

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: St. John's Chapel, Del Monte DRAFT

Other names/site number: _____

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1490 Mark Thomas Drive

City or town: Monterey State: California County: Monterey

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide local

Applicable National Register Criteria:

 A B C D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property meets does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title :	
_____ State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>3</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Shingle Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD shingle, STONE granite, sandstone

Narrative Description

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

Summary Paragraph

St. John's Chapel, Del Monte is a Late Victorian Shingle Style, traditionally cross-shaped, single story, 2,329 square foot building with a 110-foot high steeple and bell tower. The chapel occupies a polygonal lot of approximately two acres in a mixed-use neighborhood encompassing a major hotel and spa, golf and tennis facilities, schools, and residences. The Chapel is physically centered on the parcel. When constructed in 1891, the chapel was on a less than an acre, wooded site adjacent to the Hotel del Monte and oriented northwest to align with the entrance of the hotel 850 feet away. The rerouting of California State Highway 1 in the 1950s mandated the chapel be moved 560 feet southwest. With the move in 1957, the Chapel was reoriented to a more traditional east-west orientation, with the main pedestrian entrance facing southwest and the altar northeast. At the same time an additional twenty feet was added to the nave. Secondary and tertiary pedestrian entrances are located in close proximity to each other on the southern side, one leading into the nave and the other to the sacristy. Three noncontributing buildings do not contribute to the significance for which the property is eligible; two were constructed after the period of significance. Despite the move, St. John's Chapel, Del Monte retains all aspects of integrity sufficient to convey its historic significance.

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Narrative Description

Setting

St. John's Chapel, Del Monte occupies a corner parcel in a mixed-use neighborhood. Neighbors include a major hotel and spa complex to the west, a golf and tennis club to the south, a denominational K-12 school to the east, and the Naval Postgraduate School in the former Hotel del Monte to the north. Also nearby are a number of modest, non-architect designed single-family residences from the mid to late twentieth century.

Modest landscaping includes native plants and reduced areas of turfgrass. Xeriscaping is low maintenance with a primary goal of reducing landscape water consumption. A large parking lot encompasses the northern and western portions of the property adjacent to the Chapel with varied native trees, shrubs, and hedges serving as a manicured buffer between the Chapel's parking lot and Mark Thomas Drive on the north and the hotel and spa to the west. A narrow, manicured garden separates the chapel from the parking area on the north side of the building, while the space between the south side of the chapel and the other buildings is given over to an extensive memorial patio and rose garden.¹ Beyond those buildings to the property's perimeter defined by Josselyn Canyon, Sylvan Road, and Old Golf Course Road are native trees and shrubs. Underbrush and deadwood are cleared for appearance and access to the children's playground on the east side of the property.

Exterior

A classic example of the Shingle Style, the chapel designed by E.A. Coxhead (**Figures 1, 2**) is a rambling, picturesque building originally clad entirely with redwood shingles forming a continuous and contoured covering stretching over rooflines and around corners (**Figure 3**). The building is anchored to the ground on a heavy stone foundation. In keeping with this style of architecture the chapel's original site was a natural setting of California live oaks and Monterey pines. Façades are asymmetrical and horizontal with narrow arched windows grouped along the north side of the building (**Figure 4**). The entryway was originally defined by a heavy low stone arch with recessed heavy oak double-doors. The asymmetrical, steeply pitched, cross gabled roofline of varying pitches has eyebrow dormers on the southern side. A large square louvered and shingled tower serves as the steeple and belfry at the eastern end opposite the Chapel's entrance.

While the Chapel's floor plan appears from the outside to follow a traditional Latin Cross plan, it is actually a classic basilica-style floor plan, 80.6 feet long (narthex to apse) by 49.2 feet wide (at the chancel extensions crossing), encompassing 2,302 square feet. What appears to be a standard Latin Cross crossing with transepts north and south are extensions of the chancel. The aisle

¹ The patio was designed and presented on 25 November 1976 by Mrs. Elizabeth McNaughton in memory of her husband Major General Kenneth McNaughton. The memorial rose garden was a gift of Lieutenant Colonel Frederick Bell in memory of his wife, Dorothy Monro Bell, dedicated on 25 May 1980.

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configuration consists of a single central aisle and one side aisle on the south side. The double-high, steeply pitched, cross-gable roofline rises to fifty feet with the steeple/belfry tower rising to 110 feet at the eastern end above the chancel. When completed in 1891, the chapel was sixty feet long, set on a stone foundation in keeping with the natural setting of its location. When the chapel was moved in 1957 an additional twenty feet were added to the west end of the nave and adding the narthex. A memorial vestibule and front porch, added to the original building in 1941, extends an additional 9.6 feet to the foot of the granite stairs.²

The building was originally constructed with its entrance facing northwest on Fremont Street in Monterey, approximately 850 feet southeast of the entrance to the Hotel del Monte (**Figure 7**). The chapel is of wood, stone, and plaster construction set on a stone foundation. Exterior wall and roof cladding were originally redwood shingles above a granite and sandstone block base. On the roof, fire retardant shingles replaced the original redwood shingles in 1957.

The main façade is asymmetrical in design with the heavy oak wood double front doors offset to the north. Below the redwood shingle clad face of the gable, the front is made of Pacific Grove granite and Santa Clara sandstone (the same as used at Stanford University). The sandstone, resembling artificial stone in appearance, is susceptible to being smoothed and carved, providing a contrast in color and appearance to the more grayish and flinty granite. All the trim, including corners and the arch to the main entrance pillars was carved out of sandstone, while the steps leading to the main doorway are of granite. In the upper portion of the front gable, directly over the entrance and clad with redwood shingles, is a large stained-glass rose window.³ The sides of the chapel are shingled to the granite foundation below, with provision for ventilating windows around the edifice. Flanking the doors are two smaller stained-glass windows providing light to the entrance of the nave and then to the narthex. The double-door entrance, arches, steps, and balustrades are of granite to match the existing stonework. Two small rectangular stained-glass windows on either side of the foyer provide light for the entryway.

The north side is clad with redwood shingles beneath the eaves of what was originally the redwood shingled roof, safety upgraded in 1957 with fire retardant shingles. The wall face originally extended to a height of twelve feet from the stone foundation to the roof and sixty feet from the front façade to the southeastern corner with a slight one-foot northern chancel extension. This extension was replaced in the early 1930s with a twelve by twenty-foot housing for the organ blower to accommodate the pipes and screen of a new organ.⁴ From the front façade to the chancel extension there were initially four narrow arched stained-glass windows. Two additional matching windows were added with the westerly extension of the nave following the move in 1957. Three smaller narrow arched windows were at varied heights in the original chancel extension. These were replaced by a single small arched window at the peak of the

² Robert Douglas Morrison Memorial Porch, donated by his widow, Mrs. Mary Winslow Morrison, and dedicated on Maundy Thursday, 1941.

³ Given in 1953 by Mrs. Ruth Black Moore in memory of her mother, Mary Winslow Black Morrison. The window depicts an eagle, symbol of St. John the Evangelist.

⁴ Donated by Mrs. Mary Back in memory of her husband Clarence A. Black.

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façade of the organ blower extension. Two more small arched windows are located towards the southeast side of the wall to provide lighting for the altar inside.

The south side of the chapel rests on the stone foundation. This side, as is the rest of the building, is clad with redwood shingling. The side extended a total of 61.6 feet with an 11 by 15-foot southerly extension housing the sacristy. The main length of the wall is windowless and extended originally 36.2 feet from the front (northwestern) façade to the arched door entering the chapel nave on the southern aisle beneath an eyebrow lift to the roofline. The wall then extended an additional 1.5 feet to the southwest facing wall of the sacristy. The steeply pitched gabled roof over the main portion of the building extends down to 5.5 feet above the ground. Three dormers in the roof, each with round stained-glass windows, provided light for the western nave aisle inside. Two additional matching stained glass-dormer windows were added when the main portion of the building was extended twenty feet following the move in 1957. The north facing wall of the sacristy extends southwest for eleven feet. This wall is also clad with redwood shingles with the arched stained-glass window just below a cross-gabled roofline that extends down to tie in with the southwestern portion of the main roofline. The wall then turns to face southwest for 14.7 feet accommodating a door opening into the sacristy from outside. This serves as the exterior wall of the sacristy and the southwest portion of chancel extension. At the southwest corner the wall turns northeast for twenty feet connecting to the southern 10.7-foot outside wall of the sanctuary. There are three small stained-glass windows in the chancel portion of this wall.

The eastern external wall rests on the stone foundation and joined the northern wall at the northeast corner and extending south for a total of 35.6 feet. At 13.6 feet the wall meets the 4.6-foot eastward projection of the outside wall of the sanctuary. At the projection the wall continues southward for 15.6 feet then extends westward for 10.7 feet before turning south for twenty feet forming the outside wall of the sacristy. The walls of all three elements—shed, sanctuary, and sacristy—are clad with redwood shingling as are all the chapel outside walls. The sanctuary projection extends upward to join the fifty-foot roofline below the steeple while the rooflines above the north and south chancel and sacristy extensions reach down to six feet above the stone foundation. Centered in the face of the sanctuary extension at fourteen feet above ground level is the arched stained-glass window backing the altar inside. There are an additional three small rectangular windows in the sacristy's eastern wall behind the organ loft inside and above a ramp leading below ground to the chapel's heating system and utility storage facility.

