

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Edgar Holloway ^{House} Residence RECEIVED
and/or common "The Owl" MAR 0 5 1981

2. Location

street & number 7539 Egleberry Street not for publication
city, town Gilroy (95020) vicinity of congressional district 13th
state California code 06 county Santa Clara code 085

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Merlin & Sherryll Stigge, Diana Novis, Douglas Hyde, Marilyn Hyde,
Roger & Theresa Delander, Darrel & Phyllis Shuck
street & number 7539 Egleberry Street
city, town Gilroy (95020) vicinity of state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office, Santa Clara County Courthouse
street & number 70 West Hedding Street
city, town San Jose (95110) state California

6. Representation in Existing Surveys

title Santa Clara County
Heritage Resource Inventory has this property been determined eligible? yes no
date June 1979 federal state county local
depository for survey records Santa Clara County Historical Heritage Commission
70 West Hedding Street
city, town San Jose (95110) state California

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

A two-storey redwood framed building with a raised basement resting on a full concrete foundation, the Edgar Holloway house at 7539 Egleberry Street in Gilroy is irregular in plan. It is topped by a complex of intersecting gambrel and hipped roofs surmounted at the southeastern corner by an octagonal tower with a combination dome and witches cap. All roof surfaces are capped with wood shingle. There are two chimneys, both red brick. One pierces the hipped roofline of the southern elevation and the other, an external affair, rises from the ground at the intersection of the main structure and its hip-roofed west (kitchen) wing. This chimney lost about a quarter of the upper portion of its stack during an earthquake in 1979. A modern single-storey, shed-roofed addition with board and batten siding extends from the southern corner of the west (rear) elevation. The architect, William H. Weeks (1864-1936), incorporated the same external gutter system he employed on the Bradley V. Sargent residence in Salinas on this Gilroy home, i.e. exposed gutters about twelve inches above the eaveline at the first storey level, and as a dividing element between his fishscale shingled dome and witches cap atop the southeast corner tower. The system channalizes water to single downspouts from the broad roof surfaces which would otherwise create a splash problem at the perimeter of the building.

Fenestration is basically 1/1 double-hung sash. Windows are plentiful and fairly widely spaced. A series of stained glass panels, one oval and two others of rectangular shape have been removed from the building, their whereabouts unknown. The rectangular panels were the focal point of angled bays at the first floor on the north and south elevations, being located above the central, fixed light in each case. The horizontally attenuated oval, a central feature of the east (facade) elevation has been infilled with an opaque rippled glass, as have the two rectangular voids. Specific glazing will be discussed at each elevation.

The building's mass is subdued by a marked horizontality emphasised by a variety of sidings, all in redwood. A wide "V" drop siding rises from the concrete foundation to the water-table. Above this is narrow beveled siding continuing upwards to a wide undecorated, dentil-capped frieze, overhung by the second-storey eaveline. This frieze surrounds the original structure with a number of windows "hanging" from it, especially the various bays. Above this feature a very horizontal wood shingling encloses the second-storey with interesting detail in the gambrel roof-ends.

Although the framing system is concealed by the siding the overall sense of the building is that of a Victorian villa, rather than being perceived as a contiguous envelope. Principal windows in the gambrel roof-ends are recessed, however the pedimented portico entrance and verandah, curving around the southeast corner of the building, extend from, rather than recede into the structural mass. In many ways the Holloway house, although six years its junior, resembles Weeks' "modified colonial" Sargent house in Salinas. This relationship will be further discussed under significance.

Reading from top to bottom on the EAST ELEVATION (facade) we see first the octagonal tower to the southeast, topped with its witches cap replete with small finial. This element surmounts a dome at the base of which is a flared, enclosed eave supported by a bracketed cornice with a scaled down repeat of the dentil-capped frieze encountered between the first and second floors. Below this feature, what might pass as a corona emphasises each corner of the octagon with a foliated garland, (probably of the same composition material as the Ionic capitals supporting the horseshoe verandah below). The upper lights of the three 1/1 double-hung windows in the tower sport a single fluted diamond motif in their muntins.

