

La Bahia

GATEWAY TO
ANOTHER WORLD

DECEIVE
FEB 27 2014
CITY PLANNING DEPT

Ross Eric Gibson

HISTORIAN
4-49

Ross Eric Gibson

HISTORIAN / ARCHITECTURAL CONSULTANT

1168 West Cliff Drive
Santa Cruz, California, 95060

(831) 423-1932

rossericgibson@comcast.net

IN BRIEF

8-1 STATUS: The City's hired experts concluded the La Bahia was eligible for the elite National Register of Historic Places. This means a greater effort should be made to protect the landmark. {Gen./LCP p.1-89¶1; Gen./LCP p.1-37¶5}.

PRESERVATION: The Beach/South of Laurel Plan describes development on this block as **a project to rehabilitate the La Bahia landmark** as a hotel {B/SOL Plan p. 287¶7}, **requiring a preservationist to help develop the project** {B/SOL Plan p.109¶2}, so the landmark won't lose its eligibility to be listed on the National Register of Historic Places (which minimal preservation is bound to do).

HOW TO: The La Bahia has very specific protocols for how to preserve, restore, and add-onto the structure, specifying that new construction should be Spanish Colonial Style, which this isn't (no guideline has ever required "Corporate International Style" as an extreme differentiation element).

8-2 CEQA requires that if a project can be done with preservation, a similar one cannot be approved without preservation. {Public Resources Code §21061.1}. The approved 2003 Lowrise Swenson Plan showed it was possible, and the lowrise proposal was reused during the 2007 Highrise project as a legitimate alternative.

8-3 FAILURES: This project exceeds the carrying capacity of the site, is traffic-intensive both on-and-off-site, and doesn't appear to replace trees 2-for-1 which were removed by the previous developer in 2007 (a site mitigation requirement that doesn't expire).

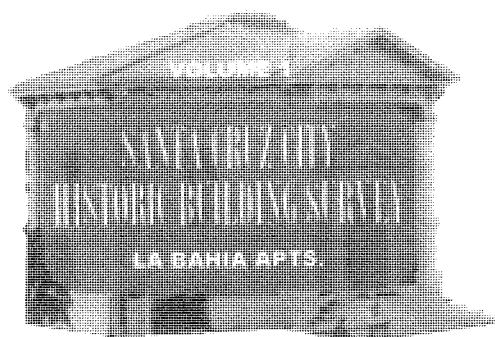
NON-COMPLIANCE: Saving the La Bahia's head on a spike does not preserve its integrity. This project is hardly a good starting point for reapplying the requirements that have been ignored. I would reset the project to start with the required preservationist guiding the project. Reject any plan that doesn't preserve the majority of the La Bahia. The B/SOL Plan named La Bahia the third most important economic asset for Heritage Tourism on the waterfront. These are requirements, not an option the developer has decided not to use.

Ross Eric Gibson
Ross Eric Gibson-Historian

8-4

LANDMARK RECOGNITION FOR THE LA BAHIA APTS.

LOCAL



1976: Rated "Excellent" by Chas. Hall Page & Assoc. for its architectural merits.

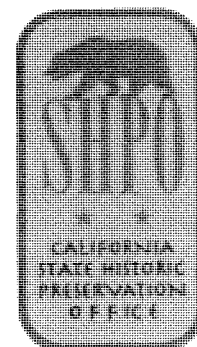
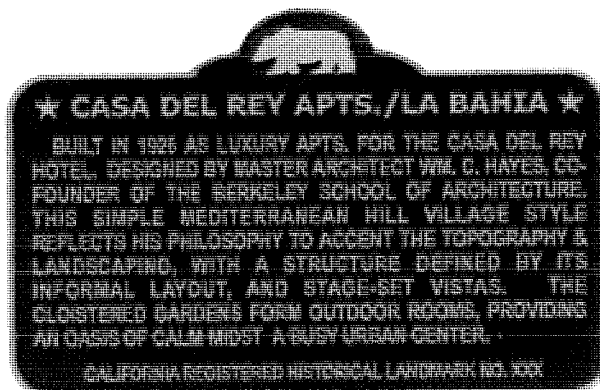
1984: Upgraded to top rating "Exceptional" by ACRS & John Gilchrist when factoring in historic significance.

La Bahia is one of only three non-homes (along with the Octagon Museum and Pogonip Clubhouse) out of just 20 designated City Landmarks.

ELIGIBLE

Approved in 1986 for a Santa Cruz County Landmark plaque from the County Historical Trust, but the honor (which has no restrictions at all) was declined by the landmark's owners

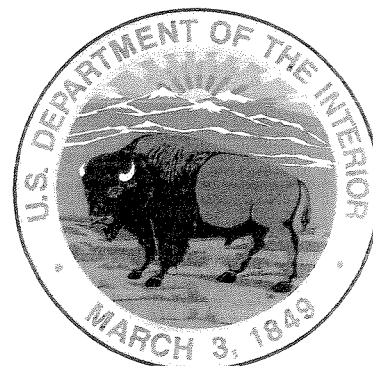
STATE



ELIGIBLE

In 1996, Santa Cruz City officials hired Ward Hill who stated the La Bahia is eligible for the California Register of Historic Places (run by the SHPO office in the State Parks Dept.), on the basis of its National Register eligibility. There were only 8 other Santa Cruz City listings on the State Register. The landmark's owners have so far declined the honor, while accepting State Landmark Status for the Boardwalk.

NATIONAL



ELIGIBLE

In 1996, Santa Cruz City officials hired Ward Hill to identify the architectural status of the La Bahia, and determined it was eligible for the National Register of Historic Places (NR2), reconfirmed by the developer's historic consultant in 2013. The elite National Register is under the Secretary of the Interior and the National Park Service, with only 21 listings in Santa Cruz. The landmark's owners have so far declined this National honor, while accepting National Landmark status for the Giant Dipper Roller Coaster and Looff Carousel.

1907-40 ERA OF DEVELOPING ICONIC BEACHFRONT LANDMARKS**WAS NAVAL CONVALESCENT HOSPITAL DURING WORLD WAR II**

Served the war effort rehabilitating wounded sailors. Hollywood stars visited the patients, including Betty Davis, Cary Grant, Carole Landis (former local), Paulette Goddard, Fred McMurray, Susan Hayward, Shirley Temple, etc.

National Register Criterion C: Architectural Significance

ASSOCIATED WITH A MASTER BUILDER, AND A MASTER CRAFTSMAN



Wm. C. Hays—Architect/Landscaper, co-founder of the U.C. Berkeley School of Architecture



Russian-born Johnny Otar was "Otar the Lampmaker." His studios hand-produced lamps & hardware for many hotels and crafts galleries statewide

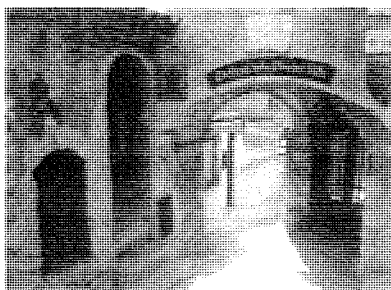
AN EXCEPTIONAL LANDMARK OF RARE STYLE AND INTEGRITY



The La Bahia is not just an excellent example of California's Mediterranean School of Architecture, it is a rare example of Mediterranean Hill Village architecture in America.

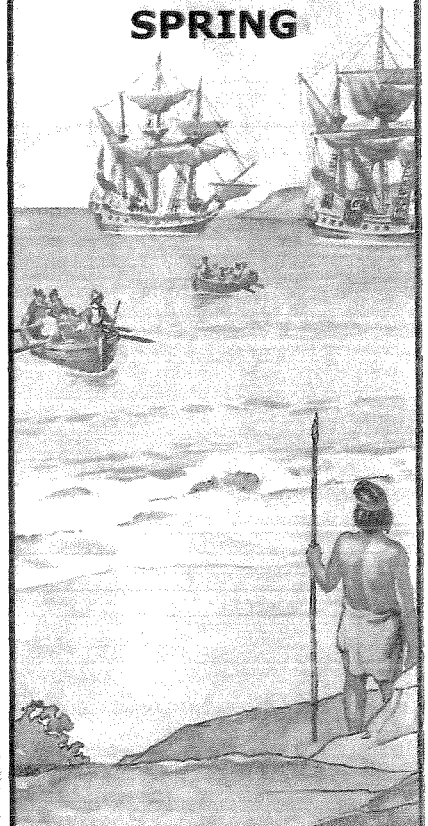
The complex personifies Hays ethos of building with nature, complementing the topography, defining style through massing, with cloistered gardens as outdoor rooms, and hidden passageways opening onto crafted stage-set vistas

It is the earliest and most successful continuously operated apartment complex in Santa Cruz, and the last surviving portion of the fabled Casa Del Rey Hotel

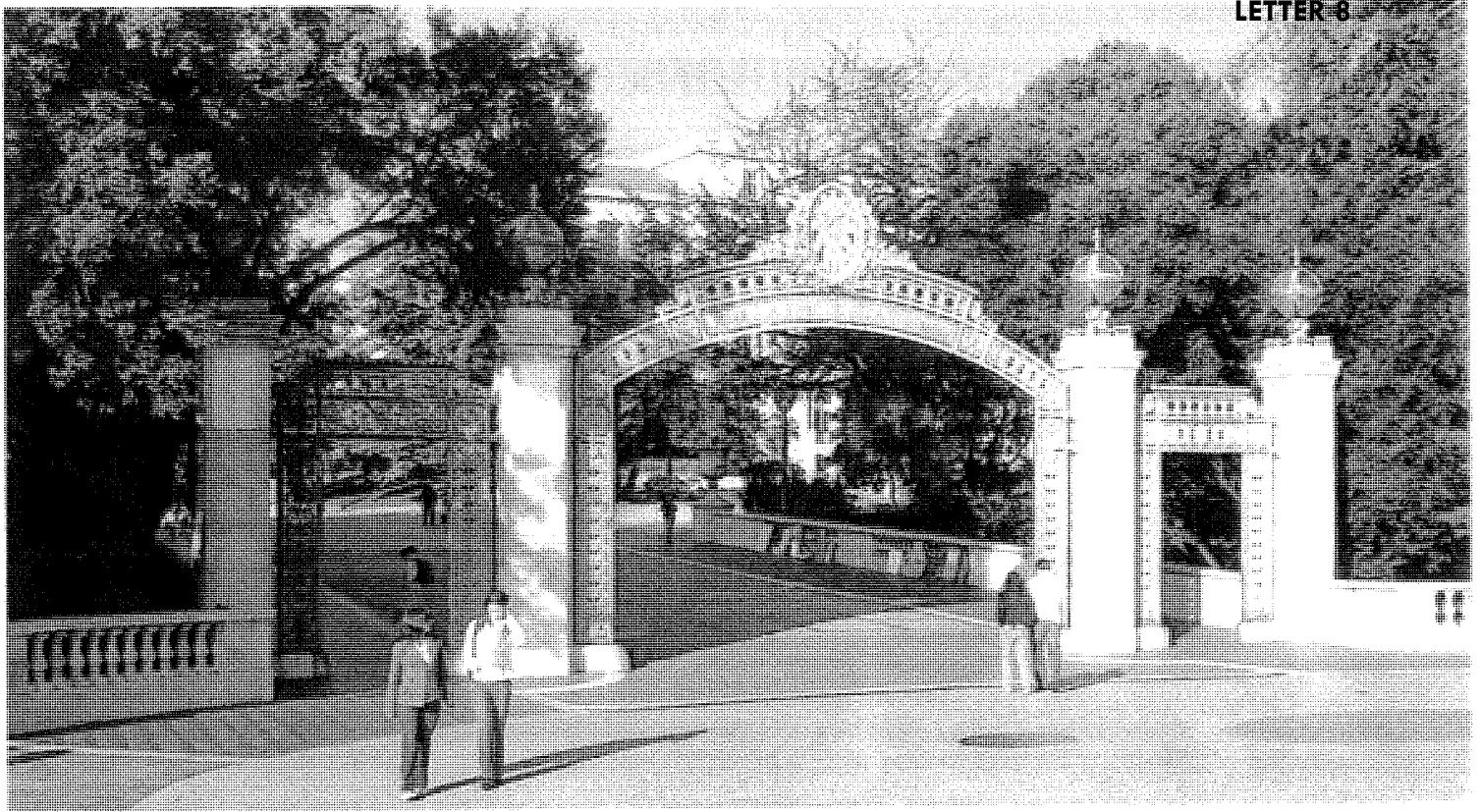


*National Register Criterion D:
Archeological Resources*

SPANISH-ERA SPRING

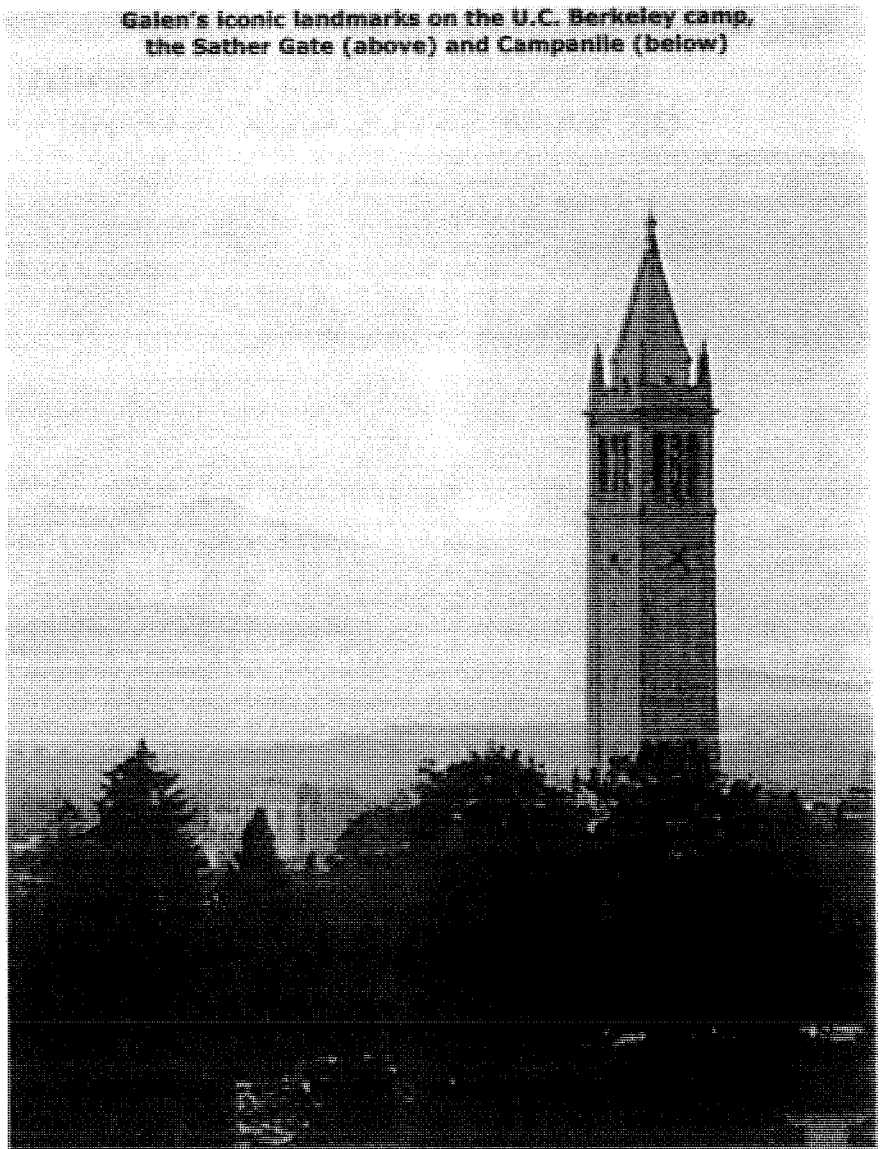


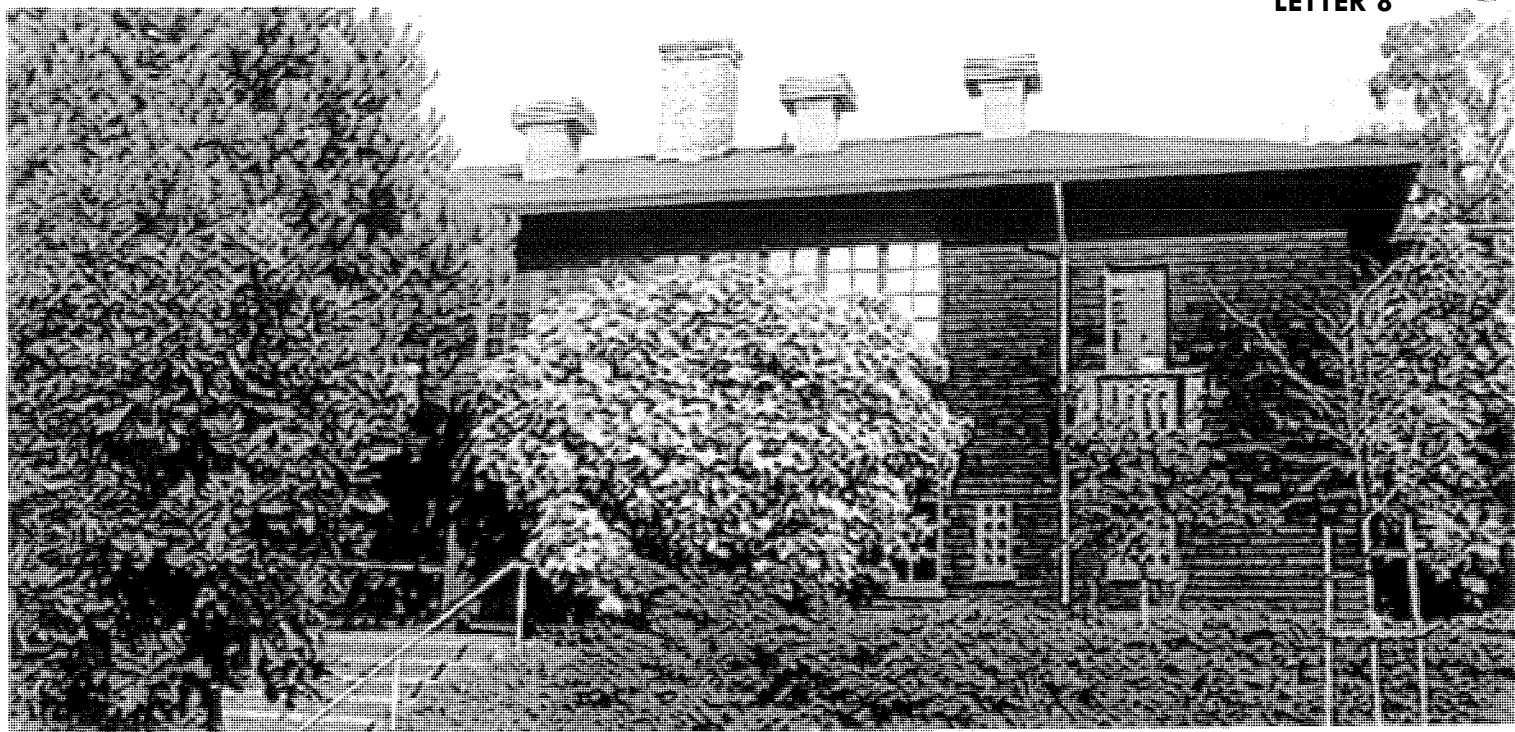
Court of the Mariners is named for its spring-fed fountain, where Spanish-era ships got drinking water. May date to Indian-era



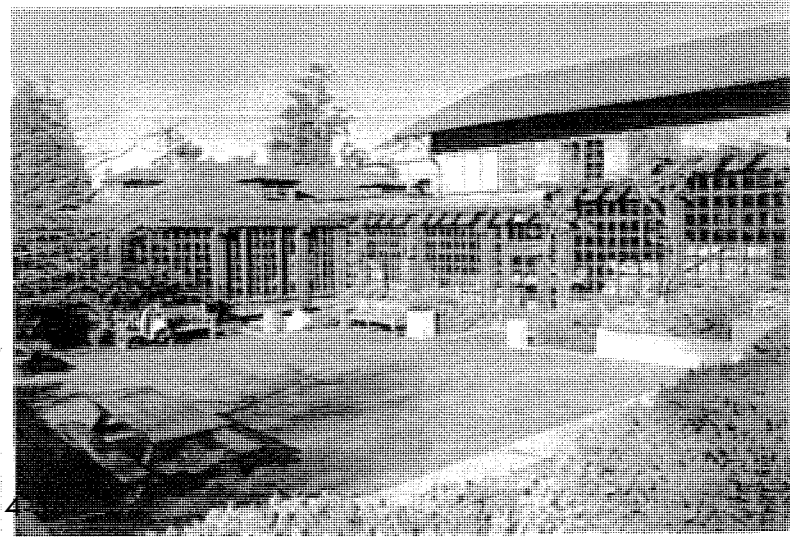
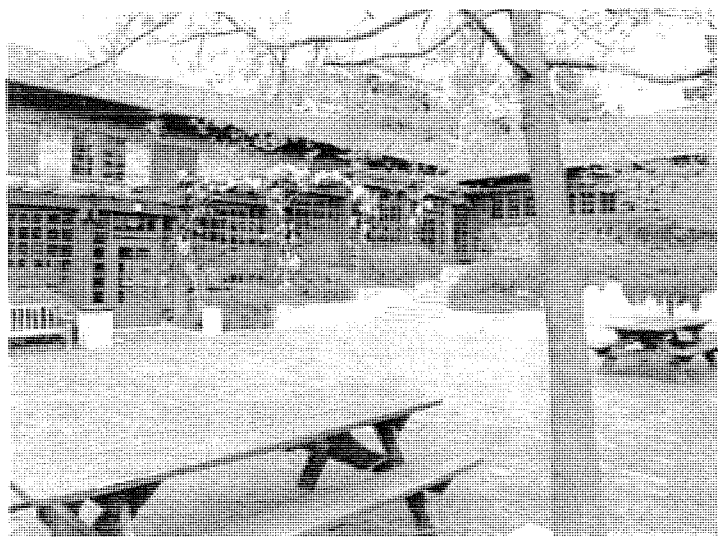
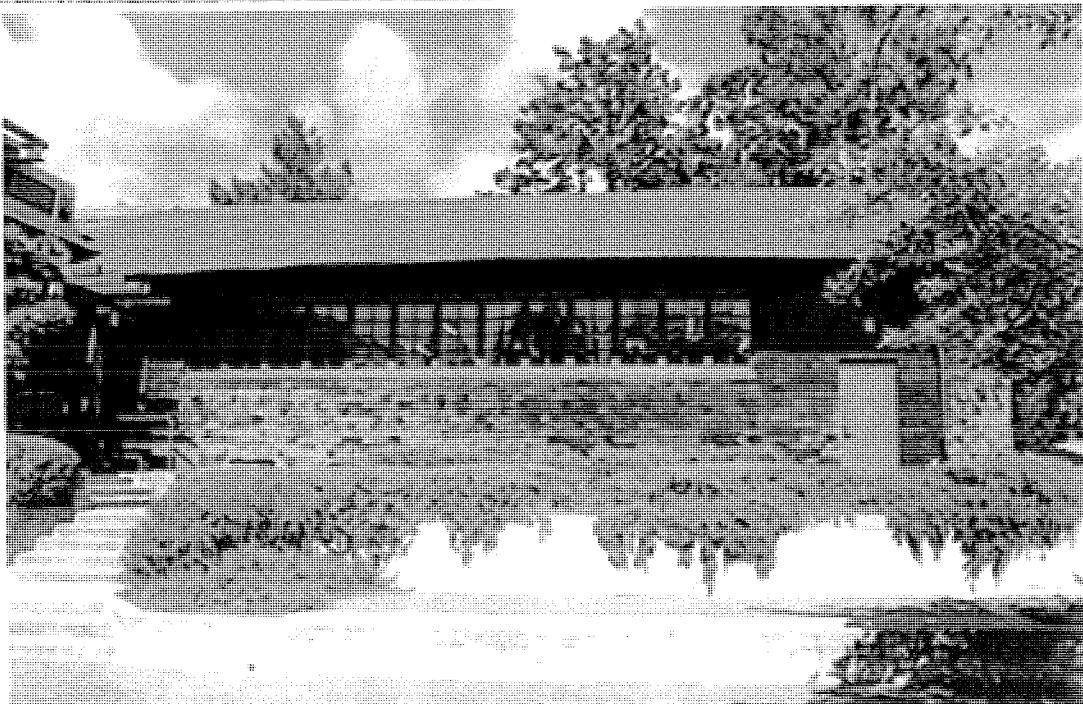
JOHN HOWARD GALEN
Hays joined his Architectural Firm

Galen's iconic landmarks on the U.C. Berkeley camp,
the Sather Gate (above) and Campanile (below)

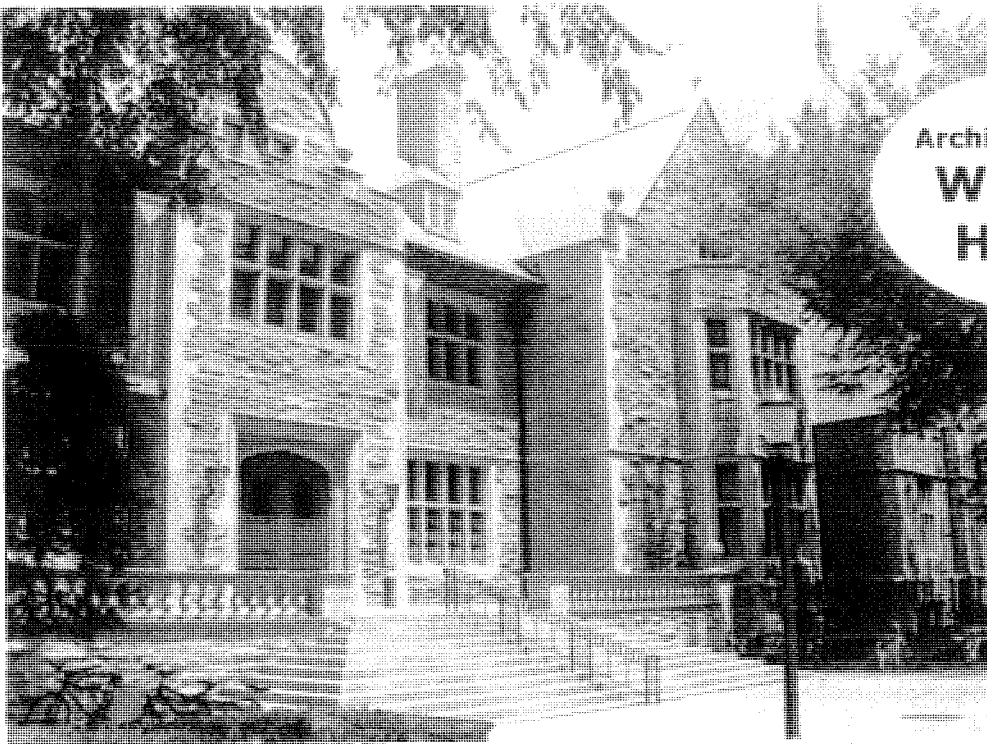




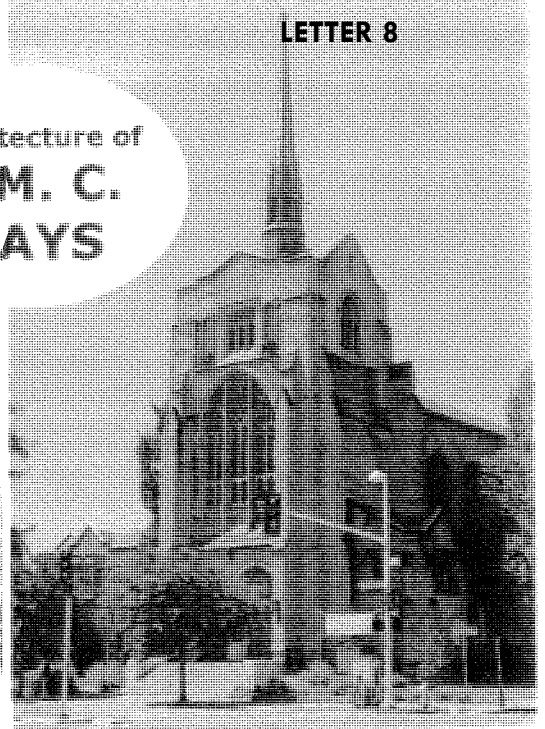
BERKELEY'S "SCHOOL OF ARCHITECTURE" was founded by John Galen Howard in 1903, at first serving as its only teacher. Wm. C. Hayes joined him in 1904 as part of the Howard and Hayes Architectural firm in San Francisco. Together, Howard and Hayes formed the School of Architecture in their new Architectural Building on the Berkeley campus, which students nick-named "The Ark" (now North Gate Hall). The building was designed by Howard's firm in a California Craftsman style, so different from the neo-classical buildings of the rest of the campus, but complimentary to the adjacent Craftsman-style Northside neighborhood. With its cloistered garden court yard and naturalistic landscaping, it reflected the firm's philosophy of Building with Nature, accenting the topography, and letting a casual layout and rustic materials define the building, rather than elaborate details.



Architecture of
**WM. C.
HAYS**



1894: Student competition, "Houston Hall," U. Penn., Philadelphia, with Milton Medary



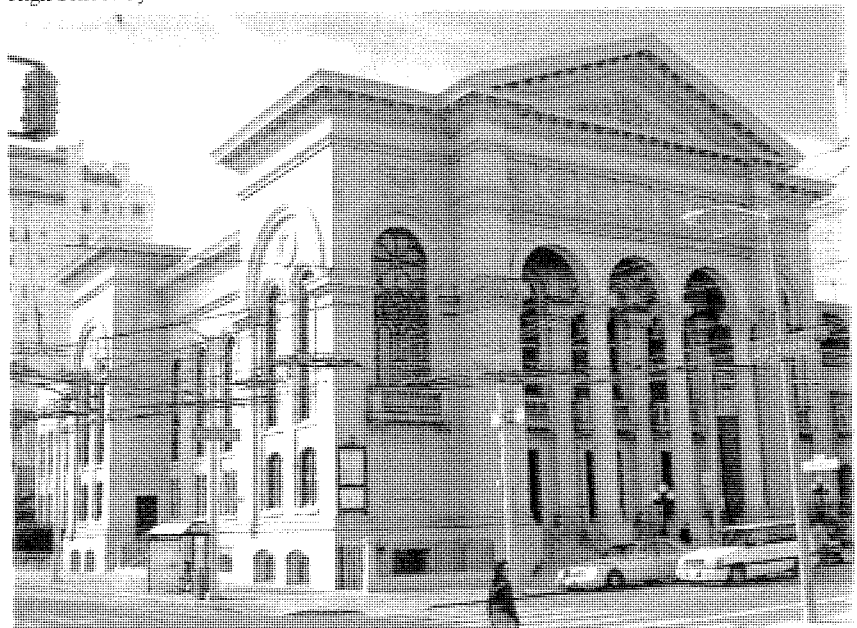
1914: First Presbyterian Church, Oakland



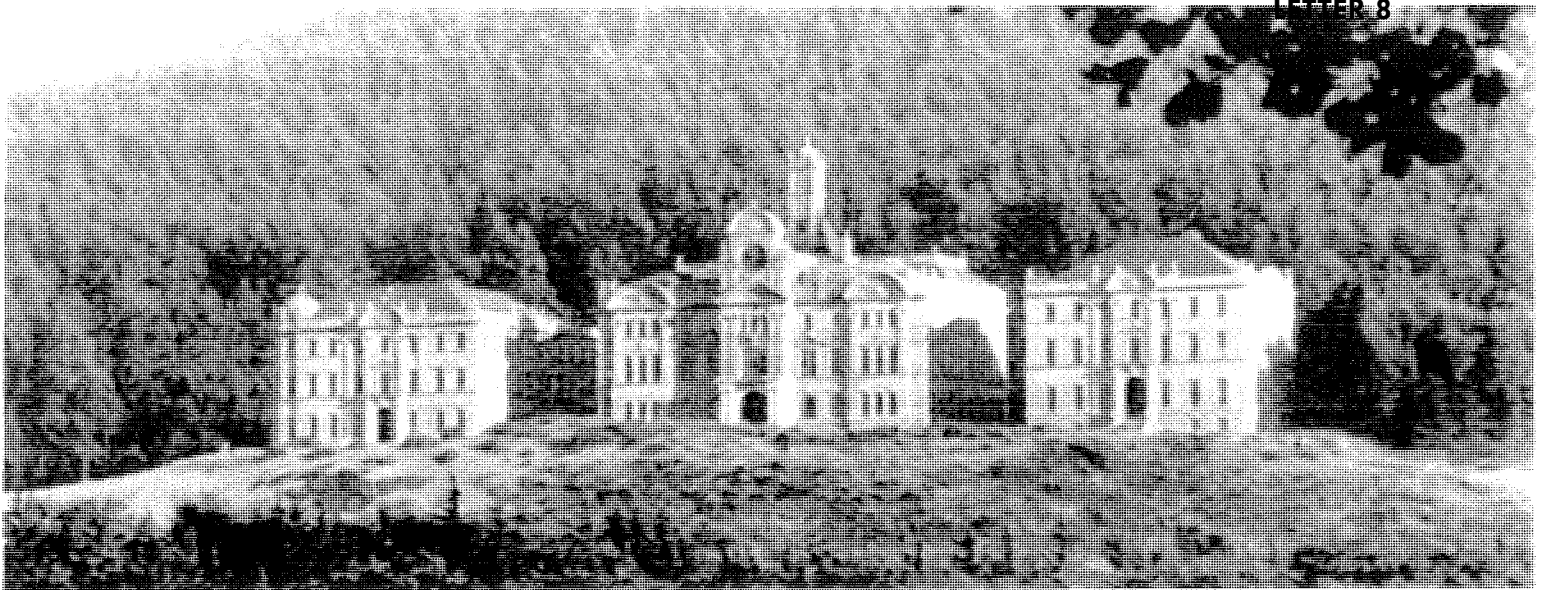
1932 Berkeley High School Gymnasium & Pool



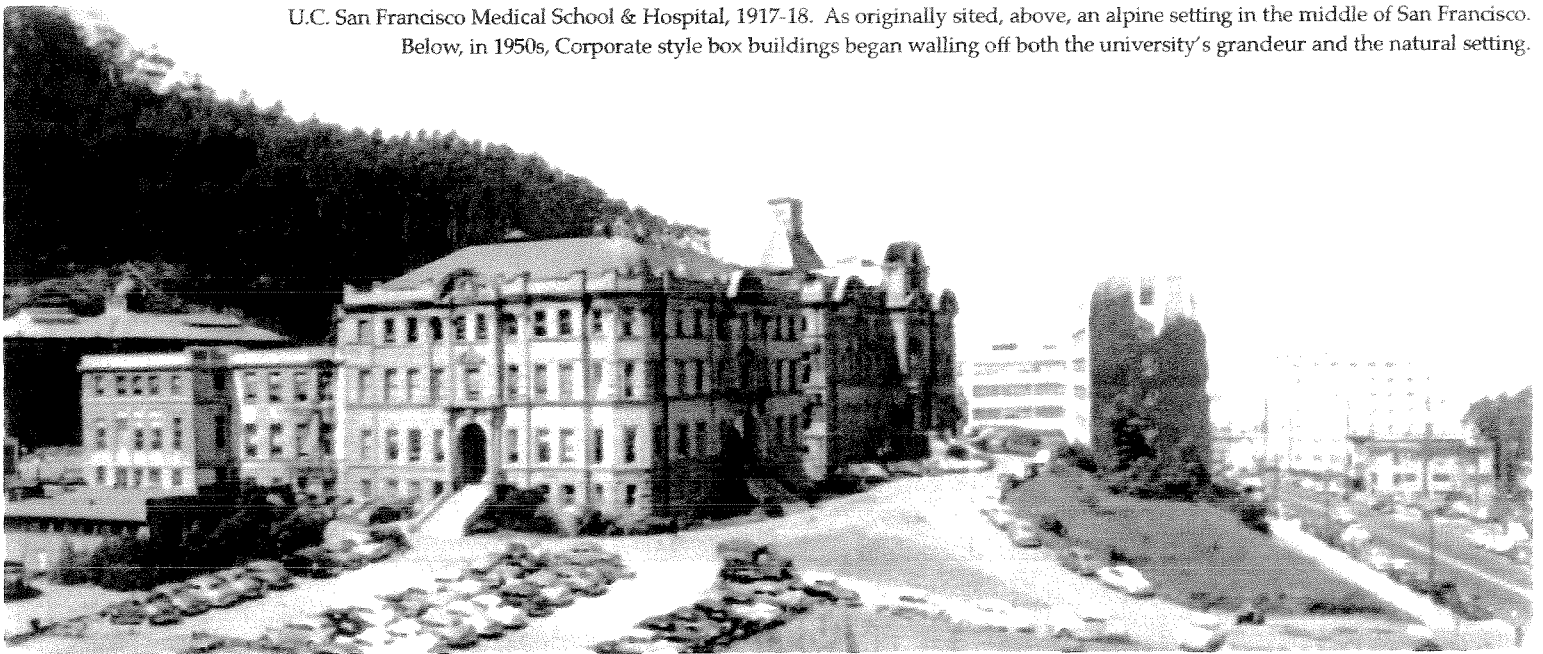
1919: Fresno Buddhist Temple, with Toyokichi Kurahashi



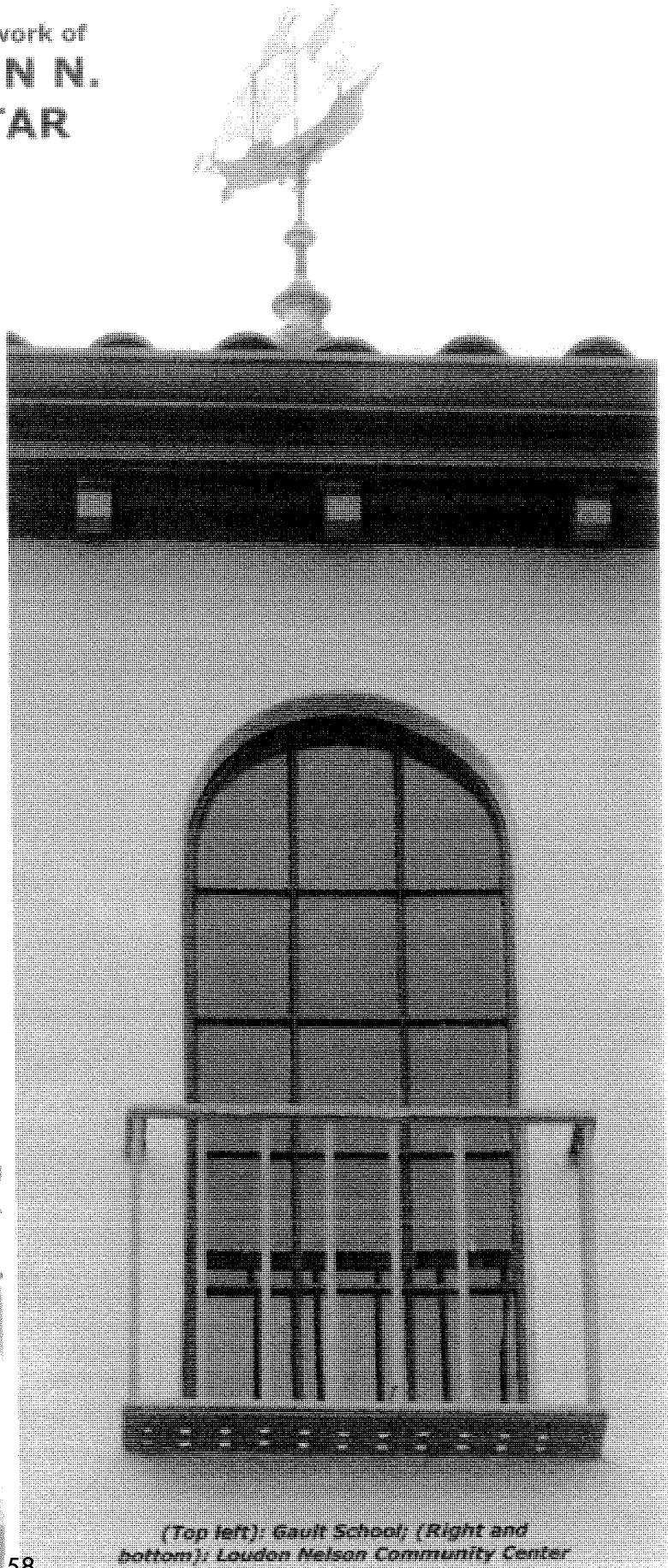
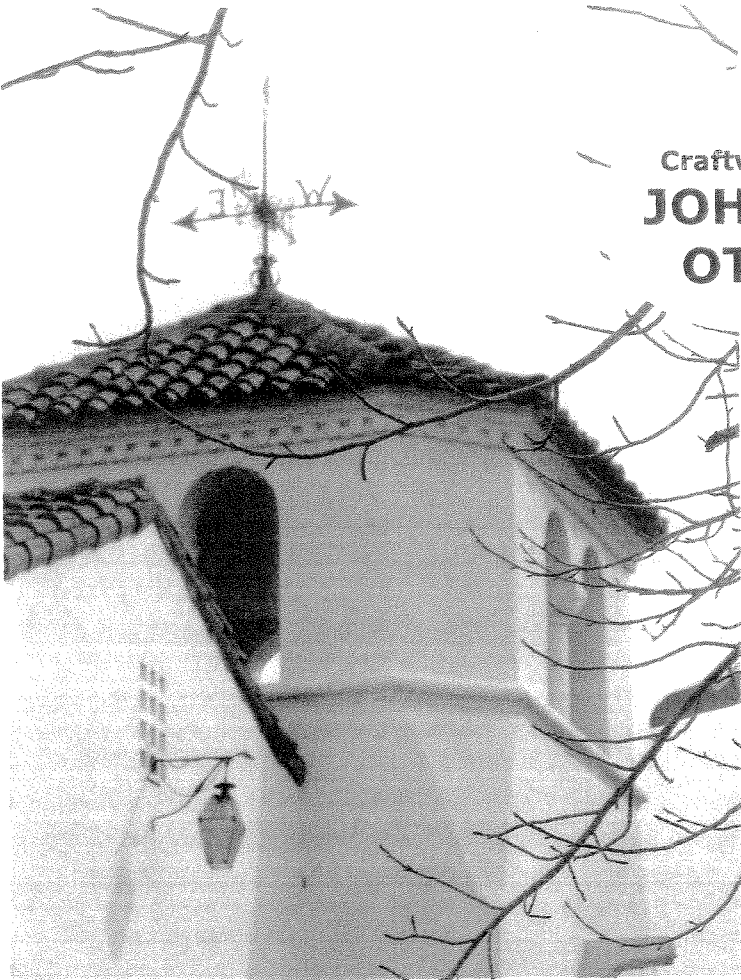
1927: Calvary Presbyterian Church, San Francisco



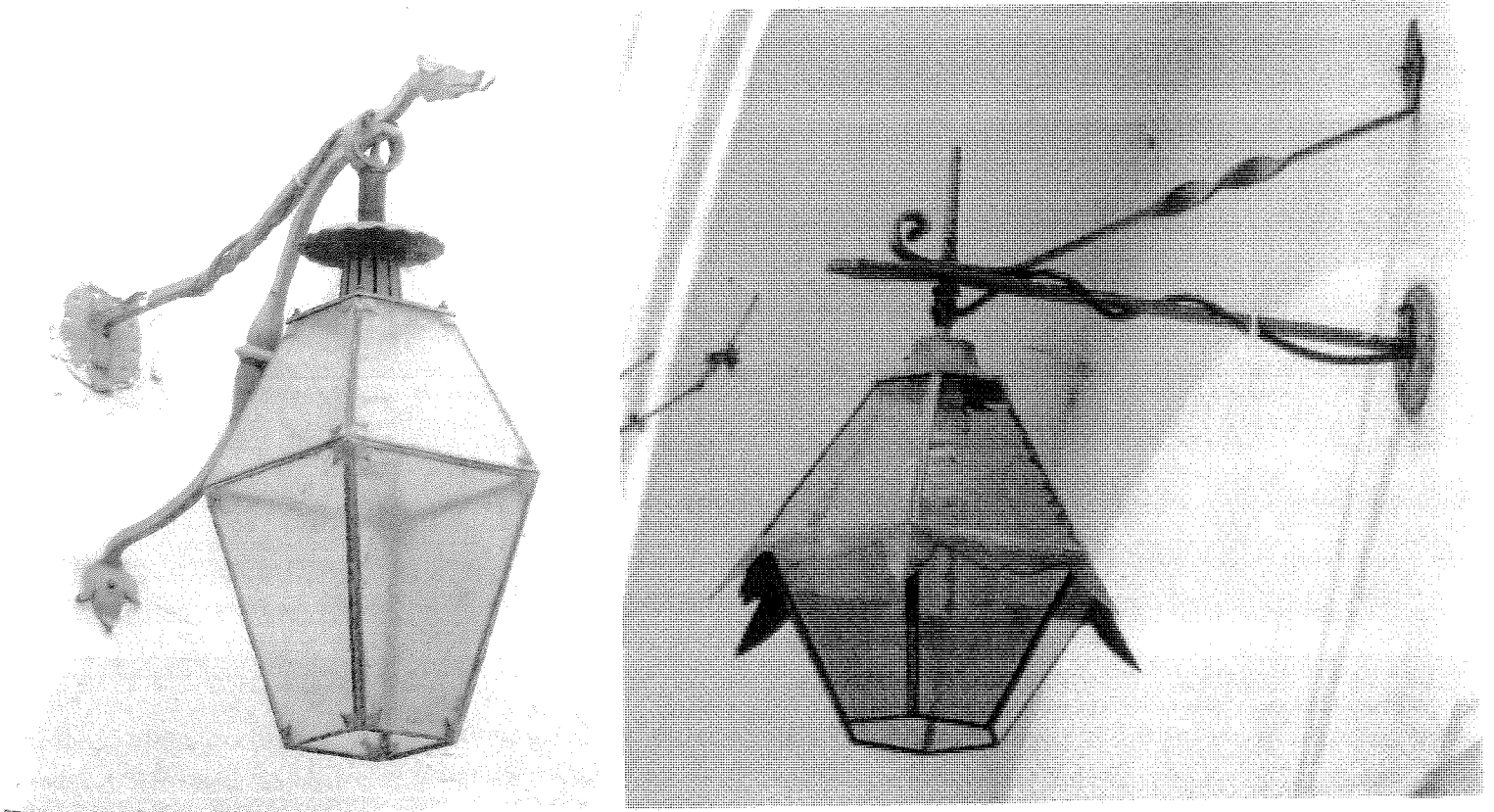
U.C. San Francisco Medical School & Hospital, 1917-18. As originally sited, above, an alpine setting in the middle of San Francisco. Below, in 1950s, Corporate style box buildings began walling off both the university's grandeur and the natural setting.



