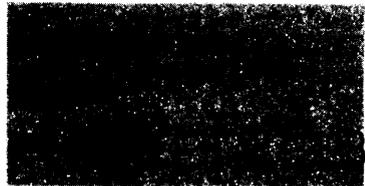


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

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



2

1. Name

historic Saint Mary's Parish (Former Name of Church)

and/or common Sacred Heart Catholic Church (Present Name of Church)

2. Location

street & number 515 Main Street ___ not for publication

city, town Red Bluff ___ vicinity of congressional district 01

state California code 06 county Tehama code 52

3. Classification

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

4. Owner of Property

name Sacred Heart Catholic Church c/o Father Michael Dillon

street & number 515 Main Street

city, town Red Bluff ___ vicinity of Tehama County state California 96080

5. Location of Legal Description

courthouse, registry of deeds, etc. Tehama County Court House

street & number 611 Washington

city, town Red Bluff, California 96080 state

6. Representation in Existing Surveys None

title Investigation revealed no known significant surveys has this property been determined eligible? ___ yes no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

10

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

Sacred Heart Catholic Church is a detached, brick church possessing both Gothic and Romanesque characteristics. The most significant, exterior characteristics are twin Gothic towers, slate-gabled roof and the perfect symmetry of the front facade.

The Front Facade (east elevation)

The front facade is a blend of both Gothic and Romanesque styles. The dominant geometric features of this elevation are the twin, 120 foot tall Gothic towers and the stained glass rose window. The window is typically Gothic with its precise symmetry, roselike tracery, defined by eight foils ; The overall diameter is approximately 14 feet. The most significant Romanesque qualities are the six stained glass arched windows and three arched doorways to the narthex. The fenestration of windows and doors is symmetrical. The twelve foot high stained glass windows provide dramatic visual display within the interior of the church as well as outside. Whether by design or chance, the upper stained glass windows in the towers permit sunlight to filter through to the adjacent, exterior stained glass window on the non-illuminated facade. The resulting effect provides the outside observer with an interesting visual display of color. Photograph number 1 illustrates this characteristic. Another subtle feature of the front elevation is the religious significance of repeated triptych characteristics of the three entry arches and the vertical arrangement of the three arches in the towers. The triptych design is repeated again in the upper arched opening of each tower. With regard to brickwork, the front elevation is textured with a combination of ornamental brick corbeling, Romanesque semi-circular arches, and common bond brickwork.

The North Elevation

The north elevation deviates from the symmetry of the front elevation. The surface undulates with four brick buttresses and two slanted bay windows. . A third vaulted area was added in 1967 to provide a second access to the basement. The window fenestration consists of Romanesque brick arches, angle iron or wood lintels, and brick skewback basement windows. A brick ribbon separates the basement from the main floor. Ornamental brick corbeling runs along the roof edge and terminates to a single massive brick corbeling, five foot high and projecting out two and one-half feet.

The West Elevation

The west elevation (rear) complements the symmetry of the front facade with three Romanesque arched windows. A furnace vent pipe extends from the basement. Two brick buttresses are separated by the center arched window. The rear elevation is simple in design and restful to the eye.

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CONTINUATION SHEET 1

ITEM NUMBER 7

PAGE 1

South Elevation

This elevation is a copy of the north elevation without the addition of the covered basement entryway. The arched doorway in the southern bay provides service access to the basement.

Materials

The building materials are indigenous to California. The gabled roof is of slate tile from Placerville, California. The common red kiln dried brick and oak lumber came from the Sierra Lumber Company in California. The twin towers are framed with heavy timber. The construction cost was \$30,000.

Environmental Setting

The church is bordered on the north by the rectory built in 1924; on the west by a residence separated by an alley; on the south across Elm Street, by retail business; and, on the east across Main Street by a motel and other retail uses. The property is located on the outer limits of the downtown area.

It should be noted that the rectory is located on lots 4 and 5 whereas the church is located on lots 1, 2, and 3. The rectory is not included for consideration with this application because of the substantial amount of building modification it has undergone.

The church has 75 feet of Frontage on Main Street and 115 feet of side frontage on Elm Street.

Interior

Other than the minor addition of the basement entryway on the north elevation, the floor plan of the building is essentially unchanged (refer to floor plan exhibit). The main floor consists of 4,240 square feet and includes the narthex, confessional, nave, sacristy, and sanctuary. The upper level contains the choir loft. The basement contains restrooms, mechanical equipment and classrooms. The only other significant changes in the original design involve the heating and plumbing system. Swamp coolers were installed and it has been determined that the increased humidity from this cooling system is causing the plaster under the Frescos to crack. The church is presently trying to raise funds to replace the swamp coolers with a refrigeration system and repair the cracked Frescos.

The interior of the church is artistically embraced by beamed ceilings, wainscots and Sierra hardwood. Illuminations are provided by Roman brass lighting fixtures. The church is blessed with an abundance of fine art forms including the 12 foot high stained glass windows, sculpture, golden oak paneling, Roman bronze fixtures and Fresco ceiling.

