in Los Angeles with the newly appointed Board of Directors: Charles H. Jonas, M.D. Dunne, Charles W. Casey, C.C. Madison and L. Anderson.⁸⁸ Membership resulting in homeownership was restricted during the early development of Emerald Bay and African Americans and people of the Jewish faith were barred from owning Emerald Bay property. Even after the Supreme Court ruled that imposing

⁸⁴ "New Homes for Laguna Scheduled," *Los Angeles Times*, June 11, 1933: 18; "William M. Clarke Architectural Negative Collection: Finding Aid," The Huntington Library, San Marino, California, Online Archive of California website, <https://oac.cdlib.org/findaid/ark:/13030/c8s75mt5/dsc/?query=quilter;dsc.position=1#hitNum1>; "Inventory of the William W. Wurster/Wurster, Bernardi & Emmons Collection, 1922-1974: Finding Aid," Environmental Design Archives, College of Environmental Design, University of California, Berkeley. Online Archive of California website, https://oac.cdlib.org/view?docId=tf8k40079x&doc.view=entire_text&brand=calisphere%20%C2%A0.

⁸⁵ Quilter, 8-9.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ All new owners automatically became members of the Emerald Bay Community Association which was separate from the Board of Directors, Quilter, 8.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |
Page | 13 | of | 46 |

neighborhood restrictions was illegal in 1948, membership forms for Emerald Bay continued to require applicants to disclose their race and religion.⁸⁹

Henry I. Harriman, a Boston elevated railroad board member and President of the Boston Chamber of Commerce took an interest in Emerald Bay after spending summers in Southern California. In the 1930s, Jonas had financial troubles and encouraged Harriman to assist by purchasing stock in the Emerald Bay Corporation. By 1931, Harriman owned majority stock in the Emerald Bay Corporation and was elected President of the corporation.⁹⁰

Remaining Historic Properties

211 Emerald Bay, the main residence and beach cottage appear to be two of the few remaining intact residences constructed during the early development of Emerald Bay in 1931 and 1934. A review of aerial photographs and a brief survey of the neighborhood suggests that while some original Emerald Bay homes constructed between 1929 and 1945 remain, many appear to have been demolished or are substantially altered (**Figure 20-23**). A desktop review of the original Sabin-designed houses with addresses listed above indicates that some have been altered or replaced. Lots between original houses have been developed with infill construction with mostly contemporary houses that appear to have been constructed between the 1970s to the present. An in-depth survey of Emerald Bay could reveal additional early houses that remain and further, if any architect-designed houses remain intact. A current aerial image and a brief survey of the neighborhood revealed that Daniels' original plan of the curvilinear streets, original trees and plantings, historic gate entrances 1 and 2, the tunnels and the Emerald Green and Swanson Park remain intact (**Figure 24-25**). The beach flanked by two cliffs at Emerald Bay remains private with no public access (**Figure 26**).

Previous Emerald Bay Historical Resources Surveys

A 1981 DPR form (30-2651-25-D) prepared by Environmental Coalition documented an eligible historic district comprised of early Mediterranean Revival style homes and original landscaped features in Emerald Bay.⁹¹ Within the same survey form, five Emerald Bay single-family residence were recorded with a "5D2" status code, indicating that they were considered "Eligible for Local Listing only-contributor to District listed or eligible under possible Local Ordinance."⁹²

These properties included 2 Emerald Bay (c. 1929), 23 Emerald Bay (c. 1929), 25 Emerald Bay (c. 1929), 46 Emerald Bay (c. 1929), and 49 Emerald Bay (c. 1929), and were designed by architect and early Emerald Bay resident Sabin in the Mediterranean Revival style. This DPR form was likely prepared as part of a 1981 Environmental Coalition of Orange County survey, the version of which that mentioned Emerald Bay was not located within the survey boundaries.⁹³ The Emerald Bay community and its associated resources were not included in the final version of the *Laguna Beach Historic Resources Inventory Survey* created by Heritage Orange County, Inc. between 1980 and 1981.

In 1989, the eligible Emerald Bay historic district and its contributing residential buildings were surveyed and were referenced in the *Emerald Bay Local Coastal Program* planning document. The document noted that "The historic resources in the [Emerald Bay] area consist of several Mediterranean Revival style dwellings built circa 1930. These

⁸⁹ Quilter, 54.

⁹⁰ "Work Opens at Emerald Bay Colony," *Pasadena Post*, March 21, 1931: 20.

⁹¹ Karen Turnbull, "Historic Resources Inventory: Emerald Bay," State of California – The Resources Agency Department of Parks and Recreation, prepared by Environmental Coalition, 1981.

⁹² California State Office of Historic Preservation, Department of Parks and Recreation, "Technical Assistance Bulletin #8: User's Guide to the California Historical Resource Status Codes & Historic Resources Inventory Directory," California State Office of Historic Preservation, November 2004.

⁹³ Orange County Planning Commission, *Emerald Bay Local Coastal Program*, January 1989, II-8. An official request was filed with the Orange County Public Works Planning Department regarding a copy of the survey detailed in the Emerald Bay Local Coastal Program but the department was unable to locate a copy of the survey. Documents as part of the Laguna Beach Historic Survey Board records at the University of California, Irvine's Special Collections and Archives were also reviewed.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 14 | of | 46 |

buildings were recognized as significant by the Environmental Coalition of Orange County in its 1981 survey of the Laguna Beach area.”⁹⁴

Mediterranean Revival Style Architecture (1918-1942)

The Mediterranean Revival style is a period revival style that draws on the architecture of Italy for inspiration. In the United States, the style was most popular from 1918, when construction resumed in the United States after the end of World War I, to 1942, the year that construction nationally ceased as a result of the start of World War II.⁹⁵ The Mediterranean Revival style proliferated across Southern California in conjunction with several closely related styles, including the Spanish Colonial Revival style, which was first introduced at the 1915 Pan American Exposition.⁹⁶ During this period, several other closely related styles that drew on Italy or Spain were popular, including Mission Revival, Monterey Revival, Churriguesque, and Romanesque Revival.⁹⁷ These styles share similar characteristics but differ in the application of stylistic elements.⁹⁸ These interrelated revival styles flourished for several reasons. They were flexible and could be applied to many different building types; they could be executed in similar but still differentiated ways; and they emerged during a period of rapid construction in Southern California. While they can be considered distinct styles, many resources in Southern California mixed elements of several similar Revival styles into a single building.⁹⁹

In 1928, architect Rexford Newcomb noted this tendency, saying that “called upon to do ‘Spanish’ work, many of our men versed in the Italian, unconsciously allowed the Italian to modify their less well understood Spanish forms so that something that was neither Spanish nor Italian resulted.”¹⁰⁰ The Mediterranean Revival and Spanish Colonial Style are most closely related. The two styles share common features, including a common use of clay tiles for roofs and coping, although they differ in several essential ways. The Mediterranean Revival style more simplified, austere, and formal than the more exuberant Spanish Colonial style which tends to utilize more elaborate decorative detailing.¹⁰¹ Mediterranean Revival homes tend to have fewer projections and interruptions to the facades and place minimal emphasis on separate massing. While the Spanish Colonial style typically utilizes a gable roof, Mediterranean Revival home often, although not exclusively, have a hipped roof.¹⁰²

Another prime difference between the two styles is their use of exterior landscaping and garden space. The Spanish Colonial style emphasizes exterior courtyards encased by walls, while the Mediterranean style more frequently utilizes landscaping that expands away from the home itself. This is reflective of the differing traditions of Italian versus Spanish landscape design traditions. Outdoor spaces on Spanish Colonial residences tend to be enclosed courtyards or patios. In contrast, Mediterranean Revival buildings have outdoor spaces that typically expand outward from the building and are not enclosed.¹⁰³ Other character-defining features of the Mediterranean Revival style include the following: stucco exterior walls; low-pitched clay tile roof, most commonly hipped; simple horizontal massing; smaller and less elaborate upper story windows; arched openings and arched focal windows; limited use of decoration; and landscaping and gardens extending away from the building.¹⁰⁴

⁹⁴ Ibid.

