

*1989 HISTORICAL AND ARCHITECTURAL  
RESOURCES SURVEY  
AND  
PRESERVATION PLAN  
CITY OF SALINAS*

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## INTRODUCTION

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The Survey is not intended to be an end, but rather a beginning for the City's historical/architectural preservation program. Map 3 identifies the 1935 boundaries of the City shortly after subdivision of the beautiful Maple Park neighborhood. All structures within this boundary are considered potential historical/architectural resources. The project budget limited the number of survey properties; there are many additional properties which deserve to be inventoried and protected. As more research is conducted on historical resources, additional structures should be added to the list.

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Salinas lies within the currently recognized ethnographic territory of the Costanoan (often called Ohlone) linguistic group. In brief, the group followed a hunting and gathering subsistence pattern with partial dependence on the natural acorn crop.

Four of California's Missions were established in what was to become Monterey County (originally including present-day San Benito County); Carmel (1770), San Antonio (1771), Soledad (1791) and San Juan Bautista (1797). The products made possible by the Indians at the Missions provided the basis for much of the commerce in California up until the mid-1830's when the Missions were secularized to make way for the ranchos. It is the establishment of the ranchos toward the end of the Mexican era which marks the true beginnings of Salinas.

The Salinas area during the rancho period of Mexican rule in California included several large land grants but a minimal human population as the range was employed for grazing purposes and constituted a series of hilly swamps with horse-high mustard most of the time. Almost all these holdings had been deeded by Mexican era governors between 1822 and 1840. The Los Gatos or Santa Rita Rancho to the north was held by Trinidad Espinas; the Rincon del Zanjon by Jose Eusebio Boronda. To the northeast was La Natividad owned by Manuel Butron and Nicholas Alviso. The Soberanes family's El Alisal was to the east and the Estrada's Llano de Buena Vista to the south. Some adobe structures existed on these large land grants but were mostly used by Vaqueros and only inhabited by family members during the annual rodeo and

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It was during the decade of the 1860's that Salinas began to take on the characteristics of a real town. This was the cattle ranching age in California, and such names as James Bardin, George Graves, Jesse Carr, and others came into the picture. Yet by 1862, the entire population of the county was only 4,700. It was not until the latter part of the decade, when the town began to receive publicity for its fertile valley, that real growth began. Dairy farmers, including a number of Swiss and Danish families began to move into the area, and Isaac J. Harvey (who was to become the first mayor) moved his family to Salinas.

In 1867, Trescony sold the property to Alanson Riker, and under his direction the plans for the town were quickly laid out. In July of 1868 Salinas contained only 12 to 14 buildings, some still under construction. By the end of that year, there were approximately 125 buildings, with half again as many under construction; soon talk arose about relocating the Courthouse from Monterey to Salinas.

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One hundred and forty of the 145,000 acres in cultivation in the County were in cereal crops by that time. This change in agriculture had been precipitated in part by access to new markets through increased transportation at the Port of Moss Landing and the Southern Pacific Railroad and more efficient techniques of production. By 1885, Salinas had the largest flour mill in the state south of San Francisco, producing 500 barrels of "Drifted Snow" a day. The telegraph (1871), a city gas works (1872), macadamized paving along Main Street (1874), a water company (1874) and electric ARC light system (1884), with three newspapers (The Salinas Weekly Index [1871], Salinas Weekly Democrat [1874] and Salinas Daily Journal [1885]) made the city one of the most modern for its size in the state. A Board of Trade was established in 1887 to pursue the commercial upbuilding of the city. In 1874, a group of local businessmen including Carr, Abbott, Vanderhurst and Jacks constructed the first narrow gauge railroad in California to compete with the high freight rates of the Southern Pacific. The railroad ran from a depot in the fields near Hilltown to the Port of Monterey. Its success was short lived for a number of reasons and it was absorbed by the Southern Pacific in 1879.

A major contribution to the agricultural and subsequent financial success of Salinas City during the 1870's and 1880's was the land reclamation undertaken by Chinese labor to clear and drain the swamps, including Carr Lake that surrounded the town. As early as 1873, the Chinese had their own distinct neighborhood in Salinas and accounted for about 10% of the total population. Land worth \$28 an acre in 1875 went to \$100 an acre in 1877, once it was cleared by Chinese labor. In the 1880's, the Chinese were leasing 1,000 acres of valley land for agriculture. Their community, north of the SP tracks between North Main and East Lake Street served the caucasian community and seasonal Chinese



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laborers. The 1880 census for Salinas showed 1,755 Whites, 102 Chinese and 8 Blacks. In the first Monterey County history, published in 1882, the editors said of Salinas City:

"Its county buildings, churches, schools, hotels, stores, shops and residences cause it to rank among the first of its size in the state. The town is embowered with trees and adorned with pleasant gardens and lovely flowers. The aspect of the whole is that of a true, enterprising, progressive, permanent American city."

#### 1890 - 1910

The 1890's in Salinas were characterized by the continuing diversification of agriculture and its attendant effect on commerce. As early as 1877, experiments in various forms of irrigation had taken place in Monterey County. By the mid 1880's, accessing a steady water supply and the ready availability of rapid transport to markets had greatly increased the production of dairy products, especially along the west side of the Salinas Valley. Irrigation was to play a seminal part in the development of the sugar beet industry around the county seat, the next great agricultural advance in the region. The whole of the 1890's was geared to Claus Spreckels' proposed construction of a major sugar beet processing plant in or near Salinas. Speculation was high and despite the national economic recession of 1893, investment and growth were accelerated in Salinas. Spreckels was able to purchase large acreages cheap and by 1898 enough farmers were willing to change from cereal crops to beets to make Spreckels' promised plant a reality. As early as 1891, a narrow gauge line had been run into Salinas to supply his Watsonville beet processing operation.

The 1890 census had Salinas' population at 2,339. The Monterey County Bank (1890) and the Salinas Mutual Building and Loan Association (1897) had joined the Salinas City Bank (1873) as chief financial institutions for the county. Incandescent street lights replaced the older ARC light system in 1891. In 1896, the recently formed cavalry troop "C" of the California National Guard, moved into its newly completed armory at the corner of W. Alisal and Salinas Streets and began its distinguished career as a military unit and important Salinas social institution. Its first call to duty would be in 1906 to assist in the police and protection of property in San Francisco following the devastating earthquake of April 18 that year. In spite of a national depression and a staggering drought in 1897-1898, Salinas continued to grow in anticipation of Claus Spreckels' promised development of the world's largest sugar beet processing factory. In 1899 the plant was finally completed and put into operation for the beginning of a new century. Salinas had grown 40% during the decade to a population in excess of 3,000. Its financial base continued to be in agriculture.

In 1898 over two hundred Japanese workers came to Salinas to work for Claus Spreckels' sugar beet operation. That same year the Japanese Presbyterian Mission Hall was established to meet the social and cultural needs of this all male population. By the turn of the century the Japanese were generally living in the area adjacent to Chinatown along Lake Street. In 1905, the Salinas Japanese Association was formed to bring order and cohesion to the immigrant community. Excellent agriculturists, the Japanese prospered. They introduced celery and broccoli as crops as well as growing the first strawberries in the Salinas Valley out on Romie Lane in 1911. In 1925, the Salinas Buddhist Church was founded on California Street where it remains today. In 1942, at the outbreak of World War II, all of California's Japanese population was relocated from the coast for the duration. Salinas Japanese were temporarily interned at the California Rodeo grounds enroute to Poston, Arizona. Those who returned after the war continued to make major contributions to agriculture and the community.

In 1901, the tracks of the Southern Pacific finally reached Los Angeles about the same time the first automobiles were appearing in Salinas along the Camino Real. The automobile would soon play an important part in the realignment of some of the city's transportation arteries. 1900 saw the opening of the new Salinas High School across from the current W. Alisal Post Office. Of masonry construction and commonly called the "Brick Pile", it continued a local tradition of building both public and commercial buildings in brick, some reinforced, some not. Those not reinforced with steel frames suffered considerably in 1906 when the same earthquake that hit San Francisco damaged or destroyed every commercial building along Main Street in Salinas. Although no one was killed, the extent of the damage to commercial and residential property was a million and a half dollars. Recovery was fairly rapid. Many buildings could be repaired, but Main Street took on a different appearance with the introduction of reinforced steel structures in the latest fashionable styles to replace those lost to the quake.

The sugar beet was king in the early 1900's and into the teens and twenties. Dairying was also a major factor in the valley's economy employing newly developed condensing processes for product expansion. As early as 1909, the California Rodeo was beginning to take shape as a Salinas tradition. Its formal inception was in 1911.

Beginning in 1915 with the construction of Highway 101 through the city, Salinas soon had fully paved streets. 1916 saw Troop "C" called to arms once more for duty along the Mexican border. This was excellent preparation for its next action in France in 1917. The European War greatly expanded the agricultural economy of the Salinas Valley which produced crops for the Allied Armies abroad. After the War's end, in 1919, Salinas City, through the adoption of a "freeholders charter" officially became the City of Salinas. Physical changes to the

community as a consequence of the charter move saw the removal of wooden awnings along Main Street which reduced the city insurance rates.

#### 1920 - 1940

The population of the City of Salinas as it entered the "Roaring Twenties" was 4,304. Architect Ralph Wycoff completed the new Spanish Revival style Salinas Union High School on South Main Street in 1921 to accommodate the growing population, a portion of the high school's south wing was dedicated to the newly established Salinas Junior College. By 1924, Salinas was the wealthiest per capita city in America. Other municipal activities included the extension of telephone service between Salinas and Monterey, the passage of a city bond issue for a complete sewage system, the construction of a new firehouse and a new grandstand and stable for the California Rodeo. Of particular importance was the Planning Commission's preparation of a zoning system for the city. By 1928, the city had its first airport in the area which is now West Laurel Drive.

Once again, a major change in agriculture occurred during the decade, sugar beets and beans gave way to the "green gold" of lettuce. The development of ice bunkered railroad cars made it possible to ship fresh produce nationwide and lettuce replaced the sugar beet as the Salinas Valley mainstay, although other row crops began to make their appearance as well, including the artichoke. As the Japanese labor force had succeeded the Chinese with the advent of the sugar beet, so now the Filipino's superseded the Japanese as the labor force for new row crops and the Filipino population of Salinas expanded to the east of Chinatown.

A close knit people by national character, the Filipinos soon formed a local civic organization known as a barangay. This functional social concept predates western influence and is the backbone of Filipino community action. Initiated in 1906 as the Caballeros de Dimas-Alang, a Salinas lodge was formed in 1920 with its center in the Filipino Community Church. The Caballeros' organization funded a newspaper in 1928, the Philippine Independent News, which in 1930 became The Philippines Mail, the oldest continuing Filipino newspaper in the United States, lasting into the 1980's. Prior to World War II, the Philippines Mail Newspaper had "become a rallying point of Filipino opinion, inspiration and decision" taking on such national issues as the Federal Repatriation Act of 1932 and strongly supporting the position of the Filipino labor during their strike against the agri-industrial business in 1934.

For Salinas, the 1930's were far less disruptive than many parts of America's farming economy in terms of production and markets. Labor strife, as noted characterized a part of the decade in 1934 when Filipino workers organized as one of California's first farm labor unions, the Filipino Labor Supply Association and clashed with management in a major strike. And,

again in 1936 when the mid-western "Dust Bowl" immigrants who settled the Alisal district of Salinas during the depression took on the Associated Farmers over wages as members of the AFofL affiliate, the Vegetable Packers Association. Elements of these actions pushed native John Steinbeck to some of his best writing in "In Dubious Battle" (1936) and his Pulitzer Prize winning novel "Grapes of Wrath" (1939).

The 1930's saw a physical change in Salinas, not only in the way of expansion to the east (Alisal) and to the southwest (Maple Park and other subdivisions) but in the very nature of the building styles that had characterized the community to date. Salinas was the first and only community in Monterey County to accept modern building designs in a major way. The success of agriculture and access to federal financing for public works projects paired with a progressive spirit welcomed both the Moderne and International style building design in the public as well as private sectors. In the private sector, commercial development along Main Street radically altered the turn of the century look of the downtown. Salinas' tallest office building at the corner of Main and Alisal is an excellent example of the Zig Zag Moderne while Main Street's three movie houses show the variety of the moderne form as do some business facades, especially in the 300 block. Residences and apartment complexes around town continued this expression and the Monterey County Building (1936) at the corner of W. Alisal and Church Street may be one of the best Depression Moderne buildings in the state. In 1932, a new armory building was financed by the New Deal to double as a civic auditorium. Schools, including a new campus for Hartnell Junior College were constructed, a new jail and updating of the city's infrastructure including the Main Street underpass of the SP railroad tracks took place. The new airport east of Salinas was enlarged as part of a preparedness program for the impending European conflict. In the winter of 1940, the airstrip became a U.S. Army Air Corps Training Base. Fort Ord expanded rapidly to meet the manpower needs of the coming conflict, bringing many servicemen and their families to the Salinas area. The first permanent USO building in the United States was built on Lincoln Street in 1941 and is used today as the city recreation center. The 40th Tank Company (the old Troop "C") was called to the colors, as an expanded 194th Tank Battalion of the California National Guard. It shipped out for the Philippines in February 1941 where it saw action in the Battles of Corregidor and Baatan.

The farm strife of the 1930's gave way to conciliation on the part of labor and management to meet the common goal of producing "Food for Victory". Labor shortages due to men in uniform for the war effort saw the re-introduction of imported Mexican field hands under the Bracero program in 1942. Mexican labor had filled this need in part during the first World War as well. Reminders of the migrant camps that housed these nomadic workers following the crop cycle can be seen in the San Jerardo complex that was once called Camp McCallum off of Old Stage Road.

While meeting the war effort, the city projected plans for post war development in a three point program prepared in 1943, designated for state and federal funding. It included a street and highway plan that had Highway 101 skirting the city, a public works plan and a parks and recreation plan. As always, a progressive city "of purely American character", Salinas was making ready for a productive future.

