

RESTORATION PLAN
for the Cambria Chinese Temple
2264 Center Street, Cambria, California

Prepared for:
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1.0 Introduction

At the request of Greenspace – The Cambria Land Trust, Greenwood and Associates has prepared a Restoration Plan for the Cambria Chinese Temple, also referred to as an association house, or Chinese temple, located at 2264 Center Street in the community of Cambria, San Luis Obispo County, California.

Greenspace has proposed development of a parcel owned by the Land Trust located on the south side of Center Street between Burton and Bridge Streets, within Cambria's historic/commercial core area. Included on the property is the former temple, a late nineteenth century wood vernacular building believed to have been erected for use by the local Chinese community. Past studies have identified the temple as potentially eligible for listing on the National Register of Historic Places, and it has been given an AH@ (Historic) overlay designation by the County of San Luis Obispo. As part of the Greenspace project, the structure will be relocated back to its original setting, restored, and made available for public use and interpretation (Figure 1). Because the project has the potential to impact the historical resource, the County has requested that a Restoration Plan be submitted prior to issuance of a Minor Use Permit.

1.1 Previous Work

A comprehensive analysis and evaluation of the Cambria Chinese Temple and the ca. 1900 residential structure, known locally as the Red House, into which it was formerly integrated was completed by Greenwood and Associates in April 2001 (Greenwood, Slawson, and Bentz). Subsequently, an Action Plan for treatment of historical resources on the property was also prepared (Greenwood 2001). Since those documents were submitted, the highly deteriorated residential elements that engulfed the temple were demolished, leaving only the small freestanding gabled structure (Figure 2).

1.2 Methods

This Restoration Plan draws upon research and documentation compiled for the previous efforts. Additional inspection of the structure has been undertaken to assess its current condition, and to document and analyze features of the building exposed by removal of the surrounding residence. Additional insights into the original form, construction methods, and materials of the temple have been gleaned, which allow for a more historically accurate restoration of the building.

It should be noted that, while the project is being referred to as a "restoration," and this approach to preservation, as defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Weeks and Grimmer 1995), is applicable to the majority of preservation activities, because of the nature of the building and our knowledge of its historical form, the project includes additional aspects which fall under the categories of "rehabilitation" and "reconstruction." There are historical features of the building which are now missing and which are considered important to the history and historical use of the temple. These are known through indistinct, poor quality historical photographs and insurance maps, but specific knowledge of their small architectural details does not exist. The project includes reconstruction of these elements – specifically, a false front parapet and a front porch – which will be accomplished with the information at hand.

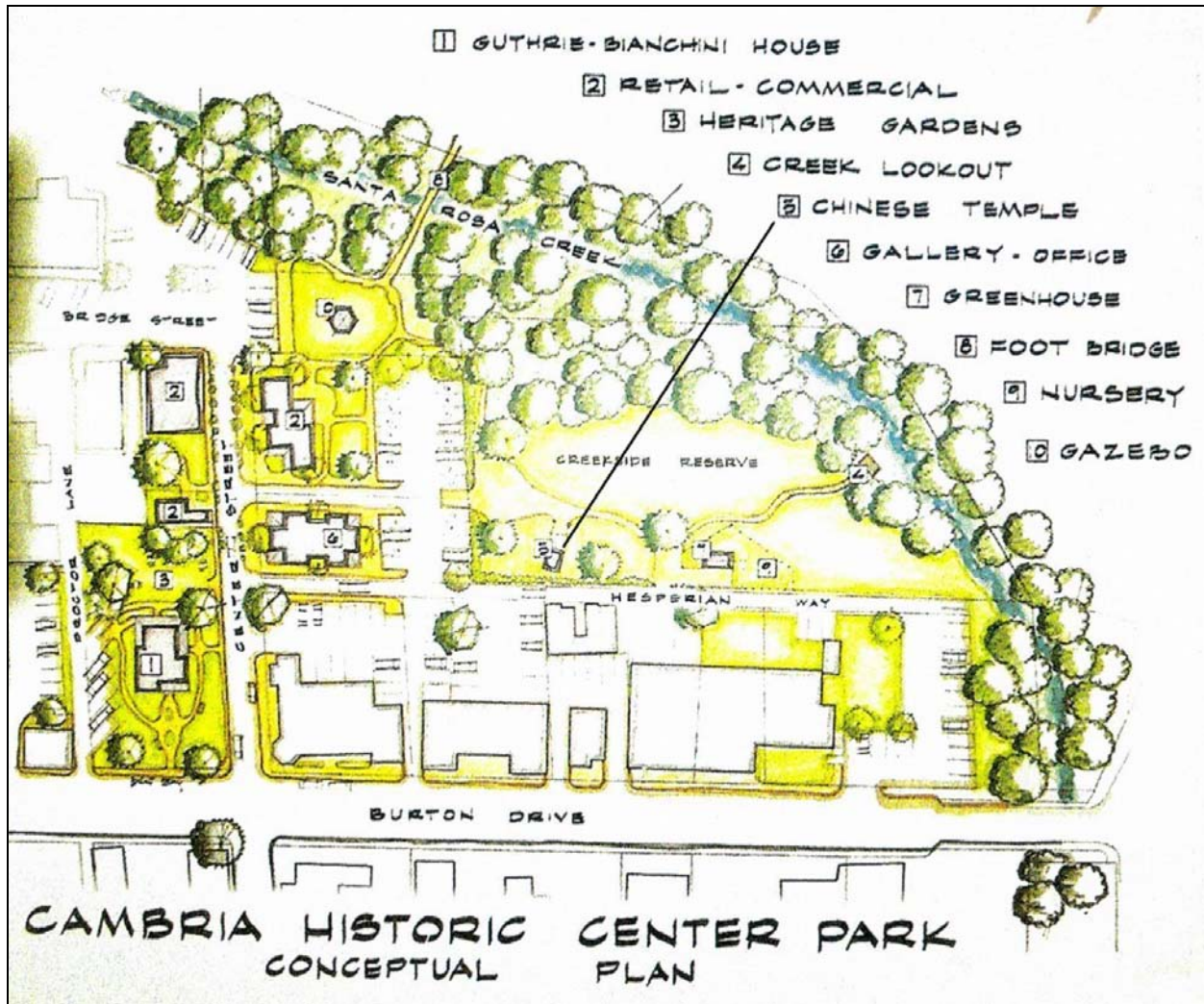


Figure 1. Cambria Historic Center Park, conceptual plan showing proposed site for Chinese Temple.

Incorporated in the Restoration Plan is a review of the building's character defining features as determined by the 2001 investigations and the current research. Previous studies have indicated that the most historically significant period of the building's use was between approximately 1895 and 1925, when it functioned as a joss house or temple serving the area's Chinese population. It is to the building's appearance during this period that restoration is proposed. The Restoration Plan identifies character defining features corresponding to this period, which will be retained and restored, as well as those related to the structure's later residential use, which will be eliminated.

The Restoration Plan identifies approaches to treatment for all exterior and interior portions of the building, and also presents recommendations for placement of the building on the new site, and appropriate landscaping and site work. Techniques to be employed in stabilizing and moving the building are presented, as well as appropriate methods of protecting important features during the restoration process. Guidance is provided for the restoration, repair, or replacement of all materials incorporated in the building, as well as for painting and treatment of all surfaces. Restoration activities that will require the involvement of a professional restoration architect, or other professional preservation services are also identified. Digital photographs record the present condition and details of the structure.

The Restoration Plan follows established historic preservation procedures and techniques. References employed include the *Secretary of the Interior's Standards for the Treatment of Historic Properties, Preservation Briefs* and *Preservation Tech Notes*, published by the National Park Service, as well as the *California Historical Building Code* (SHBC) and other technical references. Implementation of the Restoration Plan will minimize impacts associated with the relocation and restoration of the Cambria's Chinese Temple to less than significant levels.



Figure 2. Cambria Joss House, present appearance.

The Restoration Plan was prepared by Dana Slawson, M. Arch. Mr. Slawson is an architectural historian with 19 years of professional experience who meets the Secretary of the Interior's Professional Qualifications Standards for architectural history, history, and historic preservation. Supervising the effort and editing all deliverables as principal investigator is Roberta S. Greenwood, listed on the Register of Professional Archaeologists (RPA), and also qualified under the Secretary of the Interior's Standards as an historian and architectural historian.

2.0 Historical Background

The following historical background is abstracted from the 2001 study and focuses specifically upon the temple. During the later years of the nineteenth century, a small cluster of Chinese structures existed along Santa Rosa Creek in downtown Cambria. Chinese settlers worked in the area as miners in the local quicksilver mines, laborers, and gatherers of abalone and seaweed. These hard-working men – and they were almost entirely men – created a refuge in Cambria where they could rest, interact with their fellow countrymen, and practice traditional ways and ceremonies on weekends, holidays and during inclement weather. The number, placement, and even the identification of buildings changed over time. Contemporary maps from 1886 until 1913 label the structures as laundries, cabins, and a “joss house.” Local citizens and writers have identified buildings used for dining and sleeping and described a large brick oven. Historic maps indicate that all of the buildings were gone from this portion of the parcel and the joss house was joined to two other buildings to complete the Warren family residence, commonly known as the Red House, at 2264 Center Street prior to 1926.

Local lore perceived the structure as a Buddhist temple. Yet historical research suggests that at least from 1899 until its removal in about 1925, the building also referred to as a temple was probably either consecutively or concurrently a lodge of the Chee Kung Tong, a fraternal society that provided for the needs of Chinese living in the United States.