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CONTINUATION SHEET 2

ITEM NUMBER 7

PAGE 2

The main altar is decorated in pure white and gold and is elaborately carved with representations of the Sacred Heart. The statues include the Blessed Virgin, St. Joseph, and the Sacred Heart; the last two are colorfully and exquisitely moulded. The first stained glass window on the Gospel side of the church depicts Immaculate Conception. The second is a replica of the Plockhurst's "Glad Tidings." The third window is a lifelike representation of St. Patrick. On the Epistle side of the church is a stained glass window of the Sacred Heart (refer to the attached colored brochure). The second window depicts St. Joseph. The third window represents the Chalice and the Host and was erected as a memorial to pioneer citizens of Red Bluff. The fourth window illustrates the Papal symbols.

The interior decorative paintings of the church, according to contemporary newspaper accounts, was executed by Luigi Brusatori around 1906. The artist is said to have come from Milan, Italy, but there is no listing for him in the standard artist bibliographic reference books.

The decorative painting covers (1) the ceiling of the nave, broken into five longitudinal sections crossed by five lateral arches to create a total of thirty rectangular panels; (2) the hemisphere of the apse; and (3) the spandrels on the west wall on each side of the apse. The ceiling panels are reinforced visually by trompe l'Oeil (illusionistic) painted moldings creating the effect of three dimensional stucco work. The false wooden arches which cross the nave laterally are decorated with marbled painted panels. The lowest row of panels on each side of the nave also contains painted portrait medallions (six on each side) of the apostles, evangelists and St. Paul. The portraits are painted in an idealized realistic style typical of the late nineteenth century.

The upper section of the apse contains three medallions, the central one a portrait of the Christ of the Sacred Heart. Below the medallions is a painted lintel with a Latin inscription. Architectural elements are painted in the apse in an illusionistic manner to create fields for decorative floral tracery, derived from High Renaissance decorative practices. The arrangement of the architectural elements in the church, however, suggests the artist was also familiar with Byzantine and Early Christian church decoration. 1

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 checked="" 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 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"/> 1600-1899	<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 1906

Builder/Architect William Henry Weeks - architect
Builder unknown

Statement of Significance (in one paragraph)

The Sacred Heart Catholic Church is a noteworthy architectural and religious landmark in Northern California. The 120 foot tall brick structure was designed by William H. Weeks, one of California's most significant architects. Mr. Weeks has designed in excess of 1200 school houses, besides other buildings throughout the state. His fame is credited to his versatility of expressing a variety of architectural styles particularly Gothic, Moorish, Victorian, Spanish, California Bungalow, Mission and Colonial. Mr. Weeks' creative talents are evidenced by the excellence of the Sacred Heart Catholic Church which is the oldest solid brick church in Northern California and the oldest church in Red Bluff. The 74 year old structure is a blend of religious symbolism with symmetrical and rhythmic architectural features.

Architectural and Artistic Significance

William Henry Weeks was born on Prince Edwards Island, Canada on June 18, 1865. He apprenticed with his father as a builder/contractor. He came to San Francisco and soon established himself as a highly credible architect. He was later reputed to be one of the "Men who made San Francisco," (San Francisco, Press of Brown and Stationery Co. 1911).

Mr. Weeks was very involved with community affairs. He was a member of the Y.M.C.A. Board of Directors and a Bible class instructor. As a result of his community involvement, Mr. Weeks was able to instill the values and needs of the community into the structures he designed. He was a very sought after architect. Weeks was the busiest architect in the state of California. He was the president of the California Chapter of the American Institute of Architects. His work has been described as "a first class testimonial of his high rank as an architect," (The Pajaronian, September 4, 1897)

Mr. Weeks' fame spread to other places until buildings of his design could be found at the furthestmost counties of California and parts of Nevada and Oregon. He had more bank buildings, schools, and libraries under construction than any other architect in California. His honesty of purpose, design, ability and fair dealing were the principal factors leading to his success (Watsonville, Memories that Linger, Betty Lewis, Fresno 1976). A list of Weeks' most notable architectural accomplishments is attached.

Many of Weeks' wood structures burned down, while he was still a practicing architect. Weeks designed the Christian Church in in Watsonville, California 1892-1902. It is interesting to note that this structure burned down the first two times before it was dedicated.

9. Major Bibliographical References

1. Wagon Wheels, Colusi County Historical Society, 1974.
2. Walsh, Henry L. S. J., Hallowed Were the Gold Dust Trails, University of Santa Clara Press, Santa Clara, Calif., 1946.
3. Poppst, Valerie, Our Lady of Mercy Academy, 1969.
4. Hollingsworth, Julee, "The Catholic Church of Red Bluff, CA.," 1966.

10. Geographical Data

Acreage of nominated property .23
 Quadrangle name Red Bluff East Quadrangle scale 1:24,000

UMT References

A	<u>110</u>	<u>565320</u>	<u>4947320</u>	B			
	Zone	Easting	Northing		Zone	Easting	Northing
C				D			
E				F			
G				H			

Verbal boundary description and justification
 (Refer to attached assessor's plot map) A.P. 33, p. 03, Block 035, Parcel # 5.
 Generally the property is located on the west corner of Main Street
 (U. S. Highway 99W) and Sycamore Street, a rectangular parcel fronting 115' on
 Elm St. and 75' on Main S.