## REVIEW OF CITY DEVELOPMENT PATTERNS

Structures which are more than 50 years old are considered to be potentially significant in terms of architecture and/or history. Various maps were researched to determine the City's historic growth pattern and identify the developed area as of 1935. These maps serve to define the area of the City in which the majority of significant architectural and/or historical resources may be found.

To some degree, Salinas grew in a series of concentric circles from its origins at the "great bend in the slough." Maps 1, 2 and 3 illustrate that growth approximately 100, 75 and 50 years ago. Because of the regularity of expansion, the great majority of structures older than 100, 75 and 50 years will be found within the indicated boundaries. This is useful as a preservation planning tool because it allows the older sections of town to be readily identified.

Map 1 is an 1889 fire insurance map from the Dakin Publishing Company. Map 2 is derived from a 1913 fire insurance map from the Sanborn Map Company. Such fire insurance maps were designed to assist insurance agents in determining the degree of hazard associated with a particular property and therefore show the size, shape and construction materials of dwellings, commercial buildings and factories as well as fire walls, locations of windows and doors, sprinkler systems, and types of roofs. Such maps are therefore an important source of information about structures and the use of buildings in American cities. Maps available for Salinas are dated 1886, 1889, 1892, 1900, 1913 and 1925 (copies of these maps are available for study at the Boronda History Center of the Monterey County Historical Society). Since the maps were for fire insurance purposes, only concentrated areas of development are included. As a result, older structures located outside the 1913 developed area of the city do not appear.

Map 3 is a city limit/survey map indicating the major additions to the city before 1935. The map was compiled by the Cozzens, Bolling and Fontaine engineering firm and published by Martella's Printing. More exact boundaries and lot pattern information can be obtained in the City Public Works Department and County Recorder's Office.

The Alisal area of Salinas began to develop in the 1930's with the infusion of Dust Bowl refugees that poured into California during the depression. The area developed independently until its annexation by the City of Salinas in 1965.

**SURVEY METHODOLOGY, EVALUATION CRITERIA, PROPERTY CATEGORIES  
AND DEFINITIONS**

**Methodology**

The Salinas Historic Building Survey was conducted by the staff and volunteers of the Monterey County Historical Society. An Ad-hoc Committee was appointed by the City Council to monitor the survey process and approve the survey results.

Special training sessions were held for the Ad-hoc Committee and any volunteers who wished to participate in the identification of significant resources. Two sessions, held in early 1985, included presentations on the criteria for evaluating a property as well as a "lesson" in architectural history so that participants could properly describe a structure. The criteria for evaluation were based on those established by the California State Office of Historic Preservation and the National Register of Historic Places. A cut-off date of roughly 1935 was used in selecting properties for inclusion in the survey.

At subsequent meetings of the survey volunteers, small geographical regions were drawn within the City, and each individual or pair of volunteers chose areas to cover. The entire City was divided into some 33 areas. Each survey team was given a map of their region, and told to first conduct a "windshield" survey. Such a process involves actually driving the area for a preliminary inspection to pinpoint concentrations of resources for further investigation on foot. Likewise, newer subdivisions could also be noted through this process, and eliminated from further consideration. The first phase of the project allowed for a visual check of resources which should be noted for research at a later phase. The windshield survey process was also conducted by the Historical Society staff for the entire City so as to double-check the efforts of volunteer staff and make sure areas were not overlooked. The survey of one hundred resources was the original goal of the survey project.

The second phase of the survey process involved performing historical research for each identified property. The most valuable resources for this task were the historical Sanborn Fire Insurance Maps. The use of these maps, coupled with written and oral history information provided by the survey volunteers, provided the basis for the research phase of the project.

A third phase of the project required the description and history of each property to be summarized on a state inventory form. The forms used for this project were those developed by the State Office of Historical Preservation for the statewide inventory. Due to staff changes, the original project deadlines were not met, and the survey languished for a period, accounting for the length of time between project initiation and completion.

In late 1988, the Society contracted with Mr. Kent Seavey, a professional architectural historian, to complete the survey. Mr. Seavey reviewed all the written materials and survey forms, conducted additional windshield surveys of the city, added relevant buildings to the survey, established written evaluation criteria and categorized survey properties as landmarks, historic resources or contributing or non-contributing buildings within historic districts, and produced the final survey report including the city's development to World War II. The Ad-Hoc Committee reviewed the final survey report prior to its submission to the City.

The property evaluation criteria and property categories and definitions utilized in the final report are listed below.

#### Property Evaluation Criteria

Basic criteria for evaluating properties were reviewed by the Ad-Hoc Committee and include the criteria established by the State of California and the National Register program in Washington, D.C. In addition, criteria for evaluating properties which may not be eligible for the National Register, but rather are locally significant were also adopted. To avoid confusion, it should be pointed out that properties eligible for the National Register may be nominated at three levels of significance: local, statewide, and national. For example, the Boronda Adobe is listed on the National Register at the statewide level of significance, while the Black House (418 Pajaro Street) is listed at the local level. The Harvey Baker House (the First Mayor's House - 238 East Romie Lane) may not qualify for listing on the National Register at any of these three levels because it has been moved, but would qualify as a significant City Landmark using locally adopted criteria.

#### National Register Criteria

The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

1. That are associated with events that have made a significant contribution to the broad patterns of our history, or,
2. That are associated with the lives of persons significant in our past, or,
3. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction, or

4. That have yielded, or may be likely to yield, information important in prehistory or history (36 CFR 60.6).

#### Local Criteria

- a. its character, interest or value as part of the local, regional, state or national history, heritage or culture;
- b. its location as a site of significant historic events;
- c. its identification with a person or persons who significantly contributed to the local, regional, state, or national culture or history;
- d. its exemplification of the cultural, economic, social, ethnic or historic heritage of the City of Salinas;
- e. its portrayal of the environment of a group of people in a era of history characterized by a distinctive architectural style.
- f. its embodiment of distinguishing characteristics of an architectural type or specimen;
- g. its identification as the work of an architect or master builder whose works have influenced the development of the City;
- h. its embodiment of elements of architectural design, detail, materials or craftsmanship which represent a significant architectural innovation or which are unique;
- i. Rare structures displaying a building type, design, or indigenous building form.
- j. Outstanding examples of structures displaying original architectural integrity, structurally or stylistically, or both;
- k. Unique structures or places that act as focal or pivotal points important as a key to the character or visual quality of an area.
- l. Historical and culturally significant grounds, gardens and objects.
- m. It's relationship to other designated landmarks, historic resources or historic districts if its preservation is essential to the integrity of the landmarks, historic resources or historic districts.

By employing the above criteria in a uniform and consistent manner in designating local historic resources for inclusion on an official city listing, their owners and the city can benefit from existing and future federal and state programs aimed at protecting these irreplaceable cultural assets. Being listed

will also qualify such buildings, structures, sites and objects for use of the State Historic Building Code, among other benefits.

### Categories and Definitions for Historic Properties

**Landmark (Highest Importance):** The first, last, only, or most significant of a type in a region, over fifty years old, possessing integrity of original location and intangible elements of feeling and association. A site or structure no longer standing may possess significance if the person or event associated with the structure was of transcendent importance to the community's history and the association consequential. Every effort should be made to retain the original exterior appearance of the landmark, including its immediate setting and, on an advisory basis, to encourage uses which would maintain the interior, if in its original configuration.

**Historic Resource (Major Importance):** A historic resource is a structure, site or feature which is representative of a historic period or building type but is not of landmark quality. Modifications of the feature, including change of use, additions, etc. are acceptable as long as the resource retains the essential elements which make it historically valuable.

**Historic Districts:** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations.

Within a historic district, the following designations would apply:

**A Contributing Building, site, structure, or object** that adds to the historic architectural qualities, historic associations or archaeological values for which a district is significant because (a) it was present during the period of significance, and possesses historic integrity reflecting its character at that time, or is capable of yielding important information about the period, or (b) it independently meets the landmark or historic resource criteria.

**A Non-contributing Building, (Contextual Importance) site, structure, or object** does not add to the architectural qualities, historic associations, or archaeological values for which a property is significant because (a) it was not present during the period of significance, (b) due to alteration, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information about the period, or (c) it does not independently meet Landmark or Historic Resource criteria.

**DESCRIPTIONS & LISTINGS OF SURVEY SITES  
IN POTENTIAL EASTEND, JOHN STEINBECK  
AND MAPLE PARK HISTORIC DISTRICTS**

**EASTEND HISTORIC DISTRICT**

As early as 1867 Eugene Sherwood had surveyed his land east of present day Main Street to Front Street and south to John Street in laying out what would soon become Salinas. Watsonville entrepreneurs Ford and Sanborn had purchased lots and established a lumberyard in anticipation of the blossoming new town. The first official map of Salinas City was dated September 17, 1872 and used for incorporation in 1874. It shows little west of Main Street except the road to Castroville. The earliest recorded lithographic birdseye view of Salinas, published in 1875 shows what residential development there had been to that date was concentrated to the east. The business core stretched from Sausal Street (East Market) to Alisal along Main. The two public schools defined the geographical separation of the town rather than any social system. The Eastside School was on Front Street in what is now the Tynan Lumber yard and the Westside School was on Capitol Street at the location of the present Roosevelt School. On the east side of town the residential block of Soledad Street between W. San Luis and John Streets represents the best concentration of remaining buildings in Salinas dating from the period of the 1870's. It also clearly shows stylistic developments in residential architecture from that time to the 1920's. This neighborhood time capsule informs us of changes in fashion and style as they occurred in Salinas over a sixty year period of growth and development.

Traveling from E. San Luis to John on Soledad Street, Italianate homes of the 1870's, probably the work of early builders Burgess Wilcoxon and A.J. Cloud, evolve into the Queen Anne style in the 1880's with a nice example by noted architect William H. Weeks (at 459 Soledad Street) and the impressive mansion of J.B. Porter (at 116 E. San Luis Street), a partner in the firm of Porter & Irvine. There are excellent representations of the Queen Anne cottage style as well. These residences evolve and turn into the American Foursquare Mode as interpreted by builder J.J. Bevans and a number of bungalows realized in the picturesque forms of the 1920's. A single apartment building in the Moderne style exhibits the transition of the neighborhood and nineteen of the twenty-two properties along this block qualify as historic resources or contributing features of the proposed district. Even a portion of the original slough, the Zanjon del Alisal that outlined Elias Howe's eighty acres in 1856 is still visible as part of the street scape.

**EASTEND HISTORIC DISTRICT**

Street Address	Designation	Significance
116 E. San Luis St.	HR/C	Arch/Hist
403 Soledad St.	HR/C	Arch/Hist
409 Soledad St.	HR/C	Arch
412 Soledad St.	C	Arch
415 Soledad St.	HR/C	Arch
417-419 Soledad St. (single building)	HR/C	Arch
420 Soledad St.	HR/C	Arch
423 Soledad St.	HR/C	Arch
425 Soledad St.	HR/C	Arch
428 Soledad St.	HR/C	Arch
429 Soledad St.	HR/C	Arch
430 Soledad St.	C	Arch
439 Soledad St.	C	Arch
440 Soledad St.	C	Arch
442 Soledad St.	HR/C	Arch
446 Soledad St.	HR/C	Arch
448 Soledad St.	C	Arch
453 Soledad St.	HR/C	Arch
459 Soledad St.	HR/C	Arch

L = Landmark; HR = Historic Resource; C = Building Contributing to a Historic District

## JOHN STEINBECK HISTORIC DISTRICT

In his novel East of Eden, Pulitzer Prize winning author John Steinbeck said of his hometown:

"Salinas was the county seat, and it was a fast growing town. Its population was due to cross the two thousand mark any time. It was the biggest town between San Jose and San Luis Obispo, and everyone felt that a brilliant future was in store for it."

John was born into the community and its society on February 27, 1902, in the front bedroom of the family home on Central Avenue, "the high white house of Ernest Steinbeck. It was an immaculate and friendly house, grand enough but not pretentious, and it set inside its white fence, surrounded by its clipped lawn and roses and cotoneasters lapped against its white walls." Salinas was to be John Steinbeck's home for the formative years of his life and the catalyst for some of the finest literature produced in America in the twentieth century.

Ernest Steinbeck had moved his family to Salinas from King City about 1900 to become the office manager of the Sperry Flour Mill. Their stately Queen Anne style house had been built in 1897 by J.J. Connor.

The town John first got to know was one of well kept and neat looking streets, "bordered with scores of artistic, expensive (some costing as much as \$10,000) and elegant residences to say nothing of the hundreds of cozy vinecovered cottages." Some of the homes had orchards and stables, most had kitchen gardens and all had large flower gardens. It was a community geared to self sufficiency, to living at home. The streets were lined with evergreens, white fences, and clipped cypress hedges abounded. The population was described as, "broad and liberal minded, enterprising and cultivated, a sociable and law-abiding class" and society was well organized.

John spent the first seventeen years of his life in Salinas graduating as the president of his high school class in 1919. For the next six years, he would travel back and forth from Stanford University to the Central Ave. family home as he prepared for his life as a writer. John Steinbeck was able to watch Salinas change from a Victorian farm town to a modern city before fame and fortune drew him away from his roots.