While it is unclear when Chinese first came to the Central Coast, the earliest seem to have arrived by the 1860s. When Chinese arrived on the Pacific coast, they found the California fisheries overflowing with marine species that were considered delicacies in China. Chinese settlers on the Central Coast were engaged in seaweed and abalone harvesting. The rocky shoreline provided the optimal habitat for abalone, which was collected at low tide, and the ideal environment for seaweed that was actually cultivated (Hamilton 1974:86; McDannold 2000:67). The Chinese men who worked the Central Coast lived in isolated cabins along the shore instead of in crowded urban Chinatowns. This dispersion was necessary for the gatherers to be close to the seaweed beds and have space to dry the seaweed by spreading it on the grass. For more than 100 years, seaweed gatherers worked at China Cove about two miles north of Cayucos (McDannold 2000:68).

When local Chinese seaweed gatherers wanted to rest, retreat from bad weather, and to socialize with their countrymen, they would travel to Cambria's Chinese Center. Since they worked and lived alone in remote locales, interaction with others must have been greatly desired. At the Center the Chinese could celebrate traditional holidays and events, write letters home, share information, gamble, cook, and converse in their own language. Around the 1920s, most of the Chinese had moved on to San Francisco, and the local structures were abandoned.

Local Cambrians speak of the Chinese Center and remember some of the Chinese settlers and celebrations fondly. Lunar New Year holidays were a festive time in Cambria when about 50 or 60 Chinese were said to come to the Center to celebrate and feast (Lyons, pers. comm. 2001). The Chinese purchased pigs and chickens to be roasted from the townspeople and built an outdoor barbeque oven in the Center to roast the pig. The food was brought to the joss house and spread on a long table in front of the building. The people in attendance drank rice wine, ate, conversed, and gambled throughout the day. One historian described the community as consisting of a Buddhist and Taoist temple, a bunk house, and a few small structures used on a periodic basis (Wey 1988:103). Others described the maximum number of structures in Chinese Center as a square temple, a larger bunkhouse, and cabins (M. Soto, pers. comm. 2000); or, two laundries, several residences, the joss house, a social hall, and a small opium den (Dunlap, pers. comm. 2001). The Chinese community in Cambria changed over time, and Sanborn insurance maps for 1886, 1892, 1895, 1913, and 1926 display changing activities and buildings.

The Sanborn map for 1895 shows the three Chinese structures along the west side of Bridge Street; two attached buildings labeled as Chinese Laundry and a structure set obliquely to Bridge Street, labeled Joss House. The small one story building, indicated as having a roof of wood shingles and full front porch, may correspond to the surviving structure.

In 1913, the Chinese laundry is no longer outlined on the Sanborn map at 19 and 20 Bridge Street. Instead, the same or another Joss House is shown at 19 Bridge Street, seemingly reoriented toward the creek (Figure 3). This building almost certainly corresponds with the surviving structure. Two new buildings labeled Chinese Cabins are drawn south of 21 Bridge Street, a distance apart and situated diagonally from each other. All of the buildings are colored yellow and keyed as wood frame, one-story, and roofed with shingles. The number and positioning of both the Chinese and Euroamerican structures correspond closely to buildings visible on a photograph ascribed to 1906 (Figure 4). Where the Chinese structures are visible, the one called the joss house on the Sanborn

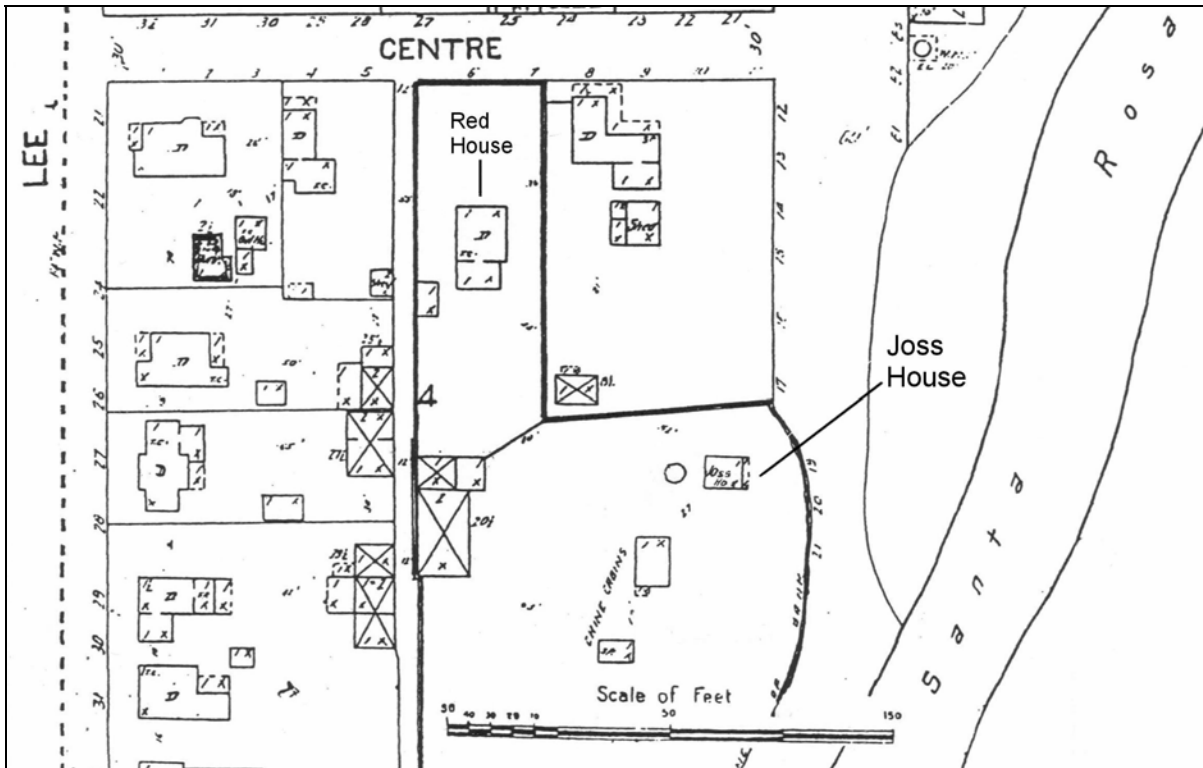


Figure 3. 1913 Sanborn map showing Joss House location.



Figure 4. 1906 photograph showing Joss House in its earlier location.

map has a porch, asymmetrical vents under the gables, and a parapet, or false front. Given the small and transient nature of the population, there would not be the need or financial support for a grandiose building, and the temple would have served many social and integrating functions for persons who worked and lived along the coast in some degree of isolation.

By the 1926 Sanborn map, no structures were left on the south side of the property. When the Chinese community diminished around the 1920s, the buildings that they formerly utilized sat empty. The owners of the property during the period, the Warren family, relocated or demolished the less stable Chinese buildings (*The Cambrian* 1990) and attached the one assumed to be the temple to the rear of their own home. Based on the Sanborn maps, historic photos, and oral history, the abandoned Chinese structure was moved about 200 feet from the southeast side of the property ca. 1925-1926 and joined to the Red House. William Warren added two windows to the windowless building and a second door to the structure to make it more suitable as the family livingroom. The former joss house also served as the diningroom and later an office (Nicholson, pers. comm. 2000).

2.1 Interpretation

Dr. Sue Fawn Chung, of the University of Nevada at Las Vegas, has commented that the Temple building was probably a branch of the Chee Kung (variously spelled Kong) Tong. Dr. Chung further observed that Santa Rosa Creek runs in front of the structure, therefore it complies with the ideal in *feng shui*. On viewing pictures of the altar, the original turquoise paint on the interior walls, and the red paint on the interior altar seat, she noted that the design of the altar appears to be similar to one found at the Chee Kung Tong building in Dutch Flat Museum, Placer County, California. The altar in Cambria was also comparable in its simplicity to others found in the small Chinese enclaves of Eureka, Nevada and Silver City, Montana. The altar in Cambria would have been decorated with two candlesticks, incense bowls, a rectangular bowl, and a pair of vases containing flowers. As for the exterior color, tong buildings were typically painted red. A single story building, like the one in Cambria, would have the altar and deity toward the back (Chung, pers. comm. 2001).

Dr. Chung analyzed the sign fragment displaying Chinese characters that was reused as a drain board in the kitchen of the Warren home. The large character in the center of the sign was translated as *Wu*, which means military and is the principal reference to the god figure *Guandi* (also spelled *Kuan Ti*), the God of War, a deity not found in Buddhist temples (Chace 1990). In this case it refers to the continuation of Chinese rulers. The King of Wu, who was the first ruler of the Zhou Dynasty, represents the beginning of the tradition of continuous rule in China. During the period when Chinese came to Chinese Center, the homeland was under the rule of the Manchu government. The date found on the sign was transcribed as Guangxu (the year of Emperor) twenty-fourth year or 1899 on the Western calendar.

Since a structure labeled "joss house" is drawn on the Sanborn map of 1895, the year 1899 on the sign may refer to a replacement of an older structure, or to a rededication to *Guandi* during the peak of Chee Kung Tong activities in California. *Guandi* was the primary deity for all the branches of the Chee Kung Tong from 1870s to 1914. He symbolized unity and brotherhood and represents the spiritual strength and sacredness of their cause.