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 -Jim P. King/Planning Consultant
 organization Private date May 1980
 street & number 6481 Deerhaven Drive telephone (916) 275-1425
 city or town Redding, state California. 96001

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 [Signature]
 title _____ date 12-23-81

For HCRS use only

Entered in the National Register hereby certify that this property is included in the National Register

[Signature] 2/4/82
 Keeper of the National Register

Attest:
 Chief of Registration

**NATIONAL REGISTER OF HISTORIC PLACES
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CONTINUATION SHEET 3

ITEM NUMBER 8

PAGE 1

The third time, Weeks designed the church of stone. Twenty-five years later, this structure also burned. Even though Weeks' efforts at permanence were sometimes thwarted by fire, it can be assumed that he convinced the Sacred Heart Congregation to build their church of solid brick instead of less expensive wood.

Mr. Weeks designed one other Catholic Church in Monterey in 1897. It reflects a colonial, mission style of architecture.

Mr. Weeks designed the Sacred Heart Catholic Church of Red Bluff with Neo-classic and Romanesque styles of architecture. Perhaps the most significant architectural feature of the building is its 120 foot high twin towers. The towers of the church have been a landmark in Tehama County since its construction in 1906.

According to Wesley J. Barnum, a registered California architect, (C 2567) "The neoclassic design of the structure is well done and the detailing is in good scale and taste. The details worked into the brick corbelling is excellent and is well scaled to the elevations. The twin towers are well detailed and proportioned and the wooden support structure for the towers is unusually well framed." Mr Barnum has stated in the attached letter, that the building should be recognized as being architecturally significant.

With regard to artistic significance, Richard V. West, Director of the Crocker Art Museum in Sacramento, has evaluated the interior art works and stated that there is no other church decor of this quality and state of preservation which exists between Sacramento and Portland Oregon.

One outstanding artistic feature is the fresco ceiling in the church. The artist was Luigi Brusatori, a graduate of the Academy of Fine Arts in Milan. Little is known about his life or other art works due to a lack of church records and bibliographic references. Mr. West of the Crocker Museum felt that he was a highly competent practitioner of his craft.

Religious Significance

The first priest to be assigned to the Red Bluff area was Father Raphael Rainaldi. Father Rainaldi found Red Bluff in the elementary stages of becoming a community. In 1855, the town was a small settlement with only three or four houses. However, the growing agricultural industry coupled with the town's close proximity to the Sacramento River created an atmosphere for growth. In 1857, Red Bluff became the county seat. Father Rainaldi initiated the first effort to build a structurally significant church of cut stone, but the church was never built. According to historians, in 1860, Father Rainaldi and the money collected to build the church disappeared.

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CONTINUATION SHEET 4

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PAGE 2

In 1904, Father Philip Brady became the new pastor of the Red Bluff Catholic Church. He was able to purchase property on Main and Elm Streets to build Sacred Heart Catholic Church.

At the time of construction, the Sacred Heart Church had the largest congregation north of Sacramento. The church's parish extended to Dunsmuir in the north and to Corning in the South. The Red Bluff church was the focal point of the religious community in Northern California. Its influence is extensive in the Red Bluff community. The Catholic church established a grammar school, Mercy Academy High School, which is a significant brick building located immediately to the east of the church. The Academy also served as a boarding school for girls when transportation was limited. It should be noted that the academy is renowned for its excellence in the field of education. 35% of its student enrollment are non-Catholic. Another community contribution is St. Elizabeth's Hospital, administered by Father Michael Dillon.

Today the church has a membership of 3,000 and has a service radius of ten miles. Needless to say the church facility with seating capacity of only 400 is intensely used by the community.

It should be clearly acknowledged that the Church's Board of Directors has endorsed the preservation of the church, even though the facility is undersized. This in itself expresses the physical significance the church has for the entire community. It is the oldest physical, religious link between the community's past and its present.

FHR-8-300A
(11/78)