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NCRS USE ONLY
RECEIVED DEC 29 1981
DATE ENTERED JAN 28 1982

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

At the center of this elevation, flanking the pedimented first floor portico are two 1/1 double-hung windows capped by bracketed eave extensions functioning as drip moldings. Delicate shingle work and special bed moldings emphasise the edges of the gambrel roof-end at the northeast corner of the house, (this careful attention is repeated in all of the gambrel roof-ends). A rectangular 1/1 double-hung window with a leaded glass upper light in a modified diamond pattern is recessed behind a flattened arch, supported at each side by Ionic collonetes. (Use of the Ionic order is uniform throughout the exterior of the building.) The flattened arch is beautifully stated with shingle courses rippling upwards echoing the feature. A single row of diamond shaped shingles tie the capitals of the collonetes to the bed molding creating a most subtle effect. The eaves of this roof-end overhang a bowed three-light bay below, with a single, ornate console or bracket at the northeast corner of the eave projection supporting. This first floor bay has three 1/1 double-hung windows and butts against the raised, portico entrance. This entrance extends beyond the verandah roofline and contains in its pediment Adamesque foliated decoration surmounted by an owl, whereby the building derives its common name. Flanking groups of three Ionic porch posts on raised bases support the portico which is reached by straight approach porch steps (later additions). The entrance doorway had a single 3/4 length glazed panel that is no longer extant but being replaced by a comparable feature. It is encased by a leaded glass transom, above, and side lights with molded wood bases flanking, that originally repeated the transom modified diamond motif and have since been replaced with clear glass. To the south of the entry is the elongated oval window minus its original stained glass panel. Typical of Weeks' work, the oval is centered, top and bottom by a pair of wooden "spikes", softened somewhat by a continuation of the foliated detail spoken of in the tower.

The verandah base is pierced beside each (2) stair approach by rectangular wood-framed vents with vertical ribbed grills. Three sets of evenly-spaced paired porch posts carry the verandah around to the south elevation where a final grouping of three porch posts terminates the unit. The raised porch post bases are connected by a rail over handsomely turned spindle-like balusters. It should be noted that the entrance porch steps on the east and on the south elevations are additions of unknown date and not original to the building.

The SOUTH ELEVATION at the second storey repeats motifs from the east elevation, but with variation. The gambrel roof-end at the southwest corner is the chief feature of this elevation. Here Weeks has employed a modified Palladian window with the three rectangular 1/1 double-hung sash uniform at the head rather than at the traditional base of their frames. The windows are recessed with four Ionic colonettes in support of their flattened arches. However, here the diamond shingle pattern spoken of on the east elevation is found in the first course above the colonettes, defining the flattened arches. Decorative sill plates flank the larger center opening. Between the roof-end and the tower the architect has placed another of his oval windows, this one vertical in its attenuation, with four of his decorative "spikes" present. This feature is glazed with the same single diamond pattern as the tower windows. On this elevation the eaves extend from the base of the gambrel roof to cap the angled bay below. This bay is intersected between the first and second light (reading from east to west), with the terminus of the verandah. Another ornate console or bracket supports the verandah roof where it butts against the main building.

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY	
RECEIVED	DEC 4 1981
DATE ENTERED	JAN 28 1982

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

This angled bay from the one on the north elevation in that the eastern-most angle, set inside the perimeter of the porch overhang, has a door rather than a window, allowing side access to the main rooms of the first floor. A second doorway immediately to the east of this one, and facing directly the south elevation porch stairs, is an addition dating to the 1950's when the structure was converted to apartment use.

