

# CONTEXT II

ARCHITECTURE IN  
THE CITY OF SANTA CRUZ  
1850-1950

CHAPTER 4  
CONTEXT II  
RESIDENTIAL, COMMERCIAL AND INSTITUTIONAL ARCHITECTURE  
IN THE CITY OF SANTA CRUZ—1850-1950

**OVERVIEW**

The 1976 survey of historical buildings in the City of Santa Cruz contains an apt statement concerning architectural styles: "In a city like Santa Cruz which is somewhat removed from major centers of architecture, styles are more likely to blend together in composites and 'imperfect' combinations as interpreted by builders who do not have a firsthand background in the source of the style." With the exception of a relatively few architect designed buildings, structures in Santa Cruz generally reflect the skill level and imagination of the individual builder. This should not be construed as a negative statement. As the author of the City survey further observed: "Although the buildings which result from this imperfect attention to historical accuracy are less sophisticated in an academic sense than strict representations of any particular style, they often compensate in their imagination and freshness."

The following is a chronological discussion of the most prevalent architectural styles seen in the City of Santa Cruz. Architectural terms are applied loosely since, as noted, most buildings reflect individual interpretations rather than strict expressions of a formal style. Time periods are likewise elastic since some styles came late to the area and persisted longer than in other parts of the state.

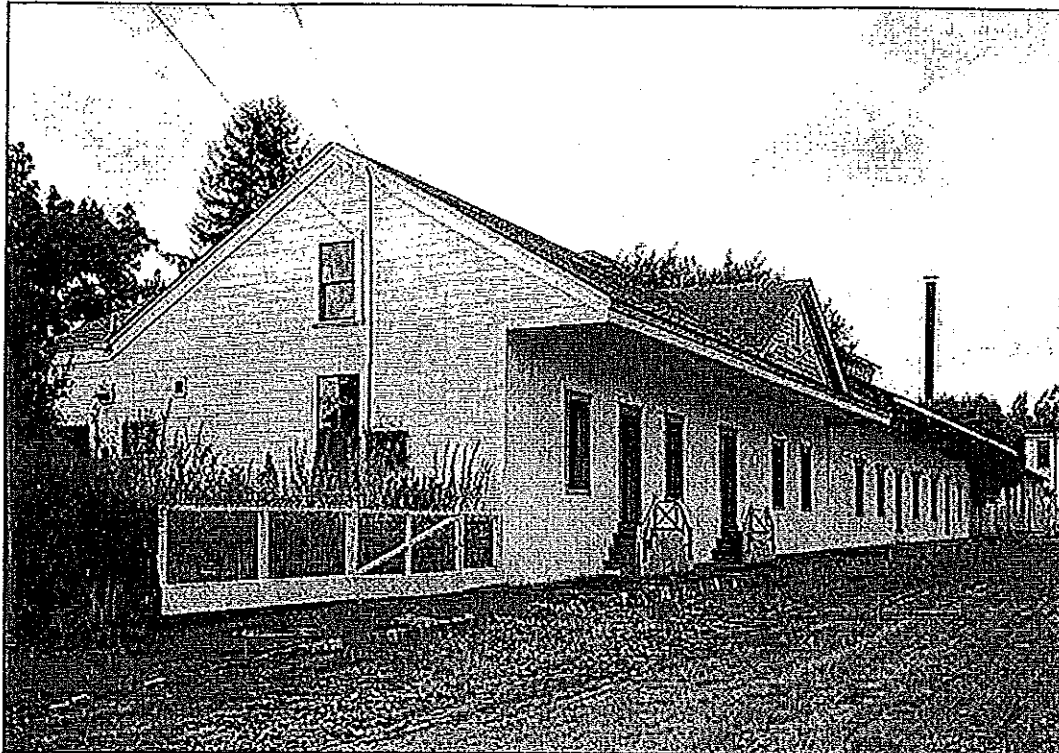
Brief synopses of descriptions of architectural styles have been taken from a standard text on the subject: Virginia and Lee McAlester's, *A Field Guide to American Houses*. Information about these styles as adapted in Santa Cruz comes from *The Santa Cruz Historic Building Survey* prepared for the City of Santa Cruz by Charles Hall Page and Associates, Inc. The reader is directed to these sources for detailed information on each style including drawings, photographs and a glossary of terms.

In addition, *The Sidewalk Companion to Santa Cruz Architecture* by John Chase, remains the standard reference on the architecture of the city and outlying areas. Irreverent, opinionated and full of historical information, the book provides much more than the standard walking tour offered by similar guides. It is truly sad that so many of the buildings included in the *Companion* have disappeared due to the 1989 earthquake and its aftermath as well as through development, vandalism and neglect. To peruse the book, however, is to understand the architectural development of the city, realize the extent of the losses suffered and achieve a greater understanding and appreciation of what is left.

**ARCHITECTURAL STYLES**

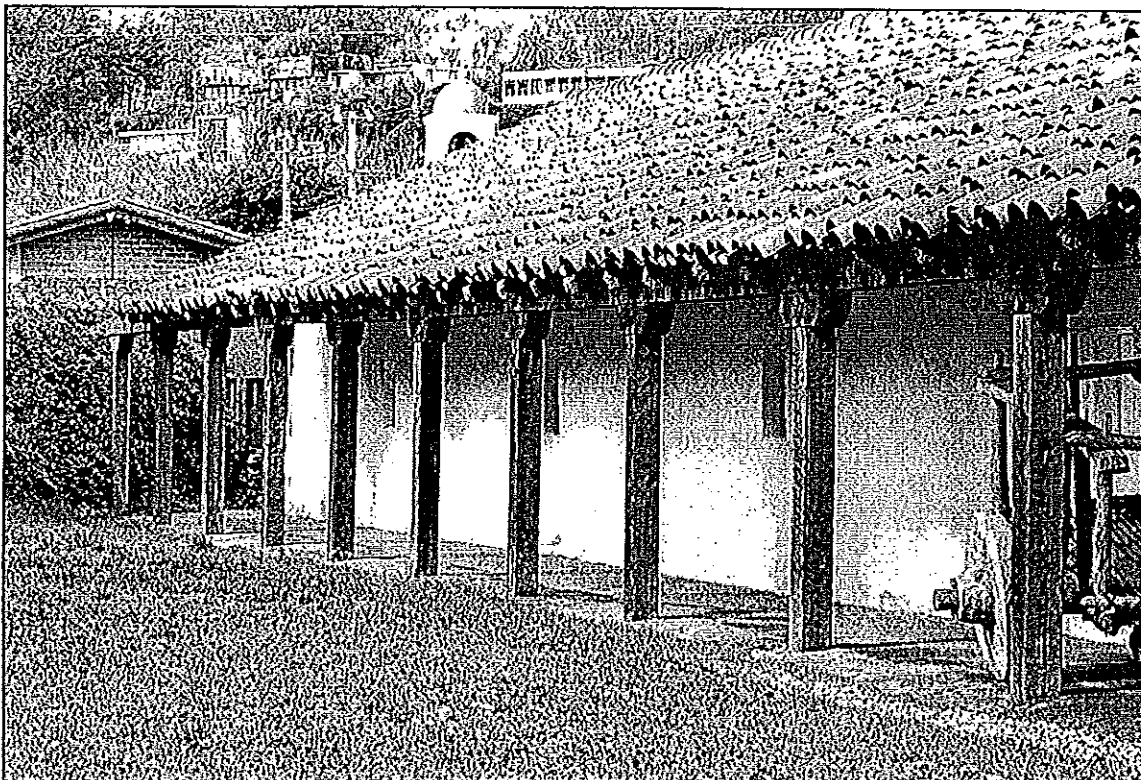
**Spanish Mission and Spanish Colonial Style (1791-1846)**

*History*—California missions reflect an architectural style that has its origins in Spain which, in turn, drew on the grand scale construction of the Romans. In Spanish colonial outposts such as Mexico and Peru, this style was often combined with the indigenous architecture and adapted to the climate, geography and natural resources of the area. Due to the lack of indigenous architecture in California, however, a different form developed that is referred to by some architectural historians as the Franciscan style. Although many Franciscans had contact with either Spanish or Mexican styles and construction techniques, the ability to adapt these styles to



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FIGURES 154 & 155. *The Mission Adobe, located in the Santa Cruz Mission State Historic Park, is the last remaining structure on the site from the period and one of only two examples in Santa Cruz that illustrates the original Spanish Colonial style. Built in 1824, it was converted into two units of family housing beginning in 1848 and restored to its original period in 1990. The photo above was taken in 1936 while the building was still used as a residence.*





California was limited by both a lack of natural resources, such as wood, and a local labor force skilled in construction crafts

What resulted was a simpler, more scaled down version of Spanish and Spanish colonial styles with buildings constructed from locally available material, primarily adobe. The Mission outbuildings also reflected this simple style and examples of utilitarian adobe structures could usually be found at various locations on the Mission property, far removed from the Mission complex itself. After secularization, this type of vernacular architecture was adapted by Hispanic ranchers because of its practicality, appropriateness to the climate and use of readily available materials.

The first European-Americans to the area adopted the style since they generally acquired property by marrying into one of the Mexican families who owned land grants. After 1850, as these grants were sold off to new settlers, the architecture brought from the East Coast and Midwest quickly replaced the Spanish style

*Characteristics*—The Spanish Mission and Spanish colonial styles as seen in the Santa Cruz area are characterized by a long, low profile and rectangular plan with shallow pitched gable roofs, generally of tile, or later, wood shingles and thick white washed adobe walls. Ornamentation is minimal with few window openings and multiple external doors. Porches, when used, are long and narrow and open onto an internal courtyard. The function of the porches is to provide sheltered passageways between rooms since there were usually no internal hallways.

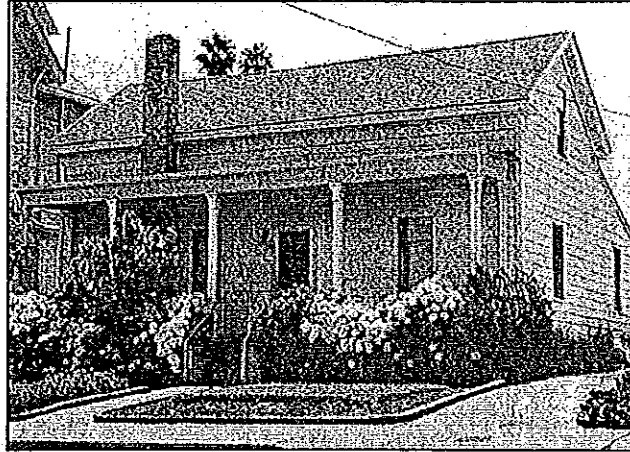
#### **Salt box (c. 1850-1870)**

*History*—This style is more a distinctive form rather than a true style. Derived from English models, the form was brought to California by settlers from the East coast. Various adaptations were made depending on location, and were constructed from available local material. For this reason these New England versions were generally frame while those in the plains and southwest were made from sod or adobe. The simplest versions of these styles were replaced with more sophisticated versions when standardized house plans and various kinds of building materials became available and could be shipped via the railroad.

*Characteristics*—Also known as folk houses, the form was, for the most part, a simple box with no decorative embellishments. As more space was needed, shed additions were made to the back and sometimes to the sides of the original structure. Simple covered porches were also added, usually to the front. Examples of this type can be seen on the Mission plaza including 109 Sylvar, and scattered throughout the city. Worker housing near the tanneries and mills on what is now Encinal Street and older farm buildings take this form. While some remain unadorned, most have had decorative wooden trim added later when these embellishments became readily available for an inexpensive price.

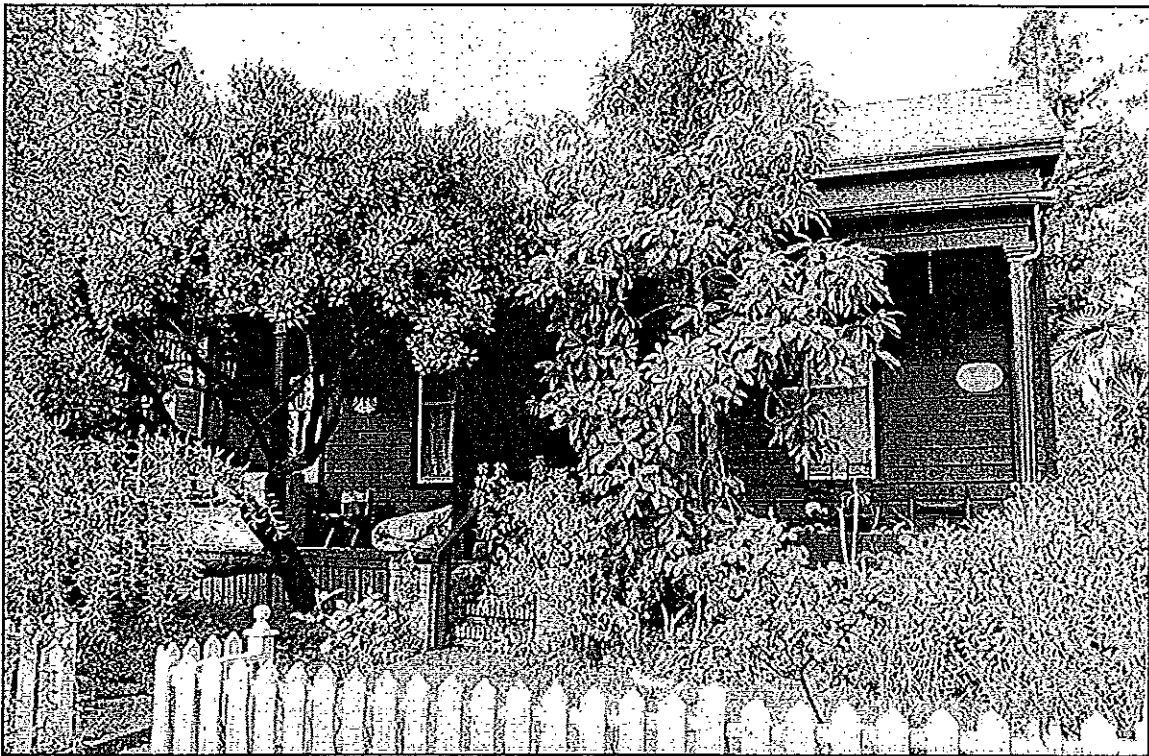
#### **Romantic Styles (Greek Revival, Gothic Revival, Italianate, Octagon)**

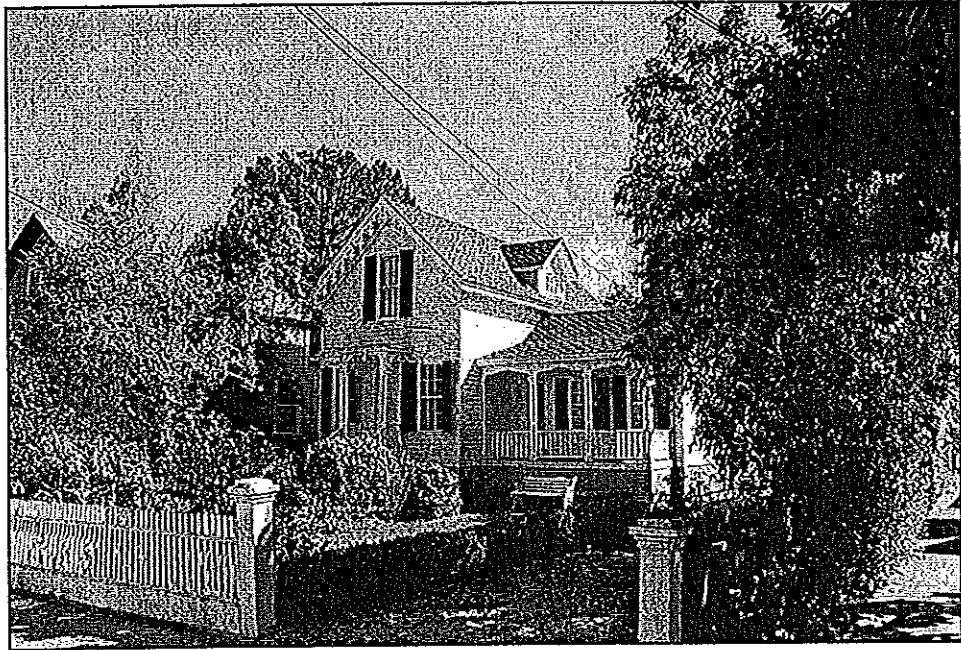
*History*—The East Coast, prior to 1840, tended to be dominated by a single European based architectural style that persisted for a long period of time. Beginning in the 1840s, however, house styles were influenced by the first popular pattern book, Andrew Jackson Downing's, *Cottage Residences*, published in 1842. Downing advocated the adaptations of several architectural styles in addition to the predominate Greek Revival (including medieval) which led to Gothic Revival and Italian Renaissance which, in turn, produced Italianate. Other, more exotic fashions based on Egyptian, Oriental and Swiss Chalet shapes were less popular but occasionally seen. California pioneers arriving after 1840 brought their knowledge of these architectural ideas with them and adapted them to the homes they built. How close they were to



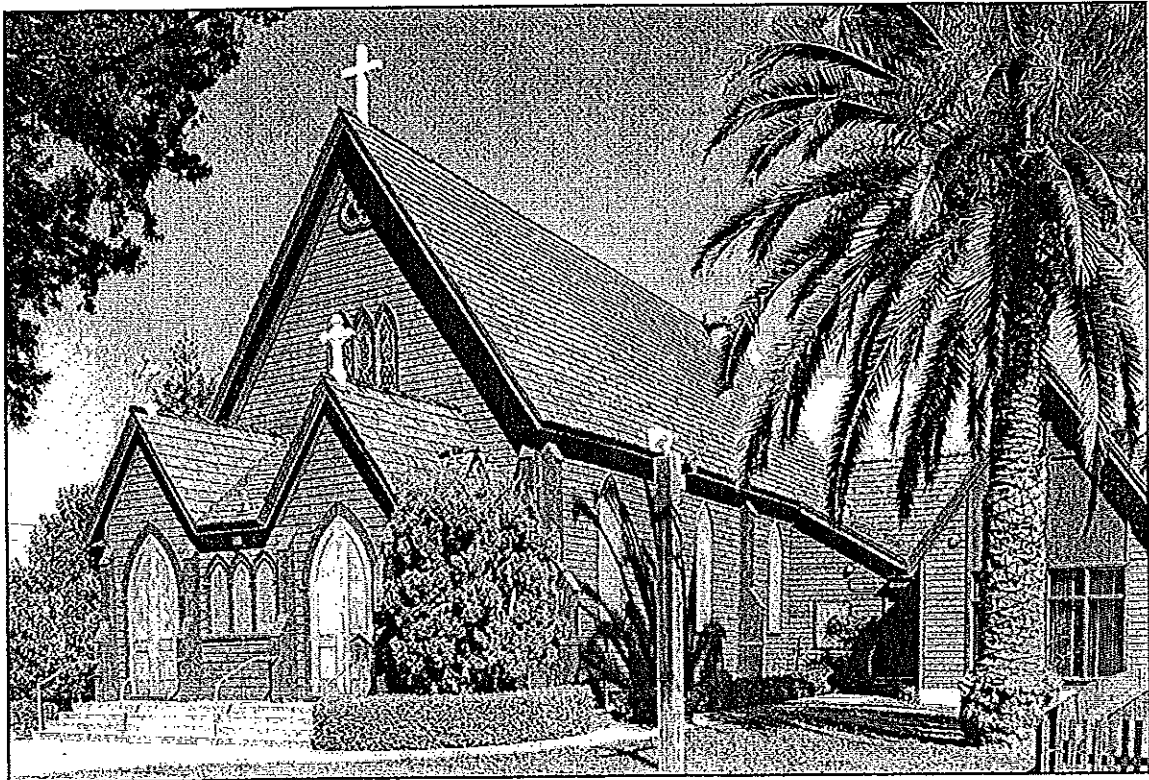
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FIGURES 156 & 157. *The Alzina house, built about 1850 and located at 109 Sylvar, is believed to be the oldest frame house in Santa Cruz. Its simple, unadorned style is characteristic of early salt box houses.*





FIGURES 158 & 159. Two examples of Gothic Revival style are the c. 1860 house at 335 Union Street and the Santa Cruz's oldest church, Calvary Episcopal at 538 Center Street which was built in 1864.

