



SANTA CRUZ HISTORIC BUILDING SURVEY

VOLUME III - March 2013

SANTA CRUZ HISTORIC BUILDING SURVEY - VOLUME III

Department of Planning and Community Development
CITY OF SANTA CRUZ

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INTRODUCTION

The city of Santa Cruz is fortunate to possess a great number of distinctive buildings and structures that represent the community's cultural and historical evolution. Many of Santa Cruz's historic resources have been lost over time, but the city as a whole retains a significant amount of its historical buildings. The development of the city of Santa Cruz, from an early commercial port and later as a vacation resort, to the mature urban community that exists today, is represented in the architecture of its neighborhoods, the commercial, industrial, and tourist centers that drive its economy, and the educational, institutional, and religious sites that serve its populace.

In recognition of the city's rich past, the Santa Cruz *Historic Preservation Plan* was adopted in 1974 as an element of the General Plan. The Historic Preservation Commission was formed following the adoption of the Historic Preservation Ordinance that enabled the identification and protection of buildings, structures, and sites that have particular historic, architectural, and engineering significance to the community. The Santa Cruz Historic Building Survey was initiated as an ongoing planning project to identify and evaluate historic and architecturally significant structures deserving protection under the ordinance. The survey is based upon a statement of historic context that provides an overview of Santa Cruz, from its beginnings as the Mission Santa Cruz and the Villa de Branciforte on the Spanish frontier of North America, to its present-day community of 60,350 residents at the north end of the Monterey Bay.

Cultural resource surveys and historic context statements are technical documents created by communities throughout the United States. These documents provide a comprehensive planning tool for the identification, evaluation, registration, and treatment of historic properties. By developing and maintaining historic resource surveys and historic context studies, local governments are able to implement planning policies addressing historical and cultural resources, policies and practices that have century-old roots in the United States. Preservation of the nation's heritage has long been part of the national purpose. In 1966 Congress called upon the Secretary of the Interior to give maximum encouragement to state governments in the development of statewide historic preservation programs. The National Park Service (NPS) has developed methodologies for survey planning and preservation programs that are outlined in a number of published guidelines, primarily within the *Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation*. Cities such as Santa Cruz utilize and adapt these federal standards for preservation planning within the city.

PLANNING BACKGROUND

Historical surveys, and their resulting resource inventories, provide a basis for sensitive and effective planning decisions. Santa Cruz's surveys and inventories provide documentation that allows informed assessments of its built environment during the development review process. With the information provided in these documents, Santa Cruz planners and policy makers can understand the history of the city in a variety of ways, and Santa Cruz's citizens can preserve and celebrate significant buildings that convey the city's past. The current Historic Building Survey maintained by the City of Santa Cruz, and the adopted City Historic Context Statement, compile a variety of types of research, including historical patterns of development, identification of diverse community values associated with the built environment, and comprehensive evaluations of individual resources.

SANTA CRUZ HISTORIC BUILDING SURVEY

The *Santa Cruz Historic Building Survey* is contained in three volumes. *Volume I* was prepared in 1976 by the firm of Charles Hall Page & Associates. With amendments, it contains over 300 properties with structures that were built from approximately 1850 to 1930. Information contained in *Volume I* was drawn from existing sources. *The Sidewalk Companion to Santa Cruz Architecture*, published by John Chase in 1975, was the primary resource in establishing this first inventory of historic properties. Charles Hall Page & Associates also prepared the *Santa Cruz Renovation Manual*.

Criteria used to determine inclusion in the survey came from a variation of the quantitative methodologies under development at that time, and included a numerical ranking system that evaluated historical significance, architectural significance, and importance to the neighborhood, original design, neighborhood setting, and physical condition. All of the properties in the 1976 survey were officially listed as historic resources under the City historic preservation policies and regulations.

John Chase assisted the City of Santa Cruz in the preparation of *Volume II*, with architectural writing by historian Daryl Allen. *Volume II*, published in 1989, includes three categories of structures; significant buildings from 1930 to 1950, important structures not included in the first survey, and significant vernacular buildings from 1850 to 1910. The dates identified for the structures in *Volume II* were estimates that placed them within a general time frame. This survey identified 330 additional structures,

with approximately half of them vernacular in character and with many of them represented in contiguous rows of historic buildings that constituted distinctive neighborhood settings. 257 of the 330 properties identified in that survey were listed as historic resources under the City's historic preservation policies and regulations.

Four historic districts within the City have been adopted by the Keeper of the National Register of Historic Places, a program of the National Park Service. In 1975 the Keeper placed Mission Hill Historic District on the National Register. In 1986 the Downtown/Pacific Avenue Commercial District was placed on the Register, but due to the destruction of ten downtown historic buildings during the 1989 Loma Prieta Earthquake, this district was de-listed in 1991. In 1989 the Downtown Neighborhood Historic District was included in the Register. In 2007, the Cowell Lime Works Historic District was included in the Register. The *2030 Santa Cruz General Plan* also identifies other potential historic districts in the Ocean View Avenue and Beach Hill areas; and also identifies several portions of the beach/south of the Laurel area of the City as neighborhood conservation areas. Overlay zoning regulations have been adopted for the conservation areas.

In 1995, the Santa Cruz City Council updated the master list of historic properties within the City, deleting a number of properties demolished due to the Loma Prieta Earthquake, and establishing an alphabetical address list of properties included in the Santa Cruz Historic Building Survey. Since that time, the "master list" has been revised from time to time pursuant to procedures outlined in the ordinance.

In October 2000, the *Historic Context Statement for the City of Santa Cruz* was completed, written by historian Susan Lehmann. The context statement was prepared under guidelines created by the California State Office of Historic Preservation. It describes three themes for understanding the historic development of Santa Cruz: Economic Development (1850-1950), Residential, Commercial and Institutional Architecture (1850-1950), and Institutions (1850-1950). Historic overviews of the three themes were provided, as well as an identification of related property types and a discussion of the nature of their significance.

Volume III of the Survey, which this publication presents, was prepared for the City under the direction of Leslie Dill, historic architect. Local public historians Charlene Duval and Jessica Kusz, as well as historians Kara Oosterhous and Amber Grady, conducted research into individual properties, and architectural

historian Franklin Maggi as well as Leslie Dill evaluated the selections for historical significance. This third volume of the historic building survey looked at additional properties not previously surveyed, particularly those associated with mid-twentieth-century architecture, older resources that had been missed in the earlier surveys, and man-made features in the environment such as walls, stairs, hitching posts, and ponds.

The establishment of the California Register of Historical Resources in 1993, and the adoption of guidelines to the California Environmental Quality Act in 1999 that pertain to historic resources, has resulted in a more rigorous framework for the identification and evaluation of historic properties by local jurisdictions such as the City of Santa Cruz. To better serve the City's planning processes, this *Volume III* survey includes preparation of California Department of Parks and Recreation 523 (DPR523) forms, created by the State of California for the recording of historical information. The DPR523 forms are an appendix to this volume.

METHODOLOGY

The methods for conducting surveys are specified in National Register Bulletin 24, *Guidelines for Local Surveys: a Basis for Preservation Planning*. The Secretary of the Interior, through the National Park Service, has developed the National Register program and prepared a number of associated bulletins that address the study and registration of the full range of cultural resources that community planners may encounter. Surveys are prepared consistent with the *Secretary of Interior's Standards for Identification*. The standards provide a procedural baseline as follows:

- Standard I. Identification of historic properties is undertaken to the degree required to make decisions.
- Standard II. Results of identification activities are integrated into the preservation planning process.
- Standard III. Identification activities include explicit procedures for record-keeping and information distribution.

Historic resource surveys link extant properties to their associated historic contexts. To evaluate buildings, structures, objects, sites, and districts for historical significance, a statement of context must

first be defined. A historic context statement, such as that prepared in 2000 by Susan Lehmann, establishes the background chronology and themes of a specified area. In doing so, it describes the significant characteristics and patterns of that area's history and cultural evolution. This *Volume III* of the Santa Cruz Historic Building Survey provides survey results based on the *Historic Context Statement* and addresses the themes and their associated properties described in that report that were recommended for further investigation.

PERFORMANCE OF THE SURVEY

This volume of the Santa Cruz Historic Building Survey was a collaboration of a subcommittee of the Historic Preservation Commission, staff of the City's Planning & Community Development Department, and historians of the firm of Archives & Architecture, LLC.

The participants used the prior survey volumes as a framework, and the *Historic Context Statement* as the guide, in helping identify properties that are worthy of consideration for inclusion in the City's list of historic resources. Approximately 150 properties were considered, photographed, and given consideration for further research and evaluation. The consulting historians photographed the properties, engaged in intensive-level research into the development history of these properties, identified associated historic personages and related thematic values, and prepared capsulated descriptions of the properties selected for the final publication of this *Volume III*. DPR523 forms were also prepared, which include detailed information and planning data related to the individual properties.

DPR523 FORMS

DPR523 forms are a state-developed format for recording historic information. These forms comprise a single system for documenting the full range of values present in a given location. The kinds of resources that merit recordation and the different levels of information that may be appropriate to gather about them are established within a set of guidelines that have been prepared by the state and are available from the Office of Historic Preservation, called *Instructions for Recording Historical Resources*. These forms include technical architectural descriptions, geographic data, photographs, permit information, identified sources of information, and statements of significance according to established National Register, California Register, and local criteria. Since the private properties studied as a part of this

survey were not accessed directly, the descriptions and statements of integrity prepared within the related DPR523 forms are based on what is visually identifiable from the public right-of-ways.

Integrity is the ability of a property to convey its significance. In establishing significance, the why, where, and when a property is important and is therefore essential to assessing the level of integrity. The evaluation of integrity is sometimes a subjective judgment, but it must be grounded in an understanding of a property's physical features and how they relate to its significance. Evaluations performed according to local, state, or national criteria are considered according to the National Register's seven aspects or qualities that, in various combinations, define integrity. The seven aspects are: location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity a property will always possess several, and usually most, of the aspects. Determining which of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. Ultimately, the question of integrity pertaining to a specific property is answered by whether or not the property retains the identity for which it is significant.

Identifying dates of construction for historic resources within the city of Santa Cruz as a part of this *intensive level* investigation was problematic, as building permits are available for only some time periods, and other historic property-related indexes and associated primary records are often vague, missing, or do not lead to confirmable information. Early maps and directories are used to place building construction dates within narrow frames of time that can then be confirmed by on-site evaluations. Information about the origins of many buildings constructed in the nineteenth century in Santa Cruz has been mostly lost in time and was not recoverable as a part of the property research methodology conducted as a part of this survey.

HISTORIC EVALUATION CRITERIA

Historic significance is based on criteria for evaluation for eligibility for the National Register of Historic Places, the California State Register of Historical Resources, and the City of Santa Cruz Historic Preservation Ordinance.

Following are the applicable criteria for consideration of local historical significance adopted by the City of Santa Cruz. These criteria provide the primary framework for the evaluation of the properties that were the subject of this survey.

Listed following the local criteria are the criteria for qualification for the California Register of Historical Resources. These criteria apply to properties that are undergoing local development review under the California Environmental Quality Act.

The National Register criteria are not included here but can be found elsewhere. Those criteria are only relevant to applications for listing on the National Register of Historic Places, and review of federal projects under Section 106 of the National Historic Preservation Act of 1966 (Code of Federal Regulations Title 36 Part 60).

SANTA CRUZ CITY CRITERIA FOR LISTING ON THE HISTORIC BUILDING SURVEY

The City of Santa Cruz has adopted criteria under Municipal Code Section 24.12.440 for listing properties as historic resources. The property can be a building, site, or object, and to be considered, must meet one of the following:

1. It is recognized as a significant example of the cultural, natural, archaeological, or built heritage of the city, state, or nation; and/or
2. It is associated with a significant local, state, or national event; and/or
3. It is associated with a person or persons who significantly contributed to the development of the city, state, or nation; and/or
4. It is associated with an architect, designer, or builder whose work has influenced the development of the city, state, or nation; and/or
5. It is recognized as possessing special aesthetic merit or value as a building with quality of architecture and that retains sufficient features showing its architectural significance; and/or
6. It is recognized as possessing distinctive stylistic characteristics or workmanship significant for the study of a period, method of construction, or use of native materials; and/or
7. It retains sufficient integrity to accurately convey its significance.

A historic district must meet the following additional criteria:

8. It is recognized as a geographically definable area possessing a significant concentration of buildings that are well designed and other structures, sites, and objects which are united by past events or by a plan or physical development; or
9. It is recognized as an established and geographically definable neighborhood united by culture, architectural styles or physical development.

CRITERIA OF THE CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The criteria for listing historical resources in the California Register are found under California Resources Code, Chapter 14, Part 4852, and are consistent with those developed by the National Park Service for listing historical resources in the National Register, but have been modified for state use in order to include a range of historical resources which better reflect the history of California. Only resources which meet the criteria as set out below may be listed in or formally determined eligible for listing in the California Register. For properties less than fifty (50) years old that may have some level of historical significance, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the property. A property less than fifty (50) years old may be considered for listing in the California Register if it can be demonstrated that sufficient time has passed to understand its historical importance.

Under California Code of Regulation Section 4852(b) and Public Resources Code Section 5024.1, a historical resource generally must be greater than 50 years old and must be significant at the local, state, or national level under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
2. It is associated with the lives of persons important to local, California, or national history.
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or important creative individual, or possesses high artistic values.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

2012-13 REVIEW AND APPROVAL OF SURVEY

Process for Amendment of City Historic Building Survey. Section 24.12.400 of the City zoning ordinance specifies the process for amendment of the Survey. Properties must meet certain historic criteria to be eligible for listing. The Historic Commission must hold a noticed public hearing and make a recommendation to the City Council. The City Council must then hold a second noticed second hearing and adopt amendments through a resolution.

City Council Direction on Process. On August 15, 2012, the process for adoption of historic zoning incentives and Volume III of the City Historic Building Survey was presented to the Commission. The enactment of expanded zoning variations was intended to provide concrete examples of the value of listing properties on the City Historic Building Survey. On September 11th, the City Council considered this and provided direction to staff to proceed:

- first, review and adoption of historic incentive zoning ordinance amendments; and
- second, review and adoption of Volume III of the City Historic Building Survey, with an **opt-out option** for property-owners.

Review and Adoption of Incentives Ordinance. On October 19, 2012, the ordinance amendments were reviewed and recommended by the Planning Commission for final action by the City Council. Recommendations from the Historic Preservation Commission, received on September 19th were forwarded to the Planning Commission and City Council. The City Council approved the historic incentives ordinance on November 27th and its final reading and adoption on December 11th.

Notification to Property Owners & Public Workshops. On November 29, 2012, information was sent to Volume III property-owners regarding the approved incentives ordinance and Draft Volume III Survey. Information included a descriptive background brochure, a Draft Volume III Survey Excerpt, a copy of the relevant page of the Survey related to each individual property owner, a website link to view the entire Survey, and the adopted historic incentives ordinance. Information regarding two public workshops was also included the notification packet.

On December 12, 2012, and January 9, 2013, City Planning Staff and the Survey consultants held public workshops to explain the adopted historic zoning incentives ordinance and Volume III Survey document. Planning Staff has also answered questions

Historic Building List-Opt Out Properties. The Historic Building List is the list of buildings, walls, stairs etc. which will be subject to the City's historic preservation regulations and eligible to utilize historic zoning incentives. These regulations include Historic Demolition Permit and Historic Alteration Permit procedures as well as zoning incentives which allow variations to standard zoning regulations for listed historic properties. The adopted resolution (see page 139) includes Exhibit "A" - a listing of all Volume III Historic Building Survey properties with "opted out" typed next to those whose property-owners **opted out** of the Historic Building List. Those properties indicated as "Opt Out" are not subject to City historic preservation regulations and are not eligible to use historic zoning incentives. Fifty-five of 139 total property owners "opted out" of inclusion on the Historic Building List. These property-owners may choose to be added to the list later on through the Historic Building Survey List Addition process. The application fee for such individual listings will be established in the near future.

Historic Preservation Commission Recommendation. On February 20, 2013, the Historic Preservation Commission held a public hearing on the Volume III Survey and Historic Building List and recommended City Council approval of the attached resolution.

City Council Adoption. On March 26, 2013, the City Council held a public hearing and adopted a resolution (see page 139) accepting the Volume III Historic Building Survey as a background planning document, and adopting amendments to the City Historic Building List.

FOCUSED THEMES FOR VOLUME III

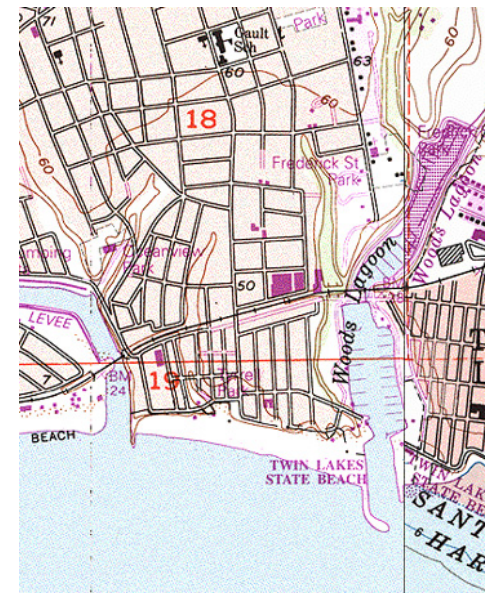
The *Historic Context Statement for the City of Santa Cruz* prepared by historian Susan Lehmann describes three themes for understanding the historic development of Santa Cruz:

- Economic Development 1850-1950,
- Residential, Commercial and Institutional Architecture 1850-1950, and
- Institutions 1850-1950.

