



SANTA CRUZ HISTORIC BUILDING SURVEY

SANTA CRUZ HISTORIC BUILDING SURVEY

prepared for the
CITY OF SANTA CRUZ

by
CHARLES HALL PAGE & ASSOCIATES, INC.
Urban & Environmental Planning & Design/Architecture

San Francisco
1976

VOL I

ACKNOWLEDGMENTS

Although the urban history of Santa Cruz is summarized in this report, no attempt was made to research the history of individual structures. Such information was drawn from existing sources, primarily the excellent and exhaustive work of John Chase, published as The Sidewalk Companion to Santa Cruz Architecture. The works of Margaret Koch, specifically Santa Cruz County, Parade of the Past, were also of value in the preparation of this survey. To these persons we owe a debt of gratitude for their contributions.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency. Assistance is also provided through a 701 Comprehensive Planning Assistance Grant from the U.S. Department of Housing and Urban Development, administered by the State of California, Office of Planning and Research, project no. CPA/1002.08 and a Housing and Community Development Block Grant (HCD 1975).

PRIVATE RESIDENCES

Please note that many of the buildings listed in this survey are residences whose privacy should be respected.

DESCRIPTION OF VOLUMES

VOL. I - The first volume of the Survey, prepared in 1976. It contained 322 properties, and has been amended over the years to include the following properties:

317 Main Street
1012 Third Street
809 Center Street
343-345 Church Street
110-112 Pine Place
511 Fair Avenue
410 High Street

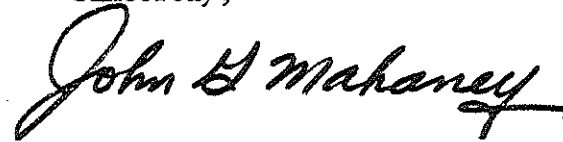
VOL. II - The second volume of the Survey, prepared in 1986. This volume includes structures from three categories: significant buildings from 1930-50, important structures not included in the first Survey, and significant vernacular buildings from 1850-1910.

PREFACE

The Santa Cruz Historic Building Survey has been prepared by the firm of Charles Hall Page and Associates, Inc. to provide our city with a starting point in evaluating its rich architectural heritage. Once residents have had an opportunity to review the survey, the city's Historic Preservation Commission will hold a public meeting and make any necessary adjustments to insure that the work reflects local judgment. The survey will then be forwarded to the City Council with the Commission's comments. After the review process is completed, the survey will become a reference guide for the Historic Preservation Commission in its various activities.

During this Bicentennial year the survey is of special importance in providing valuable information and insights about our City's architectural legacy and urban history. It is hoped the Historic Building Survey will be of interest and enjoyment to our city's residents.

Sincerely,

A handwritten signature in dark ink, reading "John G. Mahaney". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

John G. Mahaney, M.D., Mayor
City of Santa Cruz

Historic Preservation Commission

Willard Morris, Chairman
Margaret Lezin
Virginia Sharp

Harold Steen, Vice Chairman
Bruce Seivertson

TABLE OF CONTENTS

| | |
|---------------------------------|-----|
| INTRODUCTION | 1 |
| HISTORICAL BACKGROUND | 5 |
| THE SURVEY | 15 |
| Methodology | 17 |
| 1. Beach | 25 |
| 2. Lighthouse | 37 |
| 3. Westside | 45 |
| 4. Central | 59 |
| 5. Downtown | 81 |
| 6. Mission | 91 |
| 7. River | 109 |
| 8. Branciforte | 113 |
| 9. Eastside | 123 |
| 10. Seabright | 141 |
| 11. UCSC | 151 |
| HISTORIC AREAS | 157 |
| CONCLUSIONS AND RECOMMENDATIONS | 161 |
| APPENDICES | 167 |
| Major Architectural Styles | 169 |
| Glossary of Terms | 175 |
| Supplementary Building Lists | 179 |
| Bibliography | 181 |
| INDEX | 183 |

INTRODUCTION

Santa Cruz is fortunate to possess a great number of fine buildings representing the City's cultural and urban development through its history. Although there have been some significant losses of fine structures in recent years, much of the City remains intact, representing in microcosm the evolution of the California experience. Its evolution from early commercial port, through the golden land of promise-by-the-sea, to the educational and commercial center of today is well represented in its architecture.

Increasing concern that this architecture would fall prey to the development pressures experienced to a much greater degree elsewhere has led to the enactment of an Historic Preservation Ordinance to enable the City to identify and give some protection to those structures designed as having particular historic, architectural and engineering significance. In order to assess those structures deserving such protection, the City, through its newly-appointed Historic Preservation Commission and the staff of the City Planning Department, commissioned this inventory of older structures in Santa Cruz.

This report identifies, analyzes, and evaluates those structures which, in the judgment of the consultants and their advisors,

possess particular attributes which make them significant in the cultural fabric of the city. Santa Cruz has so many fine structures that any attempt to single out a "landmarks list" is an exceedingly difficult and complex task. Others may take issue with the structures listed and with those left out. The fact that a given structure is not included does not mean that it is without value. Many worthy structures were not included here because they did not seem to meet the rather stringent criteria of the Historic Preservation Ordinance. They should, nevertheless, be protected by zoning and design review procedures.

Some owners may be displeased that their buildings were not included, or were included. Such is always the case with surveys of this type. Nonetheless, the inventory presented herein represents a comprehensive analysis of every structure within the city limits, built prior to 1930, to identify those which, for a variety of reasons dealing with history, architecture and engineering, are considered to be of particular cultural and aesthetic importance to Santa Cruz and worthy of protection by the City's Historic Preservation Commission.

The work reflected herein is not complete without the development of historic district boundaries, preservation-oriented zoning and land use planning ordinances, and a post-1930 building survey. Although such tasks lie beyond the limitations imposed by the budgetary concerns of this survey, they are essential to the actualization of the com-

mendable efforts initiated by the Historic
Preservation Commission and the Planning
Department of the City of Santa Cruz.

HISTORICAL BACKGROUND

The form and character of present day Santa Cruz reflect the piecemeal geographic features of the City as they have been affected by a long and rich history. The site of the City has fostered its irregular and interrupted street pattern and the creation of distinct neighborhoods. Small hills and flatlands broken up by a river, creeks, and lagoons create naturally divided areas within the City. Because Santa Cruz is such a beautiful place the geography has also tended to differentiate residential areas by wealth and class. The more affluent and pretentious houses have clustered near the bay and on the hills, especially along the outer edges to take advantage of the views. The more ordinary houses of working people generally appear in the lowlands and the flat areas behind the most desirable locations.

Historical conditions and patterns have reinforced the irregular geography in producing a street layout whose most distinctive feature is the absence of a dominant grid. Instead, there are many pieces of imperfect grids that do not quite match up and easily give way, unlike the relentless geometric pattern of most contemporary California cities. Santa Cruz never had an early city-wide survey that established the street layout. The Wright-Foreman Survey of 1866 appears to have merely rat-

ified existing conditions created by individual landowners who subdivided their small farms as they saw fit. The boundaries of many farms date back to the period of the Mexican ranchos and even to the earlier Mission lands. The streetcar system of the 90's enabled the City to spread beyond the confines of the earlier settlements, but it reinforced the patchwork pattern of development by fostering the separate and uncoordinated development of tracts into the 1920's. The freeway system of the 1950's and 1960's created further disjunctions in the City where it cut through established neighborhoods, particularly on Mission Hill and across the northern part of the City.

Although many residential areas developed in prominent places with views, typical of a California city Santa Cruz turns its back on the river which bisects it. Neither residential areas nor the central commercial district are oriented to the San Lorenzo River. The treatment of the River by the Army Corps of Engineers after the 1955 flood confirms the long term neglect by the City of an aesthetic and recreational asset.

The first European visitors remarked on the beauty and promise of the Santa Cruz area. Six years after Portola named the City Santa Cruz in 1769, another Spaniard, Father Palou, wrote, "This place is fit not only for a town but for a city, without wanting any of the things necessary - with good water, land, pasture, wood and timber just within reach and in great abundance." When the Santa Cruz

Mission was established in 1791, it was because geographically it constituted a link in the chain of Missions that were about a day's travel-time apart. Also, there were plenty of Indians for the Mission and, as Palou observed, the area was naturally supplied with everything necessary for a town.

The first Mission building, a chapel probably made of wood, mud, and tules, was erected not far from the San Lorenzo River in 1791. In 1794 a more permanent building was constructed of adobe upon the bluff now known as Mission Hill, out of the way of periodic flooding of the River. The Mission and its subsidiary structures grew up for the most part around the Mission Plaza but the Mission lands extended much further. The lowland just north of Mission Hill between present day Potrero and River Streets became an orchard and pasture. The area between Mission Hill and Beach Hill west of Pacific Avenue, then a long row of willow trees, was planted in grain, beans, and vegetables. Access to the beach lay along present day Mission and Front Streets from the Plaza.

Like most of the California Missions, Santa Cruz was a miserable place to live. There were more deaths than births among the predominantly Indian population resulting in, among other things, an insufficient supply of even unskilled labor to maintain the Mission buildings. The winter rains of 1824 left most of the buildings in what proved to be an irreversible state of disrepair. By the late 1830's a traveler described the Mission as an abandoned assortment of ruins,

although the church would continue to be used in one way or another until its remains were demolished in 1883.

While the Mission floundered, a parallel development across the San Lorenzo River was even less successful. As part of its effort to thwart the Russian advance down the coast from Alaska, Spain established three civilian communities in California, one of them at Santa Cruz. The Villa de Branciforte was set out in 1797 on the rise east of Branciforte Creek, along a straight road that doubled as a race track. A few adobes were built along the road, which later became North Branciforte Avenue, but there was never any real town. Branciforte had as many as 200 residents at one time, but it remained a backwater whose unruly inhabitants were a source of irritation to the Mission priests. The principal activity of the town was the raising of cattle for hides and tallow.

In 1833 when the Santa Cruz Mission lands were finally secularized, the population of Branciforte largely dispersed to the newly formed ranchos. As the Americans arrived in the area after 1840, they began taking over the ranchos and Branciforte disappeared entirely.

The Hispanic period in Santa Cruz was a quiet and uneventful time which nevertheless left its imprint on the City. The Mission Plaza and surrounding streets, the Neary-Rodriguez adobe, and the Mission-Front Street route to the Bay remain from the Mission. North Branciforte Avenue and the Craig-Lorenzana adobe remain from the Villa de Branciforte. At

least as important, however, are the patterns of later development that followed land uses and property ownership established by the Spanish and the Mexicans. The old Mission gardens, the Mission orchard, and many small farms that were formed out of the ranchos in the Mexican period later became separately developed tracts. The haphazard and irregular connections of street grids in various parts of town are in part the result of the uncoordinated, private development of these remains of the Hispanic era.

As the Americans moved into the Santa Cruz area after 1840, the pace of life and the character of Santa Cruz began to change noticeably. The focus of the community was no longer exclusively the Church or the rancho. New industries were begun, the pace quickened, and there was regular movement of people and goods in and out of town. By the time of the American takeover in 1846, there was a sawmill, tannery, lime kiln, and foundry. Lumbering served the dual purpose of clearing land for agriculture and development, and necessitating the construction of a wharf in 1851. The shipping of lumber in turn promoted the development of the port in general.

The establishment of the American city was at odds with the existing fabric of the old Spanish Mission community. There was no room to grow up on Mission Hill around the little plaza. While the Spanish community served the purpose of the Mission, it was

not so conducive to business. In 1848 Elihu Anthony bought the land south of Water Street between Front Street and the River. He built the first business in that part of town at North Pacific, Water, and Mission Streets, and he sold the rest of the lots. Within a couple of years many businesses were established on Front Street, and it soon became the principal business street in town.

As commerce moved to the flatlands in the American era, so did residential growth. Fred Hihn owned much of the old Mission garden between Mission Hill and Beach Hill. He laid out and developed much of the land north of Lincoln Street during the prosperous gold rush years of the 1850's. Land was also being subdivided for residences on Mission Hill and west of the Mission on the Coast Road to San Francisco, but the principal area of growth was below the hill. Santa Cruz bustled and prospered during the early years of the gold rush, principally selling mining tools, potatoes, hides and tallow. When the potato market collapsed the boom ended, but it had lasted long enough to irrevocably alter the character of the town and to finally firmly establish it after 60 uncertain years.

In 1860 the town set up a common water system, facilitating further growth. In the following decade the population nearly tripled. More houses were built above Lincoln Street, and the rest of the old Mission garden below Lincoln was laid out for an initial wave of de-

velopment. The port continued to grow as Santa Cruz County became one of the two major suppliers of wood to San Francisco. In 1864 a powder works was established north of the City, where it became the major industry for 50 years. The major industry of a later period also got its start from the mid 1860's development of the first tourist hotels, summer cottages, the Leibbrandt Bath House and other facilities by the beach.

The Wright-Foreman survey of 1866 changed the name of Main Street to Front, and Willow to Pacific. The center of business began to shift to Pacific as Front was closed off from direct access to the Bay. Easy access to the port was essential for the principal business street in the days before the railroads.

The population grew by another fifty percent in the 1870's. Business continued to shift to Pacific Street which experienced a building boom after 1875. Horse cars ran down Pacific and Front Streets to the Beach. Important residential developments moved, for the first time, to the east side of the River and the West Cliff area. Ocean View Avenue was opened up in 1871 and Riverside Avenue was subdivided in 1876. In 1875 the old Mission orchard and pasture was subdivided, but it never filled up. It retains its openness to this day as the principal industrial area of the City. In the 70's the City showed some signs of outgrowing its pioneer days. The original Anthony Building was replaced by a hall for socials and concerts, and the Opera House was built in 1877.

The most important development of the 70's, however, was the coming of the railroad which finally ended Santa Cruz's long time dependence on shipping. A spur from the mainline reached Santa Cruz from Watsonville and Gilroy in 1876, and a short line ran up to Felton about that time.

The most important result of the coming of the railroad, however, was the increased accessibility of Santa Cruz to tourists. Thus, as the port declined in importance in the 1880's, the Santa Cruz beach front took on a far greater importance than it had before. The railroad was an essential aspect of tourism here, both as a means of transportation and as the most important promoter of the City. In this way not only Santa Cruz but other resort communities were dependent on the railroad. In 1884 the Neptune Baths and the first roller coaster in town were built on the beach, and in 1887 the Sea Beach Hotel was expanded and came into prominence as the major hotel in Santa Cruz. At the same time, Seabright began to develop in a slightly different but related manner, first as Camp Alhambra, a summer resort, and later and more importantly as a community of small summer cottages that catered mainly to people from San Jose and the central valley.

Residential development continued in established areas all over town, but principally in the near west side and the area just east of the River. In 1889 the Circles area was laid out by Fred Hihn for the Christian Church of California. The area is interesting as the first major geometric planned area in Santa Cruz, and as a representative of an unusual planning idea that was

attempted in a few other California cities of the period, but it is a failure as a plan and was a failure as a real estate venture at the time.

Another real estate development by Fred Hihn in 1889 caused the small Chinatown to be moved from Pacific Avenue between Walnut and Lincoln to the east side of Front Street.

The economically depressed 1890's were a period of almost no population growth in Santa Cruz, but they were years of increasing tourism. Advertising and publicity increased accordingly, culminating in an article in Harper's Weekly in 1894 which was the first important national recognition of Santa Cruz. Throughout the decade there were an increasing number of trains during the summer months. Hotels and cottages were built to accommodate a type of tourist who came for weeks at a time. By the end of the decade Santa Cruz had become perhaps the most popular seaside resort town in the West.

For the year-round residents the most important development of the 90's was the expansion and electrification of the street railroad system. By 1895 major new lines ran out Mission and down Younglove and Woodrow to Vue de L'Eau, and out Soquel and down Cayuga to Seabright. Despite this tremendous improvement, however, relatively little residential growth occurred until after the turn of the century because of the economic situation and limited population growth. However, as a result of a terrible fire downtown in 1894 that burned most of the

block bound by Pacific, Front, and Cooper, there was a great deal of commercial construction and rebuilding. Another result of the fire was still another displacement of Chinatown, this time to two places, Jenne Street, and "the island" in the River opposite the foot of Cooper Street.

The first decade of the twentieth century was an eventful period that saw the population double and important changes take place in the tourist business. New housing sprang up near the streetcar lines and when a new line ran out Water and Morrissey, the large piece of land between Soquel, Morrissey, and De Laveaga Park was subdivided as Laveaga Park, and developed.

Promoters of the local tourist industry had long sought to diversify the appeal of the City by pointing to such attractions as the "Big Trees" and the Natural Bridges, but in 1901 Big Basin was threatened by loggers. So much of the area had already been logged that by 1906 there was no more timber. Conservationists and promoters of tourism came together to protect Big Basin which was bought in 1902.

In 1903, Fred Swanton formed the Santa Cruz Beach Company and erected 200 tent cottages across from the beach. By 1904 these were transformed into 300 wooden cottages. By 1906 Swanton had built a giant Casino and Natatorium complex on the Beachfront, but they burned shortly after opening. A year later a new Mission Revival Style Casino and Natatorium stood on the same site, and con-

ventions began to be brought in from all over the state. Santa Cruz had become the image of California for the world. According to the promotional literature it had beautiful weather, beautiful scenery, and beautiful buildings, and everybody seemed to have a good time. Santa Cruz was the constant subject of national magazine articles. When Teddy Roosevelt came in 1903 and the Great White Fleet five years later, it was as if to affirm the boast that Santa Cruz was the "World's Most Famous Playground."

The 1910's started promisingly but quickly soured. In 1911 the Casa del Rey Hotel was built across from the Casino and Natatorium on the site of "Cottage City." But in 1912, Swanton's Beach Company went bankrupt and tourism in Santa Cruz never recaptured the success of the 1900's. The opening of the highway from Los Gatos in 1915 had just as profound an effect on tourism in Santa Cruz as the arrival of the railroad. The automobile altered the nature of tourism completely. Families no longer would come for weeks at a time when they could come for the day. Hotels and summer cottages suffered, but the new situation gave rise to new accommodations such as auto camps where the motorist could pitch a tent. All of these changes meant a different type of tourist who spent far less money. An added blow to the City at this time was the departure of the powder works from Paradise Park.

Between 1910 and 1920 Santa Cruz lost population for the first time, and as a consequence there was little building. There

were, however, new subdivisions plotted on the outskirts, particularly on the west side. The largest and most ambitious of these was Swanton's Beach Tract just east of the Natural Bridges. In the style of the times, the streets were named after California towns, particularly those with Spanish names. The development was a failure, however. Only a part of the street layout survived and it was not built on for many years. As a result of the arrival of the automobile a new residential building type appeared, the auto court, which would continue to be built into the 20's.

One interesting development downtown during this period was the characteristic emergence of a small movie theater district centered on the 1100 block of Pacific Avenue.

The 1920's was again a more prosperous time in Santa Cruz as the population began to grow again and the tourist industry adapted to the automobile. The highway from Los Gatos was resurfaced, and auto camps became more common. Adaptations to the new tourist were new amusements at the beach and on the boardwalk, sporting events, stunts and movies. The boardwalk doubled in size in 1926. Conventions were big during the 20's but declined by the end of the decade.

New housing during this period was mainly on the west side, much of it in the Spanish Colonial Revival style, and new streets with Spanish names were laid out. The automobile had become so popular, however, that the streetcar system closed down in 1927.

Santa Cruz fared relatively well during the Depression of the 1930's. Although no substantial improvements would be made at the beach for another thirty years, tourism did not decline until gas and tire rationing during World War II. The Casa del Rey Hotel was taken over by the Navy during the War, and other facilities fell into disuse.

After the war, Santa Cruz' tourist facilities suddenly seemed outmoded, along with those of other resort towns. Tourists had different interests, and new facilities were more easily developed in new and different kinds of places. The City continued to grow but in a more diversified economy than in the recent past. The major influences on the form and character of the City were the growth of government, the freeways, urban redevelopment, and the arrival of the University of California. The University caused an increase in population, particularly of young people, but at the same time more retired people have come to Santa Cruz. The City government has expanded west of downtown into one of the City's oldest residential neighborhoods, and the County has a massive new office building in the Redevelopment Area east of the River. Redevelopment has also cleared most of the area between Front Street and the River and brought suburban, automobile-oriented developments downtown. The pedestrian emphasis of the new Pacific Avenue Mall represents a reaction to the increasing pressure of the automobile which has transformed commercial streets within strip developments and brought disruptive

freeways through coherent residential neighborhoods, notably Mission Hill.

Santa Cruz today is in a transitional period. As in other cities, much of the development here since the War has been disruptive to the long time character of the City without offering a satisfactory replacement. The historic fabric of the City is still remarkably intact, however, and with some care, it will continue to influence the character of the City in the future.

THE SURVEY

METHODOLOGY

The Santa Cruz Historic Building Survey is a complete survey of all structures within the city limits of Santa Cruz. The field survey was undertaken by a three member team composed of urban and architectural historians, architects, and a planner doubling in the roles of photographer and recorder. Although the photographer and recorder varied, one member of the team was present every day of the survey for continuity. The survey was accomplished by walking and driving through the entire city. The field survey itself took twelve days of the three month project time. Cards were compiled on over 500 buildings constructed before 1930, 330 of which appear in this final report.

Criteria

Structures were selected for the survey on the basis of historical and cultural, environmental, and architectural significance according to the criteria set forth in the "Historic Preservation Plan" by the Santa Cruz Department of City Planning and adopted by the City Council as an Amendment to the General Plan of the City in September, 1974.

These criteria are drawn from similar

studies made all over the United States including the College Hill Study in Providence, Rhode Island, and Vieux Carré study in New Orleans, two of the best such projects, and the guidelines of the National Trust for Historic Preservation. The criteria adopted by the Council as listed in the 1974 Santa Cruz "Historic Preservation Plan" are:

1. Historical and Cultural Significance -

Is the building particularly representative of a distinct historical period, type, style, region, or way of life?

Is it an example of a type of building which was once common but is now rare?

Is the building of greater age than most of its kind?

Is the building connected in any way with someone who was famous, important, or a local personality?

Is the building connected with a business or use which was once common but is now rare?

Is the architect or builder famous or well recognized?

2. Architectural Significance -

Are its construction materials used in an unusual, significant, or effective manner or style?

Is the overall effect of the design of the structure beautiful, or are its details beautiful or unusual?

Is the style of the building unusual for its area, for Santa Cruz, for California, or is it unusual any place?

Does the building contain original materials or workmanship which can be valued in themselves?

Is the method of construction employed or the floor plan used one which is unusual, ingenious, or significant?

Is the structure especially well- preserved or could it be restored to its former condition?

3. Neighborhood Setting -

Is it particularly well-related to its site or to existing buildings? Does it express its function or method of construction well?

Is the structure visible or accessible to the public?

Is the present setting appropriate (trees, walls, yard, etc.)?

Is the surrounding land use a significant factor in preservation of the structure?

Survey Cards

A copy of the survey card used in this study appears below:

| CHARLES HALL PAGE & ASSOCIATES Urban & Environmental Planning & Design 400 Montgomery Street • San Francisco, California 94104 • (415) 362-5154 | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|
| HISTORICAL/ARCHITECTURAL SURVEY FORM | |
| Street Address: | File Number: |
| Name of Structure: | Date of Construction: |
| Present Owner: | Building Type: |
| Original Owner: | Building Material: |
| Present Use: | Builder: |
| Original Use: | Architect: |
| Occupant(s): | Style: |
| Additions & Alterations: | Significant Architectural Features: |
| Ancillary Structures: | |
| Adjacent Land Uses: | |
| Intrusion on Neighborhood?: | |
| Photo | |
| Date: | By: |
| Checked: | Mapped: |

| EVALUATION | |
|-------------------------------------------------------|---|
| Historical Significance | |
| National | — |
| State | — |
| Community | — |
| Architectural Significance as an Example of its Style | |
| Exceptional | — |
| Excellent | — |
| Good | — |
| Fair | — |
| Poor | — |
| Importance to Neighborhood | |
| Great | — |
| Moderate | — |
| Minor | — |
| Destruction of Original Design | |
| None or Little | — |
| Moderate | — |
| Considerable | — |
| Physical Condition | |
| Structures | — |
| Grounds | — |
| Neighborhood | — |

It has been adapted from the Historic Savannah survey publication with a few changes to meet the particular conditions of Santa Cruz.

A card was filled out in the field on every building deemed to be of architectural interest, and each building was evaluated in the box on the card. In a few cases a single card was filled out on two or more buildings when those buildings were considered more important as a group. In such a case there is a single evaluation for the card. A photograph was taken for each card.

All of the completed cards, which contain more detailed information than appears in this report and including over 150 which are not in this report, are on file with the City of Santa Cruz.

Historical Information

Following the architectural field survey, each structure was examined for its historical significance based on the very thorough information in the recent guidebook, The Sidewalk Companion to Santa Cruz Architecture, by John Chase. This information was added to the back of each card and served as the basis for the historical evaluation and the historical information that appear in the brief paragraph about each building in the final report.

Evaluation

Each building in the survey was evaluated on a scoring system developed in the Historic Savannah survey book and based on the criteria above. Historical Significance accounts for 30% of the total score, Physical Condition accounts for 20% of the total score, and considerations relating to the design of the building, broken down into Architectural Significance, Importance to Neighborhood, and Desecration of Original Design, account for 50% of the total score. The scoring breakdown, in points, is as follows:

Historical Significance - 30% of total score:

| | |
|-----------|----|
| National | 30 |
| State | 20 |
| Community | 15 |

In most cases, no special historical or cultural significance was indicated, and the score for this item is 0.

Architectural Significance as an Example of its Style - 25% of total score:

| | |
|-------------|----|
| Exceptional | 25 |
| Excellent | 20 |
| Good | 15 |
| Fair | 5 |
| Poor | 0 |

Architectural merit is rated by itself, apart from any other considerations. Generally speaking, structures of "Poor" style were surveyed and appear in this report only when they possess historical or cultural significance. The buildings

are rated on exterior features although a few outstanding interiors are mentioned in the text.

Importance to Neighborhood - 15% of total score:

| | |
|----------|----|
| Great | 15 |
| Moderate | 10 |
| Minor | 0 |

This rating considers each structure in relation to its immediate environment. A building of only "Fair" architectural importance may, by virtue of its size, scale, materials, or other qualities, constitute a very important element in the fabric of a street or neighborhood. Such a building would be rated as of "Great" importance to the neighborhood. Another building may be of "Exceptional" architectural importance, but be so hidden by trees or otherwise obscured by its site that it is only of "Minor" importance. The majority of buildings in this report were considered to be of "Moderate" environmental importance.

Desecration of Original Design - 10% of total score:

| | |
|----------------|----|
| None or Little | 10 |
| Moderate | 5 |
| Considerable | 0 |

Structures with minor and/or compatible alterations were rated "None or Little." "Moderate" alterations are inappropriate but not irreversible, such as exterior metal fire escapes on a Victorian house.

"Considerable" alterations are extensive or permanent changes to the original design that destroy its architectural interest.

Physical Condition - 20% of total score:

Structures

| | |
|------|----|
| Good | 10 |
| Fair | 5 |
| Poor | 0 |

Grounds

| | |
|------|-----|
| Good | 5 |
| Fair | 2.5 |
| Poor | 0 |

Neighborhoods

| | |
|------|-----|
| Good | 5 |
| Fair | 2.5 |
| Poor | 0 |

"Good" structural condition means the building appears to be sound and in need of no more serious maintenance than painting or restoration of non-structural or ornamental details. "Fair" condition means rotting wood may be visible, the roof may need re-shingling, or a sagging porch may need replacement. "Poor" condition means there are serious structural problems visible from the outside.

The grounds are rated on their physical condition and not on the aesthetic quality or appropriateness of the landscaping. Grounds are rated "Good" if they are well maintained or "Fair" if they lack maintenance. Grounds are usually marked "Poor"

only in the absence of significance or purposeful planting, as in a yard overgrown with weeds, bare, or paved.

The "Neighborhood" in this case refers to the physical condition of the immediate surroundings. The aesthetic or environmental relationship of a building to its surroundings is evaluated above under "Importance to Neighborhood." Here, a modern house next to a Victorian may be inappropriate, but if it is well maintained, the neighborhood is "Good." On the other hand, a house may be in a row of compatible houses which are in "Fair" or "Poor" condition and be evaluated accordingly.

Half of the points in this category relate to the structure and half to its environment. The evaluation of physical condition is purely a visual one.

Evaluation Advisors

Once the field survey and preliminary scoring were completed, a panel of three independent evaluators came and reviewed all the cards. The evaluators made notes about the buildings and the analysis of them and discussed the survey with the survey team. Many suggestions of the evaluators are incorporated in this final report.

Rating the Scores

After each card was scored, it received one of these four ratings:

| | |
|-------------|--------|
| Exceptional | 75-100 |
| Excellent | 60-74 |
| Good | 45-59 |
| Fair | 20-44 |

This report includes all structures with ratings of 45 and above. These are noted as Good, Excellent, or Exceptional. Structures with Fair ratings were included only when a "Fair" or "Poor" physical condition was responsible for the low score. A building cannot be rated Excellent if it has no historical significance unless it is at least "Good" as an example of its architectural style and of "Great" importance to neighborhood. A building cannot be Exceptional unless it rates at least "Community" under Historical Significance, regardless of its architectural value.

The final score distribution resulted in the following breakdown of ratings:

| |
|------------------------|
| 15 Fair, or 5% |
| 187 Good, or 58% |
| 75 Excellent, or 24% |
| 40 Exceptional, or 13% |

The scoring system used in this survey is a planning tool. It is most useful as a means of combining judgments about different kinds of values for a single building. The result-

ing composite score is then amenable to comparison with others. However, it is not a precise method of determining the relative values of buildings with nearly equal scores.

It is not a more precise method in large part because the material in question is not subject to such precision. For this reason the ratings that accompany the description of each building in this report are intentionally broad. As a means of arriving at groups of buildings of similar value, this system is a useful tool but it would be a misuse of the system to understand it any other way.

Format

Each structure or site is documented by a photo and the following information:

Address of structure or site - Street address is used (unless the exact numerical address is not visible or known) even when it differs from the address of record.

Architectural style - Formal recognized terms are used (see "Styles" appendix for definitions) when applicable. Such application may show the dominance of one stylistic element over others when a strict style is not expressed in the building's design. In some cases where no recognized term exists a composite style is indicated by a slash or a brief descriptive term is used to describe a

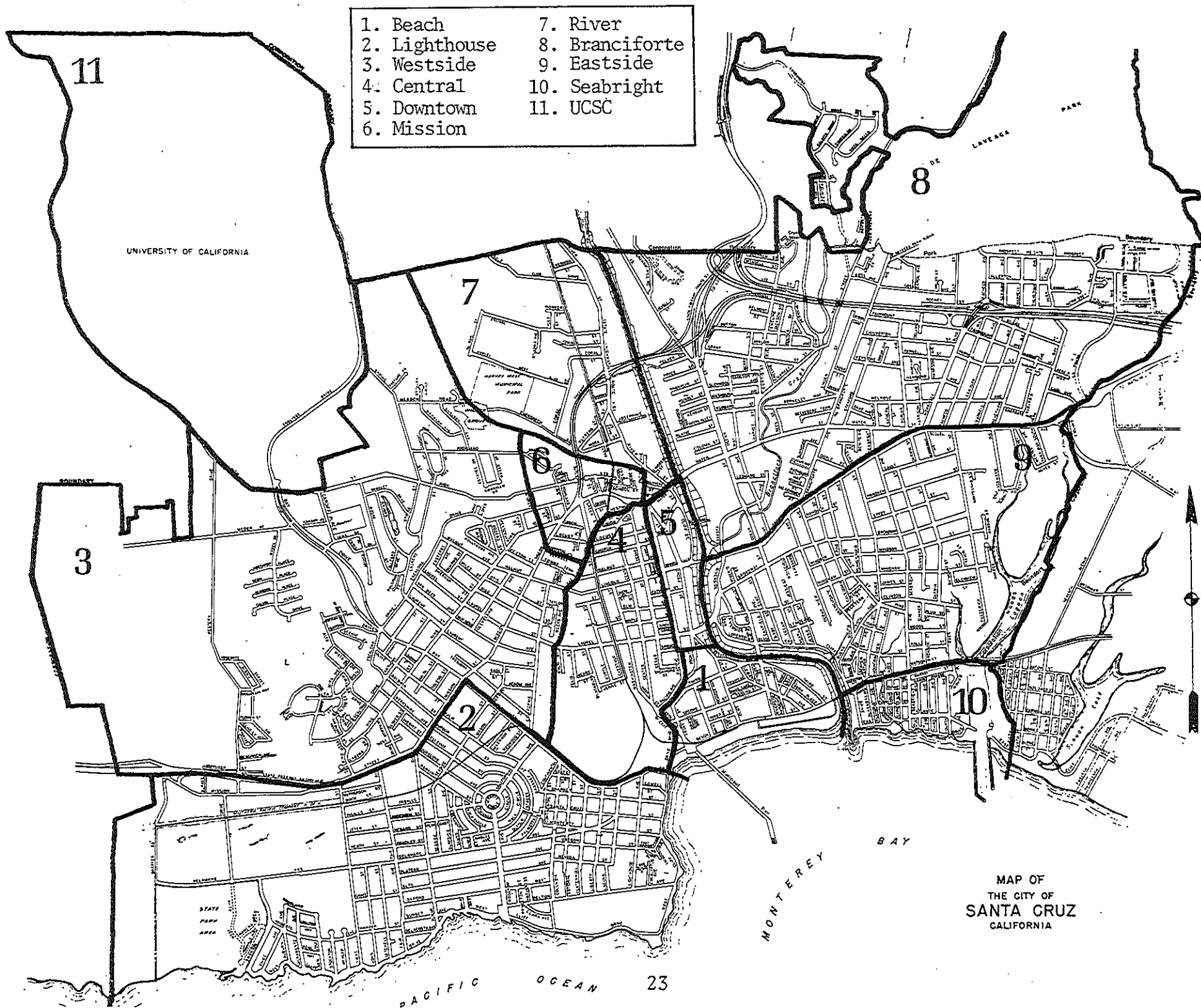
unique situation.

Date of construction, architect - Circa (Ca.) is used to denote approximate date of construction if exact date is unknown. Architect's name appears only when known. The absence of an architect's name on the majority of buildings reflects Santa Cruz's stock of good, builder's houses.

The paragraph accompanying each presentation attempts to summarize the notable environmental, cultural, historical, and architectural significance of the structure.

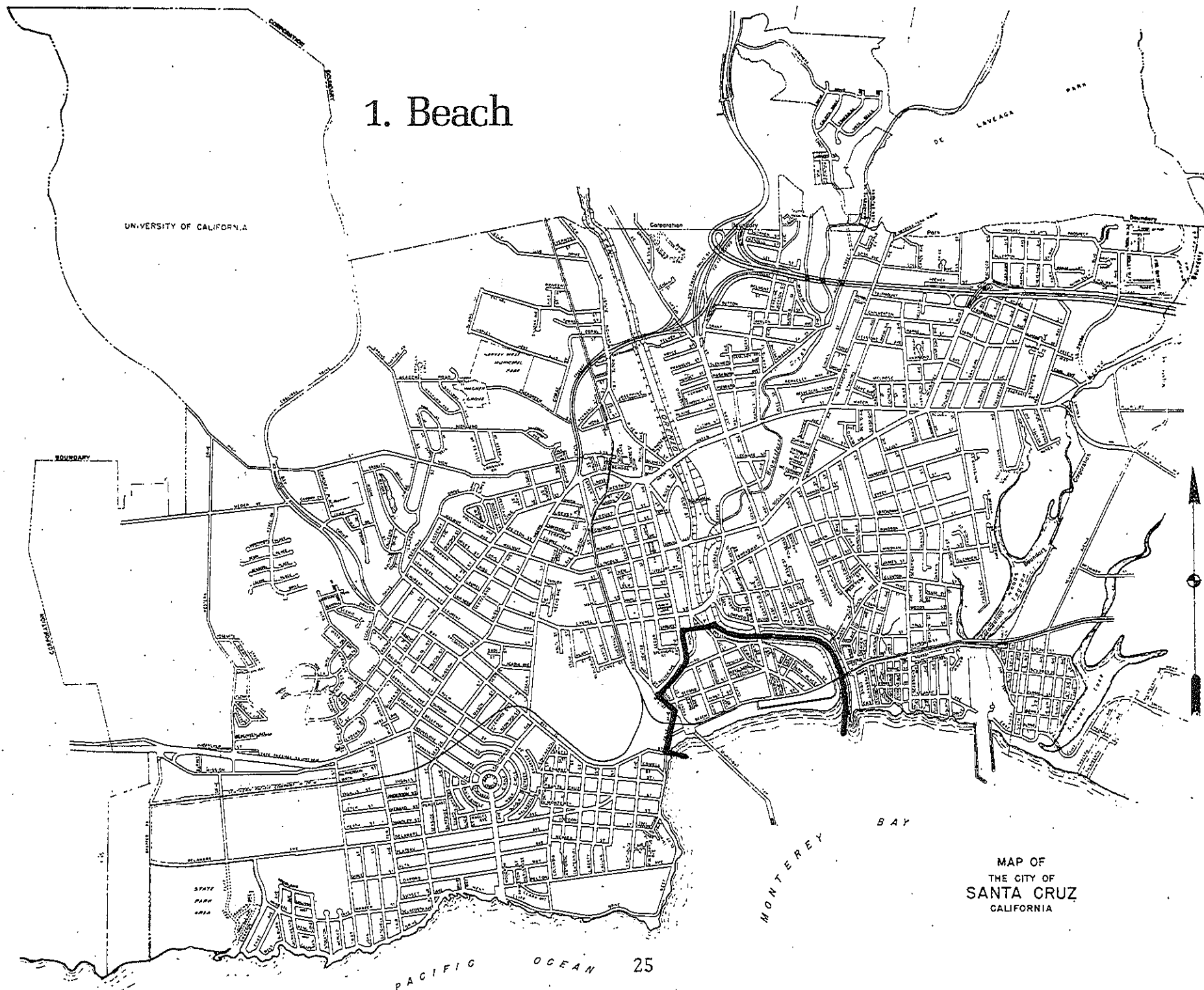
The rating below the paragraph is determined by the scoring evaluation described above.