The history of the Chee Kung, or *Zhigongtang*, spans more than 200 years. The tong, also known as the Active Justice Society, was one of many secret fraternal societies that provided for the needs of Chinese living in the United States. The origin of this society can be traced to the Hongmen of

Guangdong province of southeastern China. It was established in 1674 as an anti-Manchu organization dedicated to the overthrow of the Manchu Qing Dynasty (1644-1911). Their goal was to re-establish the Chinese Ming Dynasty (1368-1644).

The Chinese were accustomed to organizing into groups such as kinship and district associations, fraternities and religious affiliations to protect against external dangers. These groups also shared information from within China and outside of China. In the United States the Chee Kung Tong provided services to members regardless of kinship or birthplace requirements, so any Chinese in the vicinity could join. By the 1870s and 1890s, practically every Chinese community in the United States had a branch of this or a comparable organization (Chung 1999:1-8).

In urban areas the Chinese Six Companies performed political and commercial activities, while in rural Chinese communities, the Chee Kung Tong took their place and served as the local meeting hall, acted as an intermediary between the Chinese and the host community, and as the government in absentia. Other services performed by the Chee Kung Tong provided community protection, an artificial family, lodging for travelers, an employment agency, financial aid (credit could be given for the establishment of businesses), and assistance with funeral and burial arrangements. Death insurance was part of the annual fee paid to the society by members. This tong also sponsored recreational activities such as gambling and the celebration of festivals and holidays. The Chee Kung Tong continued their political activities in the United States from approximately 1854 until they achieved their goal of overthrowing the Manchu government in 1911. Afterward the tong buildings housed different activities.

The Chinese workers who came to Cambria on the weekends and holidays congregated in the Chinese Center as a place where they could relax away from work and interact with their countrymen. In these buildings they could gamble, cook, and speak in their native language. In the association hall they were able to maintain their connection to their homeland by continuing their political and spiritual beliefs. Here they also practiced their traditional ways and rituals, such as the celebration of the Lunar New Year and other ceremonies.

2.2 Discussion

There is satisfactory evidence that this building was once a part of Chinese Center and that it was the structure discerned on historical maps. It is comparable in size and board-and-batten construction, has a similar roof pitch, residual evidence of the false front, and the same unusual off-center vents in the gables. By eyewitness accounts, historical maps and photographs, and comparison to other joss houses built in rural settings – as opposed to the more substantial and elaborate temples and association halls in urban Chinatowns – the association of this structure with a social, fraternal, or religious function for the residents or visitors of Chinese Center is secure.

Traits in common with the temples in Marysville, Oroville, Weaverville, and Mendocino (Chace 1991) include the double entrance doors, lack of windows prior to the relocation, and the original orientation facing both east and a flow of water which are compatible with *feng sui*. The Cambria building is less elaborate than almost all of the others, which served larger communities, in lacking an additional room for a caretaker or anteroom for secular activities; whether there were side altars or shrines cannot be known. It should be emphasized that there was only a very small, relatively short, and intermittent occupation in Cambria, and there is no indication of family formation. It is not surprising, therefore, that the temple would be so basic and small.

The Mendocino temple, also built of wood, is painted red with green doors, trim, and altar.

Nicholson remembered that the Cambria temple was green or turquoise both inside and exterior, with a red altar seat (pers. comm. 2001). M. Soto described the altar as red, gold, and blue with a gold Buddha (pers. comm. 2000), and she told another interviewer that there was a picture over the altar, there were benches facing the altar, and the room smelled of incense (Dunlap, pers. comm. 2001). At the *Wu Ti Miao* temple in Mendocino, there is a painting of a seated *Kuan Ti* with standing white-faced and black-faced figures behind the representation (Chace 1991:11). Possibly there was some similar depiction in Cambria.

Both Myrtle Nicholson and the Soto sisters recall at least one deity representation on an altar (pers. comms. 2000), presupposing a temple function, while the translation of the drainboard fragment suggests some association with *WU*, a martial figure typically representative of the Chee Kung Tong. If the word *Miao* were present on the fragment, it would be greater evidence for a temple. At Marysville, the *Bak Kai* Temple was a *Zhigongtang* (Chinese Free Masons) headquarters before it became a temple after 1911-1916 when the revolution in China was over (Chung, e-mail 2001c). The Chee Kung Tong in Los Angeles was also known as Chinese Masonic Hall while raising funds to support the activities of Dr. Sun Yat-sen against the Manchus (Greenwood 1996:21; Smith 2000:n.p.). The sign on the Chee Kung Tong temple in Marysville read "Chinese Freemasons Hall" (Lydon 1985:267), suggesting a further association which has not been reported for Cambria.

The structure has variously been called a joss house, temple, tong or association hall. Joss house has had negative connotations and fallen out of use (Lydon, pers.comm. 2000). Temple is perhaps a misnomer in the sense that such structures were nondenominational, and all worshipers were welcome. The word tong has also been subject to misunderstandings. Originally denoting only a hall, parlor, or place to meet and talk (Smith 2000:n.p.), they were organized in the early days by immigrants who did not have overriding district or kinship affiliations, for benevolent protection and services. They served the same purposes as other Chinese associations, and the larger ones in the cities only later gradually moved into lucrative areas such as gambling, prostitution, or narcotics and came into conflict and disrepute as a result. Given the small size and transient nature of the Cambria population, it is likely that the structure served both fraternal and religious purposes, either together or sequentially. Overlapping functions and terminology are illustrated in Salinas where the Chee Kung Tong built a "temple" (Lydon 1985:296), or in Watsonville "as in most communities" where the fraternal hall "also doubled as a temple" and the secret society conducted highly ceremonious rituals (Lydon 1985:201). The word temple has thus been applied broadly enough that it encompasses both religious and fraternal implications, and is appropriate for this structure.

3.0 The Structure

As a generalization, all lumber observed in the temple is dimensional (meaning that a 2 x 4 measures a full 2 inches by 4 inches), and the only nominal pieces are within the modifications made by the Warren family. Milling was accomplished with circular saws, and no square section nails were observed in either the superstructure or substructure. Construction is a modified version of a technique sometimes referred to as box-and-strip, applied where vertical planks are nailed to a bottom sill and top plate, with the cracks covered with thin batten strips, and no framing members are used underneath. The method requires a minimum of wood and was popular in the western states beginning in the late nineteenth century (Carley 1994:176). In this instance, horizontal nailing strips were incorporated at mid-wall.

Various considerations were utilized in the relative dating of the structural elements. The round wire nails observed in the temple were first produced in the U. S. in the 1870s and in universal use

by ca. 1900 (Howard 1989:55). Mortise locks with stamped steel knobs and escutcheon plates of the type found in the temple were available from the 1890s until ca.1930. Paneled doors with applied molding were manufactured prior to 1920 (Jennings and Gottfried 1993).

3.1 Description of the Temple as of June 2005

The Chinese Temple is a small (14'-5" x 16'-5" ft) one story gabled structure, rectangular in plan, containing a single room. From around 1925 until 2002, the building was joined to the southwest corner of the Red House, and there is considerable evidence on the exterior of alterations made to the structure to facilitate this reuse. In 2002, the Temple was carefully severed from the adjoining elements of the Red House on the east and north and the remainder of the highly deteriorated residence was demolished. At present it remains on the site (and foundation) it has occupied since the 1920s, protected by tarps and boarded up securely.

Sheltered by a medium-sloped side gable roof with north-south running ridgeline, the Temple has walls clad with vertical board and batten. The double door principal entrance is placed at the center of the east elevation, and there is a second entrance the west end of the north wall. The wooden stairs to this entrance were removed in 2002. Additional wall openings include a large multi-pane window centered in both the south and west sides. Near each gable peak, offset slightly east of center, is a small rectangular louvered vent. Following demolition of the Red House, a skirt of horizontal planks around the base of the Temple building was removed, exposing a concrete perimeter foundation and support posts on which the structure rests. There is a central row of concrete piers and posts as well. This foundation has since been augmented with temporary wooden beams and piers. Sheet metal and composition roll roofing that covered the east slope and ridge sections of the roof in 2001 have now been removed, revealing the underlying deteriorated wood shingles over a slatted roof deck (both roof slopes).

All four exterior walls are clad with vertical boards, believed to be local pine. These are most commonly 1" x 8" planks (dimensional lumber), but other plank widths were also observed, including 10", 11", 12", 14," and in one instance, 18" in width. Batten strips 3"x 3/8" cover the gaps between planks on all except the east elevation. There, any original battens had been removed and the wall planks are covered with the vertical beaded tongue and groove boards 3 ¼" wide applied by Warren when this was an interior wall of his house. Most of the wall remains covered with beaded boards. The walls are detailed with 6" wide corner boards, and there is also a 6" trim/frieze band beneath the eaves. All exterior finishes are fastened with round wire nails; only wire nails were observed throughout the building.

A more in-depth investigation of the building's structural system was possible in June, 2005, after the building was detached. Unlike the other sections of the Red House, the Temple is not a "pure" box-and-strip structure. While no corner posts or other vertical wall framing elements were observed, horizontal girt or nailing strips are present in the building's north, south, and east walls. These are 2" x 4" lumber, placed short side up, resting atop the finish floor, intermediately at roughly 4.5' above the floor, and even with the top of the east and west walls. The interior wall finish is also attached to these strips. The total wall thickness is approximately 4.0 inches.

The overhang of the eaves is 6 inches. On the south eave, there is a short section of molding identical to the crown molding used in the interior. The rafters are 2 x 4s reduced at the eave overhang on the west side to 1½-inch depth.

