

# Historic Resource Design Guidelines



CITY OF SANTA BARBARA • MAY 2021 UPDATE



## **Adopted by Santa Barbara City Council May 25, 2021**

Available at the Community Development Department,  
630 Garden Street, Santa Barbara, California, (805) 564-5470 or [www.SantaBarbaraCA.gov](http://www.SantaBarbaraCA.gov)

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Justin Manuel  
Robert Ooley

### **Design Guidelines Subcommittee**

Fermina B. Murray  
Craig Shallenberger  
William “Bill” La Voie

Robert Ooley  
Steve Hausz

### **Project Staff**

Jaime Limon, Design Review and Historic Preservation Section Supervisor  
Irma Unzueta, Senior Planner/Design Review and Historic Preservation Supervisor  
Nicole Hernandez, City Architectural Historian

### **Graphic Design**

Alison Grube, Graphic Design

### **Photos and Illustrations**

Anthony Grumbine, Sponsored by Harrison Design Associates Architects, Illustrations  
Bill Mahan, Illustrations  
Craig Shallenburger, Illustrations  
Abraham Shepperd, Photographs & Illustrations  
Marc Compton, Photographs  
Nicole Hernandez, Photographs

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## APPENDICES:

### A: HISTORIC ARCHITECTURAL STYLES GUIDE

(online at [SantaBarbaraCA.gov/ArchitecturalStylesGuide](http://SantaBarbaraCA.gov/ArchitecturalStylesGuide))

1. Adobe
2. Gothic Revival
3. Italianate
4. Stick
5. Queen Anne
6. Queen Anne Free Classic
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8. English Vernacular and Tudor
9. American Colonial Revival
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- El Pueblo Viejo Landmark District  
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### C: HISTORIC RESOURCES ORDINANCE AS ADOPTED IN 2021 (NEW)

### D: SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC RESOURCES (NEW)



# SECTION 1: INTRODUCTION, STANDARDS AND REGULATIONS

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# CHAPTER 1.1: INTRODUCTION AND PURPOSE

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## EXECUTIVE SUMMARY

The Historic Resource Guidelines are intended to be a tool and resource for property owners, design professionals, contractors, the Historic Landmarks Commission, Planning Commission and the City Council, and should enable people to make more informed decisions about the City's historic resources. The overarching goal of the Guidelines is to protect the historical and architectural integrity of significant historic structures and landscapes in Santa Barbara. Incorporating these guidelines into a project's design will encourage more compatible architecture, attractive development in historic districts, context-sensitive design, and contribute to the overall historic character of the city.

The City Council adopted a Historic Resources Element (HRE) in 2012 to establish a long term framework of policies, goals and objectives to support the City's Historic Preservation planning program. A major emphasis of the HRE was to focus on implementation of historic districts and the creation of Guidelines for Historic Resources. The City has always recognized the importance of protecting its remaining historic resources and determined that a set of Guidelines, to assist in decision-making, was the next appropriate step to ensure the continued maintenance, preservation, and enhancement of its remaining resources.

The Guidelines implement the policy framework by explaining how the regulatory provisions of the Historic Structures Or-

dinance (see Appendix E) and City's Guidelines implement the General Plan and work with established regulations, including Federal and State regulations pertaining to historic resources.

The Guidelines describe the criteria by which the Historic Landmarks Commission (HLC) and City staff evaluate proposed modifications to historic resources or landscapes located within designated Historic District Overlay Zones, and other designated historic Structures of Merit, City Landmarks or those eligible for inclusion in the City's Historic Resources Inventory.

The Guidelines include specific information on the benefits and incentives available to property owners that develop preservation and rehabilitation plans for their historic properties. The recommended treatment guidelines for historic resources, new construction, and landscapes are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards, Appendix X). These Guidelines provide a strong but flexible philosophical foundation for preservation approaches and principles for the preservation, rehabilitation, restoration, and reconstruction of historic resources and sites.

In addition, separate appendix chapters are included that provide background information on the City's Historic District Overlay Zones and describe the character defining features of various architectural styles associated with historic resources.

## ORGANIZATION

**Section 1:** Includes an introduction, background information on the City's regulatory and design review process and describes how the Guidelines can be used. Additional guidance is also provided on the different types of resources and the benefits of designation.

**Section 2:** Includes identification of proper treatments and techniques that should be implemented when undertaking any work on a historic structure within the City.

**Section 3:** Focuses on specific guidelines relating to additions and new building construction.

**Section 4:** Outlines specific guidelines for the treatment of land-scape and streetscape design.

**Glossary:** Clarifies the specialized terms used in these Guidelines.

**Appendix A, Architectural Styles:** Includes detailed information of the various character defining elements that comprise the most common historic architectural styles that make up the beautiful streetscapes in Santa Barbara.

**Appendix B, Historic Districts:** Provides contextual descriptions of each historic designated district and information on why the District is historically significant, a summary of the most prevalent architectural styles found in the District, and boundary maps.

**Appendix C, Nomination Form for Historic Designation:** Complete this form and submit to Community Development Department

**Appendix D, Historic Resources Ordinance as Adopted in 2021.**

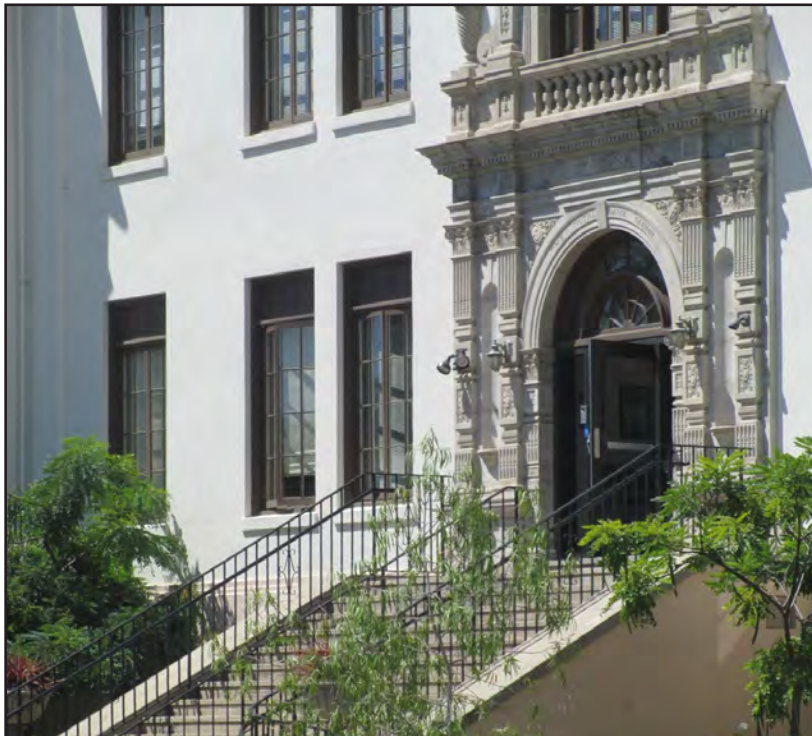
**Appendix E, Standards: Summary of Department of the Interior Standards for the care of Historic Properties.**

In conclusion, the Guidelines will improve stewardship of historic resources and cultural landscapes, and create a lasting strategy for promoting and maintaining the integrity of historic resources in the Historic Districts and throughout Santa Barbara. The Guidelines provide the City with a solid framework for fulfilling long-term goals related to historic resources and landscapes and will ensure that new construction projects adjacent to historic resources remain compatible and complementary. The Guidelines have the potential to guide future development and ensure thoughtful enhancements to the City's historic resources and landscapes.





*Our Lady of Sorrows Church constructed in 1929 was designated a Landmark in 2016.*



*Dolores/Notre Dame School constructed in 1926 was designated a Landmark in 2016.*

## PURPOSE OF THE HISTORIC RESOURCES DESIGN GUIDELINES

If a property is a historic resource or a contributing structure in one of Santa Barbara's historic districts, the property owner is a steward of Santa Barbara's heritage. Living in a historic building allows the property owner to celebrate the City's historic character while enjoying the benefits of modern living.

The City's preservation program recognizes the need for contemporary, sustainable and economic uses of historic resources, and the design review process provides an opportunity to balance preserving historic elements with such demands. Many successful projects have resulted from the collaboration between the Historic Landmarks Commission and property owners. The more property owners know about historic preservation principles, existing design guidelines and the City's architectural design review process before beginning the project, the more expedient and successful that process can be.

## CHANGES CAN BE MADE TO A HISTORIC RESOURCE

Many homeowners are concerned about onerous restrictions if they live in a designated historic resource. In reality, there is significant flexibility. The design review required as part of a proposed project can be very helpful and result in a successful project that provides property owners with new, modern amenities that are sensitive to the property's historic character.

Living in a historic resource does not mean you cannot update some of the building's elements. In addition to restoration, acceptable projects may include a compatible addition, alteration, or rehabilitation that modifies the building for the desired use, while incorporating or reusing as much of the original material as possible. Proposed changes that affect significant exterior components or character-defining features require review and approval by the City's Architectural Historian or Historic Landmarks Commission.



*This house is a designated Structure of Merit.*



*This house has had a face lift while alterations and additions are being completed in the rear.*

## FLEXIBILITY ON A FAÇADE THAT IS NOT VISIBLE

Historic resources need to accommodate change as owners make adaptations for modern living and new uses. While alterations and additions to any façade must be considered on a project-by-project basis, alterations and additions may sometimes be acceptable on a façade that is not visible from the street or public vantage points. Alterations and additions are most likely to be acceptable when they do not impact the form of the structure and do not involve significant architectural details. When considering the level of exterior change acceptable for a less visible wall on a historic structure, the primary factors to consider are:

1. Impacts on the character defining features of a building, property, or district
2. Impacts on the preservation of a structure's overall form and mass
3. Visibility from public vantage points
4. Significance of the structure, noting that a property with a high level of architectural significance on all four sides, or a City Landmark, may not have the same level of flexibility

The guidelines are not intended to be prescriptive. They are applied on a case-by-case basis to allow for flexible, context-sensitive solutions.

## APPLICATION AND USE OF THE GUIDELINES

The Guidelines help to preserve what is most important about Santa Barbara's historic structures and districts. We recommend that any projects subject to design review for the following reasons use these Guidelines:

- Exterior alterations or additions to historic resources (including ordinary maintenance and repairs)
- Site and landscape changes involving historic resources
- Demolition of historic resources
- New construction next to historic resources



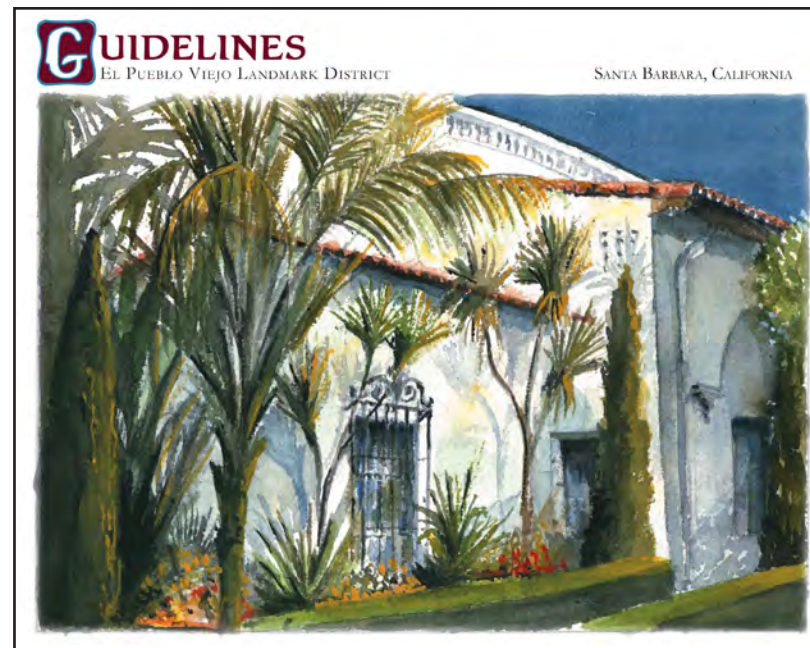
*This 1905 Craftsman Style House is designated a Structure of Merit and under a Mills Act Contract.*



## GUIDELINE REFERENCES

A number of other city guidelines also include direction regarding architectural appearance, site design and landscaping. El Pueblo Viejo Landmark District (EPV) Guidelines are more detailed on Spanish Colonial Revival, Mediterranean, and Mission styles of architectural that are mandatory for the EPV district. The Historic Resource Design Guidelines are different from the EPV Guidelines in that the EPV Guidelines are primarily focused on design elements of the commercial core, downtown Santa Barbara. The Historic Resource Design Guidelines are focused on historic resources, many of which are of other types of architectural styles and are located outside the boundaries of EPV.

In addition to the basic preservation guidance outlined in the Historic Resource Design Guidelines, other guidelines for various types of new development and for specific areas of the City have been prepared with input from the Single Family Design Board, Architectural Board of Review, Historic Landmarks Commission, Planning Commission, and others. For example, the Neighborhood Preservation Ordinance requires specific design techniques to be followed for infill or hillside development for certain single-family residential projects and other grading or alterations proposed within single-family zones. Be advised that if other special district guidelines address the same issue or give conflicting direction, the more restrictive design guideline applicable to the specific area or topic would prevail unless an exception is granted by the review body. Consult the Single Family Residence Design Guidelines and Planning staff for more information about other applicable design guidelines that may apply to your project.



*Much of Santa Barbara's historic commercial historic resources are in the El Pueblo Viejo Landmark District and addressed in the El Pueblo Viejo Landmark District Guidelines.*

**The City of Santa Barbara Guidelines can be found at:**  
**[SantaBarbaraCA.gov/DesignGuidelines](http://SantaBarbaraCA.gov/DesignGuidelines)**



# CHAPTER 1.2: POLICIES AND REGULATIONS

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## SANTA BARBARA'S HISTORIC ARCHITECTURE

These Historic Resource Guidelines are intended to assist property owners, developers, architects and contractors in designing a project that will be appropriate, compatible, and beneficial to the City's historic resources and historic districts.

The Guidelines assist the Historic Landmarks Commission (HLC) and the City staff in the review of proposed alterations to existing structures and applications for new development on properties identified as having historic significance and properties located within historic districts.

The City of Santa Barbara realized the cultural and economic value of preserving its historic resources much earlier than most American cities. In the early 1920s, the City established the Community Arts Association: the Plans and Planting Committee that, under the leadership of Pearl Chase, was dedicated to planning, architecture, landscaping, parks, and conservation in order to protect and preserve historic resources. Because of this early intervention, Mexican-era adobe structures and original Spanish Colonial Revival historic resources still exist, providing a window to the City's past. In order to protect the City's unique architectural heritage, the City developed a Historic Structures chapter to the Municipal Code in 1977. In 1993, city voters approved a City Charter amendment to



*This Spanish Colonial Revival bungalow stands next to a Craftsman-style bungalow, contributing to Santa Barbara's unique architectural character.*

establish the Historic Landmarks Commission (HLC) to review exterior alterations to historic resources. More recently, in 2012, City Council adopted the Historic Resources Element of the General Plan that fosters and ensures coordination of all city preservation efforts, public and private.

In 2021, City Council adopted the amendments to the Historic Resources Ordinance with updated language, streamlined processes, and provisions to designated historic district overlay zones.

With a spectacular setting nestled between the mountains and the sea, bathed in a mild climate, the City has also become a world-class tourist destination. However, what sets Santa Barbara apart from other California coastal cities is the unique cluster of Spanish Colonial Revival architecture found throughout the downtown and in the El Pueblo Viejo Landmark District, Santa Barbara's thematic business district. The downtown is surrounded by a collection of residential neighborhoods, each featuring unique architectural styles. These vary from the Victorian styles including Italianate, Stick, and Queen Anne, to the period revival styles of American Colonial Revival, Spanish Colonial Revival, Tudor Revival and the significant collection of Craftsman houses throughout the City (see Appendix A for Architectural Styles Guide).

Many of the details that are found on our historic resources constitute a resource valuable for its ability to exemplify methods of construction, craftsmanship, attention to detail and artistry reflective of each style. Our historic structures illustrate social and aesthetic movements, and convey a sense of place and time. The Guidelines outline how best to maintain, repair and add on to the exterior of a historic property to ensure that it is preserved for the enjoyment of future generations.

## POLICY AND REGULATORY FOUNDATION

These design guidelines implement the policy framework of the Santa Barbara Municipal Code and implement the Historic Resources Element of the General Plan and work with established regulations, including Federal and State regulations pertaining to historic resources protection.



*Original architectural features that are maintained and restored contribute to the historic significance of houses in historic districts. The wide eaves and wood windows are character-defining features of this Queen Anne Free Classic home.*

## HISTORIC RESOURCES ELEMENT OF THE GENERAL PLAN

The Historic Resources Element of the General Plan, adopted by City Council in 2012, establishes a vision for Santa Barbara as a city that is livable for its people, now and in the future. The Plan establishes overall city goals, policies, and implementation measures for protection of historic resources. The design guidelines in this document help implement a number of Plan policies, including the following:

- HR1.2 “Develop and adopt guidelines for maintenance and changes to historic resources. The guidelines will apply to historic properties and areas. The guidelines will also assist property owners in understanding the important character-defining elements of historic resources and historic architectural styles, and in planning exterior alterations, additions, or rehabilitation of existing historic resources, structures, and landscaping, as well as ways to maintain them.”

## HISTORIC STRUCTURES ORDINANCE

In Santa Barbara, historic resources are protected by the City Charter Section 817 and the Historic Structure Ordinance (as per sections in the Santa Barbara Municipal Code, Title 30, see Exhibit D.) They outline the authority of the Historic Landmarks Commission (HLC) to provide for the recognition, preservation, enhancement, perpetuation, and use of structures, natural features, sites, and areas within the City of Santa Barbara having historic, architectural, archaeological, cultural, or aesthetic significance. The HLC regulates historic resources in the interest of the health, economic prosperity, cultural enrichment, and general welfare of the people.

The primary purpose of the Historic Structures Ordinance is to:

- A. Safeguard the heritage of the City by providing for the protection of historic resources representing significant elements of its history;
- B. Enhance the visual character of the City by encouraging and regulating the compatibility of architectural styles within El Pueblo Viejo Landmark District or historic district overlay zones reflecting unique and established architectural traditions.



*West Beach neighborhood contains many Spanish Colonial Revival residences.*



*Lower De la Vina area contains many Folk Victorian homes.*



## CALIFORNIA ENVIRONMENTAL QUALITY ACT (CEQA)

The California Environmental Quality Act (CEQA) provides the legal framework by which historical resources are identified as a part of overall City planning and the permitting process when discretionary approval is required for proposed development projects. CEQA considers historic resources to be part of the environment. Two main steps are involved in the CEQA environmental review process for assessing project impacts to historic resources: determining whether or not a property is a “historic resource,” and if so, whether proposed changes to the property would cause a “substantial adverse impact” to the historic resource. Generally this type of review is referred to as a Section 106 analysis of potential environmental impacts to historic resources, and is required for state or federally funded projects.

Under the provisions of CEQA, if a resource meets eligibility criteria for historic significance based on substantial evidence, it is considered as a significant resource even if not formally designated as such by City, State, or Federal historic resources protection programs. In this case, measures for the protection of the eligible historic resource may be required as part of development permits and resulting in the property being added to the City’s Historic Resources Inventory to ensure the City fulfills its obligation to CEQA.

A significant impact is determined when a project proposes to demolish or substantially alter an important historic resource or its immediate surroundings. The Architectural Historian may require the applicant to hire a professional consultant to prepare a Historic Structure/Site Report (HSSR) to assist The City in the determination of historical significance of the affected structure or site. The report has two parts

- A. Part A: Evaluates the importance of existing historic resources and evaluates if it meets the criteria to qualify as a historic resource.
- B. Part B: If the property is found historic, a Part B is required to evaluate the project impacts. A project must meet the Secretary of the Interior’s Standards to qualify for an exemption from CEQA. If the project does not qualify for a CEQA exemption, the project will require a Negative Declaration or an Environmental Impact Report. The reports are submitted for review and acceptance by the City Historic Landmarks Commission.



A project that follows the federal Secretary of the Interior's Standards\* is generally found to fully mitigate potential significant impacts to important historic resources. For demolition projects, prior documentation of the historic resource (e.g., photographs, narrative, illustrations) does not mitigate a significant impact associated with loss of an important historic resource and a full Environmental Impact Report may be required.

*To learn more about CEQA as it relates to historic resources, consult the State CEQA Guidelines and the City of Santa Barbara Master Environmental Assessment Guidelines for Archaeological Resources and Historic Structures and Sites and consult with the City Architectural Historian or Environmental Analyst.*

*\* See Appendix E for the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing*



*Many of Santa Barbara's historic resources have intricate details that are no longer available and cannot be replaced.*

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# CHAPTER 1.3: HISTORIC RESOURCES

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## HISTORIC RESOURCES

The City of Santa Barbara completes surveys or Historic Significance Report (HSR) in order to identify, categorize, and create the Historic Resources Inventory and possibly designate buildings based on the level of known historic significance. There are established local, state and national eligibility criteria used to identify historic significance levels. The following represents information as a guide to better define distinguishing characteristics between the four different types of local historic resources; a City Landmark, a Structure of Merit, a historic resource listed on the Historic Resources Inventory and Historic District resources. In addition, there are unsurveyed potential historic resources that are currently situated in older neighborhoods which the City has not yet surveyed or identified.

The key differences between the types of designation levels are explained below and primarily involve the degree to which a structure or site qualifies under all the eligibility criteria and the amount of information known regarding the resource.

Landmark and Structure of Merit eligibility criteria are defined along with the different procedures to be followed for both types of designations in the Santa Barbara Municipal Code Chapter 30.157. All exterior alterations on all historic resources must be reviewed by the Architectural Historian or the Historic Landmarks Commission and determined to not cause a substantial adverse change in the historical significance of the resource in order to be approved. Additions or alterations are likely to be



*This is a historic Spanish Colonial Revival building.*

approved if they are compatible with the neighborhood, with the existing structure and if essential features that make the structure historically significant are retained.

A nomination for designation of a City Landmark or Structure of Merit may begin with action initiated by the HLC, completion of an application request by the property's owner or an interested person, or as a result of a partial or full demolition permit request. See appendix C for the nomination form to complete and submit to the City Architectural Historian. The request will be presented to the Historic Landmarks Commission for review and a formal vote.

*To find out if a property is considered a historic resource go to **SantabarbaraCA.gov/HistoricResources** or call the Architectural Historian at (805) 564-5536.*

## CITY LANDMARK

Historic resources are significantly important to the City, state, and nation. City Council designates a resource a City Landmark based on a recommendation from the HLC. The determining factors of a City Landmark Designation are: the importance of the resource to the community, the level of integrity of the resource, and its degree of rarity. Once designated a City Landmark, all exterior alterations are under the jurisdiction of the HLC.

Before a project is approved, the Historic Landmarks Commission must determine that one or more of the following findings are applicable to the proposed alteration, relocation, or demolition:

1. The exterior alterations are being made primarily for the purposes of restoring the Landmark to its original appearance or in order to substantially aid in the preservation or enhancement of the Landmark.
2. The exterior alterations are consistent with the Secretary of the Interior's Standards
3. The landmark has been damaged by an earthquake, fire, or other similar natural casualty such that its repair or restoration is not reasonably practical or feasible as supported by substantial evidence provided by at least one qualified structural engineer. The Historic Landmarks Commission may require, as conditions of approval of a demolition, that the property owner salvage historic materials from the property and/or provide archival quality photo documentation of the remaining historic materials.



*This Mission Revival style house is one of five in a row designed by Arthur Page Brown and is designated a Structure of Merit.*



*City Landmark Casa De La Raza has an iconic Spanish Colonial Revival tower. The building is a Community Center serving the Latinx Community.*



## STRUCTURE OF MERIT

Historic resources are integral components of the City's heritage because they are historically or architecturally significant. The Structure of Merit designation status was established to encourage the preservation of our City's streetscapes and building fabric. Structures of Merit are historically significant, but to a lesser degree than a City Landmark. The Historic Landmarks Commission designates a resource a Structure of Merit. The determining factors of a Structure of Merit designation are: the level of historic integrity of the historic resource and, the quality or number of resources of this type remaining in the City. Once designated a Structure of Merit, all exterior alterations are under the jurisdiction of the Historic Landmarks Commission.

Before a project is approved, the Historic Landmarks Commission must determine that one or more of the following findings are applicable to the proposed alteration, relocation, or demolition:

1. The exterior alterations are being made for the purposes of restoring the Structure of Merit to its original appearance or in order to substantially aid its preservation or enhancement as a Historic Resource.
2. The exterior alterations are consistent with the Secretary of the Interior's Standards.
3. The relocation of the Structure of Merit will substantially aid in its long-term preservation or enhancement as a Historic Resource and will not constitute alterations incompatible with the long term maintenance of the historic resource.
4. The Structure of Merit has been damaged by an earthquake, fire, or other similar casualty such that its repair or restoration is not reasonably practical or economically feasible as supported by substantial evidence provided by at least one qualified structural engineer or architect qualified in historic preservation. The Historic Landmarks Commission

may require as conditions of approval of a demolition the property owner salvage materials from the property and/or provide archival quality photo documentation of the remaining historic materials of the historic resource.

5. Preservation of the Structure of Merit is not economically feasible or practical or no viable measures could be taken to adaptively use, rehabilitate, or restore the historic resource as supported by substantial evidence provided by at least one qualified historic preservation specialist, structural engineer (qualified in historic preservation), or architect (qualified in historic preservation) sufficient to warrant demolition.
6. A compelling interest justifies demolition.

## HISTORIC RESOURCES INVENTORY

The City has many buildings older than 50 years of age that may be classified as historically significant but due to incomplete historical surveying information, these structures have not yet been identified. In order to protect these unsurveyed historically significant structures from partial or complete demolition, a property in excess of 50 years of age is required to be first evaluated by the City Architectural Historian for historic significance prior to issuance of a permit that may alter character-defining features visible from the public-right-of-way or demolish the resource.

The City's Architectural Historian will complete a Historic Significance Report to determine whether the structure meets the criteria to be designated a historic resource. If the report concludes that the building qualifies as a historic resource, the Architectural Historian will add the building to the Historic Resources Inventory. It is considered a historic resource worthy of protection and there may be certain limitations on redevelopment of the exterior of the property which may affect a property owner's future ability to demolish, partially demolish or to significantly alter the exterior of the structure without HLC review..

In some cases, the Architectural Historian may require the applicant to hire a professional consultant to prepare a Historic Structures/Sites Report to assist The City in the determination of historical significance and impacts to resource. If the Historic Structure/Site Report finds the resource historically significant, the property will be added to the Historic Resource Inventory.

All exterior major alterations and additions may be approved by the Historic Landmarks Commission and minor alterations approved by the City's Architectural Historian and determined to meet the Secretary of the Interior's Standard's for the Treatment of Historic Properties. Additions or alterations may be approved if they are compatible with the existing structure and if essential features that make the structure historically significant are retained.

The property owner may request to be removed from the Historic Resources Inventory through a public hearing at the Historic Landmarks Commission. The Historic Landmarks Commission shall determine that the historic resource no longer meets the designation criteria due to a factual finding that:

- a. There is a preponderance of new evidence demonstrating that the resource is not historically significant
- b. The resource was destroyed through a catastrophic event that has rendered the historic resource a hazard to the public health, safety and welfare, or
- c. The historic resource has been altered, demolished or relocated in conformance with all necessary permits.

If the structure is found not to have historic significance, the alteration/demolition permit application shall continue to be processed, provided the applicant has otherwise complied with all necessary City permit or approval submittal requirements.

*Note: The review process does not change once a property moves from the Historic Resources Inventory status to a designated Structure of Merit or City Landmark, as the Historic Landmarks Commission reviews them with the same process and level of scrutiny (according to the Secretary of the Interior's Standards for Rehabilitation) to ensure that the character-defining features that make them eligible to be designated are protected and that the proposed project will not impact that eligibility.*

## HISTORIC DISTRICT OVERLAY ZONES

A historic district overlay zone designation considers the value of a collection of historic resources rather than a single one. Historic resources within the district are distinguished as contributing, non-contributing, or conditional contributing. The District must contain at least 80% contributing historic resources of all resources in within the district.

**Contributing historic resources** add to the historical and architectural qualities of a historic district, were present during the period of significance, and retain physical integrity.

**Non-contributing historic resources** are located within the district boundaries but do not add to the historic or architectural qualities of the district, as they were constructed outside the period of significance or are no longer recognizable as such.

**Conditional contributing historic resources** are historic re- sources that have lost historic and architectural integrity due to inappropriate alterations or deterioration. If restored, the historic resources could contribute to the historic district. The degree of alterations and the amount of integrity remaining in the historic resource that can be reversed will be factors for this determination.

For contextual descriptions of each of Santa Barbara's Historic Districts and information regarding why the Historic District is historically significant, a summary of the most prevalent architectural styles found in the District and boundary maps see Appendix B.

# CHAPTER 1.4: DESIGN REVIEW PROCESS

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*Restoring the original windows and original stucco on this Spanish Colonial Revival building could receive a quick staff review.*

## ARCHITECTURAL DESIGN REVIEW PROCESS

**See Design Review and Approval Process Chart on Page 27.**

If proposing exterior work on a historic resource, the property requires review and approval by the City Architectural Historian or HLC prior to beginning work on the project. Projects might range from minor maintenance to major additions, demolitions, reconstruction, or construction of new structures. The HLC has jurisdiction over all proposed exterior changes on Landmarks, Structures of Merit and properties listed on the Historic Resources Inventory.

### PLANNING A PROJECT AND APPLICATION

Before submitting a project to the City for Design Review, consider if the project is consistent with the preservation principles outlined in these Guidelines. If so, it should meet the Secretary of the Interior Standards for Rehabilitation and will not have an impact to the Historic Resource.

#### **Pre-application meeting with City Architectural Historian:**

Make an appointment to have a pre-application meeting with the Architectural Historian. The Architectural Historian will review the proposal based on the applicable guidelines. This is an opportunity to gain valuable feedback on your project. The Architectural Historian can give you guidance on how to meet the guidelines for a successful review process.

#### **Staff Evaluation of Additions and Accessory Dwelling Units and Secondary Structures:**

The Architectural Historian may provide the applicant and Historic Landmarks Commission with an evaluation of the project to the Secretary of the Interior's Standards for Rehabilitation on small projects on historic resources. The purpose of the staff evaluation is to assist the Historic Landmarks Commission in the review of a project when no Historic Structure/Site Report (HSSR) has been required and in order to appropriately guide applicants towards avoiding project impacts. The Historic Landmarks Commission may confirm staff's conclusions on compliance with the listed guidelines at the time of project review; or may require other design changes; or require a more detailed HSSR to be prepared.

**Historic Structure/Site Report (HSSR):** If a project is large, visible from the public right-of-way, and may cause a negative impact to the historic resource, a Historic Structure/Site Report may be required. Historic Structures/Sites Reports are prepared by a professional historian, retained by the applicant, and chosen from a list of approved professionals. Verify with the Architectural Historian if a Historic Structure/Site Report is required for the project.

## APPLICATION

Submit a Design Review application to the Planning Division staff, along with supplemental materials that include photographs and drawings of existing conditions, plans, elevations, detailed profiles, and cross sections of proposed new elements. Projects must also meet all applicable zoning and building codes. A project determined to be eligible as an historic resource may use the California Historic Building Code standards, and may qualify for some code relief.

## ADMINISTRATIVE REVIEW

The City's Architectural Historian can approve ordinary maintenance and minor exterior repairs, and repainting of Structures of Merit, resources on the Historic Resource Inventory and resources within a Historic District Overlay Zone. Projects that follow the HLC guidelines and Secretary of the Interior's Standards may receive staff approval. Note: No projects on Landmarks or within El Pueblo Viejo may be approved administratively and must be reviewed by HLC.

**The following types of projects may receive administrative approval:**

**In-kind repair/replacement.** All in-kind repairs or replacements that match the existing materials, size, profile, exposure, detail, relief, and dimension according to these Guidelines.



*A row of historic residences creates a unique Santa Barbara streetscape.*



*Repair of a red clay tile roof that re-uses or matches the original tiles is an example of a project that can be administratively approved.*





*Removal of character-defining ornamental elements do not meet the Historic Resource Design Guidelines. Applicants should work with the Architectural Historian to make the project consistent with these guidelines. If the applicant does not wish to comply with the Historic Resource Design Guidelines, the project's impacts may be required to be evaluated in a Historic Structure/Site Report prepared by a qualified historian and then reviewed by the Historic Landmarks Commission.*

**Restoration.** Restoration projects that return elements of a historic resource to its original condition according to these Guidelines.

**Minor “As-built” projects consistent with the Guidelines.** Projects requesting retention of previously completed or on-going work that did not receive approval prior to installation that complies with the Guidelines.

**Alterations to non-contributing historic resources.** Alterations to non-contributing historic resources in a historic district that are compatible with the streetscape.

### HLC REVIEW- CONSENT LEVEL

Consent Review is meant to expedite the review of projects within El Pueblo Viejo Landmark District and minor alterations on Landmarks, and minor alterations and additions to Structures of Merit, resources on the Historic Resources Inventory, and resources within historic district overlay zones.

### HLC REVIEW- FULL COMMISSION

Formal review on major alterations, additions, relocation and demolition of historic resources is conducted by the Historic Landmarks Commission at a public hearing. A typical meeting includes presentations by staff and the applicant, questions from the review board, discussion, and action. The project is then either approved, approved with conditions, continued until additional information is submitted at a future meeting, or denied. Please refer to the HLC meeting schedule, submittal requirements and deadlines.

**The following types of projects may require formal HLC Full Board approval:**

**Historic Structure/Site Reports.** The City utilizes the California Environmental Quality Act (CEQA) Guidelines for determining the significance of a project's impact to historic resources. Some projects are required to evaluate potential impacts in a Historic Structure/Site Report prepared by a qualified historian and then formally reviewed and the findings must be accepted by the Historic Landmarks Commission.

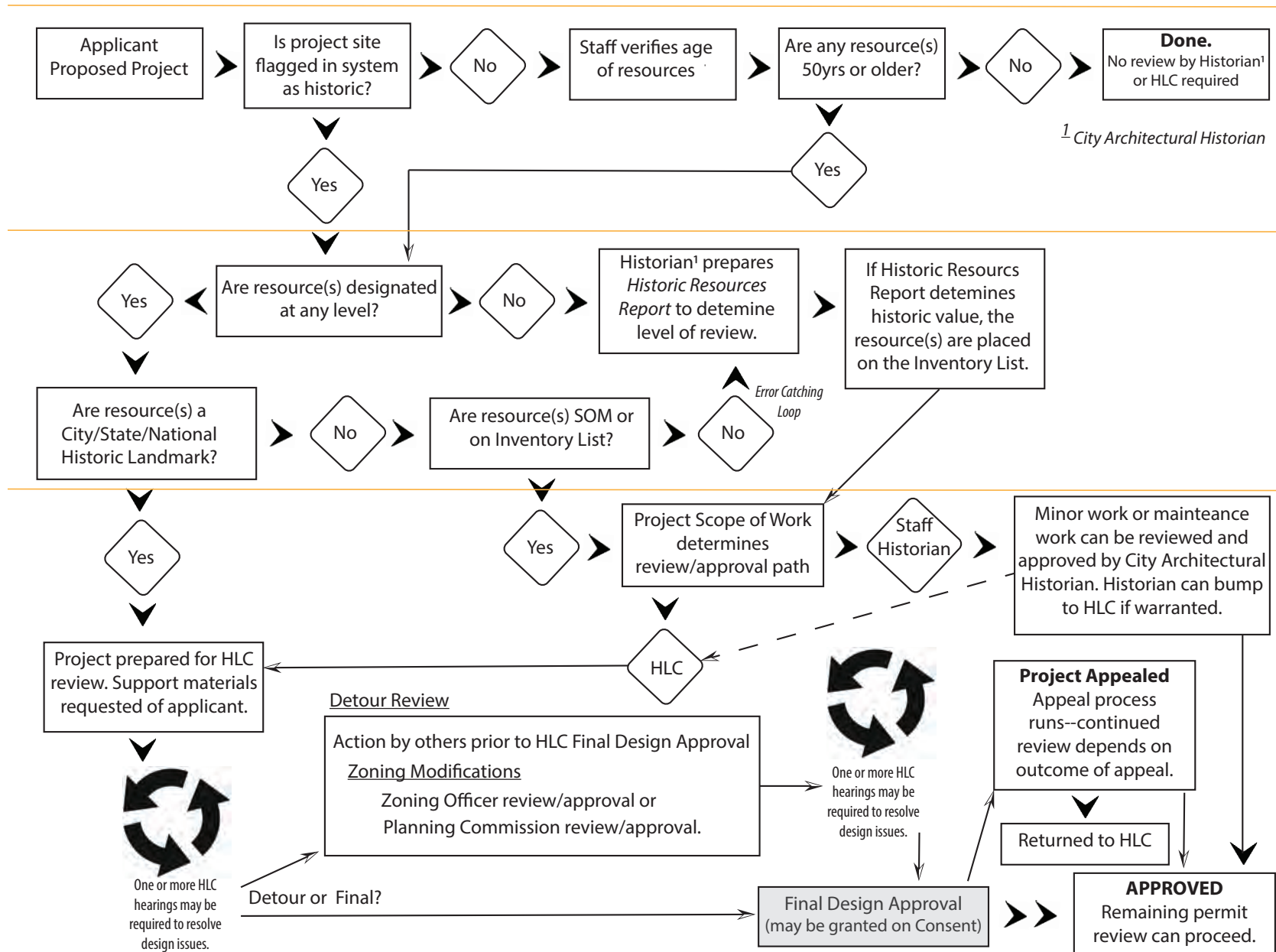
**Alterations and Additions:** Alterations and Additions can have an impact on the historic integrity of the historic resource as well as the streetscape as a whole. To ensure compatibility with surrounding resources, careful Staff or HLC review of the design is required. For proposals where significant alterations are to occur, the project impacts may be required to be evaluated in a Historic Structures/Sites Report prepared by a qualified historian and then reviewed by the full board HLC.

**New Construction:** New construction can have an impact on the historic integrity of a streetscape, new construction within El Pueblo Viejo Landmark District and a historic district overlay zone will require review by the full Historic Landmarks Commission to ensure compatibility with surrounding resources.

**Relocation:** Relocation of a historic resource is sometimes the only option to save it from demolition. However, the loss of a resource's original setting can significantly weaken the value of a historic resource. The project impacts may be required to be evaluated in a Historic Structure/Site Report prepared by a qualified historian and then reviewed by the full Historic Landmarks Commission.

**Demolition:** The demolition of all or part of a historic resource is considered drastic, since it may not only alter the character of the historic resource, but of the area and surrounding historic resources. Once historic resources or historic resources that contribute to the heritage of the community are destroyed, they are impossible to reproduce. A substantial hardship to justify demolition can exist when a structure. It is the responsibility of the applicant to prove that compliance with these Guidelines cannot be readily achieved. For proposals where significant alterations or demolition are to occur, the project impacts may be required to be evaluated in a Historic Structure/Site Report prepared by a qualified historian and then reviewed by the full board Historic Landmarks Commission.

# HISTORIC RESOURCES DESIGN REVIEW AND APPROVAL PROCESS CHART



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# CHAPTER 1.5: PRESERVATION PRINCIPLES

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*The ornate woodwork is a character-defining feature of this Queen Anne house.*

## PRINCIPLES FOR REVIEWING A PROJECT

The Historic Resource Design Guidelines incorporate historic preservation principles set forth in The Secretary of the Interior's Standards for the Treatment of Historic Properties, and more specifically, the Standards for Rehabilitation (Standards). These Standards are established by the National Park Service and are utilized by local, state and national agencies as well as preservation professionals across the country. These Guidelines expand on how these basic preservation principles apply in Santa Barbara. Compliance with the Standards can be utilized to reduce or eliminate potential adverse impacts to historic resources and can be applied to projects in Santa Barbara. The Standards will be used in conjunction with these Guidelines to aid the Historic Landmarks Commission and the City staff in reviewing treatments for the proposed modifications of historic resources.

## PRESERVATION OF CHARACTER-DEFINING FEATURES

Historic architecture is preserved by techniques that identify and focus upon a structure's character-defining features; the Historic Resource Design Guidelines are intended to ensure preservation of these features.

Character-defining features are major visual elements of a building that exemplify its architectural style. These features include (but not limited to): windows, doors, porches, roof forms, chimneys, decorative details, materials, and construction techniques.



## INTEGRITY

Integrity is the ability of a property to convey its original appearance. To determine significance, the following are essential physical features that must be considered in order to evaluate the integrity of a significant building: location, design, setting, association, feeling, materials, and workmanship. For example, a historic building of high integrity has few alterations or ones that can be easily reversed. It is the goal of these guidelines to retain as much of the original integrity as possible in order to have a high level of integrity on historic resources.

## MAINTENANCE AND NEGLECT

Regular maintenance helps preserve historic resources and property, protects real estate values and investments, and keeps Santa Barbara an attractive place to live, work, and visit. Lack of regular upkeep can result in accelerated deterioration of character-defining building elements and features that are difficult and costly to repair. Long-term lack of maintenance can even impact a building's structural system, requiring even costlier and more complex repairs. It is critical that property owners keep their historic resources watertight and in good repair. Deterioration does not constitute loss of historical significance or “character-defining” attributes; it requires repair.



*Poor maintenance or neglect can lead to the loss of historical integrity, structural damage, and costly repairs.*



*This West Beach residence shows a hybrid of Streamline Moderne and Spanish-Colonial Revival styles.*

## PRESERVATION PRIORITIES

In reviewing projects involving the exterior of historic structures, the Historic Landmarks Commission and the City staff use the following order of priorities to determine if the project is appropriate:

**Ordinary Maintenance:** If the features are intact and in good condition, maintain them as such.

**Repair:** If the feature is deteriorated or damaged, repair it to its original condition.

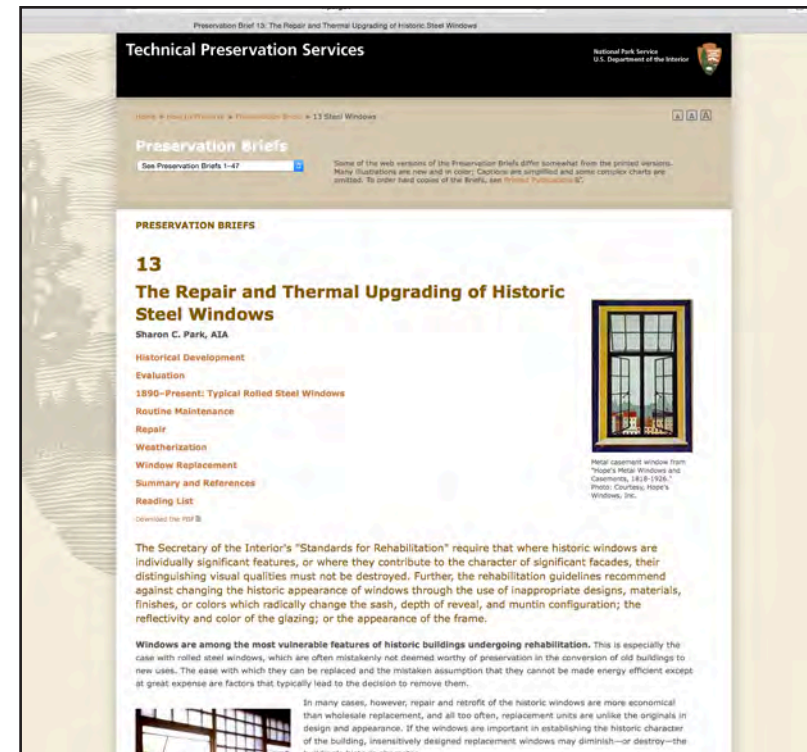
**Replace to match existing:** If the feature cannot be re-paired or is missing entirely, then replace it with one to match the original in size, material, profile, exposure, detail relief, and dimension. Replace only that portion that is beyond repair. If replacement with original materials is not technically or economically feasible, a substitute material may be used if it duplicates the color, texture, and visual appearance of the original.

**Compatibility:** If a new feature or addition is necessary, design it to be compatible with the original features. Note, the new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

## PRESERVATION BRIEFS

For in-depth technical recommendations on restoration, the National Park Service's Secretary of the Interior has published "Preservation Briefs" to help recognize and resolve common problems on historic resources. Staff will often refer to these briefs to ensure that proper restoration treatments are being utilized.

Project applicants are encouraged to use these Preservation Briefs and note their using where appropriate.



Please refer to these briefs to help you plan a restoration project:  
<http://www.nps.gov/tps/how-to-preserve/briefs.htm>



# CHAPTER 1.6: BENEFITS AND INCENTIVES

## BENEFITS OF PRESERVATION

Historic preservation is not just about regulations that prevent inappropriate changes to historic resources. Residential homeowners also find that property values stabilize or increase when historic preservation standards are used in rehabilitating their homes. This occurs in part because of the investments made to rehabilitate the homes, as well as the added prestige of owning a designated structure. Nationwide studies also show that preservation projects contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of local materials. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside the local economy and to special construction skills that may be imported. National and California State studies have proven that local designation of local historic districts provides the following benefits:

- Increases neighborhood stability
- Increases property values
- Preserves the physical history of the area
- Promotes an appreciation of the physical environment
- Fosters community pride and self-image by creating a unique sense of place and local integrity



*An early twentieth century Shingle style house is under the Mills Act program for restoration.*

- Increases the awareness and appreciation of local history
- Attracts potential customers to city businesses
- Increases city tourism

## STATE AND FEDERAL TAX CREDIT INCENTIVE

Economic incentives are available to historic preservation projects at the local, state, and federal levels. The State of California and the Federal Government offers rehabilitation tax credits to designated and qualified projects and properties. To determine if these programs apply to your project, check with a tax professional.

## MILLS ACT INCENTIVE

The Historical Property Contract Program (Mills Act) provides property tax abatement to properties designated as Structures of Merit or Landmarks or contributing historic resources in El Pueblo Viejo Landmark District or Historic District Overlay Zone. Under the program, property owners receive a significant reduction in local property taxes in exchange for their promise to actively participate in restoring, rehabilitating, repairing, and preserving their properties. Participants enter into a 10-year contract with the City. For details, please refer to the web site: [SantaBarbaraCA.gov/MillsAct](http://SantaBarbaraCA.gov/MillsAct)

## CALIFORNIA STATE HISTORICAL BUILDING CODE

One of California's most valuable tools for the preservation of historic resources is the California State Historical Building Code (CHBC), which is defined in Sections 18950 to 18961 of Division 13, Part 2.7 of Health and Safety Code (H&SC), a part

of California Law. The CHBC is intended to save California's architectural heritage by recognizing the unique construction issues inherent in maintaining and adaptively reusing historic resources. The CHBC provides alternative building regulations for permitting repairs, alterations, and additions necessary for the preservation, rehabilitation, relocation, related construction, change of use, or continued use of a "qualified historical building or structure." The CHBC's standards and regulations are intended to facilitate the rehabilitation or change of occupancy so as to preserve their original or restored elements and features, encourage energy conservation and a cost effective approach to preservation, and provide for reasonable safety from fire, seismic forces, or other hazards for occupants and users of such historic resources, structures, and properties, and to provide reasonable availability and usability by the physically disabled.