Much of Central Avenue is still as it was in John Steinbeck's day, including many of the changes he witnessed over time. A number of the large dignified turn of the century family homes remain, many now in commercial rather than residential use. Some have been listed on the National Register for Historic Places like the Bradley Sargent House (154 Central, the Krough House (146 Central), and Sheriff William Nesbitt's first home at 66 Capitol Street. Others, like the Steinbeck house itself warrant listing as well as designation as state historic landmarks. The

evolution of changing tastes and economic conditions are apparent as well along Central between Main Street and Capitol, the proposed boundaries for the Steinbeck Historic District. Only a few modern intrusions detract from the overall ambiance of the street as it evolved during John's coming of age in Salinas. The 100 block of Main Street is also basically intact as John Steinbeck knew and wrote about it in a number of books and short stories. In spite of urban renewal, about ninety percent of what remains in this historically and architecturally important commercial core holds great cultural values for the city. The Cominos Hotel, a city landmark, was the location for the original Half-Way House of Alberto Trescony, the literal beginning of Salinas. The McDougall Building at Main and Gabilan Streets was one of the few surviving structures from the 1906 earthquake and another Salinas landmark eligible for listing on the National Register for Historic Places. The block with its collection of late nineteenth and early twentieth century commercial buildings rounds out the Steinbeck Historic District giving residents and tourists alike insight into the history of the community as well as the writings of her most noted native son.

**STEINBECK HISTORIC DISTRICT**

Street Address	Designation	Significance
151 Archer	HR/C	Arch
155 Archer	HR/C	Arch
157-159 Archer (single building)	HR/C	Arch
62 Capitol	HR/C	Arch/Hist
66 Capitol	L	Arch/Hist
3 Cassidy	C	Arch
5 Cassidy	C	Arch
9 Cassidy	HR/C	Arch
15 Cassidy	HR/C	Arch
30 Central	HR/C	Arch
34 Central	HR/C	Arch
40 Central	HR/C	Arch
106 Central	HR/C	Arch
109 Central	HR/C	Arch
110 Central	C	Arch
114 Central	HR/C	Arch
119 Central	HR/C	Arch
132 Central	L	Arch/Hist
134 Central	HR/C	Arch
140 Central	C	Arch
141 Central	HR/C	Arch
146 Central	HR/C	Arch
147 Central	HR/C	Arch
149 Central	HR/C	Arch
149-1/2 Central	HR/C	Arch
154 Central	L	Arch/Hist
158 Central	HR/C	Arch
202 Central	HR/C	Arch
5 E. Gabilan	L	Arch
6 W. Gabilan	HR/C	Arch
28 Lincoln	HR/C	Arch
102 Lincoln	HR/C	Arch

L = Landmark; HR = Historic Resource; C = Building Contributing to a Historic District

101 Main St.	HR/C	Arch/Hist
127 Main St.	HR/C	Arch/Hist
129 Main St.	HR/C	Arch/Hist
131 Main St.	HR/C	Arch/Hist
137 Main St.	HR/C	Arch/Hist
155 Main St.	HR/C	Arch/Hist
158 Main St.	L	Arch/Hist
159 Main St.	HR/C	Arch/Hist
161 Main St.	HR/C	Arch/Hist
165 Main St.	HR/C	Arch/Hist
201 Main St.	HR/C	Arch/Hist
202 Main St.	HR/C	Arch/Hist

L = Landmark; HR = Historic Resource; C = Building Contributing  
to a Historic District

## MAPLE PARK HISTORIC DISTRICT

The Maple Park subdivision is bounded by Maple Abbott, Maplewood and Carmel Streets and was developed, including Maple Park Additions #1 and #1 in 1929 and 1930 by Frank B. Porter, well known Monterey County real estate man and developer. Designed as an exclusive residential neighborhood, it incorporated a number of features of the so called Garden City planning concepts including large lots with wide setbacks, specified architectural designs to retain a unity of aspect, extensive landscaping (as lots were selling, gardeners were laying out over 1800 shrubs and flowering plants) and the first use of underground utilities in Salinas (the cables were wrapped in tar paper). It was well marked at the corner of Maple and Santa Lucia Streets by a pair of polygonal towers sheathed in Carmel stone and capped with a Spanish tile roof whose sheet metal finial incorporated a cowboy on a bucking bronco making a circle with his lariat. The remaining structure is surely a Salinas landmark today.

The formal opening for the subdivision's initial 39 lots, each measuring approximately 70' by 120' and selling at \$30.00 per front foot was on Sunday, August 11, 1929. Half of the lots had already been sold. Porter had invested in his own project and many of the city's most respected citizens had committed to purchase, including Judge Henry E. Jorgensen and Bruce Church. All architectural design was to employ the Spanish Revival styles then popular "in keeping with the romantic nature of the surroundings when completed". While the Spanish notion prevailed for awhile, soon excellent representative examples of other picturesque period types began to appear including French Normandy, English Tudor, Italian Villas and American Colonial Revival and Cape Cod. All designs for individual properties were contracted by the owners generally in keeping with the design standards set by Porter.

Porter expanded Maple Park first in March and then again in April of 1930. By 1948, the entire subdivision was pretty much built out. Its initial planning, and quality of residential design have made Maple Park a Salinas residential showplace. Very little change has occurred in the subdivision since its completion except an evolution of ownership. Now the fully matured landscaping and human scaled street features including street lights combine to create a district of distinct character defining a period of rapid growth for the community in the decade of the 1930's. This district contains historic and architectural resources for Salinas that are bound to yield information important to the city's cultural heritage.

MAPLE PARK HISTORIC DISTRICT

Street Address	Designation	Significance
105 Alameda	C	Arch
106 Alameda	C	Arch
110 Alameda	C	Arch
111 Alameda	C	Arch
115 Alameda	C	Arch
117 Alameda	C	Arch
202 Alameda	HR/C	Arch
205 Alameda	C	Arch
206 Alameda	C	Arch
211 Alameda	C	Arch
230 Alameda	C	Arch
231 Alameda	C	Arch
233 Alameda	C	Arch
235 Alameda	HR/C	Arch
301 Alameda	C	Arch
305 Alameda	C	Arch
309 Alameda	HR/C	Arch
10 Carmel Ave.	HR/C	Arch
20 Carmel Ave.	C	Arch
25 Carmel Ave.	C	Arch
32 Carmel Ave.	C	Arch
35 Carmel Ave.	C	Arch
42 Carmel Ave.	C	Arch
45 Carmel Ave.	C	Arch
52 Carmel Ave.	C	Arch
55 Carmel Ave.	C	Arch
57 Carmel Ave.	C	Arch
60 Carmel Ave.	C	Arch
63 Carmel Ave.	C	Arch
65 Carmel Ave.	C	Arch
75 Carmel Ave.	C	Arch
77 Carmel Ave.	C	Arch
80 Carmel Ave.	C	Arch
88 Carmel Ave.	C	Arch
90 Carmel Ave.	C	Arch
3 El Paso Place	HR/C	Arch
11 El Paso Place	HR/C	Arch
18 El Paso Place	C	Arch
20 El Paso Place	C	Arch
24 El Paso Place	C	Arch

L = Landmark; HR = Historic Resource; C = Building Contributing to a Historic District

26	El Paso Place	C	Arch
30	El Paso Place	C	Arch
34	El Paso Place	C	Arch
7	Los Laureles	HR/C	Arch
8	Los Laureles	HR/C	Arch
11	Los Laureles	HR/C	Arch
14	Los Laureles	HR/C	Arch
15	Los Laureles	HR/C	Arch
22	Los Laureles	C	Arch
36	Los Laureles	HR/C	Arch
40	Los Laureles	HR/C	Arch
41	Los Laureles	C	Arch
44	Los Laureles	C	Arch
54	Los Laureles	HR/C	Arch
1	Santa Lucia	L/C	Arch/Hist
15	Santa Lucia	C	Arch
22	Santa Lucia	C	Arch
25	Santa Lucia	C	Arch
31	Santa Lucia	C	Arch
35	Santa Lucia	HR/C	Arch
45	Santa Lucia	C	Arch
51	Santa Lucia	C	Arch
55	Santa Lucia	HR/C	Arch
56	Santa Lucia	HR/C	Arch
	Streetlamps	-	Arch

L = Landmark; HR = Historic Resource; C = Building Contributing to a Historic District

LIST OF SURVEY SITES NOT INCLUDED IN HISTORIC DISTRICTS

Street Address	Designation	Significance
21 E. Acacia	HR	Arch
225 E. Acacia	HR	Arch
41 E. Alisal	HR	Arch/Hist
60 W. Alisal	L	Arch/Hist
100 W. Alisal	HR	Arch
123 W. Alisal	HR	Arch/Hist
224 W. Alisal	HR	Arch
304 W. Alisal	HR	Arch
333 Boronda	L	Arch/Hist
333 Boronda	HR	Hist
114 Bridge St.	HR	Arch
1 California St.	L	Arch/Hist
14 California St.	L	Hist
21 California St.	L	Hist
307 California St.	HR	Arch
309 California St.	HR	Arch
315 California St.	HR	Arch
329 California St.	HR	Arch
331 California St.	HR	Arch
333 California St.	HR	Arch
226 Capitol St.	HR	Arch
230 Capitol St.	HR	Arch
246 Capitol St.	HR	Arch
346 Capitol St.	HR	Arch/Hist
119 Cayuga St.	L	Arch/Hist
402 Cayuga St.	L	Arch/Hist
418 Cayuga St.	HR	Arch
399 Central	HR	Arch
240 Church St.	L	Arch
338 Church St.	L	Arch
139 Clay St.	HR	Arch
165 Clay St.	HR	Arch

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158 W. Gabilan	HR	Arch
42 Geil St.	HR	Arch
54 Geil St.	HR	Arch
69 Geil St.	HR	Arch
88 Geil St.	HR	Arch
201 Geil St.	HR	Arch
202-206 Geil St.	HR	Arch
114 Harvest St.	HR	Arch
119 Harvest St.	HR	Arch
134 Harvest St.	HR	Arch
135 Harvest St.	HR	Arch
110 John St.	HR	Arch
215 Lincoln St.	HR	Arch/Hist
320 Lincoln St.	L	Hist
404 Lincoln St.	HR	Arch
417 Lincoln St.	HR	Arch
536 Lincoln St.	L	Hist
209 N. Main St.	HR	Arch
325 N. Main St.	HR	Arch
1034 N. Main St.	L	Hist.
1684 N. Main St.	L	Arch/Hist
239 Main St.	HR	Arch
269 Main St.	HR	Arch/Hist
300 Main St.	HR	Arch/Hist
301 Main St.	L	Arch
332-334 Main St.	HR	Arch/Hist
344 Main St.	HR	Arch
363-365 Main St.	HR	Arch
371 Main St.	HR	Hist
608 S. Main St.	HR	Arch
612 S. Main St.	HR	Arch
726 S. Main St.	L	Arch/Hist
27 Maple St.	HR	Arch
51 Maple St.	HR	Arch
229 Maple St.	HR	Arch
10 W. Market St.	HR	Arch/Hist
31 W. Market St.	HR	Arch
141 W. Market St.	HR	Arch
143 W. Market St.	HR	Arch
137 Monterey	HR	Arch
202 Monterey St.	HR	Arch/Hist

L = Landmark; HR = Historic Resource; C = Building Contributing  
to a Historic District

60 Natividad Rd.	L	Arch/Hist
202 Pajaro St.	HR	Arch
208 Pajaro St.	HR	Arch
226 Pajaro St.	L	Arch/Hist
231 Pajaro St.	HR	Arch
233 Pajaro St.	HR	Arch
327 Pajaro St.	L	Arch/Hist
418 Pajaro St.	L	Arch/Hist
714 Pajaro St.	HR	Arch
813 Pajaro St.	HR	Arch
15 Palmetto	HR	Arch
21 Peach	HR	Arch
40 Railroad Ave.	HR	Arch/Hist
238 E. Romie Lane	L	Arch/Hist
249 E. Romie Lane	HR	Arch
210 Salinas St.	HR	Arch
111 W. San Luis St.	HR	Arch
115 W. San Luis St.	HR	Arch
119 W. San Luis St.	HR	Arch
124 W. San Luis St.	HR	Arch
154 W. San Luis St.	HR	Arch
803 Sausal Dr.	L	Hist
37-39 Soledad St.	HR	Arch
38 Soledad St.	HR	Arch
21 Station Place	HR	Arch/Hist
14 Stone	HR	Arch
22 Stone	HR	Arch
432 West St.	HR	Arch
35 Winham St.	HR	Arch
111 Winham St.	HR	Arch
120 Winham St.	HR	Arch

L = Landmark; HR = Historic Resource; C = Building Contributing  
to a Historic District

## RECOMMENDATIONS FOR HISTORICAL RESOURCES PRESERVATION PROGRAM

After review of the Survey findings, the City's recently adopted General Plan, and examination of several preservation program formats from other California cities, the following recommendations are made for a Salinas Historical Resources Preservation Program:

1. That the Survey be adopted by the City Council as the "1989 Survey of Salinas Historical/Architectural Resources".

2. That the City adopt the Landmark, Historic Resource, and Historic District categories and definitions outlined in the survey methodology above.

3. That the City Council adopt an "H" (Historic/Overlay) Zoning District encompassing the 1935 City boundaries (see Map 3).

4. That the City employ the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Revised 1983) as administrative design review guidelines for any proposed exterior changes to designated landmarks, historic resources or historic districts that might affect the character of listed resources.

5. That the City will develop and publish, with the approval of the Planning Commission, design guideline standards for each designated historic district and general infill adjacent to designated landmarks.

6. That the proposed Historic Overlay Zoning district include the property evaluation criteria (from Methodology section above) as the means of judging potential future additions to the city Historic/Architectural Survey and Historic Overlay Zone. listings of historic resources in Salinas.

7. That the City revise housing rehabilitation loan programs as appropriate to permit use of such funds for all historic structures within the City; and consider establishment of a commercial facade loan improvement program for commercial historic surroundings.

8. That City Building and Planning Departments follow full applications of the State Historic Building Code (Title 24, Part B) to all construction involved with properties included on or added to this Survey.

