

FLORAL PARK

NEIGHBORHOOD GAZETTE

**NUSA
Neighborhood
of the Year
Winner**

**Getting Your House on the
Historic Register**

**Front Yard Living
Adirondak Chairs**

**LGBTQ Pride
Floral Park Legends**

**Floral Park Architecture
The Depression Years**

Bells of the El Camino Real

June issue / 2022

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in the neighborhood!*

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The Floral Park Neighborhood Gazette is published five times a year by the Floral Park Neighborhood Association. Our goal is to provide accurate, entertaining, enlightening and informative news of the neighborhood and to bring the community closer together through communication. Views, conclusions and opinions expressed in articles herein are those of the authors and not necessarily those of the editors, officers or policies of the Floral Park Neighborhood. The Floral Park Neighborhood Association is a 501(c)3 organization (EIN: 33-0908244) and contributions are deductible under state and federal law to the extent applicable. Consult your tax professional for advice.

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From The Editor

We recently held our second annual Memorial Day Observance at the El Camino Real Bell and what a great ceremony it was! Did you know that our bell is only one of four in the entire city and that Floral Park runs along the El Camino Real? In this issue, Mark Bustamante at the Bower's Museum tells you the history of the iconic bell and how it came to be. As school ends, we salute our neighborhood educators with articles by Trace Weatherford and Tammie Harakas. David Ko again explores the architecture of Floral Park focusing on design during the Great Depression. This month is LGBTQ+ Pride month so we include a story on Floral Park legend Lou Pecora by Dylan Almendral. We answer your questions about the Mills Act and the Historic Register and take a look at Floral Park's iconic Adirondack Chairs. We'll introduce you to lawn bowling, and fermented foods and end with a new Kid's Korner by Milan Cox with activities for the whole family.

I've served as the Floral Park communications director for almost three years and it's been quite a ride. During that time we created an entirely new web site; instituted a Facebook page and Instagram account, and rebranded the neighborhood newsletter as the Floral Park Neighborhood Gazette, which Neighborhoods USA voted the #1 Best Neighborhood Newsletter in America! But now it's time to pass the torch, and I'm so excited to introduce to you your new communications team under the direction of Trace Weatherford and David Kosak. The talented team includes Semone Aye who will coordinate eblasts; Denise & Brian Byrd who coordinate signage; Milan Cox who will handle social media; Erik Hernandez who will oversee accounting; Jeff Katz, columnist; David Ko who writes a column on architecture; Kyle Moloo who will oversee the website; Mark Rothenberg who also writes for the Gazette; Crystal Tabor-Kosak who will coordinate media sponsors; Patrick Johnson; and Denise Ryan, our roving photographer. If you'd like to join us, write Communications@FloralPark.com.

And of course, being self-funded, we could never do what we do without the generous support of our media sponsors. (You'll notice many of them are displaying a rainbow heart in support of PRIDE month.) Please take a moment and let them know that you saw them in the Gazette and appreciate their donation. Better yet, patronize their businesses or become a media sponsor yourself. You'll find all the info at FloralPark.com/sponsors.

—Marc LaFont

Letters to the Editor

I just wanted to introduce myself as I happened upon the online newsletter for Floral Park just now. My husband and I are new to the neighborhood, as we recently sold our home in the Pico Lowell neighborhood and are now living on Bonnie Brae. I appreciate your piece about the two paths of self gratification and service. Thanks for all you do, behind the scenes.

Sincerely, *Stephanie Miles (Bonnie Brae)*

Thank you Jeff Katz for all the hard work you put into today's Memorial Day program. It was a true tribute to those that have served and given their lives for our country. Events like this make me proud to be a Floral Park and Santa Ana resident.

Thanks again, *Brent Ferdig (Greenleaf Street)*

Letter From The President

by Jeffrey Katz

The 2013 movie, “The Secret Life of Walter Mitty,” tells the story of a timid photograph manager at Life magazine. Walter, who lives life vicariously through daydreams and embarks on a true-life adventure when a negative goes missing. The negative was of a picture taken by Life’s premier photojournalist, Sean O’Connell, which was to appear on the final issue of the magazine.

When Walter finally catches up to Sean, he finds the photographer crouched behind a rock waiting to photograph the elusive snow leopard high in the Himalayas. The leopard is a symbol for those things in life that are beautiful and important but are rarely seen.

Sean describes the snow leopard thus: “Beautiful things don’t ask for attention.” The snow leopard is also a symbol for people, like Walter, who do beautiful things in the world, but often go unsung or unnoticed. The missing negative depicted Walter and the final issue was dedicated to the unnoticed people who made Life magazine.

This past May, Neighborhoods USA announced Floral Park as Neighborhood of the Year for 2021. As with the fictional final issue of Life, this column is dedicated to the people who have made Floral Park a nationally recognized neighborhood. While much credit goes to those directors who served on the FPNA board throughout 2021, I want to acknowledge our unsung heroes, the volunteers who do not ask for attention or demand accolades. They work behind the scenes to help create the magic in our neighborhood.

There are many volunteers that fit this description. It took more than 400 volunteers to make the 2022 Home & Garden Tour and Opening Night successes. I want to shine the spotlight on four neighbors

who symbolize the spirit of volunteerism with the greatest of humility: Richard Terrones (*Greenleaf*), Laz Brio (*Heliotrope*), David Fink (*Heliotrope*) and Paul Miller (*Flower*; not pictured). Never asked, these four men simply appear to set up events long before guests arrive and to clean up long after everyone has gone home. I express my deepest gratitude to them and all the neighbors who routinely step up and take the responsibility of continuing to manifest the magic that was conjured years ago by our progenitors.

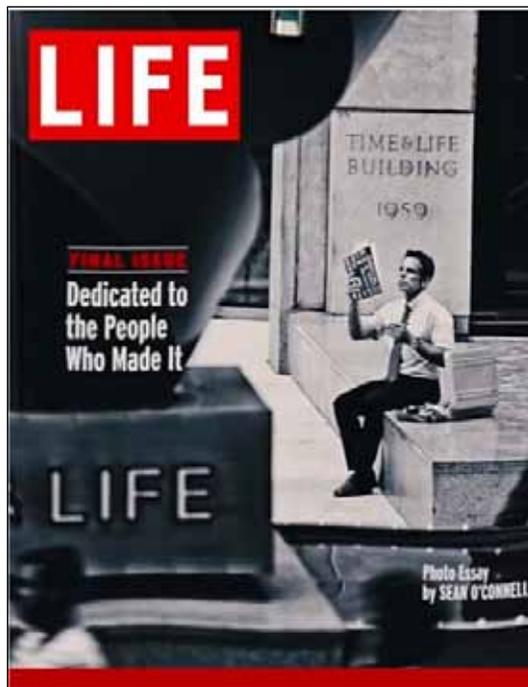
I also want to thank the neighbors who helped make the Arts in the Parks (Adirondack Chair exhibit) remarkable: Jeanette Mustafa (*Riverside*), Marc LaFont, Peter Christoffersen (*Heliotrope*) and Gina Chiaramonte (*Greenleaf*).

There is a fascinating detail in Jewish law: A community must provide a poor person not only with the means to live, but also with enough so that he too can give to others. Rationally, this makes no sense. The money will be given to the poor anyway. Why give it to one person to give to another? Psychologically, however, it makes particularly good sense indeed. Giving is an essential part of dignity. It is no less than a human need. That is why even those

who have to receive also have to be able to give. They must be in a position not just to claim their rights, but also to fulfill their duties to others.

The ability to do one’s share is part of an inclusive community. One of the deepest forms of belonging is to be able to look at something and say, “I helped build this.” That is what a duty-based culture gives us. It turns us from paying guests into builders. It sees us as co-creators of the common good.

This year, please consider becoming part of the team that makes Floral Park the best neighborhood in the nation – a neighborhood that is known by its giving culture; not a demanding one.



Pictured from Left to Right: Laz Brio, David Fink and Richard Terrones

**Historic Floral Park: Neighborhoods USA
2021 Neighborhood of the Year**

The Story of Local Legends, Lou Pecora & Joe Bangor

By Dylan Almendral

I sit in the front room, motes of dust and old-book antique shop smell permeate the air. This is rad. Sitting on a nicely reupholstered chaise lounge surrounded by walls adorned in Flemish art and Catholic relics and iconography. It's like a set from an Indiana-Jones movie and it's utterly fabulous. This was my first time meeting Lou Pecora in the spring of 2018 and it was such a memorable experience that it was seared into my memory and brought about an interest in a more inclusive sense of local history.

As we celebrate LG-BTQ Pride month, I want to share the story of the original ground-breaking couple - Louis Pecora and Joseph Bangor, the first openly gay couple in the neighborhood. The OGs - Original Ground breakers.

Joe and Lou grew up together. As Lou likes to say, "Our mothers were friends and we were friends all through school in Hazelton, Pennsylvania." Lou graduated from Bloomsburg State Teachers College in 1950 with a degree in General Commercial, which today would be like a commercial artist in advertising. He would begin working in the appraisal and pro-



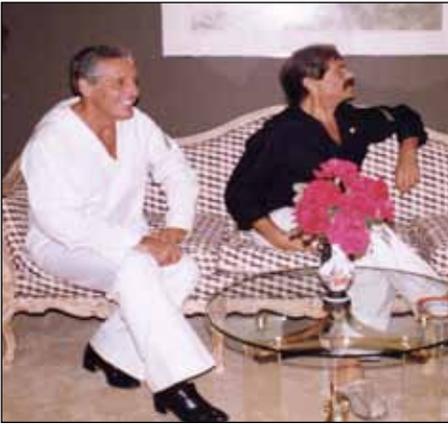
urement of art for university collections traveling to Europe frequently in the 1950s and '60s, Rome and Paris particularly. Lou was working for Columbia University at the time collecting art for its gallery collection. Joe worked fabulously in interior decoration in New York.

In 1951, Joe and Lou discovered the 2-year junior college system in California and favored it to the 4-year system back east, so they decided to move. Their first house was on Santa Clara Avenue. Lou was busy at Gold-

en West College and Joe was teaching and working in interior design. During this time he decorated many of the houses in the neighborhood. Locally, they were known as "Those Charming Boys" and were popular in the neighborhood especially among the wives. Cocktail parties were not complete without Joe and Lou in attendance. Joe and Lou reciprocated the love they received from this neighborhood by buying many houses as they became available in the 1960s and restoring, maintaining and renting them. At their height they owned 20-odd houses in the neighborhood, saving houses from being destroyed archi-

tecturally or aesthetically.

Socially, both Lou and Joe were active in the neighborhood, Lou remembers weekly dinners with Mrs. Segerstrom (Henry and Ruth Anne's mother) at Antonello's, one of the extant restaurants at South Coast Plaza. But the social scene in Orange County had its limits; there were no gay clubs in Orange County outside of those in private homes. So Lou and Joe would have to travel to Los Angeles and risk getting harangued by the local



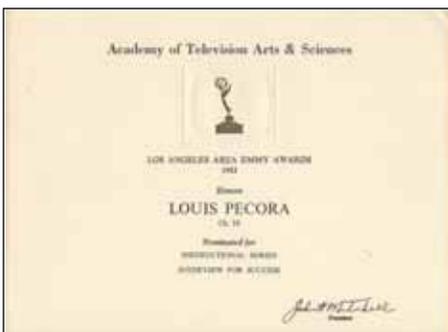
vice squad whose job it was to harass and shut down any establishments that catered to the queer community in Los Angeles and vicinity. The threat of getting caught in a raid or spending a night in the local lock-up were quite real. Joe and Lou, being absolute legends, always made it home safe.