The chapel's complex cross-gabled, almost A-frame, roof design is distinctive. It is steeply raked, with six dormer windows on the south side. The main section of the roof is steeply pitched, a salt-box design, reaching to five and a half feet above the ground on the southwestern side and twelve feet above the ground on the northeastern side. At the western peak of the roof ridge is a small ornate wrought iron cross duplicated at the peak of the steeple on the eastern side. Dominating the eastern edge of the structure is the distinctive 110-foot steeple and belfry similarly tiled as the rest of the roof. The square tower of the steeple is centrally situated on the eastern end of the building above the chancel. The steeple's roofline tapers upward to the square belfry level with the peak of the main roofline. Above the belfry, the lantern and spire are

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incorporated into a single pyramid hip roof, peaking at 110 feet and topped with a wrought iron cross finial matching the one at the peak of the roof over the main entrance. There is a single louver ventilator on each side of the pyramid. Originally there were only three small round dormer windows on the south side of the roof. With the 1957 extension by twenty feet, two additional matching dormer windows were added.

The main entrance of the chapel is on the west façade through an arched pair of heavy oak double doors—the first set at the top of the granite stairs at the front porch; the second, and original set, opening into the chapel's narthex from the vestibule.

Interior

The initial impression on entering the chapel is of arches and the high vaulted gothic pitched ceiling. Arches are a key architectural feature. Looking east down the nave's center aisle, an arch separates the main portion of the chapel from the chancel with a second arch separating the chancel from the sanctuary. At the western face of the chancel arch is the pulpit on the north side and the lectern on the south side. The raised wooden pulpit is also defined by arches and accessed through an arched doorway. A series of six arches support the southern bearing wall and separate the second aisle from a lower five-foot outside bearing wall. Each arch is supported by a short dark wood Doric column. This second aisle leads from the narthex to yet another arch opening into the area separating the organ console from the main portion of the chapel. Arched doors on either side of this arch lead, from the nave side, out to the chapel's formal rose garden, and from the organ side into the sacristy, an extension of the chapel's southern wall. The arch motif is finalized by the arched, 6 by 8-foot stained glass window at the end of the east façade behind the altar.

Steeply pitched to reflect the outside roofline, the high vaulted ceiling is painted white and accentuated by a series of dark wood common rafters extending from the ridge down to the north and south bearing walls. Collar beams extend between each of these rafters at the halfway point and support a dark wood hanging beam that extends the length of the nave from the western façade to the arch over the chancel entrance. At the top of both inside bearing walls, between every fifth common rafter, extend five dark wood tapered and crenelated tie beams. Each tie beam is supported by a carved and lathe-turned floating column connected to the hanging beam above. Beyond the arches, at the south bearing wall, the common rafters extend from the inside twelve-foot bearing wall to the outside five-foot bearing wall providing cover for the south aisle.

Passing through the arch at the chancel end of the nave the ceiling pattern continues at a lower level above the chancel. Four common rafters extend from a lower ridge to the bearing walls north and south. The walls in this area are higher and support the steeple and belfry above this point of the building, although not visible from inside. The wall-supporting arch motif continues on the south side with the organ loft housing the console located beyond the arches to the south. The organ pipes, blower and remaining organ case are behind a screen on the north wall.

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Beyond the arch between the chancel and the sanctuary the ceiling returns to the pattern of the narthex/nave portion of the chapel. Four common rafters extend down from the ridge to the north and south bearing walls. Collar beams connect the rafters. There are no hanging beam or tie beams, this section being narrower than the main body of the building.

The west wall is dominated by the arched, heavy oak double doors that were the original entrance to the chapel before the addition of the front porch and vestibule in 1941. The baptismal font is located at the west end of the narthex to the right of the main entrance doors, above which is an additional small arched stained-glass window. Further up the west wall are two more stained-glass windows, one rose window to the left and a narrow-arched window to the right. Dominant on this wall at a height of twelve feet above the main doors and a small wooden cross, and set above another tie beam, is the large, stained glass rose window with the depiction of an eagle, symbol of St. John the Evangelist. Plaques on the wall note these features were memorial gifts to the Chapel.⁵

The center aisle of the nave extends from narthex at the main entrance to the chancel (**Figure 10**). There is a second aisle on the south side of the nave behind a six-arch colonnade serving as a primary bearing wall. The roofline pitches steeply at this point from the twelve-foot bearing interior wall supported by the arches to the second, outside five-foot bearing wall. In the roofline above this aisle are five round stained-glass dormer windows. On either side of the center aisle are dark wooden pews with leather arm rests on the aisle sides. When completed, the chapel had ten eleven-foot pews on the south side of the main aisle and ten half-length pews on the north side, seating approximately one hundred people. With the 1957 extension an additional four long and five short pews were added, increasing seating to approximately 180.

There were originally four narrow arched, rectangular stained-glass windows on the north wall. Two additional matching windows were added to this side in 1957. The wall is plain and unadorned aside from the windows and several memorial plaques.

At the east end of the nave is the chancel. The small northern chancel extension houses the pulpit access door, choir stalls, the organ pipes and blower, and access to the steeple and belfry. The southern chancel extension provided space for the lectern, additional choir stalls, loft space for the Chapel's organ console, and access to the sacristy. This area is separated from the nave by a single step, an arch, and a wrought iron rood screen. Designed and hand forged by Danish artisan Robert Peterson of Monterey, the screen—described as English in character—depicts symbolic plant forms growing up from their trunks.

The sanctuary at the east end of the building is elevated by three steps. The first leads up from the nave beneath the rood screen to the chancel. The second step, which also serves as a kneeler during communion, leads to the sanctuary, separated by a railing. The altar is up a third step on a platform at the east wall. On either side of the sanctuary are two small arched stained-glass windows providing both light and ventilation.

⁵ Similar memorial plaques are also mounted on the wood pews as well as the north and south walls of the nave.

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The chapel received several notable gifts, among them, a stained-glass window depicting the parable of the Good Samaritan.⁶ Installed in 1932, the memorial window was created by the Heaton, Butler and Bayne Studio of London, England, replacing the original triple lancet and quatrefoil geometric Gothic window. Another Depression era gift was an eternal lamp of brass and Lalique glass created by E. Charlton Fortune who founded the Monterey Craft Guild, a group of metal smiths, sculptors, and embroiderers to execute her designs for churches throughout the world.

The font, Bishop's chair, and other church furnishings are consistent with the unique and artistic exterior. The chandeliers in the nave came from the Hotel del Monte. Following the 1924 fire that destroyed the three story main building of the hotel, the Rev. Griffin Cutting,⁷ while searching through the ruins, salvaged the chandeliers that had hung in the hotel bar. He had them refurbished and installed in the nave.

Building Move and Alterations

When the California Department of Transportation (CalTrans) began planning to improve and widen State Route One in the early 1950s, the original location of St. John's Chapel was no longer viable. In December 1957, it became necessary to move St. John's Chapel to a new location. Repositioning and expansion of the state highway would have cut access to the chapel, leaving it stranded on a small island between two major portions of a divided semi-freeway. The chapel was moved 560 feet southwest to the site of the former Hotel Del Monte nursery that had for decades provided cut flowers and plants for the hotel. The nursery property was purchased from S.F.B. Morse.

In order to accomplish the move, the building was divided into three sections (**Figures 8, 9**). In conjunction with the move, the nave was lengthened to the west by twenty feet to accommodate additional pews on either side of the aisle and establish a narthex at the entrance. Load-bearing members were strengthened, the inside columns were replaced with steel beams, and stone arches were added from the steeple to the ceiling. The front was extended with a stone vestibule, and the redwood shingled roof replaced by fire-resistant composition shingles. For his outstanding work on St. John's, architect Robert Stanton of Carmel received a national merit award for church restoration from the American Institute of Architects.⁸ The contracting firm was Joseph B. Fratessa.

Noncontributing Buildings

Three noncontributing buildings—built in or after 1957—are co-located on the property and integral to the chapel's mission as a religious institution. Construction materials were the

⁶ Luke 10:25-37. The window was donated as a memorial to Charles H. Dickey.

⁷ Rector of St. John's Chapel from 1907 to 1909, and again from 1920 to 1930.

⁸ Mary Engholm, "A Century of Change," *Alta Vista Magazine, Monterey County Herald*, September 1, 1991, 14.

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standard for mid to late twentieth century buildings, namely concrete, structural steel, wood, sheet rock, acoustical tiles, and glass.