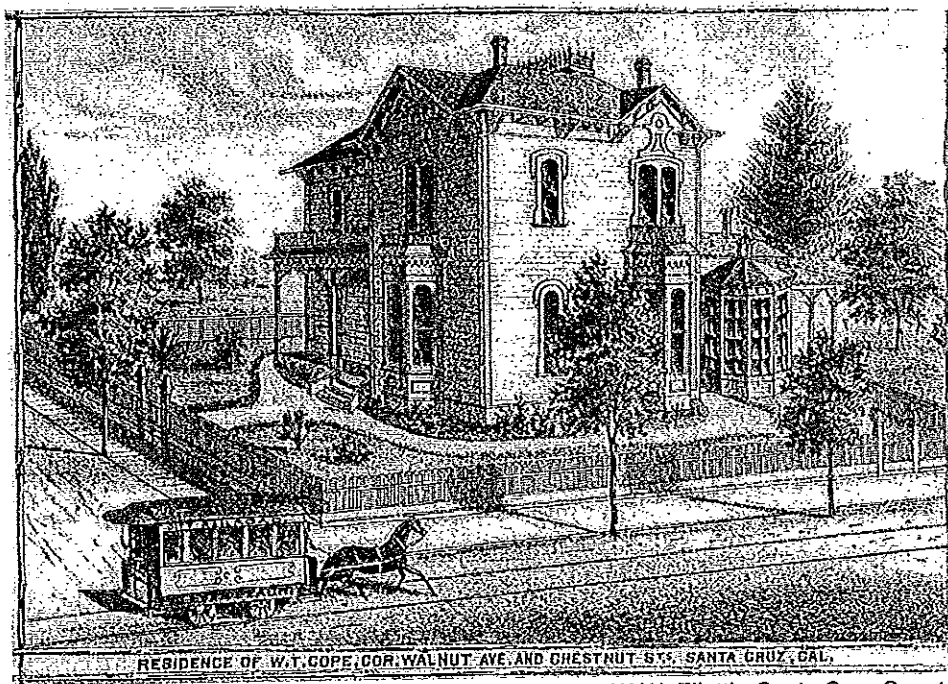




FIGURES 160 & 161. *Two examples of Italianate style are located at 123 Green Street (above) and 170 West Cliff Drive (below) which was designed by John Morrow.*



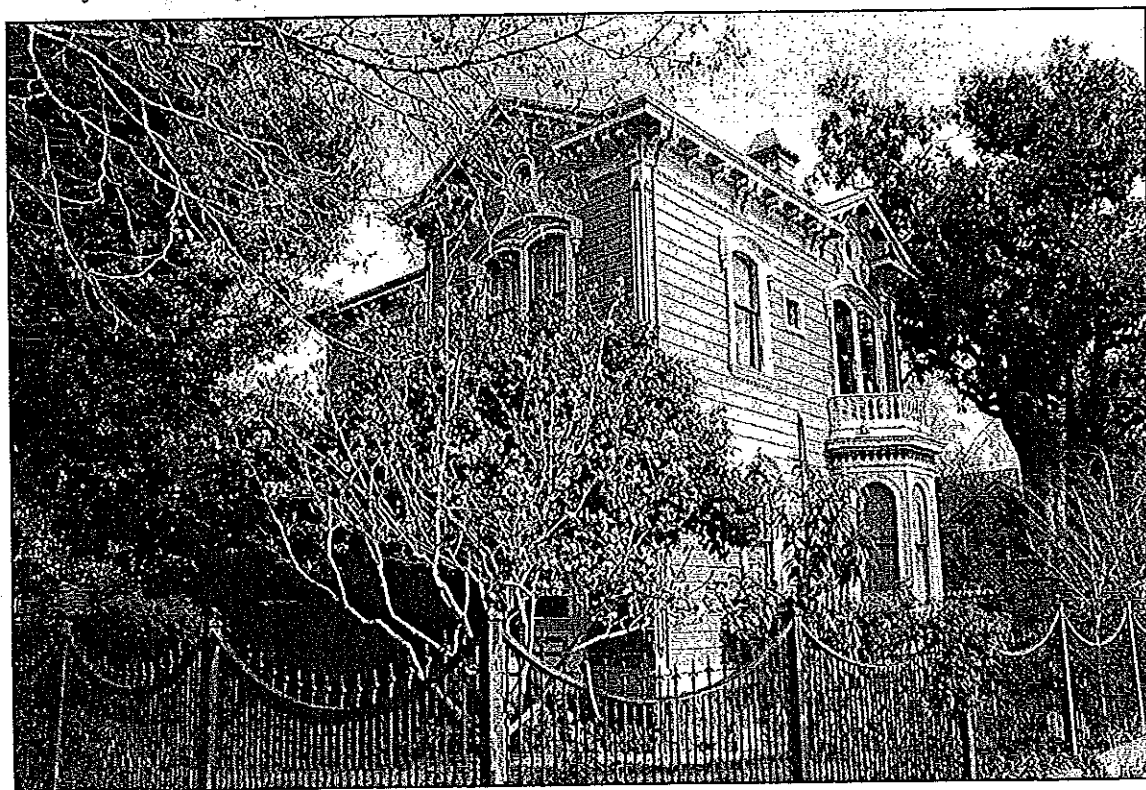




RESIDENCE OF W.T. COPE, COR. WALNUT AVE. AND CHESTNUT STS., SANTA CRUZ, CAL.

W.W. Elliott's Santa Cruz County

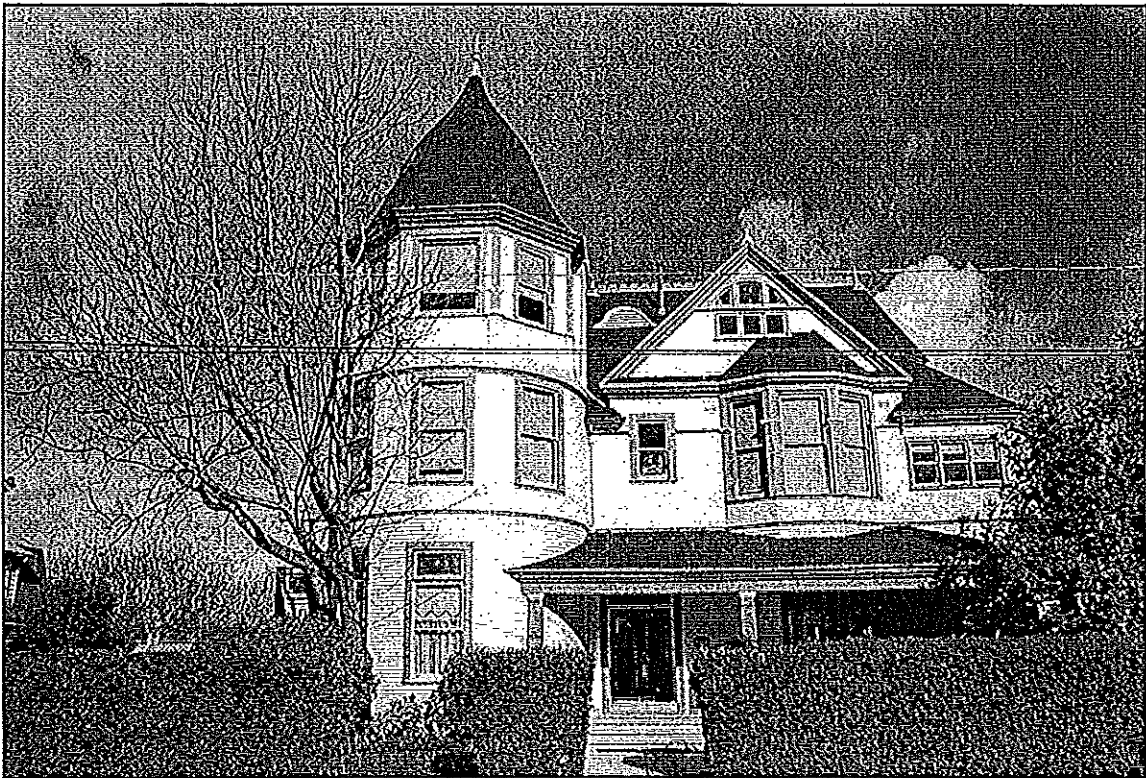
FIGURES 162 & 163. *The house at 249 Walnut is Italianate with Gothic Revival details. The drawing above comes from an 1879 history. Below is a photograph of the building as it appears today.*

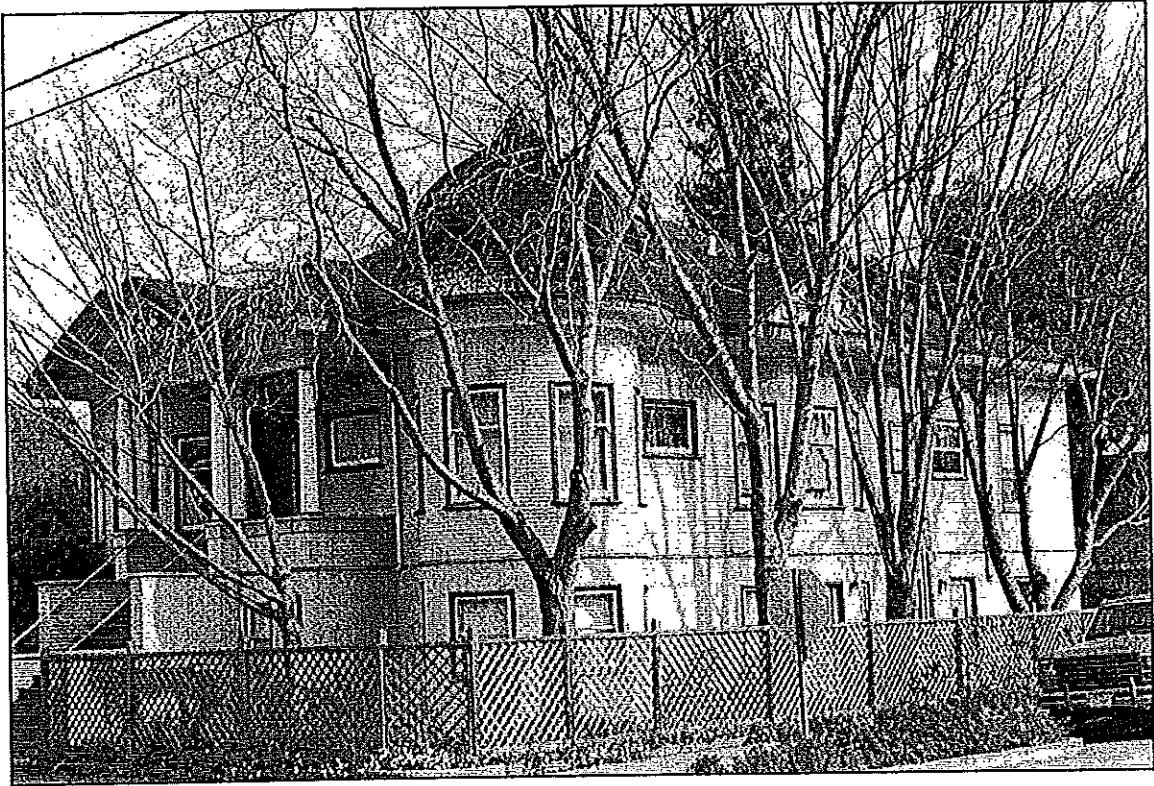




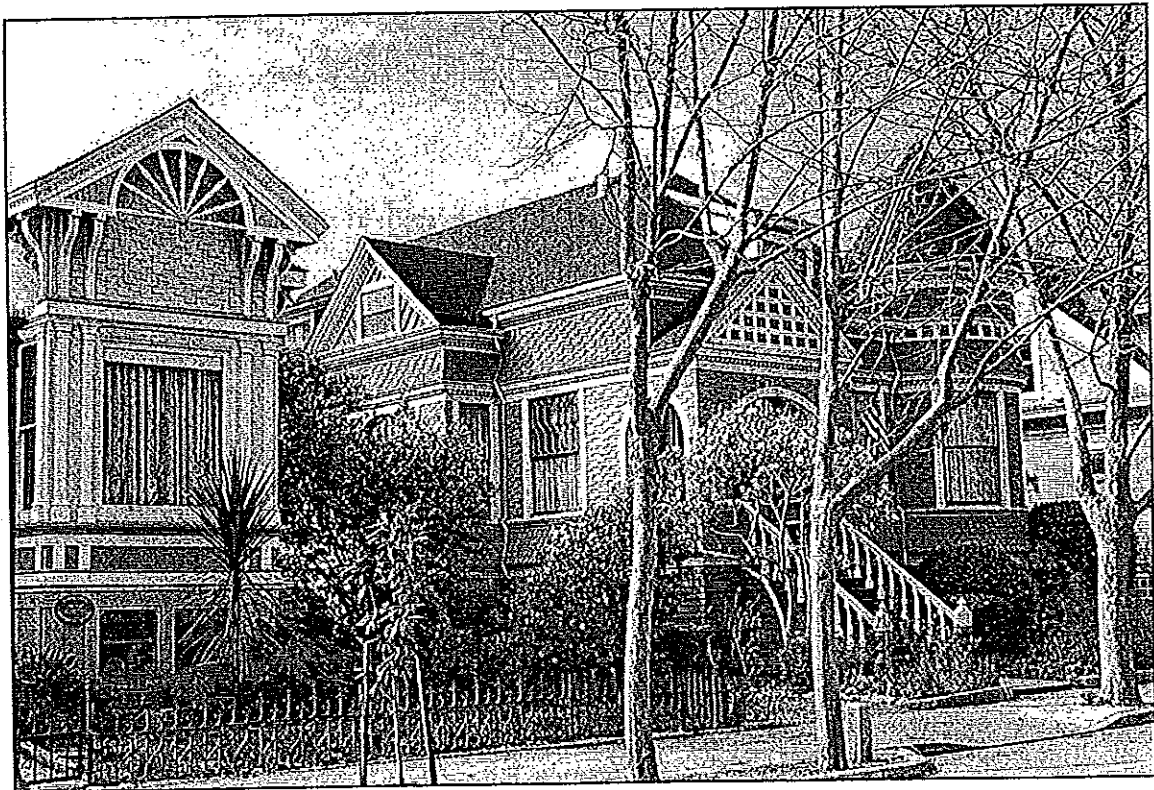
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FIGURES 164 & 165. *Golden Gate Villa at 924 Third Street (above at the turn of the century) was designed by San Francisco architect Thomas J. Welch in 1891. Its style, according to architectural historian John Chase, shows Queen Anne influences with large simple masses and bands of windows characteristic of Shingle style.*





FIGURES 166 & 167. A number of houses in the downtown area were designed in the popular Queen Anne style. These include the house shown above at 419 Lincoln built c.1900 and below right at 219 Walnut built c.1895.

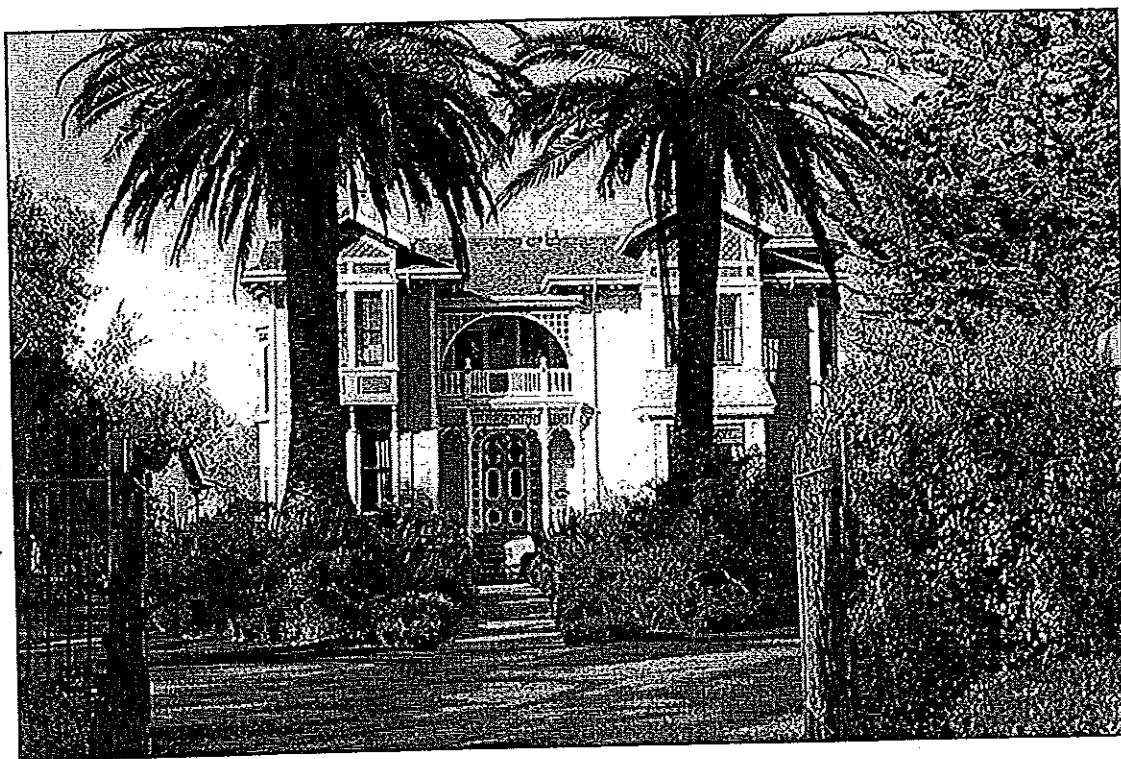




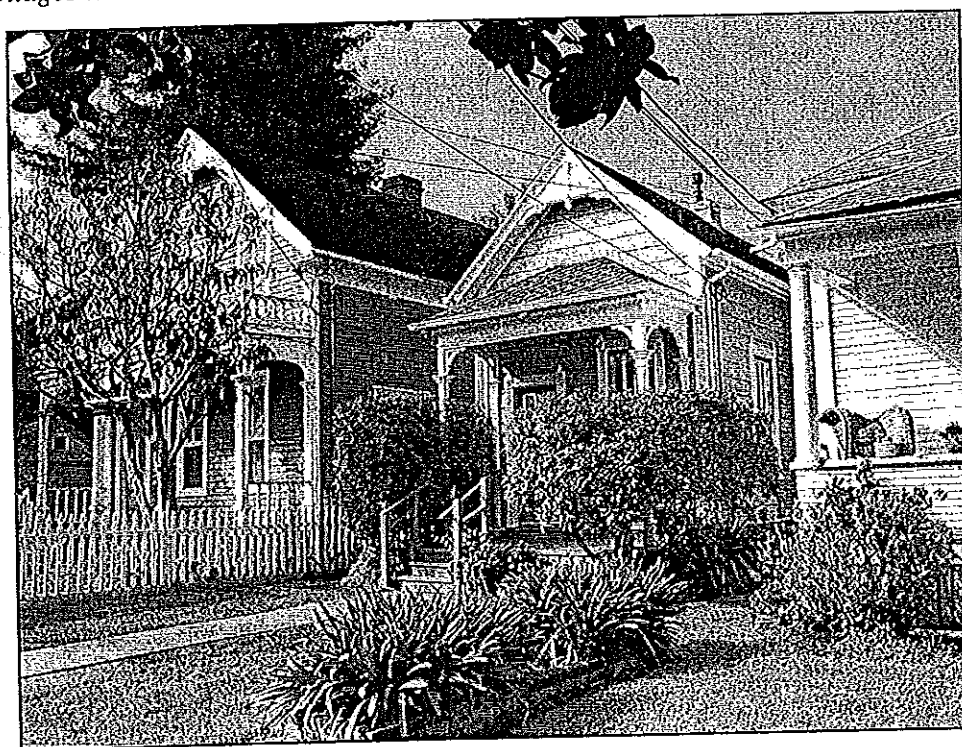


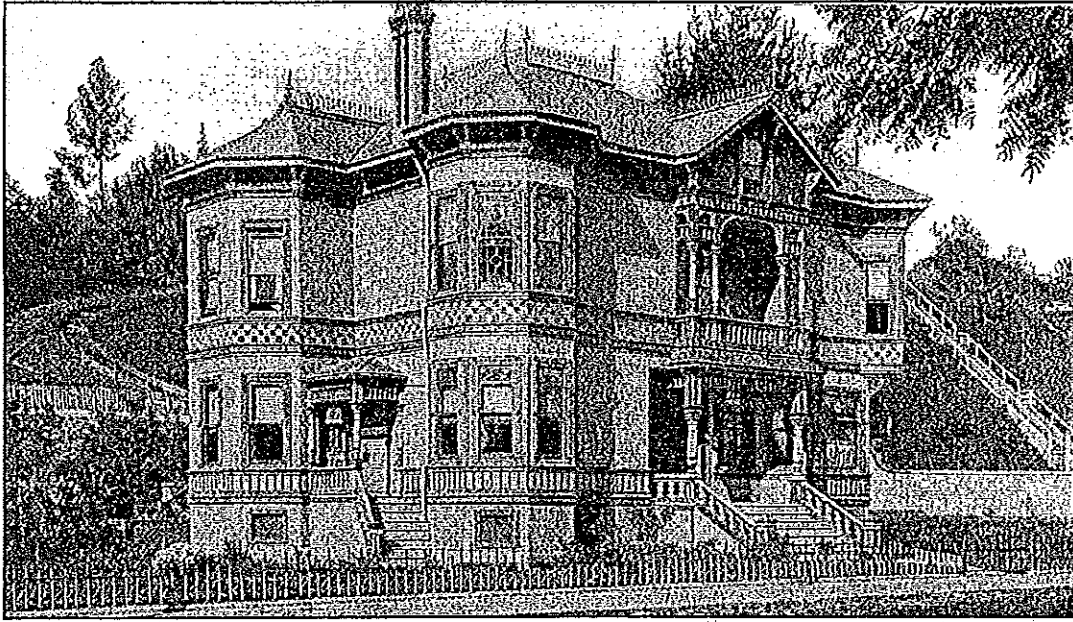
FIGURES 168 & 169. *Damkroeger and Saunders designed the Stick-Eastlake style house at 215 Walnut in 1890 (above). Below is the the Eastlake style Epworth House at 320 Santa Cruz Avenue designed in 1887 by Daniel Damkroeger.*





FIGURES 170 & 171. *The Stick Eastlake house (above) at 245 Ocean View was built in 1876 and remodeled c. 1885. The style was also popular in small cottages like the one at 621 Washington (below center) built c. 1880.*





FIGURES 172 & 173. *The Hinds House at 529 Chestnut (seen above c. 1889), was designed by architect John H. Williams in the Stick Eastlake style. Built in 1888, it is listed in the National Register of Historic Places.*



the original depended largely on the financial means of the owner and the skills of the builder. In some remote areas of California, especially in the arid South, adobe construction continued longer than it did in the Santa Cruz area where there was a plentiful supply of timber and mills to process the lumber. This, along with the readily available pattern books, made early settlements within the County and the city resemble towns of the East coast and mid-West.

### *Characteristics*

*Greek Revival (1850s-1860s)*—This was one of the most popular styles in the Eastern United States in the mid 19th century. Elements of the style persisted longer in Santa Cruz and were often blended with aspects of the Italianate. Greek Revival is characterized by a low pitched gabled or hipped roof with a cornice line of main roof and porch roofs emphasized with a wide band of trim. Most examples of this style have porches supported by prominent square or rounded columns and a front door surrounded by narrow sidelights (long narrow windows) and transom lights (windows) above.