## ENVIRONMENTAL BENEFITS

"The greenest building is one that is already built." Preserving an historic structure is sound environmental conservation policy because "reusing" saves energy and reduces the need for producing new construction materials. Many historic resources are inherently "green" in the following ways:

- Energy is not consumed to demolish a building and dispose of the resulting debris.
- Energy is not used to create new building materials, transport them, and assemble them on site.
- The embodied energy which was used to create the original building and its components is preserved.
- By reusing older historic resources, pressure is reduced to harvest new lumber and other materials that may have negative impacts on the environment.

# SECTION 2: PRESERVATION OF HISTORIC RESOURCES

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# CHAPTER 2.1: WINDOWS

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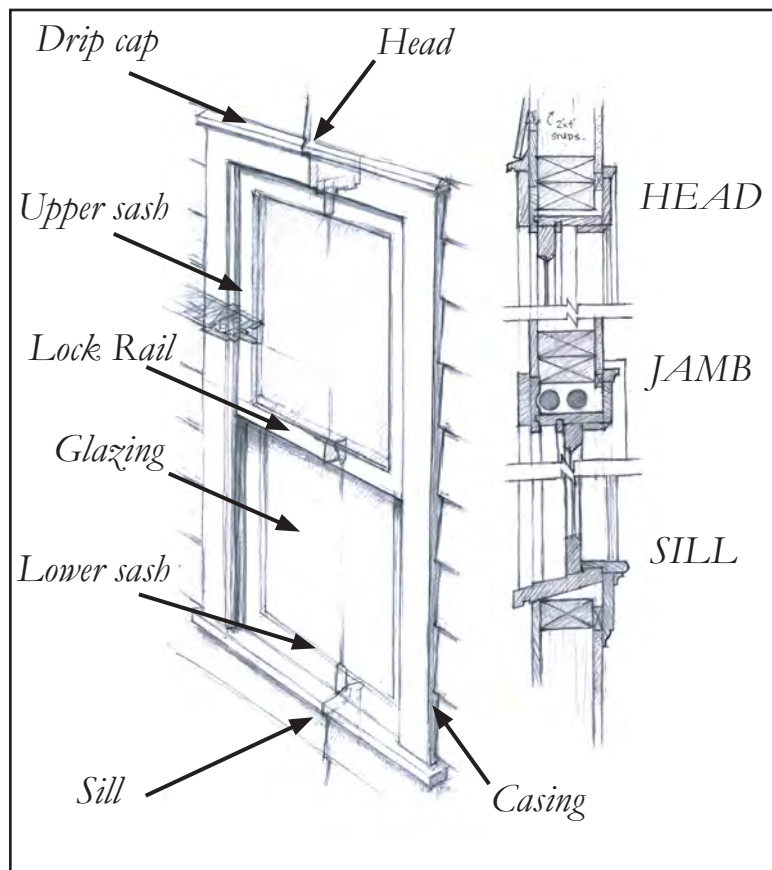
## INTRODUCTION

Windows are one of the most visible, yet commonly under-appreciated components of older and historic homes and historic resources. Many historic structures in Santa Barbara have original wood windows that have lasted over a century. They may have intricate details that give depth, light, and shadow to a building's façade. Original windows reflect the design intent for the building, including the period, regional style, and building techniques. In fact, many wood windows are considered hand-crafted pieces of art that are examples of exceptional craftsmanship and design.

Windows give scale to a building and provide visual interest to the composition of individual façades, while distinct designs help define many historic building styles. These openings define character through their material, profile, shape, size, configuration, and arrangement on the façade. These Guidelines will help property owners consider all the factors and options when repairing or replacing original windows.







*Components of a traditional, double-hung wood window.*

## BENEFITS OF KEEPING HISTORIC WINDOWS

Original windows are a key component of a historic building's design and appearance. The benefits of maintaining and repairing a building's original windows include:

- Helps to retain the historic character of the building
- Wood windows made prior to 1940 are likely made from old-growth wood that is significantly denser, more durable, and more rot-resistant. These qualities mean that when properly cared for, older wood windows can last centuries. In contrast, many new windows are made from materials that may last only 10 to 20 years, and vinyl windows, in particular, often warp from sun exposure
- Original windows were made specifically to fit their window openings and were custom installed. New windows will likely have to be custom ordered to fit into the original openings
- Traditional windows were made from individual components. Each piece can be individually repaired or replaced, including rails, stiles, muntins, stops, sills, stools, and jambs. In contrast, windows composed of vinyl, aluminum, fiberglass and composite materials are manufactured as a unit. Their individual components generally cannot be repaired
- Repairing and increasing the energy performance of existing wood windows can be cost-effective
- Hiring a window repair specialist to refurbish windows supports skilled local labor

## ENERGY EFFICIENCY

Commonly, homeowners are eager to replace their historic windows because companies promise that their replacement windows will not only save them time and money, but that their products and services are the “green” thing to do. In fact, a thriving industry has grown around the perceived need to replace rather than restore. However, restoring original windows can be a choice that is actually better for environmental conservation. Original windows have embodied energy – a factor often overlooked when evaluating environmental efficiency. Embodied energy is the amount of energy it takes to create a product, including everything from milling the wood to transportation, manufacture, and installation. Tearing out historic windows for replacement units not only wastes their embodied energy, it requires additional energy to remove and dispose of them. Every window that is thrown away is adding more waste to landfills.

Window replacement is thought of as a solution to make homes more energy-efficient, and older windows are often mistakenly blamed for energy loss. A common misconception is that single pane glass or wooden frames lead to energy loss, when in fact most of the problems are caused by gaps or “leaks” in the window surround, which can be addressed without extensive work or replacement. Wood windows are usually the first items to be replaced in an effort to reduce utility bills. However, windows themselves are not always the main culprit. Air infiltration wafts through openings in floors, walls, and ceilings. Adding just 3 ½ inches of insulation in an attic has a greater impact on thermal resistance than replacing a single-pane window with a high energy efficiency replacement window. Adding weather stripping and an interior storm window to a historic wood window in good repair will significantly improve its energy efficiency and the occupants’ comfort level without having to replace the entire unit.

### Easy, Low-Cost Energy Efficiency Tips:

- Caulk around the window opening on the exterior
- Caulk around the window trim on the inside
- Add weatherstripping to the window sash
- Use interior insulating windows
- Make sure the sash lock brings the sashes together tightly
- Use curtains and blinds to block sunlight in the summer and contain warm air during the winter
- Consider an entire home energy evaluation by a certified Home Energy System Rating System (HERS) rater to develop the best plan for your structure.
- Using a HERS rater can also qualify your project for low cost loans and government rebates
- Installing new windows may not pay for itself in energy savings

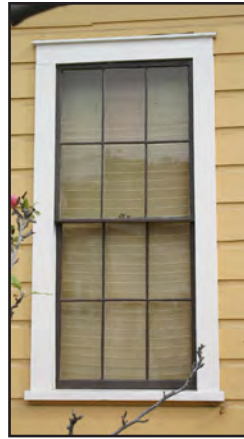




*2 over 2 double-hung wood window with original wood trim*



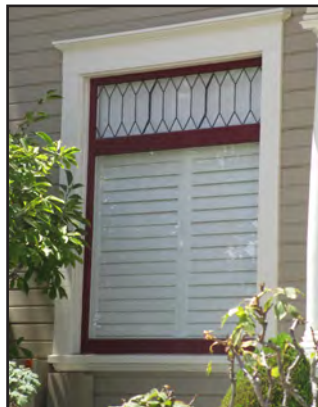
*4 over 4 double-hung wood window with original wood trim*



*6 over 6 double-hung wood window with original wood trim*



*12 over one single-hung wood window with original wood trim with Ogee lugs on upper sash*



*The above window has leaded decorative glass in the top sash over of the single-hung lower sash*

## COMMON HISTORIC WINDOW TYPES

**Double-hung:** Two sash elements, one above the other. Both upper and lower sashes slide within tracks on the window jambs.

**Single-hung:** Two sash elements, one above the other. Only the lower sash moves.

**Trim:** Exterior wood trim, or casing, frames windows and serves as the transition to adjoining wall surfaces. Functionally, it provides protection at the perimeter and corners of openings, creating a weather-tight building enclosure. Houses with a wood exterior (weatherboard siding or shingles) typically have a 4" to 5" x 1" wood trim.

**Fixed Sash:** The sashes do not move.

**Casement:** Hinged windows that swing out or in from the wall.

**Windows on Stucco Historic resources:** The windows usually do not have trim. Windows are typically set at the inside plane of the wall resulting in deeply recessed openings for the exterior.



*Casement windows with three horizontal true divided lights that are recessed into the stucco façade with no trim.*



## WINDOW REPAIR AND MAINTENANCE

Properly maintained, original windows will provide excellent service for centuries. Most problems occur from a lack of proper maintenance. In most cases, windows are protected if a good coat of paint is maintained. The accumulation of layers of paint on a wood sash may make operation difficult, but proper painting techniques, including removing paint layers before repainting or refinishing, can solve this problem. Damage occurs when the painted layer is cracked or peeling. A good layer of paint protects the wood window from water damage and from ultraviolet degradation caused by sunlight. Decay can result that may make operation of the window difficult, and if left untreated, can lead to significant deterioration of window components. In terms of maintenance, wood windows do require painting every five to ten years, depending on their location, sun exposure, water exposure, paint quality, priming, wood quality, etc. Although vinyl and aluminum windows do not require painting, they are rarely maintenance free, and economy grade vinyl and aluminum windows can fail within a few years. Finishes on vinyl and aluminum can deteriorate through UV exposure, oxidation, and denting. Quality wood windows can last indefinitely, depending on maintenance and the quality of wood used. Double hung painted wood windows can also be installed with metal or vinyl tracks, making them easier to open and close as they age. Inness, sticking sashes, and loose putty are all problems that are easy to repair, and they are not reasons to remove and replace historic windows. Changing a sash cord, re-puttying a window or waxing a window track are easy repairs that can extend the life of the window.



*This original casement sash has been removed from the frame and is being restored before being repainted and installed.*



*The Spanish Colonial Revival fixed window with sidelights is the centerpiece of the façade and it has been well maintained.*



*Before: This is an image of a wood window prior to restoration.*



*After: The same wood casement window after restoration.*

## REPLACEMENT WINDOWS

Before investing in replacing original wood windows, understanding the materials of original versus replacement windows is critical. Original wood windows are typically made from old-growth, denser wood that is inherently resistant to decay. Replacement windows are manufactured as a unit and their individual components cannot be repaired as can the parts of an original window. When damaged, usually the entire unit must be replaced. Vinyl and aluminum windows cannot be painted even though they may discolor over time.

## VINYL, FIBERGLASS, OR ALUMINUM CLAD WINDOWS?

For clarification, a clad window is part of a window system that is primarily constructed of wood but has an additional material, such as aluminum, applied to the exterior face for maintenance purposes. Generally, clad windows are not appropriate, especially on older residential and commercial properties. However, in some instances they may be acceptable, and if proposed, shall be reviewed on a case-by-case basis. Most clad window products do not have Ogee lugs (the small wood element under the top sash), which are an important feature of older double hung wood windows. In addition, a true divided-light option is not offered for clad windows by any manufacturer. Another issue with vinyl-clad window systems is that they often show seams, as some of these windows are clad with vinyl strips on the outer surface. Aluminum and fiberglass finishes can come in a variety of colors and often have a finish that more closely resembles a painted surface. There are a number of windows constructed of substitute materials on the market today that strive to match the styles and profiles of historic windows. A quick way to get initial feedback



about a new product is to bring the manufacturer's specification sheet to the City Architectural Historian to review. In some cases, the Planning Division may consider approving clad replacement windows that are visible from the street or other public rights-of-way if their architectural compatibility can be adequately demonstrated in terms of overall size, glazing, operation, finish, exterior profiles, and arrangement.

The manufacture of vinyl (polyvinyl chloride, or PVC) windows requires a highly toxic production process. Dioxin, a toxic carcinogen, is formed when PVC is manufactured and when it is burned. Fire fighting has become a serious problem at vinyl-encased homes. Fortunately, the windows are not toxic while they are being used, but they are toxic to produce and to dispose.

Also, while it is often desirable to have all wood windows in your building or house, in many cases, you may choose to use replacement windows of a substitute material in light wells or rear façades that are not visible from the street or other public right-of-ways.



*Maintaining the original materials and design of historic windows contributes to the architectural integrity of the structure.*



*Many Santa Barbara Historic Homes feature a triptych in the center front window with a large window in the center with double hung windows on either side, all in the same opening.*



*The second floor windows show the top sash of the double hung windows open, allowing a natural cool ventilation through the house.*



*Santa Barbara is fortunate to have windows that are works of art featuring delicate decorative leaded glass in the top sash.*

## Requirements to Replace an Original Window

1. Are the windows truly deteriorated beyond repair? Photographs and a written evaluation from a window restoration expert must be provided that the windows warrant replacement of original fabric on a historic or potentially historic resource.
2. Can the deteriorated portions of the window be repaired?
3. Is every window beyond repair? Can some be restored rather than replaced?
4. Can the existing windows be made more energy efficient? Adding weatherstripping and an interior insulating window to a historic wood window in good repair will significantly improve its energy efficiency and the occupants' comfort level without having to replace the entire unit.
5. Has a thorough cost comparison between repair and replacement been completed? A homeowner should seek estimates for repair along with estimates to install replacement windows that truly match the originals. As per the Secretary of Interior Standards, replacement windows need to match originals in material, profile and configuration. This often will require custom-made wood windows to match the originals that fit in the original wood opening. This can cost more than restoring the original windows.
6. Provide specifications of new windows, including profiles, and life expectancy of the new windows. Some new windows only last ten to fifteen years and will need to be replaced again. What are the benefits of the new windows?

*For in-depth technical recommendations on restoration of windows, the National Park Service's Secretary of the Interior has published 47 "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Briefs 9, 13, and 33 for window restoration at*

<http://www.nps.gov/tps/how-to-preserve/briefs.htm>

## GUIDELINES

- 2.1.1 Repair the original materials and design of historic windows and their surrounds, including hardware, in original openings.
- 2.1.2 Replace deteriorated windows to match the original windows in size, shape, arrangement of panes, materials, hardware, method of construction and profile. Avoid altering the size and proportions of historic windows.
- 2.1.3 Replace single-pane true-divided-light windows with true-divided-light windows, and replace wood windows with wood windows. Traditional single-pane window glass is preferred over double- (or thermal) pane glass, where the latter will have a negative visual effect but a minimal relative effect in preventing heat loss from an old building.
- 2.1.4 Avoid altering historic patterns or locations of window openings on a façade.
- 2.1.5 Set the window back into the wall the same distance as the historic windows. Carefully look at how the existing window is set in an opening. Many replacement windows are surface-mounted and most historic windows are recessed in the opening. Most stucco historic resources did not have trim and the window is deeply recessed in the thick wall. Avoid installing surface-mounted windows.
- 2.1.6 Repair/replace awnings and shutters that match originals in materials, design, size and operation and install only on openings that had them originally.
- 2.1.7 Match new window openings in materials, type, and size to others on the building. Make sure the window header heights line up to create a consistent rhythm on the façade. Avoid installing new window openings to building front façades.
- 2.1.8 Match trim elements of new windows and doors to be consistent with others on the house.
- 2.1.9 Consider using tempered glass, which is difficult to break, for added security.
- 2.1.10 Consider electronic security systems for additional security without altering the historic appearance of the building's exterior. Avoid installing security bars on street-facing windows.



*As many original windows are being removed and replaced with windows that do not match the original, Santa Barbara is losing unique architecture elements. The vinyl/aluminum slider windows that open horizontally in the pictures are inappropriate for historical resources because the configuration, material, and profile do not match the original windows, altering the unique character of the window.*



*Surface-mounted slider windows have replaced the original double hung windows. The original windows were recessed in the stucco façade, but these replacement windows are protruding.*





*The two double-hung windows have a geometric decorative design in their upper sashes.*



*The decorative upper sash has rare circular muntins between the glass.*

# CHAPTER 2.2: DOORS

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## INTRODUCTION

Doors define character through their shape, size, pattern, materials, glazing, decorative details, hardware, and arrangement on the façade. Changing these elements has a strong negative impact on a building. Doors are often distinguished by the placement of surrounding windows, sidelights, or other architectural detailing. It is important to preserve these features to retain the architectural character of the building.

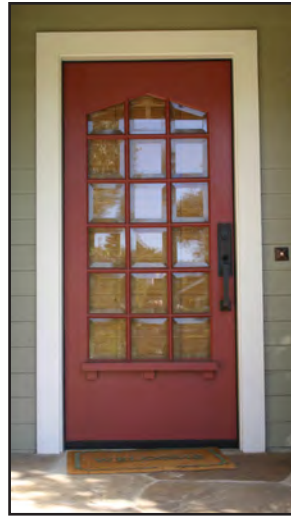


*This Spanish Colonial Revival Style wood plank door is accessed through an arched covered entryway.*





*Craftsman Style wood plank door with three upper lights and narrow trim.*



*Craftsman Style multi-pane glazed wood door with wide casing.*



*Victorian Style large-pane glazed door with transom window above and wide trim.*



*Spanish Colonial Revival six panel solid wood door inset in the stucco with no trim and appropriate wood screen door.*



*The low stoop leads to a Spanish Colonial Revival arched solid wood door set deep into the stucco façade with three small lights and an appropriate screen door.*

## COMMON HISTORIC DOOR TYPES

There are many different door types found on historic styles in Santa Barbara. The most popular are: Spanish Colonial Revival, Craftsman, and Victorian. Historic doors are made of solid wood, while many modern doors are hollow and made of fiberglass or metal.

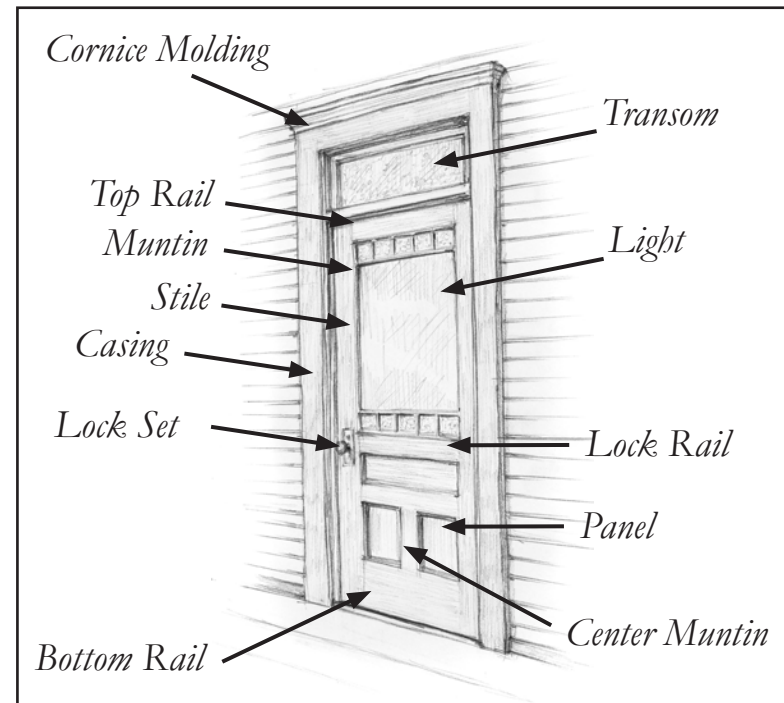
## DOOR REPAIR AND MAINTENANCE

Maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Stock replacement doors often do not fit the size and proportions of historic openings and often do not include the level of design and detail found in historic doors. Problems with peeling paint, iness, sticking, and loose glazing are problems that are often quite easy to repair. Applying weatherstripping, re-puttying the glazing, or sanding down the bottom of a door are simple, cost-effective repairs that will allow your original wood door to continue to function for many decades.

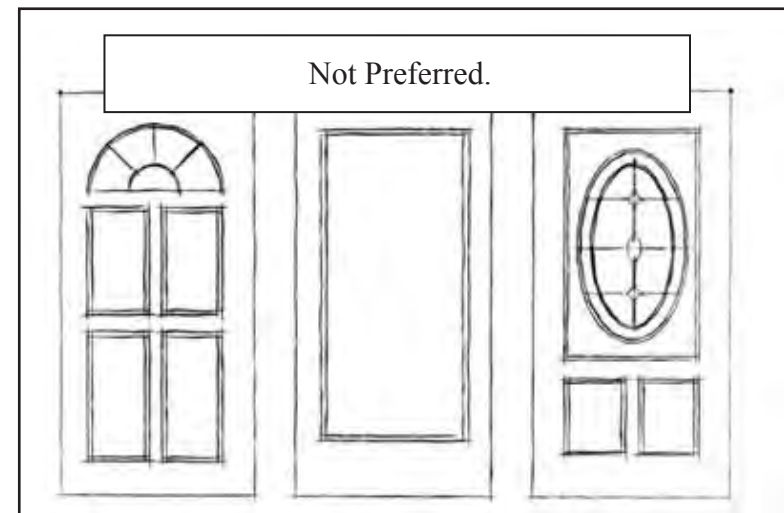
## GUIDELINES

- 2.2.1 Repair or replace materials to match original in material, size, profile, exposure, detail, relief, and dimension.
- 2.2.2 Repair serviceable original wood doors, transoms, and glass panes.
- 2.2.3 Repair trim and hardware including hinges, doorknockers, latches, and locks.
- 2.2.4 Avoid replacing a door or a component of the door when repair and proper maintenance will improve the original door's performance and preserve historic elements.
- 2.2.5 Install a wood screen door that matches the original opening and configuration of the original door.
- 2.2.6 Avoid installing new doors that do not fit the original opening by making an entrance larger or smaller.
- 2.2.7 Avoid removing original door trim.
- 2.2.8 Avoid installing a metal security door, which blocks the historic door from view.
- 2.2.9 Avoid moving the original location of the door opening or altering the spatial relationships of doors and their arrangement on the primary façade.
- 2.2.10 Avoid installing doors with half-round fan lights, oval windows, modern leaded glass, irregular panel doors with carved decoration, hollow metal doors, and fiberglass doors, as they are not historically appropriate.

*Common modern doors with half round windows, flush doors with large glass windows, doors with oval windows and modern leaded glass are not appropriate for historic structures.*



*Components of a traditional wood door.*





*This solid wood door has muntins dividing the glass that adds a decorative element to the door and enhances the entrance.*



*An elegant example of a pane over panel wood front door on a Queen Anne Free Classic House.*

# CHAPTER 2.3: EXTERIOR WOODWORK

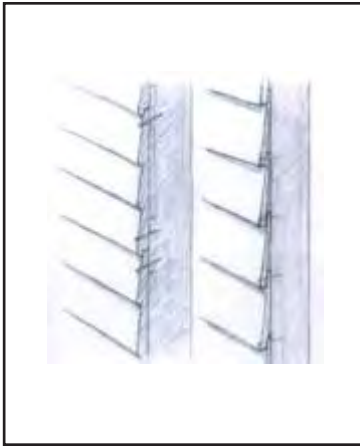
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## INTRODUCTION

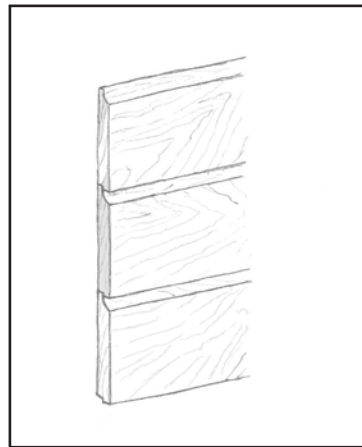
The scale, texture, and finish of exterior woodwork contribute significantly to the character of a structure. Common types of wood siding in Santa Barbara include weatherboards (lap siding) and shingle siding. In some historic resources, vertical board-and-batten siding is used. Siding was usually made of Douglas Fir, Cedar or old-growth Redwood which are more resistant to termites. The best way to preserve these features is through well-planned maintenance. Exterior wood trim includes window and door frames, corner boards, rake boards, eaves, and wood sills. In addition to wood trim, there are numerous types of wood ornaments applied to historic resources including quoins, brackets, rafter tails, sawn scrollwork and fascia boards.







*Weatherboard (clapboard)*



*Shiplap (drop lap)*



*Shingle siding on a Craftsman style home.*



*Board-and-batten siding on a Craftsman style home.*

## COMMON HISTORIC WOOD SIDING TYPES

**Weatherboard (clapboard) siding:** Made from long boards tapered across the width, weatherboards are installed by nailing an upper board overlapping a lower board to create an approximately 1/4" step with joints staggered across the wall surface.

**Shiplap (drop lap) siding:** A flat faced board with a concave top and notched bottom with reveal between boards.

**Board-and-batten:** Treatment of alternating wide boards and narrow wooden strips, called battens, that are placed over the seams between the boards.

**Shingle:** Typical in Craftsman and Victorian styles, the shingles are tapered and installed in an overlapping pattern with staggered edges.

**Wood ornament and trim:** The ornament and trim include lintels, brackets, and sawn scrollwork that showcase superior craftsmanship, architectural design, and add visual interest.

## EXTERIOR WOOD REPAIR AND MAINTENANCE

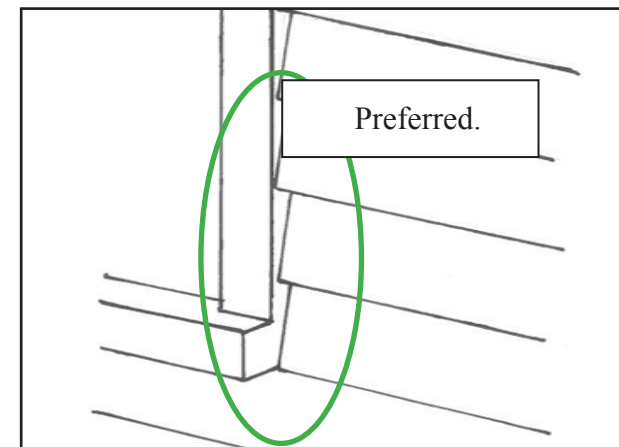
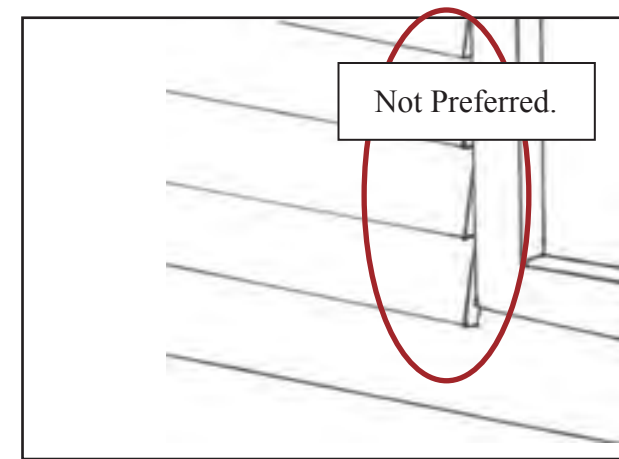
Before replacing wood siding, make sure replacement is necessary. In many cases, all that is necessary is patching the original siding with repair materials that match the original. If replacement of wood siding is necessary, match the existing wood siding in material, size, and profile, and install siding so that it lines up correctly with the original siding. Only repair or replace the sections of wood siding that need to be replaced. Replacement of deteriorated wood siding requires careful attention to the scale, texture, pattern and detail of the original material. If you are replacing an entire wall of wood siding and adding sheathing, adjust for the new wall thickness in relation to the window trim and sills. Siding should not extend past



the face of window trim and the window should have a sill. The use of vinyl, aluminum, or stucco to cover wood siding or shingles is inappropriate and results in a loss of original fabric, texture, and detail. These treatments also change the dimensions of the walls and can cause and conceal moisture damage, termite damage, or structural deterioration.

All wood surfaces must be painted or stained. Without a protective coating of paint, wood is susceptible to deterioration from the sun, water, and pests. Prior to painting or staining, remove damaged or deteriorated paint or stain using the gentlest means possible. Paint should be breathable latex. Do not use elastomeric paints or cement paints, which do not allow the building to breath and can cause serious moisture deterioration on historic resources.

Avoid adding ornamentation or other decorative elements that never existed. Conjectural “historic” designs for replacement parts that cannot be substantiated are inappropriate, as they give the building a false sense of history. Details may be copied from similar historic resources within the neighborhood when there is evidence that a similar element once existed. For example, where “scars” on exterior siding suggest the location of decorative brackets but no photographs exist of their design, the designs for historic brackets on historic resources that are clearly similar in character may be used as a model.



*Incorrect placement of siding in front of the window trim (above) and correct placement behind the window trim and sill (below).*

## GUIDELINES



*Shiplap (drop lap) siding before and after restoration.*

- 2.3.1 Clean wood siding regularly.
- 2.3.2 Perform a test patch to determine that the cleaning method will cause no damage to the material's surface.
- 2.3.3 Paint or stain exposed wood siding to protect it.
- 2.3.4 Remove non-original siding that is covering original wood siding and restore the original wood.
- 2.3.5 Fix leaks around gutters, chimneys, roofs, and windows. Water leaks lead to wood damage and can attract pests such as termites.
- 2.3.6 Caulk and paint to fill in holes, cracks, joints, and seams to seal out water and insects.
- 2.3.7 Repair damaged siding by "piecing in" with materials that match the original.
- 2.3.8 If an early paint layer was lead-based, special procedures are required for removal or encapsulation. A qualified contractor should be consulted (see Chapter 2.7, Exterior Paint, for more details.)
- 2.3.9 If asbestos siding, a hazardous material, was used to cover original materials, it should be removed by a qualified contractor.
- 2.3.10 Provide proper drainage and ventilation to minimize rot.
- 2.3.11 Consider fiber cement siding if replacement of weatherboards is necessary. This is an appropriate alternative material to wood if it has a smooth finish and matches the original siding's dimensions and profile.
- 2.3.12 Avoid covering or replacing wood siding or wood trim with vinyl siding, aluminum, or stucco materials.
- 2.3.13 Avoid covering or replacing wood siding or wood trim with stucco.
- 2.3.14 Avoid covering or replacing wood siding or wood trim with masonry.
- 2.3.15 Avoid covering or replacing wood siding or wood trim with plywood sheet siding such as T1-11 siding.
- 2.3.16 Avoid replacing wood siding or trim that does not match the original in dimension, reveal, and profile.

*For in-depth technical recommendations on restoration of exterior woodwork, the National Park Service, U.S. Department of the Interior has published “Preservation Briefs” to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 8 and 10 at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>*



*This historic Santa Barbara home has the original wood weatherboard (clapboard) siding well maintained and preserved.*



*This artificial siding warped from sun exposure.*



*The vinyl siding with faux wood grain appears fake as most wood siding is sanded to a smooth surface (See photograph on page 28) If using an alternative siding like a cement fiber to imitate wood, use the smooth finish for a more authentic appearance.*





*The house features fish scale wood shingles in the gable end combined with shiplap siding and squared shingles on the body of the house.*



*This house features rustic cut wood shingles.*



# CHAPTER 2.4: EXTERIOR PLASTER AND MASONRY

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## INTRODUCTION

Exterior masonry, including stucco, stone, and brick, is an integral component of a building's architectural style and character. Masonry walls give mass and depth to a building's façade. Functionally, exterior masonry is a principal element in the structural system, establishing a weather-tight enclosure providing protection from rain, wind, and sun.



*Santa Barbara is famous for its white stucco historic resources, characteristic of the Spanish Colonial Revival, Mediterranean, and Mission Revival architectural styles.*



*Using true stucco rather than a synthetic stucco is recommended for repairing stucco on Santa Barbara historic resources.*

## STUCCO

Santa Barbara is distinguished by its white stucco historic resources. In California, where the Spanish Colonial Revival and Mission Revival architectural styles became popular, stucco was one of the most commonly used building materials. Traditional stucco, which has been used for centuries, consists of aggregate, a binder, and water. It is a hard, dense, thick, and non-insulating material, applied in two or three coats to brick, metal, or wood lath. Until the early twentieth century, when a variety of novelty finishes or textures were introduced, the last coat of stucco was traditionally hand-troweled to create a smooth finish with a subtle texture imparted by the trowel. Traditional stucco was never heavily textured or applied using a spraying technique. Originally, stucco was troweled over adobe and masonry walls, giving expression to the thick walls and heavy columns of the masonry construction. In new construction, wood frame and current construction methods using lighter and thinner materials are hidden by the plaster, so that the same architectural aesthetic can be achieved.

## HISTORIC AND SYNTHETIC STUCCO

True stucco, or cement plaster, is a combination of sand, lime, Portland cement, water. In some cases, pigments were added to the mix to alter the finished color. True stucco coatings are recommended for historic structures. On the contrary, Exterior Insulation and Finish System, or EIFS, is a synthetic stucco system that includes an inner foam insulation board, a middle polymer, a cement base coat that is reinforced with fiberglass mesh, and an exterior textured finish coat. EIFS does not “breathe” and can trap moisture within the wall thickness which can cause mold and mildew to rot wood sills and framing. Because of its visual characteristics and the potential harm it can cause to a historic structure, synthetic stucco is not permitted by the Historic Landmarks Commission (HLC) on any contributing historic resources, Structures of Merit, or Landmarks.

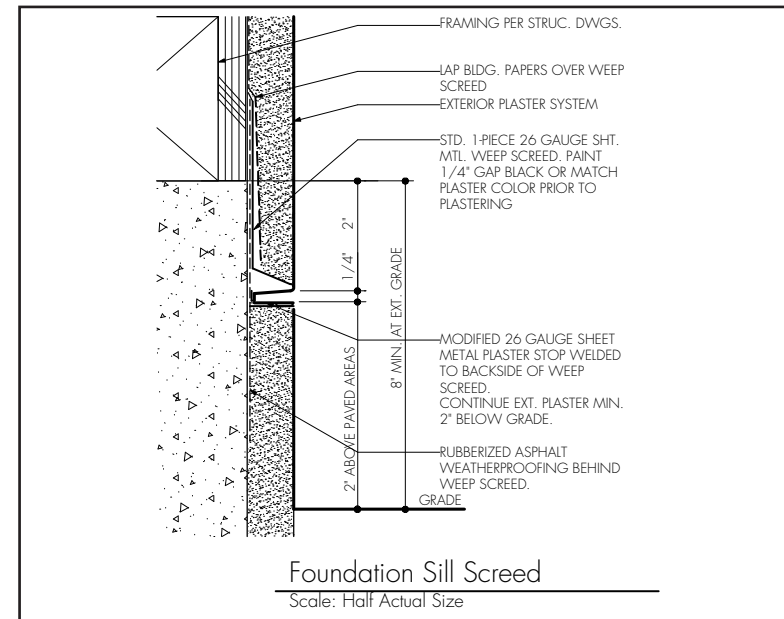
## STUCCO REPAIR AND MAINTENANCE

Most stucco deterioration results from moisture infiltration and from water splashing up from the foundation. Other potential causes of deterioration include: ground settlement, lintel and door frame settlement, inadequate or leaking gutters and downspouts, intrusive vegetation, moisture migration within walls due to interior condensation and humidity, vapor drive problems caused by furnace, bathroom and kitchen vents, and rising damp resulting from excessive ground water and poor drainage around the foundation. Water infiltration will cause wood lath to rot, and metal lath and nails to rust, which eventually will cause stucco to lose its bond and pull away from its substrate. Traditionally, masonry went to the ground. In new construction, a stucco weep screed provides drainage for escape of excess moisture from the back of the stucco membrane (see detail to right). It provides a straight and true screed surface at the base of stucco walls.

- Small hairline cracks usually are not serious and may be sealed with a thin slurry coat consisting of the finish coat ingredients, or even with a coat of paint or whitewash.
- Commercially available caulking compounds are not suitable materials for patching larger cracks. Repairs made with caulking compounds are often highly visible and unsightly. Their consistency and texture is unlike that of stucco, and they tend to weather differently and attract more dirt. Larger cracks will have to be cut out in preparation for more extensive repairs.
- Only use breathable water-based paints on stucco. Elastomeric paints may seem to be low maintenance, but on true stucco they act as a barrier and trap water in the wall, which can cause peeling and serious damage to the interior walls of the building.



*Well maintained stucco can last hundreds of years.*



*An example of a weep screed detail that can help drain the base of a stucco wall.*





*Cut stone walls are common throughout Santa Barbara's historic neighborhoods.*



*Poor maintenance and improper repointing can damage stone walls.*

## CLEANING STUCCO

Historic stucco historic resources often exhibit multiple layers of paint or lime wash. Although some stucco surfaces may be cleaned by water washing, the relative success of this procedure depends on two factors: the surface texture of the stucco and the type of dirt to be removed. If simply removing airborne dirt, smooth unpainted stucco and heavily textured painted stucco may sometimes be cleaned using a low-pressure water wash, supplemented by scrubbing with soft natural bristle brushes and non-ionic detergents.

## MASONRY

Masonry comprises brick and stone. Brick construction is not common in Santa Barbara and is used mainly for important commercial historic resources and as an accent of to a home especially seen in chimneys and porches. Santa Barbara contains many examples of stone construction, often in exterior retaining walls. Between 1875 and 1940, Santa Barbara had an extraordinary explosion of stone construction due to the endless supply of a variety of sandstone, expert artisans, and financing by private citizens. Stone construction included bridges, walls, stairs, fountains, churches, houses, schools, and even the curbs that line Santa Barbara's streets. If a stone element needs to be reinforced or rebuilt, photograph the existing wall so that it can be reconstructed to match the original. Salvage and reuse the original stones. Match the replacement mortar with the color, texture, pattern, joint size, and tooling of the historic mortar. Repair or replace original stone retaining walls to match existing. If reinforcement is required, finish materials should match the original in materials and design.



## REPAIRING MORTAR JOINTS

Replacing damaged mortar with compatible mortar is called repointing. Check the mortar between the stone or brick regularly. Mortar that has worn away from the brick or stone face or has vertical cracks should be replaced. The compatible mortar mixture must be the correct composition or it can cause damage and spalling to the stone or brick. A professional mason with experience in historic masonry may be required to do the work.

## CLEANING MASONRY

It is critical to use proper cleaning methods that will not accelerate the deterioration of stone walls. Many procedures can actually result in accelerated deterioration or may damage materials beyond repair. Use a chemical cleaning or low-pressure water wash (no more than 300 psi). Abrasive methods such as sandblasting are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.

## PAINT AND WATERPROOF COATINGS

Do not use paint or any other waterproof coatings on stone or brick. These treatments may claim they are maintenance-free, but they trap water in the masonry that can cause serious damage to the interior walls of the building. Many water repellent coatings are transparent or clear when applied and discolor over time.

## REMOVING PAINT

If masonry has been painted, use chemical paint strippers that are developed specifically to remove paint from historic resources. Many historic resources have lead paint, so make sure to have a professional remove the hazardous paint safely.



*Cobblestone chimney and piers are an important design feature of this Craftsman Style residence in the Bungalow Haven Neighborhood.*



## GUIDELINES



*Before: The wood sided Craftsman style bungalow was inappropriately covered with stucco. Photo from the eastsidela.com web site.*



*After: The wood sided bungalow after the stucco was removed and the character-defining wood siding restored. Photo from the eastsidela.com web site.*

- 2.4.1 Preserve as much of the historic stucco as possible.
- 2.4.2 Repair water leaks and direct water runoff away from the historic resources.
- 2.4.3 Seal hairline cracks with a thin slurry coat (the finish coat of the stucco mixture.) Avoid use of commercial caulk to patch cracks in stucco.
- 2.4.4 Repair stucco to match the existing in composition, texture, and color.
- 2.4.5 Repair brick, stone, and mortar to match the existing in color, composition, texture and pattern.
- 2.4.6 Replace damaged stone or masonry by patching in new materials that match the original.
- 2.4.7 Avoid replacement of stucco with an alternative (synthetic) material.
- 2.4.8 Avoid covering original stucco with other historic resources materials such as wood, brick, or stone veneer.
- 2.4.9 Avoid alteration of the stucco's original texture and finish.
- 2.4.10 Avoid addition of brick or stone veneer on a historic structure.
- 2.4.11 Avoid painting previously unpainted brick or stone.
- 2.4.12 Avoid covering brick or stone with an another material.
- 2.4.13 Avoid sandblasting masonry.
- 2.4.14 Avoid coating stucco, brick, or stone with waterproof coatings.
- 2.4.15 Avoid application of stucco over a traditionally wood-sided structure.

*For in-depth technical recommendations on restoration of stucco, masonry and adobe, the National Park Service, The Secretary of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Briefs 1, 2, 5, 22, 42 at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>*

# CHAPTER 2.5: ROOFS AND CHIMNEYS

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## INTRODUCTION

Rooflines define a building's style and its relationship with the streetscape. The pitch, orientation to the street, height, eave depth, roof decoration, and materials are elements that make historic resources unique. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the historic streetscapes. A clay tile roof is a key feature of a Spanish Colonial Revival style building. A long, low gable is common in a Craftsman building. Maintaining the traditional pattern of roof configurations is an important goal in the preservation of neighborhood character. Historic roof details include dormers, eaves, gutters, downspouts, chimneys, ventilation, skylights, and solar panels.



*Santa Barbara is known worldwide for the many terra cotta roofs that adorn our Spanish Colonial Revival historic resources.*





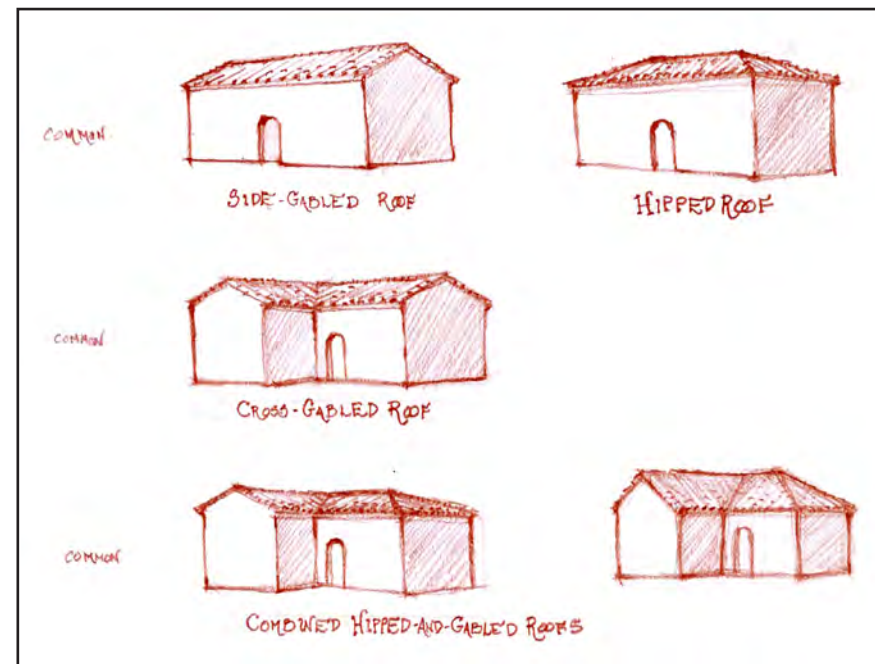
*This late 1920s Spanish Colonial Revival building features a low-pitched, cross gabled, red tile roof.*



*The hipped roof with a brick chimney is a character-defining element of this Folk Victorian style home.*

## COMMON HISTORIC ROOF FORMS

The historic roof form is critical to the understanding of a building's type and architectural style. Alterations to a roof's shape can have a negative impact on the building's appearance. Roof forms can have various pitches and are often combined in different manners to provide numerous roof types.



*Different styles of roof forms.*



## COMMON HISTORIC ROOF MATERIALS

The pitch or slope of a roof helps define the appropriate materials for the roof. Low-pitched to flat roofs depend on a continuous or nearly continuous roof surface to minimize moisture infiltration. Material options for low pitched roofs include built-up hot tar roofing or single-ply roofing. Materials for steeper sloped roofs include terra cotta and composition/asphalt shingles.

### TILE

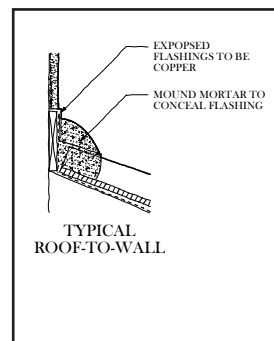
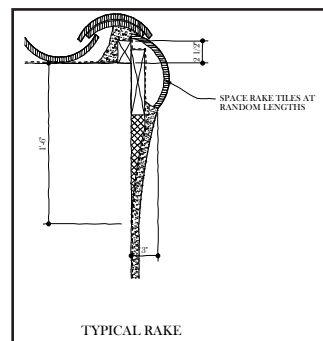
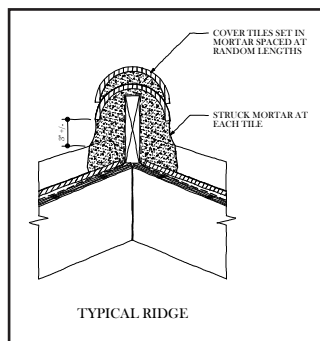
Santa Barbara is defined by its beautiful terra-cotta tile roofs. A terra-cotta tile roof can last over 100 years. Problems with tile are often due to failure of the underlayment below the tile. Existing tiles can usually be salvaged, and new pans can be used to allow existing pans to be repurposed as tile caps. Use two-piece cap and pan, red, terra cotta tile. The starter course should be doubled with booster tiles and mortar used as bird-stops at the eaves. Field tiles are often laid with staggered butts, and a portion lifted with mortar under the tiles. At gable ends, stucco is often trowelled to merge with the rake tiles.



*The starter courses of two-piece cap and pan terra-cotta roofs in Santa Barbara are double tiled.*



*Side profile of clay tile along a gable end.*



*Measured drawings and sketches reprinted courtesy of Craig Shallanberger.*



*This dormer protrudes out of a composition roof that mimics the color and shape of original wood shingles.*

## COMPOSITION ROOFS

Many historic houses originally had wood shingle roofing that was aged to dark brown to dark grey. Due to fire prevention codes, many of the wood roofs in Santa Barbara have been replaced with asphalt composition shingles that are appropriate for historic resources.

- Use composition roofs in the colors of dark grays, charcoals and dark browns that are typical of many historic roofs.
- Avoid light colored asphalt shingles as well as earth tones such as rusty reds, greens, and light browns.
- There are many new fireproof wood shingles that allowed on building not in the high fire area that may be appropriate for your building and can be reviewed on a case-by-case basis.

## DORMERS

Dormers protrude from the roof surface with a window providing light and additional headroom under roof eaves. Dormers have various roof shapes but are typically gabled or hipped.

## EAVES

Many historic roofs in Santa Barbara broadly overhang the façade, creating deep shadows. These broad eaves are also a location for important detailing such as brackets, exposed rafters and intricate rafter tails, cornices, and fascia boards. The depth and décor of eaves define a building's style and the shadows created by traditional overhangs contribute to the perception of the building's scale.