Joe and Lou lived and loved together until Joe's passing a number of years ago. They never had the chance to marry—Joe passed away before gay marriage was legal in California and later the United States.

When Lou talks about his life in the neighborhood he says the love and openness that he has always experienced in this neighborhood he has never found anywhere else. He is grateful to the neighborhood for accepting him and Joe at a time when it behooved two young bachelors to masquerade as just that - two young bachelors.

This neighborhood afforded Joe and Lou to live their truth and to be appreciated for it. That is truly something to take Pride in.

(To read about Joe Bagor go to FloralPark.com/history.) BELOW: In 1985, Lou Pecora was honored by the Academy of Television Arts & Sciences for his work on the documentary "Interview for Success."



Floral Park Debuts LGBTQ+ Pride Flag

The month of June is LGBTQ (Lesbian, Gay, Bisexual and Transgender) Pride Month, celebrated annually in June to honor the 1969 Stonewall riots, and works to achieve equal justice and opportunity for LGBTQ Americans.

And every June, Floral Park becomes a lot more colorful as neighbors show their support by flying the Pride flag. Which is not a surprise, as it's often been said that Floral Park has the highest percentage of LGBTQ+ residents in all of Orange County.

But what exactly does the flag represent? Political activist Gilbert Baker designed the original rainbow pride flag for the 1978 San Francisco Gay Freedom Day celebration. The flag was designed as a "symbol of hope" and liberation, and an alternative to the symbolism of the pink triangle used in Nazi concentration camps to designate homosexuals. The flag does not depict an actual rainbow, but rather the colors of the rainbow as horizontal stripes and represents the diversity of gays and lesbians around the world.



In 2018, the flag was given a redesign by artist and graphic designer Daniel Quasar. It features black and brown stripes to represent people of color, and baby blue, pink and white to include the trans flag in its design.

This year, Floral Park debuted its own version of the Pride Progress flag by including the Floral Park fleur de lis. And it's all part of a drive to be more inclusive of the expanse of identity within our community and to celebrate diversity in our neighborhood.



The flag comes in two sizes, 2'x3' for \$20 and 3'x5' for \$39, is printed on both sides and features two grommets on the left for easy attachment to flag poles. Both are available now at FloralPark.com/shop.

Floral Park realtor Kevin Shuler is also offering LGBTQ+ Pride flags for free to Floral Park neighbors. The 12" x 18" flags are attached to a dowel for easy placement in planters. To receive your free LGBTQ+ Pride flag, email Kevin@NeighborsREP.com.

Floral Park's Most Beautiful Yards

The Most Beautify Yard Contest is an annual event sponsored by the Neighborhood Initiative Program of the Planning and Building Agency. We are pleased to announce that the award for Floral Park went to Nanci and Kevin Zinngrabe at 407 W. Santa Clara Ave. Honorable mention goes to Lina and Matthew Lopez at 2045 Greenleaf St. and Carlos and Jarod at 2446 Bonnie Brae who were also nominated to represent Floral Park. Congratulations to all!



Giving the Gift of Education

by Tammie Harakas



Alexandra Harakas (second from right) poses with scholarship recipients in the Dominican.

When we first moved to Floral Park, I was concerned about finding a place in my new community. Those of you who have lived in the area are aware that belonging here is a given. Community envelopes you from day one in this very special place. Neighbors quickly become friends, hands extend and hearts grow. This is a story of how two communities become one.

Our daughter, Alexandra, found a unique community in an unexpected place—Barahona, Dominican Republic. In sharp contrast to FP, this neighborhood, the batey (bah-tay) offers stymieing conditions. Electricity is fitful, roofs are tin, homes are wood planks painted in bright pastels and running water is absent. People survive day to day. The ladder to “success” is virtually non-existent. Most young women have multiple children from different fathers. They survive selling root vegetables on the streets. Higher education is not even a faint dream as elementary education is

difficult to access for many of these Haitian-Dominican children who are overlooked by the powerful.

Alexandra was fortunate to participate in many mission trips to this very batey over her four years at Calvary Chapel High School. She met a Dominican born man, Wilkyns Chal, who has devoted his life to bettering his community. He started an elementary school and church for the overlooked children to give them a hope and a future and a guaranteed one meal per day. The school runs by the grace of God and donations. On various mission trips over school holidays the small groups of high school teens who visited to help others by building school rooms and playground equipment discovered that they received more than they gave. What became an unexpected blessing was the relationship Alexandra forged with these wonderful, vibrant people when she deferred her college enrollment to spend two years teaching English at the small elementary school. It

wasn't long before she felt God tugging on her to serve them in a more permanent way.

As she grew in knowledge and love for these children, the stark contrast between their opportunities and hers weighed on her heart. It wasn't long before she was prompted to encourage the young women, especially, to dream of a purposeful future beyond just survival. She told me, “These girls are smart and they are hard workers. They just need someone to point the way.” Incredibly, \$200 pays for a full semester of on-line college. Realizing that this could make a huge impact on someone's future, Victory Scholarship was born.

The students must interview for the support stating their commitment to apply themselves and obtain passing grades each semester. They truly realize the great benefit of a higher education within their country and work hard at earning this gift. So far, there are 11 young women students. Many others are getting excited about the prospect of furthering their education. Several young men are beginning to apply, as well.

In our attempt to bridge our Floral Park and our Barahona, D.R. families, we have had a couple of fundraisers in our home. The “It's a Betty” clothing parties have raised money to buy two laptops for the students to share and tuition for 15 semesters of online college. The genuine caring from our Floral Park friends and neighbors is inspirational. We are so grateful for everyone's participation. We may not physically be able to be with them in the Dominican Republic, but, our hearts and hands are definitely reaching out to strengthen the bond between our communities. Distance is no barrier to love.

Watch for information on the next “It's a Betty” fundraising party October 15. You can donate at www.sponsorchildrenofhope.com/donate. Click the “Donate” button; in Fund box, select Victory Scholarship. For more information, email: victoryscholarship@gmail.com.



MONUMENTS OF THE PAST BELLS OF THE EL CAMINO REAL

by Mark Bustamante

Residents of Floral Park and visitors to the Bowers Museum might both be familiar with El Camino Real bells: they can be found at Heliotrope and 19th Street and along two separate walkways leading to the Bowers Museum. While these markers may seem to pop as casually from the ground as the state flower, more than two and a half

centuries of California history resound through them. The highway for which they are named is one that evokes a history of myth, mystery, and for some, the weighty trauma of the mission period. Here we take a close look at the original Camino Real, the story and process behind the creation of the Camino Real Bells, tell the story of how the Bowers' bells joined the Museum's permanent collection, and discuss the controversy surrounding the bells today.

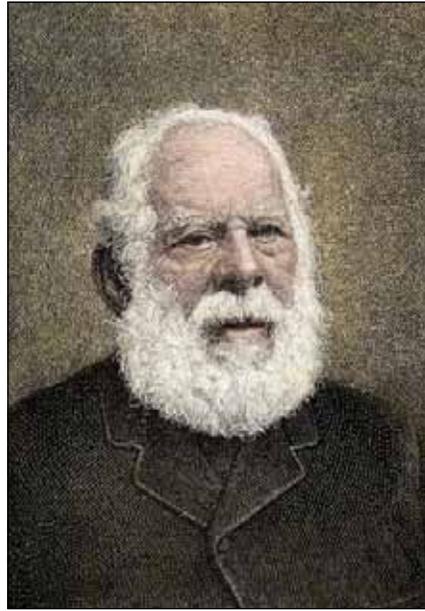
The story of the bells begins with the missions themselves. The first dedicated Spanish colonization of Alta California began in 1769 when Friar Junipero Serra and his cadre of Spanish padres were awarded land grants from the Viceroyalty of New Spain to establish missions in the territory. Over the course of the next 54 years, 21 missions were built from San Diego to Sonoma, all loosely with the goal of converting the local indigenous populace to



Father Junipero Serra Jose Miguel Serra Y Ferrer 1713 - 1784 Spanish Franciscan Friar Founder Of Mission Chain In Alta California America From The Book The Century Illustrated Monthly Magazine May To October 1883

Christianity. The truth of the mission system in California is still being uncovered in its totality today, but there is strong evidence that the missions were not the benign institutions that revisionist history taught us they were. Indigenous peoples were forced into hard agrarian labor—a far cry from the hunting and gathering that the bountiful land of California had previously offered them—many died from being overworked and the poor living conditions but, as was the case everywhere in the Americas, the true apocalypse that early Europeans brought with them was plague. Some 37,000 Native Americans died at missions between 1769 and their secularization in 1834. The Indigenous population of the state was reduced by about a third during this same period.

The end of the mission period was the beginning of that same period's romanticization with only a brief interim in between. The Mexican Secularization Act of 1833 kicked off the three-year process of taking missions from the hands of friars and putting them—at least theoretically—in the hands of the Indigenous peoples whom they had been proselytizing. Very little of this effort actually took place though;



Don Pio Pico, Californio politician, ranchero, and entrepreneur, first black governor of California and last governor of Alta California under Spanish rule, from a photograph by Butterfield & Summers.

most of the missions and the vast swaths of associated lands included in their land grants were quickly acquired by landholders like Pio Pico, the last Mexican governor of Alta California. Abandoned and without regular upkeep, in the span of a few short years the missions began to crumble. Some like Mission San Juan Capistrano had already suffered severe damage as a result of earthquakes and other natural disasters.

They were largely ignored all the way through to California statehood in the 1850s. In the years that followed, wave after wave of American and European settlers to California stumbled across the hollowed-out structures and arcades of missions as if they were the skeletal remains of giants from some long-forgotten war. California was a plentiful frontier with a hauntingly beautiful, negligibly recent past that seemed to be the realization of romanticism, an intellectual and artistic movement that had dominated the late 18th and early to mid 19th centuries. Around the 1880s it dawned on boosters and real estate developers that the missions were utile tools in drawing dreamers westward. They flooded the East Coast with journals, newspaper illustrations, and pamphlets featuring the missions and, successful in their efforts, even more settlers came out to California.

Around the turn of the 20th century, the first movements to renovate and revitalize the missions began to form in symbiosis with Western myths surrounding the history of the missions. West Coast architects developed an entirely new style called Mission Revival that used stucco to simulate the adobe walls of early mission buildings and the same red ceramic roof tiles as had been used to cover their roofs. The same style is employed to this day, and it is



Inner Court, Mission San Juan Capistrano, c. 1890 (6699); Terry E. Stephenson Collection.



Highway, and many felt that a route between the missions should also be memorialized. The Women's Club of California came up with a plan to recreate the roads as El Camino Real, a streamlined historic highway that would mostly use preexisting roads to cover the distance between San Diego and Sonoma. The proposal coincided with the emergence of car culture in America as well as California's rapid urbanization, promoting the much-needed expansion of the state's highway system. The decision was made to plan the El Camino Real in the spirit of the padres rather than copying their exact route. It included stops that were historic but not actually missions, like Plaza Church in downtown Los Angeles, and excluded some out-of-the-way missions, like San Fernando and Carmel, to provide a more direct route for automobilists. El Camino Real has changed its course several times over the past century, as recently as 2001, but the current legal definition of the historic road is as follows: "State highway routes embracing portions of Routes 280, 82, 238, 101, 5, 72, 12, 37, 121, 87, 162, 185, 92, and 123 and connecting city streets and county roads thereto, and extending in a continuous route from Sonoma southerly to the international border and near the route historically known as El Camino Real shall be known and designated as 'El Camino Real.'"