*Gothic Revival (1850s-1860s)* —This equally popular style of the period features a steeply pitched roof generally with steep cross gables decorated with lacy vergeboards. Windows commonly extend into the gables and have a pointed arch (Gothic) shape. A one story porch is usually present supported by flattened Gothic arches. Although the style originated in the early 19th century as a popular design for churches, institutions and large houses, it later become popular for small houses and cottages.

*Italianate (1860-1910)*—Identifying features of this style include two or three stories, a low pitched hipped roof with widely overhanging eaves under which are decorative brackets. Windows are generally tall and narrow with elaborate arched or curved crowns. Other details sometimes include a raised front porch and detailed entrance portico.

*Octagon (1850-1920)*—This unusual style is rarely seen outside New York, Massachusetts and the Midwest where only a few hundred survive. This eight sided structure is generally two stories with a range of stylistic details including wide overhanging eaves, octagonal cupolas and porches. One story cottages built in this style can be found in Seabright and an institutional version, the old Hall of Records, is located downtown.

### **Victorian Styles (Second Empire, Eastlake-Stick, Queen Anne, Shingle Style)**

*History*—Although the reign of Queen Victoria took place from 1837 to 1900, the architectural styles that are included within the catch all term "Victorian" enjoyed their greatest popularity in this country from about 1860 through the early 1900s.

During this period, a dramatic change took place in building design and construction. Rapid industrialization and the growth of the railroad made possible the wide-spread adoption of techniques that included balloon frame construction, mass-produced building components such as doors, windows, roofing, siding and the elaborate decorative elements that became characteristic of the period.

While the style was based primarily on Medieval forms such as multi-textured walls, asymmetrical facades and steeply pitched roofs, the fanciful and exuberant detailing was a new innovation. Unlike the preceding styles such as Greek, Gothic and Italianate which are easy to differentiate, the styles of the Victorian period tended to overlap and elements of different styles were often used in the same building. By the time the styles reached the more isolated communities of California, "pure" expressions of style were rare and hybrids of every shape, size and style were common.

The City of Santa Cruz has an impressive display of houses representing most of the Victorian styles. Perhaps the best examples are downtown on Walnut Avenue and adjacent streets, Ocean View and a few on Mission Street.

### *Characteristics*

*Second Empire (1880s)* — This style features a mansard roof which makes the upper story a part of the roof. Other features include molded cornices, and decorative brackets beneath the eaves.

*Eastlake (1880s)*—This style, which is primarily a style of ornament was developed by an English designer of farm houses, Charles Eastlake. It is generally characterized by an irregular plan outlined with gabled roofs with flaring eaves and square bays. The ornamental details include spindles, curved brackets, carving and grooved moldings which are often applied with great profusion. This style is common to Santa Cruz and is generally seen in combination with the Stick Style.

*Eastlake-Stick (1880s)*—The style features a gabled roof, generally steeply pitched with cross gables and decorative trusses at the apex, overhanging eaves with exposed rafter ends and wooden wall cladding. The style takes its name from the patterns of horizontal, vertical or diagonal boards (stickwork) that interrupt the wooden wall cladding. Pure Stick Style is rarely found in Santa Cruz but is seen in combination with Eastlake.

*Queen Anne (1885-1900)* —This originally English style which arrived in California after 1885, features a steeply pitched roof with irregular shape generally with a dominant front-facing gable. Patterned shingles, cutaway bay windows and other devices are used to avoid a smooth-walled appearance. The asymmetrical facade often has a partial or full-wide porch, one story high and extended along one or both side walls. Santa Cruz renditions of the style are often blended with elements of Colonial Revival, Shingle and Craftsman.

*Shingle Style (1885-1900)*—This style generally has an asymmetrical facade with irregular, steeply pitched roof line that features intersecting cross gables and multi-level eaves and extensive porches. Its most prominent feature is the wall cladding and roofing consisting of continuous wood shingles. The shingled walls continue without interruption with no corner boards. Examples of this style are rare in the city. Two can be found on King Street at 204 and 1120 as well as the clubhouse at Pogonip which is a later and much more simplified, rustic version.

**Eclectic (Colonial Revival, Mission Revival, Bungalow, Craftsman, Spanish Colonial Revival, Neo-Classical Revival, Period Revival, Moderne, Modern — California Ranch , Vernacular and Contemporary Folk)**

*History*—The Eclectic movement in the United States began at the end of the 19th century. While the Victorian era featured stylistic mixtures, the Eclectic movement stressed relatively pure interpretations drawn from Classical, Medieval, Renaissance styles. The trend, which began when European trained architects produced period houses for their wealthy clients, was further encouraged by the Chicago Colombian Exposition of 1893 which stressed correct historical interpretations of European styles. Architectural modernism, which in the United States produced the Craftsman and Prairie styles, began at the turn of the century and almost supplanted period styles. After World War I, however, European styles again enjoyed a resurgence and, in the 1920s, even modest houses and cottages featured styles built to resemble old world landmarks. The movement was aided by the wide availability of pattern books and Sears, Roebuck "Houses by Mail" that featured models such as the Lenox: "a half timbered English



cottage, the Chateau: "a French type home," and a two story "Dutch colonial," with brick chimney and wood shingles

California produced its own version of the period revival with the Mission style that developed at the turn of the century. As previously noted, the Missions were designed in a simplified Spanish Colonial style brought to California by the early friars. The style and building methods were generally abandoned when Anglo Americans poured into the state after the gold rush bringing with them styles popular in the East and Mid-West.

Beginning in the 1880s, there was increasing public interest in restoring the Missions. Real estate promoters and speculators soon seized on this romantic image of California's past and the period from the turn of the century through the 1920s saw an explosion of buildings in the Mission Style including schools, libraries, railroad stations, commercial structures and houses. Aside from the white stucco walls and red tile roofs these structures bore only a passing resemblance to the early missions. The style with all its variations, however, became linked to a way of life considered uniquely Californian.

Architect Bertram Goodhue, in 1915, created a number of elaborately decorated buildings based on the Spanish Colonial style for the San Diego Panama-California Exposition. California architects were quick to adapt design elements from this style, which went beyond the simpler Mission interpretations, and included a broad range of Hispanic-Moorish features. The boom in "Spanish style" buildings continued all over the state until World War II.

In the City of Santa Cruz, there are a number of pre-war neighborhoods designed in this style including the upper end of King Street and surrounding streets. Escalona has larger and more individualized versions. Mission and Spanish Colonial Revival can also be seen in institutional and commercial buildings including schools, motor courts, City Hall and the Veterans Memorial Building.

The two most outstanding large buildings designed in the style are Piedmont Court and the La Bahia. Piedmont Court, an apartment house, was conceived of by a native of Mexico, Pedro Chisem who had planned a number of enterprises in the city which were cut short by a reversal of his financial fortunes. Designed by architect William Bray and completed in 1912 by local investors, it was described at the time by the Santa Cruz Sentinel as "a Los Angeles production, something that is all the rage in the City of the Angels." The two story building is built around a central court with a three story tower at each end. Well proportioned and handsome it has open terraces between the towers so that the rooms take full advantage of the views and are open to the outdoors.

The other apartment building constructed in the style is La Bahia, originally designed in 1920 by San Francisco architect William C. Hays to provide longer term accommodations for the nearby Casa Del Rey Hotel. A later and simpler version of Spanish Colonial Revival, it has two and three story buildings around two terraced central courts with red tiled roofs, a tile tower dome and other details of the style.

The Santa Cruz area has made a unique contribution to the history of modern California architecture with the development of the California ranch house. In 1926, architect William Wurster was invited by the Gregory family to a site in the Santa Cruz mountains near Scotts Valley. Wurster, a University of California, Berkeley-trained architect had a singular vision of the direction that California architecture should take. He was devoted to the idea that residential buildings should both reflect the character of local geography, climate and social framework of the region in which it is built and the needs of the people who live there. In his words, "Architecture is not a goal. Architecture is for life and pleasure and work and for people. The picture frame and not the picture."

With the Gregory house he was able to put his philosophy to work and design a home that he said, after visiting the site, should be a place of peace and rest that is "simple and direct, free from any distorted or overstudied look." Drawing on the traditional California ranch house that had been built on early California ranchos, he adapted its long, low profile, open porches and accessibility to the outdoors, and redefined the style for modern use.

The California ranch house was actively promoted by a part time resident of Santa Cruz County, Laurence Lane, the publisher of *Sunset Magazine* which featured the work of a number of California architects and builders including William Wurster, Gardner Dailey, Cliff May and landscaping by Thomas Church. In 1946, *Sunset* produced a book entitled, *Western Ranch Houses* that featured a complete exploration of the concepts that these and other architects had been developing since the 1920s. Placing the style within its historical context, the book emphasized the importance of the *corredor* or open porch, the garden as an outside room and the modern use of large expanses of glass to take advantage of the view. The purpose of these ideas was to erase the line between indoors and out and to consider the house and its surroundings as one integrated living space.

In the 1920s and 30s, the concept was primarily limited to architect designed houses. Through the Lane's enthusiastic promotion in the pages of *Sunset Magazine*, however, variations of the style eventually appeared in thousands of post World War II housing tracts throughout the state and was subsequently exported back to the Mid-West and East Coast. It is unfortunate that California ranch style is associated with these mass produced and often cheaply made off-shoots which can be seen as infill and in small tracts all over the city of Santa Cruz.

### *Characteristics*

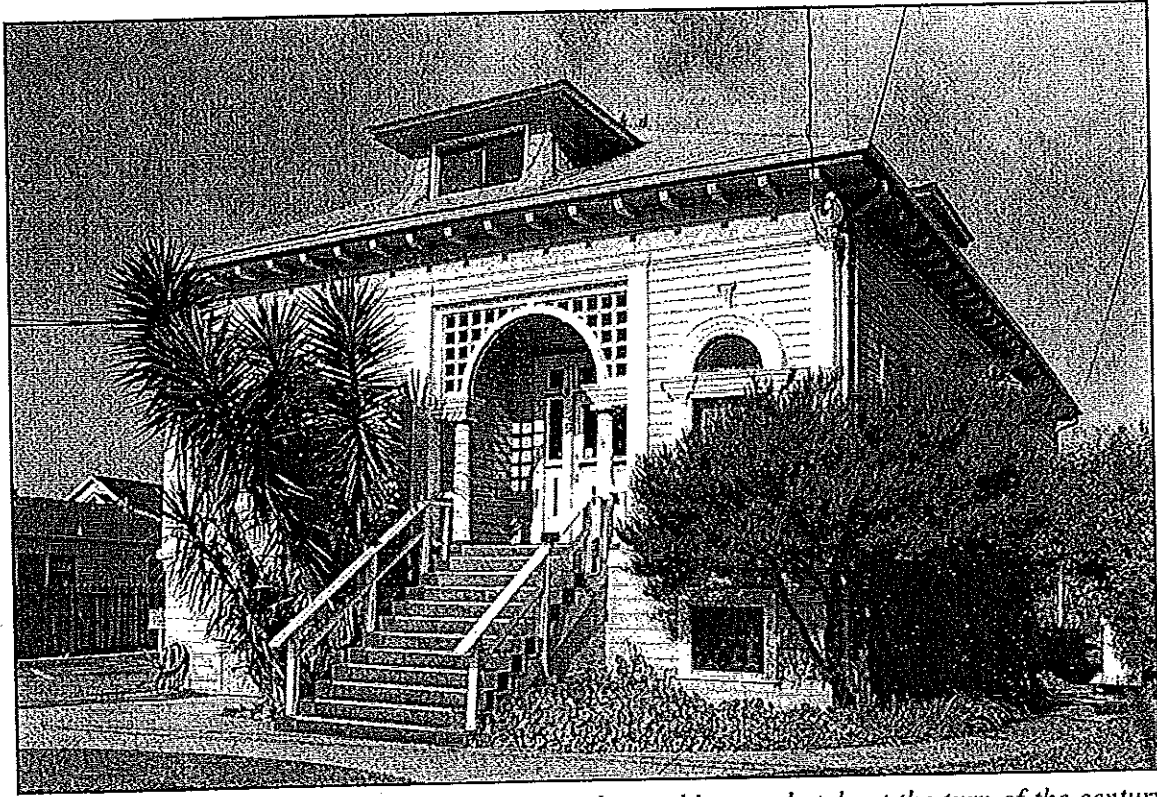
*Colonial revival (1895-1910)* — A revival of the Georgian style of architecture developed in the American colonial period, the style features symmetrical facades, generally with hipped or gambrel roofs, eaves treated like classical cornices with pedimented gables. The front door is accentuated, normally with a decorative crown (supported by pilasters or extended forward and supported by slender columns to form an entry porch.) Doors commonly have overhead fanlights or sidelights and the facade normally show symmetrically balanced window with double hung sashes and shutters. There are a number of outstanding examples of this style in various locations throughout Santa Cruz including 914 Mission and 231 Walnut.

*Mission Revival (1900-1925)* — The style is characterized by white walls, arches, red tile roofs, widely overhanging eaves, usually open. Porch roofs are generally supported by large, square piers, arched above. In general, the style mimics the early California missions. Some structures, especially commercial and institutional buildings have bell towers while residential structures are more modest in scale and detailing. One of the best residential examples of this style can be seen at 314 West Cliff Drive.

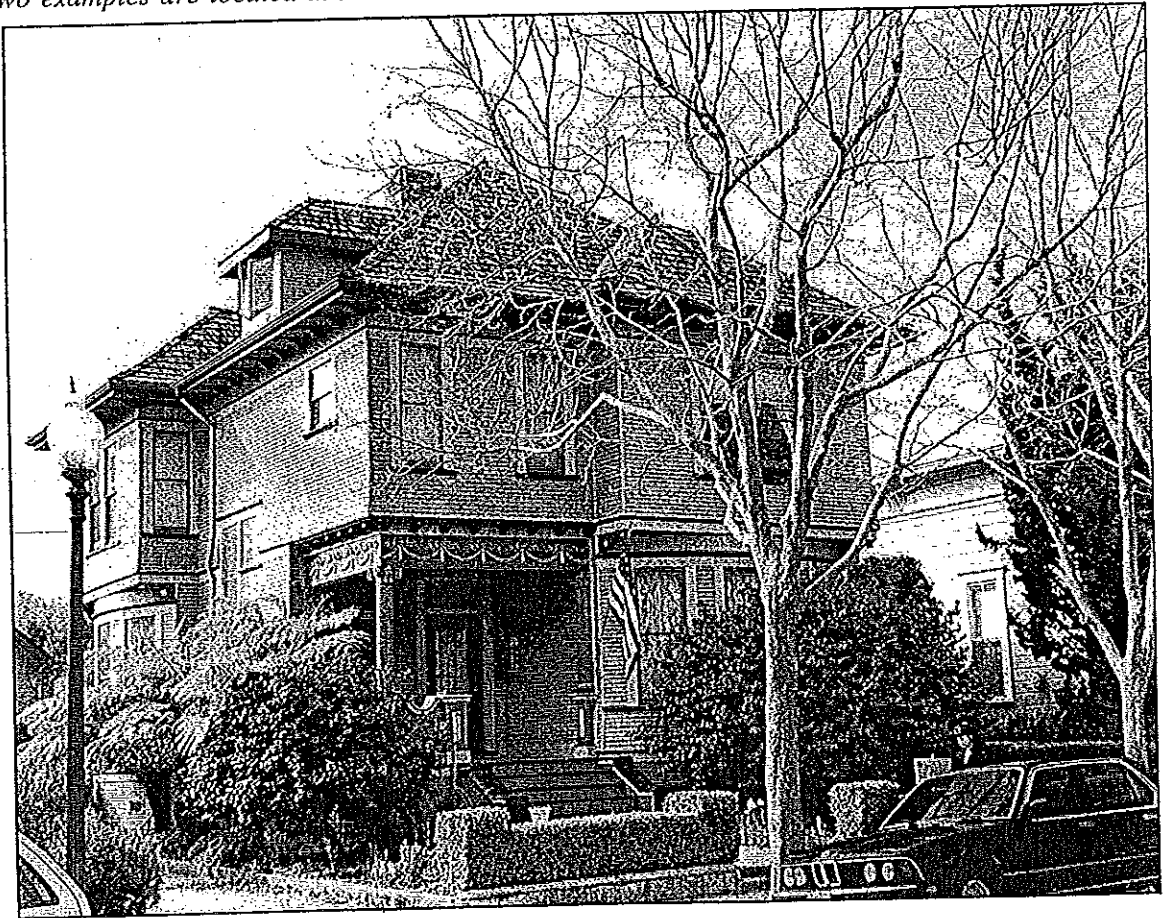
*Bungalow (1905-1925)* — This term generally refers to the small informal house developed in California in the early part of the 20th century that eventually spread across the country. Characteristics include a low pitched roof, generally with a broad gabled porch in front of a similarly gabled house. Bungalow is generally used to denote the form while details are derived from other styles such as Craftsman or Prairie. Bungalows abound in Santa Cruz with some of the best examples being on the West side of the city.

*Craftsman (1910s)* — The features of this style include low pitched gabled roof, wide, unenclosed eave overhang, roof rafters usually exposed, decorative beams or braces commonly added under the gables. Porches have a roof supported by tapered square column which frequently extend to



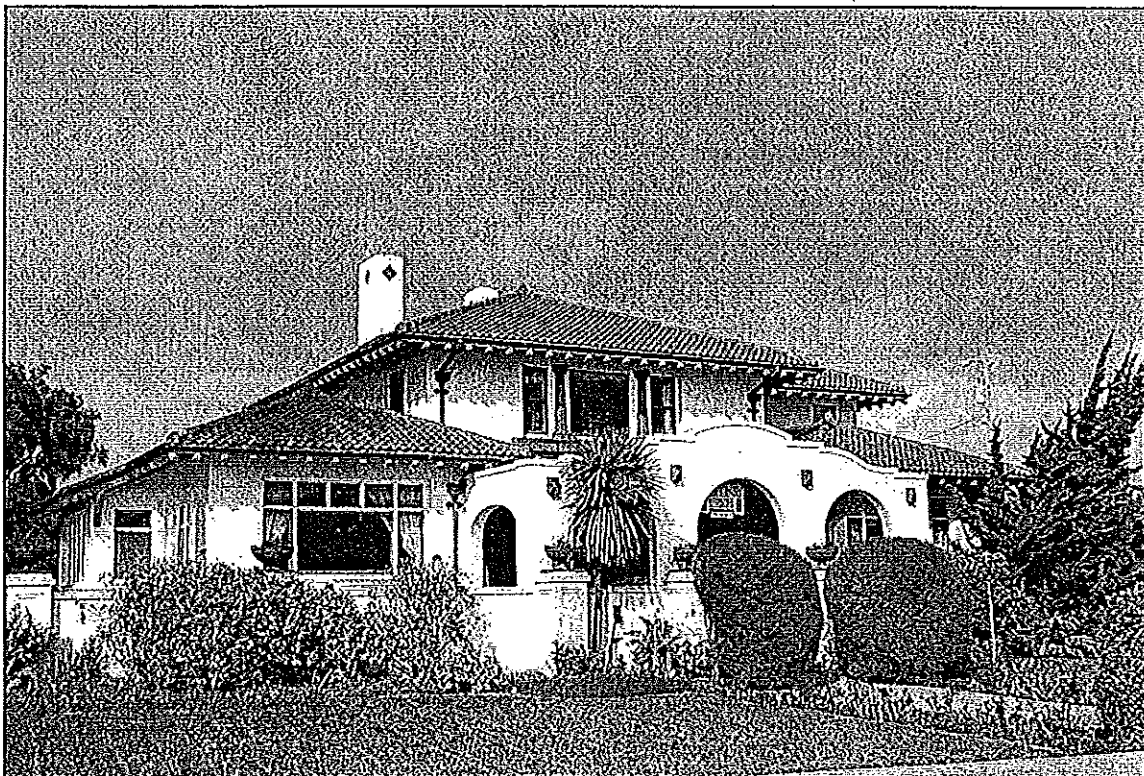


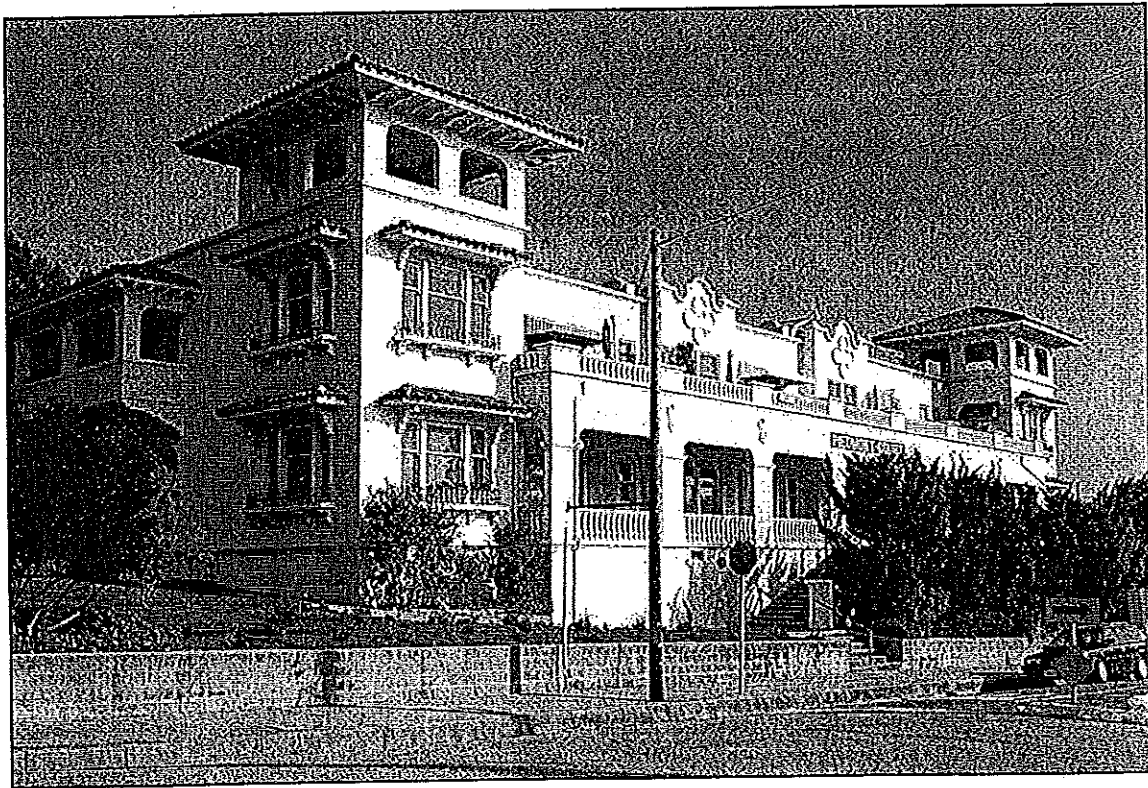
FIGURES 174 & 175. Colonial Revival was a popular architectural style at the turn of the century. Two examples are located at 914 Mission Street (above) and 231 Walnut Street (below).