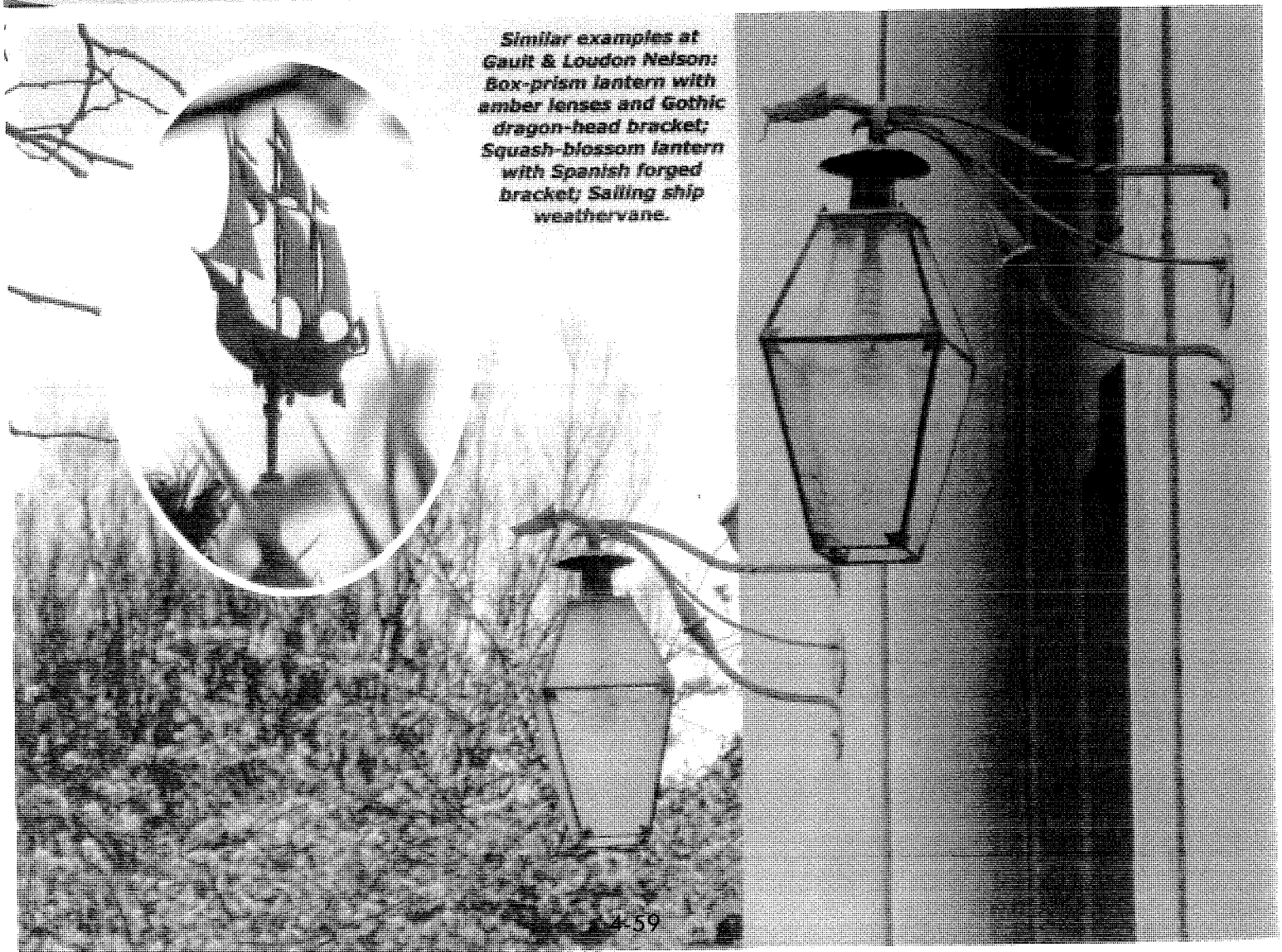
Craftwork of
**JOHN N.
OTAR**



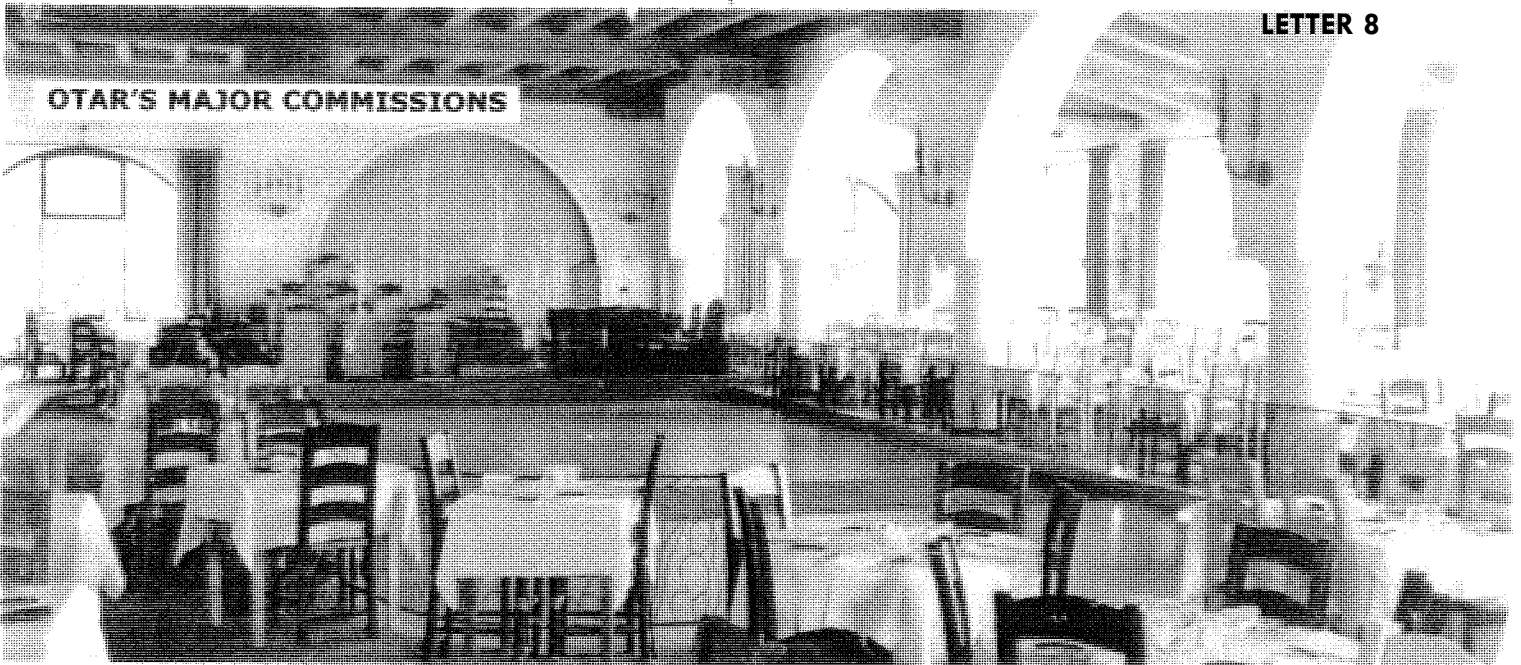
(Top left): Gault School; (Right and bottom): Loudon Nelson Community Center



*Similar examples at
Gault & Loudon Nelson:
Box-prism lantern with
amber lenses and Gothic
dragon-head bracket;
Squash-blossom lantern
with Spanish forged
bracket; Sailing ship
weathervane.*



OTAR'S MAJOR COMMISSIONS



RIO DEL MAR HOTEL, APTOS: Cactus-railing, wall sconces



BROOKDALE LODGE, BROOKDALE: Horse-shoe hanging globes

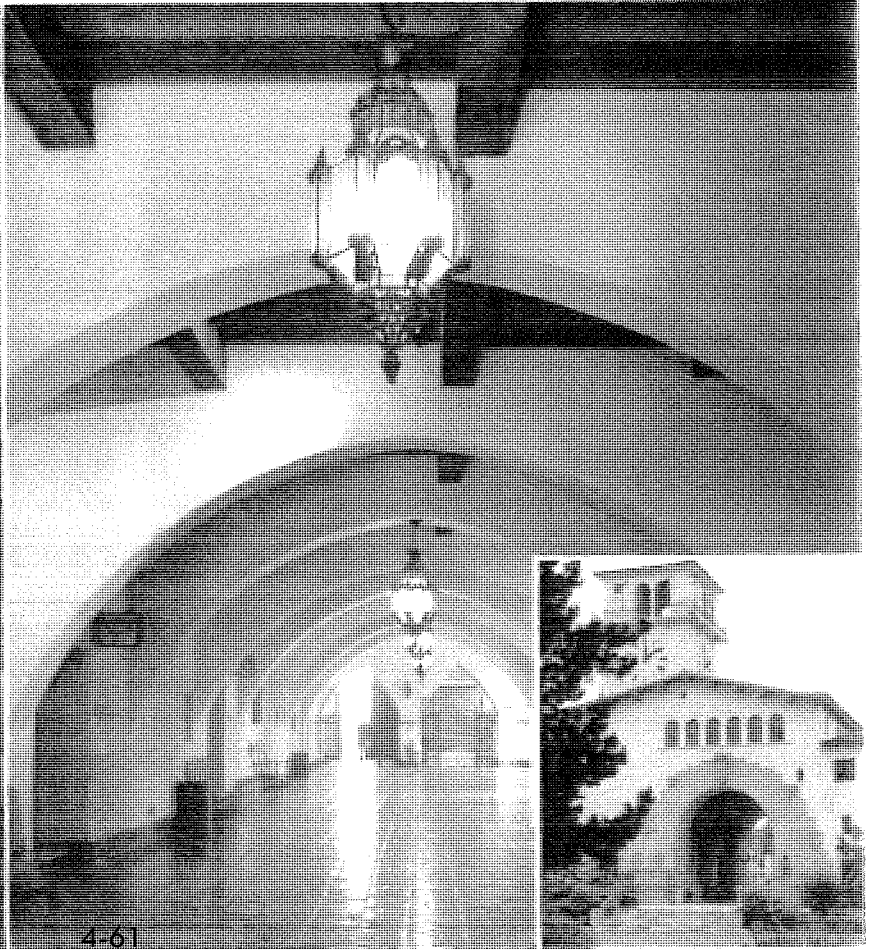
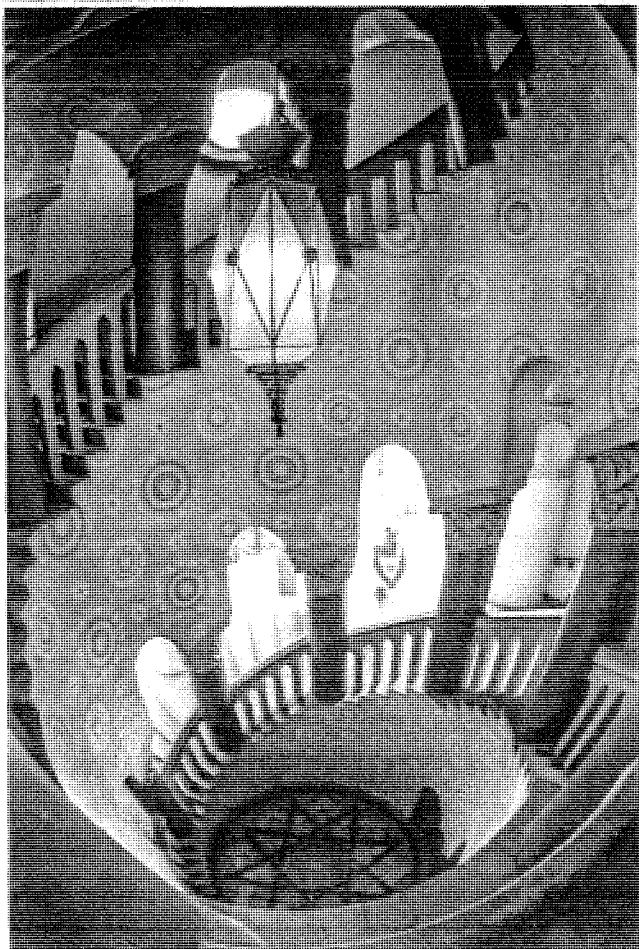
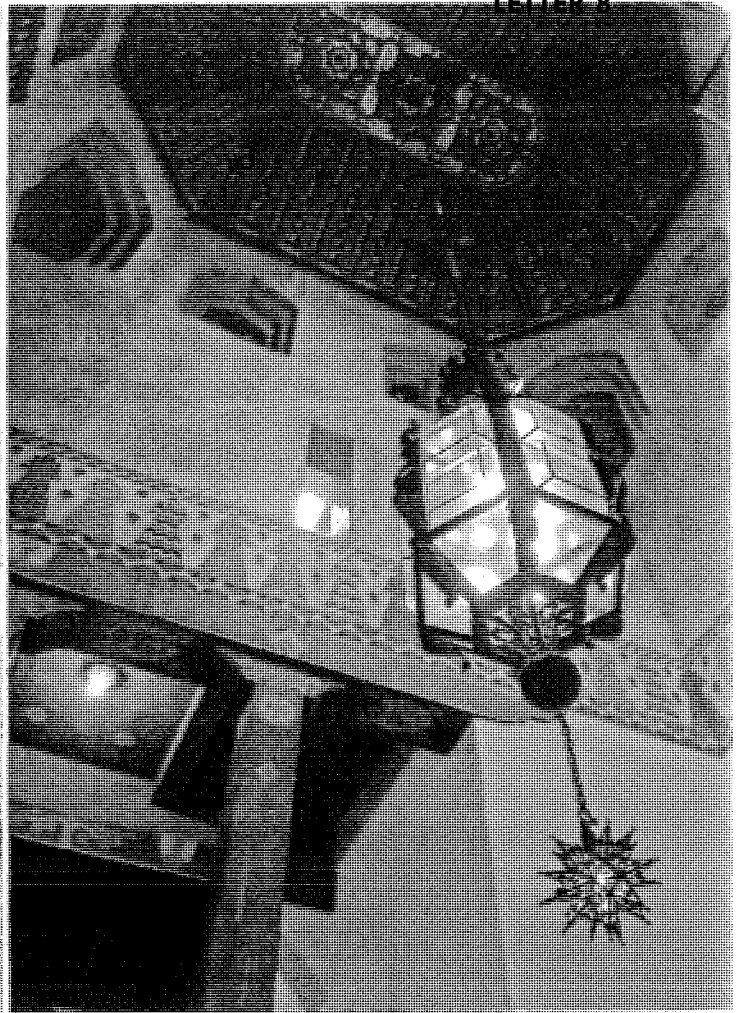


RIO DEL MAR GOLF CLUB: Andires, sheild, & lights

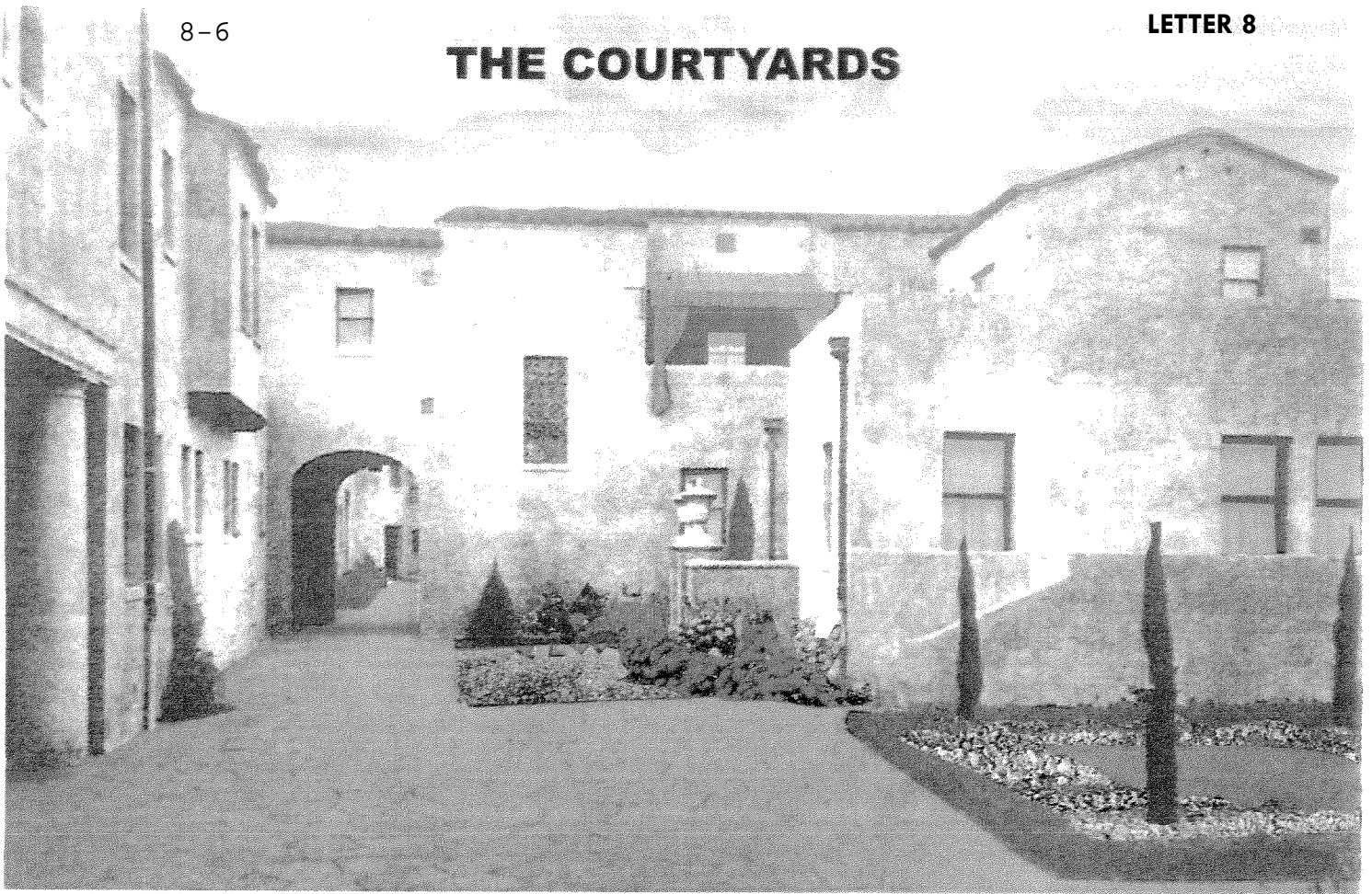


BROOKDALE LODGE LOBBY (similar to Hawaiian Gardens, Capitola), Fireplace ironwork, and various lamps

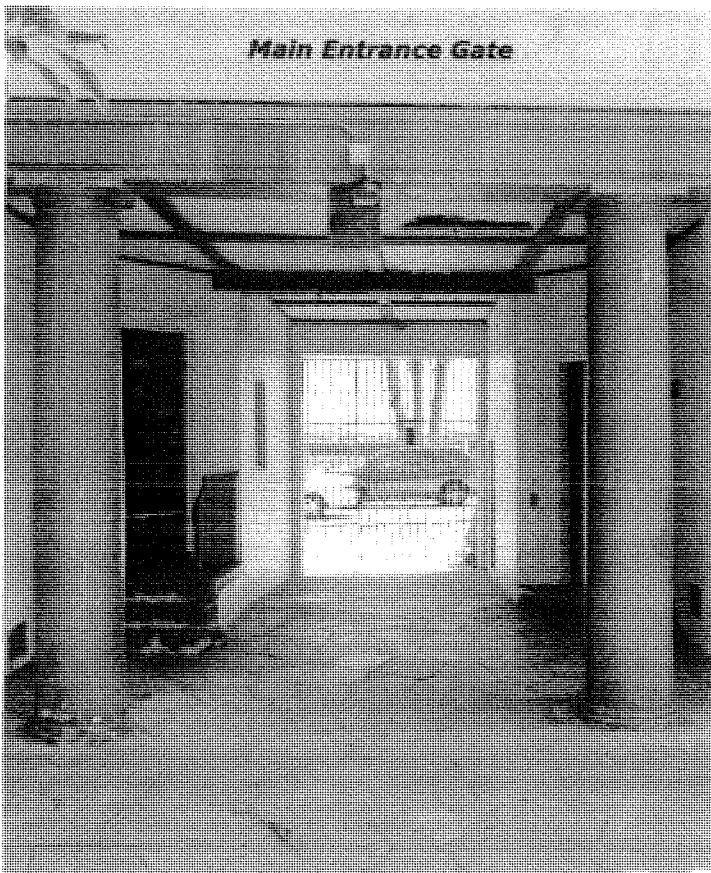
SANTA BARBARA COMMISSIONS
(unspecified at present)



THE COURTYARDS



Top: At lower Court of the Laurels—entrance left and formal gardens right, Rabbit Hole Gate (center-left) and rose garden at Court of the Canyon (center-right)



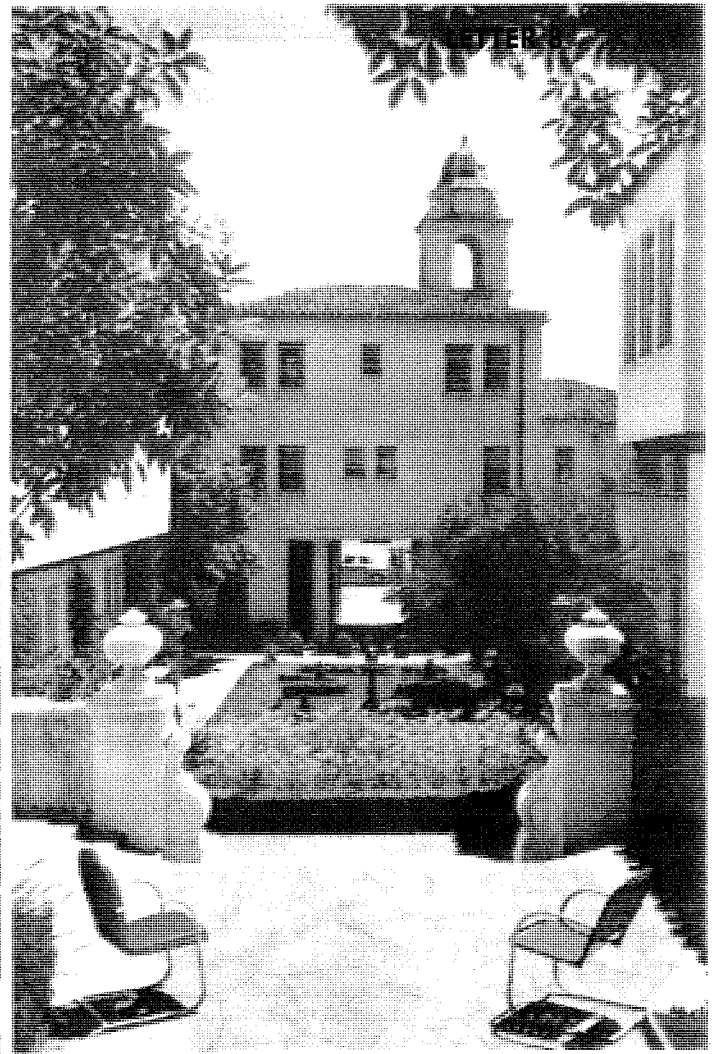
Main Entrance Gate



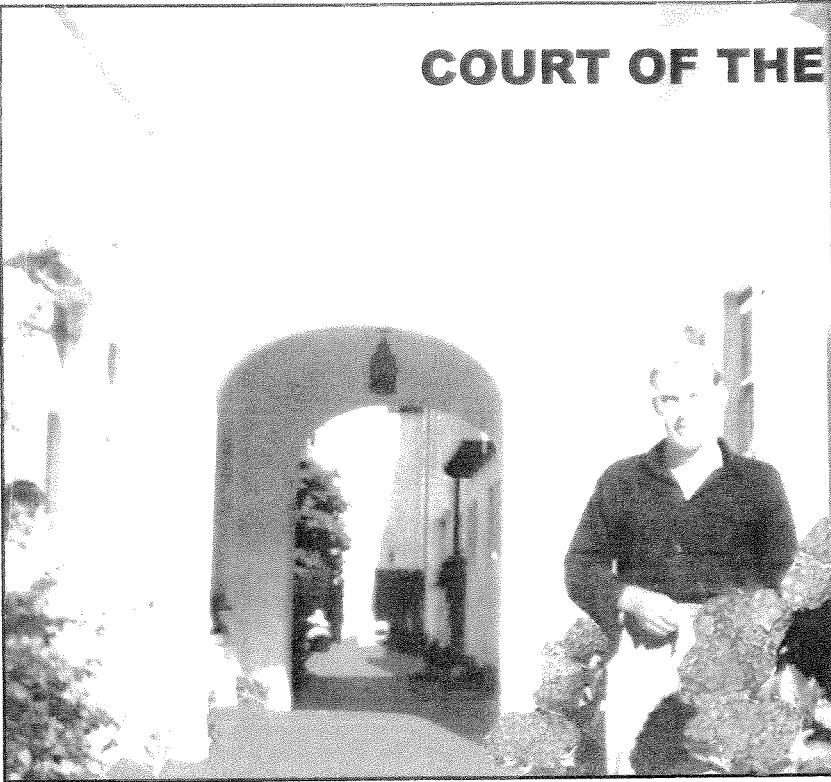
Court of the Canyon, from its passage into the canyon "Porto Del Paso"



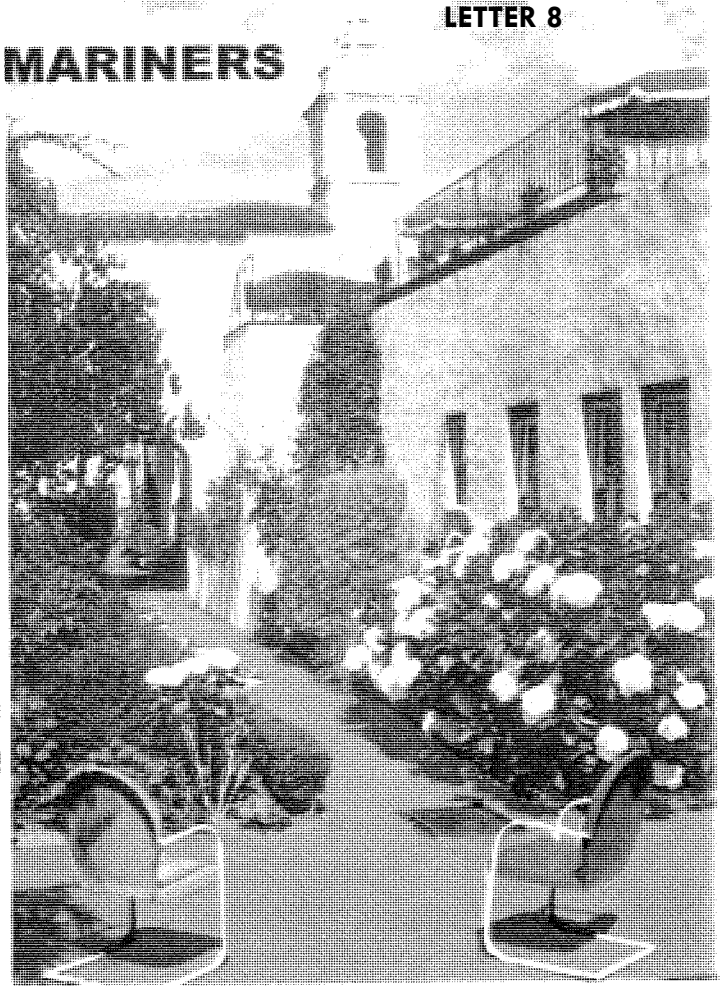
*Grand Stairs, upper
Court of the Laurels*

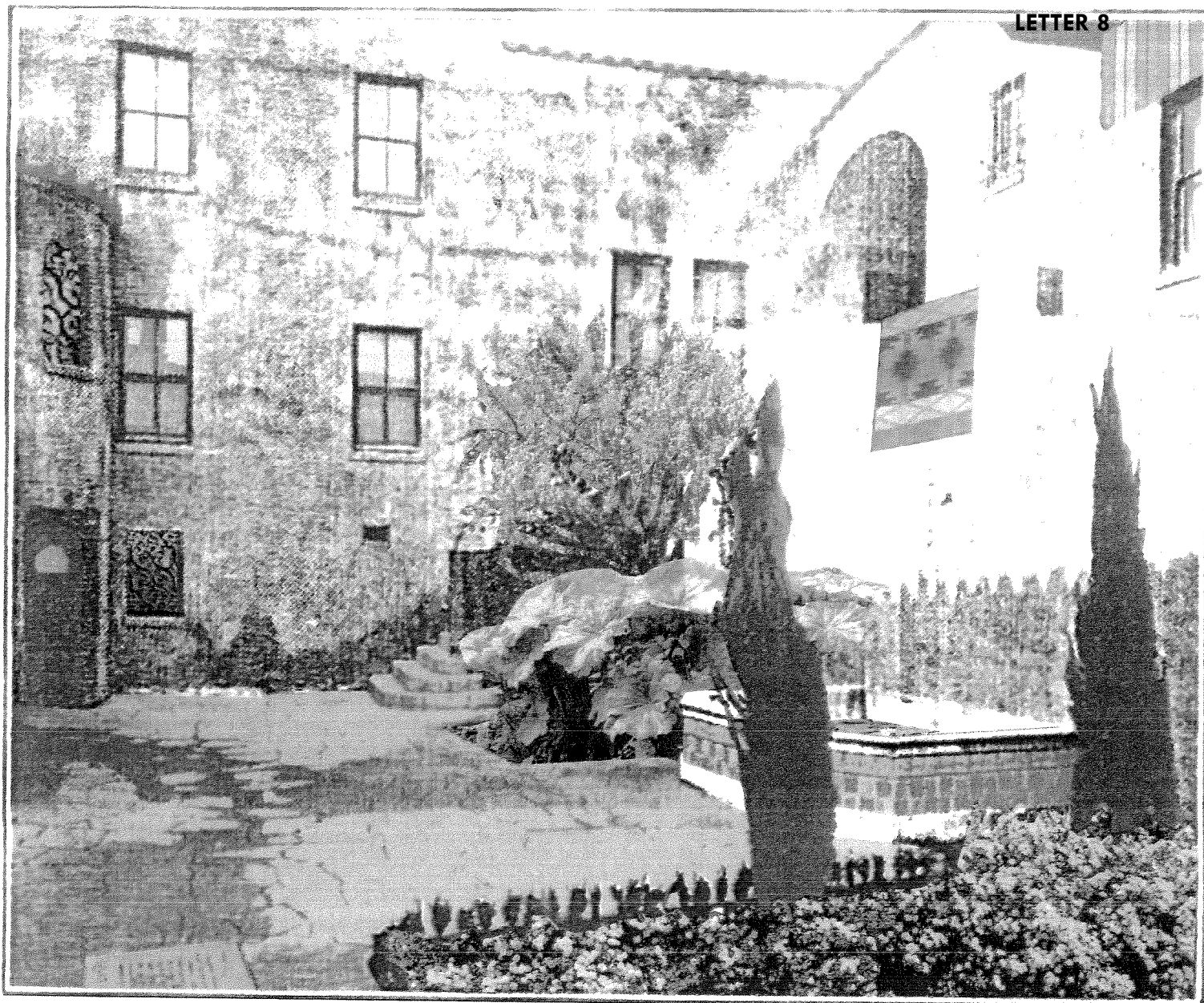


COURT OF THE MARINERS



Court of the Mariners has already been modified twice. There was no staircase leading to the roof deck (above shows a before view), until after the landmark was sold in 1944. Note staircase was placed about where man is standing with the hydrangias. We see it below in postwar 1940s, prior to the boardwalk casino's 1950 modernization. In the 1960s or 1970s, the deck was widened, and a bridge was created from the top of the western staircase to the roof deck. The bridge deteriorated in only 20 years.





A Natural Spring Bubbles Forth in One of the Fountains



B/SOL GOAL: HERITAGE TOURISM LETTER 8

8-7

TOURIST ECONOMY

Tourism and Agriculture are the top economies in Santa Cruz County, with Tourism the top economy in Santa Cruz City. Tourism breaks down into:

1. Cultural (Art, History, Museums, Education, Tours-walking/biking, etc, Antiquing, Culinary, Winery Tours, Micro-Brewery Tours, Events).
2. Nature (parks and arboreturns, seashores, hiking, picnics, tours, photography, camping, swimming, fishing),
3. Educational (Conventions, Field Trips, Tours of Cultural or Natural sites)
4. Amusements (Boardwalk, Roaring Camp, Mystery Spot, sports)
5. Celebratory (Honeymoons; anniversaries; school vacations)

Santa Cruz City has cultural credentials: it's the 12th Spanish Mission; Branciforte (East Santa Cruz) was the Birthplace of Democracy in Spanish California; Santa Cruz is the Birthplace of Mainland Surfing; has the oldest surviving Boardwalk on the Pacific Coast; is a Pioneer in the Conservation Movement; with a long Bohemian and Literary tradition; is rich with Spanish and Victorian landmarks, and a human scale of development in a natural setting of parks and gardens.

Cultural tourism can be families or teachers bring children to learn about important parts of our history and culture; or deep-pockets tourists who buy antiques and patronize museums, historic places and beauty spots (often considered a recession-proof asset). While we have modern hotels (the Dream Inn, the Paradox), we don't have quality hotels for heritage tourism, who instead are prone to stay in bed-and-breakfasts rather than crowded, car-choked epicenters of chain-store blandness.



8-8

B/SOL STRATEGY

The Beach/Souh of Laurel Plan states: "For the past decade and one-half, the Federal Government has become increasingly interested in tourism, and *heritage tourism* in particular, as an *economic development tool* to replace some of its older programs. In particular, the U.S. Dept. of Housing and Urban Development, the U.S. Dept. of the Interior, and the U.S. Dept. of Commerce have begun sponsoring specific heritage tourism projects. In Aug. 1997, the Secretary of Commerce, Andrew M. Cuomo, announced the award of \$74.2 million in low-interest loans and \$56.8 million in grants to communities along the Erie Canal to stimulate their revival as a National Heritage Corridor [meaning a National Heritage Area].... To date, ten (10) heritage areas have been funded to the tune of \$10 million [per] area. The only consistent requirement for approval has been for a 'Heritage Area Management Plan'." {B/SOL Plan p.XV-287¶1-2}.

The National Heritage Area (NHA) program so far has been mostly back east, but is being organized locally through Sam Farr's office as a coalition of Santa Cruz, Monterey and San Benito counties, called the "Monterey Bay National Heritage Area." Because the Monterey Bay National Marine Sanctuary (located on the waterfront opposite the wharf entrance) protects off-shore features, it is felt the Monterey Bay NHA will protect and promote its on-shore features as well. The U.S. Secretary of the Interior's office is the funding source (at the behest of Congress) both for National Heritage Areas, as well as the National Register of Historic Places (for whose prestigious listing La Bahia is eligible).

So, in the interest of heritage tourism that can lead to NHA designation, the Beach/South of Laurel Plan identified the waterfront's "major historic assets" as {B/SOL Plan p.XV-287¶5}:

1. The Boardwalk (Calif. State. Historic Landmark); its Loeffl Carousel and Giant Dipper Roller Coaster (both National Register landmarks)
2. The Santa Cruz Steamship Wharf (100-years-old in 2014)
3. The La Bahia Apts. (eligible for the National Register of Historic Places)
4. The Railroad Depot (centerpiece of an important historic transit corridor)
5. Historic Beach Hill Neighborhood (Casa Blanca Inn eligible for National Register listing)

The two B/SOL Heritage Tourism Strategy goals have seen partial application: goal "A" has resulted in some promotion of historic waterfront assets through publicity and activities, and events such as Woodies on the Wharf and the Clam Chowder Cookoff at the Boardwalk. Goal "B" is further along, as the National Heritage Area taskforce has already put about five years into documenting the region and forging alliances. "The [B/SOL] study's recommendations regarding zoning, design guidelines and development standards combine to reinforce the historic underpinnings of the Beach area"; which is why "...the sensitive expansion and reuse of the La Bahia..." was identified as the third most important "economic asset" on the waterfront.

ORIGIN OF "300 ROOMS": When the Seaside Company (which owns the Boardwalk) tore down the Casa Del Rey Hotel after the 1989 earthquake, some wanted 300 hotel rooms to replace it. However, **this wasn't replacing 300 hotel rooms that were lost**, because the Casa Del Rey was a retirement home at that time, and the Seaside Company didn't want another retirement home. This was 300 new hotel rooms.

SITE SEARCH: So as part of the planning process, the B/SOL study regarded the old Sisters Hospital Site (now Dream Inn parking lot) as one site capable of this number of rooms. However, because one of the goals was to improve convention business at the Boardwalk's Cocoanut Grove ballroom, a closer site would be either the Casa Del Rey site or the La Bahia site. Since the Seaside Company wanted the Casa Del Rey site to remain a parking lot (more lucrative than a hotel to them), the La Bahia site was chosen by default.

OVER-BUILDING: However, placing 300 rooms on this site, was regarded as a near impossibility, and with so many landmarks lost in the earthquake (including the Casa Del Rey itself), the City Council was committed to saving as many of our remaining landmarks, prioritizing the most important for preservation. A study was done to enlarge the site by removing Westbrook Street. The conclusion was, while 300-rooms were possible, the site would be "bulky and unattractive." It was recommended that the room count be lowered to 120-200, and all parking be off-site.

LA BAHIA RULES: The City's hired experts concluded the La Bahia was eligible for the National Register of Historic Places, so the Beach/South of Laurel Plan describes this as **a project to rehabilitate the La Bahia landmark** {B/SOL Plan p. 287¶7}, **requiring a preservationist to help develop the project**, so the landmark won't lose its

eligibility to be listed on the National Register of Historic Places. The La Bahia has very specific protocols for how to preserve, restore, and add onto the structure (none of which recommends "Corporate International Style"). The B/SOL Plan recommended all parking off-site, and was originally intended to support a convention center at the Boardwalk Casino.

UNRAVELED: Early after the B/SOL Plan was approved in 2003, the Seaside Company said they won't relinquish booking rights for the Cocoanut Grove, and they wanted a hotel project at the La Bahia site to be self-sufficient so they could sell it as a separate entity. And when Barry Swenson Builder approached the Seaside Lodge (now Coastview Hotel) to partner in this project, they reported they got no interest, cooperation, or land price they were willing to pay. This is when things started to unravel.

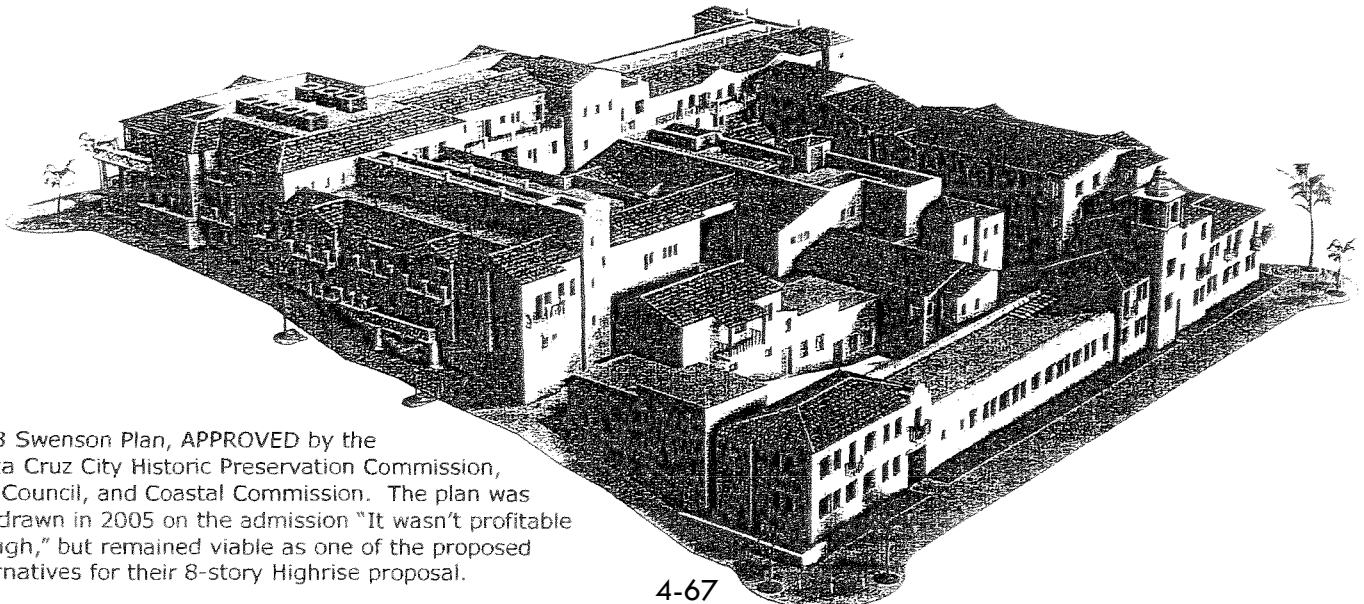
- The rationale to place the project at the La Bahia site was to be close to the Cocoanut Grove in order to use it as a convention hall, but this was off the table.

- The closing of Westbrook St. is no longer an option, as it would remove access for the Coastview Hotel.

- The Seaside Company also didn't want to provide parking spaces for the new hotel.

- The 300 "missing" rooms were not actually missing, and have since been "replaced" by all the recent hotel approvals in the area.

Therefore, since this was no longer a needed convention hotel, when the first Swenson project was proposed, all that was left in the B/SOL plan was to restore the La Bahia Apts. as a boutique luxury hotel with a small addition in back, since that was all the on-site parking could support. Swenson's project had 118 rooms, and was permitted to do parking with stacking elevators, in exchange for near-total restoration of the La Bahia.



2003 Swenson Plan, APPROVED by the Santa Cruz City Historic Preservation Commission, City Council, and Coastal Commission. The plan was withdrawn in 2005 on the admission "It wasn't profitable enough," but remained viable as one of the proposed alternatives for their 8-story Highrise proposal.

The architecture of the new structure incorporates white stucco walls with red tile roofs, but is differentiated from the retained historic portion of the building to "avoid false historicism." (EIR: 4.1-7)

8-10

How to DIFFERENTIATE

DIFFERENTIATION: Too often, people only read Secretary of the Interior Rehabilitation Standard #9 as "New additions...shall be differentiated from the old..." and never finish the line "...and shall be **compatible** with the massing, size, scale, and **architectural features** to protect the historic integrity of the property and its environment."

SCHITZOTECTURE: Preservation guidelines were created, because people had added onto historic structures in whatever was the modern style of the time, creating "schitzotecture" (multiple personality buildings), modernizations that compromised the historic integrity of the structure.

HISTORICISM: A move to reverse the trend, then found well-meaning amateurs doing "restorations" by (for example) using Victorian gingerbread on California Bungalows, producing "a false historicism" of mixed genres in a speculative restoration without documentation. Historicism is retroactive schitzotecture.

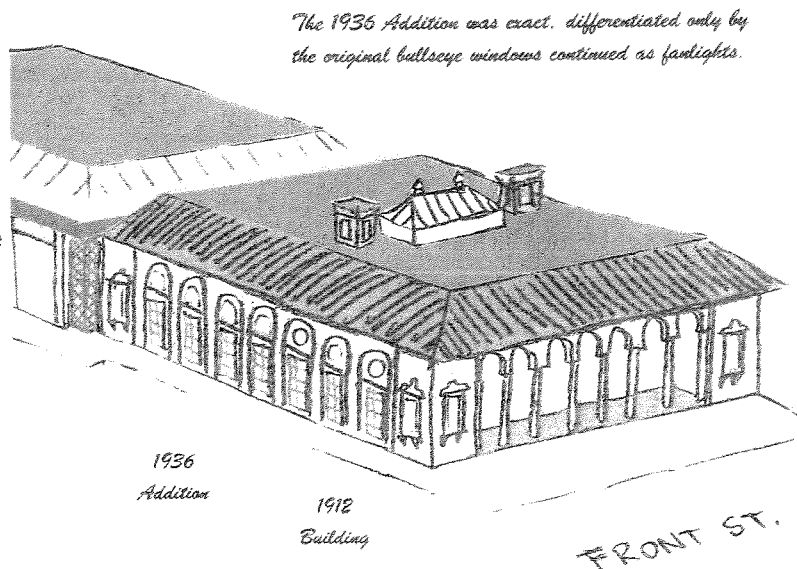
CAMOUFLAGEQUE: When an adobe in Monterey was added onto in such a seamless manner that one couldn't tell the ancient from the modern, instead of making the new part seem old, it made the old part feel new, thus losing its integrity as a building several centuries old. It prompted some to draw standards from Europe's "Archaeology and Antiquities laws." These required ancient murals in Egypt to use hatch-marks where a scholarly restoration was only as an educated guess; and likewise, buildings in Europe over 300-to-500 years old, to differentiate the ancient from the modern. **Yet this was not done in a flagrant way to make the modern stand out**, but in a subtle way. When done correctly, it's like camouflage, where one must look closely to discover the subtle signs of the new from the antique, like the hatch marks in an Egyptian mural restoration.

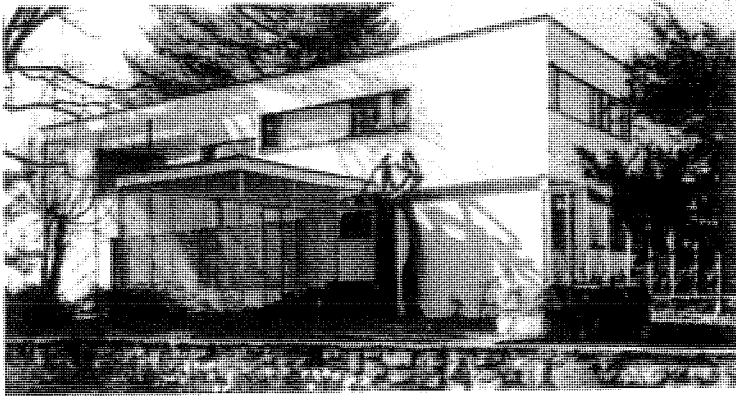
AWARD-WINNING: So how does one do it? The California Preservation Foundation has been giving awards for the best restorations, expansions, and repurposing of historic structures, and holds annual workshops on these Award-Winning Design Solutions. The first thing people notice, is that most structures appear not to be differentiated, at least not in the Schitzotecture-way they thought was required. In one case, a wheel chair ramp was placed at a main entrance in such a way that from the street, it looked like it was designed as part of the building. The differentiation was that they didn't alter the duplicate stairs on the other side of the building, revealing how the opposite entrance had originally looked.

DEPENDENCY: Early American homes often had dependency wings, a lesser structure, usually for cooking and servants quarters, that was semi-detached or able to be closed off, in case of fire. While it was like the main house, it had simplified details, which complimented, but was subservient to the main structure. A dependency can be a separate building with a small connector hall; or a full wing that is recessed from the wall of the main house. Or, the dependency can be fully aligned with the main house walls, but have a lower roofline, or different parapet than the main house.

FENESTRATION: A narrow brick building was added onto, but the structure stepped back to retain the narrowness of the original facade, and the 2-over-2 divided light double-hung window in the original, were substituted in the addition with single-pane double-hung windows. The first time the Santa Cruz Main Post Office was added onto, was in an identical fashion. It's only differentiation, was using fan transoms at the top of the arched windows instead of bullseye portals.

TEXTURE: In other cases, one can use different materials, transitioning, say, from a building with beveled stone blocks, to one with mere frame-cut, or dressed edges. In the case of the La Bahia, early discussions suggested identical craftsmanship, with the differentiation being the modern spray-on sandpaper finish stucco, to contrast with the variety of fancy troulwork finishes used on the historic structure.





8-11 WRONG BUILDING STYLE

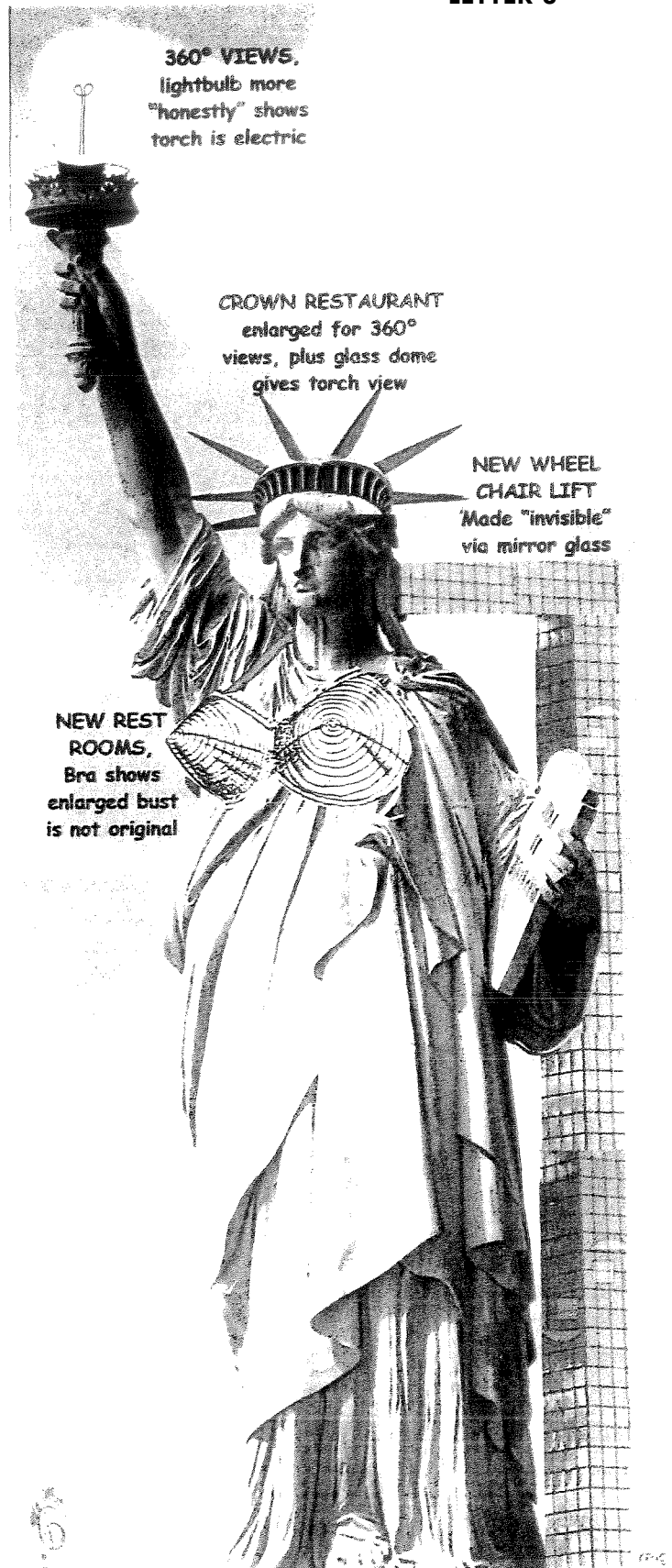
The B/SOL Plan and Guidelines require Spanish Colonial Style for new construction at this site. The Big Box project has chosen white walls and one tile roof to convey a modern "Pseydo-Spanish" as translated through the Corporate International Style. These are perhaps the most incompatible choices I can imagine.

The La Bahia is a monument by a master architect and landscaper, who believed a structure should be expressive of the topography, nestle into the landscape, and reflect the materials and hand-craftsmanship of average people. There was an evolution of the California Craftsman movement, which explored the Spanish Colonial Style of Mexico, its simplified provincial version of California Mission Style, the handmade Pueblo Style, and its European compliment of Mediterranean style, which included the Mediterranean Hill Village style. This evolution is human centered, hand crafted, of the earth, and of nature.

Now contrast it with the Corporate International Style. It was started by Walter Gropius in post World War I Germany, trying to rebuild his devastated country quickly. His inspiration was how fast amateur soldiers could erect military bases and munitions factories. He determined it was by reducing architecture to simple kit construction, and eliminating the artist and craftsman. He called it Workhouse Style (*Bauhaus* in German), and there are abandoned Workhouse debtors prisons in England that predate Bauhaus, but match the style. This was the purist style of choice for Soviet Housing Projects, but when the style became popular with rich American Industrialists, the name was transformed into Corporate International Style. Here the machine was king, and the style began to look like machinery, with sharp corners, glass and steel, concrete cinderblocks, and no personality.

It is likely because the developer wants another Dream Inn, that he thinks matching the Dream Inn's cheap motel style will appeal to tourists. Even acknowledging the value of what he is throwing away in the La Bahia, by adding an anti-craftsman Corporate Style addition to the one scrap of landmark he is saving, is just bastardizing a nationally important craftsman landmark.

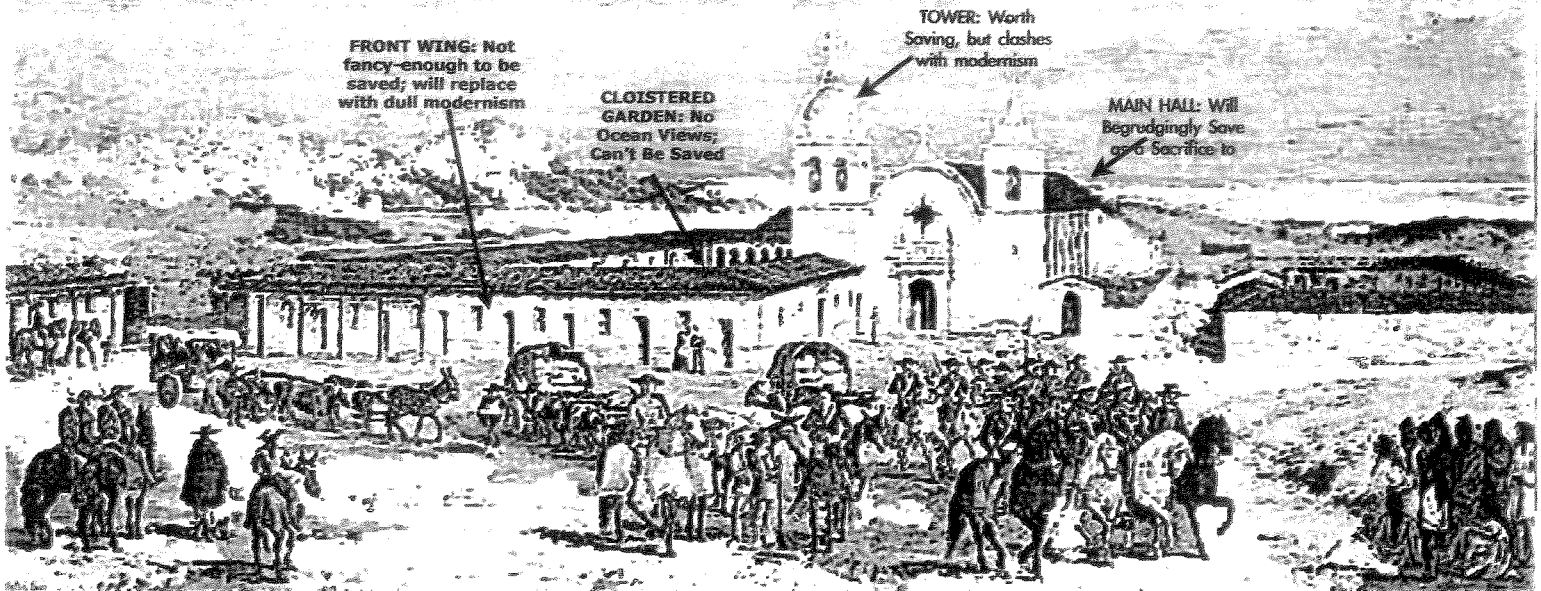
4-69



HOW DIFFERENTIATION "IMPROVES" OUR MONUMENTS

(Differentiation was never
intended to be flagrant!)

**CARMEL MISSION, RESTORED AS AN INTERNATIONALLY RENOWNED
TOURIST ATTRACTION AIMED AT PEDESTRIAN ACTIVITIES**



8-12

California Mission Revival and Mediterranean Style are related west coast architectural movements, popular from the turn of the century to World War II. It has never been suggested in preserving these buildings that only the fanciest element is important, and the rest are disposable.

A California Mission is defined by a prominent chapel, usually with one-or-more towers, and a long side wing with a cloistered gardens, and perhaps a fenced graveyard.

There is no preservation protocol in which one saves only the tower or chapel, then modernizes everything else.

Non-preservationists were confused when ARG suggested certain wings could be replaced or altered, assuming this meant everything not preserved was expendable. The full ARG report was far more precise in explaining the whole of the complex and especially the courtyards were character defining features, and only lesser wings could be replicated or rebuilt slightly changed, but not eliminated.

This confusion would not have been institutionalized if either Barry Swenson Builder or French Construction had consulted a preservation expert first instead of last, and allowed them to guide the project, as is defined by law.

THE DEVELOPER MUST THINK THE CRUMBLING MISSION SHOULDN'T HAVE BEEN SAVED, BECAUSE MORE TOURISTS WOULD LIKE IT REMADE IN A CAR-ORIENTED "CORPORATE INDUSTRIAL STYLE"



8-13 WHEN IS THERE ENOUGH?

In the past few years, we've seen the old Holiday Inn revived as the 170-room Hotel Paradox; a new 100-room Holiday Inn Express at 1410 Ocean St. across the street from the 46-room Hampton Inn at 1505 Ocean St.; the 36-room Pacific Inn at 330 Ocean St.; with a new 106-room Hyatt Place Hotel approved for 407 Broadway, and a 150-room Marriott Hotel on lower Riverside Ave. as well. With the B/SOL Plan looking for 300 new hotel rooms, and in these projects has already achieved its goal having approved 438 new rooms (plus 170 renovated, making 608).