Needing a marker for the road and the important landmarks it connected, the noted historian and author of California Missions and Landmarks, El Camino Real (1903), Harrye Forbes—perhaps better known as Mrs. A.S.C. Forbes—proposed the bell, an obvious icon of California's mission history. In 1906, the first Mission Bell guidepost was placed on Olvera Street in Los Angeles. After her initial work in designing El Camino Real's markers, Forbes became more involved. She purchased a foundry in Los Angeles becoming the only woman in the world to publicly



Mrs. A.S.C. Forbes founder of the California Bell Company in Los Angeles becoming the only woman in the world to publicly own and run a foundry for much of the early 20th century.



On August 15, 1906 the first El Camino Real Bell was installed at the Pueblo De Los Angeles, near Olvera Street in Los Angeles which still stands today!

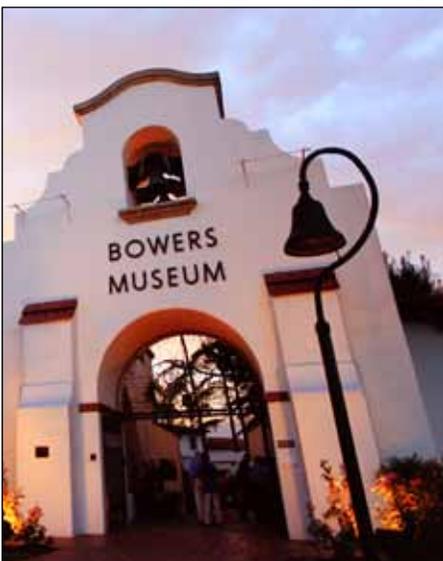
own and run a foundry for much of the early 20th century. In 1914, she founded the California Bell Company which produced the 85-pound, cast-iron bells that were used as markers along El Camino Real, as well as smaller bells made from bronze and other metals to be sold as souvenirs. All her early bells bore “El Camino Real” and “1769 & 1906” on their front and “Copyright 1906 by Mrs. A.S.C. Forbes” on their back rim. She used a traditional casting process that dates back thousands of years. Some evidence indicates that

the model used for the markers was a bell from the Santa Barbara mission. The pole also held significance as it was designed to look like a shepherd’s crook, a nod to California’s padres.

The markers, placed in ever increasing numbers at regular distances throughout the state, became perfect signposts to guide automobilists, especially once the American Automobile Association (AAA) got involved in turning El Camino Real bells into distance markers. Hotels and service stations popped up along El Camino

Real in increasing number and entire cities were born at logical resting places along the coastal route. By the end of World War II, an estimated 550 bells were in place across California. The popularity of traveling along El Camino Real gave California a distinct historical identity and made the missions prominent landmarks in the California landscape.

Unfortunately, many of the original El Camino Real bells were lost during highway construction in the 1920s and 1930s, and many more fell victim to thieves and vandals. In 1959, Los Angeles County could only locate 17 of its 110 original bells and by the 1970s as few as 70 remained in their original locations across the state. El Camino Real bells ended up in private homes and scrap piles across California and are still turning up through private donations to museums today. The Bowers Museum’s bells are a part that larger story. All three of the bells were originally installed along Main Street: two in Santa Ana—the first at the corner of 1st Street and the second at the corner of what is now Memory Lane—and the final bell in the city of Orange. Fearing that the markers would be stolen as they had been elsewhere, Warren K. Hillyard, a county surveyor, pushed for them to be moved from their respective cities to the Bowers Museum’s Key



The Bowers and El Camino Real Marker at Sunset, 2011, used with permission from the Bowers Museum,



Floral Park’s El Camino Bell marker at the corner of 19th Street and Heliotrope Drive, one of three bells in the city of Santa Ana.



To watch the El Camino Real Bells episode of California’s Gold with host Huell Howser, go to FloralPark.com/history.



On June 1, 2019, Floral Park neighbors (L to R) Randy Hamilton, Marc LaFont and Steve Geel raise the El Camino Real bell on the corner of 19th Street and Heliotrope Drive. In Santa Ana, Main Street is officially the El Camino Real, but historically, the route was fluid and would change locally depending on, among other things, the best crossing of the creek.

Courtyard in 1955. In 1983, two were again moved in front of the Bowers' bell tower and the third was moved to the pathway leading to the museum's original entrance off 20th Street where they, long ago painted black to protect them from rusting, still reside today.

El Camino Real bells are still being made by the California Bell Company for sale to historical sites, private homes and to line the highways of the old King's Highway. However it is the context of the missions, within the larger scope of California's history, that is now being reevaluated. Many contemporary Indigenous groups feel that the bells celebrate the problematic legacy of the missions, and are perhaps more egregious in that they cut an unavoidable vertical path across California. This new movement has been gaining momentum. In 2021, the City of Santa Cruz unanimously voted to remove three El Camino Real bells at the request of the Amah Mutsun Tribal Band. As important pieces of the state's identity throughout the 20th century, it would be shortsighted to relegate the markers to storage or melt them down, but it is time to consider them, and other aspects born of a romanticization of the Mission Era, within a more holistic historical context.

Mark Bustamante is the director of special exhibition development at the Bowers Museum.

Floral Park's Adirondack Chairs: Symbol of Community & Hospitality

Adirondack chairs are ubiquitous today, especially in Floral Park. You see them everywhere! Walking through the neighborhood, we found that 45% of all homes have front yard seating, the kind where you can wave at a neighbor and even invite them over for a glass of wine or a lemonade. And of those, over 100 were Adirondack chairs! The neighborhood even sponsored an art exhibit where Santa Ana artists put their own artistic stamp on the classic chair and displayed them at the 2022 Floral Park Home Tour.

45% of Floral Park Homes Have Front Yard Chairs

Adirondack chairs first made their appearance in 1903 when Thomas Lee was vacationing on Lake Champlain in the Adirondack Mountains. In need of outdoor seating, he constructed a chair out of 11 pieces of flat pine boards, using a slant back and seat and wide arms. He tested versions on his family, then asked local carpenter Harry Bunnell to make some. Bunnell realized that the chair had possibilities, and two years later, without notifying Lee, he applied for and received a patent. He produced the chairs, painted them brown or green, and signed his name to them. Thomas Lee never received a penny.

It's been said that having chairs in your front yard can not only help connect with your neighbors, but also lower crime, improve your home value, and make you happier. It's called front yard living—using patio seating to create livable spaces in your home's front yard. Backyards were typically given more thought and focus for living spaces than front yards. But when



This hand-painted Adirondack chair by neighbor Denise Silva was one of 22 chairs on display during the Floral Park Home & Garden Tour. Photo by Gina Chiamonte.

COVID-19 hit, that all changed.

Trapped inside our houses, we longed for social interaction, but within the confines of social distancing. The answer was right there in our own front yards. We could safely gather ten feet apart in outdoor spaces. Outdoor firepits began springing up as we rediscovered the fun of interacting in our front yards.

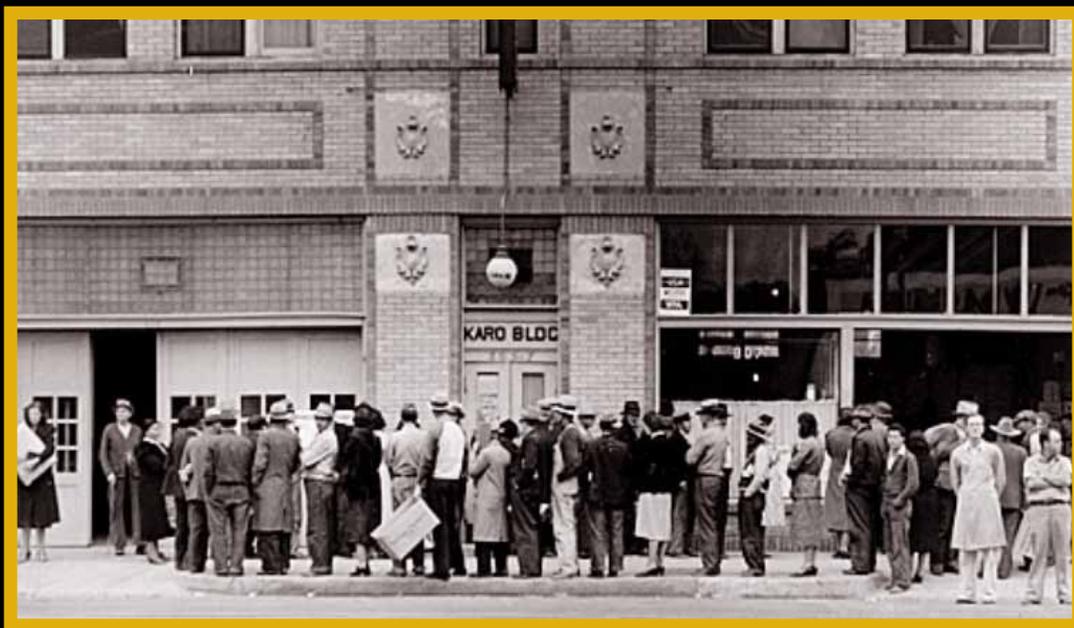
"If you look at architecture around the turn of the century, homes had porches. That's where social interaction took place," said Floral Park architect David Ko. "Somewhere along the way, we got away from that neighborhood connection of seeing each other and conversing. With modern home architecture, people drive their cars into their garages and you never see them again."

"Connection to your street and neighborhood make our streets safer and more unified," added FPNA president Jeff Katz. "Front yard living communicates community. It's a great way to get to know your neighbors."

What's better than two Adirondack chairs in the front yard? How about four and a firepit. Now that's *really* front yard living!

FLOREAL PARK ARCHITECTURE

THE DEPRESSION YEARS



Hungry OC residents line up at a WPA breadline in Santa Ana during the Great Depression. Up to 16.2 percent of the county relied on this assistance monthly.

When the U.S. stock market crashed in October of 1929, it brought hard times to California, the nation, and the world. For businesses and millions of individuals, fear and failure became as commonplace as optimism and prosperity had been before the eco-

by David Ho

nomie collapse. The Great Crash soon became the Great Depression. Owners of manufacturing plants could not sell their goods, so they laid-off workers. Unable to find employment, workers lost their savings and could not afford to make purchases. Other businesses closed and



Pantages In Jail A
GUILTY SAYS SENATE "FARM BATTLE FOR HI
JURY AFTER BATTLE FOR HI
MANY HOURS STATE PLANS TO ROUND UP
 Friend Brings Man To Jail On Ram Charge

REAL ESTATE

TRACT OPENED IN SANTA ANA BY NEW FIRM

Launching of an exclusive residential subdivision in northwestern Santa Ana with the formation of the co-partnership of Ball and Honer, a construction and development firm, is announced today by Harry T. Ball and Allison C. Honer. The new firm has opened headquarters with offices at 115 East Third street.