The survey material is divided into eleven areas of the City outlined on the map on the following page. The areas relate to existing historical, geographical, and planning conditions, and are intended only to facilitate presentation of the material.

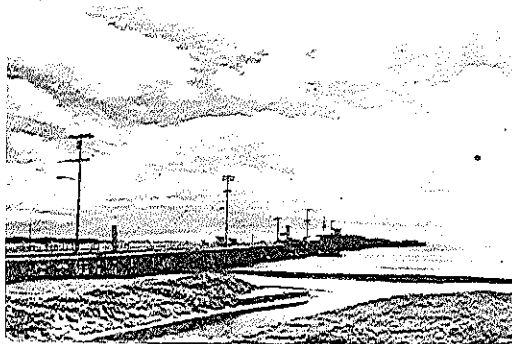


MAP OF
THE CITY OF
SANTA CRUZ
CALIFORNIA

1. Beach



MAP OF
THE CITY OF
SANTA CRUZ
CALIFORNIA



Foot of Washington
Municipal Wharf
1914

A typical ocean pier, originally to accomodate shipping and now largely devoted to restaurants and pleasure fishing.

Excellent



215 Beach
La Bahia Apartments
Spanish Colonial Revival
1926, William C. Hays

The irregular but coherent street facade together with the intimate interior courtyards makes for very successful urban architecture. The original wooden window frames, now replaced by plate glass, added a warmth to the building that was especially important on the long exterior street facade.

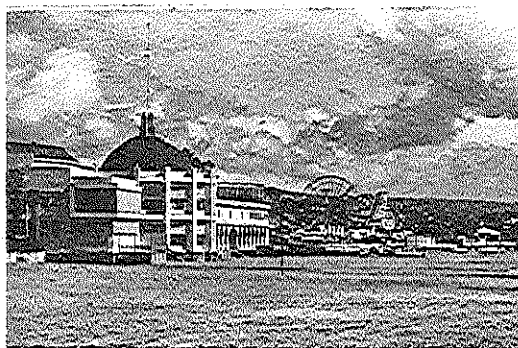
Excellent



Beach & Main
Casa Blanca Hotel Apartments
Mission Revival
1916

Built as a grand Mission Revival house taking maximum advantage of its hillside site overlooking the Beach. The two story main house sits at the top of the site overlooking the lower wings and, with its open loggia, has a view out over the water. The angled wings below create a small patio which was largely filled in when the house was converted to a hotel.

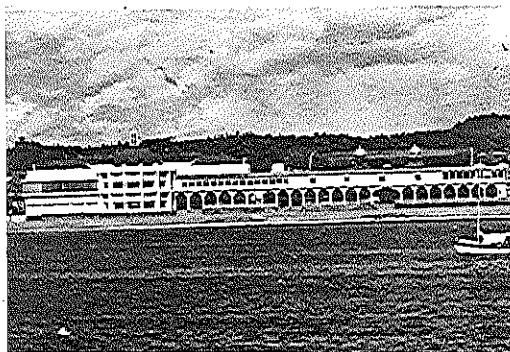
Excellent



Boardwalk
Casino
Moderne
1907; remodeled ca. 1950

The second such building on the site, the Casino was designed to lure important conventions to the City. Despite its unfortunate remodeling the old great dome remains as the anchor of the long composition that includes the Casino and Natatorium. The Casino was originally more Moorish than its Mission Revival neighbor.

Excellent



Boardwalk
Natatorium
Mission Revival
1907; remodeled ca. 1950

Originally one of the principal attractions of the Santa Cruz Beach, the Mission Revival style of the Natatorium was part of California's image at a time when the state was actively promoted across the country as a vacation paradise. Today only the onion domes and the street facade remain of the original design; they carry an important flavor of the old attraction.

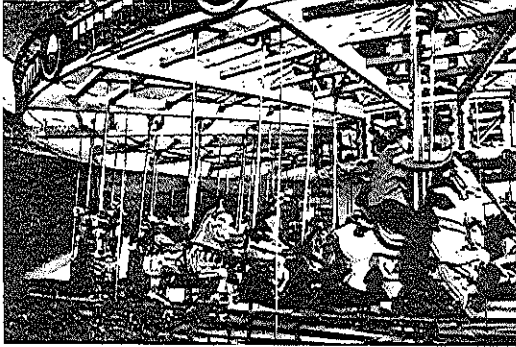
Excellent



Boardwalk
Roller Coaster
1923, Arthur Looff

One of the last and best of the great roller coasters of the early 20th century in the United States. Better than any other symbol, it depicts the attraction of Santa Cruz during that period. The open expression of the wooden construction and the large graceful curves of the track make for a light and beautiful work of engineering.

Exceptional



Boardwalk
Merry-Go-Round
1910-11, Arthur P. Looff

The merry-go-round with its hand carved wooden horses was originally built in Rhode Island and moved long ago to Santa Cruz. Although housed in a modern building the beautifully carved and painted horses, the lights, and the music from an old German organ are still an attraction.

Exceptional



413-417 Second Street
Beach Hill Court
Mission Revival
Ca. 1925

A Mission Revival Bungalow Court with courtyards enlivened by arched entrances with red tiled roofs.

Good



611 Third Street
Rio Vista
Stick- Eastlake
1890, LeBaron R. Olive

A two story Stick-Eastlake mansion with prominent full height bays, an elegantly proportioned entrance porch, and stained glass windows framed in beveled glass panes.

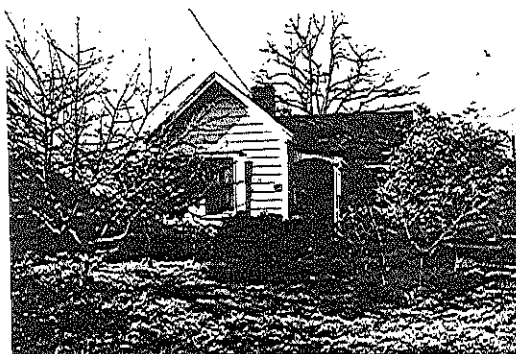
Excellent



714 Third Street
Craftsman Bungalow
Ca. 1925

A late Craftsman Bungalow with a clinker brick base and chimney and multiple shingled gables on knee brace brackets. An unusual feature is the clinker brick base that goes all around the building.

Good



912 Third Street
Vernacular
Ca. 1875

A simple clapboard cottage with split porch columns. It is the last of the summer cottages built by Captain and Mrs. Hardy who had the first boarding house on Beach Hill on the same property.

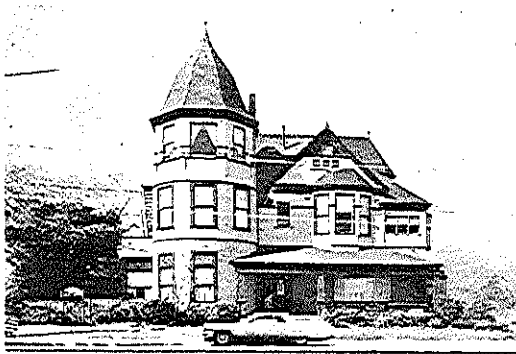
Good



915 Third Street
Green Gables
Tudor Revival
Ca. 1915

A Tudor Revival house with half timbering and small paned casement windows. The spandrels over the entrance arch are decorated with carved relief and "Green Gables" appears over the arch.

Good



924 Third Street
Queen Anne
1891, Thomas J. Welsh

A great, rambling Queen Anne which has an oversized tower with a high pointed roof. The stained glass windows on the sun porch are very fine. The best view of the house is from the flatlands behind it where you can see the carriage house with silo tower.

Exceptional



1005 Third Street
Stick-Eastlake
1887

A very nicely proportioned Stick-Eastlake house with the main floor set between a raised basement and three gables on the roof, and the central entrance porch flanked by angled bays. The pedimented entrance porch on turned columns is reached by a short flight of stairs.

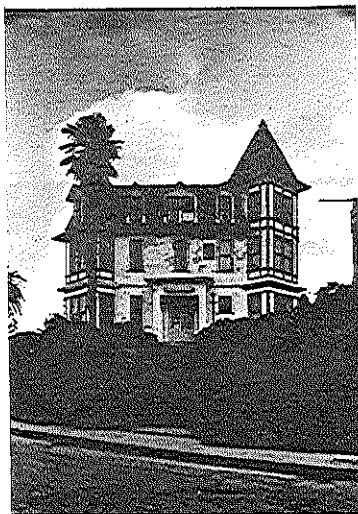
Excellent



1017 Third Street
Victorian English Cottage
Ca. 1900

Neither a true Victorian in style nor a period revival house of the twenties because of its early date, this is an unusual late Victorian house with prominently "English" details: the bell roof over a slanted bay, flat-topped pitched roof, hip dormers, diamond window panes, and a curving entrance porch.

Good



80 Front
Hotel McCray/Sunshine Villa
Stick Chateau
Ca. 1910

Sitting on a bluff like a castle overlooking its realm, this uniquely styled house is the result of several remodelings and additions. The successful combination of the Mansard roof and half timbered square bays on the main house are the predominant stylistic features.

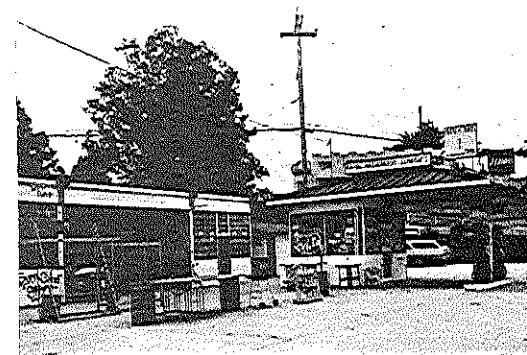
Excellent



206 Washington
Vernacular
Ca. 1920

An unusual vernacular house with a conventional gabled main house and a quarter circle glassed porch oriented toward the beach. The playfulness of the forms is typical of the vernacular architecture of a resort area.

Good



Washington & Pacific
Otto's
Vernacular
Ca. 1918

A "prefab" gas station from the days when thousands of gas stations were shipped in pieces all over the country. The light metal construction and industrial sash were more appropriate to this type of building than the fake masonry of the characteristic contemporary version.

Good



332 Main
Shingle Style
1906

A fine example of the Shingle Style with brown shingled walls under a gambrel roof. There are flared roof pieces over a shed dormer and square and pointed bays. The porch and windows are trimmed in white.

Excellent



311 Main
Queen Anne
Ca. 1885; remodeled in 1897

This large, well designed Queen Anne mansion loses some of its impact due to its mid-block location. The tower with windows under the bell shaped roof is its finest feature. The shingled band that wraps around the base of each two story bay and the balcony over the entrance porch recall the molded forms of East Coast Queen Annes.

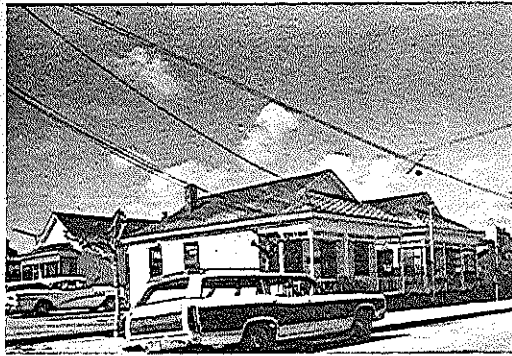
Good



401 Cliff
"Cliffcrest"
Vernacular; classical remodeling
1887; remodeled ca. 1900,
D.A. Damkroeger

A two story vernacular house remodeled about 1900 with carefully detailed classical features, notably the balustrade over the bay window and an open tower on the side. The man who remodeled the house was William Jeter, a statewide figure in the Democratic Party and a leader in the fight to preserve the Henry Cowell State Redwood Park.

Exceptional



201, 203 Riverside Avenue
Vernacular Cottages
Ca. 1900

Together with the Lemke cottages across the street which are almost identical, these cottages are some of the last remaining of a once common building type in the beach front area. Once such cottages filled most of the flatland in this part of town.

Excellent



208, 210 Riverside Avenue
Lemke Cottages
Vernacular Cottages
Ca. 1900

Early summer cottages like those at 201-203 Riverside Avenue.

Good



211 Riverside Avenue
Craftsman Bungalow Court
Ca. 1910

The best of the few remaining simple summer cottages in the main beach front area. Middle class people from San Jose and the central valley once came in droves to spend their summers in cottages like these.

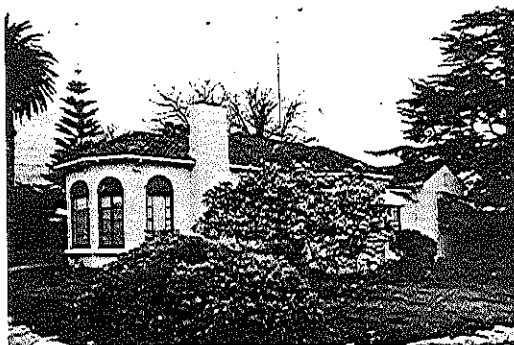
Excellent



417 Cliff
Queen Anne/Colonial Revival
1899, Edward L. Van Cleeck

An essentially Colonial Revival house on its front facade but with Queen Anne details and materials in the shingled second story and the round corner tower with pointed roof. The balanced front facade, with beautifully detailed entrance porch and terrace, rests on a stone foundation.

Excellent



504 Cliff
Mission Revival
Ca. 1928

A good example of the Mission Revival by one of the more prolific builders of the style in Santa Cruz. The red tile hip roof over rounded bays with arched windows is the most interesting feature.

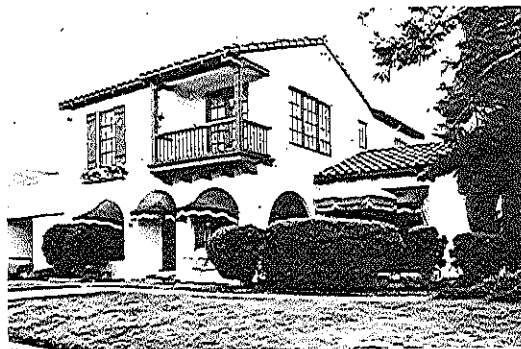
Good



216 Leibrandt
Period Revival Bungalow
Ca. 1920

A small shingled bungalow with a long low sloping roof and a corner turret with a witch's cap. It might be best described as English in derivation. Small scaled, anonymous buildings like this add immeasurably to the character of the beach areas of Santa Cruz.

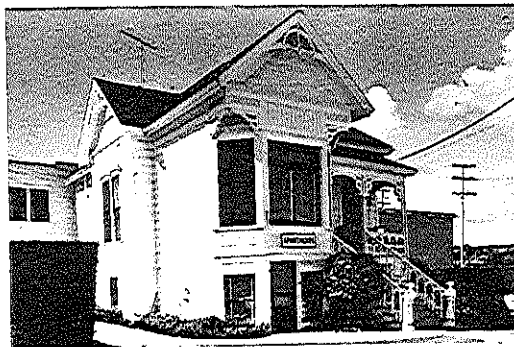
Good



110 Younger Way
Spanish Colonial Revival
Ca. 1925

A builder's version of the Spanish Colonial Revival with a red tile roof and bracketed wooden balcony. Awnings hide the arches which create an arcade on the ground floor.

Good

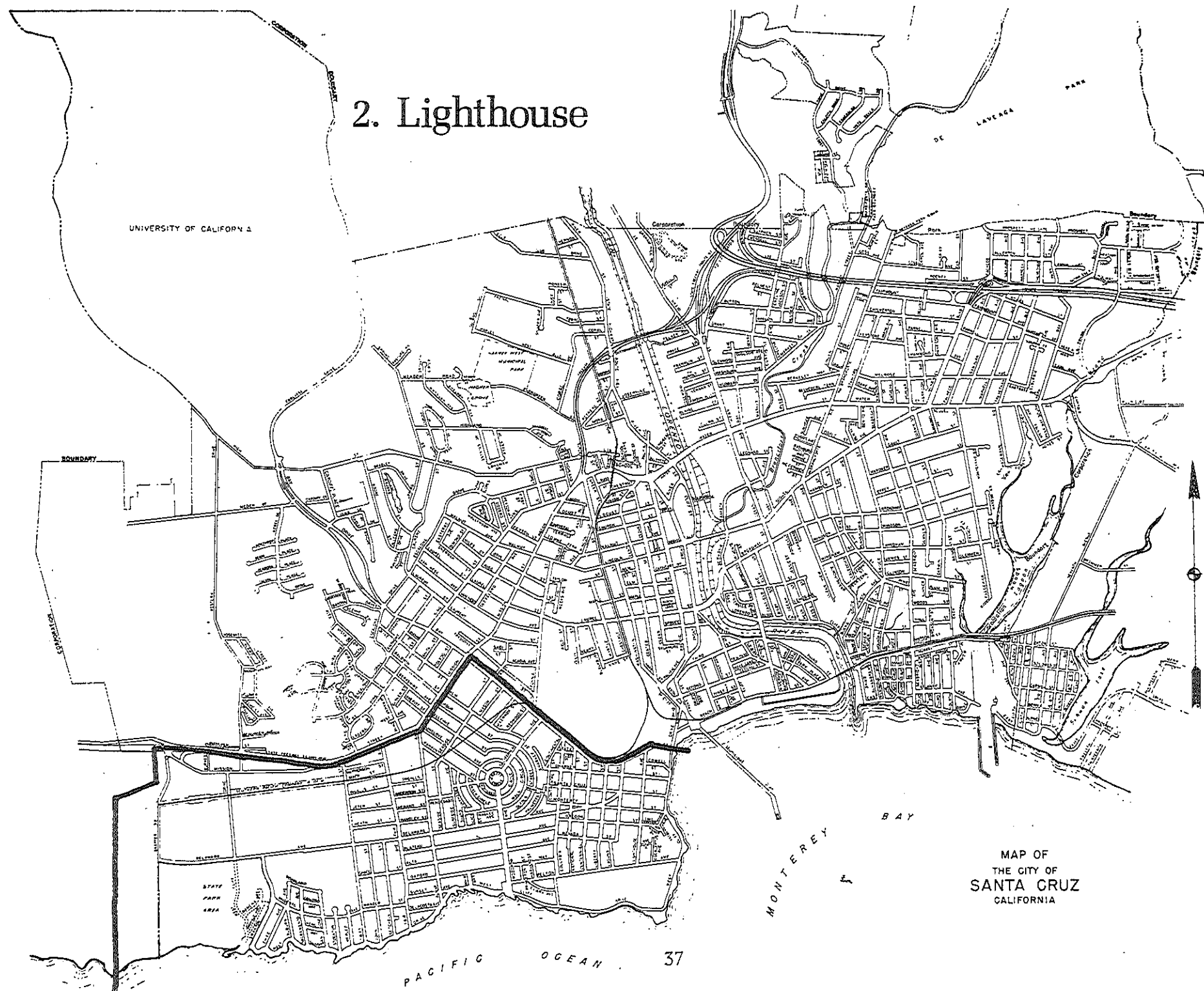


317 Raymond
Eastlake
Ca. 1885

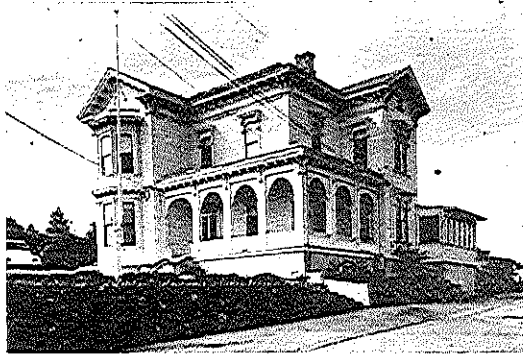
A typical Eastlake house on the characteristic Santa Cruz L-shaped plan with arched porch brackets, and arched and spindled balustrades.

Good

2. Lighthouse



MAP OF
THE CITY OF
SANTA CRUZ
CALIFORNIA



170 West Cliff Drive
Clear View Court
Italianate
1877, John Morrow

A grand Italianate mansion with bracketed cornices, bays, gables and porch. This house was built for Sedgewick Lynch, a prosperous contractor. The most distinctive features of the house are its arcaded porch and lavish interiors.

Excellent



320 Santa Cruz
Epworth-by-the-Sea
Eastlake
1887, Daniel Damkroeger

This house makes maximum use of its beautiful natural setting in a large, well planted lot across from the beach. Generous porches and large gables with bands of windows look out in every direction. The old carriage house and guest cottage complete the picture of the 19th century suburban estate.

Exceptional



314 West Cliff Drive
Mission Revival
Ca. 1907, William H. Weeks

This is a very fine, essentially Mission Revival house with prairie school influences in the horizontality of the masses and roofline, and in many of the details. The quality of materials and workmanship in the details is excellent, notably the tile roof, copper rain spouts, and beveled and leaded glass. The symmetrical, earthbound massing of the main house is reflected in the arched patio wall that similarly steps down from a high center.

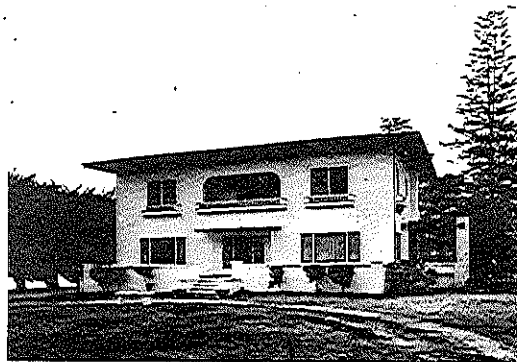
Excellent



544 West Cliff Drive
Rutherglen Terrace
Colonial Revival
1893, Edward L. Van Cleeck

This is a very early example of the Colonial Revival style, built at a time when most Santa Cruz mansions were Queen Annes. The slanted bay window and the rounded corner tower are vestiges of the Queen Anne. The house was built for James McNeil who owned the Santa Cruz Electric Light and Power Works.

Exceptional



560 West Cliff Drive
Mission Revival/Prairie Style
1912, Chester Miller

A successful blend of the Prairie and Mission Revival styles with a shallow hip roof, wide overhanging eaves, an open loggia on the second floor, and a walled terrace. There is a row of mature cypress trees at the property line and the lot faces the beach.

Good



106 Manor Avenue
Mission Revival
Ca. 1928

A stylish house of the well-to-do of the late 1920's. It is Mission Revival in its details; in composition it has a Mediterranean feeling, particularly in the arched windows of the second floor.

Good



523 Lighthouse Avenue
Vernacular
Ca. 1885

The characteristic L-plan Santa Cruz house with a shed porch that is a continuation of the roof plane. This is a very simply ornamented example of the basic type with an addition at the rear. In many cases this same house is dressed up in elaborate details, usually Eastlake.

Good



135 Gharkey
Eastlake
Ca. 1885

An Eastlake house with a lively complex of roof planes with fleur-de-lis gable brackets, turned spindles and balusters on the porch, and a Victorian stake fence.

Excellent



240 Gharkey
Period Bungalow
Ca. 1905

A period revival bungalow with a Japanesque flavor in the flare of the eaves, implied rafters under the eaves, and flared, shingled base.

Good



515 California Avenue
Italianate
Ca. 1875

This Italianate cottage is enhanced by its 20th century pergola and landscaping. The vines over the porte cochere and porch are more typical of the California bungalow.

Good



114 Mason
Eastlake
Ca. 1890

This Eastlake cottage has an unusual corner entrance with a curving porch and scrollwork brackets.

Good



148 Mason
Vernacular
Ca. 1870

A variation on the L-plan vernacular house with a two story steep gabled wing perpendicular to a one story gabled or salt box wing with a columned entrance porch. The stone foundation, slanted bay window, and careful maintenance are the distinguishing features of this house.

Good



1111 Bay Street
Eastlake
Ca. 1904

A late Eastlake cottage with spindled porch arches and a repetition of the arch in an eyelid dormer, gable bracket, and lunette.

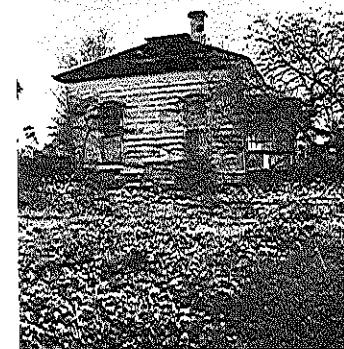
Good



152 Walk Circle
False Front Vernacular
1913

This is a late example of the western false front commercial building with a Mission Revival rather than Italianate parapet, as was usually the case.

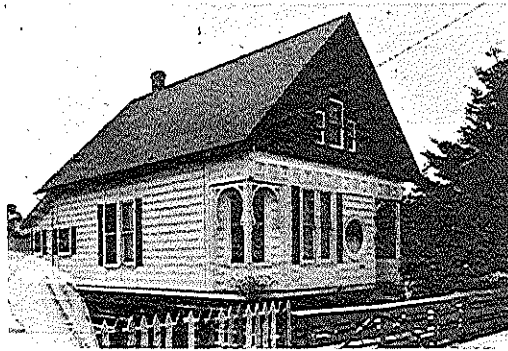
Good



Mission & Burkett
Italianate Cottage
Ca. 1860

This is a typical Italianate farmhouse of the 1860's with its flat-topped hip roof and square plan; additions are telescoped from one side. The simplicity of its plan and detail reflects early farming conditions. The elegance of the design is nevertheless typical. The barns and other outbuildings clustered around the house are an integral part of the setting.

Excellent

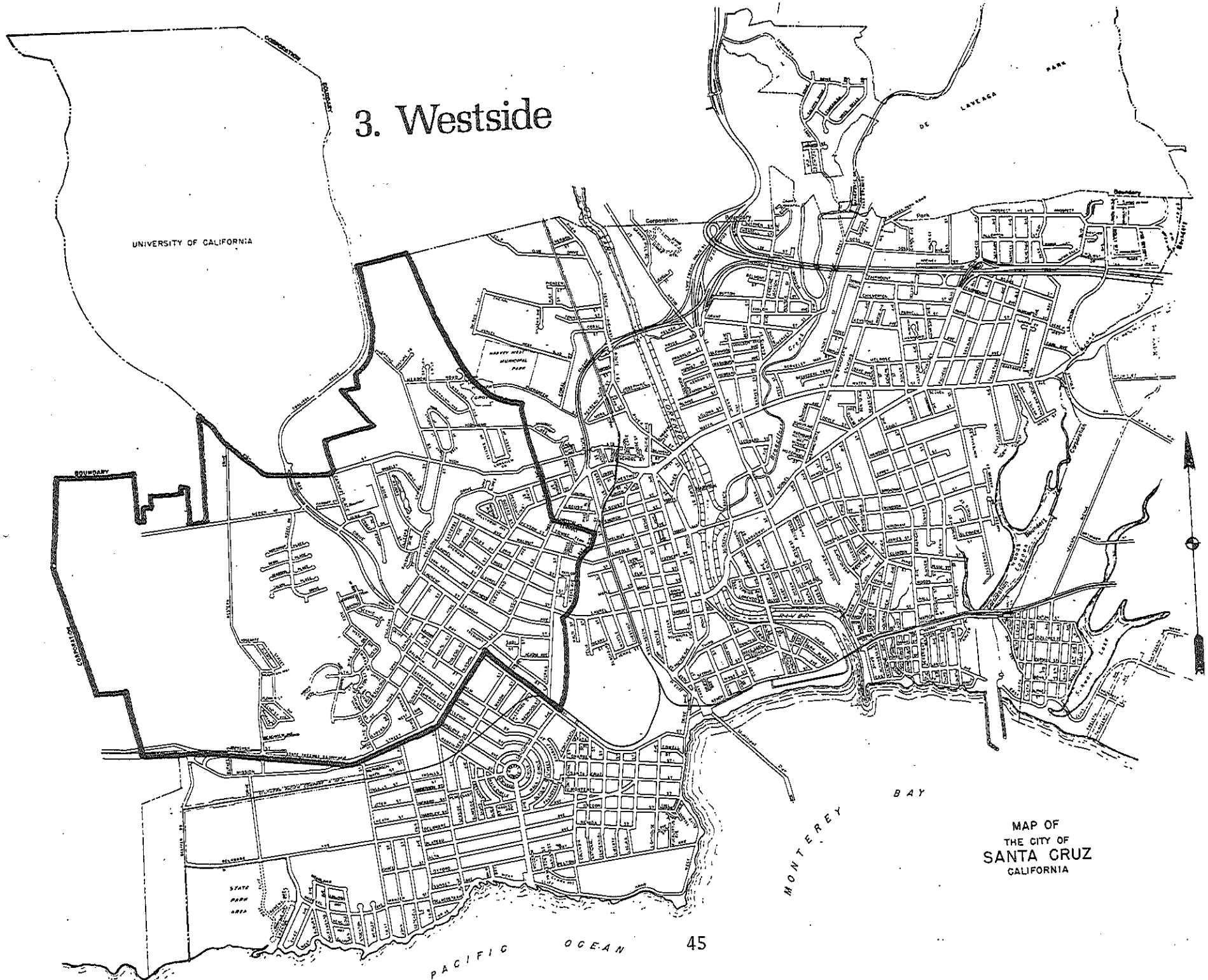


1231 Delaware Avenue
Queen Anne
1891

Vernacular in form, this house has unusual, slightly Queen Anne detail in the round shapes of the ground floor bull's-eye window and brackets, and the patterned shingle work in the gable. The window shutters are an inappropriate addition.

Good

3. Westside

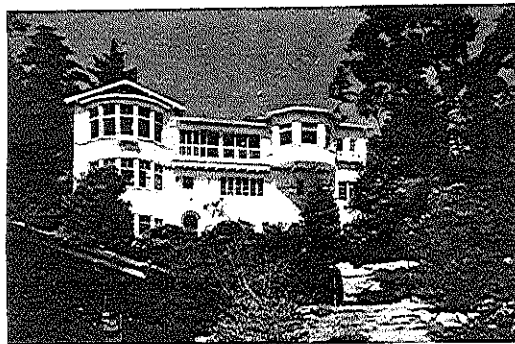




650 Spring
Windy Hill Farm
Tudor Revival
Ca. 1925, Noble Newsom

This very fine Tudor Revival house is designed as if it were a small, rural English cottage inflated to the proportions of a manor house. The picturesque high pitched roof rolls and turns with rustic shingling that simulates thatching.

Excellent



525 High
Spanish Colonial Revival
1922, Brust & Phillips

A Great Lakes summer house by Milwaukee architects, Brust & Phillips. It is nominally Spanish Colonial Revival in style, in deference to its California location. The entrance passes through a modest one story facade behind which the house tumbles down a steep hill and opens three full stories to the view of the bay. Horizontal bands of windows that occupy a large part of the wall area are the most distinctive feature of the house. The windows are grouped in each floor of a full height bowed bay, above and below a cantilevered balcony, and in a cantilevered, angled bay on the third floor.

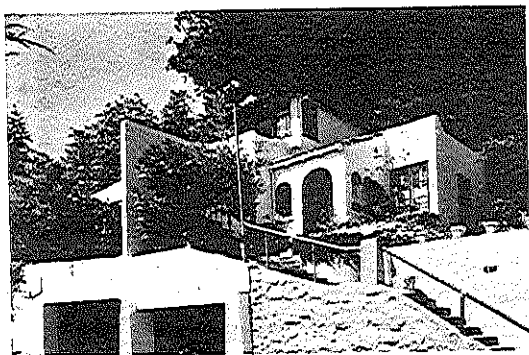
Excellent



660 High
Craftsman
Ca. 1915

An elegantly simple Craftsman house that displays the horizontal massing of forms developed by F.L. Wright and the Greene Bros. The house is beautifully proportioned with a second story rising out of the center of the long, low ground floor. Each floor has a hip roof with overhanging eaves and notched rafter ends. The ground floor roof encloses an open porch at one end. The central slab chimney visually pins the horizontal planes with a vertical gesture. The house was built for C.C. Moore, a businessman who was president of the Panama-Pacific Expo. in S.F. in 1915. The lavish grounds around this house are planted in trees and shrubs from the Exposition.

Exceptional



423 Longview Drive
Mission Revival
Ca. 1925

A Mission Revival house casually arranged to conform to the shape of its hillside location. Stairs climb up the hill, over the garage, to the house which looks out to the Bay.

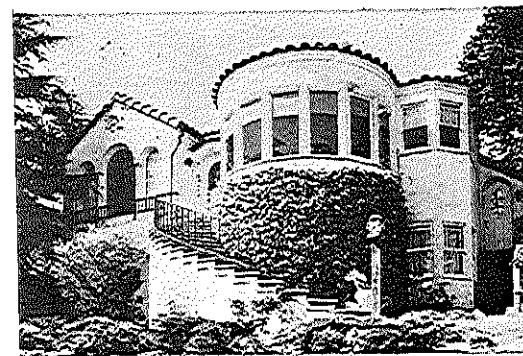
Good



1124 Escalona Drive
Spanish Colonial Revival
Ca. 1925

This is the best of a group of five Spanish Colonial Revival houses on Escalona Drive that altogether comprises a consistently scaled row of buildings with white walls and red tile roofs, linked by a stone retaining wall. This house has a sweeping staircase around a large rounded bay and a large arched window in a gabled, end pavilion. The other houses in the group are at 1114, 1123 (across the street), 1202, and 1206 Escalona.

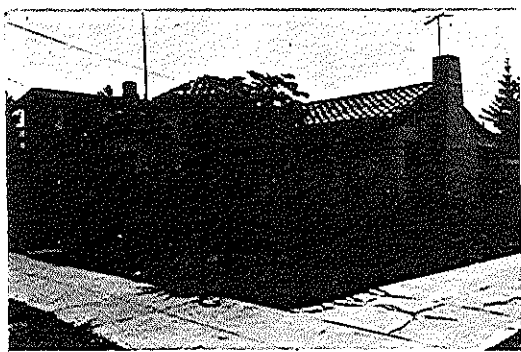
Good



124 Easterby Avenue
Spanish Colonial Revival
Ca. 1925

A Spanish Colonial Revival house with a massive round bay and a curving entrance staircase with tiled steps. There is a triple arched window on spiral columns in the gabled, end pavilion. This house is a larger, better detailed, and better proportioned building than the similarly designed house at 1124 Escalona.

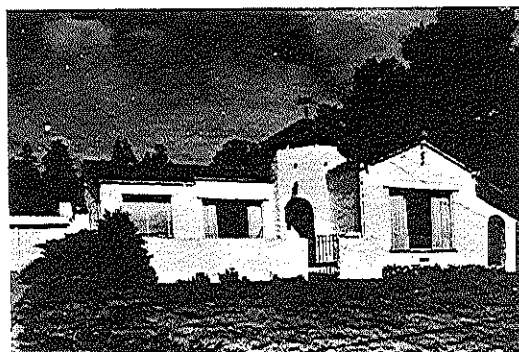
Good



305 King
Mission Revival
Ca. 1920

A small, pleasing Mission Revival house with a round entrance tower and industrial sash windows. The long wing of the house comprises only one room.

Good



408 King
Mission Revival
Ca. 1920

Another nicely proportioned, small Mission Revival house with an entrance tower. The wooden window mullions have been replaced by plate glass.

Good



320 King
Prairie Bungalow
Ca. 1915

A stucco prairie bungalow with flat roofs, an arched entrance porch, and an inlaid tile, Secessionist design in the chimney.

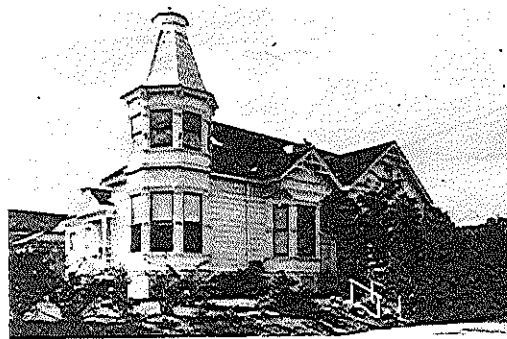
Good



442 King
Mission Revival
Ca. 1925

Originally a very fine Pueblo Revival, the house is less interesting remodeled as a Mission Revival house with painted trim and a tile roof. The compound flaring entrance piers with urns on the wall coping have a Secessionist quality.