With a donation from the Charles F. Crocker family of the Central Pacific Railroad, architect Robert Stanton designed and built the 3,411 square foot roughly L-shaped Parish Hall, dedicated on 29 September 1957 (**Building 2 on Sketch Map**). Services were conducted in the parish hall while the chapel was moved and enlarged. The building's longer, 71 by 42 feet east/west leg served as meeting room with parish kitchen, classroom, and interim chapel, while the shorter, 34 by 30 feet north/south leg housed the Rector's office, additional classrooms, and administrative space. In 1967, a 702 square foot addition to the parish hall was designed and built by architect Wallace Holm on the south side to provide for classrooms, while to the north the former classroom wing was expanded to provide additional offices and meeting space. In 1982, a 98 square foot kitchen addition designed by architect Francis Palmis was added to the southeast corner of the building.

A second, 1,499 square foot L-shaped building was added immediately south of the parish hall in 1973 (**Building 3 on Sketch Map**). Belli, Fox and Kuska were the architects. This was originally designed to provide additional classroom space. With the decline in the number of congregation families with younger children, a portion of the building was converted to house the benefit shop, the nursery, and additional storage space.

Centennial Hall was added east of the parish hall in 1992 and dedicated on 15 August 1993 to the memory of late US Navy Admiral Francis Hartt Gardner (**Building 4 on Sketch Map**). The 1,600 square foot, generally rectangular building commemorates one hundred years of service by St. John's Chapel members. Designed to serve as a community center, the building is used as a choir rehearsal and robing area, and for church and community meetings and activities, as well as for storage and other church needs. Architect for this facility was Will Shaw of Shaw Architecture Planning, Inc., and the hall was built by Mill Construction Company.

Integrity

Although St. John's Chapel, Del Monte has lost integrity of location, it retains all other aspects of integrity, sufficient to convey its historic significance. At only 560 feet from its original location, the chapel's natural wooded *setting* is similar to where it was constructed, and shielded from the highway that required the relocation. The move and contemporaneous alterations have not compromised the integrity of the original Shingle Style or church plan. The extension of the building was done in keeping with the original design, and the building retains most of its character defining features. *Design, materials, and workmanship* are intact. The building retains its *feeling and association* as an active house of worship for a small congregation.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1891-1957

Significant Dates

1891

1957

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Coxhead, Ernest Albert (1891)

Stanton, Robert (1957)

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

St. John's Chapel, Del Monte is eligible for the National Register at the local level of significance under Criterion C in the area of Architecture as an outstanding example of the Shingle Style by master architect Ernest A. Coxhead. The 1891 to 1957 period of significance encompasses original construction to relocation and alteration, necessitated by the expansion and restructuring of California State Highway 1. St. John's Chapel, Del Monte satisfies Criteria Consideration A: Religious Properties as a property that derives its significance from its architectural distinction. As a property significant under Criterion C, the chapel retains enough historic features to convey its architectural values and retains sufficient integrity of design, materials, workmanship, feeling, and association to satisfy Criteria Consideration B: Moved Properties.

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

In 1891, St. John's Chapel, Del Monte was constructed as a Chapel of Ease, a chapel located at a distance from its mother church where services are held for the convenience of nearby parishioners. Clergy leadership is usually provided by the mother church.⁹ St. John's Chapel was initially associated with St. John's Church, San Francisco, whose rector, Dr. E.B. Spaulding, encouraged the chapel's construction and inspired members of his congregation, many of whom vacationed at the Hotel del Monte, to contribute to its support. The chapel was meant to provide a nearby and thus convenient place of worship for the guests of the Hotel del Monte. Wooded property adjacent to the hotel was acquired by the Crocker family and donated for the chapel, and Ernest Coxhead was hired as architect for the project. Known for his Arts and Crafts design, Coxhead chose a redwood shingled exterior as most suitable for the location. According to architectural historian Richard Longstreth, the office records of Coxhead and Coxhead were destroyed by fire—including original material and drawings of St. John's Chapel, Del Monte—making research difficult and reliance on secondary resources necessary.¹⁰

Brief History of the Hotel Del Monte

Monterey's Hotel Del Monte opened in June 1880 and soon gained fame as "The Queen of America's Watering Places."¹¹ The resort, situated on 125 acres of park-like grounds, attracted guests who included presidents, leaders of industry, royalty, heads of state, and the rich and

⁹ Don S. Armentrout and Robert Boak Slocum, eds. "An Episcopal Dictionary of the Church," Church Publishing Co. January 2000; <https://episcopalchurch.org/library/glossary/chapel-ease>, accessed 6 January 2020.

¹⁰ Richard Longstreth, *On the Edge of the World* (New York: Architectural History Foundation, and Cambridge, MA: MIT Press, 1983), 394.

¹¹ "The Queen of America's Watering Places: California's Famous Sea-Side Resort, Its Surroundings, Climate, Etc.," *Monterey Weekly Cypress*, Monterey California, December 14, 1889, 2.

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famous from around the world.¹² Accommodations were considered the era's best, both in elegantly furnished lodgings and sophisticated dining. Another main draw was the hotel's locale, situated on the edge of beautiful Monterey Bay, with nearby seaside bathing and scenic drives through the wooded, ocean vistas of the Seventeen Mile Drive. The Pacific Improvement Company, the hotel's holding company, grew in size to hold almost 20,000 acres that included parts of Monterey, Carmel, Pacific Grove, Pebble Beach, and Carmel Valley. Controlling the large conglomerate, which included the Southern Pacific Railroad, were four men known as the Big Four: Charles Crocker, Leland Stanford, C.P. Huntington and Mark Hopkins. The company encouraged rail travel to Monterey, made easy for guests who disembarked at the Del Monte Station, located straight across Del Monte Avenue from the hotel. Rail visitors during the pre-automobile period often stayed for months, sometimes arriving in their personal rail cars and bringing their servants with them. From 1882 until 1948 when it was annexed by the City of Monterey, the Del Monte post office operated intermittently on the hotel grounds. The grounds and surrounding area were known as Del Monte. Although a fire destroyed the hotel on April 1, 1887, it was rebuilt within 100 days with the addition of two separate wings that flanked the central building and held a total 700 guest rooms. The hotel reopened in December 1887.

In 1915, Samuel F.B. Morse was employed to liquidate the Pacific Improvement Company's holdings and instead made improvements in its properties, forming the Del Monte Properties Company (later the Pebble Beach Company) which included the Lodge at Pebble Beach and the Pebble Beach Golf Links. Morse purchased the company in 1919. Under his ownership, he continued to provide an elegant and attractive venue at the Hotel del Monte, attracting world leaders and the era's new Hollywood elite.

After being destroyed again by a 1924 fire that closed the hotel for two years, a third rebuilding brought back the hotel's popularity, which continued into the 1930s. During the Great Depression, financial losses, coupled with a rise in automobile travel, spelled decreased patronage and eventually the end for the famous resort. In 1942, the U.S. Navy acquired the property, at first turning it into a pre-flight school. In 1951, the Naval Postgraduate School was moved from Annapolis, Maryland to the former Hotel del Monte.

Brief History of St. John's Chapel, Del Monte

For Episcopalian guests at the Hotel Del Monte, carriage travel to either Monterey or Pacific Grove to attend services in their denomination was considered an inconvenient distance. A chapel on or near the hotel grounds seemed to be the answer. Accordingly, a group of guests decided to plan for the eventuality.

Along with Charles Crocker and C.P. Huntington, two ladies—Charles Crocker's daughter, Hattie Crocker Alexander and her future sister-in-law, Emma (Mrs. Alexander) Rutherford, who later married Crocker's son, George—became involved in the planning and support of the new church. The Crocker family donated property for the chapel, adjacent to the hotel, located just

¹² "Historic Hotel Del Monte," <https://library.nps.edu/hotel-del-monte>, accessed 10 January 2020.

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across the carriage drive that passed alongside the maze garden to the southeast of the hotel. When completed, the chapel faced the Hotel Del Monte and was located a short stroll away via a footpath.¹³

A number of the Hotel del Monte's San Francisco guests were Episcopalians and members of San Francisco's St. John's Church, named for St. John the Evangelist. The Ernest Coxhead-designed San Francisco church was completed in 1890. The rector, Dr. E. B. Spalding, encouraged his San Francisco flock, as well as his church vestry, to establish the initial fund to build the Chapel of Ease in Monterey.¹⁴ Additional funding came from the Oak Grove Development Company building homes next to the Hotel del Monte property. The company contributed proceeds from the sale of its first subdivision lot to the chapel building fund. Many local residents of the surrounding area also added to the building fund, as did other Hotel del Monte guests, individuals, and companies.

As had been the case with the San Francisco mother church, Ernest Coxhead was hired as architect to design the chapel at Del Monte. He selected a style that featured a redwood shingle exterior. Collis Huntington had preferred a granite building in the English Norman style and a compromise was reached using some exterior stone blocks.