⁹⁵ Daniel Prosser and Leslie Heuman, “Los Angeles Citywide Historic Context Statement: Mediterranean & Indigenous Revival Architecture, 1893-1948,” prepared for the City of Los Angeles Department of City Planning Office of Historic Resources, November 2018, https://planning.lacity.org/odocument/097f6db5-fee4-43f5-a448-fd140763de90/MediterraneanandIndigenousRevivalArchitecture_1893-1948.pdf, 1.

⁹⁶ McAlester, 522.

⁹⁷ Prosser, “Mediterranean & Indigenous Revival Architecture,” 1.

⁹⁸ Ibid.

⁹⁹ Ibid, 4.

¹⁰⁰ Ibid, 44.

¹⁰¹ Ibid.

¹⁰² Lauren Weiss Bricker, *The Mediterranean House in America*, (New York: Abrams, 2008), 8-12.

¹⁰³ Ibid; Prosser, “Mediterranean & Indigenous Revival Architecture,” 44.

¹⁰⁴ Character defining features were compiled from several sources, including: Prosser, “Mediterranean & Indigenous Revival Architecture,” 44; City of Laguna Beach, *City of Laguna Beach Historic Resources Element*, July 1981 and updated January 2006, <https://www.lagunabeachcity.net/civicax/filebank/blobload.aspx?BlobID=2678>, 20.; McAlester, 496-508; and Bricker, *The Mediterranean House in America*.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |
Page | 15 | of | 46 |

From the 1920s through the mid-1930s, many commercial and residential buildings were constructed in popular Period Revival styles, including Mediterranean Revival and Spanish Colonial, in Laguna Beach. According to historian Karen Turnbull, "this architectural line of thinking sought to recreate the architecture of Europe on the Southern California Coast."¹⁰⁵ Homes in these styles were often constructed based on images of European mansions albeit on a reduced scale.¹⁰⁶ The influx of artists and motion picture industry workers who flocked to Laguna Beach in the 1920s also influenced an eclectic array of architectural styles in the city. This resulted in architectural development in the city that, according to historian Karen Turnbull, was the result of "one-of-a-kind interpretations of styles as well as strong European influences."¹⁰⁷ The most popular Period Revival styles in Laguna Beach were the Spanish-Mediterranean and the Provincial Revival styles.¹⁰⁸ Like other popular Period Revival styles of the first several decades of the twentieth century, Mediterranean Revival architecture was applied to a wide range of homes, from expansive villas like the subject property to small bungalows.

Beach Cottage Architecture (1910–1940)

The beach cottage type was prevalent in the Laguna Beach area in the early twentieth century. The vast majority of the beach cottages in the area are vernacular derivatives of the Craftsman style, Period Revival styles, and eclectic cottages (as in the case of the subject property). Karen Wilson Turnbull in her book, *The Cottages and Castles of Laguna: Historic Architecture 1883–1940*, states that the beach cottage "style is indigenous to Laguna and South Laguna. There is no national architectural style called the 'Beach Cottage.'" ¹⁰⁹

Beach cottages were constructed on a budget, as reflected in their informal design and use of materials, such as wood-frame construction with minimal architectural ornamentation, resting on brick foundations. Many examples of the type were quickly constructed as small seasonal residences. Additions were then made in multiple stages. Beach cottage architecture emphasized simple focal points: decorative shingling or board and batten siding exterior treatments, gables, bay windows, porches, windows, and doors.

The varied Laguna Beach terrain dictated the design of beach cottages. The structures were built with a low profile, recessed along a canyon wall, sited high on an elevated lot, or built into the slope of a lot. Generally, beach cottages were designed at a small scale to allow for the maximum amount of yard, courtyard, and patio space to promote outdoor living. The housing boom of the 1920s established the character of each neighborhood and the eclectic design spirit of the beach cottages persists today.

In Laguna Beach during the 1930s, architects such as Charles A. Hunter and Aubrey St. Clair designed numerous eclectic beach cottages, several of which were featured in *Architectural Digest*. Hunter designed a wide range of beach cottages but applied traditional Colonial Revival style elements to the exterior, such as gables, shutters, wood multi-paned windows, bay windows and clapboard siding to the common beach cottage form. As a New Jersey born architect, Hunter moved to Pasadena to work with Reginald Johnson until 1928, after which he worked independently until his death in 1972.¹¹⁰ His traditional designs were widely popular in South Laguna and widely disseminated in *Architectural Digest*.¹¹¹ Also working within this eclectic beach cottage style was St. Clair, commonly known in Laguna Beach for his Tudor style designs.¹¹² The Smith Construction Company constructed several of St. Clair's

¹⁰⁵ Karen Turnbull, "A Short History of Laguna Beach," re-printed in the *City of Laguna Beach Historic Resources Element*, July 1981, <https://www.lagunabeachcity.net/civicax/filebank/blobdload.aspx?BlobID=2678>, 15.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Karen Wilson Turnbull, *The Cottages & Castles of Laguna: Historic Architecture 1883–1940*, (Laguna Beach: Copy Cats, 1987), 9.

¹¹⁰ Pacific Coast Architect Database, "Architect Record: Charles A. Hunter," PCAD website, <https://pcad.lib.washington.edu/person/3365/>.

¹¹¹ "Residence of Mr. and Mrs. Robert C. Cordell, Laguna Beach – Charles A. Hunter, Architect," *Architectural Digest*, 10 no. 1 (1939), 12; "Residence of Mrs. Elizabeth Penfield, Laguna Beach – Charles A. Hunter, Architect," *Architectural Digest*, 10 no. 1 (1939), 18–19; and "Residence of Mrs. Grace Nolan, 3 Arch Bay – Charles A. Hunter, Architect," *Architectural Digest*, 10 no. 1 (1938–1940), 20.

¹¹² "Residence of Mr. and Mrs. Vincent P Carroll, Laguna Beach: Aubrey St. Clair, Architect," *Architectural Digest*, 9 no. 4 (1937), 108.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 16 | of | 46 |

designs. The majority of the cottages constructed in this style were new, but other older cottages from the early twentieth century may have been remodeled with traditional elements, such as bay windows or gables.

John Thomas and Margery Swanson, Early Inhabitants

Original building permits were not located on file with the Orange County Public Works. However, Orange County Official Records such as tax rolls and deeds at the Orange County Archives, City Directories, and United States Federal census records indicate that Margery and John Thomas or “Tommy” Swanson were the longest owners of the subject property, and the family owned the property from about 1936 until 2012. The Swansons would come to play an important role in the development of the Emerald Bay Community. Prior to moving to Emerald Bay, John Thomas Swanson lived in Denver, Colorado according to the 1935 United States Federal Census.¹¹³ As mentioned above, a personal account published in a local history book indicates that the Swanson family moved to Emerald Bay in 1935, although the exact location is unknown. It is possible they lived on the subject property before officially acquiring the lots in 1936. Orange County tax deed records indicate that lots 6 and 7 were sold to Margery Swanson by her relative Elizabeth in 1936. A 1940 census shows the Swansons to be living at 207 Emerald Bay, the historic address of the property which is now 211 Emerald Bay.¹¹⁴

John Thomas Swanson was on the Board of Directors for the Emerald Bay Community Association from 1936-1945 and became the President of the board four different times.¹¹⁵ Elizabeth Quilter’s book *Emerald Bay, 1906-1991* details a community conundrum that involved the Swansons, “One year, to everyone’s mutual horror, it was discovered that Tommy was not an Emerald Bay property owner. #211 was in Marge’s name. Tommy was therefore ineligible for office. Ray Parr, one of the original [Emerald Bay] developers, instantly deeded a ten-foot easement on the Point to Tommy and the dilemma was solved.”¹¹⁶

A personal account by John Thomas illustrated the Swanson’s involvement in the community in that “Emerald Bay was more or less an open canyon and treeless except for Swanson Park which encompassed some 13 acres of jungle growth. This land had been deeded to Emerald Bay by its developers. Marge and I planted some 125 trees and used to hand water them by bucket.”¹¹⁷ The green space on the northwest side of North Coast Highway was later named Swanson Park to honor these contributions (**Figure 27**).¹¹⁸ John Thomas was also responsible for handling Emerald Bay sewer system issues over the years and worked diligently to find solutions to the outdated septic system which backed up frequently.¹¹⁹ In addition, he was a volunteer fireman during the early development of Emerald Bay before an official fire station was constructed in the community with Orange County services.¹²⁰

¹¹³ Ibid.