The leaves of the principal entrance double door are narrow – only 20½ inches wide – with a single

glazed light over three panels with applied moldings. The northern leaf has a mortised lockset with stamped steel knob and escutcheon plate, and cast iron hinges with dendritic filigree and tapered finial pins; the south leaf has a spring-loaded cast iron latch with a pull chain at the top. The latch is embossed SARGENT & CO. The interior door trim is 6-inch plain board.

The north door is a four-panel type, with two long molded and raised vertical panels, over two smaller vertical panels. The trim is 3 inch beaded board (milled down from wall finish material). There is a rimlock with rounded corners on the interior, a rosette and key plate on the outside, and white porcelain knobs. The cast iron hinges are similar to those of the front door, with dendritic filigree and tapered finial pins.

All of the interior walls and the ceiling are clad with 3¼ inch beaded tongue-and-groove redwood boards, vertical on the walls and running north-south on the ceiling. There is narrow crown molding at the wall-ceiling junctions, and the same molding material is used to frame the alcove at the west end of the room. The ceiling follows the slope of the roof on the east and west margins before becoming flat at the center of the room. At the midpoint of the room, the ceiling is 11 feet 5½ inches high. At the east wall, the height from floor to the top of the crown molding is 8 feet 11 inches. There is a single lighting fixture at present, a suspended 2-tube fluorescent typical of the 1940s, plus dangling wires which apparently once held a second fixture. These features were added by the Warren family and there is no indication of electrification during the building's use by the Chinese community.

There is a rectangular vent with 3-inch trim and mortised louvers set high on the north wall, east of center. On the south wall, in mirror placement, is a similar vent which has been modified. The louvers have been removed and infilled with drywall with a circular cut-out to accommodate a stovepipe.

The floorboards are 5¼" tongue-and-groove on 2" x 6" redwood floor joists. These are carried on a 4" x 4" sill plate and center beam. The floor joists are set 28" on center. The vertical wall planks are nailed directly to the sill plate.

A niche believed to have functioned as an altar exists at the center of the west wall, directly opposite the double-door principal entrance. The nearly 7 ft wide feature is slightly more than 2 ft deep and rises to the sloped ceiling. A built-in altar shelf is placed 36 inches above floor level. Below the altar shelf and flanking it on either side are cabinets, presumably used for storage, that are cut into the wall panels, without trim or other enrichment and almost unnoticeable. The tall cabinets on either side of the altar are made of the same beaded 3¼ inch tongue-and-groove used throughout the structure and rise 10 feet 3 inches to the slope of the ceiling. Doors 6' 5½" tall have been cut into each cabinet and are secured by decorated cast iron catches. The doors are constructed with horizontal cleats, and one of the shelves within is a continuation of the shelf in the niche. The altar shelf or bench is surfaced with 5¼" tongue-and-groove boards running east-west. Below this are two additional cabinets cut into the wall plane; their doors are made with horizontal cleats braced by diagonal lengths of the tongue-and-groove. They lack catches and are hung with strap hinges. The altar shelf is supported by 2 x 4s which run clear across the wall through both of the side cabinets. The same tongue-and-groove boards were used for shelves within the cabinets, the interiors of which are unfinished. The niche is 2 feet 2 inches deep and 6 feet 10 inches wide.

The top of the niche is formed by the sloped ceiling, and the whole is framed by a narrow (1¾") recurved molding. This molding, with the same profile as the crown molding, runs vertically along both edges of the niche. It continues horizontally below the alcove and defines the lower edge of a

6-inch wide decorative panel directly beneath the altar shelf. Scraping revealed that under the existing white paint, the walls within the niche were dark green (underpainted with blue on a portion of the north wall), the shelf surface and the panel below it were red, and the moldings beside and below the niche were deep yellow.

Two windows have been cut into the room, one on the south wall and the other above the counter in the alcove on the west wall. They are identical, with a fixed sash set horizontally with plain board trim and eight lights. Exterior trim on the west window is 7 inches. There is a splice in the tongue-and-groove wall finish above the south window, 3' 7½" wide and 9½" high, and a corresponding splice below it in the exterior wall. These observations suggest that there had been an earlier opening in this location, taller and narrower than the present one.

When the Temple was detached from surrounding elements of the Red House, it was revealed that the vertical planks forming the outer face of the building's east wall continued above the eave line. Believed to be part of the original parapeted false front, the tops of the parapet planks had been cut at a south-sloping angle, the tallest planks at the north end rising 2.5 feet or more above the eave line and the southernmost cut even with the eave. Presumably this modification was made by William Warren to create an even, uninterrupted roof surface when the Temple was joined to his residence. The remnants of the parapet were subsequently cut off at the eave line to prevent moisture from accumulating behind them and further damaging the building.

3.2 Summary of Character Defining Features

The following is a summary of features of the Cambria Temple corresponding to the period of significance (1895-1925) and identified as "character defining."

Form

- Rectangular footprint
- One room configuration
- Medium-sloped side gabled roof
- Moderate eave overhangs (6")
- (False front parapet – not extant)
- (Full-width front porch – not extant)

Exterior Features

- Board and batten wall finish (rough milled, circular sawn boards, 8"-18" wide; 3" batten strips)
- Corner boards (6" width)
- Frieze band/vergeboards (6" width)
- Wood shingle roof
- Double door at center of east elevation, single light over three molded panels leaf configuration, paint finish – red
- Wooden louvered vents within gables, offset from center
- Eaves with plank finished undersides, narrow fascia, exposed rafter tails (west eave)

Interior Features

- One room configuration
- Ceiling follows roof slope at margins, then flattens above central portion of room
- 3 ¼" beaded tongue and groove wall and ceiling finish
- 5 ¼" tongue and groove floorboards, unfinished
- Narrow crown molding
- Altar niche/alcove at center of west wall (shelf at 36", sloped ceiling, niche lined with same beaded tongue and groove as walls and ceiling, shelf of same tongue and groove boards as flooring, 1" x 4" rail defining niche/ceiling junction)
- Molding around niche same as crown molding
- Paint finishes: walls and ceiling – medium blue; altar shelf – red; niche walls and ceiling – dark green; panel below altar shelf – red; moldings framing niche and panel – deep yellow; horizontal rail over niche – medium blue; crown molding – varnished/shellacked redwood; double doors – red; door trim – varnished/shellacked natural wood
- Hardware: Double doors – stamped steel knobs and escutcheon plates (interior and exterior), mortise lock in north door, strike plate in south door; cast iron butt hinges (two per door) with dendritic filigree, "steeple tipped" pins; cast iron spring-loaded chain bolt, south door, with pull chain and strike plate. Side cabinet hardware – spring loaded cupboard catches, decorated cast iron (?) (two, mismatched); steel fixed pin hinges (two per door) Lower Cabinets – strap hinges (below altar cabinets, two per cabinet)
- Dedicatory sign board (partial – existing portion measures approximately 2' x 2'-7")

3.3 The Secretary of the Interior's Standards for Restoration

"*Restoration*" is defined as "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project" (Weeks and Grimmer 1995:117).

The principal guidance for undertaking the restoration of the Cambria Temple is provided by the *Secretary of the Interior's Standards for Restoration*. The following paragraphs excerpted from the Standards are particularly relevant to this project:

Remove Existing Features from Other Historic Periods

Most buildings represent continuing occupancies and change over time, but in Restoration, the goal is to depict the building as it appeared at the most significant period in its history. thus, work is included to remove or alter existing historic features that do not represent the restoration period. This could include features such as windows, entrances and doors, roof dormers, or landscape features. Prior to altering or removing materials, features, spaces, and finishes that characterize other historical periods, they should be documented to guide future research and treatment [Weeks and Grimmer 1995:121].

Recreating Missing Features from the Restoration Period

...Using traditional materials to depict lost features is always the preferred approach; however, using compatible substitute material is an acceptable alternative in

Restoration because, as emphasized, the goal of this treatment is to replicate the "appearance" of the historic building at a particular time, not to retain and preserve all historic materials as they have evolved over time. If documentary and physical evidence are not available to provide an accurate re-creation of missing features, the treatment Rehabilitation might be a better overall approach to project work [Weeks and Grimmer 1995:121].

Standards for Restoration

1. A property will be used as if was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials and alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, spaces, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archaeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

4.0 Restoration Plan

Implementation of the following restoration work plan will result in less than significant impacts to the historic Cambria Chinese Temple and it will retain its eligibility to the National Register of Historic Places and the California Register of Historical Resources.