Good



1104 King
Stick-Eastlake
Ca. 1890

A neighborhood landmark with its high, mansarded, octagonal tower. This unique design results from additions over the years of disparate stylistic pieces. The tower and a wing with a Colonial Revival porch were the principal additions to the original Eastlake house with its bracketed gables and unusual entrance in the angle of a bay window.

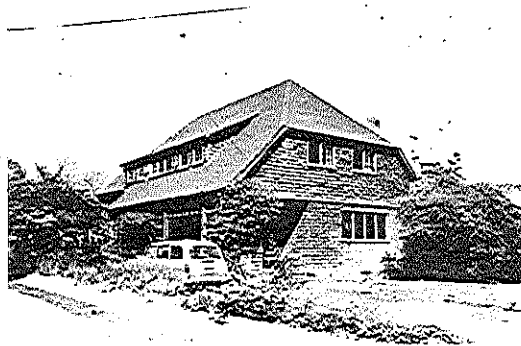
Good



1110 King
Eastlake
Ca. 1890

A typical Eastlake cottage on the L-plan with a spindled porch screen and stick work balustrade, a shingled gable with crossbow bracket, and paneled detail around the bay window.

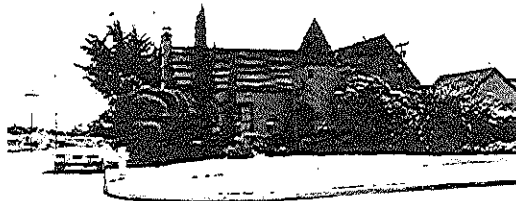
Good



1120 King
Craftsman
Ca. 1919, Walter G. Byrne

A shingled Craftsman house all under one jerkinhead roof. By one of Santa Cruz's best native architects, Walter G. Byrne, for himself. The low eaves and squat appearance of the house recall the origins of the Craftsman style in rural medieval houses.

Excellent



1503 King
Period Revival
Ca. 1928

A Period Revival house like an illustration from Hansel and Gretel. It has an entrance tower with a pointed roof and a stucco chimney with brick highlights. The roof curves around the eaves and is shingled to imitate thatching.

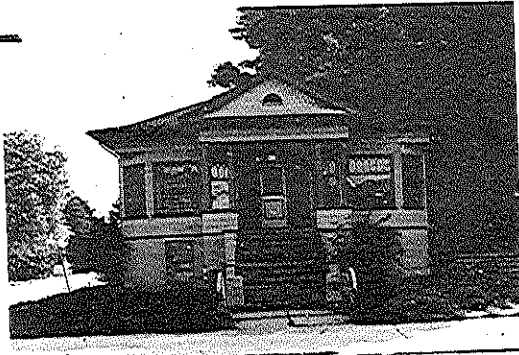
Good



709 Mission
Colonial Revival/Craftsman Bungalow
Ca. 1915

A Colonial Revival house in form, this building has the materials and details of a Craftsman bungalow, notably the stone porch and pergola. There is an elaborate, Art Nouveau stained glass window over the entrance porch.

Good



801 Mission
Colonial Revival
Ca. 1905

A small, symmetrical Colonial Revival cottage with a hip roof, a columned entrance portico, and angled bay windows with wooden mullions in the upper sash.

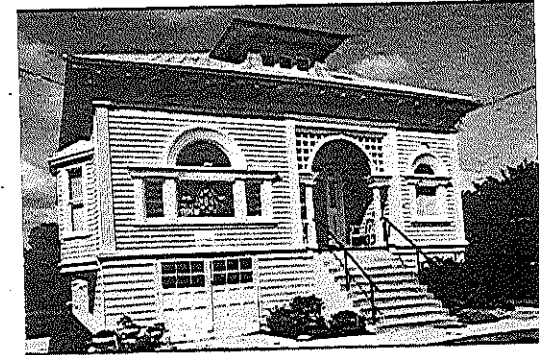
Fair



809 Mission
Gothic Revival
Ca. 1878

A Gothic Revival house on the L-plan with steep gables and a porch with wide low arches and balustrades above and below. The short, wide, small paned windows and the flat topped dormer are unusual in a Gothic Revival house; they may date from after 1900 when the sleeping porch was added.

Good.



914 Mission
Cotters Antiques
Colonial Revival
Ca. 1905

A highly unusual and very striking example of the Colonial Revival style. The asymmetrical front facade consists of an unusually proportioned Palladian window with fluted pilasters and lunette; an entrance vestibule with a lattice work arch on Doric columns, and a square window with fluted pilasters and lunette.

Excellent



922 Mission
Gothic Revival
Ca. 1870

A simple Gothic Revival house on the L-plan with steep gables, tall and narrow double-hung windows, and partially enclosed porches at the front and rear.

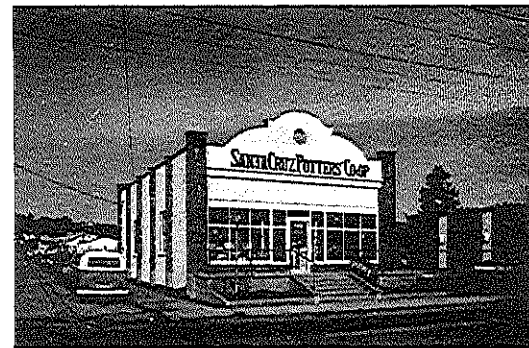
Good



1107 Mission
Craftsman Bungalow
Ca. 1910

An attractive Craftsman bungalow with timbered porch columns and notched capitals supporting the gabled porch roof with flaring eaves. There is a segmental lunette in the gable with diamond mullions.

Good



1642 Mission
Mission Revival
Ca. 1915

A Mission Revival commercial building with square brick piers and a shaped stucco parapet.

Good



133 Towne Terrace
Eastlake
Ca. 1890

A simple Eastlake cottage with a main hip roof, gabled bays, and a shed roof porch. There are arched brackets in the porch and gables. Flash glass borders an etched panel in the bay.

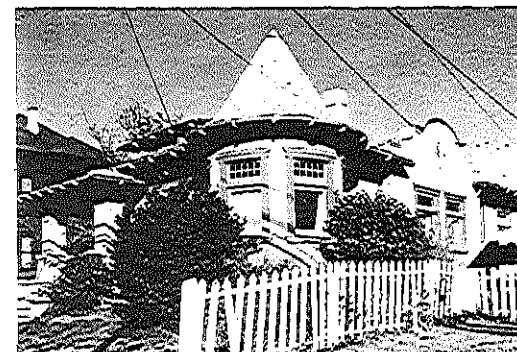
Fair



724 California Street
Eastlake
1886-88

A grand Eastlake mansion with a high corner tower, bracketed square bays, a two-story gabled gallery over the entrance, and a veranda on the ground floor. There are elaborate moldings around the windows, a band of buttons over the ground floor, and a pierced frieze in the veranda. The house was built for Thomas Weeks who made a fortune selling potatoes to gold miners.

Exceptional



716 California Street
Eclectic Bungalow
Ca. 1915

A determinedly eclectic stucco bungalow with a Queen Anne turret, shaped Mission parapet, and exposed rafters under overhanging eaves. A playful contrast to its more serious neighbor at 724 California.

Fair



504 California Street
Craftsman Bungalow
1909

A two story Craftsman bungalow enclosed by the same landscaping and pergola that surrounds its neighbor at 500 California. The gable is carried on large curved brackets, and the shingled porch has a hip roof.

Good



500 California Street
Craftsman Bungalow
1910

A large Craftsman bungalow with fine, stained glass side panels on the entrance porch. The outbuildings and landscaping contribute to the period quality of this house and its neighbor at 504.

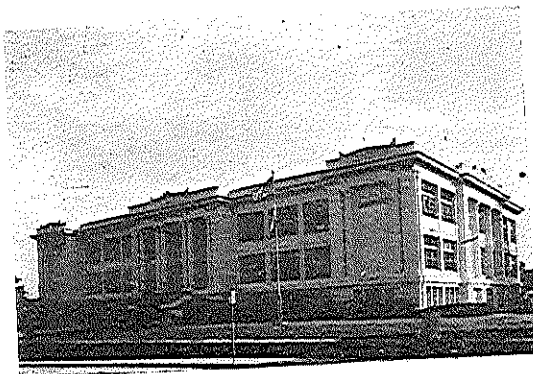
Good



148 Peyton
Regency/Mission Revival
Ca. 1925

A good example of the Regency style modified by the Mission Revival. The side elevation with enclosed pergola is particularly pleasant, despite the metal awnings.

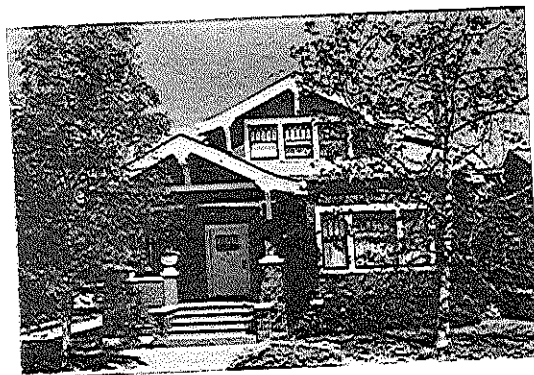
Good



415 Walnut Avenue
Santa Cruz High School
Beaux Arts
Ca. 1912, William Weeks

A handsome Beaux Arts high school with paired columns in the central pavilion, carved stone figures over the doorway and in the parapet, and antefixae over each pavilion. The staircase that seems to spill out of the building provides a suitably elegant entrance to an imposing structure.

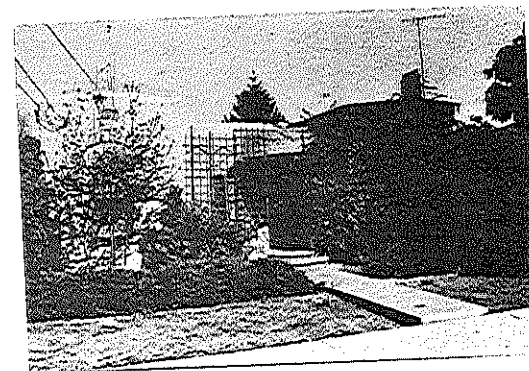
Excellent



618 Walnut Avenue
Craftsman Bungalow
Ca. 1920

There is an oriental quality to this well-proportioned Craftsman bungalow in the flare of the eaves.

Good



838 Walnut Avenue
Pueblo Revival
Ca. 1920

An unusually textured stucco building with an overgrown, stone, driveway arch and a peculiar, raised, arched portal where the garage door would normally be.

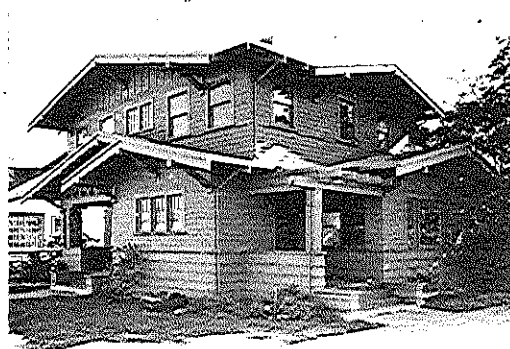
Good



928 Walnut Avenue
Tudor Revival
Ca. 1925

A Tudor Revival house of the 1920's with steep gables and a rustic, shingled roof. The landscaping complements the fairy tale quality of the house.

Good



427 Rigg
Craftsman Bungalow
Ca. 1918

A two story bungalow with multiple gables, a textured facade, and implied timber framing. The best of a group of bungalows at its corner.

Good



1134 Laurel
Craftsman Bungalow
Ca. 1910

A large Craftsman bungalow with knee brace brackets in the gables. The side entrance porch has a pergola and a sleeping porch above.

Good



1226 Laurel
Craftsman Bungalow
Ca. 1922, Collins & Byrne

A simple, but very fine, Craftsman Bungalow with a truncated porch gable on flaring stucco piers. Redwood siding and careful landscaping complement each other and enhance the Craftsman image of the natural house.

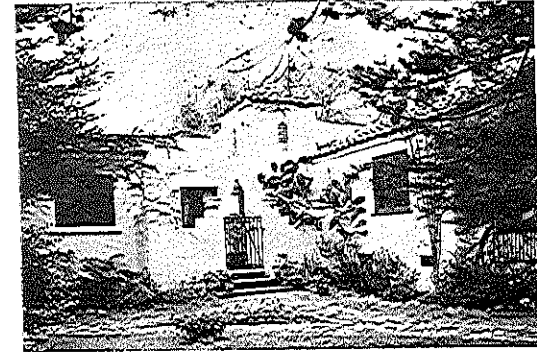
Excellent



1116 Laurent
Tudor Revival
Ca. 1925

A large Tudor Revival house with half-timbering in parts of the upper story. The house is picturesquely designed with an irregular configuration of roof pieces and bays. It is situated in terraced gardens and has a view of the bay.

Excellent



1245 Laurent
Mission Revival
Ca. 1925

This small Mission Revival house is arranged around a patio and surrounded by interesting gardens with wells, bridges, and entrance gates with lions. The house itself is very appealing in its small scale and casual appearance. It has an entrance tower and urns on the patio walls.

Excellent



1512 Bay
Eastlake
Ca. 1880

A simple Eastlake house. Its very appealing quirks are a combination shed/hip porch roof and a flaring, shingled canopy over a square bay. A demonstration of the endless variety achieved by imaginative Victorian builders on the most common house forms.

Good

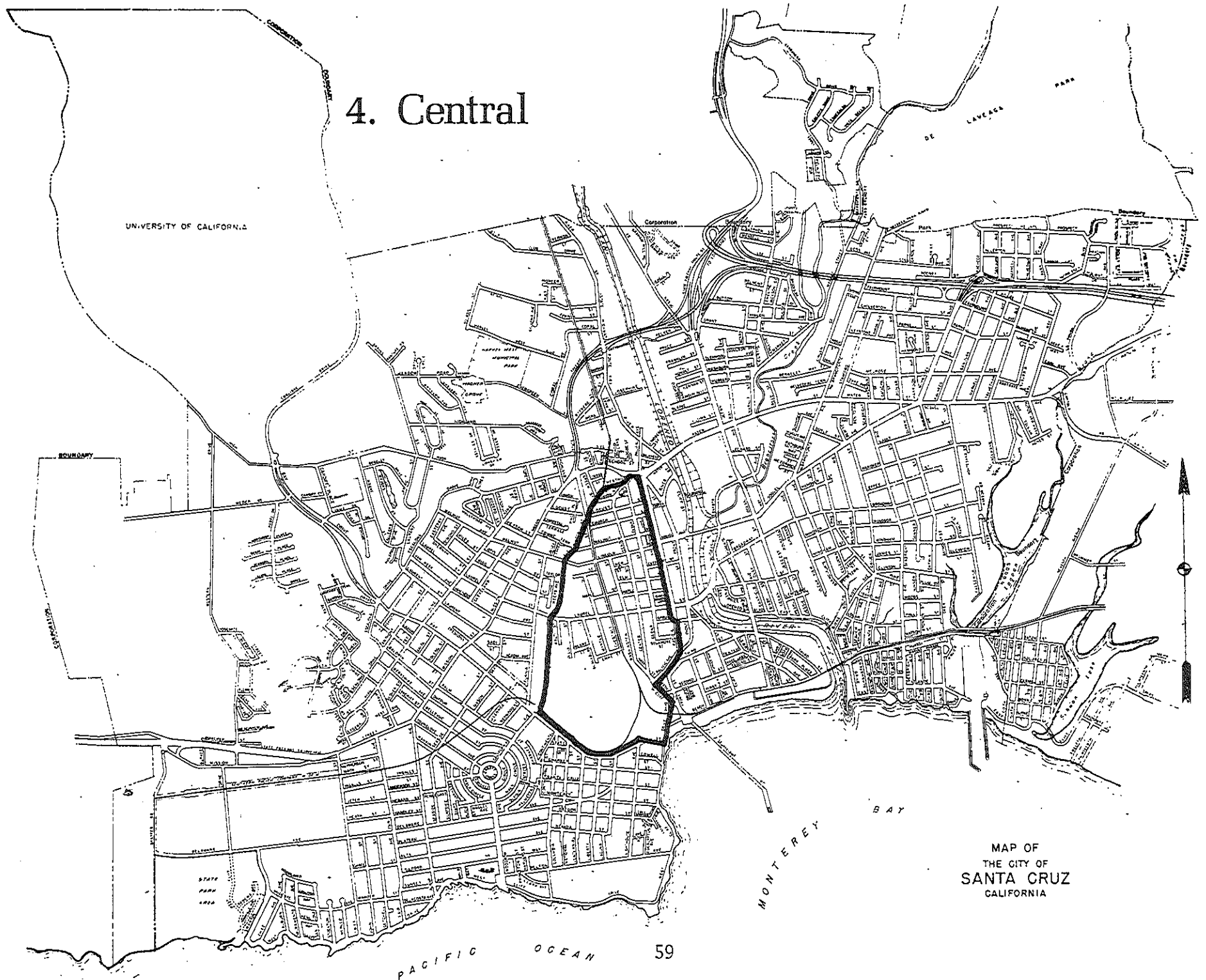


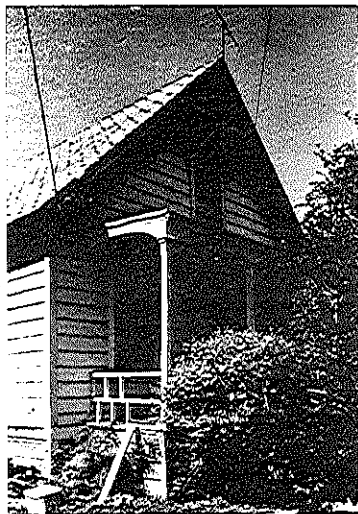
305 Olive
Vernacular
Ca. 1920

A vernacular cottage with a curving, glass, front porch and a hip roof that encloses the house and porch, conforming to the curved shape of the porch. Beneath the small paned glass is a row of abalone inlay in a stucco wall.

Good

4. Central





511 Chestnut
Vernacular
Ca. 1880

A simple vernacular house with a pointed attic ventilator and a sunburst and sawtooth gable bracket.

Good



529 Chestnut
Stick-Eastlake
1888, John H. Williams

A large and elaborate Stick-Eastlake house almost hidden by trees. The front facade is composed of a central two story gabled porch between square and octagonal corner bays. The porch is beautifully proportioned with turned columns, screens, and balustrades. There are two full height bays on the side, and a checkerboard band encircles the house between the first and second floors.

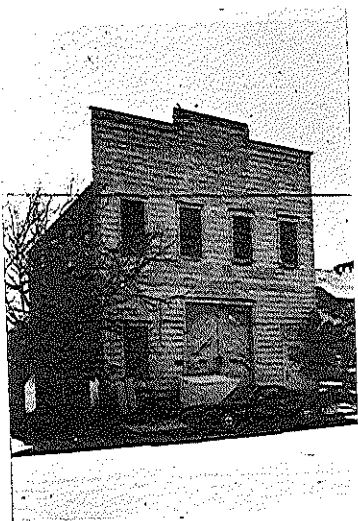
Excellent



734-736 Chestnut
Stick-Eastlake
Ca. 1885

A Stick-Eastlake house with an interesting roof configuration consisting of gables and gabled bays around a hip center with a raised hip crown. The house was recently moved here and remodeled with a stuccoed raised basement, a new staircase, and landscaping.

Good



738 Chestnut
Enterprise Iron Works
Vernacular
Ca. 1880

An example of a typical industrial building of the late 19th century, elegant in its stepped false front, fenestration, and original herringbone double door.

Excellent



123 Washington
The Depot
Eastlake
1893

The remodeled railroad station with a brick addition and planter walls, new stained glass, a box car, and a paint job that highlights details in a way that the old Southern Pacific never did.. Although the clear articulation of form, which was a hallmark of the railroads' building, has also been obscured through alterations, it retains its roof line and many original Eastlake details.

Excellent



125 Washington
Mission
Ca. 1910

The old Southern Pacific freight depot is a very simply designed building with a hip roof and four large arched portals pierced into the stucco wall. The building has been remodeled for retail use.

Good



342 Washington
Stick-Eastlake
Ca. 1885

A builder's Eastlake house with a hip roof and intricate scrollwork in the gable decorations. An angled bay window on the ground floor has a squeezed pediment and a pent roof. There is a paneled frieze over the entrance porch and lattice work basement screening.

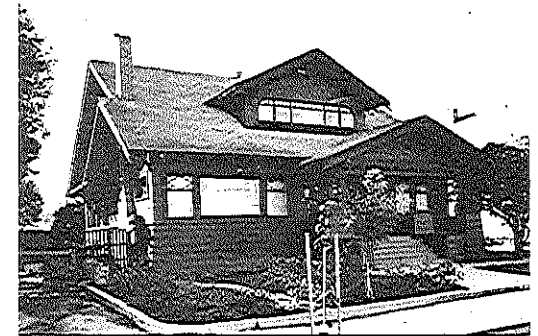
Good



525 Washington
Colonial Revival
Ca. 1900

A playful version of the Colonial Revival with a flaring hip roof, a corner turret with a witch's cap, and a columned entrance portico with a spindled sunburst in the pediment.

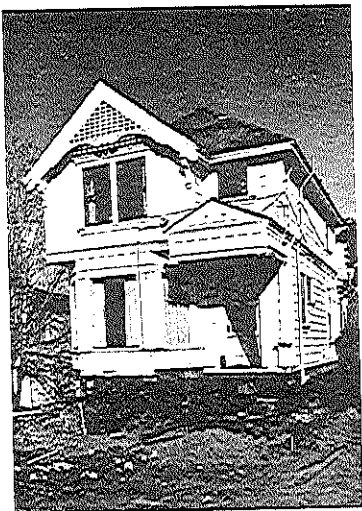
Fair



615 Washington
Craftsman Bungalow
Ca. 1918

A fine Craftsman bungalow with a flaring base of banded shingles, a pedimented entrance porch with timber posts and exposed rafters, and a nicely proportioned gabled dormer. The dormer window with rounded corners appears in other Santa Cruz Craftsman bungalows, including the house at 134 Green Street. It is probably the mark of the same designer.

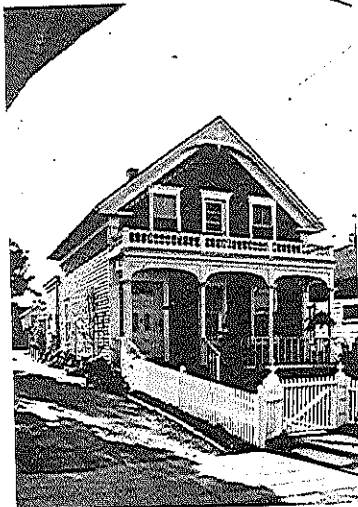
Excellent



616 Washington
Eastlake
Ca. 1890

Just moved from 214 Lincoln, this Eastlake house is being restored. It has several unusual features including the lattice work with scroll brackets in the gable and a paneled bay window surround. The pediment of the entrance portico has a paneled frieze and raised floral relief.

Good



619 Washington
Greek Revival
Ca. 1870

A basically Greek Revival house with a split pedimented gable, classically framed windows and doors, and a porch topped by a turned balustrade. There is an incised panel in the gable which is not a Greek Revival detail, but which represents the intermingling of stylistic elements by 19th century builders in a way that was often pleasing even when it was "wrong." This gable decoration was probably added in the 1880's when the adjacent house was built at 621 Washington with an identical detail.

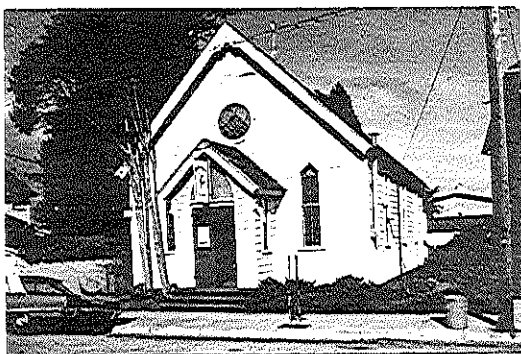
Excellent



621 Washington
Eastlake Cottage
Ca. 1880

A tiny gabled house with a few well designed Eastlake details including the gable decoration, window surrounds, and hip roofed porch on bracketed square posts.

Good



708 Washington
Ruth's Dance Studio
Gothic Revival
1884

Originally the German Methodist Church, this simply designed slightly Gothic Revival structure is presently being used as a dance studio. Tall narrow, double hung windows have pointed arches. There is a lancet transom over the door and a quatrefoil window in the gable.

Good



152 Center
Smart Motel
Greek Revival
Ca. 1854

An early, almost unaltered Greek Revival house built for Judge William Blackburn, at various times alcalde and Justice of the Peace of Santa Cruz. The house has a split pedimented gable on flat corner pilasters, classically framed windows and door, and a porch on square posts with balustrade above.

Exceptional



419 Center
Greek Revival
Ca. 1860

An early Greek Revival house that was once at the center of a small farm owned by John Dreher which filled the area between Lincoln and Laurel, Center and Washington. Unlike most houses of the style, the entrance is on the side. The entrance porch rests on split columns and has a balustrade above and below. There is a Victorian iron fence around the yard.

Good



532 Center
Calvary Episcopal Church
Gothic Revival
1864-65, Joseph Boston

The oldest church building in Santa Cruz. It is in the Gothic Revival style with wooden buttresses and lancet stained glass windows. The interior is especially fine with its white walls, open redwood trusses, and furnishings.

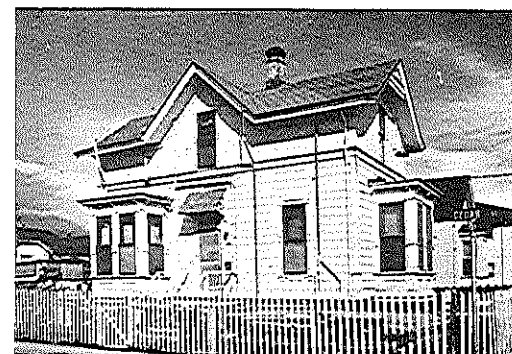
Exceptional



126 Cedar
Gothic Revival/Italianate
Ca. 1870

Originally Gothic Revival in form with a central gable on the long facade; it has Italianate details such as the bracketed cornices and slanted bay windows. This house is presently disfigured by the addition of a room over the entrance porch.

Fair



204 Cedar
Eastlake
1885

A builder's Eastlake house with irregularly placed square bays and flash glass in the upper sash of each window. Screens on the windows, and plumbing and drain pipes on the main facade detract from the otherwise original appearance of the house.

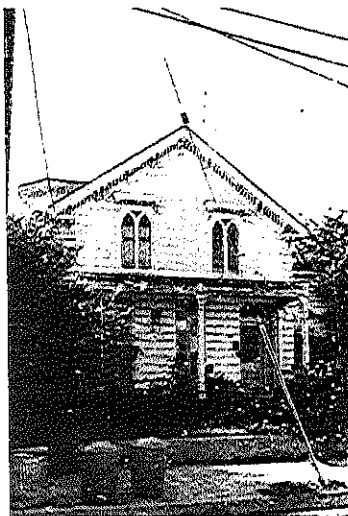
Fair



310 Cedar
Gothic Revival
Ca. 1870

A small Gothic Revival cottage on the L-plan with steep gables, a rusticated wood facade, a slanted bay window with a balustrade above, and a flat topped entrance porch. There are crenelated moldings on the porch pedestals and posts.

Good



411 Cedar
Gothic Revival
Ca. 1865

A successful fusion of Greek Revival, Italianate, and Gothic Revival elements. The split pedimented gable on the main facade with two windows in the second floor and three openings on the porch is characteristically Greek Revival, and the projecting bracketed lintels and quoins are Italianate. These features are blended, however, with a mixture of brackets and dentils in the pediment and lintels, window mullions, porch and two story octagonal side tower that makes the whole composition distinctly Gothic Revival.

Excellent



418 Cedar
Stick-Eastlake
Ca. 1890

Originally a single family residence, this building has been used as a place of business for many years. Although it has recently been restored, the "Dr. Miller's" signs are very old. The building has angled bays with pedimented gables and a shed roof over a curving porch with a spindled screen.

Good



611-613 Pacific Avenue
Italianate
Ca. 1875

A small, nicely proportioned flat front Italianate with a stepped false front over a bracketed cornice, a pair of windows under a single lintel, and an entrance porch with a shed roof.

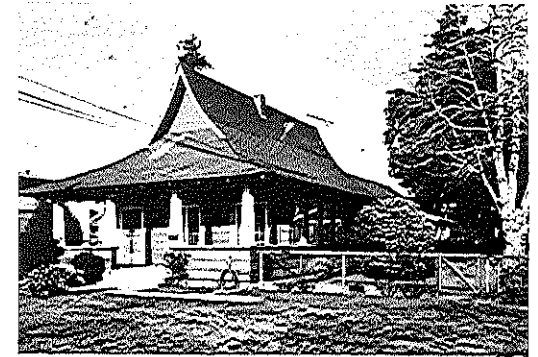
Good



615 Pacific Avenue
Stick-Eastlake
1885

A two story Stick-Eastlake in the design of a San Francisco row house. It is a long narrow building with a side bay designed to admit light into the center of the building, even while the building is abutted on both sides by adjacent row houses. This house has a two story square bay with an overhanging gable.

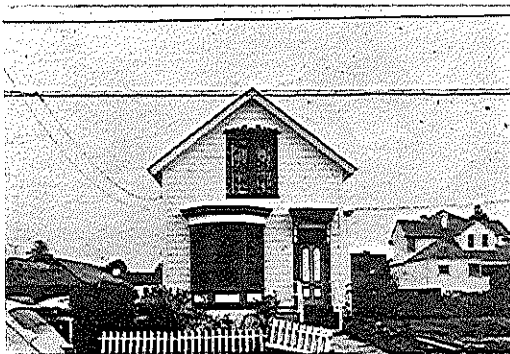
Fair



208 Blackburn
Bungalow
1920

An unusual bungalow with steeply pitched, flaring roof planes, a porch on square posts, and recessed windows with beveled frames. Reminiscent of a medieval Japanese farmhouse with a thatched roof.

Good



219 Union
Vernacular
Ca. 1878

A simple vernacular city house with a slanted bay window and bracketed entrance canopy. The composition of the bay window, door, and pair of windows with scrollwork upstairs is very pleasing.

Good



225 Union
Queen Anne
Ca. 1895

A nicely proportioned but simply detailed Queen Anne house with shingled porch arches and a shingled curving terrace wall.

Good



314 Locust
Colonial Revival
Ca. 1910

A two story house with a Colonial Revival front and a much older rear. The main facade has a shingled upper floor and a cutaway segmented arch in the gable with a sunburst panel. There is an arched entrance vestibule and a tripartite window composition in the ground floor. The house has been converted to office use.

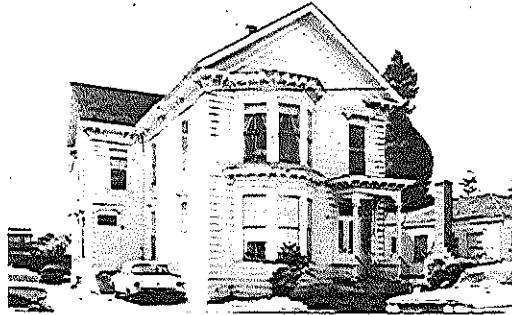
Good



326 Locust
Stick-Eastlake
Ca. 1888, John H. Williams

A two story Stick-Eastlake with strap-like window framing, a handsome pedimented entrance portico on turned columns, and a square bay.

Good



333 Locust
Italianate
Ca. 1875

An excellent example of an Italianate house with a split pedimented gable, a two story slanted bay window, flat-topped entrance porch, and projecting lintels. The cornices are bracketed and there are quoins at the corners.

Excellent



346 Church
Stick-Eastlake
1877, C.W. Davis; remodeled 1974,
City Parks and Recreation Dept.

An interesting Stick-Eastlake house with an irregular plan and an Italianate cornice. There are two-story square bays with shingled skirts between the floors and shingled, bracketed canopies over the windows. The entrance porch has a shed roof and slots in the screen. The house was originally built as a duplex, and was remodeled in 1974 for City offices.

Good



205, 207 Walnut Avenue
Stick-Eastlake
1884, Emil John

A very fine pair of Stick-Eastlake cottages with square bays and sawtooth gable and porch brackets. There was originally a third house in the group, at the corner.

Excellent



215 Walnut Avenue
Stick-Eastlake
1890, Damkroeger & Saunders

A richly detailed Stick-Eastlake house with attractive gardens and a 19th century iron fence. The house and porch are enclosed for the most part by an irregular hip roof with a jerkinhead on the garden side. A large square bay telescopes from the front of the house. Fluted pilasters flank the windows in the bay and there is a sunburst wagon wheel in the gable. There are spindles in the porch and stair railings, and porch screen and a circle of glass in the double entrance doors. The house was originally built for Fred Hihn.

Exceptional



219 Walnut Avenue
Queen Anne
1895

A Queen Anne house with a banded skin of variously patterned shingles that wraps around the building. It has a corner tower with a pointed roof and an arched entrance porch with a paneled pediment. A corbelled brick chimney protrudes from the top of the main hip roof.

Exceptional



231 Walnut Avenue
Colonial Revival
Ca. 1910

An unusual house in Santa Cruz, but almost identical to many in Sacramento down to the elegantly detailed and distinctive porch balustrades with turned balusters and arched, heavily molded railings. The house has a hip roof with carved rafters under the soffits, and an overhanging square bay over a bow window. There is a swag frieze on the porch beam supported by Ionic columns, and a stained glass window on the porch.

Good



232 Walnut Avenue
Stick-Eastlake
1877; remodeled 1896

This house was built in 1877, remodeled in 1896, and remodeled again with asbestos siding, probably after World War II. The handsomely modeled and proportioned facade of 1896 is still visible. Its most notable features are the rich, wide molded cornices of the pediments and gables. A two story slanted bay has a narrow bracketed square bay on the front facet above the first floor. The classically proportioned entrance porch has been enclosed at the side. Above the porch is a pedimented balcony.

Good



235 Walnut Avenue
Italianate
Ca. 1870

A symmetrically proportioned, flat front Italianate with a squeezed pediment and a bracketed cornice. There is a bull's-eye ventilator under the pediment, a flat topped entrance porch, and flat topped lintels over the windows.

Good



240 Walnut Avenue
Queen Anne
Ca. 1885

Together with 244 Walnut, this house forms a pair of Queen Anne cottages with towers over the entrances and other elaborate details on a simple L-plan. This house has an angled bay window and a shingled gable, with scrollwork hanging from the window lintel and in the top of the gable. The porch has a curved wall with smooth diagonal siding, columns, and a spindled screen. The basement is sheathed in rusticated wood.

Excellent



244 Walnut Avenue
Queen Anne
Ca. 1885

The mirror image of 240 Walnut except for the simplified rectangular porch.

Good



249 Walnut Avenue
Italianate
Ca. 1870

A handsome Italianate with a bracketed cornice, slanted bay windows, and a few Gothic Revival details on the porch and in the window moldings.

Excellent



303 Walnut Avenue
YWCA
Period Revival
Ca. 1928

A Period Revival commercial structure. Designed to look like an early New England post and beam constructed building in which the second floor is shorter than the ground floor. Originally built as a musical instrument shop; it is now the YWCA.

Excellent



304 Walnut Avenue
Queen Anne
Ca. 1890, Edward L. Van Cleeck

A simply designed but imposing Queen Anne with a hip roof and a large round tower with a pointed cap. The ground floor is clad in narrow shiplap siding and the second floor in shingles. The side porch has been glassed in.

Excellent



316 Walnut Avenue
Eastlake
Ca. 1885

A builder's Eastlake house almost identical to 315 Walnut and 342 Washington. The second floor is shingled. The ground floor has an angled bay window under a pent roof and an entrance porch with turned and beveled columns.

Good



317-325 Walnut Avenue
Mission Bungalow Court
Ca. 1930

A nicely landscaped, simply designed Mission Revival bungalow court with a central courtyard. Boxed entrance ways present a varied and interesting street facade.

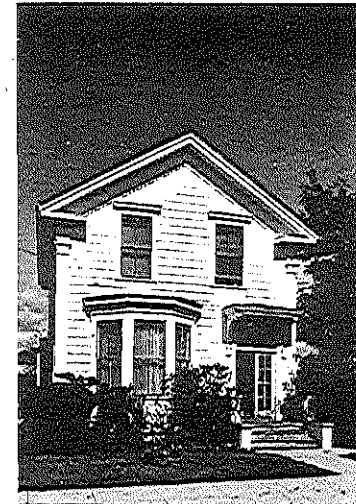
Good



322 Walnut Avenue
Shingle Style
1903

A steeply gabled, shingled house. The carefully designed shed dormer and entrance porch have roof slopes which are distinct, but are related to the whole composition.