Dedicated on June 14, 1891, the formal opening was conducted by the suffragan (assisting) bishop, the Rt. Rev. William Ford Nichols of the Diocese of California, assisted by the Rev. Dr. E.B. Spalding, rector of St. John's Church, San Francisco and the Rev. C.S. Fackenthal, priest-in-charge of St. Mary's-by-the-Sea, Pacific Grove and chaplain of St. James Episcopal Church, Monterey.¹⁵ The chapel's first baptism took place in 1892 and the formal chapel consecration was bestowed on March 28, 1894 by Bishop William Ford Nichols.¹⁶ During this early period, the church served as a chapel of worship for members of the public as well as hotel guests. The Rev. Charles S. Fackenthal traveled from St. Mary's-by-the-Sea in Pacific Grove and St. James Episcopal Church in Monterey to conduct Sunday afternoon services at St. John's Chapel, serving as both chaplain and priest-in-charge.

The chapel also became the preferred wedding venue for hotel guests (previous weddings had been performed in one of the hotel's public rooms). Many prominent vacationers attended services at the chapel including President Theodore Roosevelt, who attended services on May 17, 1903 while a guest at the Hotel del Monte (**Figure 6**).¹⁷ Celebrities, society figures, and movie stars were married at St. John's Chapel, including film actress Joan Fontaine, who on August 20, 1939 married Brian Aherne at the chapel and was attended by her sister, Olivia De Havilland. Because it was adjacent to the hotel, the chapel was open to the public and counted

¹³ "The New Church at Del Monte Opened for Worship," *San Francisco Call*, June 15, 1891, 1.

¹⁴ Henry D. Barrows, and Luther A. Ingersoll, eds., *A Memorial and Biographical History of the Coast Counties of Central California* (Chicago: Lewis Publishing Co., 1893), 80.

¹⁵ "St. John's Chapel: A Quaint Edifice of Worship near Del Monte, The Opening Service," *Monterey Weekly Cypress*, June 20, 1891, 1.

¹⁶ Douglas Ottinger Kelley, *History of the Diocese of California from 1849 to 1914* (San Francisco: Bureau of Information and Supply, 1915), 356.

¹⁷ "President Roosevelt Visits Beautiful Hotel del Monte," *Monterey New Era*, May 13, 1903, 1.

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both the elite and the ordinary among its congregation. When the Great Depression brought a decline in patronage at the Hotel del Monte, local residents of the Monterey Peninsula formed a larger part of the church congregation.

Ernest Albert Coxhead, FAIA (1863-1933)

Ernest Coxhead was born in East Sussex, England, the son of an Anglican priest. He became an architect through apprenticeship to George Wallis, a civil engineer in Eastbourne, who designed public projects and residential developments. After five years, Coxhead moved to London where he worked for Frederick Chancellor, who restored gothic churches. Coxhead studied architecture at the Royal Academy of Fine Arts and at evening classes of the Architectural Association. He moved to Los Angeles with his older brother Almeric in 1886, where the pair formed the architectural firm of Coxhead & Coxhead. Almeric had no architectural training and learned drafting in the office. He supervised their business affairs and construction projects.

Initially, the brothers planned to design churches for the Episcopal Diocese of California, where between 1887 and 1889 Ernest was the semi-official architect for the Episcopal church in California under Bishop William Ingraham Kip, designing the majority of new Episcopal churches in Southern California.¹⁸ At first, he focused primarily on the Gothic Revival style. According to historian Jeremy Kotas, “[Coxhead] was California's direct link with the Anglican Gothic revival and he had the English accent to prove it.”¹⁹ Coxhead was soon drawn to American architecture styles of the time that included Shingle Style and Richardsonian Romanesque.²⁰

In 1889, three years after his arrival in Southern California, the Episcopal Diocese of California gave Coxhead commissions to build three major churches in Northern California, in the cities of Stockton, San Francisco and Alameda. By 1890, Ernest and Almeric had moved their firm from Los Angeles to San Francisco.

During this period, which signaled the emergence of the style in California, Ernest Coxhead's shingled Arts and Crafts style buildings influenced other architects of the greater San Francisco Bay Area, including Bernard Maybeck, Julia Morgan, Edgar Mathews, and Albert Farr. Coxhead is often credited in helping to define the architectural term referred to as the First Bay Tradition.²¹ This tradition began in the 1880s as a reaction to the predominant Victorian and Beaux Arts architectural styles. The First Bay Tradition is unique to the greater San Francisco Bay Area. Buildings are distinguished by sensitivity to their surroundings, use of natural materials—particularly redwood and shingles, and employment of modern building methods and materials blended with historic details. According to Jeremy Kotas, Coxhead's academic

¹⁸ Longstreth, *On the Edge of the World*, 47.

¹⁹ Jeremy Kotas, “Ernest Coxhead” in *Toward a Simpler Way of Life: The Arts & Crafts Architects of California*, ed. Robert Winter (Berkeley and Los Angeles: University of California Press, 1997), 24.

²⁰ Longstreth, *On the Edge of the World*, 48.

²¹ Noe Hill Architectural Styles, “First Bay Tradition (1880-1915),” https://noehill.com/architects/style_first_bay_tradition.aspx, Accessed 20 May 2019.

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background gave him a pragmatic and flexible approach to architectural fundamentals as well as training that made him aware of the rigors of rational theory. "Added to his academic background was his Arts and Crafts-oriented appreciation, which he shared with many of his contemporaries, of vernacular crafts and homespun art."²² The emphasis was on craftsmanship, volume, form, and asymmetry.

Coxhead was known for combining styles that seemed incompatible. Some stunning details were combined in St. John's Church, San Francisco (demolished). As described by Longstreth, beneath the enormous church tower and spire, were to be found areas showing details recalling Burgundian Romanesque and Ottonian churches, and a Byzantine apse, flanked by stepped minarets. He concludes, "...the whole composed as if it was a Carolingian *Westwerk*-and topped by a Tuscan colonnade positioned like the arcade on the facade of a French High Gothic cathedral."²³ Coxhead, as with architects Bernard Maybeck, Julia Morgan, and Willis Polk, experimented with new ideas, mixing basic Craftsman and brown-shingled styles with Mission Revival, Tudor, Renaissance Revival, and Spanish Colonial, employing both the rustic and the cultured in a building, resulting in a sense of drama on one façade and repose on another. The effect was one of surprise throughout.²⁴ Along with fellow bohemian Willis Polk, Coxhead was known for denouncing the work of older generation Victorian architects. Both men were leaders of the Sketch Club, a members-only group of local artists, and started a magazine to promote forward-thinking architecture.

Following the 1893 death of his client, Episcopal Bishop William Kip, church contracts from the Episcopal Diocese fell off. Coxhead turned his focus more toward residential design in the Bay Area with many of his designs reflecting the Arts and Crafts style.²⁵ While his friend Willis Polk designed rustic, brown-shingled urban San Francisco homes largely on Russian Hill, Coxhead's residences were mostly in Pacific Heights and Presidio Heights. He also designed townhomes in Palo Alto, Berkeley, and Alameda. The homes designed by these notable architects helped create the Bay Area Shingle style that defines many San Francisco and East Bay neighborhoods. With their natural woodwork, attention to the site, large rooms, and logical planning, these residences contrasted greatly with typical Victorians, which the younger architects said lacked simplicity, rigor, and thought.²⁶ The Shingle Style for which Coxhead was known, refers to the Bay Area's unique building tradition, one characterized by the use of boards, siding and shingles for exterior walls, offering an overall sense of uncomplicatedness in feeling, plus the practice of prudent and sometimes incongruous decorative touches that disclose unsuspected sophistication and calculation.

²² Kotas, *Toward a Simpler Way of Life*, 23.

²³ Longstreth, *On the Edge of the World*, 98.

²⁴ "Ernest Albert Coxhead (1863-1933)," NoeHill: Architects, <https://noehill.com/architects/coxhead.aspx>, accessed 20 May 2019.

²⁵ Finding aid to the Ernest Coxhead Collection, 1919-1998, University of California, Berkeley, 3.

²⁶ David Weinstein, "Signature Style/Ernest Coxhead/Strange talents/Idiosyncratic Homes Helped Define Bay Tradition," *SFGATE*, June 5, 2004, <https://www.sfgate.com/homeandgarden/article/Signature-style-Ernest-Coxhead-Strange.php.2715942.php>, accessed 20 May 2019.