¹¹⁴ 1940 U.S Federal Census, “John Thomas Swanson,” ancestry.com website.

¹¹⁵ Quilter, 60.

¹¹⁶ Ibid.

¹¹⁷ Ibid, 21.

¹¹⁸ Ibid, 60.

¹¹⁹ Ibid, 61.

¹²⁰ Ibid, 64.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 17 | of | 46 |



Figure 1. 1938 historic aerial with subject property outlined in red. Source: UCSB.

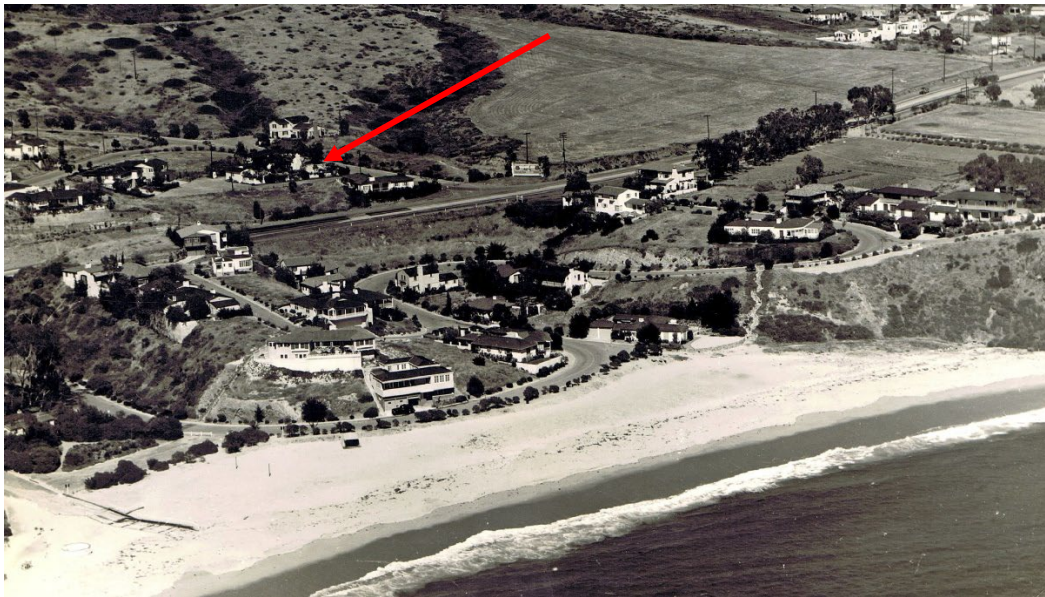


Figure 2. C.1940 aerial identifying 211 Emerald Bay in Tract 977. Source: Laguna Beach Historical Society.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 18 | of | 46 |



Figure 3. 1947 historic aerial with subject property outlined in red. Source: UCSB.



Figure 4. 1953 historic aerial with subject property outlined in red. Source: UCSB.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 19 | of | 46 |

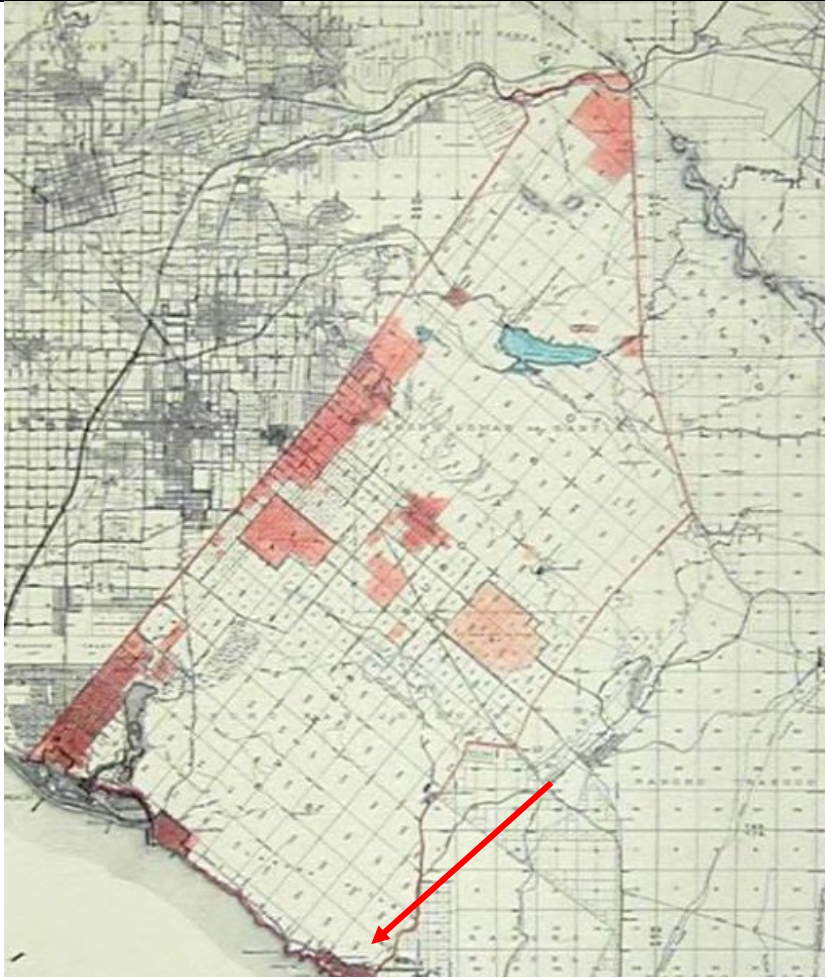


Figure 5. Irvine Subdivision c. 1907. The red arrow indicates Emerald Bay which was sold in 1906 to William Miles.
Source: Huntington Library, Digital Library.

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach

Page 20 of 46

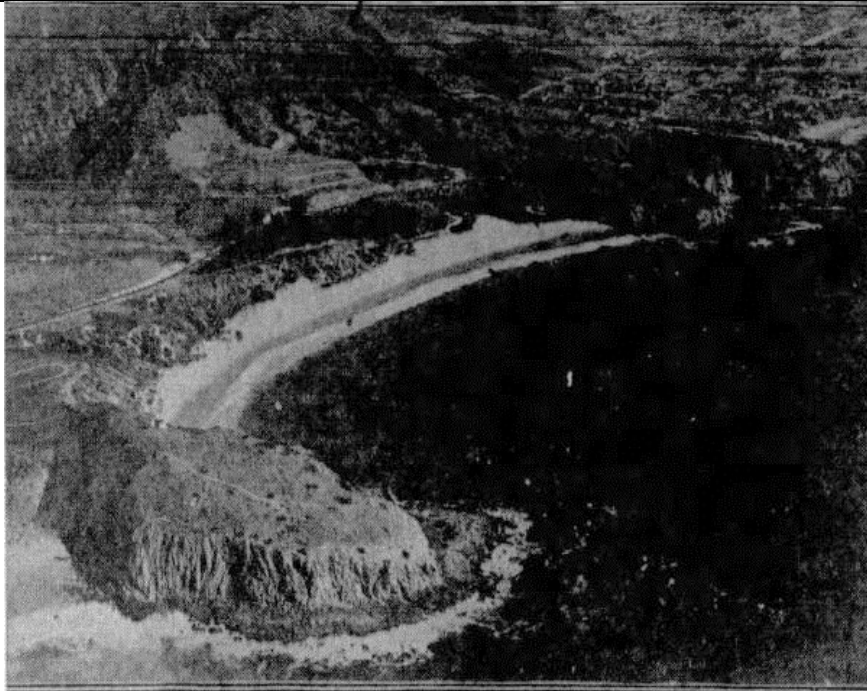


Figure 6. Aerial view of Emerald Bay in 1929 after Charles H. Jonas was granted permission to develop Tract 940.
Source: *Los Angeles Evening Express*, May 11, 1929: 14