Excellent



208 Lincoln
Greek Revival
Ca. 1870

A vernacular mixture of Greek Revival and Italianate having a split pedimented gable and corner pilasters, a slanted bay window, flat topped lintels, and a bracketed entrance canopy. It is a characteristic Santa Cruz design.

Good



807 Laurel
Gothic Revival
Ca. 1870

A fine Gothic Revival house oriented to the side, facing a modern apartment building. The house was moved here in the 1880's and the unadorned side wing appears to have been added. The main wing has a fancy scrollwork bargeboard and an L-shaped porch with scroll brackets and a balustrade above.

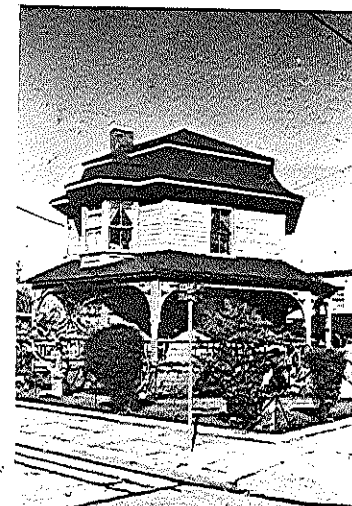
Excellent



314 Spruce
Gothic Revival
Ca. 1870

A simple L-plan house. Gothic Revival detailing in the steep pitch of the gables and the scrollwork that hangs from windows, lintels, and cornices. Other Gothic Revival houses on the same plan are at 310 Cedar and 922 Mission.

Good



130 Sycamore
Mansarded Hexagon
1884

An unusual hexagonal house with a mansard roof. The three sided porch was probably added in the mid 90's.

Good



322 Maple
Italianate
1876

A builder's Italianate with crude but appealing fenestration. There is a bracketed, segmental canopy over the door.

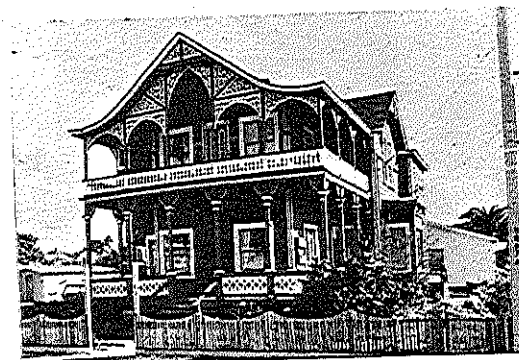
Good



216 Laurel
Gothic Revival/Queen Anne
Ca. 1865; remodeled ca. 1890

A Gothic Revival house with scrollwork bargeboard and a ground floor addition of about 1890. The addition contains square bays with fluted pilasters and flash glass, and a curving porch, all linked by a mansard band.

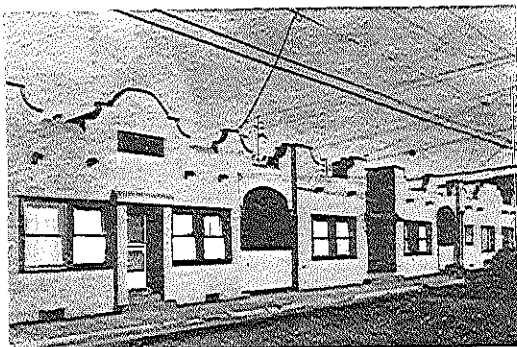
Excellent



319 Laurel
The Four Palms Apartments
Eastlake
Ca. 1890

An extraordinary example of Eastlake design, representative of the very best American work of the period. The front wing of the house itself is a simple box under a flaring gabled roof. A two story gallery is veiled in variously patterned scrollwork, with the most intricate section hanging under the eaves. The pointed arches and the patterns of the scrollwork recall the carved stone screens in Islamic temples. The second story balustrade is classical in silhouette, and the ground floor balustrade is Swiss Chalet.

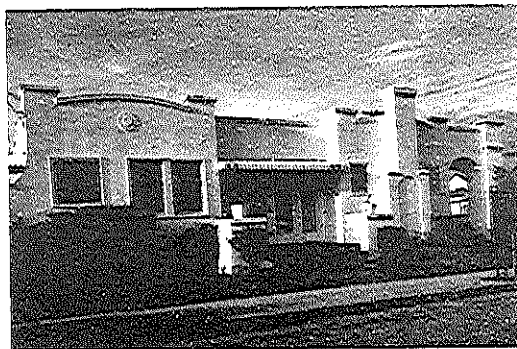
Exceptional



210 Maple
Mission Revival Auto Court
Ca. 1920

A Mission Revival auto court with a shaped parapet and arched drive-way entrances. The auto court was the first popular architectural adaptation of residences to the automobile. Later adaptations have been less successful in hiding the automobile although more efficient in serving its needs. Santa Cruz's position on one of the first paved highways in the state radically changed the tourist patterns here. The auto court was one of the principal accommodations to the automobile traveler.

Good



304 Maple
Mission Revival
Ca. 1910

A Mission Revival house having a shaped parapet with stucco coping. There is an arched entrance porch and a side entrance with flanking pedestals.

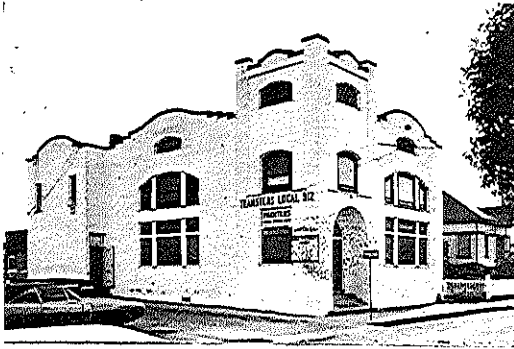
Good



312 Maple
Vernacular
Ca. 1885

A simple, vernacular house on a two story variation of the L-plan, with an angled bay window and scrolled gable decorations. A recent paint job inappropriately highlights details.

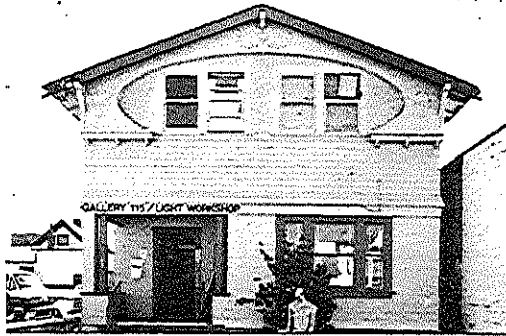
Good



117 Elm
Mission Revival
1912

This union hall was originally built as the Advent Christian Church. It is a small building that appears larger because of the scale of its details, notably the tower, the segmental windows, and parapets.

Good



115 Maple
Vernacular
Ca. 1910

A uniquely styled building with a large oval cutaway under the eaves.

Good



201 Maple
Stick-Eastlake
Ca. 1875; remodeled 1887, Daniel
Damkroeger

The 1887 Stick-Eastlake facade of this house was added to an earlier structure at the rear. It is primarily Stick Style in design with prominent half timbering in the second story. The porch and the sunburst motifs in the entrance bay are Eastlake. The corner bay is square below and angled above with a shingled gable.

Good



330 Lincoln
Italianate
Ca. 1880

Another mixture of Italianate and Greek Revival. This house has a split pedimented gable, an angled bay, and a porch with scroll brackets.

Good



410 Lincoln
Vernacular
Ca. 1860

A small, simple vernacular house with flattened arches on the porch and a slat balustrade. Houses like this were very common in Santa Cruz in the 1850's and 1860's.

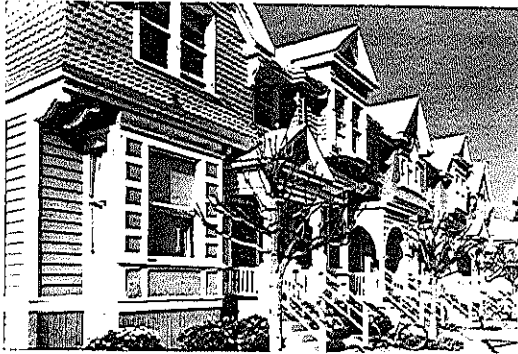
Good



115 New
Vernacular
Ca. 1870

An L-shaped house in which each wing mirrors the other. It is a mixture of Greek Revival and Italianate influences that is ultimately neither. Each wing has a split pedimented gable, corner pilasters and slanted bays, but the character of the building derives from its forms rather than those stylistic details.

Good

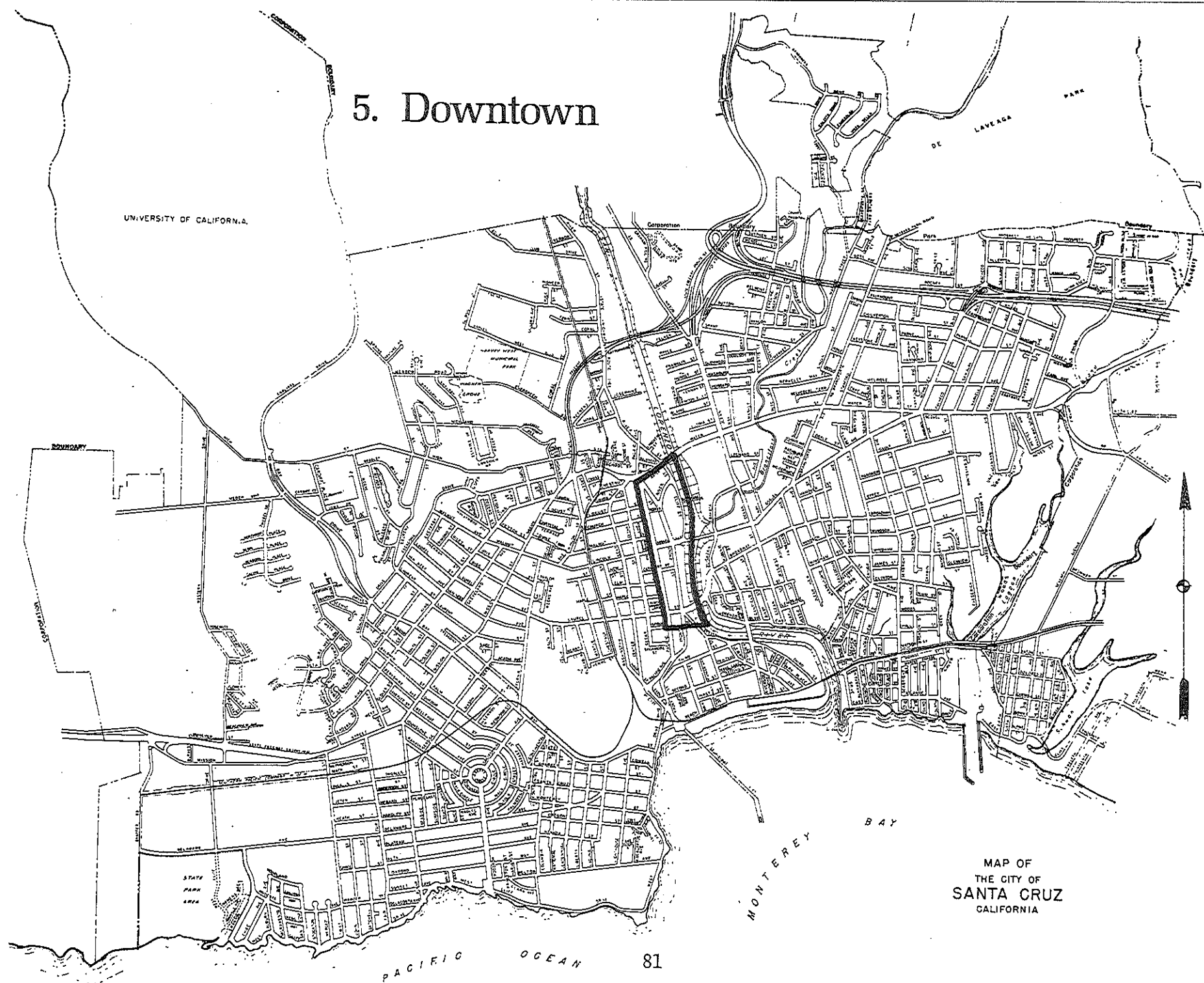


412, 414, 416, 418, 420 Lincoln
Queen Anne
Ca. 1894

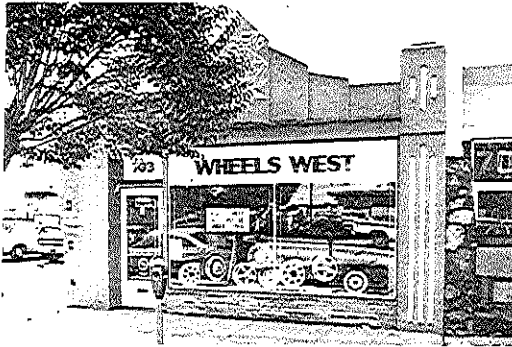
A row of five attached houses, each individually designed yet forming a coherent and harmonious group. This is an exceptionally fine example of a rare building type which is almost non-existent in the West. Even in San Francisco most row-housing is detached. The ground floor is designed with alternating entrance porches and bay windows, and there is a gabled bay over each ground floor bay in the shingled second floor.

Exceptional

5. Downtown



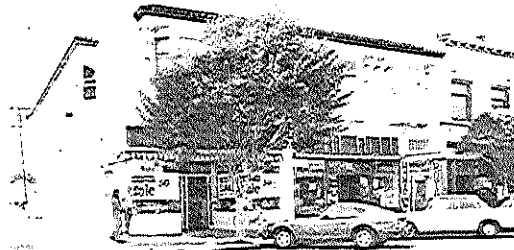
MAP OF
THE CITY OF
SANTA CRUZ
CALIFORNIA



703 Pacific Avenue
Moderne
Ca. 1930

A spirited example of the zigzag moderne with a stepped and pointed parapet and fluted piers.

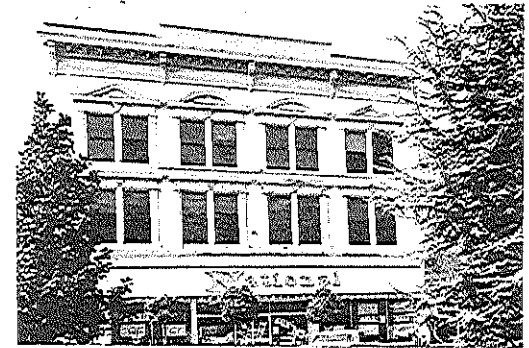
Good



811-813-815 Pacific Avenue
Jonas Block
Mission Revival
Ca. 1925

A good commercial Mission Revival building with corbelled slanted bays and an elaborately bracketed, tiled, pent roof. The ground floor has been remodeled but the hotel marquee and transom windows are intact.

Good



1111 Pacific Avenue
Hotel Metropole
Late Commercial Italianate
Ca. 1908

A late but appealing version of the commercial Italianate with paired windows with projecting lintels and pediments, and a bracketed cornice with a stepped parapet.

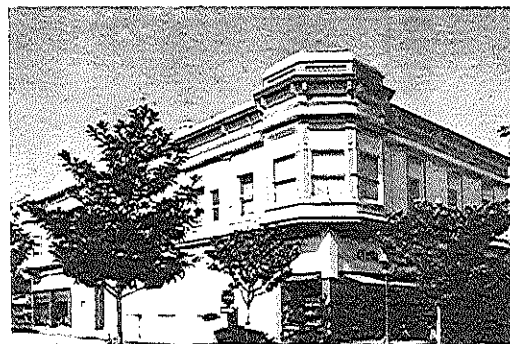
Good



1134 Pacific Avenue
Bank of America
Moderne
1929, Harry A. Minton

A crisply detailed California zig-zag Moderne Bank of America with a red tile roof, grooved pilasters, zigzag frieze and decorative relief panels. Minton designed small Bank of America buildings all over California.

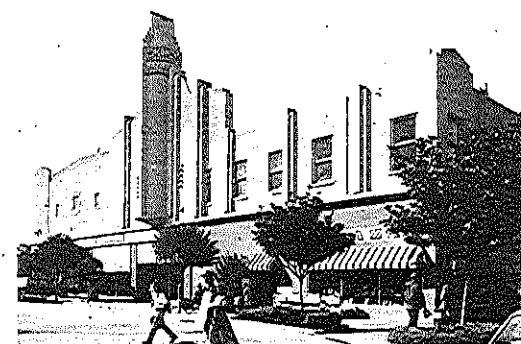
Excellent



1201 Pacific Avenue
Medical-Dental Building
Eastlake
1894, Edward L. Van Cleeck

An unusual Eastlake commercial building with corbelled octagonal corner bays having squat domes. Window surrounds are fluted and pilasters have sunburst capitals.

Excellent



102 Walnut Avenue
New Santa Cruz Theater Building
Moderne
1920, Reid Brothers; remodeled 1938

A moderately successful moderne remodeling of a Beaux Arts theater designed by the Reid Brothers. The central stepped parapet with its round tower, cutout metal designs, and stucco chevron louvers is its outstanding feature.

Fair



1214 Pacific Avenue
Elks Building
Colonial Revival
Ca. 1910, Edward L. Van Cleeck

Together with the Trust Building next door, this building is designed in an unusual but very successful adaptation of the Colonial Revival style to commercial architecture. It features corbelled and bowed bays, swag frieze, and wood trim on a brick wall. As the home of the Elks club, it has played an important role in the community.

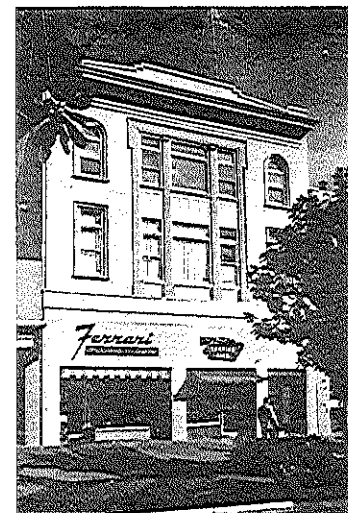
Exceptional



Pacific & Soquel Avenues
Trust Building
Colonial Revival
Ca. 1910, Edward L. Van Cleeck

In the same style as the Elks Building, the Trust Building is architecturally more imposing because of its size and more pleasing proportions. As a larger building on a corner it serves to close the composition along Pacific Avenue, giving greater definition to the block.

Excellent



1220-1222 Pacific Avenue
Masonic Hall Building
Commercial Italianate
1887, Charles W. Davis & John Williams; remodeled 1927, William H. Weeks

Although blandly remodeled from more picturesque origins as a Gothic-Roman castle, the building retains some cultural importance as the home of the Masons.

Fair



1364 Pacific Avenue
P. Neary Building
Richardsonian Romanesque
Ca. 1900

A late example of the Richardsonian Romanesque style with a sandstone well and an arcade on engaged columns. The columns are alternately stone with carved capitals, and cast iron. The swag frieze under the cornice is more commonly found on Queen Anne or Colonial Revival buildings.

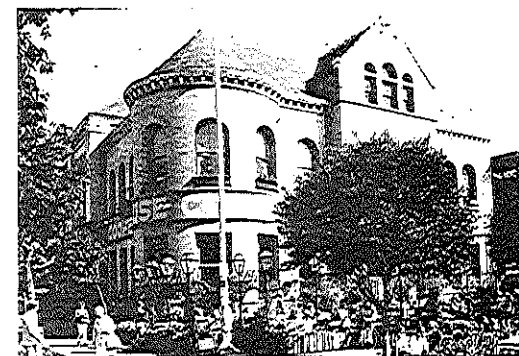
Excellent



1415 Pacific Avenue
Paper Vision
Mission Revival
1868; remodeled ca. 1910

An 1868 brick building remodeled several times, most recently around 1910. At that time the third story was added and the building stuccoed along with its neighbors as a three-building, Mission Revival composition that turns the corner on Locust. The raised corner towers resemble similar buildings by W.H. Weeks in other cities. The adjacent building on Pacific has its original cast iron store front beautifully preserved.

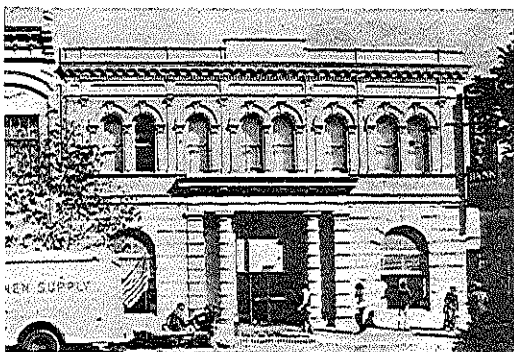
Good



110 Cooper
Cooper House
Richardsonian Romanesque
1894, N.A. Comstock & Thomas Beck;
remodeled 1973

A very good example of Richardsonian Romanesque architecture in a part of the country where this style is unusual. The sandstone base and arches and Sullivan-esque bands and panels together with the distinctive massing of forms are the most notable features. The recent remodeling has carefully preserved the rich interior.

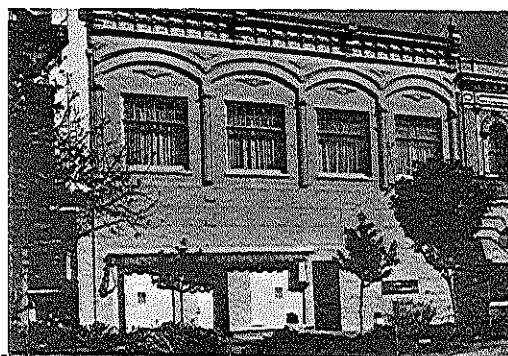
Exceptional



1502 Pacific Avenue
Santa Cruz County National Bank
Renaissance Revival
1894; remodeled 1910, Ward &
Blohme

The Santa Cruz County National Bank was successfully remodeled by the prominent San Francisco architects Ward and Blohme in 1910. The heavy mannered stone work in the base and the finely detailed terra cotta arcade upstairs are its most notable features.

Exceptional



1510 Pacific Avenue
Santa Cruz County National Bank
Annex
Eastlake
1894

Despite its inharmonious ground floor remodeling this building still plays an important role on Pacific Avenue due to its second floor arcade. An unusual example of the Eastlake style which was usually found in wooden houses.

Good



1515 Pacific Avenue
ID Building
Neo-Classical Revival
1910, William H. Weeks

This very handsome bank building, sympathetically remodeled, is constructed of sandstone with finely carved column capitals. The patina of the copper cornice is beautifully set off against the stone. It is a fine example of its style.

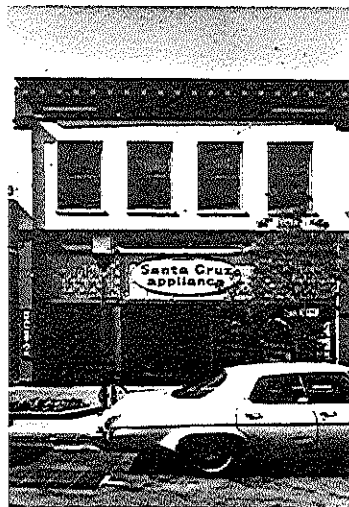
Exceptional



1520 Pacific Avenue
St. George Hotel
Spanish Colonial Revival/Commercial
Italianate
1895; remodeled ca. 1912

The Pacific Avenue side of the St. George was remodeled around 1912 in the Spanish Colonial Revival Style along with the next two buildings to the north. The tile roofed tower is the focal element in the composition. Iron balconies and stucco relief enliven the long facade. Altogether this is one of the most imposing buildings downtown. The interior will be considered separately with the Front Street facade, further on in this chapter.

Excellent



1531 Pacific Avenue
Drenman Building
Vernacular with classical details
Ca. 1910

A simple commercial building with pleasing classical details: a bracketed cornice over a paneled frieze including the name of the building, ionic capitals on brick pilasters, crisply cut window openings, and small paned transom windows over the ground floor store front.

Good



1547 Pacific Avenue
Commercial Italianate
1899

A commercial Italianate building with very nicely detailed bracketed pediments over the windows. The Santa Cruz Public Library was once located on the second floor.

Excellent



850 Front
United States Post Office
Renaissance Revival
1911, O. Wenderoth & J.K. Taylor

A handsome California version of the Renaissance Revival style with its red tile roof, arcaded entrance vestibule, and richly marbled interiors; designed by James Knox Taylor and Oscar Wenderoth. As the Treasury Department's chief architect, Taylor designed important structures for the federal government all over the United States at a time when the government felt a responsibility for the quality of its buildings. This helped promote established styles and raise the level of architectural design in all parts of the country.

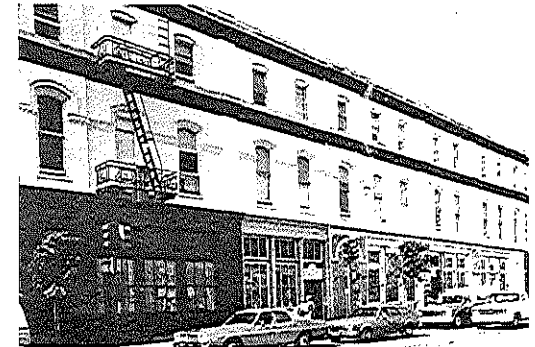
Exceptional



844 Front
Veterans Memorial
Spanish Colonial Revival
1931, Davis & Pearce

An excellent example of Spanish Colonial Revival design for a downtown building, also representative of another building type now out of fashion - the war memorial. The entrance tower with open base, the ground floor arcade, the iron balconies and tile window surrounds, the flag pole base, and red tile roof are its notable features.

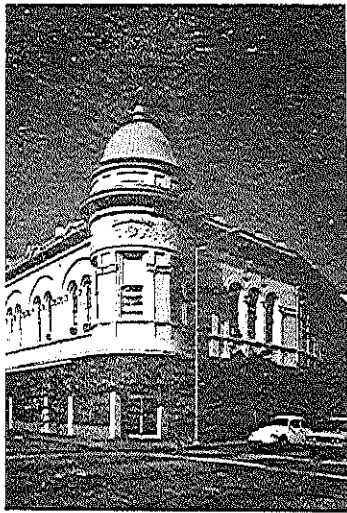
Exceptional



Front Street Facade
St. George Hotel
Commercial Italianate
1895; remodeled ca. 1912
(see also 1520 Pacific Avenue)

The original Italianate treatment of the entire St. George is still visible on Front Street with its handsome brickwork cornices and window moldings and its ca. 1912 store fronts. The interior appears to date from the time of the remodeling with a Tudor lobby, lattice work garden court, and high ceilinged dining room. Despite its deteriorated condition the interior is a pleasant survival of the period.

Excellent



115 Front
Leonard Building
Queen Anne
1894, Edward L. Van Cleeck

This building admirably fills its irregular lot and with its tower helps give definition to its block, which is all the more important since the redevelopment of the blocks across Front Street. The tower is ornamented with floral designs in stucco relief which surround the name of the building and its date of construction. On the facades are groupings of arched windows by two's and three's. Capitals at the spring line of each arch are linked by a belt course and there are pediments in the parapet over a bracketed cornice.

Excellent



107-109 Cooper
Vernacular with mixed details
1894

A building of unresolved style whose great importance is as a link in the 19th century facade between the County Bank and the Leonard Building. There are cast iron columns on the ground floor of odd widths and designs and some original small paned transom windows. Beneath the projecting cornice is a swag frieze. The importance of the block is completed by the Hall of Records and the Cooper House across the street.

Good

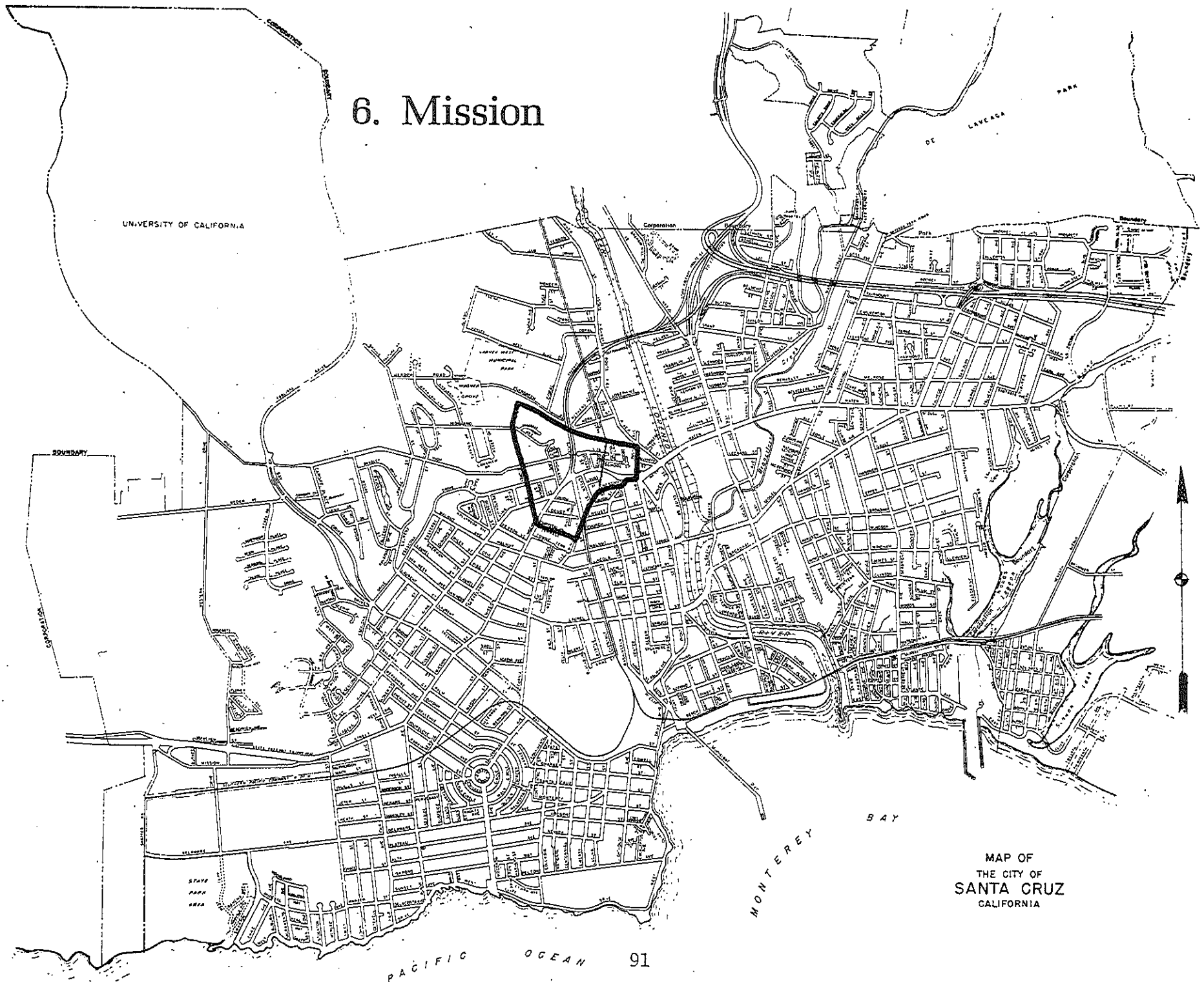


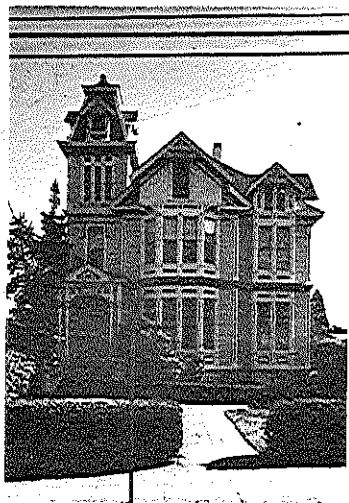
118 Cooper
Hall of Records
Italianate Octagon
1882, J.W. Newcum

A very fine and possibly unique brick Italianate octagon in excellent condition. Octagons were usually built as residences out of wood, as in Seabright. Here the Italianate details are superb including bracketed cornice and pediment, corner piers, and pedimented entrance. This building was originally the Hall of Records.

Exceptional

6. Mission





207 Mission
Stick-Eastlake
1883-86, Charles Wellington Davis

A grand and richly detailed Stick-Eastlake mansion with a high mansarded tower over the entrance and two full height bays on the front facade. The small entrance porch is well-proportioned and ornamented with scrollwork, lattice, and turned columns and balusters. Each bay is individually designed.

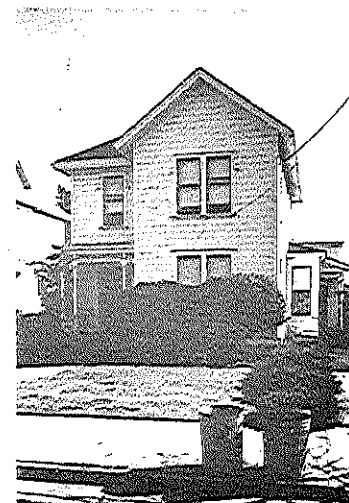
Exceptional



210 Mission
Queen Anne
Ca. 1895

A simplified Queen Anne with a half-timbered gable and porch pediment and vertical siding on the rounded, ground floor bay. The property is enclosed by the same iron fence that begins next door at 105 Sylvar. The fence is composed of arrowhead pickets with intermittent posts and delicate floral patterns in the gate.

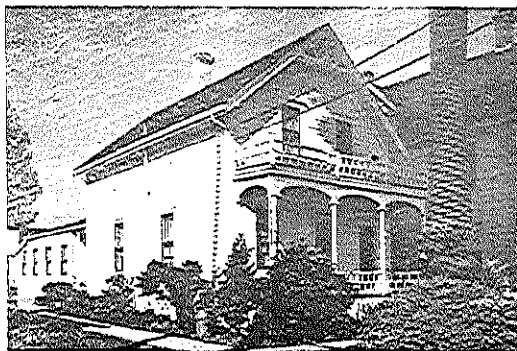
Good



211 Mission
Vernacular
1886, Calvin Davis & J.S. McPheters

Originally the parsonage for the Methodist Church that used to be next door. There are still traces of its ecclesiastical beginnings in the Gothic Revival window moldings and details of the entrance porch.

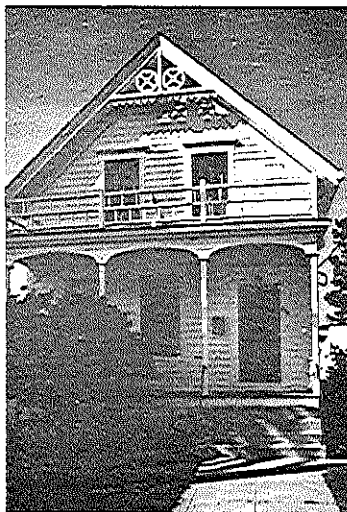
Excellent



216 Mission
Vernacular
Ca. 1870

This house is part of a trio of early, simple wooden buildings with palm trees. The three houses are of great prominence on this curving section of Mission Street. Together with 218 and 222 Mission this house forms a uniquely appealing and well maintained group of homes from about 1870. The king post gable bracket with wheels and sawtooth, and the simply arched porch with stick balustrades above and below are its distinctive features.

Excellent



218 Mission
Vernacular
Ca. 1870

Identical to 216 Mission except for the pitch of the roof and the width of the fascias over the windows and door.

Excellent



222 Mission
Gothic Revival
Ca. 1870

The best of the three houses in the group, this Gothic Revival house has steep gables at the front and sides and a bargeboard that runs around the house, under the eaves. The window in the gable has fluted pilasters and a squeezed pediment. There is a high corbelled brick chimney at either end of the house. The enclosed room on the porch is an unfortunate addition.

Excellent



217 Mission
Colonial Revival/Queen Anne
1904-05, Edward L. Van Cleeck

A fusion of the Queen Anne and Colonial Revival styles with a corner tower and a curving porch with classical columns and balustrades above and below.

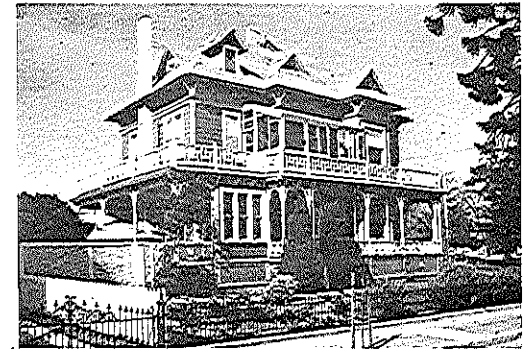
Good



301-307 Mission
Colonial Revival
Ca. 1910

A Colonial Revival apartment house with a hip roof and a two story pedimented portico. This is a commonly found building type in other California cities although it is unusual in Santa Cruz.