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HERITAGE CONSERVATION AND RECREATION SERVICE

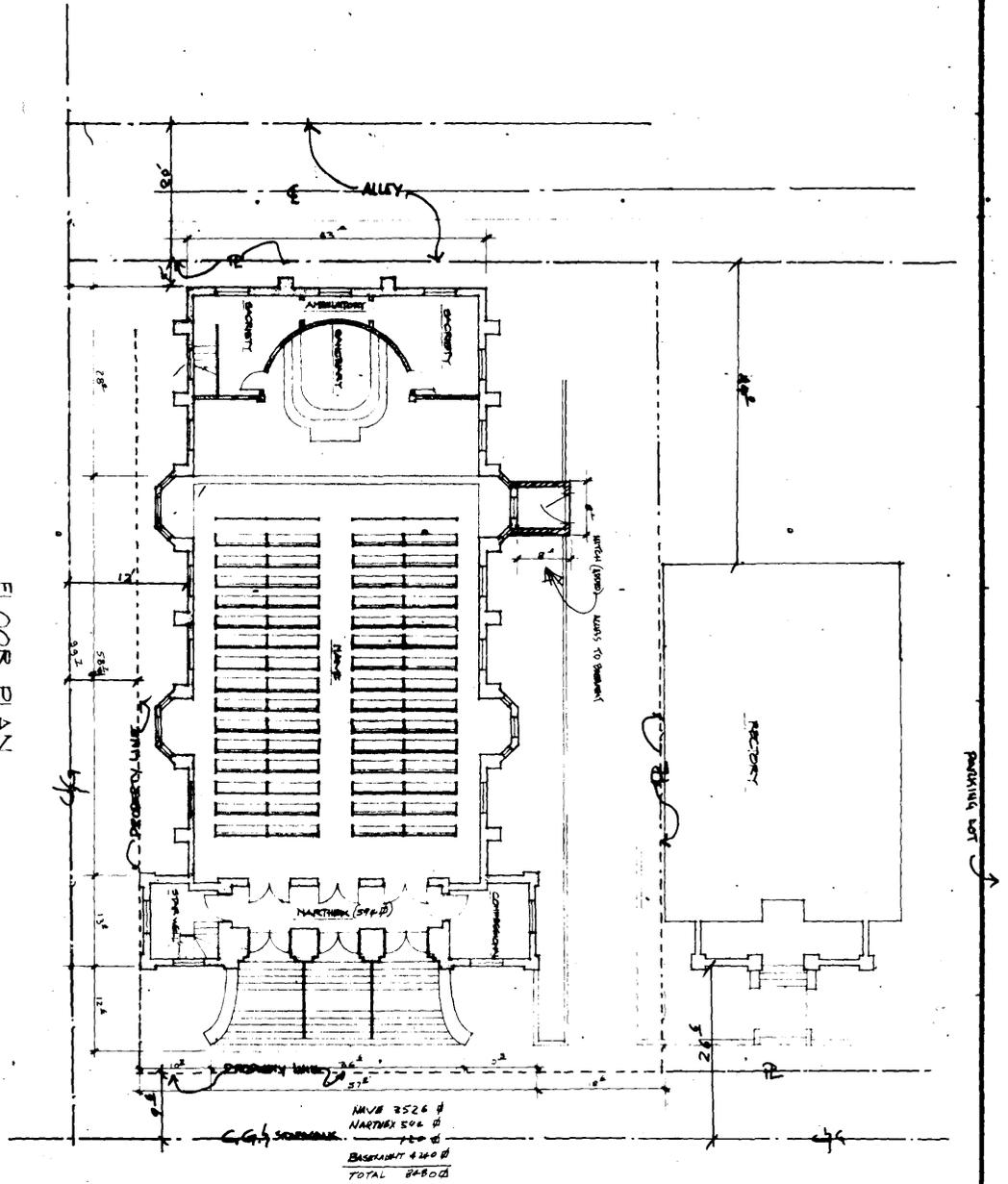
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DATE ENTERED	FEB 4 1982

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INVENTORY -- NOMINATION FORM**

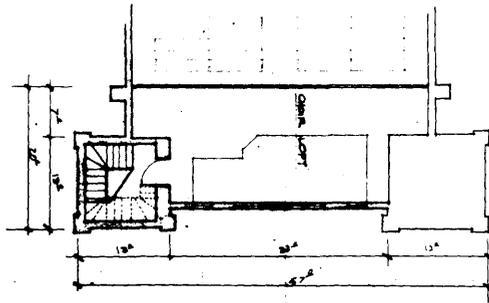
CONTINUATION SHEET 5 ITEM NUMBER 9 PAGE 1

5. Kirker, Harold, California's Architectural Frontier, Peregrine
Smith, Inc., 1960 & 1973.

FLOOR PLAN
 MAIN FLOOR OF CHURCH
 SCALE 3/16" = 1'-0"