This door is out of keeping with the aesthetic sense of the house and is being replaced by the current owners with a more suitable design. Its location, in line with both the exterior porch stairs and an internal staircase leading to the second floor suggests the new door may have been the product of a building code requirement when the building changed uses. The kitchen wing is to the west of this feature and has two small 1/1 double-hung windows. One fixed, rectangular window appears in the rear porch addition on this elevation. The WEST ELEVATION is the rear of the ensemble. Here the gambrel roof runs the entire length of the building from north to south with a small pent roofed dormer and window extending from the upper slope about midway in the roofline. Some vents of various size and purpose pierce both the gambrel and the hipped kitchen roofs on this elevation. Changes in the use of the structure in 1976 necessitated the addition at the first floor level of a one-room, board and batten, shed-roofed porch at the southwest corner of the kitchen wing. This feature is reached by a set of raised concrete porch steps, straight approach, with industrial pipe hand-railing. The door here is a modern hollow-core blank. One original 1/1 double-hung window is still intact on the kitchen wing facing west near the northwest corner, above a double-opening wooden cellar door. The final elevation, the NORTH ELEVATION has intersecting gambrel rooflines at the second-storey. In this third gambrel roof-end Weeks again recesses the window, (1/1 rectangular & double-hung). In this case he tied the window sill to the roof-edge bed molding with a single course of diamond shingles, and supported the flattened arch with multiple brackets. Above the window head he used patterned shingles to infill to the roof peak. Here, as on the south elevation the eaves project to encompass the angled bay below. To the west, a small, badly placed rectangular aluminum sliding window has replaced the original 1/1 double-hung sash (the shadow is clearly etched on the building side) on the kitchen wing. This space now accommodates a bathroom with shower. Below the watertable is a half-window allowing light into the basement. To the east on this elevation the long axis of the gambrel roofline contains a rather elaborate circular-headed dormer with flanking colonettes and an antifixe-like detail centered on its top. This window is purely decorative as it opens on the walkway between the steep-sided roof-slope and the rear of the interior bedroom wall. (The walkway is reached from the inside by a closet door in the northeast bedroom.) It is probable that Weeks wanted to continue play on his Palladian window variation on the south elevation here as well. This circular-headed second-storey window is flanked below on the first floor with two, paired, fixed rectangular windows of lattice leaded glass design, capped with curved, broken-pedimented drip-moldings, replete with the same foliated decoration seen on the oval window at the facade and on the tower. Viewed at a distance this ensemble can be perceived as a Palladian window motif.

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY

RECEIVED DEC 29 1981

DATE ENTERED JAN 28 1982

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 4

Of special note is the quality of the interior framing, including doors, their casings, picture and chair rails. All work was completed in clear, straight-grain first-growth heart redwood, with hardwood doors (conventional and sliding) inset with beautiful burl panels. The parlor, to the north of the entrance hall, is separated from the living area to the west by a low, encased divider with two elegant columns, capped with carved wood Corinthian capitals, flanking the access. The west wall of the living area is set off with a very nice ceramic tile, iron and birdseye maple fireplace, while the dining room, to the south of the living area, is reached through sliding wooden doors made with contrasting woods. All door casings are capped with delicate cornice moldings with a beaded course. Lincrusta wainscoating in the entrance hall and dining room has been damaged over the years and is being replaced with comparable material where it cannot be repaired. To the rear (west) of the main ensemble on the southwestern edge of the property is a north-facing, single-storey gable-roofed garage with a shed-roofed ell addition to its rear (both covered with composition shingling). Both features are sheathed in a redwood drop siding. A modern overhead lift type garage door has replaced the original which may have moved on barn rollers. There is a door in the northeast corner of the garage, and one facing north in the ell. The Holloways were a progressive family owning one of the first automobiles in Gilroy. This feature is in fair condition and probably contemporary with the house.

The grounds of the Holloway house are well planted with both mature trees and shrubs, tying nicely into the neighborhood to the south. On the north, however, the residence is flanked by the barren parking lot of a new post office building. The only benefit here to the Holloway house is a reasonable view from the street of the north elevation.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1903 Builder/Architect /William H. Weeks

Statement of Significance (In one paragraph)

The Edgar Holloway home at 7539 Egleberry Street is one of the three known remaining examples in Gilroy of the early residential design work of architect William H. Weeks, (1864-1936). It represents a variation on his "modified colonial" style that affords the architectural historian an opportunity for comparisons and a clearer understanding of this important architect's development during the formative years of his practice in California. The home also represents the height of contemporary fashion in the rural town of Gilroy at the turn of the twentieth century. Constructed by members of two area pioneer families it became a social center for charitable work in the community, to which end it was still used into the late 1970's when it was known as "The Owl", a drug counseling center and shelter for battered women. Its architectural excellence and social significance in the cultural life of the community is bound to yield information important to both the social evolution of the City of Gilroy and the history of architecture in California.