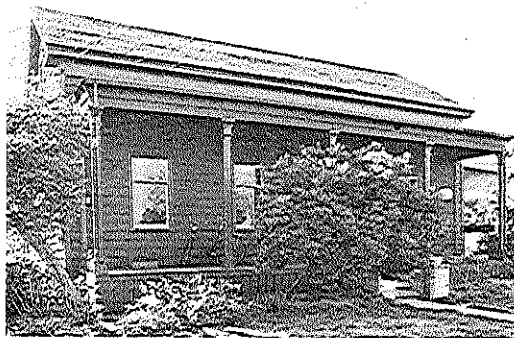
Good



105 Sylvar
Stick-Eastlake
1887

This is a large but essentially uncluttered Stick-Eastlake house. It was remodeled about twenty years after it was constructed with the encircling two story veranda that is the most distinctive feature of the building. The main hip roof is punctuated by hip and gabled dormers and high slab chimneys. The house was built on plans from Syracuse, New York, for Henry Willey who was the first president of the People's Bank.

Exceptional



109 Sylvar
Salt-Box
Ca. 1850

This simple house, in the form of a New England salt-box, is said to be the oldest frame house in Santa Cruz. It was built for Francisco Alzina, a prominent early citizen.

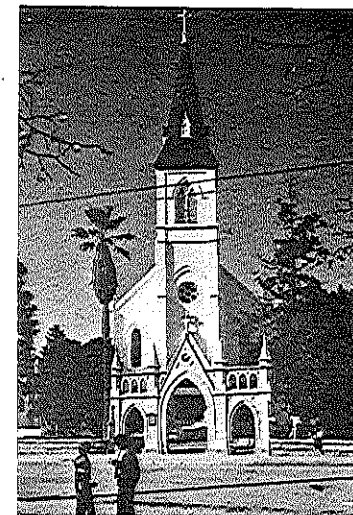
Excellent



125 Sylvar
Prairie Style/Craftsman Bungalow
Ca. 1915

A two story bungalow showing the influence of both Prairie and Craftsman styles. The horizontality of the low pitched gabled roofs, including the porch, derives from the Prairie Style, and the exposed rafters and side pergola are Craftsman.

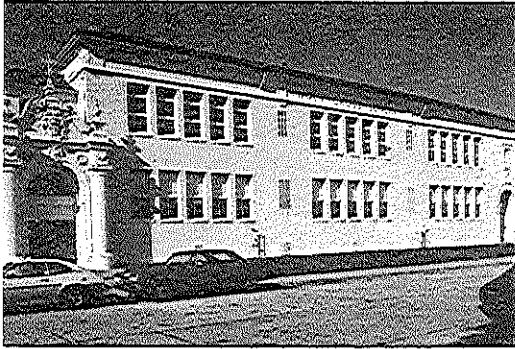
Good



126 High
Holy Cross Roman Catholic Church
Gothic Revival
1885-89, Thomas J. Welsh

A Gothic Revival church with a high masonry steeple and molded steeple roof that enhance the soaring verticality of the structure. Details include brick buttresses, lancet windows and doors, and a multifoil window over the entrance. The height of the structure together with its location on Mission Hill make it one of the most visible buildings in town.

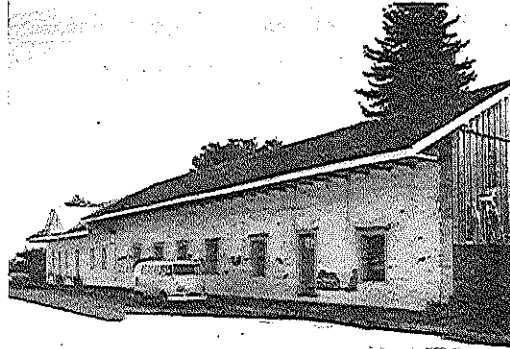
Exceptional



210 High
Holy Cross School
Spanish Colonial Revival
Ca. 1925

A Spanish Colonial Revival school building. It has a red tile hip roof, handsome fenestration with multipaned windows cut deeply into the wall as if it were adobe, and an elaborate Spanish Baroque entrance way with oversized columns and a broken pediment.

Good



School Street
Neary-Rodriguez Adobe
Spanish Mission Style
Ca. 1791-1835

The only structures remaining from the Santa Cruz Mission, the Neary and Rodriguez adobes share a common wall and were once part of a larger row of four adobes. Although the original adobe walls remain, there have been many changes to buildings including the gable on the Rodriguez adobe and the loss of posts that supported the eaves. The beautiful and tranquil gardens enhance the site; they are a pleasant reminder of the City's Spanish heritage.

Excellent



122 School Lane
Vernacular
Ca. 1860

A vernacular house that grew as the need arose. Altogether, an accidentally picturesque assemblage.

Fair



510 Mission
Prairie Style Bungalow
Ca. 1915

A Prairie Style stucco bungalow with a low hip roof, horizontal banded windows, and bracketed window boxes.

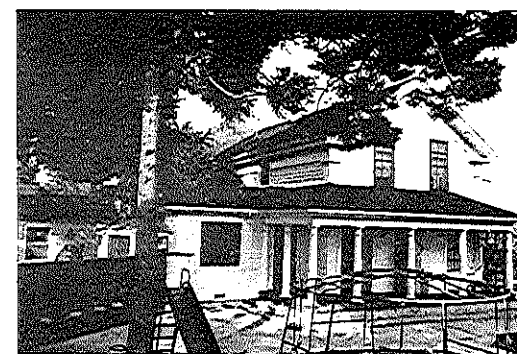
Good



603 Mission
Stick-Eastlake
1889, Daniel Damkroeger

A large, rambling Stick-Eastlake house with an octagonal corner tower and pointed roof, and a well-proportioned, arched entrance porch on tapered columns. The best feature of this house is its ironwork: the fence like the one around 210 Mission and 105 Sylvar, and the remarkable finial over the tower. The house was built for A.P. Swanton.

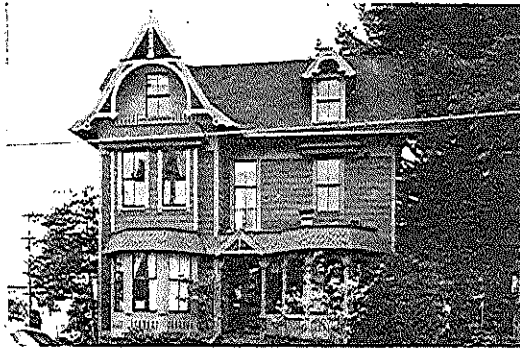
Good



410 Locust
Holiday Hill Nursery School
Greek Revival
Ca. 1860

Despite extensive additions to the side and rear, this well maintained Greek Revival building retains its character from the front with its handsome facade and columned porch. The first woman physician in California, Dr. L.M.F. Wanzer, grew up in this house.

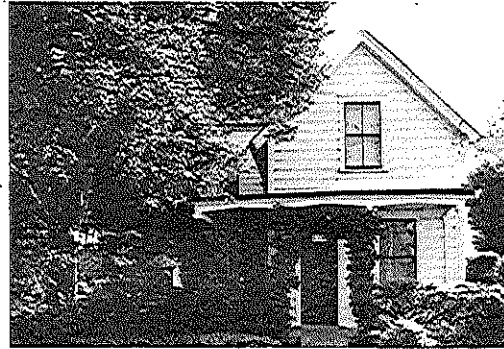
Exceptional



419 Locust
The Kids School
Stick-Eastlake
Ca. 1885

A Stick-Eastlake house with flared eaves and an arched gable bracket, vertical siding under the eaves, and a symmetrical configuration of the ground floor porch and bay. The octagonal porch columns with arched brackets and a cut out balustrade are the best feature.

Excellent



425 Locust
Vernacular
Ca. 1860

A simple vernacular house having a front and side porch with split columns and flat arches, and set in a lush garden.

Good



433, 435 Locust
Stick-Eastlake
Ca. 1890, Daniel Damkroeger

A pair of simple, working class houses that mirror each other. Designed by one of the most prominent architects in Santa Cruz. The montage of sunbursts at the top of the gable and the pressed metal veneer below are highly unusual decorative features.

Good



445 Locust
Queen Anne/ Colonial Revival
1908

A fusion of the Queen Anne and Colonial Revival styles with a corner tower, dormers with columns, and porches with paired columns over a stone foundation.

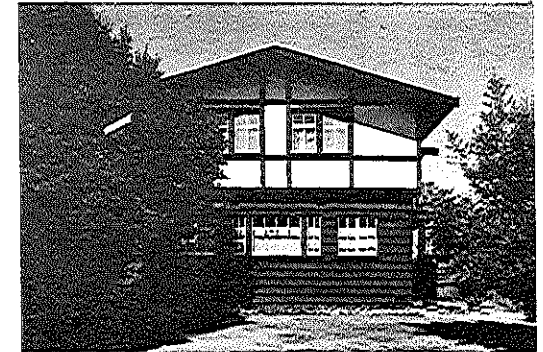
Excellent



104 Pine Place
Craftsman Bungalow
1910

A Japanesque Craftsman bungalow with flared eaves and very fine details, notably in the patterned overlapping shingles that simulate thatched bamboo, the moldings of the window frames, and the heavy porch brackets that don't quite touch.

Good



332 Union
Craftsman
1912, Walter G. Byrne

One of the first Craftsman houses designed by Walter G. Byrne for his father, while Walter was still a student in Berkeley. It is a very simple house with an overhanging half-timbered second floor, a low pitched roof, and a side entrance under a square bay.

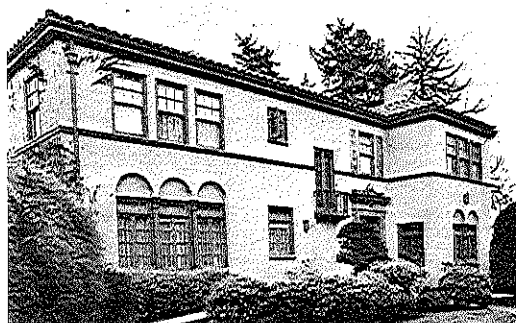
Good



335 Union
Gothic Revival
Ca. 1860

An early Gothic Revival house with fancy bargeboard and split porch columns. The original window shutters represent a feature brought to California by people from harsher climates and soon abandoned.

Good



120 Green
Spanish Colonial Revival
1922-24, William H. Weeks

A Spanish Colonial Revival house with terra cotta medallions and panels, and an elaborate entrance surround with cartouche. It was designed for the Samuel Leask family.

Excellent



123 Green
Italianate
1850; remodeled 1885 & ca. 1900

A two story flat front Italianate with bracketed cornice and a finely detailed porch assembly with turned balusters, beveled posts with arches and scrollwork, and a balcony above. Originally a Methodist Church and the first Protestant Church building in Santa Cruz, it was moved here in 1864 and converted to a residence. The 1885 remodeling, which enlarged the house, resulted in the front facade that is visible today.

Exceptional



127 Green
Gothic Revival
Ca. 1868

A Gothic Revival house with a central squeezed gable. The front porch has split columns and a balustrade above.

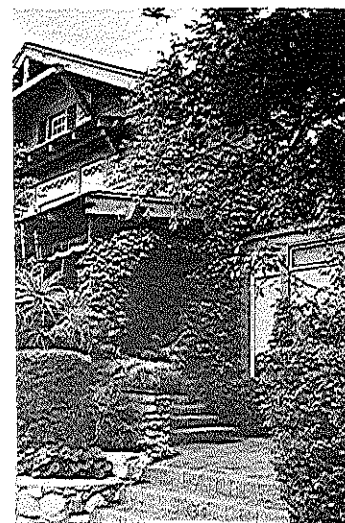
Good



134 Green
Craftsman Bungalow
Ca. 1915

A beautifully landscaped Craftsman bungalow with round cornered windows on the ground floor, a shingled upper story, an overhanging roof with exposed rafters, and a stone chimney and garden walls. With its garden this house is the picture of the Craftsman ideal that encouraged the use of natural materials in a natural setting.

Excellent



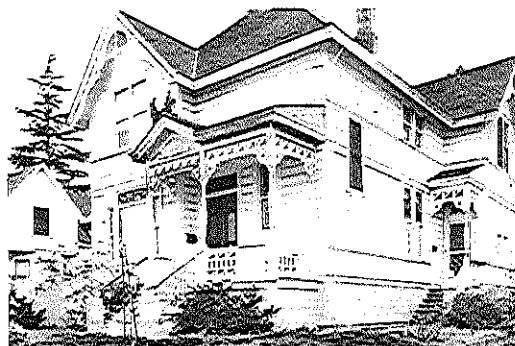
134 Green
Detail of entrance porch and
gardens



135 Green
Colonial Revival/Craftsman
Ca. 1905

A two story house in the form of a common Colonial Revival house of the period, but with the materials and stylistic features of a Craftsman bungalow. Beneath the hip roof is a textured facade with wide shiplap siding in the basement, narrow shiplap in the ground floor, and shingles in the second story.

Good



104 King
Stick-Eastlake
1889, LeBaron R. Olive

A Stick-Eastlake house with unusual detailing on the entrance porch. A frieze of pierced triangles appears underneath a shed and gabled roof supported on turned columns, and the design is repeated on the railing and the rear porch. Paneled bands encircle the house at the base of each floor. There is stained glass, etched glass, and flash glass in the windows of the ground floor.

Good



110 King
Victorian English Cottage
Ca. 1895

Another Victorian era house in the style of an English cottage. "English" features include the overhanging shingled second floor with steeply pitched roof and flat topped half dormers, the wooden porch with second floor terrace that looks as if it should be made of stone, and a lancet window on the side.

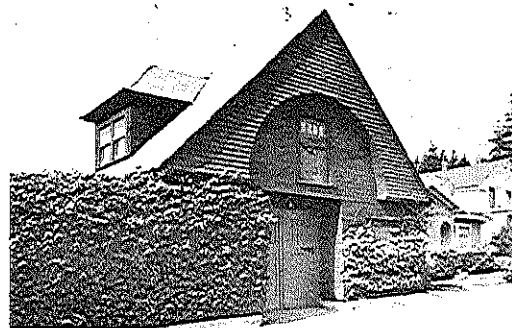
Fair



204 King Street
Shingle Style
1895-98, Edward L. Van Cleeck

A fine, shingled house with a complex roof of hips, gables, and sheds over a flaring upper floor. There are rounded bays on the ground floor and an arched entrance porch with a stone wall. The house was built by Edward L. Van Cleeck, one of Santa Cruz's best architects, for himself. The carriage house at the rear is an important adjunct to the main house.

Exceptional



204 King
Carriage House

The carriage house at the rear has a cutaway arch in the steeply pitched, shingled gables. A hip dormer faces the main house.



117 Jordan
Greek Revival
Ca. 1855

This very old Greek Revival house was once the home of Georgiana Bruce Kirby, feminist prison reformer, one time member of Brook Farm, and a friend of Nathaniel Hawthorne and R.W. Emerson. The house itself is typical of others of its style with a split pedimented gable, corner pilasters, 6/6 sash windows, and a simple entrance porch. The upstairs windows have been altered.

Good



110 Escalona Drive
Eastlake
Ca. 1885

A simple, gabled Eastlake house with a scrollwork gable decoration. The entrance porch and square bay window are enclosed by the same roof piece.

Good

114 Escalona Drive
Gothic Revival
1852-53, John B. Perry

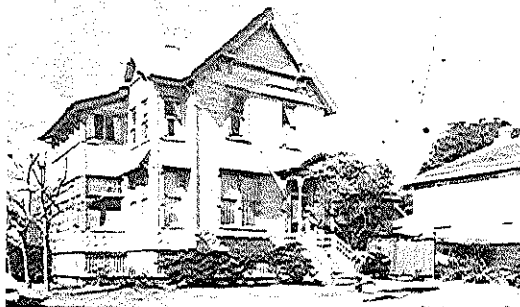
A simple, gabled, board and batten house with elaborate scrollwork bargeboards, porch brackets, and balustrade. The builder moved the house here in 1885 for his daughter who ran a school in the front room.

Exceptional

126 Escalona Drive
Stick-Eastlake
1887-88, J.S. McPheters

A predominantly Stick Style house with Eastlake details in the porch and gables. Various bay window styles are exhibited with an angled square bay over a slanted bay and entrance porch at the opposite side.

Good



111 Highland Avenue
Stick-Eastlake
Ca. 1885

A builder's Stick-Eastlake house with many fine and unusual ornamental details, notably the small panels with cut out waves that encircle the house in two parallel bands above the basement. Other features include shingled window canopies and front and side entrance porches.

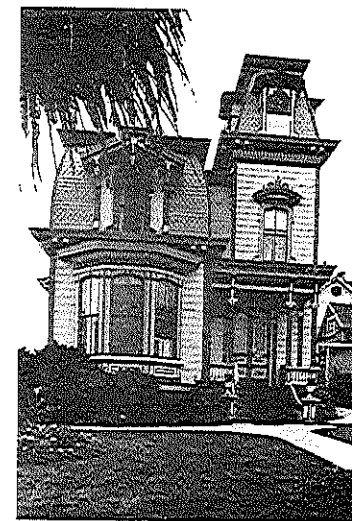
Good



115 Highland Avenue
Craftsman
Ca. 1920

A Craftsman house whose window shutters show the influence of the Swiss Chalet.

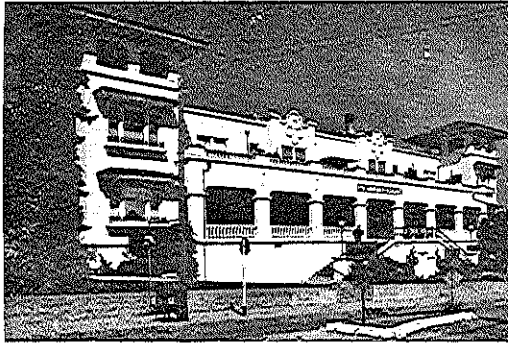
Good



203 Highland Avenue
Second Empire Style
1882

An elaborate Second Empire Style house topped by a bowed mansard with bands of patterned shingles and a three story, mansarded tower. There are gabled dormers and round arched windows in the roof with turned pendants and finials. One of the slanted bay windows reaches into the mansard roof on the side of the house. The first floor and the mansard are both topped by projecting cornices. There is a cut out railing on the porch, and newel posts with urns sit at the foot of the stairs.

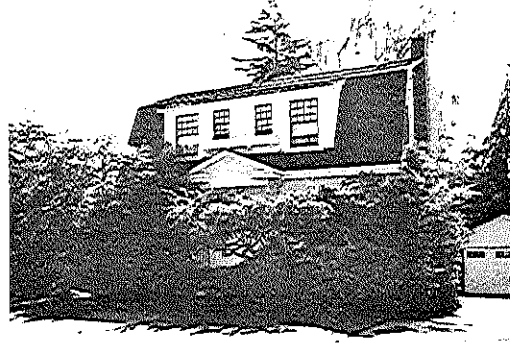
Excellent



260 High
Piedmont Court/Calreta Court
Mission Revival
1912, William Bray

A very fine Mission Revival apartment house that is open to the weather and the view at every opportunity. There are high square towers at the corners with open floors under tiled hip roofs, and open terraces in between the towers. The interior court and iron and stucco balconies give almost every room an outdoor exposure.

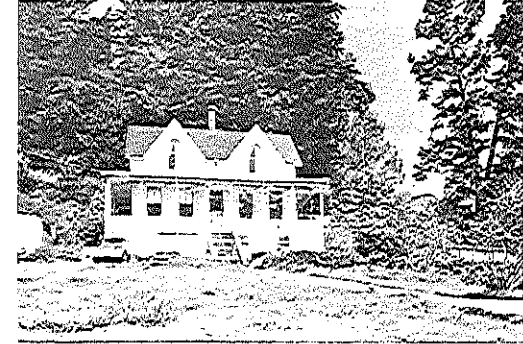
Exceptional



321 High
Colonial Revival
Ca. 1930

A Period Revival house of about 1930 that differs from designs of the major period of the Colonial Revival style around the turn of the century. This house is simpler, smaller, and lighter than earlier examples. It is the result of a more efficient standardized design that minimizes custom designing, and exhibits total dependence on machine made decorative details.

Good



330 High
Gothic Revival
1867

A Gothic Revival house with two steep gables on the front facade. The gable windows are round arched, and the porch has split columns and a slat balustrade.

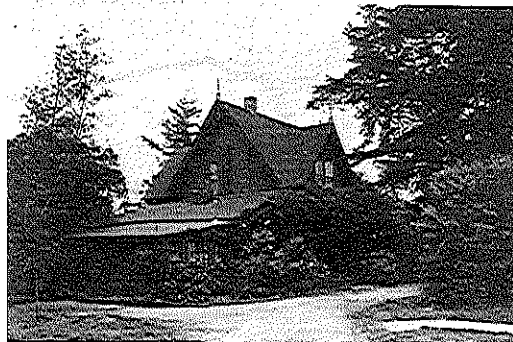
Excellent



343 High
Colonial Revival/Craftsman Bungalow
1909

A blend of the Colonial Revival and Craftsman Bungalow styles that resembles a much later ranch house in its low horizontality. The most prominent feature is the Ionic columned entrance portico with exposed rafters over the beam. Window and door moldings are finely detailed. The house is marred by asbestos siding and a recent reshingling of the roof.

Good

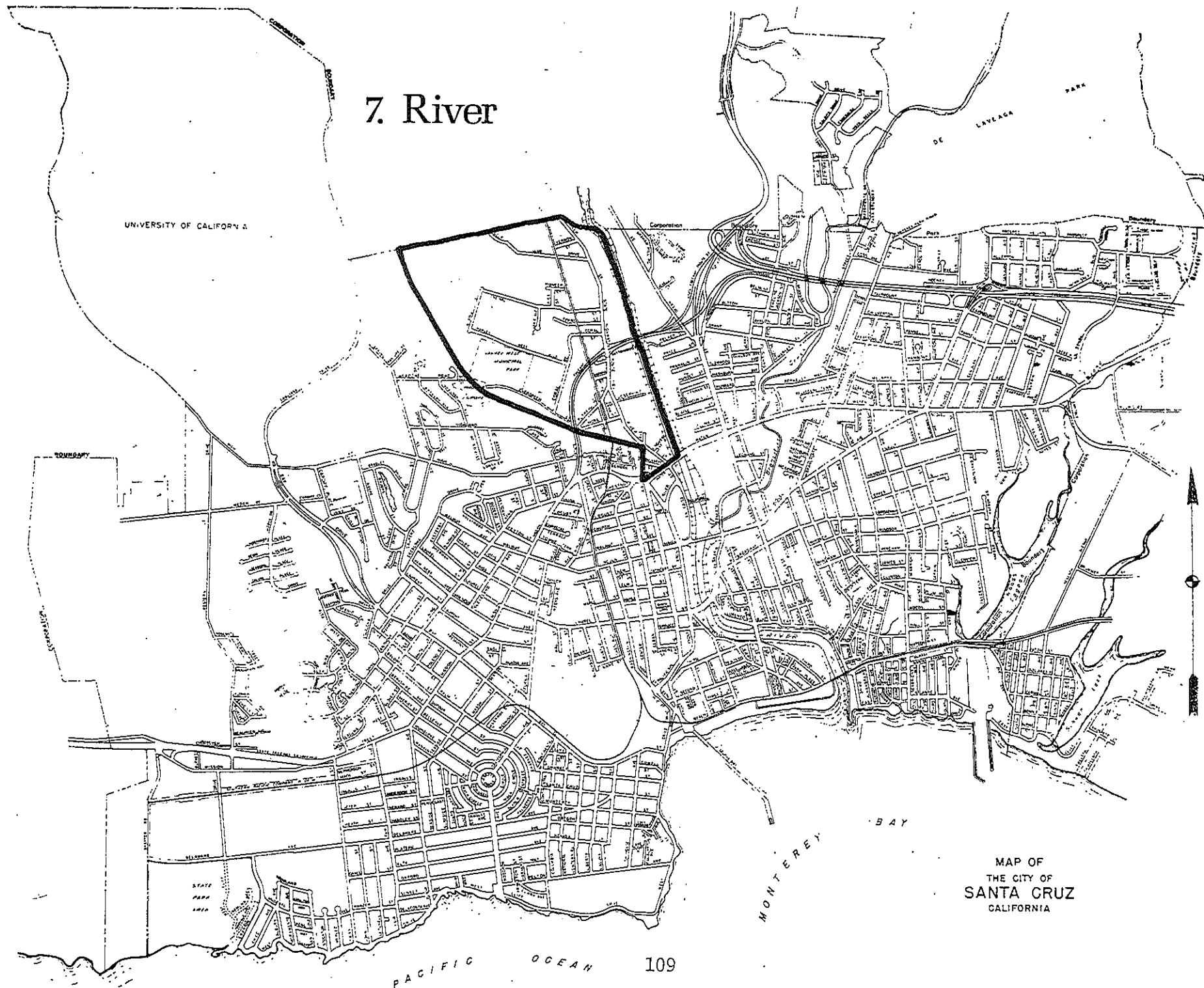


515 Hillcrest Terrace
Gothic Revival
1877

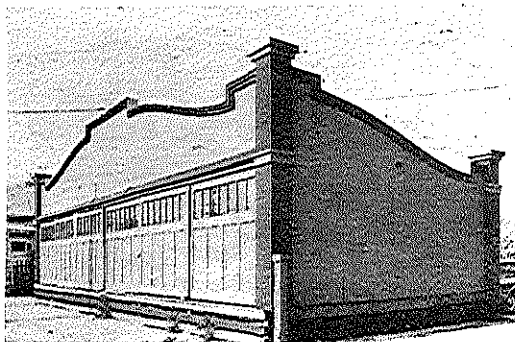
A handsome cross gabled house with steeply pitched roofs and finials, in a beautiful setting. The low shed additions at one side add to the casual quality of a house overgrown with vines.

Good

7. River



MAP OF
THE CITY OF
SANTA CRUZ
CALIFORNIA



220 River
Mission Revival
Ca. 1920

A Mission Revival garage with light vertical siding outlined in dark corner piers and molded coping. The contrast of the elegant detailing on a mundane garage is striking.

Good



801 River
Colonial Revival
Ca. 1905

This large and interestingly detailed house seems out of place in its predominantly industrial neighborhood but is all the more important for the variety and different kind of quality it brings to the area. Its most interesting features are the stars in the gables with wooden arms reaching out from elaborate plaster relief centers.

Good



1040 River
Salz Tannery
Industrial Vernacular
1862 and after

The oldest complex of industrial buildings in the city and a rare survivor of an early industry in its original form. The existing group of well maintained, handsome vernacular sheds includes the residence of an early owner, Jacob Kron. The earliest buildings have been added on to as needed but in the best vernacular tradition; functional alterations remain aesthetically harmonious. 1111 River across the street appears to have once been a part of the complex.

Excellent



303 Potrero
Old Sash Mill
Industrial Vernacular
Ca. 1906

The Sash Mill is the kind of building that fascinated American artists like Charles Sheeler with its representation of the power of American industry and the beauty of large anonymous works of engineering that responded to industrial needs. The long shed roofs and the horizontal bands of industrial sash in the ground level and clerestories are the principal elements of the design. The building was originally a wood turning mill and still has some of its original machinery.

Exceptional

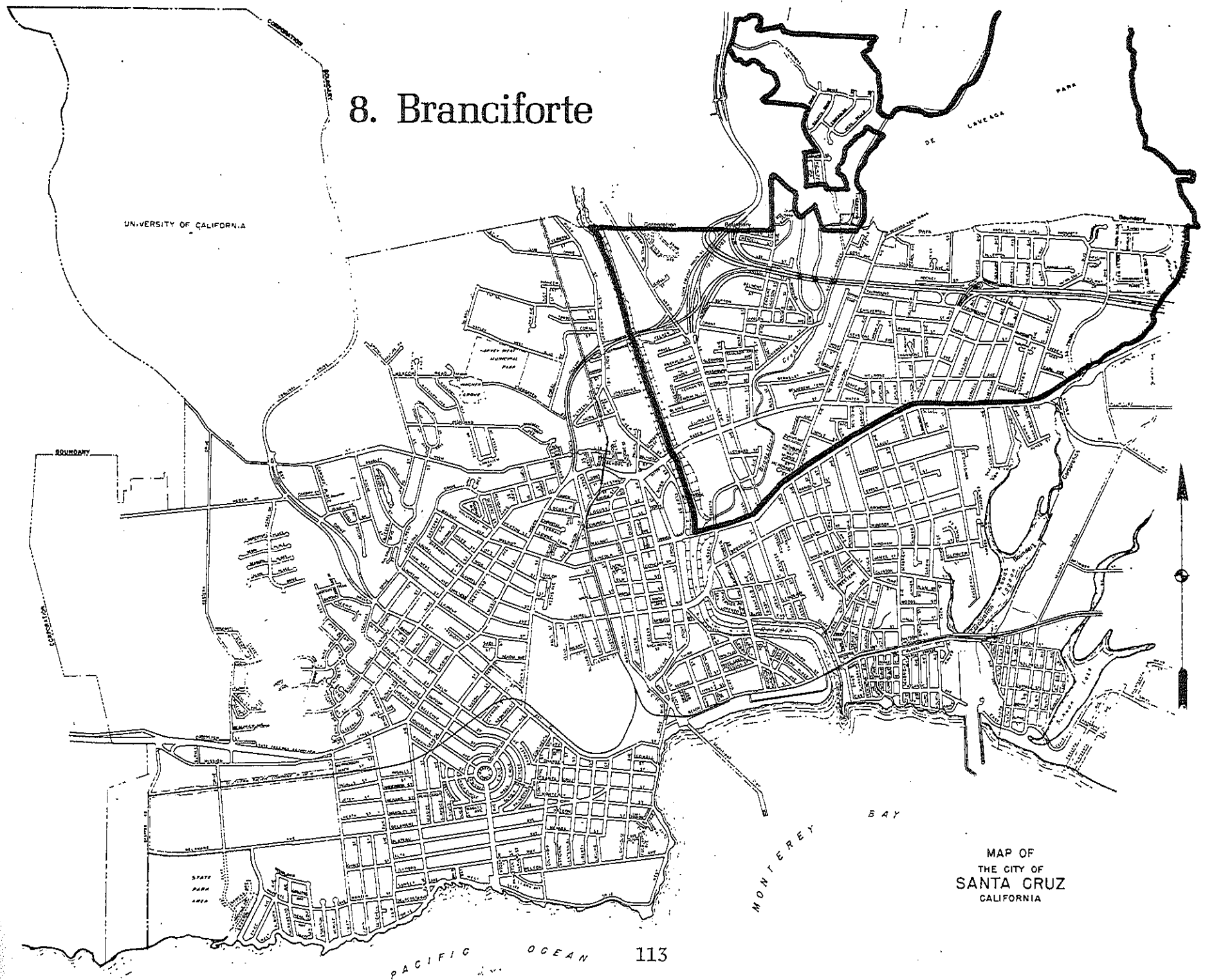


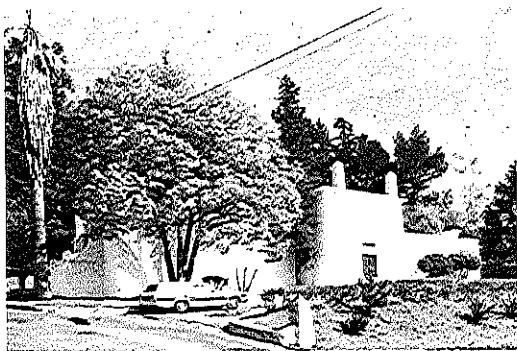
111 Madrone
Industrial Vernacular
Ca. 1910

An early corrugated metal warehouse structure with a loading dock, an overhanging shed roof, and a stepped false front. There is an appealing directness and simplicity in industrial buildings such as this that derives from the adherence of the design to purely functional requirements.

Good

8. Branciforte





1902 Ocean
Arnold's Funeral & Cremation Services
Egyptian Revival
1928, B.J.S. Cahill

A striking Egyptian Revival mausoleum by one of California's foremost mausoleum designers, B.J.S. Cahill. Originally built for the Odd Fellows. The white stucco building has a central entrance pavilion with high tapering piers on either side of a massively framed entrance way. Bronze doors are bordered with lilies, and there is a stucco relief panel over the entrance. The Egyptian Revival Style, and its associations with a permanent architecture for the dead, is most appropriate for a mausoleum.

Exceptional



1927 Ocean
Odd Fellows Cemetery Crematory-
Mausoleum
Mission Revival
Ca. 1930

A well designed, Mission Revival mausoleum complex. The clear plan articulates the functions of the different parts of the structure with offices separated from the chapel and mausoleum by a covered walk. The chapel and tower have elaborate, heavily pedimented entrances. An open bell tower features some Churrigueresque detail.

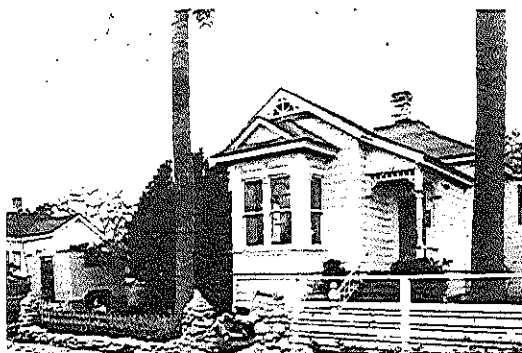
Excellent



606 Plymouth
Mission Revival
Ca. 1925

A less refined version of the excellent Mission Revival house at 1135 North Branciforte Avenue. It has the same details, a hipped, red tile roof and a shaped parapet over the central entrance, but the proportions and the entrance are less pleasing.

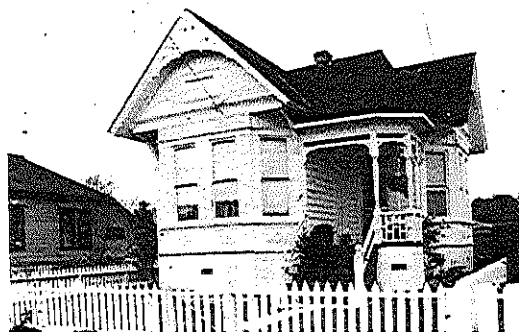
Good



148 Pryce
Stick-Eastlake
Ca. 1885

A simple Stick-Eastlake house with a hip roof. The gabled forward wing has a square bay and a shed porch. It is possible that this is an older house with the front wing and Eastlake details added around 1885.

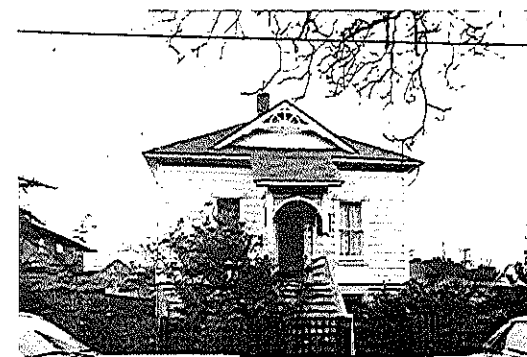
Fair



134 Franklin
Eastlake
Ca. 1890

An Eastlake cottage on the L-plan with an unusual curving porch and a profusion of applied details. The porch is on tapered columns with spindles and studs under the eaves. There are studs and scrollwork applique around the windows. Bands of patterned shingles and sunbursts decorate the gables.

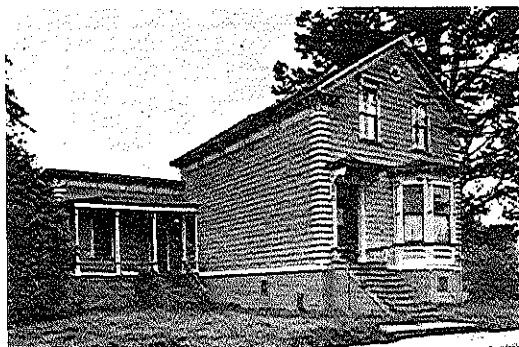
Good



134 Hunolt
Stick-Eastlake
Ca. 1885

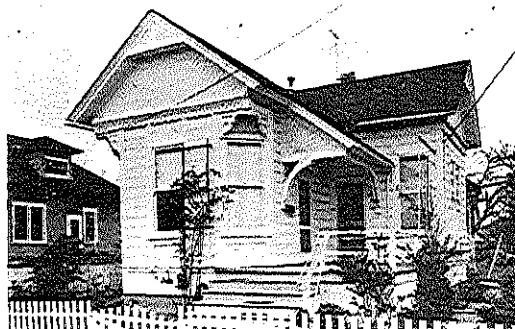
A small Stick-Eastlake cottage with a hip roof and a minimum of ornamental details that results in an unusual, but pleasing, symmetrical composition. Beneath a central, bracketed gable is a square entrance porch on four posts with lattice work arches and a shed roof. There is a simply framed window on either side of the porch.