Floral park in the name of the firm's large realty development, which embraces 117 lots, according to the statement made by Mr. Ball. He asserts that the \$1,000 paving project approved by the city council recently lies within Floral park. The tract embraces Flower street north from Seventeenth street to about 2000 feet north of Seventeenth street, Greenleaf street north from Seventeenth street to Santa Clara avenue, and Heliotrope drive north from Seventeenth street some distance running parallel to and equidistant from Flower and Greenleaf streets. Heliotrope drive is a new thoroughfare and it is anticipated that it will later connect with the southern extension of the street of the same name in North Broadway park.

Flower street is to be an 80-foot paved highway with a central brickpavement, ornamental lights, and profusely landscaped with flowering shrubs and trees, the firm reports. Heliotrope drive will have a 20-foot paved roadway and will be beautified with ornamental lights and landscaped parkways. Greenleaf street, already paved, will have the additional improvements of street lamps and shrubs to make it uniform with the rest of Floral park, it is indicated. Curbs, sidewalks, sewer, water and sewer lines will be installed throughout the tract.

CO-PARTNERSHIP FORMED

Lawyer Harry T. Ball, and Allison C. Honer, who have opened headquarters for transaction of a realty and construction business here.




Development of the Greenleaf section of the tract has been going forward for some time. Honer and Ball have collaborated in sales and construction. Homes for Charles Marble, William W. Hone, Dr. McVicker Smith, F. W. Bush and a half dozen others having been completed on that thoroughfare already. A home for H. E. Van Horn, now of Long Beach, is nearing completion in Floral park, at Nineteenth and Flower streets.

Mr. Honer also reports that he has under construction a \$10,000 home for Dr. N. Kelly, of the Alhambra.

in the downward spiral, society was devastated.

To make matters worse, one of the worst droughts in history struck the nation in 1930. On a half-million farms from Virginia to Oklahoma, crops vanished and livestock died of thirst. It was inevitable that Orange County – like the rest of the world – would suffer in the ensuing Great Depression. Luckily, Orange County's two biggest industries at the time, citrus and oil, helped buffer the blow, thanks to exports to Asia, primarily Japan and China. The US invented the science to extract and process petroleum, a monopoly over the rest of the world. Good orange crops selling at reasonable prices, along with continued demand for oil, helped stave off the full impact of the Great Depression in Orange County. While construction came to a halt elsewhere, Floral Park had ongoing construction throughout the Depression years.

Then in 1931, war came to Asia and China could no longer afford citrus imports. The US placed an embargo on Japan, which halted exports of oil and citrus and sent Orange County into recession. Profits from oranges and other crops plummeted. For an agricultural county, this was devastating, causing farmers to default on their land. The banks repossessed their property and sold it off to home builders to develop an endless sea of tract homes in

the subsequent decades. Accordingly, most of the fifteen local bank failures occurred in 1932.

One in four became unemployed. Many raised rabbits, fished or even turned to native plants as food sources. Cash-strapped artists in Laguna Beach,

including such notable as William Wendt, bartered paintings for food or other necessary goods and services. Dust Bowl refugees lived in homeless encampments along the beaches of Newport and Huntington. And even the flourishing affluent community of Floral Park was, like many others, awash in foreclosures, having just purchased a new home a few years prior.

In Floral Park and its vicinity, Allison Honer, a builder, bought foreclosed farmland to expand his portfolio. Distressed land and low overhead allowed him to weather his risk of ongoing construction throughout the 1930s despite building permits being down by 90% compared to the decade of the roaring twenties.

Honer saw an opportunity to take advantage of a favorable construction labor force and bottomed architectural fees. Eager architects and framers worked

diligently. First-rate architects were finally within his reach. For Allison Honer, his crowning achievement was the distinctive iconic houses he built in Floral Park in the 1930s, including the house he built for the Maharaja of Indore, an Indian Prince seeking safety



Floral Park developer Allison Honer built this Streamline Moderne home for the Maharaja of Indore (on the corner of Heliotrope and Santa Clara) who was at that time the richest man in the world.

abroad from the Japanese invasion and looming WWII.

Honer collaborated with Balboa Island architect Donald Beach Kirby in the design of the Maharajah's Floral Park palace. Kirby, a University of Pennsylvania graduate, had been taught by Paul Cret, a master in Beaux Arts architecture. He also apprenticed with Gordon Kaufmann, a residential architect with a diversified skill set on many landmark projects, including Scripps College, Cal Tech and the Hoover Dam.

Kirby was a destined stellar architect who could design in any style. He visited the 1933 Chicago World Fair Century of Progress Houses of Tomorrow exhibitions. The Streamline Moderne-style model homes inspired Kirby's Maharajah house, including the first standardized kitchen an innovation at the Chicago exhibit that set universal dimensional standards for kitchen countertop height, depth, upper cabinets, and appliances based on human body proportions.

Although the period between 1900 and 1929 had been the heyday of the American country estate, few built sprawling mansions during the Depression, and the rare private house became more modest. Architects who adapted to the new budgetary reality reduced construction costs and designed homes that were not only smaller but also more straightforward and less elaborate. They designed with cheaper materials, less demanding craftsmanship, and more simplified details. This paradigm shift in Floral Park signaled the end of Craftsman, Storybook, Tudor, and Spanish Colonial Revival houses. Those architects who were unwilling or unable to change, had trouble finding clients after the Crash. Many took refuge in drink or changed careers. When their legacy ended and their firms shuttered, there was no one left to advance the cause of beautiful revival architecture.

Some architects sought new markets for their skills. Robert L. Stevenson published a compilation of



C. C. Hillis, head of the OC Fruit Exchange and owner of the first home built in Honer's Floral Park development, was forced into foreclosure after citrus profits plunged during the Great Depression.

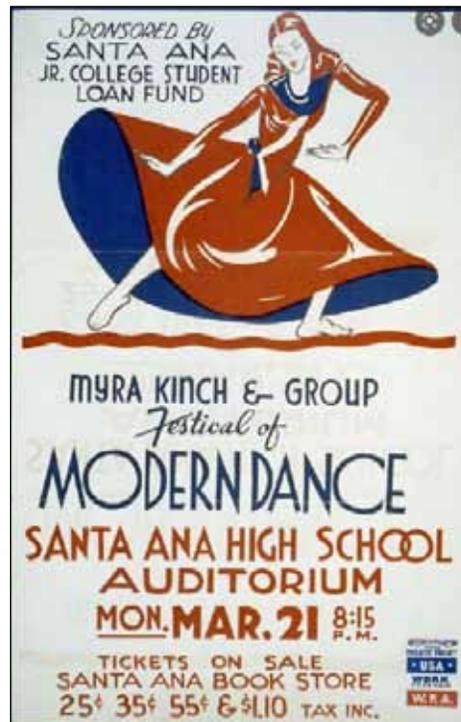
modest house plans titled *Homes of Character*. The American Institute of Architects organized the non-profit Small House Service Bureau, which employed out-of-work architects to prepare designs for tiny, affordable houses. The collection of plans got published as *Small Homes of Architectural Distinction* in 1929. A set of construction blueprints for a typical three-bedroom house cost as little as thirty dollars. Many Floral Park

homes built in the '30s reflected this design trend geared for affordability.

Royal Barry Wills, who opened his office in 1925, specialized in designing tiny houses for the middle class and popularized the Cape Cod cottage. In 1932 he received a gold medal from President Hoover for the best small home of the year. Wills's designs, practical and resolutely traditional, were featured in his book, *Houses for Good Living*, which became a reference manual for the development of 1940s colonial houses in Floral Park.

Franklin D. Roosevelt, who promised a "New Deal for the American People," soundly defeated incumbent president Herbert Hoover in the 1932 election. Roosevelt instituted several economic measures. He pushed for a banking reform bill to restore confidence in financial institutions, regulated the stock market and devalued the currency so that borrowers could more easily repay debts. He "primed the pump," spending public money through newly-created programs such as the Civilian Conservation Corps and Public Works Administration, which undertook projects that put people to work and money into circulation.

To stimulate the economy, President Franklin Roosevelt's "New Deal" was brought to bear in Orange County through various government-sponsored programs. However, most of the new federal make-work jobs in Orange



Franklin Roosevelt's W.P.A. funded not only construction projects but also the arts, such as this Festival of Modern Dance in Santa Ana.

County came through the Works Progress Administration (WPA). Millions of dollars were spent locally on construction projects which employed both white- and blue-collar workers who designed and built interstate highways, bridges, reservoirs, dams, storm drain channels, parks, schools, police stations, libraries, post offices, and notably, the Art Deco-style Santa Ana High School and Santa Ana City Hall. Other projects included the Spanish Mission Revival-style Bowers Museum, Santiago flood control, and the Art Deco-style headquarters of the Orange County Title Company (which later became the American Title Company.)

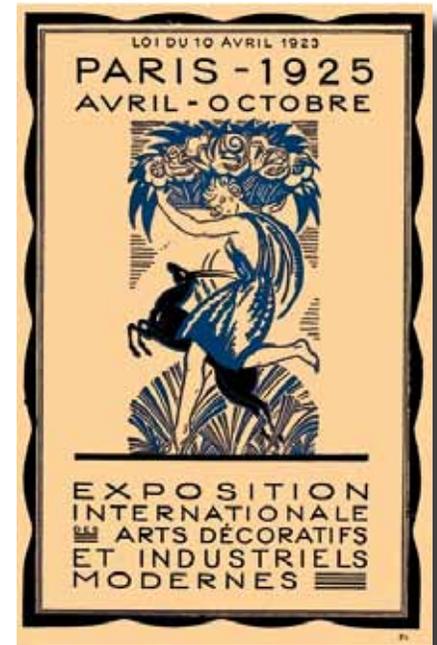
Government funded projects offered jobs sewing clothing for the poor, landscaping Irvine Park, repairing the Santiago Creek flood channel, and building roads, storm drains, and sewage systems. WPA artists decorated public buildings with murals and mosaics.

By mid-decade, more than a hundred thousand Americans who had lost their farms and homes in the Dust Bowl were arriving in California each year, many of them joining the ranks of migrant farm labor. Their presence increased the interest of the general public in the plight

of farmworkers, a consciousness further raised by John Steinbeck's classic book *The Grapes of Wrath*, published in 1939 and released on film the following year.

These WPA projects met with many protocols: buildings must be a place of refuge, a shelter if America were under attack by foreign aggression or a natural disaster. The design must be monumental but straightforward, elegant, stately but not ostentatious, fireproof, constructed from steel and reinforced concrete, built to last but most importantly, inviting, light in appearance, and warm. The design and construction must generate jobs for many trades to embellish the building. Designers wanted to implement lavish Art Deco styles, but had to do so in a smart, practical and budget-friendly way.

The ideal WPA prototype included a pour-in-place concrete wall where the surface textures were exquisitely detailed. First, finish carpenters built the forms and a reverse mold reflective of the finished design. Art Deco was among the preferred idiom that fits all of the stringent criteria to accomplish all of the above within the wall thickness of 10" having intricate patterns and shadows. No other materials other than concrete could hold



such a subtle surface movement in such a shallow depth.

Other mandatory features incorporated into the design included metal alloy, steel, copper, bronze, casting, wrought iron, sculpture, statues, mural, mosaic tiles, marble or granite cladding, custom hardware, built-in seating, custom light fixtures, and public arts. The construction process was not only tedious but complicated, requiring frequent supervision and coordination among various trades.