FLOOR PLAN
 CHOIR LOFT

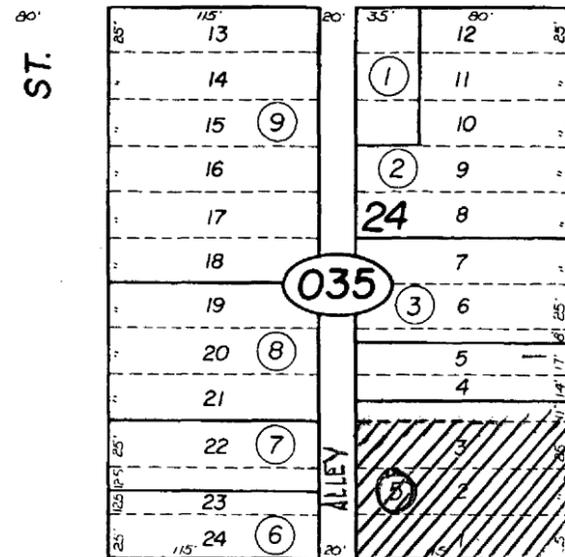
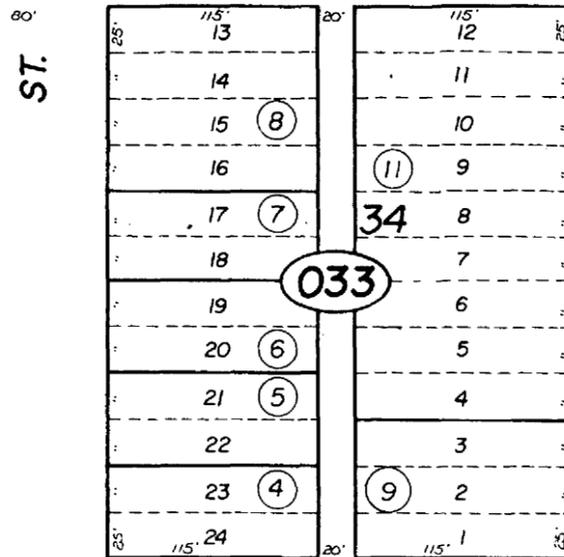
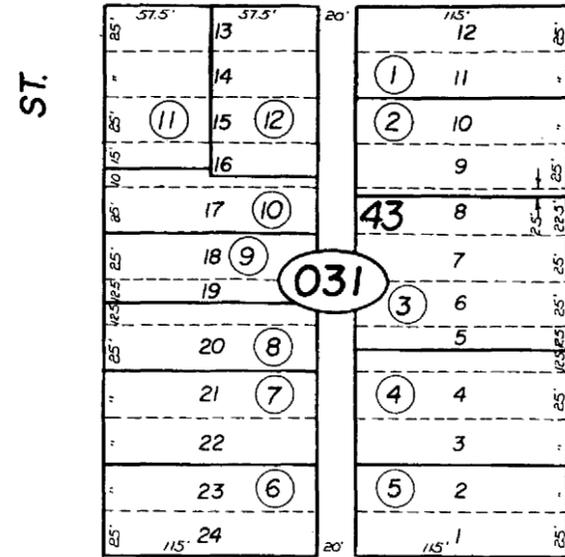


Bk. 29



OAK

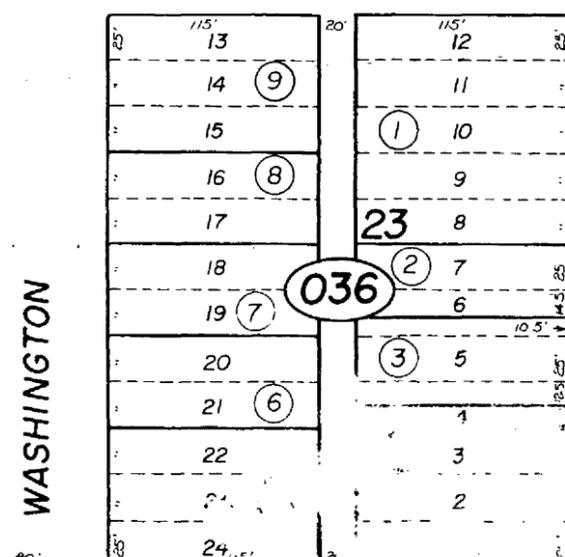
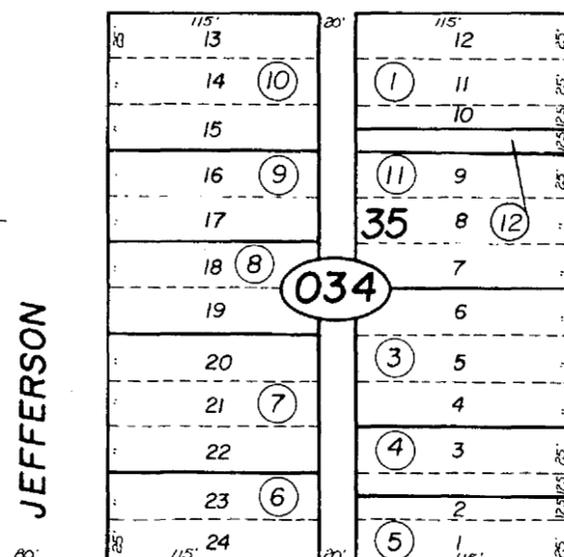
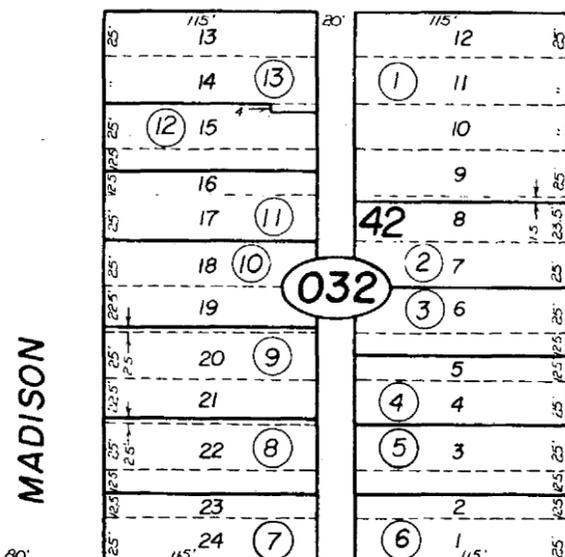
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U.S. HWY. 99 W.