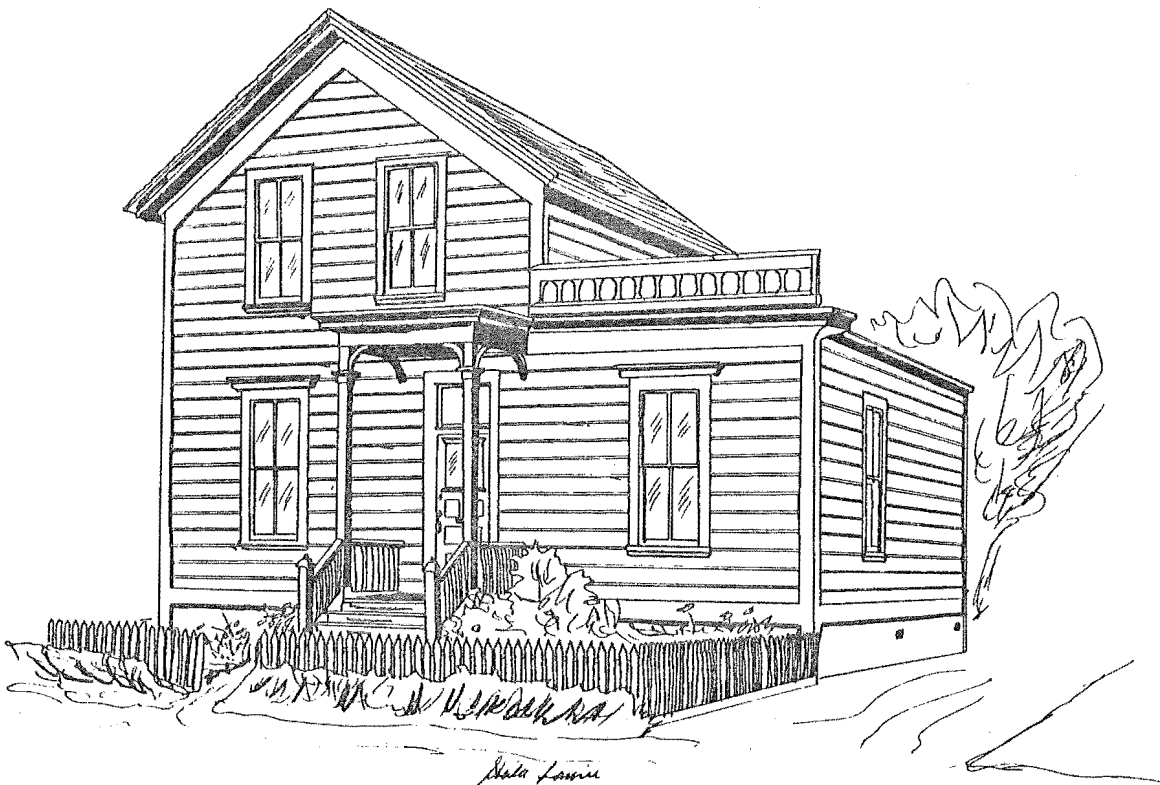
9. That, when the General Plan is next amended, appropriate policies and programs be included which reflect the content and findings of this Survey.

10. That the City modify zoning ordinance provisions and the zoning map within the 1935 city boundaries (Map 3) to discourage demolition and to assure preservation of the historical/architectural character of structures and neighborhoods which are subject to development pressures for duplexes, apartments and commercial development.

## DESCRIPTION OF LOCAL ARCHITECTURAL STYLES

The following short descriptions outline the numerous architectural styles which characterize the historic Salinas area. Many examples are also found in the "newer" parts of the city. Specific examples and street addresses are given for each style to encourage the readers to conduct their own "windshield"

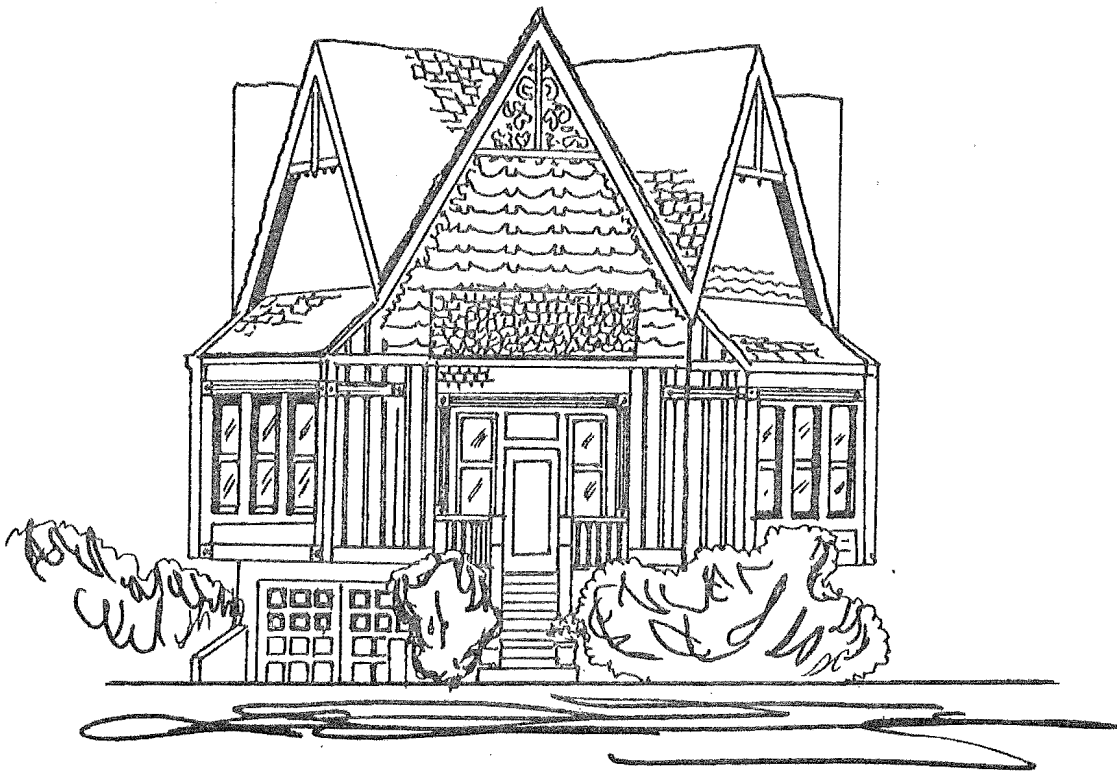
surveys of the city's unique historical/architectural resources. Please refer to the Appendix for additional information on architectural terminology and specific information on each surveyed property.



66 Capitol Street

### VERNACULAR ARCHITECTURE (1860's - 1940)

This term applies to traditional American architecture that was passed on to successive generations of builders and designers through the use of materials, shapes and textures, spatial organization, proportions among elements, and systems of ornamentation. Sometimes referred to as pioneer houses, these simple, straightforward I or ell shaped envelopes with their gabled, hipped or pyramid roofs were a combination of memory of older Eastern forms, environmental constraints, and availability of materials. Elements include double-hung sash windows, horizontal wood siding, shed roof porches with square posts and a minimum of ornamentation. Examples can be seen in the 1868 Harvey Baker House at 238 East Romie Lane, the Nesbitt House at 66 Capitol and at 230 Capitol.



338 Church Street

*Stella Linnic*

### GOTHIC REVIVAL (1870's - 1890)

The Gothic Revival from England was the earliest of the "Romantic" or "Literary" styles from Europe to influence house design in this country. It was a revolt against the rigidity of classical forms. Americans knew the mode from Andrew Jackson Downing's pattern book The Architecture of Country Houses printed in 1850. Its principal features included irregular composition, generally steep gable roofs, lancet windows, delicate wood decoration especially in the gable verge-boards, trois-foil and quatra-foil porch trim patterns, and board and batten finish. Examples in Salinas are at 27 Maple Street, the Harden Ranch at 1684 North Main, and an Eclectic gem in the Quigg House at 338 Church Street.

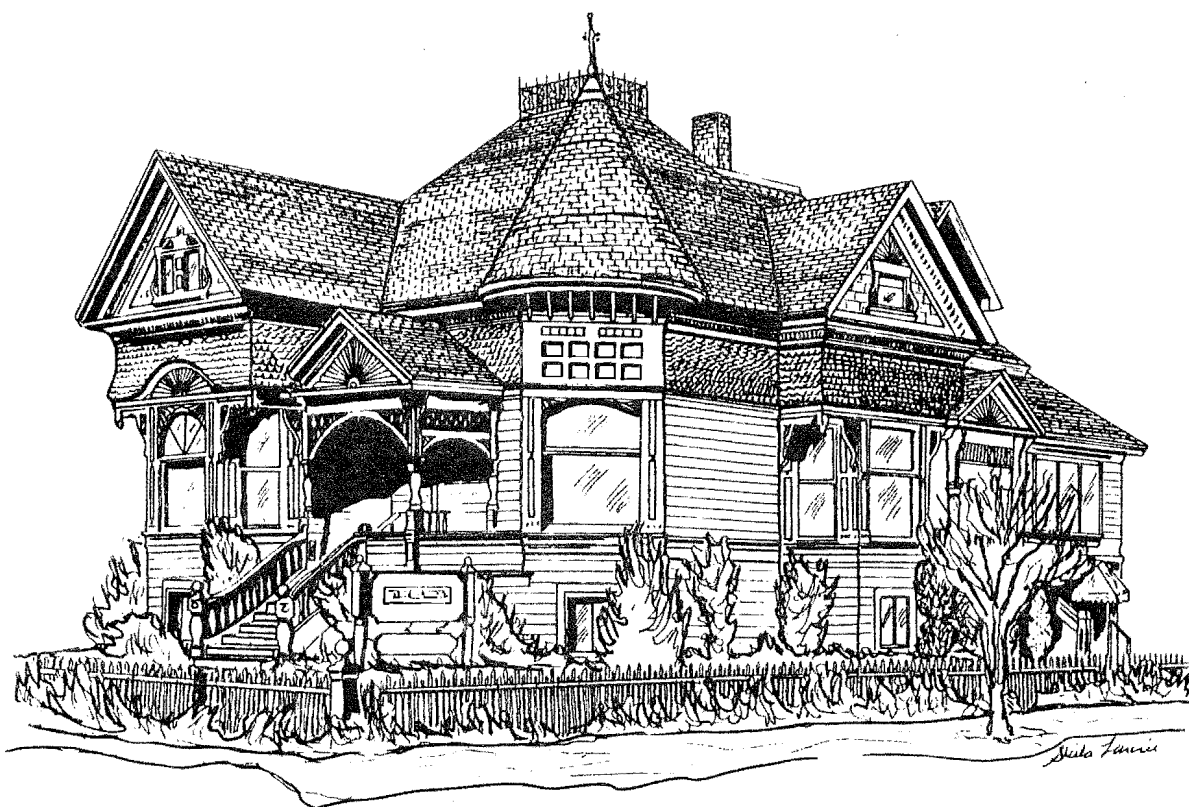


69 Geil Street

*Stella Farnham*

#### ITALIANATE (1880's - 1890's)

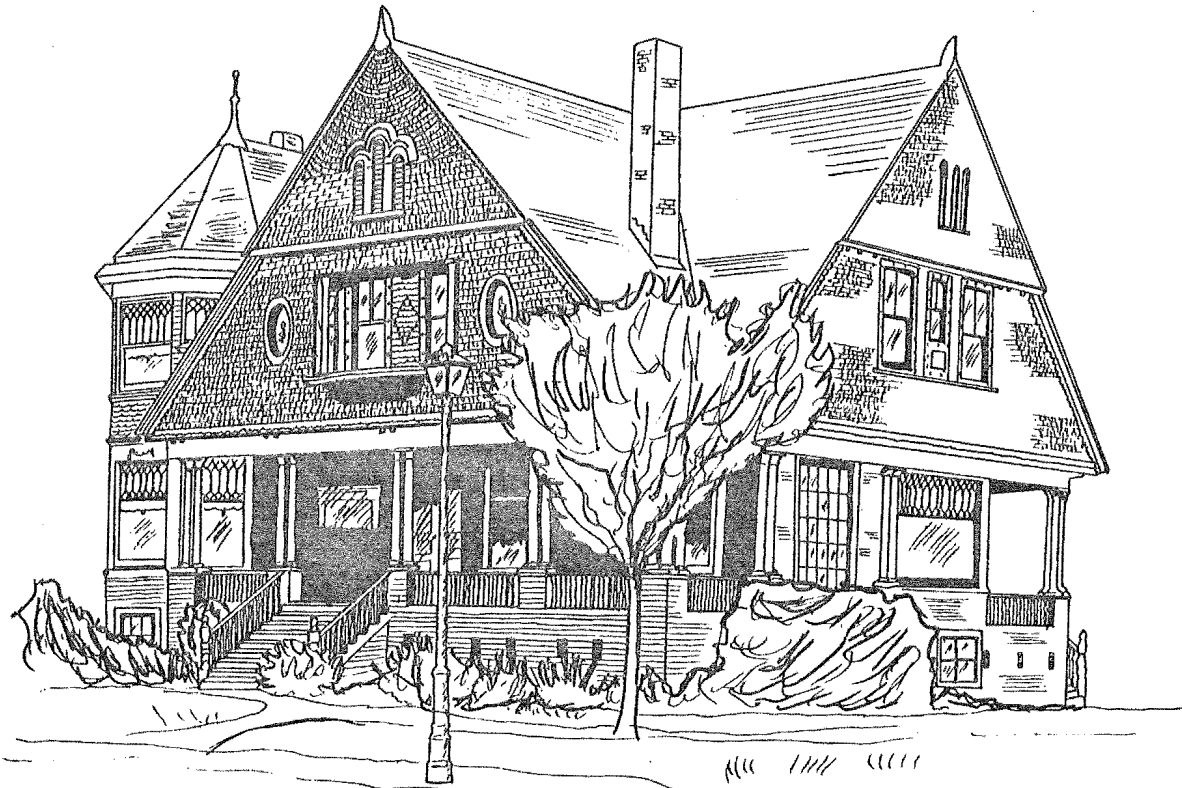
Inspired by vernacular farmhouse designs from the Italian countryside, the form appeared in America through early architectural pattern books first as the Italian Villa, then the Italianate. It became one of the most popular modes in the United States because the interior could be manipulated to meet the owner's need at little expense to the picturesque character of the form. Roofs were shallow, hipped or gabled with large brackets under the eaves. Windows were sometimes arched and often paired. The building envelope was generally square or rectangular with a full open veranda or central one-bay porches. Cottage examples in Salinas can be seen at 69 Geil Street, 28 Lincoln Street, 415 and 428 Soledad Street.



