

# The Carmel Pine Cone

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## Giant octopi at Point Lobos offer divers rare treat

By CHRIS COUNTS

THERE MAY be more menacing creatures that swim beneath the waves inside the Point Lobos State Marine Reserve, but there's likely nothing quite as eye-catching as a giant octopus.

Divers at Point Lobos were treated to at least six sightings of the gangly cephalopod this past winter — far more than anyone can remember. While giant octopi — which hatch from eggs the size of a grain of rice and can grow to as long as 30 feet — aren't particularly rare, they seem to prefer deeper, cooler waters than those frequented by local divers. They are found on both sides of the Northern Pacific Ocean.

A Sunnyvale resident who regularly dives at Point Lobos, Clinton Bauder told *The Pine Cone* he recently had the fortune of seeing more than one giant octopus.

"I saw four of them with my own eyes," he reported.

Bauder captured some striking photographs of the odd-looking sea creatures, which are famous for the eight tentacles they use not only to move and feel, but also to taste and smell.

A giant octopus is quite a sight to behold up close, Bauder



PHOTO/CLINTON BAUDER, METRIDIMUM.COM

Rarely found in the ocean off Point Lobos because the species prefers cooler waters, this giant octopus was photographed last winter by a Sunnyvale man who frequently dives there. The diver says he really enjoyed meeting the cephalopod.

said.

"They're charismatic, they're big, they're weird and they're interactive," he said. "They are an amazing thing to see."

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## Hanson sues city, claims he was fired illegally

By MARY SCHLEY

PAINTING A picture of an administration that antagonizes and abuses its employees, former building official John Hanson filed suit against the City of Carmel Thursday over his firing last August. The 24-page complaint, drafted by attorneys Michael Stamp and Molly Erickson, alleges officials violated his rights, discriminated against him and wrongfully fired him. It seeks monetary damages, as well as a judge's determination whether the city had the right to terminate him without giving him a chance to appeal.

Hanson, who was first hired by the city in 1988 and says he never had a negative employment review, described increasing hostility from city administrator Jason Stilwell and administrative services director Sue Paul that undermined his ability to do his job and exacerbated the post-traumatic stress disorder he suffers as a result of multiple Army National Guard tours.

And, Hanson noted, Mayor Jason Burnett and the rest of

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## Council: Farmers market can stay in park, but must be local

### ■ No more arts and crafts can be sold

By MARY SCHLEY

NEW RESTRICTIONS on the Carmel farmers market will kill it, an unhappy artist who sold his creations at the market said after Tuesday's city council meeting.

Following hours of discussion, and acting on recommendations from council members Carrie Theis and Steve Dallas — as well as the Carmel Residents Association and the newly created, anti-farmers-market Carmel Business Alliance — the council voted to restrict the number and type of vendors at the market, and to require it to operate entirely in Devendorf Park.

The council decided July 1 to extend the city's contract with the West Coast Farmers Market Association and its owner, Jerry Lami, for 120 days — not for a full year — and

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## Artwork, appraised at \$250K, brings in just \$10K

By MARY SCHLEY

THIRTY-FIVE pieces of city-owned artwork appraised at a total \$262,450 in 2007 sold at auction late last year for \$9,680.14, according to public records, with some going for as little as a dollar apiece. Ranging from unframed drawings and photos, to large modern oil paintings, sculptures and etchings, the works were part of the city's 1,000-piece art collection, which has been valued at \$1,467,918.

Library director Janet Bombard, who oversaw the matter, said she didn't know what to expect from the sale.

"It's true that what something is going to sell for at auction is completely different from an appraisal," she told *The Pine Cone*. "I'm not the expert when it comes down to public taste and what people will pay for it."

Most, if not all, of the art had been donated to the city but was selected for sale because the works didn't fit the criteria for art that should be retained: pieces by "artists who have lived, worked or taught in Carmel, or who studied or belonged to regional art associations," and those of or about Carmel, or that pertain to the city's history.

Artwork can be sold if it doesn't meet those criteria, if it's a forgery or fake, if a better example could be procured, if it's duplicative, if it's badly deteriorated, if it belongs to a particular category that's already well represented, if it can't be adequately cared for or stored, if "a clear determination has been made that the city does not hold legitimate title to the work," if it "lacks significant artistic or historical merit," if it's a danger to public safety, or if its size or weight make it impractical to display.

Consultant Sheryl Nonnenberg, who was hired in 2009 to draft policies and procedures for managing the city's art collection — which includes 150 Edward Weston photographs, works by Rembrandt and other famous artists, work by significant Central Coast figures like Armin Hansen, and other valuable pieces — developed a list of what should be sold. At meetings in January and April of 2012, the Carmel City Council voted to offload nearly three dozen pieces of art, opting to have a professional auction house handle the transactions. At Nonnenberg's suggestion, the city hired Michaan's

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## IN BACH FESTIVAL BOOK, AUTHOR WEAVES TALE OF TOWN'S RICH HISTORY

By LISA CRAWFORD WATSON

CARMEL BACH Fest dramaturge David Gordon sees himself as a storyteller, an explainer and an inspirational lecturer. Which is why, after more than 25 years with the festival as a musician and classical music historian, Gordon has published, "Carmel Impresarios," a book which not only narrates the cultural biographies of festival founders Hazel Watrous and Dene Denny, it adds a great many heretofore little known facts to the historical legacy of Carmel-by-the-Sea.

Just the photos are worth the price of admission.

"What I do in the book is the same thing I do in my lectures, only in 400 pages, with nearly 300 vintage illustrations," Gordon says. "I enjoy making connections to make subjects more meaningful, so I placed these two women in the context of their culture in early 20th century California, in terms of art, music and geography."

And that he does. From the discovery of Monterey Bay by Juan Rodriguez Cabrillo in 1542, to the founding of the Carmel Mission in 1771, to the discovery of gold in El Dorado County in 1848, to the destruction of San Francisco in 1906, and then to the evolution of Carmel-by-the-Sea as a

haven for artists in the early 20th century, Gordon places the history of the Bach Festival in a wide, and very impressive, context.

The story of Watrous and Denny is particularly fascinating and relevant, not only to people who love Carmel and its music, but especially to those who are as passionate about the Carmel Bach Festival as were its founders.

"Most people recognize these two women by the pictures of when they were in their 50s and 60s, looking like dowager empresses," says Gordon. "But if I can bring them to life and relate them to Bach, then we have a story worth telling. Dene was a pianist with a penchant for the avant garde, and Hazel was a trendy designer and architect. Born in the 1880s, they met in the studio of a mutual friend in San Francisco in 1922 and, within two years, they built a Carmel home called Harmony House, where they would spend the rest of their lives together."

For three decades, says Gordon, from 1926 until Denny's death in 1959, Watrous and Denny were influential figures in the music and performing arts of Carmel.

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PHOTO/COURTESY DAVID GORDON

Dene Denny and Hazel Watrous in the 1940s. The women not only founded the Bach Festival, they played key roles in many facets of the cultural and physical development of the City of Carmel.