*Wide, overhanging eaves protect the house from water intrusion.*

*Brackets with exposed rafter tails are typical features of Arts and Crafts bungalows.*



## GUTTERS, DOWNSPOUTS AND LEADER BOXES

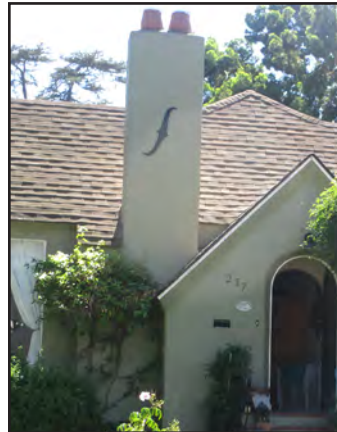
Gutters and downspouts protect historic resources from water damage to walls, foundations, and piers. Built-in gutters are hidden from view from the ground within or behind architectural features such as cornices or parapets. Hanging gutters are metal with a half-round or profiled cross section. Gutter and downspout materials have different life spans. Generally, copper has the longest potential life span. Steel is prone to rust, and aluminum is prone to dents. Many Santa Barbara's Craftman-style historic resources do not have gutters because wide eaves protect the house, though building codes may still require them.

Leader boxes are sheet metal (preferable copper) box elements that conceal the roof drains from view. Typically the drain lines are placed inside the wall framing, but often are visible.





## CHIMNEYS



*Chimneys made of brick, stone, and stucco made with excellent craftsmanship are character-defining elements of the architectural style and should be maintained.*

Chimneys are strong architectural elements on the exterior of historic resources. They are made of varying materials, such as brick or stone, with a variety of cap treatments, including simple brick, stepping (or corbelling) of courses of brick or stone, terra-cotta caps, bishop's cap (a pointed brick arch), flat stone coping, or a simple metal cap. Mortar joints on masonry chimneys need to be maintained and repaired to match the original in composition in order to maintain the structural strength of the chimney.

Historic chimneys constructed of brick and the softer mortars used a century ago often need lining to prevent fire or smoke damage due to deteriorated mortar joints. This can be done without changing the exterior of the chimney. Replacement chimneys should reflect the form and material of the original, or suitable, style of the building.



*The chimney was covered in a stucco that is not compatible with the wood Craftsman style bungalow. The original chimney was either brick or stone.*

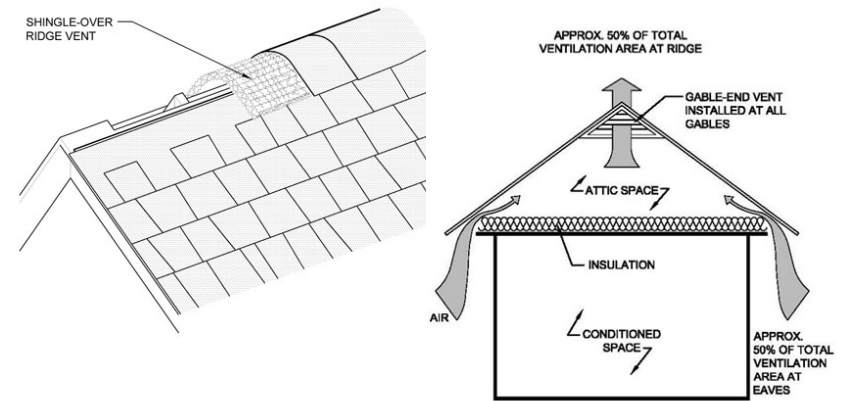


## ROOF VENTS

Attic ventilation is important to remove heat and humid air from buildings. While there are commercially available products that may be discreet and low-profile, attic ventilation is also an opportunity for creative design expression, using terra cotta tiles or wood lattice in gable ends. When using manufactured metal products, locate them away from the front of the building to minimize their visibility, and paint them to blend with the roofing material.

## SKYLIGHTS

Skylights should be flat glass, not plastic or domed, and not visible from the front of the building and street, or screened by the building form, landscaping, or parapet.



*Drawings courtesy of National Roofing Contractors Association.*



*The Spanish Colonial Revival house features decorative venting in the gable that is unique to the style.*



*The Craftsman home features original, decorative venting in the gable that helps vent the attic space.*



*Above and below: The owners of this Tudor Revival have successfully installed solar panels that are set back on a rear slope that is not visible from the streetscape.*



## SOLAR PANELS

Solar panel system installations may be installed on historic structures so that the front elevation of the historic resource visible from a public-right-of-way is not impacted. If solar panels are placed on roofs; place panels as flat to the roof as possible and located facing a rear yard or as far back on a side sloping roof. If panels are placed on south facing roofs that are highly visible the installation will negatively impact the integrity of the resource.

All electrical equipment and conduits should also be painted or screened from view so that the equipment is effectively screened.

Consider placement of solar panels behind parapet walls. Some historic buildings in Santa Barbara have parapets, which can be used to hide solar energy systems.

Building integrated solutions such as photovoltaic shingles, laminates and glazing may be appropriate on historic structures where they are minimally visible. Depending on system design, historic significance of the host building, and visibility, building-integrated technology may sometimes be acceptable on visible portions of historic structures, but these proposals would be evaluated on a case by case basis. Please see the Santa Barbara Solar Energy System Design Guidelines for more information.

Large, freestanding structures to hold solar panels adjacent to historic resources should be constructed with materials compatible to the adjacent historic resources in materials and proportions.

## REPAIR AND MAINTENANCE

A building's roof provides the first line of defense against the elements. When a roof begins to experience failure, many other parts of the structure may also be affected. For example, a leak in the roof may lead to damage of rafter tails or even wall surfaces. Common sources of roof leaks include:

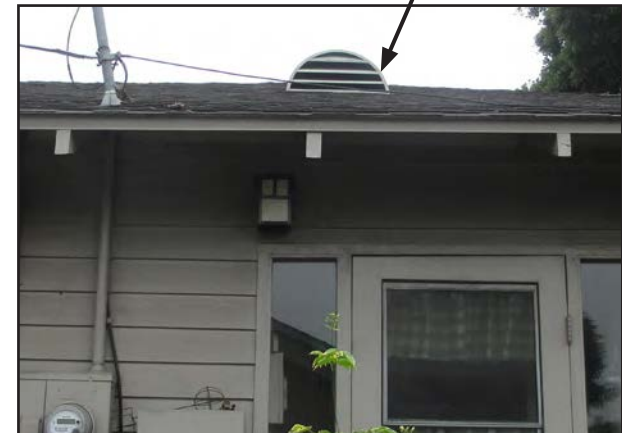
- Cracks in chimney masonry.
- Loose flashing around chimneys and ridges.
- Loose or missing roof shingles.
- Cracks in roof membranes caused by settling rafters.
- Water backup from plugged gutters.

## GUIDELINES

- 2.5.1 Preserve original roof form and roof details. When repairing or altering a roof, it is important not to alter the pitch of the historic roof or its orientation to the street.
- 2.5.2 Avoid use of other materials that simulate terra cotta. Many do not have the same dimensional characteristics of the historic material.
- 2.5.3 Preserve the original chimney.
- 2.5.4 Rebuild the chimney, if necessary, to match the original form, materials, and detail as closely as possible. If available, use original brick or stone as a veneer.
- 2.5.5 Protect against water leaks by maintaining chimney flashing and mortar joints.
- 2.5.6 Replace original roof details if they are lost and must be replaced. Base designs on historic photographic evidence. If no such evidence exists, base the design of replacement details on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
- 2.5.7 Preserve the original depth of the overhang of the eaves.
- 2.5.8 Protect rafter tails from rot.
- 2.5.9 Avoid cutting back roof rafters and soffits.



*This Craftsman home features modern half round roof vents that were installed back from the streetscape to be minimally visible while helping vent the attic.*



*For in-depth technical recommendations on restoration of roofs, the National Park Service, The Secretary of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Briefs 4, 19, 30, and 47 at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>*



## GUIDELINES CONTINUED



*The dome highlights the beauty and craftsmanship of the red clay tile roofs that characterize Santa Barbara.*

- 2.5.10 Retain existing dormers.
- 2.5.11 Reconstruct dormers on historic resources where there is clear evidence that they existed.
- 2.5.12 Construct new dormers to match the style of the building in form, spacing, dimensions, proportions, style, and detailing.
- 2.5.13 Avoid adding roof dormers to the front elevation of the roof and that are out of scale with the original building.
- 2.5.14 Install inconspicuous attic venting under the eaves or with low profile ridge vents or low profile power vents in non-visible locations, set back at least ten feet from the front elevation.
- 2.5.15 Install roof-mounted equipment (including mechanical equipment) such as; vents, television dishes, antennae, solar panels, and skylights in a manner that is as visually unobtrusive as possible from the street.
- 2.5.16 Install skylights so they are not obtrusive.
- 2.5.17 Install solar panel equipment facing a rear yard, or as far back on a side slope as possible.
- 2.5.18 Repair/replace gutters to match any special molding, strap, or bracket used to support or attach the gutter to the historic resources.
- 2.5.19 Ensure that gutters are maintained and functional in order to protect the house from damage that can quickly become costly to repair.
- 2.5.20 Install downspouts so they do not detract from character-defining features and mount them to the building, rather than a porch.
- 2.5.21 Avoid installation of plastic gutters and downspouts as they easily become brittle and fail.
- 2.5.22 Avoid use of manufactured bird stops, use mortar instead.
- 2.5.23 Avoid addition of fascia boards on eaves where none previously existed.
- 2.5.24 Avoid use of clapboard, shingles, or other wood siding materials on the exterior of new wood-frame (prefabricated metal firebox) chimneys. Although stucco is preferred over wood siding materials, new wood-framed chimneys should be covered in brick or stone for a more authentic look.
- 2.5.25 Avoid installation of wind turbines as roof vents.



# CHAPTER 2.6: PORCHES AND BALCONIES

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## INTRODUCTION

Historic porch and balcony design, scale, and detail vary with the architectural style of the building. Victorian porches were often extensively detailed, extending the entire length of the building and supported by large columns. In contrast, other styles such as Spanish Colonial and English Revival may not have a porch, but rather an overhang over the front door. Many Mediterranean or Monterey Revival historic resources also do not have porches, but have front façade balconies as one of the main featured elements. Historically, residential porches, stoops, porticos, terraces, entrance courtyards, porte cocheres, patios, and verandas provided sheltered outdoor living space in the days before reliable climate control. They defined a semi-public area to mediate between the public street areas and the private area within the home. They also provided an architectural focus to help define entry ways and allow for the development of architectural detail. Typically, areas covered by a porch, including windows, doors, and wall surfaces, tend to require less maintenance than other more exposed areas of the house. The shade provided by porches can reduce energy bills. However, steps, railings, and roofs are usually exposed to the weather and may require additional maintenance. Porch design, scale, and detail vary widely between architectural styles. To determine what elements are particularly important on your porch, consult the architectural styles appendix of these Guidelines or contact the Architectural Historian for a consultation.



*Porches are a common feature of many turn-of-the-century houses in Santa Barbara, including these in the West Downtown Neighborhood.*

## COMMON HISTORIC PORCH AND BALCONY ELEMENTS



*This Craftsman has tapered, square posts with decorative brackets under the eaves, with a low wall finished in the same wood shingles as the house, rather than a railing.*



*This Spanish Colonial Revival porch features simple, square posts and square balusters on the balustrade with heavy beams under the porch.*

### COLUMNS, POSTS, AND BALUSTRADES

Columns and posts are vertical structural supporting members. Columns are round and posts are square and rectangular. Architectural styles feature different styles of columns and posts. A balustrade is a railing with upper and lower horizontal members, known as rails, with vertical balusters of wood or wrought iron. Railings and balustrades should match the overall material style and character of the building. If railings and balustrades are replaced; hollow, aluminum and thin metal and vinyl are not appropriate materials for these historic resources. Consult the Architectural Historian for a sample of an appropriate balustrade for a particular style of building.



*This Gothic Revival style Victorian house features turned columns with decorative brackets and turned balusters on the balustrade.*

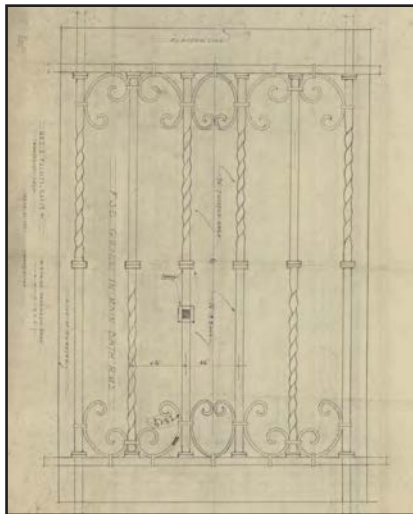


*This Folk Victorian building has square posts with decorative brackets with square wood balusters in the balustrade surrounding the porch.*



## IRONWORK

Santa Barbara's historic buildings are adorned with beautifully crafted ironwork, mostly made of wrought iron, used for both structural and ornamental purposes. The use of wrought iron details is seen in fences, gates, handrails, cornice components, columns, brackets, balusters, and reys over windows. All new ironwork should be designed to be solid, include decorative ornamental features and of sufficient thickness to appear to be authentic hand-wrought ironwork. Aluminum or hollow tubular metals are not appropriate on historic resources.



*Typical drawing of a wrought iron detail.  
George Washington Smith, Architect*



*The steps leading to the Spanish Colonial Revival building are terra-cotta and painted tile with a simple, wrought iron balustrade.*



*The Victorian era Queen Anne building features wood steps and porch flooring, turned balusters, and chamfered posts with brackets.*

## FLOORING AND STEPS

Historically, flooring and steps on Victorian era and Craftsman style houses was typically wood, tongue and groove, 4" x 5/4" boards. Many homes have replaced the original tongue and groove flooring with concrete which is not an appropriate material for these styles. A protective paint layer will protect the original wood floors. Later styles, like the Spanish Colonial Revival, English Vernacular and Mission Revival style homes have porch floors and steps made of brick, stone or cement.



*Upper-level balconies are prominent features of many Spanish Colonial Revival houses. This house in West Beach neighborhood features a stucco balcony topped with a wrought iron railing and a small Juliette balcony (to the right) made out of wrought iron.*



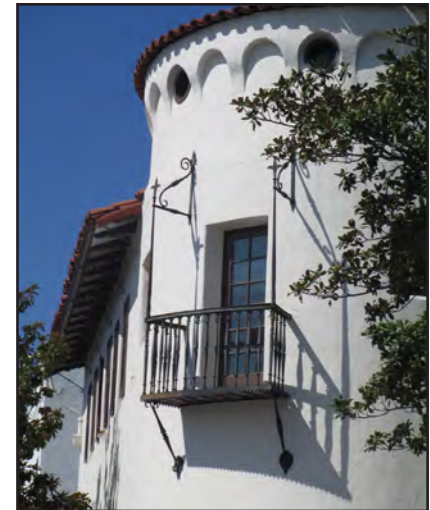
*The covered balcony has heavy, wood brackets, on the underside, heavy square posts with brackets and wood balusters.*

## BALCONIES

Balconies were used in many different styles to break up the massing of a building. They have always been an essential architectural feature that can be designed as either uncovered or roofed. Small cantilevered balconies can frame a view and epitomize the character of the building and its architectural style. Balcony railings were typically constructed of turned wood spindles or decorative wrought iron. The underside view of a balcony is critical to the balcony design, often featuring decorative brackets and ornamentation.



*The Queen Anne style house has an uncovered turned wood balcony balustrade.*



*The Spanish Colonial Revival building has a small wrought iron balcony with wrought iron brackets.*



## REPAIR AND MAINTENANCE

Due to the importance porches play in the perception of historic resources and streetscapes, original materials and details should be preserved. Porch elements which have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, carefully document, through photos and careful measurements, before the original element is discarded in order to replace the element to match the original.



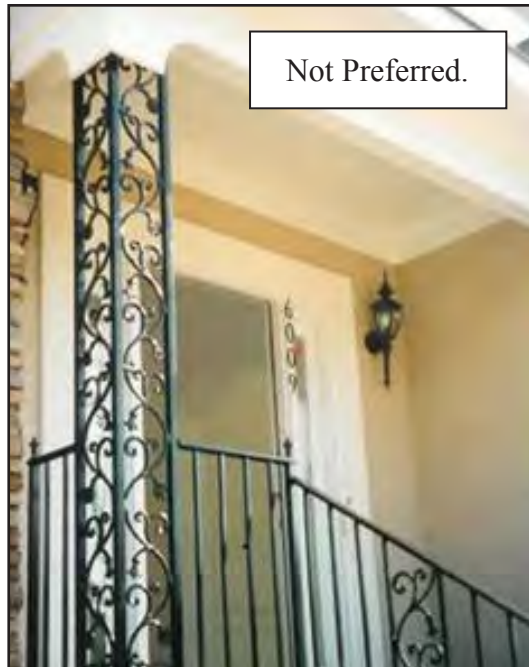
*The porch with round columns and other original details have been maintained and preserved and play an important part in the perception of the historic resource.*



*The tapered wood posts on top of a brick pier is a signature feature of a Craftsman style porch.*



*The small patio of the Stick style house has thin wood posts under the ornate gable shaped roof.*



*It is not appropriate to replace original columns, posts and railings with modern metal posts and columns that are different in material, shape, and configuration from the original.*

## GUIDELINES

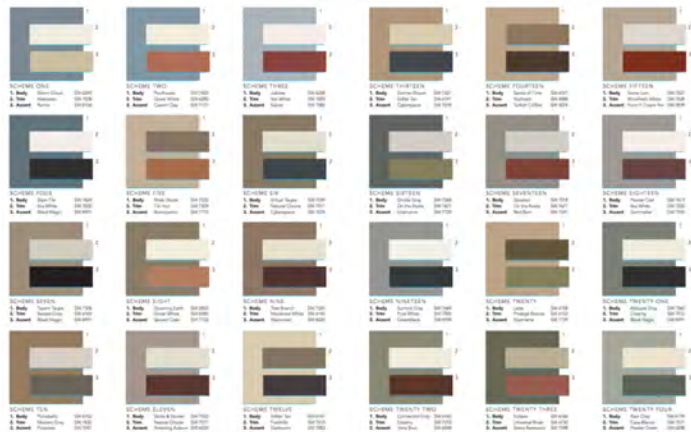
- 2.6.1 Maintain and preserve original porches.
- 2.6.2 Paint wood features regularly.
- 2.6.3 Repair the porch to its original state in terms of design, details, and materials.
- 2.6.4 Replace damaged porch and balcony elements with new elements that match the original design and material. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style and age in the neighborhood.
- 2.6.5 Design a new porch to be appropriate to the historic style of the house in terms of scale, location, materials, and detail.
- 2.6.6 Avoid adding porch elements if they did not exist historically. For example, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
- 2.6.7 Avoid adding a balustrade unless there is evidence that one originally existed. In many instances, historic porches did not include balustrades.
- 2.6.8 Avoid enclosing a porch that was originally open.
- 2.6.9 Avoid removing decorative details of the porch or balcony including columns, railings, and brackets.
- 2.6.10 Avoid installing large open wood decks on the front of historic resources.
- 2.6.11 Avoid installing exposed conduit, wiring, or junction boxes.
- 2.6.12 Avoid replacing wood or wrought iron elements with modern vinyl or metal columns and railings made of hollow metal pickets or thin metal that does not match traditional thickness or configuration.

*For in-depth technical recommendations on restoration of porches, the National Park Service, The Secretary of the Interior has published “Preservation Briefs” to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 45 at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>*

# CHAPTER 2.7: EXTERIOR PAINT

## INTRODUCTION

Since water is the major source of structural damage to a building, a good coat of paint is imperative to protect the structure against destructive effects of moisture. Paint color should complement the structure, adjacent structures, and the neighborhood. Historic resources are cherished for their unique, irreplaceable details and features and they deserve an exterior paint scheme that calls out their ample architectural assets.



*Color choice is important and should take into consideration those typically associated to the architectural style.*



*The Queen Anne building features a neutral tan body color, ivory trim, and earthy red as an accent color.*





*Craftsman style home whose main body is painted in earthy tones of gray with ivory trim.*



Body

Trim

Accents

## SELECTING PAINT COLORS

Paint colors highlight a building's architectural features. Colors of structures were often determined by the style and the trends at the time. When painting a house there are three general areas: walls, trim, and accents. When restoring or rehabilitating a historic resource, some additional research may be necessary to retain the home's authenticity. Following the Secretary of the Interior's Standards, the house should be painted its original or period colors whenever possible.

An experienced paint consultant can identify the proper shades and tones through examining a small sample under a microscope. The consultant will be able to tell a homeowner not only what the original colors were, but also the color palettes of different eras if the home went through a series of changes.

If restoring a resource to a specific period, it is also important to be accurate to the period. This can be done by doing some research. Looking for context clues, such as detailing, materials, and massing, can help homeowners place their home in the appropriate time period. There are guidebooks available with guidelines to individual periods (in the next section, Santa Barbara is discussed specifically), and there are also historic color specialists available for hire who can work on site or remotely through photographs and other forms of documentation. You can contact the City of Santa Barbara Architectural Historian for further web site references. There are many web sites that speak to the use of historically appropriate hues and colors. Most paint manufactures have been paying attention to these findings and the marketplace now has many hues that replicate popular colors of the 18th, 19th and early 20th century. That means that owners of old houses can pay due regard to the historic character of their homes while using convenient water-based paints that offer easy clean up and shorter drying times. Many of these products are also more environmentally friendly, emitting low or fewer volatile organic compounds.



## COMMON COLORS BY STYLE

Paint color choice is an important decision for any historic property owner. It is your public statement and your gift to the streetscape. A historic house may be enhanced by appropriate use of colors that highlight framing details and decorative carpentry. Below are descriptions of general color trends historically common in Santa Barbara, but we strongly recommend that before selecting a color, take paint samples and scrapings from the clapboards and trim to discern the colors which were originally used on the house. Most houses featured two to three colors; one for the body, the clapboards or the stucco, and one or two for the trim. More ornate styles like Queen Anne used more colors. Generally, historic houses had window sashes (and exterior shutters) that were painted dark. Black and green were the two most common colors in the 19th century. Painting your window sash a dark color will enhance the look of almost any historic house.

**Victorian (c. 1870-1890):** Styles include Italianate, Queen Anne, Queen Anne Free Classic, and Folk Victorian. The beginning of the Victorian period featured two to three color paint schemes. Typically the main body of the building was painted a pale color, usually tan or white, with the trim painted in deeper tones of the body color. From 1885-1895 historic resources were painted in darker colors, and depending on the complexity of exterior ornamentation, different details were painted different colors. Some Queen Annes featured three to four colors. After 1895, colors reverted to lighter tones, light grays, yellows, and tans. Trim was often white and the window sashes were black (see the Italianate building to the right).



**Craftsman (c. 1910 to 1920):** In this style, home and nature work together in harmony, so historic resources of this style were often painted earth tones in shades of earthy brown, muted green, yellow, burnt earthy red or cool stone-like blues. The trim can be darker shades of earth tones or often ivory or cream, with a dark accent color.





**English Vernacular and Tudor (1905-1940):** These styles did not utilize the diverse palette of colors seen in other styles. Dark brown (almost black) was the most popular choice of trim color, contrasted with a light tan, cream, or white stucco.



**American Colonial Revival (1880-1960):** These homes provided an alternative to the early tones of a Craftsman home. The body was painted in light colors like yellow, white, tan, pale blue, or gray, with white trim and dark accent colors on the doors and shutters.



**Spanish Colonial and Mission Revival (1895-1940):** These styles feature walls covered with stucco that was often left its natural color or slightly tinted. Although stucco is sometimes painted, originally the color was blended into the stucco mix. Trim colors were often dark green, blue-green, and rust, to medium or dark brown. Entry doors were typically stained rust brown or gray, rather than painted.



## REPAIR AND MAINTENANCE

Prior to painting, make all necessary repairs to the roof and correct problems such as leaking gutters, cracked downspouts, missing or deteriorated clapboards or cracked stucco that can ruin the new paint. Because paint removal is a difficult and painstaking process, a number of costly, regrettable experiences have occurred. Historic resources have inadvertently been set on fire with blow torches; wood irreversibly scarred by sandblasting or harsh mechanical devices such as rotary sanders and rotary wire strippers; and layers of historic paint inadvertently and unnecessarily removed. In addition, property owners using techniques that substitute speed for safety have been injured by toxic lead vapors or dust from the paint they were trying to remove or by misuse of the paint removers themselves. Exterior paint is constantly deteriorating through the processes of weathering, but in a program of regular maintenance, surfaces can be cleaned, lightly scraped, and hand sanded in preparation for a new finish coat. Unfortunately, these are ideal conditions. More often, complex maintenance problems are inherited by owners of historic resources, including areas of paint that have failed beyond the point of mere cleaning, scraping, and hand sanding. Much “paint failure” is also attributable to interior or exterior moisture problems, or surface preparation and application mistakes of previous coats. Hiring qualified professionals will often be a cost-effective decision due to the expense of materials, the special equipment required, and the amount of time involved. Further, paint removal companies experienced in dealing with the inherent health and safety dangers of paint removal should have purchased such protective devices as are needed to mitigate any dangers and should also be aware of State or local environmental and/or health regulations for hazardous waste disposal.

All in all, paint removal is a messy, expensive, and potentially dangerous aspect of rehabilitating or restoring historic resources and should not be undertaken without careful thought concerning first,

its necessity, and second, which of the available recommended methods is the safest and most appropriate for the job at hand. Determine the type of paint existing on the house and match with a similar type. Do not use elastomeric paint or maintenance-free paints and waterproof coatings because applying the wrong kind of coating or applying a coating that is not needed can result in serious damage, both physically and aesthetically, to a historic building.



*This wood siding is in need of gently scraping off the loose paint to the sound layers and repainting with high quality paint. If not repainted, the wood will become exposed to the sun and water and begin to deteriorate, which may cause expensive repairs in the future.*

## LEAD PAINT

If a home was built prior to 1978, chances are there are remnants of lead paint that may have harmful effects on children and pregnant women. Removing lead paint can be hazardous and, when scraped, can then get into the ground water. If paint removal is required, consider hiring a professional painter who can abate the lead properly. The greatest concern is for chipping and flaking paint and lead dust. Paint maintained in good condition is usually not hazardous. A federal law was passed in 2010 which attempts to moderate the impact of lead paint on areas most often used by children, including housing and childcare facilities. The Renovation, Repair, and Painting Rule applies to paint contractors working in pre-1978 housing, child care facilities, or schools that must utilize Lead-Safe Practices to limit disturbing the lead paint and potentially causing harm to occupants. These contractors are Environmental Protection Agency (EPA) or State-certified, and a full list of Lead-Safe certified firms can be found on the EPA's website.

*For an in depth guide to Lead Paint, The National Park Service, The Secretary of the Interior published Preservation Brief 37: Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>*



*Accent colors highlight the intricate woodwork of this Queen Anne.*



*The paint colors highlight the details of the gable end.*



## GUIDELINES

- 2.7.1 Choose exterior building colors that reflect the colors of the architectural style or period of the building.
- 2.7.2 Base color palettes on the original colors of the historic resources based on paint scrapings, research, historic photographs and historic records.
- 2.7.3 Avoid using bright colors and high gloss paint for the body of the house.
- 2.7.4 Paint in two to three colors for the body, trim, and accents. Avoid painting the entire building one color.
- 2.7.5 Stain unpainted wood.
- 2.7.6 Avoid leaving wood unpainted or with failing paint that will cause the wood siding to deteriorate.
- 2.7.7 Use breathable latex paint. Avoid using elastomeric paints or maintenance-free paints and waterproof coatings because applying the wrong kind of coating or one that is not needed can result in serious damage, both physically and aesthetically, to a historic building.
- 2.7.8 Clean and maintain paint regularly.
- 2.7.9 Buy the best quality of paint possible as it typically provides better coverage and lasts longer.
- 2.7.10 Avoid painting unpainted brick or stone.



*The use of three colors for the body, trim, and accents highlights the details of this unique round porch roof.*

**The National Park Service, The Secretary of the Interior, had published “Preservation Briefs” that have excellent, in depth guides to appropriate treatments of paint problems.**

<http://www.nps.gov/tps/how-to-preserve/briefs.htm>

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Historic Resources, Preservation Brief 1
2. Exterior Paint Problems on Historic Woodwork, Preservation Brief 10
3. Removing Graffiti from Historic Masonry, Preservation Brief 38



*Prior to new paint.*



*The paint palette brought out the details of this English Vernacular Cottage.*

# SECTION 3: ALTERATIONS, ADDITIONS AND NEW CONSTRUCTION

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# CHAPTER 3.1: ADDITIONS

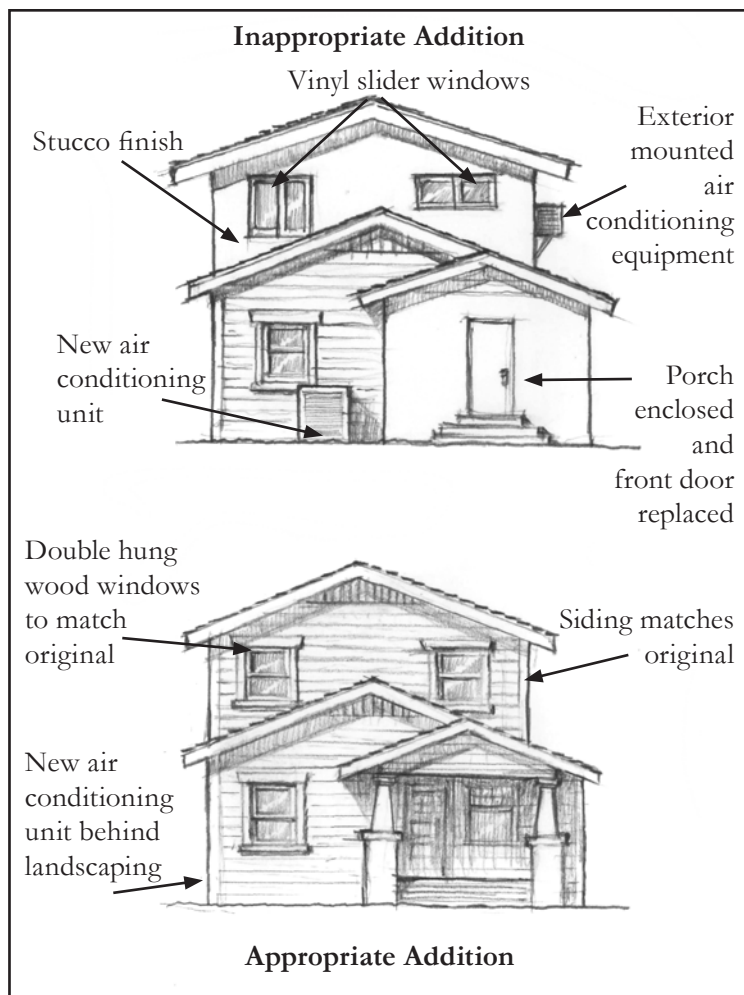
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## INTRODUCTION

Alterations and additions are a wonderful means to adapt historic structures to meet current demands. However, nothing can alter the appearance of historic structure more quickly than an ill-planned project. It is important that additions do not destroy or obscure significant historic features or materials, and that they are compatible with both the main structure and the neighborhood. Careful planning of your project can ensure respect for the character and integrity of the original structure while giving owners additional space.



*This 1929 Spanish Colonial Revival style house was originally one story. The successful second story addition is compatible with the original building, set back from the original roof line, echoes the windows, roof and wall materials of the original structure, while preserving all the original features on the street elevation.*



*Additions should remain subordinate to the historic structure and the existing street front façade should be retained. Additions should be consistent in style and scale to the original structure.*

## ALTERATIONS TO HISTORIC RESOURCES

Alterations are modifications to an historic resource that do not change the overall structure, shape, mass or composition. This scope of work typically affected elements that already exist and should not attempt to strictly imitate or replicate portions of the original structure, or to try to blend it so seamlessly with the original structure as to obscure its identification as a product of its own time. An accurate “reading” of a historic building should reveal the chronological development of the structure.

## ADDITIONS TO HISTORIC RESOURCES

An addition should not attempt to strictly imitate or replicate portions of the original structure, or to try to blend so seamlessly with the original structure as to obscure its identification as a product of its own time. An accurate “reading” of a historic building should reveal the chronological development of the structure. On the other hand, the addition should contribute to, rather than detract from, the historic character of the main structure.

An early addition may have taken on historic significance of its own. It may have been constructed to be compatible with the original building and it may be associated with a specific “period of significance,” thereby meriting preservation in its own right. In contrast, more recent additions usually have no historic significance. Some later additions detract from the character of a building and may obscure significant features, and, without historic significance, should be considered for removal.

The height and depth of a building expansion into the rear yard can impact rear yard open space. Depending on the context of other historic resources that define the space, expansions into the rear yard may be inappropriate if they are uncharacteristically deep or tall.

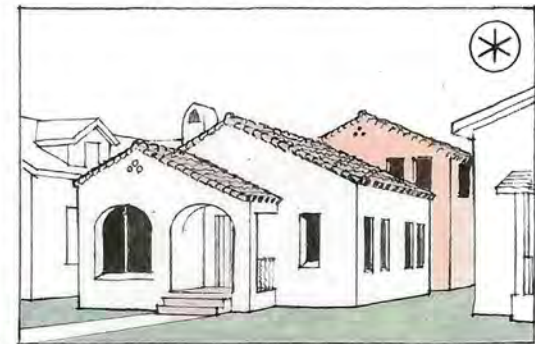
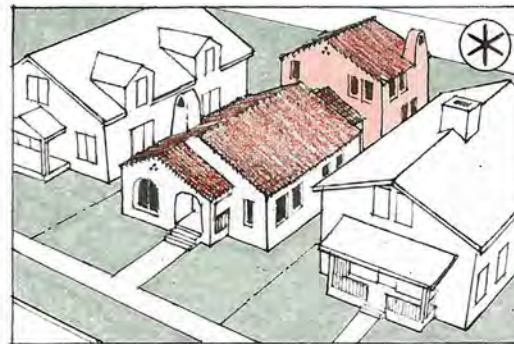


## LOCATION AND DESIGN OF A RESIDENTIAL ADDITION

The location and design of the first two additions on this page (scenarios 1 and 2) may be acceptable in some contexts or situations, while the remaining additions (scenarios 3-5) illustrate incompatible approaches.

### 1. TWO-STORY REAR ADDITION WITH CONNECTING ELEMENT

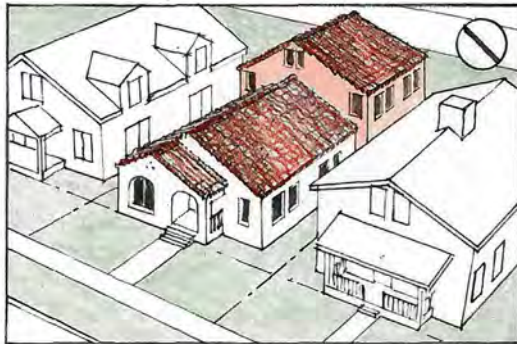
This rear addition is taller than the original structure but is still clearly differentiated with a connecting element to achieve an acceptable level of compatibility with the historic structure and context in most cases.



### 2. GABLE-FRONT ROOFTOP ADDITION WITH SETBACKS

This rooftop addition is set back from the front and side façades. The illustrated design may not be appropriate in all cases and would require sensitivity to ensure that the integrity of the historic resource is retained.





### 3. INCOMPATIBLE TWO-STORY REAR ADDITION

This two-story rear addition is not compatible with the historic structure and context because it overpowers the original structure. It is also wider than the original structure, which makes it more visible from the public right-of-way.



### 4. INCOMPATIBLE ROOFTOP ADDITION WITH SETBACKS

This rooftop addition is set back from the front and side. However, it is not compatible with the historic context because it overpowers the original structure, extends onto the front facing roof plane, and destroys a significant proportion of the historic roof.



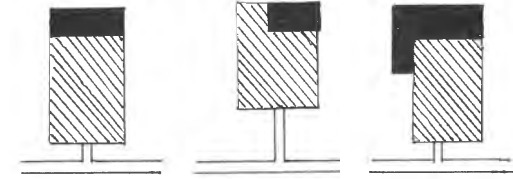
### 5. INCOMPATIBLE ROOFTOP ADDITION

This rooftop addition is not compatible with the historic structure and context because it overpowers the original structure's mass and scale and adversely affects its integrity. The minimal setback from the façade makes it highly visible from the public right-of-way.

## GUIDELINES

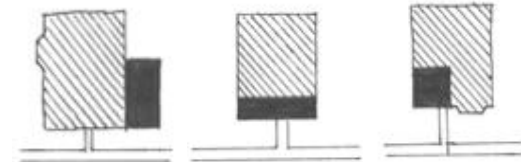
- 3.1.1 Locate additions toward the rear of the main structure, away from the main façade and street front. Set back side additions from the primary façade in order to allow the original proportions, form, and overall character of the historic building to remain prominent. Avoid blocking or obstructing views of the front of the original structure.
- 3.1.2 Use landscape and design elements, such as walls and fences, to visually screen the addition from the street front.
- 3.1.3 Preserve original architectural details. Avoid damaging, removing, destroying, or obstructing significant architectural details of the original structure.
- 3.1.4 Design the addition to be compatible with the original structure's mass, scale, and proportions. Avoid using a style different from that of the original structure.
- 3.1.5 Design the addition to be subordinate to the main building and not “compete” with it.
- 3.1.6 Relate the addition to the main structure, rather than overwhelming it, by separating or linking it using a connecting structure, or breaking up its mass into components that relate to the original.
- 3.1.7 Minimize the impact of a second-story addition to the main structure so that it appears to be an integral part of the overall design and not an obvious addition.
- 3.1.8 Use similar finish materials and fenestration patterns as the original structure.
- 3.1.9 Echo roof forms and materials of the original structure.
- 3.1.17 Distinguish the addition from the original structure through simplified architectural details.
- 3.1.11 Preserve corner boards on the original building.
- 3.1.12 Use windows in the addition that are similar in character to those of the main structure.
- 3.1.13 Use a window-to-wall ratio similar to that of the historic structure.
- 3.1.14 Design new dormers to be in character with the primary structure's design, in scale with those on similar historic structures. Avoid overwhelming or “cluttering” the roofline in size or number of dormers.
- 3.1.15 Preserve an older addition that has achieved historic significance in its own right.
- 3.1.16 Remove inappropriate recent additions.

Preferred.



*Appropriate addition locations at the rear of the structure.*

Not Preferred.



*Inappropriate addition locations at the side and front of the structure.*

Preferred.



*New dormers should remain consistent in style and scale to the historic roof.*



Not Preferred.





*The dormers added to the roof were designed to avoid overwhelming or “cluttering” the roofline in size or number.*



*This one-story rear addition is not visible from the streetscape and uses similar finish materials so it relates to the main structure, rather than overwhelming it.*

*For in-depth technical recommendations on additions, the National Park Service, U.S. Department of the Interior has published “Preservation Briefs” to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 14 at:*

*<http://www.nps.gov/tps/how-to-preserve/briefs.htm>*



# CHAPTER 3.2: NEW CONSTRUCTION

## INTRODUCTION

The construction of new structures on vacant space in next to and in between historic resources is an indicator of a city's economic health and vitality. The intent of these guidelines is to ensure that patterns of new infill do not destroy the character of Santa Barbara's historic resources. An important issue with infill development is creating compatibility with the historic resources maintaining consistency and balance between historic resources and new construction. Use the following design criteria while designing a new building to ensure its compatibility with the neighboring historic resource:

Location and Site Design

Orientation to the Street

Roof Forms

Height

Massing, Scale and Floor to Area Ratio

Foundations and Floor to Ceiling Heights

Foundations and Floor Heights

Fenestration and Doorways

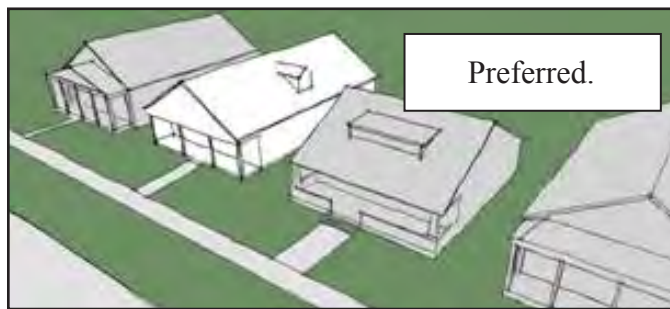
Materials and Details



*In the row of 1925 Spanish Colonial Revival homes, a new house was constructed that needed to be compatible with the neighboring historic resources. The new house not only has compatible height and massing, it also carried the rhythm of the streetscape with the same front gable roofline, stucco walls, and red terra-cotta material and fenestration pattern.*



*The setback of the building does not relate to the older houses on the street that are set forward, breaking the traditional street wall of the block.*



*The setback for the new construction should match that of existing structures.*



## LOCATION AND SITE DESIGN

Site design should consider how a building is placed on the site in relation to other structures and the street. The spacing and location of historic structures establishes a rhythm that is essential to the character of the neighborhood. The front setback is the distance between the front of the building and the front property line. The extent of the setback and the treatment of the open space in the front setback are the primary ways a building relates to the sidewalk. The front setback provides a transition between the public realm of the street and the private realm of the building and must be treated so that it provides a pedestrian scale for the building and enhances the open space along the street. A uniform setback of historic resources as they line the street creates a street wall and is essential to preserving the character of the neighborhood. New construction should respect the street wall created by its neighbors.

## GUIDELINES

- 3.2.1 Design the setback of new construction to be consistent with other historic resources on the street.
- 3.2.2 Provide a pedestrian scale and enhance the street with the front setback treatment.
- 3.2.3 Dedicate the front and side yards to landscaping.
- 3.2.4 Design parking and garages to be toward the rear of the lot to match traditional patterns of the neighborhood.
- 3.2.5 Use a progression of public to private spaces in the front yard with a walkway from the sidewalk to the porch or portico that defines the front entryway.
- 3.2.6 Avoid detracting from traditional house-to-street visual relationships with automobile parking accommodations in the front set back.

## ORIENTATION TO STREET

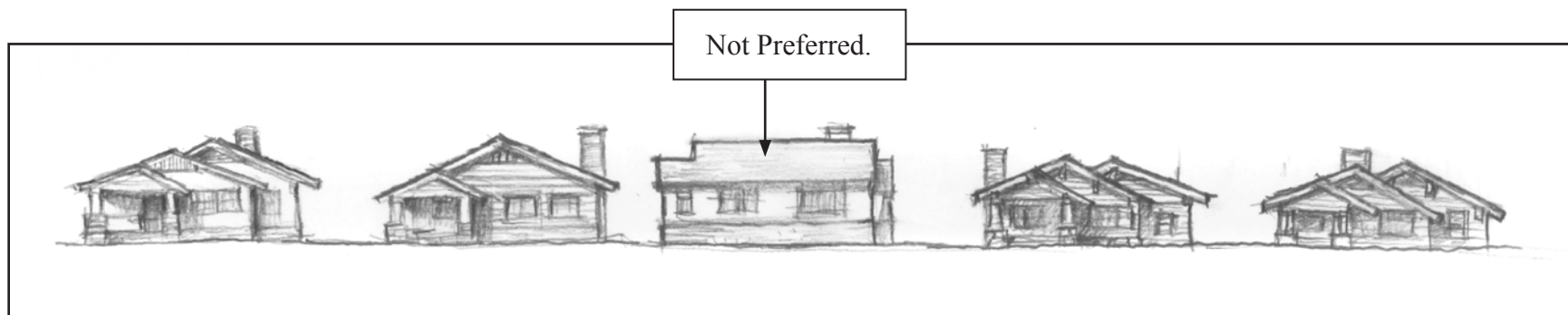
Nearly all historic residential structures in Santa Barbara were designed to present their entry face to the street and not a side or rear yard. It is critical to maintain the relationship to the street by designing front entries and porches with the same orientation as existing resources on the block. This will provide continuity of the building wall of the block.

### GUIDELINES

- 3.2.7 Maintain the traditional pattern in which historic resources relate to the street.
- 3.2.8 Orient the front of the house, including the front entry and porch, to the street, in order to be consistent with those historically found along the street frontage and to preserve the “pedestrian friendly” atmosphere of the historic neighborhood.



*All the houses on the street are oriented with the front entry and porch toward the street fostering a pedestrian friendly atmosphere.*



*The illustration shows how the inappropriate orientation of the entrance and the roof form can break up the streetscape continuity.*

## ROOF FORMS

It is often true that the structures on one block of a historic neighborhood share a common architectural style. This common style is frequently articulated by a familiar roof form which helps establish a predominant character for the block.

## GUIDELINES

- 3.2.9 Replicate the rooflines and the roof's orientation to the street with those existing traditionally in the neighborhood.
- 3.2.10 Echo the roof forms of the surrounding historic structures in areas with a common architectural style.
- 3.2.11 Design new roofing materials to appear similar to those traditionally used in surrounding historic residential structures.
- 3.2.12 Locate rooftop equipment to the rear so as to not be visible from the street.



*The row of front gabled roof forms oriented to the street, along with a consistent height and setback of the front porches, creates a consistent rhythm on the street edge.*



## HEIGHT

The height of historic structures in an intact historic neighborhood is generally uniform along the blockface. New construction should be consistent with the existing building heights of the district and not be more than 10% higher or lower than the average

## GUIDELINES

- 3.2.13 Design the roofline to be consistent with the adjacent rooflines. Do not design new rooflines higher than adjacent roofs, or step rooflines back from the prevailing roof or cornice line at the streetscape.
- 3.2.14 Align heights of eaves, cornices, porches, windows, and door moldings to be harmonious with the historic structures on the streetscape.

## MASSING, SCALE, AND FLOOR-TO-AREA RATIO

It is important that the mass, scale and floor-to-area ratio (FAR) of new historic resources are designed in such a manner that they do not obstruct or detract from public views of adjacent traditional historic resources. New historic resources should not overwhelm, impede views of, or interfere with the setting of nearby or adjacent historical historic resources.

## GUIDELINES

- 3.2.15 Utilize the neighborhood's traditional patterns in mass, scale, and form.
- 3.2.16 Maintain the traditional neighborhood proportions of overall floor-to-area ratios.



*The mass and scale and style of this structure are not compatible with the historic resources of the neighborhood.*



*Example of a new house (left) that does not have appropriate mass, scale, roofline, fenestration and setback to match the 1920's Spanish Colonial house (right). The newer construction overwhelms the setting of the streetscape.*

## FOUNDATIONS AND FLOOR-TO-CEILING HEIGHTS

Regular patterns of foundations and floor-to-ceiling heights along a street and throughout a district help to create a sense of cohesiveness of character as well as balance and proportion. New construction floor-to-ceiling heights should be consistent with the majority of existing historic resources along the block, which typically range from 7' to 9'.

### GUIDELINES

- 3.2.17 Align foundation and floor-to-ceiling heights (including porches and balconies) within one foot of floor-to-ceiling heights on adjacent historic structures.
- 3.2.18 Align eaves, cornices, and ridge lines with those of the neighboring historic structures.