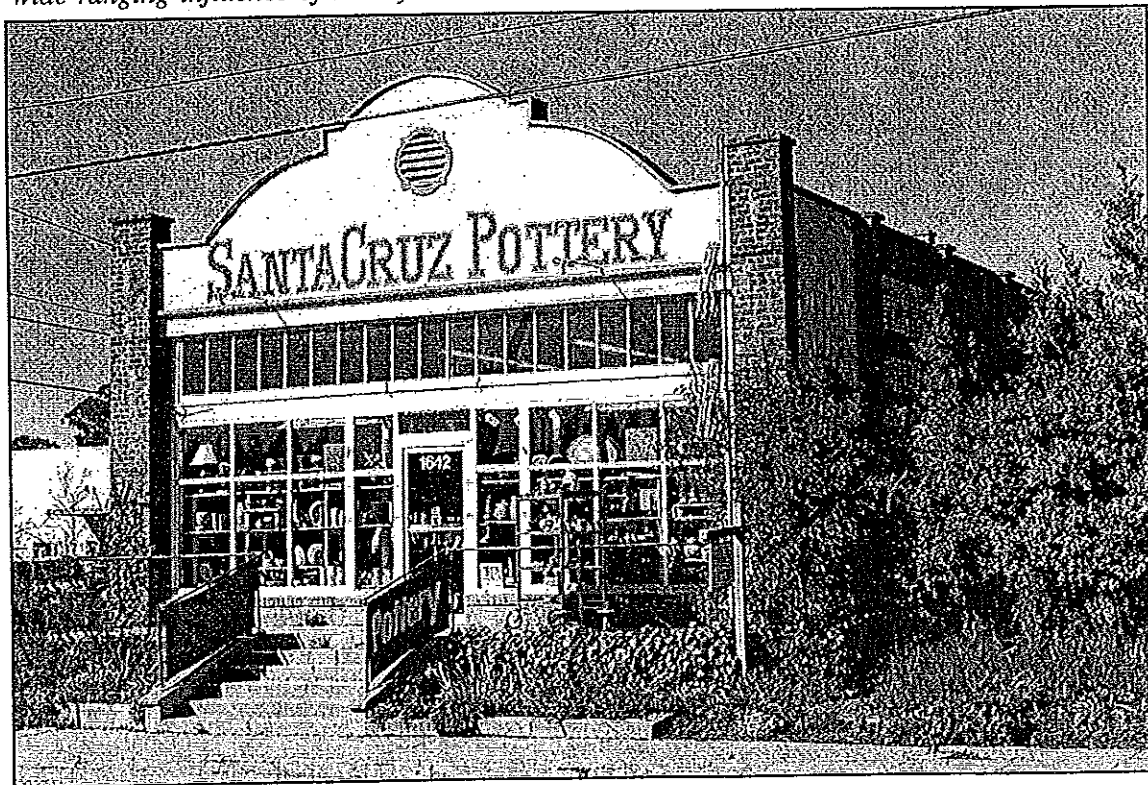


FIGURES 176 & 177. Architect William Weeks designed residences in a number of styles including a 1908 Colonial Revival located at 316 Escalona. The house pictured below is located at 314 West Cliff Drive and was designed in the Mission Revival style by Weeks.





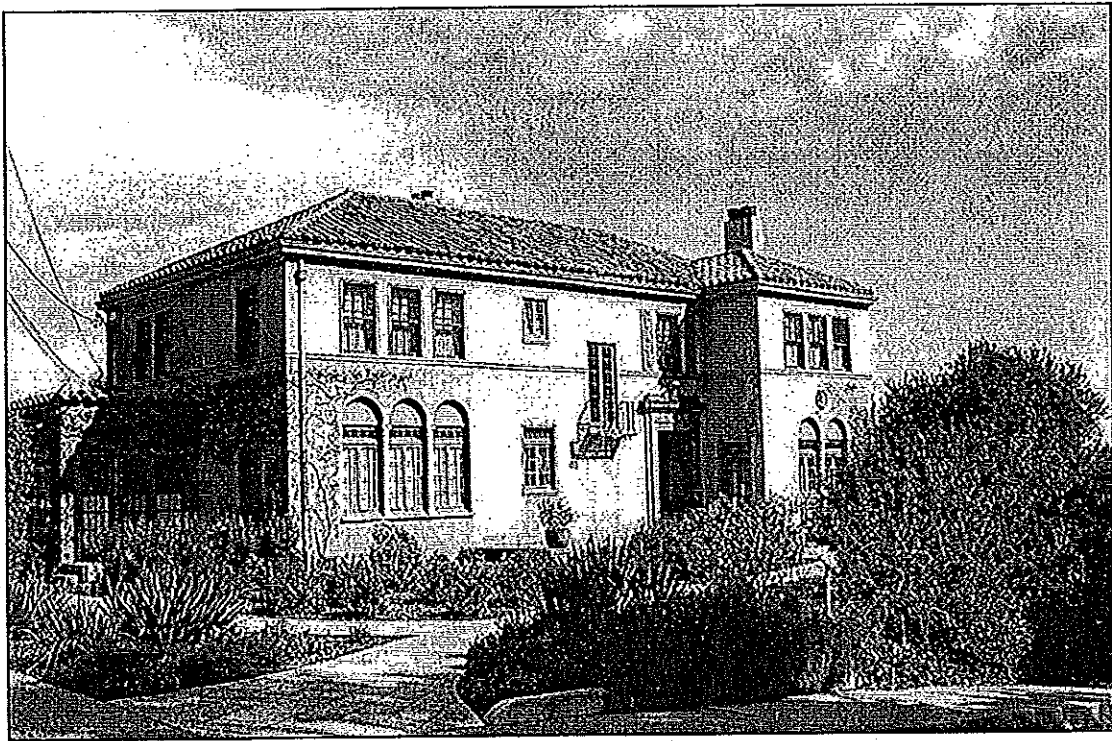
FIGURES 178 & 179. Mission and the later Spanish Colonial Revival style had a profound effect on both residential and commercial architecture in California. Perhaps the finest example in Santa Cruz of the Mission style is Piedmont Court (above) at 260 High Street which was built in 1912. The industrial building at 1642 Mission (below) also shows the wide-ranging influence of the style.

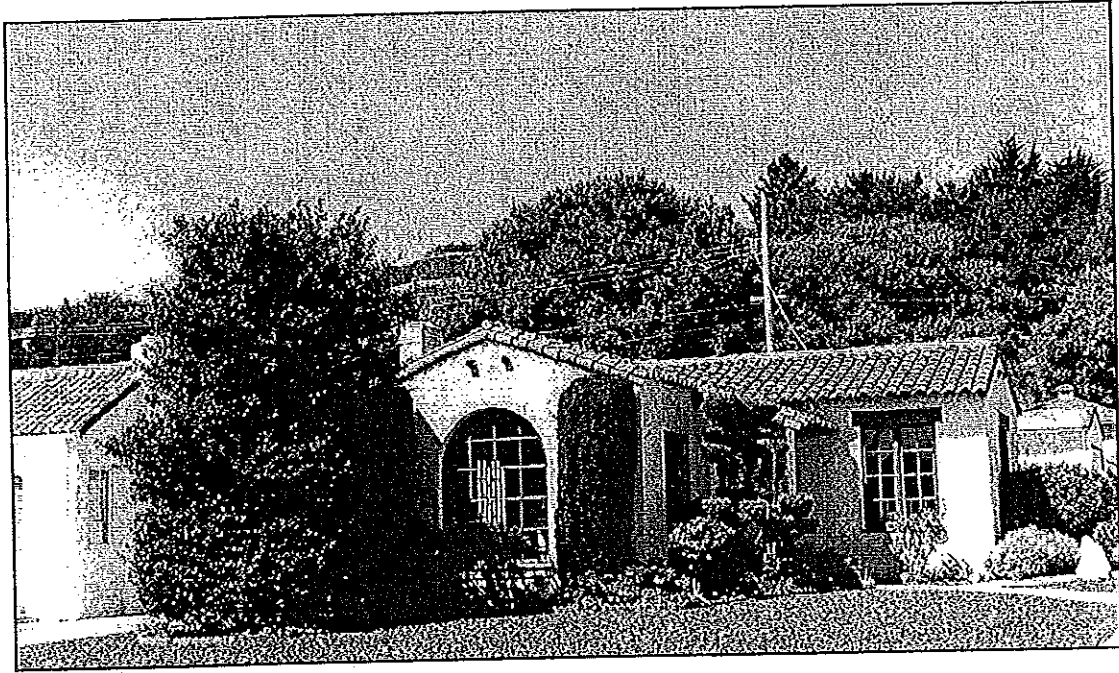




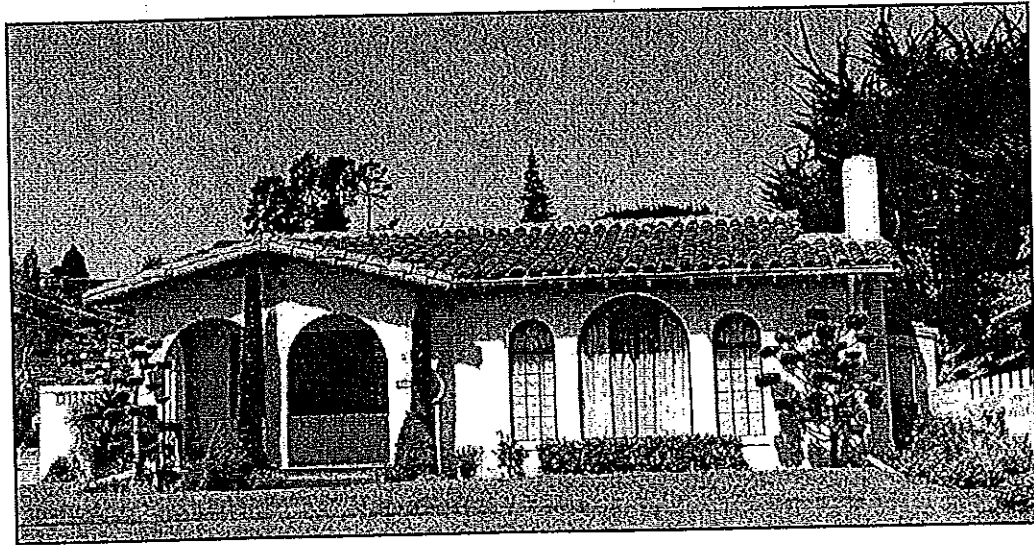


FIGURES 180 & 181. *Spanish Colonial Revival was a favorite style in the City during the mid-1900s. Above is a large family house at 1124 Escalona. A much more austere version of the style was designed by William Weeks in 1922 and is located at 120 Green Street.*



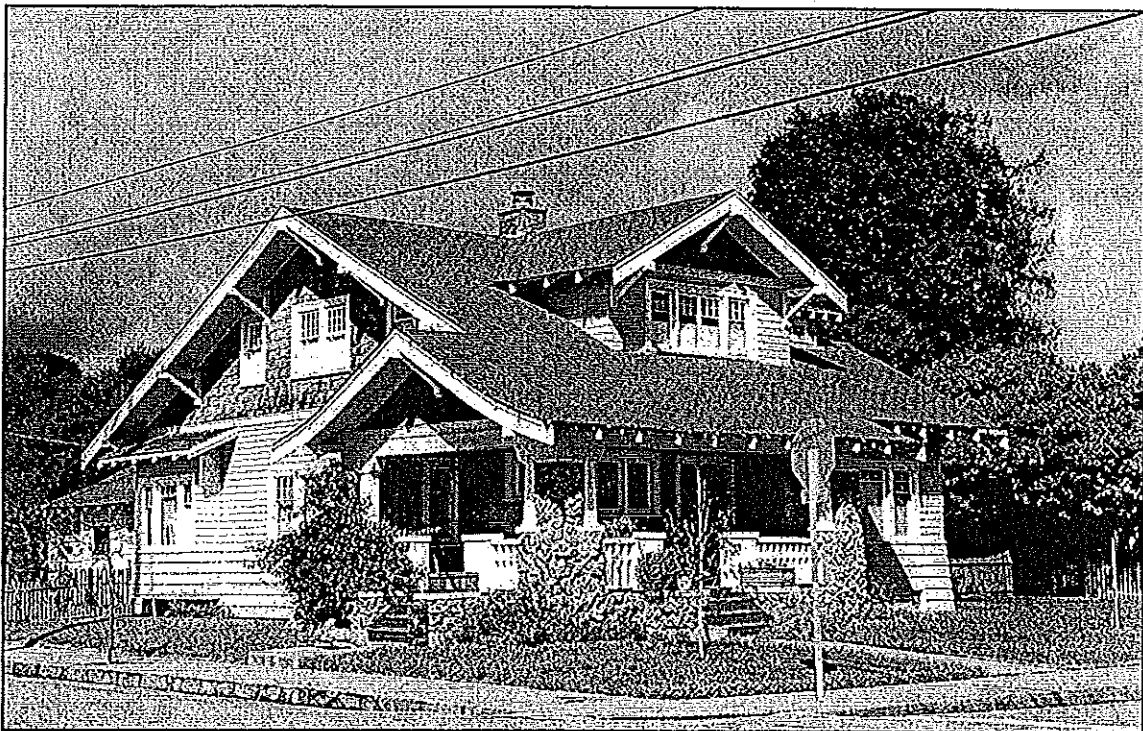


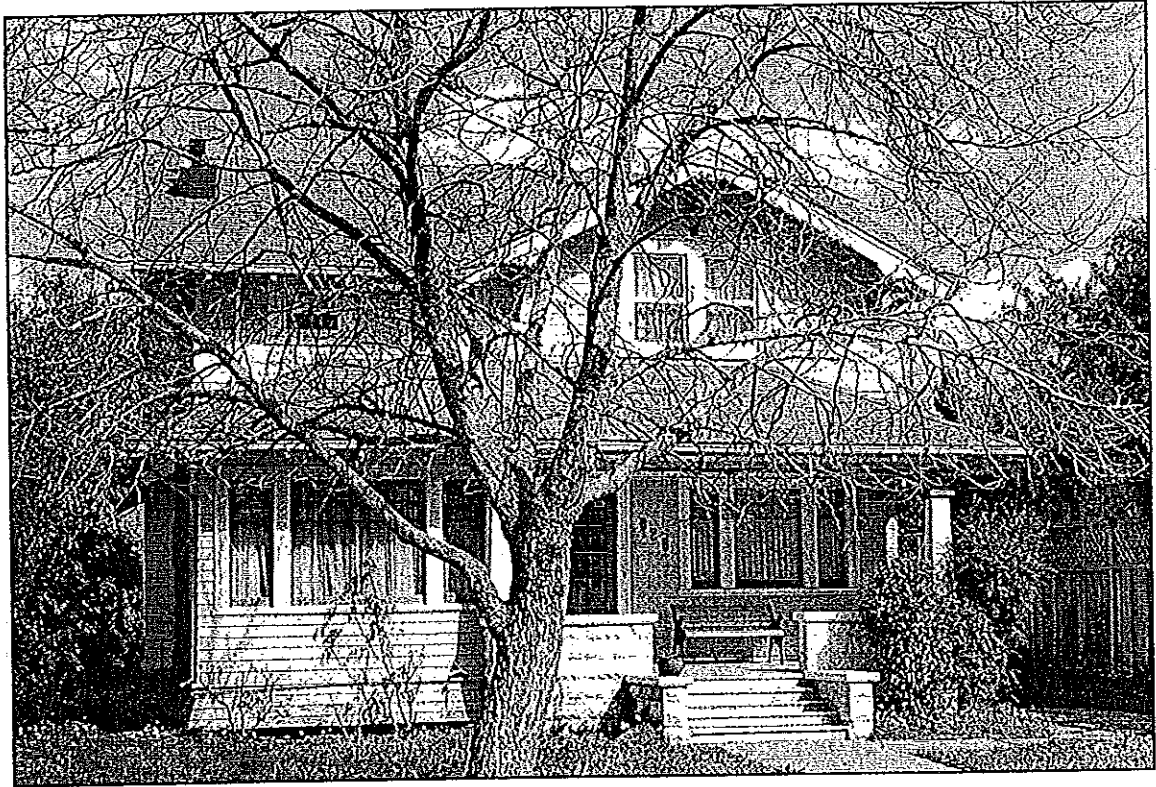
*FIGURES 182 & 183. Spanish Colonial Revival was quickly adopted for small family dwellings and variations on the theme were available in the popular pattern books of the 1920s and 1930s. Above and below are two renditions of the style found on King Street.*



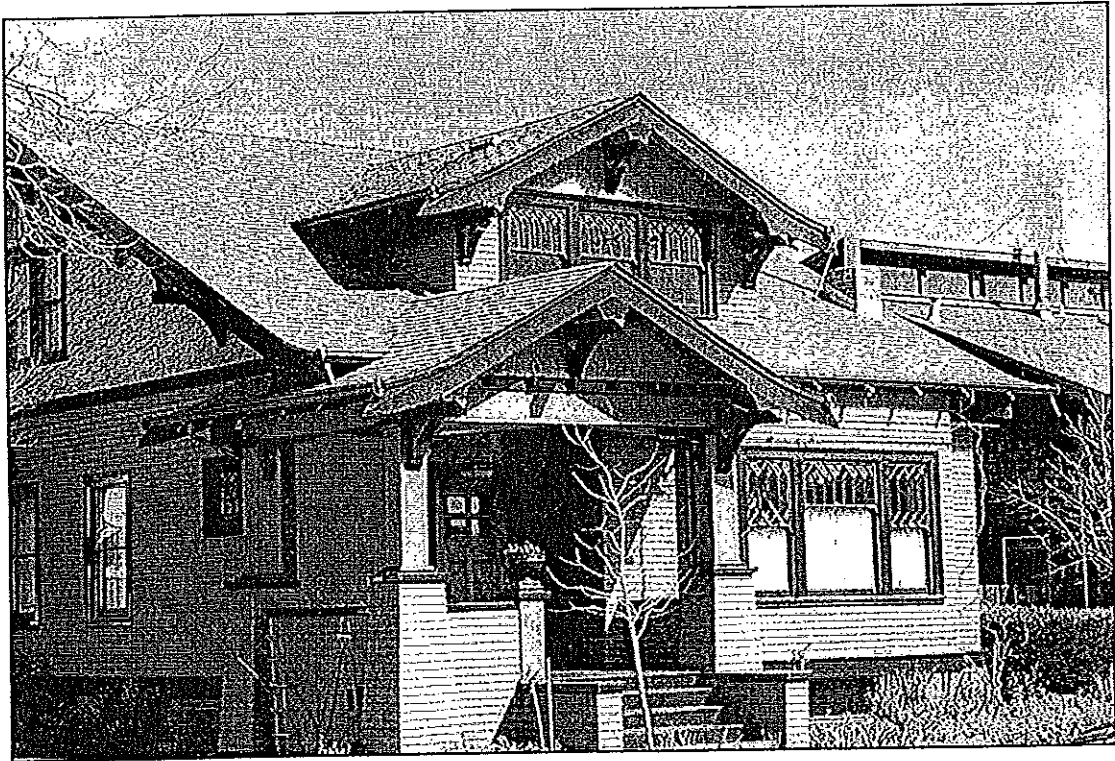


FIGURES 184 & 185. *The Craftsman bungalow, which was immensely popular from ca.1905 through ca.1920 had numerous stylistic details and came in a wide variety of sizes. The one above is located at 240 Gharkey and was built around 1905. Another version (seen below) can be found at 220 Cleveland on the City's Westside.*





FIGURES 186 & 187. Craftsman bungalows are situated on a number of streets in the City. An especially handsome grouping is located on Walnut Street. Numbers 626 (above) and 618 (below) are pictured here.