The following sections provide focused context summaries for specific neighborhoods and themes with associated historic resources that are featured in this *Santa Cruz Historic Building Survey-Volume III*.

SEABRIGHT

The beachfront community of Seabright, east of the early city limits of Santa Cruz, was first established in the mid-to-late 1880s with the creation of three residential subdivisions adjacent to the beach between the San Lorenzo River and Woods Lagoon (now the Santa Cruz Small Craft Harbor). Named after Sea Bright, New Jersey, by native New Yorker Foster Mott (a Sacramento farmer who was the first to subdivide property in this area), it quickly grew into a resort community reached by a new railroad station that first served the area in 1876. By the 1920s, when the subdivisions had been built out, Seabright had been annexed into the City of Santa Cruz (in 1905) and a commercial strip had grown along Seabright Avenue. This development served both summer visitors as well as a more permanent population that had settled in later residential subdivisions to the north of the railroad tracks.



The historic two-story Balzari Cash Store and post office building, which today exists as La Posta restaurant (538 Seabright Avenue), is a key building in the Seabright neighborhood. It was built just after the annexation of the area to the City of Santa Cruz. Across the street, the Youngman Building (541

Seabright Avenue) was constructed in 1928 as a grocery store and a pharmacy, and later served as a hardware store, and is now a real estate office.

The Santa Cruz Fruit & Olive Canning Company building complex was built in 1914 at 104 Bronson Street and provided seasonal employment to the city's growing permanent population (see Property Pages: 27).

Previous volumes of the *Santa Cruz Historic Building Survey* have identified a number of residential properties in the Seabright area, which exist today as significant historic resources reflecting early development in this community. Prototypical beach houses added to the survey within *Volume III* include both 114 Alhambra Avenue and 111 Mott Street.

BLACKBURN TERRACE

Along West Cliff Drive, just above Pacific Avenue and Second Street, is a small group of houses constructed as part of the small subdivision called Blackburn Terrace Tract. The tract was developed in 1889 by Harriet Blackburn, who was an early land developer in Santa Cruz. The houses at 112 and 120 West Cliff Drive were constructed in the mid-1890s; 116 West Cliff Drive was built a decade later. The tract included the now-demolished Concha Del Mar residence at its southeast end. The tract was initially developed for the construction of summer vacation homes due to its proximity to the beach and sweeping views of Monterey Bay, but by the beginning of the 1900s these houses were occupied by Italian fishing families. Sixty Italian families immigrated to the Santa Cruz area in the mid-1870s, mostly from the seafaring area of Riva Trigoso, in the Liguria region of Italy.



The Italians established themselves near the fishing wharves where they worked, on the west side of town in a neighborhood known as La Baranca. La Baranca was located along the lower part of Bay Street near the beach. Some families also lived on Blackburn Terrace, close to the La Baranca neighborhood. Many of these Italian families remain in the area today, including the Stagnaro, Canepa, Carniglia, Castagnola, Olivieri, and Faraola families.

SOQUEL AVENUE COMMERCIAL STRIP

In 1875 the first streetcar line was established in the city of Santa Cruz. It utilized horse-drawn vehicles and connected downtown with Beach Hill, the wharf, and eventually to the east side of Santa Cruz along Soquel Avenue. Soquel Avenue between Ocean Street and Seabright Avenue was primarily developed with sparse single-family homes in the mid-to-late 1800s with the exception of Bausch Brewery (1872, corner of Soquel Avenue and Ocean Street), Branciforte School (1869, 840 North Branciforte Avenue), Lodtman Hall (1889, 261 Soquel Avenue), and Villa Perla (1893, 520 Soquel Avenue). In the 1890s the streetcar system was modernized with electrification and expanded; and by 1895, rail lines ran on Soquel Avenue, and then down Cayuga Street to the community of Seabright. Residential construction boomed along these rail lines; commercial businesses like groceries, blacksmith shops and shoemaker establishments provided services to the growing residential neighborhoods. Soquel Avenue had its origins as a commercial strip at that time, although growth in the Eastside soon slowed due to recessions in the late 1890s and again at the end of the first decade of the twentieth century. By 1910 housing began to be developed in response to a new streetcar line that ran along Water Street and Morrissey Boulevard. During this period the large undeveloped farmland between Soquel Avenue, Morrissey Boulevard, and DeLaveaga Park was subdivided and developed as Laveaga Park.

Most commercial development along Soquel Avenue occurred during the interwar years. Grocery stores were established to serve the Eastside neighborhoods, such as Ebert's at Soquel and Seabright Avenues and Espindola's Grocery (now Shopper's Corner) at Soquel and Branciforte Avenues. After the construction of Santa Cruz Hospital in 1929 (555 Soquel Avenue), related businesses such as pharmacies and doctors' offices were constructed on both sides of the street near the hospital. Gault Elementary School (1320 Seabright Avenue) was constructed in 1930 to address the education needs of the growing Eastside neighborhoods. At 1307 Seabright Avenue, the Church of God built their house of worship now situated across the street from the school. They first occupied the site in 1925 and built the current facility in 1949, now occupied by the Pacific Cultural Center.

After World War II, the Eastside continued to grow in density and new public services were needed, resulting in the construction of a fire station. During the late 1940's to early 1950s, businesses catering to neighborhood entertainment were also established, such as the Rio Theater (1205-1211 Soquel Avenue), Roller Palladium (1606 Seabright Avenue), and Tastee Freez (1141 Soquel Avenue). By 1951 over two

million dollars had been spent in new development along or near Soquel Avenue, including Branciforte Junior High School on Poplar Avenue, and a Safeway Store. Today, Soquel Avenue remains the main commercial artery east of the downtown, connecting the city to the adjacent towns of Live Oak, Soquel and Capitola. The Highway 1 (SR 1) freeway bypass has diverted traffic to the north part of the area, but Soquel Avenue remains a primary collector street in the Eastside for inter-city movement. The Soquel Avenue commercial strip has maintained a high level of integrity in relation to its period of historic development.

MISSION STREET COMMERCIAL STRIP

Like Soquel Avenue, Mission Street was an early road in and out of Santa Cruz, which connected the town with the coast route to San Francisco and other places north. While residential development occurred early in the neighborhoods above and west of the downtown and southwest of the Santa Cruz Mission, most residential development of the Westside did not occur until the twentieth century. While many of the neighborhood commercial service uses along Mission Street were established in the last half of the twentieth century, many of the buildings were constructed earlier, following the construction of the Mission Hill Middle School on King Street. These early modern-styled buildings are reflective of the period and have historic significance for their architecture. McClure's Gas Station (1500 Mission Street) was built in 1936 and continues in use today as a coffee shop and Goodwill drop-off site. Bay 'N Mission Market (1604 Mission Street), originally constructed in the Spanish Eclectic style was remodeled in 1937 in the Art Moderne style. The building continues to serve as a commercial establishment, selling surf-related equipment and clothing. Further west, the County Bank of Santa Cruz building (1901 Mission Street) stands out as a distinctive 1960 Modern design along this thoroughfare. The Mission Street strip continues to renew itself today with an eclectic mix of old and new designs.

FRONT STREET

While initial development of the city center was near the Santa Cruz Mission and the plaza, after 1853 Main Street (later Front Street) developed as the main business street. The prominence of Main Street was short lived, and by 1866, with the Foreman & Wright survey, the name was changed to Front Street and it was designated as a secondary street. Front Street did not initially connect to the wharves, but eventually connected to Pacific Avenue at the bottom of Beach Hill in 1932. The Foreman & Wright

survey also changed the name of Willow Street to Pacific Avenue and designated it as the primary business street. Businesses began to move to Pacific Avenue and newly vacant buildings along Front Street were occupied for a time by the Chinese ethnic community. The Front Street Chinatown was the largest in the city and lasted until 1894 when it was destroyed by fire. After the 1894 fire, the displaced Chinese community moved closer to the San Lorenzo River. They continued to reside in this area until the December 1955 flood.

The north end of Front Street had served as a municipal center providing the then site for the county jail and the extant Hall of Records in the late nineteenth century, as well as Santa Cruz City Hall, Fire Department, and Bell Tower. Later, as the automobile became increasingly prevalent in urban centers during the interwar period, commercial sales and services clusters began to appear in Santa Cruz, primarily on Front Street. Prominent local architects such as Lee Dill Esty and C. J. Ryland designed buildings for clients in the automobile business, including auto repair shops (Huston & Weymouth Garage, 418 Front Street) and auto showrooms (Thrash Pontiac Motors, 429 Front Street). In 1936 the nineteenth-century county jail was replaced with a Modern edifice designed by Albert Roller (now the Museum of Art & History at the McPherson Center, 725 Front Street). Today, Front Street has lost most of its auto related businesses and continues to serve as a secondary street to Pacific Avenue. However, it retains many structures associated with commercial development during the first half of the twentieth century.

INDUSTRIAL DEVELOPMENT

Early industrial development in Santa Cruz is tied to lumber, lime, leather, and fishing. The lumber industry first established itself in the late 1840s during the beginnings of the early American period. This industry shapes the local coastal landscape with the installation of facilities created to transport lumber from the mountains to the coast for shipping. Flumes were built to transport the lumber out of the mountains. By 1876 new railroad lines carried lumber out of the mountains to the wharves. Although local lumber industry began to decline in the late-1880s, the industry managed to survive in the long term. Antonelli Pond (Delaware Avenue west of Natural Bridges Drive), created in 1908, is associated with the San Vicente Lumber Company which used it as a log pond. It remains a link to Santa Cruz's early lumber industry and is included as a historic resource in *Volume III*.

Fishing was also an early industry in Santa Cruz, initially started commercially by the small community of Chinese residents in the 1850s, during the early California period. The industry flourished in the 1870s, when Italian families emigrating from Genoa settled in the area. The three houses on West Cliff Drive (112, 116, and 120 West Cliff Drive) are examples of the continued immigration by Italian fishing families to Santa Cruz during the early twentieth century.

Two other industries, canning and poultry production, contributed to early twentieth-century industrial development in Santa Cruz. The Santa Cruz Fruit & Olive Canning Company (104 Bronson Street) was established in 1914 and, under different ownership, continued providing a large facility for the canning of local fruits and vegetables until 1971. The Coast Drum and Box Company (2541 Mission Street) was built in 1937 by northern Santa Cruz County farmers to pack produce. Both of these agriculture-related sites have been adaptively reused but continue to physically represent past patterns of industrial development. The poultry industry was established locally in the late nineteenth century prior to the early twentieth-century canning and packing industrial period and boomed later with the rise of small 'poultry tracts' which were created in many parts of Santa Cruz County. This decentralized industry allowed a small producer a simple and fast way to make a living from a small home-based poultry farm. The Poultry Producers of Central California (111 Madrone Street) was constructed at the peak of industry to pack eggs for shipment (see *Volume I*). It remains today as a sole representative of this early twentieth-century industry near downtown Santa Cruz.

RESORT & RECREATION DEVELOPMENT

As the thriving lumber and lime industries waned in the late 1800s, tourism took on new importance as an economic engine in Santa Cruz. Although visitors from out-of-county had begun traveling to the beach at Santa Cruz in the 1860s, tourism did not increase substantially until the Neptune Baths were constructed in 1884. In 1894 an article in *Harper's Weekly* helped further promote the growing tourism industry in Santa Cruz. Large rooming houses and cottages such as Pacific View Court (75-81 Front Street) serve as a reminder of this early resort development. The Walsh House (118 First Street), although built initially as a house for hotel proprietor John Walsh, later served visitors to the area in the 1920s as the Sea View Apartments, and more recently as a bed and breakfast called Boca Del Cielo Inn. Resort development accelerated at the turn of the century with the opening of Fred Swanton's Neptune Casino, his attempt at a "west coast Coney Island." Neptune Casino burned down in 1904 but was quickly

replaced in 1907 with another similar building with casino, a plunge with heated sea water, a boardwalk, and a pier.

In the mountains, Big Basin Redwoods was established as the first State Park in California in 1902. Historic recreation development also includes the sport of surfing, which took hold in Santa Cruz during the 1930s and continues today as a focal point of a popular recreational lifestyle in the area. By the 1920s trips to Santa Cruz by car were popular, and auto courts became more prevalent in the area to serve short-term vacationers. The auto courts and auto camps served as early motels allowing visitors a place to sleep and to park their car. Small complexes of summer cottages were constructed to serve the seasonal needs of the Santa Cruz visitors. Petroff Auto Court (240 River Street) is a remnant of this development period as well as small groups of cottages such as Villa Maio (438 Market Street). After World War II, the Santa Cruz Boardwalk underwent major renovations as tourism once again increased after wartime gas and travel restrictions were lifted. Apartments such as the Modern Manor Apartments (321 Second Street), built after the war, continue to serve vacationers. Commercial businesses which served the summer visitors such as Tastee Freez (1141 Soquel Avenue) and Fosters Freeze (229 Laurel Street) were constructed along main thoroughfares to and from the beach. Tourism remains the largest industry in Santa Cruz today, and many of these early tourist oriented businesses remain viable in their historic settings.

EDUCATION

Many of the local historic schools such as Santa Cruz High School, Gault Elementary School, and Branciforte Elementary School have been documented in previous Historic Building Surveys. Mission Hill Jr. High (425 King Street) is included in *Volume III* as the last remaining historic school site that had not been documented as a part of the Santa Cruz Building Survey. Mission Hill Jr. High was constructed in 1930-1931 during the early years of the Great Depression. It was the first junior high school to be established in Santa Cruz and was a response to pedagogical changes benefiting preadolescents, a movement in school development that occurred during the early twentieth century, spearheaded by Charles W. Eliot, president of Harvard University. Architect John J. Donovan of Oakland, author of the 1921 book, *School Architecture; Principles and Practices*, designed the original structure.

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PROPERTY PAGES

114 Alhambra Avenue
McKay House
Tudor Revival
1926



Constructed 1926, and first owned and occupied by contractor Joseph F. McKay and his wife, Elizabeth, this residence was constructed as a residence in the Seabright neighborhood. It later served as a vacation rental and continues as a rental today. Rare rolled eaves, scalloped eyebrow dormers, and long shingles in the gable ends combine with a very simple gabled form and multi-lite casement windows to produce this unusual Tudor Revival cottage design from the 1920s.

307 Berkeley Way
Pilkington House
Craftsman
1909-1910



This Craftsman residence features a low-pitched side-gabled roof with a large shed dormer window and a small partially recessed porch. The house is sheathed in wood shingles and is a vernacular implementation of the style during the early years of the Arts and Crafts Movement, built between 1909 and 1910. The recessed porch appears to have been modified at some point, most likely after the 1989 Loma Prieta Earthquake, when repair work was completed on the brick chimney. Berkeley Way was developed after 1905 and features many Craftsman and Colonial Revival and Neoclassical-era homes. John Humphrey Blakey Pilkington and his wife, Virginia, first occupied this house in 1910. Pilkington was a forester and agriculturist and was the first warden at California State Redwood Park (now Big Basin Redwoods State Park).

203 Blackburn Street
Trolley Car House
Folk with Craftsman elements
1926



In 1926, a small vernacular dwelling was constructed at the corner of Blackburn and Neary Streets. The owner built this house around a decommissioned trolley car, and the end of the car can be seen embedded in the building from Neary Street still today. The house itself is a very simple Craftsman design of the period, and the siding used on the house was applied to the car. A shed addition on the west side of the exterior wall was added after 1950 and further conceals the trolley car from view. The house represents a unique form of architectural novelty by owner-builders that was often found in the Western United States and celebrated for its sense of timeless nostalgia.

1010 North Branciforte Avenue
National
ca. late 1860s



This National-style house appears to be a late 1860s building that was constructed during Santa Cruz's early American period. The core of this two-story house is a traditional "I" type, having a footprint that is two-rooms wide and one-room deep most likely with a central hall. Consistent in form and material with houses from this early period, the historic record has been lost, and it cannot be documented if the house was built on this site or relocated to this property during the later part of the nineteenth century. It remains a very rare example of early Santa Cruz, and further investigation of the underlying building fabric of this house may reveal more of its history.

423 Broadway
Bowman House
Gothic Revival
ca. 1884



This two-story Gothic Revival house has a long, gabled main form with steep cross-gables centered on the sides. The proportions of the main eaves are representative of balloon-framed houses of the 1870s and 1880s, and the 2/2 double-hung windows are also indicative of that era. Edward Bowman, proprietor of Santa Cruz Carriage Works, built this house about 1884. He also apparently planted two tall fan palms that frame the corner of the property. The house is accentuated by a steep central gable over a rare 90-degree angled bay window over what was originally the entry. Although the building has been modified over time, it retains its early channel rustic siding under the applied shingle cladding. Wife Sarah Bowman converted the house into apartments about 1928 and expanded it to the west.

708-714 Block of Broadway
New Broadway Apartments
Minimal Traditional
1939



Constructed in 1939, these four duplex buildings function together as a unique residential building type known today as the New Broadway Apartments. Each unit contains four rooms and the complex fronts on Broadway along most of the block between Ocean View Avenue and South Branciforte Avenue. The Minimal Traditional design has its origins in the 1930s, when housing design sought to be more modest, reflective of the economic conditions of the time. The distinctive horizontal massing and porthole door windows are nautical design elements common to beach front communities such as Santa Cruz.