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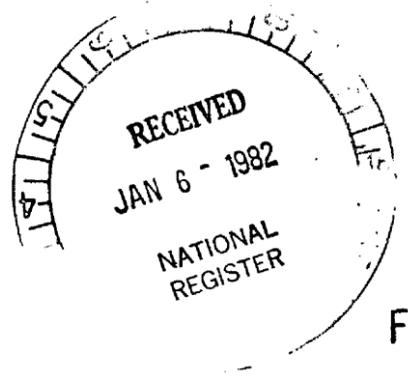
SYCAMORE

ST.



MAIN

6



FEB 4 1982

14
17
3

Appendix A

REPORT

SUBJECT: Decorative painting, Sacred Heart Church, Red Bluff, California

SUBMITTED BY: Richard V. West (Director, Crocker Art Museum)

DATE OF INSPECTION: June 25, 1979

Description. The interior decorative painting of the Sacred Heart church, according to contemporary newspaper accounts, was executed by Luigi Brusatori around 1906. The artist is said to have come from Milan, Italy, but there is no listing for him in the standard artist bibliographic reference books.

The decorative painting covers (1) the ceiling of the nave, broken into five longitudinal sections crossed by five lateral arches to create a total of thirty rectangular panels; (2) the hemisphere of the apse; and (3) the spandrels on the west wall on each side of the apse. The ceiling panels are reinforced visually by trompe l'oeil (illusionistic) painted moldings creating the effect of three dimensional stucco work. The false wooden arches which cross the nave laterally are decorated with marbelized painted panels. The lowest row of panels on each side of the nave also contains painted portrait medallions (six on each side) of the apostles, evangelists and St. Paul. The portraits are painted in an idealized realistic style, typical of the late nineteenth century.

The upper section of the apse contains three medallions, the central one a portrait of the Christ of the Sacred Heart. Below the medallions is a painted lintel with a Latin inscription. Architectural elements are painted in the apse in an illusionistic manner to create fields for decorative floral tracery, derived from High Renaissance decorative practices. The arrangement of the architectural elements in the church, however, suggests the artist was also familiar with Byzantine and Early Christian church decoration.

Evaluation. All the painted surfaces were applied over plaster which is presently badly cracked throughout. Cracking is particularly noticeable in the areas of flat color. It is not so noticeable (even though it exists) in the detailed areas, such as the portrait medallions, where the lines formed by the cracks tend to get lost. Upon inspection, the paint appears to be a traditional, water and lime based medium such as calcimine or kalsomine. It is now quite powdery and rubs off easily with finger pressure. The decorative fields are uncoated, except for the marbelized areas which have been covered with a gloss finish to give the effect of polished stone. This coating appears original. Although the decorations are undoubtedly duller than when they were first applied due to the aging of the pigment and binder, they are generally remarkably clean with little or no observable dirt or soot on the surfaces.

The evidence of the decoration suggests the artist was a highly competent practitioner of his craft. I know of no other church decoration of this quality and state of preservation in the area between Sacramento and Portland, Oregon.

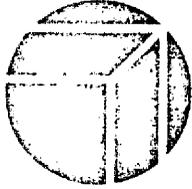
Recommendations

1. Every effort should be made to preserve the decoration and its original appearance.
2. The proposed method of consolidation of the plaster ceiling may adversely affect the appearance of the ceiling unless great care is exercised in fully sealing the cracks to prevent epoxy seepage. In the case of the larger cracks, it should be possible to put the sealing material into the crack instead of over it, thus preventing damage and discoloration of the paint from the crack filler.
3. Given the great distance of the ceiling from the general observer, it should be possible to give a satisfactory appearance by touching up the cracks once they have been filled, rather than repainting whole areas. Should it be necessary to repaint for practical reasons, I strongly urge that only the flat color areas be redone. Touch ups of the illusionistic areas (marblized panels, mouldings, etc.) and portrait medallions will not be noticable from the floor level.
4. In no event should the decorative painting be washed. Some historical painters (such as A. Zelinsky & Sons in San Francisco) have methods of dry cleaning which are satisfactory for water based paints. Given the generally good condition of the surface, even this may not be necessary.



FEB 4 1982

Appendix B



BARNUM
FOLSOM

Architects & Planners

August 24, 1979

Mr. Jim King
6481 Deerhaven Dr.
Redding, CA 96001

Subject: Sacred Heart Catholic Church
Red Bluff, California

Dear Jim:

This letter is in response to your request for a statement relative to the architectural qualities of Sacred Heart Church in Red Bluff California. At this time, I do not have the full profile of information as to the Architect, Contractor, etc., but I want to make the following observations.