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While scholars disagree on the number of churches built by Coxhead in California, the 1999 finding aid for the Ernest Coxhead collection at the University of California, Berkeley, states that eleven out of seventeen Coxhead-designed churches for various denominations in both Southern and Northern California remain.²⁷ Thirteen of the seventeen were Episcopalian; eight of the thirteen are **extant**. In Southern California:

- St. Augustine by the Sea (1887, Santa Monica, burned)
- **Church of the Ascension (1887, Sierra Madre)**
- **Church of the Epiphany (1888, Los Angeles)**
- **Church of the Messiah (1888, Santa Ana)**
- All Saints' Episcopal Church (1888, Pasadena, demolished)

In Northern California:

- Christ Episcopal Church (1889, Alameda, burned)
- **St. John's (1889, Stockton)**
- Church of St. John the Evangelist (1890, San Francisco, demolished in 1906 earthquake)
- **St. John's Episcopal Church (1890, Petaluma)**
- **Chapel of the Holy Innocents (1890, San Francisco)**
- Church of the Advent (1891, San Francisco, burned)
- **St. Peter's Episcopal Church (1891, Red Bluff)**
- **St. John's Chapel, Del Monte (1891, Monterey)**

Coxhead's designs for the Episcopal Church appear to fall into two classifications: great, elaborate buildings designed to serve large congregations and small chapels intended to serve a more modest number of parishioners. His four smaller chapels in California are Epiphany Chapel (1888, Los Angeles), Christ Episcopal (1889, Alameda), Chapel of the Holy Innocents (1890, San Francisco), and St. John's Chapel, Del Monte (1891, Monterey). In the greater Northern California area, St. John's Chapel, Del Monte is an outstanding example of the Shingle Style design, evoking, in an ecclesiastical building situated near the fashionable Hotel Del Monte, what Longstreth described as an "idealized depiction of pastoral innocence—imagery quite appropriate to the carefree atmosphere of an exclusive watering place." He refers to the sense of simplicity seen in the chapel, tower, and façade forms enhanced by a coat of shingles "draped over the mass like a rolled thatch" and states that the miniature scale of the elements introduces a "sense of fantasy that is more pronounced than in most ecclesiastical designs of the period."²⁸

In a fashion similar to that of St. John's Chapel, Del Monte, the Coxhead-designed Holy Innocents Episcopal Church (1890)—the oldest surviving Episcopal church in San Francisco—began life under the same rector, Dr. E.B. Spalding, as a parish extension of St. John's Church in San Francisco. According to the description on the Holy Innocents website, the architectural style became known as "English parish,"²⁹ evocative of the description of St. John's Chapel, Del Monte given by Longstreth. Regarding the chapel's shingled exterior, and, like St. John's, its

²⁷ Finding aid.

²⁸ Longstreth, *On the Edge of the World*, 105.

²⁹ www.holyinsf.org, accessed 28 January 2020.

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diminutive size and arched entry with rounded corners, author Susan Dinkelspiel Cerny writes, "This small, early-Shingle style church has shingle patterning over the arched entry and the rounded corners."³⁰ As with St. John's Chapel, Del Monte to which a vestibule and front steps were added in 1941, in a style in keeping with the original church design, an addition of the front wing at Holy Innocents has been described as "so compatible that it appears original."³¹ Holy Innocents Church has also been described as "typical of the rustic sophistication of Coxhead's best work."³²

Over the course of his career, Coxhead's practice was small and stable. Following the end of the First World War, he volunteered many months in France with the YMCA. There, he organized classes and directed the American Expeditionary Forces School of Architecture. Back in the San Francisco Bay area by 1919, he was active in the local architectural community and served as Vice-President of the San Francisco chapter of the American Institute of Architects (AIA). He became a Fellow in the AIA in 1923. Coxhead's lifelong partnership with his brother continued until November 30, 1928 when Almeric died. Coxhead continued working for the next five years until he died on March 27, 1933.

Robert Stanton, FAIA (1900-1983)

After serving in the United States Navy during World War I, Stanton graduated from Manual Arts High School in Los Angeles where he had studied freehand and mechanical drawing, foundry casting in brass and iron, chemistry, physics, and stagecraft. He then studied architecture, music, and engineering at the University of California, Berkeley. After graduation, Stanton worked as a contractor in Carmel, California, before heading to Southern California in 1927. He worked in Pasadena for architect Wallace Neff, where he was a supervisor on many commissions and earned licenses in architecture and real estate. Stanton returned to the Monterey Peninsula in 1935. He opened his own office in the Hotel del Monte and established a practice that included designs for residences, hospitals, and schools on the Monterey Peninsula and in Santa Cruz, San Benito County, and the San Joaquin Valley.

Stanton designed hospital units in San Diego, San Bernardino, San Francisco, and Paso Robles as well as buildings at the former Ft. Ord Military Reservation, all in California. He was a resident of Carmel, California, where he and his interior designer wife Virginia expanded his Tudor Revival-themed Carmel office into a hotel development named The Normandy Inn. Stanton's more eclectic projects, the WPA-funded Monterey County Courthouse (1937) and the King City High School Auditorium (1939) included the works of sculptor Joseph Jacinto Mora. Mora designed the decorative elements of the buildings, both of which are listed on the National Register of Historic Places. During the course of his career, Stanton became one of the leading architects of the area and he also trained a generation of local architects. In the 1950s, he helped found the Monterey Bay Chapter of the American Institute of Architects and in 1972 became its

³⁰ Susan Dinkelspiel Cerny, *An Architectural Guide to San Francisco and the Bay Area* (Layton, Utah, Gibbs Smith, Publ. 2007), 83.

³¹ Ibid.

³² https://noehill.com/sf/landmarks/poi_holy_innocents_church.asp, accessed January 28, 2020.

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first fellow.³³ Stanton was the first member of the Monterey Bay Chapter, AIA, to be so named. The Robert Stanton Award was established by his widow, Virginia Stanton, for significant contributions to the profession of Architecture on the Central Coast of California.

Conclusion

St. John's Chapel, Del Monte is a rare and excellent example of an Episcopal church designed by master architect Ernest A. Coxhead. The property is eligible under Criterion C in the area of Architecture in that its use of natural materials embodies the Shingle Style, represents the work of a master, and possesses high artistic values. St. John's Chapel, Del Monte is an enduring example of Coxhead's Shingle Style architecture. As a religious property eligible for its architecture, the chapel satisfies Criteria Consideration A, and retains sufficient integrity to satisfy Criteria Consideration B: Moved Properties.

³³ Kent Seavey, *Carmel: A History in Architecture* (Charleston, SC: Arcadia Publishing, 2007), 84.

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<https://www.sfgate.com/homeandgarden/article/Signature-style-Ernest-Coxhead-Strange-2715942.php>. Accessed 20 May 2019.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: St. John's Chapel, Del Monte Archives

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.987

Latitude/Longitude Coordinates
Datum if other than WGS84: _____

St. John's Chapel, Del Monte
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(enter coordinates to 6 decimal places)

1. Latitude: 36.593354 Longitude: 121.872646

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

(From Deed recorded in Monterey County California, 4 December 1967, Reel 533, Page 0575): "Beginning at a point distant 18.28 feet North and 120.49 feet West from that certain Monument numbered 5852, as said monument is shown and so designated on that certain map entitled 'Licensed Surveyor's Map of Del Monte Fairways,' etc., filed for record in Volume 3 of 'Surveys,' at page 162 therein, Records of Monterey County, California (said point of beginning being the easterly terminus of Course numbered (2) as described in that certain deed from Del Monte Properties Company, a corporation, to Rector, Wardens and Vestryment [sic] of St. John's Parish in Del Monte, a corporation, dated December 12 1956, and recorded February 20, 1957 in Volume 1772 of Official Records, at Page 41 therein, Records of said Monterey County); thence

- (1) South 30° 00' East and along Course numbered (3) as described in said deed, 202.13 feet to the terminus of said course; thence
- (2) Tangentially southerly along the arc of a circular curve to the right (and along Course numbered (4) as described in said deed) described from a point which bears South 60° 00' West, 70.00 feet distant from the terminus of the preceding course through a central angle of 46° 45' 10" for a distance of 57.12 feet to a point of cusp; thence leaving said Course numbered (4)
- (3) Tangentially North 16° 45' 10" East, 172.57 feet; thence
- (4) North 68° 30' West, 51.26 feet to a point distant 30 feet South 21° 30' West from aforementioned Monument numbered 5852; thence
- (5) Tangentially northwesterly along the arc of a circular curve to the right described from a point which bears North 21° 30' East, 330.00 feet distant from terminus of the preceding course through a central angle of 17° 40' 12" for a distance of 101.77 feet to a point on the southerly line of the California State Highway; thence along said line following two courses and distances:
- (6) South 34° 56' 54" West, 8.93 feet; thence
- (7) North 82° 13' 22" West 17.06 feet to the point of beginning.

Containing 0.288 Acres, more or less, and comprising a portion of Monterey City Lands Tract No. 1 in the City of Monterey, County of Monterey, State of California."

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Boundary Justification (Explain why the boundaries were selected.)

The metes and bounds description covers the entire property site deeded to the Chapel for the 1957 move from its original 1891 location. The boundary include three noncontributing buildings, built in 1957, 1967, and 1993, to serve office, parish hall, classroom, conference room, storage, and other administrative needs of the Chapel.