Good



141 Kennan
Italianate
1877

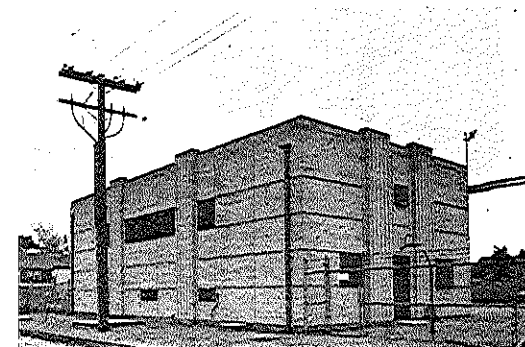
An Italianate with bracketed eaves and a raised basement. A rear wing is done in the same style with a false front. There are quoins at the corners, a split pedimented gable, a slanted bay window, bracketed lintels over the windows, and a flat topped, bracketed door canopy.



118 Kennan
Stick-Eastlake
Ca. 1885

A simple cottage on the L-plan with the characteristic shed porch. There are carved sunbursts in the gables and under the porch roof, and a band of fretwork over the bay.

Good



Edgewood Way
Moderne
Ca. 1930

A handsome, carefully designed Moderne power house in light gray concrete with red metal trim. The concrete is articulated into panels with alternating patterns of visible formwork that give texture and scale to an otherwise bare concrete wall. Fluted pilasters have a streamlined quality that is appropriate to a power station. The red metal windows, doors, ventilators, and drain spouts set off the concrete and enhance its textured surface.

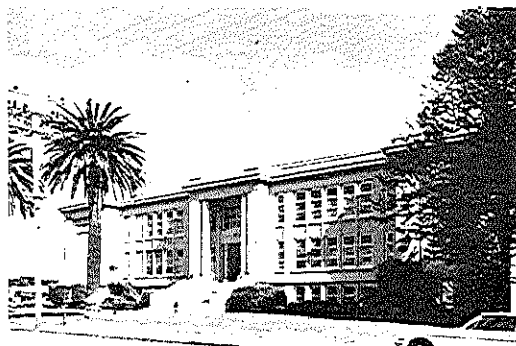
Good



121 Market
Stick-Eastlake
Ca. 1885

A Stick-Eastlake house with a square corner bay and a sunburst gable bracket. There are curious, angled brackets on front and rear porches.

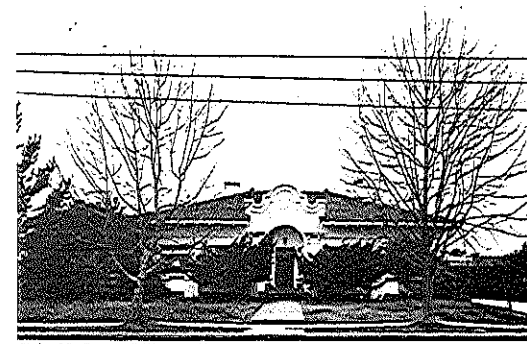
Good



North Branciforte & Water
Branciforte Elementary School
Neo-Classical
1914, William H. Weeks

A stripped-down version of the more elaborate Santa Cruz High School. It loses its Beaux Arts characteristics in the transition.

Good



1135 North Branciforte Avenue
Mission Revival
Ca. 1925

A handsome, symmetrical, Mission Revival house with a hipped, red tile roof and a shaped parapet over the central entrance. There is a walled terrace across the front of the house. A pair of cypress trees flank the front walk.

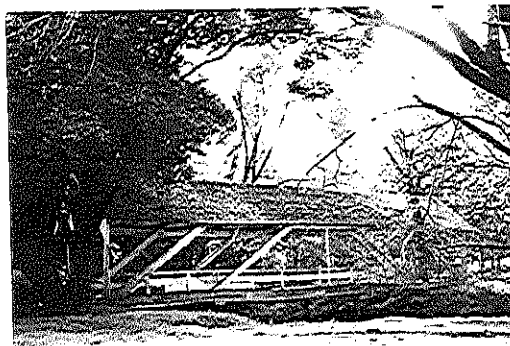
Excellent



1351 North Branciforte Avenue
Craig-Lorenzana Adobe
Spanish Mission Style
Ca. 1797-1833

This adobe house and North Branciforte Avenue are the last remnants of the Villa de Branciforte, established by Spain in 1797 to help hold the country by settling it. North Branciforte Avenue was used for horse racing as well as being the main street. The town consisted of a string of adobes along this axis. At its peak in 1831 the population was about 200. This adobe is typical of its time. It has been extensively altered with wooden siding, a second story and large gabled roof, and rear additions, but it is presently being restored.

Good



Branciforte Drive
Covered Bridge
Vernacular
1892

A good example of a once common bridge type that has all but disappeared from California. The covered bridge had a practical advantage in the days of wooden bridges in protecting the bridge itself from weathering. It was cheaper and simpler to replace a rotting bridge roof than a rotting bridge.

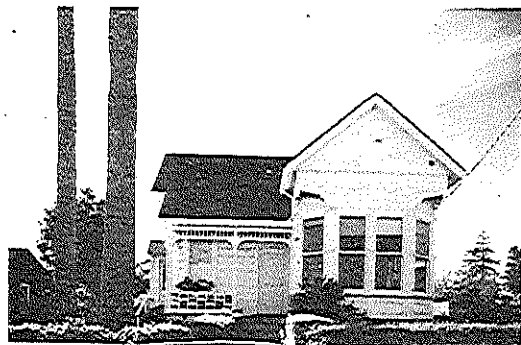
Excellent



905 Prospect Heights
Craftsman/Chalet Bungalow
Ca. 1915

A unique Craftsman/Chalet bungalow with a gabled roof that encloses a wide front porch resting on heavy timbers. There is an airplane wing dormer with a small terrace over the entrance. The gable ventilator and balustrades on the terrace and porch are pierced in the manner of a Swiss Chalet. The open character of the porch and the extensive window area on the front facade give the house a very light and airy feeling.

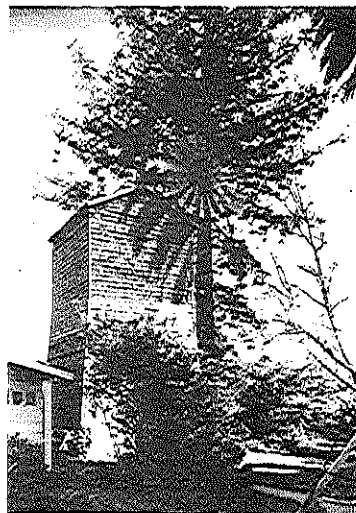
Excellent



323 Stanford Avenue
Eastlake
Ca. 1885

The archetypical L-plan Santa Cruz house with a shed porch, nominally Eastlake details, and palm trees in the front yard.

Good



120 Magnolia
Windmill
Vernacular
Ca. 1890

This simple, shingled windmill is one of the last in Santa Cruz, left over from the days before public water systems when a windmill was a feature of every suburban estate.

Good



519 Poplar Avenue
Eastlake
Ca. 1885

A simple, but well-proportioned, Eastlake house on the L-plan. Shed roofs cover porches and bays at the front and side.

Good



206 Morrissey Boulevard
Colonial Revival
Ca. 1910

A handsome, Colonial Revival house with a hip roof and a large, high gable. There is a slanted bay cut into the gable and a pedimented entrance porch on the ground floor.

Good



905 Morrissey Boulevard
Craftsman Bungalow
Ca. 1915

A Craftsman bungalow with shingled gables and overhanging eaves on knee brace brackets. The porch gable is supported by clusters of timbered columns.

Good



327 Keystone
Eastlake
Ca. 1885

A simple Eastlake house with a main hip roof and gabled wings. There are arched brackets and an arched and spindled railing on the shed porch.

Good



271 Water
Gothic Revival
Ca. 1865

A Gothic Revival house with an unusually low pitched, gabled roof. There are shutters on the windows and split columns on the porch with a fancy scrollwork cresting above.

Good



511-513 Water
Monterey Revival
Ca. 1900, remodeled ca. 1930

A turn of the century, vernacular, brick commercial structure with a false front supported by arched buttresses over the side walls. The building appears to have been remodeled in the Monterey Revival Style with a two story front porch and window shutters.

Good

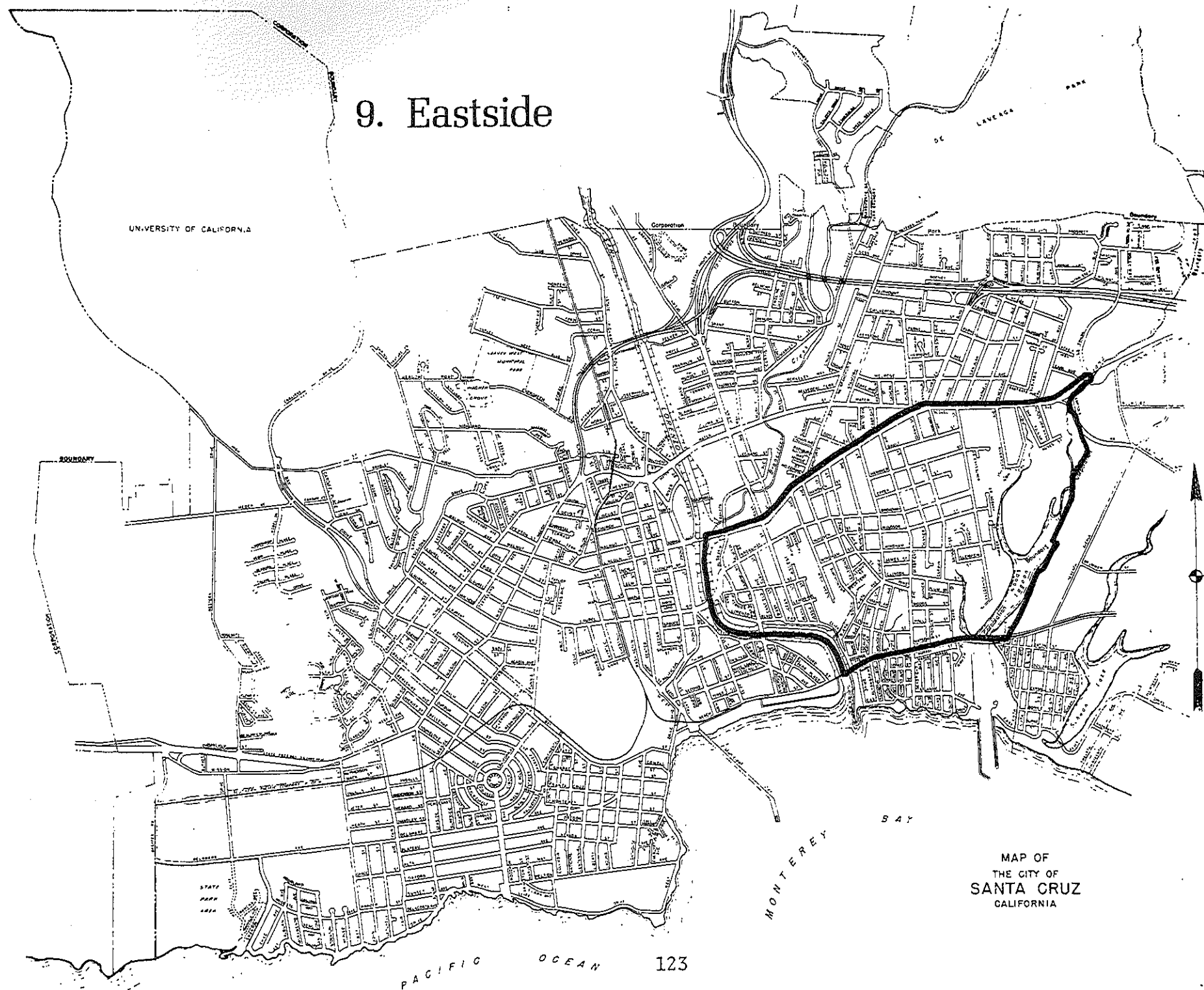


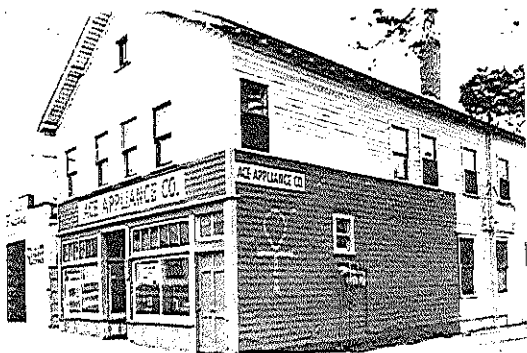
702 Water
Eastlake
Ca. 1885

A simple house on a variation of the L-plan with an overlay of Eastlake details including king post and semi-circle gable brackets and a scalloped and pierced porch screen. The angled bay has paneled pilasters.

Fair

9. Eastside





414 Soquel Avenue
Vernacular
Ca. 1900

This turn-of-the-century vernacular commercial building looks much as it must have appeared when it was built. The double hung windows, the glass store fronts, and the doors are all original. Even the painted sign is in the straightforward style of the period.

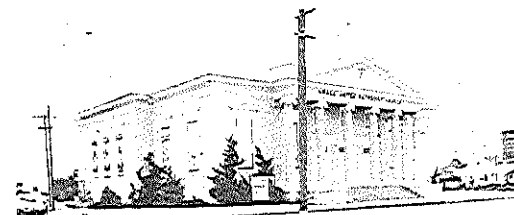
Good



1100 Soquel Avenue
Neo-Classical Revival
Ca. 1915

A typical small bank building of its period. The correct use of classical details conveys the permanence and reliability of the institution. The building fills the irregular shape of its site and forms a suitable end piece to the block. Its large windows and entrance have been altered.

Good



1024 Soquel Avenue
Grace United Methodist Church
Neo-Classical Revival
Ca. 1925

A classically detailed church with an Ionic columned portico and large stained glass windows on all sides. Across the street from the Morris Plan Company, these buildings together recall the days when classicism was thought to be a suitable style for any institutional purpose.

Good



417 Broadway
Vernacular
Ca. 1880

A steep central gable and gabled half dormers give this vernacular house a lively skyline. The entrance porch is nicely proportioned and retains its original railings and newel posts.

Good



1108 Broadway
Eastlake
Ca. 1890

A builder's house that reappears in almost exactly the same form next door and around the corner at 212 Pennsylvania Street. An unusually large slanted bay is topped by a shingled gable with a distinctive molding in the shape of a truncated gable. The repetition of identical designs was typical of Victorian builders.

Good



1114 Broadway
Eastlake
Ca. 1890

Almost identical to 1108 Broadway except for the placement of the door on the porch.

Good



1205 Broadway
Stick-Eastlake
1889

An elaborate Stick-Eastlake house with four, two story square bays, each surmounted by mansard caps with pedimented dormers. The appearance of the house is marred by the enclosed balcony over the entrance porch. In the 90's it was a sanitarium where people came for the "Keeley cure," one of — thousands of "cures" offered across the United States at the time for just about whatever ailed you.

Excellent



220 Windham
Eastlake
Ca. 1885

A two story Eastlake house built on a standard plan. Details include grooved bargeboards and a pierced and sawn gable decoration.

Good



406 Windham
Windham Market
Western False Front
1900

A rare survivor of a false fronted commercial building with a raised covered walk on square posts. The plate glass windows have been added. The sign and two color paint job are recent.

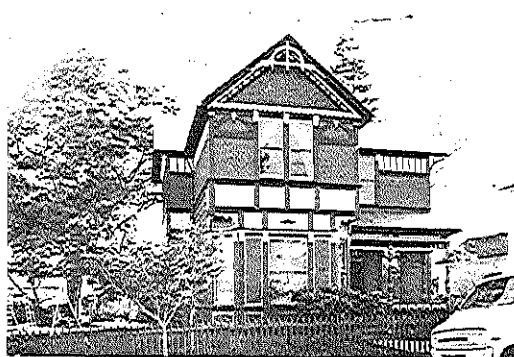
Excellent



519 Windham
Eastlake
Ca. 1885

An Eastlake cottage with three protruding gabled bays and diamond and square shingles in the gables. Typical of the kind of house that was built in a small city of single family dwellings where a house could literally spread out in all directions in the middle of an ample lot. In contrast, the big city house stood upright and close to its neighbors.

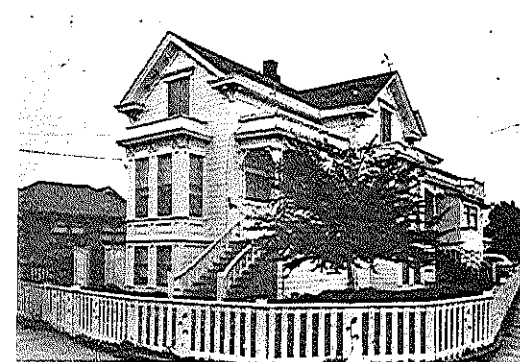
Good



122 Plum
Stick-Eastlake
Ca. 1890

A Stick-Eastlake house with a profusion of ornaments applied on a two story standard plan. This type was one alternative to the smaller L-plan vernacular house, built for larger families with a little more money. Details include Stick Style paneling and window framing and Eastlake details in the porch and gables.

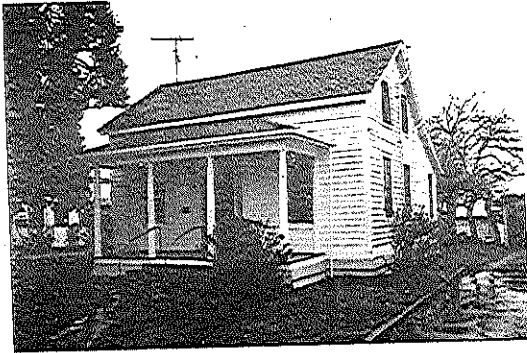
Good



804 Riverside Avenue
Eastlake
1889

An Eastlake house with split pedimented gables and square bays and porches with mansard roofs. It is a long house on an irregular lot. A curving wooden fence enhances its importance on the corner.

Fair



721 Riverside Avenue
Salt-Box
Ca. 1860

A very simple vernacular house in the shape of the New England salt-box. Many such houses were built in California during the early years of American expansion when people here rebuilt the same houses they left behind in the East. The porch, probably built after the turn of the century, is a sensitive and compatible addition.

Excellent



840 Riverside Avenue
Italianate
Ca. 1875

A one story bracketed Italianate with split pedimented gables and slanted bays. The original door and corbelled brick chimney are still intact.

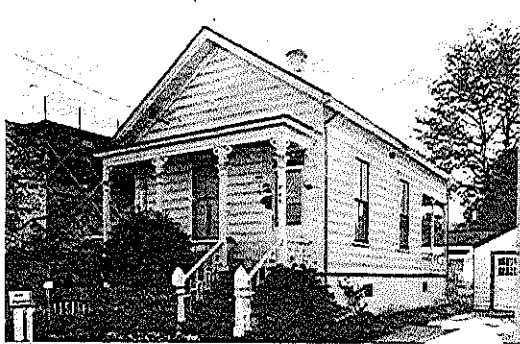
Good



142 Bixby
Eastlake
Ca. 1880

An Eastlake cottage with a raised basement and a flaring hip roof over the porch. There is an overhanging gable with shingles and lattice work above a slanted bay window. The step-back house plan is typical in California.

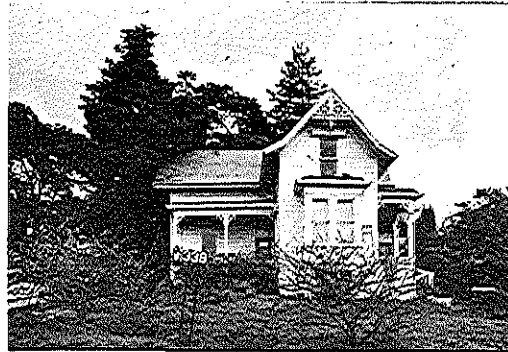
Good



229 Ocean
Vernacular
Ca. 1880

This simple vernacular house with its 2/2 window sashes and pierced porch brackets probably dates from the 1880's. It is in the style however, of a California house type that first came in pieces, ready-made and was shipped around the Horn from the East Coast. There are few of these houses in Santa Cruz. The rear porch, which is enclosed by the single gabled roof of the house, is unusual.

Good



338 Ocean
Eastlake
Ca. 1885

An attractive, well proportioned Stick-Eastlake house with flared eaves in the central gable, compass porch brackets, and wheel and dart brackets in the gables.

Good



363 Ocean
Stick-Eastlake
Ca. 1885

A large builder's house that successfully combines an Eastlake gable with flared eaves and a Stick Style porch. There is a fancy scrollwork decoration in the gable.

Good



1003 East Cliff Drive
Vernacular
Ca. 1885

A simple vernacular house with a hip roof, a gabled square bay with bull's-eye ventilator, and a two story porch with a stairway to the second story apartment. This is an unusual design for Santa Cruz. The verticality is typical of Sacramento and other inland river towns which developed the style out of a need to raise buildings above unpredictable flood waters.

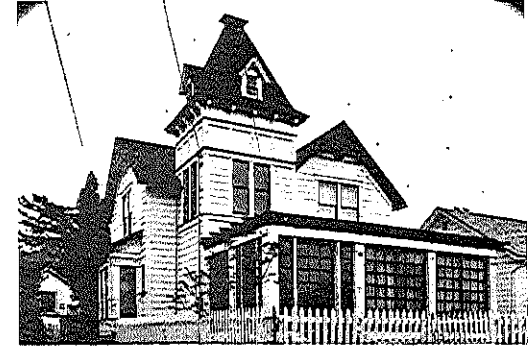
Good



1015 East Cliff Drive
Queen Anne
1891

A charming Queen Anne cottage nestled in a lush garden with palm trees. It has a hip roof, side gables, and a triple gabled entrance porch that turns the corner between the gables. Together with its well planted neighbors to the north, including 1003 East Cliff, the house is situated across the street from the River bluff which is lined with Eucalyptus trees and provides a beautiful avenue of approach to Seabright.

Good



236 Ocean View Avenue
Stick-Eastlake
Ca. 1880

A large Stick-Eastlake house with a square tower and a later, glassed-in sun porch that detracts from the design. The tower is bracketed and has a mansard roof with gabled dormers.

Fair



245 Ocean View Avenue
Stick-Eastlake
1876; remodeled ca. 1885

Originally Italianate, this Stick-Eastlake house was greatly enlarged and remodeled in the 1880's, accounting for its unusual plan. Gabled square bays, a central two story porch, and a corbelled side tower are its most notable features.

Excellent



250 Ocean View Avenue
Eastlake
1891, LeBaron Olive

A grand Eastlake mansion with fenced grounds and outbuildings in excellent condition. The corner tower has a pedimented cornice line. The front and side porches are elegantly proportioned with tapered columns, spindled porch screens, properly scaled roof parts, and stick and spindled railings.

Exceptional



311 Ocean View Avenue
Eastlake
Ca. 1885

This unusual Eastlake house appears to have been remodeled with a Colonial Revival porch and door. The house has a hip roof with central gable and two story angled corners with sunburst brackets - as if the entire front facade were one wide, angled bay.

Good



325 Ocean View Avenue
Stick-Eastlake
1886-7, John Williams

A Stick-Eastlake house with multiple, bungalow-style gables on knee brace brackets. It is a strange but successful mixture of styles resulting from a ca. 1910 remodeling. The Stick-Eastlake porch is intricately detailed in its brackets and gable.

Good



331 Ocean View Avenue
Eastlake
1890, LeBaron R. Olive

Another standard house plan with carefully applied Eastlake details suitable to the prominence of its location on Ocean View Avenue. Details of the porch screen are missing, but the graceful scroll brackets and cross and circle railing are in place.

Good



407 Ocean View Avenue
Eastlake
Ca. 1890

A small, typical Eastlake house in plan. Elaborate, well executed details include a raised gabled room at the rear with its intricate scrollwork gable decoration peaking over the roof ridge. The unusual raised gabled room appears in slightly different form in several otherwise typical Santa Cruz Victorians. It is probably the mark of a particular builder and is unique to Santa Cruz. This house is a particularly fine example of its type in the disposition of the roof parts and the relationship of the slope of the stairs to porch and house roofs.

Good



412 Ocean View Avenue
Eastlake
1880

A well proportioned Stick-Eastlake house marred by a paved yard. It has a hip roof with flaring eaves and finials over gabled bays and dormers. There are balconies under vertically proportioned windows on the front bay. An irregularly shaped porch is molded to the lines of the house. G.B.V. DeLamater, a gold rush business associate of Charles Crocker and mayor of Santa Cruz in 1871-2, once lived here.

Exceptional



424 Ocean View Avenue
Eastlake
Ca. 1885

A builder's version of a two story Eastlake house with flaring eaves. It may have been inspired by the house next door at 412 Ocean View.

Good



540 Ocean View Avenue
Eastlake
1888, Daniel Damkroeger

A handsomely detailed Eastlake house with an unusual plan, originally built for Fred Swanton. The roof dormers, added later, seriously detract from the house but are not permanent structural alterations.

Good



406 South Branciforte Avenue
Queen Anne
Ca. 1890

A Queen Anne house with a domed tower that has only one window. A bungalow gable was added ca. 1920.

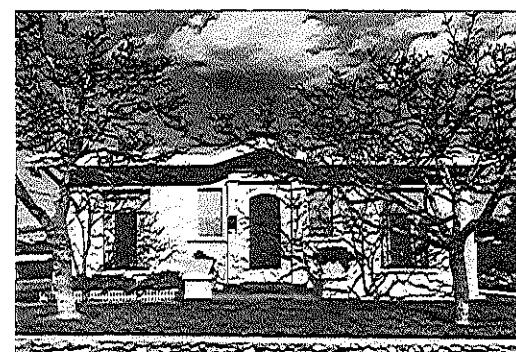
Good



90 Caledonia
Italianate
Ca. 1865

A handsome Italianate house with split pedimented gables, quoins and segmentally arched windows with projecting lintels. Windows on the ground floor have been altered, and the veranda is a 19th century addition.

Good



102 Caledonia
Stucco Bungalow
Ca. 1920

A very well ordered bungalow in almost miniature scale with grounds to match. The very trim details include a classical entrance with a light globe on the lintel, urns flanking the door, and a stone retaining wall that enhances the special sense of containment and well being that this house conveys.

Good



440 Caledonia
Italianate
Ca. 1890

A very late Italianate house of the 1890's with a slanted bay window on a standard L-plan vernacular house.

Good



516 Caledonia
Eastlake
Ca. 1885

A two story Eastlake with an arched gable bracket and flash glass in the door and over the entrance porch.

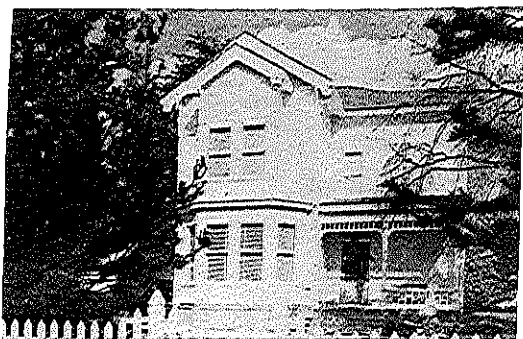
Good



212 Pennsylvania Avenue
Eastlake
Ca. 1890

Almost identical to two houses around the corner on Broadway with arched molding in the gable. The pierced scallops over windows with twelve panes in the lower sash are a distinctive feature of this house.

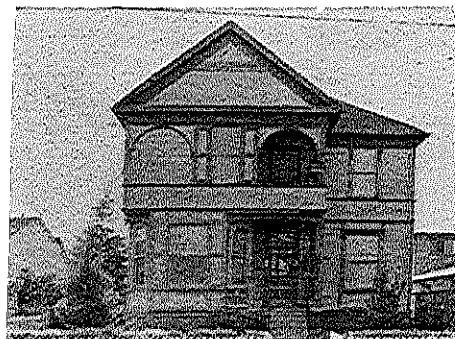
Good



318 Pennsylvania Avenue
Eastlake
Ca. 1885

An Eastlake house with a slanted bay on the first floor and a gabled square bay above. The fluted and pierced bargeboard of the bay gable is echoed in the house behind.

Good



417 Pennsylvania Avenue
Eastlake
Ca. 1890

A builder's Eastlake with an interesting use of an applied decorative arch to balance the porch in the second floor. The shingled pedimented gable above has a sunburst decoration and the gable itself encloses porches on the first and second floors.

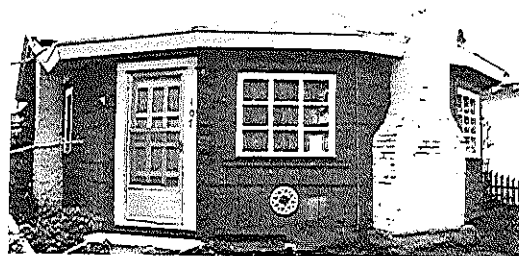
Good



426 Pennsylvania Avenue
Vernacular
Ca. 1890

An L-plan vernacular house with a shed porch and multiple additions at the rear.

Good



107 Cayuga
Vernacular
Ca. 1910

A partial octagon with a gabled rear, this house is located just across the railroad tracks from Seabright. In style and character this house is part of the small overflow from Seabright's beach cottages.

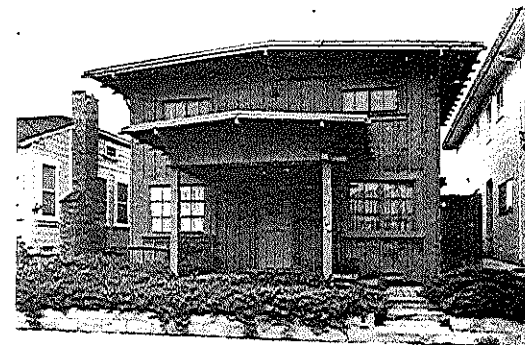
Good



927 Cayuga
Bungalow
Ca. 1910

A well proportioned bungalow with a large gabled dormer. There are exposed rafter ends at the flaring eaves and knee brace brackets in the gables. The porch is enclosed by the gabled roof and supported on implied timber posts and beams.

Good



115 Mountain View Avenue
Prairie Bungalow
Ca. 1910

A two story board and batten Prairie Style bungalow with a low pitched roof, exposed rafters, and knee brace brackets. The shape of the entrance porch echoes that of the main house. This is another example of the spillover of summer cottages from Seabright.

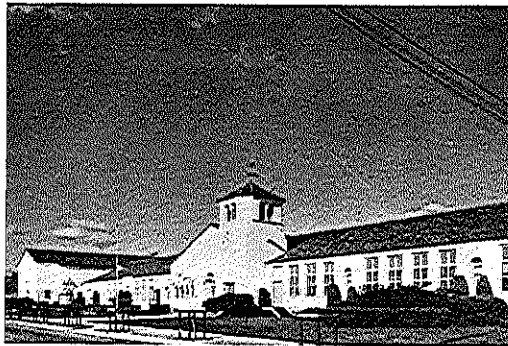
Good



615 Seabright Avenue
Eastlake
Ca. 1880

An essentially vernacular house with a few Eastlake details, notably the gable decoration and sawtooth porch brackets. The appeal of this house is in the relationship of the slope of the porch and bay roofs on every facade to the main roof. The visual relationship is similar to the relationship of a buttress to a gothic cathedral.

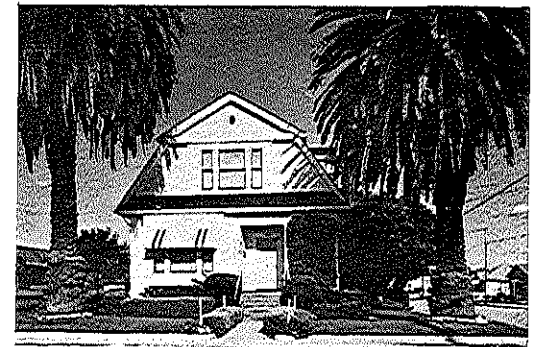
Good



1320 Seabright Avenue
Gault Elementary School
Mission Revival
Ca. 1928, John J. Donovan

This is the best of a number of Mission Revival schools designed by John J. Donovan. The tripartite composition includes gabled end pavilion and a central gable and tower, all linked by long, low sections with red tile roofs.

Good



1504 Seabright Avenue
Colonial Revival
Ca. 1900

A simple, nicely proportioned, gambrel roofed house. Attractive planting includes two large palm trees.

Good



520 Soquel Avenue
Villa Perla
Queen Anne/Colonial Revival
1893, Edward L. Van Cleeck

Another very early example of the Colonial Revival Style in Santa Cruz, fused with the Queen Anne in a manner that was characteristic of the architect. When it was built in 1893 it would have been a very stylish house almost anywhere in the United States. Notable features are the corner tower, swag frieze under the eaves, and carefully designed entrance porch. The house was built by Fred Swanton and named for his daughter Pearl:

Good

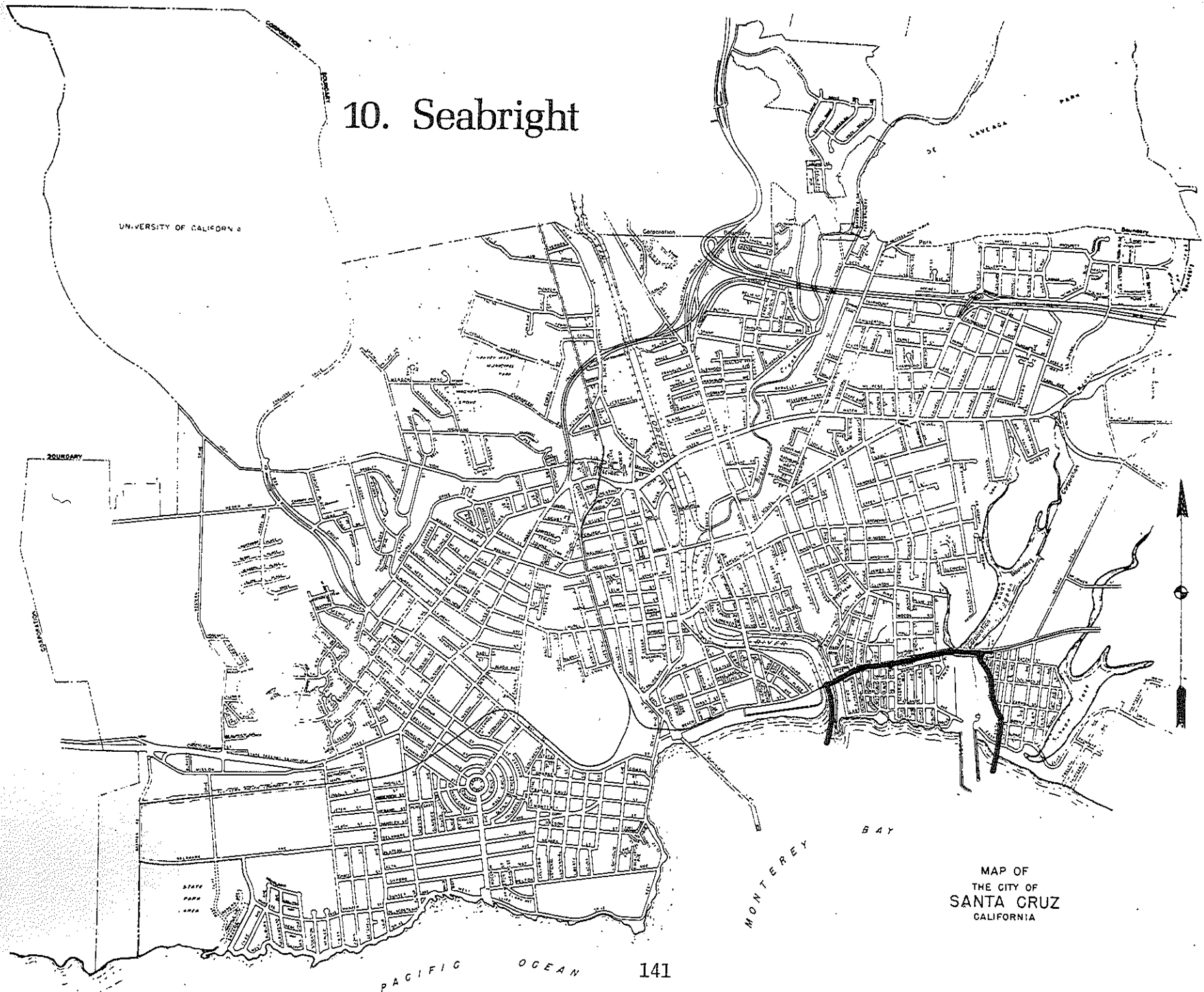


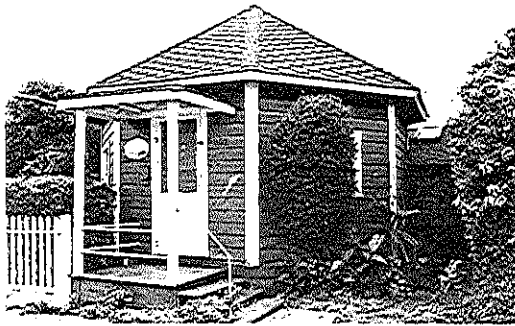
105 Mentel Avenue
Frederickruh
Stick-Eastlake
Ca. 1870; remodeled 1885, Emil John

An older house with a new front designed by Emil John for Frederick Hagemann in 1885. Situated in a part of Hagemann's old Live Oak Ranch, it is a unique and superb example of late Victorian woodwork decoration with a small tower at each corner and an elaborate porch. The towers with flaring points over crenelated bases appear to derive from the medieval castles of Hagemann's native Germany. The porch is a masterpiece of turned, sawn, and pierced woodwork.