132 Central Avenue

**QUEEN ANNE (1880's - 1910)**

The dominant style of 19th century architecture still evident in Salinas is the Queen Anne. The Queen Anne was introduced from England at the Philadelphia Centennial Exposition in 1876. From there it spread quickly to become one of the most common house styles in America. Irregular in composition, these structures vary widely in size and design. The most common examples are in wood in which a variety of shapes and decorative details are displayed. Decorated eaves and porches, gables, towers and turrets, bay windows (angled and square), stained glass and a variety of surface textures including shaped shingles are all common to the style. Sometimes these pattern book fantasies incorporate elements of the western stick style as well, where the internal framework of the building is expressed on the exterior through the wood trim. Good examples can be found in the Samuel Black Residence at 418 Pajaro Street, the Steinbeck House at 132 Central, and at 246 Capitol Street. Cottage versions can be seen at 231 and 233 Pajaro Street, the Murphy House at 402 Cayuga, and 106 Central.



154 Central Avenue

### COLONIAL REVIVAL (1840's - 1950's)

The term Colonial Revival refers to the rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard that were re-interpreted after the Philadelphia Centennial Exposition of 1876. The Georgian and Adam styles form the backbone of the revival which can be best seen as the application of decorative elements from these modes to many existing earlier house types. The palladian window, swags and garlands, classical portico entries and small square or diamond paned windows appended to Queen Anne, stick, and shingle structures are typical. Good examples include the Sargent House at 154 Central Ave., 21 East Acacia and 148-150 Market Street. There are pre World War II examples in Maple Park, including 44 Los Laureles.



147 Central Avenue

#### AMERICAN FOURSQUARE (1900 - 1930)

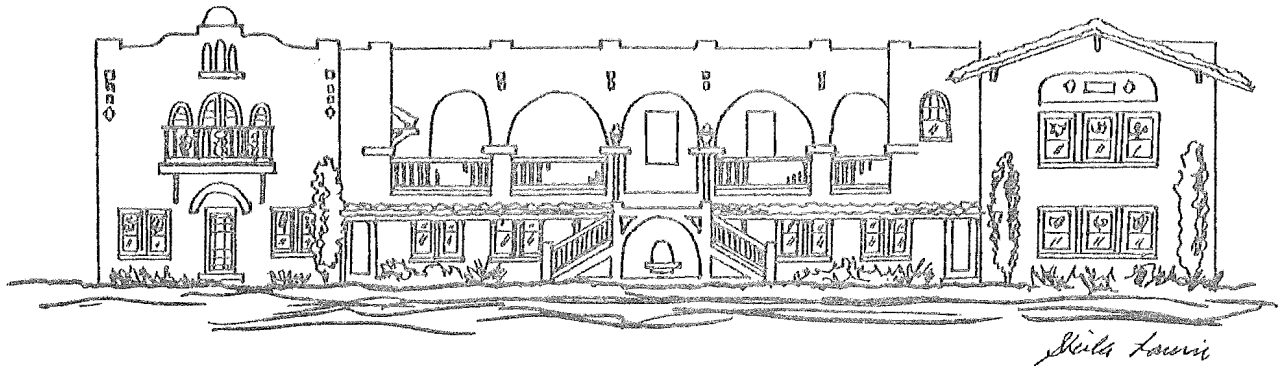
American Foursquare was an extremely popular house style that until recently had no name. The American Foursquare is an unpretentious rectangle or square, with a hipped roof, heavy eaves, a porch across the front and sometimes a large dormer. It is reminiscent of the Colonial Revival. As a builder's or pattern book house, however, the American Foursquare was highly adaptable. It often contained elements of Tudor, Spanish Revival, Prairie or other styles. This house was also constructed in all the different building materials then in popular use, shingle, clapboard, rusticated concrete block, brick and stucco (over frame or cinderblock). Examples can be seen at 22 Stone Street, 612 South Main and 147 Central Ave.



119 West San Luis Street

#### CRAFTSMAN/BUNGALOW (1905 - 1930's)

The Craftsman/Bungalow forms come from a variety of sources including the English arts and crafts movement, oriental wooden architecture, the California adobe dwellings, Swiss chalets, barn forms and log cabin structures. The quality of execution that separates the Craftsman style from the later pattern book Bungalows were usually architect rather than builder designed. Despite variations, these buildings were generally informal with open plans. They both answered a recognized need for simpler residences, especially for the working classes. The buildings had certain basic characteristics in spite of a multitude of styles. They hugged the ground with low pitched gabled roofs that were wide projecting. The rafters were generally exposed. They contained large porches usually under a secondary roof supported by square or elephantine columns. Bases or foundations employed river rock and clinker brick. They expressed the material from which they were made and settled well into their environment by careful siting. Good examples of the Craftsman and Bungalow styles can be seen at 34 Central Ave., 202, 208, and 210 Pajaro, 614 South Main and 119 West San Luis Street.

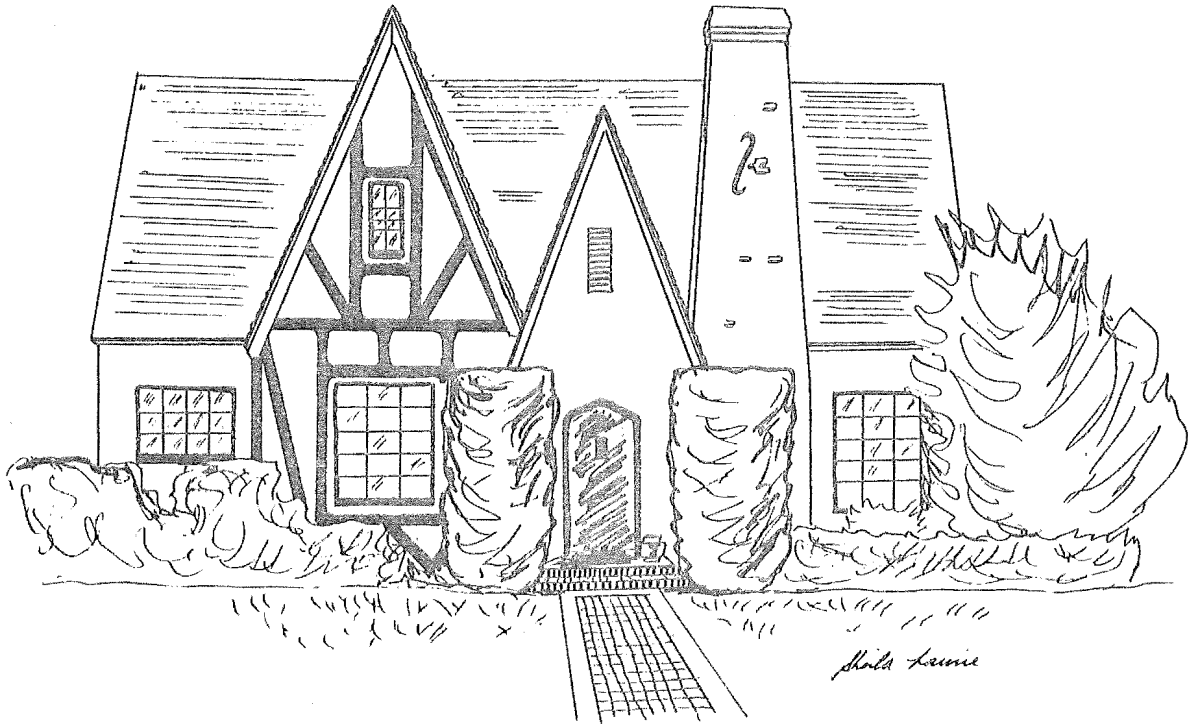


51 Maple Street

#### SPANISH/MEDITERRANEAN REVIVALS (1900 - 1940)

There were several variations of this mode. The earliest was the Mission Revival Style, begun around 1890, which is associated with Progressive architecture because of its unadorned simplicity. It features white-washed stucco walls, low pitched Spanish tiled roofs, arched openings, balconies and curvilinear gables.

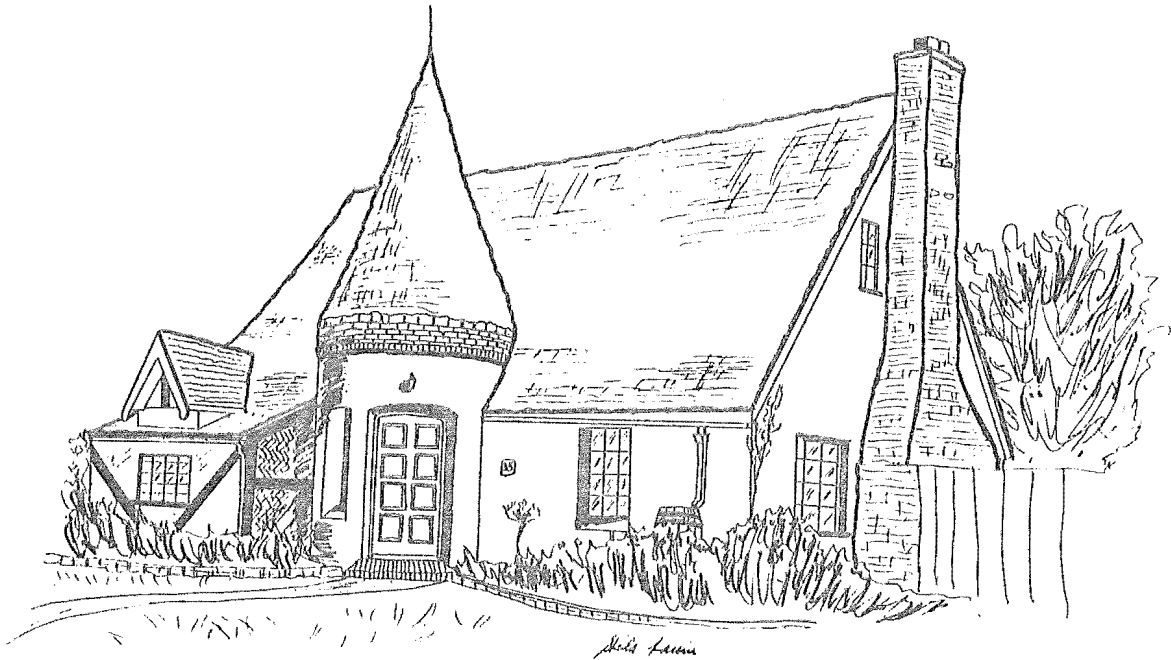
In the late teens and twenties, it became fashionable to combine motifs from Mediterranean and Spanish Colonial architecture. These houses generally have cast or curved ornaments, especially around windows and doors, and twisted decorative columns. Windows are relatively small and irregularly spaced. The style, a favorite of film stars, is more formal in appearance than Mission Revival. Beginning with the Mission Revival in the 1890's, this western variation employing colonial Spanish architecture coincided with the Georgian Revival on the East Coast. Initially decorative elements, parapets, window shapes including round arches and quatra-foil windows were appended to the plain stucco surfaces capped with red Spanish tile roofs. Later (1915), Spanish Electric took the lead with colored tile work and wrought iron window grilles echoing the more elaborate Spanish prototypes, the so-called "Andalusian" became popular. (These were surface styles applied over the standard balloon frames where stucco replaced wood as the exterior wall cladding). In Salinas, examples can be seen in the PG&E station on Bridge Street, 51 Maple Street, the Salinas High School on South Main and the "Spanish House" at 150 Central Ave. and 224 W. Alisal.



40 Los Laureles Avenue

#### TUDOR REVIVAL (1920 - 1940)

This style of building was used for a large proportion of early 20th century suburban houses throughout the country. It was particularly fashionable in the 1920's and early 30's when only the Spanish Mediterranean modes rivaled it in popularity as a residential style in Salinas. The popular name for the mode is historically incorrect, since few examples closely mimic the architectural characteristics of early 16th century England. Instead, the style is loosely based on a variety of late medieval English prototypes, ranging from thatch-roofed folk cottages to grand manor houses. This style appeared in popular builder's pattern books into the late 1930's. It is identified by steeply pitched roofs, usually side gabled with the facade dominated by one or more prominent cross gables. Decorative non-structural half-timbering is present on about half the examples. Tall, narrow windows, usually in multiple groups and with multi-pane glazing, are common as are massive chimneys commonly crowned by decorative chimney pots. Good examples can be seen at 202 Central Ave., 25 Carmel, 40 Los Laureles and 165 Clay Street.



35 Santa Lucia Street

### FRENCH REVIVAL (1930 - 1950)

The French Revival style popular since the 1930's in Salinas is, like other Revival styles of the period, an expression of many elements of a traditional national architecture, in this case, French, from several centuries. Generally based on the country houses of the French landed gentry, the buildings are usually asymmetrical in shape with a quiet, formal air about them. Most are based on precedents from the provinces of Brittany and Normandy. Norman-inspired towers with conical roofs are not uncommon. Walls are stucco, brick and sometimes stone and may employ half-timbering like their English counter-parts. However, the combination of elements is always unified by the characteristic high-pitched hip roof. Through-the-eave dormers, and arched dormers are common as are "French Doors", double opening glazed doors or windows which provide access to balconies, porches or terraces. Excellent examples can be found in Maple Park at 35 and 55 Santa Lucia and 18 Los Laureles.