The 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris officially launched the Art Deco movement. The roaring '20s was a prosperous decade that afforded Americans European travel. There they found architectural inspiration, particularly for the entertainment industries' elaborate silent movie palaces. These movie palaces offered exotic themes from far away lands for the masses who could not afford overseas travel. The discovery of the Egyptian tombs in 1922 and the intricate carvings found on tomb walls inspired geometrical and pyramid forms in architecture and product design. Over 15,000 artists, architects, and designers displayed their work at the Paris exposition. During its seven months, over 16 million people toured the many individual exhibits and the



The Works Progress Administration (WPA) sponsored many stimulus projects to keep people employed during the Great Depression, including these women making garments for the needy in Santa Ana.



The Art Deco-style, Santa Ana City Hall, built in 1935 with funds from a city bond and a grant from the W.P.A., still stands proudly at the southeast corner of Main and Third Streets.

Art Deco movement began.

Hollywood was the first to embrace this showmanship in the creation of the Art Deco style signature marquees for many “talkie” cinemas. In the second generation of theaters, pipe organs were replaced by a modern wonder, the sound system. Elaborate neon and motion lighting in Art Deco shapes was used to compliment the silhouette of the motion picture theater marquees.

Art Deco was a direct response aesthetically and philosophically to the Art Nouveau style’s curvilinear and free-form organic lines found in trees, flowers, and nature. Although beautiful, this intricate style was impossible to mass-produce. Art Deco also paid homage to nature, except in a way that was less whimsical and more practical.

The onset of Art Deco coincided with the beginning of the Great Depression. Austerity might be the core aesthetic for this development of Art Deco. Whereas architecture, for instance, had been vertically oriented with skyscrapers climbing to lofty heights, the later Art Deco buildings symbolized sturdiness, quiet dignity, and resilience. During the worst years of economic disaster, from 1929 to 1931, American Art Deco transitioned from following trends to setting them.

Art Deco emphasized vertical columns, stacked windows, symmetry, repetition, and intricate surface relieves. Institutional buildings and skyscrapers were well suited to this style and ideal for commercial use.

In the U.S., the reception of the Art Deco movement developed on a different trajectory. Herbert Hoover, the U.S. Secretary of Commerce, decreed that American designers and architects could not exhibit their work at the 1931 Exposition Internationale in

Paris. He contended that the country had yet to conceive of a distinctly American style of art that was satisfactorily “new enough.” As an alternative, he sent a delegation to France to assess the offerings at the Exposition; and then to apply what they saw to a contemporary American artistic and architectural style. In secrecy, this era of America elevated the Art Deco style to new heights, surpassing the French predecessor with iconic New York skyscrapers and, locally in Southern California, with buildings such as Bullocks Wilshire. Before the notions of super-power, space exploration, and war technology, countries strived for superiority through architectural progress.

The Art Deco style was predominately used in buildings and commercial spaces. As such, there aren’t too many homes that were built in the Art Deco style, and none in Floral Park. However, Honer did incorporate Art Deco elements into some of his homes. For instance, barrel ceilings were terraced with horizontal lines, and archways were given deco ornamentation.

Streamline Moderne, or Art Moderne, overcame the limitations of Art Deco and was much friendlier



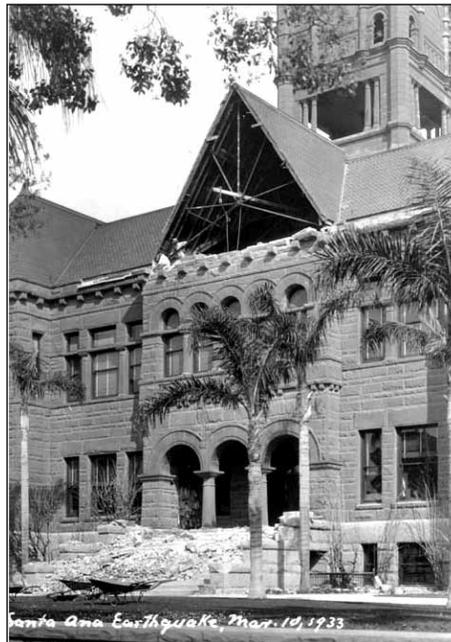
The Art Deco-style marquee of the West Coast Theater on Main Street in Santa Ana. The interior has been described as Art Morderne meets Streamline, utilizing a mix of heavy Art Deco and light rococo forms of gilded ornamentation, with monumental ornament and heavy use of drapery.



A section of the Art-Deco Orange County Title Company building, built in 1931 at the corner of 5th and Main Streets, will be preserved and incorporated into the design of a new development.

to residential adaptation. Devoid of ornament, the style featured clean curves, long horizontal lines (including bands of windows), glass bricks, porthole-style windows, and cylindrical and sometimes octagonal and nautical forms. More so than ever, there was an emphasis on aerodynamics and other expressions of modern technology.

This style replaced more expensive concrete wall construction and often exotic materials of Art Deco with wood frames, smooth plaster, glass, and chrome hardware. Architects chose neutral colors sparingly as off-white, beige, and earth tones to replace the more vivid colors of Art Deco. Streamline Moderne architecture mimics the aesthetic of locomotives, bullet shape trains, and ocean liners, particularly the extensive expression of the open corner and wrap-around decks with steel railing, corner windows, curved exterior glass walls, or a porthole window. Whereas Art Deco emphasized the vertical, Streamline Moderne emphasized the horizontal. Asymmetrical massing composition, offset cubic shape, and a horizontal band of windows. To create defying gravity, architects removed or diminished the size of columns from the corner of houses to receive a mitered corner glass effect.



The Orange County courthouse in downtown Santa Ana experienced massive damage during the earthquake of 1933.



The Yost Theater in downtown Santa Ana was completely demolished during the 1933 earthquake.

As if the economy wasn't enough trouble, other woes also befell Orange County throughout the 1930s. Local natural disasters included the Long Beach earthquake of 1933, massive flooding in 1937 and 1938, and a major heatwave and hurricane in 1939. On the world stage, the threat of war loomed large.

By this time, the population thought the period revival designs too extravagant and wasteful when most lived in hunger and did not have a roof over their head. A new attitude of functional efficiency dictated architecture. Again, residential trends followed inspiration from Hollywood.

Amid the Depression and desolation, Hollywood flourished. In drowning the sadness of unforeseeable prospects, people escaped their miseries by going to the cinemas. Hollywood's perfect "feel good" recipe was musicals, dancing, and happy endings. Unlike the decade before when amateur directors filmed slapstick films on locations under unpredictable conditions, directors now filmed these impeccably choreographed musicals in precise settings with beautifully cinematographic sets in studios and soundstages.

Born to Dance, MGM's big musical for the 1936 holiday season, offered audiences laughs, excellent Cole Porter songs, and great dancing from Eleanor Powell. It also gave audiences a glimpse of things to come in interior design. Cedric Gibbons, head of the studio's art department,

never shied away from modern, cutting-edge sets. Gibbons's designs helped introduce a style to the American public. By the mid-1930s, contemporary interior design had undergone a seismic change. The era of the crazy angles and geometrics of the late 1920s was over. The Depression brought in streamlining, with its chrome accents and speed lines offering a machine-age aesthetic. Concurrent with facilitating, another style started coming into vogue, Hollywood Regency.

In the studio, set design, glossy Bakelite, an early plastic resin, and floating platforms via curvilinear stairs were an impressive presentation, capturing an ascending row of dancers performing jumps, lifts, and synchronized dance steps. Honer was a master in cherry-picking iconic elements from Hollywood and then incorporating them into home foyers such as a curved staircase. Cedric Gibbon's Streamline Moderne sets often mimicked an ocean liner nightclub with polished floor, chrome accent, horizontal lines, and plenty of spotlights.

Gibbon's later set displayed a wide range of colors, from vibrant to pastels, metal and glass accents, white



TOP: Cedric Gibbons and wife Delores del Rio; MIDDLE: The Art Deco home of Diana Medford, played by Joan Crawford, in *Our Dancing Daughters*. Set designed by Cedric Gibbons. BOTTOM: Eleanor Powell in 1936's highly stylized sing & dance extravaganza *Born To Dance*.

plaster frames, and mirror-covered furniture and walls are hallmarks of this style that exemplifies luxury. Although Hollywood Regency, a term coined by Paul R. Williams, actually emerged in the late 1920s, it didn't reach its peak of popularity until the 1940s. Both the Ambassador and Beverly Hotels epitomized the glamour of Hollywood Regency, an exclusive style indigenous to Southern California.

Hollywood Regency featured lots of chrome accents. The underside of the balconies were fluted and decorated with the same crossed heart motif as the railings. Because chunky columns on set blocked the actors from the cameras, they were replaced by lacy iron columns. Of course, the furniture features chrome as well with its tube frames. The Bakelite floor also helps to make up the glamour. Like Hollywood sets, Honer also frequently used metal lattice to replace a wood porch post.

The shift had clearly begun away from Streamline Moderne to Hollywood Regency. And although a new, modern style, it still adapted to classicism and traditional methods. One standout feature of the set was lots of white plaster for frames, furniture, and lamps. Dark colors contrast lighter colors, and one wall features a large mirror surrounding the fireplace. The effect of the design was elegant, luxurious, and sensual. The grand statement occurred at the entry doors highlighting the Hollywood Regency style. The outside of the door might be black lacquer, while the inside was a mirrored surface. The one place in homes where Hollywood Regency shone was the checkerboard floor which imitated terrazzo and continued the dark and light color scheme.

When Art Deco ended, Hollywood Regency was only one of the style trends to replace it. Other more traditional and conservative techniques once again came into vogue. And movie set design would forecast and reflect these changes.

As the decade ended, Hollywood



Art Deco door at 1815 N. Flower

was enjoying its Golden Age, producing films such as Frankenstein, King Kong, Gone with the Wind, and The Wizard of Oz that took moviegoers' minds off the troubles of the times.

As the decade ended, a world war loomed on the horizon. The Golden Gate International Exposition of 1939, which celebrated the comple-



Hollywood Regency at 1809 N. Heliotrope



Hollywood Regency at 1926 N. Heliotrope



Streamline Moderne at 2105 Heliotrope



Streamline Moderne at 1815 N. Heliotrope

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Streamline Moderne at 1932 N. Heliotrope

tion of the Golden Gate Bridge and San Francisco-Oakland Bay Bridge, was enjoyed by large crowds on Treasure Island. FDR's New Deal failed in bringing America out of the Depression, but it paved the way with new infrastructure just in time to confront the outbreak of World War II. The nation's most challenging economic times would soon be over.



Streamline Moderne at 2215 N. Flower



Hollywood Regency at 1920 N. Heliotrope



Hollywood Regency at 1912 N. Heliotrope



Hollywood Regency at 1915 N. Flower

HOW TO APPLY FOR THE HISTORIC REGISTER AND MILLS ACT



by Marc LaFont

If you've been thinking about applying for the Santa Ana historic register, now's the time! The application to be on the historic register and apply for the Mills Act was lowered from \$7,000 to \$3,000. Prior to that, it would have cost you \$10,000.

If you have an older home in Floral Park, and most of us do, you most likely want to preserve and restore the home's historic qualities. After all, that's what makes our homes unique, and gives it value. Being on the historic register guarantees that your home will maintain its unique historic charm and character. But it also offers additional advantages.

Studies have shown that homes and neighborhoods on the historic register are worth more than those that aren't. That's a plus if you ever want to sell your home. There are currently more than 200 homes in Floral Park listed on the Santa Ana Register of Historic Properties. Another advantage is that being on the register qualifies you for The Mills Act.