<p>Site/Placement</p>
<p>During its period of significance, the Cambria Temple stood with several other buildings occupied by the Chinese community, in close proximity to the west bank of Santa Rosa Creek. Its historical location is approximately 200 feet southeast of its present site.</p> <p><i>The structure should be repositioned as close to its historical location as possible/practical for its proposed reuse. The orientation of the building will be comparable to its historic condition, as depicted on Sanborn insurance maps and period photographs, with entrance to the east, facing the waters of Santa Rosa Creek. This is in keeping with the principles of feng shui, which are believed to have played a role its original placement. The site currently proposed for the building, as depicted in Figure 1, fulfills these siting requirements.</i></p>
<p>The subject parcel includes a mature Tree of Heaven (<i>Ailanthus altissima</i>). This exotic species was brought to these shores by Chinese immigrants and planted extensively in California in areas of Chinese settlement. Also present on the parcel is an unusually large, mature <i>Dahlia imperialis</i>. The dahlia was one of many flowers which had symbolic value to the Chinese, and this may be a Chinese variety (Chung 2001b).</p> <p><i>The Tree of Heaven should be retained on site and the temple placed in proximity. The Dahlia imperialis should also be retained and replanted near the relocated building.</i></p>
<p>References <i>California Historical Building Code (SHBC), Section 8-102.1.2 (Relocation)</i></p>
<p>General</p>
<p>The building was found to be actively infested with termites.</p> <p><i>The temple will be treated for termite infestation at the earliest convenience to prevent additional damage to the structure. Treatment shall be performed by a licensed exterminator. The method of treatment employed shall be at the discretion of the building owner.</i></p>
<p>Fire Protection/Life Safety</p>
<p>The wall construction of the temple is believed to have less than a one-hour resistance. Further, the building is without fire alarms and/or other fire protection features. Per SHBC Chapter 8-4 – Fire Protection:</p> <p>Upgrading an existing qualified historic building or property to one-hour fire-resistive construction.....shall not be required regardless of construction or occupancy when one of the following is provided:</p> <ol style="list-style-type: none"> 1. An automatic fire sprinkler system throughout. 2. An approved life-safety evaluation. 3. Other alternative measures approved by the enforcing agency. <p><i>Because the temple was historically without plumbing and installation of an automatic fire sprinkler system would cause impacts to historic fabric, Options 2 or 3 will be pursued. A fire alarm system will be installed in the building.</i></p>

<p>References SHBC, Chapter 8-4 – Fire Protection</p>
<p>The Cambria Temple utilizes obsolete wood plank wall construction of undetermined structural capacity. Many of the wall boards are in deteriorated condition and will be removed and repaired or replaced during restoration. Additionally, the proposed relocation of the building has a potential to place unusual stresses upon the structure.</p> <p><i>A structural analysis of the temple will be performed by a licensed structural engineer prior to its relocation. The structural evaluation should include recommendations for reinforcing and bracing the building for relocation and during restoration activities.</i></p>
<p>SHBC, Structural Capacity (8-703)</p>
<p>Foundation/Substructure</p>
<p>The nature of the original foundation of the building is not known. Given the structure's small size and simple vernacular construction, it is likely that the supporting system was equally basic. The relatively good condition of the sills and floor structure suggests that it never rested directly on grade, however, but likely rested on bricks, stones, or perhaps a post and pier foundation. The structure presently rests on a combination of post on (concrete) perimeter sill and posts on piers.</p> <p><i>The new foundation will be of similar construction, raised sufficiently above grade to: (a) conform with local building codes, and (b) allow adequate ventilation beneath the building, thereby inhibiting additional deterioration of the structure. Posts used will be 4 x 4 inch lumber, corresponding with the dimensions of the existing sill plate, which will be adequately braced and stabilized. The perimeter foundation and pier should be constructed to current building code requirements.</i></p>
<p>References Secretary of the Interior's Standards for Restoration (1995:145-146 – Structural Systems); SHBC, Section 8-807 (Wood)</p>
<p>Whether a base skirt of any type was employed during the period of significance to conceal the building's foundation is also unknown, and this is not a character defining feature of the building. During the Warren occupation, a skirt of horizontal planks was installed.</p> <p><i>If a base skirt is employed to cover the foundation, it should be of simple construction, so as not to create a false sense of history or draw attention from other historical aspects of the building. Appropriate materials and design include: (a) horizontal planks 6 inches or more in width; or (b) vertical slats (again, minimum 6 in width). If a solid skirt is employed, openings/vents should be incorporated (wood construction only). Although not documented, a simple horizontal watertable may be installed between the wall finish and the base skirt to deflect rainwater from the lower portion of the building, and create a visual break between wall areas and separate historic fabric from non-historic. The use of prefabricated lattice is to be avoided.</i></p>
<p>Sill Plate and Floor Framing</p>
<p>Areas of deterioration were observed in the 4 x 4" sill plate, particularly in the east elevation. The deterioration present does not appear severe enough to warrant replacement of this element (Figure 10).</p> <p><i>The sill plate will be repaired by careful cleaning of the deteriorated areas to remove all loose material, treatment with epoxy consolidants to prevent further deterioration, infilling with semi-rigid epoxy patching compound, and shaped to match the adjacent surfaces.</i></p>

Exposed portions of the redwood floor framing (joists and center beam) were observed to display a very good level of preservation.

Should areas of rot or insect damage be uncovered during the course of rehabilitation, those areas will be treated in the manner discussed above.

References

Secretary of the Interior's Standards for Restoration (1995:145-146 – Structural Systems);
NPS Preservation Tech Notes - Exterior Woodwork, Nos. 1 and 2

Exterior Walls

North Wall

The north wall of the temple comprises vertical wall boards ranging in width from 8" to 12", with gaps between boards covered with 3" wide batten strips. Considerable insect damage was observed in five of the boards. The basal areas of all boards appeared in good condition. In no instance did visible damage appear to have compromised the integrity of the wall board so as to necessitate its replacement.

The wall boards will be carefully inspected to identify all hidden damage. They will be repaired by careful cleaning of the damaged areas to remove all loose material, treatment with consolidants to prevent further deterioration or infestation, infilling with semi-rigid epoxy patching compound shaped to match the adjacent surfaces. Should a wall board be found to be too deteriorated to repair, the board will be replaced in kind. Damaged batten strips will be similarly repaired or replaced. Replacement boards and battens will match the dimensions of the original, as well as matching the surface texture/appearance of the historic boards, e.g., they will be circular sawn and rough milled.

References

Secretary of the Interior's Standards for Restoration (1995:127-130; Building Exterior: Wood);
NPS Preservation Tech Notes - Exterior Woodwork, Nos. 1 and 2

At the margins of the north wall (and all walls) are 6" wide vertical cornerboards and attached vergeboards beneath the eaves.

Deteriorated areas in these features will be repaired as discussed above. Non-historic lumber attached to the west cornerboard will be removed. The width of the east cornerboard has been reduced, probably at the time the temple was added to the Warren residence. It will be replaced with a 6" wide piece matching the existing material.

According to informant sources, the door opening at the west end of the north wall was added during the Warren occupation (Figure 9). This assertion is borne out by physical examination of the feature.

Because it does not correspond with the period of significance, the door will be eliminated. The door itself, along with all framing elements, jambs, and trim will be removed. Wall framing (horizontal members) will be restored, and wall boards and battens will be replaced to match the existing materials (see above).

West Wall

The west wall of the temple comprises vertical wall boards ranging in width from 8" to 15". Considerable insect damage was observed in at least five of the boards. In several instances, damage appears to have compromised the integrity of the wall board so as to necessitate its replacement.

The wall boards will be carefully inspected to identify all hidden damage. They will be repaired by careful cleaning of the damaged areas to remove all loose material, treated with consolidants to prevent further deterioration or infestation, and voids infilled with semi-rigid epoxy patching compound. The filled areas will be shaped and finished to match the adjacent surfaces. Wall boards found to be too deteriorated to repair will be replaced in kind. Replacement boards will match the dimensions of the original, as well as matching the surface texture/appearance of the historic board, e.g., they will be circular sawn and rough milled.

At the margins of the west wall are 6" wide vertical cornerboards. There is also a frieze/trim band beneath the eave.

Deteriorated areas in these features will be repaired as discussed above.

The west wall was originally without openings and the multi-pane fixed sash window at the center of the wall was installed during the Warren occupation.

Because the window does not correspond with the period of significance, it will be eliminated. The window sash, along with all framing elements and trim, will be removed. Wall framing (horizontal members) will be restored, and wall boards and battens will be replaced to match the existing materials (see above).

References

Secretary of the Interior's Standards for Restoration (1995:127-130; Building Exterior: Wood); NPS Preservation Tech Notes - Exterior Woodwork, Nos. 1 and 2

South Wall

The south wall of the temple comprises vertical wall boards ranging in width from 8" to 18". Considerable insect damage was observed in at least 2-3 of the boards. In at least one instance, damage appears to have compromised the integrity of the wall board so as to necessitate its replacement.

The wall boards will be carefully inspected to identify all hidden damage. They will be repaired by careful cleaning of the damaged areas to remove all loose material, treated with a consolidating agent to prevent further deterioration or infestation, and voids in-filled with semi-rigid epoxy patching compound. The filled areas will be shaped and finished to match the adjacent surfaces. Wall boards found to be too deteriorated to repair will be replaced in kind. Replacement boards will match the dimensions of the original, as well as matching the surface texture/appearance of the historic board, e.g., they will be circular sawn and rough milled. Additionally, sections of several batten strips were observed to be missing. These will be replaced to match the existing battens.

At the margins of the south wall are 6" wide vertical cornerboards. There are also attached vergeboards beneath the eaves.

Deteriorated areas in these features will be repaired as discussed above.

Historical photographs and informant accounts confirm that the south wall was originally without openings. The multi-pane fixed sash window at the center of the wall was installed during the Warren occupation.

Because the window does not correspond with the period of significance, it will be eliminated. The window sash, along with all framing elements and trim, will be removed. Wall framing (horizontal members) will be restored, and wall boards and battens will be replaced to match the existing materials (see above).

Attached to the south wall are several features added during the Warren family's tenure. These include a wooden shelf with metal brackets at the west end of the wall, a wooden hood at the east end that formerly sheltered an electrical box, and a board directly above the gable vent.

All of these items will be removed and any associated holes or gaps in the wall boards or battens repaired to match the existing materials.