OVERBUILT, OVER-PARKED

In this context, we no longer need to over-build the La Bahia site, especially with the current proposal for room and parking demands creating a whopping 65-space deficit (this is the equivalent of filling a lot 100-feet-by-150-feet). The project is not a cohesive aesthetic design, it is merely slapped together as bargaining chips to be negotiated into what the developer will settle for. It doesn't make sense logistically, overwhelming the waterfront with more traffic than the hotel can accommodate, and more people than is comfortable for this small site.

8-14

A RESOLUTION ALREADY NEGOTIATED

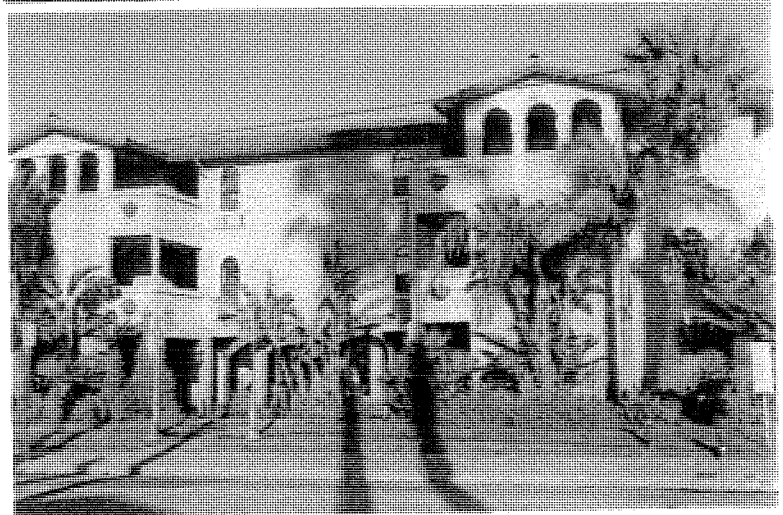
The City Council already negotiated a deal in a long and emotional public process in 1997-98 between developers, neighbors, and historic interests, that resolved issues in 2001 of protecting neighborhoods, protecting landmarks, and adding hotel rooms to the La Bahia site. For one party now to declare the other two parties don't count, and the deal is dead -when in fact it is law, is a bad strategy for a high profile member of the "hospitality industry." (Note that the former owners of the Dream Inn dropped unpopular plans when they realized they were just creating ill-will for their business.)

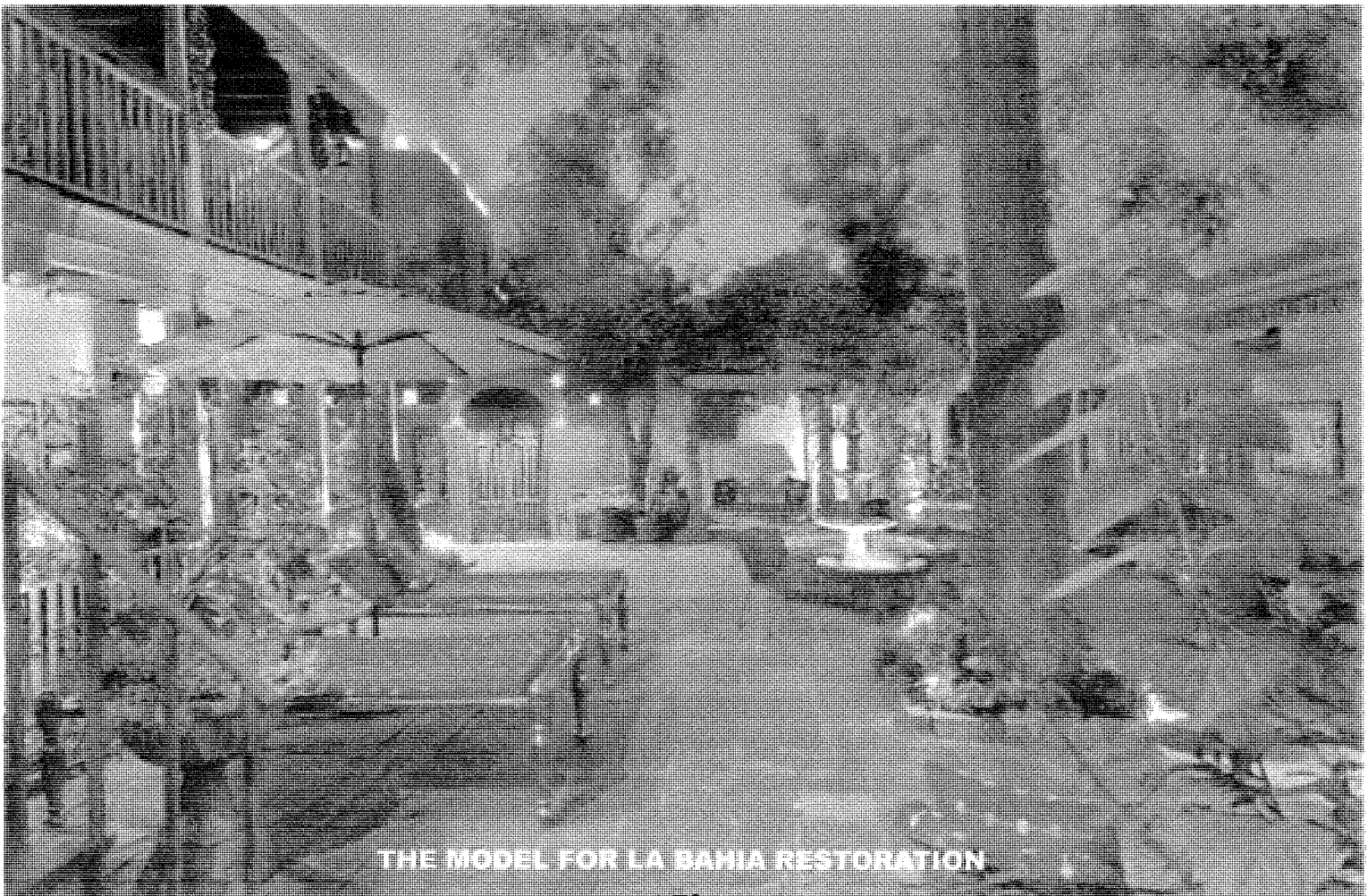
DEVELOPER-CENTERED PROCESS

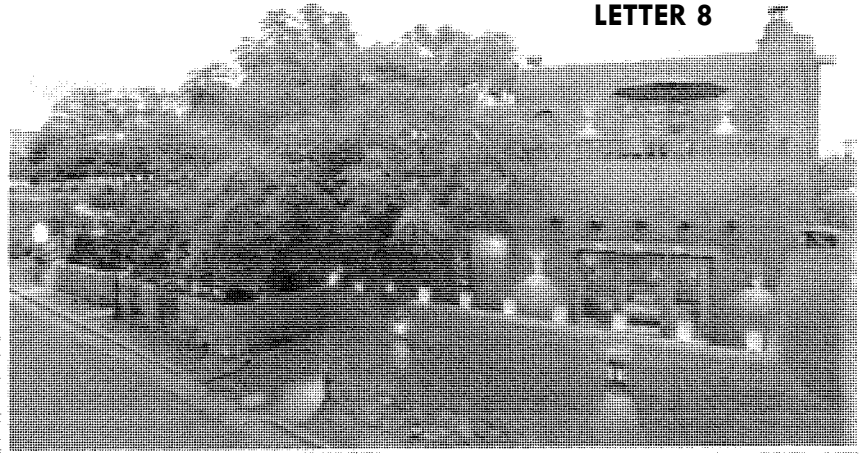
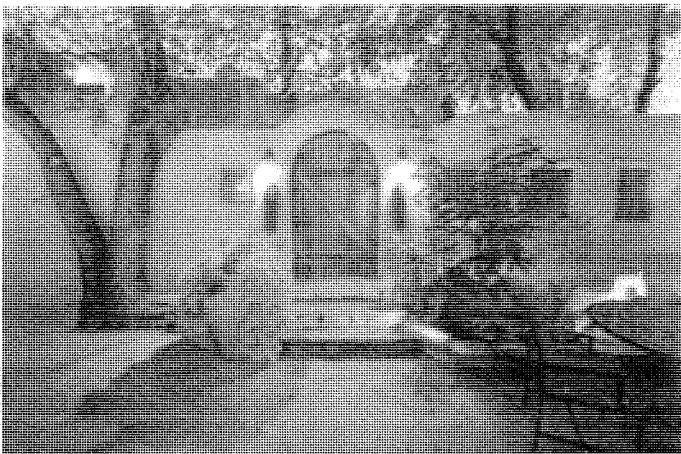
The EIR process is not an appropriate format for renegotiating terms that are already law, because an EIR is developer-centered as the sole decision-maker. And while the City Council may accept or reject the developer's plan, the two other stake-holder groups are not equal partners in the negotiations, which are based only on furthering the developers renegade vision, and not the existing law requiring a preservation project.

Therefore, the project needs to conform to the existing requirements, not the requirements to the new project.

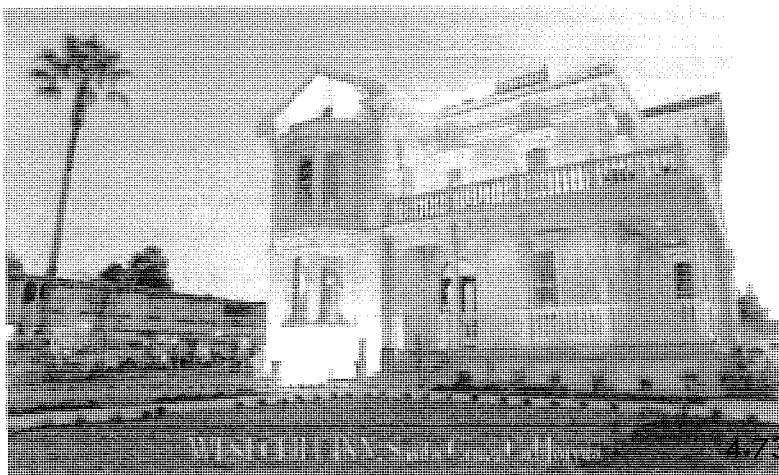
ALL THE TOWN'S NEW HOTEL CONSTRUCTION LETTERS GREATER SENSITIVITY TO THE SANTA CRUZ AESTHETIC, THAN THE PROPOSED CORPORATE/INDUSTRIAL STYLE STUCCO BOXES

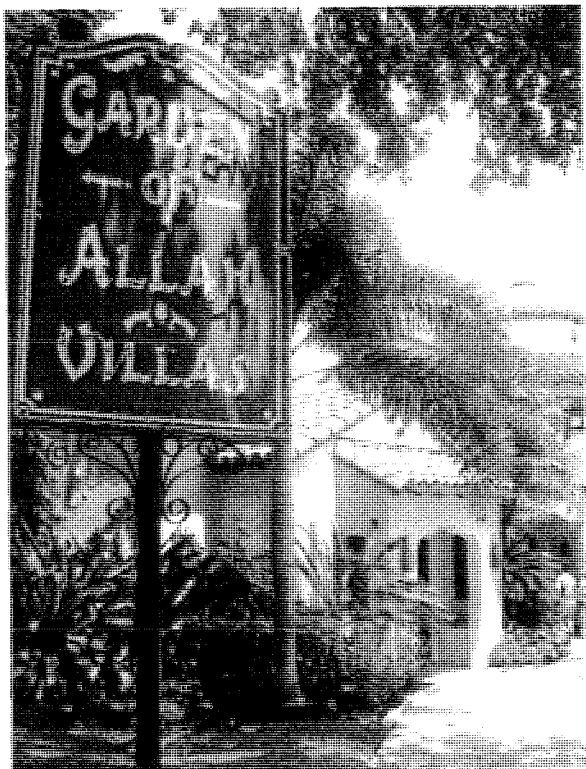






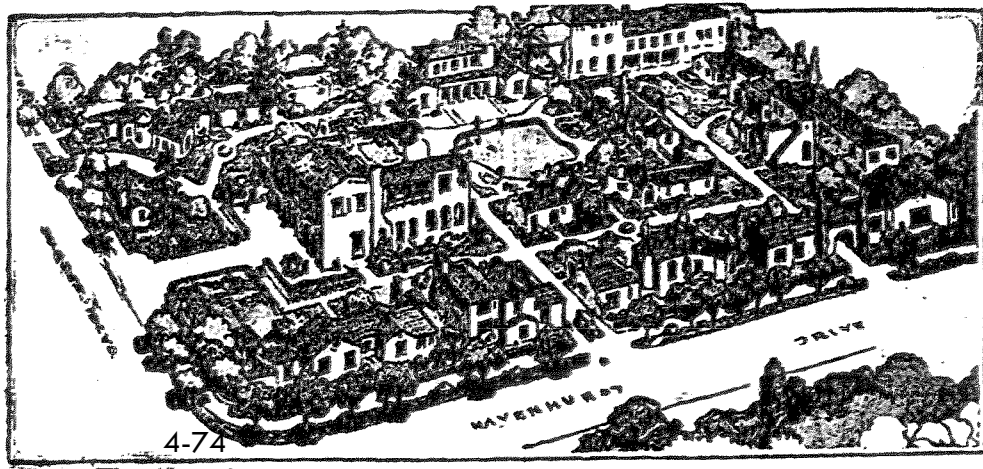
To hear the developers tell it, there is no way they can make money on preserving this former luxury apartment complex, which the Seaside Company once called "Fit for a King," and was luxury apartments until the late 1970s. Yet the "Inn of the Five Graces" (the La Bahia of Santa Fe, New Mexico), transformed a poor block of town in 2002 into what's been named the Third Most Romantic Hotel in the World. They went in the opposite direction than this pack-em-in project. They traded on its historic charm, combined rooms to create 22 suits & 1 house/2 units, and furnished them with rustic antiques, and rooms with individual character. Rooms are clustered around intimate and secluded courtyards, charging \$450-to-\$550 a night, or up to \$2,500 a night. The Santa Cruz "West Cliff Inn" is a recently restored landmark with only 9 guest rooms, its lowest price being \$185 (compared to Dream Inn's lowest price of \$169 in the winter). In contrast, the La Bahia already has more rooms (44-rooms) plus on-site parking, including the kind of charming garden vistas that make Capitola's Shadowbrook Restaurant so attractive and successful for over 50 years!





The Garden of Allah

In 1918, famed silent-movie star Alla Nazimova, celebrated her success by purchasing 8152 Sunset Boulevard in Hollywood, and landscaping the grounds into her Spanish-style "Garden of Alla" (a name borrowed from a popular novel "The Garden of Allah"). Here she entertained the luminaries of the Hollywood film industry.





But her film career lost momentum in 1926, the year the Casa Del Rey Apts. (La Bahia) opened. So she transformed her estate into a La Bahia-style hotel with 25 villas around the main house. The hotel opened in 1927 and was an instant success, best known for its amazing roll call of famous guests, writers, actors, musicians, and leaders. Celebrities often preferred the bungalow hotel over a standard hotel, for its privacy and seclusion (just like the bungalows at the Beverly Hills hotel).

Post-war era developers had little interest in old California, so the hotel was demolished in 1959 and replaced with a mini-mall. However, the reputation of the Garden of Allah stayed alive, among those interested in Hollywood's romantic era, and in part due to Martin Turnbull's "Garden of Allah" novels. In 2013, the failing bland buildings that replaced it were to be demolished for a mixed-use project, in which which the developer hoped to incorporate some sense of the site's historic landmark.

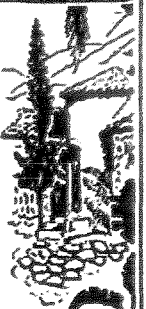
CALIFORNIA'S FINEST SUMMER HOTEL IN HOLLYWOOD

In the Garden of Allah are thirty individual bungalows, exquisitely furnished, and offering you a delightful home, with complete hotel service.

Here a magnificent swimming pool, surrounded by semi-tropical shrubs and trees, transforms your bungalow into a delightful beach home right in Hollywood.

In this alluring atmosphere of the tropics, you may "dine under the stars." Just the place for that swimming breakfast, bridge luncheon and dinner party. Excellent cuisine.

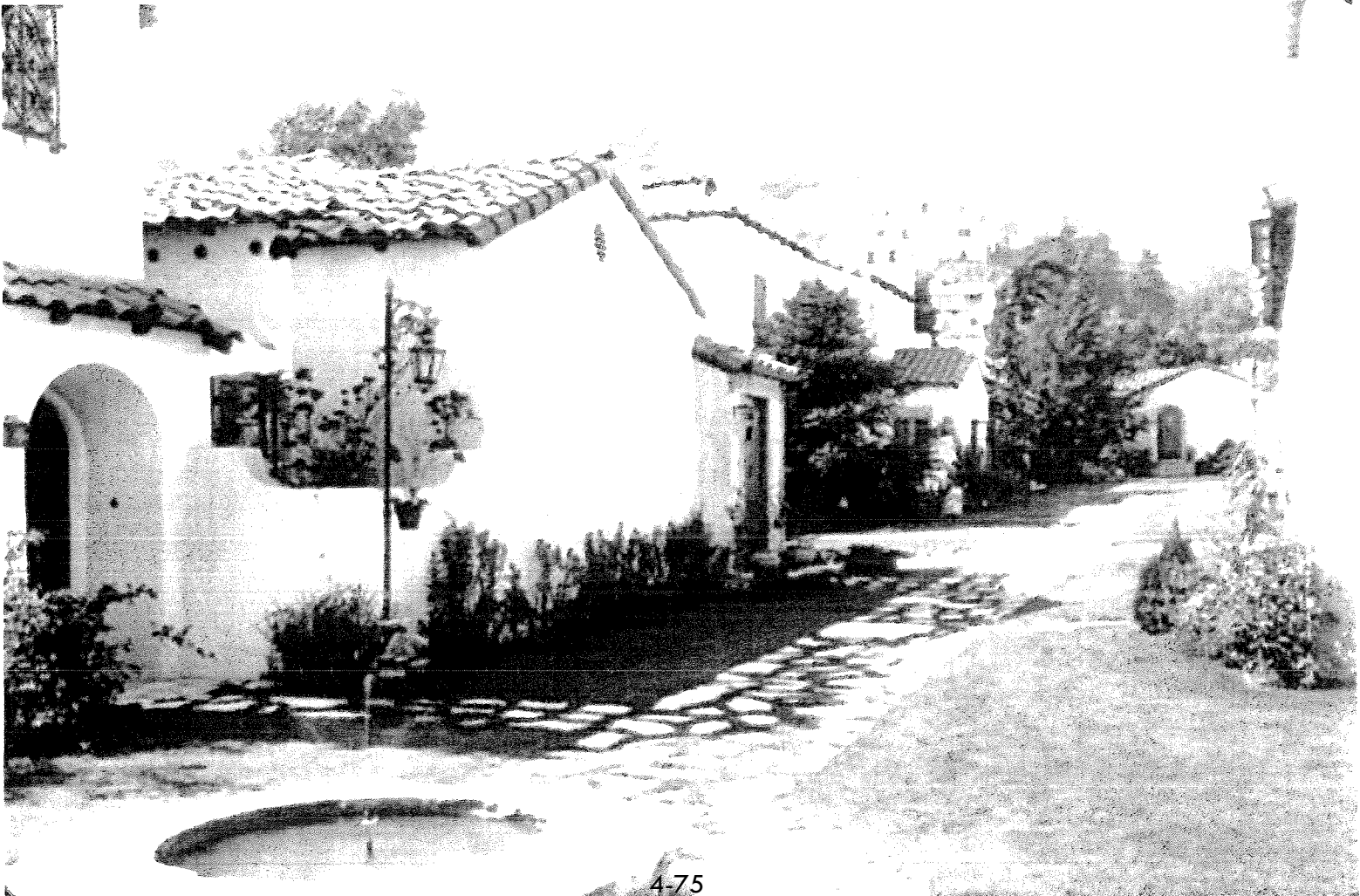
You will appreciate the atmosphere of exclusive refinement in this garden of wonderful homes. It is truly a gem of comfort in a setting of romance.



Our summer rates are very attractive. Call Crestview 3114 for full information.

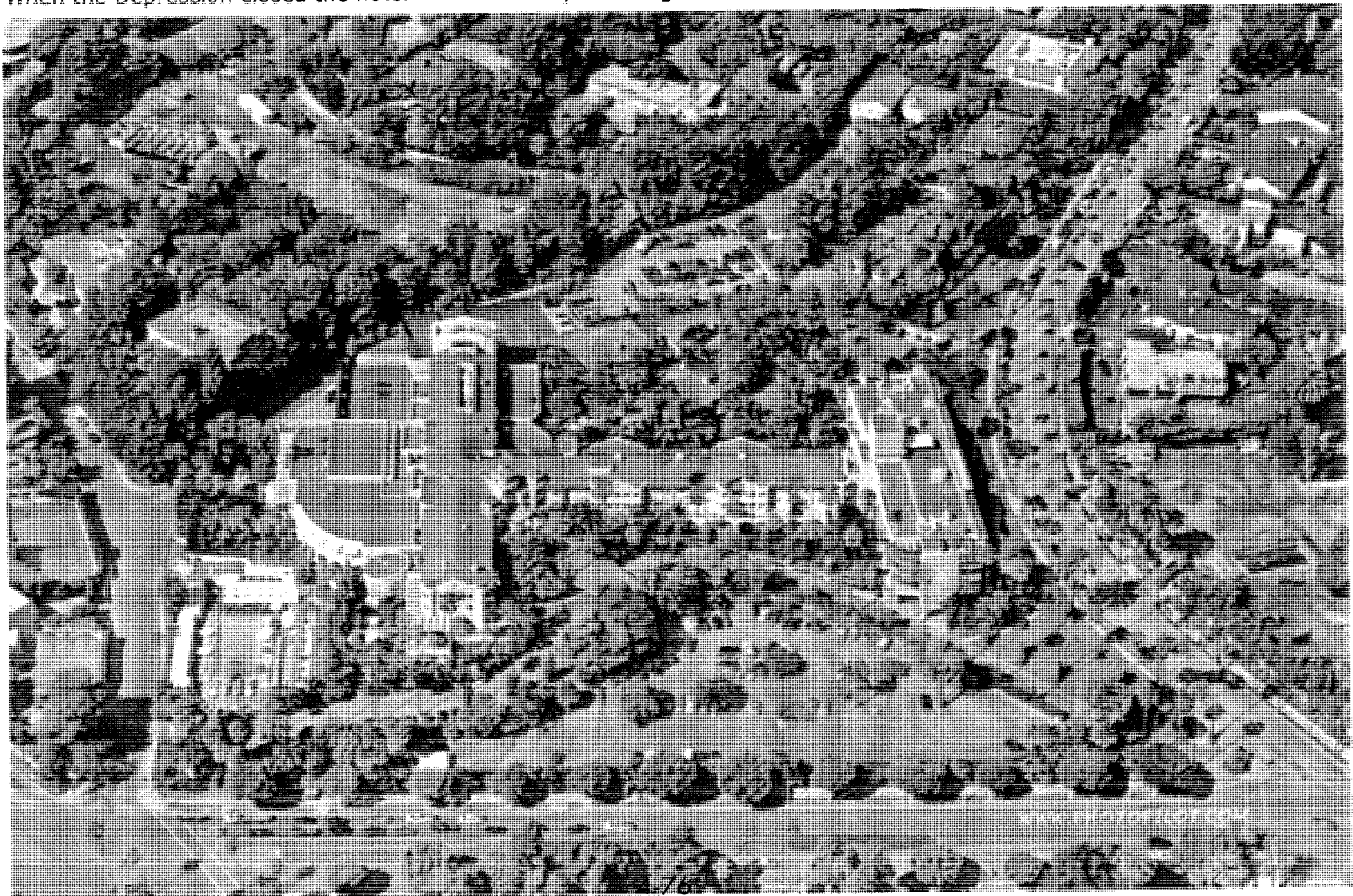
GARDEN OF ALLAH

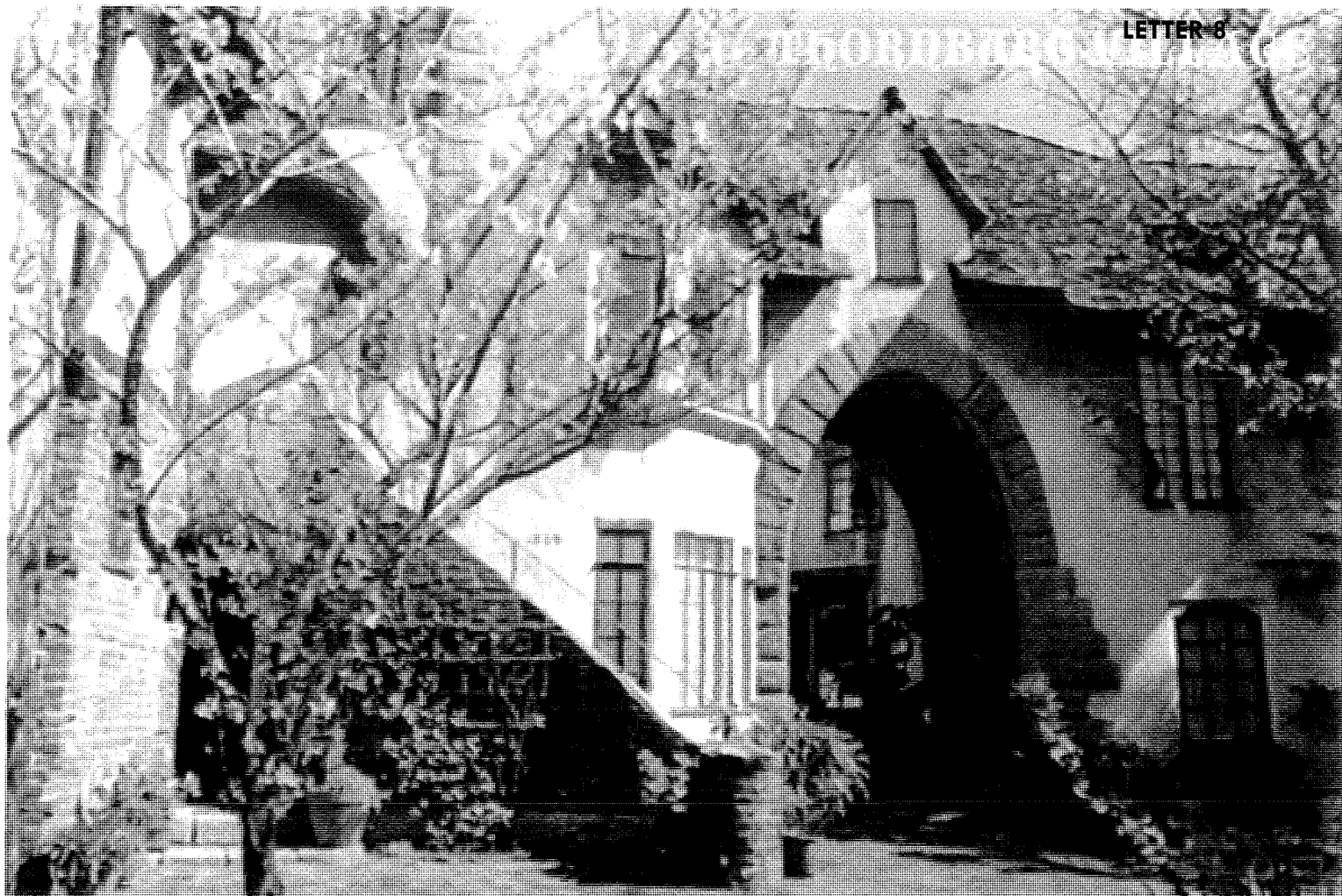
hotel and bungalows
HOLLYWOOD
8152 SUNSET BLVD. CRESTVIEW 3114





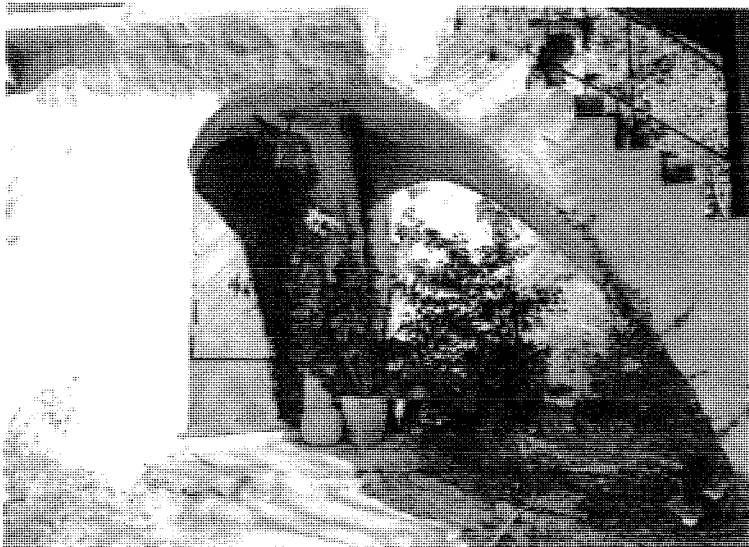
The year after Santa Cruz built the Casa Del Rey Hotel, the 1912 Beverly Hills Hotel was built, with 21 Bungalows nestled in a garden setting. Hollywood's elite found the bungalows an excellent hideaway for work, play, or recuperation. When the Depression closed the hotel from 1930-33, the bungalows still remained popular rentals (today numbering 23).





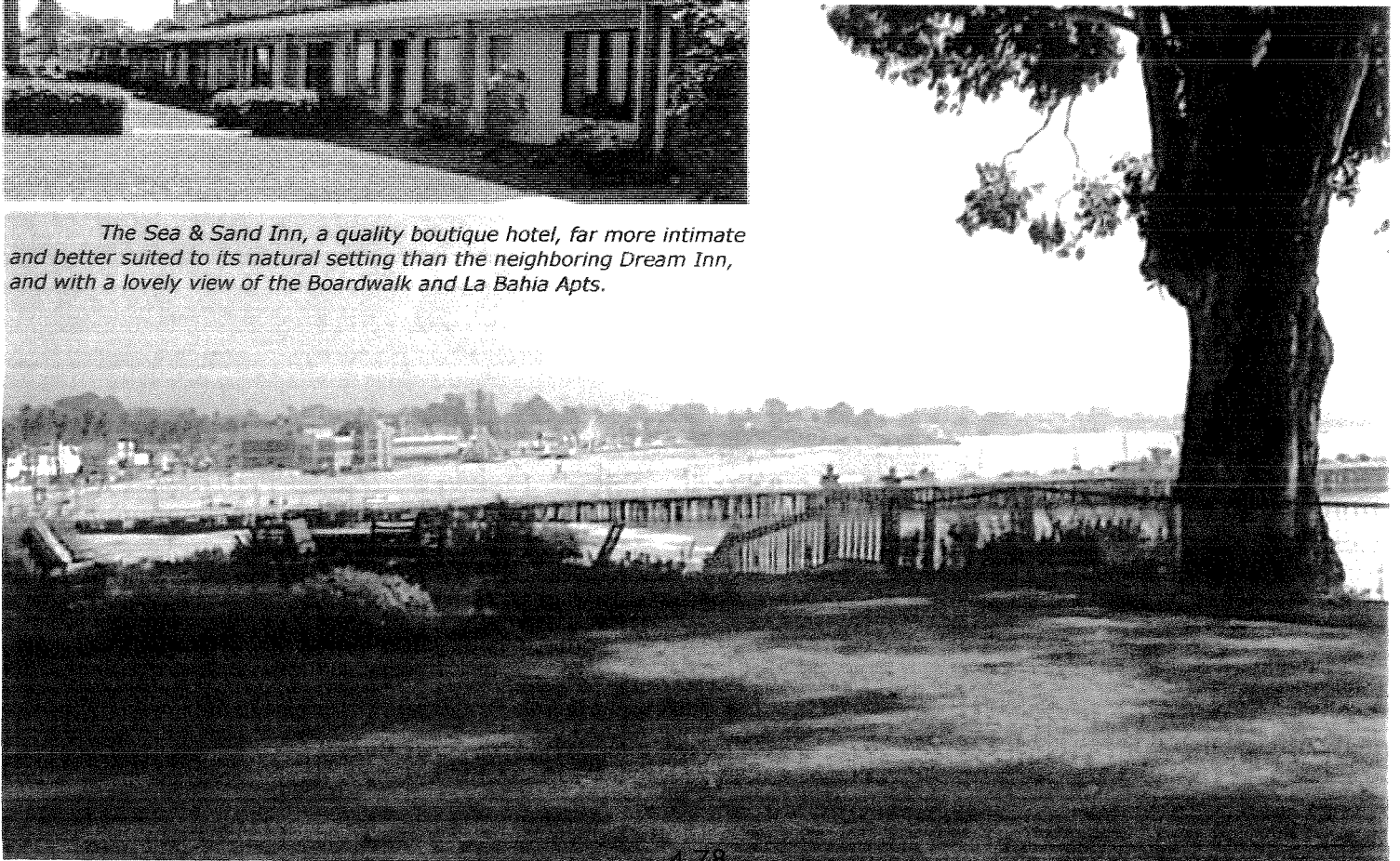
LETTER 8

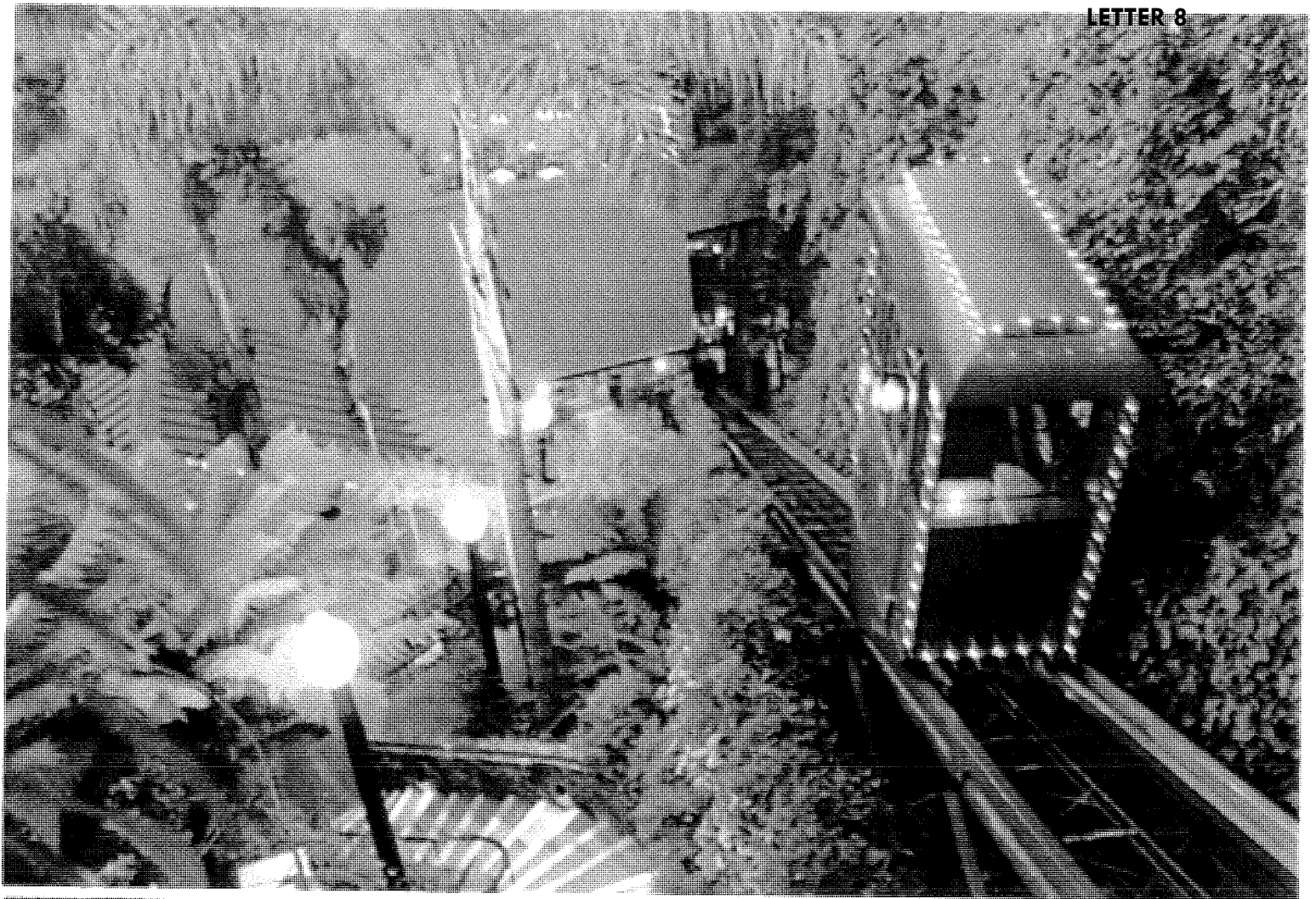
A year after La Bahia was built, one of Hay's former students, Wm. Raymond Yelland, built a Normandy Village-style apartments in Berkeley (1781-1851 Spruce St.), characterized by intimate garden spaces, a hand-made look, and a feeling the building had always been there.





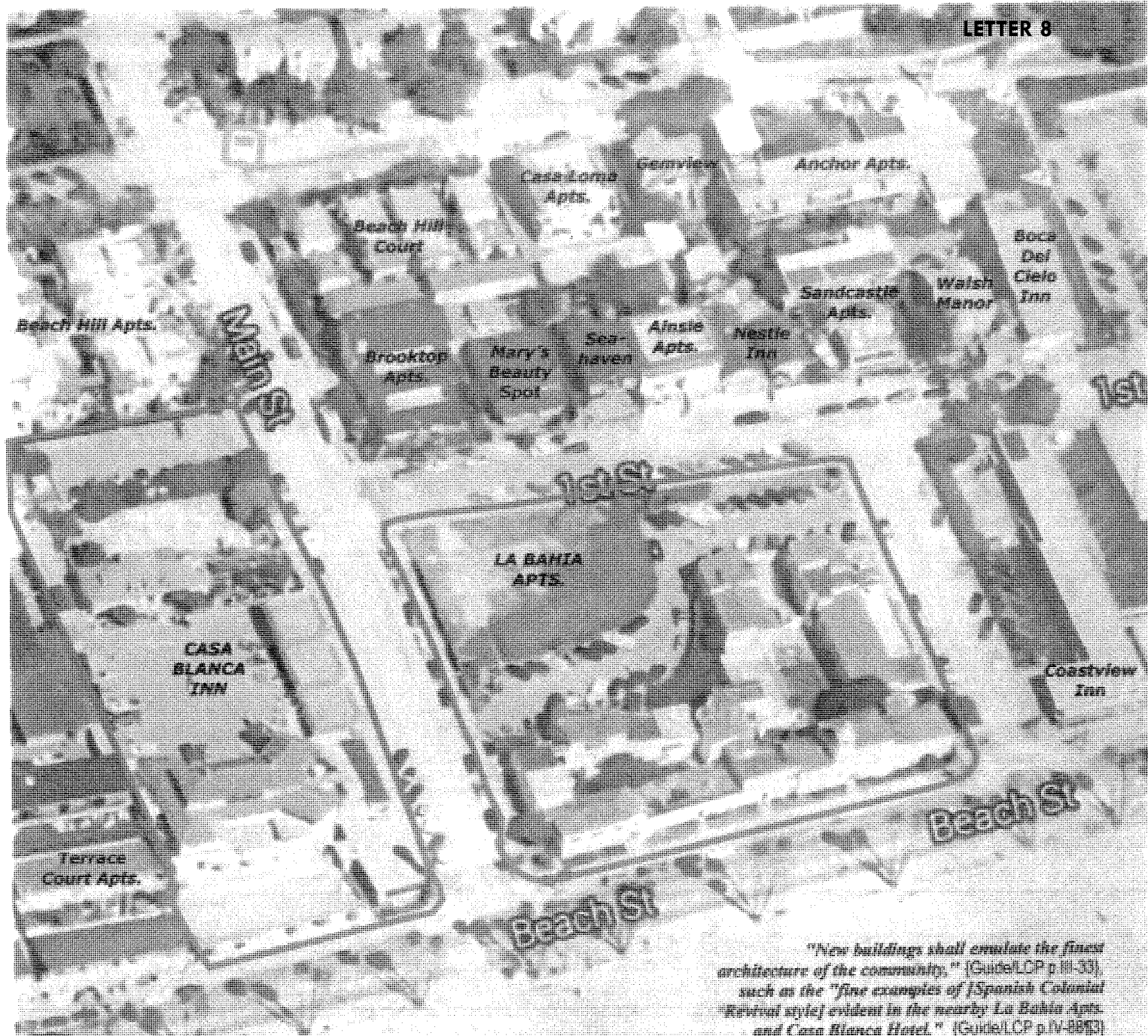
The Sea & Sand Inn, a quality boutique hotel, far more intimate and better suited to its natural setting than the neighboring Dream Inn, and with a lovely view of the Boardwalk and La Bahia Apts.





Capitola's Shadowbrook Restaurant has been named one of the top-100 Most Romantic Restaurants in America (Open Table). In 1947, Brad McDonald transformed an historic 1920s log cabin, and 1930s rustic fireplace room, into a riverside restaurant in a garden setting, that has been expanded in a sympathetic style over the years. It offers both winding trails for strollers and a funicular cable car, making a difficult location a treat to visit. Like the Inn of the 5 Graces (3rd most romantic hotel in world), Garden of Allah (being revived), and the La Bahia (National Register-eligible), a garden setting, meandering trails, and human scale buildings add up to enduring superlatives.





8-15

THE APARTMENT DISTRICT

Of the thirteen properties adjacent La Bahia, only six were built as private homes (all prior to 1920), but all thirteen became rental apartments, reinforcing the La Bahia Apts. as the centerpiece and focal-point of this tourist apartment district. The district has worked as a unit, creating a tourist neighborhood of lowrise medium density, producing moderate traffic patterns, overlooking –but not within– the Beach Street bustle.

...Building heights adjacent to La Bahia are: two 3-story buildings, two 2½-story buildings, six 1½-story buildings, and 14 1-story buildings. This ratio roughly matches that of the La Bahia landmark, which has one 3-story section, nine 2-story sections, and four 1-story sections. –*La Bahia Evaluation, 2007* {p.III-26}

The Consequences of FRACKING Beach Hill

Both the engineer's report and the ARG report make clear this is not a low-impact project.

8-16

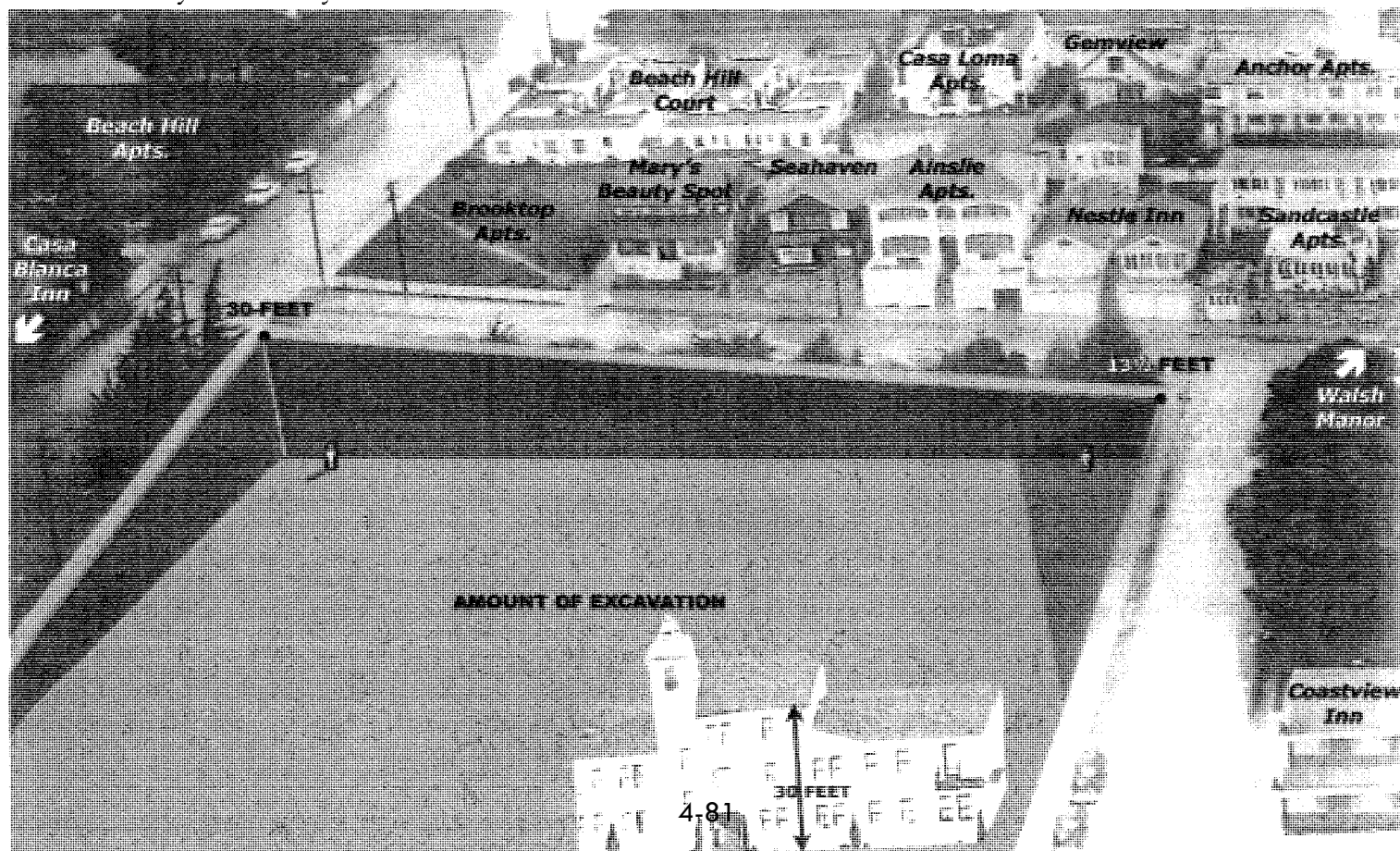
VIBRATIONS: With precautions needed to prevent soil liquifaction, the EIR made clear the vibrations from excavation equipment can have an adverse effect, not only on the portion of the La Bahia being saved, but on older surrounding buildings on blocks across the street from the project. All the buildings but two are older and historic, the most important being the Casa Blanca Inn across the street, a state-protected landmark.

FRACKING: I lived across the street from a major excavation project (sewer-line construction) and can attest that these are more than mere vibrations one would experience from a passing truck. By fracturing the bedrock my house sits on, the earth-moving equipment destabilized the soil producing small earthquakes, just as fracking does by fracturing the foundational subsoils and bedrock. These man-made earthquakes caused the neighbors around the construction zone cracked plaster, cracked windows, doors out of alignment, cracked foundations, broken concrete walks, separated concrete stoops, etc. Further, the estimated period of construction was six months, and the project ran about a year. We were each told we were the only one to complain, until the neighbors later got together to compare notes, and discovered we'd all complained. The developer had quashed the complaints with small nuisances settlements, where we should have brought a class action suit.

HILL REMOVAL: However, the La Bahia project is not the same as trench excavation, it is deep excavation for an underground parking lot. Yet we cannot even compare this to flatland excavation for underground parking, which produces mostly vibrations and possible minor settling. This is hillside removal, which is another dynamic entirely.

FLYING BUTTRESSES: At present the hillside gently curves down from the hilltop to Beach Street. Imagine the surface as flying buttresses on a Gothic cathedral. The great weight of the cathedral is evenly distributed among all its flying buttresses. Yet, if you remove all the buttresses on one side, you now have the weight of most of the cathedral leaning towards the unsupported side. Further, this excavation is like also digging below the level of the cathedral's foundations. This means you are losing support for all the weight holding-up the cathedrals roof and towers, as well as undermining the ground support holding up the foundation. With this much tendency for failure, you must first build a reinforced wall that can support both upper and lower pressure of the weight of the cathedral (hillside). However, construction of this sort of barrier will be as close to the neighbors as possible, increasing the possibility of collateral damage. And this reinforced barrier must be built essentially underground (or at least in a pit).

8-17 **GUSHER:** But that's not all! The La Bahia site remained unbuilt until 1926, both because it included a hillside terrain, and had an ephemeral creek and spring. According to Gilchrist, this spring is a feature noted in Spanish days as a source of fresh water for passing ships. Springs are a result of underground veins of water being forced to the surface under high pressure, and may erupt due to earthquakes or soil liquifaction. The Casa Del Rey Hotel described the fountain in the Court of the Mariners as "spring-fed," although where the actual spring is located is unknown. The construction crew may uncap a gusher where it's not expected, and either deal with it quickly, or it will fill the excavation, turning the soil to slush and cause new concerns over subsidence of an already destabilized hillside.



QUOTED POLICIES

1. CERTIFIED BEACH/SOUTH OF LAUREL GUIDELINES-LOCAL COASTAL PROGRAM

LANDMARKS POLICY

2-page gloss from 140-page report, with comments

- * Indicates 18 instances of non-compliance of the Big Box La Bahia Proposal with the Certified B/SOL Guidelines-LCP Landmarks Policy
- © City General Plan specified LCP requirements

8-18

B/SOL OBJECTIVES

ACHIEVE B/SOL PLAN OBJECTIVES: "The entire Beach/[South of Laurel] Planning Area is located within the Coastal Zone." {Guide/LCP p.I-3¶3}. The **B/SOL Design Guidelines** are both "...an appendix to the **Beach/South of Laurel Area Plan**, and [are] the General Design section of the **General Plan/Local Coastal Plan**." {Guide/LCP p.I-1¶1}. The B/SOL Guidelines are intended "...to ensure that the objectives of the **Beach/South of Laurel Plan** are met {X}, [...with] a higher degree of design-review oversight than provided in the zoning district regulations." {X Guide/LCP p.I-2¶4}. "© [General Plan Land Use] Guideline...#6: **Area plans**...or other more detailed plans that have been adopted as part of the General Plan, **take precedence over the land use descriptions** in the [General Plan] Land Use Diagram." {X © Gen./LCP p.I-135¶6}. Thus, while parts of the B/SOL Area Plan weren't certified as part of the Local Coastal Program (LCP), both the B/SOL Guidelines and the City General Plan were, which seem to require the LCP "to ensure that" B/SOL Area Plan objectives "take precedence" over the General Plan and "are met." (This is procedurally backwards, as it makes the B/SOL Plan a subservient appendix to its own so-called "Appendix," the Guidelines).

GREATER DESIGN-REVIEW: When the Swenson Highrise La Bahia Plan was submitted in 2007, proposing total demolition of the landmark, the City merely assumed the landmark's loss (even with HPC voting against issuing an Historic Demolition Permit), and decided without a landmark, HPC was only an irrelevant part of the process with no actual power to enforce existing requirements. It took the developer nearly a year to make a presentation to HPC, and and later let HPC vote on the project as a formality, so it could be appealed to the City Council. Yet (as stated) the Guidelines/LCP requires a higher degree of design-review oversight in the Beach/South of Laurel area. {Guide/LCP p.I-2¶4}. HPC is there to help developers create an acceptable project that follows the landmark's requirements and guidelines, and only when starting from an acceptable submission can the Commission even begin to trade concessions for benefits. (Ironically, none of this would be a **higher** degree of design review oversight that the guidelines recommend, but just the **normal** review oversight) The City let the developer believe HPC had no jurisdiction over a National Register-eligible landmark (according to staff's explanation to HPC), effectively rendering the developer the Final Authority in interpretation of Landmark Requirements and Development Policies (subject to the City Council's approval of substituting the developer in place of the HPC). The City's message to Swenson is now echoed in the French Big Box La Bahia Proposal, which is equally hostile to the landmark and the requirements. This time the City asked the developer to hire ARG preservation consultants, but only after the fact, to review his anti-landmark proposal. ARG confirmed what HPC had been saying in the last project.