104 Bronson Street
**Santa Cruz Fruit & Olive Canning
Company/
Stokely-Van Camp/Pacific Coast Producers**
(Seabright Station)
1914 - 1989

This sprawling industrial complex, built as a canning factory, includes many early industrial vernacular buildings and occupies an entire city block. The complex, which features distinctive stepped massing, false-front walls, shed-roofed loading docks, and gabled and flat-roofed sections, is visually cohesive because of its wide expanses of unfenestrated corrugated metal siding and roofing.



Some of the buildings are from the early twentieth century, but the site has evolved over time. The cannery building was constructed in 1914 as the Santa Cruz Fruit & Olive Canning Company, which processed apples, olives, and string beans. By 1921, the cannery facility was enlarged and production focused on local fruits and vegetables such as Santa Cruz-brand spinach and brussel sprouts. Although ownership changed in the mid-1940s to Stokely-Van Camp Company, the same types of products were processed at the cannery. The cannery was one of the largest seasonal producers in Santa Cruz. Stokely-Van Camp made various additions and alterations to the building over the years before selling to Pacific Coast Producers in 1971. Pacific Coast Producers processed mostly beans and pears. Many additions have been made to the cannery building, and the cannery site now encompasses much of the land bounded by Watson, Bronson, Hall, and Owen Streets. The cannery was closed in 1989 and now serves as a Pacific Edge climbing gym as well as commercial space for various local companies.

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430 Caledonia Street
Zamzow House
Spanish Eclectic
1924



Santa Cruz's Eastside evolved slowly until after World War I, when a period of expansion brought rapid new growth to the neighborhoods east of the downtown. In 1924, Wisconsin native Arnold Zamzow, a pharmacist, and his wife, Elizabeth, built this revival house based on the popular Spanish Eclectic style of the time. It has eclectic detailing reminiscent of mission forms.

214 California Avenue
Santa Cruz Market
Western False Front
1908



Santa Cruz Market was built in 1908 and has been in continuous use as a grocery store since its inception. It is a rare neighborhood commercial building associated with the expansion of Santa Cruz to the west during the first part of the twentieth century. The False Front façade of the market is representative of buildings in the Western United States constructed half a century earlier, but often revived as a part of the nostalgia for the early frontier. The façade was damaged in the 1989 Loma Prieta earthquake but was restored in 1990.

711 California Street
Howe House
Stick
Late 1880s



This Stick style house is a vernacular Victorian-era residence from the late nineteenth century; it appears to have been built over time, with smaller and larger gabled volumes. The classic Stick style details of the front portion of the one-and-one-half-story portion of the residence include the fish-scale shingles in the front gable end, the one-story projecting angled bay window with its three equal 2/2 double-hung windows, the dormers on the side elevations, the channel-rustic siding, and simple inset front porch (which has been partially enclosed). The early owner was Arden Hall, a carpenter who came to Santa Cruz about 1869 with his wife, Julia. The house was inherited by Hall's daughter, Helen Emily Hall, and by 1902, she lived in the residence with her husband, Fred Howe. Fred Howe was a postmaster, merchant, and Santa Cruz mayor from 1915-1917.

831 California Street
Wenban House
Folk Victorian with Stick
detailing
ca. 1887



This exceptional Folk Victorian house has a relatively simple gabled form with many unusual Stick-era details. The house has a full-width gabled roof with a front balcony that covers a one-story square entry bay and front porch. The widely arched, drilled bargeboards at the main gable end are connected by a distinctive turned truss that has the appearance of half a ship's wheel. The windows are topped by shallow hoods with dentils, and the porch consists of slender posts with drilled corbels and a spandrel of vertical lattice. A tripartite window form at the square bay entry appears to have replacement stained glass but original trim. William and Frank Ely built this house around 1887 and sold it to New York native Edward D. Wenban in 1889.

320 Cedar Street
Modern Baking Company
Art Deco
1927 and 1936 - Lee Dill Esty,
architect (Esty & McPhetres,
architects for expansion)



This commercial building embodies Art Deco design of the 1920s and 1930s. Distinctive features of this stucco building include the stepped and notched corner parapet, the stepped and fluted door features, and the thin cantilevered corner awning. The line of the awning is continued across the face of the building with a trim band that ties the long series of storefronts together. Although the façade on the corner of Cedar and Maple is the focal point of this building, the easterly portion of the building was constructed first in 1927, as the Modern Baking Company. The building was designed for A. Mori, V. Caselli, and U. Micheli, by Lee Dill Esty and housed a store and ovens for baking. A large addition was made to the building in 1936, which was also designed by Esty and his business partner, Dan McPhetres. This addition served as the main store and warehouse, and housed more modern baking equipment. The Modern Baking Company operated at the site until at least 1961 and the building currently houses various commercial enterprises.

517-519 Center Street
All Souls Unitarian Church
(Progressive Baptist Church
and Hall)
Neoclassical
1902 – Edward Van Cleeck,
architect, sanctuary
1905, residence



The Unitarian congregation inaugurated the Neoclassical style All Souls Unitarian Church structure at this site in 1902, adding in 1909, adjacent to the south, the two-story Hackley Hall. The congregation had been founded in Santa Cruz in 1866. With a diminishing membership in the 1940s, the Unitarians relocated to the Hall and in 1947, sold the sanctuary building to the Santa Cruz Church of Christ, who in 1952, purchased the 1905 residence adjacent to the north for use as a Sunday school. The Church of Christ sold the sanctuary building and the converted residence to the current owners in 1963, the Progressive Missionary Baptist Church. The Unitarians removed entirely from the original site in 1971, when Hackley Hall was condemned and the building razed. The church sanctuary as well as the parsonage and fellowship hall were renovated between 1988 and 1992, and included the addition of the bell tower and steeple.

918 Center Street
Dr. Nelson Dental Office
Streamline Moderne
1941



Dr. Francis Norman Nelson moved his offices to this unique Streamline Moderne building just before World War II and operated his dental practice into the 1970s. The nautical design features of this small office building include porthole windows and a front façade that bows out like the hull of a ship.



313 Chestnut Street
Vossberg House
Stick
1889-1892



Stick style details of this Victorian-era cottage include the decorated king-post trusses at the gable ends, the Italianate corbels above each of the porch posts, the openwork brackets between the porch posts, and the diagonal porch handrail design. The gabled form and square bay window, original materials such as channel rustic siding and enclosed soffits, and other ornate details provide important contributions to the late nineteenth-century character of the design. This building is a contributor to the Downtown Neighborhood Historic District. The residence was built sometime between 1889 and 1892, as part of the Weeks Tract, which was created in 1889. The first resident was Gottlob Vossberg, a native of Germany who came to the United States as a child.

516 Chestnut Street
Stick
ca. 1888-1892



This large Stick style house is a vernacular Victorian-era residence from the late nineteenth century. Local houses of this style represent a transition from the more upright and blocky Italianate designs of the 1880s, to the more highly decorated and asymmetrical Queen Anne designs of the 1890s. The classic Stick style details of this two-story residence include the patterned shingle work in the front gable end, the low eaves relative to the upstairs windows, the elongated corbels and other Eastlake-style ornament at the gable and porch, and the angled corners at the first floor, similar to a full-width bay window form. This building is a contributor to the Downtown Neighborhood Historic District and was constructed as a duplex between 1888 and 1892. The earliest known tenant was Carl Kratzenstein, a druggist and manager of the Model Drug Store, and later the mayor of Santa Cruz in 1919. According to the 1900 and 1910 Censuses, Kratzenstein was living in the residence as a renter. By 1918, Mrs. Clara Stone and her family were living at the residence. In 1935, the building was occupied by the Jewish Community Center, which included a synagogue where families could congregate for religious services as well as to socialize. The building is currently used as multi-family residence and as a day treatment program. It has recently been remodeled by Habitat for Humanity.

223 Church Street
Wessendorf & Son Mortuary
(The Prophet Elias Greek
Orthodox Church)
Greek Revival
1926



Louis Wessendorf constructed this building in 1926. German-born, Louis Wessendorf was an upholsterer who worked for undertaker George Staffler. When Staffler retired, Wessendorf took over the business, constructing this Greek Revival-style structure to house the expanding mortuary business he was conducting along with his son, Lester. The Wessendorf mortuary remained at this location over a half a century. When the Prophet Elias Greek Orthodox Church acquired this site, it maintained the Greek Revival design and expanded the building to the rear. The façade design is rare in Santa Cruz but characteristic of revival designs from the interwar period found today in many urban centers.

220 Cleveland Street
Dickinson House
Craftsman
1912 – Lee Dill Esty, architect



John and Theda Dickinson built this large Craftsman Bungalow in Santa Cruz's Westside in 1912. Constructed over two lots, the house, designed by architect, Lee Dill Esty, sits prominently in the neighborhood; its size is emphasized by the battered lower walls, stone porch pillars, and soaring two-story roofline. The Dickinson's ran a curio shop for many years on Pacific Avenue, and Theda Dickinson made this her home for over half a century.

200 Coral Street
Cameron Engineering
Industrial vernacular
1960-Bowman & Williams, consulting
engineers



Quonset huts were developed during World War II, by the U.S. Navy at Quonset Point Naval Air Station in Rhode Island. This building type found some popularity after the war as small, low-cost industrial facilities that were usually prefabricated and assembled on-site. Consisting of semi-cylindrical steel structural members and corrugated metal sheets, examples extending 100 feet were also known as “Elephant Huts.” Many installations, such as that on Coral Street, were joined side to side. The primary manufacturer of these huts in the post-World War II period was Stran-Steel, their production ending in 1959. Cameron Engineering was the first tenant in the 1960s.

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Delaware Avenue between
Shaffer Road and Natural Bridges
Drive
Antonelli's Pond
1908



Originally created as a 6.4-acre log pond fed by Moore Creek in 1908 by San Vicente Lumber Company, the pond was later named for the Antonelli family who cultivated begonias nearby. This man-made body of water is the only remaining vestige of the turn-of-the-century San Vicente Lumber Company. A rare historic resource in the Santa Cruz area, it is a significant representation of the lumbering industry that was such a large part of the city's early history. Encroaching development on the site prompted the acquisition of the land by the Land Trust of Santa Cruz County. Since the early twentieth century it has been evolving as a 13.7-acre historical and ecological landmark.

213 Elm Street
Neoclassical
ca. 1907-1909



This is an archetypical vernacular Neoclassical bungalow from the early twentieth century. The design, referred to as “Colonial Revival” in earlier volumes of the Historic Building Survey, incorporates all of the standard Neoclassical features of the time, including: raised compact mass with a moderately pitched hipped roof and rectangular footprint; hipped-roof dormer; horizontal tri-bevel wood drop siding and flat-board trim; asymmetrical recessed front porch; shallow cantilevered angled bay window with a tripartite focal window; high accent window with diamond panes under the porch roof; Tuscan post columns; solid porch railings; and boxed eaves. This building is a contributor to the Downtown Neighborhood Historic District. Three identical houses are located adjacent to 213 Elm St., which are all part of a small 1905 subdivision. These four similar row houses are well preserved; together, they are excellent examples of the style.

404 Escalona Drive
Canfield House
Foursquare with Neoclassical
and Shingle style influences
1906 – George Reid, builder



Charles Canfield and his wife, Cora, had builder George Reid construct this house in a style more common to the Berkeley foothills area; an early Arts & Crafts building completed just after the 1906 Earthquake. Canfield worked in real estate and his son, Laurence, was a later owner of the Santa Cruz Beach Boardwalk, which he purchased in 1952. The Foursquare house includes Neoclassical and Shingle style forms and details. Features of note include the exposed joist tails, the cantilevered upper story, the bell-cast awning over the recessed front porch, the classical porch columns, and the unusual proportions and size of the window sash.

1211 Fair Avenue
Kitchen's Castle (Aloha
Medicinals)
Folk Art
1947 and 1952



An appealing example of Folk Art style in Santa Cruz, Kitchen's Castle is an eclectic conglomeration of materials and forms. The building, constructed in 1947 by Raymond Kitchen and completed in 1952 by a later owner, is clad in stone that is accentuated with brick, stucco, and abalone. Cylindrical-shaped spires, flared towers, and bulbous chimneys project from the low roof; they are all sheathed in the same material as the walls, adding to the unique design of this industrial building that now serves Aloha Medicinals in Santa Cruz's Westside.

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122 Fern Street
Oliver House
National
Relocated onto site after 1905



This *ca.* 1870s structure was likely moved onto this site on Fern Street just after the 1906 Earthquake. The original two-story part of the structure is a small board-and-batten cottage with thin vertical windows and a narrow building form topped by a hipped roof resting over enclosed soffits. Although the lower front windows appear to be replacements, the front door is of very early vintage. The addition is clad in beveled siding commonly found in the early twentieth century, and this addition was likely built after the building was moved to this site. Although used for residential purposes during most of the twentieth century, the original use may be related to early industrial development within the city. Frank Oliver, a merchant, lived in this house during the early years of the twentieth century.

118 First Street
Walsh House
(Boca Del Cielo Inn)
Stick
ca. 1894



One of Santa Cruz's grander Stick style Victorians, this building has served as a bed and breakfast in recent times, and previously catered to the tourist industry near the Boardwalk as the Sea View Apartments since the 1920s. John M. Walsh, a hotel proprietor, bought this recently completed house from Frederick Hihn in 1895, and his family occupied the building as a single-family dwelling for a few decades before it was converted into apartments. Raised above the street on a sloping parcel overlooking the Coconut Grove, this imposing building remains a reminder of development in the Boardwalk area associated with the early period of the Neptune Baths, when in 1893 Captain C. F. Miller and John Leibrandt combined forces and built a new bathhouse with an indoor seawater pool. The house has many unique original features, including a jigsaw sunburst pattern that fills the king-truss at the front gable end, heavy, carved corbels at the outer corners of the eaves, and the wide bellyband with a series of recessed panels.

75-81 Front Street
Pacific View Court
Vernacular
1885-1892



This residential complex is comprised of houses and cottages from a variety of eras. The two most prominent include a tall 1880s two-story house and a one-and-one-half-story Craftsman house with knee braces and diamond-pane leaded glass. The two-story house has distinctive eave returns and a hipped gable roof, as well as 1/1 double-hung wood windows and a small off-center front porch. The Craftsman house has a distinctive roof configuration, with a shed roof that divides the front façade between the focal window and the upper gable. The gable has unusual vertical siding. Four Neoclassical cottages are located at the north end of the property; these have double-gabled roofs with outlookers, distinctive 14-lite upper sash patterns at the focal windows, and tri-bevel wood drop siding. Near the corner of Front and Third Streets, a vintage painted-and-neon sign announces: “Pacific View Court Apts – Rooms.” The main house was first owned by Harriet Blackburn, who was the widow of Judge William Blackburn. The couple had been large landowners in early Santa Cruz, and following his death in 1867, she became a prolific developer of small tracts catering to the nineteenth-century vacation industry in Santa Cruz.

418 Front Street
Huston & Weymouth Garage
(Indian Joze)
Mission Revival with Art Deco
influence
1925 – Lee Dill Esty, architect



As the automobile became increasingly prevalent in urban centers during the interwar period, commercial sales and services clusters began to appear. In Santa Cruz, this occurred primarily along Front Street. This 1925 building was designed by prominent local architect Lee Dill Esty; it was one of the first auto facilities to provide machine shop and repair service. Huston & Weymouth remained at this site for about 30 years. The Mission Revival design has remained intact, although the building was converted to commercial uses in 1984.

428 Front Street
Fulmer's Furniture Store
Art Moderne
1948-Orlo Hackbarth, builder



This Art Moderne building was constructed in 1948 by contractor Orlo Hackbarth as an auto body shop. It operated for only a few years as an auto body shop and by 1950, the building was occupied by Fulmer's Furniture Store. F. Roy Fulmer was the mayor of Santa Cruz from 1943-1946 and operated various businesses around the Santa Cruz area. In 1950, he opened Fulmer's Furniture at 428 Front St., which was billed at the time as Santa Cruz's largest furniture store. Eventually the store was sold to R. O. McMahan and was called Haber's Thrift Store. It was later occupied by the Appliance Service Center and University Copy. It is occupied today by several businesses, including a yoga studio.

429 Front Street
Thrash Pontiac Motors
Art Moderne
1949 – C. J. Ryland, architect



A post-World War II auto dealership building, Thrash Motors occupied this Art Moderne building after taking over the local Pontiac dealership about 1934. The building features a large curved aluminum storefront that was designed to better display the latest Pontiacs. Arizona Fieldstone planters are signature design elements for the period, as is the vertical monument sign inserted into the building form. Sylvan Thrash commissioned Columbus J. Ryland to construct this Pontiac showroom and garage in 1948. Garages, automotive supply stores, and auto sales and showrooms were prevalent on this street beginning in the 1920s and lasting to the early 1980s. Thrash Pontiac was in business until the early 1960s, when ownership changes to Marina Pontiac-Cadillac. In 1986, George Ow and Larry Chew opened Pontiac Grill in this building with a retro-style theme related to the early days of the dealership. More recently it was Café La Vie and is now occupied by the Surfrider Cafe.