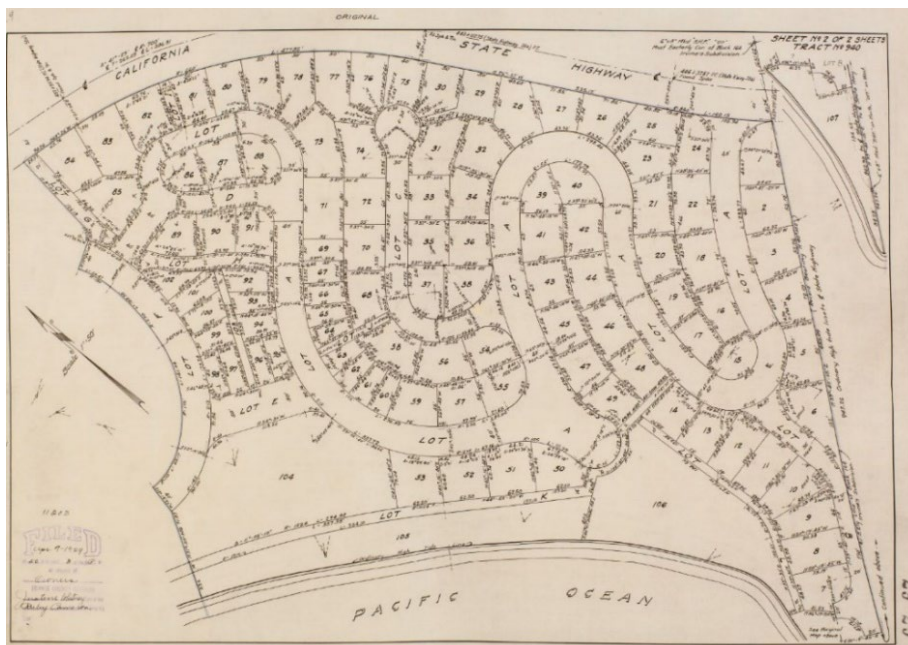


Figure 7. Tract 940, Subdivision A of Emerald Bay, 1929. The lots and streets are curvilinear, designed by landscape architect Mark Daniels. Source: Orange County Official Records.

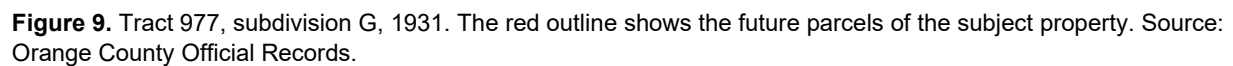
CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 21 | of | 46 |



Figure 8. Emerald Bay, north Laguna Beach, 1931. A few houses have been constructed but Emerald Bay remained mostly undeveloped at this time. The red arrow points to the future site of the subject property. Source: Orange County Public Libraries, OC Stories online.

Page 22 of 46

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach

Page 23 of 46



Emerald Bay

*on the Coast Highway
South of Balboa, just North of Laguna*

NOWHERE is the water clearer, the sand whiter, the beach safer. Here Nature has provided natural seclusion — a half mile crescent of broad, white sand, guarded at each end by tall, rocky headlands closing out the public approach. Fencing in of the entire colony provides positive exclusiveness—a communal privacy found nowhere else along the coast.

Here many homes of beauty and charm nestle in a glorious setting among eucalyptus groves, which extend from shore line into the near-by hills. Paved roads wind through flowering, shrub-lined parkways. Here is to be found the true fulfillment of your ideal in an exclusive, residential, sea-side community in which to build for lasting happiness.

Now is the time to make your selection at Emerald Bay because the logical time to build a beach home is during the Fall and Winter months. At no other time can you plan, build, and furnish a home at leisure for early spring occupancy. And, too, construction costs will never be lower. Prepare now for the days just ahead when the surf and sand are calling.

The number of new owners and new homes constructed at Emerald Bay during September and October exceeded all previous records. We now offer the newly opened sections, which we consider the most beautiful of all Emerald Bay property. Every city convenience—all improvements in.

See these magnificent home sites for those satisfied with only the better things in life.

At the entrance you will be given a map of the property. Inspect it alone if you prefer. You are our guests—we shall endeavor to be a worthy host.

Brochure on Request

Hugh Evans Company, Ltd.
Exclusive Selling Agents

740 South Broadway Los Angeles Telephone TRinity 9381

Figure 10. Advertisement by Hugh Evans Company, 1931. Source: *Los Angeles Times*, November 8, 1931: 63.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |
Page | 24 | of | 46 |

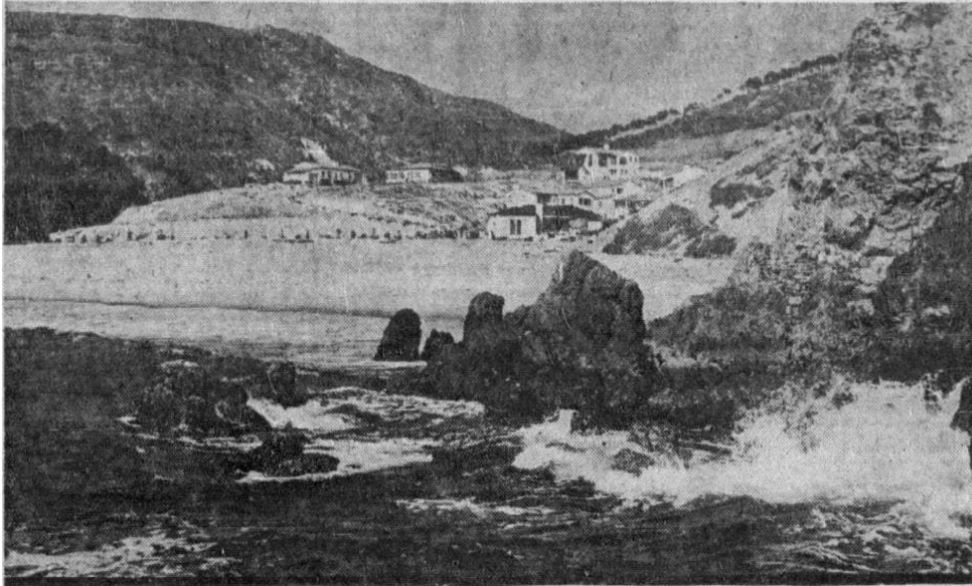


Figure 11. View of Emerald Bay looking north, 1931. Source: *Los Angeles Times*, November 8, 1931: 62.



Figure 12. The charming and picturesque community of Emerald Bay ca. 1930s. Source: UC San Diego Library Digital Collections.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 25 | of | 46 |



Figure 13. A postcard of Emerald Bay in the 1940s with the circular artery road and landscaping designed by Mark Daniels. Source: Lightheaded Graphics, Laguna Beach Historical photos.