At some point, horizontal wooden louvers in the gable vent were removed to allow placement of a stovepipe (Figure 17). Historic photographs of the temple do not depict a stovepipe in this location during the period of significance.

The louvers will be replaced using comparable features in the north vent as a guide. Any vent trim pieces found to be missing or damaged will be repaired as above, or replaced to match those of the north vent.

References

Secretary of the Interior's Standards for Restoration (1995:127-130; Building Exterior: Wood); NPS Preservation Tech Notes - Exterior Woodwork, Nos. 1 and 2

East Wall

While the temple was attached to the Warren family dwelling, the structure's east wall functioned as an interior partition. The present exterior face of the wall formed a side of the Warrens' kitchen.

Soon after its integration into the residence, the existing 8" wide wall boards were covered with beaded tongue and groove redwood boards, corresponding with the finish of the other kitchen walls. This material matched the existing interior finish of the temple. The Warren era beaded boards presently cover most of the east wall.

This wall finish does not relate to the period of significance, and it will be removed to expose the underlying vertical wall boards, believed to be original to the building. Additionally, all other boards presently attached to the vertical wall boards will be removed. Because the beaded boards are identical to those used within the temple, care will be taken in their removal, and the boards will be salvaged and safely stored for reuse in patching areas within the structure where the non-character defining windows and door will be removed.

Historic photographs and physical evidence observed following demolition of the Red House indicate that the east wall of the temple incorporated a false front parapet during its period of significance. This feature was formed by an extension of the vertical wall boards above the eave line. Historic photos indicate that the parapet rose approximately 3.75 to 4.0 feet above the roof-wall junction.

The false front parapet will be reconstructed. The reconstruction will require replacement of entire wall boards (particularly shorter boards above the door), and/or splicing of portions of existing boards. Where sections of boards, or full boards, are removed for this purpose, the removed sections will be carefully stored for reuse in other locations (e.g., window and door areas, or above east door to form parapet). Replacement boards will match the thickness and width of the originals, as well as matching the surface texture/appearance of the historic boards, e.g., they will be circular sawn and rough milled.

Historic photographs depict a cornice at the top of the flat parapet, as well as side rails or vertical molding strips along its margins. The photographs suggest that the cornice molding was approximately 6 to 8 inches wide, possibly with a frieze band below, but they are not clear enough to illustrate the specific details of these features.

Moldings used to recreate the cornice and side rails will be simple in profile, consistent with period examples, reflecting the lack of specific information, and also the basic, inexpensive vernacular construction of the building overall.

The wall boards underlying the beaded tongue and groove boards are typically 1" x 8" pine boards, with several boards of greater width. A number of the exposed boards displayed termite damage and basal rot (Figure 11).

The wall boards will be carefully inspected to identify all hidden damage. Those boards not completely removed to facilitate reconstruction of the false front will be repaired by careful cleaning of the damaged areas to remove all loose material, treated with consolidants to prevent further deterioration or infestation, and voids infilled with semi-rigid epoxy patching compound. The filled areas will be shaped and finished to match the adjacent surfaces. Wall boards found to be too deteriorated to repair will be replaced in kind. Replacement boards will match the dimensions of the original, as well as matching the surface texture/appearance of the historic board, e.g., they will be circular sawn and rough milled.

References

Secretary of the Interior's Standards for Restoration (1995:127-130; Building Exterior: Wood); NPS Preservation Tech Notes - Exterior Woodwork, Nos. 1 and 2

While no batten strips or cornerboards currently exist on the east wall, these elements are believed to have been present on this elevation, like each of the others, during the period of significance. They were likely removed by the Warrens to facilitate installation of the existing beaded board wall finish.

New batten strips and cornerboards will be created and installed to match those existing on the other walls of the building.

Porch

Historic photographs and Sanborn insurance maps depict a porch spanning the full width of the east elevation of the temple. Details of the porch's construction cannot be readily discerned from these sources, but it appears to have been 4 to 5 feet deep and covered by a low-sloped hipped roof clad with wooden shingles (identified on the Sanborn maps). The roof was supported by two slender posts, probably 4 x 4s, and the top of the porch roof appears to meet the wall/parapet above the level of the building's roof-wall junction. The nature of the porch deck is not known, but it appears nearly even with the floor level of the building. Whether or not the porch was painted and, if so, what color(s), is also not known. Following demolition of the adjoining room, two previously concealed 2" x 6" boards were observed attached to the upper corners of the east wall. Set at similar angles and nailed flat to the wall face, they are believed to represent roof framing cleats/plate for the historic porch. They were seen to extend above the level of the roof-wall interface before being truncated. The features were subsequently removed, but ghosting on the present wall surface clearly indicates their former locations.

The porch will be reconstructed using the available information. Design and construction of the porch will be completed by a licensed architect and/or contractor with experience in restoration of historic buildings. Materials used will correspond with materials present elsewhere in the building, insofar as is possible. For example, porch deck framing will be 2" x 6" lumber; roof framing will be 2" x 4" lumber; the porch floor will be 5 ¼" tongue and groove boards, comparable to those used for the interior floor and altar shelf; porch supports will be 4" x 4" lumber as used for the sill plate and floor beam; the roof deck will be 1" x 6" or 1" x 8" boards clad with wooden shingles (fire rated, if required by local building codes, and matching the historic dimensions as nearly possible). Construction will follow late nineteenth century vernacular precedents and speculative details and embellishments will be avoided. The character of the reconstructed porch will be in keeping with the simple vernacular architecture of the structure. Construction materials will be differentiated from historic materials, or clearly marked (dated), so as not to create a false sense of history. Nominal lumber is acceptable for the reconstructed elements where the original materials are unknown. The reconstructed porch will be painted using colors documented in the structure during its period of significance.

Roof

During the Warren family's use of the temple, the east slope of its gabled roof was clad with (6" x 14"?) wooden shingles, which may have been replaced during the Warren era, but are believed to be the historic roofing material. Wood shingles on the west slope and peak area remained in place, but were covered with a combination of roll roofing and sheet metal roofing when integrated with the roofs of the adjoining sections of the Red House. These later materials were removed following demolition of the Red House, and the shingles exposed. Examination of the temple roof revealed that it is framed with dimensional 2" x 4" lumber, with rafters placed 33 inches apart. The roof deck is formed of 1" x 4" to 1" x 8" boards placed parallel to the ridge and spaced 3-4 inches apart. Eaves on the south and east elevations are intact, while those on the north side were partially removed to allow the building to be butted against the existing residence. The eaves were created by extending the roof deck 6" beyond the wall plane. 1" x 6" boards are attached to the underside of the projecting roof boards, creating a regular soffit surface, and 1" x 2½" fascia boards are used to conceal the ends of the roof boards and soffit panels (Figure 14).

The old deteriorated wooden shingles and all other roofing material remnants will be removed from the roof. All roofing debris which has fallen between the rafters and roof slats and into the attic area will be removed (so as not to provide haven for insects, other vermin). The rafters and boards of the roof deck will be carefully examined for insect damage and other defects. All framing members and boards found to be deficient will be replaced in kind (either with spliced sections or full boards). The north eaves will be restored by replacement in kind of those sheathing boards that have been cut off even with the wall plane (again, either with spliced sections or full boards). The missing soffit panels in this area will be restored to match the existing material, as will the 1" x 2½" fascia boards. Insect and other damage to fascia and soffit boards will be repaired by careful cleaning of the damaged areas to remove all loose material, treatment with consolidants to prevent further deterioration or infestation, and the voids will be infilled with semi-rigid epoxy patching compound. The filled areas will be shaped and finished to match the adjacent surfaces.

Per the SHBC, the temple roof will be finished with wooden shingles with a minimum Class C fire resistive rating. They will be comparable in size and appearance to the shingles historically present on the structure. A metal drip edge may be used along the roof margin, and metal flashing may be used in roof valleys. The material used for the drip edge will have a dulled finish in keeping with the historic character of the building, or will be painted to match the fascia boards. If painting is selected, the metal strip will be treated so as to retain the paint.

Although not documented by historic photographs or physical evidence, a roof cricket is necessary to support, and drain rain water away from, the reconstructed false front.

A cricket will be constructed on the east roof slope abutting the false front parapet. The feature will be built with the lowest slope possible so that, as a conjectural element, its visibility is minimized. Because it is a conjectural feature, framing and sheathing material used in the cricket's construction need not conform with historic materials. Flashing exposure will be minimized. Wooden shingles used to cover the cricket will match those of the main roof.

References

SHBC, Section 8-408 – Fire Protection: Roof Covering;
NPS Preservation Brief 19: *The Repair and Replacement of Historic Wooden Shingle Roofs*;
Secretary of the Interior's Standards for Rehabilitation (1995:78-79 [Roofs])

Accessibility/ADA Compliance

Current ADA codes and the SHBC require that historic buildings available for public use be accessible to disabled individuals, where providing access will not "threaten or destroy the historical significance or character defining features of the building or site, or cause unreasonable hardship" (SHBC 2001, Sectn. 8-604). If access cannot be provided, then equivalent services must be provided in an alternative accessible location. In the case of the Cambria Temple, the double entrance door is of sufficient width to accommodate wheelchair access. An access ramp will be necessary.

The access ramp will be placed along the south side of the building, the elevation least visible from standard direction of approach, so as to impact the historic character of the building as little as possible. The construction of the ramp will incorporate materials of a type and dimension present within the historic building, insofar as this is possible. For example, support posts will be 4 x 4 lumber; other framing elements will be 2 x 4 or 2 x 6 lumber; floorboards will be 5 ¼" tongue and groove boards; and 1" x 6" lumber will be used for railings.