514-518 Front Street
**Ward & Thrash Oakland
and Pontiac Sales**
Commercial Vernacular
1927



Front Street was a major hub of the evolving automobile sales and services commercial sector for the Santa Cruz area beginning in the 1920s. This vernacular commercial building was constructed in 1927, with its primary tenant being an Oakland and Pontiac auto dealership. Originally Hutchings & Dodson, the dealership quickly changed to Kirby Motor Co. and then Ward & Thrash. By 1935, Sylvan Thrash had taken over as sole proprietor of the dealership at this location, and he remained at this site until building a new showroom across the street at 429 Front Street in 1948. Other mostly auto-related tenants occupied this building over subsequent years. In the early 1980s, the building was renovated for pedestrian-oriented retail uses, as it exists today.

705 Front Street
Santa Cruz County Jail
(Museum of Art & History at the
McPherson Center)
Art Deco
1936 – Albert Roller, architect



The Santa Cruz County Jail was initially built on this site in the late nineteenth century, south of the Hall of Records (Octagon Building). The original structure was replaced in 1936 by this three-story L-shaped Art Deco building by San Francisco architect Albert Roller as a project of the Works Progress Administration, which was funded under Congress's Emergency Relief Appropriation Act of 1935. Roller was a prominent early modernist architect with a career in Central California lasting over 65 years. His WPA design is typical of Art Deco designs of the mid-1930s, rising out of the economy of the Great Depression. In 1993, the building was renovated and the Museum of Art & History was attached to the south façade. San Francisco architectural firm William Turnbull Associates were contracted for the renovation, as well as the new museum addition.

423 High Street
Snyder House
Monterey
1926 – Lee Dill Esty, architect



Architect Lee Dill Esty designed this home for Bert Snyder in 1926. Snyder was an attorney who served in the California State Assembly and the Senate in the 1920s and 1930s, as well as a partner in Rittenhouse & Snyder, a local building and investment company. The house features lamps and grillwork fixtures by metal artisan, John Otar, better known as “Otar the Lampmaker.” Otar’s career in Santa Cruz began in the 1920s, and he created art fixtures for buildings such as the Rio Del Mar Hotel, Hawaiian Gardens in Capitola, and many private homes. Esty’s Monterey style design is a uniquely compact form that is visually pleasing along High Street. The cantilevered second story is incorporated into the design by recessing a corner of the first floor. This detail is balanced by an inset balcony on the offset opposite side of the façade. Asymmetrically paired near the center of the façade is a large, deeply recessed entry arch and a tall, narrow arched accent window. The heavily textured stucco walls, red tile roof, multi-lite windows, heavy shutters, and attic lattice vents all contribute to the striking design.

801 High Street
Messiah Lutheran Church
Bay Region II
1962 – Haarstick, Lundgren
& Associates (Robert
Benninghof, project architect)



Bay Region architecture is a regional adaptation of the Arts and Crafts movement of the early twentieth century, which stresses building with nature and features natural materials and surfaces. Bay Region II is the modern extension of this movement. Buildings, such as this early 1960s church, feature exposed natural concrete and wood materials in open settings. The form of the church recalls the steep geometric forms in Scandinavian architecture such as by the work of Aalto and Saarinen. The Messiah Lutheran Church constructed this place of worship, including classroom buildings, in 1962, moving from a previous site on Mission Street, and continues to provide worship, religious, and educational programming at this site today.

900 High Street
First Congregational Church
Modern
1959 – Leslie Nichols, architect
(Bates Elliot, project architect)



The First Congregational Church was founded in Santa Cruz in 1852, and this church is the third to be constructed by the congregation. The site, overlooking Westlake and the Monterey Bay, was once a part of the Cowell Ranch and received \$300,000 from the Cowell Foundation to construct the sanctuary, fellowship hall, and two-story educational and youth building. One of Santa Cruz's most significant Modern buildings, the design breaks away from traditional church architecture by imbedding the structure with symbolism of modern Christian thought. These include the prayer tower, diamond plan motif, the human scaled arcade, fish handle entry doors, the symbolic three entrance doors leading from the narthex into the nave, clear light windows, and a monumental composition in the sanctuary consisting of a six-ton rock and cross hewn from a 2,000 year old redwood tree.

606 Highland Avenue
Wagner House
National
ca. 1875



Embedded in this *ca.* 1875 residence is a portion of the 1850s Nicolas Dodero house. Dodero was an Italian sailor who came to Branciforte and acquired a portion of the *Tres Ojo de Agua Rancho* in 1844, upon which he built his small house. The farm was purchased by John Wagner in 1873, and he cut the old house in half and moved it back on the property. Wagner incorporated Dodero's house into this farmhouse that he built about 1875. Wagner was a German immigrant who came to the area in 1856, and worked in the tanneries and farmed what was then about 43-acres. His son and daughter-in-law, Fred and Grace Wagner, lived in the house until the 1970s. Fred Wagner was an established blacksmith in Santa Cruz. The family donated to the City a part of their farm known as Wagner's Gulch. That land, now known as Wagner's Grove, is included today in Harvey West Park.

123 Jordan Street
Notley House
Stick
ca. 1892



This two-story Stick style house typifies a vernacular Victorian-era residence from the late nineteenth century, incorporating upright Stick style details of the 1880s, with an asymmetrical form that became more typical in the 1890s. The characteristic features of this residence include the large hipped roof with front and side accent gables, the decorated king-post truss at the front gable end, the round, hooded attic vent, the elongated corbels and other distinctive Eastlake detail ornaments at the gables and front porch, and the full-height square bay window with extended window trim. The house was built about 1892, and John L. Notley is the first identified owner. He was an owner of the W. E. Maxcy & Co. saloon located on Pacific Avenue.

425 King Street
Mission Hill Middle School
(Mission Hill Junior High School)
Spanish Eclectic with
International
addition
1931 – John J. Donovan, architect
(Stanton & Phillips, architects
for the 1949 expansion)



Constructed in 1930-1931 during the early years of the Great Depression, the first junior high school to be established in Santa Cruz was a response to pedagogical changes benefiting preadolescents, a movement during the early twentieth century, spearheaded by Charles W. Eliot, president of Harvard University. Architect John J. Donovan of Oakland, author of the 1921 book *School Architecture; Principles and Practices*, designed the original structure. Its simple gabled forms and shallow eaves evoke the 1930s, while its tile roof, stucco walls, and multi-pane windows create a Spanish Eclectic design. A modern International style expansion, designed by Monterey architects Stanton & Phillips, was completed in 1949-1950.

532 King Street
Church House
1936



cottages, demonstrate strong Eclectic detailing, including gabled, Spanish tile roofs, a heavily textured stucco finish, arched focal windows, modest front porch entries with walls instead of posts, and terra-cotta attic vents. 1504 King Street (pictured on the right) was built around 1930 and was first occupied by salesman Harry Lachman and his wife, Lillian. Six years later Hamilton & Church, contractors, built 532 King Street (pictured above) for partner John M. Church and his wife, Carrie. The tall stucco wall along the Walnut Street frontage was not built until 1969, when Annie Righetti enclosed the rear yard.

These two Spanish Eclectic residences constructed in the Westside represent a refinement of this revival style in the 1930s. After the First World War, the Eclectic Revival or Period Revival styles grew in prominence to become characteristic of both residential and non-residential construction. Styles such as Spanish Eclectic, Mission Revival, Mediterranean and others remained popular until the 1940s. Even small houses such as these two

1504 King Street
Lachman House
1930



229 Laurel Street
Fosters Freeze (Foster's Old
Fashion Freeze)
Moderne
1949-1950



Foster's Old Fashion Freeze was first founded by George Foster in Inglewood, Southern California, in 1946. By 1949, he had constructed one of his signature buildings in Santa Cruz. Providing fast-food and "California's Original Soft Serve" to Santa Cruz residents and beach-goers alike, the restaurant has been in continuous operation for over 60 years. The Moderne building with its wide canopy and slender posts remains authentic to its prototype. The 4'x6' illuminated sign was added in 1979.

1121 Laurel Street
Rhein House
Neoclassical
1908 - attributed to Wolfe &
McKenzie, architects



This two-story, Neoclassical house uniquely blends the Shingle and late Queen Anne forms of the 1890s with Neoclassical detailing of the early twentieth century. The roof form is unusual: a two-story hipped main roof projects forward into an accent gable while the front slope of the main roof continues forward to become the bell-cast one-story porch roof. Classical columns, curved bargeboards, decorative exposed joist tails, shingle cladding at the upper wall that flares at the bellyband, and varied fenestration present an eclectic composition associated with the San Jose firm of Wolfe & McKenzie. Although the association of this firm with this house has not been confirmed, the architecture is derivative of their 1907 *Book of Designs* that promoted 102 prototypical house designs for Central California. Real estate agent Henry Rhein built this house for his family in 1908.

1125 Laurel Street
Devlin House
Neoclassical
ca. 1910 – attributed to Wolfe &
McKenzie, architects



The proportions and detailing of this early twentieth century, Neoclassical style house are unique in the city of Santa Cruz. The wide arched porch, flattened false joist tails under the soffit, cantilevered window box accentuating the cantilevered square bay window supported by stepped knee braces, unusual fluted pilasters mimicking the side pilasters at the diamond-accent window, and overly wide dormer sitting over tiny classical columns, all contribute to a composition that can be attributed to the eclectic work of the San Jose firm of Wolfe & McKenzie. Like the house to its east at 1121 Laurel St., the architect has yet to be confirmed. Edward Devlin, proprietor of the *Santa Cruz Evening News*, was the first occupant of this house around 1911-1912 according to Santa Cruz city directories.

512 Lincoln Street
Clark House
Queen Anne
ca. 1893



This Queen Anne cottage is a vernacular Victorian-era residence from the late nineteenth century. While having unique details, it also exhibits many of the common traits of the height of the Victorian era in Santa Cruz, including asymmetry of form and ornate detailing. The *ca.* 1893 classic Queen Anne form of this cottage includes features such as the gabled-hip main roof, gabled bay window with ornamental trim, an inset porch with related decoration, asymmetrical raised form, original jigsawed corbels, shingled gable end, and diagonal-board panels. This building is a contributor to the Downtown Neighborhood Historic District. The original owners have not been identified.

120 Maple Street
**Heath House / First Advent
Christian Church Rectory**
Stick
ca. 1884



The unusual configuration of the symmetrical square bay windows, which flank the centered front porch, set apart this vernacular cottage from other early Stick style designs. This *ca.* 1884 house also includes typical features of this style, such as the king-post trusses at the gable ends, truncated pyramidal roof, the diagonal panels beneath the bay window sash, narrow windows, channel-rustic siding, beveled porch posts, and boxed eaves. The compact form, original materials, and distinctive detailing create a unique local design. Plumber and later hardware store owner Charles Henry Heath and his wife, Agnes, first lived here in the early 1890s just after their marriage. By 1931, the property was owned by the First Advent Christian Church and used as the church rectory. This building is a contributor to the Downtown Neighborhood Historic District.

220 Maple Street
Gardner House
Stick
ca. 1888-1892



The distinctive feature of this Stick style, two-story house is the one-story, inset front porch. It includes a Mansard roof above Stick style beveled posts and beams that are filled with unusual drilled openwork spandrel panels and diagonal solid rails. The intersections of the posts and beams are accented by bulls-eyes. Local houses of this style represent a transition from the more upright and blocky Italianate designs of the 1880s, to the more highly decorated and asymmetrical Queen Anne designs of the 1890s. Classic Stick style details of this ca. 1888-1892 two-story residence include the patterned shingle work in the front gable end, the truncated hipped main roof, the full-height window trim with elongated corbels, the flared shingled sill band, and the channel-rustic siding. This building is a contributor to the Downtown Neighborhood Historic District.

438 Market Street
Villa Maio Cottages
/Sherman Villa Cottages
Craftsman
1926



Built on the site of the Big Trees Brewery that operated from 1892 until the early 1920s, these cottages were constructed or moved onto the property in 1926. They served the growing tourist industry during the interwar years when Santa Cruz and other coastal communities catered to summer visitors who traveled from the Bay Area and Central Valley by car for weekly vacation stays. The complex was called “Villa Maio” and was first operated by Charles Lund and later by George and Anne Leonard, who renamed it “Sherman Villa.” The residence adjacent to the cottages, at 434 Market Street, was also associated with the early brewery, serving as the owner/manager’s house for the different establishments. Villa Maio and Sherman Villa cottages were summer rentals until the 1950s. The cottages were a desirable place to vacation due to their proximity to Branciforte Creek, which afforded fishing and small rowboats on the creek, as well as for the idyllic setting with flowers, fruit, and walnut trees. In the 1950s, the properties were divided into two parcels and the cottages became permanent year-round rentals. The cottages frame an inner court behind a wide five-car garage facing Market Street.

226 Marnell Avenue
Whaley House & Poultry Farm
Craftsman with Shingle
influences
1920



Shingle style houses were products of the Victorian era; however, the bell-cast rooflines and curving shingled wall awnings of this house have Shingle style roots that have been integrated into a unique Craftsman design. The one-and-one-half-story house has a steeply pitched roof with exposed rafter tails that flare at the eaves and above the side entry porch. At the front of the house are three permanent window awnings, also curving, and with exposed rafter tails. The porch has typically Craftsman style tapered wood posts and heavy beams. This house was built in 1920, and first occupied by Samuel Whaley. Whaley conducted poultry farming on the property with a large chicken coop located at the rear of the parcel.

350 Mission Street
First Presbyterian Church
(Vintage Faith Church)
Gothic Revival
1937



The First Presbyterian Church was founded in Santa Cruz in 1889 and for half a century was located at Pacific Avenue and Cathcart Street. In 1938, the congregation relocated to this prominent site along Mission Street at Highland Avenue, where they had constructed this Gothic Revival place of worship a year earlier. Vintage Faith Church, formed in 2004, joined with First Presbyterian Church in 2006 and merged in early 2008. The gabled brick church features some lancet Gothic Revival details as well as Tudor half-timbering and arched windows. To the rear of the sanctuary on Highland Avenue are related buildings that were designed as a muted counterpoint to the Gothic styled church structure.

1500 Mission Street
McClure's Gas Station
Art Moderne
1936



McClure's Gas Station was constructed in 1936 and features an Art Moderne form and details. It is significant as an example of Santa Cruz's built heritage associated with automobile-related services, and it is also significant for its distinctive twentieth-century architecture. The design includes Art Moderne-inspired intersecting planes accentuated by horizontal banding at the flat overhang and angular parapets. The building has been adaptively reused as a small restaurant serving Chicago-style hot dogs.

1604 Mission Street
Bay 'N Mission Market
(Rip Curl Surf Shop)
Art Moderne
1929



This popular surf shop was originally built in the Spanish Eclectic style when it was known as Bay 'N Mission Market, but was remodeled in 1937 in the Art Moderne style. The original owner was H. B. Rice and the store was operated by his son, Frederick Rice. H. B. Rice had been a frequent visitor to Santa Cruz and moved to the area from Arizona in 1925. After the remodeling in 1937, the market included two storefronts; one operated as a grocery store, the other a typewriter shop. After 1950, the market was owned by Sing Lam and the proprietor of the store was Arthur Lam. The Lam families were prominent members of the Chinese community in Santa Cruz, and under their ownership the store was expanded to the rear. The Lams remained owners of the store until at least the 1980s. The large marquee originally read "Market" but has been recently altered to read "Surf" with the occupant change to the Rip Curl Surf Shop.

1901 Mission Street
**County Bank of Santa Cruz
Building**
International
Ronald A. White, architect
1960



Constructed in 1960 as an Eastside branch of the County Bank of Santa Cruz, this building is a unique and well-crafted implementation of the mid-twentieth-century International style of architecture. Elements such as the “highlight” concrete blocks that make up the wall planes, the large expanses of glazing, and the flared posts and cantilevered beams that support the deep flat eaves, in addition to the building’s overall low, rectilinear massing, make this building stand out as a distinctive example of its era.

2541 Mission Street
Coast Drum & Box Company
Industrial Vernacular
1937

The firm Wilson and Castagnola constructed this rambling industrial complex for Louis Pardini in 1937. Pardini was the president of an association of Coast ranchers who backed him in his plan to build a produce packing plant and a drum and box factory close to their ranches in the north county. Until this facility was built, the ranchers had previously needed to cross town to use the services of Santa Cruz Fruit Packing Company on Bronson Street,



located in the Seabright neighborhood. This new corrugated metal building was closer to their farms, and it was built adjacent to the Southern Pacific tracks for ease of produce transport. After completing an addition in 1947, Coast Drum and Box Company operated at this site until 1955, when Santa Cruz Veneer Products Company acquired the building. In recent years it has undergone adaptive reuse and is now a large center of artist studios and other related craft businesses.

NOTE: The placement of older industrial buildings and sites on the City Historic Building Survey raises additional considerations for such properties. These considerations include: the level of historic integrity of such properties due to the many structural, physical and use changes which have taken place over time; and, the difficulty of reasonable evaluation of future historic design review because of the changeable nature of such sites. The continued industrial zoning of such properties provides some assurance that the buildings and sites will likely continue to be used for industrial purposes.