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach

Page 26 of 46

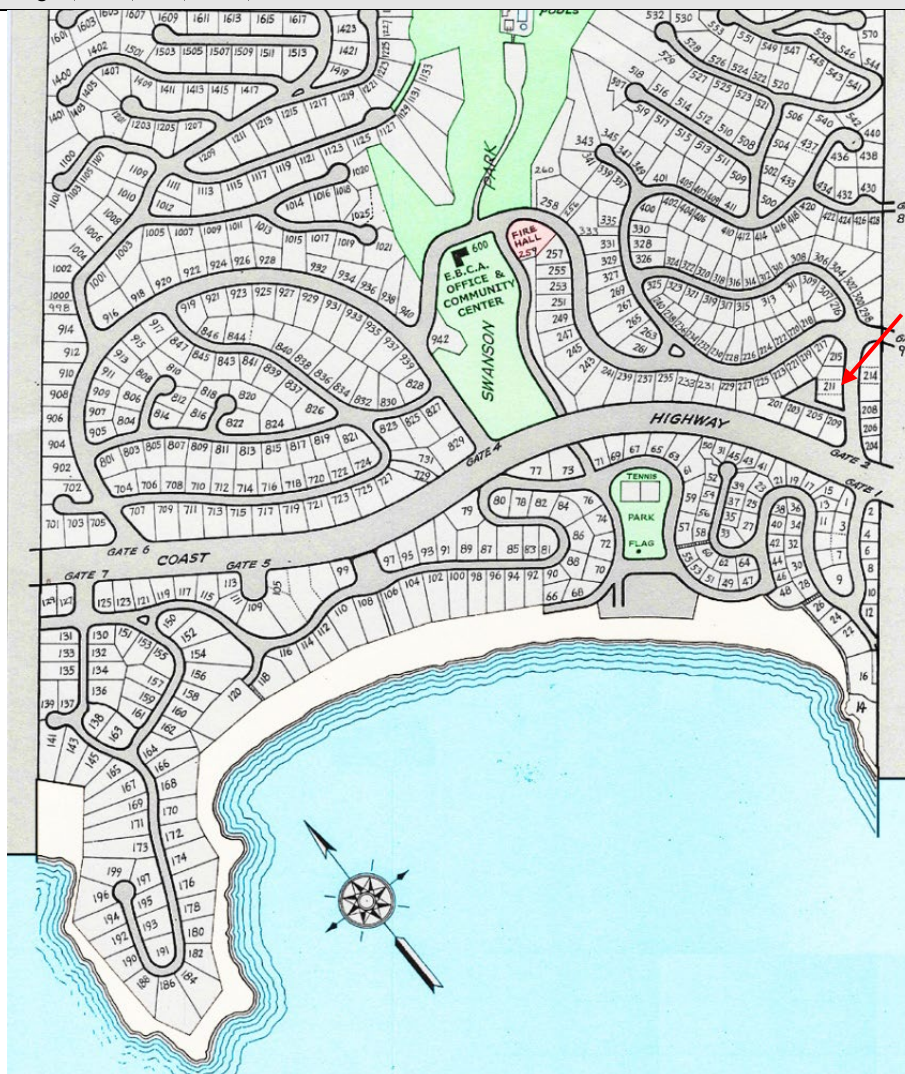


Figure 14. Emerald Bay Community Map with current numbering of houses implemented around 1940. A red arrow points to the subject property, #211. Source: Emerald Bay Real Estate.

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach

Page 27 of 46



EMERALD
Bay

AT Bondholders, charming villa winter resort of the Italian Riviera, the morning mist descends to disclose far out across the Blue Mediterranean rein mountain peaks of Corsica, like pyramids of pink marble.

And at Emerald Bay adjoining the Arden's Colony at Laguna Beach, where the sparkling Pacific sweeps from deepest gorges to surprise blue in the farther reaches of water, the higher elevations of Catalina rise from the ocean skyline with the same morning coloring.

In the details of coastline, tone of land and rock formations at Emerald Bay, and in the groves of graceful Eucalyptus extending from the shore-line to the higher slopes of the coastal hills is seen the most striking duplication of the Mediterranean Riviera region.

THE similarity of natural setting of this scenic spot on the Southern California coast shores to those of several of the most famous winning resorts of that old-world region gave impetus to the creation of Emerald Bay of a residential community typically Mediterranean in atmosphere and architecture, now well under development.

Gracefully curving streets are being constructed as part of the general plan of development laid out by Mark Daniels, noted landscape architect. Control of design of all buildings is vested in a board of eminent architects to insure a beautiful and harmonious effort throughout.

All utility improvements, including water, gas, electricity, sewer system and telephone are underground. Streets are paved.

EMERALD BAY is suitable for a magnificent white sand beach, quiet, clear water bathing, in fascinating natural submarine gardens with their colorful starfish and other sea life and marine vegetation; and complete exclusion from adjacent sea frontage.

Its appeal is only to those who desire quiet, cultured and charming environment for a seaside residence.

Architectural design and location of all structures conforming to an artistic plan are of first importance. Size of dwellings is optional. Many small villas, or individual and interesting as the larger homes, are being planned at very moderate cost.

Persons interested will be given complete information on request.

Charles H. Jonas
Developer of Emerald Bay, Bikes
in the Catalina Valley
and Murrey Ranch
Charles W. Curry
Selling Agent
650 SOUTH GRAND AVE.
Telephone TRinity 5551

Figure 15. Developer Charles H. Jonas' advertisement for Emerald Bay, 1929. Source: *Los Angeles Times*, June 21, 1929: 5.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 28 | of | 46 |



Figure 16. The Gateway Lodge for Emerald Bay was designed by architect Roland E. Coate, 1929. Similar design elements can be seen on the main residence and beach cottage at 211 Emerald Bay. Source: *Pasadena Post*, August 23, 1929: 2.

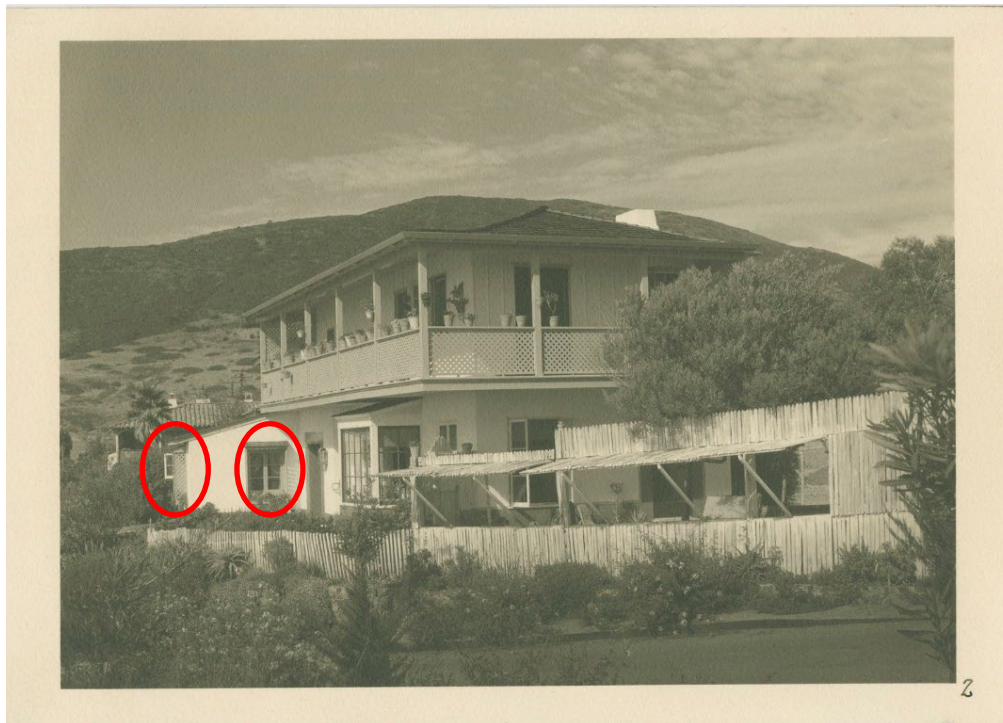


Figure 17. Architect Roland E. Coate's personal Emerald Bay home, c. 1931. Wood lattice "cages" and sawtooth ornamentation are present in the design that match the ones on 211 Emerald Bay as shown in the red circles. Source: AD&A Museum UC Santa Barbara, Roland E. Coate Sr. (1890-1958): Estates.