11. Form Prepared By

name/title: Richard H. & Elizabeth R. Barratt, Parish Historians/Archivists
organization: St. John's Chapel, Del Monte (Historic Review Commission)
street & number: 1490 Mark Thomas Drive
city or town: Monterey state: CA zip code: 93940
e-mail hrhandqe3@gmail.com; stjohschapel@redshift.com
telephone: (831) 659-2751; (831) 375-4463
date: May 2019; Revised July 2019, May 2020

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: St. John's Chapel, Del Monte
City or Vicinity: Monterey
County: Monterey
State: California
Photographer: Richard H. Barratt
Date Photographed: 9-11 February 2019

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

- 1 of 11 Front, camera facing northeast
- 2 of 11 Front/north side, camera facing southeast
- 3 of 11 Front/south side, camera facing northeast
- 4 of 11 Back, camera facing west
- 5 of 11 Interior, camera facing east from front door to altar
- 6 of 11 Interior, camera facing west from altar to front door
- 7 of 11 Interior, camera facing east at mid-aisle to altar
- 8 of 11 Interior, camera facing west at mid-aisle to front door
- 9 of 11 Interior, camera facing east to altar, architectural detail
- 10 of 11 Interior, camera facing southeast to organ niche, architectural detail
- 11 of 11 Interior, camera facing southwest to south wall, architectural detail

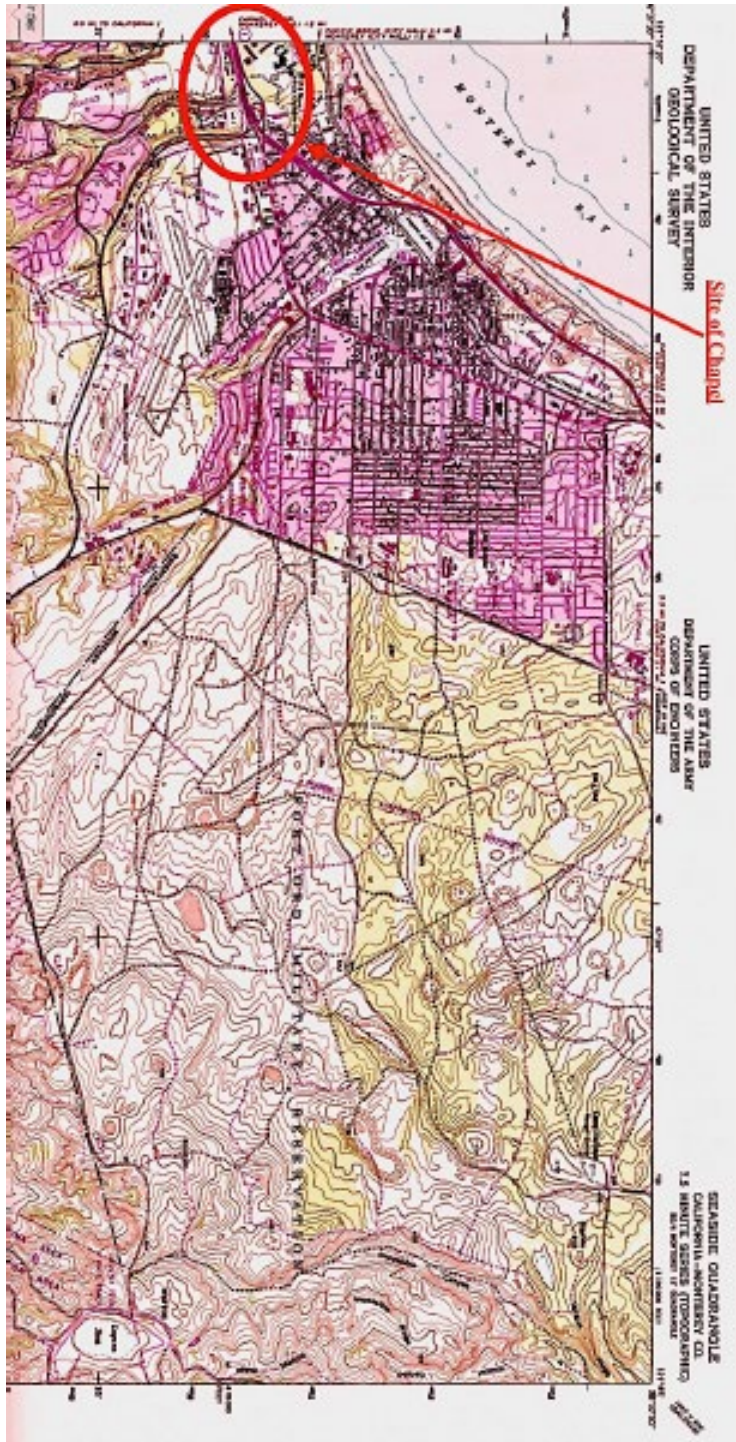
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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USGS Map



St. John's Chapel, Del Monte
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USGS Map (Detail)