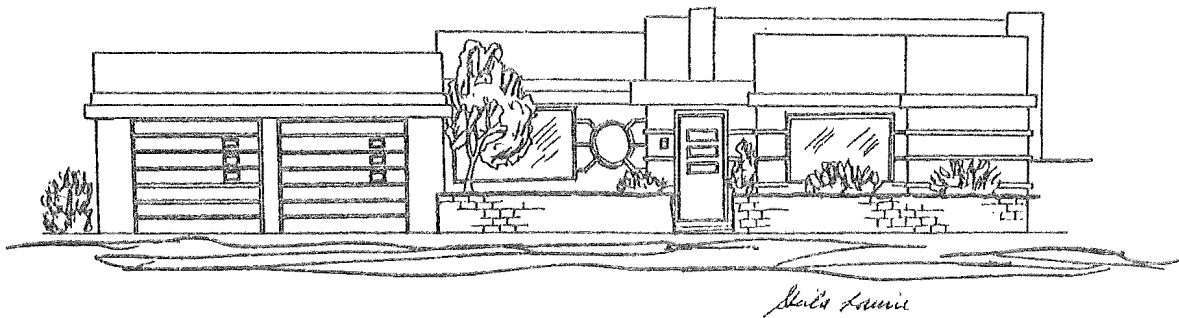


5 East Gabilan Street

COMMERCIAL (1894 - 1940)

Because private enterprise was the key to America's development in the 19th century, one of its products, commercial architecture played a seminal role in defining the character of its communities. The quantity and quality of a town's business buildings served both as indicator of its success and of its future potential. These structures generally clustered along the community's main transportation artery and became the town core. It was from this commercial core that the town gained its identity. Commercial lots tended to have less frontage and more depth than residential, usually about 25' by 100'. Because of the very nature of a free enterprise system, this caused them to consume as much available space as possible abutting the sidewalk and neighboring structures creating a dense and continuous linear frontage until broken by residential development. Only in the mid-20th century, with the advent of the shopping center, did this concentration of resources dissipate.

In the 19th century commercial architecture became a common language that tended to transcend size and location. Most business structures were designed to be seen from the front only. Lot shape generally determined building shape. While popular period styles appear in the general decorative scheme of commercial structures, the composition of their facades tends to be a more accurate system of identification, reducing sometimes complex detail into a simpler pattern revealing the major divisions or elements used in construction. These forms fall within two major categories with six sub-types. The two-part commercial block, stacked vertical block, two-part vertical block, three-part vertical block, enframed block and central block with wings. The primary identifiers are the ways in which the facade is separated into distinct sections and zones. There are four other types that have no basic zone division. They are the enframed window wall, temple front, vault and arcaded block. Individual examples are identified in the body of the inventory. An example of a two part commercial block can be found at 60 West Alisal Street, the two-part vertical can be found at 301 Main and 5 E. Gabilan, an enframed window wall at 155 Main, and composite temple front and enframed window wall at 161-165 Main.



714 Pajaro Street

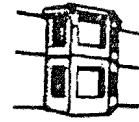
### MODERNISTIC STYLE (1925 - 1945)

Salinas is the only city within Monterey County to contain in reasonable numbers significant buildings in the Modernistic Style of the 1920's and 1930's. Examples of Art Deco, Art Moderne, Zig Zag, and Streamline Moderne as well as the International style can be found throughout the city in residential, commercial, public and industrial building forms. In general terms, these Modernistic Styles sought an architectural expression to compliment the machine age. Art Deco led the way beginning with the 1925 Paris International Exposition of Decorative Arts. It was popularized through the sets of Hollywood musical films. It is easily identified by its architectural ornament including, but not limited to, floral patterns and repetitive geometric forms, in shaped concrete, the use of glass brick and rounded corner windows. The use of Zig Zag and Chevron moldings and cornices was common. The stylized designs noted above appeared in molded metal panels or grilles and later in the Depression of the 1930's, these panels included stylized versions of national symbols, especially the eagle. Some of the best examples of the style appear in the facade of 1930's movie theatres. These forms evolved to the Streamline Moderne as an expression of speed and aerodynamic simplicity characterized by the use of new industrial materials including aluminum, formica and bakelite.

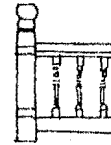
By 1932, the International Style of architecture, evolving out of the German Bauhaus School was superseding the other Modernistic forms. It was devoid of any exterior decoration at all. Where the earlier styles had used stucco as an exterior finish, the International Style preferred reinforced concrete for the building envelope. These flat roofed, boxlike forms employed either walls of glass or industrial ribbon windows for fenestration. Their designers believed their structures were "machines for living" and that they had a social responsibility to improve mans living standards by good economical housing realized through the use of prefabricated and standardized parts. Commercial examples can be seen at 8 East Alisal, 137, 239 and 344 Main Street, and at 110 John Street, and in the Streamline mode, the old Texaco Gas Station (now Bay Photo) at 202 Monterey Street. Residential examples appear at 225 East Acacia Street, and 714 and 813 Pajaro Street. There is an excellent local example of the International Style in the apartment building on the northwest corner of Geil and Riker Streets.

## GLOSSARY

**Angled bay** A three-sided bay window with two slanted sides.

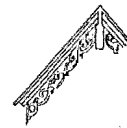


**Baluster** A small post forming part of a row supporting a handrail.



**Balustrade** A row of balusters.

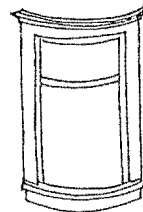
**Bargeboard** An ornamented, usually flat board placed against the side of a gable to hide the ends of the horizontal roof timbers.



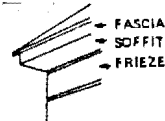
**Belt Course** A horizontal decorative element, usually consisting of shingles or ornamental plaster, running across the middle of a house (in between stories).



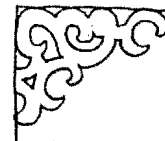
**Bow Window** A projecting window or group of windows, the face of which is an arc in plan and from which the wall beneath extends to the ground. Associated with the Colonial Revival style.



**Boxed Cornice** A hollow cornice, built up of boards, moldings, shingles, etc.



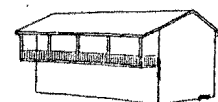
**Bracket** An angled support or pseudo-support placed under roof eaves and cornices, porch columns, door and window hoods.



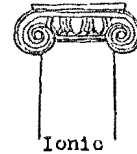
**Bulls Eye Window** A circular window.



**Cantilevers** Horizontal rows of timbers or metal beams projecting a right angles from the framed wall, for sustaining balconies, bays, etc.



**Capital** The carved top of a column.

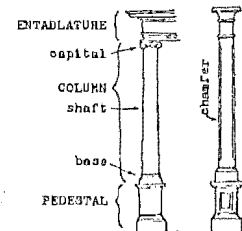


**Cartouche** An ornamental panel appended to a wall surface usually above window heads or entry ways. Often in the form of a scroll or tablet in relief which has elaborate border.

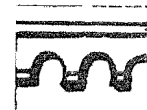


**Chamfering** Cutting the edge of anything originally right angled.

**Column** A vertical support. The five Classical orders of columns are: Doric, Ionic, Corinthian, Tuscan, and Composite.



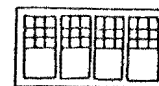
**Corbel** A bracket form, usually produced by extending successive courses of masonry or wood beyond the wall surface.



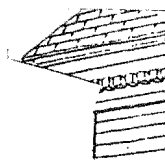
**Cornice** A horizontal projecting molding at the top of a building.



**Craftsman Windows** Large glass panels in doors and windows generally articulated with wooden muntins in rectangular geometric forms.



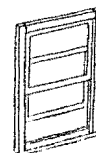
**Dentils** A molding of small toothlike squares.



**Dormer Window** A gabled window projecting from the side of a sloping roof.



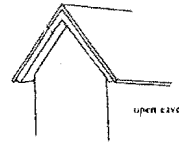
**Double Hung Sash Window** A window with two sashes, one above the other, arranged to slide vertically past each other.



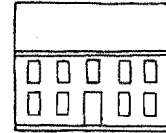
**Drop Siding** Exterior, horizontal wooden siding rabbited on the lower edge to overlap. Sometimes referred to as shiplap siding.



**Eave** The bottom edge of a roof.



**Elevation** A graphic projection at a given scale and upon a vertical plane of the front, rear or side of a building.

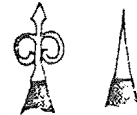


**Facade** The front, or face, of a building.

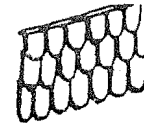
**Fenestration** The arrangement of windows and other openings in a wall, especially the patterns that such an arrangement defines.



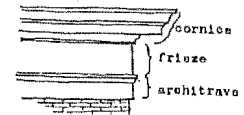
**Finial** A terminal ornament often found at the apex of a tower or a gable.



**Fishscale Shingle** A shingle with curved edges, resembling the scale of a fish.



**Frieze** A horizontal ornamented band under the cornice of a building or on other parts of a house, such as over a window or running around a tower.



**Gable** The triangular portion at the end of a building formed by the two sides of a sloping roof. Gables are also formed by other sloping roof areas, such as those over windows.



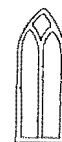
**Hip roof** A roof that slopes in on all four sides like a pyramid; it may or may not have a flat top.



**Hood** A molding projecting over the top of a window or door. A hood may be flat, segmented or triangular.



**Lancet Window** A sharply pointed Gothic arched opening, particularly associated with church architecture.

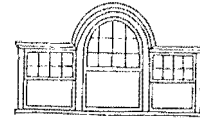


**Modillions** A small bracket or console form used in pairs or a series under wide cornices, usually classical.

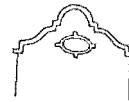


**Nave** The body of a church, reaching from the choir or chancel to the principal door.

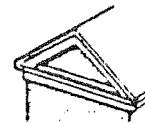
**Palladian window** A window with a central arch and rectangular sections on either side; also called a Venetian window.



**Parapet** A low retaining wall at the edge of a roof, porch or terrace. It may be shaped as in the Mission Revival style.



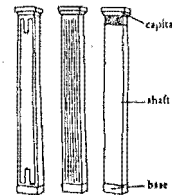
**Pediment** A triangular section of molding above porticoes, windows and doors. Classically a low pitched gable on a columned temple.



**Pent Roof** A roof of a single sloping plane.



**Pilaster** A pseudo-column projecting only slightly from the face of a wall.

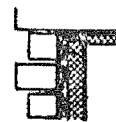


**Port Cochere** A shelter for vehicles outside an entrance doorway.

**Portico** A roofed porch, supported by columns or brackets.



**Quoin** An ornamental wood block placed in vertical rows at the corners of a building; classically a stone corner block used to strengthen the structure of a building.



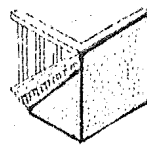
**Return** A right angle change of a molding which terminates the moldering's run.



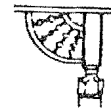
Segmented hood or segmented arch A window or door hood in the shape of a segment of a circle.



Stucco Plaster for exterior walls.



Turned Work Ornamental wood work turned on a lathe, such as spindles and spools. Associated with Queen Anne style.



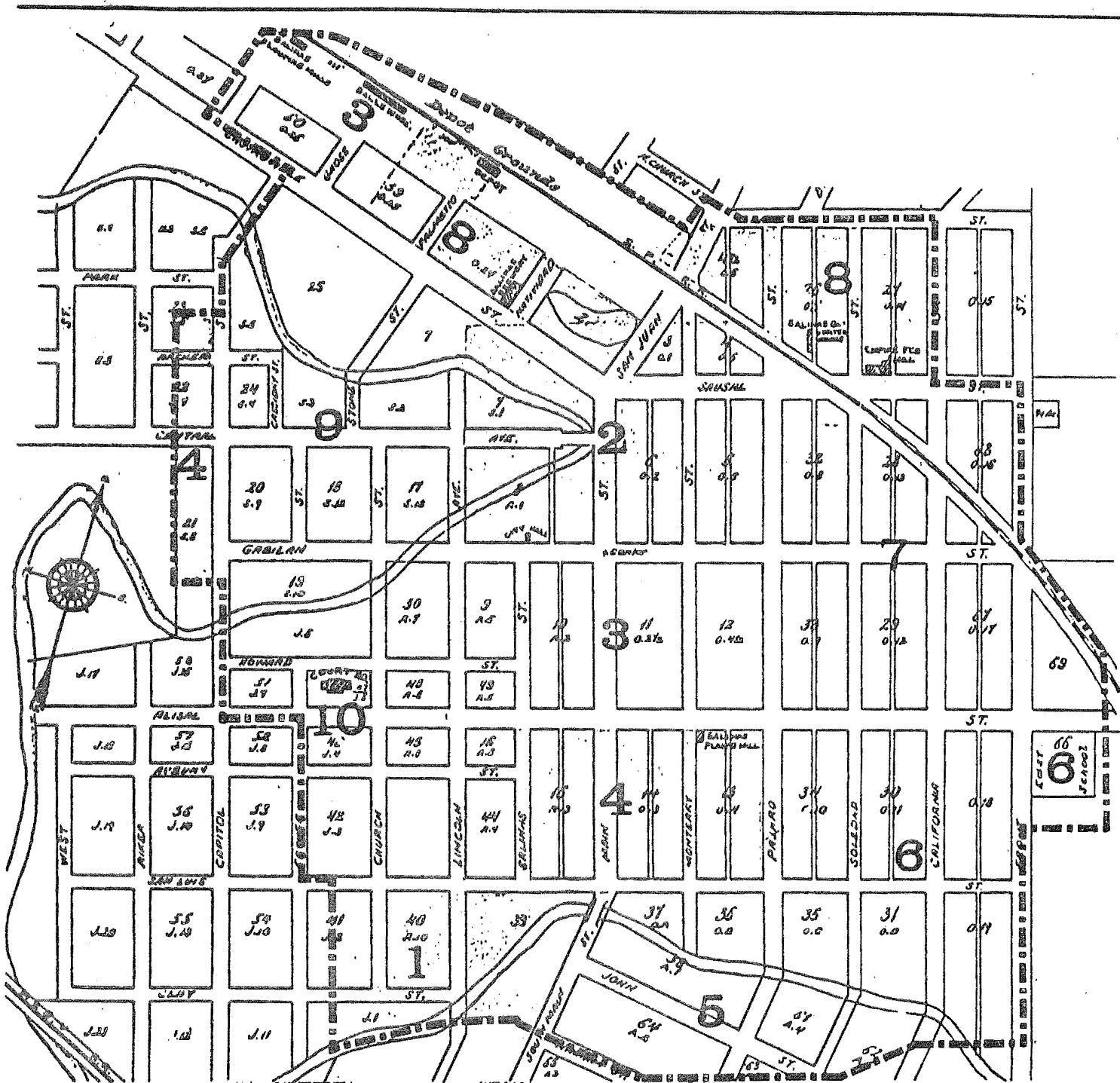
Vernacular Indigenous, characteristic of a locality.