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach

Page 29 of 46

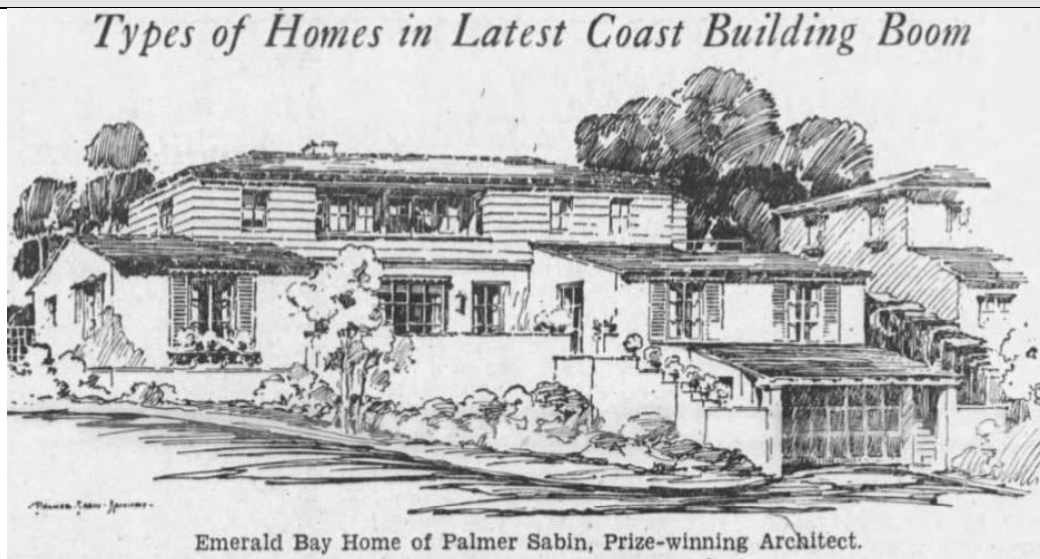


Figure 18. Architect Palmer Sabin's winning home design for Emerald Bay, published in *Home Beautiful* and the *Los Angeles Times*, 1933. Source: *Los Angeles Times*, August 20, 1933: 22.



Figure 19. Emerald Bay homes designed by architect Palmer Sabin in Tract 940 "Vieux Carre," 1931. Source: Elizabeth Quilter, *Emerald Bay, 1906-1991*, 40.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 30 | of | 46 |



Figure 20. Residence at #52 in Tract 940, constructed in 1929 as shown by the red arrow. The house was designed by Palmer Sabin. The house has been surrounded by infill construction. Source: ESA 2023, Elizabeth Quilter, *Emerald Bay, 1906-1991*.



Figure 21. Residence at #2 in Tract 940 near Gate 1, constructed in 1932. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 31 | of | 46 |



Figure 22. Residence located at #68 in Tract 940, constructed in 1946 with infill development above the property. The house is next to the Emerald Green, fronting the beach. Source: ESA 2023.



Figure 23. Residence located at #38 in Tract 940, constructed in 1936. The historic postcard above features this house with in a view looking north and this view is looking south. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 32 | of | 46 |



Figure 24. Aerial image of the community showing the entrance gates, tunnel, Emerald Green and Swanson Park
Source: Google Maps.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 33 | of | 46 |



Figure 25. Historic tunnel connecting the Emerald Bay tracts on both sides of the North Coast Highway, with landscaping above. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |
Page | 34 | of | 46 |



Figure 26. The private beach at Emerald Bay that can be accessed only by homeowners and their guests. Source: ESA 2023.

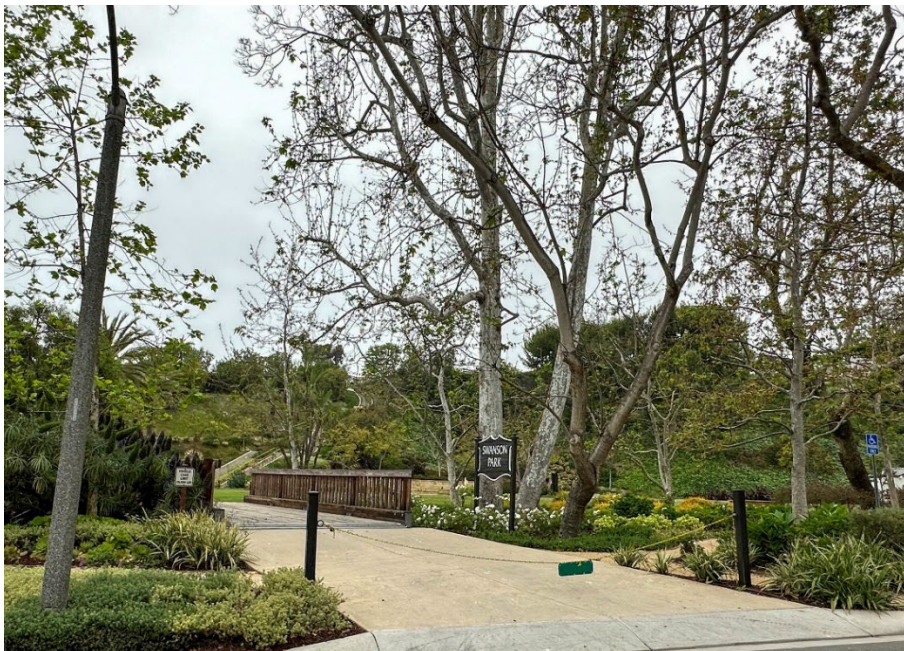


Figure 27. Swanson Park located on the east side of the North Coast Highway. The park was named after long-time residents John Thomas and Margery Swanson who helped plant trees and care for the park during its early history. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 35 | of | 46 |

Significance Evaluation:

The main residence was evaluated as an individual resource under the following contexts: The Development of Emerald Bay (1929-1945) and the Mediterranean Revival style (1918-1942). The beach cottage was evaluated under the Beach Cottage Architecture context (1910-1940). The Period of Significance for the main house is from 1931-1945 and includes the original date of construction and early 1940s alterations. The Period of Significance for the beach cottage is 1934, which is the original date of construction.

Criterion 3: Design/Construction

Under Criterion 3, the subject property including the main residence and beach cottage were found to be excellent examples of their type, style, and era, with significant artistic value. The main house at 211 Emerald Bay was built in 1931 and the vernacular beach cottage (used as a guest house) was constructed in 1934 according to Orange County Assessor records.

Emerald Bay was developed from land originally part of a large part of James Irvine's ranch which had been subdivided as Irvine's Subdivision in the late 1800s. Emerald Bay was purchased by Los Angeles businessman William Miles and changed hands a few times before being developed as an oceanfront garden suburb with early tracts developed between 1929 and 1945. The Emerald Bay Art Commission, formed in 1929, became the architectural review board overseen by a notable group of professionals. The architectural review board was crucial in ensuring the aesthetic development of this private enclave. This was one of a few early exclusive Southern California oceanfront communities and it received extensive press coverage for its notable group of architects, realtors, investors, and its landscape architect who were responsible for the neighborhood's design. The community was designed by internationally known landscape architect Mark Daniels, whose plan included the Emerald Green space for gathering, the main curvilinear artery road, tunnels connecting the two sides of the neighborhood, gated entrances with a lodge at Gate 1, and historic trees and planting configurations - all of which remain hallmark features of the community today. Daniels' design, along with Jonas' vision, was a development that referenced the Italian, French, or Spanish Riviera styles and yet was uniquely coastal Californian and took advantage of the topography and natural beauty of its namesake bay.