The Mills Act encourages owners of historic properties to maintain their homes by offering savings on property taxes. In turn, owners are able to put that savings back into the care of their historic home. The expectation is that you will maintain your property and keep it in good condition. Penalties will be imposed for a breach of contract or failure to maintain a historic property. A Mills Act contract lasts ten years and is transferred to the new owner when a property is sold. Ac-

ording to the OC Tax Assessor's Office, the Mills Act can mean savings from 8% to nearly 70% off your pre-contract property tax bill!

Santa Ana establishes its own rules to determine which properties are selected. To qualify in Santa Ana, homes must be listed on the city's list of historic properties and be owner-occupied, single family residences. Because the Mills Act contract passes on from owner to owner into perpetuity, new owners may keep the same low tax base. This enables new buyers to afford a home for which they may not otherwise qualify. This is another major advantage when selling your home.

“Restoration not only restores the house but restores the story... of the home and the neighborhood”

The Mills Act is not for everyone, however, and while some homes will see tax benefits, others may not. Those purchasing or who recently purchased a historic home along with those selling a historic home may receive the most benefit. If you've owned your home for some time and it's under a Prop 13 valuation, you may not realize a tax savings.

Wondering whether or not your home qualifies to be on the list of historic properties? Well if it's in Floral Park, there's a good chance that it does. Most of the homes here were built between

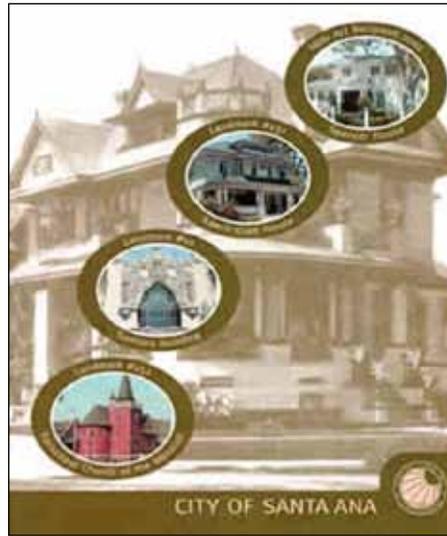
1920 and 1960, all which may qualify as long as the exterior of the property hasn't significantly changed in appearance. Anyone can nominate a property, including their own, for the Santa Ana historic register. Being a part of a national historic district (which we hope will be finalized this year), will be a big plus when applying for the register.

To submit a historical property application to be placed on the register, you'll need to complete an application found at FloralPark.com/your-home or the city's website mentioned above. Fill in your name, the property description, when it was built, any changes to the original property and why you think your home should be on the registry. Much of the information can be found on the building permit history card which can be obtained at the Santa Ana planning department counter. If you decide to apply for the Mills Act, now is a great time complete that application too. For it, you need to list what rehabilitation or maintenance work you plan for the next ten years, photos of all elevations of the structures (home, garage, etc.), a copy of grant deed reflecting ownership of applicant, fully dimensioned site plan illustrating all structures on the site, distances to property lines, and parcel dimensions plus preliminary title report within six months.

For some people, doing the research on the historic nature of your home can be a fun treasure hunt. But if not, help is on the way in the form of HistoricAssets.com, a historic research service founded by Dylan Almendral, the historian who did the research for Floral Park's National Historic District

application. He'll research the chain of ownership and occupancy, do an archival search, check the permit history, document grant deeds, and look up historic events from tea parties to crimes. You'll even get photography and an aerial map. You can then submit your own forms with this information, or hire him to package this information for submission.

Once submitted, someone from the Planning Department will visit and inspect the exterior of the house to make sure it qualifies (vinyl windows, doors, and siding, and non-historic revisions and alterations will disqualify a home almost immediately). They will then research your property, complete the necessary forms, assign a property category and prepare a presentation for the HRC meeting. Properties are assigned one of three categories: contributive, key and landmark. Contributive means that structure or site contributes to the overall character and history of a



neighborhood and is a good example of period architecture. Key means the structure has a distinctive architectural style and quality, is characteristic of a significant period in the history of the city, or is associated with a significant person or event in the city. Landmark means the structure is on the National or California Register, appears eligible

for listing on the National or California Register, has historical/cultural significance to the city, or has a unique architectural significance.

Next, a temporary sign will be placed in your yard announcing a public meeting to be held to discuss and vote on your application. Your neighbors within 500 feet will be notified and you may be visited by one or more commissioners. The HRC currently meets online quarterly on the first Thursday of January, April, July and October. Once they approve your application, it then goes before the City Council. Someone from the planning department will present your home and you will be given the opportunity to talk about it before the council votes whether or not to approve your application.

Once approved, you're on your way to huge tax savings starting with the next calendar year's property taxes. For more information, go to floralpark.com/your-home.

Q. Do I need to apply for the Santa Ana historic register before I can apply for the Mills Act?

A You can do both simultaneously.

Q. Why should I maintain the historic features of my property?

A By maintaining the historic features of your property you are helping to preserve the city's rich history and historic streetscapes. You can also increase the value of your property and the surrounding neighborhood. It also makes your property eligible for the City's Mills Act program.

Q. Can I swap out my old windows?

A You should always maintain, repair and restore older windows instead of sacrificing them in the name of energy efficiency. Replacing the windows of a historic home erodes its character and integrity. Fortunately, there are a number of energy efficiency retrofitting options available such as tinting and

weather-stripping. See Window Restoration & Repair's ad/link at floralpark.com/sponsors.

Q. Can I be historic and still have solar panels on my roof?

A Yes, Solar panels installed on a historic property in a location that cannot be seen from the public right-of-way or primary elevation will generally meet the Secretary of Interior Standards. For more, go to FloralPark.com/your-home.

Q. If I'm on the historic register can I still modernize the interior of my home?

A Yes. The HRC is only concerned with the exterior of your home.

Q. How are my property tax savings calculated if I am awarded a Mills Act contract?

A There are a number of factors that contribute to a property tax savings calculation. For an explanation of how your property tax will

be calculated and an estimate of how much you may save under the Mills Act program, call the Mills Act contact at the Orange County Assessor's Office at (714) 834-2959.

Q. What regulations am I required to follow on my historic property?

A If you own a historic property, you are expected to retain and preserve the historic features. When applying for a building permit, historic preservation staff will review the proposed plans and contact you and provide recommendations on how to preserve your home's historic features.

Q. What about paint colors?

A The City does not regulate paint colors for historic properties, it is recommended that you research historic paint colors appropriate for the style of your architecture. Dunn-Edwards maintains a data base of historic colors.



**FLORAL PARK
FREEDOM
FEST**

**SATURDAY,
JULY 2,
2:00 - 6:00 PM**

**HELIOTROPE DRIVE BETWEEN
19TH AND SANTA CLARA**

*Live Entertainment
Beer Garden
Fire Truck
Face Painting
Watermelon Eating
Contest
Table Decorating
Contest
Bounce House*

**Information and
table reservations
at FloralPark.com**

Bring a picnic!

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Duty, Honor, Country... and Music!

by Semone Aye

Floral Park residents gathered around the El Camino Real bell to pay respect and reflect on what the Memorial Day holiday means for themselves, their families, and community.

FPNA President, Jeffrey Katz, emceed the morning's event and referenced General MacArthur's "Duty, Honor, Country" speech as the underlying mantra for all Santa Ana residents to live by. Loving, soulful words were spoken by Pastor Nati Alvarado of The Life Center on 17th Street and Congressman Lou Correa reflected on his last trip to Europe, where he saw fields of marble headstones visually representing the vast number of those who made the ultimate sacrifice.

Honoring our fallen heroes that morning was the impressive Santa Ana Police Department Honor Guard, led by Sergeant Garry Couso. "In Flander's Field" was read by Ian Carter, a West Point graduate who served as an officer in the U.S. Army, and was a Vietnam veteran and company commander in the 101st Airborne Division.

The morning was also full of beautiful music. Bagpipes were played by the Association of Orange County Deputy Sheriffs, led by Holly Fisher. And Joseph Kaye conducted the talented

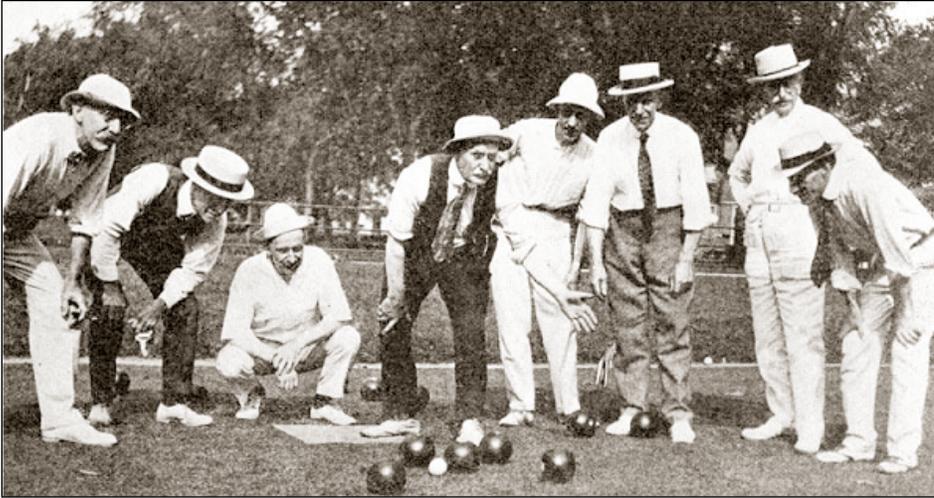
Santa Ana High School Chamber Orchestra who performed "In the Company of Angels," by William Hofeldt. The poignant melody of "Taps" was played by Oscar Garibay, Santa Ana High School Instrumental Music Teacher and Mariachi Director. And last but not least, Mignon Profant (Ross Street) sang the National Anthem and America the Beautiful.

The solemn bell tolled seven times, but as you look out on the gathered crowd, you didn't see solemn faces. You saw faces of hope and remembrance. It truly was an impactful way to spend a picture-book Southern California day.



Congressman Lou Correa, veteran Ian Carter and Pastor Nati Alvarado.

Lawn Bowling in Santiago Park



by Frank Moltane

The Santa Ana Lawn Bowling Club in Santiago Park has been delighting lawn bowlers for almost 85 years since it opened in 1938. President Roosevelt created The Works Progress Administration (WPA), an ambitious employment and infrastructure program, in 1935, during the bleakest years of the Great Depression. Over its eight years of existence, the WPA put roughly 8.5 million Americans to work. Some of the best known local projects include the fountain at the Hollywood Bowl, the Astronomer's Monument at the Griffith Observatory and sculptures, murals, the Old Globe Theater and Starlight Bowl at San Diego's Balboa Park.

At its height in late 1938, more than 3.3 million Americans worked for the WPA. That's the same year that the WPA reconstructed the Santiago Creek bed and built the Lawn Bowling Center under Santa Ana park manager Dale Griggs. That summer, the first lawn bowl was rolled. Popularity of the sport created a need for the second "green" which was constructed in 1952. In 1954 a structure acquired from the Army Air Base in Costa Mesa and served as a clubhouse for 34 years. The current facility was dedicated on January 26, 1991.

Lawn bowling has a rich history.

From kings and queens, to the layman, it really is the game for all. Lawn bowling's origins can be traced back to the ancient Egyptians. Archaeological findings support the theory that a game with biased stone balls was played almost 7,000 years ago. Their version had sticks as targets, and would be played in the dirt instead of on grass.