## BIBLIOGRAPHY

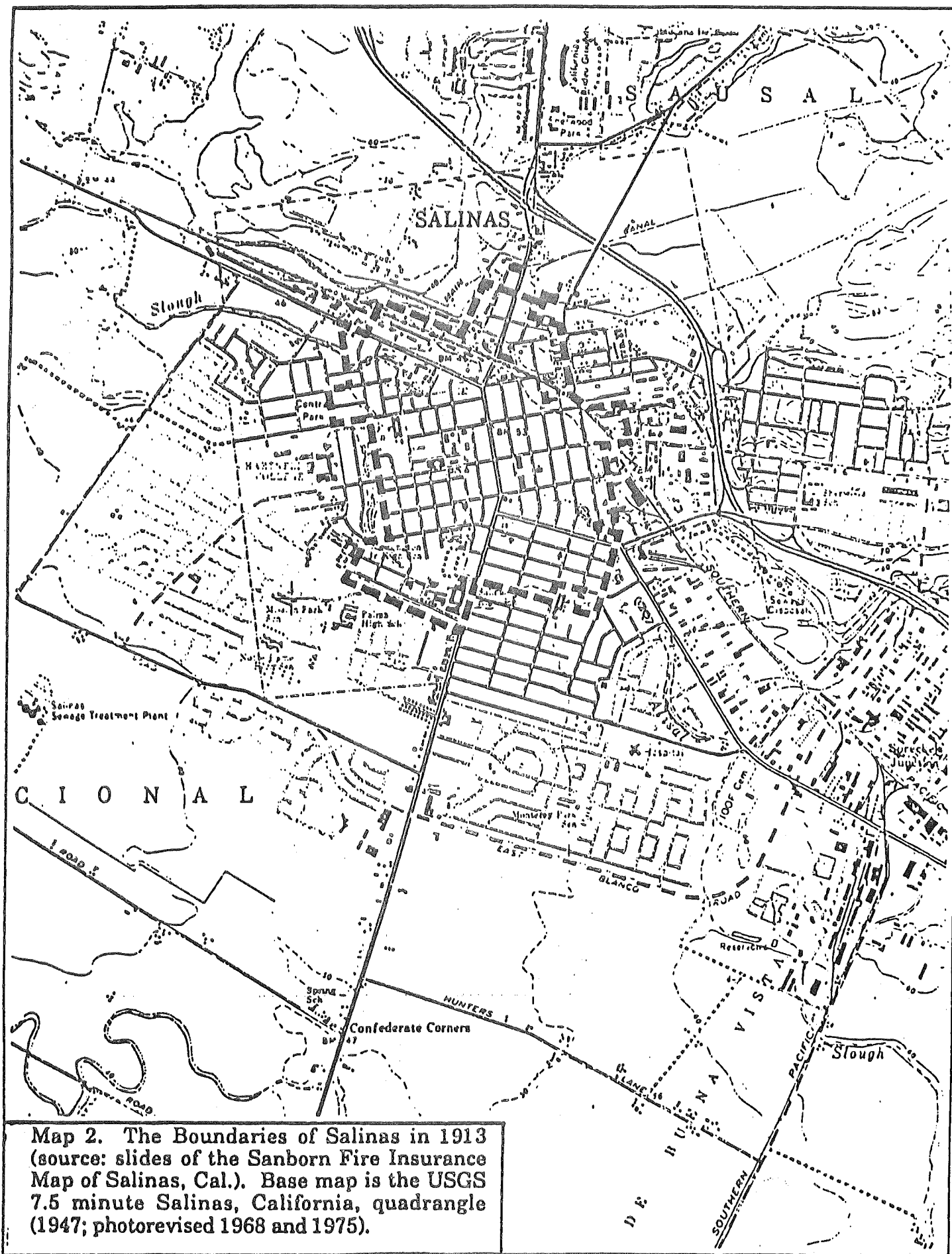
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Map 1. The Boundaries of Salinas in 1889 (source: Fire Map issued by the Dakin Publishing Co. of San Francisco).



Map 2. The Boundaries of Salinas in 1913 (source: slides of the Sanborn Fire Insurance Map of Salinas, Cal.). Base map is the USGS 7.5 minute Salinas, California, quadrangle (1947; photorevised 1968 and 1975).

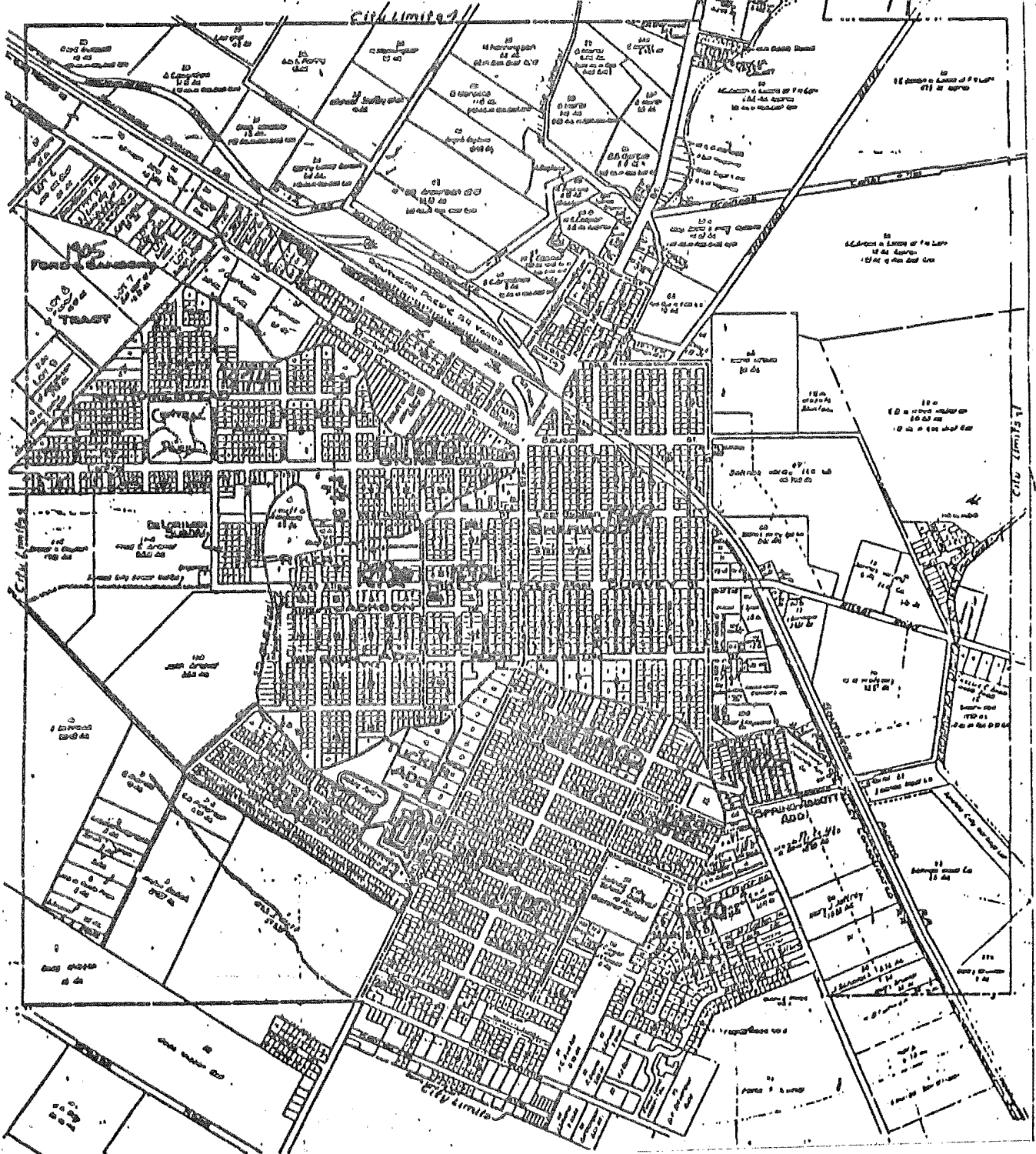
# CITY OF SALINAS

MONTEREY COUNTY, CALIFORNIA

COMPILED BY  
COZZENS, BOLING, & FONTAINE  
REGISTERED CIVIL ENGINEERS

COURT HOUSE  
SALINAS, CALIF.  
PHONE 43

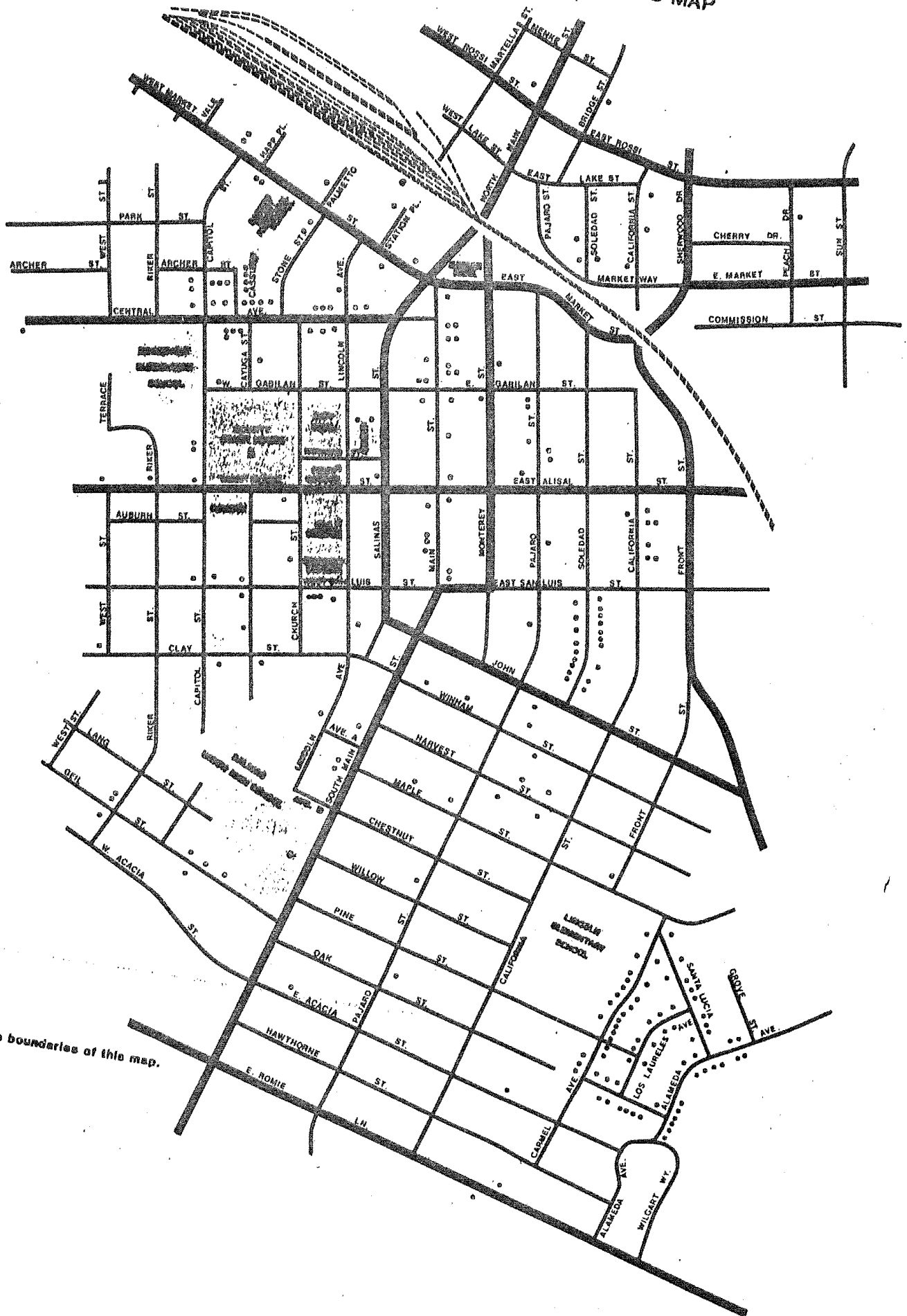
Land Survey — Irrigation — Structures — Maps — Blue Printing