Well-known Pasadena architects Roland E. Coate and Henry Palmer Sabin were original investors who designed their own residences in Emerald Bay. The two architects were highly involved with the design of residential properties in the Emerald Bay community. They were responsible for many of the designs of full-time residences and summer houses for wealthy individuals from Pasadena and Los Angeles from 1929 to 1945 during the early period of development. As members of the architectural review board, Coate and Sabin also enforced strict neighborhood restrictions and ensured the designs conformed to a cohesive aesthetic throughout the neighborhood. Coate designed an original gate house at the entrance, and Sabin was the main proponent for the Italian Mediterranean Revival theme which he incorporated into early home designs in the neighborhood. He was also responsible for many beach cottage designs in Emerald Bay through circa 1945.

The main house at 211 Emerald Bay is highly reflective of the aesthetic that developers and associated architects imagined for Emerald Bay as well as Southern California stylistic trends of the 1930s-1940s. The subject property conveys this design aesthetic as a simplified coastal with eclectic and unique features. The main residence portrays Charles Jonas' vision for a Riviera aesthetic in a unique California setting that became an early Southern California vacation enclave for the wealthy. New roads and the rise in automobile ownership and usage allowed these types of seaside resort developments to become more easily accessible and later develop into full-time residential areas. The main residence is one of a few remaining examples of a single-family residence in Emerald Bay constructed during the community's early development period. It is associated with the early wave of development in Emerald Bay beginning in a tract called the Casbah. It was one of the first homes to be constructed east of the North Coast Highway in 1931 and is one of the last remaining intact examples of the early homes built on Tract 977. Flat lots and sweeping ocean views in the Casbah tract sparked new interest in the community designed by well-known architects Coate and Sabin and renowned landscape architect Daniels.

Sabin's architectural goal for the community is reflected in the Mediterranean Revival-style house as he was the main proponent for this style of architecture in Emerald Bay. The main residence at 211 Emerald Bay contains distinctive, unique coastal features that represent a relaxed but fashionable aesthetic popular in the 1930s and 1940s. This desire to stay fashionable is seen in the 1940s window alterations including Regency Revival-style square bays and large corner picture windows. These changes remain within the early period of the construction of the residence as

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |
Page | 36 | of | 46 |

included in the Period of Significance for the home which ranges from 1931-1945. This includes the original date of construction and early alterations. Design features from Coate's own beach house are mirrored on the residence with the most distinctive seen in the use of a wood lattice cage for window and door surrounds. Other similar features to Coate's house include scalloped and hounds-tooth awnings, wood picture windows, and square bays.

While many of the home's features indicate it may have been designed or renovated by Coate, ESA was unable to substantiate this through permits or original drawings. Even without the confirmation of the original architect, the property remains an excellent example of a simplified 1930s Mediterranean Revival residence in a coastal community that originally began as an enclave of summer homes for wealthy Los Angeles area residents. The original house design and renovations would have had to be reviewed by the architectural review board, which included master architects Coate and Sabin. The architectural review board's role was to review and ensure that potential new projects in Emerald Bay represented the design and community aesthetic goals as indicated above. Today, the property remains an excellent example of the early wave of Emerald Bay development in the tract known as the Casbah on the east side of the North Coast Highway. It is one of the few remaining examples of early development in the community and is an intact example of an early 20th century residence in a coastal garden suburb.

Additionally, an original and intact vernacular beach cottage constructed in 1934 remains on the parcel. This ancillary dwelling is an excellent example of a vernacular beach cottage. As described in the Beach Cottage section above, this resource type is historically significant to the region, particularly the Laguna Beach area. Karen Wilson Turnbull details in her book *The Cottages and Castles of Laguna: Historic Architecture 1883–1940* that the "style is indigenous to Laguna and South Laguna Beach." Beach cottages in the Laguna Beach area were constructed as small seasonal residences with a low profile, recessed along a canyon wall, sited on an elevated lot, or built into the slope of the lot. In the case of the beach cottage at 211 Emerald Bay, it was built on a flat lot elevated above the North Coast Highway with views overlooking the ocean. The tunnel designed by Daniels made the beach accessible for the property owners on the east side of North Coast Highway and the beach cottage at 211 Emerald Bay was conveniently sited for views and coastal access. Similar to other examples of beach cottages in Laguna Beach, it contains Colonial Revival elements including a side gable roof, board-and-batten siding, half-glazed entrance doors, shutters around the doors, casement windows with shutters, projecting bays with multi-light windows, and square porch columns. All these original features remain intact and the cottage also retains the original footprint with no additions or major alterations.

Many properties in Emerald Bay have been highly altered and intact beach cottages in the community and Laguna Beach area have been increasingly rare. As previously mentioned, Sabin was responsible for the design of multiple beach cottages in the community, including one situated on an adjacent parcel to the northwest of the subject property on Lot 4. That beach cottage design has been highly altered and is almost unrecognizable from the original drawing. Yet the beach cottage at 211 Emerald Bay remains an excellent example of an intact beach cottage that is an important resource in the Laguna Beach area, to the history of Emerald Bay, and in the state of California. The small residence is representative of the typology and style of the region as well as the architecture in the early development of Emerald Bay.

211 Emerald Bay, the main residence and beach cottage, remain as some of the earliest examples of architecture in Emerald Bay's history despite all the changes to the neighborhood including alterations, demolitions, and infill. They are rare remaining examples of a simplified Mediterranean Revival style single-family home, and a vernacular beach cottage. Both buildings represent the aesthetic and design intention of the master-architect planned community of Emerald Bay and are excellent examples of the period and coastal architectural styles of the 1930s and 1940s both locally and in Southern California.

As such, the main residence and beach cottage at 211 Emerald Bay Drive are eligible under Criterion 3.

Integrity

Despite alterations to the main residence, it retains the majority of its historic integrity. There is a clear delineation between the new and old spaces with contemporary materials used for the addition extending from the northeast wing. Original spaces in the main residence that were altered in the 1940s are still within the early period of development and blend with the original design, materials and workmanship. As previously mentioned, the 1940s modernization by the homeowners would have been approved by the architectural review board of Emerald Bay. Character-defining features of the main residence have been sensitivity rehabilitated or replaced in-kind and the

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach |

Page 37 of 46 |

house continues to convey its significance as an excellent example of a simplified Mediterranean Revival house with eclectic features in a coastal community. Few if any alterations have been made to the beach cottage and it retains all aspects of integrity.

Location and Setting-

The subject property retains integrity of location as its buildings have not moved and it remains at a prominent location near Gate 2. The main house and beach cottage retain integrity of setting as a 1930s Mediterranean Revival single-family residence and beach cottage in the community of Emerald Bay. The buildings are situated on parcels original to the plan of Emerald Bay by landscape architect Mark Daniels. His plan included specific trees and landscaping and a curvilinear street pattern which still exists and comprises the setting of 211 Emerald Bay. The house remains at its original setback and retains the same spatial relationship to the beach cottage on the lot. Mature plantings along the road Emerald Bay remain as visible as seen on 1930s aerials. Tract 977, known as the "Casbah," developed in the early 1930s and the subject properties represent some of the earliest properties to be built in that section. The property's surrounding setting appears to be altered as most of the surrounding neighborhood houses have been replaced or altered, yet Emerald Bay's landscape features planned by Daniels continue to compliment the property including the nearby Swanson Park, original tunnels and pathways, extensive landscaping, the curvilinear streets, and the original Gate 2 access point to the tract.

Design, Materials, and Workmanship-

The main residence and cottage both retain integrity of design, materials and workmanship, and remain excellent examples of their type, reflective of the original architecture of the master planned community of Emerald Bay. The main residence and cottage contain original materials, design features, and workmanship from the early development of the property. The original design, materials and workmanship of the interior of the main residence has been altered with renovations, however the exterior retains integrity in all three categories. No interior images were located of the beach cottage however the exterior appears to retain integrity of design, materials and workmanship¹²¹.