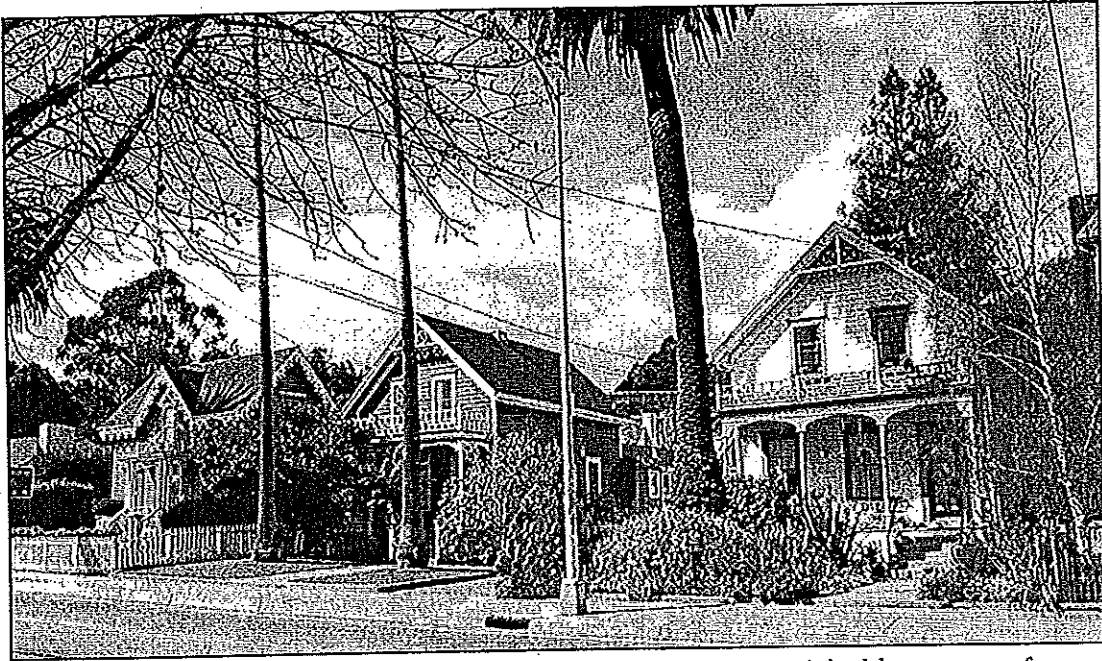




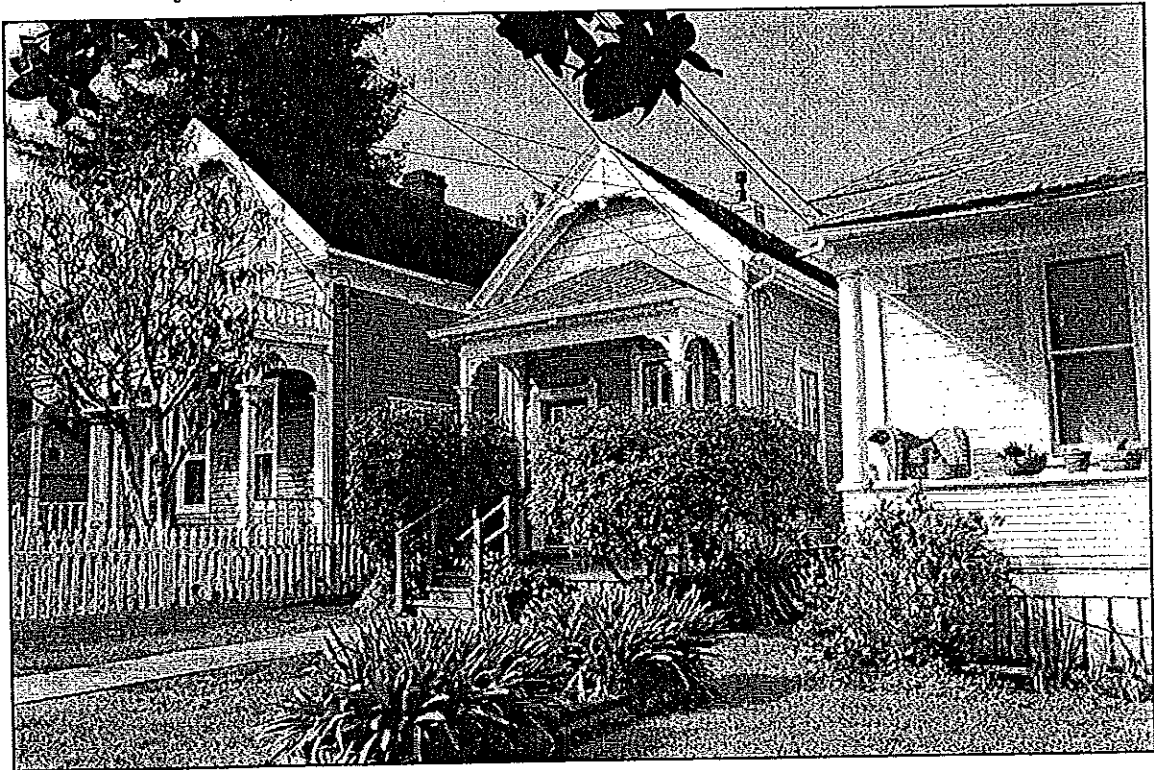


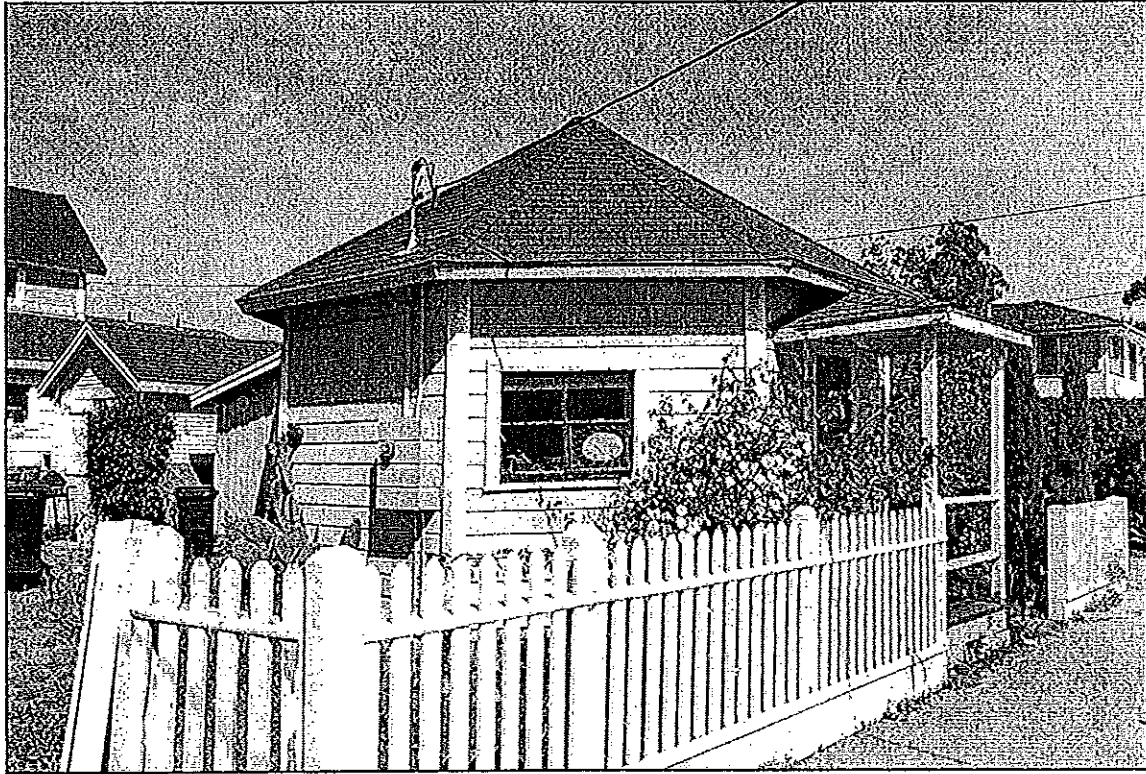
FIGURES 188 & 189. Vernacular houses abound in Santa Cruz. Examples range from a simple cottage on Riverside (above) to a highly decorated version at 321 Union Street (below).



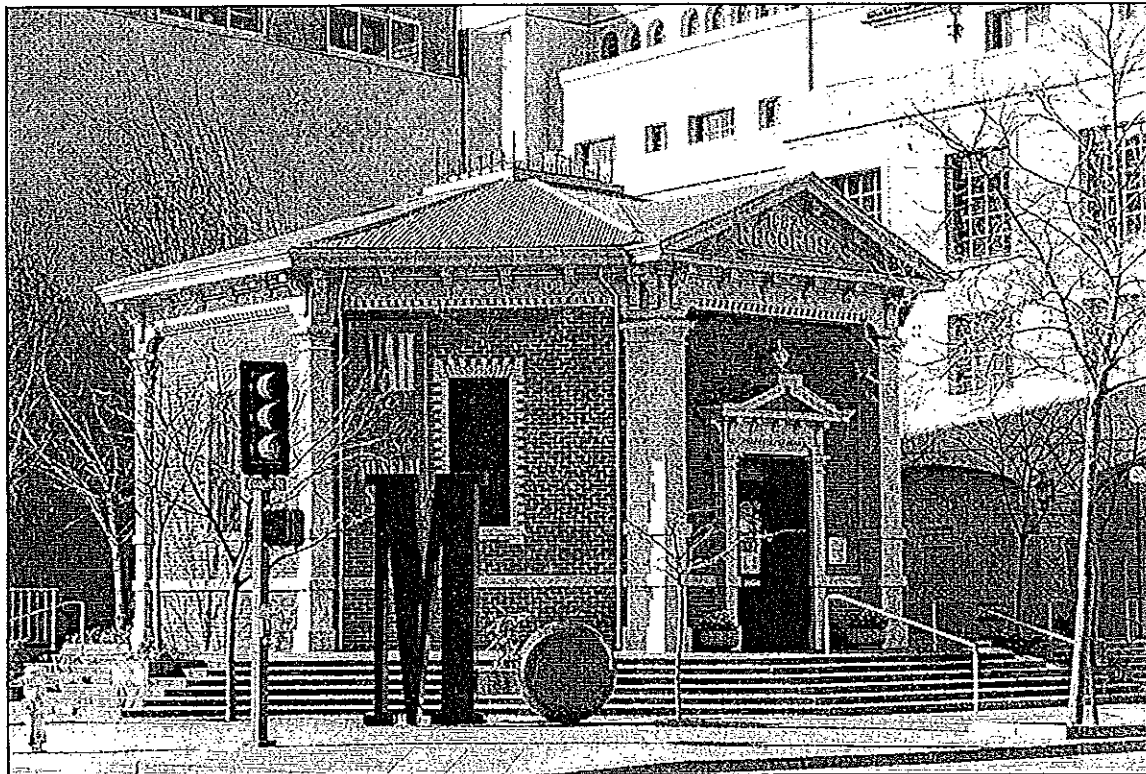


FIGURES 190 & 191. Neighborhoods all over Santa Cruz are enriched by groups of historic homes that are often small and display imaginative vernacular as well as period styles. Above are three found on Mission Street. Below is a grouping on the 600 block of Washington.





FIGURES 192 & 193. The octagon was an architectural phenomenon promoted by Dr. Orson Squire Fowler in his book: "A Home for All—The Octagon Mode of Building" published in 1854. He advocated these eight-sided dwellings for promoting a healthful living environment and a group of adherents to his belief built a number of octagons in Seabright. A few examples survive including one at 1122 East Cliff Drive (above). The Hall of Records at 118 Cooper Street was designed in the Italianate style in 1882. The octagon configuration was no doubt for aesthetic rather than health considerations.



ground level. The most common wall cladding is wood clapboard or wood shingles. Characteristic window mullions are geometric in design with smaller panes at the top.

*Neoclassical Revival (1910-1925)* — In this style the facade is dominated by a full height porch with roof supported by classical columns which are typically Ionic or Corinthian. The facade also shows symmetrically balanced window and center door. The principal areas of elaboration in Neoclassical houses are porch support columns, cornices, doorways and windows.

*Period Revival (1920s)* — During the 1920s a broad range of historical styles were revived in domestic architecture taking the form of Regency Revival, Tudor Revival, Pueblo Revival and Colonial Revival among others. In Santa Cruz these styles were usually executed by builders who knew nothing of their sources. The result are generally inaccurate but highly imaginative interpretations of the earlier styles.

*Spanish Colonial Revival (1920s)* — Sometimes called Spanish Eclectic, this style is a more elaborate version of Mission Revival. There are generally fewer arches with concentrations of ornaments around doors and windows, iron and wood balconies and window grills. Wall surfaces are usually stucco and the facade asymmetrical. This style can be found in abundance throughout the City with larger versions on Escalona and much smaller examples in the flats below, on King and surrounding streets.

*Moderne (1925-1950)* — This style is characterized by a smooth wall surface, usually of stucco, a flat roof with small ledge (coping) at the roof line, the emphasis is on the horizontal. Industrial sash windows are featured and details may include pipe railings, round windows like portholes on a ship, incised zig-zag designs, angular pediments and parapets and decorative relief patterns. This is not a style well-represented in Santa Cruz. A few commercial buildings downtown have moderne detailing but there are no major concentrations of the style to be found.

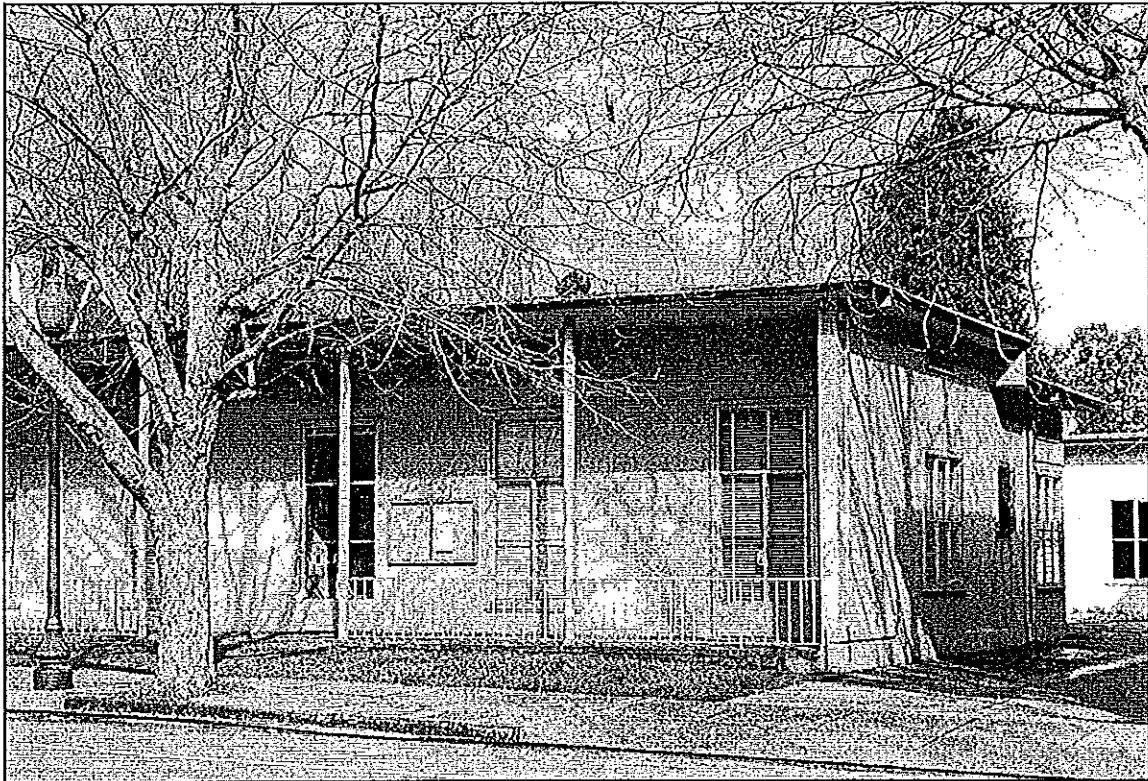
*Modern (California Ranch) (1935-1975)* — This style originated in California in the 1930s. It gained popularity during the 1940s to become the dominant style throughout the country during the decades of the 1950s and '60s. The ranch house emphasizes its sprawling horizontal design by maximizing facade width which is further increased by built in garages that are an integral part of the structure. Based loosely on early Spanish Colonial precedents, the style is modified by influence borrowed from Craftsman and Prairie modernism of the early 20th century. Asymmetrical one story shapes with low pitched roofs dominate. Both wooden and brick wall cladding are used sometimes in combination. There is usually a moderate or wide eave overhang. Decorative iron or wooden porch supports and decorative shutters are the most common detailing. Ribbon windows are frequent as are large picture windows in living areas. Partially enclosed courtyards or patios, borrowed from Spanish houses are a common feature. The private outdoor living areas at the rear of the house are a direct contrast to the large front and side porches of late 19th and 20th century styles.

*Vernacular, Contemporary Folk (dates revealed by type of materials and craftsmanship used)* — This term is used to refer to structures typical of a geographic area but not representative of any formal architectural style, designed by builders and lacking sufficient ornamental detail to characterize it as belonging to a recognized style. A great many of the City's cottages and smaller houses fall into this category and offer imaginative interpretations of a wide variety of period styles.





FIGURES 194 & 195. *There are relatively few notable modern buildings in Santa Cruz from the 1930-1950 period. The International Style apartment house pictured above is located at 110-112 Pine Place and was designed by Edward W. Kress in 1937. Although William Wurster was most well known for his innovations in creating the California ranch house during this period, one of his modernist commercial buildings, completed in 1938, is located at 230 Walnut Ave. It stands in stark contrast to its 19th century neighbors.*



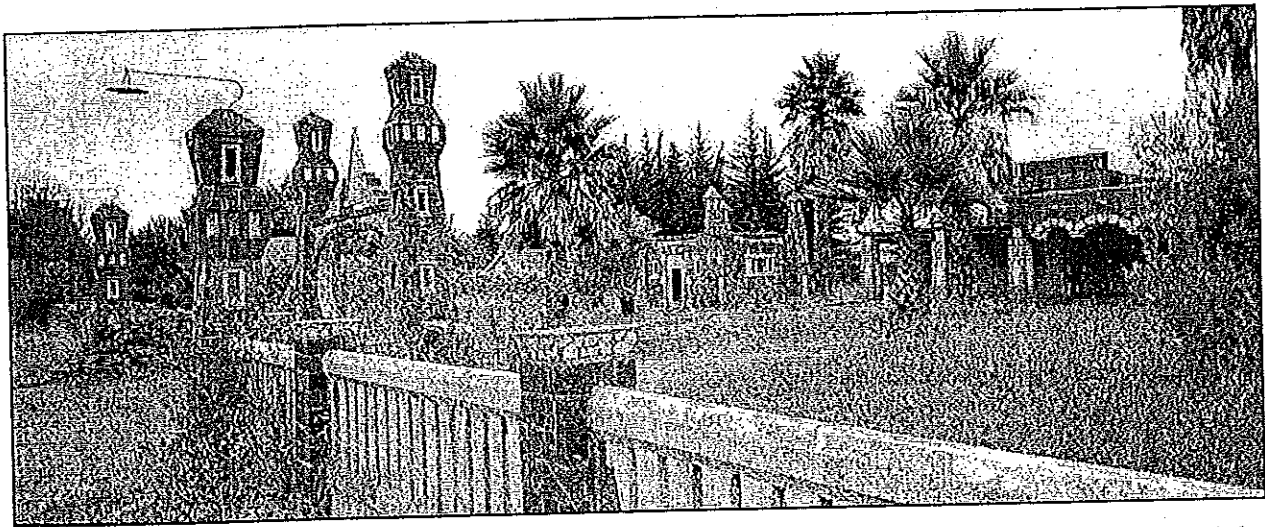


FIGURE 196. Arguably the most unusual structure in Santa Cruz is the so-called "Yogi Temple" built by the Kitchen Brothers starting about 1946. Located at 519 Fair Avenue, the structures are a folk art conglomeration of tile and shells embedded in concrete. In spite of its seemingly fragile construction, the complex survived the 1989 earthquake and now sits abandoned on a large lot at the edge of the City's industrial area.

## **PROPERTY TYPES**

### **Identification**

Within the context of: **Residential, Commercial and Institutional Architecture in the City of Santa Cruz —1840-1940**, the following have been identified:

1. Houses
  - single unit residences
  - vacation homes and cabins
  - multi-unit residences
2. Commercial structures
  - stores
  - hotels, motels and resorts
3. Institutional structures
  - schools
  - fraternal halls, community buildings
4. Additional architectural features including walls, stairways, lights and street furniture

### **Description and Significance**

The following is a general description of property types and their significance as related to architectural styles. Illustrations of various property types and historical photographs when available follow this section.

#### ***Houses***

*Single unit residences* —In spite of the many natural disasters that have befallen the city as well as the pressures of economic development, Santa Cruz has a substantial array of housing stock from nearly every major period of its history. The Spanish Colonial period has the least representation with only two structures having been identified: the Mission Adobe, now located at a state park and the Craig-Lorenza Adobe on Branciforte Avenue. This adobe has reportedly been restored in the last few years and now sits behind a wall that makes it impossible to view from the street.

As befitting the city's late nineteenth century position as industrial center, large handsome homes from the period, in a variety of then popular styles, can be seen in both the downtown core (some of the most notable being on Walnut Avenue) and along West Cliff Drive. Other excellent examples are situated on large well kept lots along Ocean View Avenue which was subdivided and developed beginning in 1871. More modest examples from the period are still in evidence on Riverside Avenue, some which date from 1876. An especially handsome grouping is located on Mission Street (at 216, 218, and 222), which in spite of having become the major thoroughfare through town, has retained excellent examples from the period.

In the city of Santa Cruz there are examples of every imaginable architectural style as interpreted by builders and contractors of the period in which they were built. Some were obviously constructed using readily available pattern books, while others bear the hallmarks of a more free-wheeling do-it-yourself mentality. As can be imagined, some are more successful aesthetically than others. Although they exist in groupings and pockets all over town, perhaps one of the best



ways to view a chronological development of vernacular styles over time is to walk down King Street from east to west. Because it was developed in a more or less straight line fashion it starts with some simple (and a few elegant) examples of the Victorian period, through the colonial revivals of the early 1900s, onward with the bungalows and Spanish colonial revivals of the twenties and thirties and ending with post war ranch styles. Few places offer such an outstanding march through middle-class housing history.

*Beach houses and other vacation dwellings*—These property types are located in a variety of locations. Some of the most outstanding examples, however, can be found in Seabright. Although simple in construction and generally diminutive in size, they display a gamut of decorative elements from the most simple to fanciful versions of their larger and wealthier cousins across town. Although few display outstanding architectural merit by themselves, as a group these early vacation homes exemplify the charm and casual style that defines Seabright as a unique area.

*Multiple unit housing*—There are surprisingly few historic multiple housing units in the city but those that remain are distinctive and varied in their architectural styles. Piedmont Court located on High Street is an outstanding example of the type. Presently used as a retirement facility, it is arguably the finest illustration in the City of the Spanish Colonial Revival Style. La Bahia, the apartment complex originally called the Casa del Rey Apartments is the only survivor of the resort development which once included the Casa del Rey hotel.