LANDMARKS

8-19

LANDMARKS POLICY: "Renovations to historic buildings shall follow established guidelines for historic preservation." {X Guide/LCP p.IV-99¶1}. "Additions or remodeling to buildings that exhibit a distinct historic architectural style shall adhere to the guidelines for Conservation Districts in Section III G." {X Guide/LCP III-33¶6}. "New buildings located adjacent to buildings that exhibit a distinct historic architectural style shall adhere to the guidelines for new construction in Conservation Districts in Section III G." {X Guide/LCP III-33¶7}. The B/SOL Guidelines/LCP support preservation for landmarks, requiring historic buildings and new development next to historic buildings to follow Conservation District guidelines whether in such a district or not.

HISTORIC DISTRICTS: "Until an *Historic Preservation District* is formed [for a nominated area like Beach Hill], the design guidelines for *Conservation Districts* shall be applied to **enhance the setting of historic structures and to preserve neighborhood character.**" {X Guide/LCP p.IV-97¶3}. "...**Development on the perimeter of the [Beach Hill] Conservation Area** are recommended...to be a particular style to ensure compatibility with nearby buildings that exhibit distinct historical styles." {X Guide/LCP p.IV-99¶1}. *Development within or next-to historic areas like Beach Hill, must comply with Conservation District guidelines whether in such a district or not.*

DEVELOPMENT GOALS: The guidelines are "...intended to achieve orderly and attractive development, to **protect and enhance the city's unique character and assets**" {X Guide/LCP p.I-1¶1}, and "...promote development which **respects the physical and environmental characteristics of the community and site....**" {X Guide/LCP p.I-1¶2}, in addition to requirements to meet B/SOL Plan goals, such as **a restoration development project on the La Bahia site** {X Guide p.I-1¶1}.



8-20

LA BAHIA

LA BAHIA LCP GUIDELINES: There's been some confusion in interpreting the B/SOL Guidelines, regarding the difference between upgrading older hotel stock, and restoration of landmarks in older hotel stock. But the Guidelines are clear: "Most of the [waterfront] hotels and motels were built in the **postwar** years [after 1945] and do not exhibit distinctive architectural styles, [having] parking lots, signs, and limited landscaping..." in stark contrast to the character of the historic areas around them. Therefore, "in order to improve the design cohesiveness of [the area], new and remodeled hotel and motel developments...may be required [to reflect historic genres] depending on the project's proximity to nearby buildings that exhibit distinct architectural styles." {X Guide/LCP p.IV-100¶1}.

"**New buildings shall emulate the finest architecture of the community,**" {X Guide/LCP p.III-33}, **such as the "fine examples of [Spanish Colonial Revival style] evident in the nearby La Bahia Apartments and Casa Blanca Hotel."** {X Guide/LCP p.IV-88¶3}. "**New development in proximity to the La Bahia Apartments and Casa Blanca Hotel shall be derived from Spanish Colonial Revival style architecture...**and are encouraged to **recreate the historic scale** {X}, **architectural quality** {X} and **distinction** {X} of the Beach Area at the turn-of-the-century." {Guide/LCP p.IV-109¶1}. "**Renovations to historic buildings shall follow established guidelines for historic preservation.**" {X Guide/LCP p.IV-99¶1}.

This shows it is the postwar hotel/motel facilities that are to be subject to redesign or replacement, to create better compatibility with nearby landmarks like the La Bahia Apartments! It also demonstrates that over-and-over again, the La Bahia is cited as the prime example of Spanish Colonial style to emulate in new construction. {Guide/LCP p.III-36, illus.#3; p.III-80, illus.; p.IV-88¶3; IV-109¶1; etc.}. How ironic it has not been emulated in proposed new construction on the La Bahia site itself!

2. CERTIFIED GENERAL PLAN/ LOCAL COASTAL PROGRAM

LANDMARKS POLICY

- 5-page gloss from 443-page Volume I Gen Plan/LCP with comments.
- ★ Indicates 28 instances of non-compliance of the Highrise La Baha Proposal with Certified Gen Plan/Local Coastal Program Landmarks Policy.
 - ⊙ Specific LCP requirements. ⊙ A similar Gen Plan/LCP policy, or from B/SOL-LCP.

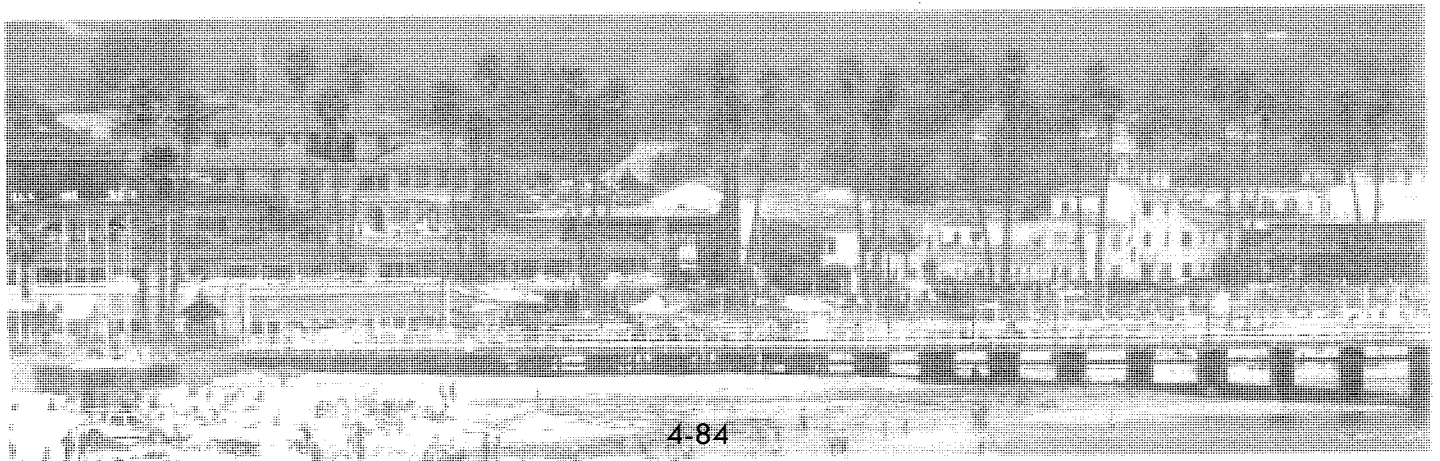
8-21

INTRODUCTION

CITY CHARACTER: "Much of Santa Cruz' character and appeal stems from its...variety of people and cultural resources that are part of Santa Cruz life. Archaeologic and historic resources provide a cultural link to the past, ...educate the community about its history, and, in the case of historic buildings and landmarks, are a major influence in how the City looks." {Gen./LCP p.I-361¶1}. "As one of California's oldest settlements, founded in 1791, Santa Cruz is fortunate that this rich heritage has been partially preserved in the...historic and architecturally significant structures and areas throughout the City. Today, the **resident and visitor to Santa Cruz experiences the City's past through the National, State and local Landmarks** throughout the City and especially in the Downtown and Beach areas.... With some care, these resources will continue to influence the City's character." {★ Gen./LCP I-366¶4}.

PRESERVATION POLICIES: "In 1974, the City adopted an *Historic Preservation Plan* to protect the City's unique historic and architectural resources. The plan established an *Historic Preservation Commission* [HPC] and *Historic Preservation Ordinance* to initiate and oversee preservation activities and **assure that the City's architectural resources would not fall prey to development.**" {★ Gen./LCP p.I-367¶6, quoting SC Historic Bldg. Survey p.I-3¶2}. "The *Historic Preservation Ordinance* sets forth procedures regulating the construction of new buildings in historic districts and the alteration or demolition of historically significant structures. It also enables the City to identify and give special protection to structures, districts, lands and neighborhoods designated as having particular historic, architectural or engineering significance." {★ Gen./LCP p.I-367¶8, quoting SC Historic Preservation Ordinance}.

BUILDING SURVEY: "In 1976 and 1987, the City commissioned an *Historic Building Survey* to assess historic and architecturally significant **structures deserving protection**. These inventories identified, analyzed and evaluated approximately [1,000] structures possessing attributes that were significant to the City's cultural fabric." {Gen./LCP p.I-367¶6, Bldg. Survey I-17¶1; II-I¶5}. Of the 660 buildings ultimately listed as historic resources in the City's *Historic Building Survey* (Volumes I & II), 26 were designated **Local Landmarks** (by 1992 after earthquake losses were delisted), and only 11 were named **National Register Landmarks**. {Gen./LCP p.I-368, map p.I-369; Bldg. Survey I-17¶1; II-I¶5}. These top 37 landmarks deserve greater efforts at preservation, just as **the dozen National Register and National Register-eligible landmarks require the ultimate protection and compatibility requirements**.



PRESERVATION POLICIES

☉ **PROTECT AND RESTORE LANDMARKS:** *"Cultural Resources...Goal CR2: Designate, protect and enhance those structures and landmarks contributing to the cultural, historic and architectural character of Santa Cruz."* {Gen./LCP p.I-361¶4; p.I-370¶1}. "☉[CR]2.1: **Protect and encourage restoration and rehabilitation of historic and architecturally-significant buildings and landmarks.** (See policies under CD 3.5.)" {Gen./LCP ☉p.I-370¶2}. "[CD]3.5.3: **Encourage rehabilitation and adaptive reuse of historic and architecturally significant buildings rather than demolition.** (See policy CR 2.1.2)." {Gen./LCP p.I-89¶1}.

Restoration or adaptive reuse is being misinterpreted as requiring only a token preservation effort, thanks to the City's stance on the Swenson Highrise project, which made developers feel free to disregard any preservation requirements they wish. {✕ Gen./LCP p.I-361¶4; p.I-370¶1; ☉p.I-370¶2; p.I-89¶1}.

8-22 ☉ **USE CERTIFIED LOCAL GOV. PROTECTIONS:** "[CR]2.3.5: Apply for the Certified Local Government Preservation Program." {Gen./LCP p.I-371¶10; ☉p.I-371¶5}.

The Santa Cruz City Historic Preservation Commission (HPC) became a Certified Local Government in 1995. [Draft Gen./LCP p.20¶3]. Furthering National preservation goals for an NR2 National Register-eligible landmark such as the La Bahia, is the obligation of a Certified Local Government. {✕ Gen./LCP p.I-371¶10; ☉p.I-371¶5}.

☉ **CONDUCT ACTUAL PRESERVATION:** "☉[CR]2.3: **Ensure that City administrative and review procedures effectively recognize and protect historic and architectural resources** and coordinate preservation activities with local, State and Federal agencies." {Gen./LCP ☉p.I-371¶5}.

*At the City's request, the developer hired ARG preservation consultants, but the developer did-so after the fact, to advise **not** on how to produce a project following the requirements, but which parts of the project can be considered in compliance. The City mustn't feel obligated (in order to be business-friendly) to help developer's avoid state-certified requirements that conflict with protecting neighborhoods and landmarks. This is the equivalent of an Insurance Company retroactively canceling your policy the moment you need it.*

8-23 ☉ **STRATEGIES FOR PRESERVATION:** "[CR]2.1.1: Use the provisions of the State Historic Building Code to assist in the renovation of qualified historic buildings and explore funding sources, tax incentives, mutual covenants, protection covenants, building, fire, health and City code modifications and any other methods to help to preserve historic resources." {Gen./LCP p.I-370¶3; ☉p.I-371¶5}.

The General Plan offers code modifications as a tool for historic restoration. The City must be sure code modifications are not abused to produce the opposite of their intent, misapplied as a mechanism to demolish the landmark. {✕ Gen./LCP p.I-370¶3; ☉p.I-137¶5}

☉ **BE FLEXIBLE IN FAVOR OF PRESERVATION:** "[CR]2.3.1: Consider historic preservation in development and **enforcement of land-use, building codes, environmental review, and other regulations, and ensure that regulations are flexible to maintain the viability of preserving historic and architecturally significant buildings.** (See policy CR 2.1.2)." {Gen./LCP p.I-371¶6}. "☉[L]3.3.1: Utilize Planned Development and other techniques that allow clustering to **protect [natural & historic] resources and views** and allow for siting that is sensitive to adjacent uses." {Gen./LCP ☉p.I-124¶7}. "Planned Developments **allow flexibility to preserve** particular natural or built features and resources of a site, such as **topography, trees, watercourses, or historical structures.** Where environmental constraints are evident, planned developments **can cluster or concentrate development on one part of a site to preserve other areas.** Planned developments allow innovative and creative site planning to pursue public objectives more fully than under conventional zoning regulations." {Gen./LCP p.I-137¶8}.

The developer has chosen to interpret this provision in the opposite manner, whereas he has concentrated a remnant of the landmark on a portion of the property, so he can to destroy the majority of the landmark for development. {✕ Gen./LCP ☉p.I-124¶7; p.I-137¶8}. **Flexibility against preservation** is contrary to their General Plan/Local Coastal Policy assurances to the state. *If La Bahia preservation --formerly approved by the City and Coastal Commission in 2003-- is no longer viable, this is proof the flexibility to preserve has been improperly removed from the process.* {✕ Gen./LCP p.I-371¶6; ☉p.I-124¶7; p.I-137¶8}.

SAVE LANDMARK'S CHIEF FACADES: "[CR]2.1.2: In retrofitting historic structures, endeavor to preserve original exterior appearance and architecture, and if it is not feasible to retain the entire building, encourage or require *preservation of the facade* of historic buildings. (See policies under CD 3.5, S 2.3, S 2.4)." {Gen./LCP p.I-370¶4; p.I-88¶5 "CD3.5"}.

Preservation of the Beach Street facade was required in the ARG Report {p.6¶1}, the B/SOL Plan {p.130-131}, the B/SOL Guidelines {p.III-71¶5}, and in the 2007 HPC Position Statement, {HPC statement 4/18/07 in La Bahia Report III-2¶10#5, reiterated in 2009}; The Big Box Proposal saves about 100-feet of a 350-foot facade, replacing 250 feet with a modern satire of the facade, out-of-scale and incompatible with the remnant saved. {X Gen./LCP p.I-370¶4}. **Preservation of the Courtyard Facades** was required in the ARG Report {p.6¶1&2}; the B/SOL Plan {p.131¶1}; the B/SOL Guidelines {p.IV-113¶5; p.III-23-all; p.III-24¶2; p.IV-117¶2,¶3,¶4}; the Local Coastal Plan {LCP policy 6.2.2b}, and the 2007 HPC Position Statement {HPC statement 4/18/07 in La Bahia Report III-2¶10#1&4, reiterated in 2009}; but this is not present in the Big Box proposal, and the new alley running through the former Court of the Mariners, Court of the Canyon, a strip of Court of the Laurels, and the Court of the Troubadours, is no homage to these garden courts. {X Gen./LCP p.I-370¶4; p.I-88¶5 "CD3.5"}.

DESIGN PROJECTS TO PROTECT LANDMARKS: "[CR]2.3.2: *Ensure the identification and protection of historic and archaeological resources affected by redevelopment and public works projects, and design projects in a manner that will protect the quality of these resources.*" {Gen./LCP p.I-371¶7}.

The developer proposes beheading the La Bahia, saving its main entrance, while losing its character-defining context as a cluster of buildings forming garden courtyards on a natural hillside. The Big Box proposal is not designed to protect the quality of these resources, instead trading quality and integrity, for low quality and mass-produced boxes assembled with no coherent overall vision. {X Gen./LCP p.I-371¶7}.

PROTECT HISTORIC AREAS/NEIGHBORHOODS: "[CR]2.2: Recognize and protect the City's historic areas, districts, and neighborhoods to *enhance the character and quality-of-life in those area.*" {Gen./LCP p.I-371¶1}. "[CR]2.2.2: *Encourage compatible development* [both] within historic districts and *on sites outside but immediately adjacent to those boundaries [of historic districts]*. (See policies CD 3.5.4, ED 5.3.1)." {Gen./LCP p.I-371¶3}. "[CD]4.2: *Preserve...landmarks giving definition to individual neighborhoods.*" {Gen./LCP p.I-91¶4}. "[CR]2.2.3: Establish additional historic districts in areas containing clusters of historic buildings, including but not limited to...*Beach Hill and South-of-Laurel neighborhoods.*" {Gen./LCP p.I-371¶4}.

Historic preservation, and recognition of historic areas/neighborhoods and their periphery, encourages compatible development as a means to sustain-or-improve the "quality-of-life." The Beach/South of Laurel area is a prime historic location for both local-and-tourist interest, and the B/ SOL Plan and Guidelines were created to fulfill this General Plan objective of protecting and upgrading the area's landmarks and historic neighborhoods. The high density Big Box proposal doesn't blend in with the neighborhood's population levels, height, proportions, and historic styles, much less relate to the on-site landmark that inspired some of the neighboring properties. The B/SOL Guidelines wanted post war motels to upgrade to something resembling La Bahia, thus the nearby Beach Hill Apts. were designed to look like the La Bahia landmark. {X Guide/LCP p.IV-100¶1} Yet the developer has downgrade the La Bahia landmark itself to a characterless chain motel aesthetic. {X Gen./LCP p.I-371¶1; p.I-371¶3; p.I-91¶4; p.I-371¶4; p.I-124¶7}.

PROTECT PROMINENCE OF LANDMARKS: "[CD]3.5.2: Maintain the *visual prominence of important City landmarks* and destinations (such as...the Boardwalk) as viewed from major circulation routes and public viewpoints. (See Map CD-5)." {Gen./LCP p.I-88¶7}. "[CD]3.5: *New or renovated development shall add to, not detract from City-identified landmarks, historic areas and buildings, and established architectural character worthy of preservation.* (See Maps CD-4 and CD-5, policies under goal CR 1, L 4.3, S 2.3.1, S 2.4, and the Santa Cruz Historic Building Survey)." {Gen./LCP p.I-88¶5}.

The Beach Hill vista is composed of three complimentary landmarks in a row: the Casa Blanca and La Bahia, both in the Hill-Village style of Mediterranean architecture, and the Moorish Boardwalk Casino. While a corner scrap of the La Bahia is proposed to be saved, its prominence is damaged, as is its relationship to the neighboring Casa Blanca, by inserting a Corporate International Style building between the surviving landmark and Casa Blanca. {X Gen./LCP p.I-88¶7}

PROTECT SCALE OF LANDMARKS: Historic buildings and neighborhoods are built to compliment the pedestrian scale. "GOAL CD 3: *Maintain and enhance the City's unique built character* and emphasize a human/pedestrian scale to development." {Gen./LCP p.I-86¶5}. "[CD]2.2: *Preserve important public views and viewsheds* by ensuring that the scale, bulk and setback of new development does not impede or disrupt them." {Gen./LCP p.I-85¶8}. "[CD]2.2.1: Develop siting, scale, landscaping and other design guidelines to protect visually sensitive areas and *ensure that development is compatible with the character of the area....*" {Gen./LCP p.I-85¶9; Gen./LCP p.I-86¶5}.

How can they save the La Bahia's only two-story building with a third floor in the middle, and end up dwarfing it with this unsympathetic addition? It doesn't harmonize with the skillfully crafted scale of the landmark, because the boxes lack classical scale. The project also imposes two new driveways over the Beach Street sidewalk onto railroad tracks, where the guidelines require minimizing traffic interactions with pedestrians. {X Beach Area Plan, p.71¶6; B/SOL Guide p.IV-113¶3, II-8¶6, III-13¶2, III-27¶2, IV-117¶6; X Gen./LCP p.I-88¶7; X Gen./LCP p.I-88¶5}.

ⓈAVOID A WATERFRONT WALL-OF-BUILDINGS: "Ⓢ[L]3.5.1: Protect coastal bluffs and beaches...and **require new development or remodeling** to be sited and designed so as to **avoid a 'wall' of buildings.**" {Gen./LCP Ⓢp.I-126¶6}.

Other than the designated height limits, this is the policy to specifically prevent any more Dream Inns along the waterfront, and avoid the Miami Beach effect of overbuilding with bland box skyscrapers. {X Gen./LCP Ⓢp.I-126¶6}

IDENTIFY LANDMARKS WORTH PRESERVING: "[CR]2.1.3: Identify and designate structures or sites that are landmarks or historic buildings with historic, architectural and/or archaeological significance and worthy of preservation, and update the Historic Building Survey and local landmark designations." {Gen./LCP p.I-370¶5}.

Every time the La Bahia is reassessed, it has risen in ranking, until now it is an NR2 rated National Register-eligible landmark. Most people who want to tear down a Santa Cruz landmark, say it's not very historic **because it's only a local landmark that doesn't rise to the level of a National Register landmark.** The former developer tried to cast doubt by saying its National Register status had not been verified. {ReEIR p.5-1¶4; X Gen./LCP p.I-370¶5}. The current developer hired ARG preservation consultants, who confirmed the landmark is qualified. At that point, a higher level of protection is required {X Gen./LCP, p.I-89¶1}, only the developer chops off a portion of the landmark as a token gesture, and dismisses the rest as a Major Unmitigated Negative Impact to the landmark, so he can replace quality with dreariness.

ⓈPLACE LANDMARKS ON NATIONAL REGISTER: "[CR]2.1.3.1: Encourage and assist property owners to submit applications to qualify appropriate properties and buildings for the National Register of Historic Places and/or the State Landmark Program." {Gen./LCP p.I-370¶6; Ⓢp.I-371¶5}.

The Seaside Company-owners of the La Bahia have known since they purchased the site in 1985 that it was the highest rated local landmark {John Gilchrist Report, p.33¶5}, and since 1996 knew it was an NR2 rated National Register-eligible landmark {David Powers Report p.41¶6; Ward Hill Report for B/SOL Plan}. The Seaside Company obtained State Monument status for their 1907 Boardwalk/Casino, and National Register status for the 1911 Merry-Go-Round and 1924 Giant Dipper Roller Coaster. But in 1986 they refused the County History Museum's awarding the La Bahia a blue County Landmark plaque, even though the award is honorary with no legal protections for the landmark. So when did City Hall encourage the developer to list this National Register-eligible property? {X Gen./LCP p.I-370¶6; Ⓢp.I-371¶5}.

ⓈCREATE HISTORIC GUIDELINES: "Ⓢ[CR]2.3.4: Develop design review guidelines for historic landmarks, districts and sites and incorporate these guidelines into the City's Design Review Manual. (See policy CD 3.1.)" {Gen./LCP Ⓢp.I-371¶9}.

The B/SOL Plan and its appendices the B/SOL Guidelines & ARG Report for Development of the La Bahia Site, fulfill this guideline. But the developer created this Big Box proposal with but random recourse to these requirements. {X Gen./LCP Ⓢp.I-371¶9}. This would invalidate the numerous community meetings in which these policies were hashed-out over a two-year period, and replaces it with a more elitist process of selective enforcement.

ⓈPROMOTE LOCAL HERITAGE: "[CR]2.4: Increase public awareness of the City's historic and architectural resources. (See policy ED 1.6.7, ED 5.5, ED 5.6.6, CF 5.2.6.2, PR 3.6, Ⓢ3.7, Ⓢ3.7.1)." {Gen./LCP I-371¶11}. "[CR]2.4.1: Publicize tours, workshops, speaking engagements, interpretive displays and programs, festivals, and conferences to educate and **promote Santa Cruz' unique heritage on a year-round basis.**" {Gen./LCP I-371¶12}. "[CR]2.4.2: Consult with the Historic Preservation Commission on the preparation of interpretive displays and programs for historic resources in City parks, facilities and streets, and maintain and review displays at kiosks on the Municipal Wharf, Downtown and other areas throughout the City." {Gen./LCP I-371 to I-372}.

The La Bahia was designed by a master architect-and-landscaper, to be an historic tourist attraction back in 1926 when it was new. When La Bahia gained the distinction of a National Register-quality attraction, guidelines were established in 1997 to rehabilitate the landmark as a tourist hotel. Yet the La Bahia is now proposed to be replaced with a modernized motel-style caricature of the landmark, so devoid of its architectural integrity that it would lose its National Register eligibility. **Santa Cruz cannot promote its heritage by fragmenting and isolating its top tourist landmarks as if they were toxic waste.** {X Gen./LCP I-371¶11}. ■

3. GENERAL PLAN/LCP, B/SOL GUIDELINES-LCP, & HISTORIC PRESERVATION ORDINANCE/LCP

NATURAL RESOURCES POLICY

5 pages about the IMPACTS ON NATURE policies, with comments.
 ✱ Indicates 12 instances of non-compliance of the Highrise La Bahia Proposal
 with General Plan/LCP & B/SOL Guidelines/LCP Natural Resources Policy

8-24

TOPOGRAPHY REQUIREMENTS

☺ **PRIORITIZE SITE PRESERVATION:** "☺[CR]1.2.3.2: *Site preservation* [for archaeological, natural, or historic resources] *should be given the highest feasible priority.*" {✱ Gen./LCP, ☺p.I-365¶4}.

☺ **MITIGATE SITE IMPACTS:** "☺[CR]1.2.3.1: *All reasonable and feasible... mitigation... should be... provided by the environmental review process. Mitigation techniques might include* site preservation via *relocation of project impacts (redesign of project)*, site preservation via burial of the site [resources undisturbed]; *salvage* [of removable or reusable site resources]; site supervision during grading and utility trenching." {✱ Gen./LCP, ☺p.I-365¶3}.

☺ **NO PLAN APPROVAL WITHOUT MITIGATIONS:** "☺[CR]1.2.3 & ☺[CR]1.2.5: *Develop a mitigation plan* for proper site disposition *prior to approval of any project that may adversely impact an archaeological...or paleontological site.*" {✱ Gen./LCP, ☺p.I-365¶2&8}.

1. UNDERGROUND NATURAL & ARCHAEOLOGICAL RESOURCES

AVOIDANCE: Although 250-feet outside the designated Beach Hill Sensitive Archaeological Area doesn't automatically mean this isn't an archaeologically-sensitive site requiring consideration. {✱ Gen./LCP, ☺map CR-2, p.I-363}. This plan is for total demolition of the hillside is the most radical and irreversible form of land-transformation. {✱ Gen./LCP ☺CR1.2.3.2, p.I-365¶4}. However, a location **this close** to a protected Archaeologically Sensitive Area, with documentation of certain on-site features dating at least to Spanish times if not before, warrants some form of study, or detailed justification for **not** studying this element. {✱ Gen./LCP ☺CR1.2.3.1, p.I-365¶3; ☺CR1.2.3 & ☺CR1.2.5, p.I-365¶2&8}.



Based on Wm. C. Hays 3-quarter drawing of the La Bahia. Facades facing the Court of the Mariners are shown in Aqua; Facades facing the Court of the Laurels are in purple.

2. WESTBROOK CREEK

"...In the days of the Ohlones the water table was much closer to the surface, and indeed the first settlers who dug wells here regularly struck clear, fresh water within a few feet. ...The explorers suffered far more from mosquitoes, spongy earth, and hard-to-ford rivers than they did from thirst—even in the heat of summer. Places that are now dry were described as having springs, brooks, ponds—even fairly large lakes...." {Malcolm Margolin, "The Ohlone Way," p.81[5&6]}.

SPRING: The history of the Westbrook Spring is well documented, used during the Spanish era as a water-source by passing ships {John Gilchrist Report p.35g, quoting the Boardwalk's staff historian Warren Skip Littlefield}. The spring is alleged to have survived into the 20th Century as the source for one of the fountains or ponds at the La Bahia. A Casa Del Rey Hotel & Apts. brochure describe the water basin in the Court of the Mariners as fed by a natural spring; and the Court was named after the Mariners who used the spring. (The La Bahia had three water features. The still-active coy pond in the Court of the Mariners, a fountain at mid Court of the Laurels, and a water basin at the top of the Court of the Laurels steps, the latter two sitting on the course of the former Westbrook Creek-bed. The Mariners Fountain might have been only symbolically designated in order to depict the colorful site-history for the guests).

CREEK: Westbrook Street was named after a brook, whose riverbed was still visible at the start of the 20th Century {La Bahia Report: 1919 ariel photo, I-29; 1907 photo IV-35}. Site topographical maps, and information from site neighbor Don Webber (who was the first to ever build on a vacant lot at the First and Main street corner), are able to trace the groove of a brook that once ran parallel to upper Main Street, down from the north-west corner to the south-east corner of the La Bahia lot {La Bahia Report: IV-35 map, from I-43 map}.

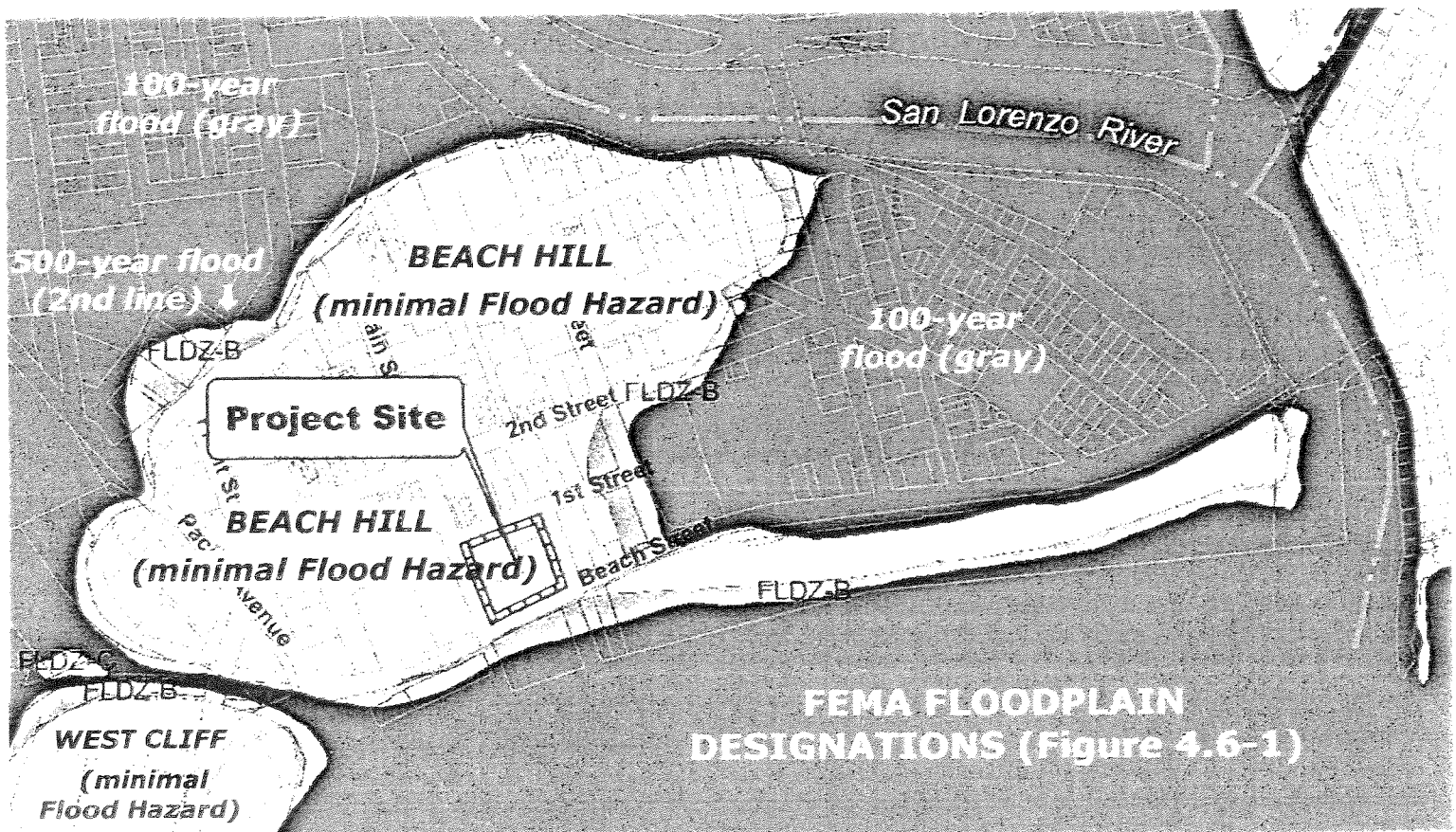
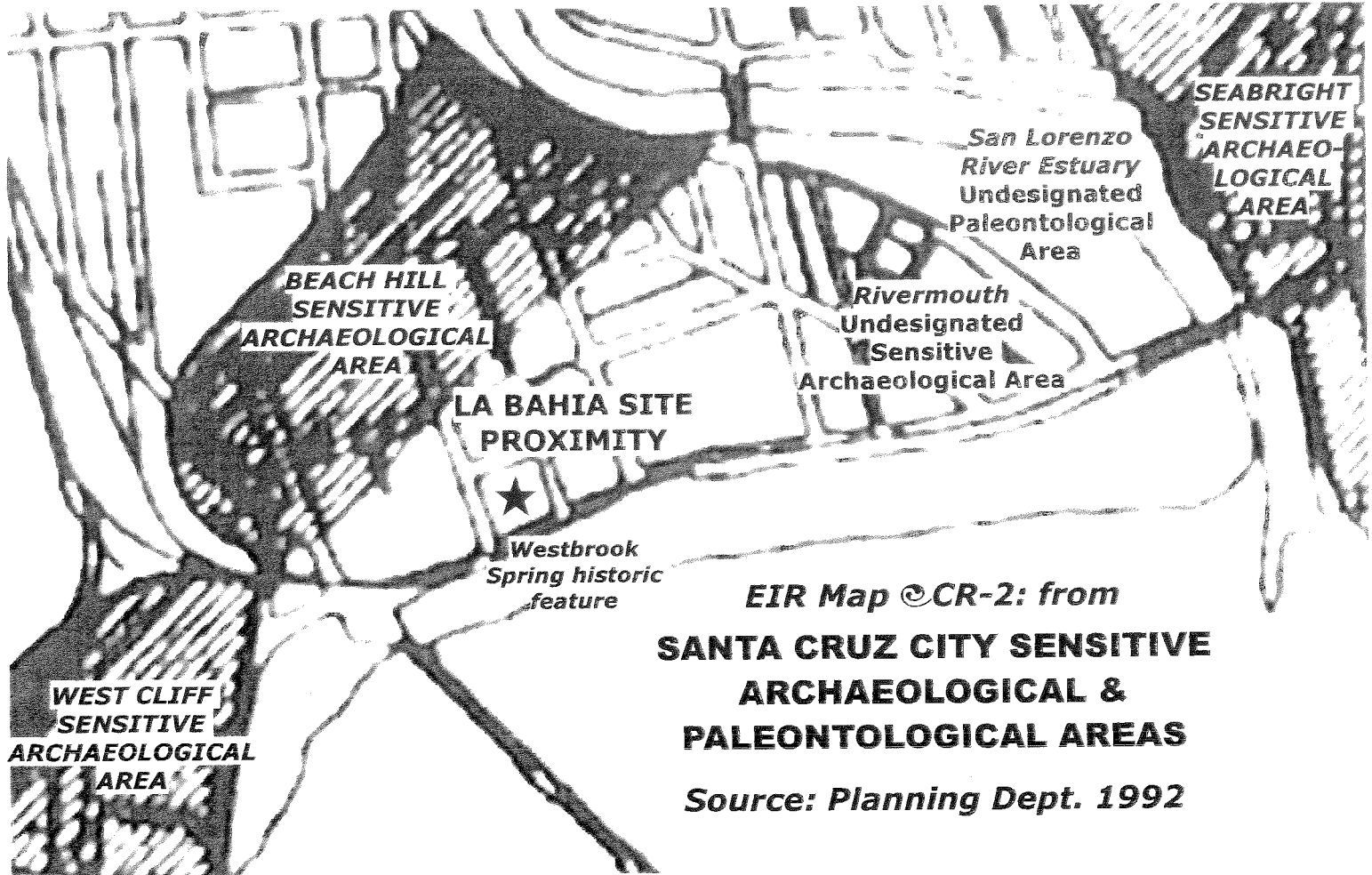
ARCHEOLOGICAL: Thus, there is evidence that a spring may still exist here, if not above ground, then under it. The fact that a waterfront spring dates back at least to the Spanish era, may indicate it predated the Spanish as well. Documentation that Ohlone Indians had a village near the San Lorenzo rivermouth and a burial site on Beach Hill, suggests that a fresh-water spring could possibly have been used by them, and therefore be a site prone to both Indian and Spanish-era artifacts. **"The City's archaeological resources are unique and non-renewable. Once abundant, much of this resource has been destroyed as a result of land development.** However, remaining sites provide the community with a rich and vital link to its Native American, Spanish and Anglo-American heritage, and often have a deep spiritual significance to Native Americans." {Gen./LCP p.I-361[6]}.

OVERLAY ZONE: The General Plan Archaeological Resources map {Gen./LCP p.I-363, Map ©CR-2}, shows most of Beach Hill as an archaeologically sensitive area, including the burial site of the Ohlone village of *Aulinta*, but oddly, not the rivermouth site of *Aulinta* itself, nor the Beach Hill site of the Westbrook creek and spring. The map also doesn't include the site of the Spanish supply depot for trade with visiting ships, nor one of the state's earliest ship-building yards. This doesn't mean the information wasn't available, for evidence already existed by that time, but it hadn't been catalogued in the General Plan/LCP map. We can surmise that the La Bahia site being **only** 250-feet from the Beach Hill Archaeologically Sensitive Zone, is still within the proper margin of that overlay zone (more so than a site located far from any of these zones), and given the total proposed demolition of the hillside landscape, should be assessed for potential natural/archaeological resources.

8-25

3. NATURAL LANDFORMS

NATURAL HILLSIDE: In the City Council's La Bahia Highrise Approval Resolution #28,038 (Swenson Plan), it is **said the site includes no natural landforms**, thus freeing the developer of both hillside-preservation requirements or hillside-loss mitigations. Yet pre-development photos show the site was in pristine condition, having known no development prior to the 1928 La Bahia Apartments. This is unusual for property on such a heavily used tourist waterfront, even up-to the 1920s. After construction of the nearby 1911 Casa Del Rey Hotel, the unbuilt La Bahia site was designated part of the two-block *Royal Gardens Park*, but not only were its landscaping plans never installed on the La Bahia block, this block consisted of nothing but turf and some random volunteer shrubs, and a natural drainage channel (believed to be the former Westbrook riverbed) which formed the only footpath through the property. The 1926 apartments were built to fit the topography of the site, so it has not radically changed the natural setting, beyond perhaps some minor squaring-up of the Court of the Laurels terraces, consistent with William Hays philosophy to custom-design a building to **fit the existing contours of the site.**



How is this not a hillside/coastal bluff?

HILLSIDE CHANGES: The heritage trees the previous developer cut down in 2007 were in a canyon-like area, a slope that backs up to the entire rear section of the landmark. But this "canyon" is actually part of the historic hillside slope. Above this, the historic mid-block terrace was deforested and paved in the 1960s, but the only part that was leveled was where the parking lot meets the corner hillock, to create a right-angle where there was once a curved rise. The Northwest Corner "Hill" —which is the steepest part of the site— remains as it has always been, with a small terrace at its summit, used for occasional overflow parking in the late 1950s, then a swimming pool in the 1960s, which was filled-in by the Seaside Company in the 1980s. The topographical maps give further evidence that **these hillside slopes are not artificial constructs**, but that about a third of the site retains its original natural landform, and the remaining 2/3rds were only slightly modified natural terrain occupied by the landmark.

HILLSIDE WATERSHED: The La Bahia site is a designated bluff and hillside. Further, its topography is sufficiently sloped that the "EQ-6: Soil Erosion Potential" Map rates **the entire La Bahia block as a "High and Very High Erosion Potential" zone**, which isn't a designation given to a flat or artificially-contoured slope. {Gen./LCP p.I-52}. "EQ2.3.1: **Design site development to minimize lot coverage and impervious surfaces**, to limit post-development runoff to predevelopment volumes...[etc.]" {X Gen./LCP p.I-46¶2}.

PROTECT BLUFFS & FOOTHILLS: "GOAL CD 2: Protect and enhance the City's **natural setting and scenic resources**." {Gen./LCP p.I-85¶1}. "Bluffs and foothills are...important natural features and scenic resources highly valued by residents and visitors alike." {Gen./LCP I-82¶5}. "CD2.1: **Preserve natural features** providing visual definition to an area within the City." {X Gen./LCP p.I-85¶2}. "CD2.1.1: Prohibit land divisions that could degrade distinctive natural features." {X Gen./LCP p.I-85¶3}. "CD2.1.2: **Minimize the impact of grading and development on** important natural features such as **bluffs and foothills**." {X Gen./LCP p.I-85¶4}.

8-26

PROTECT BEACH HILL BLUFF: "...Areas to be protected [as described above] include: **open-space land uses, foothills, bluffs, scenic coastal areas, [and] Beach Hill**, [etc.]....(See policies CD 1.4, CD 3.5.4)." {X Gen./LCP p.I-85¶9}. "CD3.5.4: **Maintain the prominence of Beach Hill** and Mission Hill, **when development is proposed on or near them**." {Gen./LCP p.I-89¶2}. "Several of [the City's]...distinct areas and residential neighborhoods...have Area Plans or Specific Plans prepared for them [to better detail development parameters]. They include the **Beach Area Plan (1980, 1986)**... updated and expanded as the **Beach/South of Laurel Plan (1998)**." {X Gen./LCP p.I-86¶3}.

8-27

4. HERITAGE TREES

ORIGINAL CANOPY TREES: Architect William Hays designed the La Bahia block to be a pedestrian-only setting of garden-courts and a forested hillside. As this is the Monterey Bay, his primary choice for trees were over 50 Monterey Cypress, and a dense backdrop grove of over 25 Laurels. The cypress appeared in three forms: as **Globe-or-Box Cypress Bushes** (under windows), as tall tear-drop shaped **Italian Cypress Whips** (in the formal garden and flanking doors), and as **Wind-Blown Monterey Cypress** (at front east corner and west corner, at the Troubadour's entrance, at the mid-Main Street entrance, at the base of the corner hillock, and along First Street at the head of Court of the Laurels).

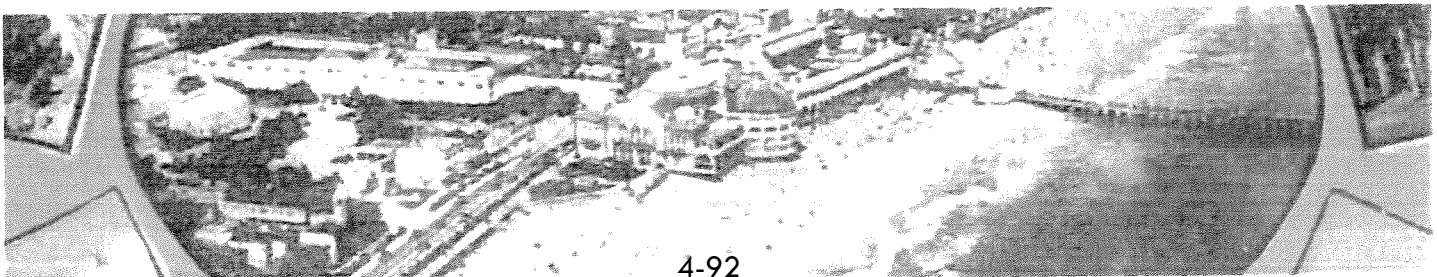
WHAT ARE LAURELS?: The Laurel variety popular in ancient Greece is the Bay-Laurel (*Laurus nobilis*), whose groves were regarded as sacred shrines, the branch used a symbol of a truce or respite from hostilities, and the laurel-wreath awarded as a victory crown. It is used in cooking and medicine, and is notable for its hardwood. Our California Bay-Laurel (or Myrtle) is a native relative of the eucalyptus tree, and is noted for its rich balsam scent. Oddly, the La Bahia's featured laurel trees were identified in the 1st EIR as "non-native acacia." {Appx.A p.20¶5}. However, the "acacia" is native to North America, introduced into England from America around 1601 by Jean Robin, for whom it was first named the Robinia. But Americans called it the Laurel, and Europeans called it the Acacia (confusing it with the African thorn tree and Arabic gum tree), so its botanical name became *Robinia pseudoacacia*, for "Robinia the false-Acacia." The American, African, and Arabic varieties are all part of the *Leguminosae* (pea and bean) family.

NATIVE LAURELS: The *Robinia pseudoacacia* laurel is a genus of about 10 species native to North America and Mexico. It's known as Acacia, Laurel, or Locust, with varieties variously called the Black Laurel (or locust), Mexican Locust, New Mexican or Southwestern Locust, Shipmast Laurel, Rose Acacia/Red Laurel, False or Bastard Acacia, etc. Even the hardwood *Black Acacia* (believed to be the *gopherwood* of Noah's Ark) is a relative of the native *American Koa* tree of Hawaiian, and is distributed along the San Francisco and Monterey bays, and Southern California coast. La Bahia architect/landscaper William Hays, founder of the UC Berkeley School of Architecture and Landscaping, believed he was landscaping with "Laurel" groves, as evidence by the name *Patio de los Mirtos*, translated *Court of the Laurels* ("mirtos" meaning *Myrtles/Bay Laurels*). There was little confusion locally at the time, with *Laurel Grove* a popular park at Pacific and Laurel Street, where some of the boardwalk's Miss California events were first staged in the 1920s. Laurel trees also lined part of the name-sake Laurel Street, a boundary street referenced in the *Beach/South of Laurel Plan*.

LANDMARK LANDSCAPING: The backdrop grove of cypress and laurels were partly removed in the mid-1960s to make way for an on-site parking lot, when the La Bahia was updated into modern luxury apartments. The 1998 B/SOL Guidelines restated a General Plan policy: "**Heritage trees**...make a significant contribution to the historic character of the neighborhood. **Preservation of historic landscapes** is an important goal..." covering both historic trees and shrubs. {Guide/LCP IV-101¶1; Gen./LCP I-97¶2 "©CD6.1," &¶3 "©CD6.1.1"}. During the 2002 arborist review for the lowrise La Bahia Renovation Plan, HPC was told that **at least 15** of the 19 surviving trees were "heritage trees" {2002 EIR; 2006 report in 1st EIR, Appx.A p.20¶5}. I informed them at the Commission hearing that these were the remnants of the historic landscaping by a renowned master architect & landscaper, and their girth alone should not be the criteria for their value to the landmark site as all of them qualify as **Heritage Landscaping**. {Gen. Plan/LCP, p.I-97¶2, ¶3}. In both 2002 & 2006, the site included a heritage rubber tree and jacaranda tree, two cypress, and 13 heritage laurels (called acacia) considered by the City's Urban Forester to meet the definition of a **Heritage Grove**. {2002 EIR; 2006 report in 1st EIR, Appx.A p.20¶5}.

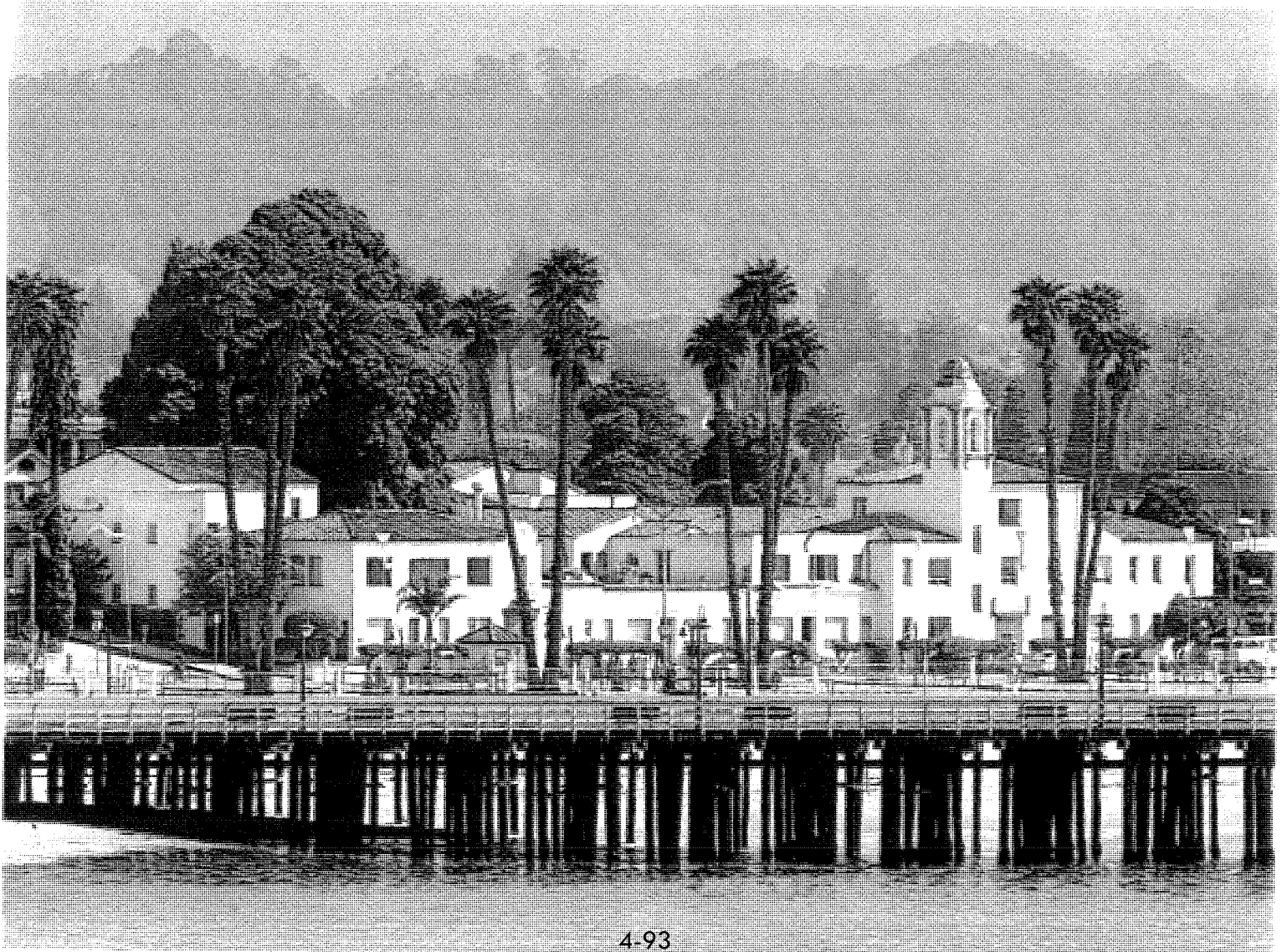
TREE REPLACEMENT: The 1st EIR stated in 2007 that "The proposed project will result in removal of all onsite trees, **at least 15** of which are considered heritage trees" {Ibid.}, with the "...removal of heritage trees...[regarded as a] **significant impact**..." {1st EIR, p.1-2¶1; appx.A p.20¶8}. While requested at the HPC hearing, neither the developer's heritage tree-removal application nor the 1st EIR included the required "site plan...location of all [heritage] trees if greater than 14-inches in diameter measured 2-feet above grade," which is "...general information required on all [B/SOL-area project] applications...", and helps document the historic arboreal canopy. {Guide/LCP p.1-4#1.5}. The 2006 report states "The B/SOL Plan EIR [tree] mitigation measure requires *incorporation of trees into project landscaping plans and replacement* consistent with City regulations, if removal cannot be avoided. City Resolution NS-21.436 sets forth the tree replacement/mitigation requirements for [each] heritage tree removed, to include replanting **3** 15-gallon trees or **1** 24-inch size specimen...[so] it appears that **15** 24-inch trees or **45** 15-gallon trees would be required for replacement of 2 heritage trees and 13 acacia [laurel] trees within a [designated **heritage**] **grove**." The "recommended condition of approval (B/SOL Area Plan EIR): Require replacement of removed heritage trees at the required ratio" of "...two-for-one or more..." {City of Santa Cruz Resolution No. NS-21.436; 1st EIR p.2-7§2; appx.A, p.21¶3; Gen./LCP I-97¶4 "©CD6.1.2"}.