111 Mott Avenue
Bruce-Pait House
National
ca. 1890s



Although altered by replacement siding, many elements and details of this *ca.* 1894 National style vernacular house together indicate that it was built in the late nineteenth century. The one-and-one-half-story house is constructed in a roughly symmetrical design and has a steeply pitched gable roof with a full-width front porch. The house features narrow 2/2 double-hung windows with slender muntins and a distinctive angled, tripartite window at the corner, similar to a bay window, which offered a view to Seabright Beach at the end of Mott Avenue. This house was constructed as a summer home and is one of the earlier homes built in the then unincorporated Seabright. The house was constructed by Starr and Governor Morris Bruce and later owned by Mary and George Pait. It continues to be owned by the Pait family 231 Otis Street

Miller House

Craftsman with Spanish Eclectic
details
1927



An eclectic combination of the Craftsman and Spanish Eclectic styles, this residence appears to have been built speculatively and had a number of tenants until acquired by Stuart Miller in the 1930s. Miller was a general manager at the A. K. Salz Company, and during his ownership, the building was remodeled and expanded. It has a unique presence today in the neighborhood as an eighty-plus-year old residence reflecting California architectural revivalism that was popular in the 1920s.

1129 Pacific Avenue
Morris Abrams Store
Art Moderne
1937 – C. J. Ryland, architect



The Art Moderne style retail store was designed by C. J. Ryland and built for Morris Abrams in 1937. In 1889, Abrams came to Santa Cruz from Poland via Texas and established his clothing store at various locations downtown before building his signature store on Pacific Avenue. New methods of construction allowed for very large glass display windows on the façade, an innovation at that time. The building also features Gladding McBean terra cotta tiles in the parapet. After Morris Abram's death in 1945, the store continued to be operated by his family, but finally closed in 1982. The property was a contributor to the Downtown/Pacific Avenue Commercial District until the district was delisted in 1991 after the 1989 Loma Prieta earthquake.

1344 Pacific Avenue
Hotel Palomar
Art Deco
1928-1930, William H. Weeks,
architect



Designed by prominent California architect William H. Weeks, the historic Hotel Palomar building is a concrete-clad vertical-ribbed monolith in Santa Cruz's downtown that is quintessential late 1920s American modernism. It is embellished with elaborate Art Deco-inspired elements, including the busts of conquistadores planted in the upper façade. Weeks is primarily known for his many school designs and is recognized for his proficiency in the Spanish Eclectic and Art Deco styles. His work is found throughout California, including the greater Santa Cruz area, as his original California practice was founded in Watsonville. The exterior incorporates such details as chevron geometric designs and terracotta demi-relief sculptures. The building was a contributor to the Downtown/Pacific Avenue Commercial District until the district was delisted in 1991.

1534 Pacific Avenue
Hugo Hühn Building (Zoccoli's
Delicatessen)
Nineteenth Century Commercial
Structure/Spanish Eclectic
Exterior
ca. 1870s, exterior remodel
1920s



Constructed in the late 1870s, this commercial building was originally known as the Hugo Hühn Building. The building currently houses Zoccoli's Delicatessen, which has operated at this site since 1948. The core of the building continues to embody its origins as a nineteenth-century commercial structure; however, the front façade, with its stucco pilasters, tile insets and red-tile roof was remodeled in the Spanish Eclectic style of the 1920s and 1930s. It is one of the only surviving nineteenth-century commercial buildings on Pacific Avenue and was a contributor to the Downtown/Pacific Avenue Commercial District until the district was delisted in 1991.

240 River Street
Petroff Motel
Art Moderne
1939 (1950 addition)



Peter Petroff first constructed portions of this Art Moderne motor court complex in 1939. Petroff came to California from Bulgaria in 1923 with his wife, Esther, and moved to Santa Cruz in 1928, where he worked for the Salz Tannery. After the initial construction, he continued adding rooms to the rear of the Petroff Motel; in 1940, he added three more and in 1947, he added four more units. In 1950, Petroff constructed a two-story addition to the front of the building with its prominent curved glass-block corner. A plumbing shop was also housed in the complex beginning in 1946, which Petroff operated until his death in 1976.

538 Seabright Avenue

Seabright Cash Store and the Seabright Post Office (La Posta Restaurant)

1906



The two-story commercial building was constructed in 1906 by Charles Balzari as a post office and grocery store with a living unit upstairs. The earlier post office had been located on Murray and Seabright Avenues, and the new building was constructed closer to the growing neighborhood of Eastside Santa Cruz which had just been annexed to the City. Balzari owned and operated the store until the 1930s; the commercial space has been used for various businesses since then. The building has undergone adaptive re-use to house La Posta, an Italian restaurant, but retains its historic False Front form, and today is a recognizable historic structure within the Seabright commercial strip.

This commercial building opened in 1928 as the Sanitary Market & Groceteria and the Seabright Pharmacy by owner/builder F. L. Youngman, who appropriately named the building the Youngman Building. Later tenants included a beauty shop and a hardware store. Today it is occupied by a real estate office. The building has undergone some modernization, but retains its basic 1920s form.



541 Seabright Avenue

Youngman Building

1928

1307 Seabright Avenue
Church of God Building (Pacific Cultural Center)
Mission Revival; 1949



Founded in 1925, the Church of God is within the “Holiness” family of churches that grew out of nineteenth-century American Methodism. This church movement emphasized personal sanctification and social activism, as well as revivalist meetings and independence from denominational affiliations. The congregation dedicated this Mission Revival building in 1949, replacing two buildings they had previously occupied on the site. In 1963, they merged with the Community Church of God, and this property was sold. The building later served the Inner Nature Foundation Institute, and now houses the Pacific Cultural Center and Ashtanga Yoga Institute.

The building, shown with its two street frontages on this page, is a plaster and terra cotta L-shaped structure.



321 Second Street
Modern Manor Apartments
Art Moderne
1946



This 1946 apartment complex is a unique Santa Cruz design with characteristic Art Moderne detailing in its streamlined massing and horizontality. The style is further refined by the use of ocean-liner details, including doors with porthole windows, steel pipe railings, curved corners at the rooflines, and steel multi-pane casement windows. Today, Beach Hill remains an eclectic grouping of residential properties from houses built for single family occupancy to multi-family apartments and beachfront cottages and motels. The diverse character of the architecture of this inimitable place adjacent to the Santa Cruz Boardwalk provides a tapestry of images that help to tell the story of the evolution of one of Central California's most memorable vacation destinations.

510 Soquel Avenue
Bear Service Auto Repair
(Woodstove & Sun)
Art Deco
1936-1937



As Soquel Avenue climbs up eastward out of the San Lorenzo River basin, properties that line the thoroughfare were mostly developed in the first half of the twentieth century due to increased population mobility related to the spread of automobiles. This 1936-1937 auto repair shop characterizes this new building type, and incorporates late Art Deco detailing into a utilitarian concrete structure. At the center of the stepped parapet wall is a decorative accent with curved buttresses; the tripartite storefront is separated by four stylized fluted pilasters with scalloped capitals. The central storefront once contained doors for automobile access. Since 1957, the building has been adapted for a variety of retail uses.

514 Soquel Avenue
Auto Wrecking House
Craftsman
1926



With more automobiles came the need for auto repair, and George and Lulu Stevens jumped on the business opportunity of recycling auto parts for reuse. This 1926 mixed-use Craftsman building has a commercial storefront at the first floor and a residential apartment above in which the owners initially lived. The storefront features an angled central entry between display windows topped with transoms. Craftsman details include the low-pitched full-width gable, outlookers at the eaves and ridge beam, and prominent rafter tails. The original proprietors lived on site but closed the auto parts store and had vacated the apartment by World War II. The building has since served a variety of commercial uses and now serves as an annex to Woodstove & Sun, the business next door.

526 Soquel Avenue
Medical Arts Building
Mid-Century Modern
1949 – Charles Lawrence,
designer



With the construction of the Santa Cruz Hospital in the neighborhood, medical related development occurred nearby along the Soquel Avenue commercial strip during the interwar years and slightly after. This Mid-Century Modern office building includes sloping shed roofs with deeply cantilevered eaves. The base of the building is accented with Carmel-stone wainscoting, and the tripartite steel window units wrap the corners and are arranged in a horizontal band between the stonework and an upper stucco fascia. Pharmacist Walter Bettencourt built this building in 1949, across the street from Santa Cruz Hospital and it continues in use today as a neighborhood office building.

536 -540 Soquel Avenue
**Cedar Medical Clinic / Walter's Prescription
Pharmacy**
Spanish Eclectic and Art Moderne
1937 - 1941

Dr. Norman Sullivan built these two medical buildings across from Santa Cruz Hospital prior to World War II. The Spanish Eclectic architectural features of the medical office building at the corner (shown to the right) were designed to correspond with the hospital that he had helped establish ten years before. He shared this office building with his new partner, Dr. Allegrini.



The second building on this property (see photo to the left), located to the west on Soquel Avenue, was built in 1940-1941, and housed Walter's Pharmacy. Its expansive Art Moderne display window is set into a simple box form with unusual cylindrical corner elements. The proprietor of the pharmacy, Walter Bettencourt, later built the medical office building to the west of his store. The storefront space is now used by a design firm.

555 Soquel Avenue
Santa Cruz Hospital (Sisters
Hospital, Branciforte Plaza)
Italian Renaissance, 1929
Spanish Revival, 1976
remodeling
1929-Alfred I. Coffey, architect
1976 remodeling-Gary Garmann,
architect



Initially constructed as the Santa Cruz Hospital in 1929, it became the Santa Cruz Hospital of the Adrian Dominican Sisters in 1951. It served as a hospital for about forty years until undergoing adaptive re-use into an office building in 1976, reopening as Branciforte Plaza. The 1929 structure was Italian Renaissance in style, and the redesign by architect Gary Garmann modified the building to a Spanish Revival design, a style that gained popularity in the 1970s.

622 Soquel Avenue
Espindola Grocery #7
(Shopper's Corner)
Streamline Moderne
1929



During the interwar years when rapid urban development took place in Santa Cruz's Eastside, Eugene Rodhouse constructed this large supermarket to serve the growing population. The property was leased to William J. Espindola, who owned a chain of grocery stores throughout Santa Cruz and Watsonville. When he retired in 1937, two of his store managers acquired the operation, and then sold it to Emmett "Bud" Beauregard and Vincent Williams in 1939. Shopper's Corner, although now renovated, continues to be owned by the Beauregard family and remains the major specialty grocer in this portion of the city. The building design is functional but highlighted by intersecting volumes connected by a Streamline Moderne style awning at the corner entry. The sign is a distinctive reminder of the building's history.

723 Soquel Avenue
Kaiser Upholstery
Streamline Moderne
1939



H. Kaiser built this commercial building to house his upholstery and furniture repair business along Soquel Avenue that was by the end of the interwar years, a busy thoroughfare. The Streamline Moderne style building features curved corners and “speed stripes” indicative of the period. A more modern addition faces Branciforte Avenue to the rear; it was built by Kaiser in 1963, and today serves as an architect’s office. This building later became an office equipment store, and now houses the business Element (Home Furnishings/Island Style Imports). The retail portion of the building retains its sweeping horizontal lines and recessed storefront today and remains a signature building along the Soquel commercial strip due to its dynamic shape.

910 Soquel Avenue
Gebhart's Grocery Store
Italianate
1892-93



Originally known as the Gebhart Building, this mixed-use Italianate building was constructed in 1892-1893 by Issac Gebhart to house his grocery/dry goods store, and for use as a residence. Gebhart was a merchant who had left Pennsylvania to settle in Santa Cruz during the city's early years. He had originally run a grocery business elsewhere on Soquel Avenue and sited his new store along the recently-built trolley line, partnering with his son Charles and establishing the business of Gebhart and Son at this location. In 1919, Burt Owens purchased the property and continued to operate a grocery store at this site until the late 1940s as Owens Grocery & Market. Owens also had his residence in the building and remodeled the second story in 1941. The site remained a successful local grocery store for over half a century, but with the introduction of chain supermarkets, it eventually closed and the building was readapted for other commercial uses such as furniture and appliance sales. The building currently houses a bike shop and household furnishings store.

1103 Soquel Avenue
Eastside Fire Station
International
1947 – Lynn Duckering, architect



The 1947 Eastside Fire Station is a distinctive mid-twentieth-century Moderne style building. It is characterized by a modern simplicity, lacking elaborate architectural elements, but with an emphasis on horizontal forms and features (such as the band over the windows). Constructed as one of two fire stations by the City of Santa Cruz in the 1930s and 1940s, it was built to serve the Eastside neighborhood that saw a period of rapid expansion during the interwar years. The Eastside Fire Station was renovated in 2001.

1114-1116 Soquel Avenue
West Coast Realty /
White House Creamery
Art Moderne
1938



This 1938 building includes Art Moderne details such as fluted corners and decorative parapets which provide character to a vernacular storefront design. The storefronts have been altered; however, one of the businesses retains the original aluminum awning. This two-unit building was constructed about 1938 and was subsequently divided into two separate parcels. The first identified occupants in 1946 were West Coast Realty (1114 Soquel Ave.) and J. H. Hauschildt, manager of the Farmers Cooperative Exchange and president of the Santa Cruz City Board of Education, who opened a confectionary store (1116 Soquel Ave.) that was later named White House Creamery.

1127 Soquel Avenue
Beeler's Hardware
Commercial Vernacular
ca. 1916-1918



Constructed about 1916-1918, this early concrete building housed Beeler's Hardware until the 1950s. Otto and Sadie Beeler moved to Santa Cruz from Tulare County and then constructed this building to house their business. The building is vernacular in design, and may have been altered somewhat in the recent past for new tenants. The building had continued to serve as a hardware and paint store until recently, and is now the location of Bicycle Trip.

1129 Soquel Avenue
Sivley & Perry Vulcanizing
Mission Revival
1925, addition of façade in 1945



Constructed in 1925, this building was originally owned by Fred Sommers and housed Sivley & Perry Vulcanizing. In 1945, new owner James Daly added a Mission Revival style façade to the building with an angled parapet and recessed entry, housing his East Side Paint and Supply Company. It was subsequently occupied by the Forty Niner Club, and most recently by a clothing store.

1134 Soquel Avenue
**Sommers House/Eastside
Drug Store**
(The Crepe Place)
Queen Anne
ca. 1892-1905



This Queen Anne building was once a one-story single family home that had been set back on the parcel. During the 1890s when the house was initially constructed, this block along Soquel Avenue was comprised of mostly single-family homes. By 1917, the house had been moved forward to the street and a storefront had been constructed underneath at the first floor. The earliest identified resident is Frank Grassiano (Grassiano), who lived in the apartment in 1918. Shortly after this, the apartment was occupied by Fred and Katheran Sommers who owned a nearby business. They remained until the 1950s, when the apartment was converted to a professional office, as it remains today. The storefront does not appear to have been occupied until 1924, and in 1925 the East Side Drug Store operated by George Atwood and Donald Fairchild utilized the commercial space. The East Side Drug Store remained the building tenant until 1947. In 1948, the storefront became a Post Office Substation run by W. E. Taylor, and was later a stationery store until altered for use as a restaurant in the 1970s. Today, it is the Crepe Place.

1141 Soquel Avenue
Tastee Freez
Googie
1953



Tastee Freez was first established in 1950 in Newport Beach by Leo Moranz and Harry Axene, who soon after began franchising their ice cream and fast food restaurant. In 1953, Harry A. Barrington built the Santa Cruz Tastee Freez at the crossroads of Soquel and Seabright Avenues, near the Rio Theatre and the new Roller Palladium. The franchise lasted here for about 20 years, and was then replaced by Great American Weiner Works. It is currently occupied by Asian fusion restaurant, Charlie Hong Kong. Although the patio awning has been added, the building remains authentic to its Googie design roots, with flared windows, curved roofline, and Arizona flagstone wainscot.

1142 Soquel Avenue
Quality Store
Art Moderne
1916 - 1940



Theodore Ebert established the Art Moderne style Quality Store at this site at the corner of Soquel and Seabright Avenues in 1916 with his brother, O. W. Ebert. They sold groceries and dry goods. Remote to downtown Santa Cruz at the time, residential growth in the Eastside during the interwar years led to business expansion by the Eberts at this site with new retail space being added to the original building over a twenty-four year period. A feed and fuel department was added and later a meat market and soda fountain. The building's clock tower (along with the Rio Theatre marquee across the street) anchors the east end of the Soquel Avenue commercial strip.

603 Third Street
Ferris-Whitcomb House
Neoclassical
ca. 1915



This *ca.* 1915 Neoclassical residence was first owned by two families, Charles and Lillie Ferris and Robert and Lillian Whitcomb. Charles and Robert worked together at the Liberty Market on Pacific Avenue. In 1920, they sold the house to Arthur Barson, the son of Alfred and Mary Barson who founded the Riverside Hotel on the east bank of the San Lorenzo River. The Riverside Hotel (earlier known as the Barson Hotel) was much visited and known for its elaborate gardens, orchard, and farm adjoining the property. After his father's death in 1919, Arthur and his wife, Grace Lillian, acquired this house reportedly for its view overlooking the hotel. A barn originally associated with an adjacent property sits at the rear of the parcel.

229 Union Street
Severio House
National
1886



Typical of a National style design, this one-story house has distinctive nineteenth-century proportions, primarily visible in the raised eaves of the cross-gabled roof, the narrow roof span and relatively steep roof pitch, as well as the raised floor. Built in 1886, original materials and distinctive detailing also provide important contributions to the character of the design, such as the slender porch posts, channel-rustic siding, original doors and windows, and the unusual jigsawed gable trim. John and Mary Severio purchased the house from F. A. Hihn in 1886. John Severio worked as a blacksmith and owned the house until the late 1930s. In 2009, the basement was raised.