A version of the game was played by another great civilization in ancient Rome. This version was to become modern-day bocce. It is believed that the Romans brought this game to the rest of Europe, with several countries adapting the rules creating their open version. This includes boules in France and of course lawn bowls in Great Britain.



Actors Myrna Loy and Delores Costello brush up on their lawn bowling skills

Lawn bowling was introduced into the American colonies in the 1600s. The first Lawn Bowling Green in the United States was reportedly built in Williamsburg, Virginia in 1632 (and a green still exists there behind the renowned Williamsburg Inn). The second one was established in 1670 in what is now called Bowling Green, Virginia. It is said that George Washington and Thomas Jefferson were avid lawn bowlers. At this time the game was favored as a genteel pastime by the ranking officers of the British Colonial Army. However, the game lost its popularity in the American colonies during the revolution. On July 4, 1776, with the Declaration of Independence, the colonists were torn apart. The wartime hysteria swept away many things British, including lawn bowling. It regained a bump in popularity in the 1950s and 1960s thanks to Walt Disney who was a passionate lawn bowler and hosted tournaments.



Along with the other lawn bowling enthusiasts at his Palm Springs vacation home, Walt would get dressed up in all white attire and spend an afternoon rolling lopsided balls across a 100-foot green space.

Lawn bowling, also called bowls, is an outdoor game in which a ball (known as a bowl) is rolled toward a smaller stationary ball, called a jack. The object is to roll one's bowls so that they come to rest nearer to the jack than those of an opponent; this is sometimes achieved by knocking aside an opponent's bowl or the jack. Lawn bowling is a game for all ages and all levels of ability. "You can learn to play in an hour," said Charlyn

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Floral Park lawn bowlers enjoy a day on the greens at the Santa Ana Lawn Bowling Center.

Moltane, president of the Santa Ana Lawn Bowling Club. “Having a facility here in Santa Ana is an advantage for our residents. It’s a great activity for all ages and we invite you to come and enjoy a great activity in this beautiful secluded park.”

The Santa Ana Lawn Bowling Center is located in Santiago Park at 510 E. Memory Lawn, one block east of Main Street and consists of two greens and a clubhouse. Regular year-round bowling takes place Saturday from 8:30 to 11:00 am and on Tuesdays, 2:30 to 5:00 pm.

The Santa Ana Lawn Bowling Club is holding an open house on Saturday, July 9 from 10 am to 1 pm. This is the perfect time to become acquainted with the sport with free lessons and access to equipment and coaches. There are 27 lawn bowling clubs in

Southern California, including Beverly Hills, Laguna Woods, Mission Viejo and Newport Beach. As a member of Southwest Division and Bowls USA you may bowl at any club and enter Division Tournaments and Leagues.

“Bowls truly is the sport for all, regardless of age, sex or physical ability,” said Moltane. “The gentle pace and lack of contact means you’ll often find children playing with adults and people of different abilities and fitness levels on the same team.” The Southwest division men’s singles champion in 2012 was 18 years old; a few years later it was a man in his seventies.

“So come to Santiago Park and take a lesson,” added Moltane, “watch us play, be amazed that this great activity is close by and waiting for you to enjoy!” For additional information, go to santaanalawnbowling.com.



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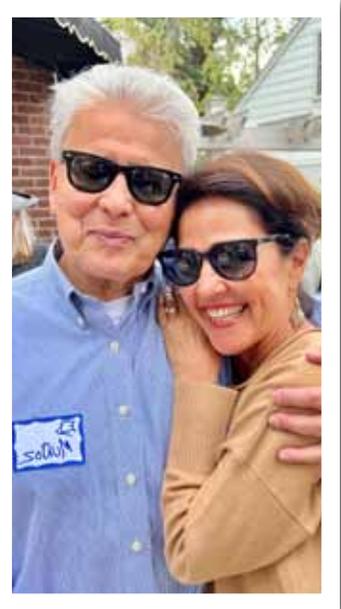
PASSION

This is not intended to be a solicitation of another broker's listing.

Floral Park in Pictures

What an amazing spring! The annual Floral Park Home and Garden Tour was back after a 2-year hiatus. We enjoyed Neighborhood Night Out at Gus' World Famous Fried Chicken, held a Neighborhood Mixer, hosted the OC poet laureate, and honored our fallen heros at our 2nd annual Memorial Day Observance. For more photos, go to FloralPark.com/gallery.





2022 FPNA Donor Update

by Kevin Shuler

Thus far, in 2022, our Floral Park Neighborhood Association has received donations from 48 out of the 650 homes. **That's only 7% participation!**

We could not do all that we do to make this neighborhood so special without your generosity. If you have not yet donated, please consider helping us get to 100%.

All donations, small and large,

are appreciated and important. Please consider making either a recurring donation, or a one-time donation.

Please go to www.floralpark.com/giving today to make a contribution. Thank you!

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 A promotional graphic for Benchmark restaurant. The top left features the word "benchmark" in a white, cursive script. To the right, a short paragraph describes the restaurant as a modern upscale casual eatery with a market-driven menu. Below the text is a photograph of a white plate containing a piece of salmon, green vegetables, and a sauce, resting on a wooden cutting board with a silver fork. In the bottom right corner, there is a small icon of a heart with a rainbow gradient.

Beautification REPORT

Chris Switzer
Floral Park Beautification Chair

No wonder Floral Park was a recipient of a Neighborhood of the Year Award by Neighborhoods USA and #2 for beautification. Every volunteer earned these awards and as chair of the beautification committee, I am sending out a special thank you to every person who pulled weeds, trimmed, planted new plants, swept gutters and designed the exits and entrances with perennial plants that when full grown and will not need trimming and weeding.

The butterfly garden, established one year ago at Sarah Mae Downie Park, was on the home tour this year. After 18 months of designing, selecting appropriate plants and working with parks and recreation, we are having another spring return of the Monarchs. These pictures



A Monarch caterpillar hatched from eggs laid in Sarah Mae Downie enjoys a meal of milkweed.

taken at home tour is proof that our urban garden is now a pollinator garden.

More New Life – the focal point of the butterfly garden is the 70-year-old redwood tree planted by Lou Pecora in honor of his parents. Due to the drought, squirrels peeling off the bark and not deciduous to the area, the tree was dying. Arborists from the city were contacted and they too, wanted to save this magnificent tree. They added new soil, fertilizer and slow drip sprinklers and placed this tree on a special watering schedule. It is working! Please walk by the park, go to the tree and look up – you will see new growth.

Speaking of new growth, we need new ideas and new people on the beautification committee. We have established the butterfly garden and the bulk of the permanent planting for the exits and entrances. Our committee will maintain those areas, but it is time get creative!

Please consider joining us by emailing at beautification@FloralPark. Also, there will be sign ups at the next mixer. Our first committee get together will be in July, watch for the announcement.

Let's keep calm and garden on!



A newly eclosed monarch butterfly dries her wings while sitting on the garden wall. Newly eclosed. (This word is spelled correctly and means "just exited the chrysalis.")

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FLORAL PARK Social Scene

Denise Silva
Floral Park Social Chair

And just like that, the year of directing our Social Committee is over and what an honor it has been. I really had no intention of running for this position but am glad I was led to it. When I agreed to be the Social Committee Co-Chair, little did I know what I was really saying yes to. Not only was I saying yes to teaming up with such a creative and capable partner with Jeanette Mustafa but also serving on the board which has been an unexpected and pleasant surprise. What better way to learn what makes this neighborhood so special and all the ways we support one another and our surrounding community? Working with so many dedicated folks who



have been serving on the board for several years is inspiring. I strongly encourage every neighbor to do this at least once especially if you are new to the neighborhood as I was. In addition to learning the many ways our board makes Floral Park an amazing place to live, working with such a bright, energetic, and committed social committee was a joy. I am grateful to each and every one of you.

Lastly, being on the social committee was a fast track to meeting so many wonderful neighbors so quickly, that I might not have met otherwise.

It was my absolute pleasure serving our community and I hope my efforts contributed to the magic of being a Floral Park resident.

Sincerely,
Denise A. Silva



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Flora Park's KITCHEN

IN A PICKLE WITH TOO MUCH PRODUCE?

by Stacey Clinesmith

Every January I start dreaming of what I'm going to plant in my veggie garden come spring. I love planting tiny seedlings and watching them grow. I love thinking about everything I'm going to cook and preserve with all of my summer produce. I love the first harvest. And the second. And the twelfth. But then, sometime near the end of August, my garden breaks me a little and like my vegetable plants in the hot summer sun, I begin to wilt a bit as I think about spending yet another sweaty day in front of a boiling canning pot full of

jars. Don't get me wrong, I absolutely adore canning and my basement is filled with the fruits of my joyous labor (literally) but some days it is just too darn hot to get excited about canning. So, what's a girl with a semi-fanatical obsession with waste to do? Ferment, that's what!

Fermentation (or pickling) is a centuries-old method of food preservation that not only makes food last longer, it enhances the taste, texture and digestibility of food, increases the nutritional value, and gives you a solid serving of probiotics!



SMOKY FERMENTED SALSA

(yield: about 1 quart)

Ingredients:

- 2 – 2.5 lbs. tomatoes, cored & diced
- 3 – 4 Tbsp red onion, diced
- 1 jalapeño, seeded & minced
- 1/4 c cilantro, coarsely chopped
- 1 large clove garlic, minced
- 1 Tbsp fresh lime juice



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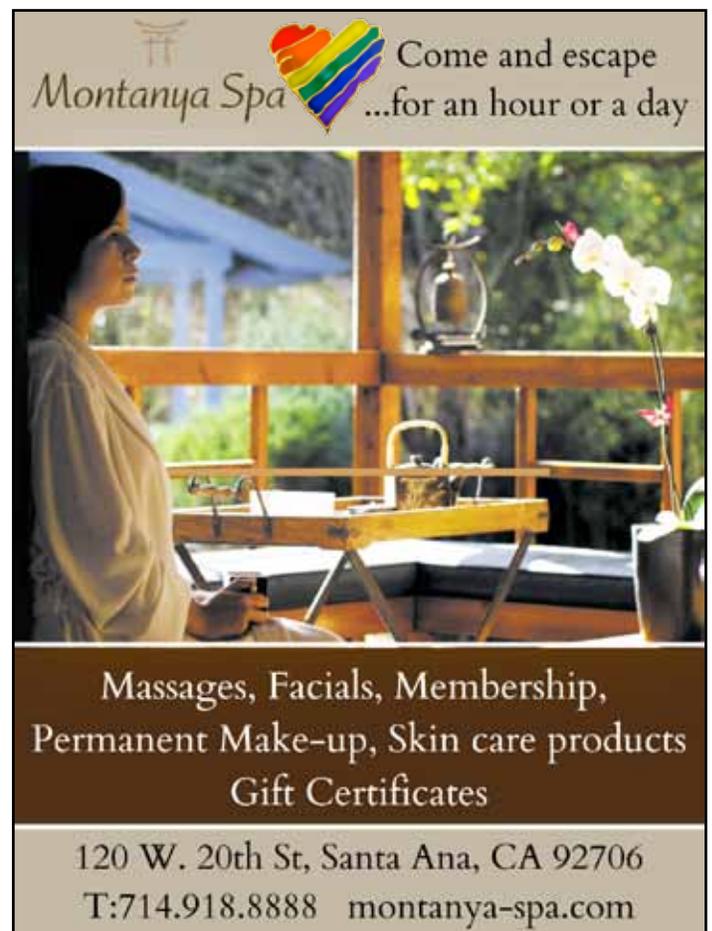
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- 1/2 tsp smoked paprika
- 1 1/2 tsp sea salt
- 1 Tbsp sauerkraut juice (optional... this helps to kick start the fermentation process)

Instructions:

1. In a large bowl, combine all ingredients. Mix well.
2. Transfer ingredients to a wide-mouth, 1-quart Mason jar.
3. Once a day, “burp” your jar by unscrewing the jar top slightly to release gasses.
4. Allow salsa to ferment for 3 – 4 days in a cool place away from direct sunlight.
5. When done, store in the fridge. Eat within 5 – 7 days.