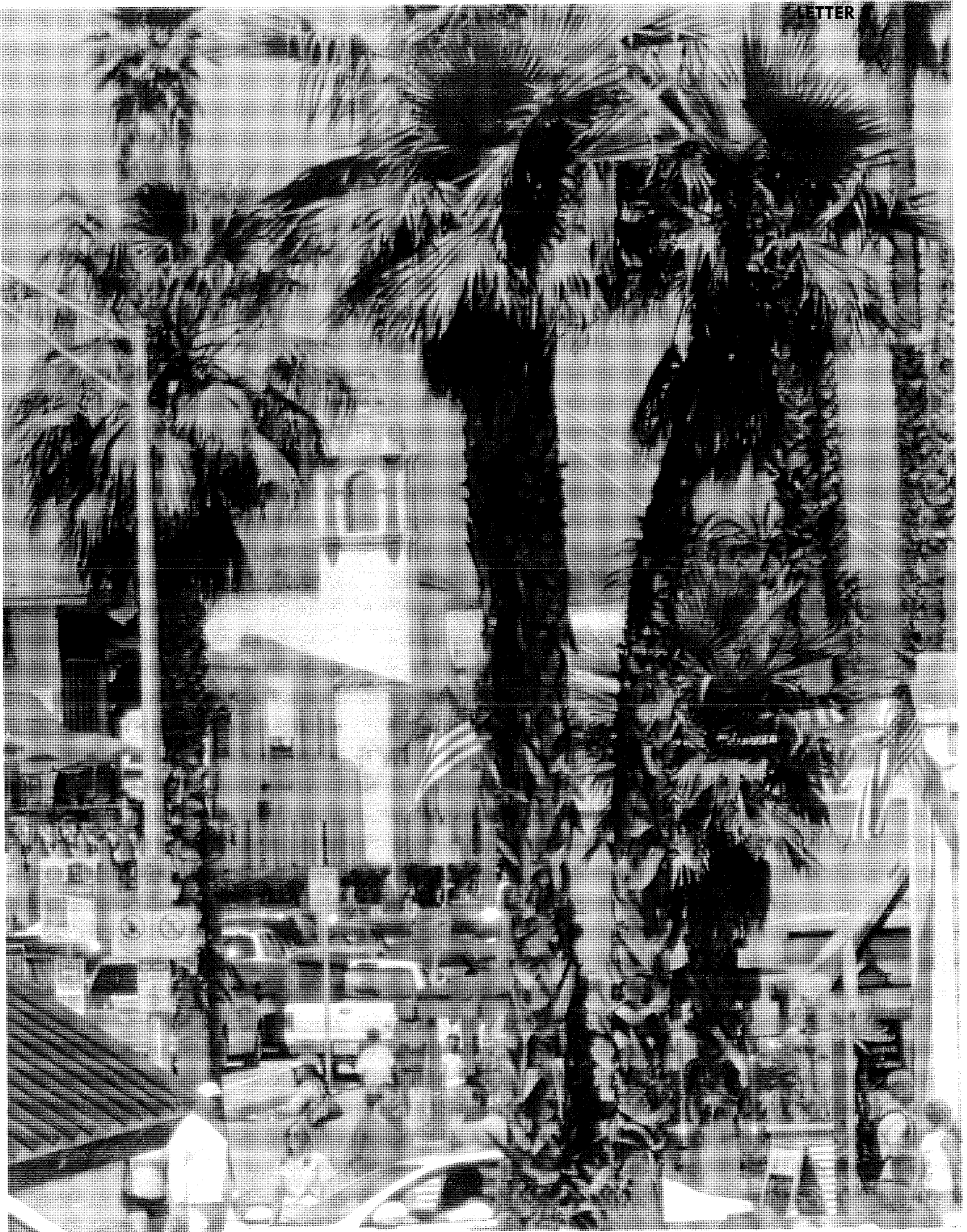
MISSING MITIGATIONS: "Approval of a heritage tree removal permit automatically requires replacement trees as indicated above..." and only if this happens would the project be considered mitigated to a less-than-significant impact for lost trees. {1st EIR, p.1-2¶1; Appx.A, p.21¶2}. Yet once the site was completely deforested with a heritage tree-removal permit in 2007, they discarded the 1st EIR entirely, and never mentioned the heritage tree removal impacts or mitigations again. The proposed landscaping plan seems utterly inadequate to mitigation this "significant impact," and if it's trying to do so at all, seems to be relying on substitutions that barely meet the definition of "trees." Given the importance of the cypress and laurels (called acacia) to the landmark for a lush Monterey-cum-Italian aesthetic, bushes grown into "topiary trees" in deck pots are not a mitigation for real heritage trees. And street-side palm trees are not a mitigation for on-site heritage canopy trees. ■





Site landscaping around 1935 (above) and 2007 (below, Dan Coyro).







4 NATIONAL REGISTER OPTIONS

★ NR OPTION 1 ★

RESTORE AS-IS INTO BOUTIQUE LUXURY HOTEL

8-28

*This is the preferred option for **existing restoration** of a National Register-quality landmark.*

The La Bahia was built to be luxury apartments separate from its nearby hotel, and were lavishly praised by the Seaside Company in its own 2007 published history of the beachfront as "fit for a king." {p.69}. In the 1960s, the apartments were updated into what the newspapers called "one of the city's most elegant and exclusive luxury hotels." There is no evidence that restoration and upgrading of the existing buildings alone as landmark tourist accommodations would be unsuccessful, or a lesser destination than the Dream Inn. In fact, some would prefer the La Bahia's intimate charm, historic ambiance, and garden settings, to the Dream Inn's sterile cinderblock *kitch*. Proof of this is the success of Barry Swenson Builder's historic West Cliff Inn at the old 1877 Lynch Mansion, a boutique hotel described by them as having the "*highest average daily rate and highest occupancy rate than any hotel in Santa Cruz County*" from the moment it opened. {City Council Hearing 3/31/09, p.VII-12¶3}. And this is *with* preservation, *without* a highrise wing, with most rooms *lacking* ocean views, and *without* condo/time-shares (which they now say a La Bahia highrise can't succeed without). As the Lynch House was in similar condition to the La Bahia, similar restoration could be utilized to restore and upgrade the La Bahia, as Barry Swenson Builder has already outlined in their approved Previous Project.

This would produce from 44-to-50 apartments; or if reconfigured as bedroom/bathroom only, up to 80 hotel units. Parking could be part on-site, or all off-site.



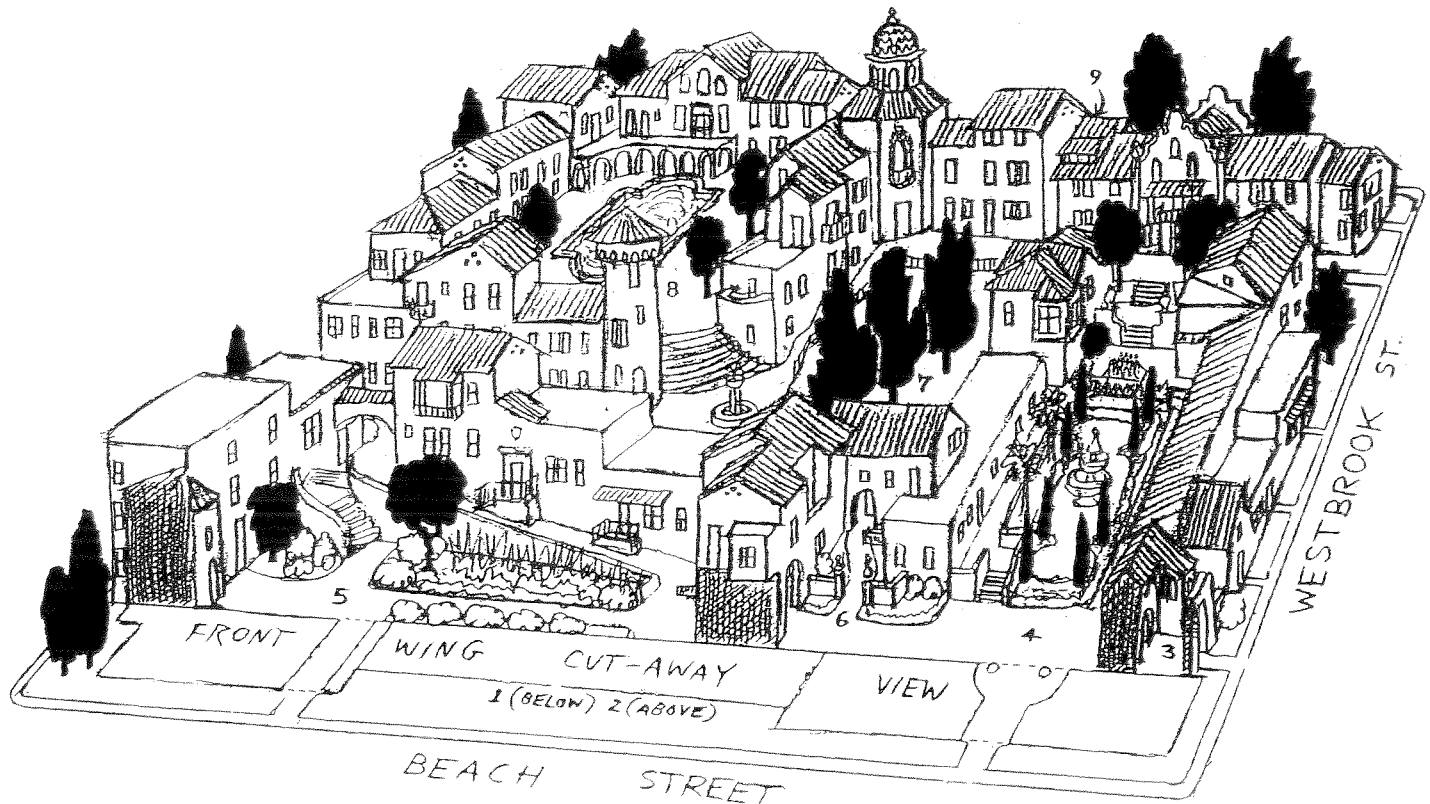
★ NR OPTION 2 ★

**EXPANDED RESTORATION INTO
HILL-VILLAGE GARDEN RESORT**

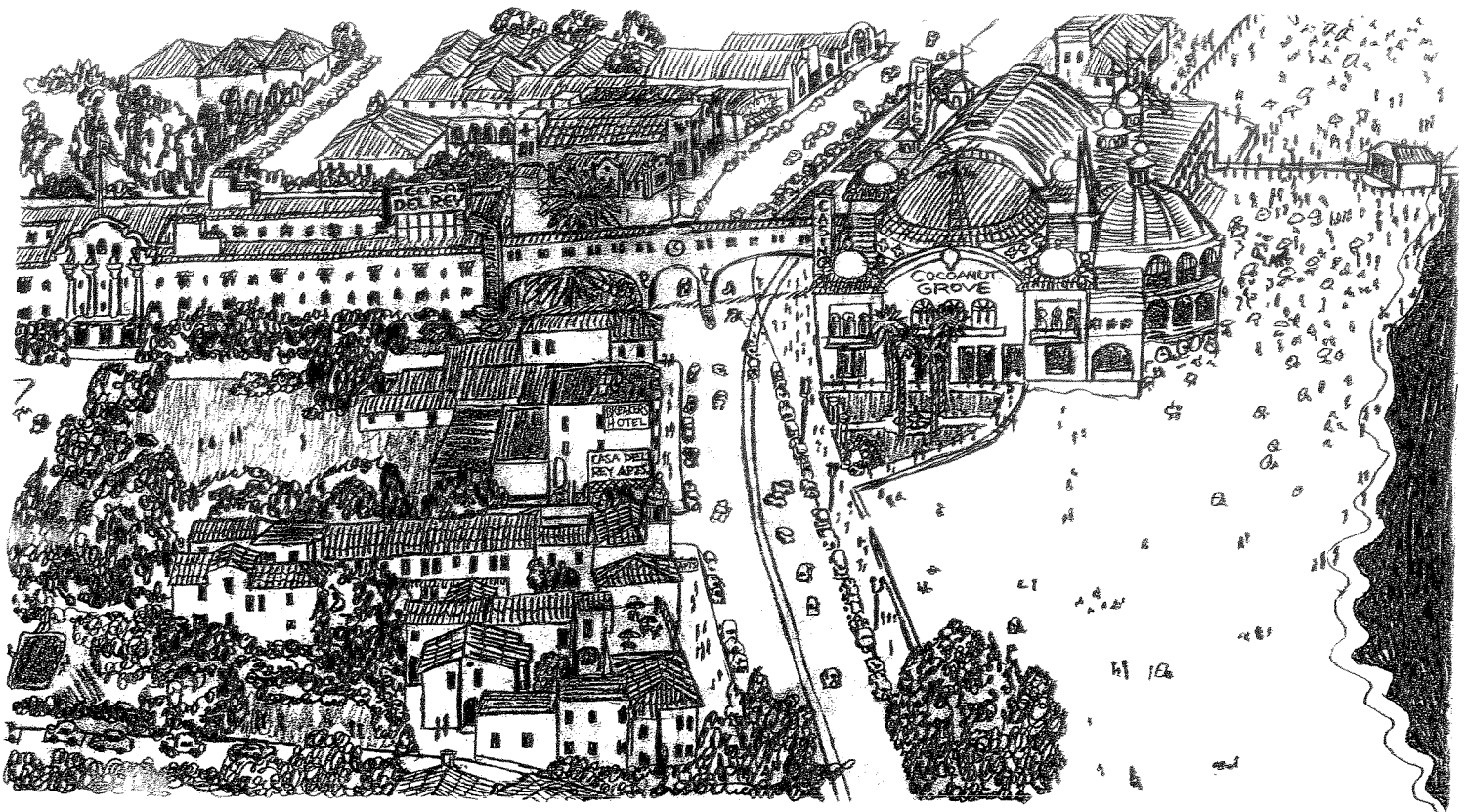
*This is the preferred option for **expanded restoration** of a National Register-quality landmark.*

This approach restores and expands the landmark in a low-rise manner, without destroying the garden setting or hillside terrain, which become featured attractions. This option emphasizes the hill-village qualities unique to the facility, through winding paths, covered walkways, intimate courtyards, and terraces.

This would produce from 75-105 apartments, or 125-150 bed/bath hotel units. Off-site parking.



- 11 -



★ NR OPTION 3 ★

8-29

FULL RESTORATION AS PART OF ORIGINAL CASA DEL RAY HOTEL COMPLEX

*This is the preferred option for **total-complex restoration** of a National Register-quality landmark, restoring its context within a larger landmark facility.*

If room count is the chief reason to remove restrictions and overbuild the site, why ruin the charm of a desirable landmark and get less than is supposedly needed? There has been much support in the community expressed at various meetings by city officials and members of the public, for rebuilding the three-story Casa Del Rey Hotel as an adjunct to restoring the La Bahia Apartments.

The B/SOL Plan already proposes rebuilding on the footprint of the Casa Del Rey Hotel, including the hotel's Spanish Arches, a connecting link over Beach Street into the Coconut Grove. {B/SOL Plan p.141} The Seaside Company suggested it might be an Outlet Mall, but withdrew the idea when it proved highly unpopular with the public at the B/SOL planning meetings. At these meetings, people kept suggesting if the Casa Del Rey site is already proposed to be rebuilt, it could just as easily be the original 300-room hotel, instead of trying to get that hotel elephant to do handstands elsewhere on a postage-stamp lot. (In the past few years, the City approved a new 150-unit Marriott conference hotel 4-blocks away near the Boardwalk, and a new 100-unit Holiday Inn at the north entrance to town, reducing the pressure to replace the 300-unit Casa Del Rey down to only 50 units).

This would create a 300-room main structure, with 50-to-105 apartments, totaling over 400 rooms. La Bahia parking would be on Casa Del Rey site, and/or former La Bahia Parking on blocks between the two.



★ NR OPTION 4 ★

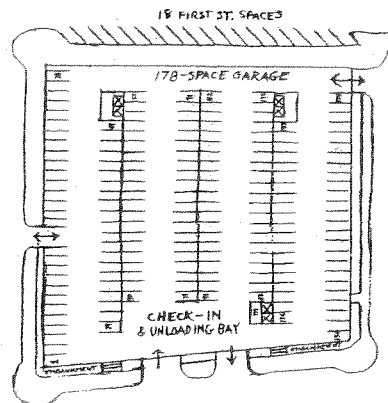
**RAISE LANDMARK ON PODIUM
EXTENSIVE ON-SITE PARKING**

8-30

*This is the preferred option for **moving landmark a short-distance** on same site, as permitted for saving a National Register-quality landmark from extensive remodeling.*

Suggested in 2006 in HPC Subcommittee {La Bahia Handbook, p.52,53}, as a way to prevent the imposition of on-site parking from eliminating the back wings of the landmark, shortening the Court of the Laurels, and turning the Court of the Mariners into a driveway. Raises the entire landmark up one-story to place up-to 196-spaces of parking under the landmark, hidden behind a planted embankment resembling the hillside. Can be used for any of the above 3 NR Options to maintain scale and hillside articulation.

196-SPACE PARKING
WITH PLANTED EMBANKMENT PODIUM



4 B/SOL OPTIONS

★ B/SOL OPTION 1 ★

SINGLE BLOCK PLAN LOWRISE PROJECT

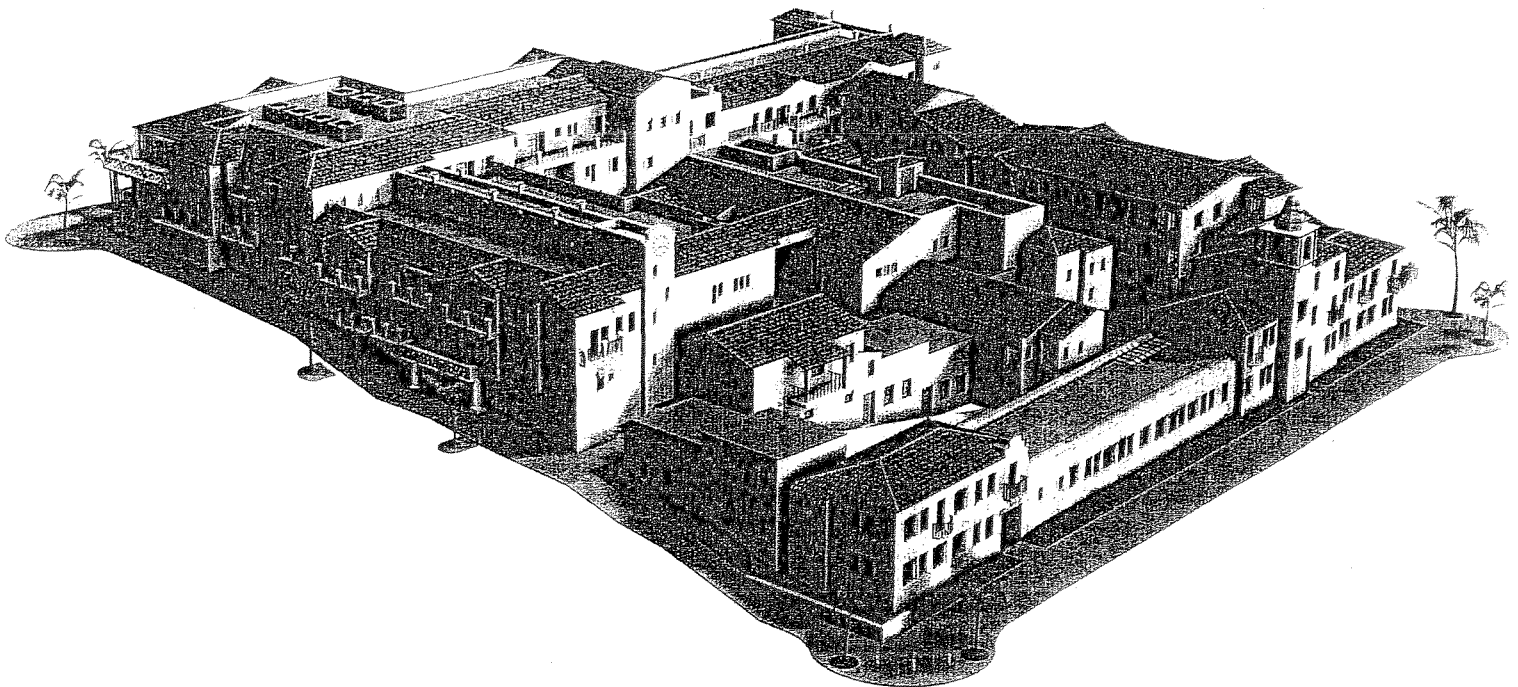
8-31

*A **single-block La Bahia restoration** is one suggested B/SOL Plan option.*

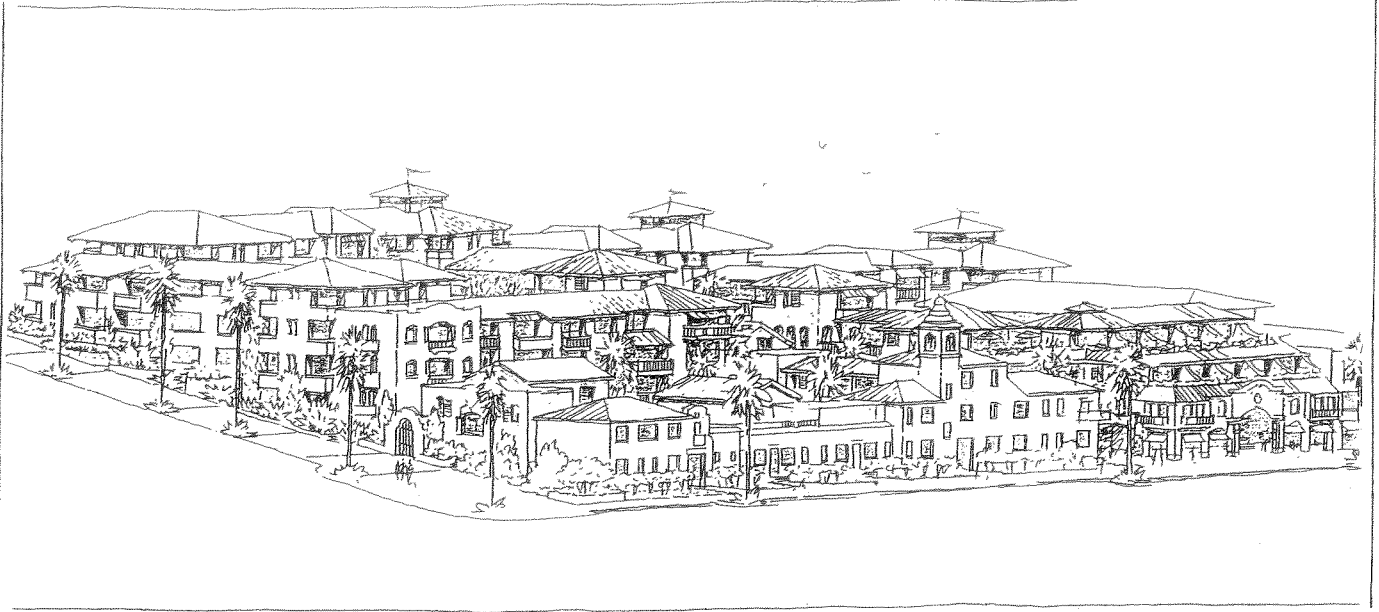
As embodied in Barry Swenson Builder's "Previous Project," this fits the scale and massing of the surrounding Historic Neighborhood, and is compatible with vistas and surrounding landmarks. It was approved by the HPC, Planning Commission, City Council, and Coastal Commission. Even so, HPC and Barry Swenson Builder have both stated it could use improvements, and the Planning Commission said it should be the starting point for a better Option 2.

This creates a 118-room low-rise hotel with 144-space on-site parking, and a near-fully restored La Bahia landmark.

APPROVED LA BAHIA



- DATE APPROVED: MIDDLE OF 2003
- PARKING PROVIDED: 144 SPACES (86 LIFTS AND VALET)
- NUMBER OF ROOMS: 118
- MEETING SPACE: 4,280 s.f.



★ B/SOL OPTION 2 ★

8-32

**ELIMINATING WESTBROOK ST.
HIGH-DENSITY SUPERBLOCK PLAN**

Expanded-site La Bahia restoration is another suggested B/SOL Plan option.

In 1996, the City hired consultants to explore how to:

- 1. Restore the historic La Bahia back into luxury hotel units.**
- 2. Utilize the historic Cocoanut Grove ballroom as its conference facility, to add economic life to the historic Boardwalk.**
- 3. Try to replace most of the 300 rooms that were lost with the demolition of the historic Casa Del Rey Hotel, within a lowrise addition.**

I questioned whether it was logical to try to squeeze the 3-story tall Casa Del Rey --measuring 325-feet long by 175-feet wide on a flat lot-- onto the La Bahia's hillside block measuring only 225 by 250 feet, while retaining the La Bahia landmark and hillside contours. Isn't rebuilding the Casa Del Rey at its vacant original site the answer to replacing the loses of the Casa Del Rey? (See NR Option 3). The City Council said they wanted to find out "if it was possible."

The B/SOL consultants (Architectural Resources Group--ARG) said with most parking off-site, it was possible to create a lowrise high-density development around a fully restored La Bahia landmark. Yet they stated in the B/SOL Plan that the results would be "bulky and unattractive," and recommended reducing the room count to a more appropriate density for the expanded Superblock.

The goals all revolve around the economic benefits of reviving three historic landmarks: La Bahia, the Boardwalk's Cocoanut Grove, and the missing Casa Del Rey.

The High-Density Superblock is not recommended as presented in this illustration, which HPC complained contradicted the requirements of the text. (See Handbook p33). B/SOL Options 3 & 4 show two other ways to meet this B/SOL expanded-site goal.

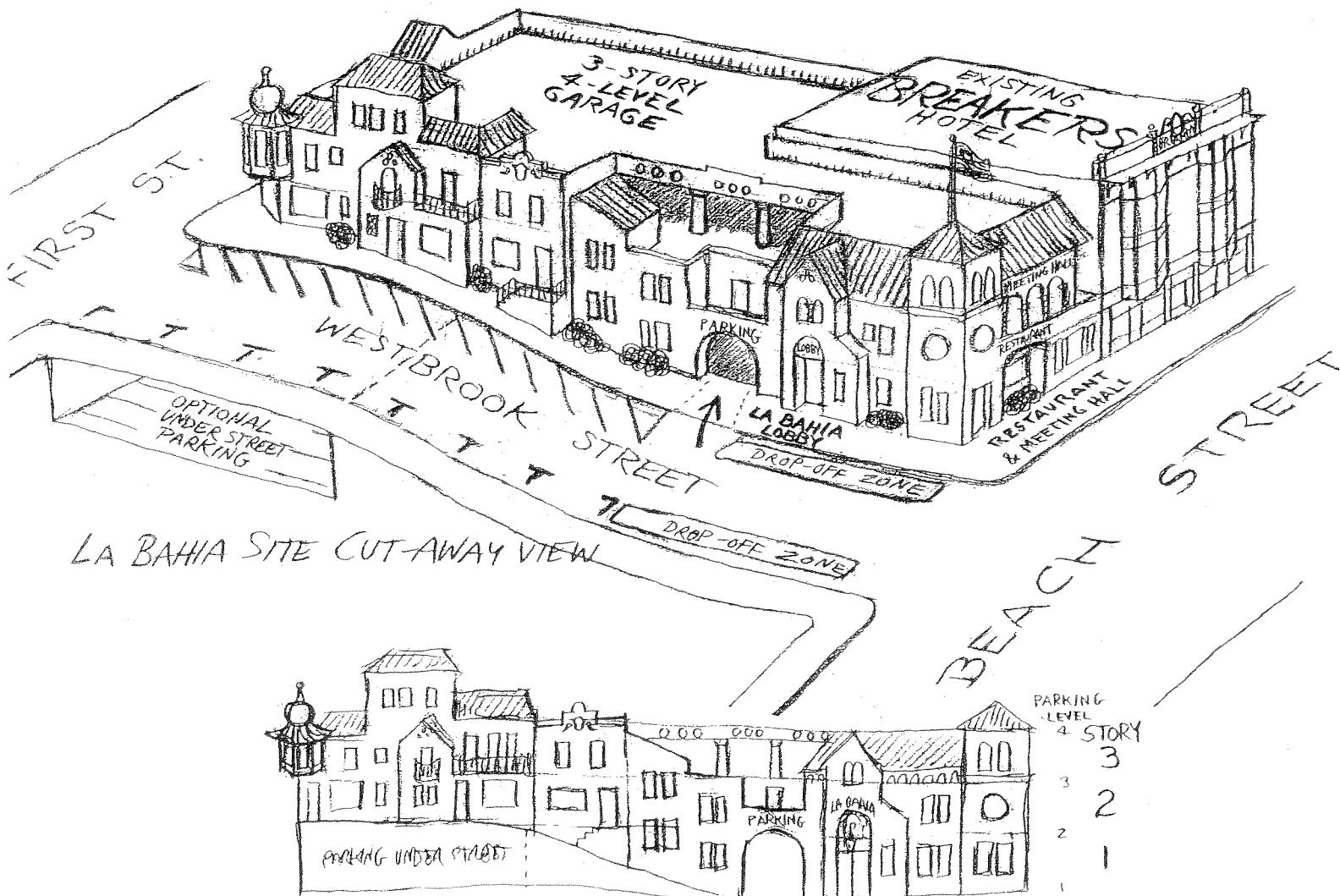
★ B/SOL OPTION 3 ★

BLOCK-8-½ PLAN
WESTBROOK PARKING GARAGE

This is the B/SOL expanded-site La Bahia restoration, without eliminating Westbrook Street, concentrating parking off La Bahia block.

The B/SOL Plan calls for the majority of parking to be off-site. (B/SOL Plan p. 133¶1). The B/SOL superblock proposal calls for the development of both the La Bahia and its former parking lot across Westbrook Street from the landmark. Since the original La Bahia block was pedestrian only, with Westbrook the drop-off street, building a parking garage on the flat Coastview Motel lot would concentrate all parking off-site across the street. This simplifies development by keeping Westbrook Street, and eliminating the need to excavating the La Bahia site. The parking garage can include a lobby-office, conference hall and restaurant. The Westbrook Garage plan can be used with NR Options 1, 2, or 3 for the La Bahia block, that leaves the topography intact; or with NR Option 4, or B/SOL Option 1, to produce excess parking.

Provides 20-space Westbrook St. car-&-bus parking, separate drop-off space, a 200-space garage with a lobby/restaurant, and two-story ocean-view meeting hall (about 50-feet by 100-feet). (See Alternatives p.V-5).



WESTBROOK GARAGE PROFILE, LOOKING EAST



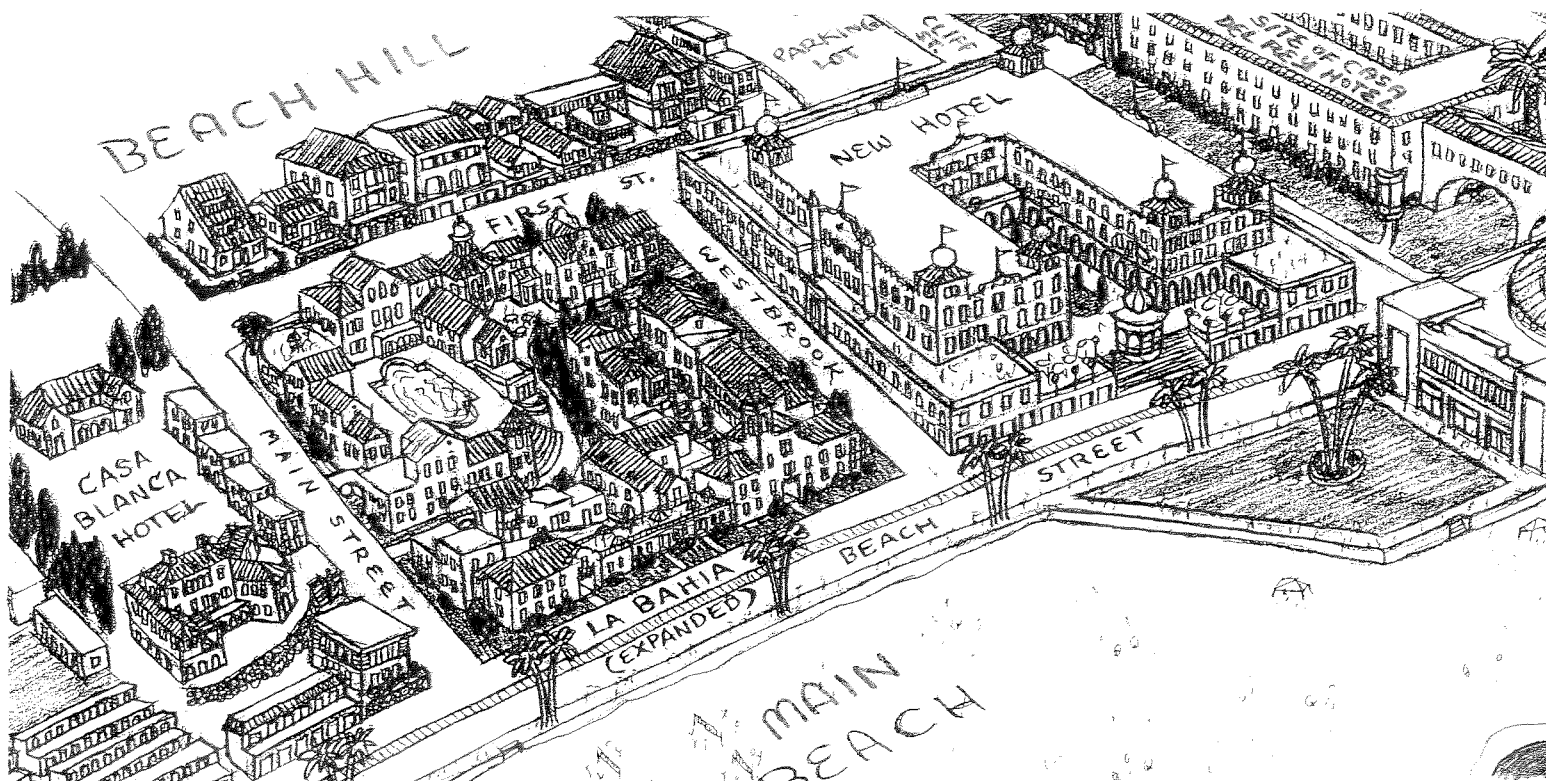
★ B/SOL OPTION 4 ★

TWO BLOCK PLAN WESTBROOK/CLIFF ST. HOTEL

This is the B/SOL two-block La Bahia Restoration, without eliminating Westbrook Street, concentrating bulk of hotel off La Bahia block.

The B/SOL Plan shows one layout concept in which the bulk of the hotel is placed on the eastern block, leaving the western block for landmark restoration and a low rise addition. This concept would work on either all of two blocks, or all of La Bahia block and part-of the eastern block. {See Alternatives pp.V-7 to V-13}.

250-to-300 units. The Westbrook-Cliff St. block could have 204-hotel units (or, without Coastview Inn site, 132 units), plus 50-to-105 La Bahia-site apartments, for a 300-or-so unit total. It would have two small meeting rooms, a lecture hall, a ballroom, and a large events terrace. It would have basement parking, and sits across the street from the Boardwalk Main Parking lot.



8-33



La Bahia, Where the Mountains Meet the Bay

Photo shows three mountain ridge-lines: 1, the profile of Beach Hill rooftops & trees in foreground, 2, the forested foothills just above, and 3, the peaks of the Coast Sierras at the top.

*Viewpoint from West Cliff overlook (6 houses
west of Manor St.) 2,600 feet from La Bahia*

*Dream Inn
Skyscraper,
1972*

Dream Inn Motel side wing, 1962

*Beach Hill
(behind Dream Inn)*

*Hotel Monterey
Cliffside Inn
Sea & Sand Motel
1955*

*Waterfront
Scale of...*

*1-to-3 story lowrise construction,
expressing the hillside topography*

*Casa Blanca Inn
Landmark, 1916*

*La Bahia Apts.
Landmark, 1926*

*Boardwalk Casino
Landmark, 1907*

Beach Hill

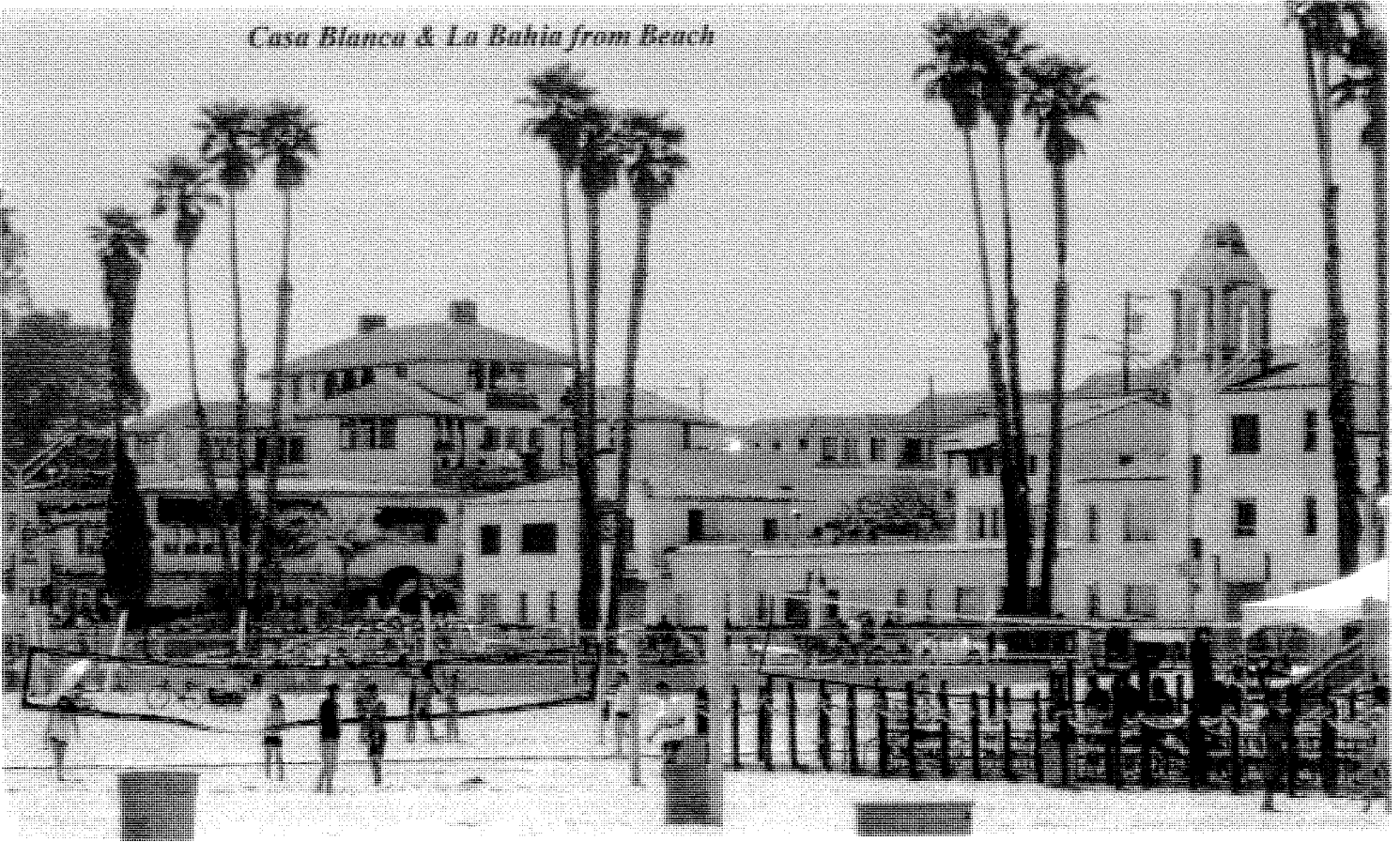
*Terrace Court
Apts., 1940*

Historic Steamship Wharf, 1914

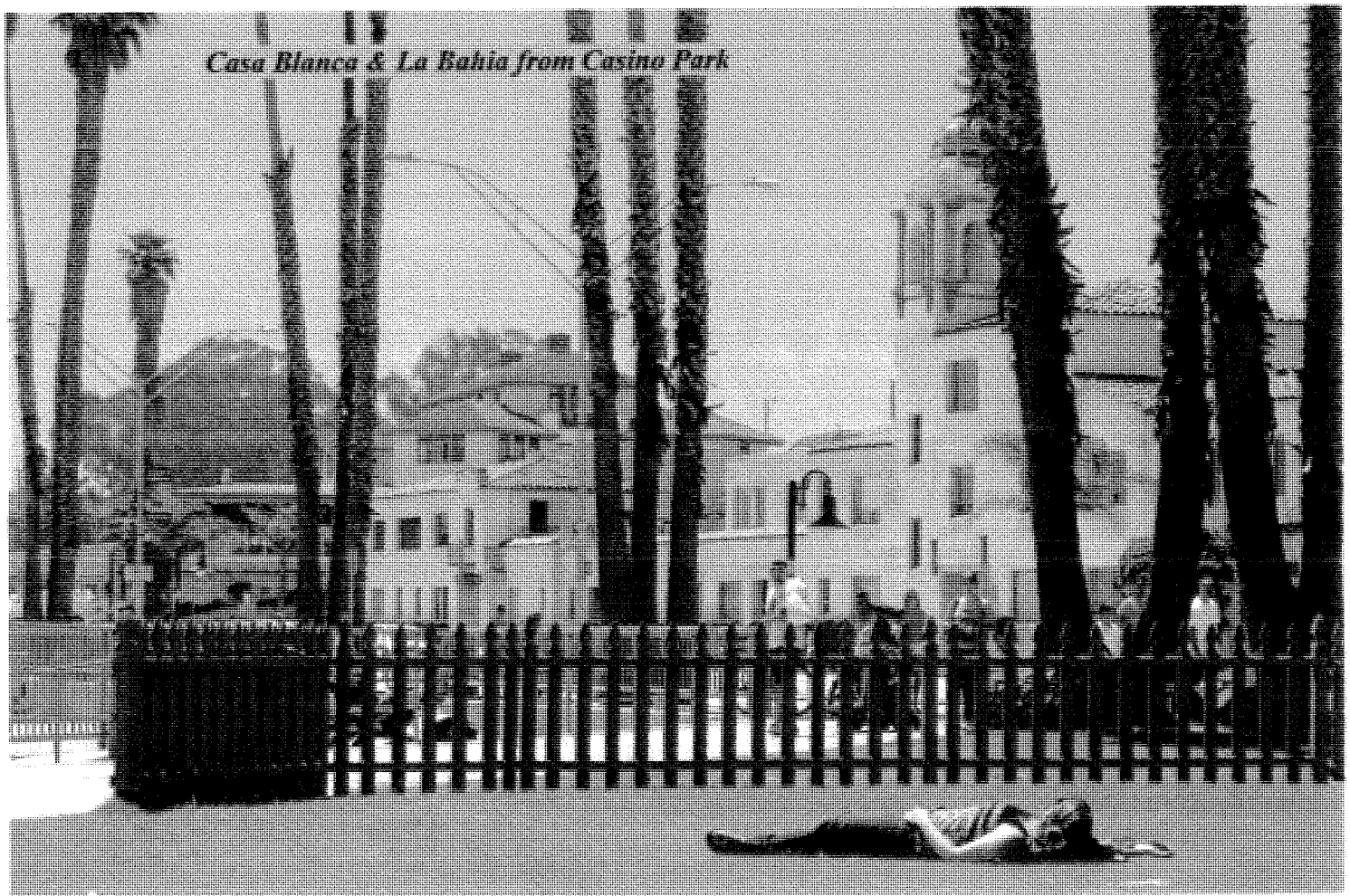
Panorama

Construction

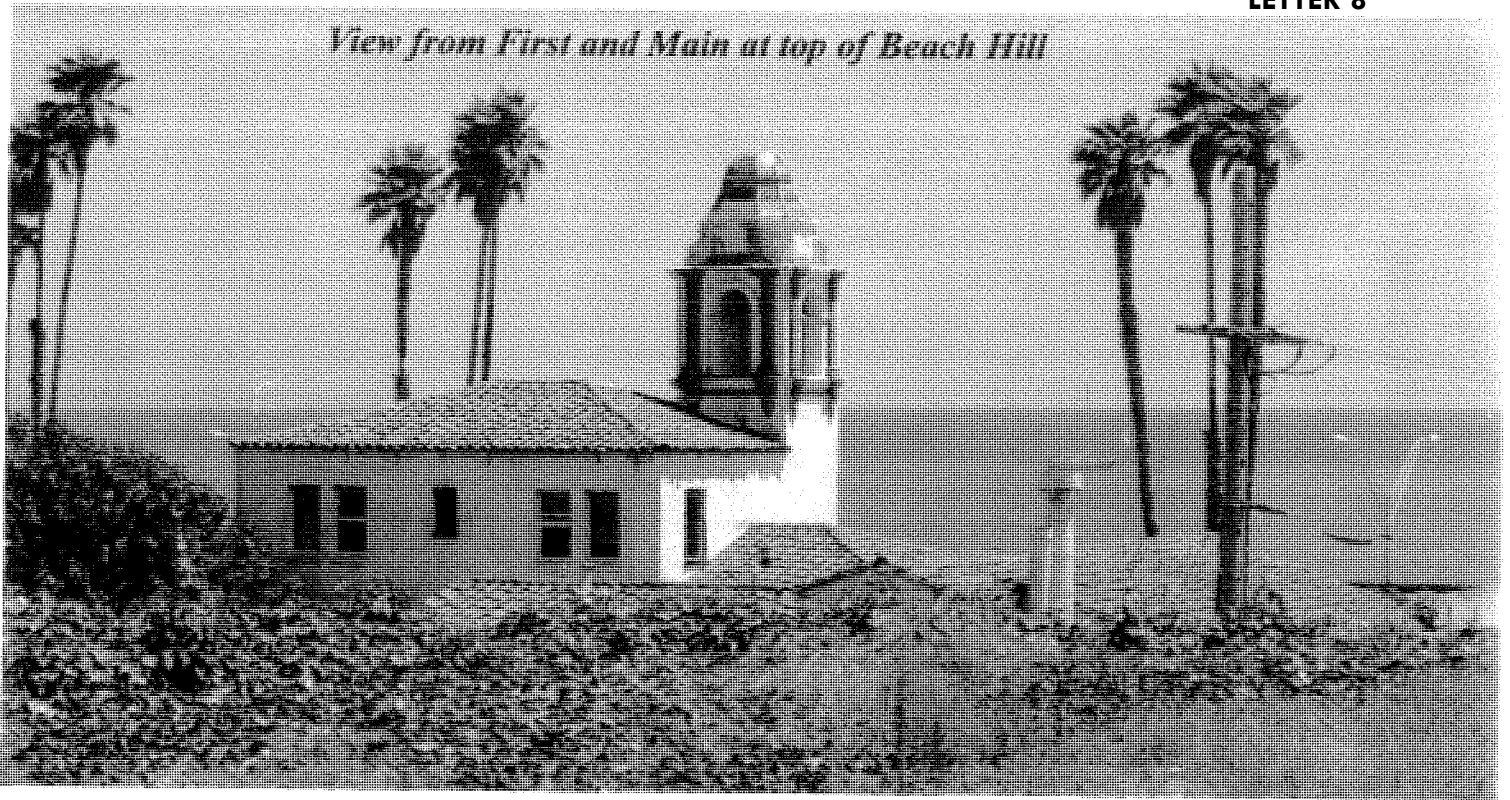
Casa Blanca & La Bahia from Beach



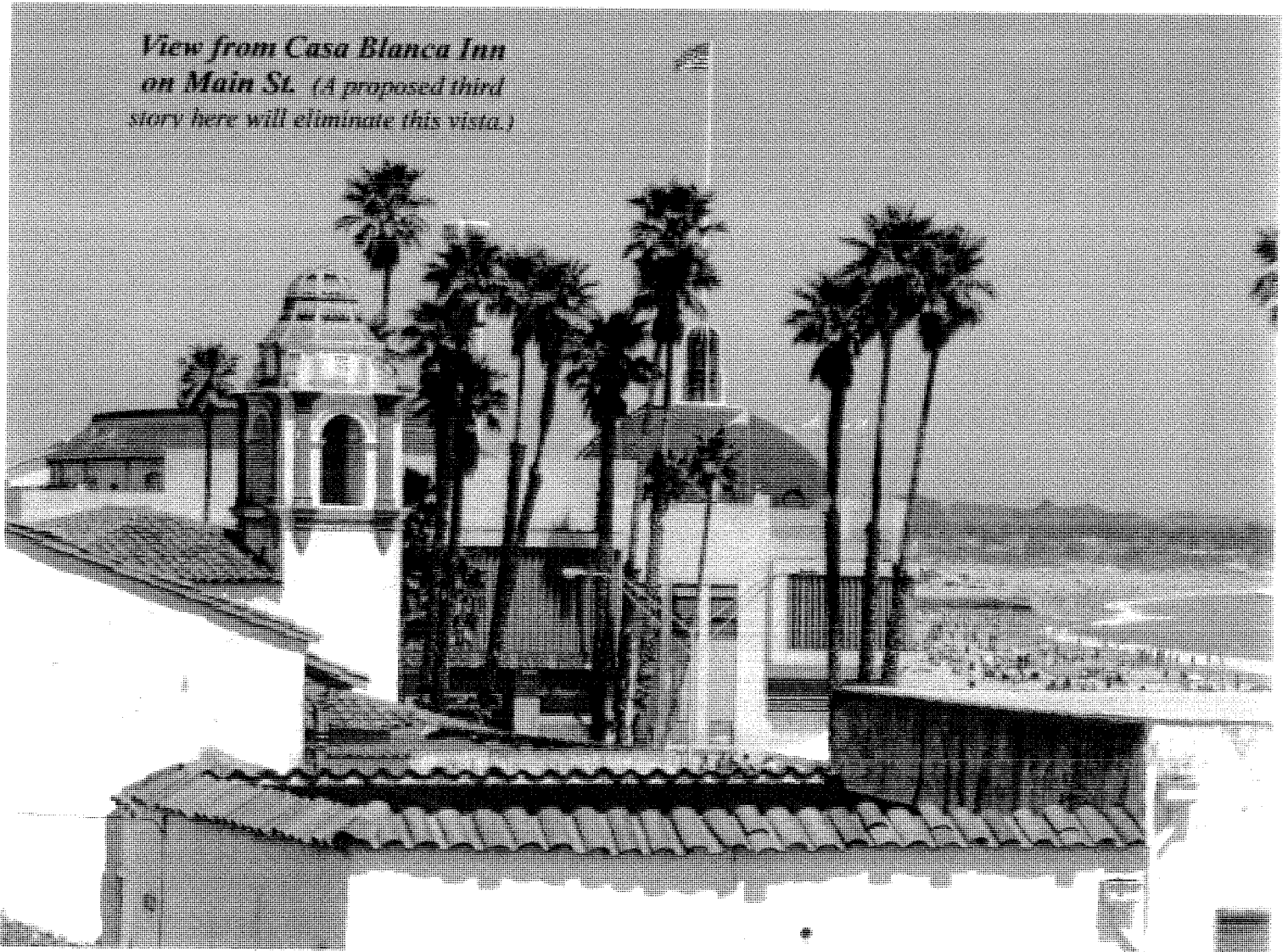
Casa Blanca & La Bahia from Casino Park



View from First and Main at top of Beach Hill

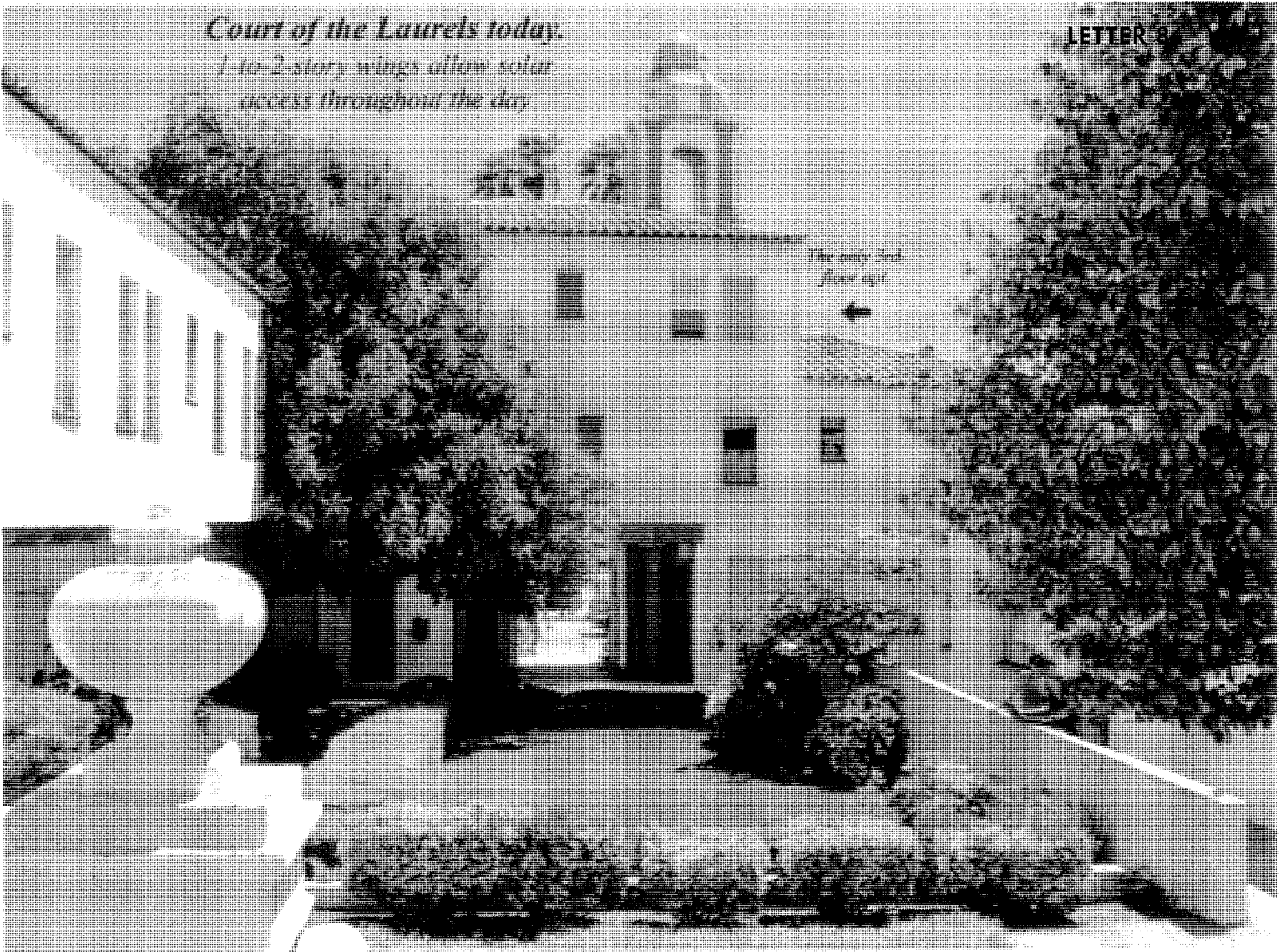


*View from Casa Blanca Inn
on Main St. (A proposed third
story here will eliminate this vista.)*