A Colonial Revival style apartment building at 301-07 Mission Street, although in need of some rehabilitation and repair, is also an excellent example of its type. In addition, the row houses located at 412-20 Lincoln Street, provide the only example in Santa Cruz of a housing type that is common in other cities. Besides its rarity as a type, the architectural details of the row are especially appealing providing, as they do, a means to show that each unit is unique while unifying them with variations on similar architectural elements and the same color scheme. The only identified multi-unit housing type from the modern period is located on 110 and 112 Pine Place. Constructed in 1937, these handsome and well kept buildings were designed by Edward W. Kress in the International style. They feature a straightforward slab constructions with detailing that include curved pipe railings, tall narrow bands of glass block that light the stairways and windows with industrial sashes.

### *Commercial structures*

*Stores and other business structures*—The devastation caused by the 1989 earthquake and the demolitions that followed, removed examples of nearly every architectural style and type of commercial building in downtown Santa Cruz. Those that remain have been, for the most part, isolated from the other historic buildings that anchored them in their blocks and the variety of styles that have replaced the originals have been executed with varying degrees of appropriateness. One of the most successful attempts at infill construction can be seen on the north side of Cooper Street where complementary and properly scaled buildings unite two earthquake survivors, the former Santa Cruz County National Bank Building at 1502 Pacific and the Leonard Building around the corner on Cooper and Front.

Some of the early twentieth century buildings fared better. These include what is now the ID building, the Veterans Memorial building, the Post Office and the former Bank of America building all of which have survived and are either being used for their original purposes or have been adapted for new commercial uses.

Several woodframe storefronts that date from the late 1800s and early 1900s are located at various locations on Soquel Avenue including one at 414. They are still intact and are striking

and handsome additions to a streetscape that is generally cluttered with strip developments and fast food outlets. Although almost extinct, there are a few neighborhood grocery stores scattered throughout the city. An old falsefront can be found on California Avenue in the Circles area and another on Emeline. The latter has an attached house, once a common feature of these Mom and Pop operations.

Two large utilitarian buildings from the 1930s, Shopper's Corner Super market and Eberts Department store occupy their original locations. The supermarket still serves its original purpose and Eberts has been reborn as a motorcycle showroom.

*hotels, auto courts*— Virtually none of the grand hotels constructed before 1925 still exist. Santa Cruz's most famous landmark hotel, the Sea Beach was destroyed by fire in 1912 and never rebuilt. With the demolition of the St. George Hotel after the earthquake ( the building has since been replaced with a new building with the same name), the city lost the last of its large nineteenth century hotels. The only hotel in that tradition still in existence is the moderne style Hotel Palomar designed by William Weeks which opened in 1930 and is located on Pacific Avenue.

The motels and motor courts built in the County of Santa Cruz during 1920s and 30s replaced the need for large hotels. These display many fanciful and imaginative interpretations of style. From the Venetian in Capitola, to the fanciful Redwood Village in Aptos, to a number of mini-Mission complexes, (one complete with a gold dome), they sprang up among the trees of the Santa Cruz Mountains enticing tourists to pull in and stay awhile. The motor courts within the City are less intriguing but the handful that are left are handsome examples of the type. There are a few built in Spanish Colonial Revival style, one of which is located in the three hundred block of Walnut. Another on the upper end of Ocean has not fared as well. The Craftsman style Lincoln Court at 317 Lincoln Street is still attractive and is built around a well maintained central courtyard.

### *Institutional Structures*

The demolition of the Cooper House marked the loss of the city's most architecturally distinctive public building. Fortunately, there are a number of buildings in the following categories which have survived the perils of natural disasters, fires and neglect.

*Schools and libraries*— The city has a number of architecturally distinctive schools which are still used for educational purposes and serve as a reminder of the days when grand architecture was believed to give rise to great thoughts. Santa Cruz High School built in 1915 and designed in the Beaux Arts style by William Weeks is an important and elegant landmark. In the same year, Weeks designed the Branciforte Elementary School, a simpler Neo-Classical version located on North Branciforte and Water Streets. The Gault School on Seabright Avenue and the Loudon Nelson Community Center, once the Laurel School, were built in 1928 and designed in the Spanish Colonial Revival style by John J. Donovan.

Although the main library, an imposing edifice designed by William Weeks, was demolished to make way for a modern building, a few of the smaller community libraries remain. Not as imposing but appropriate for their neighborhoods, these include the Garfield Park Library, at 705 Woodrow Avenue designed by Weeks in 1914, and the Seabright library on East Cliff Drive which now serves as a museum.

*Churches, community buildings*—It is fortunate that so many of the city's church congregations take pride in their historic buildings and have kept them in good repair in spite of formidable odds against their survival. Churches in Santa Cruz display a number of architectural styles

which include neo-classical revival (the Grace Methodist Church on Soquel built about 1925), Gothic revival (Holy Cross Roman Catholic Church on Mission Hill, completed in 1889 and Calvary Episcopal Church built in 1864-5) and a simple vernacular house of worship (the Missionary Baptist Church on Woodrow Avenue built about 1900).

City Hall, at 809 Center Street designed by Monterey architect C. J. Ryland in the Monterey Colonial Revival style was built in 1937-38. Its low profile, center courtyard and attractive landscaping make it an excellent example of its type. The downtown post office is also an exceptional example of the Renaissance Revival style. Built in 1911, it was designed by James Knox Taylor and Oscar Wenderoth. Taylor was chief architect for the Treasury Department and promoted classical styles for U. S. government buildings which often raised architectural standards for the city and towns in which they were located. The Veterans Building next door was built in 1932 and designed by Davis and Pierce of Stockton. Like many of the buildings of the period, it is a variation of the hugely popular Spanish Colonial Revival style. Although the remaining public buildings in downtown do not display any unity in architectural style and theme, they are, at least, good examples of their type and contribute to the eclectic look of the City.

### *Additional property types*

*stairways, walls, street furniture, etc.*—Besides the buildings and structures that make up a traditional list of property types, there are a number of features that contribute to the historical fabric of the city. These include: retaining walls such as those located on sections of West Cliff Drive, on Pacific Avenue between the railroad depot site and Beach Street, parts of Front Street, Walnut Street and a number of other locations throughout the city; stairs and walkways primarily those ascending the bluffs of Mission Hill, Beach Hill and the bluffs between Chestnut Street and Mission Street; and street posts such as hitching posts and lamp posts that are located in various parts of the city. A preliminary survey of these features has been made and they need to be evaluated for their historical significance and integrity.

No survey of the city would be complete without a mention of the city's primary architectural oddity, the "St. Elias Orthodox Church" which is located on Fair Avenue (not to be confused with the Greek Orthodox Church on Church Street with a similar name) Described by John Chase as: "a folk-art Byzantine conglomeration of bits and pieces of tile and abalone shells in sculpted concrete" it was created over a period of time by two eccentric brothers, Kenneth and Raymond Kitchen. Apparently conceived as a "yogi temple" Kenneth, a mason, began building a series of walls, arches and assorted structures about 1936 and along with his brother, continued adding to the complex into the 1940s. Sometime in the 1960s it was converted into the St. Elias Orthodox Chapel and Shrine. It now stands empty and will no doubt be the subject of conjecture and local legends for years to come.

### **Significance**

The 1976 Historic Building Survey identifies several areas that contain concentrations of significant historical buildings including the following: Mission Hill, Lincoln Street and surrounding area, Beach Hill and the waterfront, Seabright, Pacific Avenue (since devastated by the 1989 earthquake), Oceanview Avenue, Riverside Avenue and Cowell Ranch (the University of California Santa Cruz campus). Within these areas are some of the most interesting and diverse of the city's architectural styles and types. Because there are few buildings in the city that are masterpieces of formal architectural style, these concentrations are especially important because they define the special character of their neighborhoods and, in a many ways, of the City itself. With the huge loss of commercial buildings in the city core, the survival of groupings of historic residential structures, representing all the major architectural styles, is an asset that

should not be underestimated. Identifying, evaluating and protecting these assets, within their geographical context, will be an important task if the City's remaining historical resources are to be preserved.

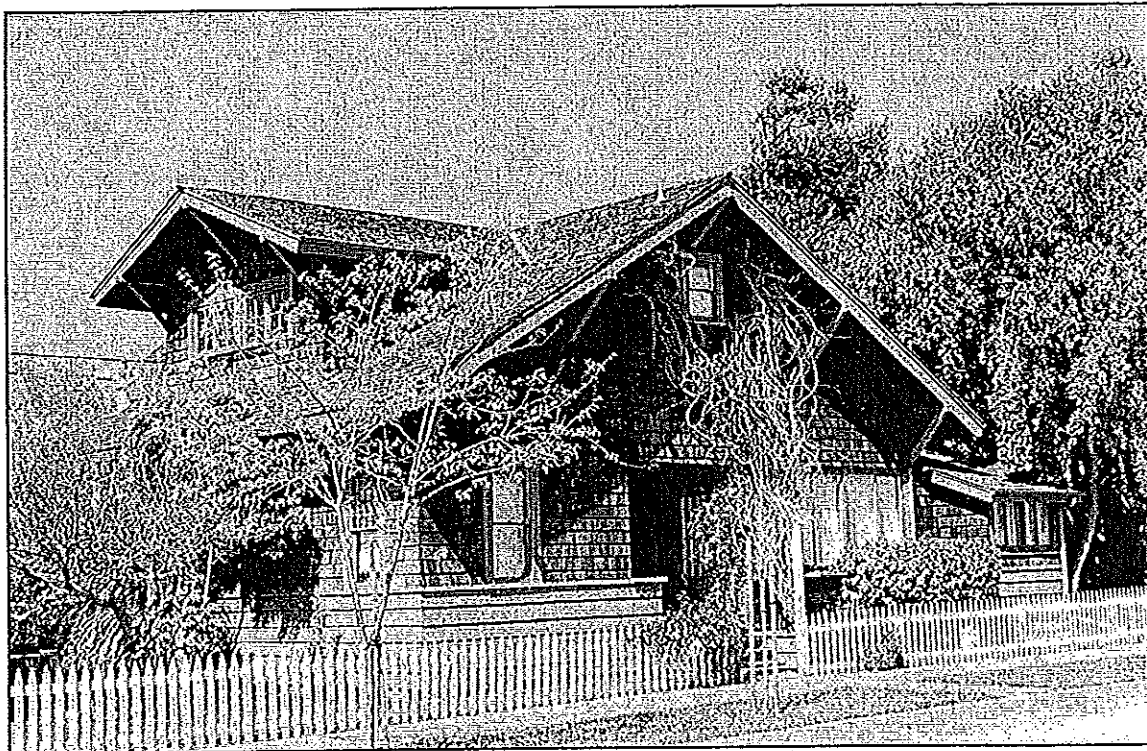




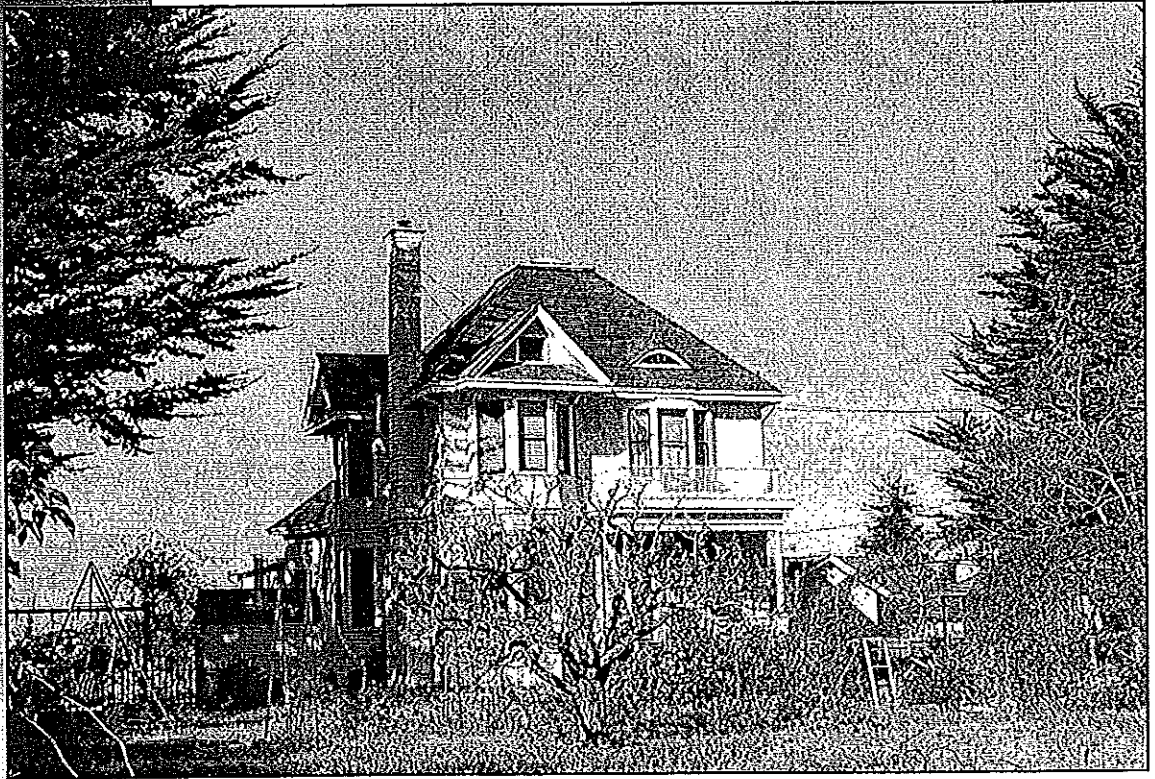
Context II  
Property type:  
houses



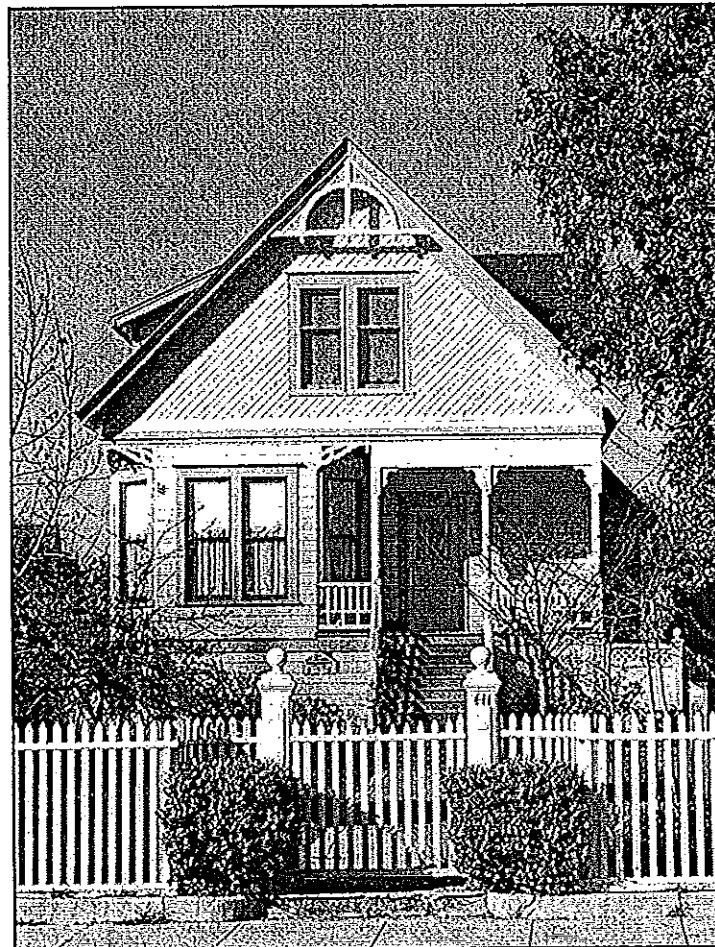
FIGURES 197 & 198 . The City's historic houses display a wide variety of architectural styles and come in a range of sizes. Above is an elegant example of Colonial Revival at 544 West Cliff Drive. Below is a Craftsman bungalow at 1809 East Cliff Drive.



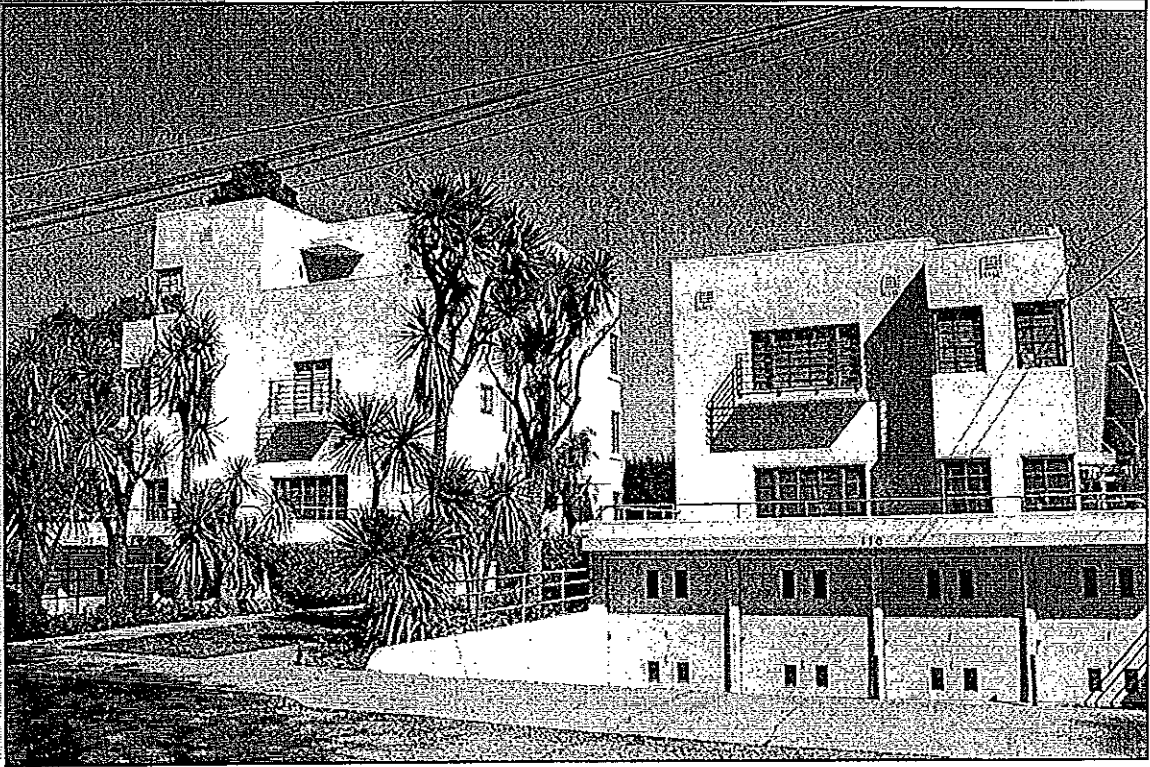
Context II  
Property type:  
houses



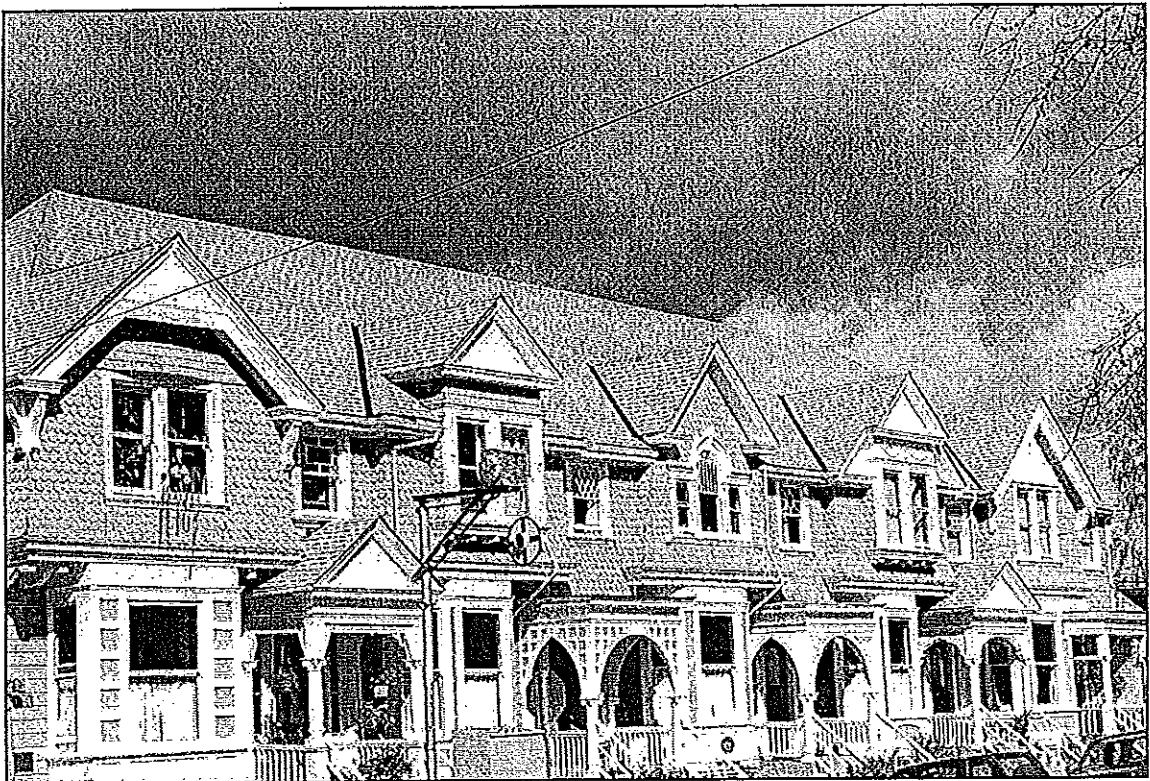
FIGURES 199 & 200. *The generous lots on Oceanview Avenue give a rural feel to an area located within the City. Sizes and styles on the street vary from the dignified Queen Anne at 303 (above) to the vernacular house at 411(below).*