THAI PICKLES

(yield: about 1 quart)

Ingredients

- 4-5 pickling cucumbers, cut into 1-2-inch-thick chunks (Remove ¼” of the blossom end prior to slicing)
- 2-3 small carrots, sliced into disks
- 5-inch stalk of lemongrass, cut in



half lengthwise

- 3 makrut lime leaves (I have these in my garden and have been known to share!)
- 7-8 dried Thai chiles
- 1/4 cup cilantro leaves and stems
- 4 slices of peeled ginger root
- 2 teaspoons sea salt (coarse ground)
- Equipment: Ball wide-mouth quart jar with 2-piece lid and glass pickling weight or other device for keeping vegetables submerged beneath brine.

Instructions:

1. Bring 3 cups of filtered water to a boil. Add salt and stir to dissolve. Allow to cool completely.
2. Pack all remaining ingredients into the jar (leaving 1-2” of head space).
3. Add enough brine to completely cover the vegetables.
4. Place weight on vegetables so that they remain entirely submerged under the brine--this is essential for fermentation (and not rot!) to occur!
5. Once a day, “burp” your jar by unscrewing the jar top slightly to release gasses.
6. Wait (im)patiently for 7 – 10 days. Enjoy!

Stacey Clinesimth (Victoria Drive) is a natural chef, eating psychology coach, certified master food preserver, and leader in sustainable food systems. She also teaches cooking classes right here in Floral Park. For more information on classes and recipes as well as her blog, go to YourBeatingHeart.com.



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Saluting Floral Park Teachers

by Trace Weatherford

In our ongoing effort to introduce our readers to their fellow neighbors (by focusing on a hobby, talent, profession, etc.) and because most schools are entering summer break, we thought it would be a great time to highlight some of our resident teachers.

But as I sat down to begin this article, news of an 18-year-old animal (can't bring myself to call him human) armed with two assault rifles walked into an elementary school in Texas and killed 21 people, 19 of them children.

How do you think about, let alone write about, anything else when this kind of indescribable horror is scarring your insides? And yet, I have a deadline. The Gazette will be published.

So this article is dedicated to Irma Garcia and Eva Mireles, the two teach-



Lincoln Elementary teacher Angelica Romeo

ers at Ross Elementary in Uvalde, TX who lost their lives in the service of the profession they loved.

In reaching out to a few of the many teachers who live in Floral Park, I asked each the same set of questions in an effort to highlight neighbors who work in the same field and to uncover commonalities in thought and experience.

By all accounts, the two teachers in Uvalde absolutely loved what they did. And that is no different for the three teachers covered in this article; Angelica Romeo (Greenleaf St.), Jenny Hazen (Ross St.) and Alison DeMark (N. Park Blvd.). There are 47+ years of teaching between the three of them with each

focusing on a different aspect of our educational system. Angelica teaches 3rd graders right here in Santa Ana at Lincoln Elementary School. Jenny, also a teacher in Santa Ana at Martin Luther King, Jr. Elementary, focuses on mild-to-moderate special education of 5th graders. Alison, on the other hand, has taught elementary, worked as a GATE coordinator, trained teachers, served as principal and is now a highly sought after educational consultant.

When I asked what made them want to become teachers, their answers tracked. They all knew at a very young age that they wanted to teach. And they never waived from that dream. I'm sure if we polled 1,000 teachers right now, most would echo these same sentiments. The desire to connect, to inspire, to bring out the best in others were phrases I heard often.

Alison came home from her first day of kindergarten and said to her Mom, "I want to be a kindergarten teacher." Talk about manifesting your destiny! Meanwhile, when Jenny was in 2nd



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Martin Luther King, Jr. Elementary School
teacher Jenny Hazen

grade, she wrote a little autobiography with an entire chapter dedicated to her “future classroom.” I was (sorry, I am) a bit in awe of the enduring length of their dream runway. When I was in 2nd grade all I thought about was climbing trees and making mud cakes.

Let’s delve into this a bit more - what do these educators love most about their job?

Jenny: “The STUDENTS, the sense of community, the ability to create deep roots and be a safe place for my students to return and share the joys and sorrows of their lives. I also love the multiple hats we wear;

teacher, motivator, mother, father, nurse, psychologist, champion, peace-keeper, historian...you name it. No two days are ever the same. And after all of these years I am still learning so many new things. It’s impossible to be bored as an educator. It’s a big role and a huge privilege.”

Alison: “The connections. Being someone’s first teacher is so special. To be able to illustrate to families what school is all about. Teaching kids tenacity. I don’t care if they learn their ABCs in just the right way, but teaching them self-efficacy – focusing on the whole child – THAT is a beautiful thing. I mean, you get to see these kids grow up, live lives, have families of their own...it’s just amazing.”

Angelica: “What I love most about teaching is seeing students grow every day. It’s exciting when you suddenly hear a student say, ‘Oh my gosh, I get it!’”

So I had to ask. What is the most challenging aspect of their jobs? Their answers provided some interesting



Educational Consultant Alison DeMark

and divergent perspectives.

For Jenny – she’d like to eradicate the weeks and weeks of state-mandated testing. Angelica? It’s all about how to keep her students actively engaged. She’s constantly competing with stuff like TikTok videos, so she’ll treat a lesson like a TikTok video (with her as the actress on stage) to keep them excited about what they are learning. If it requires her to sing and dance a little to get their attention, Angelica will do it! And as for Alison, in a moment of candor she said “it’s the parents, many of whom believe only they know the best way to teach. But the reality is what we’ve in learned as educators

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over the last 10 years has significantly changed the way we teach, the way the young brain works, even to the way the classroom environment looks like.”

If you could wave a magic wand over your job, what one thing would you change?

Alison: “Money. Give teachers the money they think they need for that school year. And tailor that amount every year based on what the individual teacher believes they need for their classroom. Less restrictions on money, less red tape and less policies and laws and government saying how much money we get and exactly how we have to use it.”

Jenny: “Seniority. This is the only factor used in many districts to keep or let go of teachers. We are so much more than our hire date.”

Angelica: “Smaller Classes. I would wish for smaller class sizes. It becomes more of a challenge to get to every student and help them with their individual needs when you have larger classes.

I found a lot of hope, joy and personal fulfillment in their answers (many of

which I did not have the space to cover fully in this article). It was surprising not to hear more dire predictions about where the profession is going; the violence in the schools, the disaster to the educational system that was COVID, etc. These three teachers quite obviously love what they do. And just think about that. Every day they deal with dozens of kids (hundreds if you’re an administrator) plus their families, plus the school staff; you’re everyone’s sounding board – they can’t turn it off. It’s a 24 hour, 7 day a week job. And yet they love it. They all admit freely, if given a choice, they wouldn’t do anything else.

How many of us could say the same? Of all the legion of professions covered by the residents of Floral Park, this one is more than just the profession that leads to all other professions. It’s precious. It holds the very future of our world in its hands. Teachers should be treated as our most cherished commodity. Because that is exactly what they are.



Neighborhood Calendar

Dates and times are subject to change. Check details at FloralPark.com/calendar.

JULY

- Freedom FestJuly 2
- FPNA Board MeetingJuly 12
- Neighborhood Night OutJuly 13
- Pacific Symphony ConcertJuly 31

AUGUST

- FPNA Board MeetingAug. 9
- Neighborhood Night Out TBD

SEPTEMBER

- Yard Sale WeekendSept 3-4
- FPNA Board Meeting Sept 13
- Blood Drive Sept. 16
- Fall Concert TBD
- Neighborhood Night Out TBD

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Kids Korner

by Milan Cox



Photo Scavenger Hunt for Little Floral Park Friends Featuring Homes on Heliotrope Drive between 17th St. and Santa Clara Ave.

As Floral Park residents, we love our neighborhood, and it's never too early to start noticing and learning about the beautiful homes surrounding us! Can you find all 8 of the houses in the pictures below?

1. **Unique** doors leading into a palace
(a princess once lived here!)
2. A red door with a **pediment** on top
3. A round corner of windows
4. A covered patio with **scallops**
5. Big arched window
6. Blue and yellow tiles on a white chimney
7. A wooden front door with diamonds and little circles
8. A windows that looks like it's wearing a party hat

New Words for Budding Architectural Enthusiasts

UNIQUE

special and different from anything else

PEDIMENT

the triangle shape over a front door

SCALLOP

Curves or half-circles repeating in a line

Questions to Spark Discussion On Your Walk

- What do you notice about this house?
- If you could paint this house any color, what would it be?
- How old do you think this house is?

Young Families of Floral Park

Come join us Mondays at 4:00 pm at Jack Fisher Park. Feel free to bring a picnic, order delivery, or just come play with fellow little neighbors! For more information email milanmcox@gmail.com

Scavenger Hunt Answers:

1. 2221 Heliotrope Dr.
2. 2115 Heliotrope Dr.
3. 2105 Heliotrope Dr.
4. 1926 Heliotrope Dr.
5. 1904 Heliotrope Dr.
6. 1816 Heliotrope Dr.
7. 1815 Heliotrope Dr.
8. 1719 Heliotrope Dr.



1. _____



2. _____



3. _____



4. _____



5. _____



6. _____



7. _____



8. _____

"Children who are exposed to beauty at a young age will seek it their entire lives." – Carleton Varney

YOUR HOME'S VALUE CONTINUES TO APPRECIATE

Historically, rising interest rates do not negatively impact home prices. We know because we have seen decades of market cycles.



EXPERIENCE MATTERS

% YEAR-OVER-YEAR PRICE INCREASES BY MONTH

SOURCE: CORELOGIC



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SG DRE #00745605 | Sandy #00960016 | Lisa #01147325 | Ed #01710117 | Susan #01378883 | Cheri #02114788. Information deemed reliable although not guaranteed. This is not intended to be a promotion of another broker's listing.

OUR COMMUNITY MARKET UPDATE

Real Estate News Serving Floral Park

The Following Homes Sold in the Second Quarter 2022

| ADDRESS | SQUARE FOOTAGE | \$\$\$/SQ. FT. | SALES PRICE |
|-----------------------|----------------|----------------|-------------|
| 2319 Bonnie Brae | 2427 SF | \$402/SF | \$975,000 |
| 1802 N Ross St | 1216 SF | \$798/SF | \$970,000 |
| 1901 N Ross St | 1248 SF | \$825/SF | \$1,030,000 |
| *1932 N Heliotrope Dr | 2700 SF | \$639/SF | \$1,932,000 |
| 1815 N Flower St | 3241 SF | \$606/SF | \$1,965,000 |

*Represents a home sold by Kevin Shuler



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