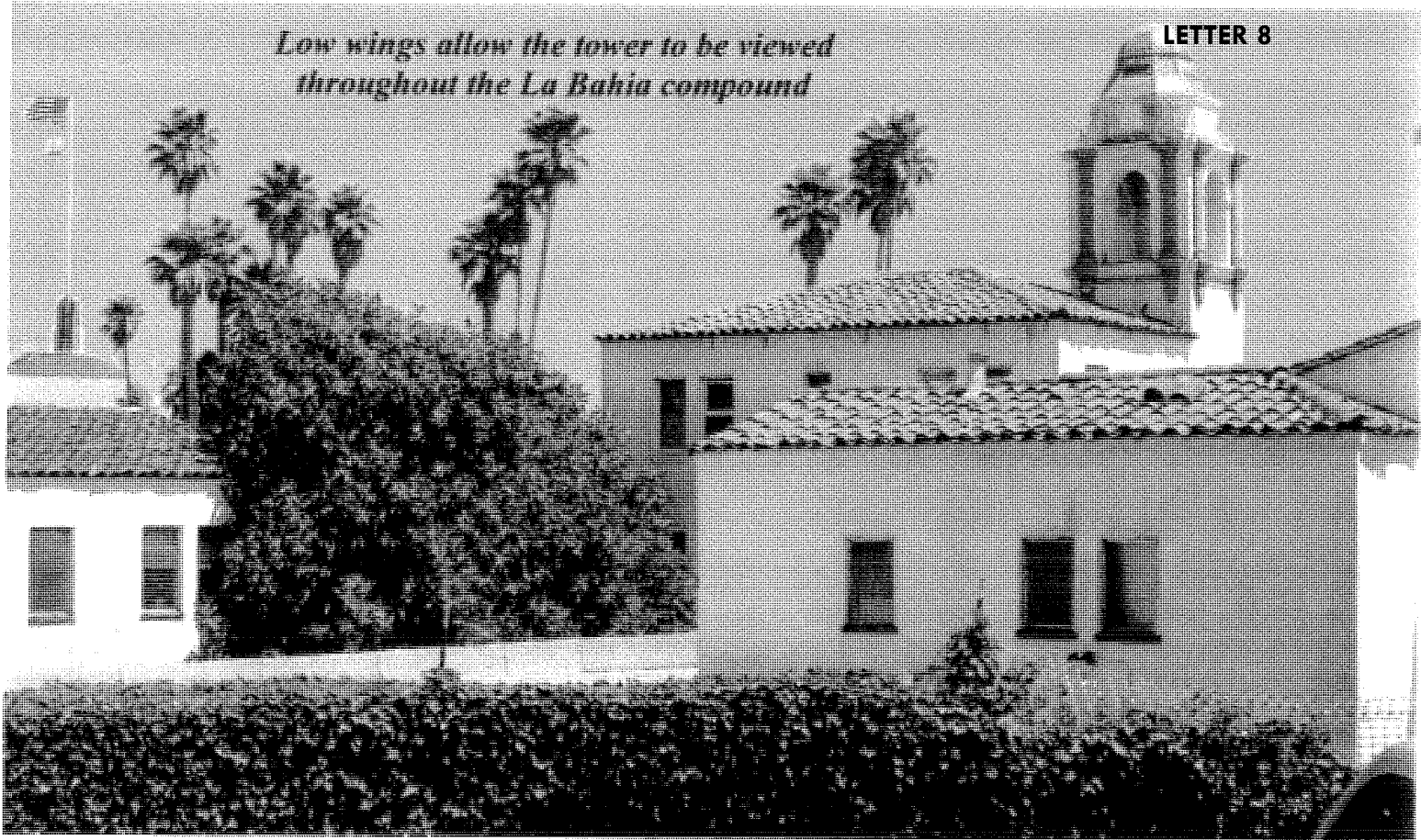
*Court of the Laurels today.
1-to-2-story wings allow solar
access throughout the day*

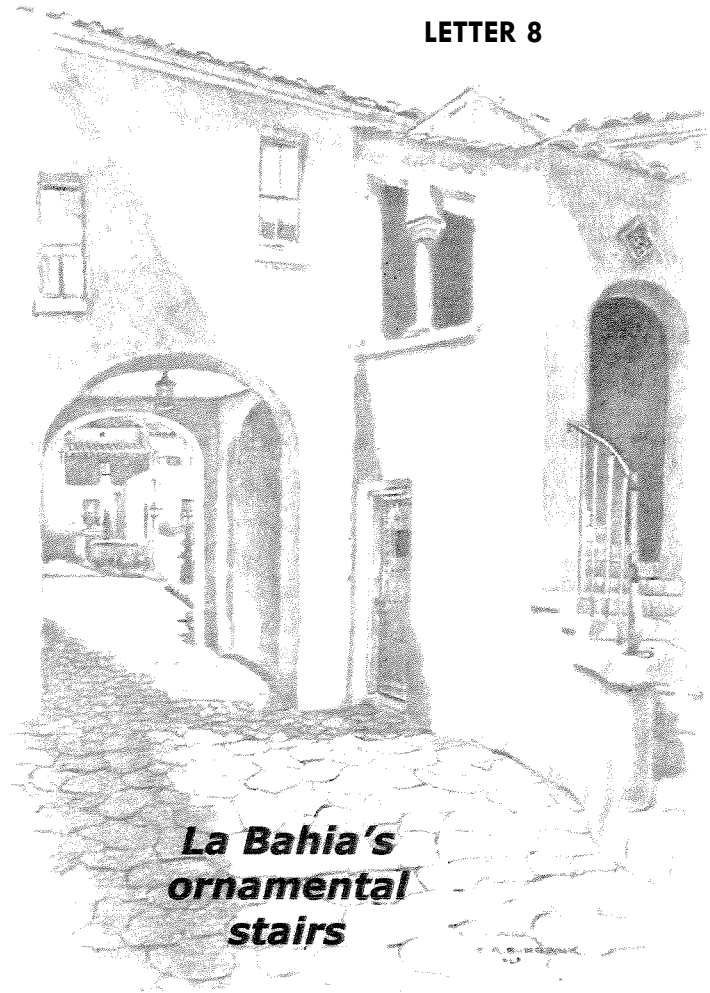
LETTER 8



*Low wings allow the tower to be viewed
throughout the La Bahia compound*

LETTER 8



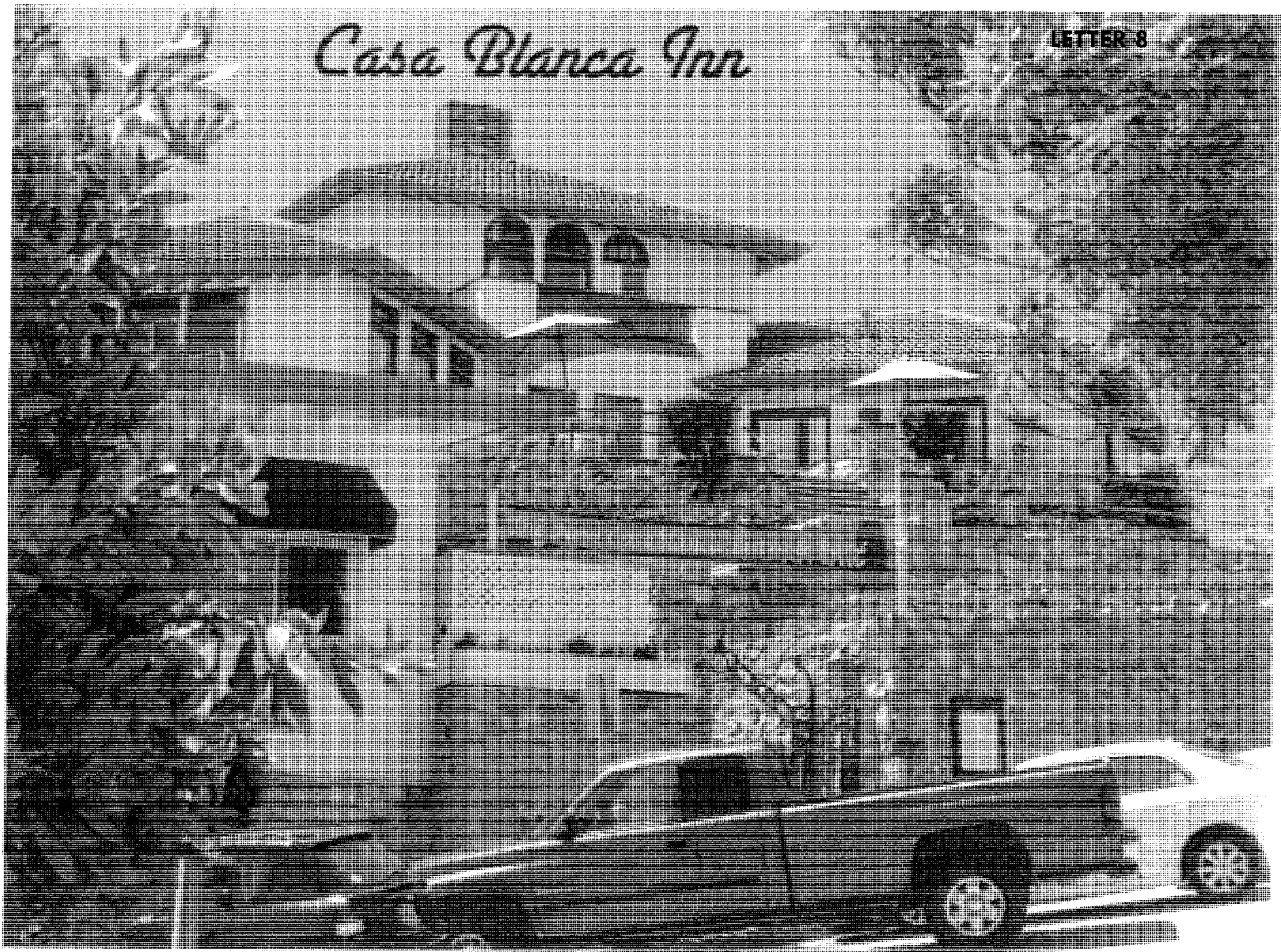


*La Bahia's
ornamental
stairs*



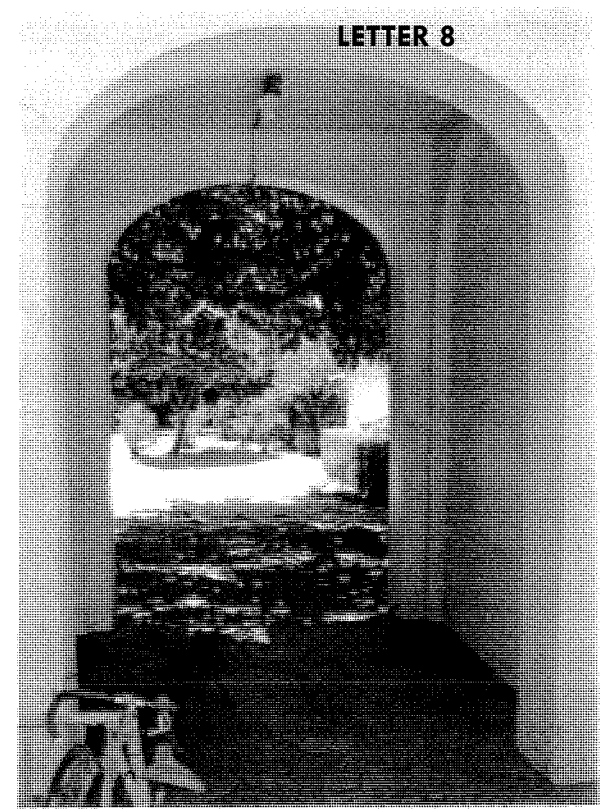
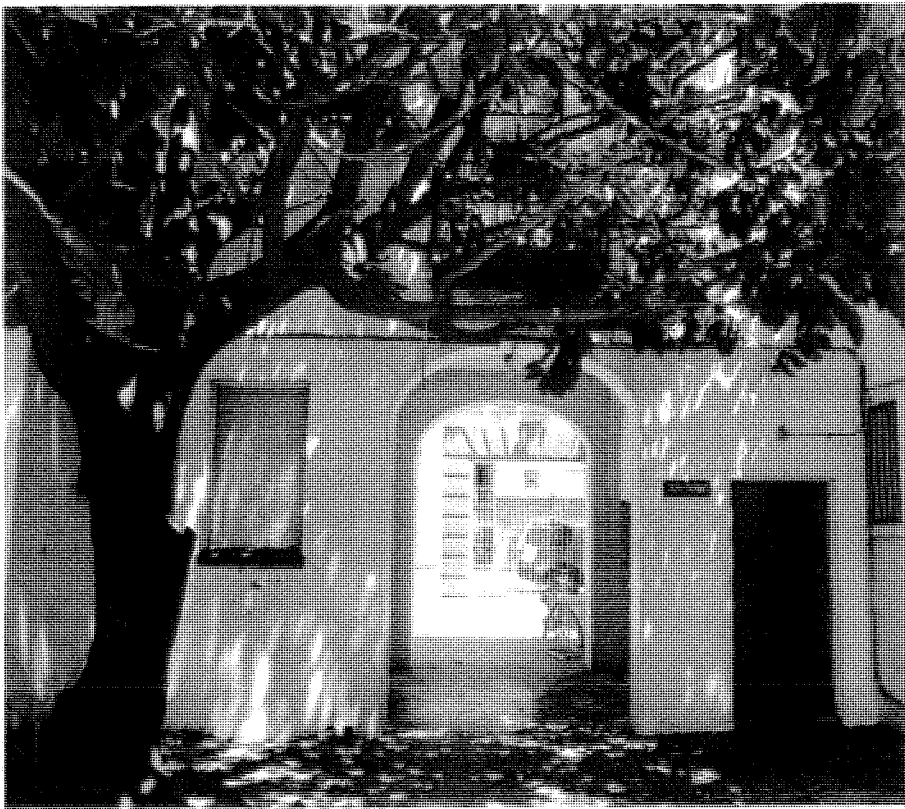
Casa Blanca Inn

LETTER 8



While the La Bahia developer complains about small ornamental stairs and ramps as bad for business, the Casa Blanca right next door across Main St. is all stairs and ramps, yet runs a popular inn and restaurant. The main building is three stories, yet through numerous step-backs, there is not a single three-story sheer wall on the site.

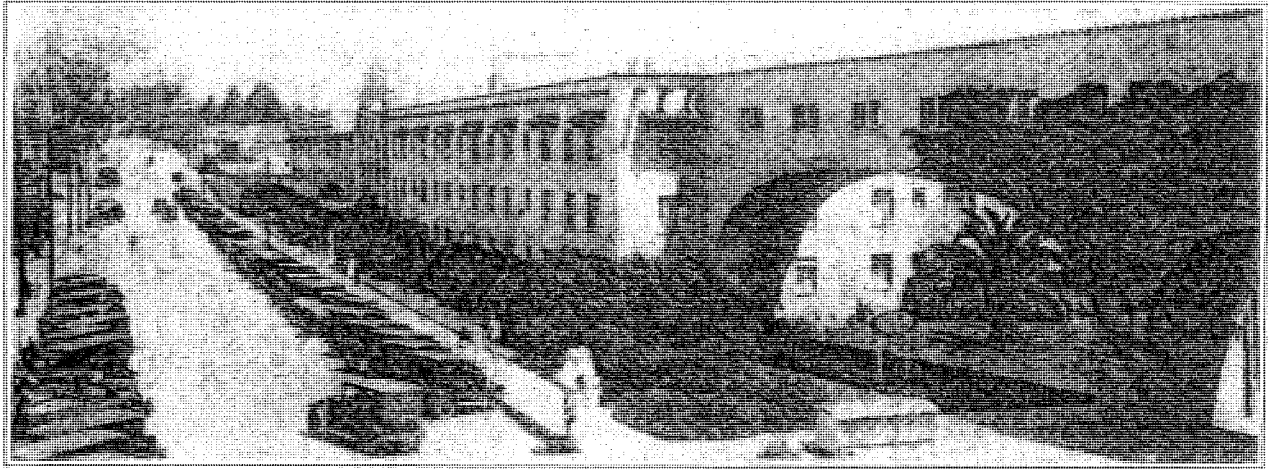




*Passageways frame the various
"Secret Garden" enclaves
within the La Bahia's cloistered
courtyards. The La Bahia
forms an oasis of calm in the
midst of a bustling waterfront.*



1928



Casa Del Rey Hotel

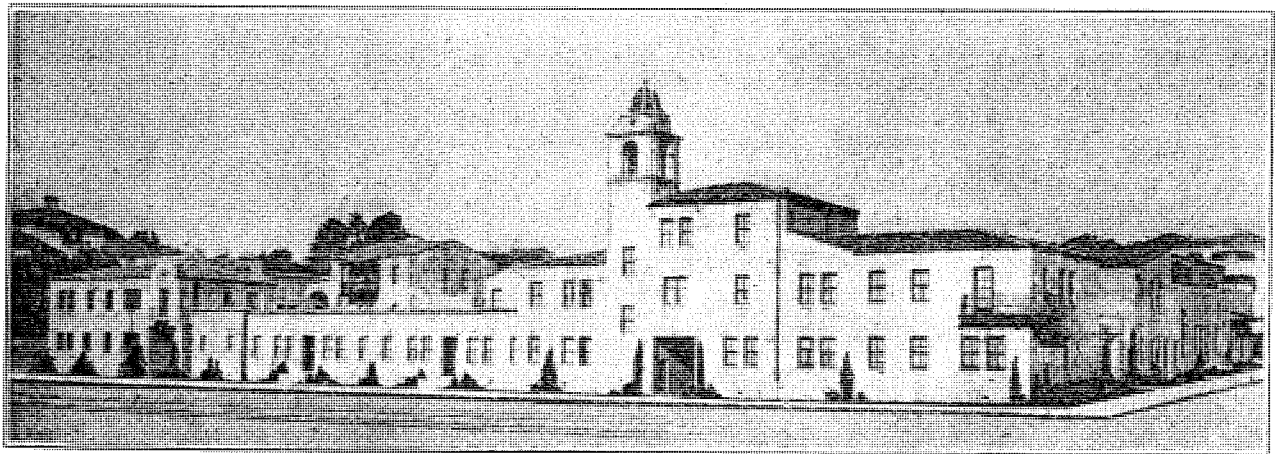
8-34

SANTA CRUZ, CALIFORNIA

In the Hotel, Apartments and Cottage City every facility is provided for the transient guest, the week-end visitor or the vacationist. Available sports and recreations are golf, river, surf and plunge swimming, horseback riding, scenic drives, fishing for trout or deep-sea fishing in Monterey Bay, tennis, hiking, dancing, yachting, boating and canoeing, and practically every form of outdoor enjoyment.

For Rates, Write:

Management, CASA DEL REY, Santa Cruz, California



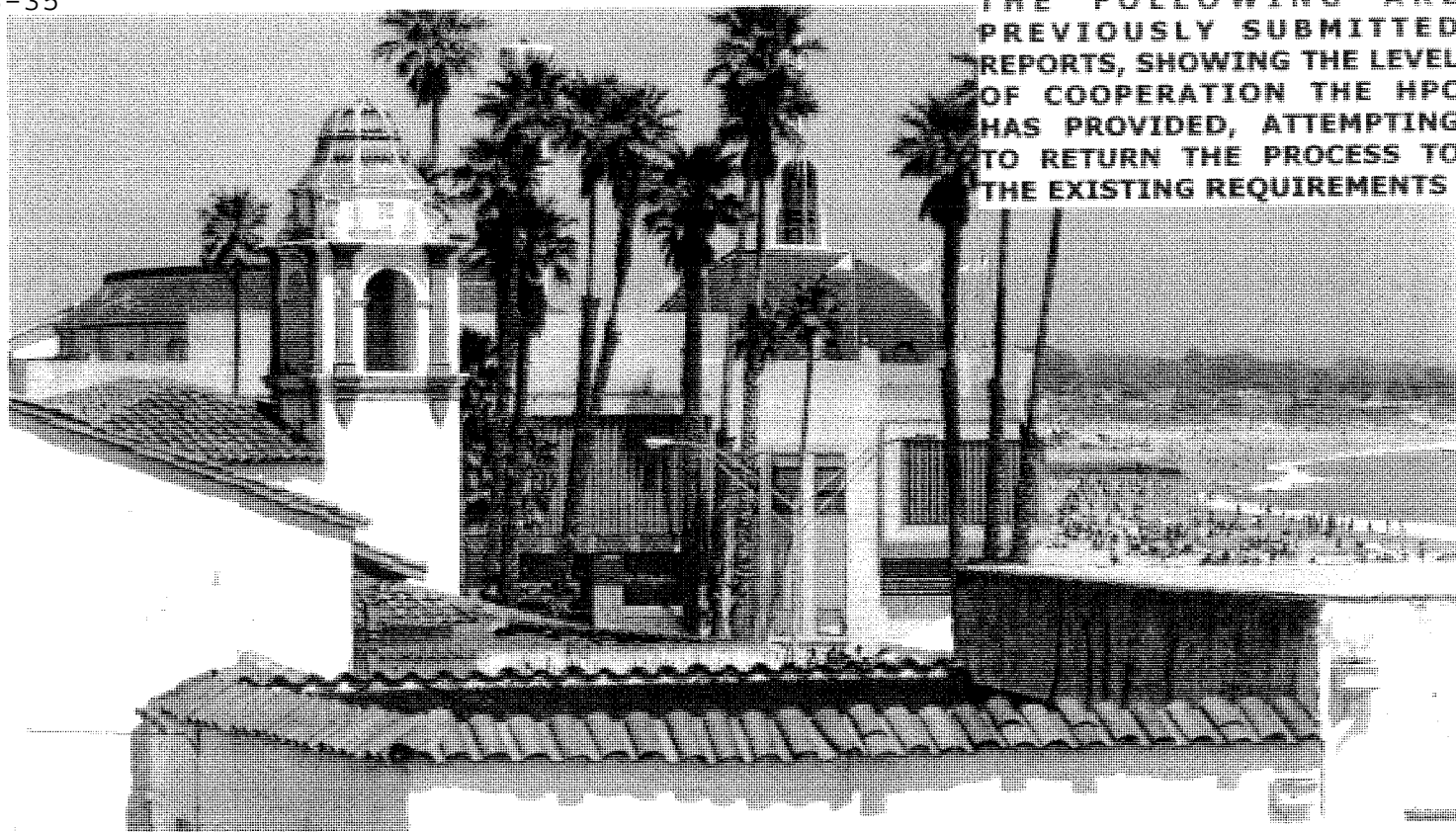
Casa Del Rey Apartments, Directly Across from Beach
Santa Cruz, California

Descriptive matter and reservations without charge at Peck-Judah Travel Bureaus.
Please mention Peck-Judah when writing this Resort.



8-35

THE FOLLOWING ARE
PREVIOUSLY SUBMITTED
REPORTS, SHOWING THE LEVEL
OF COOPERATION THE HPC
HAS PROVIDED, ATTEMPTING
TO RETURN THE PROCESS TO
THE EXISTING REQUIREMENTS





Empire of the CASA DEL REY



AN HISTORIC PERSPECTIVE REPORT
ON THE CASA DEL REY & LA BAHIA

by
Ross Eric Gibson

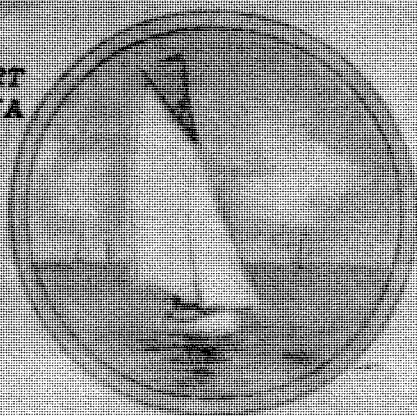


PHOTO CREDITS

All photos are from the Gibson Collection, except the following from UCSC Special Collections: 7 bottom; 14 upper two; 19 top; 23 "shells"; 25 bottom; 33 top right; 37-38.

PARTIAL BIBLIOGRAPHY

Casa Del Rey brochures & papers: 1911; one mid-teens; three pre-1927; two letters 1911; menu May 19, 1925; letter June 3, 1937. Gibson collection.

John Chase, "THE SIDEWALK COMPANION TO SANTA CRUZ ARCHITECTURE" (1979); Paper Vision Press.

David Gebhard, et al, "A GUIDE TO ARCHITECTURE IN SAN FRANCISCO AND NORTHERN CALIFORNIA"; Santa Barbara, Peregrine Smith, Inc.

R.E. Gibson, "A BRIEF LA BAHIA HOTEL HISTORY" (1996), paper for Santa Cruz City Historic Preservation Commission.

Page, Charles Hall & Assoc., "SANTA CRUZ HISTORIC BUILDING SURVEY" (1976); San Francisco: Charles Hall Page & Assoc.

Polk, R.L. & Co., "POLK'S SANTA CRUZ DIRECTORY" (1927-1989); San Francisco & L.A.: R.L. Polk & Co.

David J. Powers & Asso. Inc, "BEACH AREA/SOUTH OF LAUREL (BA/SOLA) MASTER PLAN AREA" (1996); Redevelopment Agency of the City of Santa Cruz.

MaryEllen Ryan, "HISTORICAL OVERVIEW:

LA BAHIA (OLD CASA DEL REY) APTS." (1984); Archaeological Consulting and Research Services, Inc.

Sanborn Map Co., 1928 Santa Cruz Insurance Map of site, with official updates pasted on surrounding lots.

San Jose Mercury News newspaper. 1992, Oct. 26. 1996, Sept. 12.

Santa Cruz Express newspaper. 1985: Jan. 17, Mar. 14, undated.

Santa Cruz Good Times newspaper. 1984-85, undated. 1985, Jan. 17, March 14.

Santa Cruz News newspaper. 1911: May 30. 1920: April 20, 23. 1921, May 6, Oct. 19. 1923: April 25. 1926: Sept. 4. 1927: June 1.

Santa Cruz Sentinel newspaper. 1911: May 2, 4, 9, 16, 17, 19, 23. 1926: April 15, 17, 18, Sept. 28, Oct. 1, Nov. 2. 1928: March 14. 1934: Sept. 7. 1943. 1944: Aug. 13. 1945: Aug. 17, Nov. 2. 1984: June 14, 19, Aug. 5, Oct. 28. 1985: Feb. 11, 14, 17. 1989: June 28.

Santa Cruz Surf newspaper. 1911: Jan 16, Feb. 23, Mar. 1, Apr. 5, May 31, June 3, 27. 1912: Mar. 9. 1918: Feb. 12, Mar. 1. 1919: May 1.

Scott Hospitality Consultants & Sedway Kotin Mouchly Group, "MARKET & FINANCIAL FEASIBILITY ANALYSIS FOR A HOTEL/CONFERENCE CENTER AT THE BOARDWALK" (1995); City of Santa Cruz & Santa Cruz Seaside Company.

Workshop, BEACH AREA DEVELOPMENT PLAN (1994).





Casa
del
Rey



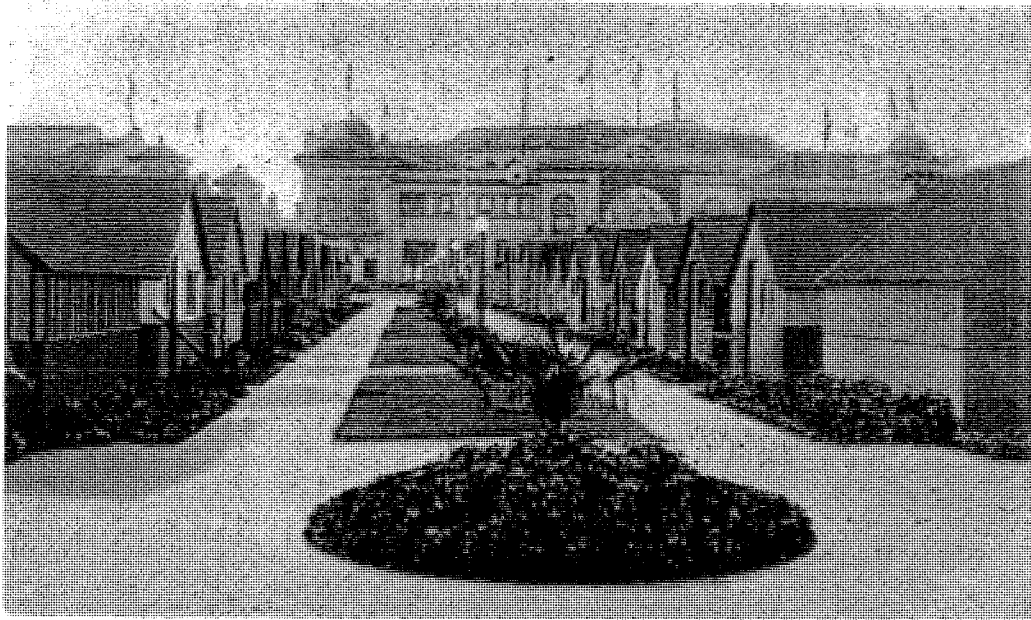
At delightful
Santa Cruz
C A L I F O R N I A

**Hotel
Cottages &
Apartments**

Bathing Beaches
Mountains
Cliff Drive
Big Trees
Golf Links



Copyright 1997 by Ross Eric Gibson



EMPIRE OF THE CASA DEL REY

By

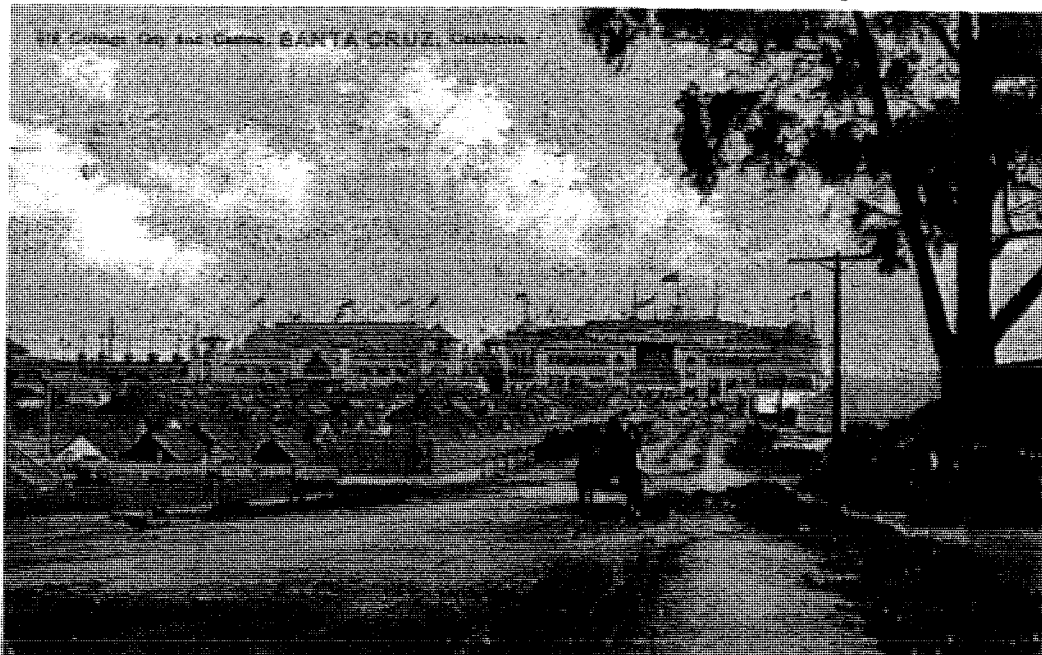
Ross Eric Gibson

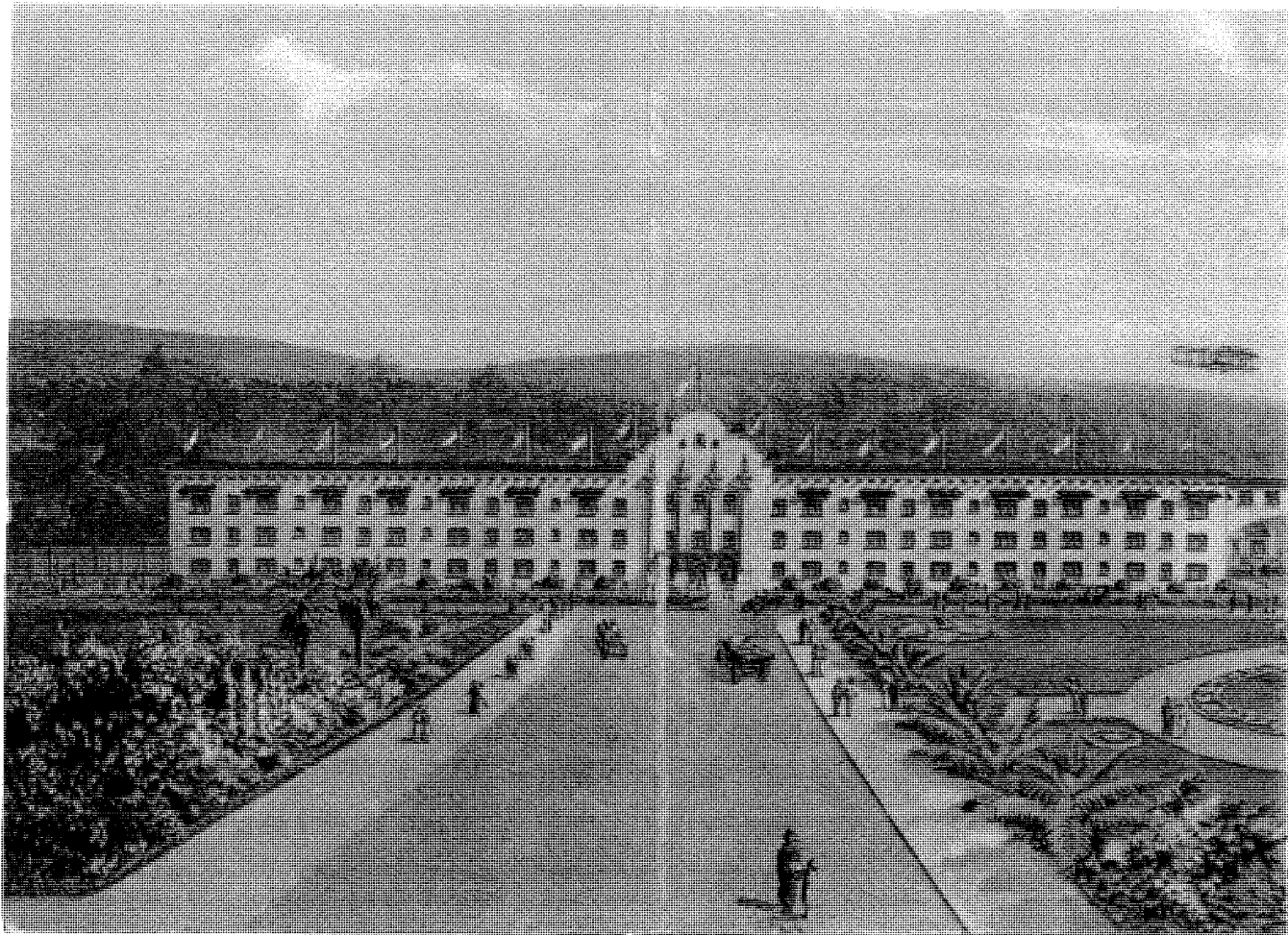
The world-famous Casa Del Rey hotel in the seaside resort of Santa Cruz, California, had the facilities to rival the major first-class hotels of San Francisco and Monterey. The hotel boasted proximity to an ocean beach, boardwalk and harbor, prime fishing and boating river. It included a major convention hall/ballroom, night club, and hot salt-water plunge, with a library, gardens and tennis courts on the grounds. Its Country Club near the famous Big Trees Grove afforded golf, polo and horseback riding. And its grounds included 300 rooms, plus 200 budget-rate cottage rooms in a palm grove, and the 44 La Bahia luxury suites. Its demise as a hotel in the 1960s removed Santa Cruz from the roll of world-class

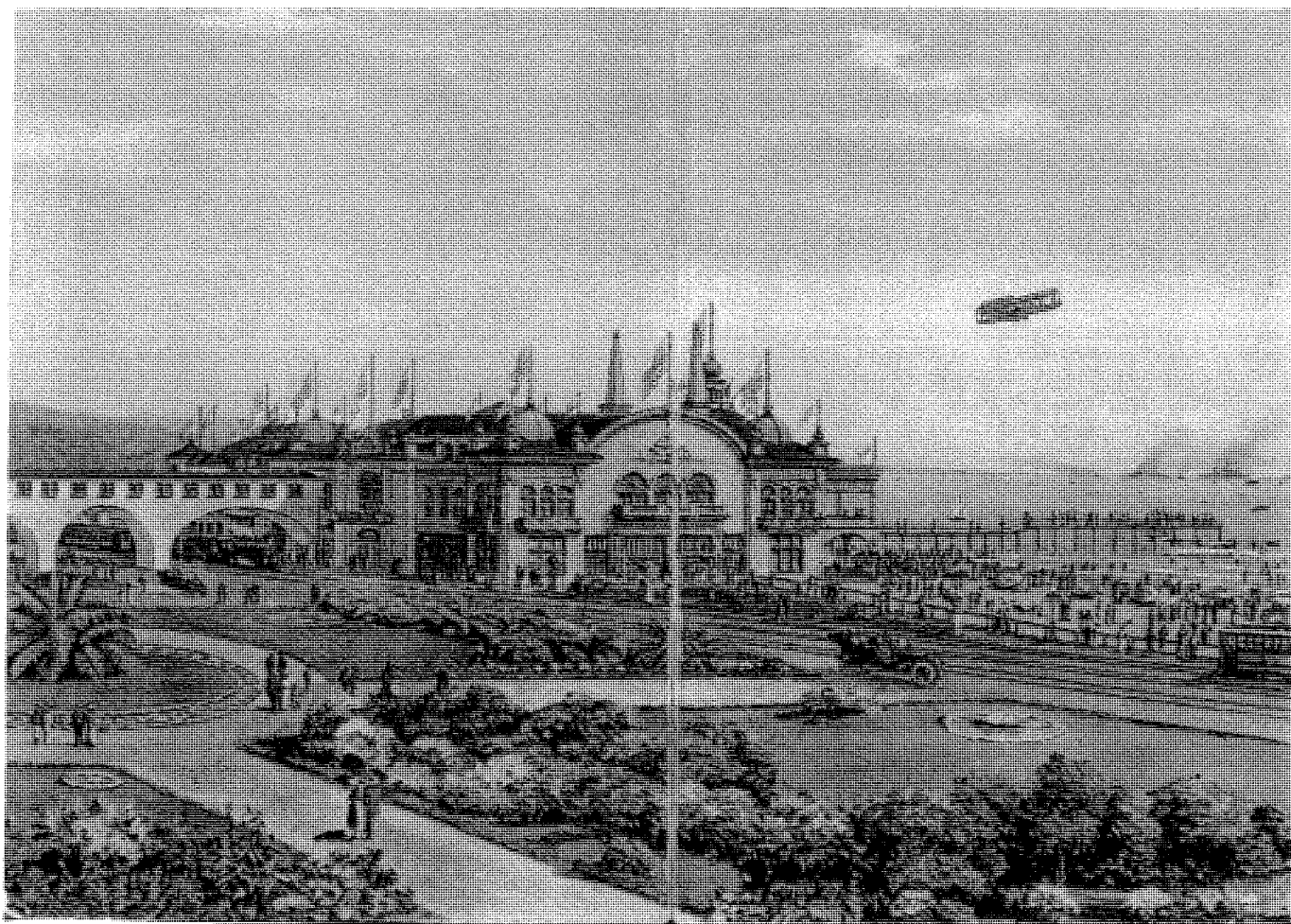
destinations.

During Teddy Roosevelt's 1903 visit to Santa Cruz, there wasn't a vacancy in the city, so Fred Swanton housed the overflow in a Tent City at Dolphin Ball Park on Beach Flats. He regreted that the waterfront had no imposing architecture and landscaping to match its magnificent ocean, river and mountain views. So he erected a grand Moorish Casino as the cornerstone of his 1904 Boardwalk and Tent City. His plans included building a first class hotel, but it was delayed when the Casino and Plunge burned in 1906, in order to fund their replacements in 1907. Tent City became Cottage City, resembling Lawnway in Capitola.

Then in 1908, the visit of Teddy Roosevelt's "Great White Fleet" caused another city-wide lodging shortage. The cost of post-fire improvements





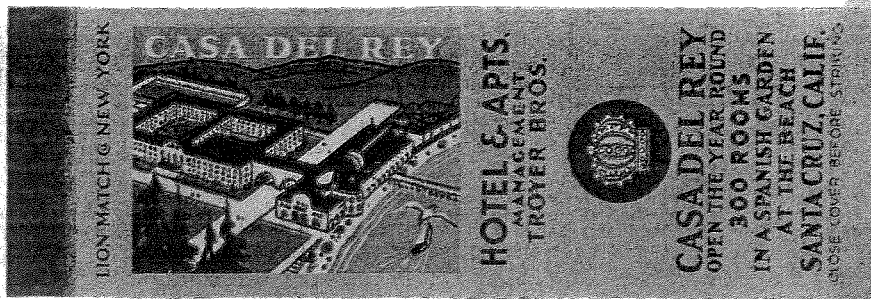


had left the boardwalk short of funds. But in 1910, Swanton learned Southern Pacific railroad was looking for tourist destinations it could promote, to compete with a Santa Fe railroad campaign, promoting places in the Southwest one could visit by rail. With the boardwalk a major attraction, Swanton convinced "S.P." to finance construction of his new hotel, which he named "Casa Del Rey" ("house of the king"). Built of solid cement and iron, it was called "The most fireproof and earthquake-proof hotel in California."

To accommodate all price ranges, Swanton located the 300-room hotel at Beach & Cliff streets, west of his Cottage City of 200 budget-rate cabins in a palm grove. George Applegarth designed the hotel like a Spanish palace, borrowing features from the San Francisco mansion he'd designed for Claus Spreckels'. The hotel's garden courts were laid-out by Golden Gate Park's designer. It's manager, clerk and chef were from San Francisco's leading hotel, the St. Francis, including Mission-Craftsman furnishings from the St. Francis' supplier. Three arches over Beach Street supporting an elevated

Architects sketch of the Casa Del Rey, Spanish Arches, and Casino, with the elegant Royal Gardens park in the foreground. Bottom: the first class Sea Beach Hotel at the other end of Royal Gardens park. The park was later the La Bahia site.

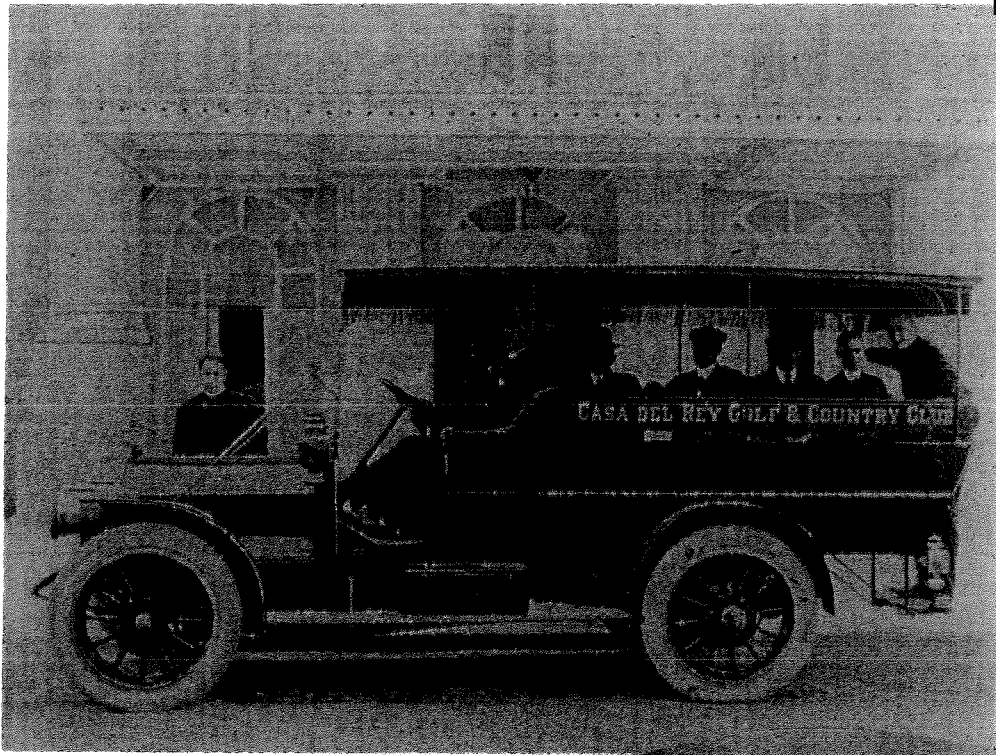




hallway, were called "The Spanish Arches", resembling a Roman aqueduct. This linked the hotel to the Casino's ballroom and banquet hall, keeping them in constant use. Under one arch was the station for convention trains, and the trolley stopped at the hotel's front door. The elegant parking garage for automobiles was also opposite the hotel's front door, and a near-copy of architect William Weeks' Beach Street power plant, with tile roof and corner tower.

Like its grand depots, railroad hotels were designed to instantly evoke regional flavor. An art-tile fireplace adorned the Del Rey's two-story lounge, flanked with walls of French doors opening into garden courts on both sides. The south court





was soon converted into the glass-roofed Garden Ballroom. This later became the Trocadero Night Club, with the slogan "Meet me under the Spanish Arches" (the club's entrance). Behind the hotel was the rose garden, greenhouse, and tennis courts seating 1,200 spectators, plus a putting green under one of the Spanish Arches. The hotel had its own golf and country club north of town, later called Pogonip.

Bell nooks topped the Casa Del Rey entrance, facing First Street. At the opposite end of First was the elegant Sea-Beach Hotel. The area between First and Beach Street was the Del Rey's "Royal Gardens", intended to become a festival plaza surrounded by hotels.

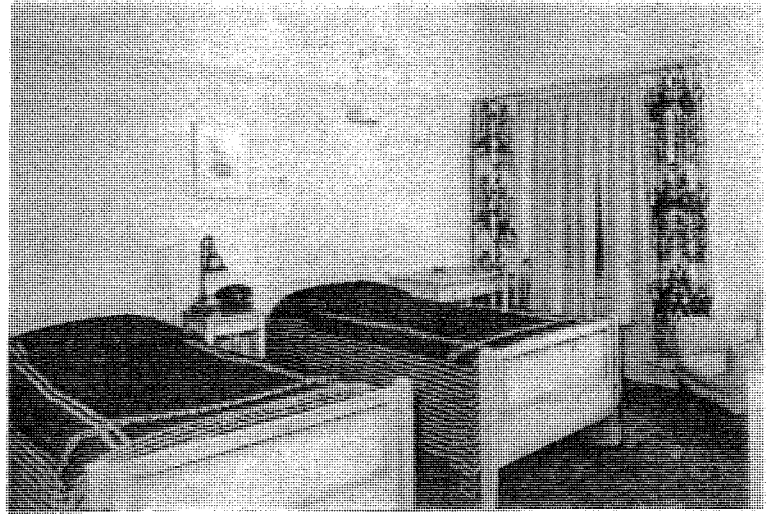
GRAND LOBBY





Grand two-story lobby had a turquoise "sky-dome" near the fireplace area, and banks of french doors looking out on gardens on three sides.