Exceptional

10. Seabright





1122 East Cliff Drive
The Sargeant Octagon
Octagon
1886

The earliest of the few octagons left in Seabright. Octagon houses were said to be healthful and efficient and the fad caught on in different parts of the country throughout the late 19th century. Miss E.C. Forbes who was a cultural leader in the neighborhood and author of Reminiscences of Seabright promoted them with some success. A few remain as memorials to her efforts and as examples of the casual and playful approach to design in resort towns of that period.

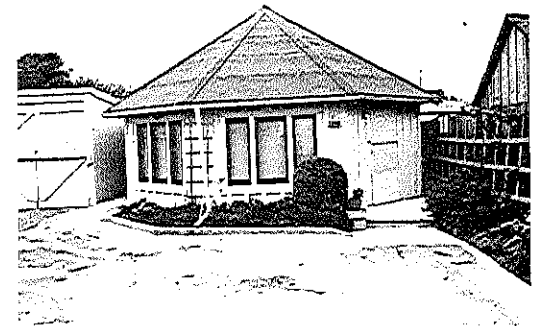
Good



1141 East Cliff Drive
Vernacular
Ca. 1880

A unique vernacular seaside cottage with board and batten siding and an arched cutaway porch in the second floor.

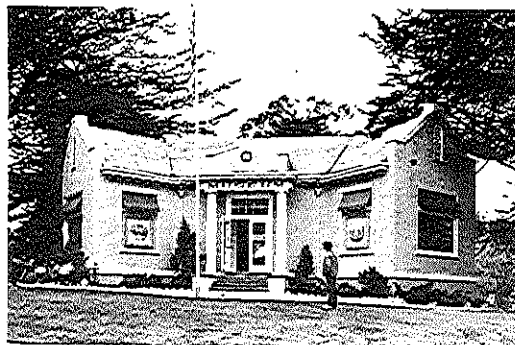
Good



1183 East Cliff Drive
Octagon
Ca. 1915

The best of the octagons left in Seabright, this appears to date from the teens with the Craftsman Style overhang of the eaves, the tarpaper roof, and the shape of the window frames. The window glass itself has been altered.

Excellent



1305 East Cliff Drive
Santa Cruz City Museum
Period Revival
Ca. 1920, L.O. Esty

A Period Revival building of uncertain stylistic derivation with a pedimented entrance on columns, a projecting cornice at the eaves, and angled wings with simplified Dutch gables.

Excellent



1580 East Cliff Drive
Vernacular
Ca. 1910

A vernacular house with banded clapboard siding and a jerkinhead roof with large shed dormers. The texture of the wall is the most appealing feature of this house.

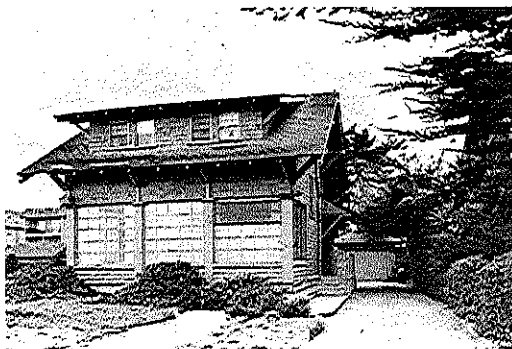
Good



1711 East Cliff Drive
English Cottage
Ca. 1922, W.G. Byrne & A.C. Collins

A very fine shingled and stuccoed house in a beautifully landscaped site overlooking the Bay. Built as a summer home for Fred Hihn in the style of an English cottage, by Walter G. Byrne and Allan Collins. The rural English cottage was one of the sources of the Craftsman movement in England in the late 19th century. Here it is reinterpreted at the tail end of the American Craftsman period. The molded roof forms with patterned shingles and low eaves resemble the thatched roofs of the English cottage. Beautiful details and materials include the long redwood shingles on the overhanging upper floor and the stone chimneys.

Exceptional



1805 East Cliff Drive
Craftsman Bungalow
Ca. 1918

A Craftsman bungalow adapted to the seacoast with large window areas overlooking the water.

Good



1809 East Cliff Drive
Craftsman Bungalow
Ca. 1910

A large and well proportioned Craftsman bungalow in a beautifully landscaped setting overlooking the bay. The house is covered in shingles except for a wide shiplap base. A large gabled dormer with knee brace brackets has a shingled terrace facing the view.

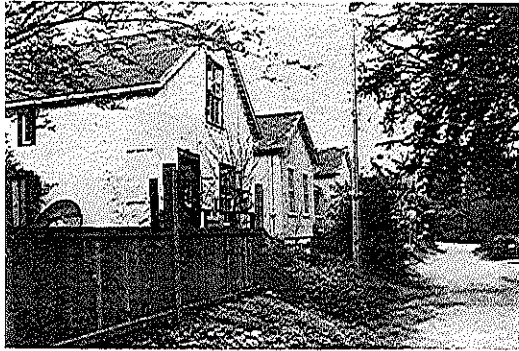
Excellent



109 Alhambra Avenue
Craftsman
Ca. 1910

A small Craftsman house that appears to be a remodeled garage. It has a distinctly Japanese flavor, recalling another important source of the Craftsman style, particularly in the large mullions of the double doors with a flat-topped entrance canopy, and in the positioning of the second story windows high up under the eaves.

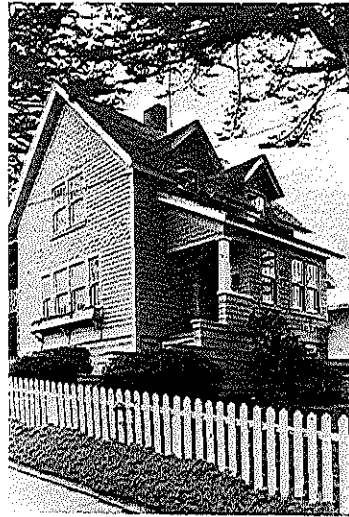
Good



214 & 210 Brook Avenue
Vernacular Cottages
Ca. 1880 and 1910

Two houses designed to look like three. The single house was built about 1880 and the larger house which consists of two gabled wings linked by a veranda and connecting rooms was built about 1910. Features are board and batten siding, double hung windows, and similarly pitched roofs.

Good



110 Mott Avenue
Vernacular
Ca. 1915

A vernacular gabled house with varied shingle patterns on the facade.

Good



304 Mott Avenue
Bungalow
Ca. 1920

A distinctive bungalow with a jerkin-head roof and gables and an eyelid entrance canopy on heavy timbers. The banded clapboard siding adds an interesting texture to the facade.

Good



104, 108, 110 Cypress Avenue
Late Victorian Cottages
Ca. 1890; remodeled 1920's

A demonstration that alterations to modest houses can change the character of the original design yet lend a charm of their own. In this case three late Victorian cottages were remodeled in the 1920's with glass sun porches oriented toward the beach. The porches are so appropriate to their surroundings that they turn rather ordinary Victorian cottages into distinctively suitable beach houses.

Good



109 Cypress Avenue
Vernacular
Late 19th century; remodeled ca. 1915

A vernacular seaside cottage whose present appearance dates from around 1915 but which was probably built in the late 19th century. Notable features are the large glass areas on the ground floor, the patchwork decorations under the steeply pitched gable, and the flaring shingle pattern in the side gable. The pierced band over the windows and the steep gable give the house a suggestion of the chalet style.

Good



114 Cypress Avenue
Eastlake
Ca. 1890

An unusual board and batten cottage with Eastlake detail and a square corner bay oriented toward the beach. The arching scrollwork over the bracketed porch recalls the cutaway gable arch at 1141 East Cliff Drive.

Good



122 Seabright Avenue
Eastlake
Ca. 1890

This standard L-plan house with Eastlake detail looks very special in Seabright where there are few Victorians and no other houses of this type. Its location at an irregular intersection and its raised basement combine to increase the visibility and importance of the house.

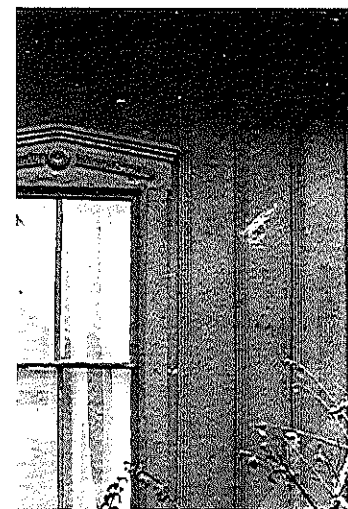
Good



207 Seabright Avenue
Vernacular
Ca. 1895

An exquisitely detailed vernacular cottage. Fluted battens are treated like pilasters with molded capitals connected by a scalloped arcade. Pedimented window surrounds have a molded cornice over fluted bands and a button. The entrance porch has built-in seats; there is an original Eastlake screen door.

Excellent



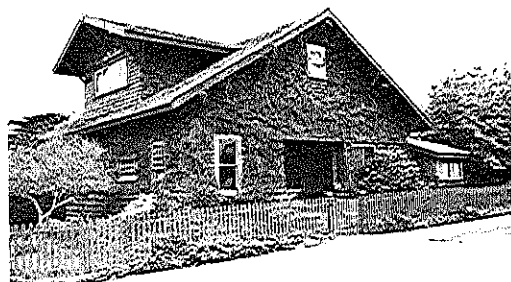
207 Seabright Avenue
Detail



221 Seabright Avenue
Vernacular
Ca. 1910

A very simple vernacular cottage which could have appeared at almost any time during the late 19th or early 20th centuries. It closely resembles railroad service buildings of that period.

Good



203 First Avenue
Craftsman Bungalow
Ca. 1918

A shingled Craftsman bungalow with knee brace brackets under overhanging eaves. A large gabled dormer faces the bay. The entrance vestibule is cut into the wall of the house.

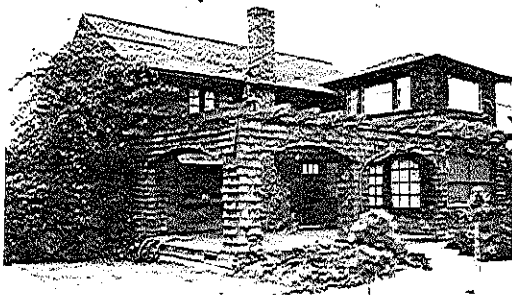
Good



203 Third Avenue
Mission/Regency
Ca. 1930

A surprisingly successful meeting of the Mission and Regency styles marred only by modern window treatment. Situated in a lush garden with mature palm trees.

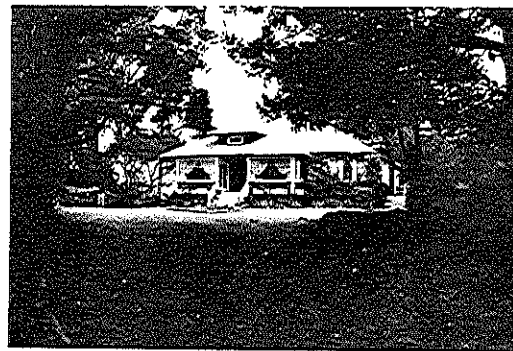
Good



243 Third Avenue
Period Revival
Ca. 1930

A shingled Period Revival house. The main house resembles 17th century New England buildings with its clapboard base and boxed out windows, and second story windows high up under the eaves. There are open timbers above the shingled and arched porch. The second floor at the end of the porch appears to be an addition.

Good



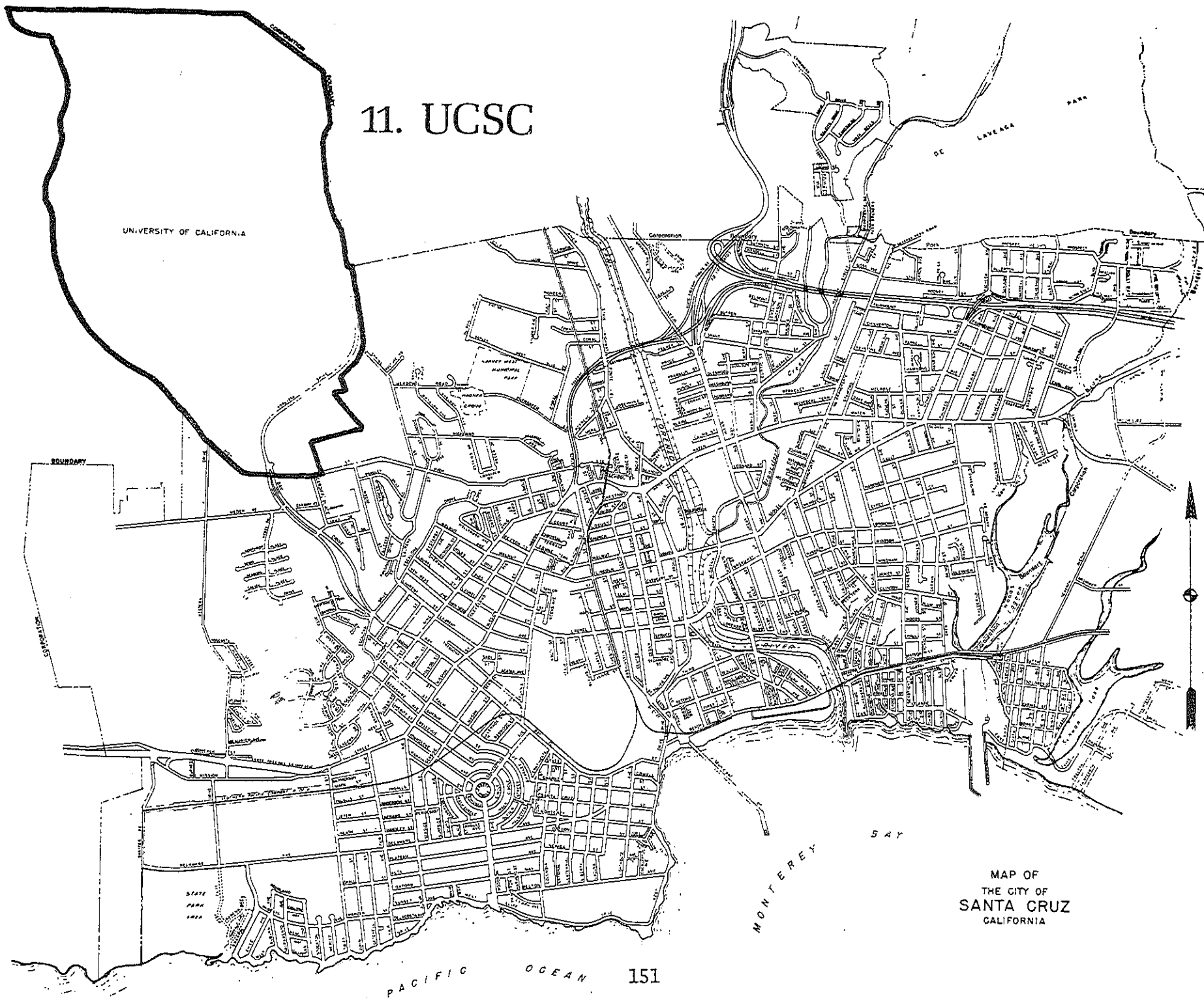
206 Fourth Avenue
Vernacular
Ca. 1915

A very fine example of a typical northern California vernacular house in a lush setting. Inexpensively and unpretentiously built of easily available materials it was an "Everyman's" house. As such it represents an important phase in the social and architectural history of California. The overhanging tarpaper hip roof, the large window areas, and the planters are earmarks of the style.

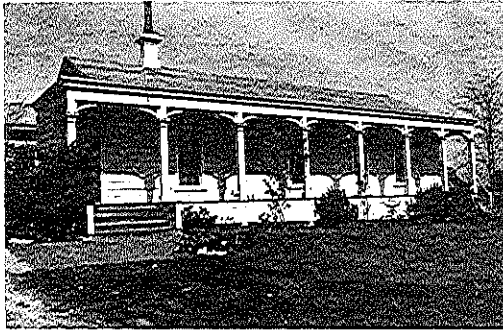
Excellent

11. UCSC

UNIVERSITY OF CALIFORNIA



MAP OF
THE CITY OF
SANTA CRUZ
CALIFORNIA



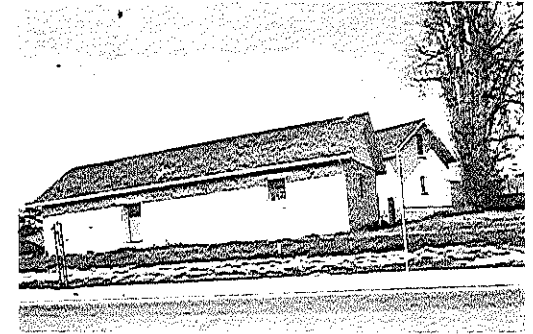
1100 High
Cowell-Jordan House
Vernacular
1864

A simple vernacular house with a long, gabled roof and an arched front porch on square posts. Henry Cowell bought the house from A.P. Jordan in 1866, two years after it was built. In the next few years he added many buildings to the existing complex of farm and lime industry buildings, most of which still remain.

Exceptional

Cowell Ranch

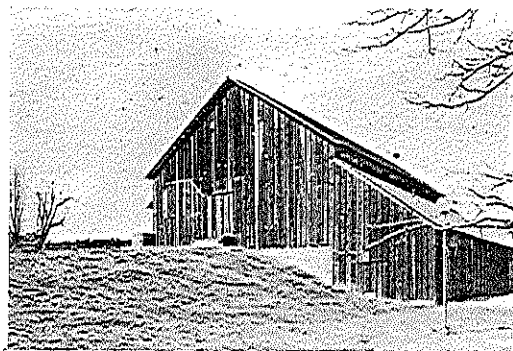
The present collection of structures comprises a uniquely valuable 19th century environment that has survived almost unaltered to the present day. The restoration/adaptation work that has occurred is extremely well done, maintaining the original appearances of the buildings.



UCSC Campus
Granary & Stonehouse
Vernacular
Ca. 1866

Two, well-preserved, early, ranch structures. The Stonehouse was originally the paymaster's house and remains as one of the few stone buildings in the county. The Granary was a storage building for seed, cattle feed, oats, and barley.

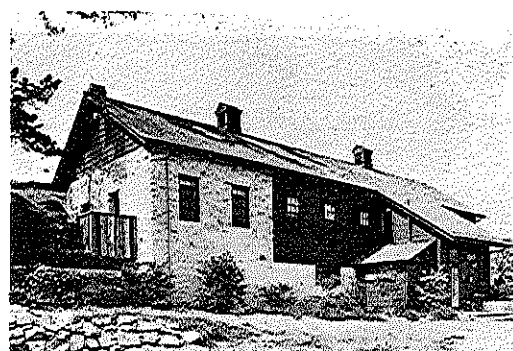
Exceptional



UCSC Campus
Theater
Vernacular
Ca. 1870; remodeled 1968,
Henrik Bull

A beautiful redwood barn with board and batten siding and a stone foundation. The building consists of a principal, gable roofed section and a shed wing. The interior was recently converted to a theater, very sensitively preserving the original appearance of the building.

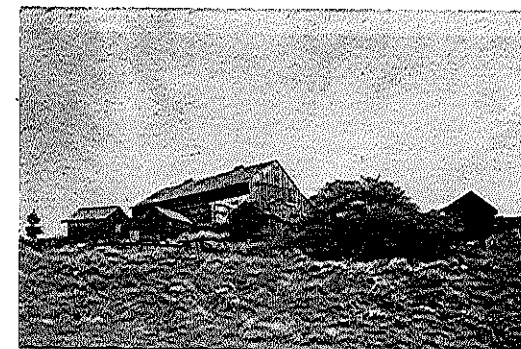
Exceptional



UCSC Campus
Campus Police
Vernacular
Ca. 1870

The old Cookhouse, recently remodeled for use by the Campus Police. This is a very interesting combination of clapboard and field-stone construction with shed entrance and auxiliary wings off the main, gabled roof. There are small, gabled ventilators on the roof ridge and a stone chimney on the hill side of the building. Cooking was done in the stone part of the building, and eating in the clapboarded section.

Exceptional



UCSC Campus
Bull Barn & Workers' Housing
Vernacular
Ca. 1870

The recently restored Bull Barn and the dilapidated, one room Workers' Houses, placed haphazardly below the barn. The whole group has the appearance of a ghost town.

Exceptional



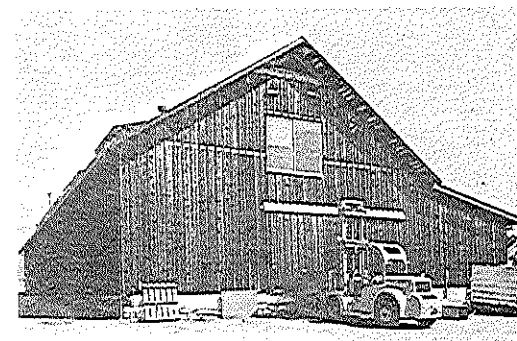
UCSC Campus
Cooperage & Lime Kilns
Vernacular
Ca. 1870

A pair of functionally proximate structures that have an extraordinary aesthetic appeal enhanced by their deteriorated condition. The board and batten, redwood Cooperage on stone piers was cut in half for the road a few years ago, but it retains an elegant simplicity of form. The ruins of the lime kilns, propped up by old timbers and overgrown with grass, have an ageless feeling about them in the primal forms of the arches, and the appearance of ancient stone buttresses in the fragments of stone walls.

Excellent



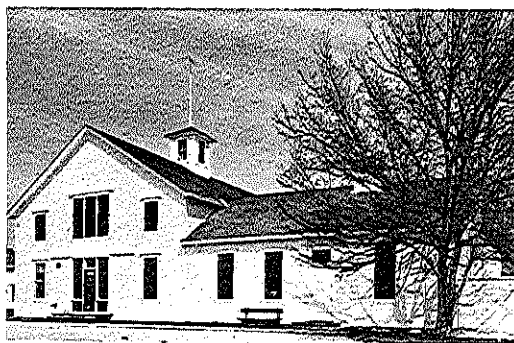
UCSC Campus
Lime Kilns
Detail



UCSC Campus
Barn
Vernacular Barn
Ca. 1870

An old, board and batten, redwood barn with a stone foundation. Long shed dormers have recently been added on the roof.

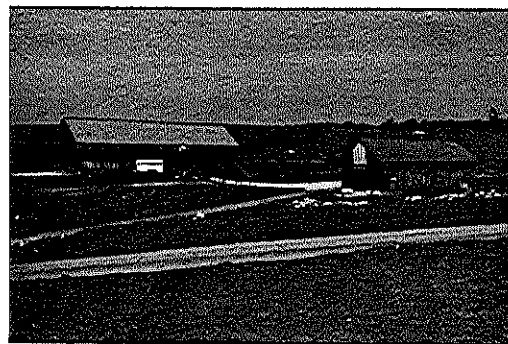
Excellent



UCSC Campus
Carriage House
Vernacular
Ca. 1870

Henry Cowell's carriage house, sensitively remodeled. Like much early California architecture, it resembles the vernacular building of New England in its clarity, balance, tautness, and logic.

Exceptional



UCSC Campus
Two Barns
Vernacular Barn
Ca. 1870

Two, vernacular, board and batten, redwood barns with long, gabled roofs and redwood corrals around the barns. They are still used to stable horses.

Excellent

HISTORIC AREAS

As stated previously, this report only identifies those relatively few buildings and structures which, in the professional opinion of the survey team and the evaluators, are thought to possess extraordinary merit under the City's adopted landmark criteria: Many, many fine older buildings also deserve protection if the character and charm of Santa Cruz are not to be eroded by speculative, faceless development.

Several areas of the City possess not only congregations of buildings identified in this report but also numerous "supporting" or "contributing" buildings which together form a neighborhood of some distinction. While the delineation of the exact boundaries of such historic areas is a planning task best accomplished by the community itself, several potential historic districts are suggested below. In each case it will be necessary to determine land use policies and design criteria for rehabilitation in addition to the district boundaries. In some instances it will be necessary to establish permit and demolition/new construction review procedures, as well.

Mission Hill - The boundary should include not only the area of Mission Hill proper but also the neighboring areas in the vicinities of Highland Avenue - Storey

Street and Union - Locust Streets, disregarding the arbitrary and unfortunate division imposed by the traffic of Highway 1. This is the oldest part of Santa Cruz, dating back to the Spanish Mission in 1794. The Plaza and School Street adobe remain from that time as well as a collection of some of the best architecture in the City spanning the years from 1850 to 1930.

Lincoln Street - Walnut Avenue - Basically the residential area to the west and south of the Pacific Street Mall, this area is one of the City's best and probably most vulnerable to new development pressures. The area was first developed between the 1850's and 1880's and it still contains the largest number of buildings from these early years of the City.

Beach Hill and Waterfront - While much of the opulent nineteenth century residential area of Beach Hill is gone, that which remains should be combined with those elements from Santa Cruz's resort heritage along the water. The houses that remain include some of the very finest in Santa Cruz. The resort buildings constitute a significant grouping from the days when Santa Cruz was one of the most popular and well known resort towns in the country.

Seabright - Blessed with few latter day, in-harmonious intrusions, this area is practically intact and is one of the finest examples of a resort community in the state. In its small scale and mostly casual architecture, it is a truly valuable environment that admirably represents an attitude to building

CONCLUSIONS AND RECOMMENDATIONS

It should be understood that the buildings in this report are highlights of architecture in Santa Cruz but that they by no means represent all that is of interest or value. While we are recommending several areas for consideration as historic districts, this is essentially a report on individual buildings. It is not a planning study nor does it attempt to deal with the implementation techniques that are associated with the protection of historic buildings. To make every building in the report a landmark would not, in itself, protect the scale, pattern, and density of building that is just as important to the character of older neighborhoods as the older buildings themselves. Such measures as downzoning, assessment based on present use, and housing improvement loans would probably be more effective in the long run in preserving the qualities of the city that the people of Santa Cruz desire.

The task ahead will have two major elements: first, to foster an appreciation for that which exists and to educate those who may be skeptical with regard to the civic, cultural, and economic benefits to be derived from a preservation program; second, to develop mechanisms which will encourage private real estate and development activity while conserving the City's existing building stock. While the above may sound to some to be a contradiction in terms, it

is possible with good planning. Indeed, the City has already made major progress in developing such programs. The following suggestions are made to further encourage and provide support for this effort.

Zoning - Much of the central area of Santa Cruz is zoned for multiple family residential or higher, thus placing many of the older, originally single family homes in constant jeopardy. Historic district and individual landmark designation can only protect a portion of those structures deserving protection. Consideration should be given to rezoning older residential areas to protect their neighborhood quality. In addition, consideration should be given to developing an incentive zoning system to encourage developers to recycle qualified existing structures rather than to demolish them and to replace them with speculative construction.

Building Codes - The City should prepare to adopt the 1976 amendments to the Uniform Building Code with regard to historic structures. Santa Cruz should also keep abreast of the new criteria now being developed under the recently enacted legislation creating the State Historical Building Code.

Historic Preservation Easements - Consideration should be given to developing a facade easement program to protect significant structures from future demolition or unfortunate improvements, recognizing that landmark law can only delay demolition and that the resources of

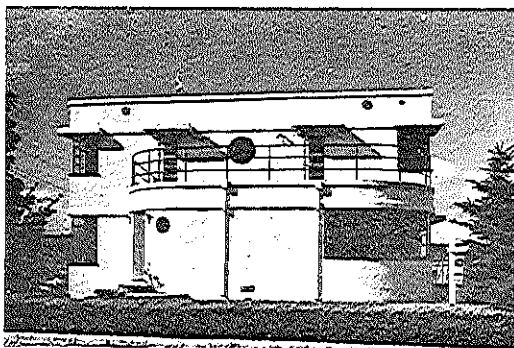
any preservation loan fund are limited.

Determination of State and National Significance - Once the City's own preservation program gets underway with the designation of the initial landmarks and/or historic districts, an effort should be made to determine which of Santa Cruz's historic and architectural resources may be eligible for listing on the National Register of Historic Places. Such eligibility, once established, will be of benefit to the City, as well as to regional, state, and/or federal agencies, in determining what valuable resources may be impacted by a potential project under CEQA, NEPA, section 4(f) of the Transportation Act and other applicable environmental review procedures.

Recognition of Post-1930 Architecture - Although this survey ends with buildings constructed prior to 1930, it is important to recognize that fine architecture continued to be built after that date and that history continued to be made. Without an attempt to identify the cultural resources of the post-1930 period, many good buildings from our most recent past will go the way of "progress" in that difficult time before their vintage matures, like many of Santa Cruz's best Victorians have gone before. A few examples of potentially significant architecture in Santa Cruz since 1930 are listed below.

| | |
|---------------------|------------------------------------------------------------------------------------|
| 1012 Third Street | Senator H. Ray Judah House, 1936 |
| 809 Center Street | City Hall by C.J. Ryland, 1937-8 |
| 343-5 Church Street | Dr. Carey Alsberg Bldg. by W.H. Slocumbe, 1939 |
| 110-12 Pine Place | Pine Place Apts. by Edward W. Kress, 1937 |
| 1010 Laurent Street | Dr. Anthony Allegrini House by Wilton Smith, landscaping by Thomas Church, 1939-41 |
| 511 Fair Avenue | St. Elias Orthodox Chapel & Shrine by Kitchen Bros., ca. 1946 |
| 1211 Fair | Stoller Research Co. by Kitchen Bros., ca. 1946 |

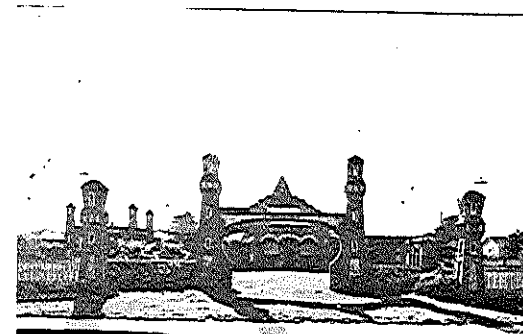
City architecture, 30's through the 50's, may include work by such important California architects as Clarence Tantau, Gardner Dailey, and Wurster, Bernardi & Emmons which should be recognized. Santa Cruz should consider updating this inventory within the next five years to include structures of note dating from the 1930's and 1940's, and through the 1950's.



1012 Third Street



110-112 Pine Place



519 Fair Avenue

and living that many people held in the years around the turn of the century.

Pacific Avenue - Basically the commercial Mall area and the northerly end of Front Street, this area possesses many outstanding nineteenth century commercial buildings.

Oceanview Avenue - A grand street with many large and fine houses built by two kinds of people who both wanted a view of the city: wealthy year round residents of Santa Cruz, and wealthy residents of San José and the central valley who wanted fine summer houses.

Riverside Avenue - This street is more important for the architectural coherence of its neighborhood than for the grandeur of its houses. It was developed for the most part within a few years of its subdivision in 1876.

Cowell Ranch - One of the finest and most valuable ensembles of early farming and industrial buildings in the State. It should be preserved with its present relationship to the surrounding open space.

APPENDICES

MAJOR ARCHITECTURAL STYLES

The principle architectural styles used in this survey are briefly characterized below as they are used here. In a city like Santa Cruz which is somewhat removed from the major centers of architecture, styles are more likely to blend together in composites and "imperfect" combinations as interpreted by builders who do not have a firsthand background in the source of the style. In attempting to attribute a style to every building, therefore, it is necessary to interpret the terms broadly on occasion. Although the buildings which result from this imperfect attention to historical accuracy are less sophisticated in an academic sense than strict representations of any particular style, they often compensate in their imagination and freshness.

In the name of styles in the report, the use of a single name often refers to the dominant style in a mixture. If the mixture is of particular note, each element is named; a hyphen is used in the case of widely accepted blends such as Stick-Eastlake and a slash appears where the blend may occur less frequently as with Mission/Regency. Some combinations may appear in only a few buildings as the mark of a particular builder or the products of a particular area.

The dates used below indicate the range of time when most buildings in that particular

style were constructed in Santa Cruz. Dates on the East Coast for corresponding styles are generally earlier; dates for similar styles in other California cities may also differ from the ones for Santa Cruz. Styles are listed in chronological order to show how they developed historically.

Spanish Mission Style (1791-1846) - A style of adobe structure built by the Spanish and Mexicans as part of a Mission complex, a pueblo, or a rancho. Characterized by a long, low profile and rectangular plan with shallow pitched gable roofs and thick adobe walls. Little exterior ornamentation, white washed plaster walls, few door and window openings, tile roofs.

Salt-Box (1850's) - A distinctive and recurrent form rather than a true style with a combined gable and shed roof. Derived from English models and brought to California by New Englanders, mostly in the 1850's.

Greek Revival (1850's - 1860's) - A very popular style in the Eastern United States in the second quarter of the 19th century, it persisted longer in California and in Santa Cruz, often blending with Italianate details. Usually rectangular in shape without projections or wings except in a composition of blocks, with a low pitched gabled roof treated as a pediment. Symmetrical facades have corner pilasters and large windows with shutters. Doors are sometimes flanked with oblong sidelights (long, narrow windows

which do not open) with an oblong transom over the door and sidelights.

Gothic Revival (1850's - 1860's) - an important style for churches, institutions, and large houses in the Eastern United States during much of the first half of the 19th century. Popularized throughout the country after 1840 as appropriate for small houses by A.J. Downing in Cottage Residences. In form, typically, it has three steeply pitched gables on the front facade, or steeply pitched gable ends on an L-plan or other irregular shape. Characteristic detail includes vertical siding, shallow pointed arches on porches and doors, lancet windows, window tracery, finials, pendants, crenelation, and lacy bargeboards.

Italianate (1860-1910) - Italianate residences are unusual after 1880; but the commercial Italianate remains an important style until after the turn of the century. The earliest Italianate houses are square with hip roofs and few details. Later and more commonly they are either flat fronted or have angled bays and low roofs with a cornice at the eaves or a parapet that obscures the roof. Characteristic details are a bracketed cornice, turned balustrades, tall, narrow windows with flat or rounded tops and prominent lintels, a raised front porch and elaborately detailed entrance portico, quoins, and sometimes a rusticated facade. Most surviving commercial Italianate is brick with wooden or metal trim, usually flat fronted with pediments and cresting

over the parapet.

Octagon Style (1880-1920) - An eight-sided form with any of a range of stylistic details. Most octagonal buildings were constructed between 1848-1860 following the publication of a book that proclaimed their efficiency, beauty, and healthfulness. In Santa Cruz octagons had their greatest popularity around the turn of the century in Seabright where they were promoted by Mrs. Forbes. Seabright octagons are unusual in being only one story and of a vaguely Craftsman style.

Second Empire (1880's) - Also called Mansard Style for the characteristic treatment of the upper story as a part of the roof which originally derives from an effort by Parisian architects to skirt taxes determined by the number of stories in a building. More picturesque in form than the Italianate with a high tower and mansard roof, it otherwise employs rich Italianate details.

Eastlake (1880's) - Probably the most common 19th century style in Santa Cruz, found in very simple cottages and large elaborate houses, often in combination with elements of the Stick Style. Principally a style of ornament derived from the English farmhouse designer, Charles Eastlake, and easily worked on machinery that was developed and made widely available in the 1880's. Irregular in plan and outline with gabled roofs, sometimes with flaring eaves, and square bays. Frequently having profuse ap-

plication of ornamental detail including spindles, curved brackets, incised carving, grooved moldings, sunbursts, and flash glass.

Stick-Eastlake (1880's) - The Stick Style is rarely found by itself in Santa Cruz, but is frequently used in combination with Eastlake. In addition to the Eastlake ornament there is an overlay of plain or molded stick work that resembles half timbering and suggests the balloon frame construction of the time, often by extending window frames beyond the windows. Curved brackets are usually replaced by diagonal brackets.

Queen Anne (1885-1900) - Originally an English style formulated by Richard Norman Shaw in the 1860's and bearing little relation to the architecture of the time of Queen Anne even though it went through many transformations before it arrived in California after 1885. Less formal than earlier Victorian styles, it sought to be picturesque with an asymmetrical plan, complex roof line, corner towers, and gables. Frequently displaying a variety of textures and colors in bands of different siding materials including brick, clapboard, and shingles. Having bay windows of various shapes, porches, and balconies, and a variety of predominantly classical ornamental details. In Santa Cruz the Queen Anne, Colonial Revival, Shingle, and Craftsman styles all blend together easily.

Shingle Style (1885-1900) - Similar to the Queen Anne, particularly as it appeared in the Eastern United States. Displaying a

greater simplicity of detail together with a greater interest in massing of forms. Walls and roof are shingled and include frequently curving wall surfaces.