328 Union Street
National
Pre-1888



One of Santa Cruz's oldest remaining structures, this National-style cottage embodies vernacular design from the 1860s. The symmetrical window placement, simple side-gabled form, shallow eaves, lap siding, and 6/6 double-hung windows are characteristic of Northern California dwellings before the Victorian era. It is possible that the original front portion of this house has single-wall construction. The early building has been expanded to the rear and a trellis added at the front porch. Like many early American buildings in the city, the early historical associations have been lost in time. Sanborn Fire Insurance maps from the 1880s show this structure within a dense residential neighborhood above downtown near the Gardner-Arana adobe, and mid-century news columnist for the *Santa Cruz Sentinel*, Ernest Otto, commented that the house, with six others, was built by Hobbs and Pray.

341 Union Street
Fagen Family House
National
Pre-1888



The design of this two-story early Victorian-era house can be identified as National style or Victorian Farmhouse style. Although likely built about the same time as Stick houses, this distinctive vernacular house design depends on its basic underlying proportions and major elements, rather than ornamental detailing. The cross-gabled form, low eaves, accent gables, symmetrical window placement, multi-lite double-hung windows, and small, one-story square bay window produce the proportions that embody a late nineteenth-century composition. The original occupants of this house have not been identified. It appears to have been constructed in the mid-1870s, in what was then a small densely populated neighborhood above the downtown, southwest of Mission Hill. By the early 1900s, the house was owned by Stella and Arthur May, who was a local merchant.

130 Walnut Avenue
**W. H. Crowe & Sons Garage/
Chase Mortuary**
Spanish Eclectic with Mission
Revival detailing
1925 – Lee Dill Esty, architect



The east portion of this building was constructed in 1925 by Lee Dill Esty as W. H. Crowe and Sons Garage, an automobile salesroom. The building at that time was located on an interior lot, and the two-story rear wing had not yet been built. In the early 1930s, Chase Mortuary moved into the building from an older building they had occupied to the west (the center of the current site), and demolished their old building while expanding the new mortuary facility across the rear of the now larger site. The C. C. Chase Mortuary occupied the site until 1936, when they were acquired by the White Funeral Home. In more recent times, the house to the front of the two-story addition, as well as another house to the west, were both demolished to accommodate an additional one-story addition and a new on-site parking lot. The latest additions have maintained the original Spanish Eclectic character of the original 1920s Esty design.

512 Walnut Avenue
Effey/Alzina House
Queen Anne
ca. 1893



This *ca.* 1893 two-story Queen Anne-style residence is an imposing composition of interlocking details. The complex hipped and gabled form, with its projecting two-story bay window, cantilevered second story wing, and recessed entry porch are clearly architect-designed. The house may have been designed by architect, Edward Van Cleek, although no sources have been located to confirm the architect. The house was constructed for Frank Alzina, son of early settler, Francisco Alzina. Frank worked as a butcher and married Lora Pfund Effey, an esteemed local teacher, in 1887. Alzina first built a barn on the property in 1892 and soon after this residence. In recent times it was owned by Hulda Hoover McLean until 2006. McLean was one of Santa Cruz County's first female supervisors and was the niece of former President Herbert Hoover. The house continues to be owned by the McLean family.

624 Walnut Avenue
Daubenbiss House
Craftsman
ca. 1912



This one-story Craftsman-style cottage represents a vernacular residence from the early twentieth century. Houses from this era encompassing 1905 to 1925 embody a local design response to the Arts and Crafts movement, as presented in such historic magazines as *Craftsman*. The ca. 1912 design incorporates many features from that period, including its generally rectangular footprint and moderately pitched roof, its horizontal, slightly raised mass with a double-gable roof consisting of a full-width house gable and a slightly lower off-center front porch gable, knee braces, tapered porch posts on the solid porch railings, exposed rafter tails, lap siding, and square-cut gable-end shingles, as well as tripartite focal windows. The lozenge pattern of the upper sash, accent window, and attic ventilation windows is distinctive. Early owner Edward Daubenbiss worked at Santa Cruz County National Bank.

349 Washington Street
Brazelton House
National
ca. 1892-1905



This two-story National style residence is an unornamented vernacular design from the late nineteenth century. The representative proportions of the house include a broad gabled front wing and side-gabled rear wing, low eaves relative to the paired upstairs windows, deeply inset entry porch, symmetrically placed double-hung windows, and angled corners at the first floor, similar to a full-width bay window form. It appears that the house was relocated to the site by Joseph Brazelton in the early twentieth century. Brazelton was a stair builder and lived in the residence with his wife, Ella. Ella was the daughter of John Morrow, an early builder in Santa Cruz. Ella Brazelton continued to live in the house until the 1940s, and eventually utilized the house as a multi-tenant building before Frank Marshall purchased the building in 1948. In 1952, Marshall had builder Darrow Palmer change the residence into a duplex.

514 Washington Street
Chambers House
Stick
ca. 1891



This Stick style house represents a vernacular Victorian-era residence from the late nineteenth century. The house has the upright form of a balloon-framed house of the 1880s; its two-story cross-gabled form is decorated with Stick-style ornament and nineteenth-century materials. Characteristic of the Stick-style are the patterned shingle work and round attic vent in the front gable end, the low eaves relative to the symmetrical upstairs windows, the one-story projecting square bay window with Eastlake trim, the cantilevered shed roof over the front entry stoop, and the decorative trim that fills in the king-post truss at the gable end and porch roof. The house appears to have been built by carpenter Seymour Chambers, a native of Nova Scotia, who lived here with his wife, Nellie, only a short time. This building is a contributor to the Downtown Neighborhood Historic District.

550 Water Street
Water Street Medical Plaza
Wrightian
1964 – Aaron G. Green
Associates, architect



Water Street Medical Plaza, designed by architect Aaron Green, is a unique example of modern architecture that emerged from Frank Lloyd Wright's atelier, Taliesin West. Designed by Aaron Green about four years after Wright's death, Green had established his own office in San Francisco in 1951, and served as Wright's West Coast associate for about 40 projects during the 1950s. The medical center contains approximately 40,000 square feet of medical offices and laboratories, and at the center is a small pharmacy pavilion. Wings radiate out from the corner reception areas; the buildings consist of integrally red-colored, textured concrete block and naturally-colored sand plaster.

1055 Water Street
Charm Salon-Ferrell's Donut Shop
(Allbright's Donuts)
Streamline Moderne
1947



Edward and Florence Friesen built this corner commercial building about 1947. Edward was a real estate broker, and Florence initially opened Charm Slenderizing Salon and Charm Salon of Beauty in the two storefronts along Water Street. By 1953, they had leased the corner space to Ferrell's Donut Shop, and while the name has changed, the donut shop use has remained at this location for over half a century. Now Allbright's Donuts, the building has Streamline Moderne characteristics such as horizontal banding, striping in the porcelain tile wainscoting, and use of glass blocks.

114 Wendell Street
Hamber House
Colonial Revival
ca. 1921-1923



This 1920s Eclectic Revival house represents a traditional Colonial Revival design intended to emulate eighteenth-century homes on the Eastern seaboard. Characteristic features include its simple gabled form, narrow gabled dormers, widely spaced multi-lite windows with accent shutters, boxed eaves with returns at the gable ends, quarter-round louvered attic vents, and massive chimney. The one-story end sun porch is an element often added to Colonial Revival houses in the 1920s. The original owners were Claude and Mabel Hamber. Claude was an immigrant from England and worked as a bookkeeper/accountant.

112 West Cliff Drive
Castagnola-Olivieri House
Queen Anne with Stick
influences
ca. 1895



This *ca.* 1895 Victorian-era cottage embodies the transition from Stick style to Queen Anne design beginning at the end of the 1880s. It has an asymmetrical form characteristic of Queen Anne houses, as well as a prominent angled bay window with its gabled roof, the inset porch (now enclosed), and the main hipped roof. The ornamental king-post truss in the gable end, the full-height flat-board window trim, and the board-and-batten frieze band are characteristic of the Stick style, popular in the 1880s. The original owners of this house have not been determined, but by 1910, the property was occupied by Domenico and Catherine Castagnola, who were part of the large group of Italians who immigrated here from Riva Trigoso, Italy. Castagnola worked as a fisherman, first in Capitola and later in Santa Cruz. Subsequent owners Agostino and Amelia Olivieri also were Italian immigrants. Agostino worked as a fisherman and Amelia worked at the Miramar Fish Restaurant on the Municipal Wharf. The Olivieris lived in the house until at least the 1970s.

116 West Cliff Drive
Canepa House
Craftsman
1912



This 1912 Craftsman cottage is an early version of the style with its full-width gabled roof and recessed front porch (now enclosed), with characteristic features including its rectangular footprint and moderately pitched roof, knee braces, and exposed rafter tails. The earliest known owners were Serafino and Benedicta Canepa, an Italian family who emigrated from the Sestri Levante region of Italy to San Francisco. After the 1906 San Francisco earthquake they moved to Santa Cruz area, first residing in Capitola and later in Santa Cruz. In 1943, Serafino Canepa was publically identified as the oldest net fisherman living in Santa Cruz. The Canepas remained in this house until about 1950, when it was acquired by Dominic and Josephine Bruno.

120 West Cliff Drive
Dabadie-Pieracci House
Queen Anne with Stick influences
ca. 1895



This Victorian-era cottage embodies the transition from Stick style to Queen Anne design at the beginning of the 1890s. It has an asymmetrical form characteristic of Queen Anne houses and incorporates popular Stick-style materials and detailing. The prominent angled bay window under an accent gabled roof, the inset porch (now enclosed), and the main hipped roof are all typical characteristics of a 1890s Queen Anne design while the ornamental king-post truss in the gable end, the full-height flat-board window trim, and the board-and-batten frieze band are characteristic of the Stick style, popular in the 1880s. The earliest identified occupant was Laura Dabadie, the daughter of a ship builder, who lived here with her niece and nephew. By the 1920s, the residence was owned by Velia and Louis Pieracci, who were Italian immigrants. By the 1950s, this residence was part of Viaduct Court, owned by Joseph and Velia (Pieracci) Amiel.

1168 West Cliff Drive
Villa Sincuidado
Spanish Eclectic
1927



The Spanish Eclectic residence was built in 1927 by Hans Petersen and named "*Villa Sincuidado*" (Carefree Villa). Petersen emigrated from Denmark to Texas in 1893, where he established a large mercantile business, supplying building materials, plans, fixtures and building loans. Upon his retirement in 1927, Petersen and his wife, Laura Heise, moved to Santa Cruz and purchased the lot from Minnie Ennor that year. They built this house using plans and materials from his company including glass and mirrors crafted from salvaged Model T windshields and eucalyptus wood for door and window trim. The Peterson family lived in the house until 1948 when it was sold to Louis and Hope S. Potter. Louis worked as a manger of American Oil Company and Hope as an educator. After Louis's death in 1962, the property was owned by William and Dana Gibson (the Potters' daughter), who operated Santa Cruz Florists.

1802 West Cliff Drive
Casa Mañana
Neo-Craftsman
1948-Garlinghouse Company,
architects



This Neo-Craftsman style residence was constructed in 1948 for Joseph P. and Mabel Hall as “Casa Mañana.” It was designed by the Kansas architecture firm Garlinghouse Company. Hall was a journalist and publisher/editor of the *California Mining Journal*. His interest in stone and mineral components is evident in the exterior and parts of the interior of the home. The house was built by San Jose carpenters Joe and Harry Mellor, and features stonework of limestone and granite. The Arizona sandstone work was completed by George Nelsen of Boulder Creek. The interior of the house features an exceptional fireplace embedded with two dozen varieties of stones, mineral, and ore fragments. The house has been recently remodeled, including replacement windows and the heavy timber trim. It sits in a very prominent location along the curve of West Cliff Drive at Stockton Avenue. A new garage has also been added at the rear of the residence recently.

WALLS AND STAIRWAYS

The historic streetscapes of Santa Cruz, made up of stone retaining walls, stairways and steps, curbs, mature vegetation, and historic residences, give Santa Cruz a strong sense of time and place. The construction of stone retaining walls in Santa Cruz was critical in the development of the city's cultural landscape. The first masonry retaining walls were constructed by Mission Santa Cruz's neophyte population during the Mission Period. Throughout the late nineteenth century and early twentieth century, retaining walls were used in areas where steep slopes dictated their use to tame the natural contours of the city's terrain. Retaining walls, steps, and curbs were constructed to make steep lots to accommodate site elevation changes, create boundaries, as well as to facilitate pedestrian access to the bluffs that frame downtown Santa Cruz. Much of the work of building these walls and steps was conducted as part of an effort to beautify the city to attract tourism and commerce.

The walls and other resources identified as significant to the Santa Cruz landscape are important historic and architectural character-defining features of the neighborhood and streetscape. Many of these survive and often are integral components of individual properties, as well as the districts where they are found. Following is a list of the walls, stairways, steps, and curbs which are included in the inventory. A photographic sampling of walls and stairways has also been included.

407 Cliff Street-wall
124 First Street-wall
80 Front Street -wall
81 Front Street-wall and stairs
102 Green Street-wall
123 Green Street-wall
126 High Street-stone arch
104 King Street-wall
110 King Street-wall
405 Leibrandt Street-wall
121 Main Street-wall
315 Main Street-curb
217 Pacific Avenue-stairs
308-310 Second Street-wall

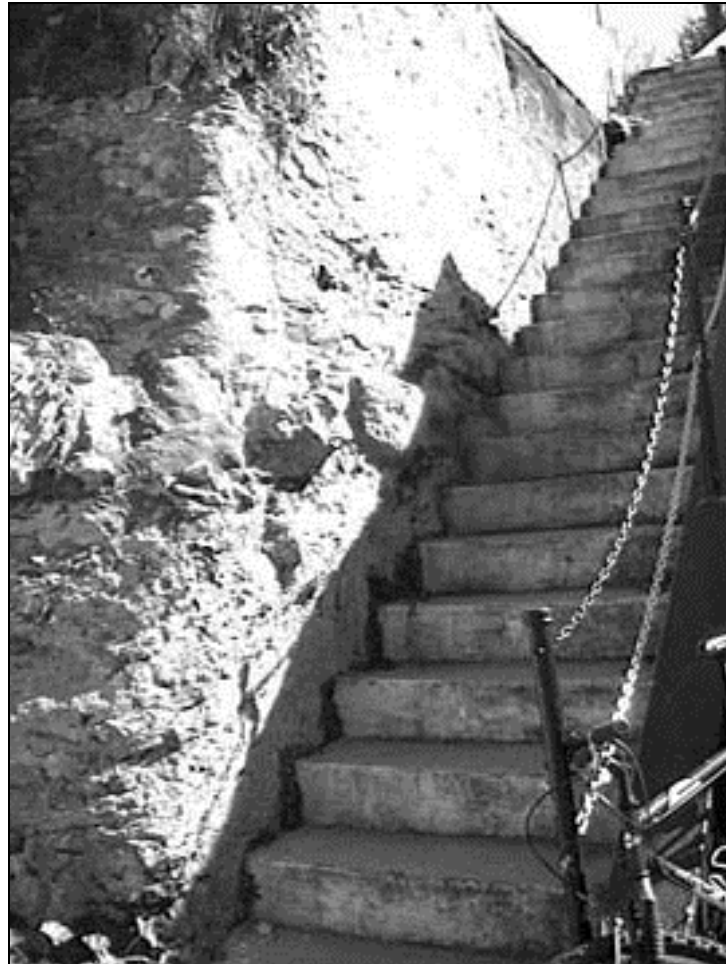
611 Third Street-wall
152 Walnut Avenue-wall and stairs
415 Walnut Avenue-wall
334-340 Walnut Avenue-wall and stairs
130 West Cliff Drive-wall
174 West Cliff Drive-wall
Anthony's Flight-stairs (2015 North Pacific Avenue)
Blackburn Terrace-wall (north of 35 North Pacific Avenue)
Golden Gate Wall-wall (924 Third Street)
Lanterncliff Wall-wall (across from 401 Pacific Avenue)
Mission Hill Wall-wall (150 Emmet Street)
Peck Terrace Wall-wall (202 South Branciforte Avenue)
Pacific Bluffs Wall-wall (across from 80 Front Street)
Rincon Park Walls-wall (100-104 Pine Place)



Lanterncliff Wall located on Pacific Avenue.



Pratchner Wall and Stairs located on Walnut Avenue.



Cottage Cliff Stairs located on Pacific Avenue.



Golden Gate Wall located on Pacific Avenue.



Lynch House Wall located at 174 West Cliff Drive.

HITCHING POSTS

A variety of hitching posts, hitching rails, and mounting blocks were once common in Santa Cruz, but are now becoming quite rare. The survivors contribute to the historic character of the neighborhoods and are authentic vestiges of a pre-automobile Santa Cruz. Several surveys of hitching posts have been conducted since the late 1970s; increasingly, the posts identified in these surveys have continued to disappear. The only known mounting block in original condition and location is the concrete Reynolds-Hug step located at 123 Green Street. These historic elements provide visual interest to the streetscape and help to give Santa Cruz its distinctive character. The following hitching posts, hitching rail, and mounting block are included in the survey:

- 208 Escalona Drive-hitching post
- 419 Locust Street-hitching post
- 123 Green Street-mounting block
- 236 Ocean View Avenue-hitching post
- 303 Ocean View Avenue-hitching post
- 406 Windham Street-hitching rail



Hitching Post at 208 Escalona Drive.