Context II  
Property type:  
multiple unit housing

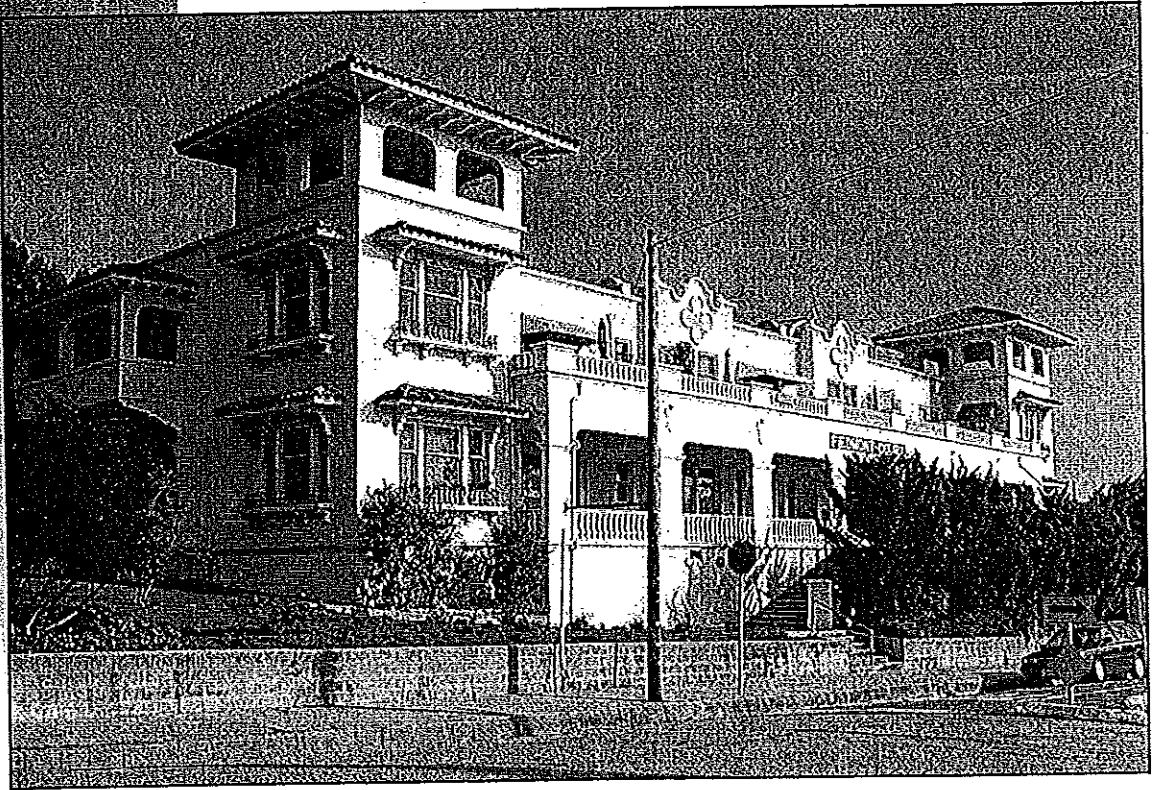


FIGURES 201 & 202 . This pair of International style apartment houses (above) were designed by Edward W. Kress for Mrs. Hettie Peters and are located at 110-112 Pine Place. Constructed in 1937, they are one of the few examples of this style in the City. A much earlier period and style are represented by the Queen Anne row houses located at 412-420 Lincoln (below) and constructed c. 1894.

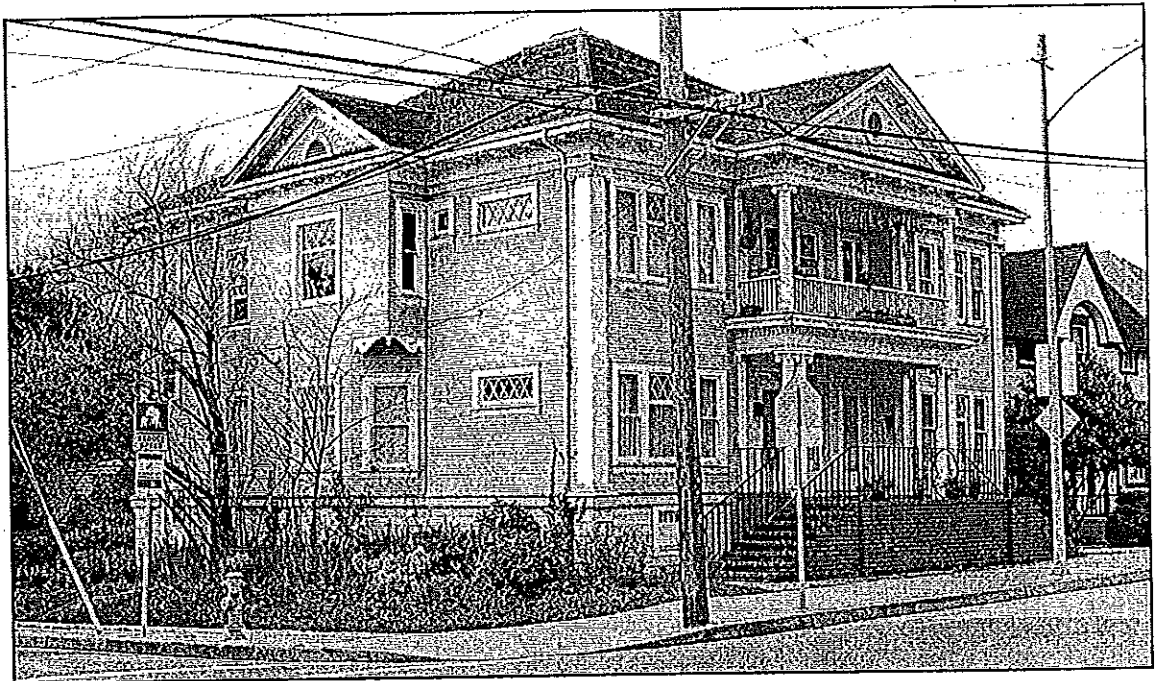




Context I  
Property type:  
multiple unit housing



FIGURES 203 & 204 . There are few historic multiple dwelling units in Santa Cruz. Those that remain, however, represent a number of different architectural styles including Spanish Colonial Revival, (shown above) and Colonial Revival (below).

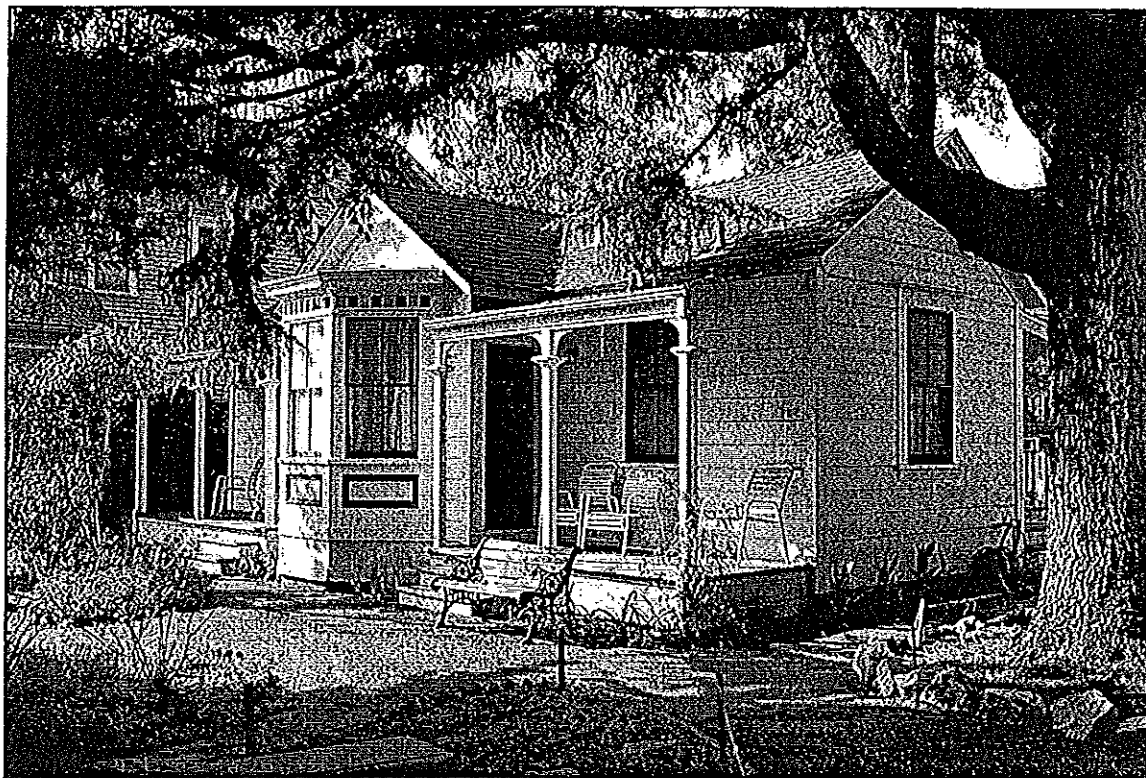


Context II  
Property type:  
vacation houses

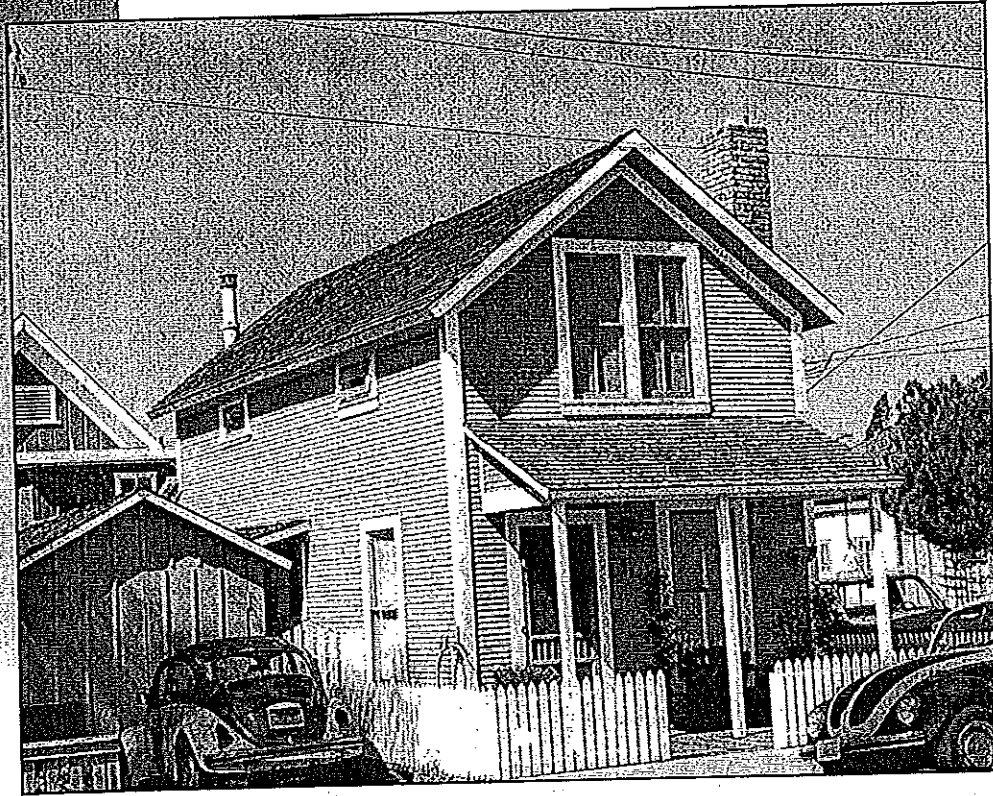


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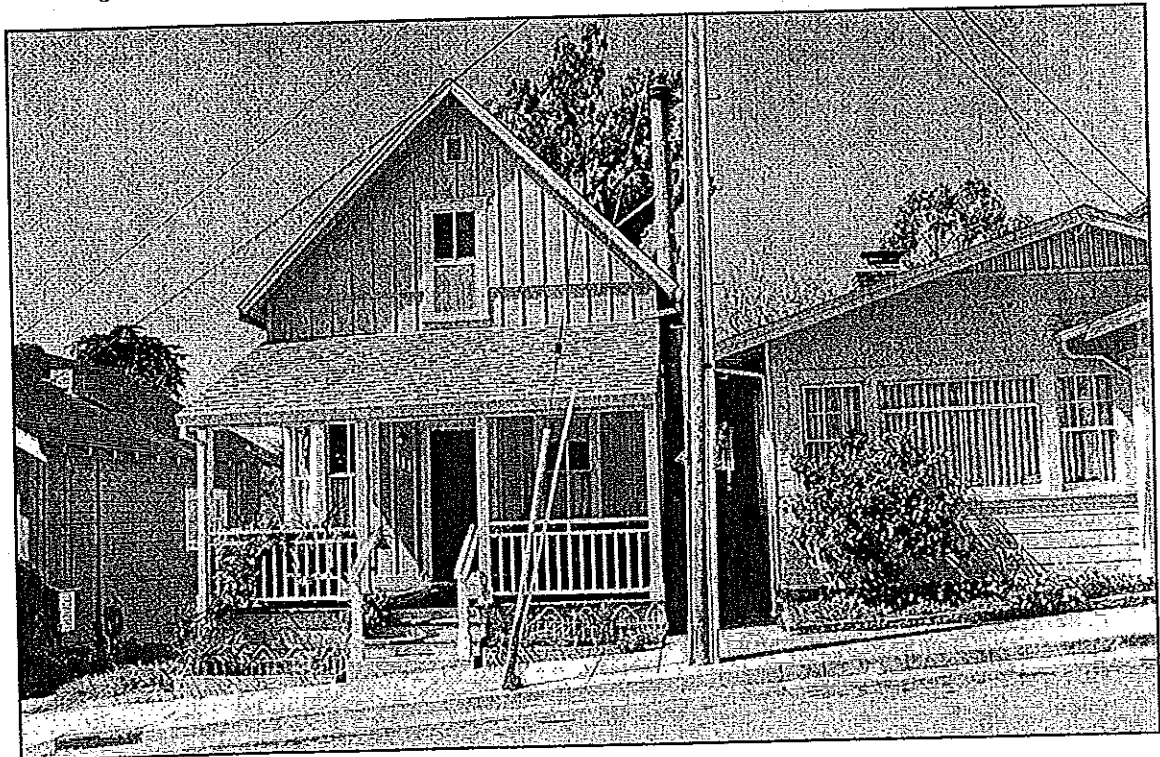
FIGURES 205 & 206 . Carmelita Cottages is a complex of vernacular cottages (above c. 1880) on land once owned by Joseph Roberts, a pioneer builder in Santa Cruz. Now a youth hostel located at 321 Main Street, the cottages are in the process of being restored.



Context II  
Property type:  
vacation houses

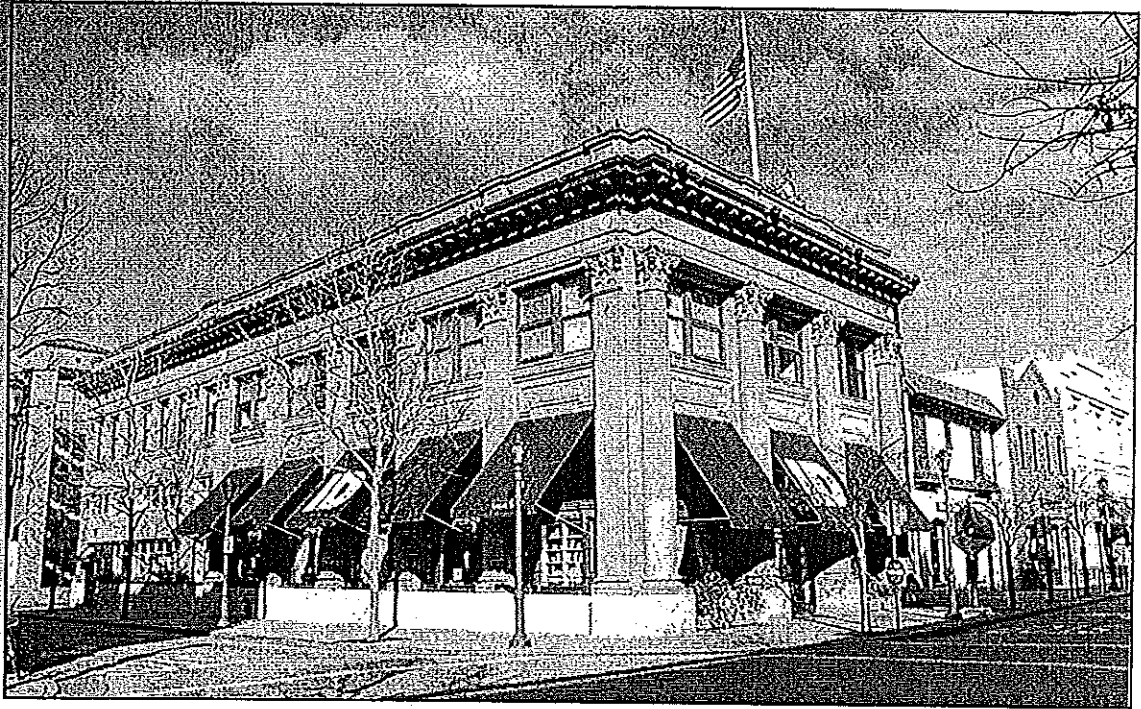


FIGURES 207 & 208. The best collection of vernacular vacation houses in the City are located in the community of Seabright. Groups of late nineteenth century, many with original features, can be seen lining the streets that lead to Seabright Beach.

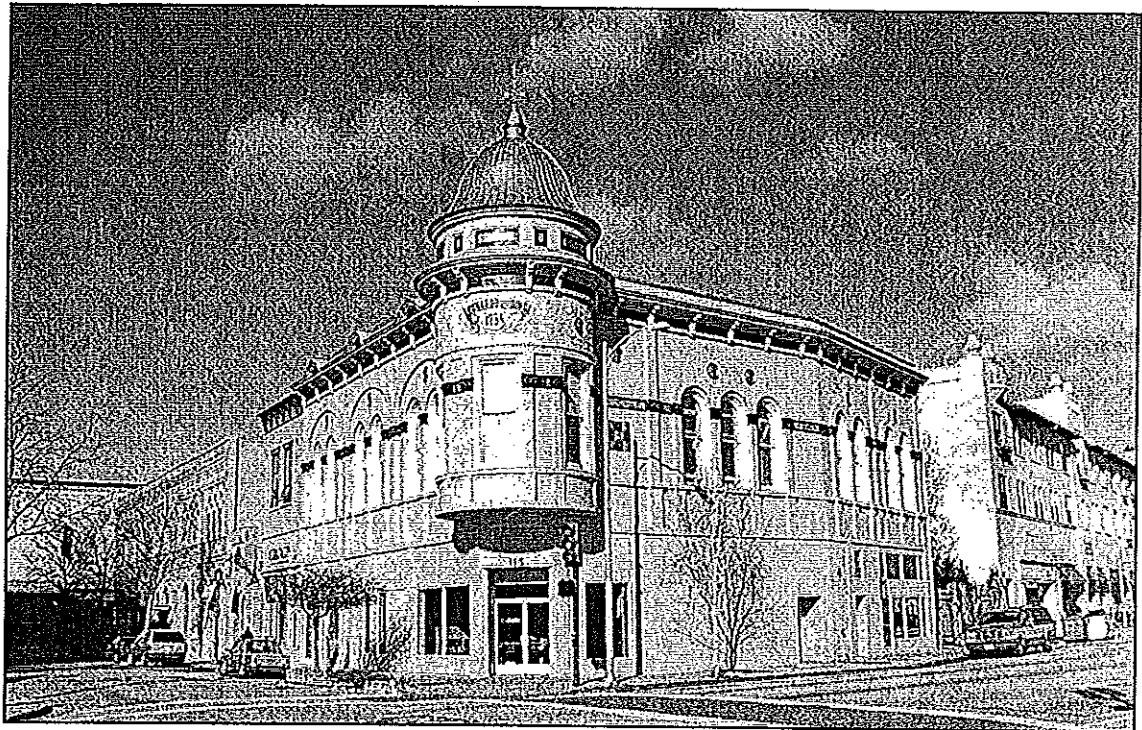




Context II  
Property type:  
commercial buildings

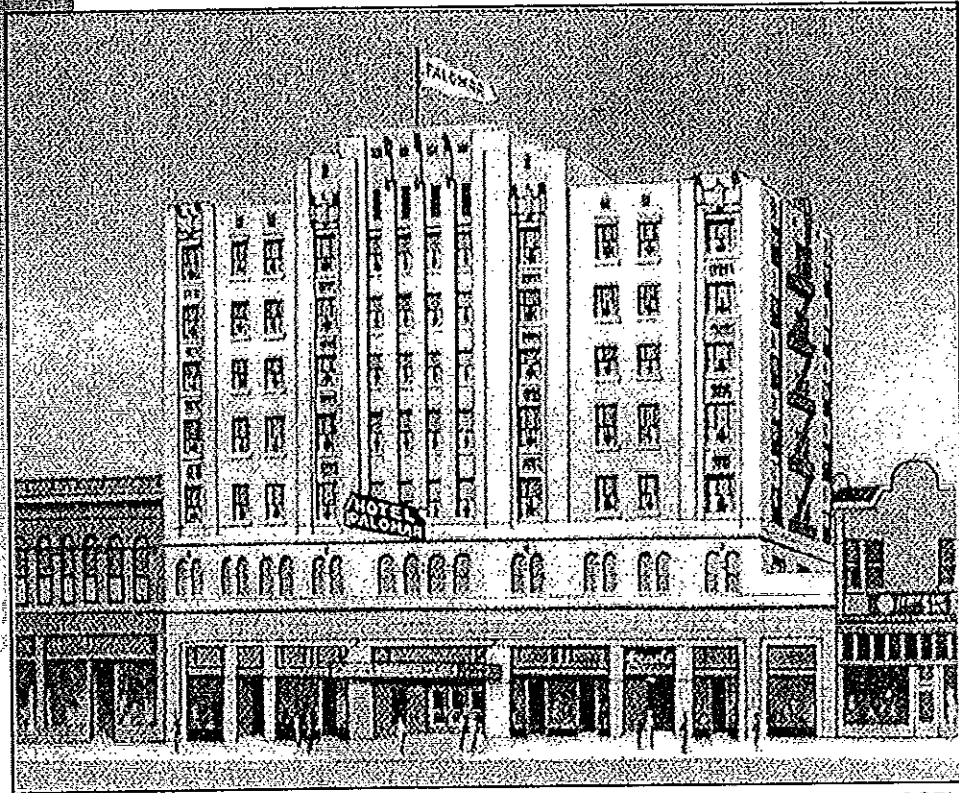


FIGURES 209 & 210 . The 1989 Loma Prieta earthquake devastated the downtown area, destroying most of the historic commercial buildings. Two survivors are the Neo-Classical Revival ID building at 1515 Pacific Avenue and the Queen Anne style Leonard Building at 115 Front.