Richardsonian Romanesque (1890's) - Only applied to commercial architecture in Santa Cruz. Deriving from the architecture of H.H. Richardson and characterized by round arches and colored stone work with carved trim. Rounded corners typically contribute to the emphasis on massing of forms.

Colonial Revival (1895-1910) - A revival of the Georgian style of architecture of the American Colonial period. Having symmetrical facades with hip or gambrel roofs, eaves treated like classical cornices with pedimented gables, pedimented entrance porticos with Palladian entrances, windows with shutters. In Santa Cruz often square in form with bow windows and swag details. Often blends with Queen Anne in its details.

Mission Revival (1900-1925) - An aspect of the widespread American interest in historical roots around the turn of the century. In California the Mission Revival style was inspired by a romantic rediscovery of the state's Hispanic era. Characterized by white walls, arches, hipped red tile roofs, and shaped curvilinear parapets or gable ends. Balconies and towers are common but there is very little other ornament.

Bungalow (1905-1925) - A small, informal house that developed in California and spread across the country, contributing

to major changes in patterns of house building and in the planning of the houses themselves after the turn of the century. One or sometimes two story houses with low pitched roofs, typically designed with a broad gabled porch in front of a similarly gabled house. Essentially a style of form whose details are derived from other styles such as Craftsman or Prairie.

Craftsman (1910's) - Easily confused with the Shingle Style and most often found in bungalows. Its concern is less with form and texture than the Shingle Style and more with the hand made character of the construction and the materials themselves as they represent a natural as opposed to an aesthetic image. Characterized by battered boulder or clinker brick chimneys and foundations, shingled siding, and exposed rafters and knee brace brackets under the eaves.

Prairie Style (1910's) - Derived from the Midwestern architecture of Frank Lloyd Wright. In Santa Cruz it is usually found in combination with other styles, particularly bungalow. Typical, traditional examples have stucco walls but some Santa Cruz houses are Prairie Style in form, with siding derived from other styles. Flat or very low pitched roofs and overhanging eaves, horizontal in composition with horizontal banding of casement windows, and extension of horizontal lines such as window sills around the building. Characteristic window mullions are geometric in design with smaller panes at the top.

Beaux Arts (1910-1920) - A classically derived style brought to this country by American students from the Ecole des Beaux Arts in Paris, found in commercial, civic or institutional buildings. Correctly used classical details inspired by Renaissance buildings, readily distinguished from other classical revivals by the use of paired columns and freestanding ornaments and sculpture that enlivens the skyline. Symmetrical planning and design with clearly articulated parts.

Neo-Classical Revival (1910-1925) - A simpler, quieter classical revival than the Beaux Arts, also used for large buildings. Greek orders are used rather than Roman and the inspiration is Greek rather than Renaissance. There are no paired columns or lively skylines.

Spanish Colonial Revival (1920's) - In Santa Cruz, essentially a more elaborate version of the Mission Revival derived from the Spanish Colonial Period, with white walls and red tile roofs. Fewer arches, textured and ornamental wall surfaces with concentrations of ornament around doors and windows, iron and wood balconies and window grills.

Period Revival (1920's) - During the 1920's a broad range of historical styles was revived in domestic architecture. Altogether called the Period Revival, it took the form of the Regency Revival, Tudor Revival, Pueblo Revival, and Colonial Revival, among

the more prominent variations found in Santa Cruz. These styles were usually executed by builders who knew nothing of their sources. Consequently they are infrequently accurate recreations of earlier styles and at their best, are highly imaginative impressions of what an earlier style might have been like.

Moderne (1925-1950) - A style inspired originally by the streamlined design of cars, boats, and airplanes, and later incorporating Aztec motifs in an abstract, zig-zag fashion. White stucco walls with industrial sash windows, pipe railings, and round windows like ships' portholes in the streamlined Moderne. Incised zig-zag designs and angular pediments and parapets in the zig-zag Moderne. Sometimes including decorative relief panels in either.

Vernacular (dates often revealed by type of materials and craftsmanship used) - Used here to refer to structures typical of a geographic area but not representative of any formal architectural style, designed by builders and lacking sufficient ornamental detail to characterize it as belonging to a recognized style. The most common vernacular form in Santa Cruz is the L-plan house with a gabled roof, usually of one story but found in many variations and with many stylistic overlays. The majority of these houses are nominally Eastlake. The plan may derive from A.J. Downing's The Architecture of Country Houses.

GLOSSARY OF TERMS

antefixae - the upright ornaments placed at regular intervals along the eaves or cornices, originally to conceal the termination of the tiling ridges in classical architecture.

arcade - a passageway with a row of arches forming one side and supporting the roof.

bargeboard - a wide, carved or decorated board following and set back under a gable edge.

baluster - a post or upright support for a handrail.

balustrade - a handrailing on upright posts or balusters.

belt course - a horizontal band or molding which delineates a wall plane.

beveled glass - glass with a decorative edge cut on a slope to give the pane a faceted appearance.

board and batten - vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards.

bull's-eye window - a circular window.

buttress - a projecting, vertical support built against a wall.

cartouche - a decorative panel, tablet or scroll with a plane or convex surface and an elaborate border; frequently imposed on a group of moldings; sometimes bearing an inscription.

clerestory - an upward extension of a single storied space used to provide windows for lighting and ventilation.

clinker brick - irregularly shaped brick formed due to impurities that burn in the firing process.

coping - the cap or top course of a wall, often projecting to afford decorations and/or protection.

corbel - a stepped-out ledge or bracket-like support on a wall face.

cornice - a decorative projection running horizontally at the top of a wall where it meets the roof.

crenelated - decorated with battlements or an indented pattern.

Doric - referring to an order of classical architecture employing columns with simple capitals.

dormer - a windowed house-like projection from a sloping roof used to provide attic space, light, and ventilation.

double hung window - a window with an upper and lower sash which both open by sliding vertically on pulleys.

false front - a vertical extension of a building facade above the roof line, to add visual height.

fascia - a flat, undecorated, horizontal board used as trim, generally as part of a cornice.

fenestration - the arrangement and design of windows on a building's facade.

finial - a vertical form or spike used to finish a pointed height such as a gable or tower.

flash glass - small colored panes of glass with narrow mullions between, usually framing a larger pane of picture glass, also referred to as Eastlake glass.

fretwork - ornamental interlaced relief work characterized especially by its interlocked angular lines.

frieze - a flat, horizontal band, sometimes decorated with sculpture relief, usually placed just below a cornice.

gable - the triangular part of an exterior wall, created by the angle of a pitched roof.

gallery - a balcony projecting from a wall and supported from above and below.

gambrel roof - a roof with a broken slope creating two pitches between eaves and ridges, found often on barns.

half-timbered - timber construction with the spaces between timbers filled in with brick or plaster, typical of the Tudor Revival.

hip roof - a roof with sloping ends and sides which rises by inclined planes from all four sides of a building.

industrial sash - multi-paned, metal framed windows, mass produced and available in standard sizes for factories and other commercial structures.

Ionic - referring to an order of classical architectural style employing columns with volutes in the capital.

jerkinhead roof - a pitched roof with a gable end cut off by a partial hip.

lancet window - a window in the shape of a sharply pointed Gothic arch.

leaded glass - glass with small panes and lead between.

lintel - the horizontal member above a door or window which supports the wall above the opening.

loggia - an open gallery or passage, arcaded on at least one side.

lunette - a crescent-shaped window.

mansard - a roof with two slopes on each side, the lower slope being much steeper; frequently used to add an upper story.

mullions - the frames or divisions in multi-paned windows.

multifoil window - a lobed window of more than five divisions.

newell post - a principal upright support at the end of a stair railing or at a landing.

Palladian window - a three-part window with a central, top-arched portion and long, narrow rectangles on either side.

parapet - a railing or retaining wall along the edge of a roof, porch, balcony, or terrace.

pavilion - a projecting subdivision of a larger building, usually square.

pediment - the triangular face of a gable end crowning a building front or portico, especially in a classical form.

pent roof - a roof of a single pitch abutting a wall.

pergola - an arbor or open set of roof rafters, usually set on posts and often vine-covered.

pier - an upright support, either free standing or part of a wall.

pilaster - an engaged pier in the style of a classical column.

portal - an opening.

portico - an entrance porch.

quatrefoil window - a four-lobed window.

quoins - distinct corner stones running up the side of a building, also wood facimile of corner stones.

rusticated wood - siding with simulated divisions made to imitate masonry construction.

scrollwork - decorative open woodwork cut with a jigsaw.

Secessionist - an Austrian movement in early 20th century architecture, typified by streamlined design and geometric decoration.

segmental arch - an arch whose curve is less than a semicircle.

shed roof - a sloping, single planed roof as seen on a lean-to.

spandrel - the space between the exterior curve of an arch and the right angle of the enclosing arch frame.

split pediment - a pediment with a broken base molding.

spring line - the line from which an arch begins to rise from an upright member.

soffit - the finished underside of an eave.

surround - a decorative framing element for an entrance or window.

terra cotta - cast and fired clay (tile-like)

SUPPLEMENTARY BUILDING LISTS

Early Commercial Buildings

The buildings listed below were not included in the body of the survey because they have been so seriously altered in appearance. However, each is of such great cultural importance to the City that they are included here in a separate list.

| | |
|-----------------|---------------------------------------------------------|
| 155-157 Mission | One of the earliest brick buildings in Santa Cruz, 1860 |
| 209 High | Jackson Sylvar saloon and residence, 1872 |
| 1386 Pacific | I.O.O.F., remodeled 1964, clock tower was here, 1860 |
| Pacific & Front | Hugo Hihn Building, 1860 |

Residences with Unusual Features

The following buildings were not included in the body of the survey but deserve to be mentioned separately because of unusual remodelings or unorthodox landscaping or design features.

| | |
|---------------|---------------------------------------------------------------------------------------------------------------|
| 101 Cayuga | A picturesque assemblage of beach cottages across the tracks from Seabright, ca. 1915 |
| Highland Ave. | A Victorian house with many late alterations in a beautiful site, ca. 1890 |
| 311 Laurel | An ordinary house with unusual pointed arches and a shingled canopy in the gables, ca. 1915 |
| 1200 Laurent | A vernacular house with several later additions in a beautiful setting, ca. 1905 |
| 434 Locust | Compass brackets, porch-posts, and a rusticated wood base are unusual features on this simple house, ca. 1895 |
| 922 Seabright | An attractive vernacular house with unusual palm trees, ca. 1900 |



209 High



Highland Avenue



922 Seabright

BIBLIOGRAPHY

1. "A Short History of the Street Railways of Santa Cruz, California;" mimeographed pages on file in the Santa Cruz Public Library.
2. Baldwin, Arnold M., Street Map and Directory of the City of Santa Cruz; 1923.
3. Chamberlain, Barbara, "The 1906 Earthquake in Santa Cruz County;" student paper on file in U.C.S.C., Special Collections, March 25, 1968.
4. Chase, John, The Sidewalk Companion to Santa Cruz Architecture; Santa Cruz: Santa Cruz Historical Society, 1975.
5. City Planning Department, Santa Cruz, California, Historic Preservation Plan; approved by the City Council as an Amendment to the General Plan, September 24, 1974.
6. Fehliman, Clinton E., "Economic History of Santa Cruz County, California, 1850 to 1947;" student paper on file at U.C.S.C., Summer 1947.
7. Fleming, John, Hugh Honour, and Nikolaus Pevsner, The Penguin Directory of Architecture; Baltimore: Penguin Books, 1966.
8. Forbes, E.M.C., Reminiscences of Seabright; Seabright, California, 1915.

Reprinted by Dorothy C. Miller, 1967.

9. Gebhard, David, et al, A Guide to Architecture in San Francisco and Northern California; Santa Barbara: Peregrine Smith, 1973
10. Historic Savannah Foundation, Inc., Historic Savannah; n.p. 1968.
11. Koch, Margaret, Santa Cruz County, Parade of the Past; Fresno: Valley Publishers, 1973.
12. Olin, L.G., "The Development and Promotion of Santa Cruz Tourism;" Master's Thesis, San Jose State University, June 1967.
13. Putnam, R.E. and G.E. Carlson, Architectural and Building Trades Dictionary; Chicago: American Technical Society, 1974.
14. Rowland, Leon, Villa de Branciforte, the Village that Vanished; 1941, n.p.
15. Saylor, Henry H., Dictionary of Architecture; New York: John Wiley and Sons, 1952.
16. Thurston, Albert G., Santa Cruz City and Suburban Map; 1913.
17. Weber, C.F. and Co., Weber's Map of Santa Cruz County; reprinted from Punnett Bros., 1906, 1914.
18. Whiffen, Marcus, American Architecture Since 1780, A Guide to the Styles; Cambridge: MIT Press, 1969.

INDEX

| | page | score | John Chase reference |
|-----------------------------------------------------------|------|-------|----------------------|
| Alhambra Ave. | | | |
| 109 | 142 | 50 | |
| Arnold's Funeral & Cremation Service, see 1902 Ocean | | | |
| Bank of America, see 1134 Pacific Ave. | | | |
| Barns, see UCSC Campus | | | |
| Bay | | | |
| 1111 | 42 | 47.5 | 200 |
| 1512 | 58 | 50 | 198 & 200 |
| Beach | | | |
| & Main | 26 | 65 | 20 |
| 215 | 26 | 60 | 20 |
| Beach Hill Court, see 413-417 Second St. | | | |
| Bixby | | | |
| 142 | 128 | 45 | 170 |
| Blackburn | | | |
| 208 | 67 | 57.5 | |
| Boardwalk | | | |
| Casino | 27 | 70 | 20-22 |
| Merry-Go-Round | 28 | 80 | 24 |
| Natatorium | 27 | 70 | 24 |
| Roller Coaster | 27 | 100 | 24 & 26 |
| Branciforte, see North & South | | | |
| Branciforte Dr. | 118 | 65 | 163 |
| Branciforte Elementary School, see N. Branciforte & Water | | | |
| Bridge, covered, see Branciforte Dr. | | | |
| Broadway | | | |
| 417 | 125 | 45 | |
| 1108 | 125 | 45 | 170 |
| 1114 | 125 | 45 | |
| 1205 | 126 | 67.5 | 170 |
| Brook Ave. | | | |
| 214 & 210 | 143 | 47.5 | |
| Bull Barn, see UCSC Campus | | | |

| | page | score | John Chase reference |
|------------------------------------------------|------|-------|----------------------|
| Caledonia | | | |
| 90 | 134 | 55 | |
| 102 | 134 | 55 | |
| 440 | 135 | 52.5 | 182 |
| 516 | 135 | 45 | |
| California Ave. | | | |
| 515 | 41 | 52.5 | |
| California St. | | | |
| 500 | 54 | 57.5 | 198 |
| 504 | 54 | 52.5 | 198 |
| 716 | 53 | 40 | 198 |
| 724 | 53 | 80 | 195-196 |
| Calbreta Court, see 260 High | | | |
| Calvary Episcopal Church, see 532 Center | | | |
| Campus Police, see UCSC Campus | | | |
| Carriage House, see UCSC Campus | | | |
| Casa Blanca Hotel Apartments, see Beach & Main | | | |
| Casino, see Boardwalk, Casino | | | |
| Cayuga | | | |
| 107 | 137 | 57.5 | |
| 927 | 137 | 55 | |
| Cedar | | | |
| 126 | 65 | 27.5 | |
| 204 | 65 | 37.5 | 41 |
| 310 | 66 | 45 | 41 |
| 411 | 66 | 67.5 | 41-42 |
| 418 | 66 | 47.5 | |
| Center | | | |
| 152 | 64 | 77.5 | 35-36 |
| 419 | 64 | 57.5 | 37 |
| 532 | 65 | 77.5 | 37 & 39 |
| Chestnut | | | |
| 511 | 60 | 45 | 46 |
| 529 | 60 | 70 | 48-49 |
| 734-736 | 60 | 47.5 | 49 |
| 738 | 61 | 60 | 49 |

| | page | score | John Chase reference |
|-----------------------------------------|------|-------|----------------------|
| Church | | | |
| 346 | 69 | 45 | 58 |
| Clear View Court, see 170 W. Cliff Dr. | | | |
| Cliff | | | |
| 401 | 32 | 75 | 17-18 |
| 417 | 34 | 70 | 17 |
| 504 | 34 | 45 | |
| Cliffcrest, see 401 Cliff | | | |
| Cliff Dr., see East & West | | | |
| Cooper | | | |
| 107-109 | 89 | 47.5 | 148 |
| 110 | 85 | 90 | 146 & 148 |
| 118 | 89 | 90 | 148 |
| Cooperage & Lime Kilns, see UCSC Campus | | | |
| Cooper House, see 110 Cooper | | | |
| Cotter's Antiques, see 914 Mission | | | |
| Cowell-Jordan House, see 1100 High | | | |
| Cypress Ave. | | | |
| 104, 108, 110 | 144 | 50 | 188 |
| 109 | 144 | 52.5 | 188 |
| 114 | 144 | 50 | 188 |
| Delaware Ave. | | | |
| 1231 | 43 | 50 | 202 |
| Drennan Building, see 1531 Pacific Ave. | | | |
| East Cliff Dr. | | | |
| 1003 | 130 | 52.5 | |
| 1015 | 130 | 55 | 186 |
| 1122 | 140 | 57.5 | 186 |
| 1141 | 140 | 50 | 186 |
| 1183 | 140 | 65 | |
| 1305 | 141 | 60 | |
| 1580 | 141 | 45 | |
| 1711 | 141 | 75 | 186 |
| 1805 | 142 | 50 | |

| | page | score | John Chase reference |
|--------------------------------------------------|------|-------|----------------------|
| East Cliff Dr. (cont'd.) | | | |
| 1809 | 142 | 60 | 186 |
| Easterby Ave. | | | |
| 124 | 47 | 55 | |
| Edgewood Way | 116 | 52.5 | |
| Elks Building, see 1214 Pacific Ave. | | | |
| Elm | | | |
| 117 | 78 | 45 | |
| Epworth-by-the-Sea, see 320 Santa Cruz | | | |
| Escalona Dr. | | | |
| 110 | 104 | 50 | 111 |
| 114 | 104 | 75 | 111-112 |
| 126 | 104 | 55 | 112 |
| 1124 | 47 | 55 | |
| First Ave. | | | |
| 203 | 146 | 45 | 189 |
| Fourth Ave. | | | |
| 206 | 147 | 60 | |
| Franklin | | | |
| 134 | 115 | 45 | 160 |
| Front | | | |
| 80 | 31 | 65 | 7 |
| 115 | 89 | 60 | 150 |
| 844 | 88 | 75 | 143 |
| 850 | 88 | 80 | 143 |
| Gault Elementary School, see 1320 Seabright Ave. | | | |
| Gharkey | | | |
| 135 | 40 | 65 | 7 |
| 240 | 40 | 52.5 | |
| Granary, see UCSC Campus | | | |
| Green | | | |
| 120 | 100 | 70 | 88-89 |
| 123 | 100 | 75 | 89 & 91 |
| 127 | 101 | 55 | 91 |

| | page | score | John Chase reference |
|------------------------------------------------|------|-------|----------------------|
| Green (Cont'd.) | | | |
| 134 | 101 | 60 | |
| 135 | 102 | 50 | 91 |
| Green Gables, see 915 Third St. | | | |
| Half of Records, see 118 Cooper High | | | |
| 126 | 95 | 85 | 96-97 |
| 210 | 96 | 52.5 | |
| 260 | 106 | 77.5 | 100-101 |
| 321 | 106 | 52.5 | |
| 330 | 106 | 72.5 | 101 |
| 343 | 107 | 52.5 | 101 |
| 525 | 46 | 60 | |
| 660 | 46 | 75 | 103-104 |
| 1100 | 150 | 80 | 206 |
| Highland Ave. | | | |
| 111 | 105 | 50 | 109 |
| 115 | 105 | 52.5 | |
| 203 | 105 | 65 | 110 |
| Hillcrest Terrace | | | |
| 515 | 107 | 52.5 | |
| Holiday Hill Nursery School, see 410 Locust | | | |
| Holy Cross Roman Catholic Church, see 126 High | | | |
| Holy Cross School, see 210 High | | | |
| Hotel McCray/Sunshine Villa, see 80 Front | | | |
| Hotel Metropole, see 1111 Pacific Ave. | | | |
| Hunolt | | | |
| 134 | 115 | 45 | |
| ID Building, see 1515 Pacific Ave. | | | |
| Jonas Block, see 811-813-815 Pacific Ave. | | | |
| Jordan | | | |
| 117 | 103 | 52.5 | 112 |

| | page | score | John Chase reference |
|--------------------------------------------|------|-------|----------------------|
| Kennan | | | |
| 118 | 116 | 50 | |
| 141 | 116 | 52.5 | 160 |
| Keystone | | | |
| 327 | 120 | 50 | |
| Kids School, The, see 419 Locust | | | |
| King | | | |
| 104 | 102 | 45 | 113 |
| 110 | 102 | 35 | 113 |
| 204 | 103 | 77.5 | 114 |
| 305 | 48 | 45 | |
| 320 | 48 | 52.5 | |
| 408 | 48 | 45 | |
| 442 | 49 | 52.5 | 198 |
| 1104 | 49 | 50 | 198 |
| 1110 | 49 | 50 | |
| 1120 | 50 | 70 | 198 |
| 1503 | 50 | 55 | |
| La Bahia Apartments, see 215 Beach | | | |
| Laurel | | | |
| 216 | 76 | 67.5 | 27 |
| 319 | 76 | 77.5 | 27 & 30 |
| 807 | 75 | 70 | 30 |
| 1134 | 56 | 52.5 | |
| 1226 | 57 | 60 | |
| Laurent | | | |
| 1116 | 57 | 62.5 | 105 |
| 1245 | 57 | 62.5 | |
| Leibrandt | | | |
| 216 | 34 | 45 | |
| Leonard Building, see 115 Front | | | |
| Lemke Cottages, see 208,210 Riverside Ave. | | | |
| Lighthouse Ave. | | | |
| 523 | 40 | 45 | |
| Lime Kilns, see UCSC Campus | | | |

| | page | score | John Chase reference |
|-------------------------|------|-------|----------------------|
| Lincoln | | | |
| 208 | 74 | 47.5 | 65 |
| 330 | 79 | 45 | 66 |
| 410 | 79 | 55 | 66-67 |
| 412, 414, 416, 418, 420 | 80 | 85 | 67 |
| Locust | | | |
| 314 | 68 | 47.5 | 53 |
| 326 | 69 | 52.5 | 54 |
| 333 | 69 | 60 | 55 |
| 410 | 97 | 75 | 93 |
| 419 | 98 | 62.5 | 93 |
| 425 | 98 | 45 | 96 |
| 433, 435 | 98 | 50 | 96 |
| 445 | 99 | 70 | 96-97 |
| Longview Dr. | | | |
| 423 | 47 | 55 | |
| Madrone | | | |
| 111 | 111 | 50 | |
| Magnolia | | | |
| 120 | 119 | 47.5 | |
| Main | | | |
| 311 | 32 | 57.5 | 15 |
| 332 | 32 | 60 | 15 |
| Manor Ave. | | | |
| 106 | 39 | 55 | |
| Maple | | | |
| 115 | 78 | 47.5 | |
| 201 | 78 | 52.5 | 41 |
| 210 | 77 | 50 | |
| 304 | 77 | 52.5 | |
| 312 | 77 | 52.5 | 41 |
| 322 | 76 | 52.5 | 41 |
| Market | | | |
| 121 | 117 | 52.5 | |

| | page | score | John Chase reference |
|---------------------------------------------------|------|-------|----------------------|
| Mason | | | |
| 114 | 41 | 45 | 200 |
| 148 | 41 | 55 | |
| Masonic Hall Building, see 1220-1222 Pacific Ave. | | | |
| Medical-Dental Building, see 1201 Pacific Ave. | | | |
| Mentel Ave. | | | |
| 105 | 139 | 85 | |
| Merry-Go-Round, see Boardwalk, Merry-Go-Round | | | |
| Mission | | | |
| & Burkett | 42 | 60 | |
| 207 | 92 | 85 | 77-78 |
| 210 | 92 | 50 | 85 |
| 211 | 92 | 60 | 78 |
| 216 | 93 | 60 | 85 & 87 |
| 217 | 94 | 55 | 79 |
| 218 | 93 | 60 | 85 & 87 |
| 222 | 93 | 60 | 87 |
| 301-307 | 94 | 55 | 80 |
| 510 | 97 | 52.5 | 87 |
| 603 | 97 | 57.5 | 80-81 |
| 709 | 50 | 52.5 | 81 |
| 801 | 51 | 37.5 | 191 |
| 809 | 51 | 50 | 191 |
| 914 | 51 | 60 | 191 |
| 922 | 52 | 45 | 191 & 194 |
| 1107 | 52 | 57.5 | |
| 1642 | 52 | 47.5 | |
| Morrissey Blvd. | | | |
| 206 | 120 | 55 | |
| 905 | 120 | 55 | |
| Mott Ave. | | | |
| 110 | 143 | 55 | 187 |
| 304 | 143 | 52.5 | 187-188 |
| Mountain View Ave. | | | |
| 115 | 137 | 55 | |
| Natatorium, see Boardwalk, Natatorium | | | |
| Neary Building, P., see 1364 Pacific Ave. | | | |

| | page | score | John Chase reference |
|-------------------------------------------------|------|-------|----------------------|
| Neary & Rodriguez Adobes, see School St. | | | |
| New | | | |
| 115 | 79 | 50 | |
| New Santa Cruz Theater Building, see 102 Walnut | | | |
| North Branciforte | | | |
| & Water | 117 | 45 | 162 |
| 1135 | 117 | 60 | |
| 1351 | 118 | 45 | |
| Ocean | | | |
| 229 | 129 | 50 | 170 |
| 338 | 129 | 50 | 170 |
| 363 | 129 | 45 | 170 |
| 1902 | 114 | 80 | 160 |
| 1927 | 114 | 70 | |
| Ocean View Ave. | | | |
| 236 | 130 | 37.5 | 177 |
| 245 | 131 | 60 | 174 |
| 250 | 131 | 85 | 176 |
| 311 | 131 | 50 | |
| 325 | 132 | 47.5 | 174 |
| 331 | 132 | 50 | 174 |
| 407 | 132 | 55 | 174 |
| 412 | 133 | 75 | 173-174 |
| 424 | 133 | 50 | 173 |
| 540 | 133 | 57.5 | 172-173 |
| Odd Fellows Cemetery, see 1927 Ocean | | | |
| Old Sash Mill, see 303 Potrero | | | |
| Olive | | | |
| 305 | 58 | 50 | |
| Otto's, see Washington & Pacific | | | |
| Pacific Ave. | | | |
| & Soquel Ave. | 84 | 65 | 132 |
| 611-613 | 67 | 57.5 | 130 |
| 615 | 67 | 37.5 | 130 |

| | page | score | John Chase reference |
|---------------------------------------------|---------|-------|----------------------|
| Pacific Ave. (cont'd.) | | | |
| 703 | 82 | 52.5 | |
| 811-813-815 | 82 | 45 | |
| 1111 | 82 | 50 | 128 |
| 1134 | 83 | 60 | 130 & 133 |
| 1201 | 83 | 60 | 128 |
| 1214 | 84 | 80 | 132 |
| 1220-1222 | 84 | 42.5 | 134 |
| 1364 | 85 | 60 | 134 |
| 1415 | 85 | 50 | 122-124 |
| 1502 | 86 | 80 | 135-136 |
| 1510 | 86 | 50 | 136 |
| 1515 | 86 | 80 | 122 |
| 1520 | 87 & 88 | 67.5 | 136 & 138 |
| 1531 | 87 | 50 | |
| 1547 | 87 | 70 | 122-123 |
| Paper Vision, see 1415 Pacific Ave. | | | |
| Pennsylvania Ave. | | | |
| 212 | 135 | 45 | |
| 318 | 136 | 55 | 183 |
| 417 | 136 | 52.5 | 182 |
| 426 | 136 | 45 | |
| Peyton | | | |
| 148 | 54 | 47.5 | 198 |
| Piedmont Court, Calreta Court, see 260 High | | | |
| Pine Place | | | |
| 104 | 99 | 55 | |
| Plum | | | |
| 122 | 127 | 50 | 183 |
| Plymouth | | | |
| 606 | 114 | 52.5 | |
| Poplar Ave. | | | |
| 519 | 119 | 45 | |
| Potrero | | | |
| 303 | 111 | 77.5 | 156 |

| | page | score | John Chase reference |
|--------------------------------------------------------------|------|-------|----------------------|
| Prospect Heights | | | |
| 905 | 118 | 60 | |
| Pryce | | | |
| 148 | 115 | 40 | |
| Raymond | | | |
| 317 | | | |
| Rigg | 35 | 52.5 | 26 |
| 427 | | | |
| Rio Vista, see 611 Third St. | 56 | 52.5 | 198 |
| River | | | |
| 220 | | | |
| 801 | 110 | 50 | |
| 1040 | 110 | 50 | 158 |
| Riverside Ave. | 110 | 67.5 | 156-157 |
| 201, 203 | | | |
| 208, 210 | 33 | 60 | 26 |
| 211 | 33 | 55 | 26 |
| 721 | 33 | 67.5 | |
| 804 | 128 | 65 | 168 |
| 840 | 127 | 40 | 168 |
| Rodriguez Adobe, see School St. | 128 | 45 | 167 |
| Roller Coaster, see Boardwalk, Roller Coaster | | | |
| Rutherglen Terrace, see 544 West Cliff Dr. | | | |
| Salz Tannery, see 1040 River | | | |
| Santa Cruz | | | |
| 320 | | | |
| Santa Cruz City Museum, see 1305 East Cliff Dr. | 38 | 80 | 3 & 5 |
| Santa Cruz County National Bank, see 1502 Pacific Ave. | | | |
| Santa Cruz County National Bank Annex, see 1510 Pacific Ave. | | | |
| Santa Cruz High School, see 415 Walnut Ave. | | | |
| Sargeant Octagon, see 1122 East Cliff Dr. | | | |
| School Lane | | | |
| 122 | 96 | 42.5 | |

| | page | score | John Chase reference |
|-----------------------------------------|------|-------|----------------------|
| School St. | 96 | 70 | 106-107 |
| Seabright Ave. | | | |
| 122 | 145 | 47.5 | 190 |
| 207 | 145 | 62.5 | 190 |
| 221 | 146 | 50 | |
| 615 | 138 | 45 | |
| 1320 | 138 | 57.5 | |
| 1504 | 138 | 50 | |
| Second St. | | | |
| 413-417 | 28 | 50 | 20 |
| Smart Motel, see 152 Center | | | |
| Soquel Ave. | | | |
| 414 | 124 | 47.5 | |
| 520 | 139 | 50 | |
| 1024 | 124 | 47.5 | |
| 1100 | 124 | 52.5 | 182 |
| South Branciforte Ave. | | | |
| 406 | 134 | 47.5 | 183 |
| Spring | | | |
| 650 | 46 | 62.5 | |
| Spruce | | | |
| 314 | 75 | 52.5 | 42 |
| Stanford Ave. | | | |
| 323 | 119 | 52.5 | |
| St. George Hotel, see 1520 Pacific Ave. | | | |
| Stonehouse, see UCSC Campus | | | |
| Sunshine Villa, see 80 Front | | | |
| Sycamore | | | |
| 130 | 75 | 57.5 | 39-40 |
| Sylvar | | | |
| 105 | 94 | 80 | 107-108 |
| 109 | 95 | 70 | 109 |
| 125 | 95 | 55 | |
| Theater, see UCSC Campus | | | |
| Third Ave. | | | |
| 203 | 146 | 50 | |

| | page | score | John Chase reference |
|--------------------------------------------|-------------------|---------|----------------------|
| Third Ave. (cont'd.) | | | |
| 243 | 147 | 55 | 189 |
| Third St. | | | |
| 611 | 28 | 60 | 9 |
| 714 | 29 | 52.5 | |
| 912 | 29 | 52.5 | 9-11 |
| 915 | 29 | 55 | 9 |
| 924 | 30 | 82.5 | 11 & 13 |
| 1005 | 30 | 62.5 | 9 |
| 1017 | 30 | 50 | 9 |
| Towne Terrace | | | |
| 133 | 53 | 42.5 | |
| Trust Building, see Pacific & Soquel Aves. | | | |
| UCSC Campus | | | |
| Barns | 151, 152 & 153 | 70 & 60 | |
| Bull Barn | 151 | 75 | 207 |
| Campus Police | 151 | 80 | 207 |
| Carriage House | 153 | 75 | 207 |
| Cooperage & Lime Kilns | 152 | 70 | 207 |
| Granary | 150 | 80 | 206 |
| Stonehouse | 150 | 80 | 206 |
| Theater | 151 | 80 | 206-207 |
| Workers' Housing | 151 | 75 | 207 |
| Union | | | |
| 219 | 68 | 52.5 | 52 |
| 225 | 68 | 45 | 52 |
| 332 | 99 | 52.5 | 92 |
| 335 | 100 | 57.5 | 92-93 |
| United States Post Office, see 850 Front | | | |
| Veterans Memorial, see 844 Front | | | |
| Villa Perla, see 520 Soquel Ave. | | | |
| Walk Circle | | | |
| 152 | 42 | 47.5 | 202 |

| | page | score | John Chase reference |
|------------|------|-------|----------------------|
| Walnut | | | |
| 102 | 83 | 42.5 | 126 |
| 205, 207 | 70 | 72.5 | 64 |
| 215 | 70 | 75 | 64 |
| 219 | 70 | 75 | 64 |
| 231 | 71 | 52.5 | |
| 232 | 71 | 57.5 | 61 |
| 235 | 71 | 57.5 | 63 |
| 240 | 72 | 60 | 61-62 |
| 244 | 72 | 55 | |
| 249 | 72 | 72.5 | |
| 303 | 73 | 60 | 62 |
| 304 | 73 | 60 | 62 |
| 316 | 73 | 45 | 62 |
| 317-325 | 74 | 50 | |
| 322 | 74 | 65 | 62 |
| 415 | 55 | 62.5 | 194-195 |
| 618 | 55 | 52.5 | |
| 838 | 55 | 52.5 | |
| 928 | 56 | 52.5 | |
| Washington | | | |
| Foot of | 26 | 65 | 18 |
| & Pacific | 31 | 57.5 | |
| 123 | 61 | 62.5 | 32 |
| 125 | 61 | 52.5 | |
| 206 | 31 | 47.5 | |
| 342 | 62 | 45 | 32 |
| 525 | 62 | 37.5 | 33-34 |
| 615 | 62 | 60 | 34 |
| 616 | 63 | 45 | |
| 619 | 63 | 60 | 34 |
| 621 | 63 | 55 | 34 |
| 708 | 64 | 50 | 34 |

| | page | score | John Chase reference |
|-------------------------------------------|------|-------|----------------------|
| Water | | | |
| 271 | 121 | 45 | |
| 511-513 | 121 | 52.5 | |
| 702 | 121 | 42.5 | |
| West Cliff Dr. | | | |
| 170 | 38 | 72.5 | 5-6 |
| 314 | 38 | 70 | 5 |
| 544 | 39 | 80 | 3 |
| 560 | 39 | 52.5 | 3 |
| Wharf, Municipal, see Washington, Foot of | | | |
| Windham | | | |
| 220 | 126 | 47.5 | 182 |
| 406 | 126 | 65 | 182 |
| 519 | 127 | 47.5 | |
| Windham Market, see 406 Windham | | | |
| Windmill, see 120 Magnolia | | | |
| Windy Hill Farm, see 650 Spring | | | |
| Workers' Housing, see UCSC Campus | | | |
| Younger Way | | | |
| 110 | 35 | 50 | |
| YWCA, see 303 Walnut | | | |

CREDITS

Survey Direction: Charles Hall Page
Survey Team Members: Michael Corbett
Bruce Judd
Ellen Lipsey
Charles Hall Page
Stephanie Reeser
Robert Sageser
Margo Warnecke

Urban History &
Architectural
Analysis: Michael Corbett
Report Editing: Ellen Lipsey
Text Preparation: Judy Johnson
Graphic Design: Jane Nibley
Photos: Ron Sugiyama
Architectural
Photographers
Margo Warnecke
Mapping: Judy Reed
Office Coordination:

Evaluation Advisors:

John Chase - Author, The Sidewalk Companion to Santa Cruz Architecture; B.A., University of California at Santa Cruz

Randolph S. Delehanty - Urban and Architectural Historian, The Foundation for San Francisco's Architectural Heritage; B.A., Georgetown University; M.A., University of Chicago; M.A., Harvard University

Mrs. G. Bland Platt - President, Landmarks Preservation Advisory Board, City & County of San Francisco; Member, Jackson Square Historic District Committee; Chairperson, Landmarks Board Redevelopment Committee; San Francisco County Chairperson, Here Today

Copyright © 1976 by City of Santa Cruz, California

units, usually larger than brick, often glazed or colored, sometimes having a molded ornamental pattern.

transom - a small window over a door, often for ventilation.

tripartite - three-part.