References

SHBC, Chapter 8-6 - Alternative Accessibility Provisions;
NPS Preservation Brief No. 32 - Making Historic Properties Accessible

Exterior Finishes

No traces of paint or other finishes were observed on the previously concealed portions of the exterior of the temple. It is very possible that the building, given its rough vernacular nature, was never painted during its period of significance. It is also possible that, with weather and the passage of time, all evidence of original paint or other finishes has been obliterated. Historic photographs of the building are, of course, rendered in black and white, and it is impossible to discern whether the exterior is painted a dark color, or if we are seeing dark colored weathered wall boards in them. All of the available photos appear to indicate that the gable vent trim was painted a light color. These are probably prefabricated elements and were likely painted when purchased. There is presently no paint remaining on these elements. The cornice and side trim of the false front appears to have a light colored finish in some photos, and a dark finish in others.

The single available photograph of the front of the building, taken from the southeast, seems to indicate that the false front parapet, and possibly the entire facade, were once painted a light color. One informant account suggests that the exterior was painted turquoise or blue-green at one time (Nicholson 2000). This characterization is close to the earliest known interior wall color, and the same color may well have been applied to the interior and facade. Given the dearth of evidence for a painted exterior historically, from the perspective of restoration, one option might be to return the building to an unpainted appearance. This approach is complicated by the presence of red paint dating to the Warren occupation on the south and west elevations in their entirety, and on approximately a third of the north elevation. Given the nature of the wall material – rough weathered boards – it is unlikely that the "gentlest means possible" for paint removal, which include hand scraping, water blasting, heat treatment, and use of chemical strippers, would succeed in fully removing the existing paint and providing a regular surface appearance. Other techniques, such as sandblasting, are considered inappropriate for use on deteriorated boards. Additionally, the necessary replacement of damaged wall boards and the in-filling of non-historic wall openings has the potential to create an irregular pattern of new and old boards. For these reasons, painting of the exterior using color precedents established by comparable buildings existing in the western United States and elsewhere, is considered the appropriate approach. From historic accounts and existing historic buildings, the most common exterior paint color for small rural temples is red. Examples in California include: the Weaverville Joss House, built in 1874, was painted red with a blue facade and red doors; the Mendocino Joss House, possibly dating as early as 1852, is also painted red, with a green trim, gable, porch, and front door. The Bendigo, Victoria, Australia joss house, erected in 1860, is red with red doors and green trim. Primary entrance doors were almost always painted red historically.

The exterior walls of the Cambria temple will be painted red, in keeping with regional and international precedents. The paint hue used on exterior walls and door will be based upon the underlying color of the altar shelf, where the original paint is best preserved. Trim colors apparently varied over time, and either a light color (white) or a darker shade (green, blue) is acceptable for these elements.

Recommendation:

A professional paint analysis should be performed to determine the exact color.

References

NPS Preservation Brief No. 10 - Exterior Paint Problems on Historic Woodwork
Secretary of the Interior's Standards for Rehabilitation (1995:71-74; Building Exterior: Wood)

Research of surviving temples in California and elsewhere indicates that signboards incorporated in these structures were typically carved, with Chinese characters in relief, and painted. Characters were typically gold, and most often on a red background. Any signage created for the front of the temple, including a recreation of the original dedication board, half of which has been documented, should be executed following established precedents (Figure 25).

The known half of the original sign should be recreated from the photographic record, by carving and painting. It should represent the estimated full size of the original, with the missing half left blank in the hope that the missing characters may yet be found.

INTERIOR

Floor

During its period of significance, the floor of this rustic temple would have been exposed wooden boards, unfinished, or possibly finished with shellac/varnish. Presently, the floor is covered by patterned linoleum, or linoleum-like, sheet flooring underlain by a felt backing. This material is believed to date to the 1940s or later. The 5¼" pine/fir tongue and groove floorboards bear no traces of varnish or other finish. This does not disprove its presence historically. Given the climatic and other factors, including extensive use, all evidence of an early clear finish may have vanished. Sections of the floorboards, particularly along the east margin of the room, were observed to be in very deteriorated condition. At least one board is rotted through.

Rehabilitation of the floor will begin with removal of the non-historic sheet flooring and felt. The floorboards will be carefully examined and damaged boards identified. Any superficial damage present will be cleaned and filled as above. Any loose boards will be secured in the least noticeable way possible. Where floorboards, or sections of board, are found to be too deteriorated to repair, they will be removed and replaced in kind (matching wood type, if available). Where sections of flooring are replaced, splice joints (board lengths) may be staggered so that they are less noticeable. The floorboards may be sanded/resurfaced to create an even, uniform surface at the owner's discretion. The floorboards may be (a) left without varnish, paint, or other finish – the floor's most likely historic condition; or, (b) left their natural color and finished with a clear matte/satin finish.

References

Secretary of the Interior's Standards for Restoration (1995:147-150; Building Interior: Spaces, Features, and Finishes);
NPS Preservation Tech Notes - Exterior Woodwork, Nos. 1 and 2

Walls and Ceiling

Investigations of the walls and ceiling of the temple revealed these elements, which are finished in their entirety with painted redwood beaded tongue and groove boards, to be in generally good condition. No rot or insect infestation was observed, although much of the interior has been affected by moisture infiltration and there are areas of peeling paint, mold, and mildew on both the walls and ceiling. On the south wall, above and below the existing window, there is evidence of spliced wall boards where an earlier windows once was.

All elements presently attached to the walls and ceiling that do not correspond with the period of significance will be removed. These include plank shelves and shelf cleats or brackets within the altar niche and on the north wall (Figure 16), a fluorescent lighting fixture suspended from the ceiling, and telephone and electrical wiring, outlets, and jacks. Various screw hooks, nails, and other fasteners observed will also be removed.

As indicated above, the existing windows in the south and west walls will be removed, along with all associated trim, and these areas will be in-filled. The material used to patch the window openings will match the existing wall material in dimension, profile, and texture/finish (need not match the wood type as material will be painted). Beaded boards salvaged from the exterior east wall, which match the interior finish, will be used to in-fill the window openings, insofar as this is possible. Short sections of beaded board used in earlier in-fill on the south wall may be removed, and new boards integrated so as to make the splice/area of repair as inconspicuous as possible. The work will be supervised by a licensed professional contractor with experience in the rehabilitation of historic buildings.

If permissible under applicable building and safety codes, the building's north door, which does not relate to the period of significance, will also be removed and the opening in-filled. Associated framing elements, sill, and trim will also be removed. The material used to patch the door opening will match the existing wall material in dimension, profile, and texture/finish (need not match the wood type as the material will be painted). Beaded boards salvaged from the exterior east wall, which match the interior finish, will be used to in-fill the door opening, insofar as this is possible. New boards will be integrated so as to make the splice/area of repair as inconspicuous as possible. If removal of this non-historic door is not permissible, then the existing door will be repaired (missing panel replaced to match), or replaced with one corresponding to the building's period of significance, for example, one of the doors currently salvaged from the Red House. The door casing and sill will be repaired (see above) or replaced in kind. Rusted hardware will be removed, stripped using a chemical stripper, remaining rust and corrosion removed using fine steel wool, and the elements treated with a rust resistant clear coat enamel and reinstalled. Any loose paint will be removed by hand scraping and sanding, and the door will be repainted, on the exterior and interior, to match the finish of the adjacent walls, indicative of its secondary importance.

Cut into the east wall, below the altar shelf, are two cabinet doors. The north door has been damaged: the lower strap hinge has been detached from the door and several of beaded boards that form the door have come loose from the batten.

The door will be repaired by reattaching the hinge using woodscrews matching those used in the other hinges. Additionally, the loose boards will be reattached to the door battens using woodscrews inserted from the back of the door. These cabinets were designed so as not to be readily apparent to those within the space. If hardware is necessary to secure the cabinet doors, it should be as small and simple in form as possible and painted to match the adjacent surfaces.

Loose paint on the walls and ceiling will be removed employing the gentlest means possible (hand scraping and hand sanding). Any damage areas, such as holes left by fasteners or wiring, will be repaired by careful cleaning of the damaged areas to remove all loose material, and infilling with semi-rigid epoxy patching compound and shaped to match the adjacent surfaces. Walls and ceiling will be washed with a fungicidal cleaner to eliminate existing mildew.

References

*Secretary of the Interior's Standards for Restoration (1995:147-150; Building Interior: Spaces, Features, and Finishes);
NPS Preservation Brief 28: Painting Historic Interiors*

Interior Finishes

Systematic scrape tests revealed that, beneath a surface layer of white paint, the lowest/earliest historical paint color applied to both the walls and ceiling of the temple was a medium blue. The walls and ceiling within the altar niche were dark green (underpainted with blue on a portion of the north wall), the shelf surface and the panel below it were red, and the moldings beside and below the niche were deep yellow/gold (Figures 18-20). Because these colors correspond with historic paint colors found in other surviving temples of comparable age in the western United States, they are believed to have been applied during the building's historic use by the Chinese community.

Following application of a primer coat, the walls and altar niche will be repainted in these historic colors. The paints used should be mildew resistant oil-based enamels, compatible with the existing white paint. Scraped exposures will be carefully matched to manufacturer's paint chips.