St. John's Chapel, Del Monte
Name of Property

Monterey, California
County and State

Location Map

Latitude: 36.593354

Longitude: 121.872646

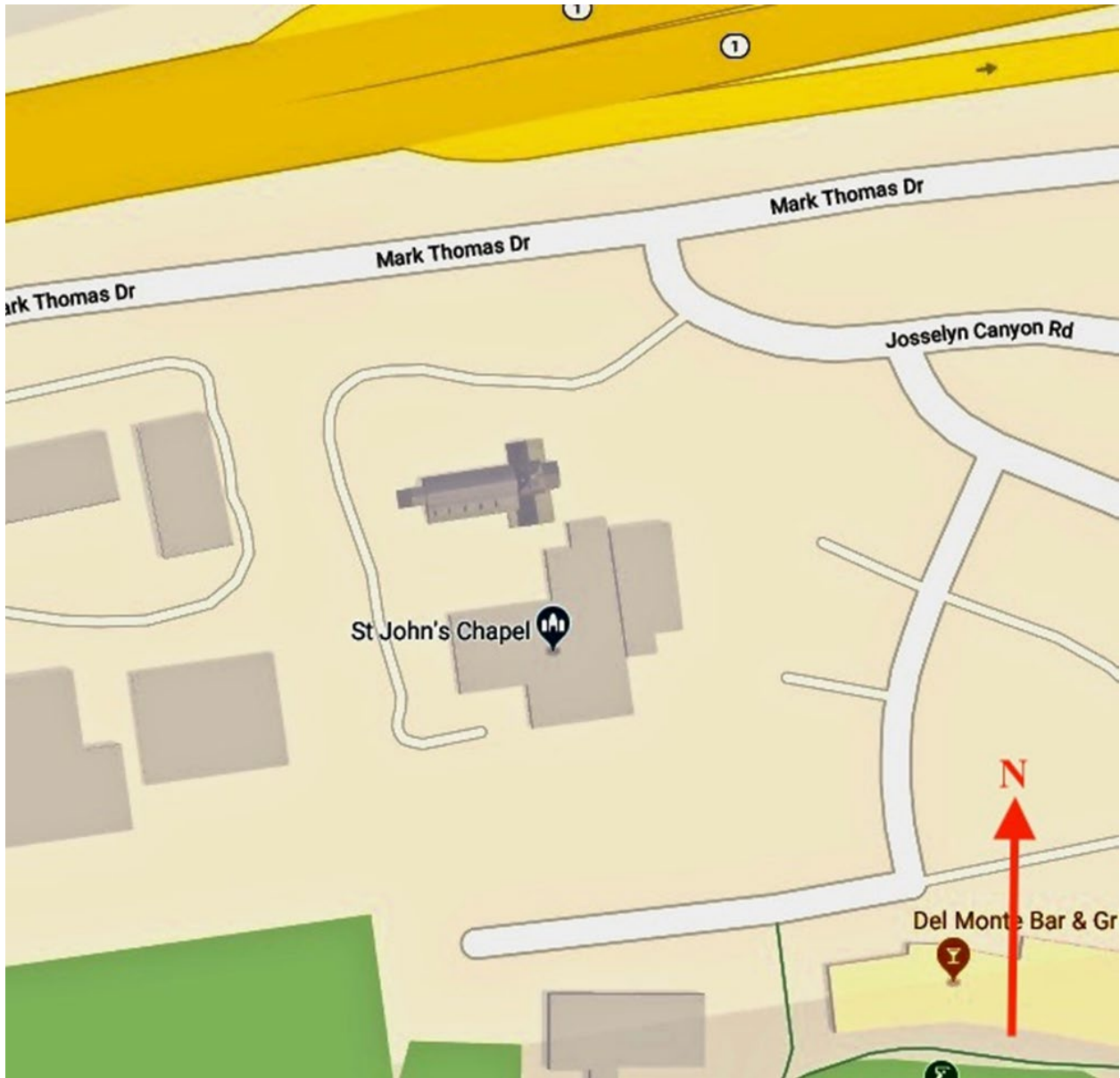


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Site Map

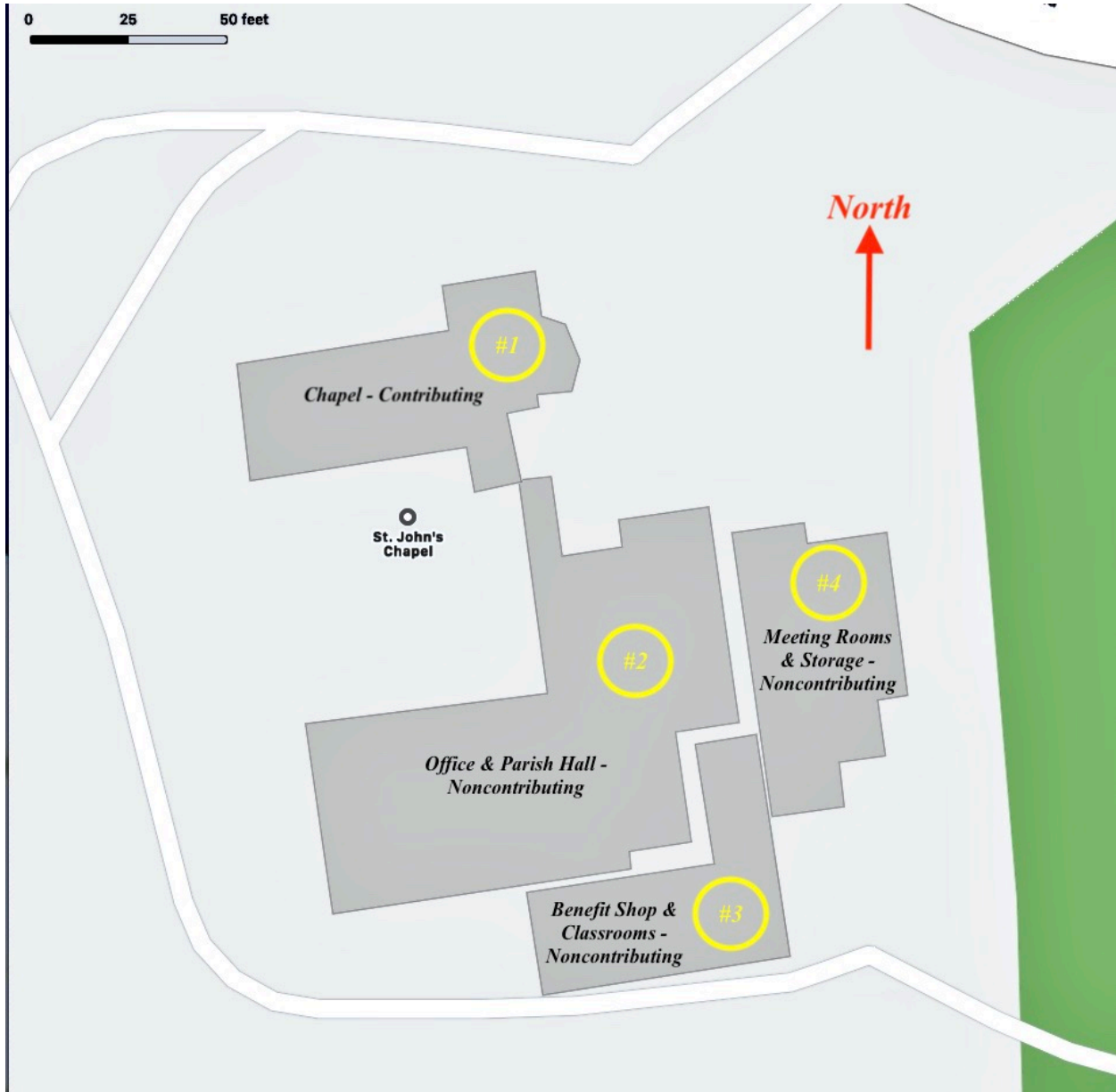
Note: Chapel is the unmarked building north of the pin.



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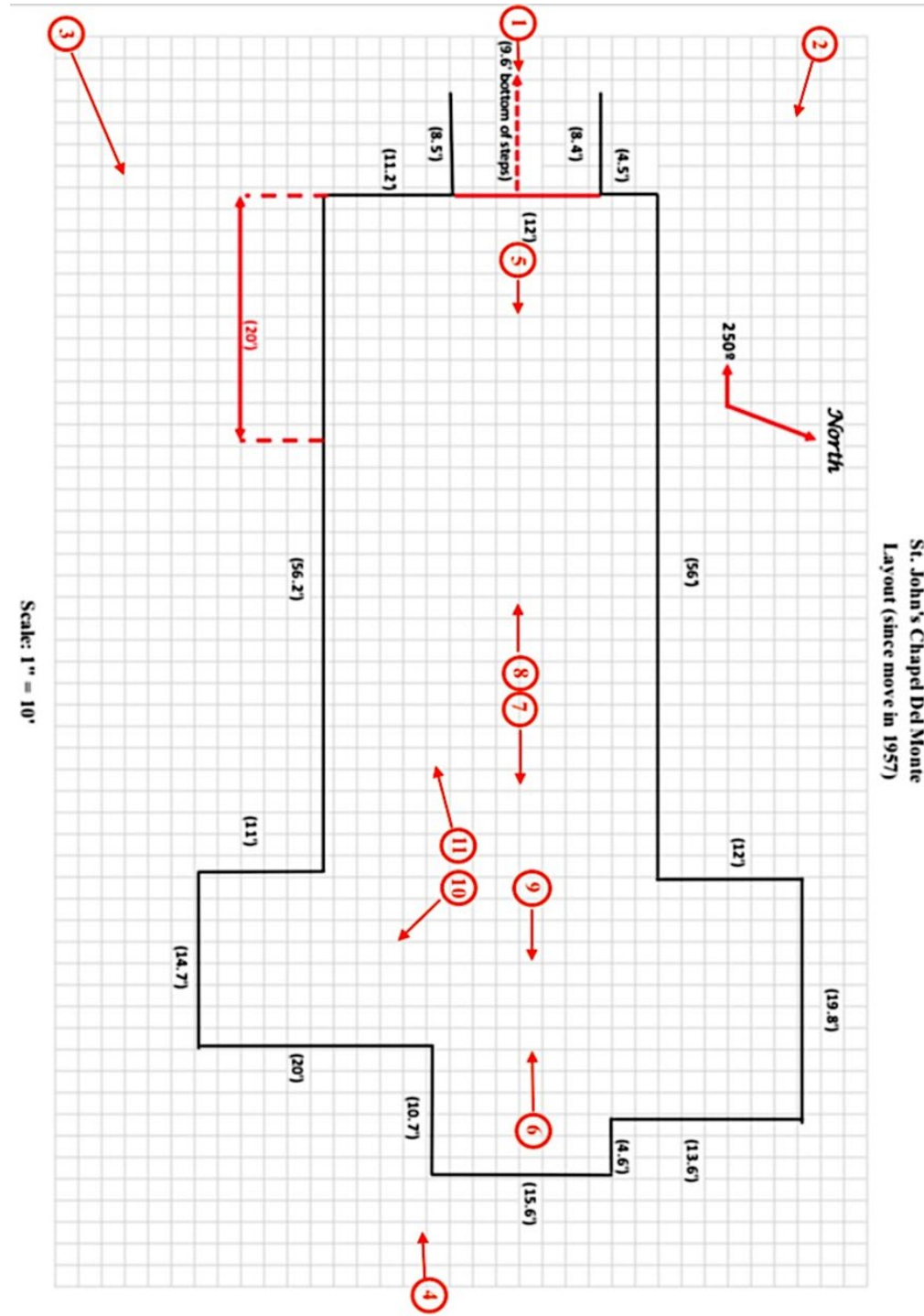
Sketch Map



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Photo Key



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Figure 1. Architect's rendition of Chapel exterior from "St. John's Chapel: A Quaint Edifice of Worship near Del Monte, The Opening Service." *Monterey Weekly Cypress*, Vol. III, No. 25, 20 June 1891, 1.

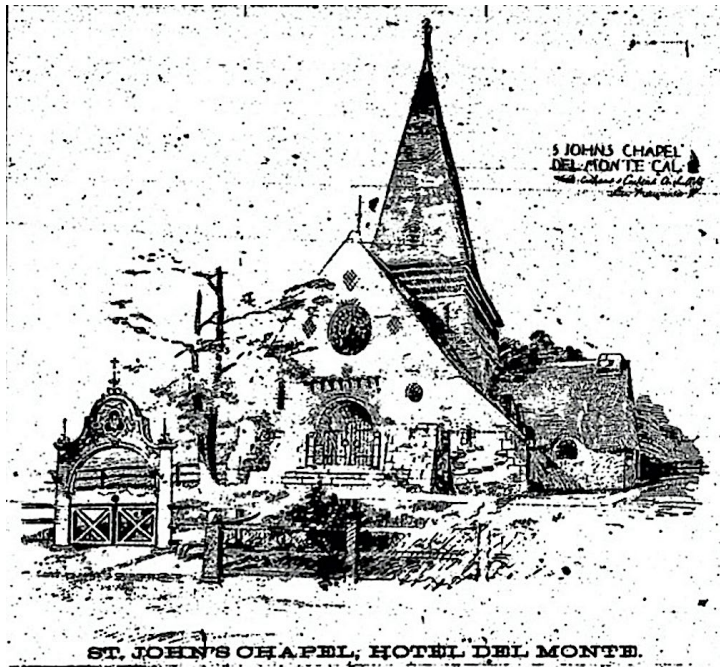
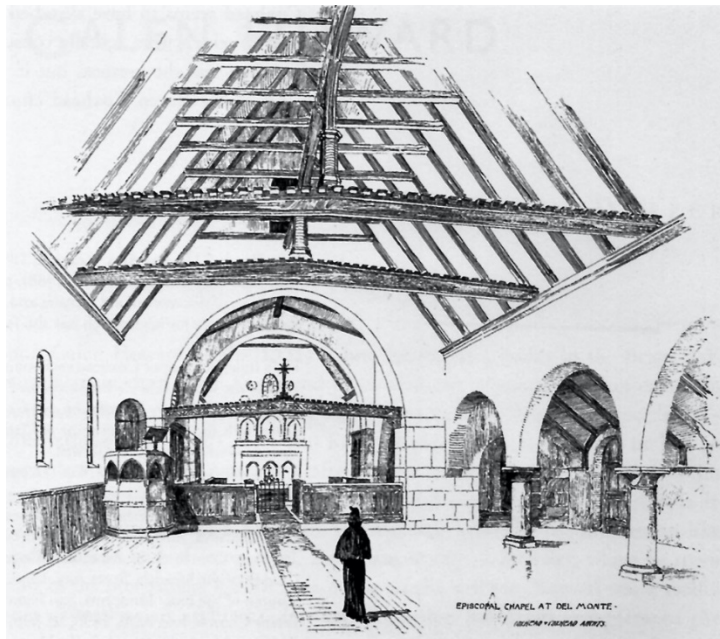