Hitching Post at 419 Locust Street.



Mounting Block at 123 Green Street.



Hitching Post at 236 Ocean View Avenue.



Hitching Post at 303 Ocean View Ave.



Hitching Post at 316 Walnut Avenue.



“Windham Market Hitching Rail” at 406 Windham Street.

INDEX OF PROPERTIES/BUILDINGS

PROPERTY ADDRESS

PROPERTY NAME

114 Alhambra Avenue	<i>McKay House</i>
307 Berkeley Way	<i>Pilkington House</i>
203 Blackburn Street	<i>Trolley Car House</i>
1010 North Branciforte Avenue	<i>National Style House</i>
423 Broadway	<i>Bowman House</i>
700 Block of Broadway	<i>New Broadway Apartments</i>
104 Bronson Street	<i>Santa Cruz Fruit & Olive Canning Company</i>
430 Caledonia Street	<i>Zamzow House</i>
214 California Avenue	<i>Santa Cruz Market</i>
711 California Street	<i>Howe House</i>
831 California Street	<i>Wenban House</i>
320 Cedar Street	<i>Modern Baking Company</i>
517-519 Center Street	<i>All Souls Unitarian Church</i>
918 Center Street	<i>Dr. Nelson Dental Office</i>
313 Chestnut Street	<i>Vossberg House</i>
516 Chestnut Street	<i>Stick Style House</i>
223 Church Street	<i>Wessendorf & Son Mortuary</i>
220 Cleveland Street	<i>Dickinson House</i>
200 Coral Street	<i>Cameron Engineering</i>
Delaware Avenue between Shaffer Road and Natural Bridges Drive	<i>Antonelli's Pond</i>
213 Elm Street	<i>Colonial Revival Style House</i>
404 Escalona Drive	<i>Canfield House</i>
1211 Fair Avenue	<i>Kitchen's Castle</i>
122 Fern Street	<i>Oliver House</i>
118 First Street	<i>Walsh House (Boca Del Cielo Inn)</i>
75-81 Front Street	<i>Pacific View Court</i>
418 Front Street	<i>Huston & Weymouth Garage</i>

428 Front Street
429 Front Street
514-518 Front Street
705 Front Street
423 High Street
801 High Street
900 High Street
606 Highland Avenue
123 Jordan Street
425 King Street
532 King Street
1504 King Street
229 Laurel Street
1121 Laurel Street
1125 Laurel Street
512 Lincoln Street
120 Maple Street
220 Maple Street
438 Market Street
226 Marnell Avenue
350 Mission Street
1500 Mission Street
1604 Mission Street
1901 Mission Street
2541 Mission Street
111 Mott Avenue
231 Otis Street
1129 Pacific Avenue
1344 Pacific Avenue
1534 Pacific Avenue
240 River Street
538 Seabright Avenue

Fulmer's Furniture Store
Thrash Pontiac Motors
Ward & Thrash Oakland & Pontiac Sales
Santa Cruz County Jail
Snyder House
Messiah Lutheran Church
First Congregational Church
Wagner House
Notley House
Mission Hill Middle School
Church House
Lachman House
Fosters Freeze
Rhein House
Devlin House
Clark House
Heath House / First Advent Christian Church Rectory
Gardner House
Villa Maio Cottages / Sherman Villa Cottages
Whaley House & Poultry Farm
First Presbyterian Church
McClure's Gas Station
Bay'N Mission Market
County Bank of Santa Cruz
Coast Drum & Box Company
Bruce-Pait House
Miller House
Morris Abrams Store
Palomar Hotel
Hugo Hühn Building
Petroff Motel
Seabright Cash Store and the Seabright Post Office

541 Seabright Avenue	<i>Youngman Building</i>
1307 Seabright Avenue	<i>Church of God building</i>
321 Second Street	<i>Modern Manor Apartments</i>
510 Soquel Avenue	<i>Bear Service Auto Repair</i>
514 Soquel Avenue	<i>Auto Wrecking House</i>
526 Soquel Avenue	<i>Medical Arts Building</i>
536 -540 Soquel Avenue	<i>Cedar Medical Clinic / Walter's Prescription Pharmacy</i>
555 Soquel Avenue	<i>Santa Cruz Hospital</i>
622 Soquel Avenue	<i>Espindola Grocery #7 (Shopper's Corner)</i>
723 Soquel Avenue	<i>Kaiser Upholstery</i>
910 Soquel Avenue	<i>Gebhart's Grocery Store</i>
1103 Soquel Avenue	<i>Eastside Fire Station</i>
1114-1116 Soquel Avenue	<i>West Coast Realty / White House Creamery</i>
1127 Soquel Avenue	<i>Beeler's Hardware</i>
1129 Soquel Avenue	<i>Sivley & Perry Vulcanizing</i>
1134 Soquel Avenue	<i>Sommers House/Eastside Drug Store</i>
1141 Soquel Avenue	<i>Tastee Freez</i>
1142 Soquel Avenue	<i>Quality Store/Ebert's</i>
603 Third Street	<i>Ferris-Whitcomb House</i>
229 Union Street	<i>Severio House</i>
328 Union Street	<i>National Style Cottage</i>
341 Union Street	<i>Fagen Family House</i>
130 Walnut Avenue	<i>W. H. Crowe & Sons Garage//Chase Mortuary</i>
512 Walnut Avenue	<i>Effey-Alzina House</i>
624 Walnut Avenue	<i>Daubenbiss House</i>
349 Washington Street	<i>Brazelton House</i>
514 Washington Street	<i>Chambers House</i>
550 Water Street	<i>Water Street Medical Plaza</i>
1055 Water Street	<i>Charm Salon/Ferrell's Donut Shop</i>
114 Wendell Street	<i>Hamber House</i>
112 West Cliff Drive	<i>Castagnola-Olivieri House</i>
116 West Cliff Drive	<i>Canepa House</i>

120 West Cliff Drive
1168 West Cliff Drive
1802 West Cliff Drive

Dabadie-Pieracci House
Villa Sincuidado
Casa Mañana

For Walls and Stairs see page 115.

For Hitching Posts see page 121.

GLOSSARY OF MAJOR ARCHITECTURAL TYPES

Principle architectural styles found in Santa Cruz were identified and characterized in *Volume I* of the Santa Cruz Building Survey, published in 1976. Since that time, the National Park Service established guidelines for architectural classification in *Bulletin 16A* (1991). Two popular books have expanded the reference tools for the historical precedents, character-defining features, and nomenclature that are commonly used by architectural historians; *A Field Guide to American Architecture* (Carole Rifkind, 1980), and *A Field Guide to American Houses* (Virginia & Lee McAlester, 1984).

For Volume III, the original glossary has been incorporated and expanded to include building types not previously identified in Volume I.

Greek Revival: (1850s-1870s) A very popular style in the Eastern United States in the second quarter of the nineteenth century, it persisted longer in California and in Santa Cruz, often blending with Italianate details. Modeled after the temples of ancient Greece, Greek Revival buildings were characterized by the temple form—portico, pedimented gable, entablature, and pillared portico. Usually rectangular in shape without projections or wings, except in a composition of blocks, with a low pitched gabled roof treated as a pediment. Symmetrical facades have corner pilasters and large windows with shutters. Doors are sometimes flanked with oblong sidelights (long, narrow windows which do not open) with an oblong transom over the door and sidelights.

Gothic Revival: (1850s-1860s) Deriving its origins from the nineteenth century desire for the picturesque, the romantic, and the medieval, using Gothic cathedrals as inspiration it was an important style for churches, institutions, and large houses in the Eastern United States during much of the first half of the nineteenth century. It was popularized throughout America as appropriate for small houses by A. J. Downing in *Cottage Residences* (1842), and in a second “revival” period in the 1920s. In form, typically, it has three steeply pitched gables on the front façade, or steeply pitched gable ends on an L-plan or other irregular shape. Characteristic details include vertical siding, shallow pointed arches on porches and doors, lancet windows, window tracery, finials, pendants, crenellation, and lacy bargeboards.

Italianate: (1860-1890) Derived from fifteenth and sixteenth century Italian architecture, Italianate residences are unusual after 1880, but the commercial Italianate remains an important style until after

the turn of the century. The earliest Italianate houses are square with hip roofs and few details. Later, and more commonly, they are either flat fronted or have angle bays and low roofs with a cornice at the eaves or parapet that obscures the roof. Characteristic details are a bracketed cornice, turned balustrades, tall, narrow windows with flat or rounded tops and prominent lintels, a raised front porch and elaborately detailed entrance portico, quoins, and sometimes a rusticated façade. Most surviving commercial Italianate is brick with wooden or metal trim, usually flat fronted with pediments and cresting over the parapet.

Stick and Eastlake: (1880s-1890s) The Victorian-era Stick style is frequently used in combination with Eastlake. The Eastlake ornamentation is characterized by bold use of geometric shapes, three-dimensional pattern, curved brackets, rows of lathe-turned spindles, incised carving, grooved moldings, circular perforations, sunburst-motif panels, bent roofline, and stained glass. Additionally, there is an overlay of plain or molded Stick work that resembles half timbering and suggests the balloon frame construction of the time, with high, steep roof lines, and extending window frames beyond the windows, and extensive verandas. Curved brackets are usually replaced by diagonal brackets.

Queen Anne: (1885-1900) Originally an English style formulated by Richard Norman Shaw in the 1860s, and bearing little relation to the architecture of the time of Queen Anne, it went through many transformations before it arrived in California after 1885. Less formal than earlier Victorian styles, it sought to be picturesque with an asymmetrical plan, complex roof line, corner towers, and gables. It frequently displays a variety of textures and colors in bands of different siding materials including brick, clapboard, and shingles. The buildings also have bay windows of various shapes, porches, and balconies, and a variety of predominantly classical ornamental details. In Santa Cruz, many aspects of the Queen Anne house blended into Colonial Revival, Shingle, and Craftsman styles by the end of the nineteenth century.

Shingle: (1885-1906) Similar to the Queen Anne, particularly as it appeared in the Eastern United States, the Shingle style is known for simplicity of detail together with a greater interest in massing of forms. The walls and hipped and gabled roofs are shingled and include frequently curving wall surfaces. Banded windows contributed to a general horizontal emphasis. In Santa Cruz, the Shingle style is often found mixed with other styles.

Colonial Revival: (1895-1940 and later) This style is indicative of the twentieth century preference for more traditional period styles and an awakening sense of history, it is primarily a revival of the Georgian style of architecture of the American Colonial period. Having symmetrical facades with hip or gambrel roofs, eaves treated like classical cornices with pedimented entrance porticos with Palladian entrances, and windows with shutters. In Santa Cruz, this building type is often square in form with bow windows and swag details. It often blends with Queen Anne in its details.

Mission Revival: (1900-1935) A revival style stemming from the widespread American interest in Western historical roots around the turn of the century. In California, the Mission Revival style was inspired by a romantic rediscovery of the State's Hispanic era. Characterized by white walls, arches, low-pitched red tile roofs, hipped or edged by curvilinear parapets or gable ends, arched windows, and arcades. Balconies and towers are also common but there is very little other ornamentation.

Neoclassical Revival: (1900-1912) In residential architecture, Neoclassical Bungalows predated the evolution of the Craftsman Bungalow, and was a transition from the vernacular platform-framed Queen Anne houses of the 1890s to the more casual bungalows of the Craftsman era. Neoclassical houses feature classical details such as Tuscan columns and eave corbels, and continued the tradition of enclosed rafters and wide soffits at the roofline. These houses are also characterized by use of dual or tri-bevel drop siding with little segmentation other than at the water table. The style is also found in larger commercial and institutional buildings at the beginning of the twentieth century, the style in various forms continuing into the 1920s.

Craftsman: (1906-1930) Arising from the Arts and Crafts Movement, Craftsman houses are associated with the handmade character of the construction and materials as they represent a natural as opposed to an aesthetic image. These wood and often stucco houses are sometimes characterized by battered boulder or clinker brick chimneys and foundations, shingle siding, and exposed rafters and knee brace brackets under the eaves. Craftsman bungalows built during the early twentieth century have a heavy, horizontal orientation that is often highlighted by long porch beams, broad eaves, and ribbons of windows, knee braces at their gable ends, outlookers, massive porch posts and/or truncated posts that rest on solid, sided porch railings, exposed rafter tails and other expressions of joinery, and wide front doors, as well as double-hung and casement windows with horizontal or square, rather than vertical, proportions.

Spanish Colonial Revival: (1920s and later) In Santa Cruz, essentially a more elaborate version of the Mission Revival derived from the Spanish Colonial period, with white walls and red tile roofs. The style is characterized by incorporating fewer arches, textured and ornamental wall surfaces with concentrations of ornament around doors and windows, iron and wood balconies and window grills into the design.

Period Revivals: (1920s-1940) During the 1920s and 1930s, a broad range of historical styles was revived in domestic architecture. Altogether called the Period Revival, it took the form of the **Tudor Revival, Normandy Cottage, Colonial Revival, Mission and Pueblo Revivals, Mediterranean, French Eclectic, and Spanish Eclectic** styles. Associated with and deriving from Craftsman houses of the teens, Craftsman houses during the Interwar years took on new exterior detailing reminiscent of historic and international examples. Even very modest residences included eclectic detailing, such as Spanish tile and slate roofs, raised and inset plaster ornament, arched porches and arched picture windows, shaped buttresses, and the occasional ornamental column. Growing out of a similar desire for traditional and historical forms of Europe and looking to colonial New England and the Middle-Atlantic states for design features, designers included gambrel roofs, shuttered windows, and classical pediments over symmetrical front entries. One of the new building types that emerged in this period is the automobile garage.

Art Deco and Moderne: (late 1920s-late 1940s) Also known in its later forms as “Streamlined Moderne,” Art Deco and Art Moderne buildings took their shapes from the aerodynamic appearance of automobiles, airplanes, and ship designs. Smooth cement, brick, or stucco expanded the verticality and then the horizontality of large building volumes, while reconfiguring the concept of ornament to these modern constructions. Popular primarily in commercial buildings, in Santa Cruz, many buildings of this style are associated with nautical design imagery.

Bay Region II: (1928-1970s) (also called **Second Bay Tradition** or **Second Bay Area Tradition**) Rooted in in the San Francisco Bay Area, this style is also referred to as "redwood post and beam", and is characterized by a rustic, woodsy philosophy and features sleek lines and machine aesthetic. A regional implementation of mid-century modernism, the style is easily recognizable in California’s coastal and vacation areas, and is associated with California’s casual lifestyle and indoor-outdoor living.

Minimal Traditional: (late 1930s-1950s) Some vernacular houses, particularly in the late 1930s and early 1940s, were built very simply in what is referred to as “Minimal Traditional style.” The style is most often displayed with one-story, unadorned, stucco houses with gabled roofs, shallow eaves and simplified porch designs. Within the Minimal Traditional style evolved a distinctive, 1940s, residence that features simplified roofs, often hipped, and horizontal window lites, often steel casements but also sometimes double-hung wood sash. Detailing in these later buildings is somewhat less traditional and more typically geometric, particularly accentuating horizontal lines, such as a pattern of horizontal rails between the porch posts. Minimal Traditional buildings are a transition between the revival styles into post-war Ranch-style houses.

International style: (1945-1970) a movement that began before World War I that emphasizes function in architectural design and strips decorative elements and traditional stylistic approaches from the architectural vocabulary and is based on designing buildings in simple cubist forms with no reference to local styles or materials. Characterized by modern building materials, such as concrete, steel and plate glass, it has dominated commercial architecture since about 1950.

Googie: (1945-1970) Roadside architecture that evolved after World War II when Americans began to spend more time in cars, Googie describes a futuristic, often flashy, building style. It has its roots in the Mid-Century modern architecture of Southern California, and was used for restaurants, motels, bowling alleys, and assorted roadside businesses, Googie architecture was designed to attract customers. Reflecting high-tech space-age ideas, the buildings are often constructed with glass and steel. Typical Googie details include: flashing lights and neon signs, boomerang and palette shapes, starburst shapes, atom motifs, flying saucer shapes, sharp angles and trapezoid shapes, and zig-zag rooflines.

Wrightian: (1950-present) Derived from Frank Lloyd Wright’s Prairie and Usonian styles of architecture. Wright’s style was undoubtedly popular during his lifetime, but a new wave of Wrightian architecture spread throughout the country in the 1950s and up to present day. Much of this remaining influence derives from architects trained at the Taliesin Fellowship, started in 1932. The original purpose of the school was to train architects to work with organic architecture. This architecture emphasizes the horizontality of the structure through the use of deep, broad eaves, banded windows, and incorporation into the landscape. Wrightian designs include the roof as an essential characteristic in the overall form.

Folk: (determined by specific property) An imprecise term for unique architecture with no pretense of following current styles of architecture. Such buildings often use local materials or re-used structures, often by the people who planned to live or work in them. Works of folk architecture are built not by architects, but by owners of the buildings or local master craftsman or artists.