Recommendations: A paint analysis was not performed as part of these investigations, and it is recommended that additional study be undertaken to determine the exact colors and composition of the original paint by a qualified professional.

References

Secretary of the Interior's Standards for Restoration (1995:147-150; Building Interior: Spaces, Features, and Finishes); NPS Preservation Brief 28: Painting Historic Interiors

Scrape tests likewise revealed that the narrow redwood crown molding along the wall-ceiling junction, as well as the front door casing, were not painted originally, but finished with shellac or varnish.

The crown moldings will be removed and the existing paint stripped. Stripping will be accomplished using the gentlest means possible, potentially including commercial strippers or heat. Particular care will be taken not to mar the wood or damage the molding profile. Once thoroughly stripped and properly sanded/finished, the molding pieces will be finished with a clear varnish or shellac, corresponding with their historic appearance, and reinstalled. The door trim will be similarly stripped and refinished, although removal of these elements during this process should not be necessary.

Doors

Both leaves of the double door primary entrance are in deteriorated condition (Figure 21). Age and cycles of damp and drying have caused the wood to shrink, the joints to separate, and paint to flake away. Additionally, the applied panel moldings have loosened and the single glazed light in each leaf is either broken or completely missing. Scrape tests have indicated that the exterior side of the doors was initially painted red. This color is consistent with historical precedents and believed to date to the period of significance. On the interior, the doors were varnished or shellacked. The nature of the original glazing is unknown, whether clear, colored, or figured/patterned. An informant has described the glass as "frosted."

The door leaves will be removed and repaired. Loose molding elements will be carefully detached from the doors (their original locations marked or noted) and loose paint, caulk, and other built-up material removed. The pieces will be sanded, treated with consolidants, and reattached to the repaired doors in their original locations. Where door rail mortise and tenon joints are found to be loose, these will be disassembled, the joints carefully cleaned, and re-glued. Voids in joint areas caused by shrinkage of the wood will be filled with semi-rigid epoxy patching compound and shaped to match the adjacent surfaces. Loose paint will be removed from the exterior of the doors by the "gentlest means possible" and the surfaces sanded. On the interior, all paint and other materials will be completely stripped from the doors, again using the gentlest means (chemical stripper, heat). The desiccated wood will be treated with wood consolidants, and a primer paint coat applied on the exterior sides. Damage that affects the functioning of the doors will be repaired; however, dents, scratches, and scrapes indicative of normal wear over many years will be allowed to remain. The broken or missing glazing will be replaced. Clear, colored, or figured/patterned glass would be appropriate to the function of the building and period of significance. If figured glass is selected, it will be consistent with material available during the 1895-1925 period of significance. Once reassembled, the doors will be refinished in the colors/finishes corresponding to those existing during the period of significance.

References

*Secretary of the Interior's Standards for Restoration (1995:147-150; Building Interior: Spaces, Features, and Finishes);
NPS Preservation Brief 28: Painting Historic Interiors*

The thin, simply molded jamb trim likely does not correspond with the building's period of significance. Its width indicates that it was installed after the application of beaded board siding to the east wall exterior. The trim pieces are presently loose and bowed.

As non-character defining elements, the jamb trim pieces may be replaced with new pieces, or repaired and reused. If reused, the trim pieces will be reduced in width, corresponding with the thickness of the wall, all loose paint will be removed, and the trim will be carefully sanded and painted with a primer coat. When reinstalled, the repaired or new jamb trim will be painted to correspond with door exterior casings.

Presently, the exterior door trim consists of reduced pieces of redwood beaded board, comparable to the material covering the interior and east face of the building. The head trim is missing. This trim is believed to have been applied during the Warren era, and the nature of the original door trim is not known.

Given that the existing trim material corresponds with materials used with the historic building, its reuse in this location is acceptable. Replacement trim matching that used on the interior of the double door would also be acceptable. Should the existing trim be reused, all loose paint will be removed, recent nail holes caused by board-up enclosures in-filled and shaped to match, and the pieces painted with a primer coat. The head trim piece will be recreated using lumber matching the dimensions and profile of the surviving rails. As the original trim color is unknown, the new or reinstalled trim pieces will be painted either red, to match the doors, in another color historically found within the building (green, blue, yellow), or stripped and left natural wood color with a clear finish.

References

*Secretary of the Interior's Standards for Restoration (1995:147-150; Building Interior: Spaces, Features, and Finishes);
NPS Preservation Brief 28: Painting Historic Interiors*

The door hardware includes a mortise lock in the north leaf with corresponding strike plate in the south leaf, a chain bolt and associated strike plate at the top of the south leaf (a strike plate on the floor indicates that there was also a foot bolt at the base of the south leaf), and four decorative butt hinges (Figures 22 and 23). All of these elements are rusted – the lockset escutcheon plates especially – and have been painted repeatedly.

All door hardware will be removed from the door and door frame and refurbished. Existing paint will be completely removed using a chemical stripper and surface rust carefully removed using steel wool and/or a light wire brush. All necessary repairs to the lock/bolt mechanisms will be made, and the hardware will then be finished with a rust-inhibiting clear coat enamel (except lock plates and knobs, which were black enamel) and reinstalled. Should the escutcheon plates prove too deteriorated for reuse, they should be replaced with (a) comparable historic hardware, if available; or, (b) new reproduction hardware of comparable design. Same for entire lockset if unusable.

The foot bolt will be replaced and any new hardware (locks) required for security purposes will be as unobtrusive as possible and require as little alteration of the historic doors as possible.

Other Hardware

Additional hardware within the temple is limited to decorative cupboard catches mounted on the cabinets flanking the altar niche, and strap hinges on cabinets below the altar (Figure 24). Both have been painted and are in rusted condition. The strike plate for the south cabinet catch is missing.

The catches will be carefully removed and refurbished. Existing paint will be completely removed using a chemical stripper and surface rust carefully removed using steel wool and/or a light wire brush. All necessary repairs to the catch mechanisms will be made, and the hardware will then be finished with a rust-inhibiting clear coat enamel and reinstalled. The missing strike plate will be replaced with a salvaged vintage piece, if available, or replaced with a modern reproduction (finish on reproduction hardware will be altered to more closely match the original element). Cabinet strap hinges will be left in place and repainted to match the surrounding surface, as they presently are.

Lighting and Electrical
<p>Research revealed no evidence to indicate that the Cambria temple was electrified during its period of significance. There is a 1940s fluorescent fixture in the building, and mounting hardware for another, with associated cloth wrapped wiring. There is also a single surface mounted outlet on the south wall of niche with surface mounted wiring. These are Warren era additions.</p> <p><i>Under the Standards for Rehabilitation, electrification of the building is allowable to facilitate its "efficient contemporary use." All existing obsolete wiring and fixtures will be removed. Wiring will be replaced to current codes by a licensed electrical contractor. The electrical service will be placed on the side of the building most hidden from public view. Where possible, wiring will be routed through existing holes in framing members to eliminate the necessity for additional drilling. Surface mounted wiring will be avoided (and installation of wiring and components coordinated with wall and roof repairs). Because electricity was not an aspect of the historic design, installation of switches, outlets, and lighting fixtures will be concealed or made as unobtrusive as possible and cutting of holes in historic finishes will be kept to a minimum. Use of reproduction lighting fixtures based on period designs will be avoided, so as not to create a false sense of history. Options for permanent interior lighting include: (a) small slimline surface mounted ceiling fixture(s); (b) small recessed fixture(s) where attic space allows; (c) suspended cable mounted lighting; (d) small accent lights concealed behind the beam above the altar.</i></p>
<p>References SHBC, Section 8-904 – Electrical</p>
Furnishings
<p>Through research of comparable buildings, it is believed that the altar of the Cambria Temple would have been decorated historically with two candlesticks, incense bowls, a rectangular bowl, and a pair of vases containing flowers, at a minimum. Other features typically found in rural joss houses of this sort may include statutes and/or portraits of the deity to whom the building is dedicated, and various plaques and signage. Informant accounts indicate that the temple included rows of benches facing the altar (Nicholson, pers. comm. 2000)</p> <p><i>The temple should be furnished with items appropriate to its historical function during the period of significance for purposes of interpretation.</i></p>
Moving
<p>Restoration plans call for relocation of the temple to a site approximately 100 feet south of its present location, which is nearer its historical location during the period of significance (Figure 1).</p> <p><i>The relocation of the Cambria Temple will be completed by a contractor with experience in moving historic buildings. The contractor will take due care in preparing and moving the building such that it is not damaged in the course of relocation.</i></p> <p>References NPS Preservation Tech Notes, Temporary Protection, No. 2; Moving Historic Buildings, Heritage Conservation and Recreation Service, Publication No. 9.</p>

4.1 Contractors and Sources

The following supervisory personnel and contractors with experience in the restoration of historic buildings will be responsible for all restoration work for the Cambria Temple. The names of various specialty suppliers to be used are also provided.

Site Supervisor and Director of Volunteers: Richard Hawley. Greenspace, The Cambria Land Trust. P. O. Box 1505, Cambria, CA 93428.

General Contractor: Paul Ferreira, 1884 Cardiff Drive., Cambria 93428.

Lumber: Big Creek Lumber, 756 Riverside Ave., Paso Robles 93445.

Cabinetry: Personal Touch Woodworks, 2419C Village Lane, P. O. Box 1133, Cambria 93428.

Hardware: Cambria Hardware and Lumber, 2345 Village Lane, Cambria 93428.

Signage: LouDesign, 1819 Richard Ave., Cambria 93428.

5.0 References

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