*The foundation floor to ceiling heights and the eaves, cornices and ridge lines are aligned creating a sense of cohesiveness even though the street displays differing styles.*

## FENESTRATION AND DOORWAYS

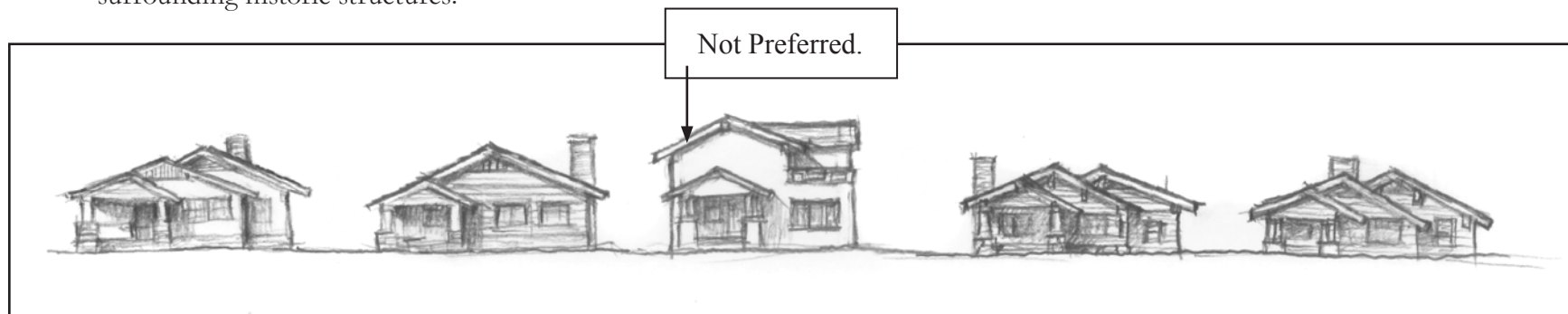
The pattern of windows, doors, and other openings on the façade of a historic structure establish a rhythm for the street. Any new construction should be harmonious with the established composition. These openings define the structure's character through their shape, size, orientation, construction, and arrangement on the façade, the repetition of which develops the neighborhood's character. It is important, therefore, that architectural features such as windows, entries, porches, and detailing should be visually compatible with those traditionally appearing in the area.

### GUIDELINES

- 3.2.19 Design new construction to have a similar solid-to-void ratio of the facade to those found in surrounding historic structures.
- 3.2.20 Design windows to be similar in shape, orientation, scale, materials, and construction to those found in surrounding historic structures.
- 3.2.22 Design dormers to be similar in scale to those found on surrounding historic structures.



*The window and door openings create a sense of rhythm for this court.*



*The illustration not only shows how massing and scale can break up the streetscape but how the inappropriate use of fenestration in the new construction can break up the continuity of the streetscape.*

## MATERIALS AND DETAILS

Traditionally, the materials used to form the major façade of a residential structure were intended to work harmoniously with the architectural details of the building in order to present a unified architectural style. It is essential that new construction within a historic district highlight the vocabulary of materials and design details which help to form the district's character. Use building materials (such as siding and roofing) which are compatible in appearance with those used historically in the district.

### GUIDELINES

- 3.2.23 Incorporate materials similar to those traditionally used in neighboring historic structures.
- 3.2.24 Use materials similar in scale to those in neighboring historic structures. For example, use sandstone units that are of the same size as those used historically.
- 3.2.25 Echo, but not necessarily imitate, the architectural details such as newel posts, porch columns, and rafter tails, of surrounding historic structures.
- 3.2.26 Avoid using diagonal wood siding.
- 3.2.27 Avoid using aluminum, plywood, or vinyl siding.
- 3.2.28 Avoid using imitation stone or brick veneer.
- 3.2.29 Avoid using aluminum awnings.



*The new house on the right uses vertical weatherboards and wood trim details around the windows that are compatible with the early twentieth century bungalow neighbor.*



# CHAPTER 3.3: ACCESSORY DWELLING UNITS

## INTRODUCTION

Accessory dwelling units are allowed to help fill an affordable housing need in the community while preserving existing historic resources, streetscapes, and infrastructure. This section applies to additional dwelling units on parcels zoned for multi-family dwellings, as well as to Accessory Dwelling Units (ADUs). The approval process for ADUs is different than multi-family dwellings, so consult with Planning staff for current requirements. These guidelines are designed to assist in developing compatible new units on a parcel with a historic resource. They are detached from the principal dwelling and should be located in the rear or side yard of the principal dwelling. It is important that rear dwelling units are compatible with both the main structure and the neighborhood. Careful planning of rear dwelling units can ensure respect for the character and integrity of the historic resource, while giving owners additional space.



*Streetscape front house.*



*This rear dwelling unit (bottom) provides parking as well as habitable space behind the main structure, while echoing the style, fenestration, and materials of the original historic resource (top).*

## COMPATIBLE NEW UNITS

New rear and accessory dwelling units or secondary structures should follow the design patterns established in the historic neighborhood, including mass, scale, and proportion. It is generally an acceptable practice to simplify historic designs for secondary structures so that they are differentiated, yet compatible, and not to be misunderstood as a historic structure.

Rear dwelling units should not diminish the impact of the historic resource from the street front or pedestrian view.

## GUIDELINES

- 3.3.1 Locate rear units toward the rear of the main structure, away from the main façade and street front. Set side units back from the primary façade in order to allow the original proportions, form, and overall character of the historic building to remain prominent. Avoid blocking or obstructing views of the front of the original structure.



*The historic house (above) faces remains the dominant feature of the streetscape with its rear dwelling unit hidden in the rear (below).*



*The rear dwelling unit echoes the window and door patterns, wall material, and paint color of the historic resource.*

## GUIDELINES

- 3.3.2 Use landscape and design elements, such as walls and fences, to visually screen the rear unit from the street front.
- 3.3.3 Design the rear unit to be compatible with the original structure's mass, scale, and proportions.
- 3.3.4 Design the rear unit to be subordinate to the main building and not “compete” with it.
- 3.3.5 Echo roof forms and materials of the original structure.

Rear unit.

Original side bay.



*The original restored Queen Anne Free Classic house has rear units that are compatible in scale to the original house and are subordinate to the house. The projecting bays echo the side bay window of the historic resource.*



*The original restored Craftsman bungalow (top) maintains the original streetscape. The rear units are completely hidden from the streetscape (bottom).*



## GUIDELINES



*These two Craftsman bungalows have rear units with similar finish materials, siding, and paint colors which make the units successfully compatible with the original structure.*

- 3.3.6 Relate the rear unit to the main structure by breaking up its mass into components that relate to the original, rather than overwhelm it.
- 3.3.7 Avoid using a style different from that of the original structure, but distinguish the new building from the original structure through simplified architectural details.
- 3.3.8 Use similar finish materials and fenestration patterns as the original structure.

*Rear unit roof echoes the roof form of the original house.*



*The rear unit of this Craftsman house echoes the original roof form of the original house.*





*This rear dwelling unit was designed to be compatible with the original structure's mass, scale, and proportion.*

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# SECTION 4: STREETScape, LANDSCAPE AND LIGHTING ELEMENTS

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# CHAPTER 4.1: SUMMARY

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This section includes guidelines and recommendations addressing historically significant landscapes and streetscape design. The Guidelines address fences and walls, site amenities, parking lots, and other site features of the cultural landscape which contribute to the overall integrity of a historic site.

While preservation activities often focus on historic architectural resources, cultural landscapes are included in the Secretary of the Interior's Standards. The cultural landscape, with its site layout, paving and curbing, plant materials, topography, fences and walls, circulation and spatial patterns, natural systems and views, must be addressed when undertaking a preservation or new construction project.

Landscape and streetscape design in historic neighborhoods defines the streetscapes of Santa Barbara. Stone walls, concrete sidewalks with sandstone curbs, trees, and a variety of lawns and shrubbery line many streets. Each of these elements contribute to the unique character of Santa Barbara's historic neighborhood and should be taken into consideration during any future projects.

**Historic landscapes** include residential gardens and community parks, scenic highways, rural communities, institutional grounds, cemeteries, battlefields, and zoological gardens. They are composed of a number of character-defining features which individually or collectively contribute to the landscape's physical appearance as they have evolved over time. In addition to vegetation and topography, cultural landscapes may include water features, such as ponds, streams, and fountains; circulation features, such as roads, paths, steps, and walls; and furnishings including fences, benches, light fixtures, and sculptural objects.

Most historic properties have a cultural landscape component that is integral to the significance of the resource. Imagine a residential district without sidewalks, lawns, and trees, or an estate with historic resources but no adjacent lands. A historic property consists of all its cultural resources—landscapes, historic resources, and archeological sites. In some cultural landscapes, there may be a total absence of historic resources. Careful planning prior to undertaking work can help prevent irreversible damage to a cultural landscape.



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# CHAPTER 4.2: STREETScape AND PARKING

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*The driveway along this historic structure has two paved strips with groundcover in between to minimize the impact of the driveway to the streetscape.*



*Driveways in historic neighborhoods run down the side of the structure to a simple garage. The garage door design of divided light windows over recessed wood panels successfully reflects the architecture of the neighborhood.*

## PARKING, DRIVEWAYS, CARPORTS AND GARAGES

Santa Barbara's historic neighborhoods were developed when the automobile was in its infancy and the streetscapes were minimally affected by the car. While auto dependency is a fact of modern life and lack of parking is a critical issue, minimizing the visual impacts of the necessary accommodations for automobiles is important if we are to succeed in preserving the traditional flavor of our older neighborhoods. Historically, parking was an ancillary use which was typically located at the rear of the site. Often, driveways have groundcover or gravel in the center of two driveway strips to soften the amount of paving necessary.



*The carport utilizes the same materials and colors as the main structure so that it is visually compatible.*



## GUIDELINES

- 4.2.1 Build driveways to be as minimally intrusive as possible.
- 4.2.2 Avoid locating parking, garages, or carports in front yards of the property.
- 4.2.3 Use paving materials that will minimize the impact a driveway will have on a streetscape.
- 4.2.4 Design driveways with two paved driving strips (“Hollywood Drives”) with groundcover or gravel between the strips rather than using excessive blacktop on driveways.
- 4.2.5 Use permeable paving for driveway material.
- 4.2.6 Locate driveways along the side of the property, and parking areas, garages and carports to the rear of a structure. Screen these areas with fencing or landscaping.
- 4.2.7 Keep paved area to a minimum.
- 4.2.8 Preserve historic garages where they exist.
- 4.2.19 Maintain the character-defining features of a historic garage such as the primary materials, roof materials, roof form, window and door openings and architectural details.
- 4.2.10 Locate replacements of historic garages in the same location of the original.
- 4.2.11 Design new or replacement garages to reflect the architecture of the main structure.
- 4.2.12 Design garages and parking facilities to be as minimally visible from the street as possible and preferably located to the rear of the property, utilizing the traditional relationships to the site and development pattern of the neighborhood.
- 4.2.13 Consider sectional wood garage doors which mimic traditional swing-out carriage-house doors. Avoid use of metal or fiberglass doors that are out of character with the architectural style, or overly elaborate garage doors, which may call attention to the subordinate garage structure where they can be seen from any public right-of-way.
- 4.2.14 Locate carports so they are not visible from the street.
- 4.2.15 Design new carports to complement historic architecture by using the same material as the original structure, rather than material that does not relate to the main structure.



*The driveway runs down the side of the Craftsman house to a garage in the rear of the lot.*

## CURBING AND PAVING

Other features that reflect the character of Santa Barbara neighborhood streetscapes are the sandstone curbs that make for a rich and pleasant walking experience. The following guidelines encourage retaining such character-defining features to create a streetscape that complements the historic resources.

### GUIDELINES

- 4.2.16 Use paving materials that are compatible with adjacent sites and architectural character.
- 4.2.17 Do not harm historic resources or character through road widening and re-alignments.
- 4.2.18 Maintain road alignments and historic relationships with edges, shoulders, and walks during resurfacing projects.
- 4.2.19 Road widening should be avoided if it will negatively impact historic landscape or wall features.
- 4.2.20 Maintain original sandstone curbing wherever possible. Any replacement should use salvaged or historically compatible materials. If replacement with original materials is not technically or economically feasible, a substitute material may be used if it duplicates the color, texture, and visual appearance of the original.
- 4.2.21 Restore, reuse or replace historic paving materials for sidewalks such as brick, hexagonal pavers, and sandstone curbing. Any replacement should use compatible historically authentic materials.
- 4.2.22 Avoid interlocking concrete pavers in historic areas. Select context-sensitive materials instead.
- 4.2.23 When replacement with original materials is not technically or economically feasible, a substitute material may be used if it duplicates the color, texture, and visual appearance of the original.



*The sandstone curbs in Santa Barbara are made of unique local sandstone and should be maintained wherever possible.*



*Avoid interlocking concrete pavers in historic areas.*

## SIDEWALKS, PARKWAYS AND WALKWAYS



*This picture shows a typical relationship between the sidewalk and parkway lined with palm trees. The rhythm of walkways to the front entrances, consistent landscaping, and setbacks of the structures create a sense of continuity.*



*Santa Barbara is fortunate to still have significant sandstone walls which line many of our streetscapes as well as original horse hitching posts in the parkways.*

Sidewalks are historically significant elements that contribute to a neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. Historic photographs show that detached sidewalks, those separated from the street by a parkway, are traditional in many of Santa Barbara's neighborhoods.

Most streets in historic neighborhoods have parkways, the bands of landscaping between the curb and sidewalk. A parkway can contain rows of street trees, and Santa Barbara is fortunate to still have significant sandstone elements in the parkways including stone carriage steps, stone curbs, and horse hitching posts.

Walkways that lead from the sidewalk to each house entry contribute to the sense of visual continuity on a block. Walkways often have steps, sometimes made of sandstone, that greatly enhance the street scene. The alignment of original sidewalks and driveways with the street and neighborhood is important.



*Santa Barbara's wide variety of architectural styles have different walkway materials. This Spanish Colonial Revival walkway is made of terra-cotta tile. The yard is surrounded by a low hedge that frames the yard, but is low enough to still allow the view of the building.*



## GUIDELINES

- 4.2.24 Preserve historic features such as stone carriage steps, stone curbs, horse hitching posts, and street lamps.
- 4.2.25 Preserve original walkways and other hardscape features in the front yard or repair or replace with materials to match the existing in the same location.
- 4.2.26 Repair and replace sidewalks to match originals. Avoid widening existing walkways and sidewalks.
- 4.2.27 Replace only those portions that are deteriorated beyond repair.
- 4.2.28 Match replacement materials as closely as possible to the original in color, texture, size, and finish; and use concrete scoring pattern appropriate to the period.
- 4.2.29 Install new sidewalks and walkways to be compatible with the historic character of the streetscape so that new sidewalks align with existing sidewalks separated from the curb with a parkway.
- 4.2.30 Repair and replace sandstone curbing to match original in material, size, and dimensions. Avoid removing historic sandstone curbs.
- 4.2.31 Preserve street name or sidewalk contractor name identification stamps in concrete sidewalks. The applicant shall provide photo-documentation, per the City's standards, of concrete stamps when they must be removed.
- 4.2.32 Protect established vegetation in parkways. Avoid replacing plant materials with hard and impervious surfaces in the parkways.
- 4.2.33 Notify the City if damaged or diseased trees exist on the site to develop a plan to save the tree.
- 4.2.34 Avoid removing historic artifacts in the parkways, such as hitching posts.
- 4.2.35 Retain historic fencing materials in areas that are visible from the street. Do not install front yard fencing or walls where there is no historic precedent.
- 4.2.36 Use materials that match existing sections of historic fencing in material, height, and detail when carrying out limited replacement.
- 4.2.37 Install only historically-compatible iron fencing where there is a demonstrable historic precedent.
- 4.2.38 Install any rear or side-yard privacy fencing so that it is set back from the building wall at least two feet and presents the finished side out.
- 4.2.39 Chain-link and vinyl fencing, as well as concrete block walls, should not be installed in locations visible from a public right-of-way.
- 4.2.40 Protect, maintain and restore historic sandstone or rock walls as part of any landscape development proposal.
- 4.2.41 Avoid installing masonry walls unless they are used to retain earth at changes in grade, screen service areas, or unless a historic precedent exists.



## FENCES, WALLS, AND HEDGES



*Transparent low fencing is typical for historic streetscapes like the low wrought iron fence topping a low sandstone wall.*



*In a typical historic manner, this sidewalk is lined with a low sandstone wall topped by a low hedge, allowing a view to the yard and house.*

Historically, stone walls, hedges, wood picket, and wrought iron fences that were low in height were used at the front of a property. They were relatively transparent in nature, allowing views into front yards. Santa Barbara is known for its beautiful shades of sandstone that were used in walls throughout the City. The stones were locally quarried and the walls built by talented Italian stonemasons. These walls are important assets to the City and should be preserved, retained, and restored. If an original stone retaining wall is collapsing and needs to be reconstructed in concrete, use the original stone as a veneer. Reduce water pressure on a retaining wall by improving drainage behind it or by providing drains in the wall to allow moisture to pass through it. Although sandstone retaining walls are encouraged for the streetscape, concrete retaining walls are appropriate for portions of the property not visible from the public-right-of-way.



*Sandstone curb on the street edge, a low sandstone wall, and sandstone steps lead up to the walkway lined by low hedging at this historic home.*

## GUIDELINES

- 4.2.42 Preserve and repair original fences and masonry walls to original condition.
- 4.2.43 Maintain existing retaining walls.
- 4.2.44 Replace only the portions of stone walls that are deteriorated to match the original in color, texture, size, and finish.
- 4.2.45 Re-point stone walls using a mortar mix that matches the original mortar, and match the original joint design.
- 4.2.46 Rebuild stone walls where collapsed with the salvaged original materials.
- 4.2.47 Keep the front yard open where no fence currently or historically existed.
- 4.2.48 Install new retaining walls with materials to match existing historic retaining walls in the area.
- 4.2.49 Match new fences and walls in material, height, and design with those that appear historically in the neighborhood and the architecture of the house.
- 4.2.50 Select new front yard fencing that is simple and made of see-through wood picket fencing or wrought iron so that the building is the focal point, not the fence.
- 4.2.51 Paint wrought iron fencing dark green-black or red-black.
- 4.2.52 Maintain fences or shrubbery fronting a house at a height and transparency below 3'-6" in order to preserve views to and from the street appropriate to the preservation of a "street-friendly" relationship.
- 4.2.53 Stain or paint wood fences.
- 4.2.54 Avoid the use of hollow tubular steel in fences, which has a much shorter life span than solid steel stock.
- 4.2.55 Avoid installing metal, chain link, or plastic fences or walls of non-traditional material, such as concrete block, railroad ties, or faux materials.
- 4.2.56 Avoid installing tall, solid wood fencing in front of your property.
- 4.2.57 Avoid installing a fence style that does not match your building.
- 4.2.58 Avoid painting historic sandstone retaining walls.
- 4.2.59 Avoid using faux sandstone to replace original sandstone.
- 4.2.60 Avoid using retaining walls over 4' tall on a hillside. Instead use two or more retaining walls stepped up the hillside.



*A low stucco wall is typical for a Spanish Colonial Revival style landscape.*

## CIRCULATION AND SPATIAL PATTERNS

Circulation features may include, roads, parkways, drives, paseos, trails, walks, paths, parking areas, and canals. Such features may occur individually or be linked to form networks or systems. The character of circulation features is defined by factors such as alignment, width, surface and edge treatment, grade, materials, and infrastructure.

Spatial organization is created by the landscape's cultural and natural features. Some form visual links or barriers (such as fences and hedgerows); others create spaces and visual connections in the landscape (such as topography and open water). The organization of such features defines and creates spaces in the landscape and often is closely related to land use. Both the functional and visual relationship between spaces is integral to the historic character of a property. In addition, it is important to recognize that spatial relationships may change over time due to a variety of factors, including: environmental impacts (e.g. drought, flood) vegetation growth, and changes in land use or technology.

### GUIDELINES

- 4.2.60 Reinforce existing patterns of open space and enclosure created by paseos, paths, walkways, courtyards, fences, walls, lawns, and plant materials when designing new construction or modifying an existing property.
- 4.2.61 Retain historic circulation patterns, gateways, and entrances wherever they are character defining features.
- 4.2.62 Maintain existing relationships between historic architectural features and landscape features. If a landscape feature is to be removed, consider replacing with a compatible new feature in order to maintain the original spatial pattern.
- 4.2.63 Retain all historic sidewalks and circulation patterns. If replacement of materials is necessary, replace in-kind, utilizing materials that are similar in appearance and composition to those being replaced.
- 4.2.64 Avoid removal of roadways or access ways that are historically significant.
- 4.2.65 Avoid expansive areas of paving. Parking lots should not dominate historic landscapes.



*This original historic circulation pattern of the drive up to the entrance is a character-defining feature of the historic property.*



## NATURAL SYSTEMS AND OPEN SPACE PRESERVATION



*This natural area has been preserved so the natural creek has not been altered by development.*

The preservation of open space and natural systems will enhance the character of the built environment, promote public health and safety, provide for outdoor recreation and provide visual enjoyment. A balance between the natural and man-made environments is needed to preserve and protect natural features while allowing new development. Preservation and protection of special landscapes, such as areas with sensitive slopes or dramatic topographic changes, waterways, floodplains, stream corridors, areas of dense natural vegetation, and sites of particular aesthetic or historic value is important to our community.

### GUIDELINES

- 4.2.66 Preserve existing open spaces and natural areas to the greatest extent possible.
- 4.2.67 Maintain the historic topography of all sites.
- 15.68 Avoid altering topography extensively to accommodate new construction.
- 4.2.69 Limit ground-disturbing activities caused by new construction activity or changes to a historic property. Archaeological resources must be considered.
- 4.2.70 Avoid altering existing natural systems, such as creeks, when undertaking a new construction, addition, or adaptive re-use project.
- 4.2.71 Avoid channeling streams.



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# CHAPTER 4.3: LANDSCAPE DESIGN

## PLANT MATERIALS AND TOPOGRAPHY



*This English Vernacular home has low water landscaping that creates a sense of setting appropriate for the historic resource.*



*The landscaping uses climate-appropriate plant materials while preserving the traditional pattern of yard on either side of the walkway that establishes a context for the historic resources.*

Native and climate-appropriate plant materials in residential landscapes significantly contribute to the sense of a setting that is part of the City's heritage. While many original plant materials have been replaced over time, some specimens do survive, and the traditional planting pattern has been retained even if new, low-water plants have been installed. Plant materials and landscaping were used to create continuity among historic resources in the front yards and along the street edge. Yards and plant material establish a context for historic resources.

## STREET TREES

Mature trees are important historic elements. They create borders between the street and the historic resources and are important character-defining features of the neighborhood.



*Mature olive trees in the parkway line the street providing shade and a border between the street and the historic homes.*

## GUIDELINES

- 4.3.1 Preserve yard areas in accordance with traditional patterns.
- 4.3.2 Retain the natural grade of the property.
- 4.3.3 Retain mature trees and hedges. Do not remove native, specimen, and “Landmark” trees. Avoid removing mature trees unless the tree is dying, dead, diseased, or poses a safety hazard.
- 4.3.4 Replace trees that must be removed with an approved tree.
- 4.3.5 Select plants that are adapted to Santa Barbara’s climate and are compatible with the historic context of the neighborhood.
- 4.3.6 Retain plantings and landscaping reflective of traditional patterns.
- 4.3.7 Use materials that are compatible with the historic property and neighborhood when designing new landscape plans.
- 4.3.8 Refer to the City of Santa Barbara low-water-use plant list when selecting new plants.
- 4.3.9 Use an automatic drip or low volume irrigation system to water shrubs and trees.
- 4.3.10 Minimize the amount of turf used in the landscape.
- 4.3.11 Minimize the amount of hard surface paving for patios and driveways in the front yard.
- 4.3.12 Avoid planting too close to a structure that may damage architectural features and building foundations. This can also cause moisture retention against the structure.
- 4.3.13 Install garden ornaments, fountains and sculpture which are compatible with the style and scale of the surrounding landscape.
- 4.3.14 Avoid terracing a lot that was traditionally characterized by a steep hillside or raised lawn.
- 4.3.15 Avoid paving over the front yard.
- 4.3.16 Avoid use of landscaping that is incongruent with the surrounding site and neighborhood.
- 4.3.17 Preserve large trees whenever possible and enhance established street tree patterns by planting additional trees along public rights-of-way and on private property.
- 14.3.18 Select native trees as canopy trees or trees appropriate to the period or character of the neighborhood.
- 4.3.19 Select plant materials that are suited to the local climate and growing conditions.



*Traditional patterns of the streetscape have been retained.*

## GUIDELINES CONTINUED

- 4.3.20 Select native and drought-tolerant plants for new planted areas that will thrive in the areas proposed.
- 4.3.21 Develop planting plans based on historical and physical evidence, when appropriate.
- 4.3.22 Anticipate the size of mature vegetation before planting, and plan accordingly.
- 4.3.23 Select plant materials that complement architectural forms rather than overshadow them.
- 4.3.24 Avoid removal of historic garden features and landscape materials during new construction projects.
- 4.3.25 Replace dead or diseased shrubs or trees with like species, unless the original species is inappropriate.
- 4.3.26 Leave sufficient room between plantings and historic resources so that landscaping does not crowd the historic resources and cause moisture related problems. Generally, plantings should be several feet from the building envelope.
- 4.3.27 Do not allow ivy, or other creeping vines to grow directly on building walls. Although they may be historic, they can damage masonry.
- 4.3.28 Maintain original property topography, including grades, slopes, and elevations to the greatest extent possible. New grading should match the grade of adjacent properties.
- 4.3.29 Avoid extensive grading changes.



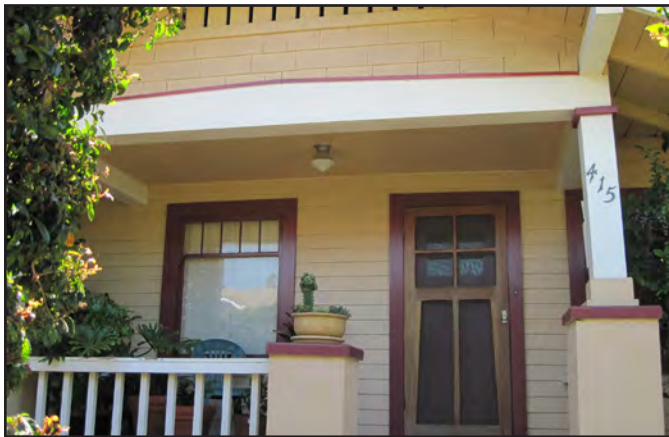
*Select plant materials that accent architectural forms rather than overshadow them.*



## LIGHTING

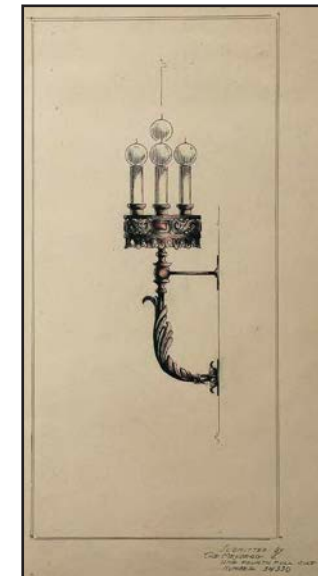


*The simple light fixture is subtle and centered in the porch bay.*



*The lighting for this Craftsman home is centered in the porch bay and is simple in character.*

Traditionally, lighting within a site was minimal. An occasional garden light was seen, but porch lights were usually the only exterior illumination. Exterior lighting was a subordinate element and exterior lights were simple in character. Most lighting used incandescent lamps with low intensity. Fixtures were typically hung centered over the front entrance or sconces located on either side. The type and placement of lighting plays an important role in maintaining the authentic historic character of a building. On residential historic resources, exterior lighting is typically located at the porch. Each style of historic building has a different style of appropriate porch light. Consult with the Architectural Historian for specific examples of appropriate lighting for your style of building. Additional security lighting on the side and rear elevations may be needed, but it must be shielded to avoid glare.



*Modifying lighting fixtures may require research into period fixtures or manufacturing fixtures based on historic drawings and research.*

*Light fixtures by Meyberg Lighting Company, Los Angeles, CA. circa 1920s*

## GUIDELINES

- 4.3.31 Design lighting to control glare, minimize light trespass onto adjacent properties, minimize direct upward light emission, and promote effective security. Use the minimum intensity needed for the intended purpose.
- 4.3.32 Install new street-side lights that are designed to be subtle and unobtrusive. Fixtures in which the lamp is not shielded, such as lanterns, should be low intensity to avoid glare, and should generally be used for decorative and local lighting, and not for area lighting.
- 4.3.33 Preserve light fixtures that are original to a house or integral to the house's architectural style.
- 4.3.34 Replace broken glass in fixtures to match existing.
- 4.3.35 Do not remove patina of age from original fixtures.
- 4.3.36 Replace fixtures damaged beyond repair to match the original.
- 4.3.37 Install all lighting in a manner that only illuminates the porch or front entry and walkway surfaces without light spillover onto adjacent properties or into the night sky.
- 4.3.38 Locate porch lamps near the primary entrance and install in a manner that minimizes damage to historic fabric.
- 4.3.39 Evenly space lighting across porch bays.
- 4.3.40 Center lighting over or around the front door.
- 4.3.41 Scale light fixtures appropriately for the proposed location.
- 4.3.42 Install new exterior lights, when needed, that are simple in character and low in intensity. Avoid installing new lighting that is highly ornamental which evokes a false sense of history.
- 4.3.43 Install new exterior lights that are appropriate to the building in terms of size and style.
- 4.3.44 Place safety and security lighting on the corner and side elevations with motion sensors that automatically turn lights on and off.
- 4.3.45 Avoid lighting of building facades as it is not consistent with energy conservation goals and the ambiance of Santa Barbara.
- 4.3.46 Design landscape lighting to be subtle, and should be carefully shielded to avoid view of the source. Uplighting of landscaping should be limited to a select few elements, and should be designed to avoid skyglow.



*Simple sconces next to or on either side of the doors of these Spanish Colonial Revival houses.*



## UTILITIES AND EQUIPMENT

New technologies in heating, ventilating and telecommunications have introduced mechanical equipment into historic areas, where they were not seen traditionally. Minimize the visual impacts of such systems so that one's ability to perceive the historic character of the building is not significantly affected. Locating equipment so that it is screened from public view is the best approach.

### GUIDELINES

- 4.3.48 Locate utility boxes, connection devices, conduit, and meters away from the front of the house, and screened from street view.
- 4.3.49 Locate equipment such as window air conditioners, heaters, or exhaust vents, away from the front façade.
- 4.3.50 Locate roof-mounted satellite dishes away from street view.
- 4.3.51 Screen ground mounted satellite dishes from street view.
- 4.3.52 Construct and locate solar panels in areas consistent with the City's adopted Solar Design Guidelines and as minimally visible from the public right-of-way as possible.



*The utility equipment is on the side elevation in a box painted to match the building so that it is as minimally visible as possible.*

*The utility box and conduit is on the side elevation of the house and painted the same color as the house so that it is as minimally visible as possible.*





## PERGOLAS, TRELLISES, ARBORS AND DECKS

The appeal of the trellis, pergola, and arbor is that it is an architectural element defining outdoor space. A trellis is typically a vertical latticework, freestanding or attached to a building, built to support climbing plants or vines. An arbor is typically a freestanding element creating a tunnel-like passageway that may be defined entirely by trees or shrubs, or may incorporate latticework. Pergolas typically have an open wooden-framed top, often latticed, supported by regularly spaced posts or columns. They are most commonly used to shade a walkway or a deck, and may or may not support vines.

Wood decks are a modern architectural feature and not appropriate on the front elevation of a historic building. They may be considered on a rear of a historic building if out of the view from any public right-of-way. Paint the deck to match the colors of the house, as traditionally all exterior wood was painted.



*Pergolas are often associated with the Spanish Colonial Revival style as seen above.*

## GUIDELINES

- 4.3.53 Repair or replace pergolas, trellises and arbors to match original.
- 4.3.54 Avoid installing pergolas, trellises and arbors in the front yard where none originally existed.
- 4.3.55 Locate decks on the rear elevation.
- 4.3.56 Design decks in a manner compatible in material and color with surrounding historic architecture, consider painting deck to match the colors of the house, traditionally most exterior wood porch elements were painted to integrate all the elements with the main structure.
- 4.3.57 Avoid installing decks on the front elevation, or on side and rear elevations that are visible from the public view.





*This accessory structure is visually compatible with the house and is set so that it is not visible from the street.*

*\*For in-depth technical recommendations on preserving Cultural Landscapes, the National Park Service, The Department of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 36 at*

*<http://www.nps.gov/tps/how-to-preserve/briefs.htm>*

## YARD EQUIPMENT AND ACCESSORY STRUCTURES

Locate equipment for swimming pools, outdoor kitchens, playgrounds, barbecue pits, greenhouses, and pet enclosures in the rear yard and/or screen them in the side yard so they are not visible from public view. In-ground pools are preferable to above-ground pools. Take into consideration the possibility of damage to surrounding historic vegetation, historic resources, and other features when determining the equipment's location. Accessory structures include sheds, trash enclosures, and structures for pool equipment. They should be unobtrusive and not visually compete with the historic building. The accessory structure should remain subordinate in terms of mass, size, and height to the primary structure.

## GUIDELINES

- 4.3.58 Locate permanent swimming pools or other recreational equipment in the rear yard so as not to be visible from the public right-of-way.
- 4.3.59 For sheds and other enclosures, use basic rectangular forms, with hip, gable, or shed roofs. Avoid flat roofs.
- 4.3.60 Use traditional range of building materials on accessory structures including: wood siding, wood planks, vertical board-and-batten siding, or corrugated metal.
- 4.3.61 Use muted, natural colors and finishes for accessory structures.
- 4.3.62 Locate facilities for storage of trash containers in areas screened from public view.
- 4.3.63 Avoid ornate detailing on accessory structures.

# GLOSSARY

## DEFINITIONS AND GLOSSARY OF TERMS

### A

**Accessory structure:** *Structures on the same lot but subordinate to, and whose use is incidental to, the main building, including but not limited to: decks, trellises, gazebos, or other screened enclosures, greenhouses, storage and utility sheds, swimming pools and cabañas.*

**Accessory Dwelling Unit:** *Accessory Dwelling Units (ADUs) have gone by many names, including granny flats, in-law units, and secondary units. By definition, an ADU is a self contained, additional housing unit that contains a kitchen, bathroom, and a place to sleep. ADUs range in size from 150 square feet for a studio to 1,200 square feet for a unit with multiple bedrooms.*

**Adaptive reuse:** *Rehabilitation of a historic structure for use other than its original purpose, such as a residence converted into an office. Also called adaptive use.*

**Addition:** *A portion of a structure built after the original structure was completed. Additions may be historic or non-historic.*

**Alignment:** *The linear relationship of structures or parts of structures to each other.*

**Alteration:** *An exterior change or modification. This includes (but is not limited to) changes or modifications to architectural details or visual characteristics such as paint color and surface texture, grading, paving, removal of natural features, and the placement or removal of objects such as signs, plaques, light fixtures, street furniture or fixtures, walls, fences, steps, and trellises. If specifically part of an historic designation or considered an important site feature, removing plantings and landscape accessories may be considered an alteration.*

**Appropriate:** *See compatible.*

**Arbor:** *An arbor is typically a freestanding element creating a tunnel-like passageway that may be defined entirely by trees or shrubs, or may incorporate latticework.*

**Arcade:** *A covered passage, open on at least one side, extending along the outside wall of a building, and supported by arches.*

**Arch:** *A curved construction that spans an opening and supports the weight above it.*

**Architectural significance:** *The importance of a property based on physical aspects of its design, materials, form, style, or workmanship.*

**Articulation:** *The manner in which various features are designed and arranged on a building elevation.*

**As-built projects:** *As-built projects are requests for the retention of previously-completed or ongoing work that did not receive approval prior to construction.*

**Attic:** *The upper level of a building, usually not of full ceiling height, directly beneath the roof.*

**Awning:** *A secondary covering attached to the exterior wall of a building, providing shade and protection from the elements around doors, windows, and other openings. May be retractable or stationary.*

## B

**Balcony:** *A raised platform, connected to a building façade and typically surrounded by a low wall or railing.*

**Baluster:** *One of a series of short vertical members used to support a stair or porch handrail, forming a balustrade.*

**Balustrade:** *An entire rail system, with top rail and balusters.*

**Bay:** *The portion of a façade between columns or piers providing regular division of a façade, usually marked by windows or doors.*

**Bay window:** *A projecting angular window that forms an extension to the floor space of the internal room.*

**Board-and-batten:** *Outer sheathing consisting of vertical wide boards or planks joined by exterior application of narrower wood strips.*

**Brackets:** *Projections from a wall at vertical surface for supporting structural elements, such as balconies, roof overhangs, and window hoods.*

**Breezeway:** *A covered, open-sided walkway between two historic resources. When glazed-in, it is called a “hyphen”.*

**Broken pediment (See “Pediment”):** *A pediment with a section of the top of its pyramid cut away, in different stylistic variations.*

**Bulk:** *The amount of volume or space that any substantial element of a structure or development appears to consume, when viewed more or less as a unified body, as opposed to the aggregate volume (mass) of the entire structure or development.*

**Bungalow:** *An inexact term for a late 19th to early 20th century type of small house, borrowed from the 19th century British term for a small one-story house in India, with a wrap around veranda. In North America, more a set of concepts than a building type; characterized by materials that express their natural state, interconnected interior spaces, low, broad form, and lack of applied ornamentation; often has a shallow-pitched gable or hip roof, and a porch with massive columns; common details include wide overhanging eaves, with exposed rafter tails, projecting beam ends, and triangular knee braces at gable eaves, attached pergolas, and bungalow windows; although most often in the Craftsman style, may be any 20th century style or combination of styles.*

# C

**California Historical Building Code (CHBC):** *Provides alternative building regulations for permitting repairs, alterations, and additions necessary for preservation, rehabilitation, relocation, and related construction, change of use, or continued use of a “qualified historical building or structures”*

**Casement window:** *A window with one or two sashes which are hinged at the sides and usually open outward.*

**Casing:** *The exposed trim molding around a door or window.*

**Cast iron:** *A hard, relatively brittle alloy of iron and carbon that contains a higher portion of carbon than steel. Can be easily cast into a mold, used for both structural and decorative purposes in architecture.*

**Character-defining element or feature:** *A visible physical part or aspect of a structure or site that contributes to its identification, understanding or interpretation as an example of architecture or architectural style, as an artifact attributable to a particular period of historical significance, or as a unique entity.*

**Clapboards:** *Exterior siding that consists of horizontal boards, applied in any number of manners and styles, ship-lapped, rabbeted, or bevel siding. (The term “clapboard” is technically one type of horizontal siding, but commonly used generically to describe all types.)*

**Classical architecture:** *The architecture of Ancient Greece and Rome and its derivative styles. Characterized by symmetry and the use of the Classical Orders. Classical forms and style dominate the Western architecture tradition.*

**Classical orders:** *The five orders of architecture from ancient Greece and Rome, most widely identifiable by the type of column: Tuscan, Doric, Ionic, Corinthian and Composite.*

**Clipped gable:** *A gable roof where the ends of the ridge are terminated in small, diagonal roof surface.*

**Colonnade:** *Similar to an arcade, except with columns as supports instead of arches.*

**Column:** *A vertical structural member, typically circular.*

**Compatibility:** *a) In the context of protection of historic structures or historic districts: the visual sense of authenticity or historic “appropriateness” of a building, feature or visual element. b) In the context of appropriateness of a new structure, feature or visual element in proximity to a historic building or district: the sense of visual agreeability and lack of aesthetic discord presented by the building, feature or element, relative to the surrounding neighborhood.*

**Composition shingle:** *A modern roofing shingle made up of a fiberglass mat impregnated with asphalt, and covered with a mineral granule coating. Composition shingles can be made to mimic historic wood shingle and slate roofing and come in a variety of colors.*

**Configuration:** *The arrangement of elements and details on a building or structure that help to define the character.*

**Conjectural features:** *Features whose correctness, accuracy, or authenticity lack the support of historical authority or documentation.*



**Consistency:** *Accuracy in compliance with a recognized style; accordance or harmoniousness with a pattern, example, or other parts.*

**Contemporary:** *Reflecting characteristics of the present. A contemporary building would reflect a design, method of construction, materials, articulation, expression and/or details that illustrate that it was constructed in the present or recent past, rather than being imitative or reflective of a historic period.*

**Contributing resource:** *A building, structure, object, or site that, upon the designation of the historic district in which it is located, is identified as reinforcing the cultural, architectural, or historical significance of the historic district. All designated Landmarks and Structures of Merit located within the district shall be considered as contributing.*

**Context:** *The setting in which a historic element, site, structure, street or district exists.*

**Coping:** *The uppermost covering of a wall or parapet, usually of cut stone or clay tile on Mission Revival and Spanish Colonial Revival style historic resources.*

**Copper:** *A red-brown metal often used in flashing, gutters, and downspouts.*

**Corner board:** *Vertical boards found on the outside of buildings with wood siding, helps to define the corner.*

**Cornice:** *A continuous, projecting decorative molding on top of a wall or other architectural feature, or under a roof eave.*

**Craftsman style:** *A house and furniture style popular in the U.S. in the early 20th century, popularized by Gustav Stickley's magazine "The Craftsman"; an outgrowth of the Arts and Crafts movement, which concentrated more on interiors than exteriors.*

**Cross gabled:** *(See Gable) A building with a complex sloping roof that exposes gable ends at 90 degrees to each other; one having both an end and a side gable.*

**Cultural landscape:** *A geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. Refer to the Secretary of Interior's Standards for Treatment of Cultural Landscapes for further definition of this term.*

## D

**Demolition:** *The permanent removal of a structure, or removal from a structure of either a significant component or character-defining element.*

**Demolition by neglect:** *Allowing a building or site improvements to fall into such a state of disrepair that it becomes necessary or desirable to demolish it.*

**Dentil:** *In classical cornices and entablatures, one of a series of small, decorative blocks that alternate with a blank space; typically rectangular with moldings above and below.*

**Design Guidelines:** *A document intended to provide guidance and information to property owners planning exterior construction and maintenance projects. Also intended to assist and guide the Historic Landmarks Commission in its review of exterior alterations, new construction, and other work relating to historic structures and properties in historic districts.*

**Design Review:** *A process in which a design is evaluated in accordance with the Historic Structures Ordinance requirements and Design Guidelines.*

**Detail (architectural detail):** *As opposed to a building's overall style, the individual components of that overall style, in sharp focus.*

**Development:** *Generally, construction involving the creation of at least one dwelling or commercial unit, but can also include paving, formal landscaping, and simply the use of land.*

**Divided light:** *A window with a number of smaller panes of glass (lights/glazing) held in place by muntins.*

**Dormer:** *A roofed projection from a sloping roof containing a window or a vent.*

**Double-hung window:** *A window with two sashes, one sliding vertically past the other.*

## E

**Eave:** *The underside of the projection of a sloping roof beyond the building's wall.*

**Eclectic:** *Used to describe a collection of architectural styles, usually found within a district, or a building/structure that does not easily correspond to a single architectural style.*

**Egress window:** *A venting window, required by building code, used for emergency escape and rescue.*

**Element:** *A material part or detail of a site, structure, street, or district.*

**Elevation:** *Any one of the external faces of a building, a façade.*

## F

**Fabric:** *The physical material of a building, structure, or community, an interweaving of component parts.*

**Façade:** *The exterior front wall of a building, usually the most ornate or articulated elevation. The front or principle face of a building, which appears to have been intended to provide primary visual accessibility to the public or by people approaching the building. It is usually that part facing onto a street or courtyard.*

**Fanlight:** *A semi-circular or elliptical multi-paned window over a door.*

**Fascia:** *A flat horizontal member of molding; forms the trim of a flat roof or pitched roof at the edge of the eave; also part of a classical entablature.*

**Fenestration:** *The arrangement of windows on a building.*

**Finial:** *A projecting decorative element, usually of metal, at the top of a roof turret or gable.*

**Fish scale shingle:** *A shingle having straight sides and a rounded bottom, typically laid in a regular or irregular overlapping pattern and used as a decorative façade element.*

**Fixed window:** *A window that does not open.*

**Flared foundation:** *The building's lower wall, as it approaches ground level, curves outward; designed to divert water from the foundation.*

**Flashing:** *Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.*

**Flat roof:** *A roof which is almost completely horizontal. Often found on commercial architecture and concealed with a parapet.*

**Floor Area Ratio (FAR):** *The ratio of the gross area of building floor area to parcel area. An FAR of 1.0 means the floor area is the same as the lot area, either covering the entire lot area one-story tall, or half the lot area two-stories tall, etc. An FAR of 0.5 would have a floor area one-half that of the lot area, and an FAR of 2.0 would have twice the floor area as the lot area, etc.*

**Foundation:** *The lowest exposed portion of the building wall, which supports the structure above.*

**Frame:** *The perimeter assembly of a door or window unit that contains the window sashes or the door panel.*

**Fretwork:** *An interlaced decorative design carved in low relief or on a solid background, mostly in a geometric design. Often found on Queen Anne architecture.*

**Front gabled:** *Building whose gable end faces the street.*

**Full-width:** *Extending the entire width of a façade of a building (as a porch). "Full façade" refers to full width that also extends the full height of the building's front side.*

## G

**Gable (or gable end):** *The cross section at the end of a pitched roof - triangular in shape (in the case of a simple, two-way pitched roof).*

**Gabled roof:** *A roof sloping downward on each side from a central ridge, so that it forms a gable at each end.*

**Gambrel roof:** *A dual-planed pitched roof, which slopes at a shallow angle from ridge to part of way down, then at a greater pitch the rest of the way (often called a barn roof). When lower slope is very steep, called a Mansard roof.*

**Glazing:** *Part of a window, wall, or door that is made up of glass. Also known as lights.*

# H

**Half timbering:** *A method of heavy timber construction in which the frame work is left exposed. Used as a decorative element in many architectural styles, such as Queen Anne and Craftsman styles.*

**Harmony:** *Pleasing or congruent arrangement.*

**Head:** *The top member of a door or window frame.*

**Header:** *Upper horizontal framing member of a window or door, or other opening.*

**Height:** *The distance from the bottom to the top of a building structure.*

**High-style:** *Architecture that exhibits a certain number of characteristics of an architectural style through the use of overall design, material, ornamentation and façade articulation. Often reserved for monumental historic resources, religious structures, or the work of a known architect.*

**Hipped roof:** *A roof that slopes inward from all exterior walls (forming a pyramid roof when above a square plan).*

**Historic district:** *A delineated area within the City which, because of structures, natural features or sites within it, has historic significance and has been designated by ordinance as a Historic District, primarily for purposes of preservation of its historic resources.*

**Historical features:** *Structures, objects or elements that originated during a particular historical period. Also an element that contributes to a structure's identification, understanding or interpretation as an example of architecture attributable to a particular historical period.*

**Historic integrity:** *(See Integrity)*

**Historic imitation:** *New construction or rehabilitation where elements or components mimic an architectural style, but are not of the same historic period as the existing historic resources (historic replica).*