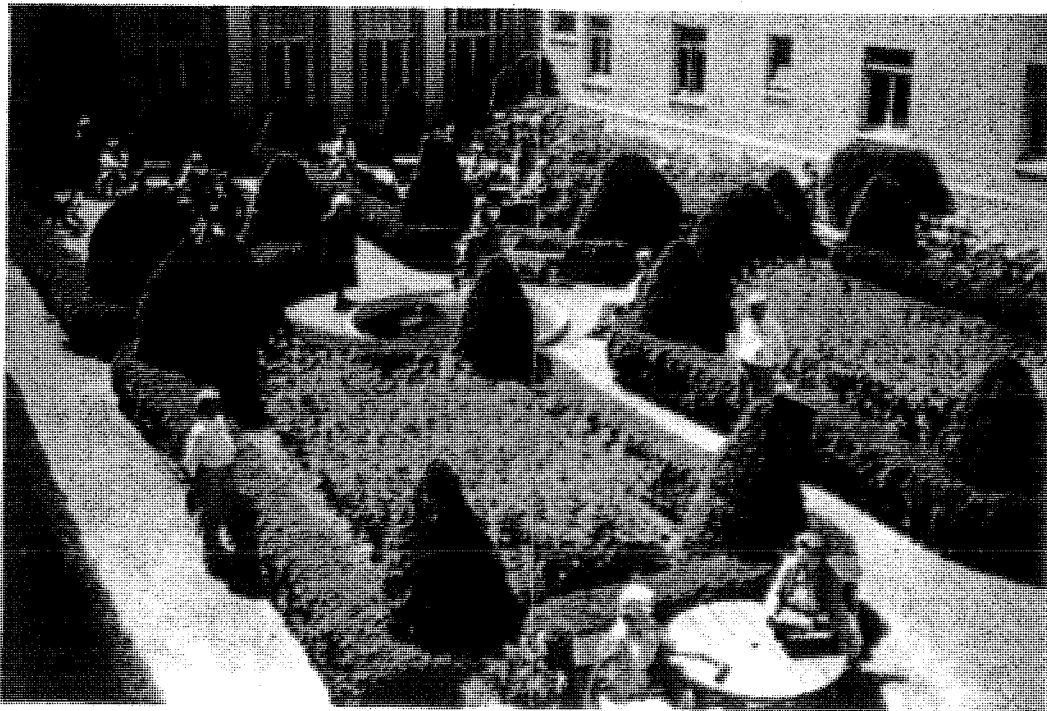
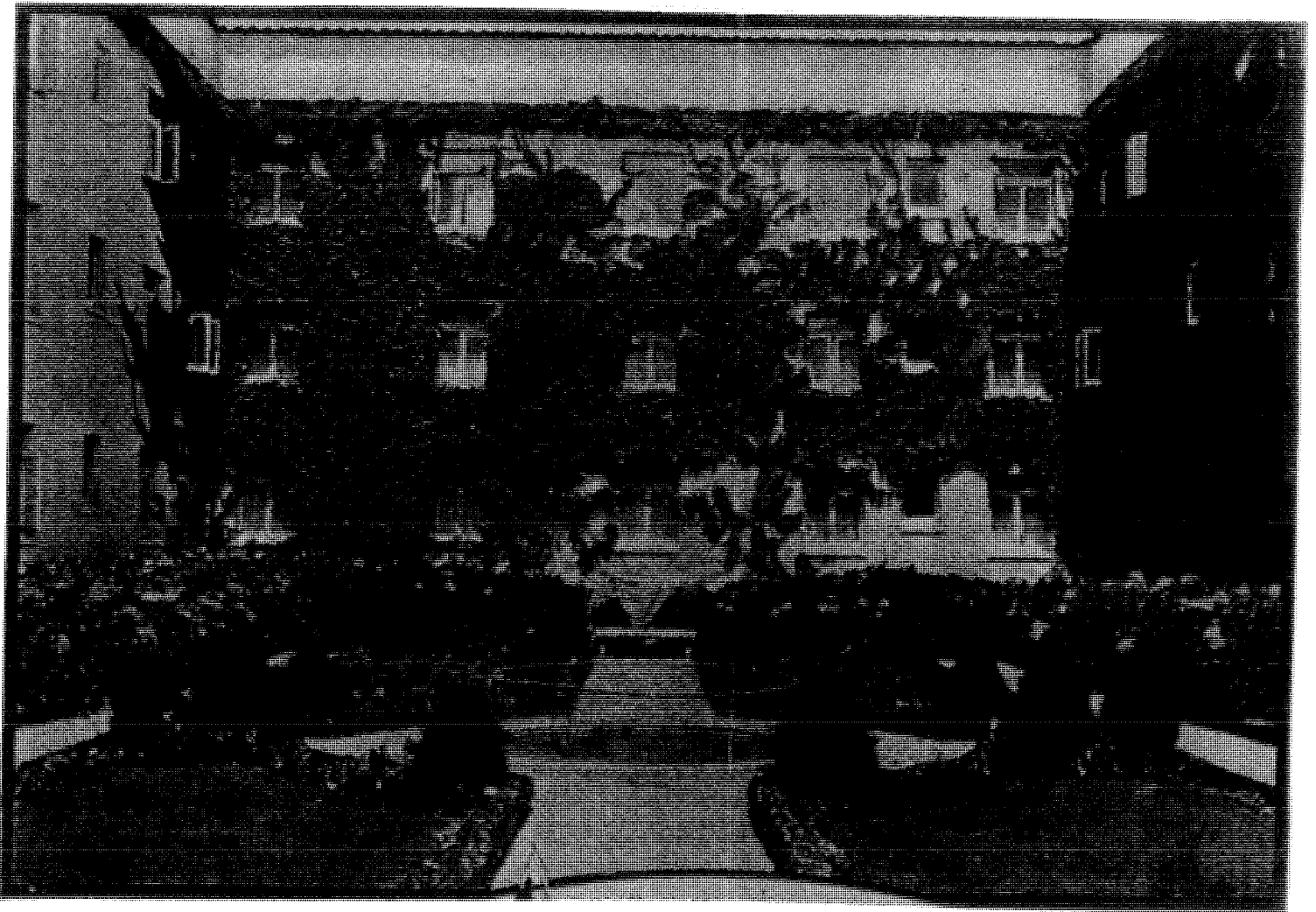
Each of the 300 Casa del Rey guest rooms is an outside room, light and airy. Many enjoy the delightful view overlooking the gardens. All are furnished comfortably and in excellent taste.



The Clubroom—a comfortable get-together spot for Commercial Travelers.



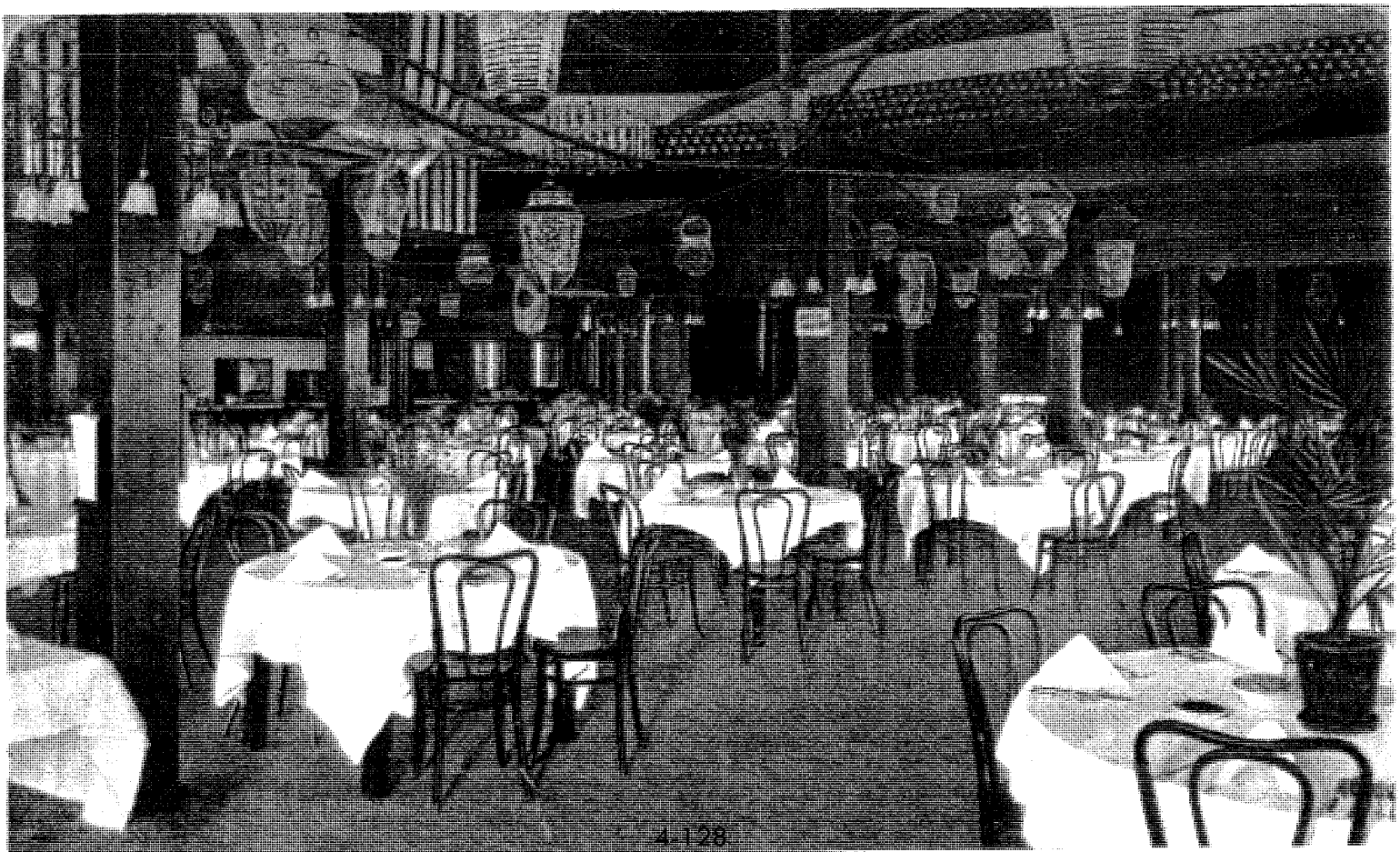
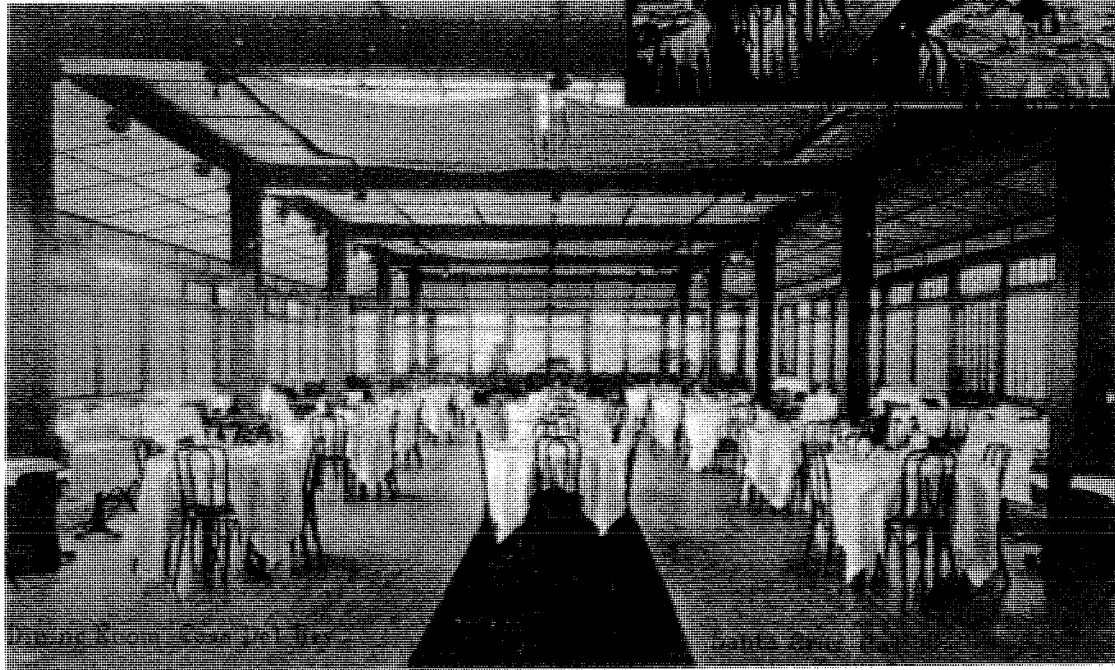
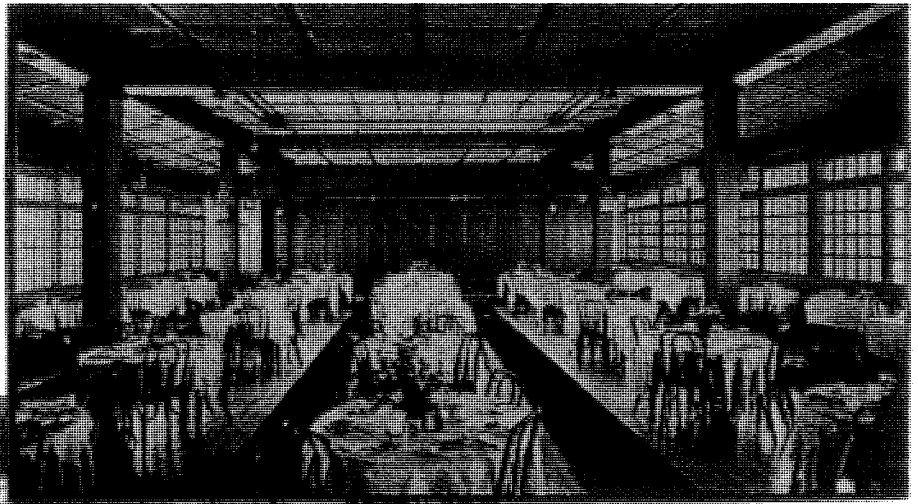
GARDEN COURTS

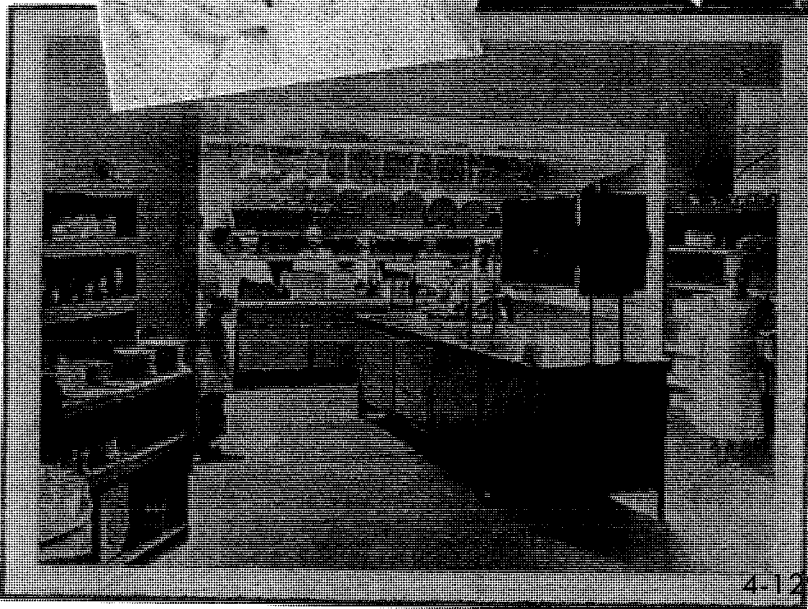
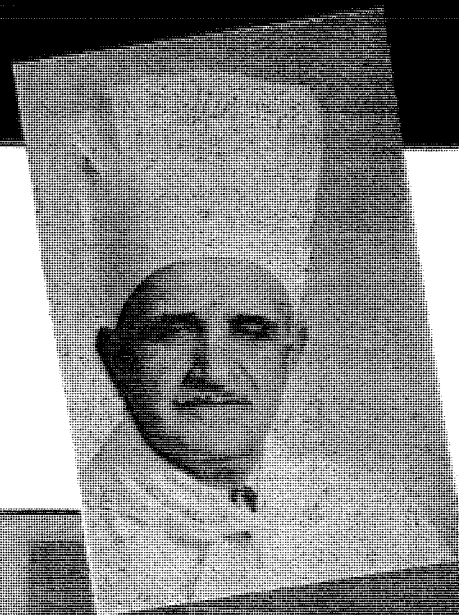


The garden courtyards, showing top: the view from the grand lobby; and bottom: the view looking towards the grand lobby.

GARDEN ROOM/TROCADERO

A glass-roofed dining room pavilion was later built in the south court, with banks of windows on three sides looking out on gardens. It was later remodeled as the Garden Room with flowering vines (top right), then renamed the Trocadero Club, featuring top named bands.

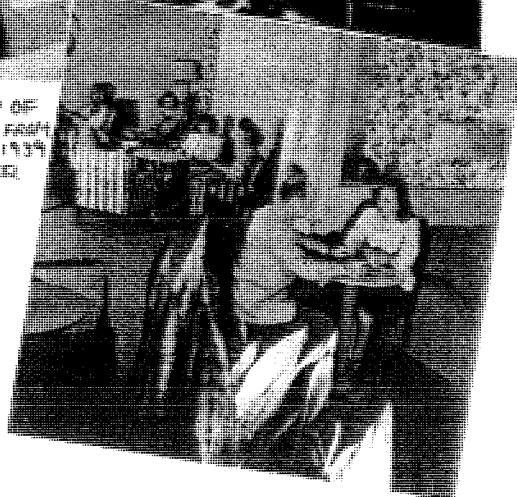


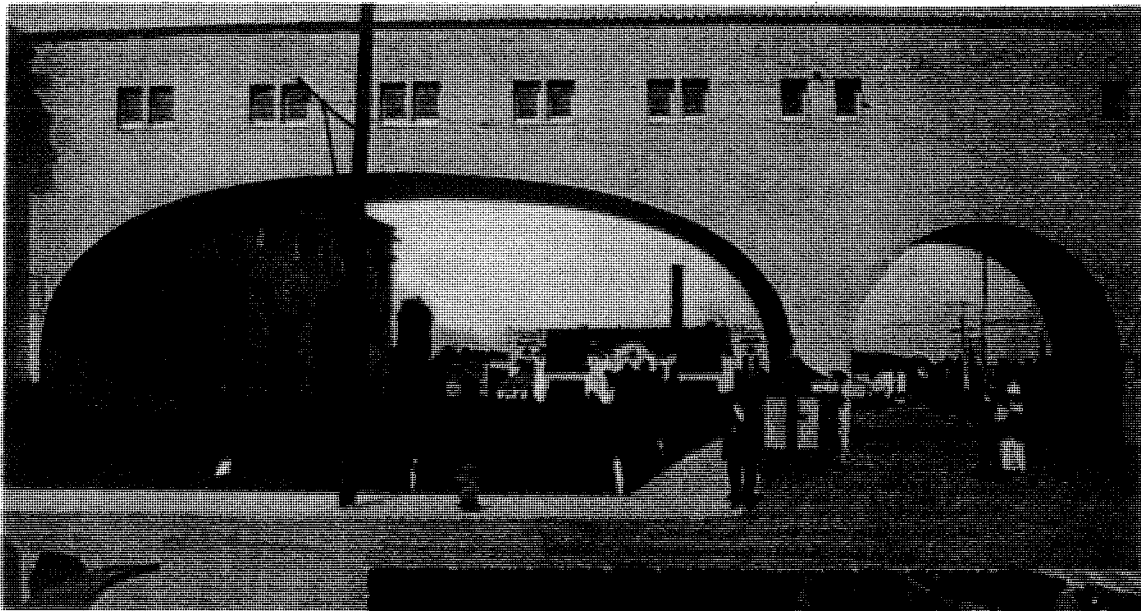


STAGE BACKDROP OF
SANTA CAZIZ COAST FROM
SAN FRANCISCO'S 1939
& 1940 WORLD'S FAIR

INTIMATE
COCKTAIL
LOUNGE

FAMED CHEF
ALFRED J. GOHN
AND HIS KITCHEN





The putting green was under the Spanish Arches, where golfers could practice between trips to Pogoquip.

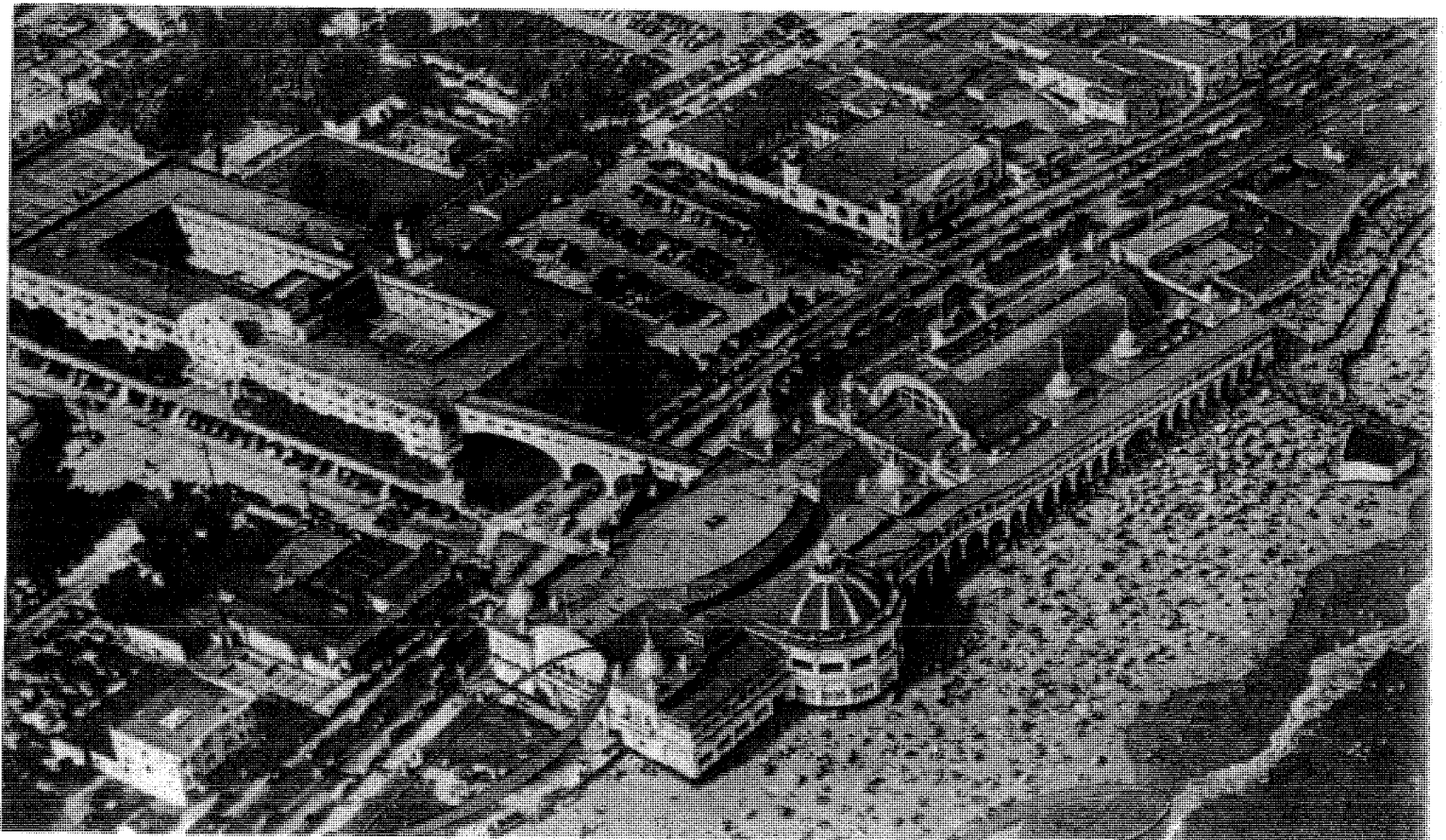


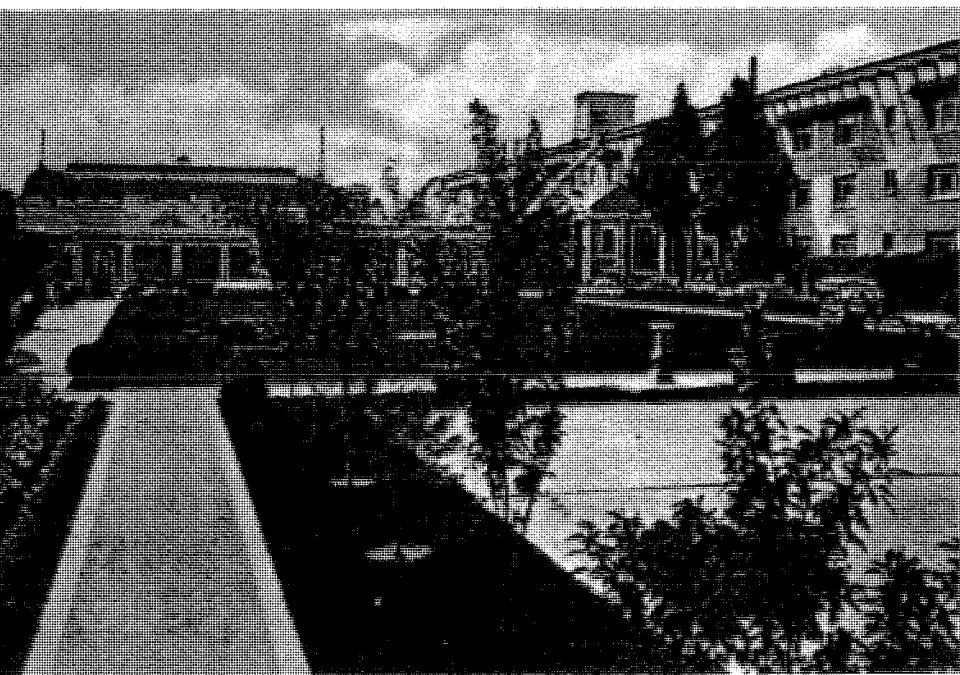
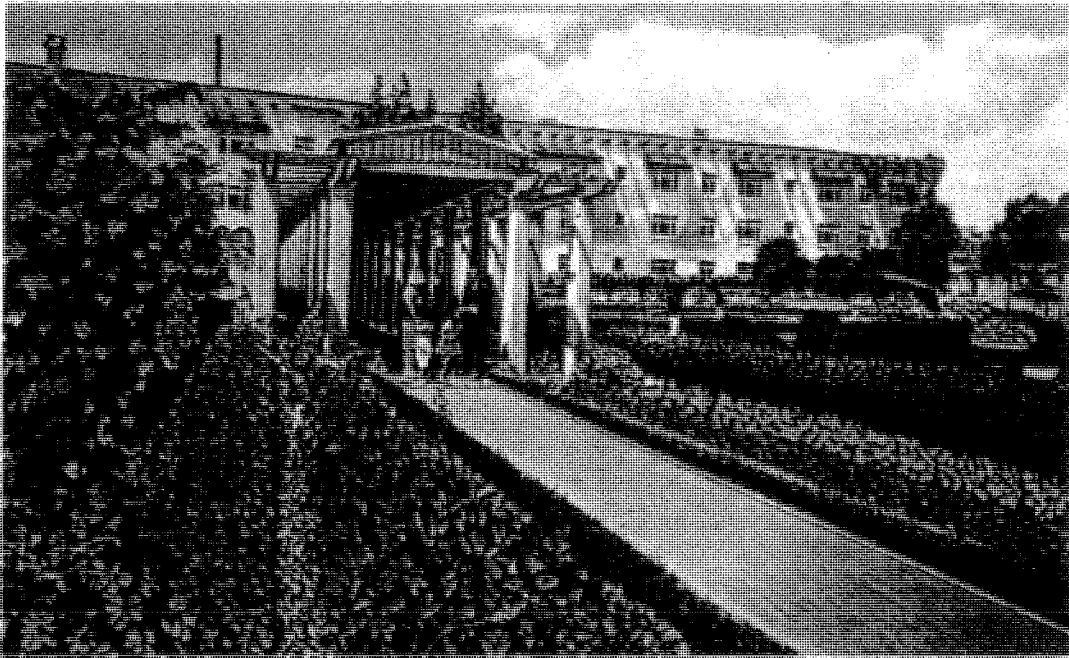
A Perfect Stance! On the Putting Green at the Hotel.

The boardwalk's electric needs overwhelmed existing utilities, so it built its own power plant east of cottage city. Its Spanish design was also reflected in the hotel garage.

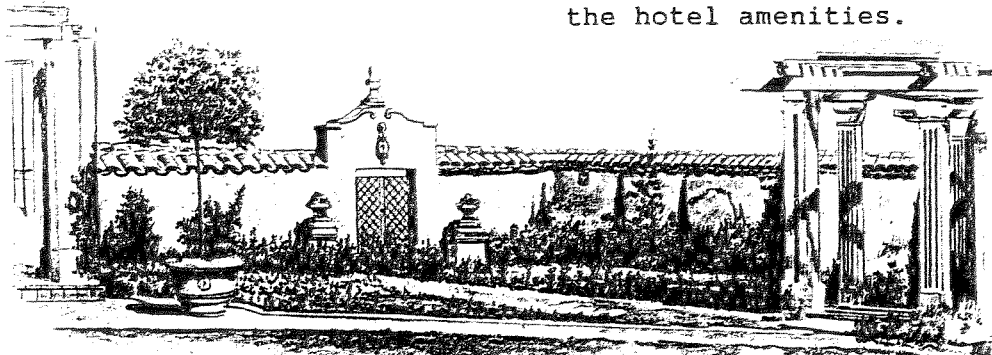


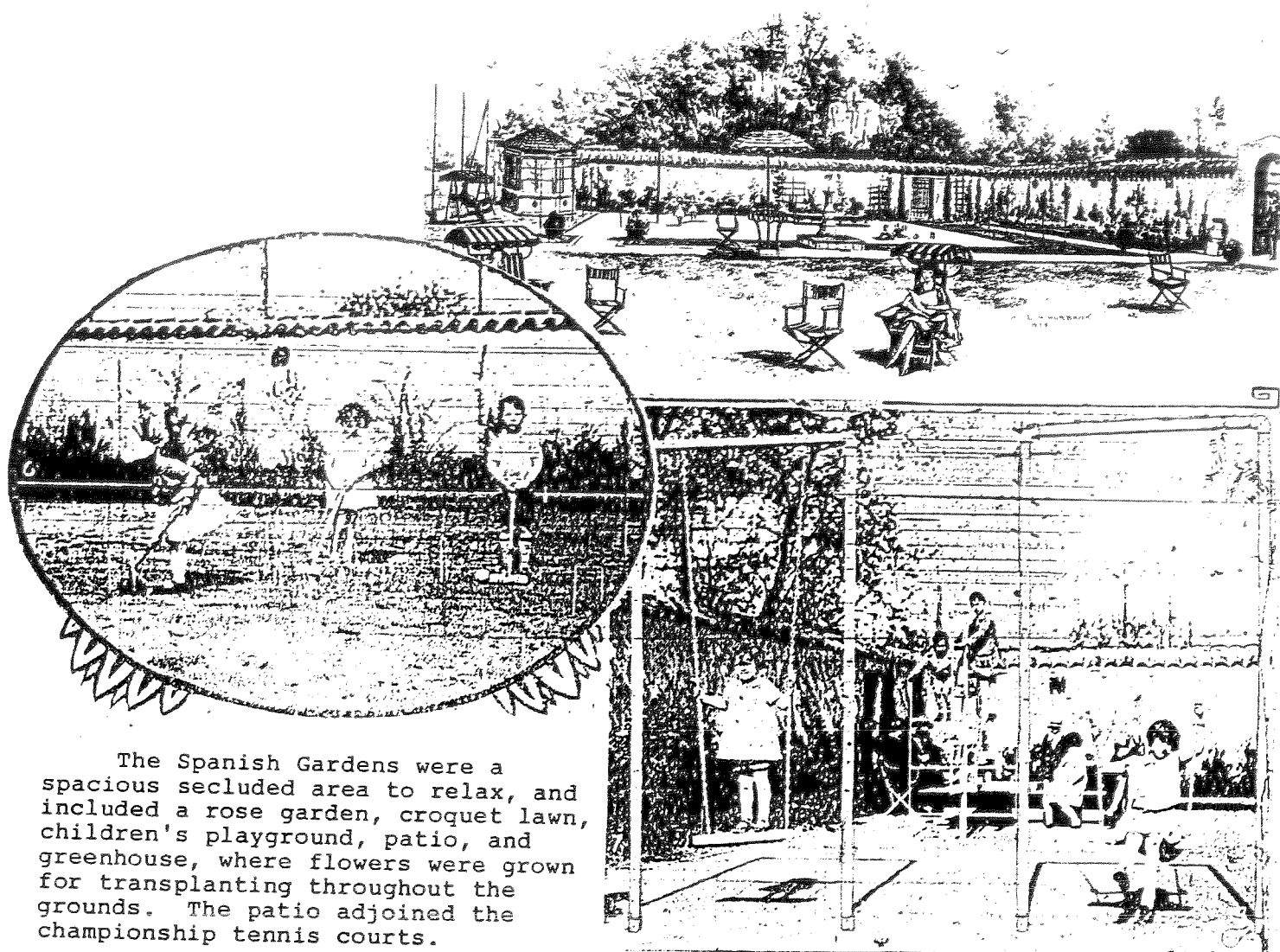
Cottage City was a popular collection of cottages in a palm grove setting. It was later demolished and replaced with two parking lots (bottom).



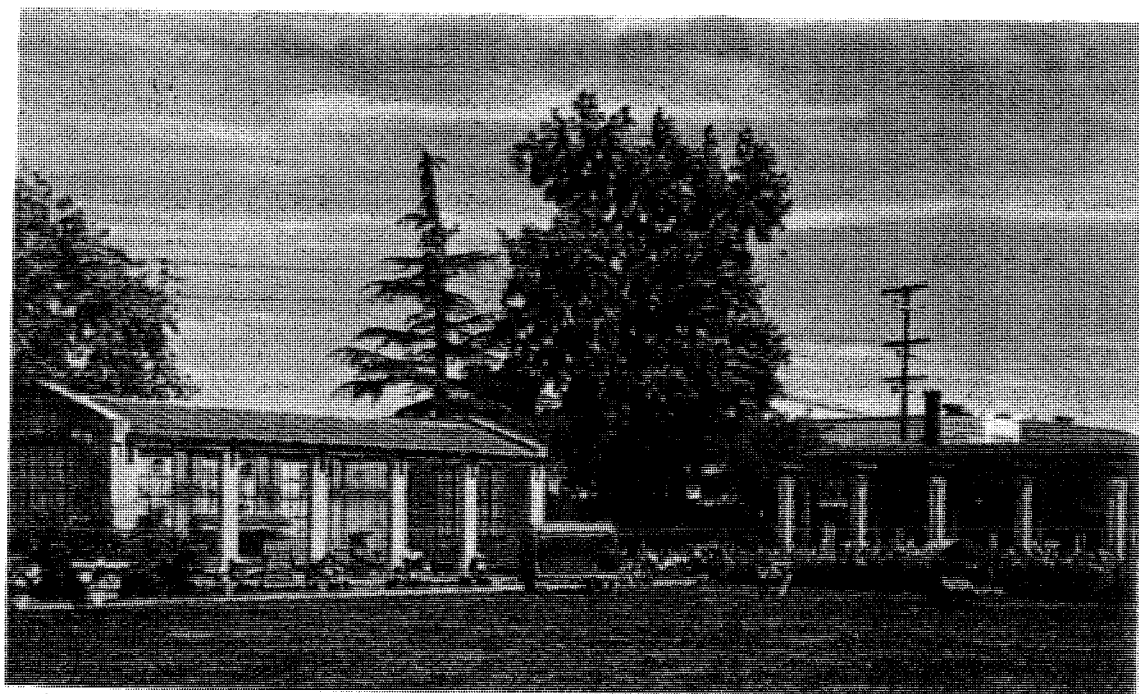


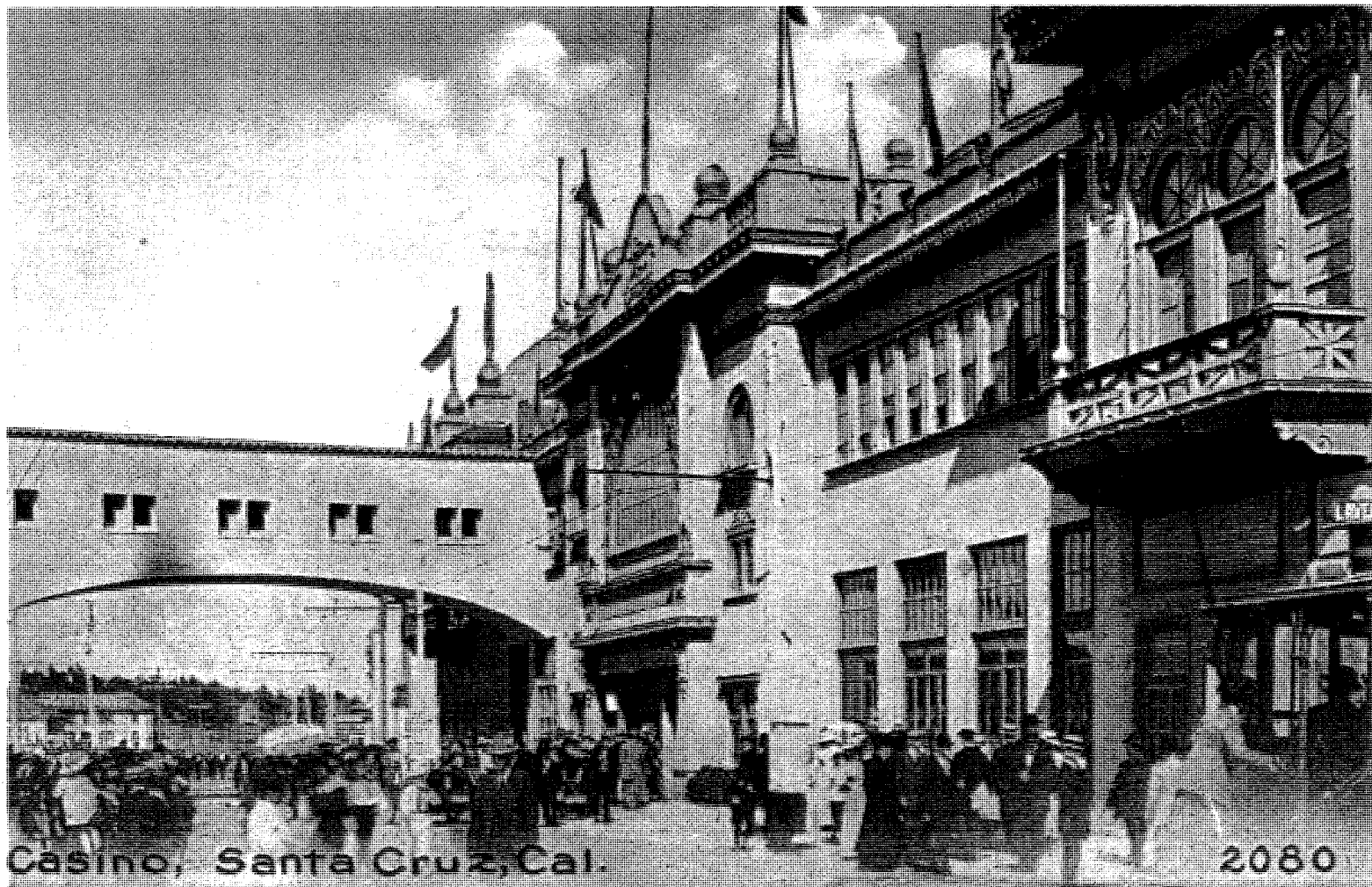
The long pergola had a cardroom pavilion at one end, and an elegant Spanish gate to Cottage City at the other, so the cottagers could share the hotel amenities.





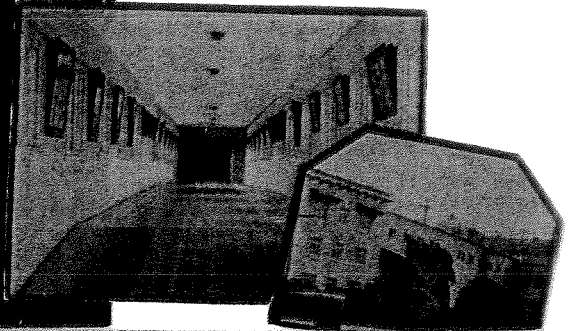
The Spanish Gardens were a spacious secluded area to relax, and included a rose garden, croquet lawn, children's playground, patio, and greenhouse, where flowers were grown for transplanting throughout the grounds. The patio adjoined the championship tennis courts.



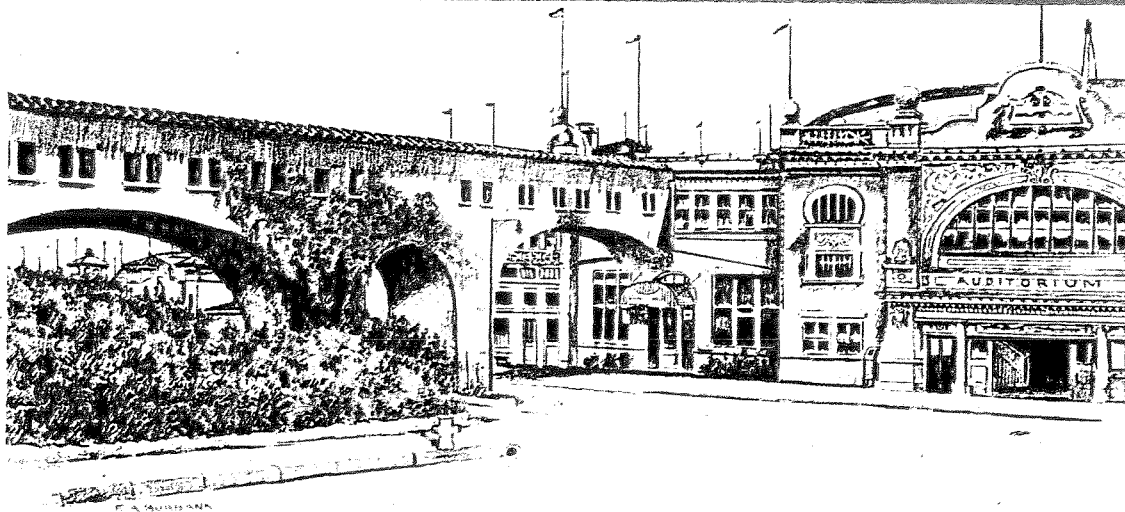
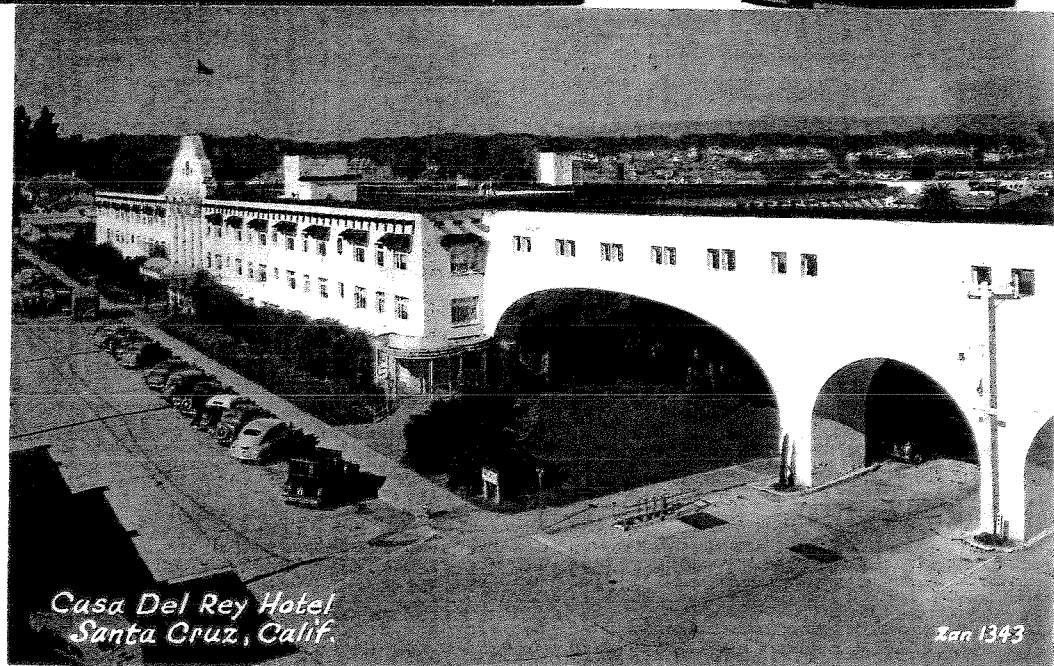


LETTER 8

Inside the Spanish Arches was a picture gallery of county tourist destinations (top right). On reaching the Coconut Grove hallway, one saw the Casa Del Rey through a Moorish window (left).



Two of the Spanish Arches handled a car-lane apiece, slowing traffic and creating a grand entrance to the boardwalk and Beach Street hotels, shops and night clubs.



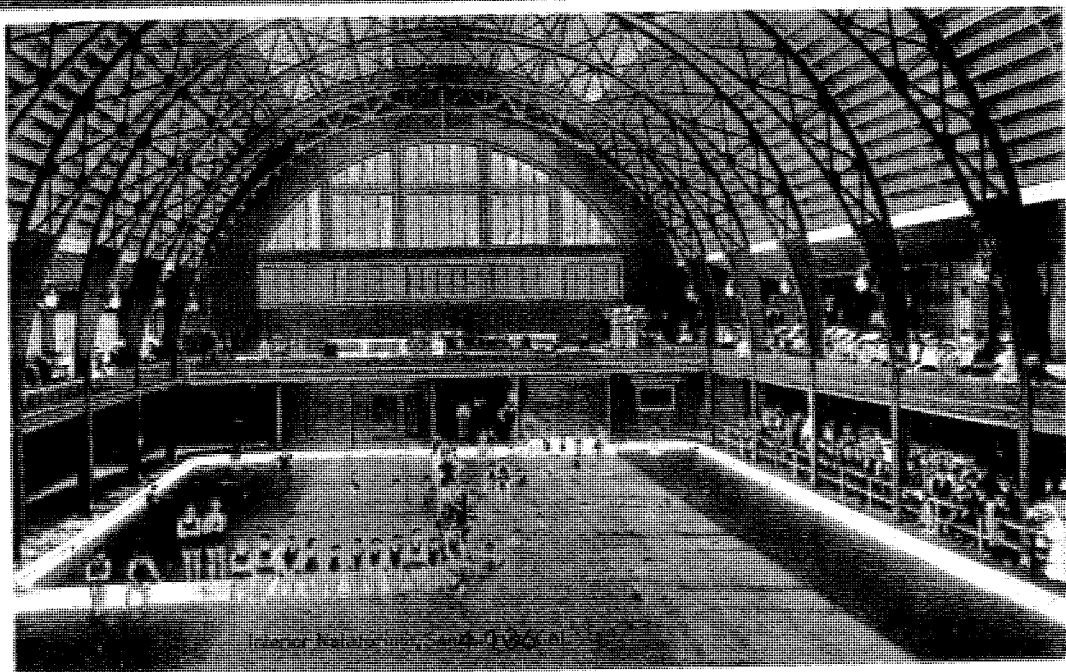
Auditorium at the Beach, Santa Cruz, California, Scene of Many Conventions, Connected With Casa del Rey Hotel by Covered Bridge.

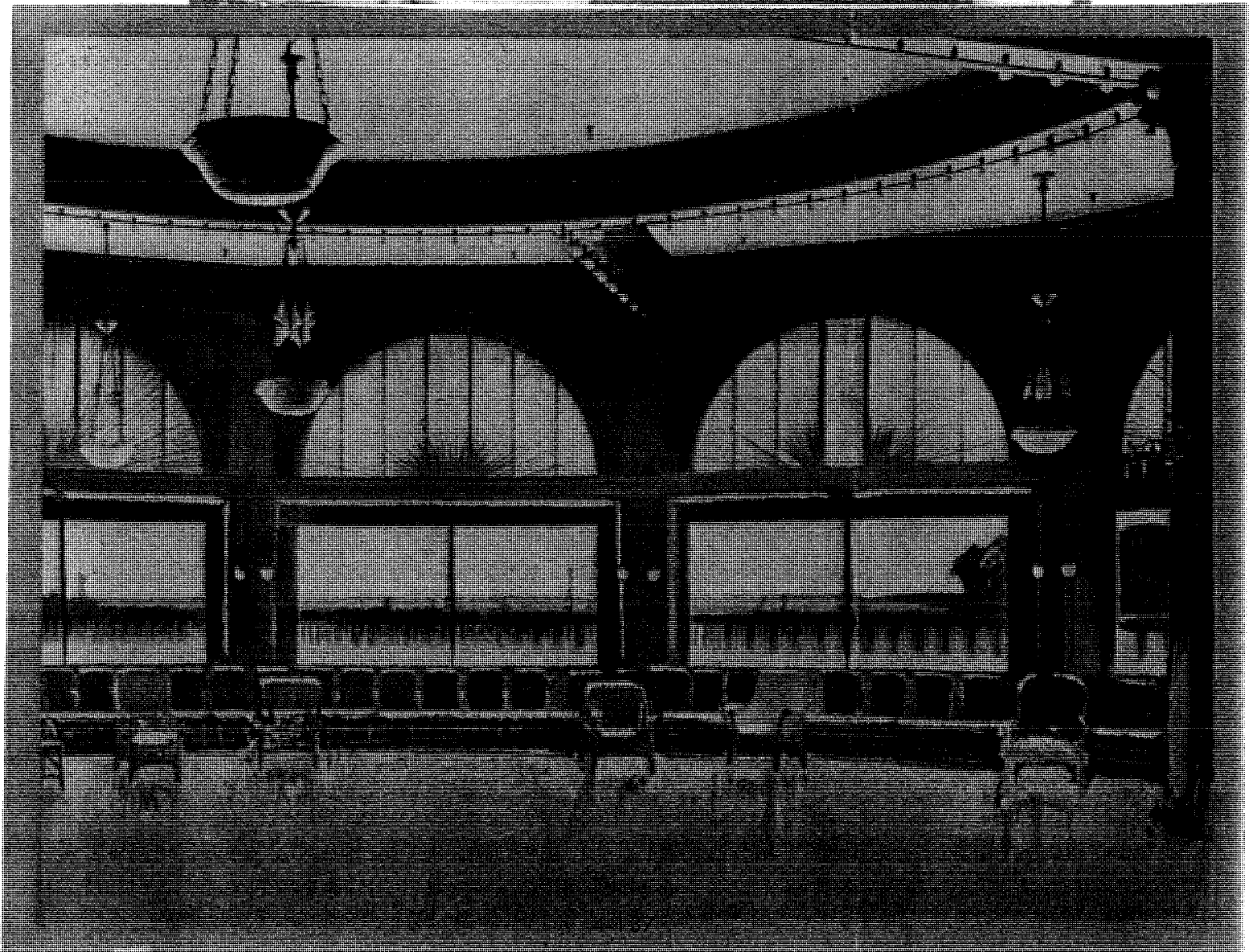
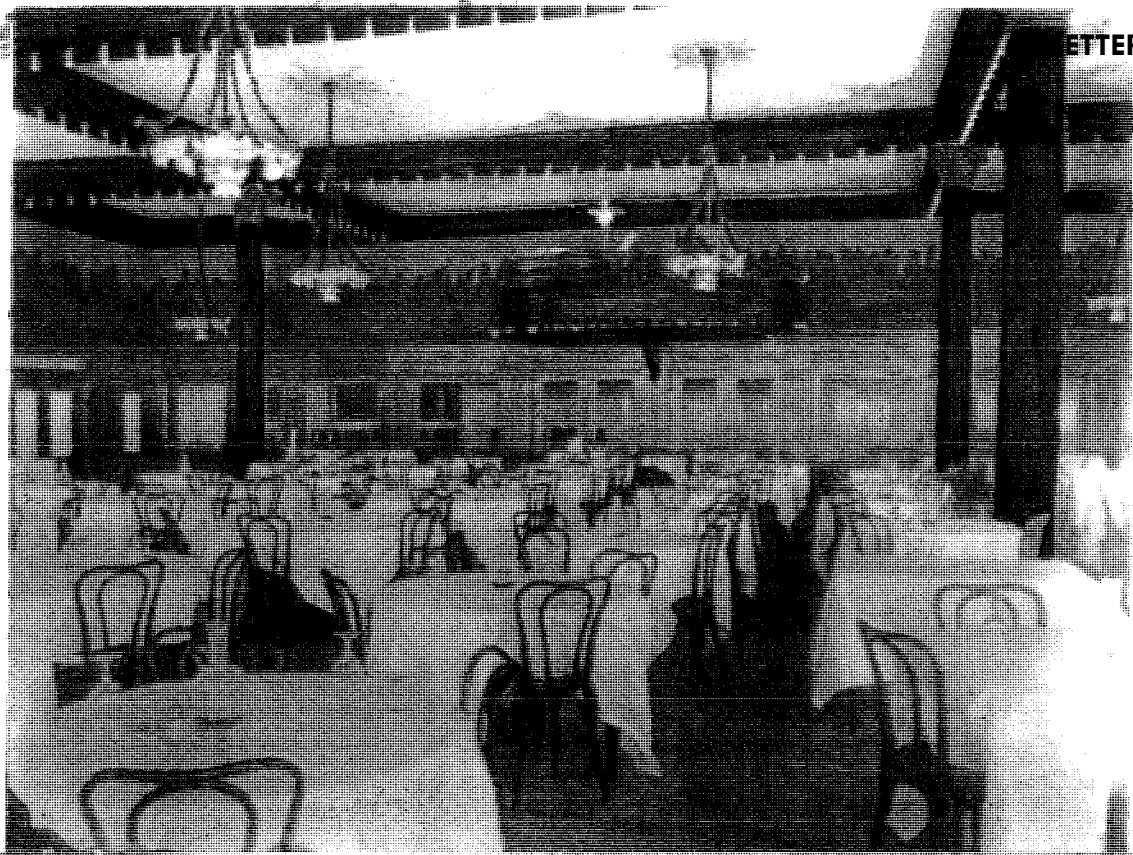
CASINO FACILITIES

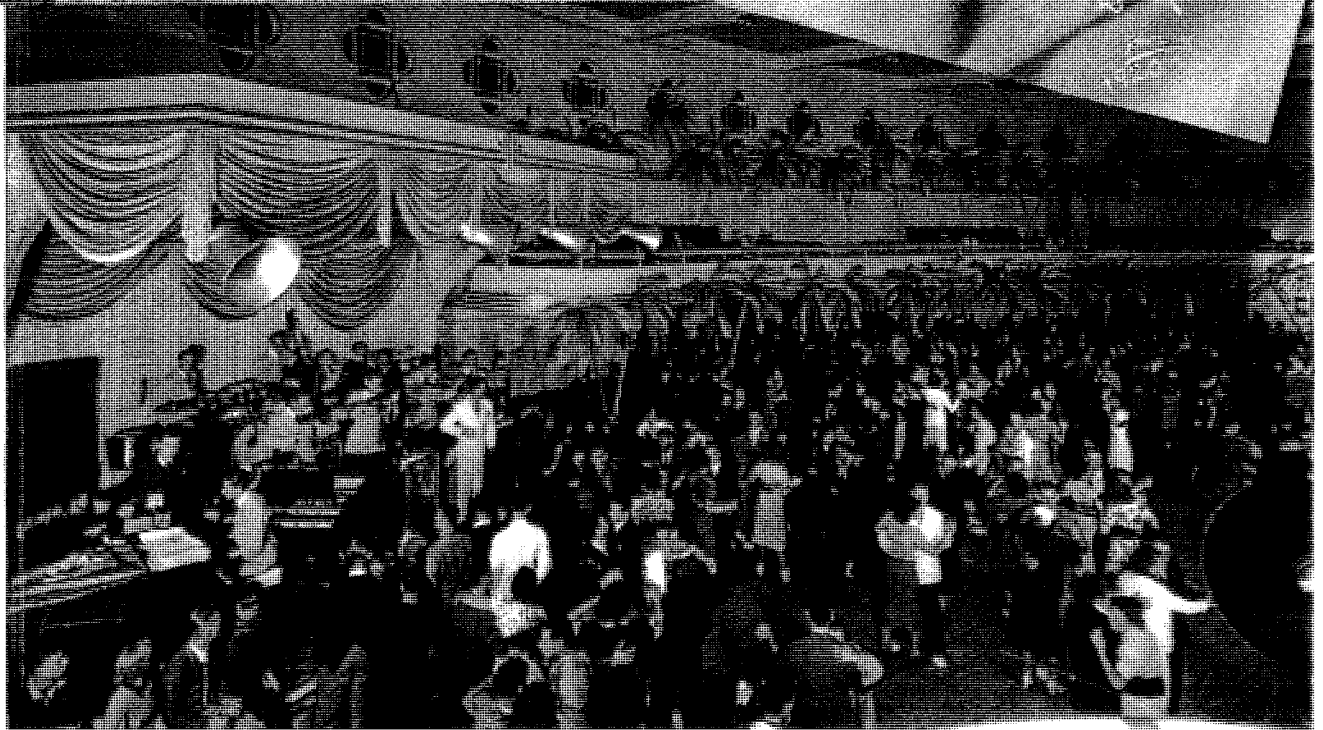
LETTER 8

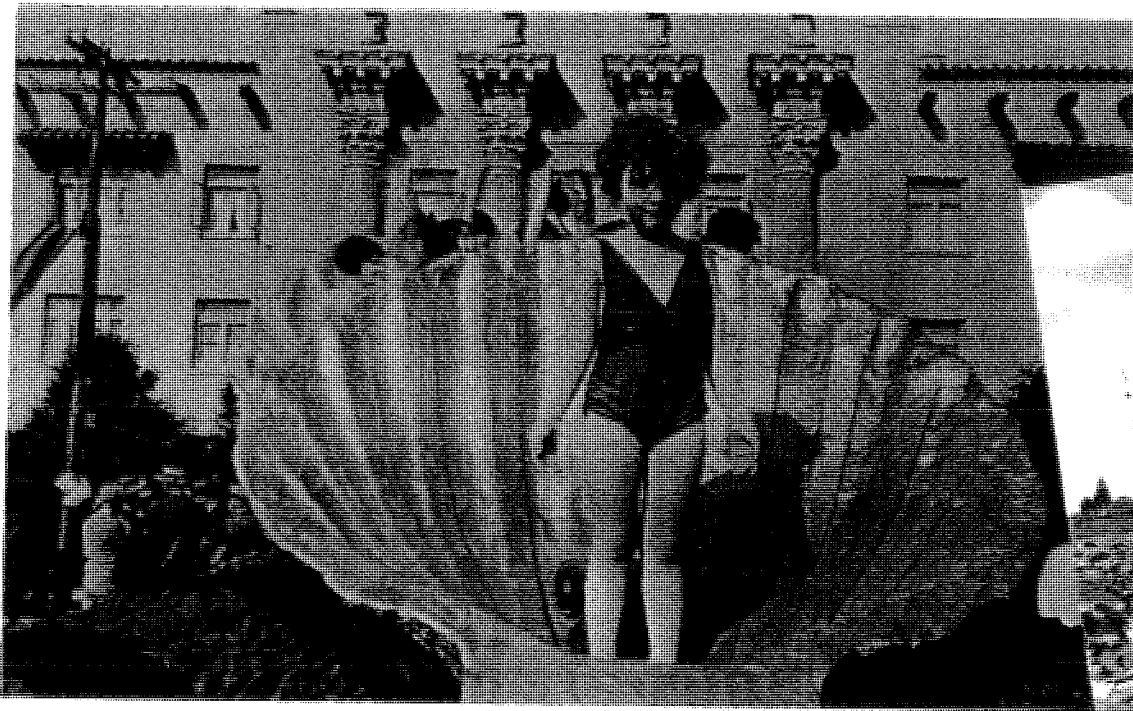


The Casino provided the hotel with the Coconut Grove Ballroom (top), the Penny Arcade, library and soda fountain (center), the Hot Salt Water Plunge (bottom), and the Bay View banquet room in the rotunda (right).