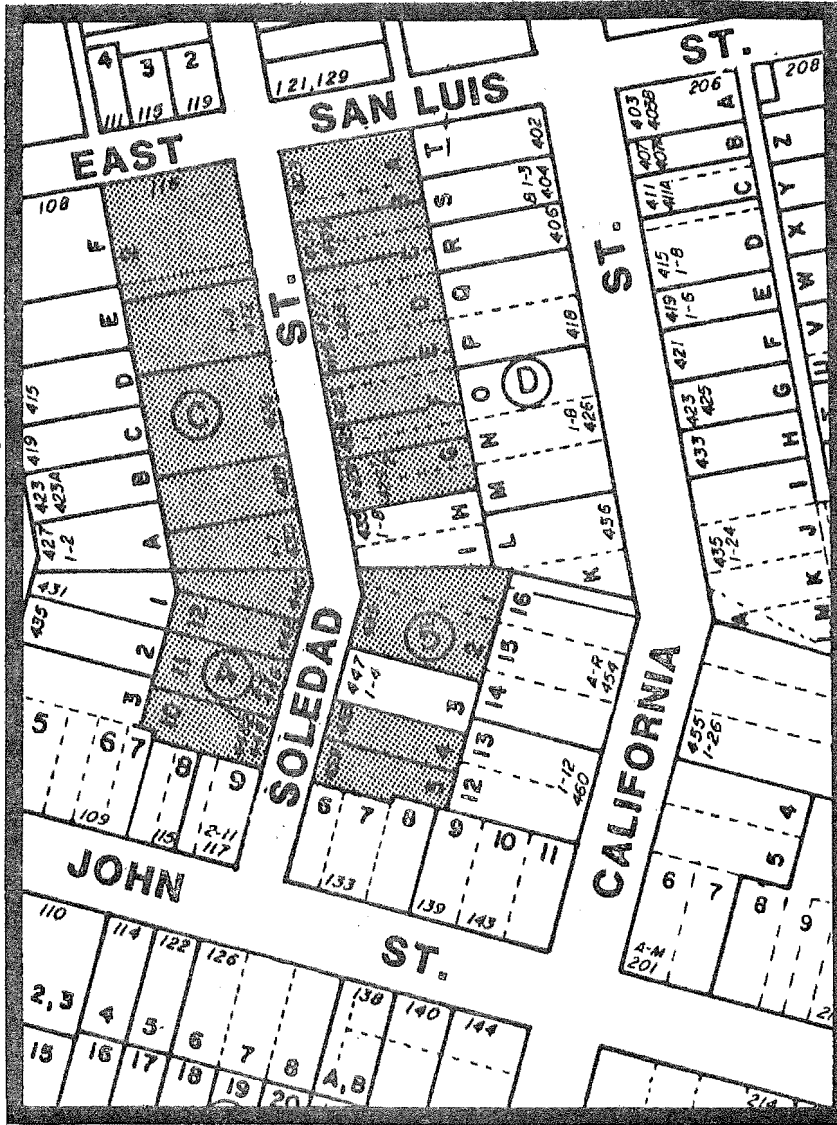
Map 3. 1935 Boundaries of Salinas  
(source: subdivision map compiled by  
Cozzens, Boling & Fontaine Civil Eng-  
ineering firm)

Montello's Print From 1890, Edition

# 1989 SALINAS HISTORIC RESOURCES MAP



Addresses located outside the boundaries of this map.  
 39 BORONDA ROAD  
 34 NORTH MAIN STREET  
 04 NORTH MAIN STREET

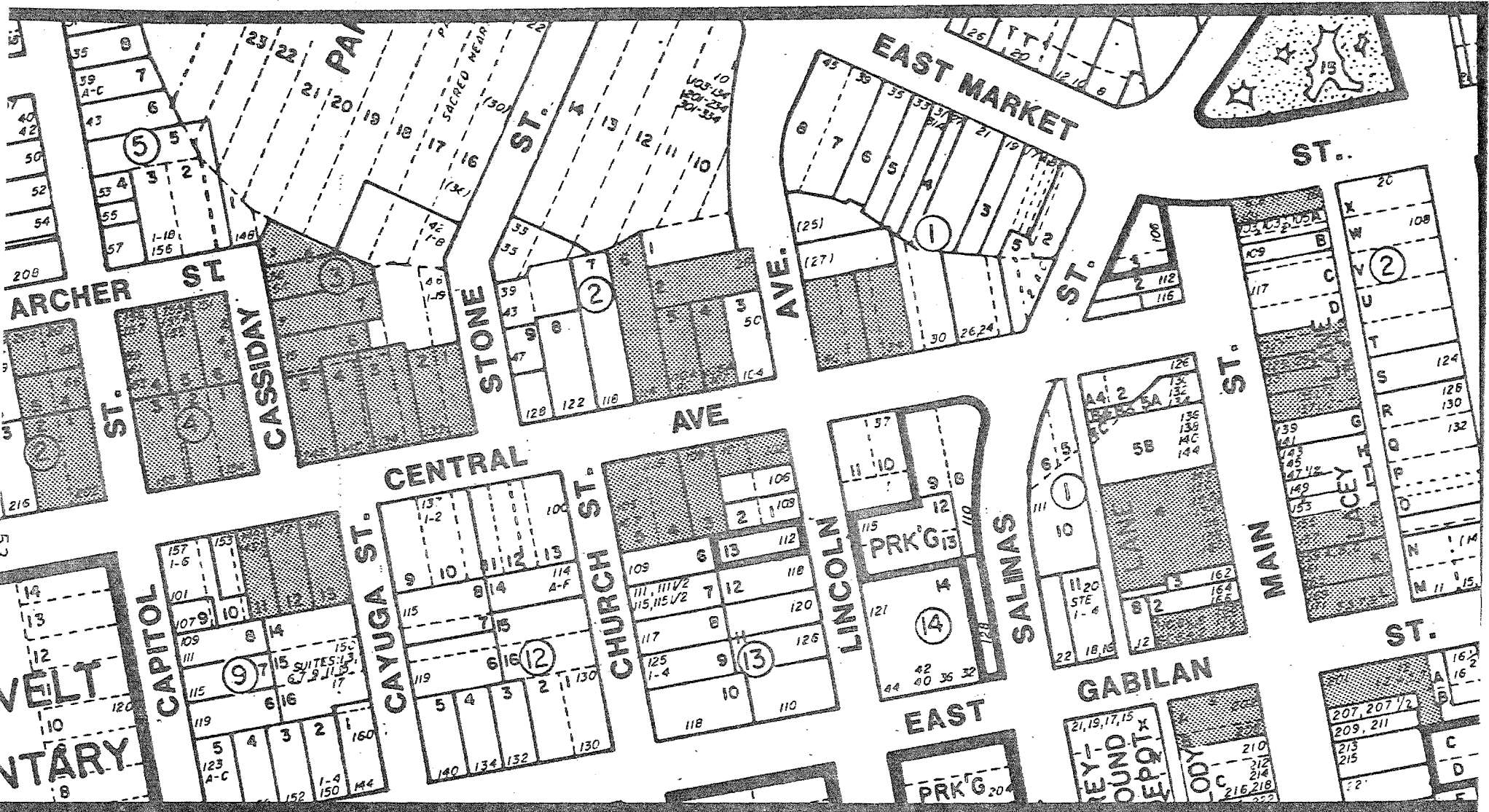


**POTENTIAL EASTEND HISTORICAL DISTRICT**

**NORTH**



**SCALE: 1" = 200'**

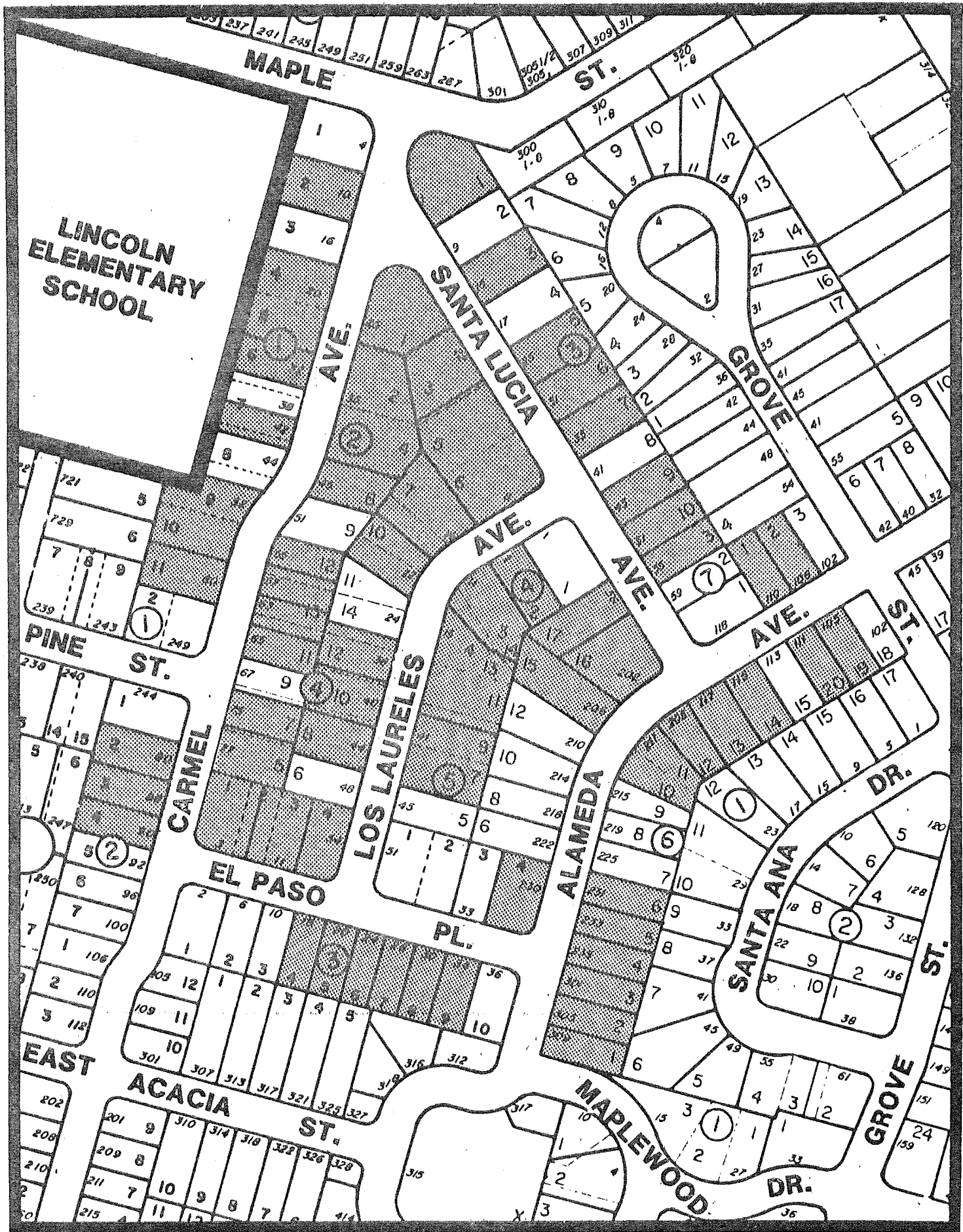


POTENTIAL STEINBECK HISTORICAL DISTRICT

NORTH



SCALE: 1" = 200'



NORTH



POTENTIAL MAPLE PARK  
HISTORICAL DISTRICT

### HISTORIC RESOURCES INVENTORY

#### IDENTIFICATION

1. Common name: Steinbeck House
2. Historic name: John Steinbeck Residence
3. Street or rural address: 132 Central Ave.  
City Salinas Zip 93901 County Monterey
4. Parcel number: 002-162-16
5. Present Owner: Salinas Valley Guild Address: Same as above  
City Salinas Zip 93901 Ownership is: Public \_\_\_\_\_ Private X
6. Present Use: Restaurant Original use: Residence

#### DESCRIPTION

- 7a. Architectural style: Queen Anne
- 7b. Briefly describe the present *physical appearance* of the site or structure and describe any major alterations from its original condition:

A one and one-half story redwood framed residence, the property is characterized by an irregularity of plan and massing, with a variety of color and texture. Horizontal redwood boards at the first level of the stoey and one-ahlf residence are surmounted by a scalloped wood shingle at the upper level. A suggestion of half-timbering is evident in the cut-back front tower. Square and angled bay windows are much employed. Roof treatment is hipped with lower cross gables. Ornamental iron cesting tops the hipped main roof sheathed in composition shingle. Decoration consists of turned and sawn work appended throughout. Fenestration is generally 1/1 double hung wood sash. The building is in excellent condition with no apparent changes from its original construction.



Construction date: Estimated \_\_\_\_\_ Factual 1898

Architect \_\_\_\_\_

Builder J.J. Connors

Approx. property size (in feet)  
Frontage 75' Depth 127'  
or approx. acreage \_\_\_\_\_

Date(s) of enclosed photograph(s)  
1900, 1988

13. Condition: Excellent  Good \_\_\_\_\_ Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_ No longer in existence \_\_\_\_\_
14. Alterations: None apparent
15. Surroundings: (Check more than one if necessary) Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up \_\_\_\_\_  
Residential  Industrial \_\_\_\_\_ Commercial \_\_\_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known  Private development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_  
Public Works project \_\_\_\_\_ Other: \_\_\_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_
18. Related features: \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)  
 Birthplace of Nobel and Pulitzer Price winning American novelist John Steinbeck. Steinbeck was raised in the house where he also completed some of his novels. He remained a resident of the house until he left for Stanford University at age 19. Returning off and on for stays of varying periods. The building itself is an excellent example of the Queen Anne style of architecture. Both historically and architecturally, this property should clearly qualify as a Salinas landmark. Because of its importance as a source and reference in the work of John Steinbeck, an important American author, it should be listed on the National Register of Historic Places and also be listed as a California Registered Landmark. Specific Criterion cited for designation include 1,2,3,a,c,d,f,j. This building is the key feature of the Steinbeck historic district.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture  Arts & Leisure   
 Economic/Industrial \_\_\_\_\_ Exploration/Settlement \_\_\_\_\_  
 Government \_\_\_\_\_ Military \_\_\_\_\_  
 Religion \_\_\_\_\_ Social/Education \_\_\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates). Memorabilia and oral interviews of Steinbeck friends on file at the Steinbeck Library, 110 W. San Luis, Salinas  
 Steinbeck, J., East of Eden, Viking Press, New York, 1952...

22. Date form prepared MAY 15 1989  
 By (name) Kent L. Seavey  
 Organization \_\_\_\_\_  
 Address: MONTEREY COUNTY  
 City HISTORICAL SOCIETY  
 Phone: P. O. Box 3576  
Salinas, Ca. 93912