Vernacular: (dates often revealed by type of materials and craftsmanship used) Used here to refer to structures, usually commercial or industrial in use, typical of the geographic area but not representative of any formal architectural style. These structures are designed by builders and lack sufficient ornamental detail to characterize them as belonging to a recognized style. The most common vernacular residence form in Santa Cruz is the L-plan house with a gabled roof, usually of one-story, but found in many variations and with many different uses. Of the earliest American-era buildings in Santa Cruz, only a few may still be extant and are of the vernacular **National** style. Sometimes in commercial architecture, buildings were of the **False Front** design, made to look like typical buildings of the Old West.

RESOLUTION NO. NS-28,621

**RESOLUTION OF THE CITY COUNCIL OF THE CITY OF SANTA CRUZ
ACKNOWLEDGING THE ENVIRONMENTAL DETERMINATION, ACCEPTING
THE VOLUME III HISTORIC BUILDING SURVEY AS A BACKGROUND PLANNING
DOCUMENT AND ADOPTING AMENDMENTS TO THE CITY HISTORIC BUILDING
LIST**

WHEREAS, Volume III of the City Historic Building has been prepared to implement General Plan policies which call for the continual update of the City's survey of historic properties; and

WHEREAS, all properties included in the Volume III Survey meet historic criteria listed in Section 24.12.440 (c) of the City zoning ordinance regulations regarding historic preservation; and

WHEREAS, an historic zoning incentive ordinance (Ordinance No. 2012-19) has been adopted to grant variations to standard zoning regulations to properties which are included on the City Historic Building List; and

WHEREAS, in accordance with City Council direction, property owners of Volume III Survey properties have been advised of the historic zoning incentive ordinance and the Survey review and adoption process, and have been advised of their opportunity to "opt out" of inclusion of the City Historic Building List; and

WHEREAS, public workshops on the Volume III Survey and the related historic zoning incentive ordinance were held on December 12, 2012, and January 9, 2013; and

WHEREAS, the project qualifies for a Categorical Exemption (Class 5 – Minor Alterations in Land Use Limitations) from the provisions of the California Environmental Quality Act; and

WHEREAS, the Historic Preservation Commission conducted a public hearing on February 20, 2013, and voted unanimously to recommend City Council acceptance of the Volume III Historic Building Survey as a background planning document and adoption of amendments of the City Historic Building List as indicated on the attached Exhibit "A;" and

WHEREAS, the City Council conducted a public hearing on March 26, 2013; and

WHEREAS, the City Council now makes the following findings:

FINDINGS

With regard to the Environmental Determination

The decision-making body has considered the Categorical Exemption together with comments received during the public review process and finds, on the basis of the whole record before it, that there is no substantial evidence that the project will have a significant effect on the environment, and that the Class 5 (Minor Alterations in Land Use Limitations) Categorical Exemption reflects the City's independent judgment and analysis.

With regard to the Amendment of the City Historic Building Survey, Section 24.12.440 (2)

All properties included in the Volume III Survey meet historic criteria listed in Section 24.12.440 (c) of the City zoning ordinance. The Survey was prepared by Archives and Architecture, a professional historic consulting firm, under contract with the City. Volume III property owners who have chosen to "opt out" of listing on the City Historic Building List have not been included on the list. Public hearings have been held by the Historic Preservation Commission and City Council.

NOW THEREFORE, BE IT RESOLVED by the City Council of the City of Santa Cruz, that it hereby acknowledges the Categorical Exemption, accepts the Volume III Historic Building Survey as a background planning document and adopts amendments to the City Historic Building List as indicated on Exhibit "A" attached hereto and made part hereof.

PASSED AND ADOPTED this 26th day of March, 2013, by the following vote:

AYES: Councilmembers Terrazas, Comstock, Lane, Mathews, Posner, Vice
Mayor Robinson
NOES: Councilmembers:
ABSENT: Councilmembers:
DISQUALIFIED: Mayor Bryant

APPROVED: _____
Mayor

ATTEST: _____
City Clerk

EXHIBIT "A"
LIST OF PROPERTIES IN VOLUME III
HISTORICAL BUILDING SURVEY
BY ADDRESS, WITH OPT-OUTS INDICATED

* Street Addresses and Assessor's Parcel Numbers for walls, stairways, steps and curbs indicate the primary address/APN for such features which may also extend beyond the primary address/APN

** Comment Legend: Opt Out indicates property owner submitted Opt Out form prior to adoption. Opt Out properties are not on the City Historic Property List and are therefore not subject to City historic ordinance requirements or eligible for use of historic zoning incentives.

Street Address*	APN*	Vol./Page #	Name/Style	Comments**
<u>Buildings</u>				
114 Alhambra Avenue	010-281-10	3/23	<i>McKay House</i>	<i>Opt Out</i>
307 Berkeley Way	009-221-39	3/24	<i>Pilkington House</i>	<i>Opt Out</i>
203 Blackburn Street	004-031-10	3/25	<i>Trolley Car House</i>	<i>Opt Out</i>
1010 North Branciforte Avenue	009-234-41	3/26	<i>National Style House</i>	
423 Broadway	005-941-07	3/27	<i>Bowman House</i>	
700 Block of Broadway	010-111-14	3/28	<i>New Broadway Apartments</i>	
104 Bronson Street	011-164-06	3/29	<i>Santa Cruz Fruit & Olive Canning Company</i>	<i>Opt Out</i>
430 Caledonia Street	010-063-14	3/30	<i>Zamzow House</i>	
214 California Avenue	004-153-01	3/31	<i>Santa Cruz Market</i>	
711 California Street	006-491-09	3/32	<i>Howe House</i>	
831 California Street	006-481-06	3/33	<i>Wenban House</i>	<i>Opt Out</i>
320 Cedar Street	005-144-13	3/34	<i>Modern Baking Company</i>	<i>Opt Out</i>
517-519 Center Street	005-132-03	3/35	<i>All Souls Unitarian Church</i>	
918 Center Street	005-047-01	3/36	<i>Dr. Nelson Dental Office</i>	
313 Chestnut Street	006-502-10	3/37	<i>Vossberg House</i>	
516 Chestnut Street	005-071-20	3/38	<i>Stick Style House</i>	<i>Opt Out</i>
223 Church Street	005-072-49	3/39	<i>Wessendorf & Son Mortuary</i>	<i>Opt Out</i>
220 Cleveland Street	006-201-08	3/40	<i>Dickinson House</i>	<i>Opt Out</i>
200 Coral Street	001-044-34	3/41	<i>Cameron Engineering</i>	<i>Opt Out</i>

Street Address*	APN*	Vol./Page #	Name/Style	Comments**
<u>Buildings</u>				
Delaware Avenue between Shaffer Road and Natural Bridges Drive	003-061-13/ 003-061-14	3/42	<i>Antonelli's Pond</i>	
213 Elm Street	005-147-12	3/43	<i>Colonial Revival Style House</i>	
404 Escalona Drive	006-081-41	3/44	<i>Canfield House</i>	<i>Opt Out</i>
1211 Fair Avenue	003-043-24	3/45	<i>Kitchen's Castle</i>	
122 Fern Street	008-161-13	3/46	<i>Oliver House</i>	
118 First Street	007-213-07	3/47	<i>Walsh House (Boca Del Cielo Inn)</i>	
75-81 Front Street	007-151-05	3/48	<i>Pacific View Court</i>	<i>Opt Out</i>
418 Front Street	005-151-39	3/50	<i>Huston & Weymouth Garage</i>	<i>Opt Out</i>
428 Front Street	005-151-22	3/51	<i>Fulmer's Furniture Store</i>	
429 Front Street	005-152-01	3/51	<i>Thrash Pontiac Motors</i>	
514-518 Front Street	005-151-37	3/52	<i>Ward & Thrash Oakland & Pontiac Sales</i>	<i>Opt Out</i>
705/725 Front Street	005-081-59/ 005-081-60	3/53	<i>Santa Cruz County Jail</i>	
423 High Street	006-081-11	3/54	<i>Snyder House</i>	
801 High Street	006-061-09	3/55	<i>Messiah Lutheran Church</i>	<i>Opt Out</i>
900 High Street	001-022-40	3/56	<i>First Congregational Church</i>	<i>Opt Out</i>
606 Highland Avenue	001-081-42	3/57	<i>Wagner House</i>	
123 Jordan Street	006-162-02	3/58	<i>Notley House</i>	
425 King Street	006-221-32	3/59	<i>Mission Hill Middle School</i>	<i>Opt Out</i>
532 King Street	006-142-08	3/60	<i>Church House</i>	
1504 King Street	002-183-01	3/60	<i>Lachman House</i>	<i>Opt Out</i>
229 Laurel Street	007-021-01	3/61	<i>Fosters Freeze</i>	<i>Opt Out</i>
1121 Laurel Street	004-011-07	3/62	<i>Rhein House</i>	<i>Opt Out</i>
1125 Laurel Street	004-011-06	3/63	<i>Devlin House</i>	
512 Lincoln Street	006-472-09	3/64	<i>Clark House</i>	<i>Opt Out</i>
120 Maple Street	005-143-16	3/65	<i>Heath House / First Advent Christian Church Rectory</i>	
220 Maple Street	005-147-06	3/66	<i>Gardner House</i>	<i>Opt Out</i>
438 Market Street	008-271-44	3/67	<i>Villa Maio Cottages / Sherman Villa Cottages</i>	<i>Opt Out</i>
226 Marnell Avenue	009-351-20	3/68	<i>Whaley House & Poultry Farm</i>	<i>Opt Out</i>
350 Mission Street	006-171-44	3/69	<i>First Presbyterian Church</i>	

Street Address*	APN*	Vol./Page #	Name/Style	Comments**
<u>Buildings</u>				
1500 Mission Street	006-181-89	3/70	McClure's Gas Station	Opt Out
1604 Mission Street	002-235-20	3/71	Bay'N Mission Market	
1901 Mission Street	004-123-51	3/72	County Bank of Santa Cruz	Opt Out
2541 Mission Street	003-031-07	3/73	Coast Drum & Box Company	
111 Mott Avenue	010-283-04	3/74	Pait House	Opt Out
231 Otis Street	006-202-01	3/75	Miller House	
1129 Pacific Avenue	005-141-01	3/76	Morris Abrams Store	
1344 Pacific Avenue	005-081-35	3/77	Palomar Hotel	
1534 Pacific Avenue	005-051-02	3/78	Hugo Hihn Building	
240 River Street	008-311-35	3/79	Pastrof Motel	Opt Out
538 Seabright Avenue	011-163-13	3/80	Seabright Cash Store/Seabright Post Office	Opt Out
541 Seabright Avenue	010-212-06	3/80	Youngman Building	
1307 Seabright Avenue	010-092-10	3/81	Church of God Building	
321 Second Street	007-213-04	3/82	Modern Manor Apartments	Opt Out
510 Soquel Avenue	010-051-07	3/83	Bear Service Auto Repair	
514 Soquel Avenue	010-051-07	3/84	Auto Wrecking House	
526 Soquel Avenue	010-051-51	3/85	Medical Arts Building	
536 -540 Soquel Avenue	010-051-12	3/86	Cedar Medical Clinic / Walter's Prescription Pharmacy	
555 Soquel Avenue	010-012-45	3/87	Santa Cruz Hospital	Opt Out
622 Soquel Avenue	010-561-03	3/88	Espanola Grocery #7 (Shopper's Corner)	
723 Soquel Avenue	010-022-37	3/89	Kaiser Upholstery	
910 Soquel Avenue	010-071-02	3/90	Gephardt's Grocery Store	
1103 Soquel Avenue	010-042-20	3/91	Eastside Fire Station	
1114-1116 Soquel Avenue	010-081-02	3/92	West Coast Realty / White House Creamery	
1127 Soquel Avenue	010-042-35	3/93	Beeler's Hardware	
1129 Soquel Avenue	010-042-15	3/94	Sisley & Perry Vulcanizing	
1134 Soquel Avenue	010-081-07	3/95	Summers House/ Eastside Drug Store	
1141 Soquel Avenue	010-042-14	3/96	Taste Frees	
1142 Soquel Avenue	010-081-08	3/97	Quality Store/Ebert's	Opt Out
603 Third Street	007-271-03	3/98	Ferris-Whitcomb House	Opt Out

Street Address*	APN*	Vol./Page #	Name/Style	Comments**
<u>Buildings</u>				
229 Union Street	005-032-06	3/99	<i>Severe House</i>	
328 Union Street	006-402-39	3/100	<i>National Style Cottage</i>	
341 Union Street	006-401-03	3/101	<i>Fagan Family House</i>	<i>Opt Out</i>
130 Walnut Avenue	005-072-46	3/102	<i>W. H. Crowe & Sons Garage/ Chase Mortuary</i>	<i>Opt Out</i>
512 Walnut Avenue	006-431-10	3/103	<i>Effey/Alzina House</i>	
624 Walnut Avenue	006-212-18	3/104	<i>Daubenbiss House</i>	
349 Washington Street	007-011-01	3/105	<i>Brazelton House</i>	
514 Washington Street	005-133-11	3/106	<i>Chambers House</i>	<i>Opt Out</i>
550 Water Street	005-252-36	3/107	<i>Water Street Medical Plaza</i>	
Building A	005-252-28	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building B	005-252-35	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building C	005-252-23	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building D	005-252-43	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
	and -44			
Building E	005-252-32	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building F	005-252-34	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building G	005-252-33	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building H	005-252-30	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building I	005-252-42	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building J	005-252-42	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building K	005-252-39/ 005-252-41	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
Building L	005-252-39	3/107	<i>Water Street Medical Plaza</i>	<i>Opt Out</i>
1055 Water Street	009-244-13	3/108	<i>Charm Salon/ Ferrell's Donut Shop</i>	
114 Wendell Street	008-093-30	3/109	<i>Hamber House</i>	<i>Opt Out</i>
112 West Cliff Drive	004-311-05	3/110	<i>Castagnola-Olivieri House</i>	<i>Opt Out</i>
116 West Cliff Drive	004-311-06	3/111	<i>Canepa House</i>	<i>Opt Out</i>
120 West Cliff Drive	004-311-07	3/112	<i>Dabadie-Pieracci House</i>	
1168 West Cliff Drive	003-292-13	3/113	<i>Petersen House</i>	
1802 West Cliff Drive	003-273-45	3/114	<i>Casa Mañana</i>	<i>Opt Out</i>

Street Address*	APN*	Vol./Page #	Name/Style	Comments**
<u>Walls, Stairways, Steps, and Curbs</u>		3/115		
407 Cliff Street	007-112-09		<i>Cliff Crest wall</i>	
150 Emmett Street	006-362-01		<i>Mission Hill Wall</i>	
124 First Street	007-213-08		<i>Edric wall</i>	
80 Front Street (across from)	Across Third Street from		<i>Pacific Bluffs Wall</i>	
	007-152-02			
80 Front Street	007-152-02		<i>Sunshine Villa wall</i>	
81 Front Street	007-151-10		<i>Quarry and Tidestone wall and stairs</i>	
102 Green Street	006-404-03		<i>Young's wall</i>	
123 Green Street	006-402-18		<i>Reynolds-Hug wall</i>	
126 High Street	001-122-23		<i>Mission stone arch</i>	<i>Opt Out</i>
104 King Street	006-163-07		<i>D.H. Clark wall</i>	
110 King Street	006-163-08		<i>Cobblestone wall</i>	
405 Leibrandt Street	007-103-09		<i>Granite Rock wall</i>	<i>Opt Out</i>
121 Main Street	007-221-01		<i>Seabeach wall</i>	
315 Main Street	007-131-05		<i>Carmelita Cottage curb</i>	
2015 North Pacific Avenue	006-362-07	3/118	<i>Anthony's Flight stairs</i>	
35 Pacific Avenue (north of)	North of 004-091-25		<i>Blackburn Terrace wall (portion of)</i>	
217 Pacific Avenue	007-151-10		<i>Cottage Cliff stairs</i>	
401 Pacific Avenue (across from)	Across from 007-023-20	3/116	<i>Lanterncliff Wall</i>	
100-104 Pine Place	006-412-03/006-412-02/ 006-412-04		<i>Rincon Park Walls</i>	
308-310 Second Street	007-112-14/ 007-112-15		<i>Second Street wall</i>	
202 South Branciforte	010-132-11		<i>Peck Terrace Wall</i>	
611 Third Street	007-271-01		<i>Rio Vista wall</i>	
924 Third Street	007-033-12	3/119	<i>Golden Gate Wall</i>	
152 Walnut Avenue	005-072-48	3/117	<i>Pratchner wall and stairs</i>	
334-340 Walnut Avenue	006-421-04/ 006-421-05		<i>Towne wall and stairs</i>	
415 Walnut Avenue	006-473-01		<i>Santa Cruz High School wall</i>	
130 West Cliff Drive	004-311-08		<i>Jarboe's Flight & Concha</i>	

Street Address*	APN*	Vol./Page #	Name/Style	Comments**
<u>Walls, Stairways, Steps, and Curbs</u>				
174 West Cliff Drive	004-081-18	3/120	<i>Del Mar wall</i>	
<u>Hitching Posts, Hitching Rails, and Mounting Blocks</u>				
208 Escalona Drive	006-161-17	3/122	<i>Lynch House wall</i>	
123 Green Street	006-402-18	3/124	<i>hitching post</i>	
419 Locust Street	006-411-13	3/123	<i>mounting block</i>	
236 Ocean View Ave	010-131-21	3/125	<i>hitching post</i>	
303 Ocean View Ave	010-102-26	3/126	<i>hitching post</i>	
406 Windham Street	010-141-15	3/128	<i>hitching rail</i>	<i>Opt Out</i>