ARCHITECTURE: The Edgar Holloway home in Gilroy is an interesting example of the residential work of William H. Weeks (1864-1936) who is largely remembered for his contribution to school architecture in California and as designer for the majority of Carnegie libraries in the state. Weeks initial work in California was in the tri-county area of Santa Cruz (his first office was in Watsonville), Monterey and Santa Clara, where he practiced his profession for eighteen years between 1894 and 1911. During this period he did a number of residential remodels as well as designing many new homes in what he referred to as a "modified colonial" style. The Holloway home falls into this category, although it still retains much of the Victorian villa in feeling. Weeks freely adopted a variety of colonial motifs for this impressive structure, predominantly Georgian but including gambrel roofs as well. On careful inspection the building has marked similarities with Weeks' Bradley V. Sargent residence, (1896-97) at 154 Central Avenue in Salinas, with its varied treatment of roof-ends, expressive use of shingling and detailed treatment of second storey openings. The same wide frieze between principal floors is present with major windows suspended from it, and the wrap-around verandah with its paired porch posts, although extended from rather than receding into the building, is in evidence. Why Weeks didn't choose to incorporate the gable overhangs of the Sargent house is realized when one travels a block south of the Holloway home to 60 Fifth Street and sees the Weaver-Tremaine residence, which Weeks designed in 1899 where the Sargent house gables appear in side elevations with reasonable variation in detail from the original. Weeks was aware of the work of McKim, Mead & White and other successful eastern architects who re-invented a colonial vocabulary after the Philadelphia Centennial Exhibition in 1876. He offered to a rural population, almost universally emerging upper-middle class, an opportunity at "high style" and was taken up in the gesture. His residential work is unique in that his skill at arrangement and massing of large volumes, to which embellishment is always subservient, is unerring in its rightness to proportion. Weeks buildings have a strong presence, and an inventiveness based upon his ease with the accomplishments of the past.

9. Major Bibliographical References

History of Santa Clara County 1881, Alley Bowen & CO., San Francisco, 1881.

McCarthy, Nancy, House Earmarked for Offices, "Gilroy Dispatch", Wednesday, May 7, 1980, p. B8.

10. Geographical Data

UTM NOT VERIFIED

Acreege of nominated property .258

ACREEGE NOT VERIFIED

Quadrangle name Gilroy Quadrangle

Quadrangle scale 1:24,000

UMT References

A

1	0	6	2	7	2	2	0	4	0	9	6	6	0	0
Zone		Easting				Northing								

B

Zone		Easting				Northing							

C

Zone		Easting				Northing							

D

Zone		Easting				Northing							

E

Zone		Easting				Northing							

F

Zone		Easting				Northing							

G

Zone		Easting				Northing							

H

Zone		Easting				Northing							

Verbal boundary description and justification

Refer to survey plat map attached and see continuation sheet.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title Kent L. Seavey

organization N/A date

street & number 310 Lighthouse Ave. telephone (408) 375-8739

city or town Pacific Grove (93950) state California

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature Kenneth E. Egan

title State Historic Preservation Officer date 10-20-81

For HCRS use only

I hereby certify that this property is included in the National Register entered in the National Register

date 1/25/82

Keeper of the National Register

Attest: _____ date _____

Chief of Registration

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY	
RECEIVED	DEC 29 1981
DATE ENTERED	JAN 28 1982

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

The Encyclopedia of American Biography for 1937 said of the architect:

"Mr. Weeks enjoyed the profound respect of his associates in architecture, and his reputation in professional circles was widely extended. His gifts, however, were also appreciated by the public at large, as the general popularity of his work showed...In the termination of his distinguished career, California architecture suffered a severe loss and the state at large was deprived of one of its most useful citizens."

SOCIAL/HUMANITARIAN: Edgar and Dora Holloway represented the old and the new in Gilroy at the turn of the twentieth century. Both were descended from forty-niners who had come to California in the early days of the Gold Rush to seek their fortunes. Relatively unsuccessful in the gold fields, David Holloway, Edgar's grandfather, arrived in Gilroy in the winter of 1853 and proceeded to construct on Monterey Street (the main thoroughfare) what would become the town's first hotel, The Exchange. David Holloway was a mechanic by trade, a blacksmith, and members of his family were among the town's original incorporators and town council members, (1868-69). "Uncle Henry" Holloway formed the Holloway Orchestra with relatives, and: "furnished dance music about the valley for years ". Edgar was known to donate freely of his time in teaching and organizing bands when not working, himself, as a mechanic with his brother George. Together they invented the Holloway Spring Equalizer for automobiles. (The family may have owned the first automobile in Gilroy.) In 1905-06 Edgar was designing a new sewer system and electric lighting plant for the city fathers, and in 1907 was made town superintendent of lighting. He was described in the local press, the Gilroy Gazette, on July 9th of that year as: "...energy conscious and an ingenious technician, who developed an efficient street lighting system for the city." Edgar's wife Dora was an Ellis. James H. Ellis, like David Holloway, came overland to California in 1849 in search of gold. His fortune, however, would come through dairying, which pursuit he entered upon marrying into the Zuck family of Gilroy in 1855. Alley, Bowen & Co's, History of Santa Clara County 1881 described Ellis as pre-eminent in the dairy business and noted that he was extremely successful in finance as well, being an original stockholder in the Bank of Gilroy and an organizer of both the Salinas City Bank and the Bank of Hollister. He passed away on his 72nd birthday, leaving his heirs quite comfortable.