**Historic material:** *A material used at the time of construction or other time during the period of significance.*

**Historic property:** *See Historic Resource.*

**Historic resource - designated:** *A City designated "Landmark" or a City designated "Structure of Merit", or a State or National Landmark or Listed on the State Register of Historic Resources or National Register of Historic Places.*

**Historic Resource Inventory:** *A list of historic resources which has been identified by the Historic Landmarks Commission or a historian to meet the criteria for a designated historic resource and is under the jurisdiction of the Historic Landmarks Commission.*

**Historic resources survey:** *A field investigation and documentation of historic resources, structures, sites, or natural features within a certain area or neighborhood of the City, undertaken by the City for the purpose of identifying potential historic resources.*

**Historic significance:** *The idea that a structure or district is important to the history, architecture, or geography of the City and thus makes a special contribution to Santa Barbara's distinctive character. See significance.*



**Historic Structure/Site Report:** *Reports analyzing the historic significance of a resource and any impacts a project may have on a significant resource.*

**Hood molding:** *A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening. Also called a drip mold or simply a ‘hood.’*

**Human scale:** *An inexact term implying that the scale and features of a building have a complementary relationship to the size and proportions of the human body.*

## I

**Infill:** *New construction where there had been vacant land before, such as a new building between two older structures.*

**Integrity:** *The ability of a structure or district to convey its historic and architectural significance. A measure of the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period of significance. For example: a historic building of high integrity has few alterations or ones that can be easily reversed.*

**In-kind:** *The replacement of an element with a new element of the same material, color, texture, shape and form as the original.*

## J

**Jamb:** *The side members of a door or window frame.*

## K

**Keystone:** *The wedge-shaped element at the top center of an arch, either structural or ornamental.*

**Knee brace:** *Diagonal members at junctures of horizontal and vertical structural members.*

# L

**Landmark:** *A structure, natural feature, site or area having historic, architectural, cultural or aesthetic significance and designated as a City Landmark.*

**Landscape:** *The totality of the built or human influenced habitat experienced at any one place. Dominant features are topography, plant cover, historic resources or other structures and their patterns.*

**Lap siding:** *A building siding consisting of beveled boards meant to shed water away from the building foundation. Also known as clapboards.*

**Lattice:** *An openwork grille of interlacing wood strips used as screening, or support for vegetation.*

**Lights:** *The glass portions of a window. Window glass is also referred to as glazing.*

**Lintel:** *A horizontal member over an opening in a wall, such as a door or window, carrying the weight over the opening.*

# M

**Maintain:** *To keep in a state of preservation or repair to avoid deterioration of historic materials and features.*

**Masonry:** *Construction of brick, stone, or other material requiring mortar and construction by a mason.*

**Mass:** *The aggregate amount of volume or space that a structure or development appears to consume, in its entirety. Generally one speaks of the total “mass” of the whole structure or development, and to the “bulk” of its individual primary components.*

**Massed-plan:** *Structure designs that are more than one room deep, front to back, as opposed to lineal plans, one room deep.*

**Molding or moulding:** *A continuous decorative band, often serving as a decorative device; often decorative with a variety of contours or outlines, and typically covering the joint formed where two surfaces or material types meet.*

**Mortar:** *A mixture of sand, lime, cement and water, used as a binding agent in masonry construction.*

**Mullion:** *A vertical member between two window or door frames.*

**Multi-light window:** *A window sash composed of more than one pane of glass.*

**Muntin:** *The small molding or bar that separates the individual panes of a multi-paned window sash or the panels of a door.*

## N

**Natural feature:** *Any tree, plant life, or geological element.*

**Neighborhood:** *For purposes of this Historic Resources Design Guidelines, an area possessing a sense of cohesiveness, because of physical features suggesting boundaries and or concentrations of shared architectural or culture.*

**New development:** *The construction or erection of one or more structures on the site of a previously demolished structure, or on a previously undeveloped parcel.*

**New construction:** *Construction which is characterized by the introduction of new elements, sites, historic resources or structures or additions to existing historic resources and structures.*

**Newel post:** *The principal structural pillar of a staircase, often highly decorative.*

**Non-contributing resource:** *A building, structure, object, or site that, upon the designation of the historic district in which it is located, is identified as not reinforcing the cultural, architectural, or historical significance of the historic district.*

**Non-historic resource:** *An older building/property that typically does not have any particular significance architecturally or contextually, or that lacks association with any historic figures/events. Non-historic resources are typically non-contributing to a historic district or landmark property.*

## O

**Obscured:** *Covered, concealed or hidden from view.*

**Ogee Lug:** *An S-shaped piece of wood found on the bottom part of the upper sash of a wood double-hung window.*

**Oriel window:** *A form of bay window which projects from the main wall of building and is supported by corbels, brackets or other similar element. Often found on the upper floor.*

**One-and-a-half-story:** *A building where the second floor is contained entirely within the gable roof; may have partial height knee-walls above the ground story or dormers to let in light.*

**Orientation (oriented):** *Site orientation: The way a structure seems to be “facing”. A house whose facade faces the street is deemed “street-oriented.” Window orientation: whether a window’s long dimension is oriented vertically or horizontally.*

**Outrigger:** *A protruding beam, spar or structural member, usually referring to the extension of a roof ridge beam beyond the plane of a gable end.*

**Overhang:** *The extension of a roof beyond the wall.*

**Outbuilding:** *A small, secondary building separated from the main building.*

# P

**Paneled door:** *A door composed of solid panels (either raised or flat), held within a framework of rails, stiles, and muntins.*

**Palladian window:** *A three-segment window, typical on Federal (or Adam) period historic resources, the center segment of which is crowned with an arch or fan of panes.*

**Parapet:** *Exterior walls that extend up above a (usually flat) roof, suggesting a low protective wall, along the edge of a roof, balcony or terrace.*

**Pediment (pedimented):** *Triangular space or section framed by moldings, often used as classical style decoration to gable ends of a roof, and also often used as a crowning member over windows, doors, porches, etc.*

**Pergola:** *A garden structure with an open wooden-framed roof, often latticed, supported by regularly spaced posts or columns. The structure, often covered by climbing plants such as vines or roses, shades a walk or passageway.*

**Permeable Paving:** *A range of sustainable materials and techniques for permeable pavements with a base and subbase that allow the movement of stormwater through the surface. In addition to reducing runoff, this effectively traps suspended solids and filters pollutants from the water*

**Period of significance:** *Time span during which the properties that established the character of the area were developed. For example, the Bungalow Haven District's period of significance is the first quarter of the 20th Century when the Craftsman Bungalows were constructed.*

**Piers:** *Vertical supporting structural elements, usually holding up a porch, canopy or overhang.*

**Pilaster:** *A square pillar attached, but projecting from a wall, resembling a classical column.*

**Pitch:** *The degree of the slope of a roof, usually expressed in terms of units of rise to units of horizontal run, i.e., 4:12 (or 4 in 12) means 4" of rise in 12" of run.*

**Pointing:** *The final treatment of masonry joints by trowelling mortar with a specialized trowel.*

**Porch:** *A structure attached to a building to shelter an entrance.*

**Porte cochere:** *A porch or portico-like structure at the main or secondary entrance designed for horse and carriage or vehicle traffic. Designed to allow the occupants of a vehicle to exit under a covered structure protected from the weather.*

**Portico:** *A decorative protective structure, such as a small porch with a roof supported by columns, surrounding the exterior of an entryway and common to classical revival styles.*

**Portland cement:** *Fast-curing, hydraulic cement. Not commonly used until the early 20th century, and much stronger than historic cements, used in the making of mortar, stucco, and concrete.*



**Post:** *A vertical structural member, typically square.*

**Post and beam (or post and girt):** *A form of early wood frame construction employing heavy gauge wood structural members in the construction of the frame, with bawn joints (instead of nailed-together thinner lumber).*

**Potentially contributing resource:** *A building, structure, object, or site that, upon designation of the historic district in which it is located, is identified as having incompatible alterations or deteriorating conditions that, if reversed, would allow the building, structure, object, or site to reinforce the cultural, architectural, or historical significance of the historic district.*

**Preservation:** *The act or process of retaining the historic form, integrity and materials of a building or a structure, including, but not limited to, providing stabilization work and on-going maintenance.*

**Primary façade (see Façade):** *In a building having what may be interpreted as having more than one façade, the one most prominently visible from a public street (meant by the architect to be the main entrance).*

**Primary feature:** *An element or piece that is very significant in the characterization or identification of a structure's style of architecture.*

**Primary structure(s):** *The main structure(s) on a property. Typically structures housing the primary uses on a property.*

**Prime example:** *An individual structure or element that clearly typifies a style or type, that is well-defined and of a relatively high level of integrity.*

**Proportion:** *The relationship of the size, shape, and location of one building element to all the other elements; each architectural style typically has its own rules of proportion.*

**Pyramidal column:** *Square tapered columns often seen on the porch of craftsman bungalows.*

**Purlin:** *A structural roofing element, any longitudinal horizontal member of the roof. Often used as decorative element in Craftsman architecture where they are left exposed.*

**Pyramidal Roof:** *A roof with four identical sides rising steeply to a central peak.*

## Q

**Quatrefoil windows:** *Stylized windows with four lights suggestive of petals of a flower.*

**Quoins:** *A series of raised stone, bricks, or wood panels ornamenting the outside of a wall corner.*

# R

**Rail:** *A horizontal member of the framework of a window sash or door.*

**Reconstruction:** *The act or process of reassembling, reproducing or replacing by new construction, the form, detail and appearance of the property and its setting as it appeared at a particular period of time by means of the removal of later work, or by the replacement of missing earlier work, or by reuse of the original materials.*

**Rafter tails:** *The portion of a rafter that projects beyond the exterior wall to support the eaves.*

**Raised foundation:** *A foundation of a sufficient height above the ground at the façade as to require a set of stairs or steps to enter the first floor of the building.*

**Reconstruction:** *The process of duplicating the original materials, form, and appearance of a vanished building or structure at a particular historical moment based on historical research. (The Presidio is an example in Santa Barbara).*

**Rehabilitation:** *The act or process of returning a property to a state of utility while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.*

**Remodel:** *The process of modifying an existing building or space often changing the appearance or “style” of a structure, by removing existing defining features or adding new ones that are out of character or inconsistent with the original.*

**Replication:** *Constructing a building so that it is an exact replica or imitation of a historic architectural style or period.*

**Repointing:** *The act of repairing the point of a mortar joint that has deteriorated over time due to weathering. Often incorrectly called tuckpointing.*

**Renovation:** *The process of repairing and changing an existing building for modern use, so that it is functionally equal to a new building. May include major changes.*

**Resource:** *A source or collection of historic resources, objects, sites, structures, or areas that exemplify the cultural, social, economic, political or architectural history of the nation, state or city.*

**Restoration:** *The process or product of returning, as nearly as possible, an existing site or building to its condition at a particular time in history, using the same construction materials and methods as the original where possible. May include removing later additions, making hidden repairs, and replacing missing period work.*

**Retain:** *To keep secure and intact. Retain describes the act of keeping an element, detail or structure, and providing a level of repair to aid in the preservation of elements, sites and structures.*

**Retaining wall:** *A wall which is designed to, and in fact does, retain the earth on one side at a higher elevation than the earth on the other side.*

**Re-use:** *To use again. An element, detail or structure might be reused in historic districts.*

**Rhythm:** *Regular occurrence of elements or features, such as spacing between historic resources.*

**Ridge:** *The top horizontal member of a roof where the sloping surfaces meet.*

**Right-of-way:** *Public land that has been granted an easement, such as for utilities, or reserved for transportation purposes. Can include pedestrian traffic, vehicular traffic, canals, railway traffic, oil and gas pipeline, etc.*

**Roof form:** *The fundamental structural shape of the roof (as, for example, gabled, hipped, flat, etc.).*

**Roofline:** *The profile of a roof. This implies the profile from street view, including the height, form and orientation.*

**Rolled roofing:** *Roofing material produced and applied in large sheets (supplied in rolls), as opposed to shingle roofing.*

**Roof vents:** *Openings serving to exhaust air from an attic*

**Rusticated:** *Roughening of stonework or concrete blocks to give greater articulation to each block.*

## S

**Sandstone:** *A sedimentary rock of sand or quartz grains that have solidified together, in Santa Barbara having a light brown color range, used in walls, curbs, foundations, chimneys, porches and hitching posts.*

**Sash:** *The part of a window assembly into which the glass is set. May be operable or fixed.*

**Scale:** *Proportional elements that demonstrate the size, materials and style of historic resources. The proportions of the elements of a building to one another and the whole, and to adjacent historic resources.*

**Scrollwork:** *Decorative woodwork cut with a scroll saw.*

**Secondary structure:** *A smaller or lesser structure associated with a primary structure on a property. Also called an accessory structure.*

**Secondary materials:** *Construction materials other than the primary material of which a structure appears to be built.*

**Secretary of the Interior's Standards for the Treatment of Historic Properties:** *A set of standards developed by the National Park Service, commonly used by property owners, architects and governments to make decisions about the appropriate treatment of historic properties. The Landmark Preservation Ordinance requires that these standards are adhered to when a historic resource is involved. See "Secretary of the Interior's Standards for the Treatment of Historic Properties" on page 4 for more information.*

**Setback:** *The distance a structure is located from the street, other public way, or property line. Setback can also refer to the distance between structures on one or multiple lots. The Santa Barbara Zoning Code includes setback requirements for structures from primary and side streets, as well as from interior lot lines. Landmark design review requirements for setbacks can be more restrictive than zoning to ensure that new construction conforms with the character-defining features of a historic district.*

**Setting:** *The sum of attributes of a locality, neighborhood or property that defines its character.*

**Shake:** *An historic and modern building and roofing material made from split logs. Shake siding is popular decorative building material in the Craftsman style.*

**Sheathing:** *An exterior covering of boards or other surface applied to the frame of the structure. See Siding.*

**Shed roof:** *A pitched roof with a single plane.*

**Shingles:** *Used as both siding and roofing, sawn from cedar or redwood in tapered pieces, applied in an overlapping manner. Common in the Queen Anne and Shingle Styles of Victorian architecture.*

**Side gabled:** *A gabled roof structure whose gable ends are at the side rather than the front.*

**Sidelight:** *A vertical area of fixed glass on either side of a door or window.*

**Sidewalk stamp:** *A stamp located in concrete sidewalks and curbs identifying either concrete mason, union, or company.*

**Siding:** *The exterior wall covering or sheathing of a structure.*

**Significance:** *The idea that a structure or district is important to the history, architecture, or geography of the City and thus makes a special contribution to Santa Barbara's distinctive character. Also called historic significance.*

**Sill:** *The horizontal lowest member of a frame supporting a structure, window, door, etc.*

**Site feature:** *A historic or non-historic component on the grounds of a property, such as a fence, wall, walkway, statue, well or landscaping.*

**Site wall:** *A low wall along the edge of a property; may also serve as a retaining wall.*

**Siting:** *The placement of a building, structure, or object on a site in relation to natural features, boundaries, and other parts of the built environment.*

**Skylight:** *A window cut in a roof in the same plane as the adjacent roof surface.*

**Soffit:** *The area created by the eaves of the roof and the wall of a building when enclosed.*

**Solar Panels:** *A panel designed to absorb the sun's rays and produce electricity or heating.*

**Spindles:** *Slender, elaborately turned wood dowels or rods often used in grilles and porch trim.*

**Stabilization:** *The act or process of applying measures essential to the maintenance of a deteriorated building to establish structural stability and a weather resistant enclosure.*

**Stained glass:** *Colored glass used to form decorative or pictorial designs, often composed of contrasting piece in a lead framework.*

**Steel:** *An alloy of iron with carbon, used as a structural element, with a gray or bluish-gray color. Often used as a fabricating element in casement windows in the early to mid 20th century.*

**Stile and rail:** *Framing method whereby horizontal and vertical members are fitted into one another by means of hewn joints.*



**Stoop:** *A small staircase ending in a platform, leading up to the entrance of a structure.*

**Storefront:** *The façade of a store, typically on the ground floor and facing the street.*

**Street face:** *That portion of a block with frontage on a street; there are generally two block faces with frontage on a street.*

**Streetscape:** *The relationship of the street, landscaping, and historic resources as seen by the eye from public vantage points, such as a street or sidewalk.*

**Stringcourse:** *A decorative horizontal band on the exterior wall of a building, typically of brick or stone, and often demarcating the division between floors.*

**Structure:** *An item which is constructed or erected and the use of which requires more or less permanent location on the ground or attachment to something having a permanent location on the ground. Includes an edifice or building of any kind.*

**Structure of Merit:** *A structure not designated as a landmark but deserving official recognition as having historic, architectural, archeological, cultural or aesthetic significance and designated as a Structure of Merit under the provisions of the Santa Barbara Municipal Code.*

**Street friendly (pedestrian friendly):** *A relation between a structure or structures and a public street whereby enjoyment of the esthetic potential of the structures can be enjoyed, to a high degree, by users of the street, and conversely, the streetscape can be enjoyed and appreciated by occupants of the structure.*

**Stucco:** *An exterior plaster typically applied in a two-or-three part coating directly onto masonry, or over wood or metal lath. Often used to imitate another material such as stone.*

**Style:** *A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive manner.*

**Stylistic architectural element:** *A structural feature or detail whose visually conformity to a recognized architectural style, pattern, or convention is clear and obvious.*

**Substantial hardship:** *The extant a structure has been determined to be structurally substandard or has been damaged by an earthquake, fire, or other natural casualty such that repair or restoration is not reasonably practical or feasible.*

**Sunburst:** *A common architectural decorative motif consisting of rays radiating out from a central disk, similar to sunbeams.*

**Surround:** *An encircling border or decorative frame, usually at windows or doors.*

**Sustainability:** *Sustainability, as it applies to historic resources, typically refers to reducing the depletion of critical resources, such as energy, water and raw materials, and minimizing generation of pollution and waste. Maintaining and reusing a historic building helps to achieve sustainability goals by investing in materials and energy already expended, and taking advantage of traditional climate-responsive design, such as operational windows and porches. Historic resources can increase their sustainability through additional improvements that reduce energy consumption.*

# T

**Terra cotta:** *A glazed or unglazed clay based construction material that is lightweight and fire-proof, often used as a substitute for brick or tile. The color of terra cotta varies based on the source of clay; it can be mass produced or custom sculpted.*

**Transom window:** *A window above a door, often hinged and operable.*

**Tree-lawn:** *The landscaped area between the street and sidewalk.*

**Trellis:** *A frame of lattice-like construction used as a screen or support for climbing plants. Typically vertical and applied to a wall or free-standing*

**Trim:** *The decorative surrounds of openings and other features on a façade.*

**Tripartite:** *Consisting of three parts.*

**True divided lights:** *A window in which multiple individual panes of glass or lights are assembled in the sash using muntins.*

# U

**Unique:** *Distinctively characteristic, but not necessarily an exclusive or sole existing example of a building type.*

# V

**Vacant lot:** *A lot in which there are not permanent structures. Vacant lots within a historic district are almost always non-contributing to the district. Alterations and development of vacant lots are subject to design review.*

**Vernacular:** *A regional form or adaptation of an architectural style. Often utilitarian in nature and stylistically influenced by High-Style architecture.*

**View corridors:** *Existing views from streets, public places, and private properties that are unobstructed by structures or plantings.*

# W

**Weatherboard:** *Wood siding consisting of overlapping boards usually thicker at one edge than the other.*

**Wind turbine:** *A type of roof vent with a rotating turbine propelled by the convection of warm air from the attic, which creates a stronger convective flow.*

**Wood casement:** *A window type with wood frame that hinges from the side.*

**Wood framed:** *A structure whose supporting structural components are primarily of wood.*

# APPENDIX A: HISTORIC ARCHITECTURAL STYLES GUIDE

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# HISTORIC ARCHITECTURAL STYLES GUIDE OF SANTA BARBARA

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*Illustrations and photographs donated by Harrison Design Associates Architects. Text, illustration, and photographs by Anthony Grumbine in collaboration with Marc Compton and City Staff.*

## ARCHITECTURAL STYLES

An architectural style is a specific way a building was designed that is characterized by unique and notable qualities. A style may include such elements as form, method of construction, materials, and regional character. As an ever evolving art, architecture is normally classified as a chronology of styles that reflect changing fashions, beliefs and religions, or the emergence of new technology. Historic architectural styles therefore convey the history, culture and development of a community. This brief architectural styles guide is designed to provide the basic tools necessary to recognize some of the prevalent historic architectural styles that exist within Santa Barbara. This is only a selection of styles and more styles of Santa Barbara architecture will be added as they are completed.

- |                            |                                 |
|----------------------------|---------------------------------|
| 1. Adobe                   | 8. English Vernacular and Tudor |
| 2. Gothic Revival          | 9. American Colonial Revival    |
| 3. Italianate              | 10. Italian Mediterranean       |
| 4. Stick                   | 11. Spanish Colonial Revival    |
| 5. Queen Anne              | 12. Mission Revival             |
| 6. Queen Anne Free Classic | 13. Craftsman                   |
| 7. Folk Victorian          |                                 |

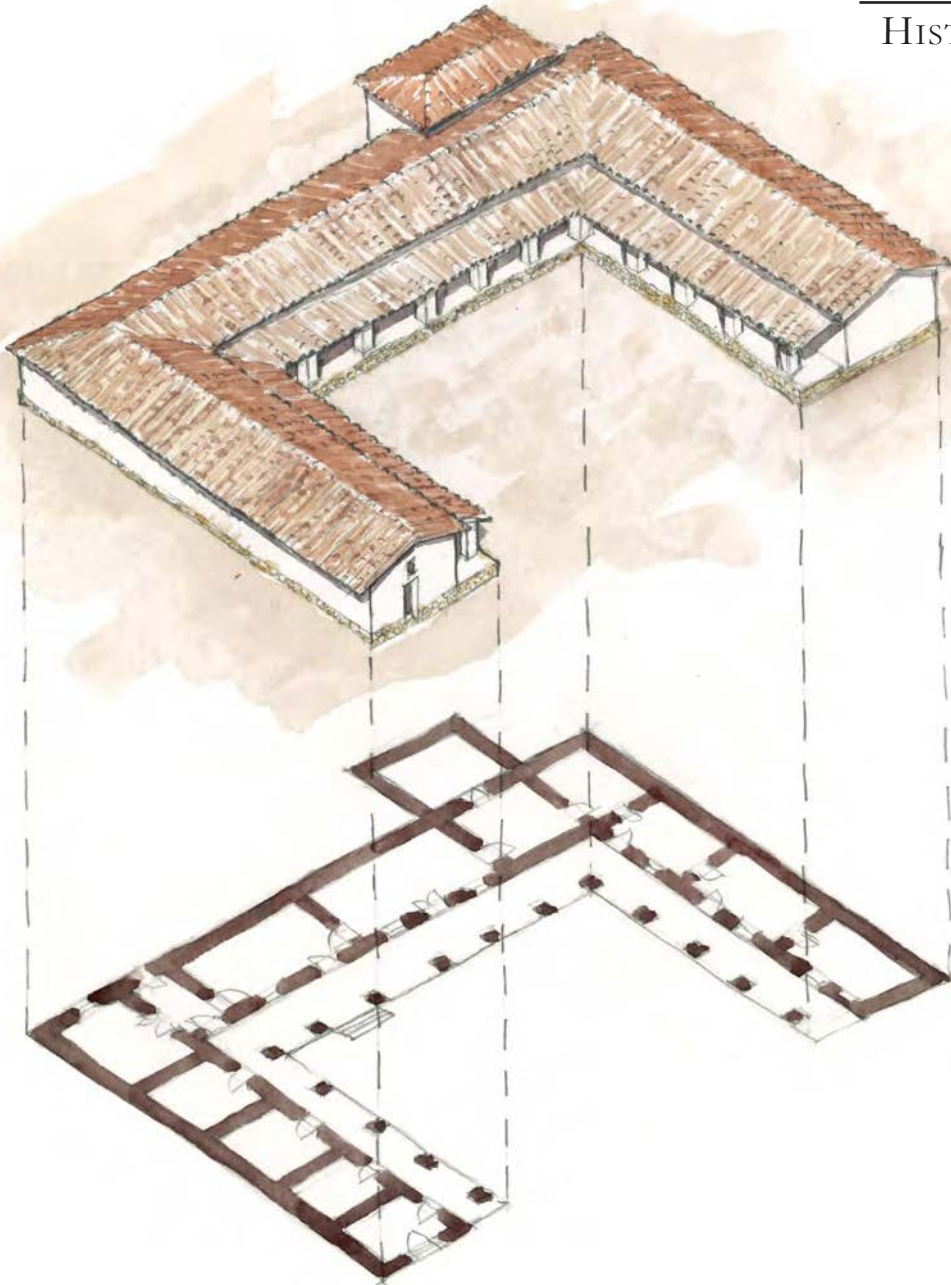


# ADOBE

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA

## INTRODUCTION

From the late 1700s to the early 1800s, Santa Barbara was considered to be on the outer edge of the Spanish colonies. Due to the dry climate, there were very few trees in Santa Barbara and as a sparsely populated territory, skilled craftsmen were few and far between. This meant that nearly all of the architecture was constructed of the simple, yet effective adobe method of construction. Adobe was made of sand, clay, water and straw, forming it into rectangular bricks, then sun drying the bricks and stacking them to build thick walls. The adobe brick walls were then covered with a layer of lime plaster for water-protection. The final result was two to three foot thick white walls, with an undulating finish that hinted at the adobe bricks beneath.





*The thick walls of this adobe are covered with white plaster that gives it an undulating finish that hints at the adobe bricks underneath.*

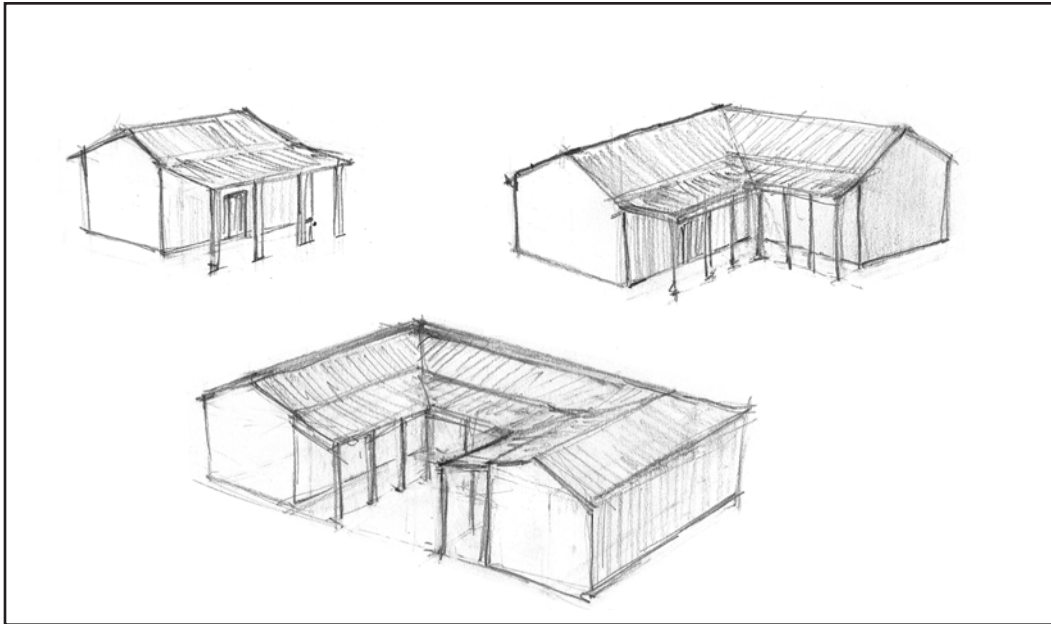


*The Casa De La Guerra Adobe was constructed in 1828 and features massive adobe columns on the portale.*

## HISTORY

Adobe construction was introduced to California by the Spanish in 1769. Spanish presidios, pueblos and missions were made up almost exclusively of adobe construction. These building methods were also used during the later Mexican and Early American Periods of California. Adobe buildings are some of the oldest buildings in California. They serve as important links to California's past as a colony of Spain, a province of Mexico, and during early statehood. Adobe constructed buildings of the Spanish Colonial era have been a fundamental part of Santa Barbara identity for over 200 years. Seeing the adobe structures of Santa Barbara when he visited in 1793, the explorer and English naval officer George Vancouver commented that it was "far more civilized than any of the other Spanish establishments. The buildings appeared to be regular and well constructed, the walls clean and white, and the roofs of the houses covered with a bright red tile."

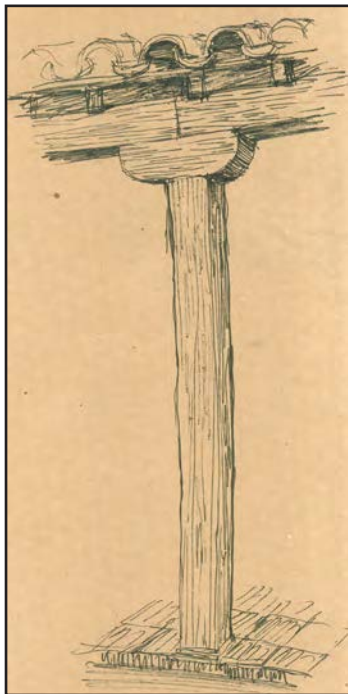




## MASSING & OVERALL FORM

Part of the strength of the early adobe Spanish Colonial architecture in California comes from a simplicity of form. Usually comprised of a simple gable with a covered porch kicked to one side, the adobe house was expanded room by room as needed by either continuing the gable in a straight line or by wrapping the house into an L or U shaped plan enclosing an inner courtyard. In general, most early Spanish Colonial structures in Santa Barbara were single story, since they were built of large adobe bricks which required thick walls for a relatively low wall height.

The main roof was usually pitched at around 4:12, with the covered porch (portale) at a lower slope. This provided a large, shaded area to work or rest in front of each dwelling.



## CHARACTER DEFINING FEATURES

**Foundation:** The foundation was usually of stone, giving the buildings a strong, waterproof base.

**Roof, Cornice and Eave Details:** The roof rafters were round beams or vigas, which had reeds placed between them to provide support for the red clay roof tiles above.

**Porches:** Long narrow porch called a portale with wood or adobe posts making an arcade. The portale often lined the inner courtyard of the house.

**Porch Columns:** Made of massive heavy, square wood timbers with wood brackets above or massive square columns made of adobe.

**Doors:** Doors were typically solid wood planks with thick wood trim or a heavy wood lintel above the opening.

**Windows:** Windows were deeply recessed with thick unpainted wood trim or a heavy wood lintel above the opening with small panes of glass. Windows often had bars of iron or wood called rejas to allow the windows to be open for ventilation while still keeping the room secure.

**Wall Materials:** Thick adobe walls covered with a layer of plaster.

**Lights:** Made of simple ironwork.

**Chimney:** Massive square structures made of adobe, usually on the gable end of the adobe.



*This adobe features porch posts made of thick wood timber. The door and window feature thick, unpainted trim.*



*A decorative wrought iron rejas covers the wood window.*

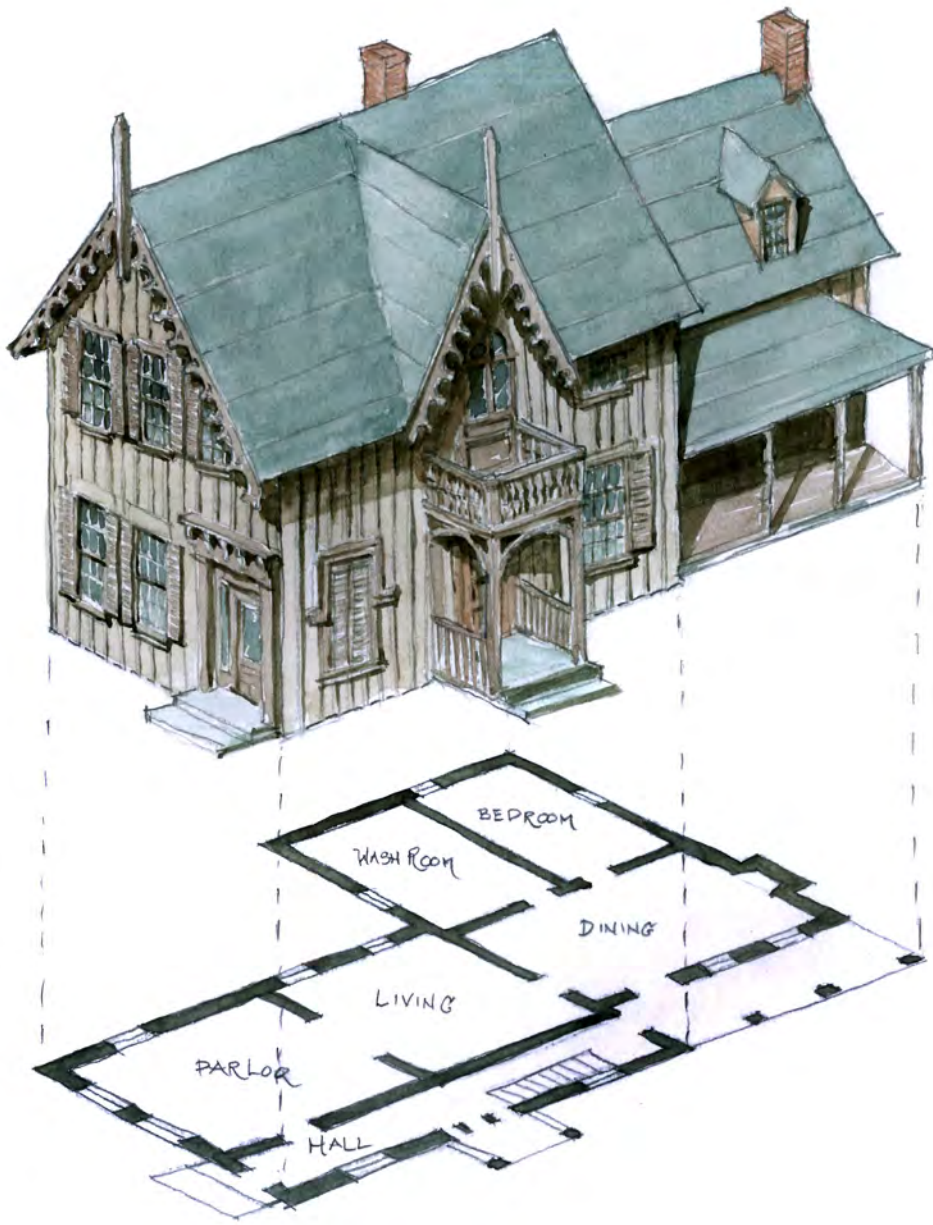


*The long, narrow porch shows the underside of the roof featuring roof rafters that have reeds placed between them to provide support for the red clay roof tiles above.*



# GOthic REVIVAL

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## INTRODUCTION

One of the earliest forms of Anglo architecture in Santa Barbara was the wood cladding of the adobes. Once Stearns Wharf was open, elaborate wood work was shipped from the east coast. The ease of shipping materials in the late 1800's allowed popular east coast architectural styles to be more available in Santa Barbara. Gothic Revival is noted for intricate wood detailing cut from a scroll saw that was improved enough to be used to cut the delicate ornamental patterns at the roof eaves of the gabled ends and porches. Gothic Revival improvises upon features that were carved in stone in authentic Gothic architecture. The result was a style that was familiar in its close relation to several other Victorian styles, yet unique in a variety of ways.



*In downtown Santa Barbara a Gothic Revival house has intricate woodwork in the steeply pitched gables, wood cut-outs placed over the rectangular window so that it appears to be pointed and a character-defining bay window*



*In the upper west side of Santa Barbara at 2020 Chapala Street, this Gothic Revival style church was constructed in 1875 and is a designated City Landmark. Its intricate woodwork in the steeply pitched gable and the decorative cross bracing over the front entrance are examples of character defining features of the style.*

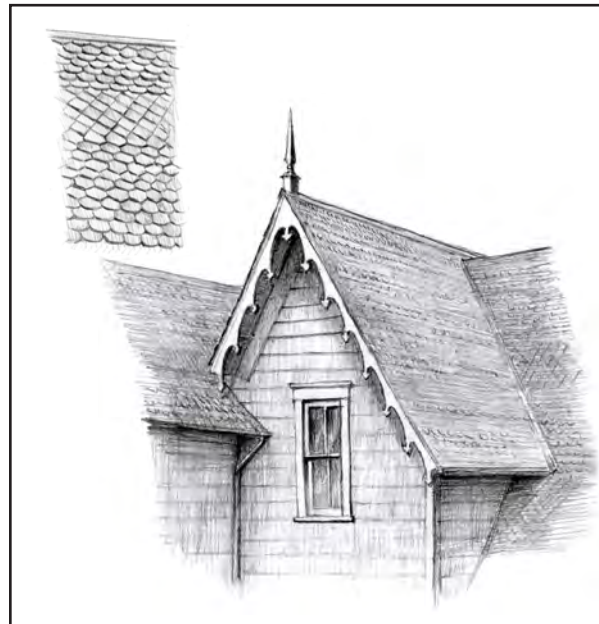
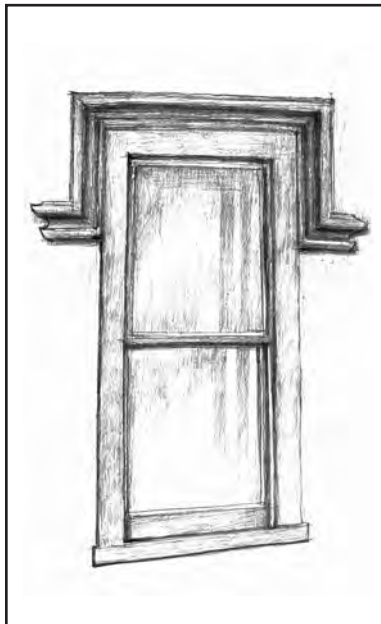
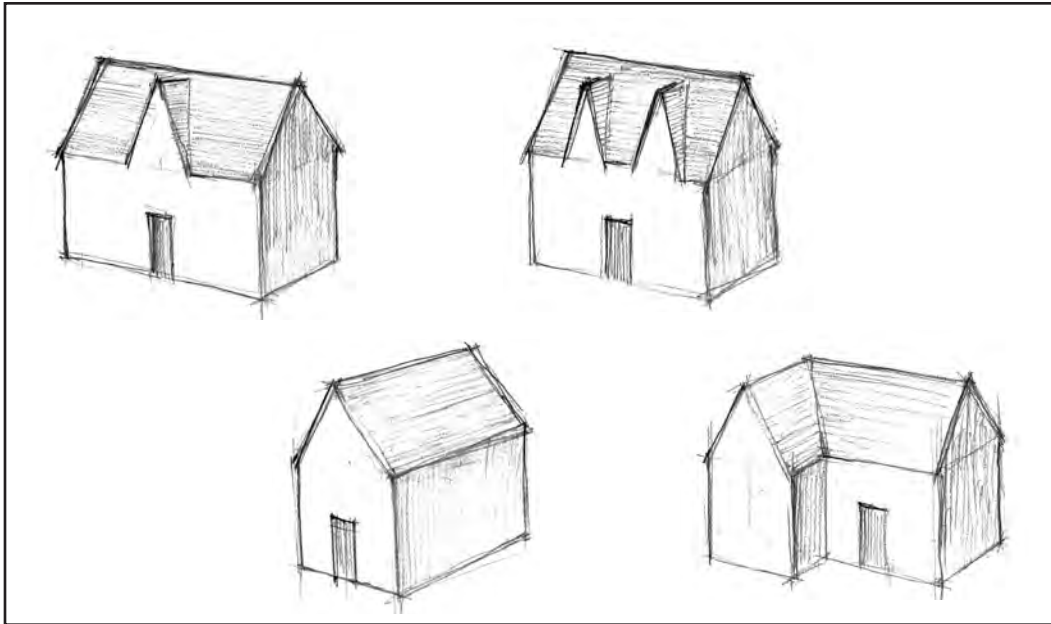
## HISTORY

Thoroughly popular throughout the United States from 1830 to 1870, Gothic Revival architecture was influential during Santa Barbara's early period of growth. The style originally began as the Gothic Revival style in England in the 1700's and soon the trend spread to America and was championed by Andrew Jackson Davis, and Andrew Jackson Downing by their popular book at the time, Rural Residences and The Architecture of the Country House.

Primarily influential in the single-family, rural residential architecture, the Gothic Revival style also found favor in religious and some public buildings. Since the style was promoted as a rural residence, and since the steeply pitched roofs and wide porches did not adapt well to narrow lots, it was rarely used in an urban residential setting.

Gothic Revival continued to be influential in Santa Barbara through the late 1800's. Although few in number, existing examples of Gothic Revival architecture in Santa Barbara range from small, simple residences, to rural country houses, to churches that dot the downtown neighborhoods.





## MASSING & OVERALL FORM

Strong, steeply pitched gables (10:12 or greater) are hallmarks of the Gothic Revival style. The gables can be assembled in a variety of ways, but several combinations are typical. A common form is the Centered Gable, where the main body of the structure is a sideways-facing gable (sometimes hip), which has a prominent, central cross gable with entrance directly below. A variation of this form is the Paired Gables, which has a similar setup, but with two gables (one on either side of the entrance).

Another common form is the asymmetrical plan, which is often L shaped, and is comprised of a series of gables, cross gables and dormers. In later variations, square towers were occasionally used with the asymmetrical plan. A third form was the front gabled form, which uses the front of the main gable-body as the central form for the entrance.

## CHARACTER DEFINING FEATURES

**Gables, Cornice and Eave Details:** Gables, being an expressive feature of Gothic Revival style, are often decorated with verge boards and sometimes with finials or with decorative cross-bracing. The cross-bracing was a decorative truss, that became popular in the later phases of Gothic Revival (post 1860's). Another important development is the move away from boxed-in eaves, which created a cornice for the building that was common on earlier

classical styles. The Gothic Revival saw a switch to an eave with exposed rafter tails or with the sheathing directly against the underside of the rafters.

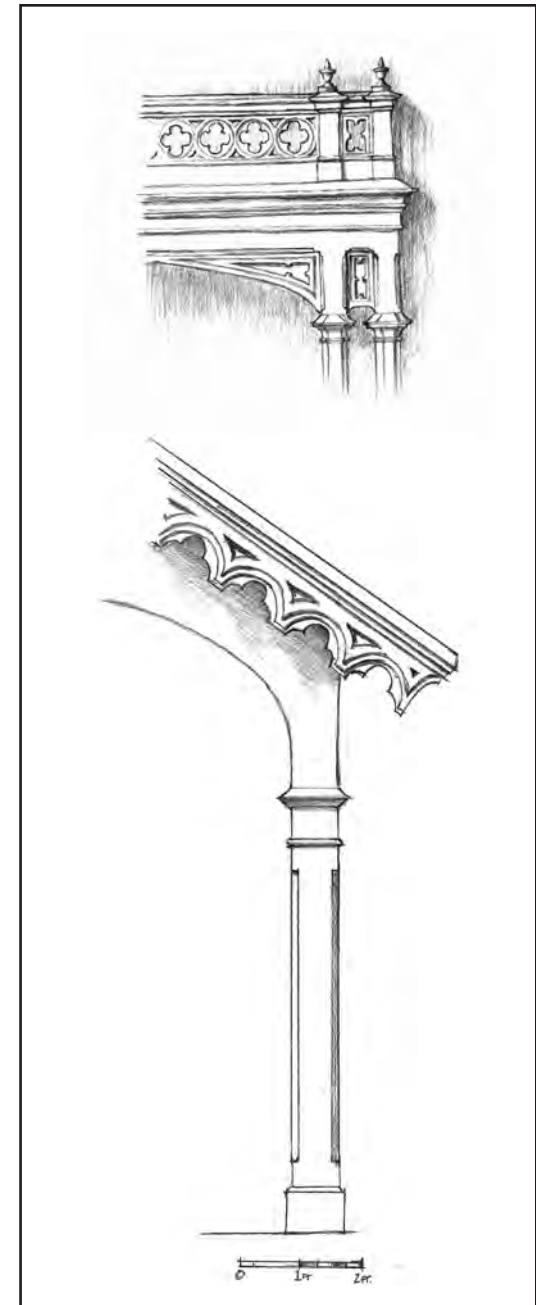
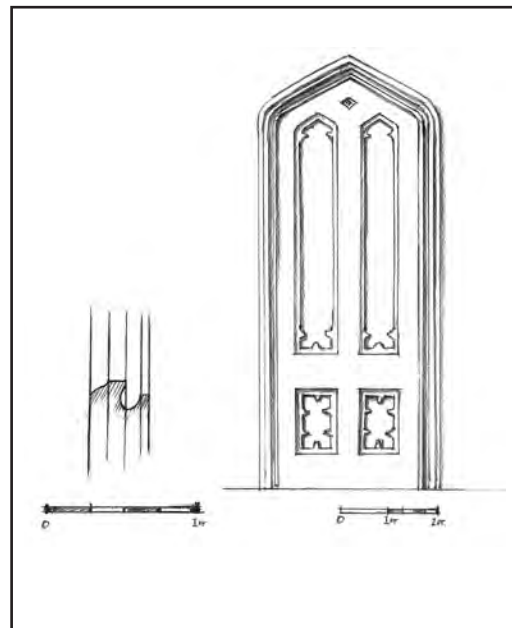
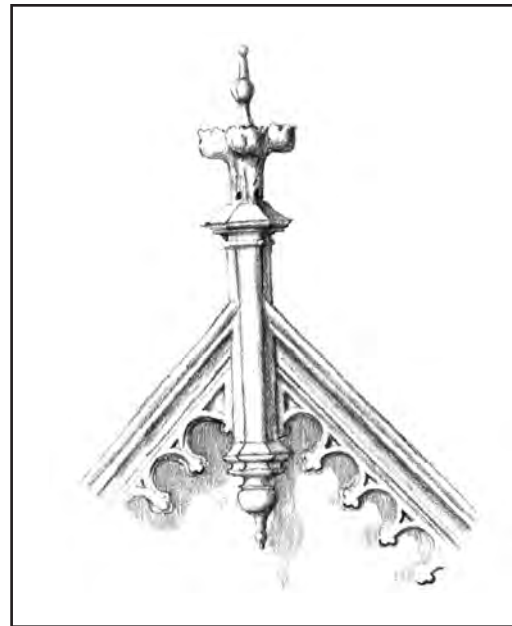
**Porch columns:** Porches usually have some form of square posts with brackets that imitate flattened arches.

**Doors:** Doors often follow similar designs, incorporating Gothic (pointed) arches or have crowns of moldings that flare to each side of the window, known as drip-molds. Elaborate paneled doors are common and similar to other Victorian styles, as well as solid batten doors that reference Medieval doors.

**Windows:** Windows are a fundamental part of defining Gothic Revival architecture. Usually, one window will have some form of a Gothic (pointed) arch. On simpler examples, when the window itself cannot be arched, wood cut-outs are placed over the rectangular window so that it appears to be pointed. On the ground floor, full-scale bay windows are common, often with two-over-two, double hung wood windows, or the windows being divided into a grid of diamond shapes. Embellished versions of gothic windows often have small gables over them, or have crowns of moldings that flare to each side of the window, known as drip-molds.