Context II  
Property type:  
commercial buildings

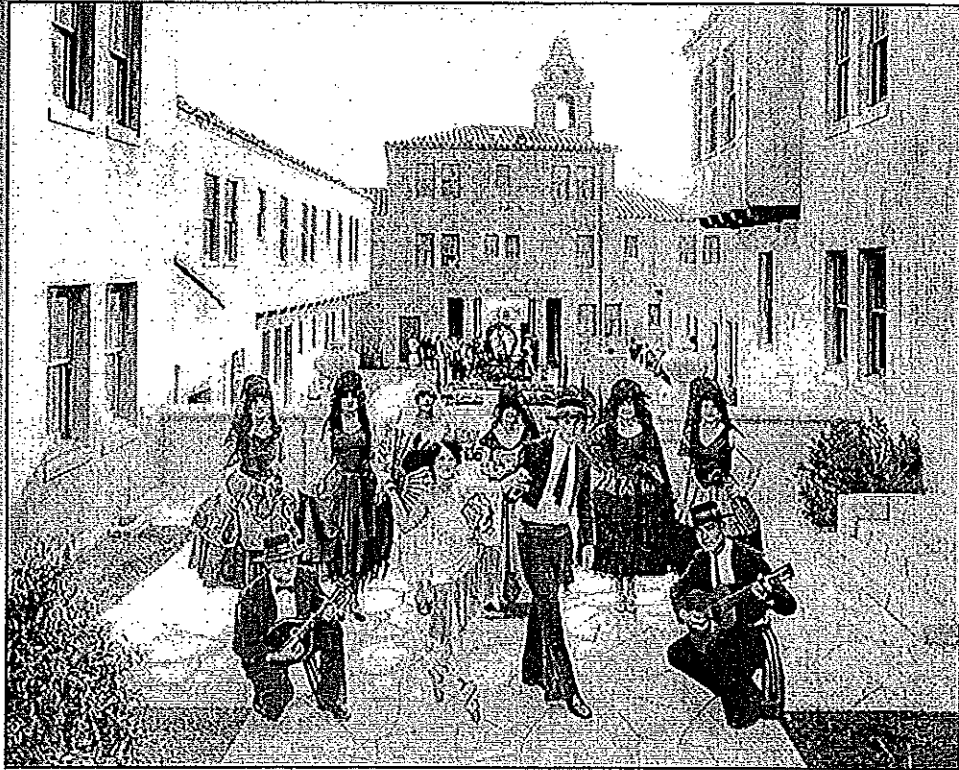


SCPL

FIGURES 211 & 212 . The grand 19th century hotels of Santa Cruz have all disappeared. The Hotel Palomar, built in 1928 (above) can still be found at 1344 Pacific Avenue. Designed by William Weeks in the Moderne style, it still retains much of its original detailing.

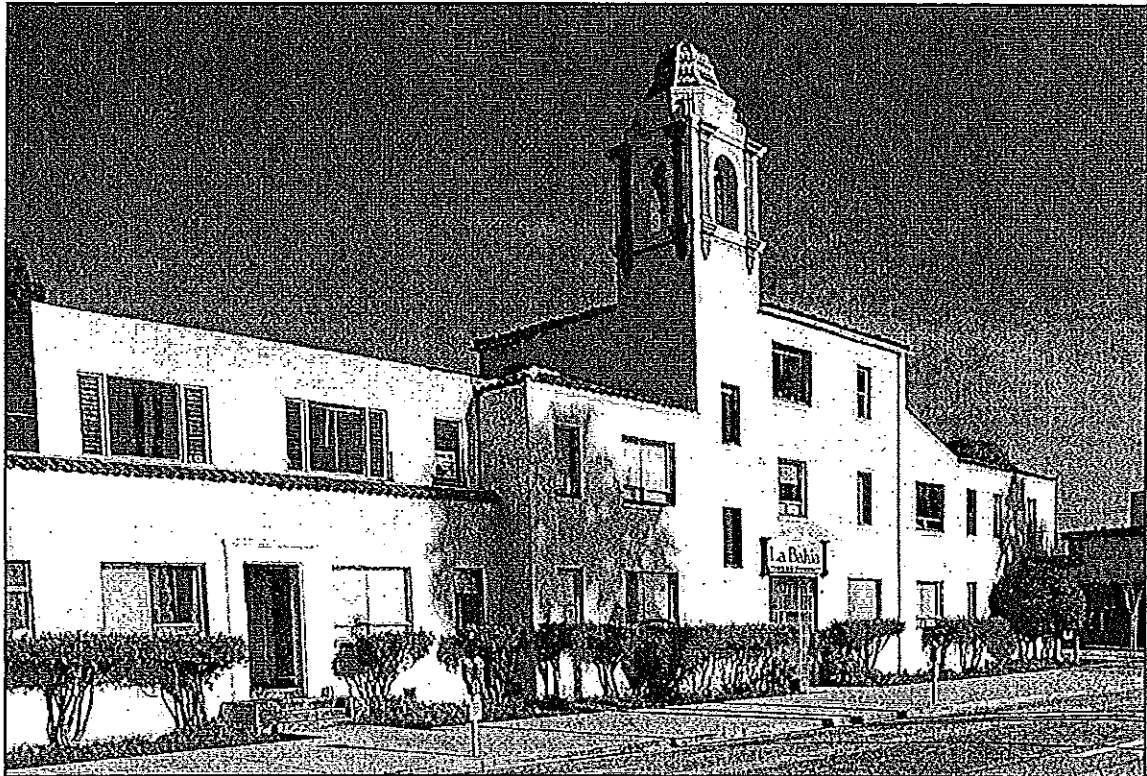


Context II  
Property type:  
commercial buildings

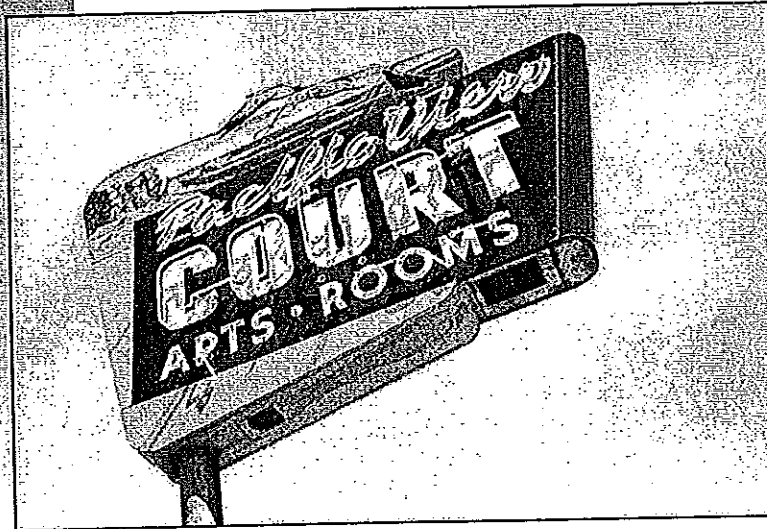


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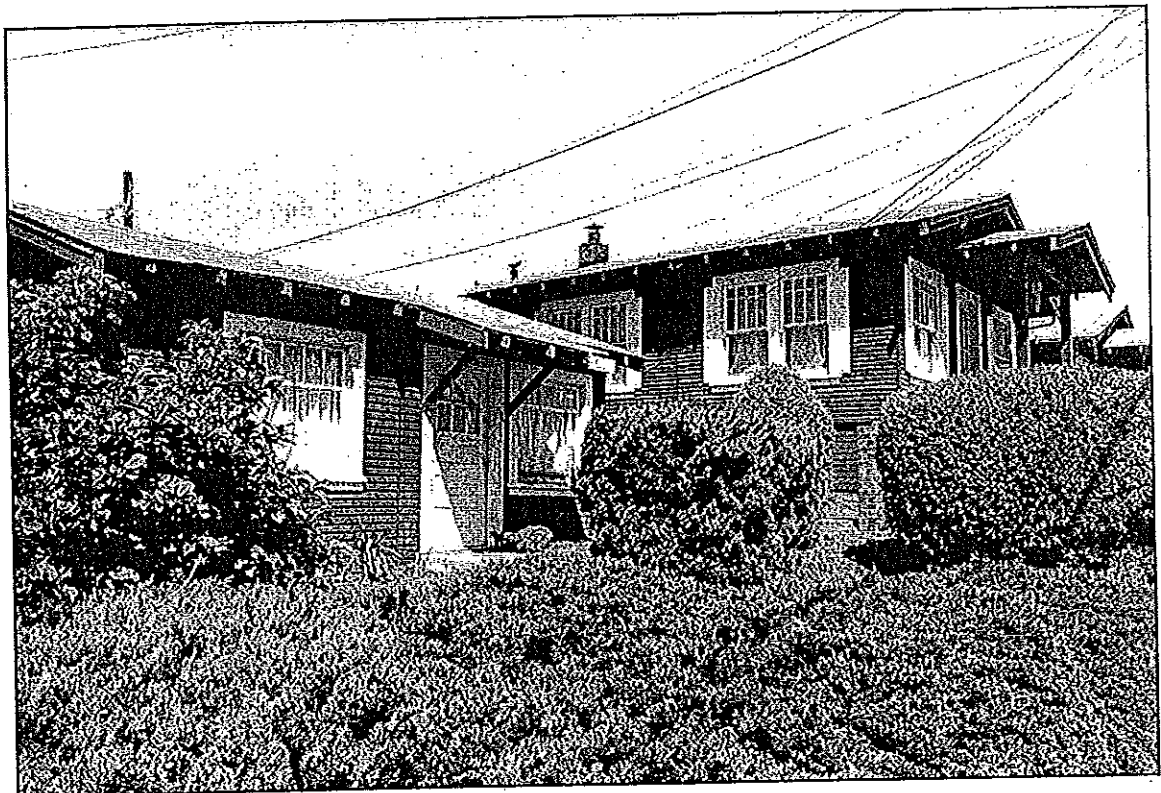
FIGURES 213 & 214. The last remnant of Santa Cruz's famous Casa Del Rey Hotel is the La Bahia, which was opened in 1920 (above) as an apartment adjunct to the hotel. The Spanish Colonial Revival style complex, designed by William C. Hays, is located at 215 Beach Street.



Context II  
Property type:  
commercial buildings

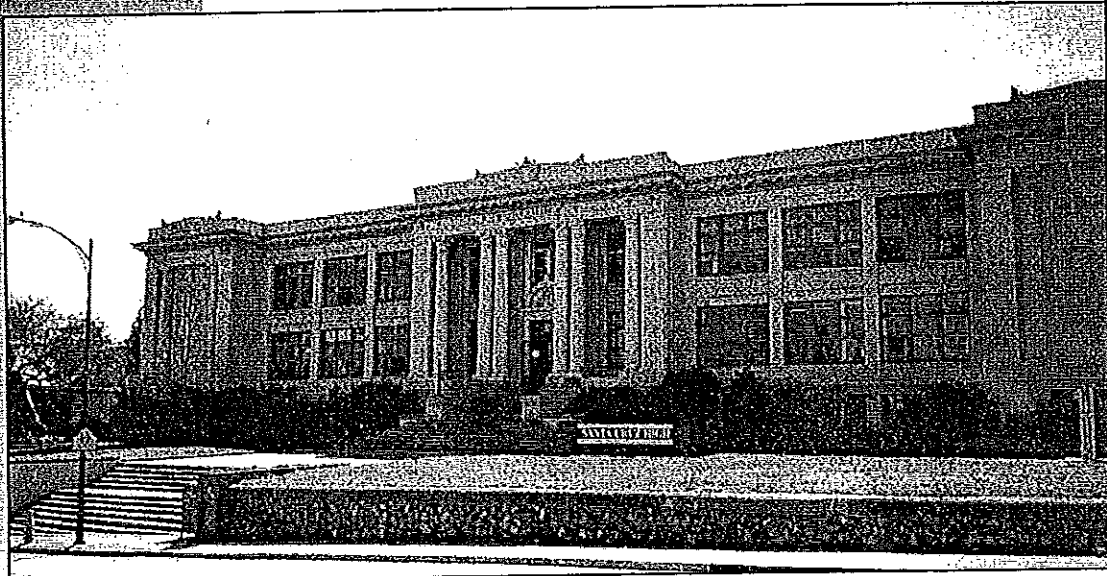


FIGURES 215 & 216. In the 1920s and 1930s, motor courts replaced hotels as the preferred place to stay for tourists. The one pictured here consists of small Craftsman bungalows and is located at 81 Front Street.

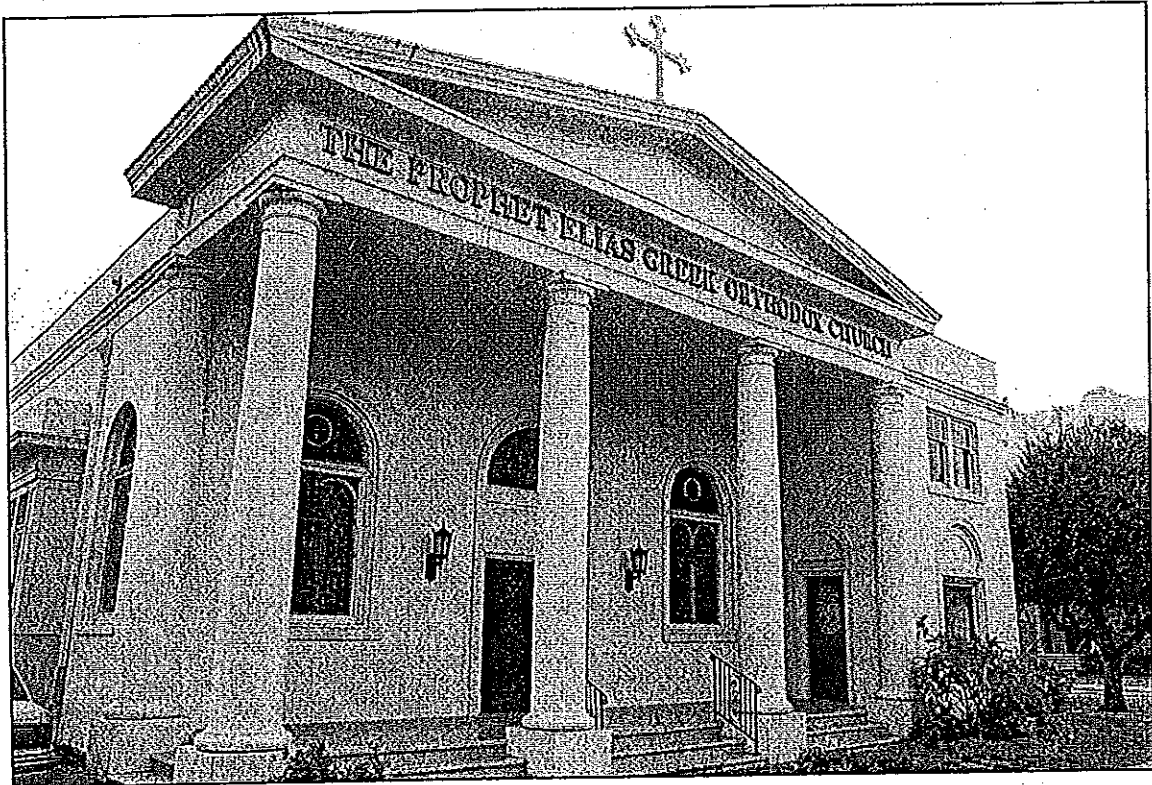




Context II  
Property type:  
institutional structures

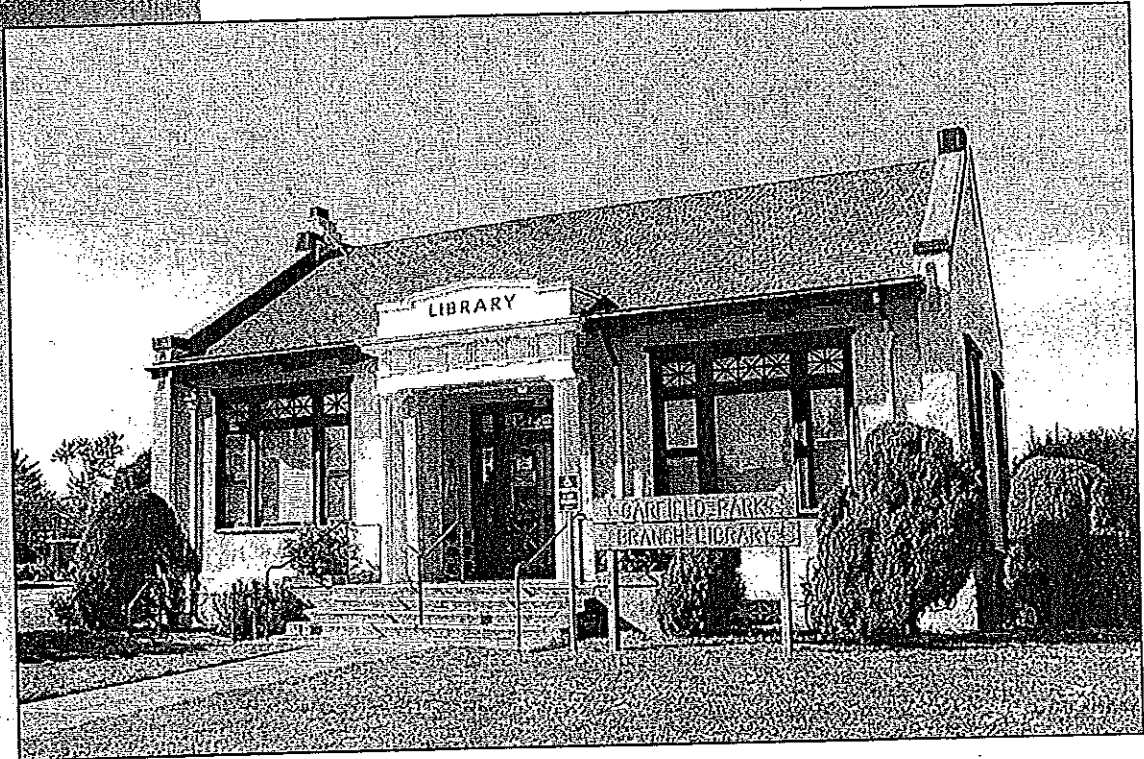


FIGURES 217 & 218. Neo-Classical Revival was a popular style for public and community buildings including Santa Cruz High School, on Walnut Avenue pictured above and the Greek Orthodox Church on Church Street pictured below.

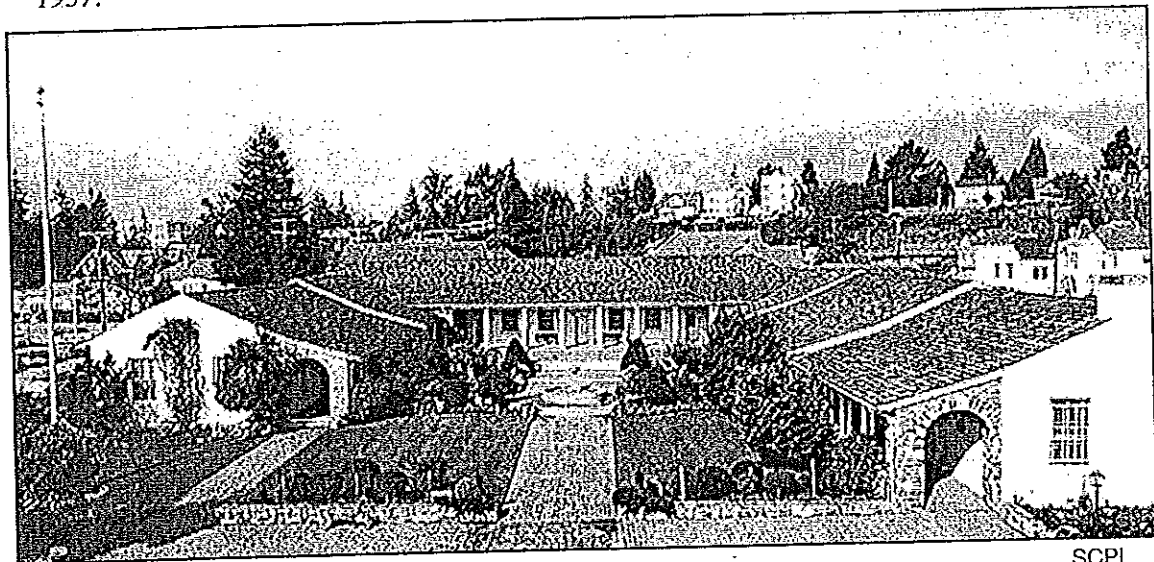




Context 1  
Property type:  
institutional structures



FIGURES 219 & 220. A small version of the Classical Revival style can be seen in one of the two remaining Carnegie libraries in Santa Cruz. The photograph below shows a complete view of the Monterey Revival style City Hall designed by C.J. Ryland in 1937.



SCPL