Edgar and Dora were married in 1889 and had one child, Ruth. On April 12, 1902 the Register Pajaronian of Watsonville carried the following item: "Architect Weeks is preparing plans for a \$4,000 residence to be erected at Gilroy for E.H. Holloway". Ground for the new home was broken in May and the family was shopping for furniture in San Francisco by September.

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY	
RECEIVED	DEC 29 1981
DATE ENTERED	JAN 28 1982

CONTINUATION SHEET

ITEM NUMBER 8

PAGE 3

The Holloways, with Edgar's mother Mary, lived in the house for nine years and the home became known as a popular site for social, church and hospital charity group functions. In the winter of 1912-13 Edgar and Dora died suddenly within two weeks of one another. Remaining family members moved to the East Bay of San Francisco to start a new life after the tragedy and the house on Egleberry Street was sold to the Barshingers, another socially prominent Gilroy family. That the residence continued to fulfill its role as a social center for the community is evidenced in this item from the Gilroy Advocate for June 28, 1919: "Mrs. Benjamin Barshinger and Mrs. Arthur Baldwin were joint hostesses last saturday afternoon and evening at the beautiful Barshinger residence on Egleberry Street. There were seven tables of auction bridge at both affairs. The rooms of this spacious home were prettily decorated with the season's choicest blossoms." The building remained in the Barshinger family until 1956 when it was sold to a William Hall, Gilroy businessman, who rented it out as apartments. Ironically, in 1976 it was purchased by an organization called "The Owl", (after the design in the portico pediment) formed to combat drug abuse, and later as a battered women's shelter and counseling center dealing with a variety of community problems. Its current owners are in the process of rehabilitating the building for commercial office use.

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY
RECEIVED DEC 28 1981
DATE ENTERED JAN 28 1982