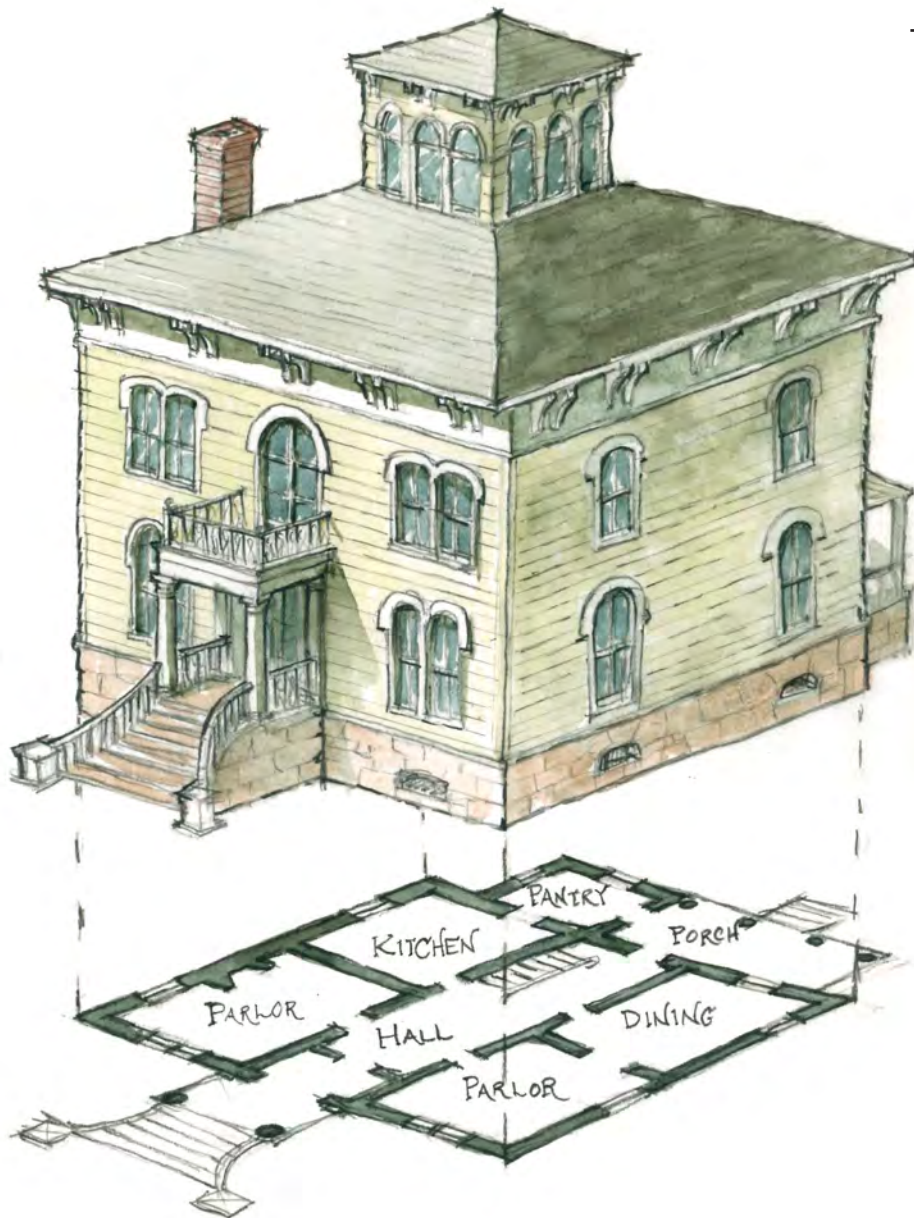
**Dormers:** Gothic Revival is known for the steeply pitched dormers decorated with intricately carved details.

**Wall Material:** Wall material of Gothic Revival in Santa Barbara was made of wood weatherboards, wood board and batten siding or stucco.



# ITALIANATE

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

As a city, Santa Barbara underwent massive growth during the 1870's when Italianate architecture was extremely fashionable on the West Coast. Nearly always built of wood, Santa Barbara's Italianates portray their strong tie to fellow Victorian styles, while showing their Italian reference through their low sloped roofs, large eave extensions and bold, expressive brackets. Italianate continues to command a prominent place in the look and feel of Santa Barbara's streetscape.





*Constructed in 1871-72, this Italianate house on Chapala Street, designed by Architect and Mayor Peter Barber, features paired brackets under the eaves, elongated one-over-one, double hung windows, square porch posts with beveled corners and an ornate front door.*



*One of Santa Barbara's largest Italianate buildings at 925 De La Vina was constructed in 1874-75 as Saint Vincent's School and Orphanage. The building's Italianate features include tall, narrow arched windows and wide overhanging eaves supported by decorative brackets.*

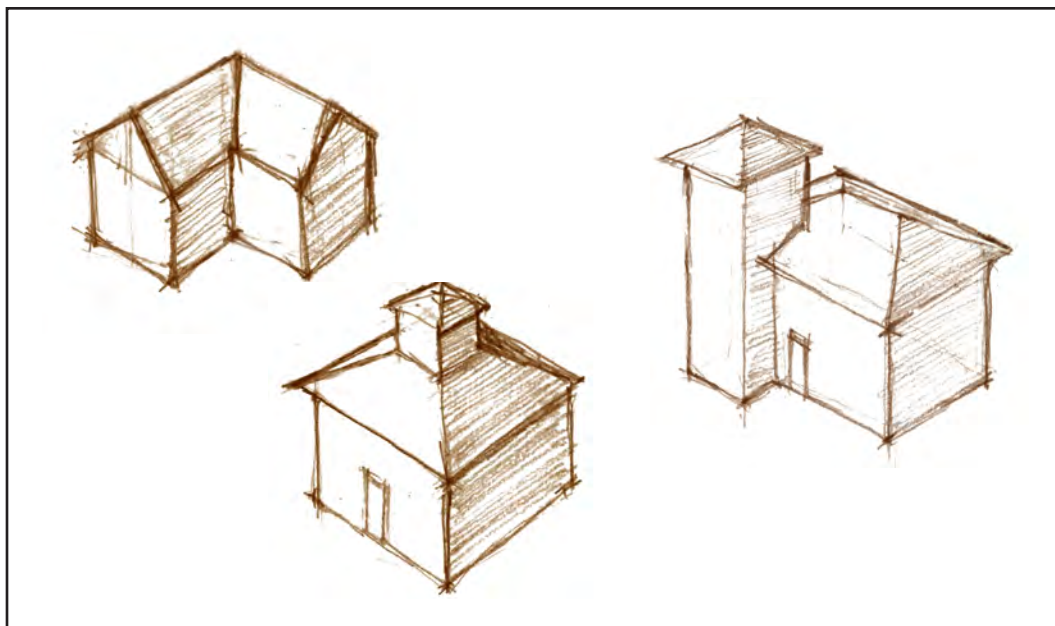
## HISTORY

In the United States, thanks in part to landscape architect Andrew Jackson Downing's pattern books, Italianate architecture was popular in California from 1870 to 1890. Nationwide, Italianate overshadowed Gothic Revival by 1860, but was curtailed by the financial panic of 1873. By the time the economy had stabilized, Italianate was supplanted by the new Queen Anne style.

Like most of California, architectural styles took a while to travel from the eastern United States to Santa Barbara. For this reason, Santa Barbara's Italianate was at its peak from 1870 to 1880. In Santa Barbara the Italianate houses nearly always had wood siding as their main wall surface, in part due to an abundance of lumber on the west coast. The earlier versions of Italianate usually had very large weatherboards for siding because until 1872, Stearns Wharf had not been built, and all wood had to be floated ashore. One of the chief champions of Santa Barbara's Italianate was the influential mayor and architect, Peter Barber (see the photograph at the top left of this page of an Italianate building he designed in Santa Barbara.)

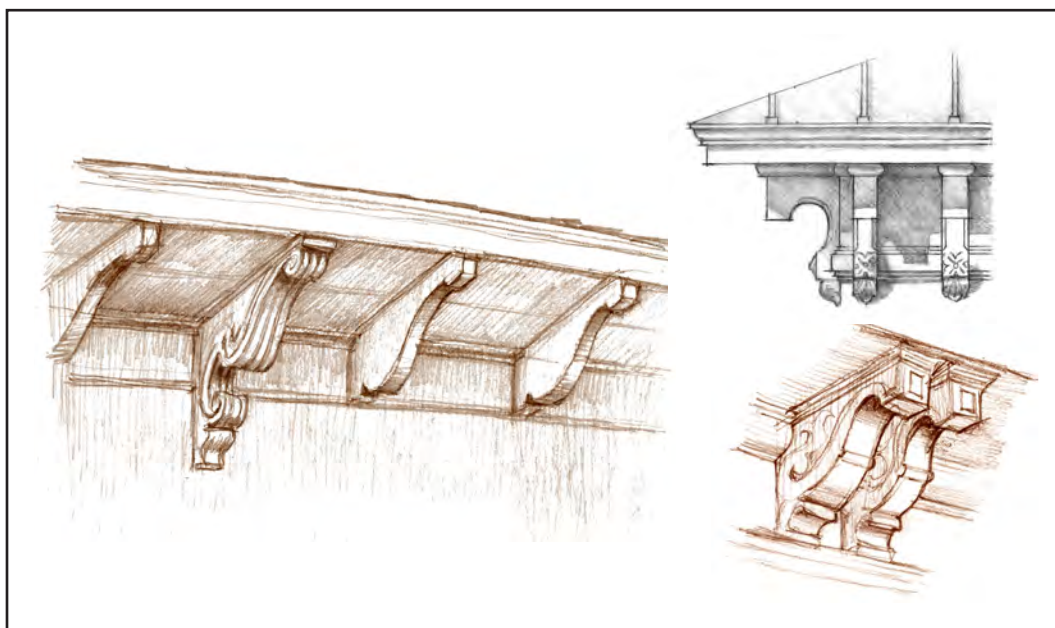
Several examples of Italianate architecture can be found in the Brinkerhoff Avenue Landmark District as well as dotted throughout upper west side of downtown along Chapala and De La Vina Streets.





## MASSING & OVERALL FORM

Referencing the Italian farmhouse and villa, Italianate architecture often has an asymmetrical plan and square tower of the late medieval type. Long porches, which sometimes wrap around the building, protruding balconies and tall windows extend the living area outside. The center of the roof of Italianates often has a tower or belvedere, which means “beautiful view”, that provides a place to look-out over picturesque vistas. Italianate architecture is blocky with no curved walls and comes in both asymmetrical arrangements as well as simple, symmetrical layouts.



Roofs are typically hipped, although there are a number of gabled or hipped-with-cross-gable examples. The shallow roof-pitch (around 4:12) helps to set apart the Italianate from the other Victorian styles. The low roof-slope is also conducive to Santa Barbara’s mild climate, where there is no need to shed snow.

## CHARACTER DEFINING FEATURES

**Cornice and Eave Details:** The most universal feature of the Italianate is the cornice line dominated by strong, decorative brackets. The brackets are typically spaced at regular intervals either individually, or in pairs. Usually, the cornice has both brackets and ornamental moldings that are derived

from the classical moldings of the entablature, which is the top portion of traditional buildings.

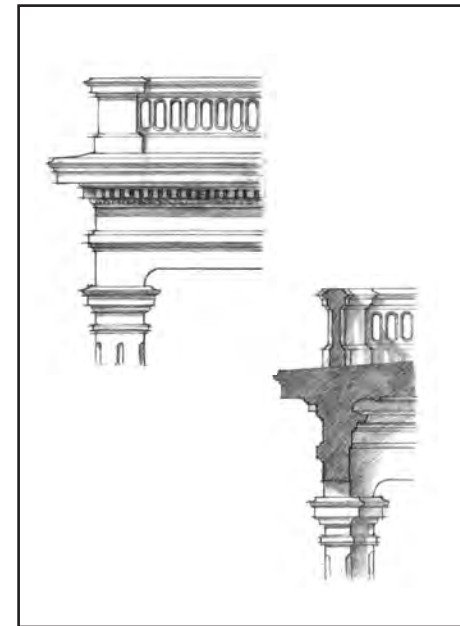
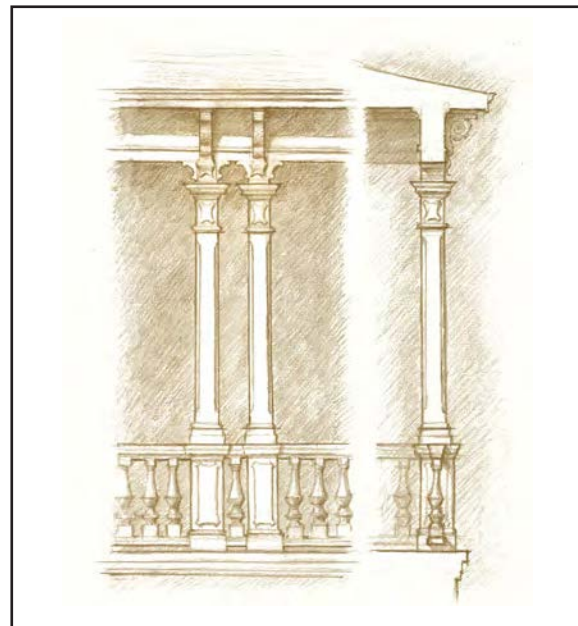
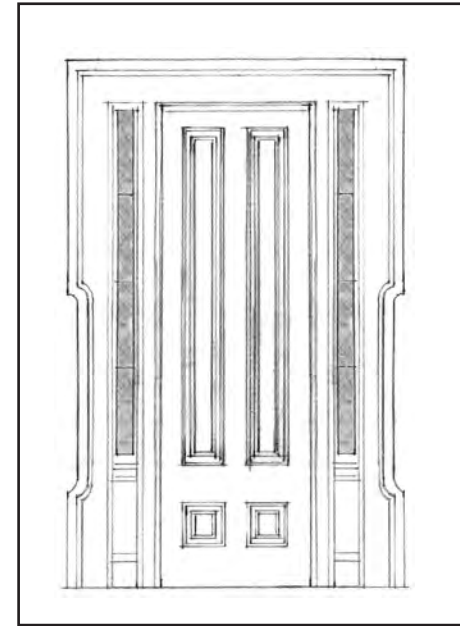
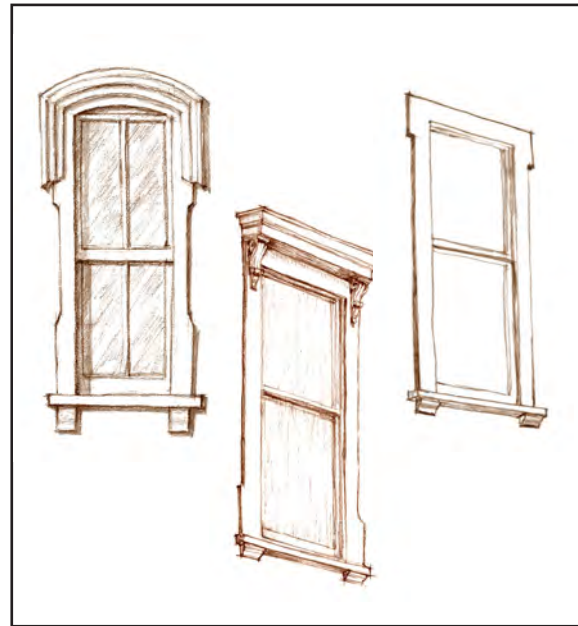
**Porch Columns:** Porches are usually comprised of single or paired square posts with beveled corners, are one story tall, and are topped with a band of moldings.

**Doors:** The main entrance often features double doors that are lavishly enriched with framing details, making a dramatic entry statement that is often accompanied by balconies and arcaded single story porches.

**Windows:** Italianate windows are known for their elongated proportions and are usually either one or two panes per sash. They are often paired together and sometimes even grouped in threes. Italianate is the first style to regularly use curve-topped windows (full arch, segmental arch, or flattened arch), although rectangular windows were common as well. Three types of window adornment are typical: 1. The hooded version (curved windows); 2. The bracketed with entablature (rectangular windows); 3. Framed with trim molding (either curved or rectangular).

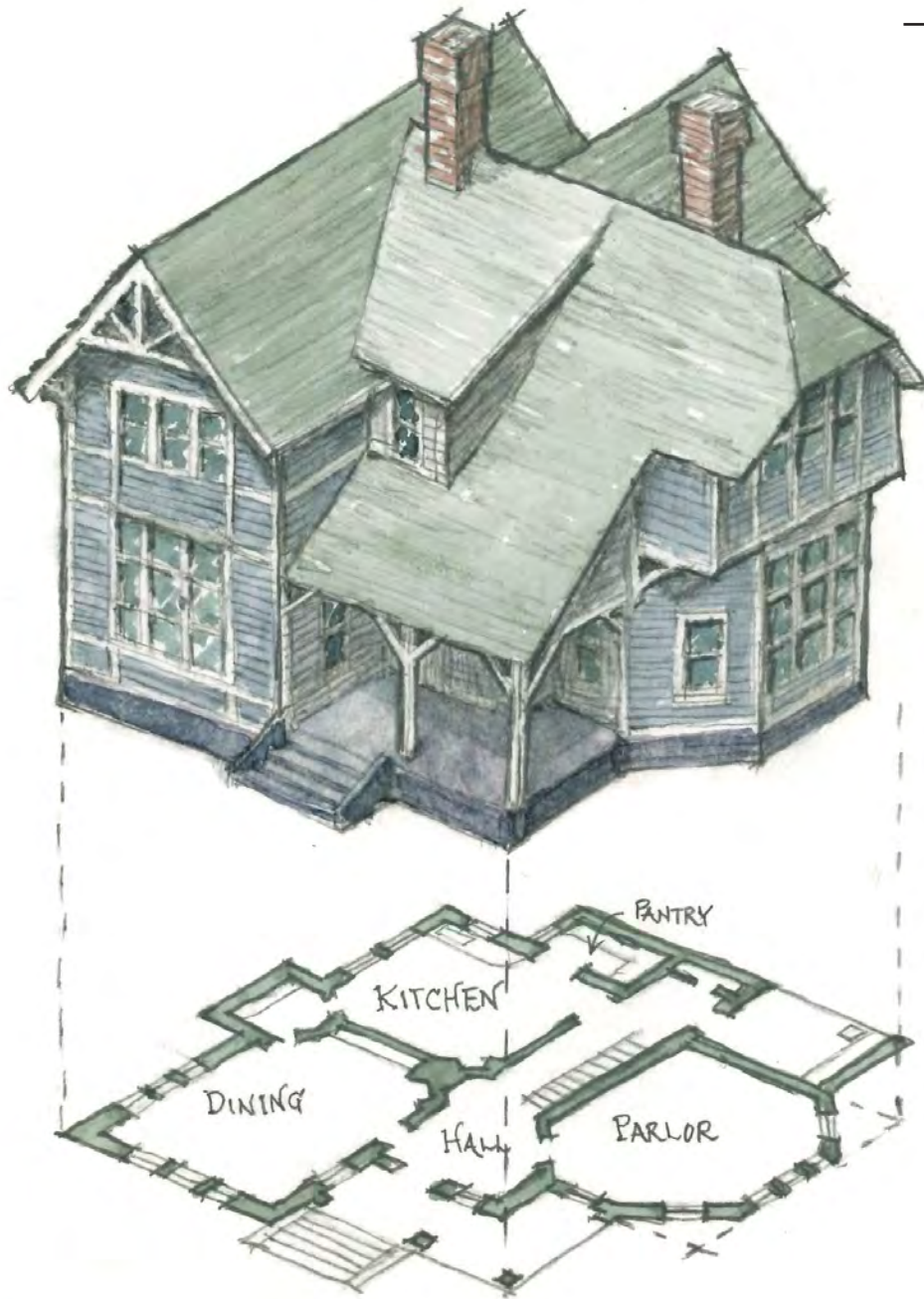
**Dormers:** Italianate buildings rarely had dormers, but sometimes had a square cupola, tower or belvedere.

**Wall Material:** Santa Barbara's Italianate buildings were often made of brick or shiplap wood siding (see Exterior Woodwork chapter of guidelines for an illustration).



# STICK

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Named for its “stickwork” or grid of boards infilled with various wood siding treatments, the Stick style played an important role in Victorian architecture. In Santa Barbara and across the United States, the Stick style transitioned Victorian architecture from the earlier styles of Italianate and Gothic Revival, to the later Queen Anne Revival.





*A Stick style house on Brinkerhoff Avenue features horizontal and vertical bands raised from the wood weatherboards for emphasis.*



*The Stick style residence in the Lower West Side of Santa Barbara expresses its unique decoration with vertical boards dividing the wall, brackets under the overhanging eaves, a transom over the solid paneled wood door and long, two-over-two, double-hung wood windows.*

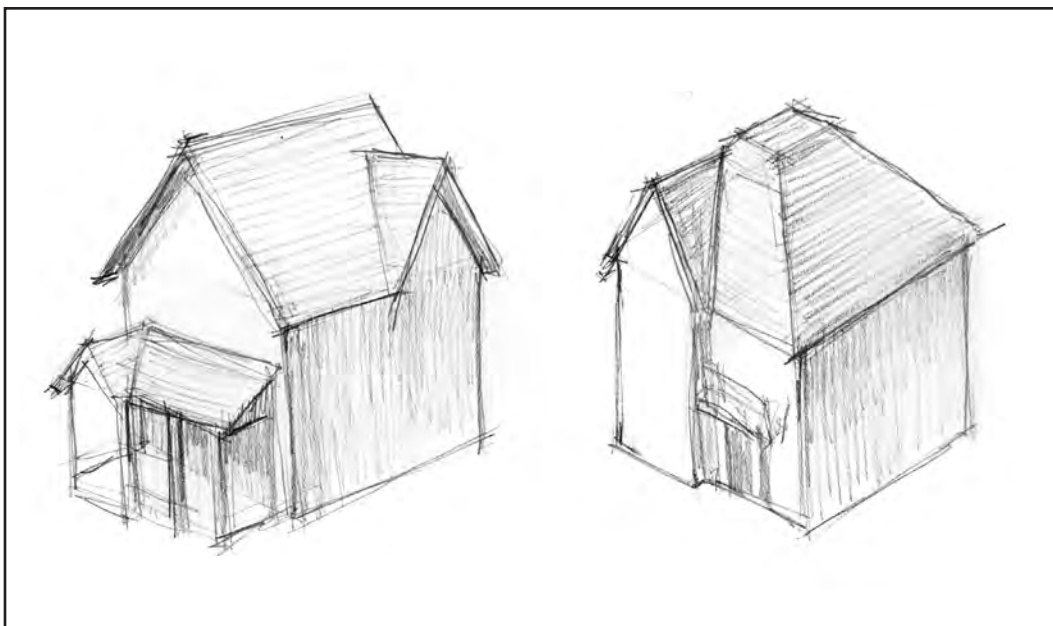
## HISTORY

Stylistically, Stick architecture bridges the Gothic Revival to the later Queen Anne and all three styles reference Medieval English building traditions. One core difference however, is that while Gothic Revival houses emphasized windows, doors and cornices set against the backdrop of the plain wall, the Stick style began to treat the wall itself as decoration. This resulted in subdivided panels that were then filled with a variety of shingles or siding giving the Stick style much of its character. This quality also carried on to the Prairie style and the Craftsman or “Western Stick” style, which also celebrated wood construction.

Compared to its contemporaries, Italianate and Second Empire, relatively few Stick houses were built. However, in California and especially in San Francisco, the style was very popular into the 1880’s. This was due to the abundance of lumber and California’s large building boom.

Stick style houses can be found in Santa Barbara in the Brinkerhoff Avenue Landmark District as well as dotting the other neighborhoods surrounding downtown.

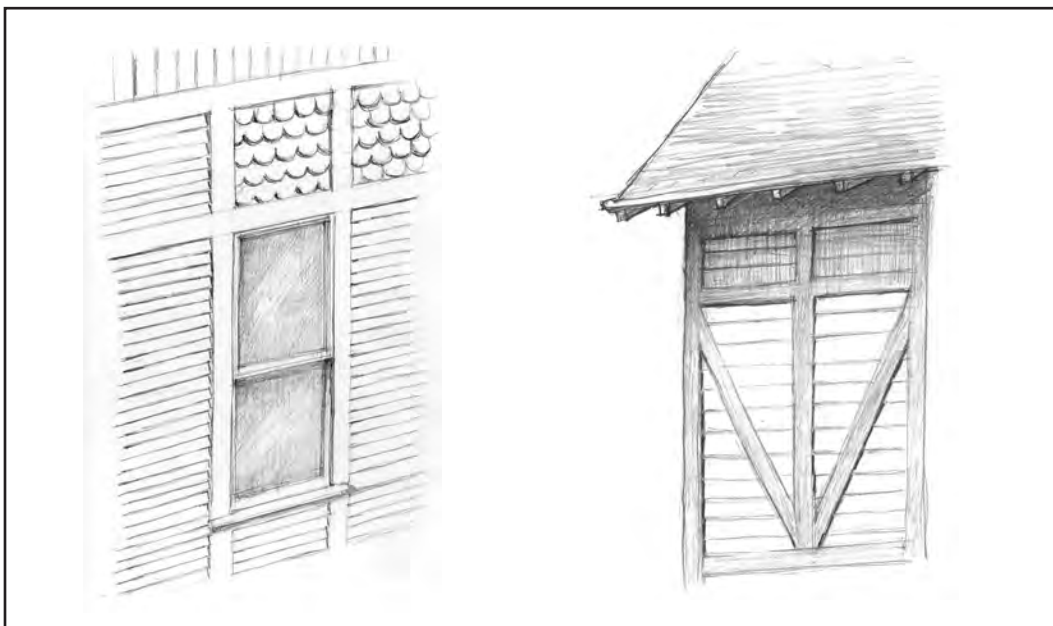




## MASSING & OVERALL FORM

The massing of the Stick style is primarily a steep-pitch gable (7:12 or greater) and cross-gable, although hipped examples are also used. The hipped examples with cross-gables prefigure a form that develops further in the Queen Anne Revival style.

Usually two-story, Stick houses often included sizeable porches and are mostly asymmetrical in layout. Occasionally, square or rectangular towers are included in the design.



## CHARACTER DEFINING FEATURES

**Gable, Cornice and Eave Details:** Overhanging eaves adorned with brackets play a regular role in Stick architecture. Used as supports for gable ends, stepped wall conditions, and porch supports, brackets help to define the geometry of Stick architecture. The treatment of the gable ends are key characters in Stick architecture, which are often embellished with trusses (in a variety of patterns), bargeboards, or other decorative treatments. These can be featured in the main gables of the house roof, as well as in dormers and porch gables.

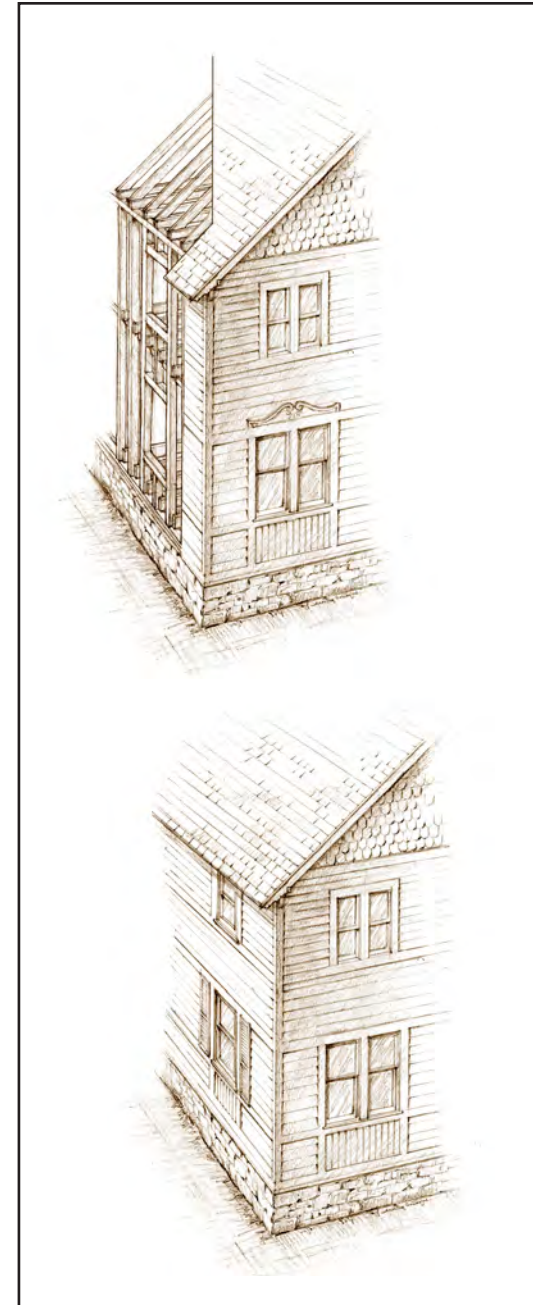
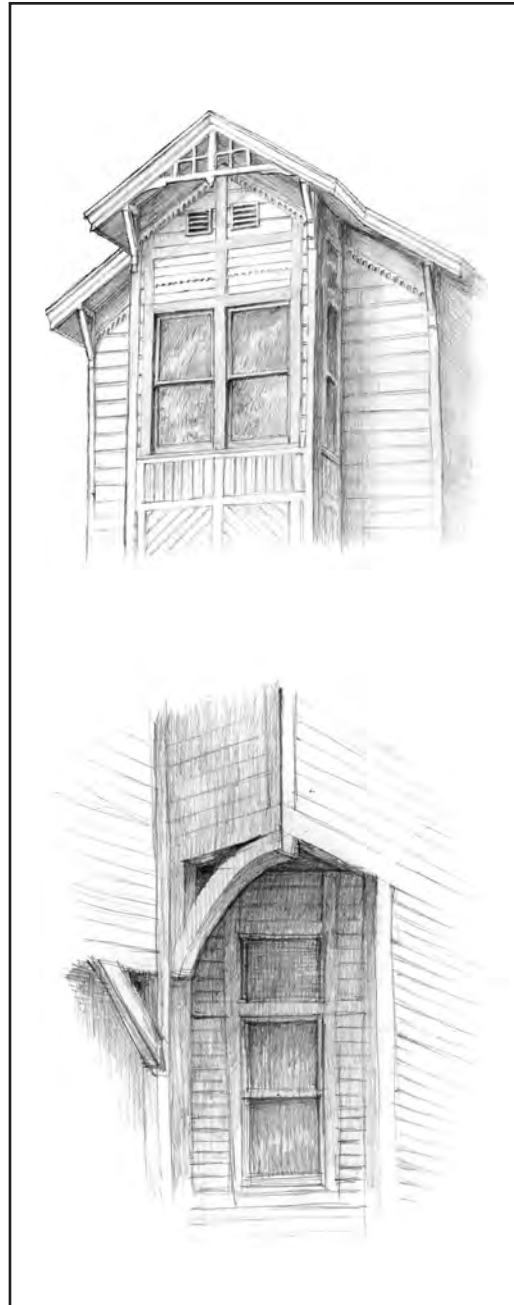
**Porch Columns:** Porches are a common feature of the Stick style. They come in a range of single-story sizes and shapes with decorative features of the gable ends and walls echoed along the posts or in the cornice of the porch.

**Doors:** Solid paneled doors and single pane over wood panel doors with a transom above the opening are common in Stick architecture.

**Windows:** Elongated, rectangular, double-hung, two-over-two or one-over-one, wood windows with simple casings are typical in Santa Barbara Stick houses.

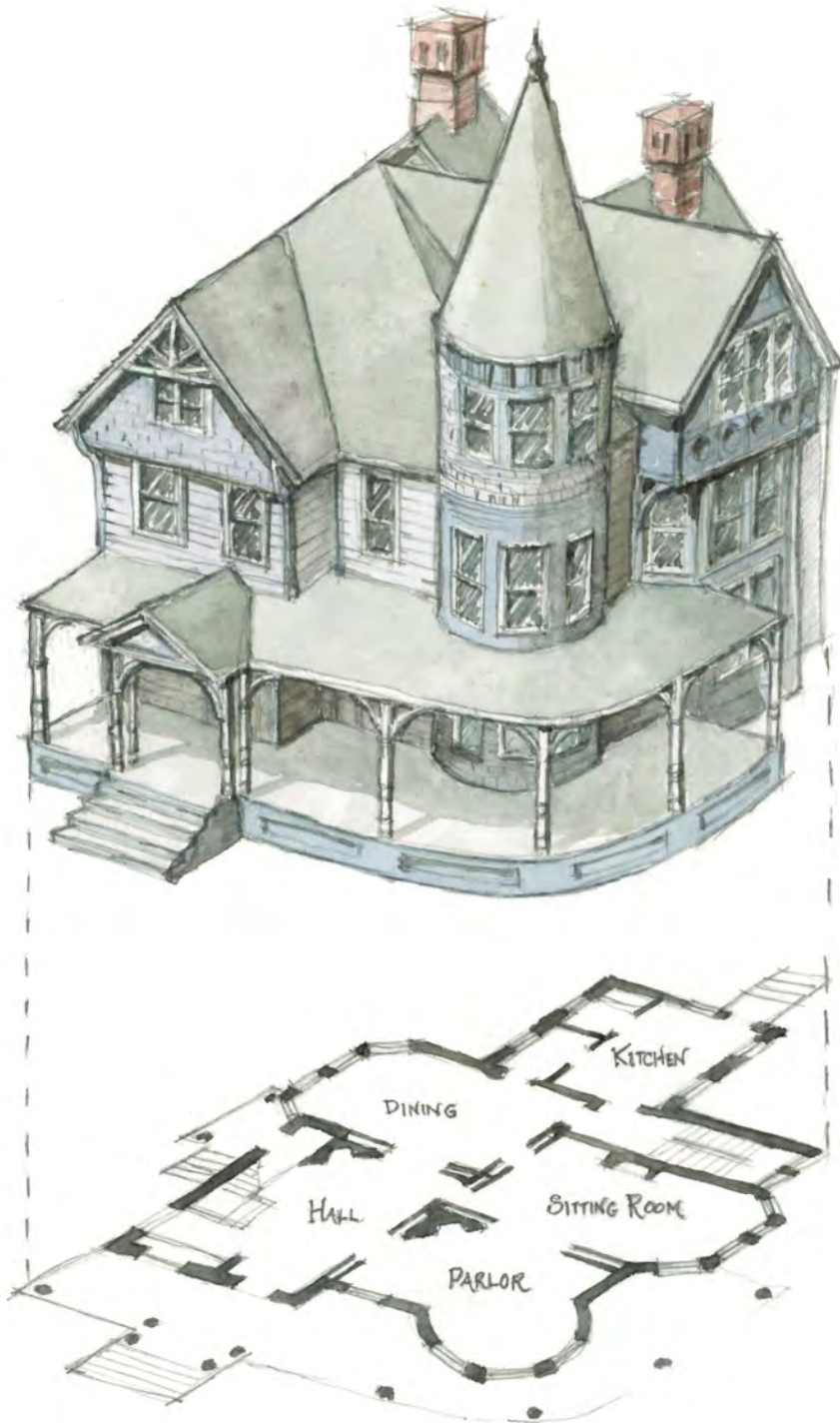
**Dormers:** Dormers are often embellished with trusses (in a variety of patterns), bargeboards, or other decorative treatments.

**Wall Material:** Stickwork is key to understanding the language of Stick architecture. Infill of horizontal, vertical, and diagonal siding, as well as a variety of shingles, helps to express the wall as decoration. Meant to vaguely reference the half-timbering of Tudor and other Medieval styles, Sticks boards are often slightly raised from the rest of the wall, emphasizing their role in dividing the wall.



# QUEEN ANNE

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Few styles of architecture allow for the exuberant level of detail found in the Queen Anne style. The culmination of Victorian taste, this style shows the eclectic range found in the new era and the ability for manufacturers of the time to distribute these details throughout the country. Thanks to these factors, a variety of ornate columns, spindle work, and elaborate shingles adorn Queen Anne houses.





*Santa Barbara's Lower West Side neighborhood features Queen Annes with ornate detailing in the peak of the front gable, round and polygonal towers, decorative brackets under the porch overhanging eaves, and numerous variations of shingle patterns.*

## HISTORY

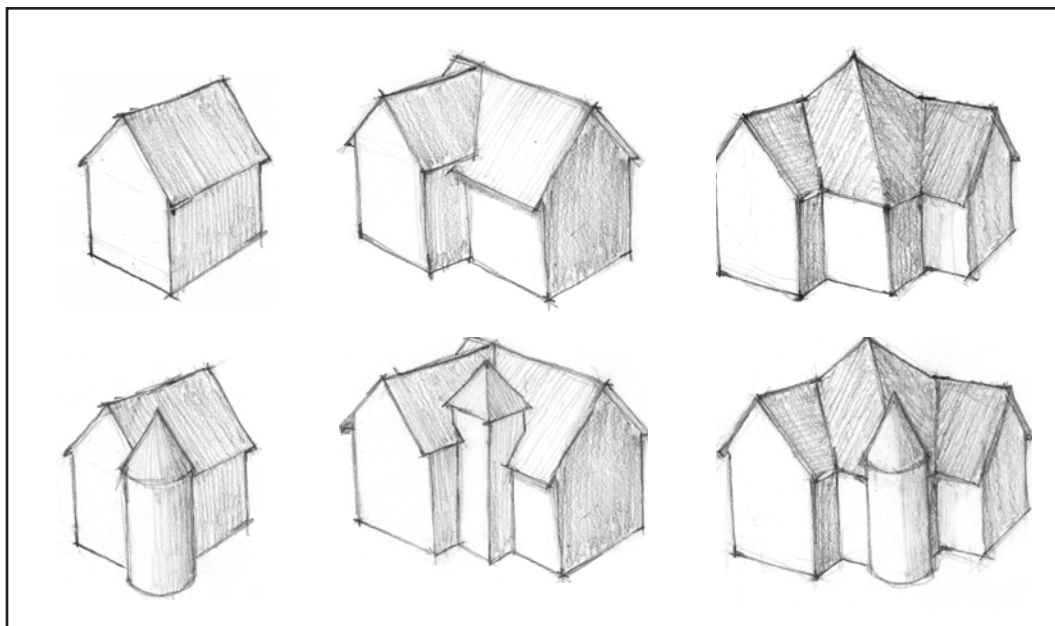
Queen Anne architecture was born in the later part of the Victorian era which included Gothic Revival, Italianate, Stick, and Second Empire styles. In the 1870s, in England, architect Richard Norman Shaw introduced the Queen Anne residential design. It was intended to evoke domestic architecture of some 200 years earlier. The British public loved it.

In the United States, our own first centennial was then approaching and at the huge Philadelphia Centennial Exhibit in 1876, two model houses were built in the Queen Anne style. Americans immediately took to the style. Massively popular in America, Queen Anne spread across the nation at a rapid pace. Much of its success was due to its affordable wood construction (as opposed to the stone and brick of its contemporary, the Romanesque style), as well as its adaptability.

Although it had little to do with its name-sake Anne of Great Britain (1665-1714), Queen Anne architecture did look to the past. Whether it was ancient Rome with its swags, garlands, and high-classical columns, or its richly patterned walls of the earlier High Victorian Gothic, Queen Anne combined a wide variety of architecture features into one decorative whole.

Santa Barbara's Lower and Upper West Side neighborhoods, running along Chapala, De La Vina and Bath Streets, are dotted with elegant Queen Anne residential architecture.

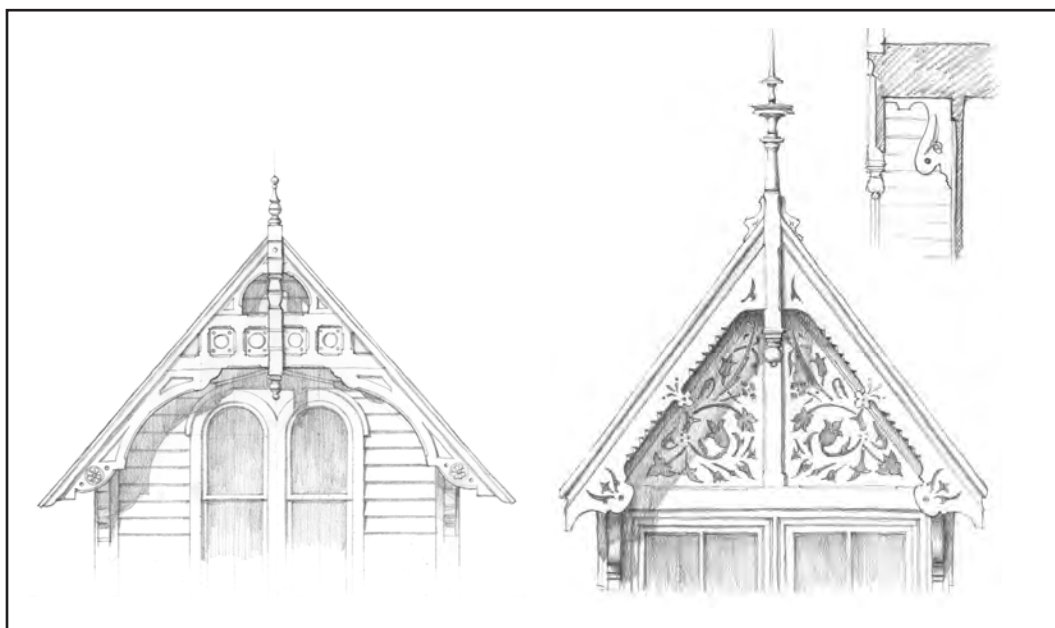




## MASSING & OVERALL FORM

The asymmetrical massing of Queen Anne houses comes in three basic forms: the stand-alone front-facing gable; the cross-gabled roof form; and the most complex and most popular, the hipped roof with lower cross-gables. In all of its forms, the pitch of the gable roof remained steep (5:12 or greater), adding to the building's height and overall grandeur.

Queen Anne houses frequently had towers or turrets attached to a corner. The towers are round, polygonal or square. Some towers rise from the ground level while others are cantilevered off of the second floor. Later examples of Queen Anne towers are so integrated into the house that they appear to be extensions of the house.



## CHARACTER DEFINING FEATURES

**Gable, Cornice and Eave Details:** The expressive gable is adorned with elaborate patterns and topped with turned finials; summarizing the décor of the building. The triangular shape of the gable is filled with interesting patterns, relief decoration, or a fanciful vent. Intricate bargeboards stand proudly forward to complete the gable.

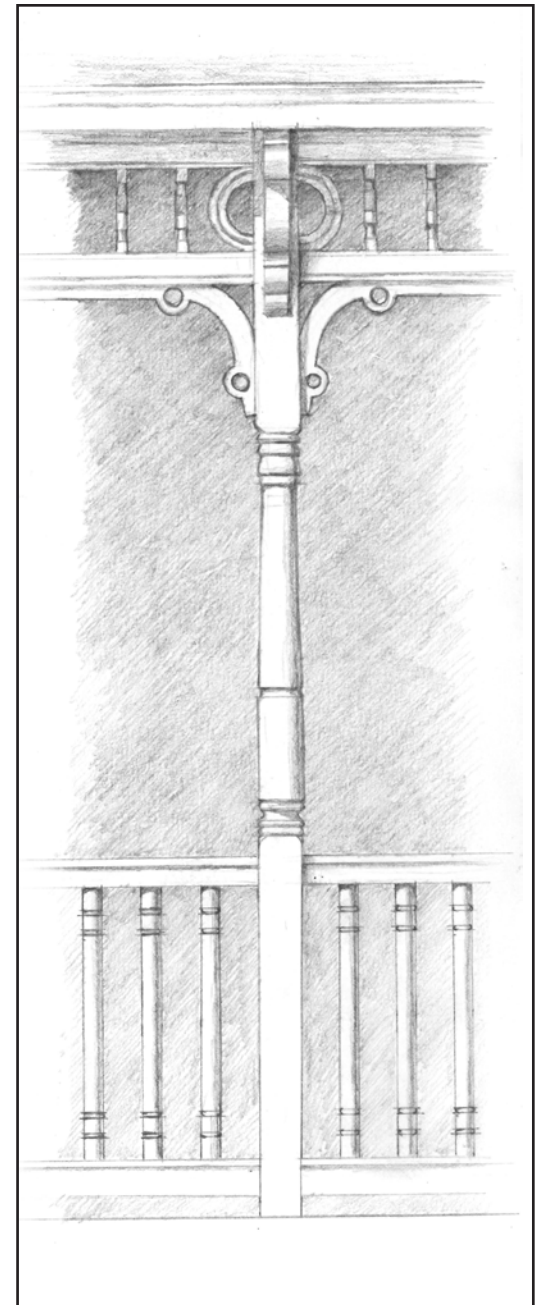
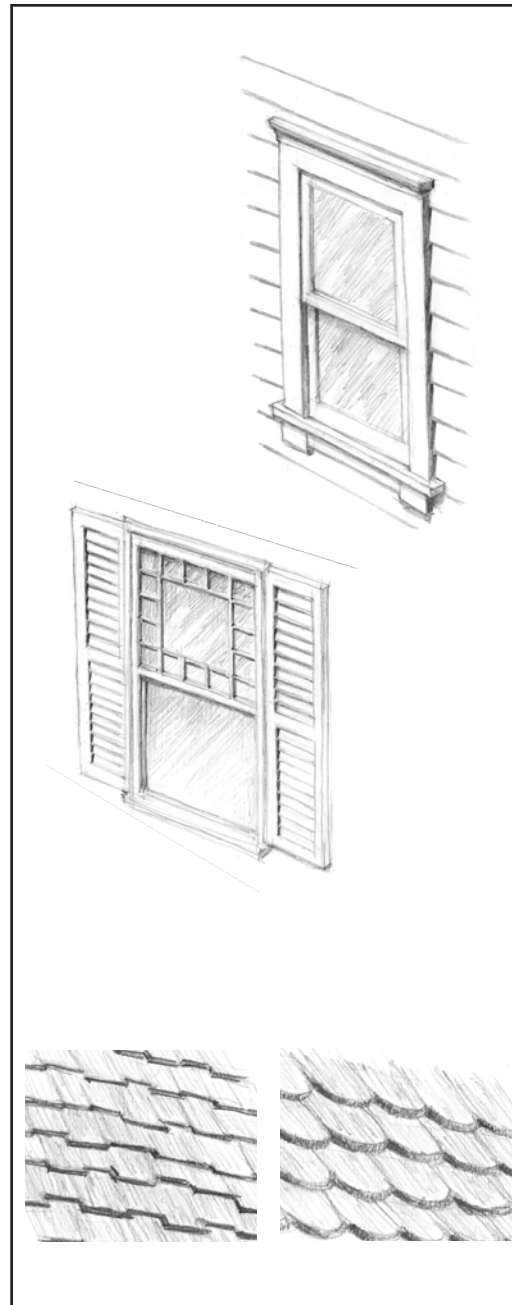
**Porch Columns:** Porch columns and balustrades are elaborate and turned with ornate spandrels and spindle work at the top. Extensive one-story porches are often echoed in second-story porches that project or recess to further give contrast in the composition of the facade.