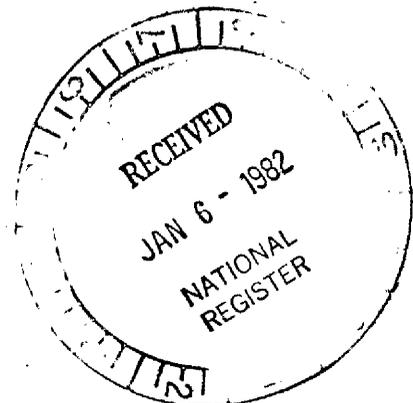
After a physical review of the church, I was very impressed with the quality and design of the facility. The execution of the brick work, the wood work and the painted ceilings are very well done and it is rare to find a church in a rural area as completely well done.

The neoclassic design of the structure is well done and the detailing of the various parts is in good scale and taste. The details worked into the brick corbelling is excellent and is well scaled to the elevations. The twin towers are well detailed and proportioned, and the wooden support structure for the towers is unusually well framed.

I believe this building does represent a structure that should be recognized as architecturally significant and should be retained carefully in its original design.

Respectfully,

Wesley J. Barnum, C2567
WJB/ce
cc/Father Dillon





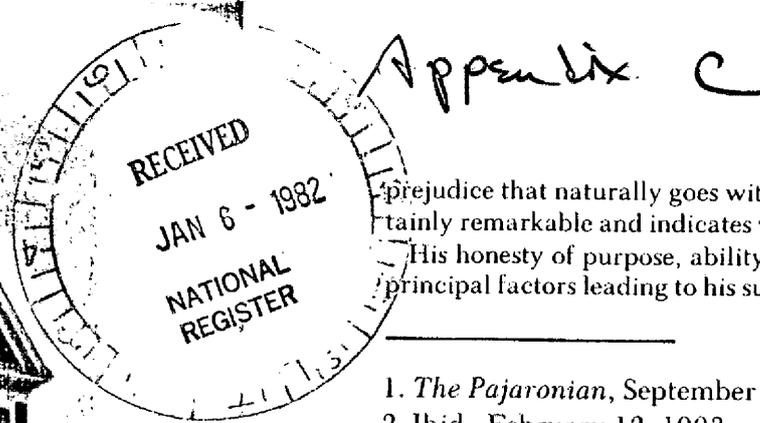
"The contract for the carpenter work on M. B. Tuttle's Lake Avenue residence will be let at architect Weeks' office next Monday evening. The cement and rock work contract was let last week to a San Francisco firm which had a bid of \$1,200 below the next lowest bidder." The Pajaronian, February 23, 1899

ranch near Aromas. Weeks and his works can best be summed up by the following article that appeared in the *Coast Banker*:

Several years ago a young architect came from the East with no other asset than a thorough technical and practical education in architecture, and being a lover of country settled in the little city of Watsonville. The influence of his artistic skill was immediately felt in the community, and a wonderful change came over the architecture and sanitation of the city, so that it became noted for its beautiful buildings. People from the neighboring cities, recognizing the ability of the Watsonville architect, demanded his services. In like manner his fame spread to other places, until buildings of his design could be found at the furthestmost counties of the State, and even into Nevada and Oregon.

...From a small beginning his business has grown to over a million dollars a year in buildings. He has more bank buildings, more schools and more libraries under construction throughout the State than any other architect.

Starting in a small city and working up to one of the leading positions among the architects of a great city [San Francisco], overcoming the



prejudice that naturally goes with one hailing from a small place, is certainly remarkable and indicates very rare ability. His honesty of purpose, ability and square, fair dealing have been the principal factors leading to his success.⁵

1. *The Pajaronian*, September 9, 1897.
2. *Ibid.*, February 12, 1903.
3. *Ibid.*, April 1906.
4. *Ibid.*, March 17, 1904.
5. From Maggie Weeks' scrapbook, no date on clipping.

A partial list of buildings in California designed by Weeks:

GILROY

High School
H. Holloway, 1902
Masonic Lodge, 1902
Milas Hotel
Dr. C. A. Weaver, 1900
Ed Wilson, 1900
Carnegie Library, 1909

HOLLISTER

City Hall, 1907
Hall of Records, 1906
J. G. Hamilton residence, 1903
Hazel Hawkins Memorial Hospital, 1907
High School, 1909
L. W. Jefferson residence, 1904
Masonic Hall, 1908
Opera House, 1907
Porter Building, 1906
F. E. Shore residence, 1908
Tebbets residence, 1906

MONTEREY

Thomas Brown Building
Catholic Church, 1897
Christensen Hotel, 1904
Goldstine Building, 1906

H. A. Green Buildings, 1903

High School, 1915
Monterey County Bank, 1904
Monterey Mercantile Company, 1905

New Monterey Hotel, 1904, 1908
Preble residence, 1906
Presbyterian Church
Public Library, 1908
C. A. Rowe Building, 1907
T. A. Works Opera House-Theatre, 1906
Underwood Building, 1912

OAKLAND

First Christian Church, 1909
Hotel Leamington
Jackson Hotel
Madison Lake Apartments
Melrose Branch Library
Piedmont High School
Piedmont Hotel

PACIFIC GROVE

Bank for E. Smith, 1906
W.C. Brown residence, 1906
Carnegie Library, 1907
Gerdes residence, 1908
Chamberlain residence, 1904