Figure 2. Architect's rendition of Chapel interior, circa 1891, from Robert Winter, ed., *Toward a Simpler Way of Life: The Arts & Crafts Architects of California*, (Berkeley and Los Angeles: University of California Press, 1997), 29.



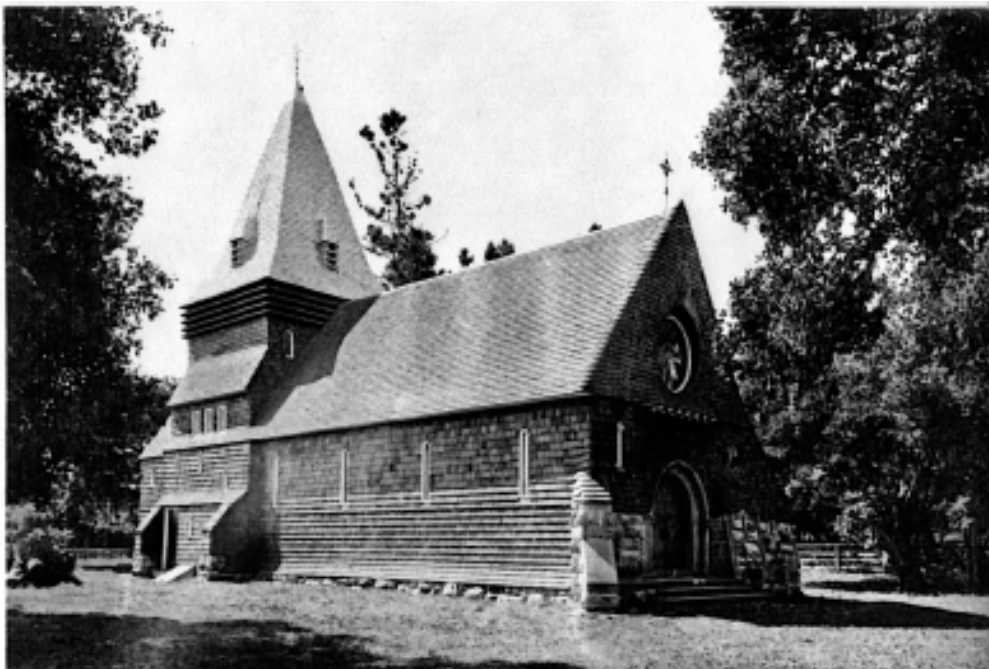
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Figure 3. Front and southwest side, circa 1891. C.W.J. Johnson, photographer; St. John's Chapel, Del Monte Archives.



Figure 4. Front and northwest side, circa 1891. Photographer unknown; St. John's Chapel, Del Monte Archives.



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Figure 5. Facing altar (east) circa 1891. Photographer unknown; St. John's Chapel, Del Monte Archives.



Figure 6. President Theodore Roosevelt leaving services, 17 May 1903. Photographer unknown; St. John's Chapel, Del Monte Archives.



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Figure 7. Hotel Del Monte (later the Naval Postgraduate School) with St. John's Chapel steeple visible in the wooded area (circled at top). 1947, Official Navy Photograph, General Line School, Naval Postgraduate School Archives.

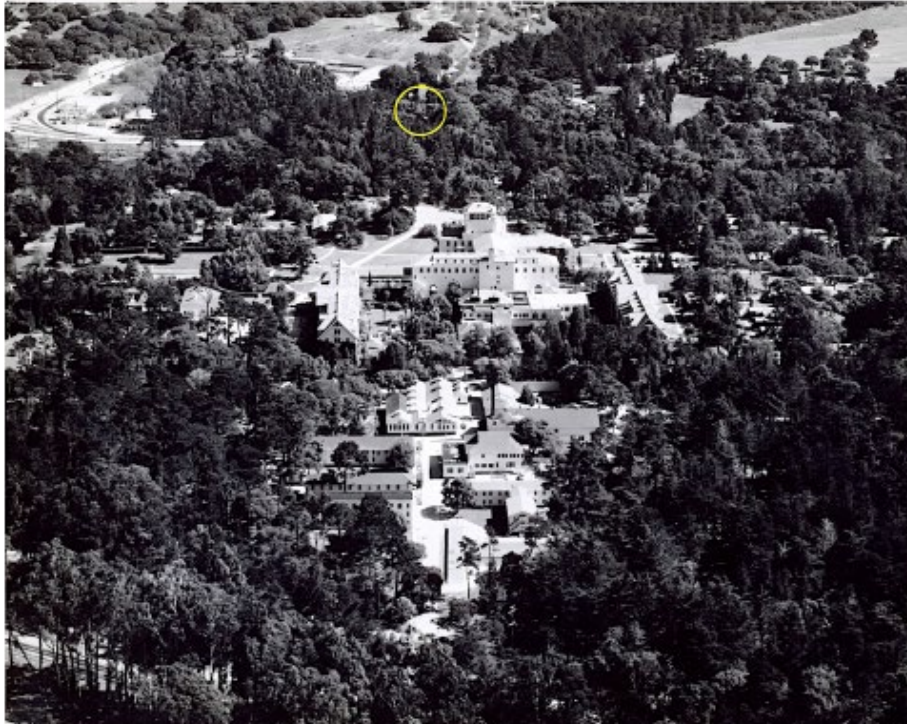


Figure 8. During move, December 1957. Photographer unknown; St. John's Chapel, Del Monte Archives.



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Figure 9. Steeple braces for move, December 1957. Photographer unknown; St. John's Chapel, Del Monte Archives.

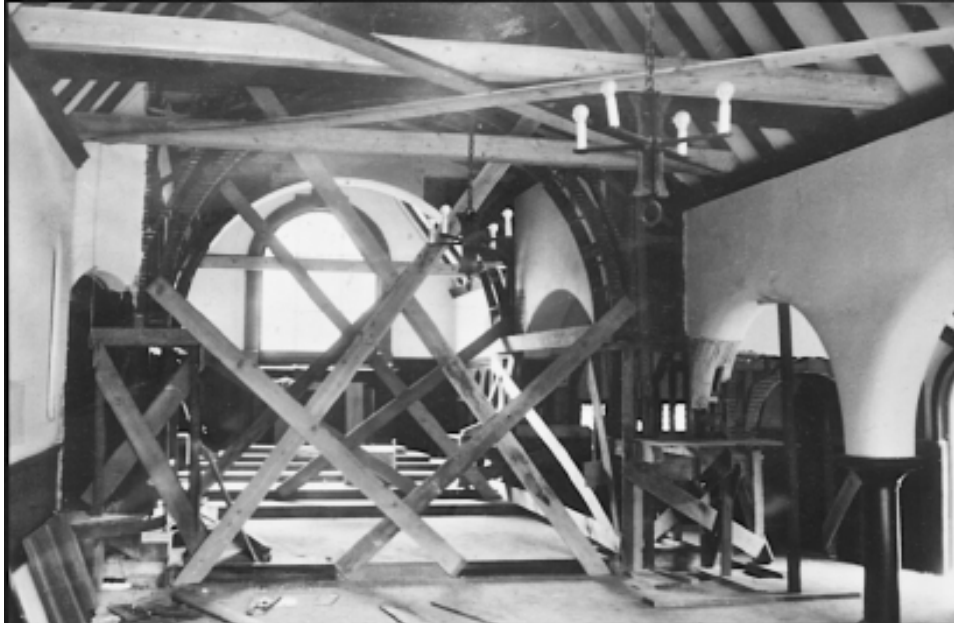


Figure 10. Facing altar (east) after move, circa 1957. Photographer unknown; St. John's Chapel, Del Monte Archives.