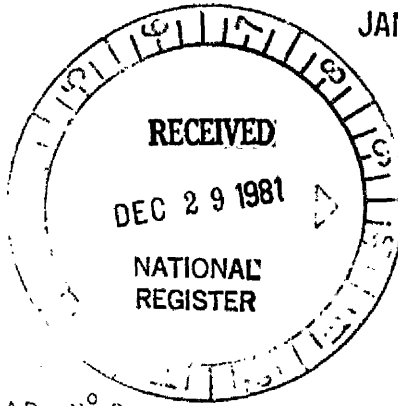
CONTINUATION SHEET

ITEM NUMBER 10

PAGE 1

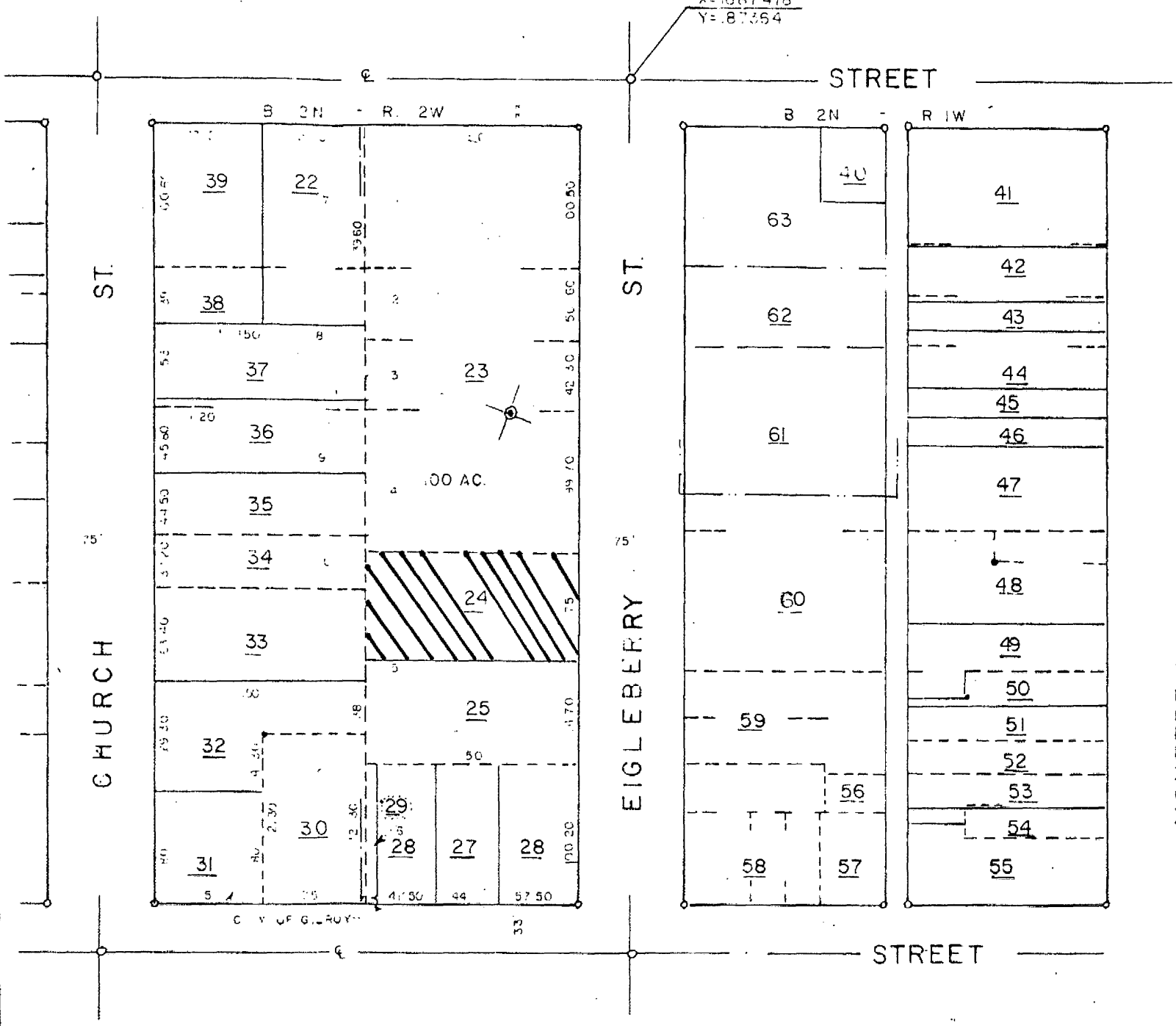
Beginning at a point along the west side of Egleberry Street 174.90 feet from the northwest corner of Egleberry and Fifth Streets, thense running west 150 feet, bounded on the south by a residential structure, thense running north 75 feet, bounded on the west by an alley, thense running east 150 feet, bounded on the north by a parking lot, thense running south 75 feet to the point of beginning, bounded on the east by Egleberry Street, this lot is recorded as Parcel Number 799-6-24.

JAN 28 1982



SAN ANIMAS RANCHO PARTITION MAP No. 9

X=1687478
Y=87354



ST.

CHURCH

ST.

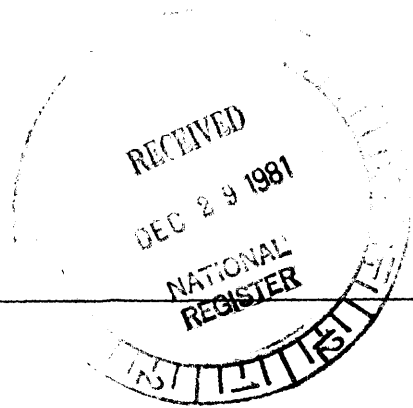
EAGLEBERRY

STREET

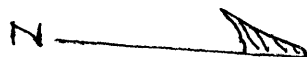
STREET

CITY OF GILROY

MONTPELIER



JAN 28 1982



ALLEY

(GARAGE)

75'

150'

150'

PARKING LOT

75'

7539 EIGLEBERRY St.

EIGLEBERRY STREET