Hebard residence, 1904
High School, 1906
Hollenbeck Building, 1907
Miller Building, 1908
Post Office, 1907
Rockwood residence, 1905
Sawyer flat, 1904
Thomas Wood residence, 1908
T. A. Works residence, 1909

PALO ALTO

First National Bank, 1906
High School
Masonic Temple, 1909
Methodist Episcopal Church

SALINAS

Archer Building, 1897
Bank of Monterey, 1907
Jim Bardin Hospital, 1906
S. W. Black residence, 1900
Joseph Cockran residence, 1908
County Court House remodel,
1902
County Jail, 1904
E. A. Eaton residence
Elk's Building, 1904
Hon. J. J. Hebbbron residence,
1897
J. Hitchcock residence, 1908
Hotel Burke, 1906
McDougall Building, 1898
Dr. H. C. Murphy residence, 1901
Nognes Building, 1904
Luther Rodgers Building, 1906
Salinas Bank, 1903
W. M. Sarles residence, 1904
Sheriff's residence, 1904
White Building, 1904
Supt. Job Wood residence, 1896

SAN FRANCISCO

Carnegie Library
Christian Church
Judge Dunn residence, 1907

F. A. Hihn Building, 1906
Hooken Building, 1906
Hotel Glenn
Irish Building, 1907
Paisley Hotel
Tait's Cafe, 1909

SAN JOSE

Buell flats, 1901
De Anza Hotel, 1932
Doughtery residence, 1907
St. Claire Club House, 1907
Vendome Hotel remodel, 1907

SAN LEANDRO

Bank of San Leandro
Daniel Best Building
Grammar School
Masonic Temple, 1909

SAN LUIS OBISPO

Carnegie Library, 1905
High School, 1905
French Hotel, 1908
Sanitarium
Professor Leroy Smith residence,
1906
State Polytechnic School, 1905
Dr. Stover residence, 1904

SANTA CRUZ

All Saints' Church, 1908
Bayview Grammar School, 1908
Mrs. Becker residence, 1906
Big Creek Power Company
sub-station, 1908
Big Trees Hotel, 1908
Branciforte Grammar School,
1914
Carnegie Library, 1904
Casino, 1907
Chittendon residence, 1904
Christian Church, 1898
Cox residence, 1908
Gault School addition, 1908

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NATIONAL
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High School, 1915
High School addition, 1908
Jonas Flats, 1908
Leask Store, 1907
Duncan McPherson residence,
1908
Hotel Palomar, 1929
People's Bank, 1910
George Stone residence, 1908
Tent City, 1907
Mary Ring residence, 1906
Fred Swanton residence, 1909

WOODLAND

Grammar School 1916
High School and Manual Arts
Building
Porter Office Building
Yolo County Jail and Court House,
1917
Yolo County Library
Yolo County Savings Bank
Primary School, 1916

OTHER

Agnew Buildings, 1896
Aromas School
Berkeley - Durant Hotel
Boulder Creek High School, 1905
Burlingame Bank, 1908
Burlingame High School
King City Bank, 1908
Lompoc Bank, 1906
Martinez County Hospital
Modesto Public Library
Nevada City High School and
Carnegie Library, 1905
Newman High School, 1909
Paraiso Springs Hotel addition,
1908
Paso Robles Carnegie Library,
1907
Paso Robles Hotel, Clubhouse
1904 Bath House, 1905

Piedmont High School
Quincy High School, 1905
Red Bluff Catholic Church, 1906
Samovia School, 1896
San Juan Bautista School, 1907
Santa Barbara High School
Santa Clara Valley Bank
Santa Rita School, 1897
Santa Rosa High School
Soledad Hotel, 1908
Soledad Mission District School,
1896
Susanville High School, 1905
Turlock Commercial Bank, 1909
and Masonic Temple
Willows High School
Winters High School, 1915

Residences in Watsonville after 1900

W. Porter, 202 E. Beach St.
James Hopkins, 31 Sudden St.
M. T. Rowe, San Juan Road
Wm. O'Brien, 212 East Beach St.
Edward Kelly, 50 Sudden St.
Jack Shea, 78 Brennan
George Parkman, 171 Maple
C. P. Cleveland, Green Valley Rd.
H. F. Blohm, 204 East Beach St.
R. H. Pearson, 261 East Beach St.
R. R. Welch, 326 Lincoln
J. Waugaman, 140 W. Beach St.
H. V. Torchiana, 225 E. Lake Ave.
F. S. Austin, 63 Brennan
S. French, 333 Rodriguez St.
C. F. Langley, 372 East Beach St.
George Tuttle, 135 East Beach St.
H. C. Wyckoff, 409 East Beach St.
J. C. Gardner, 405 East Beach St.
Dr. Saxton Pope, 401 E. Beach St.
Wm. O'Brien, 308 East Beach St.
Mrs. Mary Cassady, 36 Brennan
E. L. Clark, 34 Brennan
Misses Ella and Annie Murphy,
301 East Lake Ave.