**Doors:** Glass is an elaborate feature of the main entrance door with beveled, etched, and stained glass appearing in doors, sidelights, and transoms. A single large pane of glass is usually set into the upper portion of a door with delicately carved detailing on the door itself.

**Windows:** Windows are typically double-hung wood, one-over-one panes. The more decorative variety have large panes surrounded by small rectangular panes that are sometimes beveled and stained. Curved turrets have unique curved glass.

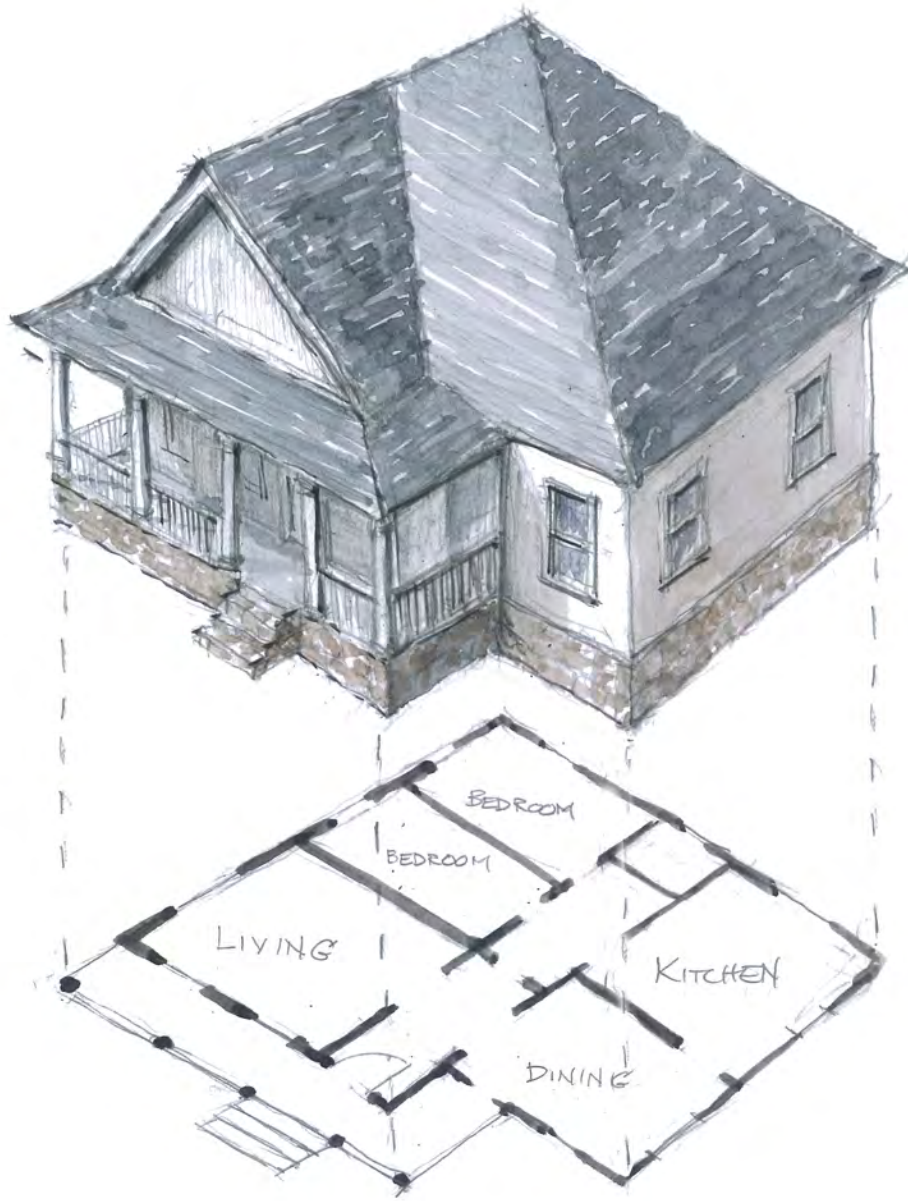
**Dormers:** The picturesque quality is achieved through an intricate roofline silhouette of dormers, high chimneys, towers, turrets and pinnacles. Roofs are punctuated with dormers in a variety of shapes and sizes and echo the rich gingerbread and scroll-work found in the gable ends.

**Wall Materials:** Elaborate wood shingle patterns ranging from diamond, to rectangular, to fish scale shapes adorn the walls.



# QUEEN ANNE FREE CLASSIC

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

The Queen Anne Free Classic shares certain characteristics with its relative the Queen Anne style, while still containing many distinct and important features that place it in a class all of its own. It became a dominant style in Santa Barbara at the turn of the century, when much of the city was being developed.





*The Queen Anne Free Classic on the Upper East Side neighborhood features classical porch posts, intricate divided window panes in the tops sashes and an intricately carved door panel.*



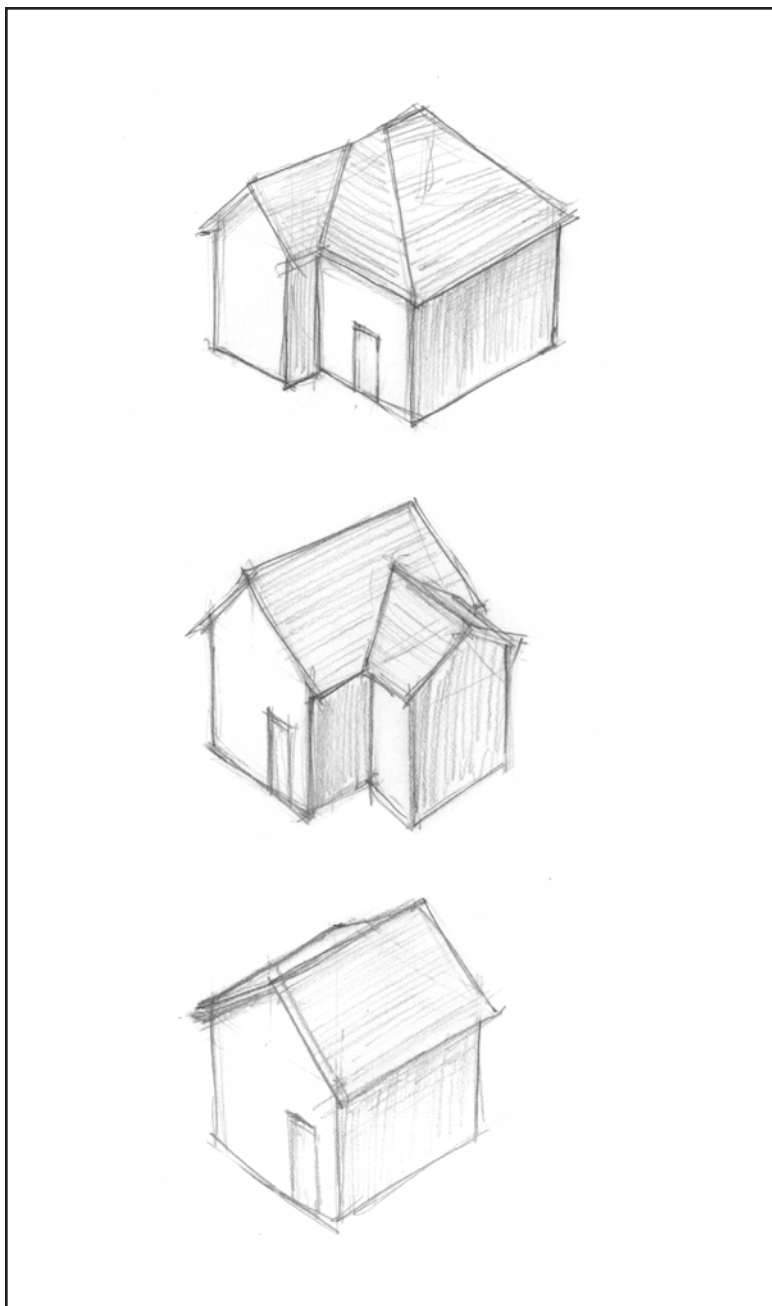
*The Queen Anne Free Classic in the Brinkerhoff Landmark District has simple lines at the cornice and simple brackets under the wide overhanging eaves.*

## HISTORY

As part of the Victorian period, Queen Anne Free Classic was popular from the late 1800's to the early 1900's, with its peak from 1900 to 1910. In 1900, the highly decorative Queen Anne was steadily declining in popularity, while the Free Classic became the only Victorian style to grow in popularity. In Santa Barbara, it tended to come stylistically close to the early stages of American Colonial Revival, while still retaining Queen Anne characteristics such as asymmetrical plans, variously shaped shingles, and decorative bracket details. Although sometimes difficult to distinguish from American Colonial Revival because of similarities in moldings, siding, columns, etc., Queen Anne Free Classic is a distinct and important part of Santa Barbara's history and streetscape character.

The Queen Anne Free Classic was popular during a period of great growth in Santa Barbara and examples can be found throughout the historic neighborhoods surrounding downtown, including the Brinkerhoff Avenue Landmark District and Lower De La Vina Historic District.





## MASSING & OVERALL FORM

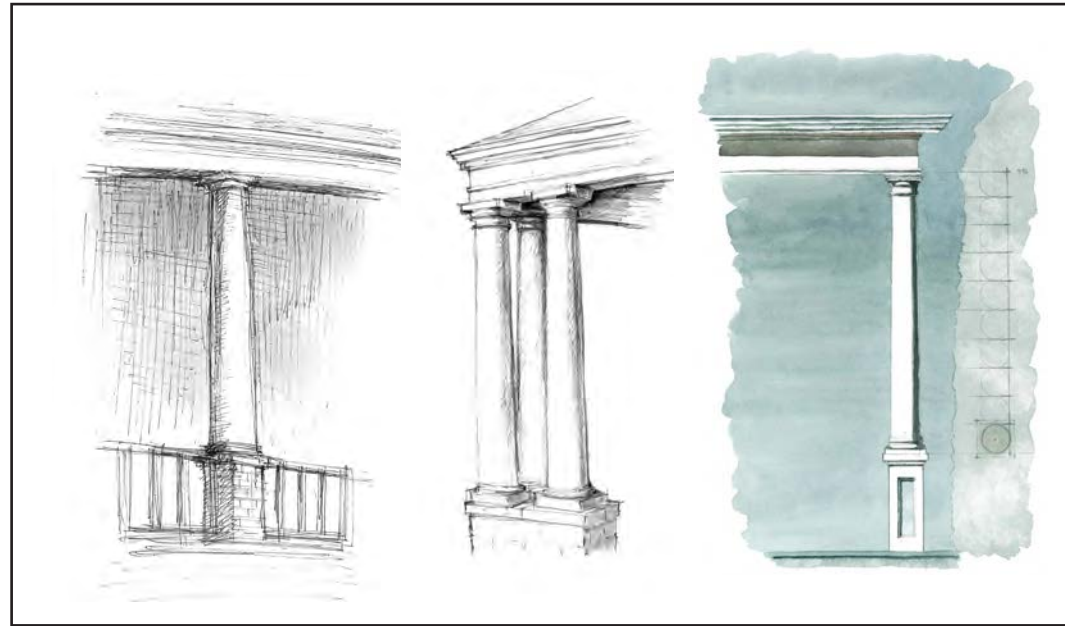
There are three principal massing types for the Queen Anne Free Classic. The first is the hipped roof, with a lower cross gable (or gables). This subtype usually has a large massing of hipped roof (pyramid or elongated pyramid in shape) with a projecting front facing gable. The next type of massing is the cross-gabled roof, where the body of the structure is made of large intersecting gables. The final type is the front-gabled type, which is made of one large front facing gable. Smaller gables and dormers may off-shoot to one side or another, but the main body of the house is comprised of a single gable.

Across the county, the roof pitch of the typical Queen Anne Free Classic tends to be fairly steep. In Santa Barbara, however, the pitch of many Free Classics is quite low. This is partially due to climate, as well as the transitional period in which it was popular, coincided with the time that Craftsman and other lower-pitched roofs were being used.

## CHARACTER DEFINING FEATURES

**Gable, Cornice and Eave Details:** Wide overhanging eaves are adorned with brackets, which are typically flatter and with less ornament than those of a Queen Anne. The lines on the gable ends and along the cornices are very elegant and streamlined rather than the intricate spindle work or gingerbread featured in the Queen Anne.

**Porch Columns:** The strongest defining features of the Queen Anne Free Classic are the porch posts. Rather than the turned spindles of the Queen Anne, the Free Classic has classical columns for porch supports. Across the country, these columns often ranged from simpler Tuscan columns, to high-styled Corinthian which featured leaves at the capital. Santa Barbara favored the simpler Tuscan Style, but there are examples of a variety of styles throughout the city. Columns are sometimes full height and sometimes only partial height, sitting on a low wall or pedestal the height of the porch railing. Columns can be individually spaced, but are often paired, especially when there is a large, open span in the porch. Railings and other details are usually simple, and often lack the complex and delicate detailing of the Queen Anne houses.



**Doors:** The front doors demonstrate a single window pane over an intricately carved wood panel.

**Windows:** The Queen Anne Free Classics of Santa Barbara often have intricate, multi-light upper sash with ogee lugs over a single pane lower sash wood windows. The Queen Anne Free Classics features bay windows and drew from classical details of the Palladian window by employing triple set of windows.

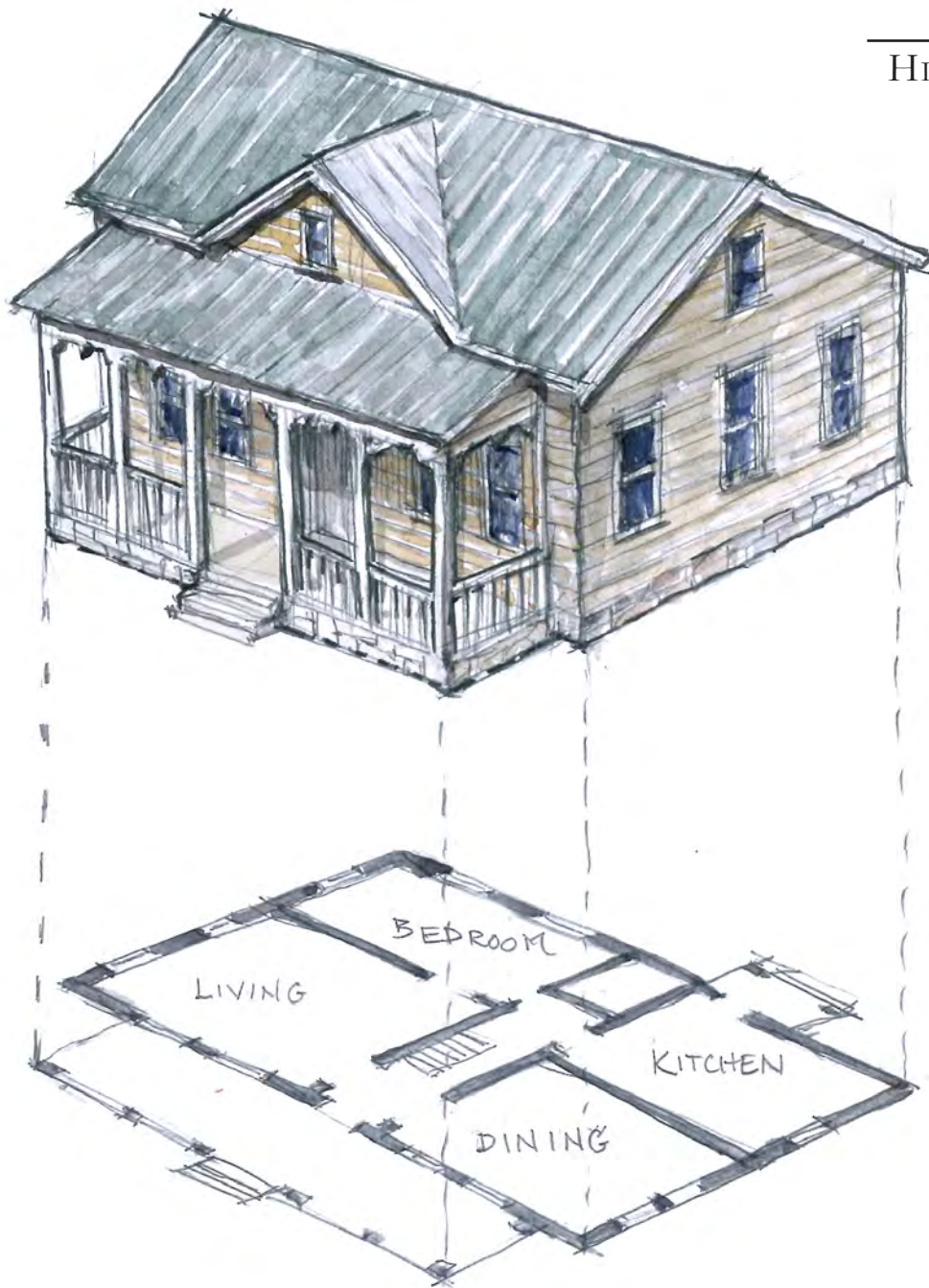
**Dormers:** Dormers echo the simple lines of the open front gables and would have decorative shingles and a window.

**Wall Materials:** Queen Anne Free Classic walls are often narrow wood weatherboards. The upper stories and open gables often have decorative shingles.



# FOLK VICTORIAN

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Although known for much of the intricate detailing of the Queen Anne style, the Victorian Era was also home to simpler styles such as the Folk Victorian. With the combination of bold massing forms and detailed porch work, the Folk Victorian embodies a transitional style that hints at the simpler styles to come, while staying connected to the current styles of the day.





*A Folk Victorian in the Brinkerhoff Landmark District has square posts with delicate gingerbread and a simple, solid four panel door.*



*This Folk Victorian in the Brinkerhoff Landmark District has a symmetrical façade with simple wood trim surrounding the openings.*

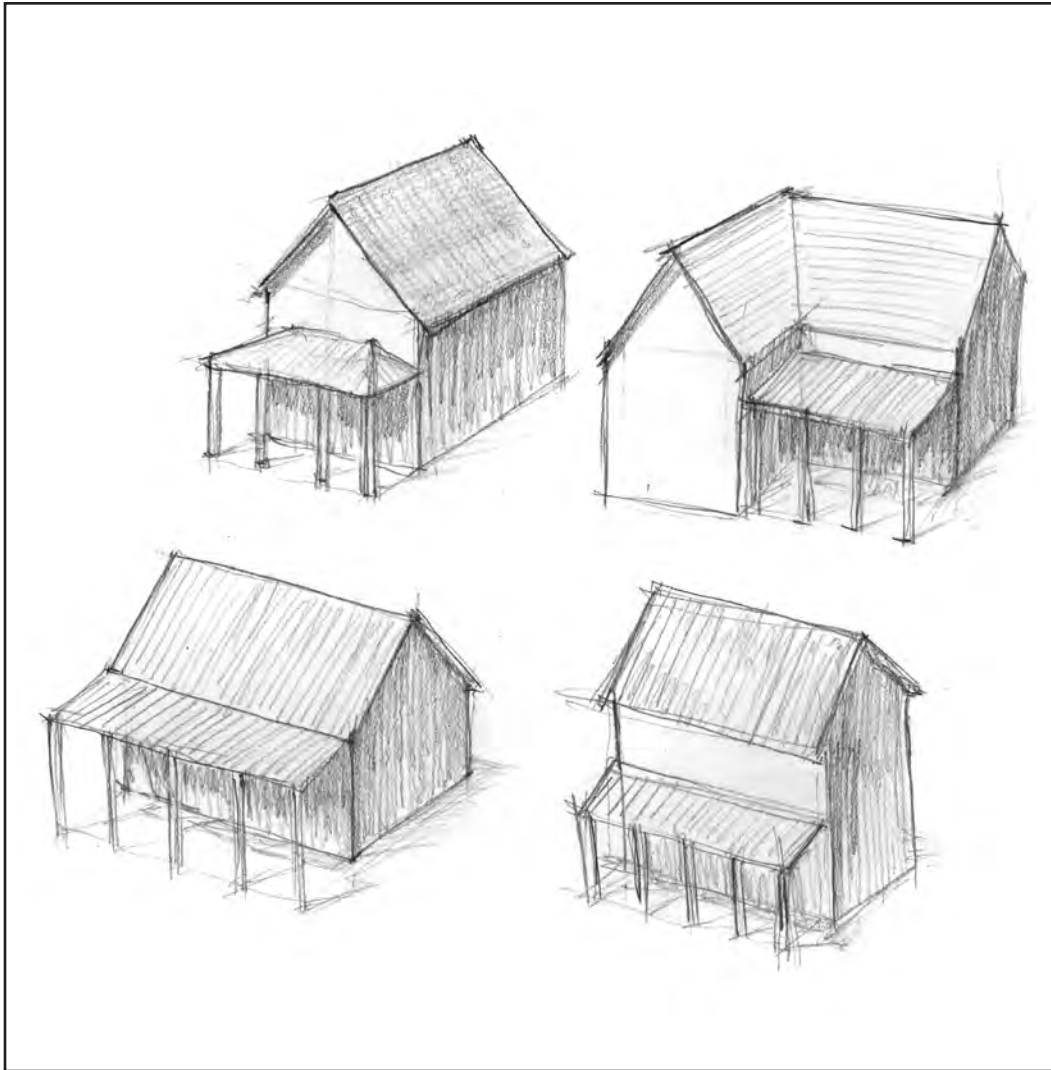
## HISTORY

As American Colonial Revival and Spanish Colonial Revival styles looked to the past for inspiration, so too the Folk Victorian looked to its roots, which were the simple, National Folk structures, to base its forms. These forms were then built upon with moldings and pre-cut details available from more current Victorian styles. Sometimes, older folk houses were simply updated with newer elements, including whole porches.

Often called “Symmetrical Victorians”, the Folk Victorian style survived into the early part of the 20th century and helped set the stage for the Craftsman and American Colonial Revival. Like the other Victorian styles, Folk Victorian was made possible by the Industrial Revolution in the form of the railroad and the transportation of woodworking machines across the country. Folk Victorian came about in the final stages of the Victorian styles. It was one of the final expressions of a long and lasting era.

Santa Barbara’s Folk Victorians can be found in the Brinkerhoff Landmark District and throughout lower west downtown.





## MASSING & OVERALL FORM

The massing and form of the Folk Victorian house usually takes on one of four simple forms, which tend to have standard-pitch roofs (6:12 or greater), and are nearly always gables.

One standard type is the two-story, front-facing gable with single story porch. In the South, this often became a single-story “shotgun house” (named so because all of the doors lined up, and it was so small that you could shoot a shotgun from one end and would travel clear through the house and out the door on the other side).

A slightly more complex form is the front-facing gable with side-gable wing. This form could be of the one or two-story varieties, with porch tucked to the side in both cases.

A third form is the side-gable one story house, with porch attached to the long side. This side-gable type is found in the one-room deep layout, as well as the two (or more) room deep models.

The fourth type of Folk Victorian massing is the two story side gable, usually one room deep. The porch typically sheds forward off the side of the house, and Victorian detailing is then applied to the house in a variety of ways.

Side-gabled examples of the Folk Victorian house often had front-facing center gables added.

## CHARACTER DEFINING FEATURES

**Gable, Cornice and Eave Details:** Santa Barbara's Folk Victorians have details simple in form. The eaves are usually boxed to form a simple cornice line and do not have any of the detailed ornament as seen in a Queen Anne.

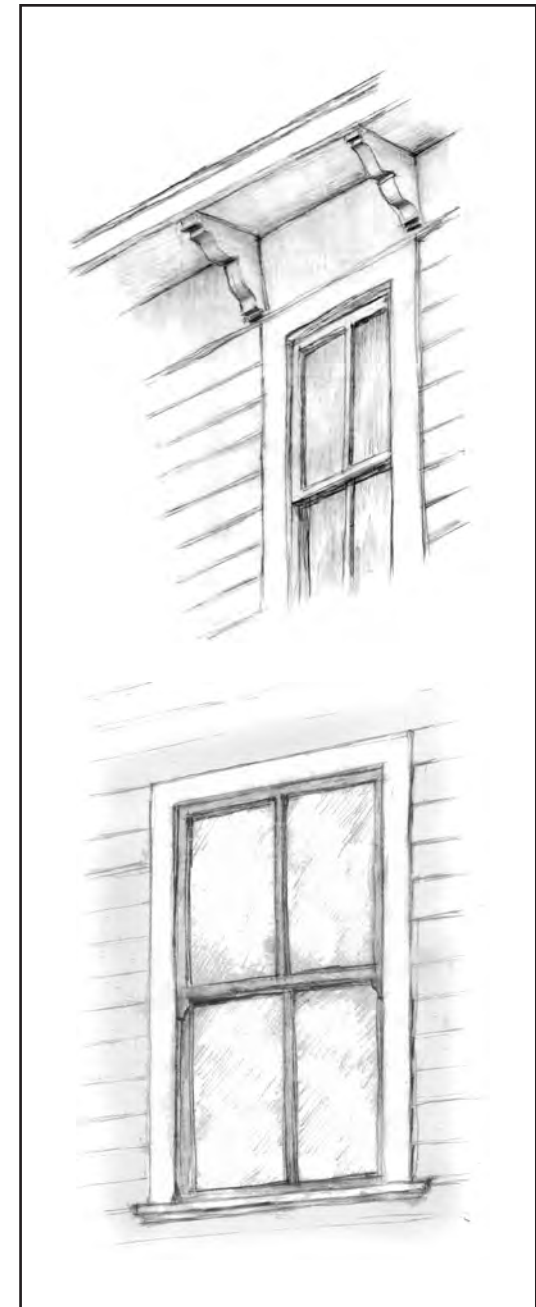
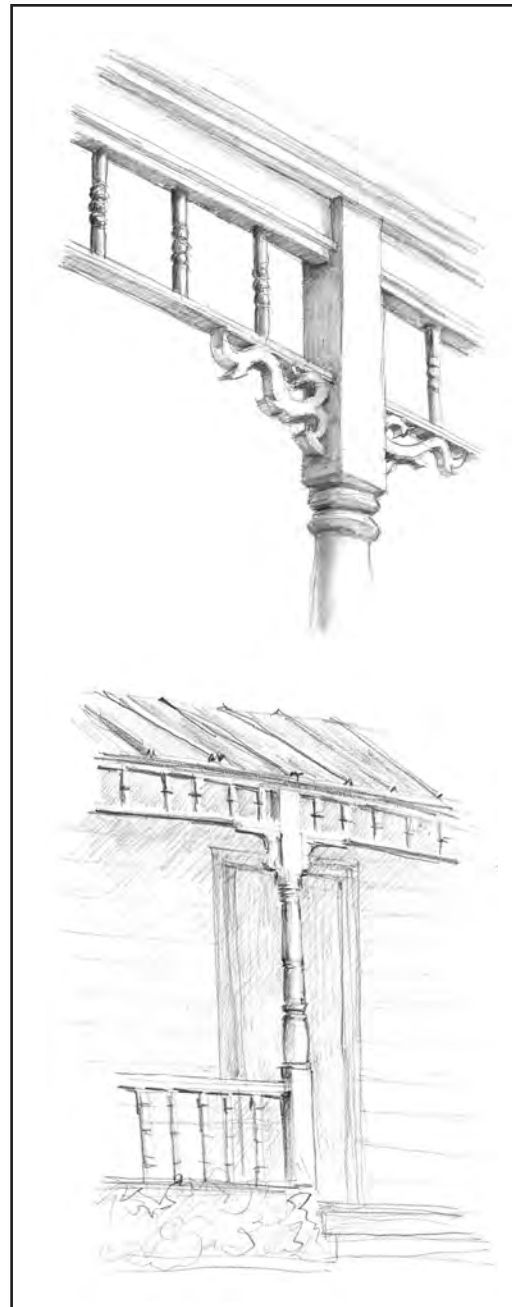
**Porch Columns:** The porch features square posts or turned spindles. Other common detailing includes delicate gingerbread and spandrels which are small balusters spanning between the upper portions of the porch posts.

**Doors:** The doors are also simple and without the intricate details of a Queen Anne. The doors are often solid four panel doors or have a window pane over three simple horizontal panels.

**Windows:** Santa Barbara Folk Victorians feature elongated double-hung, one-over-one or two-over-two wood windows. The wood window surrounds are typically simple 4"- 5" wide trim with a simple profile wood sill.

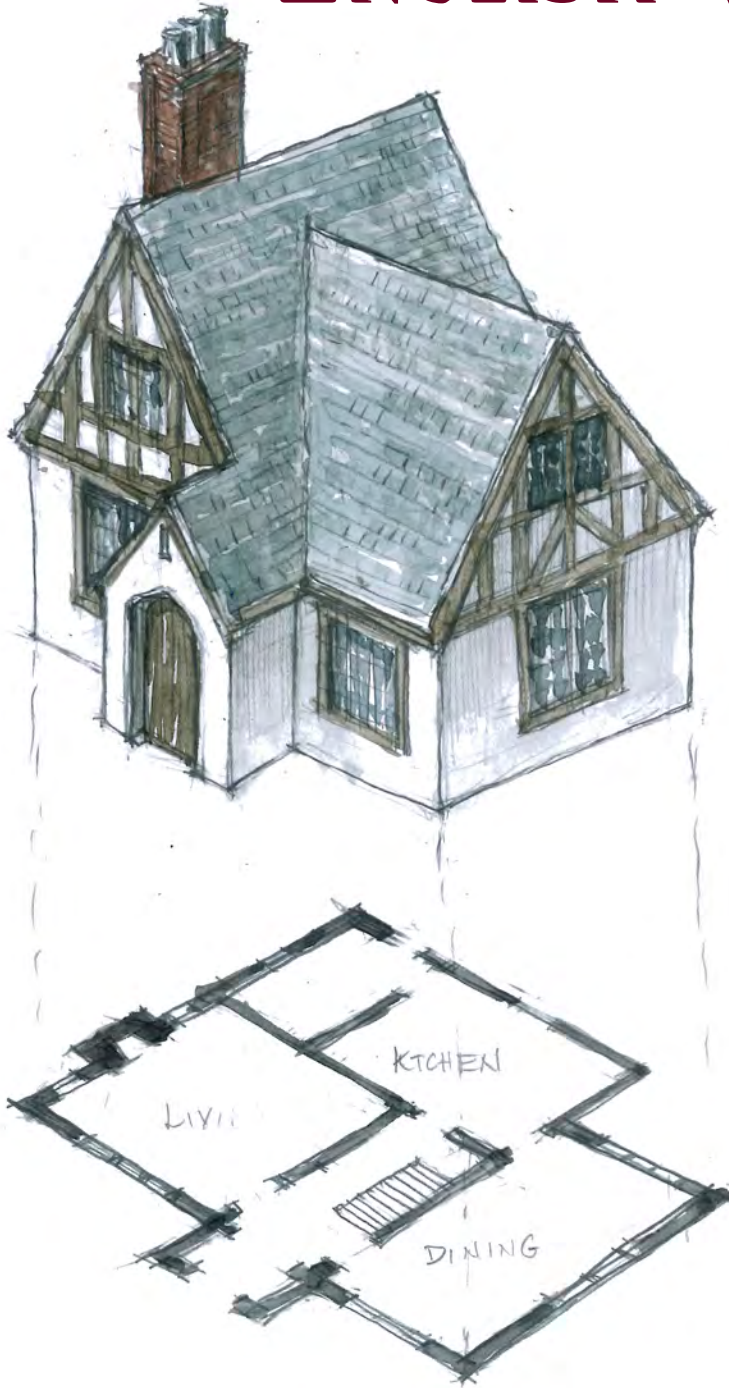
**Dormers:** Dormers echo the simple lines of the open front gables.

**Wall Materials:** Folk Victorians feature wood weatherboards or wood drop lap siding with multi-shaped shingles in the gable.



# ENGLISH VERNACULAR & TUDOR

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Widely popular throughout the country, Tudor Style architecture takes its well-earned place among the Period Revivals of the early 1900's. Embodying a romantic view with European roots, the Tudor style looks to the English Vernacular and medieval castle for inspiration. The result adds charm and variety to the city of Santa Barbara and is a testament to an era which saw great development in the city.





*An English Vernacular house in the San Roque neighborhood has steeply pitched front gables and an arched wood door.*



*The house in the Upper East neighborhood has an arched brick door surround and half timbering that decorates the gables.*

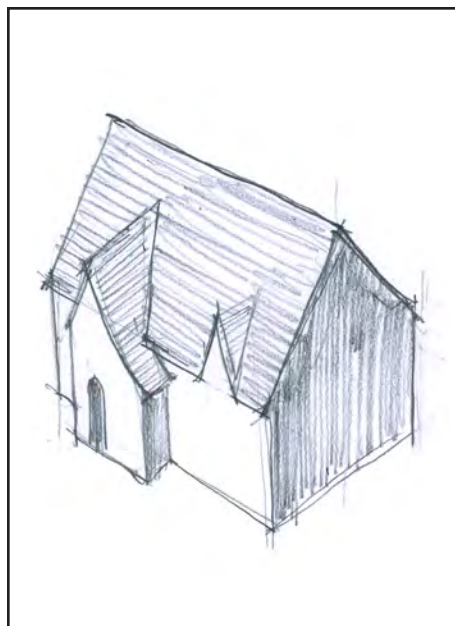
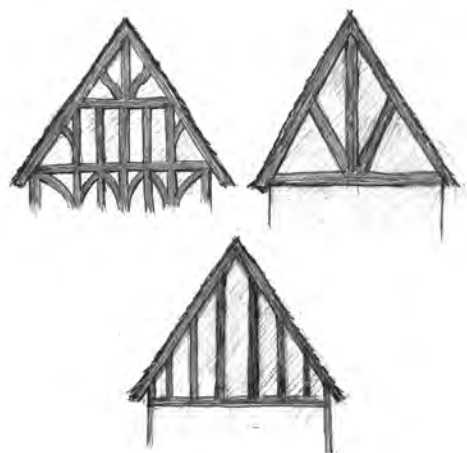
## HISTORY

Born into an era that looked to picturesque styles for inspiration, the English Vernacular and Tudor grew in popularity from the beginning of the 1900's until the 1920's, and maintained its strength until the late 1930's.

Although named for the Tudor era in England (early 1500's), the English Vernacular and Tudor styles have a much broader scope of references. The range included much of the Medieval era with everything from thatched-roof cottages to large manors as sources of inspiration. The steeply pitched front-facing gables (which are not common in the English prototypes) became a hallmark of the American English Vernacular and Tudor styles. The half-timbering, which is also found in the preceding Queen Anne and Stick styles of Victorian architecture, was set apart by adhering more closely to the brick and plaster wall finish of their English models.

Santa Barbara is home to a number of English Vernacular and Tudor buildings, which range from the simple plaster cottage types of the English Vernacular, to the more elaborate masonry with highly-patterned half-timbering of the Tudor. In general, Santa Barbara's English Vernacular and Tudor styles tend to have more plaster and less masonry used in its wall treatments than the rest of the country. The style was popular in the 1920's and can be found in the neighborhoods that were developed in that era like the Lower Riviera and the San Roque neighborhoods of Santa Barbara.





## MASSING & OVERALL FORM

The massing of the English Vernacular and Tudor styles is principally composed of a side gable with a cross gable (or gables). Hipped roofs are also used, but less frequently. The roof pitch is typically steep (9:12 or greater) and often includes dormers that help turn the upper attic space into a usable floor. Vergeboards, or large, often decorated boards at the end of the gable, are found in Tudor houses across the country. Stylistically, Santa Barbara tends to be more restrained, and the vergeboard detail is only sometimes used.

## CHARACTER DEFINING FEATURES

**Gables and Roof Details:** The English Vernacular and Tudor style also includes buildings with parapet walls which end the gables (the roof-line tucking below it). English Vernacular and Tudor style roofs were executed in slate, composite shingle, or wood shingle. In some instances, thick, thatched roofs from England were imitated in rolled asphalt.

**Porches:** English Vernacular and Tudors emphasize the front entrance with steps to a stoop rather than a large covered porch as Victorians and Craftsman have.

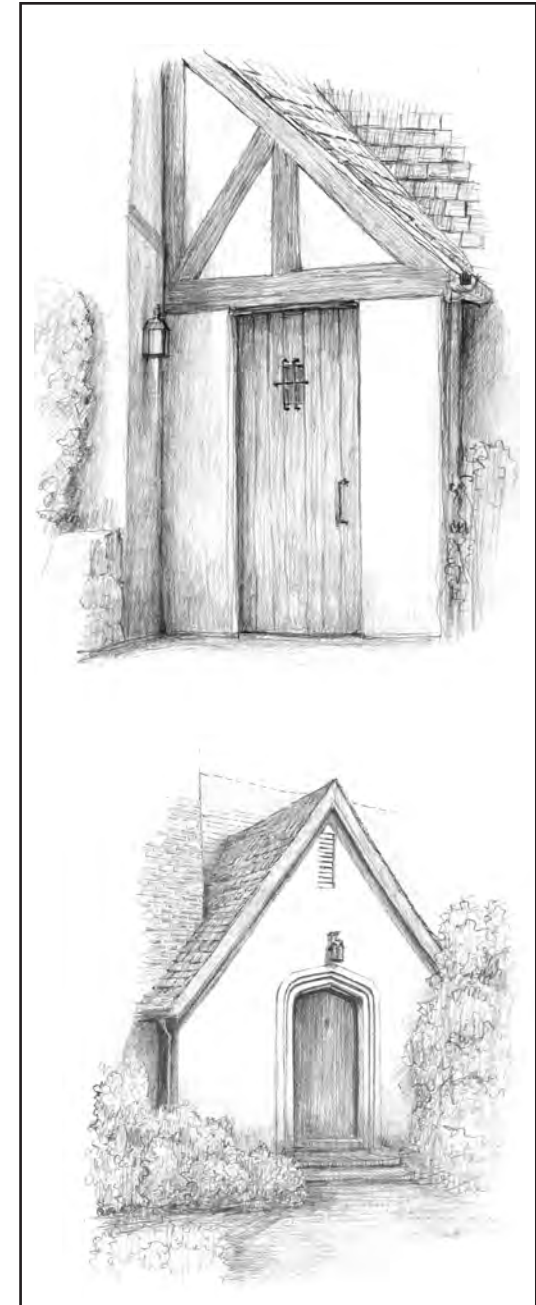
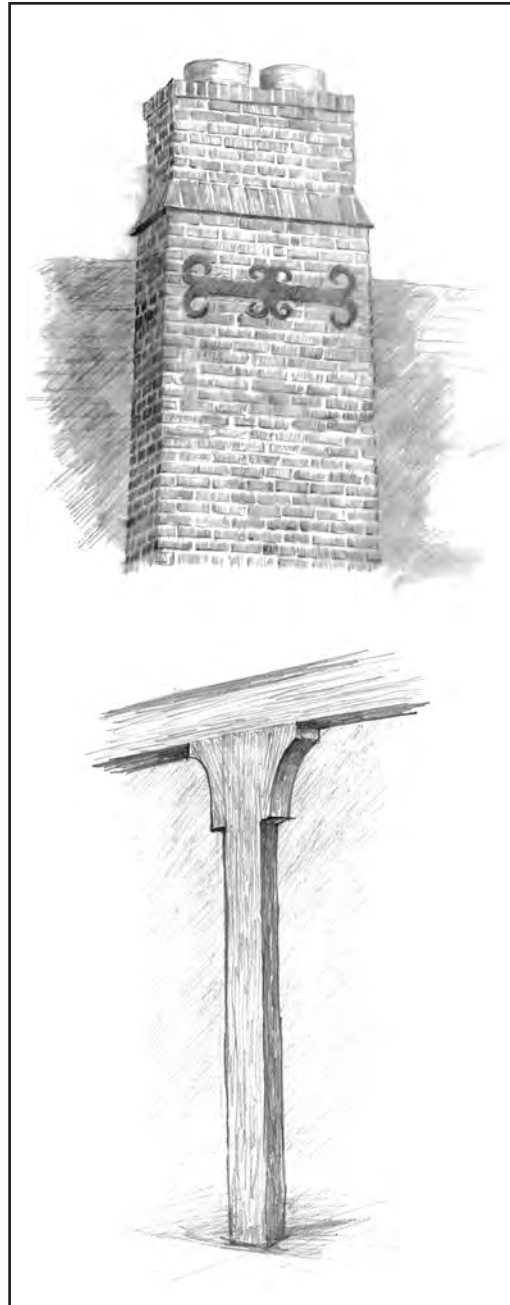
**Doors:** Doors are typically heavy wood planks and have round arches. They may have accent pieces of stone surrounding the openings, similar to stone quoins. Doors are recessed at the wall plane with stucco return with no trim.

**Windows:** Windows are usually tall casements made of wood or metal, although double-hung sash windows are also used. It is common, especially in major rooms, to have three or more windows together to form a large expanse of window. This sometimes is turned into a bay window or a smaller oriel window. Windows are recessed at the wall plane with stucco return with no trim.

**Dormers:** Dormers mimic the steeply pitched gables of the main roof form.

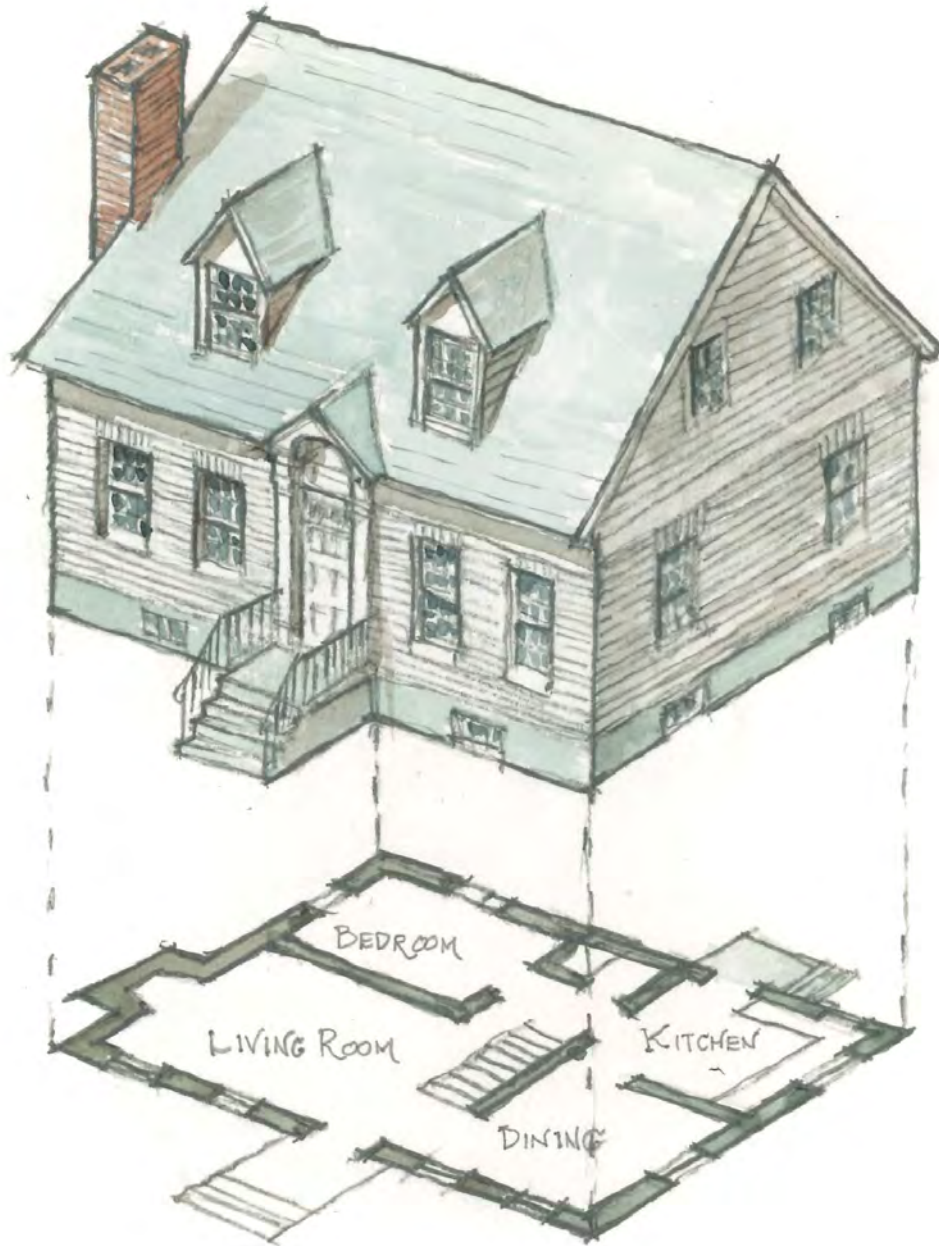
**Chimneys:** Large, often expressive chimneys are a key part of the Tudor style. Made of brick that sometimes has decorative patterns, stone, plaster, or a combination of these materials, the Tudor chimneys usually house several flues, which are then expressed in chimney pots or other decorative flue treatments.

**Wall Materials:** The English Vernacular and Tudor styles have a large range of building materials. In Santa Barbara wall materials are usually in stucco often with decorative half-timbering that imitates the half-timbering of English Medieval houses. Similar to the half-timbering look of Medieval construction, the infill of the half-timbering is typically brick or plaster. Half-timbering with infill is often found in the second floor and sometimes used to decorate main gables of the structure.



# AMERICAN COLONIAL REVIVAL

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Enthused for the 100th anniversary of nationhood, the late 1800's saw a resurgence of Colonial-style architecture, which soon grew into a massive movement. Across the nation, American Colonial Revival became the strongest house style of the first half of the 20th century, dominating the vernacular architecture of America. Having left a lasting impression on house design, its affect on the city of Santa Barbara continues to this day.





*This American Colonial Revival on Upper State Street features a triangular pediment over the portico that is in the center of the symmetrical façade.*



*The American Colonial Revival house in the Upper East neighborhood has the distinguishing elements of the centrally located front entrance surrounded by sidelights, under a portico with slender columns, four-over-four divided light, double hung windows and operable, louvered shutters.*

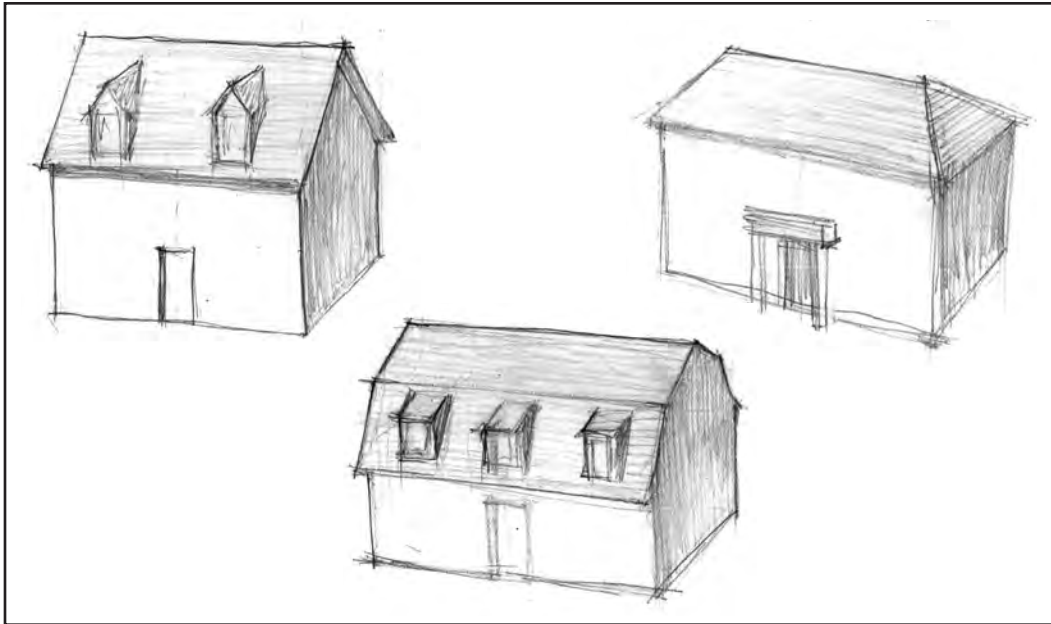
## HISTORY

American Colonial Revival started in 1876 at the Philadelphia Centennial. It soon began to influence two Victorian styles of architecture. A portion of the developing Queen Anne architecture became Queen Anne Free Classic that has much the same detailing as American Colonial Revival, but had the asymmetry and massing of the Queen Anne, while the Shingle style exhibited traits of early Colonial shingle lean-to additions, as well as some classical detailing, such as Palladian windows.