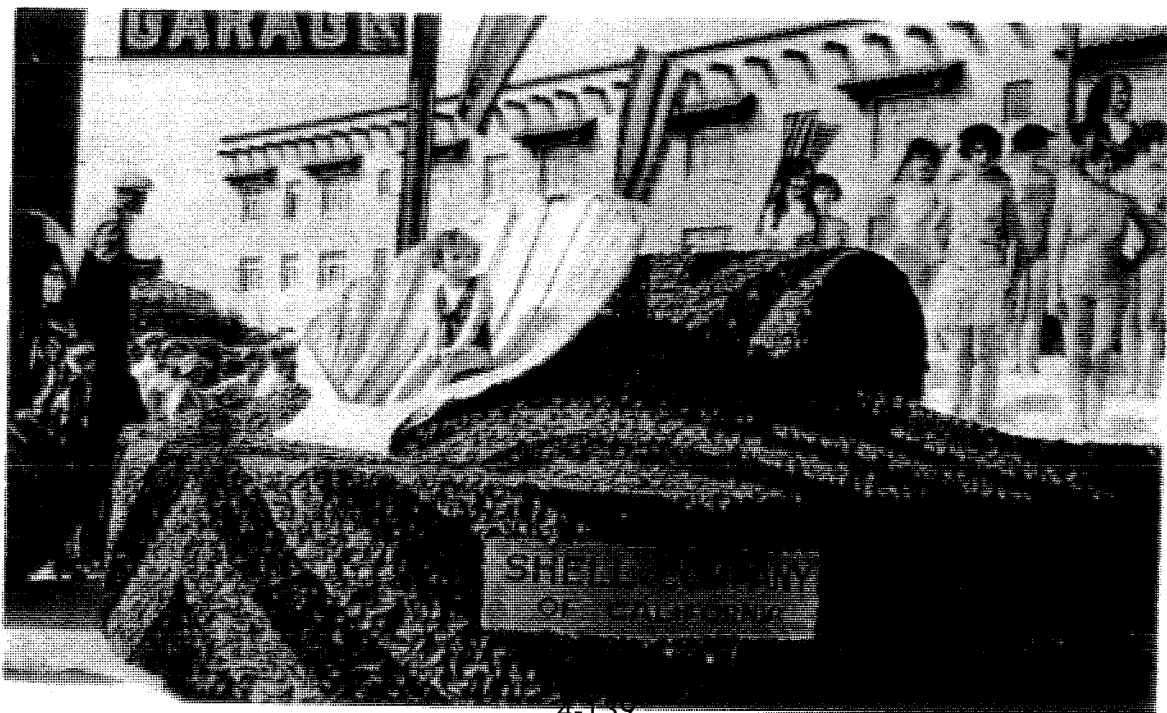
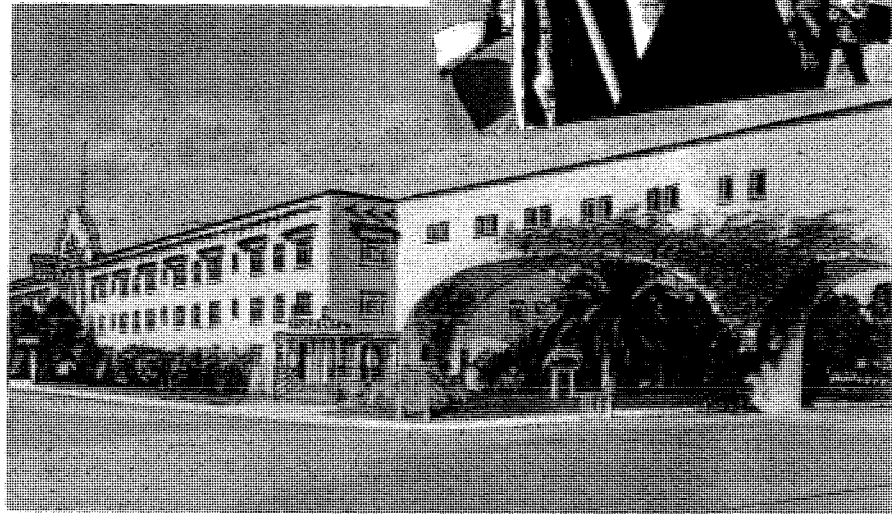


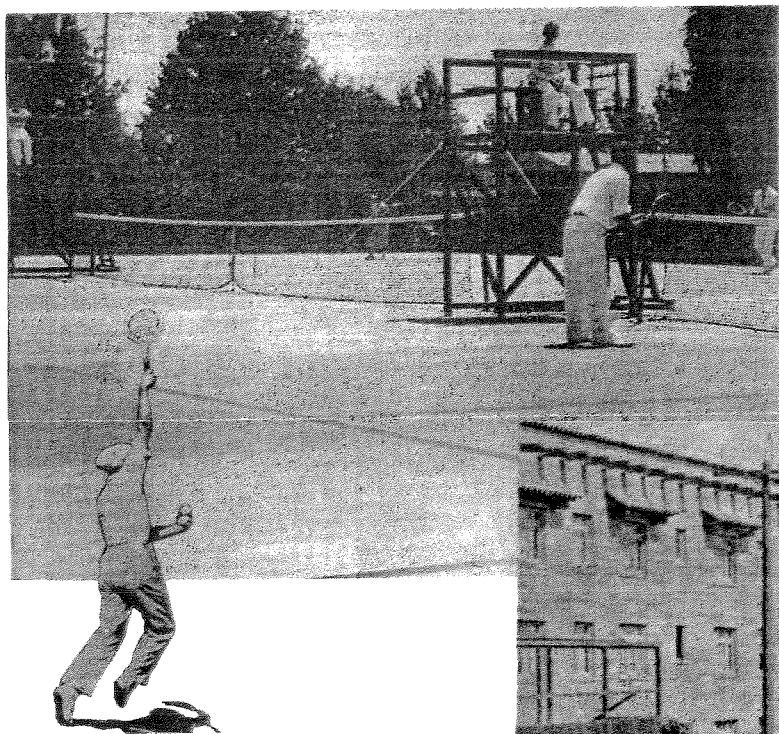






Famous visitors to the hotel included movie stars like Mary Pickford (while making five movies in the county, and during her honeymoon with her second husband); Douglas Fairbanks, Fred McMurray and Cary Grant. Bert Tracy (far left) made a movie at the Casa Del Rey, called "His Weak End". The Miss California contests were partly housed here starting in 1924 (right page), and top bands performed at the hotel and Coconut Grove (bottom left).



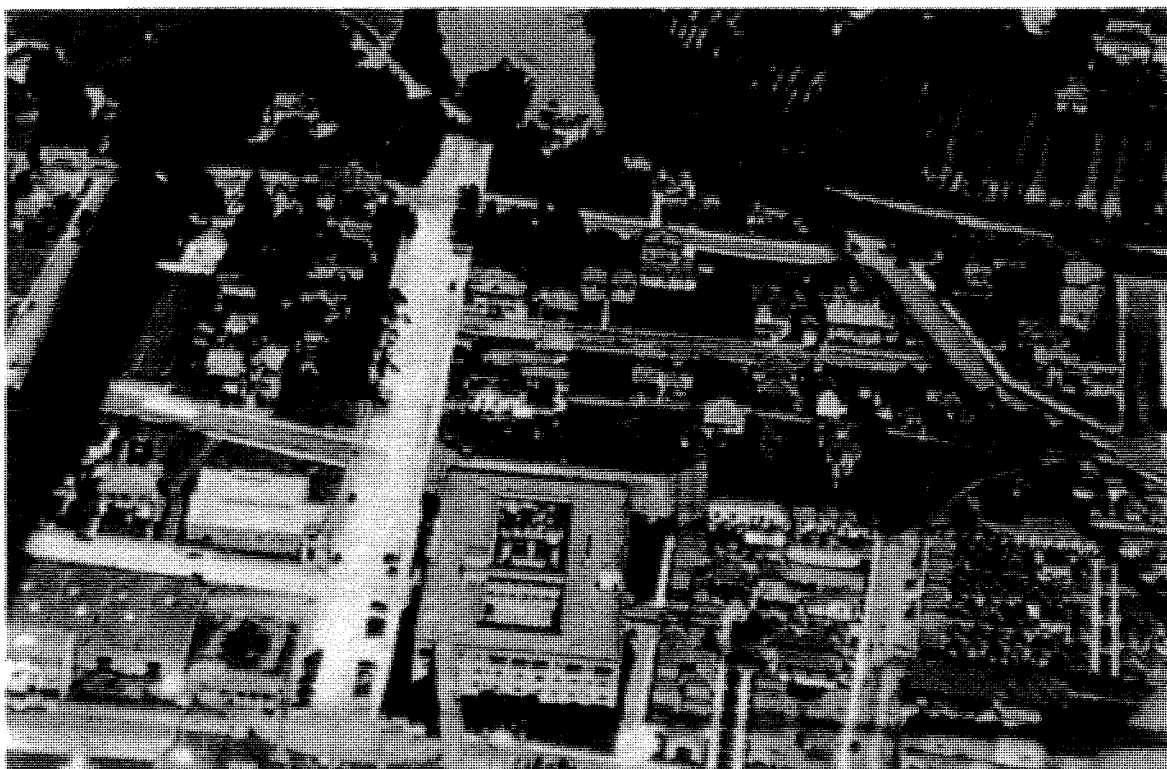


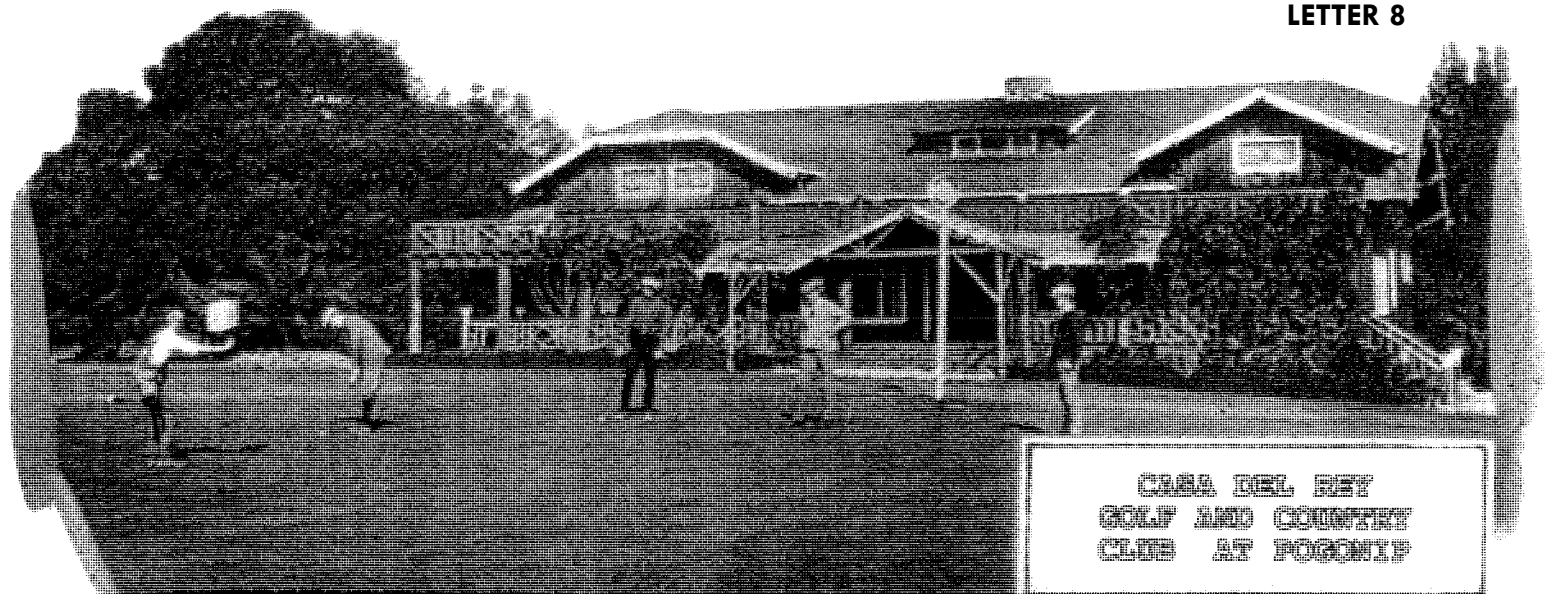
*Tennis on our own
championship courts*

When the Casa Del Rey first opened, Second Street did not go through; the area was used for their Championship Tennis Courts, where leading tennis stars gave matches to crowds in 1,200 seat bleachers. These bleachers could be seen from the front of the hotel (middle and bottom photos). At the Casa Del Rey Golf and Country Club (later Pogonip), provided golf, polo, or horseback riding in a hillside park setting featuring famous herds of elk.



CASA DEL REY, SANTA CRUZ







Swanton's financial troubles in 1912 led to his selling his hotel and boardwalk. But after he did, the Sea-Beach Hotel burned down, giving Casa Del Rey windfall business as the only first-class waterfront hotel. It became a favorite of Hollywood stars such as Mary Pickford, Douglas Fairbanks, and others. Downtown's first-class hotels, which once enjoyed a monopoly, now suffered while the Casa Del Rey and Cottage City were bursting at the seams. The downtown St. George Hotel was renamed the St. George Mission Inn, following a 1922 Spanish-style enlargement to 150 rooms.

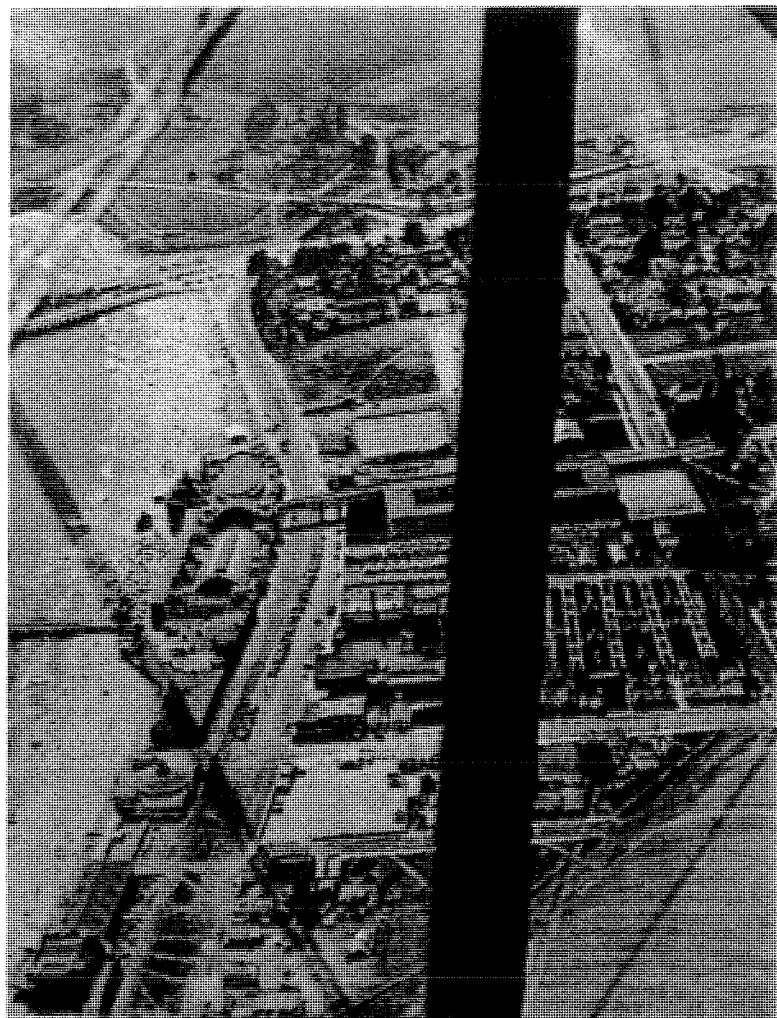
Because the city hadn't made Royal Gardens a public park, the Seaside Company built a garage on its center-east section, then in 1926 built the \$250,000 Casa Del Rey Suites, later called La Bahia Apartments. Designed by William C. Hays, they provided rooms for extended visits of a week or a month, including a

number of luxury suites. The rambling series of wings and garden courts was intended to resemble a coastal Spanish hillside village (reminiscent of Mexico's Puerto Vallarta). Like a world's fair exhibit, it concentrated the essence of an exotic place into a small space, screaming out the modern world. Arched passageways drew you into a world of its own, leading to a "mercado square" below the "castle's" tilework tower, with quaint side allies, outdoor stair cases, a roof garden, "Juliet balconies", and a townhall dining room (unbuilt), all set against a backdrop of trees. The architecture was as much created to suit courtyard vistas, compensating rooms that lacked an ocean view.

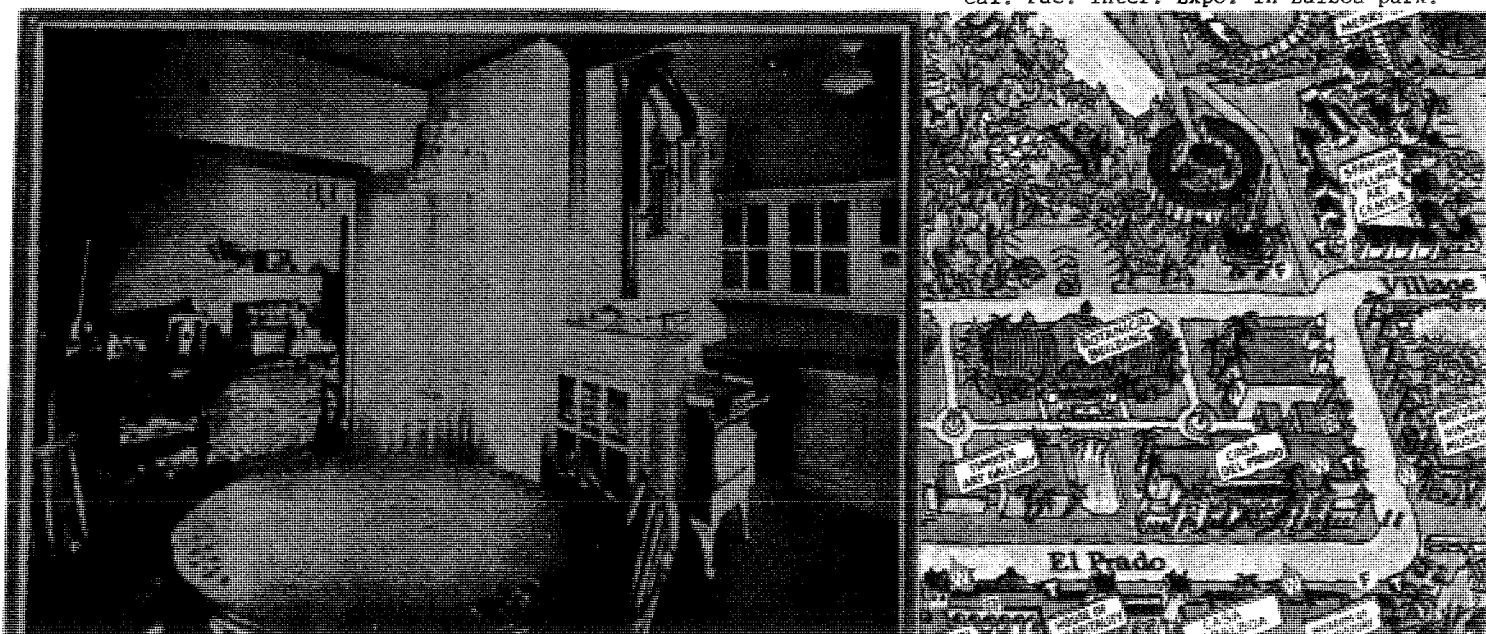
When the La Bahia was built, one newspaper wrote: "Castles in Spain were never erected all at one time, but units were added through the years and as the mud dried each time the color differed. And so each unit

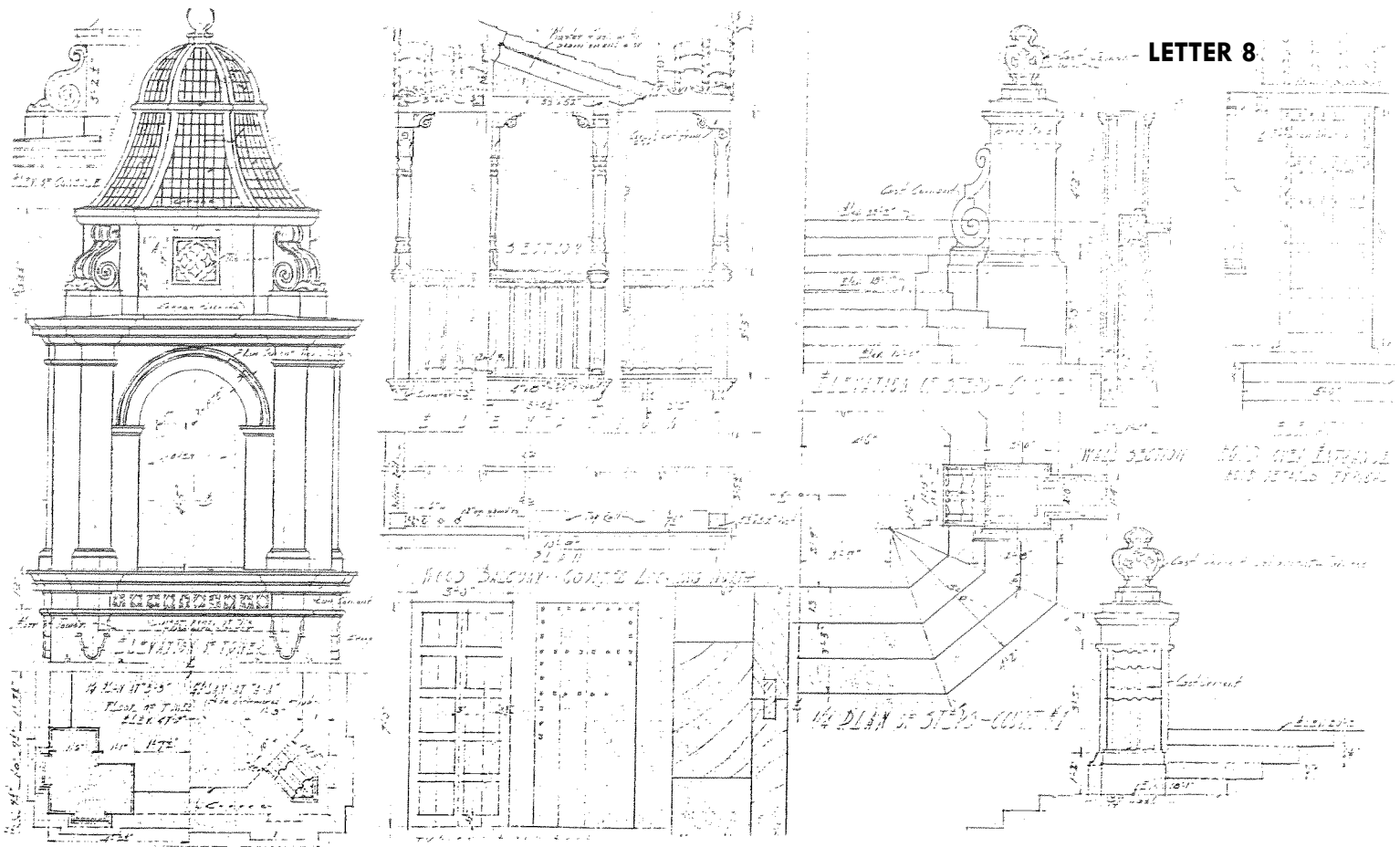
of the Casa del Ray apartments differed slightly in shade from its neighbor." Each court was tinted a different shade with a mottled "antique adobe" finish. The main court was named "Patio de los Mirtos" (popularly called Court of the Laurels), with a laurel grove at one end, and a central fountain built on a natural spring. The ocean-view court was named "Fuente de los Mirineros" (or Court of the Mariners), and had a roof-garden like the deck of a ship. A third court was planned, but in the 1960s a swimming pool was installed instead, along with a winding ramp to the roof garden in the Court of the Mariners, narrowing the court considerably. After the remodel, the La Bahia was called a "motel".

In 1931, the Casa Del Rey, St. George and Palomar hotels were united under one management, making it easier to book any size convention into Santa Cruz. The Trocadero and Cocoanut Grove hosted many of the headline bands of their day. The Casa Del Rey and La Bahia served as a Naval Hospital during World War II, with moral-boosting visits from movie stars. The Trocadero's glass ceiling was roofed for blackout conditions. When restored to hotel service, a Santa Cruz waterfront mural from the 1939-40 World's Fair on Treasure Island, became a backdrop for the night club's stage.



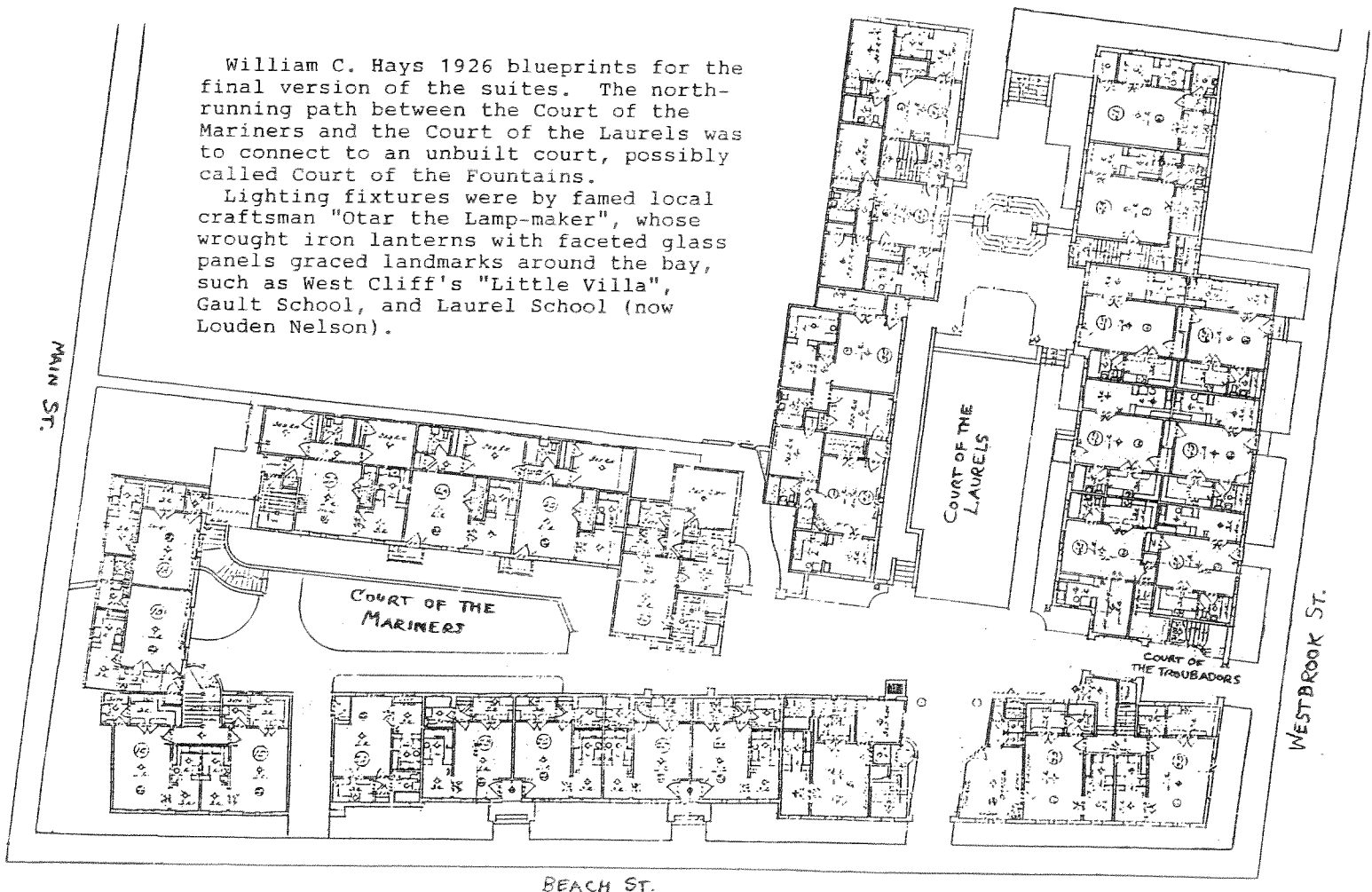
The La Bahia is similar to the Spanish Village from San Diego's 1935 Cal. Pac. Inter. Expo. in Balboa park.

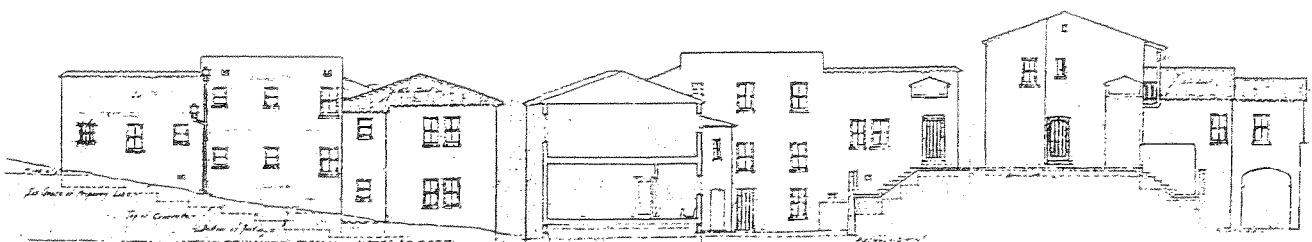
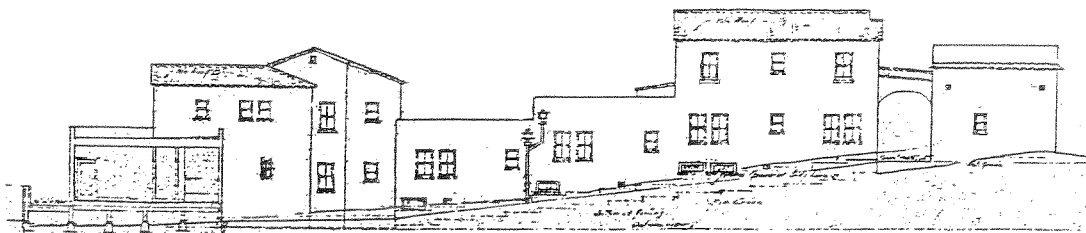
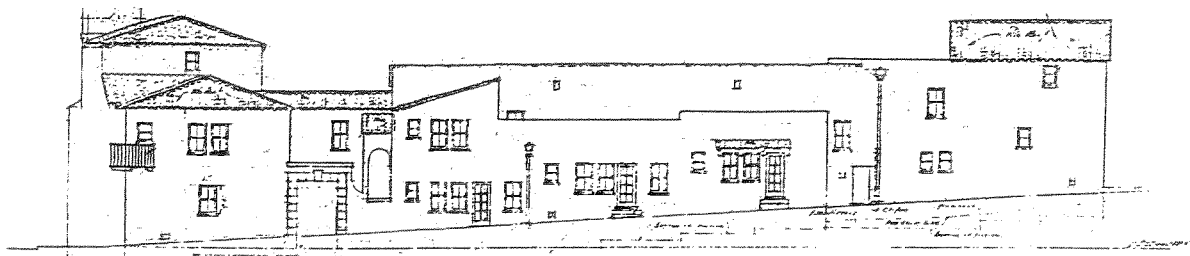
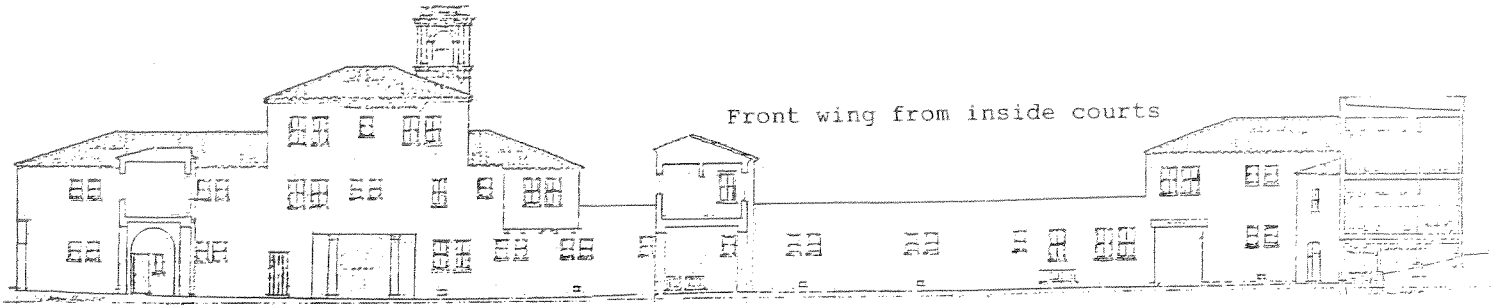
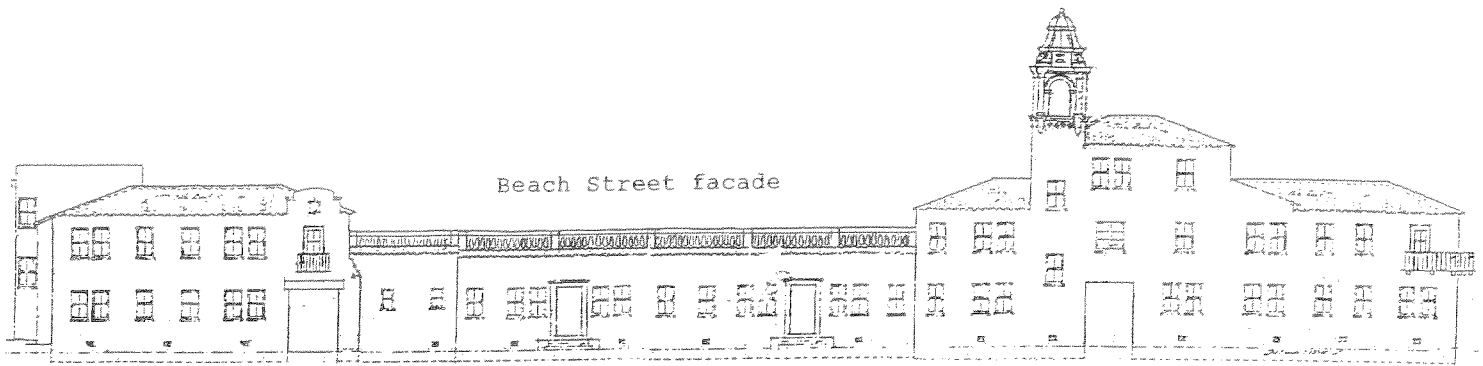




William C. Hays 1926 blueprints for the final version of the suites. The north-running path between the Court of the Mariners and the Court of the Laurels was to connect to an unbuilt court, possibly called Court of the Fountains.

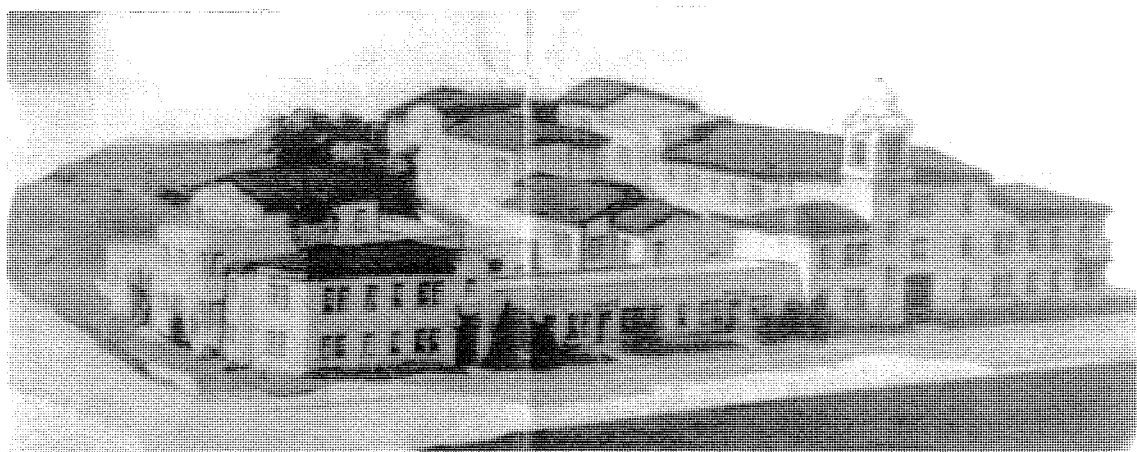
Lighting fixtures were by famed local craftsman "Otar the Lamp-maker", whose wrought iron lanterns with faceted glass panels graced landmarks around the bay, such as West Cliff's "Little Villa", Gault School, and Laurel School (now Loudon Nelson).



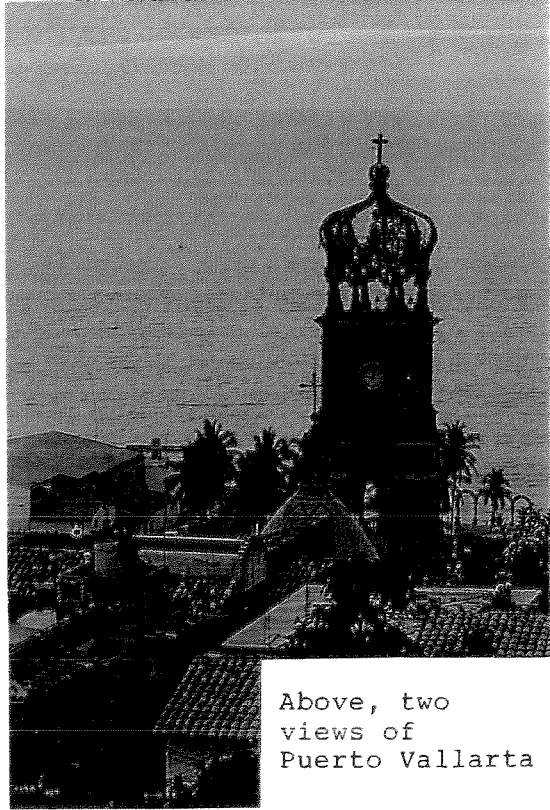
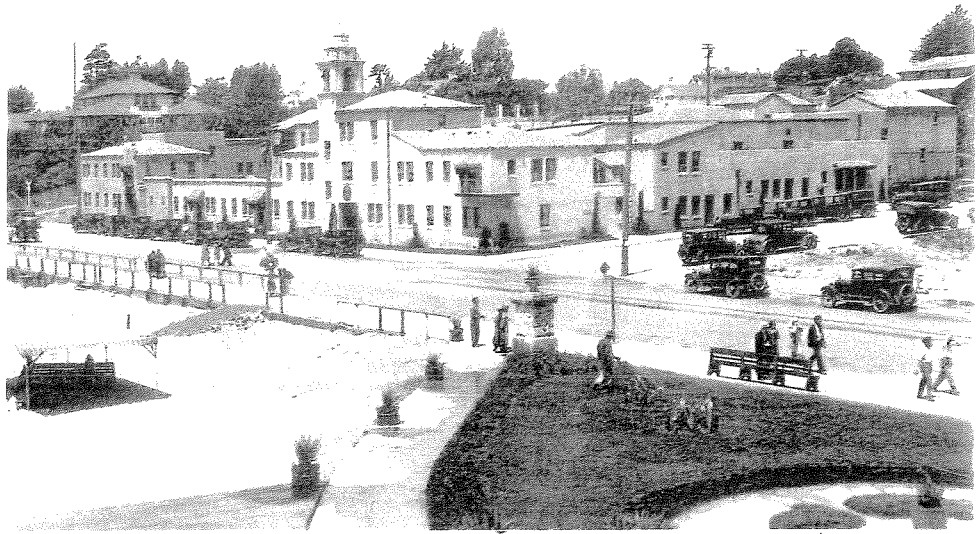


Main St. facade / West and East views of Court of the Mariners

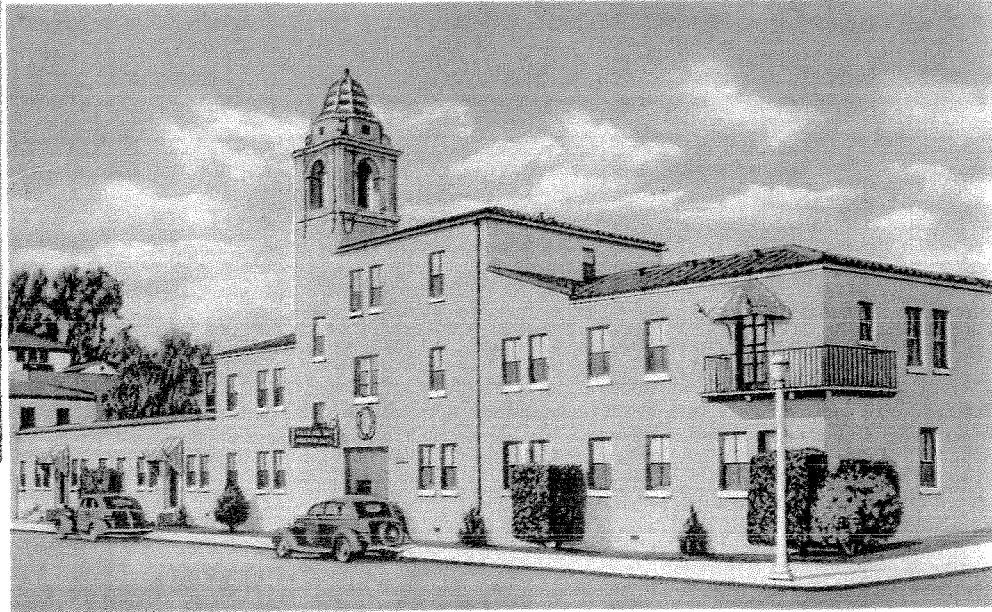
THE PUERTO VALLARTA OF CALIFORNIA

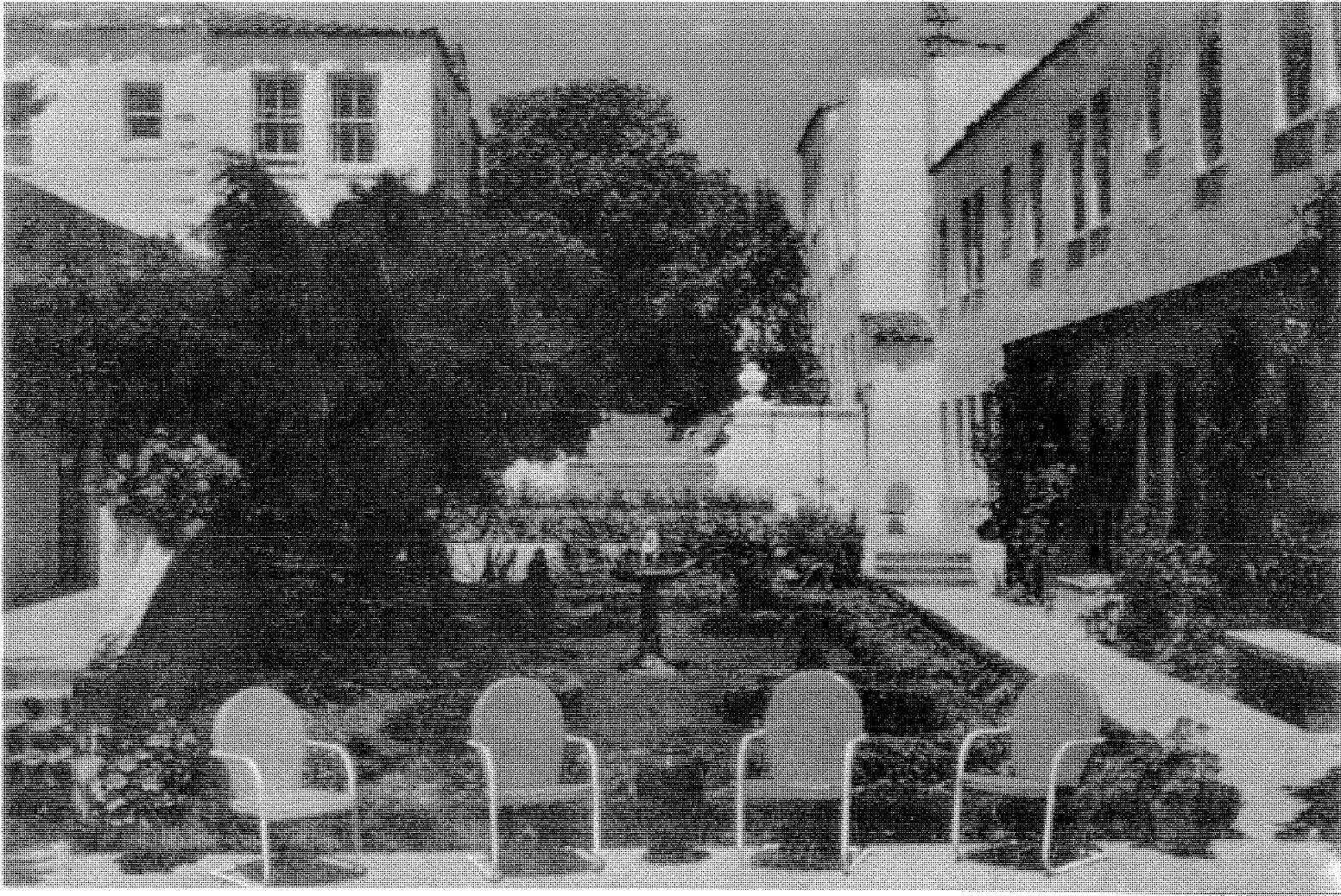


Top: architects' sketch. Middle: after La Bahia was painted white in the 1940s. Bottom: It's 1960s conversion to a motel included enlarging windows, adding a swimming pool, and a ramp in the Court of the Mariners.



Above, two
views of
Puerto Vallarta





The courts offered a dozen different vistas from various angles, as here in the Court of the Laurels.



Quaint, Artistic Entrances to the Casa del Rey Apartments and Colorful Courts Add Charm to This Structure of Spanish-Italian Architecture at Santa Cruz, California.