The design of both the main residence and beach cottage reflects a level of skill, sophistication, and attention to the aesthetic of Emerald Bay, as well as 1930s and 1940s Southern California residential design trends. Conscious design decisions, including 1940s alterations on the exterior of the main residence reflect the architectural goals of Emerald Bay and the style master architects Coate and Sabin who designed many of the residences in the community. The main residence portrays a simplified but fashionable style. The design blends traditional Mediterranean-revival style features such as the massing, roof, chimney, casement windows, and stucco finish, with fashionable 1930s and 1940s wood picture windows, projecting bays, lattice window and door surrounds, and sawtooth ornamental details. The design of the house illustrates a Mediterranean revival-style property that represented the architectural style of Southern California but with simplified features fitting for coastal community during that period.

The original design of the main residence, including the alterations, was approved by the Emerald Bay architectural review board. The alterations from the 1940s are minor and occurred within the early period of construction for the residence and match the style of the original design. They are acceptable changes within the historic period of significance for the property which extends through 1945. Many of the design features from the original construction and 1940s alterations are still present at the main residence today as viewed from the public-right-of-way. Few original materials have been lost and any replacement materials appear to be in-kind and in keeping with the historic look of the property. The main residence portrays an original plan with a small addition at the rear, and an original siting arrangement. Design choices including the asymmetrical massing, wood frame construction, textured stucco finish, stucco chimney, a wooden Dutch-door, full-height wood casement windows, multi-light wood casement windows, a corner wood picture window, and multi-light bay window remain intact on the property. The main residence also retains ornamental details such as sawtooth motifs and a metal Juliette balcony above the front entrance. Sawtooth and scalloped detailing on house designs became fashionable during this period and was used on residences in Southern California by master architects, including Coate. The presence of this and other features on 211 Emerald Bay conveys design trends of the 1930s and 1940s. A unique design feature, that was also present

¹²¹ The *Historical Resource Analysis Report* commissioned by the owner of 211 Emerald Bay contains images of the beach cottage exterior; Urbana Preservation and Planning, *Historical Resource Analysis Report*, Prepared for Anne Fox, February 2024

CONTINUATION SHEET

Property Name 211 Emerald Bay, Laguna Beach |

Page 38 of 46 |

on Coate's own beach house is the wood lattice cages around the windows and doors which remain at 211 Emerald Bay. One lattice, visible in old real estate photos, has been removed from the front door.

Additions such as a bedroom and bathroom were added to the house by enclosing a balcony on the second floor at an unknown date. The windows enclosing the balcony were designed to match the external features of the simplified Mediterranean Revival-style residence and blend with the original design. A one-story addition extends from the southeast wing of the main house but is subordinated to the main wing and does not detract from the original design. One visible change from the public right-of-way on the street is the replacement of a window in the southwest corner of the façade. The original window opening remains with the original wood window surround and is a minor alteration.

The beach cottage appears to contain most if not all of its historic design and materials. It remains an intact example of an early 20th century vernacular beach cottage with a side gable roof, brick chimney, front wood pergola supported by wood posts, two single-leaf wood doors with wood screens and shutters, projecting bay windows, wood casement windows, and vertical board and batten siding. The cottage's wood multi-lite casement windows and bay window are similar in style as those on the main residence. The beach cottage design would have similarly been approved by the design board and therefore the extant original features are reflective of the aesthetic goals and architectural restrictions of the community.

The house and beach cottage both retain integrity of workmanship. Attention to detail and workmanship is expressed in the main residence through the stucco application including the sculptural chimney, the intricate metal and wood detail demonstrated in the sawtooth border above the door, Juliette balcony, and lattice cages around windows and doors, the application of wood picture windows that wrap around the corner and projecting bays, and the sophisticated combination of design elements that created a simplified Mediterranean coastal home with modern features used by master architects of the 1930s and 1940s. The beach cottage also demonstrates an attention to detail with the application of the board-and-batten siding, the woodwork in the projecting bay window panes, and the shutters and doors.

Feeling and Association-

The main residence and beach cottage both retain feeling and association consistent with the early development and architectural goals of Emerald Bay. Both buildings retain physical features that convey their period of construction and the feeling of homes constructed in Southern California during this time. In addition, both buildings convey the discerning tastes of the architectural review board who sought to achieve a certain aesthetic that blended master architect designs with casual coastal living. To an observer from the street at the public right-of-way, the main residence still reads as a home from the 1930s/1940s with period-specific features that have not been altered. In addition, the 1940s alterations still convey a feeling of the trends and style of Southern California during this period.

The main residence and beach cottage are directly associated with the early period of development in Emerald Bay and remain intact examples of the original plan and aesthetic for the community. The main residence is directly associated with Sabin's desire for Mediterranean-style architecture, and the beach cottage is directly associated with the early design goals for smaller properties in the community, many of which were designed by master architects including Sabin and Flewelling. Both properties contain substantial historic character that conveys feeling and association and have undergone limited alterations at the exterior, most of which were still within the early development of the property. While original permits and drawings were not located to substantiate an association with a specific master architect, the original designs and alterations for both buildings were brought before the architectural review board which consisted of master architects and still have an association with the early architectural goals for Emerald Bay.

Conclusions and Recommendation

ESA's site survey and historical research confirmed that the subject property meets the criteria for listing in the California Register of Historic Places (California Register) under Criterion 3. ESA recommends 211 Emerald Bay be included in the California Register as an excellent remaining example of a simplified Mediterranean Revival single-family property, and an early vernacular beach cottage within the exclusive master planned community. The Emerald Bay Community is important as an early master planned garden suburb in California as designed by master architects and a master landscape architect. Both buildings retain distinctive characteristics and sufficient historic integrity which allow them to continue to convey their historical significance. The main residence at 211 Emerald Bay was one of the first residences to be constructed east of the North Coast Highway and still serves today as a visual

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 39 | of | 46 |

gateway to the northeast portion of the Emerald Bay community. Both the main residence and beach cottage are representative of the original aesthetic qualities and architectural character of Emerald Bay as an early 20th century planned community. The main residence and beach cottage are both unique and rare examples of distinctive architecture in the Laguna Beach area and in Southern California. For the reasons stated above, the distinctive architecture embodied by this rare and unique historic period home and beach cottage are recommended eligible for the California Register.

P5a. Additional Photographs



Sketch Map of 211 Emerald Bay with keyed photos included below. Source: Google Maps / ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 40 | of | 46 |



Photo 1- A Mediterranean Revival style residence at 211 Emerald Bay. The facade's two-story volume is vertically centered with a ground floor entrance surmounted by a Juliette balcony with original details. Southeast elevation, view looking northwest. Source: ESA 2023.



Photo 2- Detail of the corner of the one-story volume on the southeast elevation with original window opening and stucco chimney. Southeast elevation, view looking northwest. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |
Page | 41 | of | 46 |



Photo 3- View of the stucco chimney on the northwest elevation and Juliette balcony with wrought-iron railing and decorative scalloped detailing on the southeast elevation. The French doors above the main entrance are a pair of original 4-lite, full-height wood casement windows with original wood lattice frames. Other windows on the second story include original wood-frame multi-lite casement windows, also with original wood lattice frames as seen on this photo on the northeast elevation. Source: ESA 2023.



Photo 4- Detail of the stucco exterior, belt course, and Juliette balcony with original wrought-iron railing and decorative scalloped detailing above the entrance. Southeast elevation, view looking north. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 42 | of | 46 |



Photo 5- Detail of overhanging roof eaves and wood lattice frame around the second story windows on the northwest elevation. Northwest and southeast elevation, view looking northeast. Source: ESA 2023.



Photo 6- Primary entrance with an original Dutch-door. Southeast elevation, view looking northwest. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 43 | of | 46 |



Photo 7- Detail original window opening with replacement window on the southeast elevation, view looking north. Source: ESA 2023.



Photo 8- The garage and vernacular beach cottage at the rear of the main house, view looking southeast. Source: ESA 2023.

CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 44 | of | 46 |

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CONTINUATION SHEET

Property Name | 211 Emerald Bay, Laguna Beach |

Page | 45 | of | 46 |

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Page | 46 | of | 46 |

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