As it became more popular, American Colonial Revival began to change from a style inspired by the early Colonial period, to a style with highly historically accurate recreation of architecture details. Periodicals published articles that included photographs and measured drawings of various early Colonial buildings.

In Santa Barbara, American Colonial Revival has a presence, but it was not as strong as in other parts of the country. This was in part because of the strength of Mission Revival, Craftsman, and Spanish Colonial Revival styles in Santa Barbara during the early 1900's when American Colonial Revival was popular on a national scale. It was nevertheless a key part of Santa Barbara's architectural repertoire and many examples can be found in the Lower Riviera neighborhood.





## MASSING & OVERALL FORM

There are many forms of American Colonial Revival houses which occurred in various times throughout the country. In Santa Barbara, the most frequently occurring were the side-gabled roof, the Gambrel roof, and the side-hipped roof.

Nationally, they tended to be two-story with fairly steep-sloped roofs. In Santa Barbara, American Colonial Revival houses are mostly two-story, but the roof pitch of both the gable and the hip tend to be shallow.



## CHARACTER DEFINING FEATURES

**Roof, Cornice and Eave Details:** The cornice of the American Colonial Revival architecture is a key feature. Following the Georgian and Adam styles of the original Colonial period, American Colonial Revival buildings have a boxed cornice that includes molding details such as dentils or modillions. There are some American Colonial Revival buildings that break with their earlier Colonial precedents by having open eaves with rafter tails.

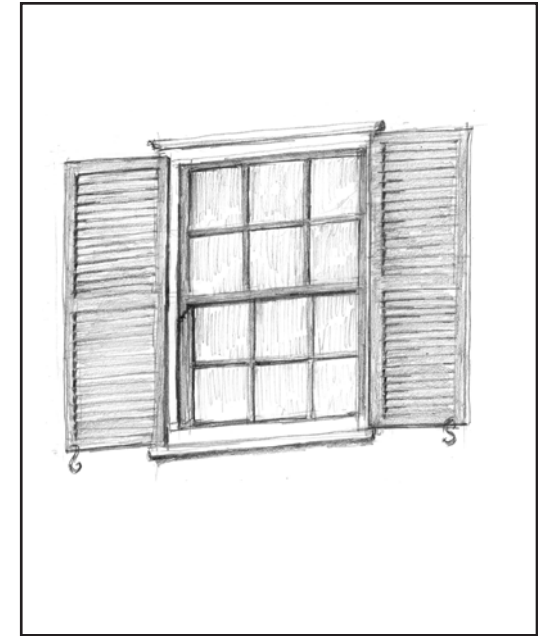
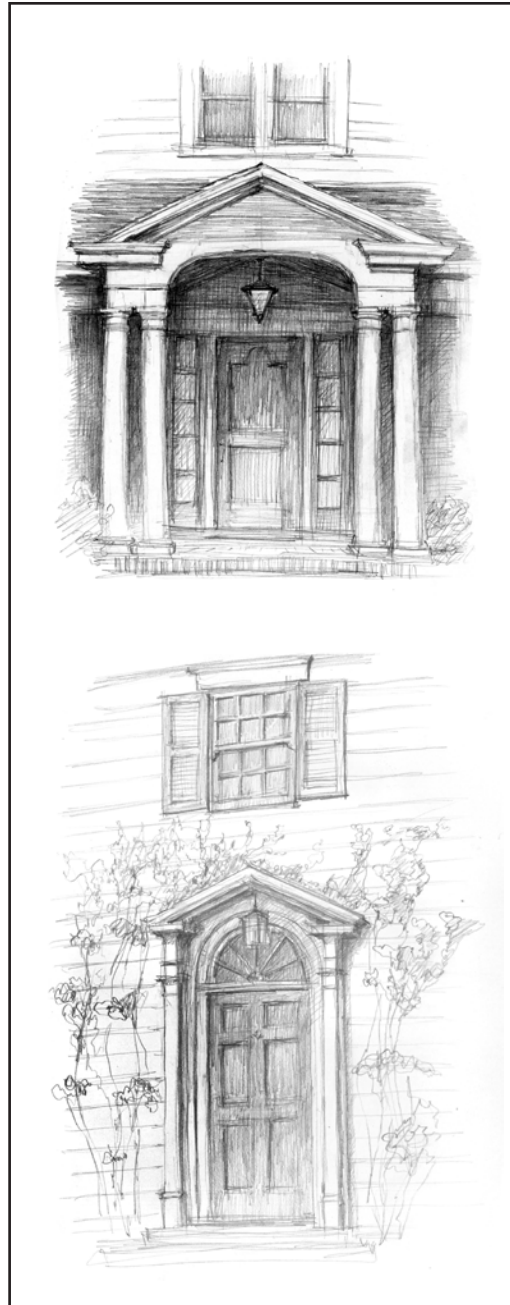
**Porch Columns:** The entrance of the American Colonial Revival house is usually centrally located, helping to establish the bilateral symmetry of the front façade. Detailing, such as porticos with a curved underside and intricate molding profiles, are often based on early Colonial precedents. Slender columns (sometimes paired) are frequently used.

**Doors:** The solid, paneled, front entrance wood doors have semicircular fanlights and side-lights.

**Windows:** Windows in this style are typically rectangular with double-hung sashes in which both lower and upper sashes are operable. Sashes are sometimes subdivided into 6, 8, 9, or 12 panes, which references America's early period when large panes of glass were not common since they were expensive and hard to transport without breaking. Bay windows, paired windows, or tripled windows are also used in American Colonial Revival, although they are not found in early Colonial examples. Operable, louvered shutters, which are each half the window width that if closed they would perfectly cover the window, are often present.

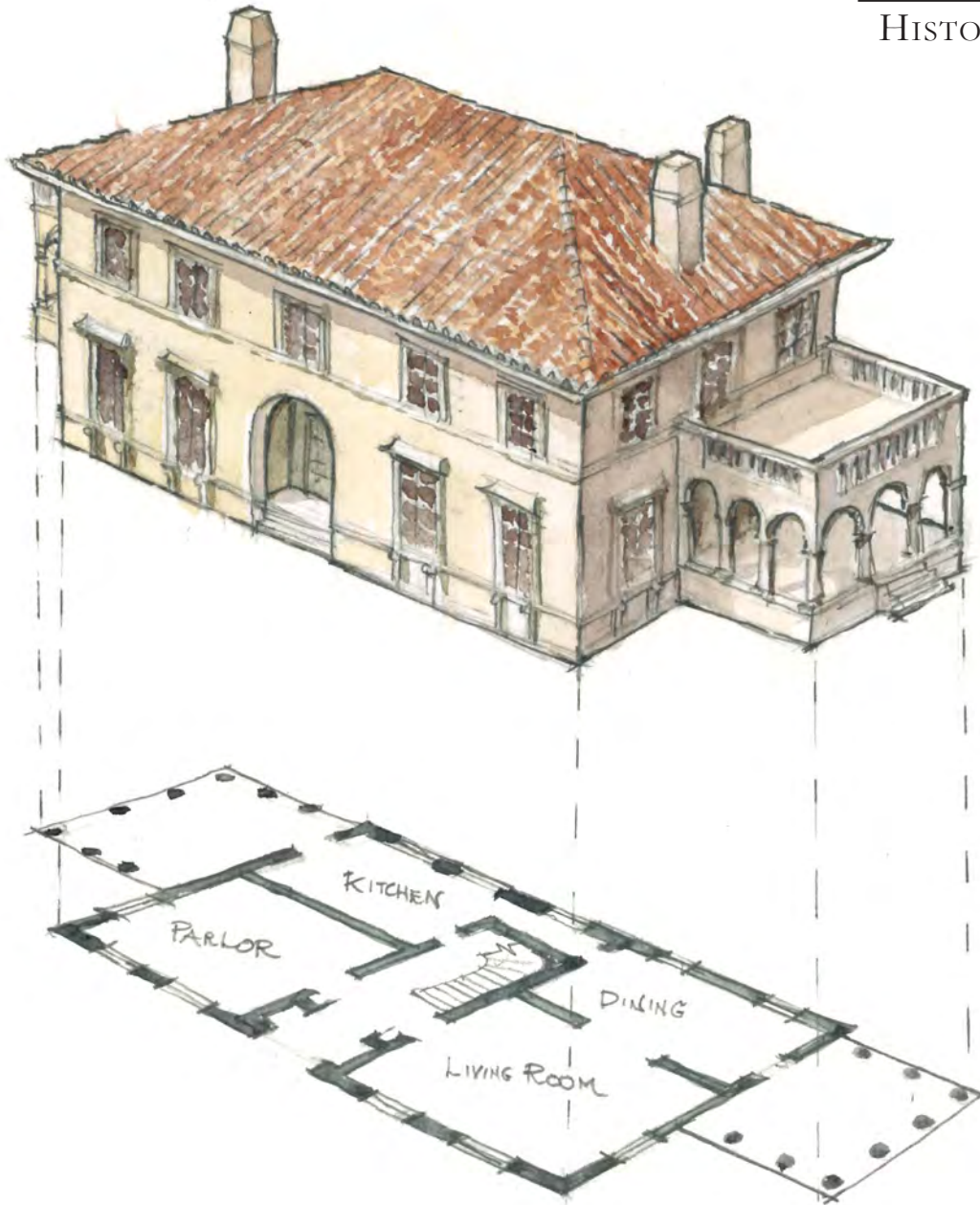
**Dormers and Chimneys:** If dormers are incorporated into the roof, they are always gabled and aligned vertically with the windows and central door. Chimneys are often located at the gable ends of the houses.

**Wall Materials:** American Colonial Revival buildings in Santa Barbara are made of wood siding.



# ITALIAN MEDITERRANEAN

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

An important part of Santa Barbara's architecture, the Italian Mediterranean pre-dates the Spanish Colonial Revival and was key to Santa Barbara's spirit as the new American Riviera. Having both a climate and geography similar to the coastal hill-towns of the Italian Riviera, Santa Barbara embraced the Italian Villa as architecture and garden design well suited to the Santa Barbara lifestyle.





*One of Santa Barbara's finest examples of the Italian Mediterranean style commercial buildings in downtown is the Masonic Temple on Carrillo Street.*



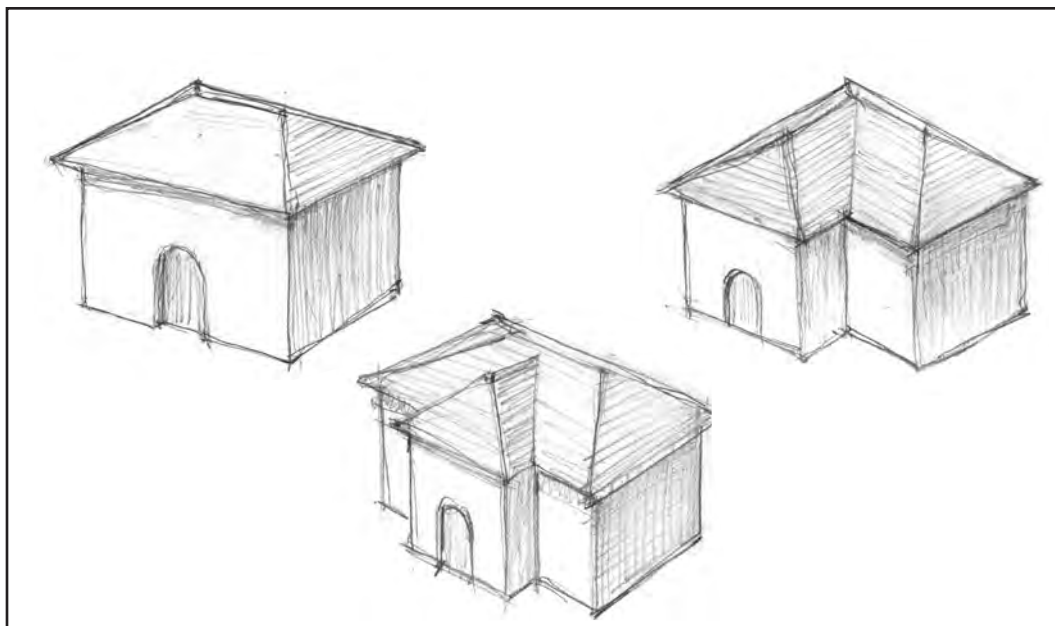
*The house in the Upper East Side neighborhood of Santa Barbara captures the Italian Mediterranean symmetrical façade and deeply recessed arched front entrance.*

## HISTORY

With increased leisure travel to Europe during the late 1800's and early 1900's, patrons began to request architecture strongly based on particular regions of the Mediterranean. The Italian villa was seen as a perfect model for the American country house, as a counter to the Gothic-related forms of the Queen Anne and Shingle styles. With more advanced printing techniques, as well as carefully studied drawings and photographs, architects were able to base their designs on highly accurate academic books of Italian architecture. This contrasts with the earlier American Italian movement, the Victorian Italianate, whose source was primarily pattern books that were loosely based on Italian models.

In Santa Barbara, Italian Mediterranean fit well with the Mediterranean-like climate and was easily mixed with the growing popularity of Spanish-Mediterranean, as well as the thriving Mission Revival architecture. There are a few examples of commercial Italian Mediterranean style buildings in downtown Santa Barbara, as well as many large homes in the Upper East neighborhood and on the Riviera.



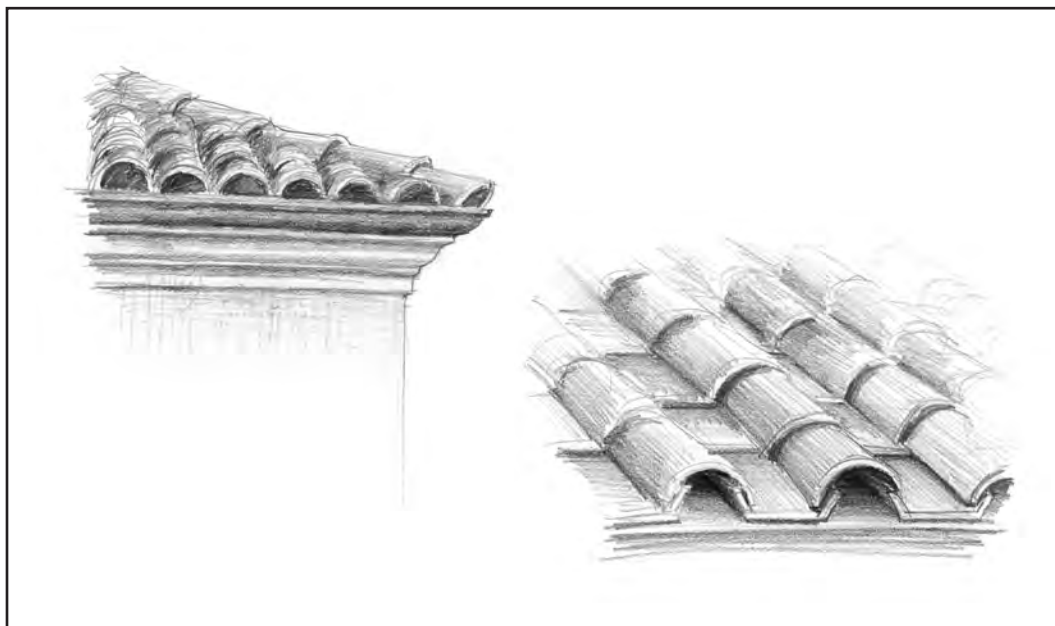


## MASSING & OVERALL FORM

The general form of the Italian Mediterranean house/villa is a rectangular or square box, two stories tall, with a hipped roof. These tend to be of three types: the simple rectangular box shape with centrally located entrance; the rectangular box with projecting mass(es); and an asymmetrical form.

## CHARACTER DEFINING FEATURES

**Roof, Cornice and Eave Details:** The roof of the Italian Mediterranean house shows its connection to the other Mediterranean styles while differentiating itself as Italian in origin. Low sloped with a hipped roof, the roof is distinguished from the Spanish Colonial Revival by using Roman pan and barrel terra-cotta roof tiles, rather than the Spanish barrel and barrel. The Roman pan is a long, flat tile, with ridges on either side. The barrel tiles then sit on top of the pans. The transition from wall to roof treatment features boxed in eaves with a classical cornice rather than open rafter tails. The cornice often includes large brackets like the Victorian Italianate style.



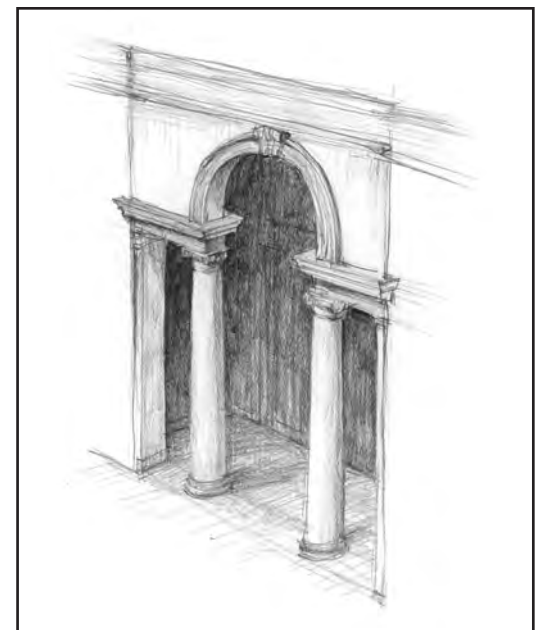
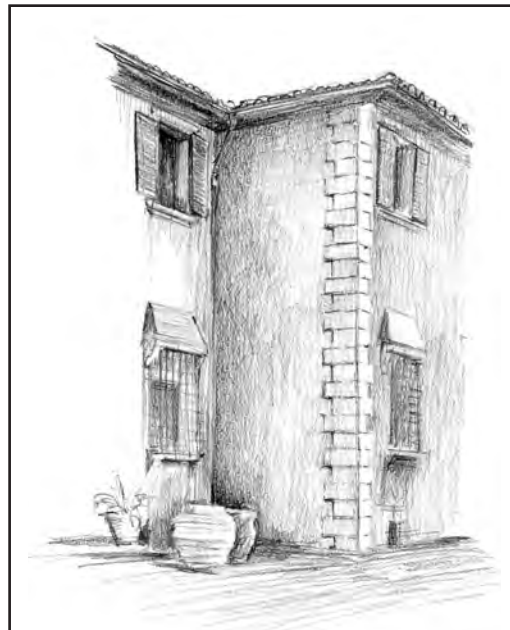
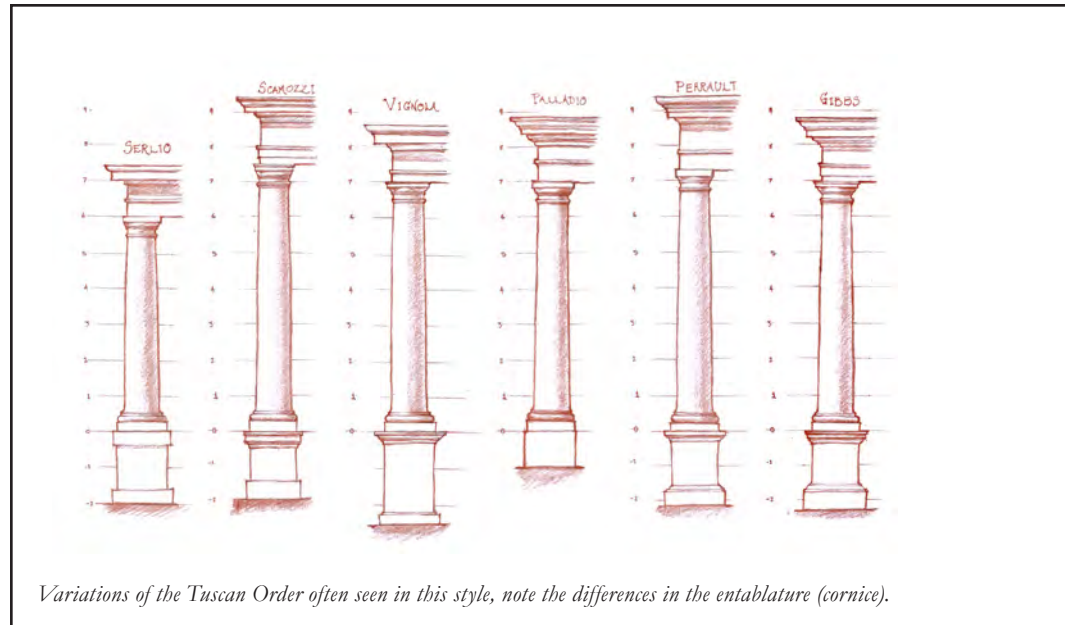
**Porch Columns:** The recessed, shallow entrance area is typically accentuated by classical columns or pilasters, often of the Tuscan order, that flank the shallow entrance. The portico has single arch or a series of arches making an arcade.

**Doors:** Since the style has a strong adherence to order and symmetry, the Italian Mediterranean entrance is centrally located with an opening above the entrance in the full second floor that is flanked by symmetrical openings in a symmetrical arrangement of rectangular openings on either side of an arched opening.

**Windows:** Elaborate windows are on the first floor with more simplified window patterns on the second floor. Italian Mediterranean windows are paired, true-divided light, wood casement windows with no trim as they sit deeply recessed in the stucco wall.

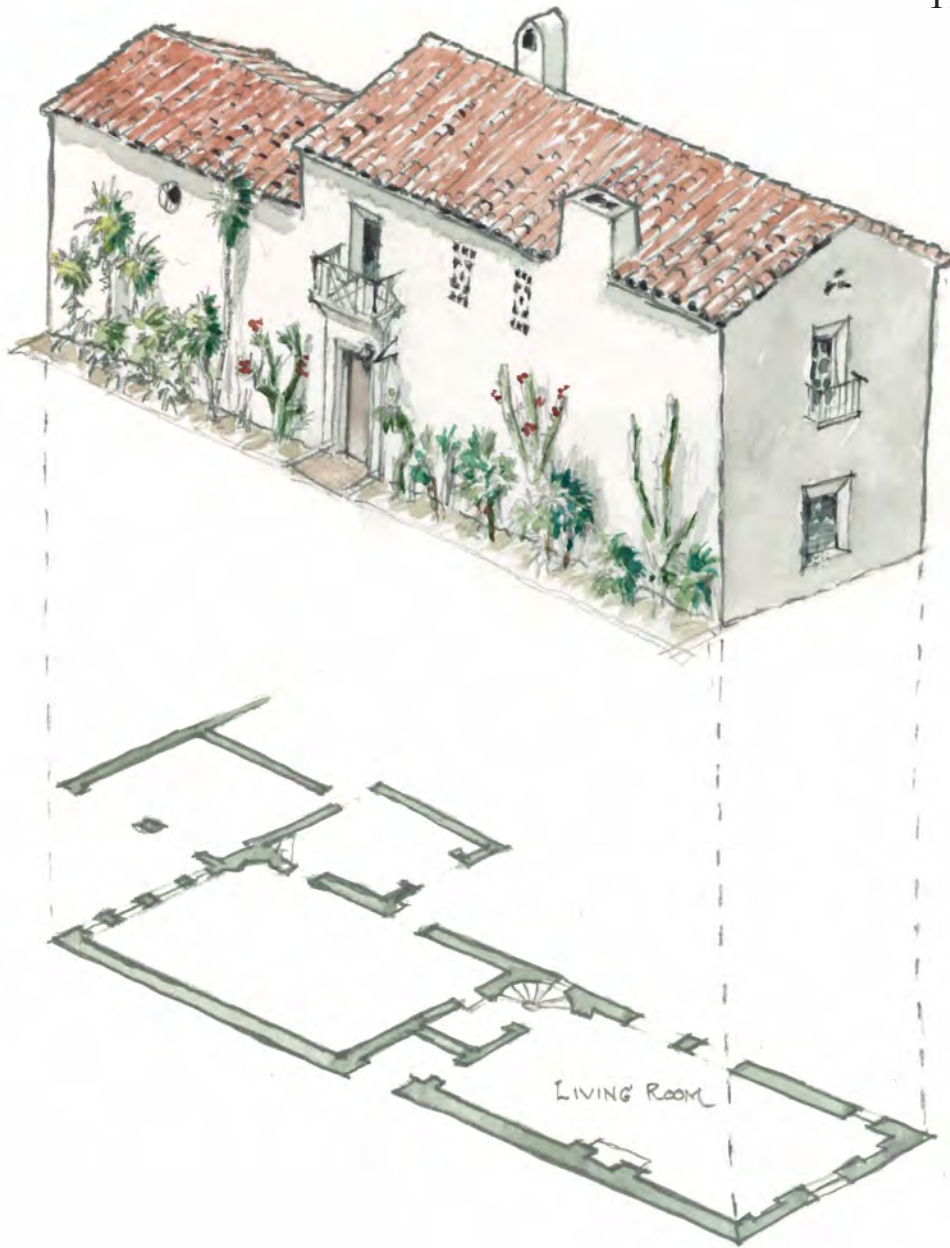
**Dormers:** There may be small hipped dormers symmetrically placed on the roof.

**Wall Materials:** In Santa Barbara, Italian Mediterranean walls are stucco and never wood siding to differentiate them from the Italianate. Other decorative features include quoins and belt courses that divide the plaster walls.



# SPANISH COLONIAL REVIVAL

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Known for its Spanish Colonial Revival architecture, Santa Barbara owes much of its charm to the many thick plaster walls and clay tile roofs of this style. The various subtle details carved in wood or crafted in iron add to the quality of the architecture and character of the city. Spanish Colonial Revival architecture will always be key to Santa Barbara's identity.

See the El Pueblo Viejo Design Guidelines for more details of the style.





*The 1920s Spanish Colonial Revival hotel in West Beach neighborhood features decorative tile steps and a plaster balustrade leading to the front entrance.*



*The 1925 Spanish Colonial Revival house across from the Mission features wood entrance doors, recessed wood windows, smooth stucco walls, and red terra-cotta roofs.*

## HISTORY

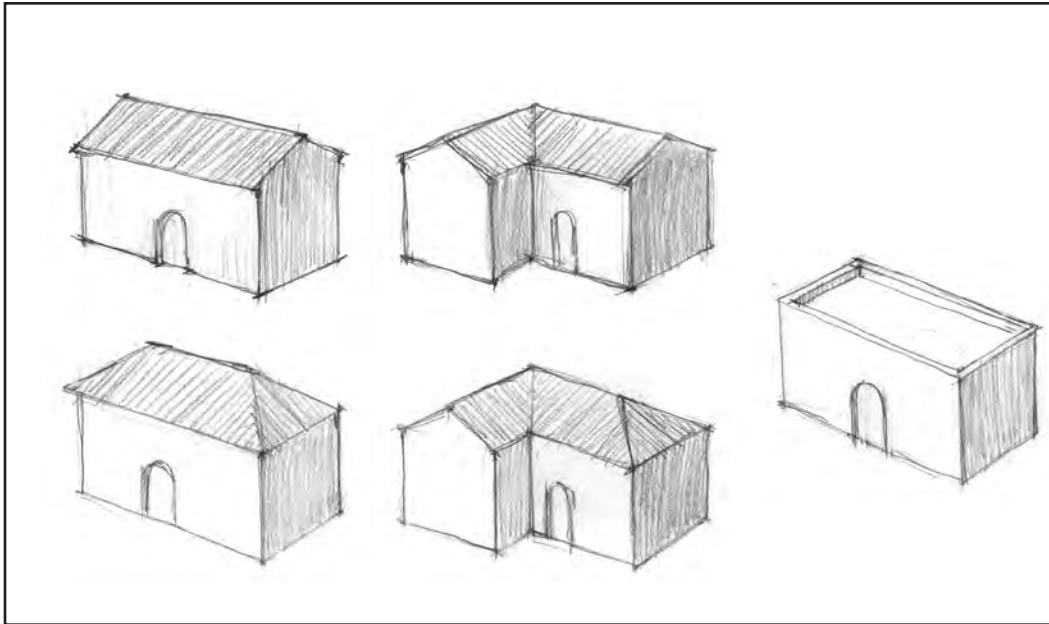
In 1916, Bertram Goodhue, author of a book on Spanish Colonial architecture, helped to kick-start the new Spanish style with his designs for the Panama-California Expo in San Diego. Until then, the only Spanish themed architecture was based on Mission prototypes. Soon, however, architects and patrons began to look to Spain itself for detailed examples of the Spanish style.

Throughout the territories originally settled by the Spanish in the Southwest, as well as Texas and Florida, the Spanish Colonial Revival flourished. In Santa Barbara, the style was championed by many architects including George Washington Smith, Lulah Maria Riggs, Winsor Soule, Reginald Johnson, William Edwards, and Joseph Plunkett.

Also key to the success of the Spanish Colonial Revival in Santa Barbara was the Plans and Planting Committee through which Pearl Chase and others helped to sway Santa Barbara towards a more unified architectural style based on the City's Spanish Colonial and Mexican past. After the earthquake of 1925, much of this vision was realized in the rebuilding of State Street and the Pueblo Viejo area, from which Santa Barbara has received much of its beauty and notoriety.

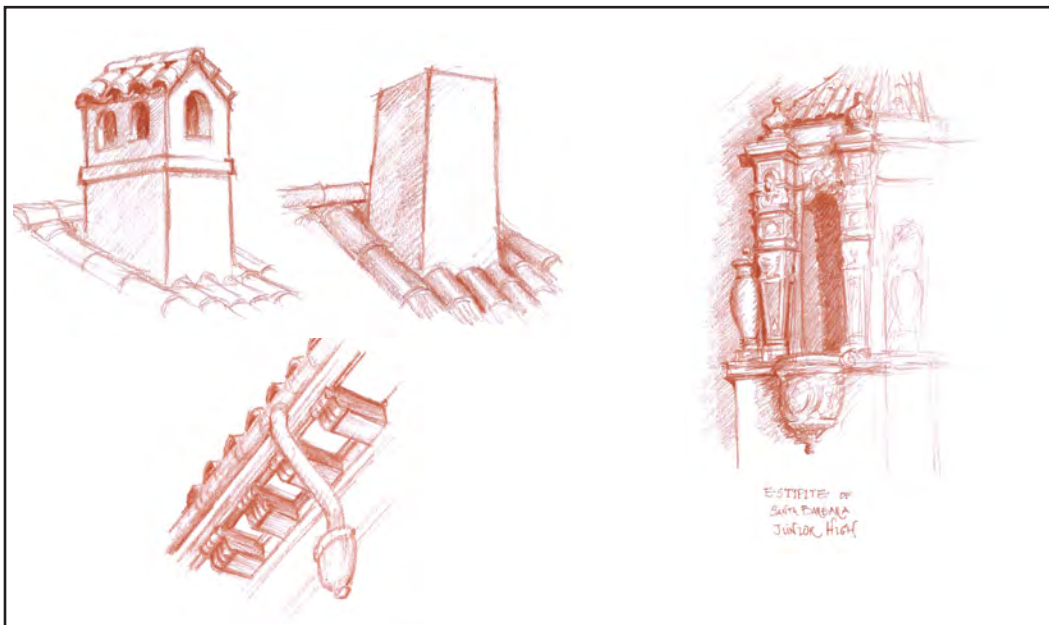
The details of Spanish Colonial Revival architecture vary greatly depending on which period of Spanish architecture is being referenced. In Santa Barbara, the Andalusian vernacular, (southern-Spanish farmhouse) was the key inspiration for the simplicity in detail found in much of the region's architecture. The Spanish Colonial Revival style emphasizes the interplay of cubic volumes, patios, pergolas and verandas; each interpreted and redefined by local architects or regions in their own oeuvre of the form, massing, and decorative treatments. In Santa Barbara, the Spanish Colonial Revival style was exemplified by George Washington Smith, one of Santa Barbara's noted architects from the 1920s when he was one of the most popular architects in the United States.

Santa Barbara has examples of the Spanish Colonial Revival style throughout the city from the distinct commercial buildings on State Street, to large homes and estates on the Riviera, to multi-family housing and hotels in the West Beach neighborhood along the waterfront.



## MASSING & OVERALL FORM

The massing of the Spanish Colonial Revival house takes on a wide variety of forms. In all forms, the roof pitch is low (usually 4:12 or less) and an asymmetrical plan is the norm. Five massing types include: the side-gabled type, which is rectangular in form and sometimes includes lower side-wing portions; cross-gabled roof, which typically has one front-facing gable and one side facing gable; the hipped-and-gabled roofs; the hipped roof, which tend to be simple rectangular box-shaped houses; and the flat-roof, which is a relative of the Pueblo Revival house.



## CHARACTER DEFINING FEATURES

**Cornice and Eave Details:** Simple if any ornamental detail at the cornices and eaves with the emphasis on the terra cotta tile that create a decorative edge from the roof to the wall.

**Porches and Balconies:** Front entries are often recessed in a deep wall opening. The emphasis is on balconies with balustrades made of wood, plaster or iron rather than elaborate porches of the Victorian styles.

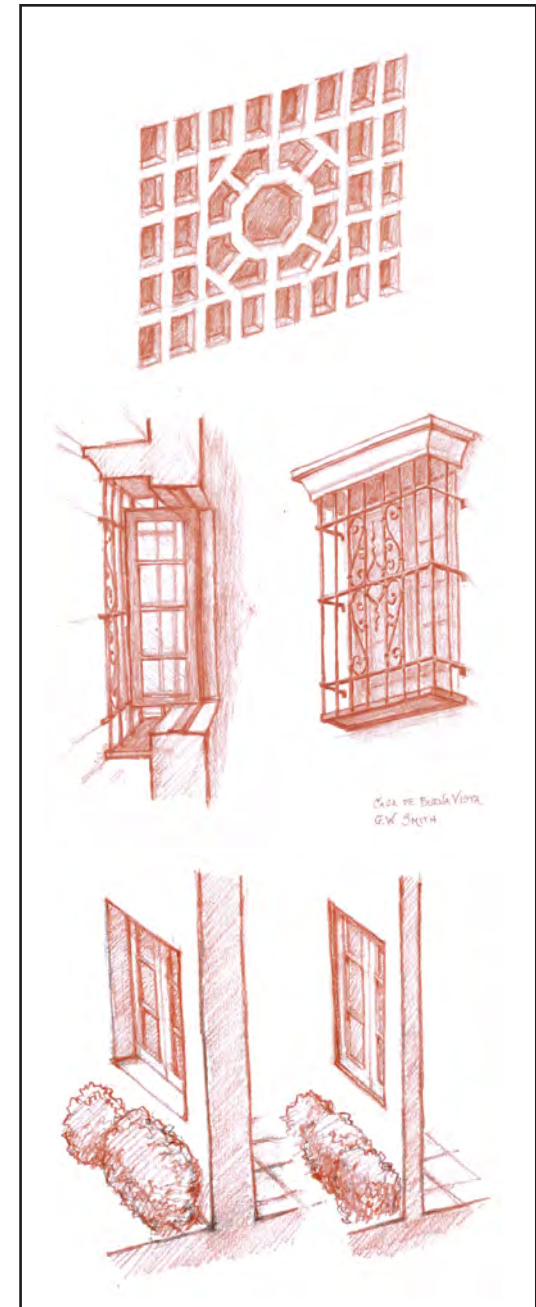
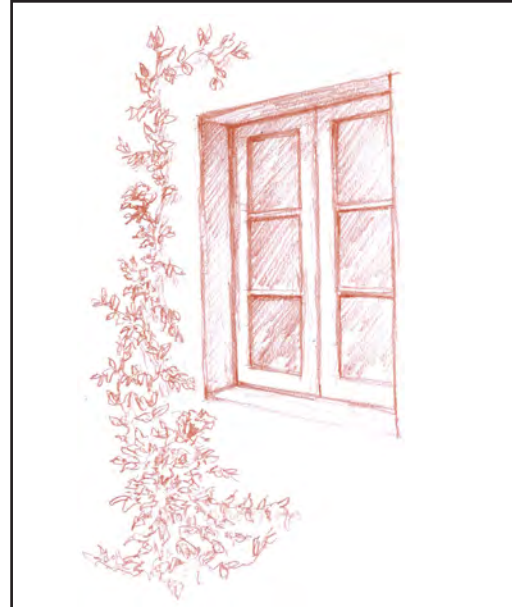
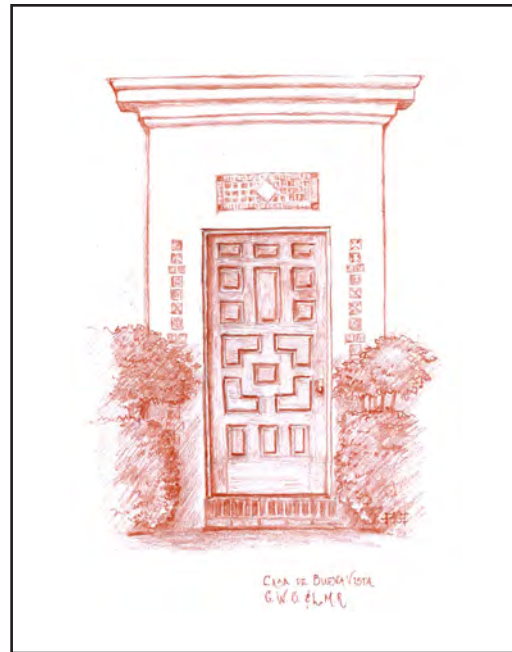


**Doors:** The wood entry door expresses solidity with an arched decorative plaster or stone surround that sets it apart from the other façade openings. Doors are made of wood planks or panels and recess in the wall plane with a stucco return and no trim. Colorful decorative tiles are used as baseboards, door surrounds, or other features of interest.

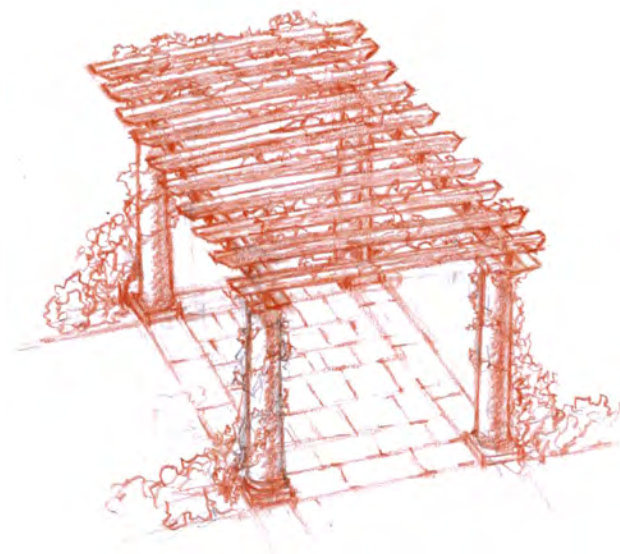
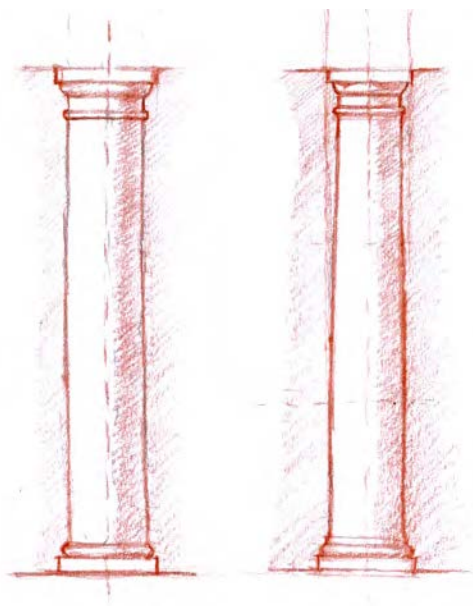
**Windows:** Deeply recessed, wood windows are generally fixed or paired casement windows with lights divided by horizontal mullions. Windows recess at the wall plane with a stucco return with no trim. Awnings are often found at windows openings. Santa Barbara has many Spanish Colonial Revival buildings with a variety of intricate to simple wood or iron grilles (rejas) over the windows, especially on the ground floor.

**Vents and Chimneys:** Venting in places such as gable peaks is often accomplished through decorative plaster grills. Stucco chimneys are tower-like elements with decorative openings that are both practical and ornamental.

**Wall materials:** The Spanish Colonial Revival style features smooth, whitewashed, planar, stucco walls, with the emphasis on broad, uninterrupted wall surfaces punctuated by a careful use of openings that are asymmetrically arranged. The thick walls help the plaster building to feel believable as it imitates buildings originally made of load-bearing masonry.







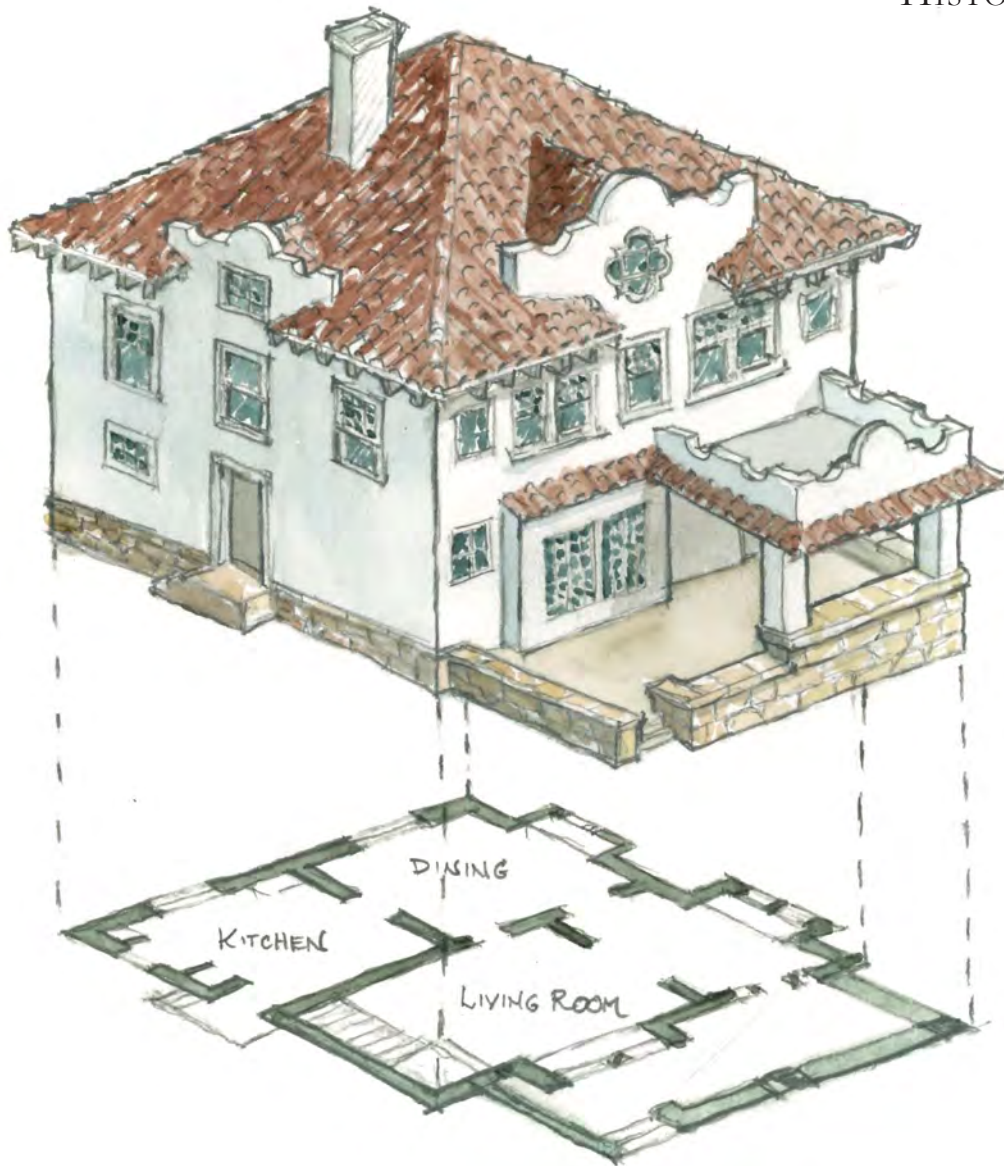
*Local examples of the Spanish Colonial Revival style with smooth stucco walls, deeply recessed windows, and terra cotta tile roofs.*





# MISSION REVIVAL

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



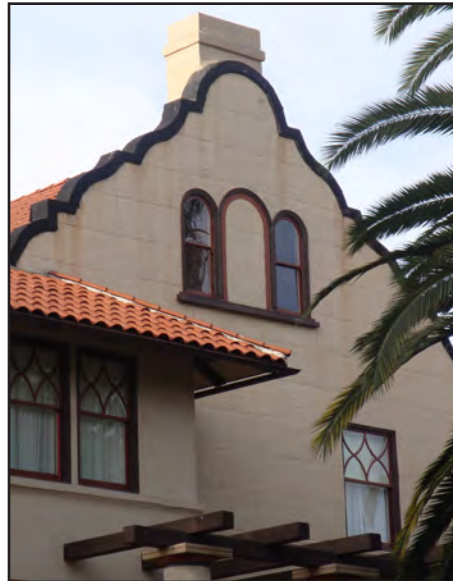
## INTRODUCTION

Enthused for the early roots of California, a movement to restore and protect the Missions spread throughout the state in the later part of the 1800's. Mission Revival architecture was born. Harkening to the missions with plaster walls, tile roofs and, of course, prominent mission gables, this style took a decisive stance as it honored California's past. Although rooted in church architecture, Mission Revival carried the forms of the Missions to everything from train stations to simple residential homes.





*Santa Barbara Train Station constructed in 1901 is a Mission Revival building that greeted visitors to the charming city that reflects so much of its Colonial and Mexican heritage with its distinctive Mission style parapet and sheltering arcade.*



*The Mission style of Santa Barbara's Crocker Row on the 2000 block of Garden Street demonstrate Mission shaped parapets, smooth stucco walls, wide overhanging eaves and red tile roofs.*

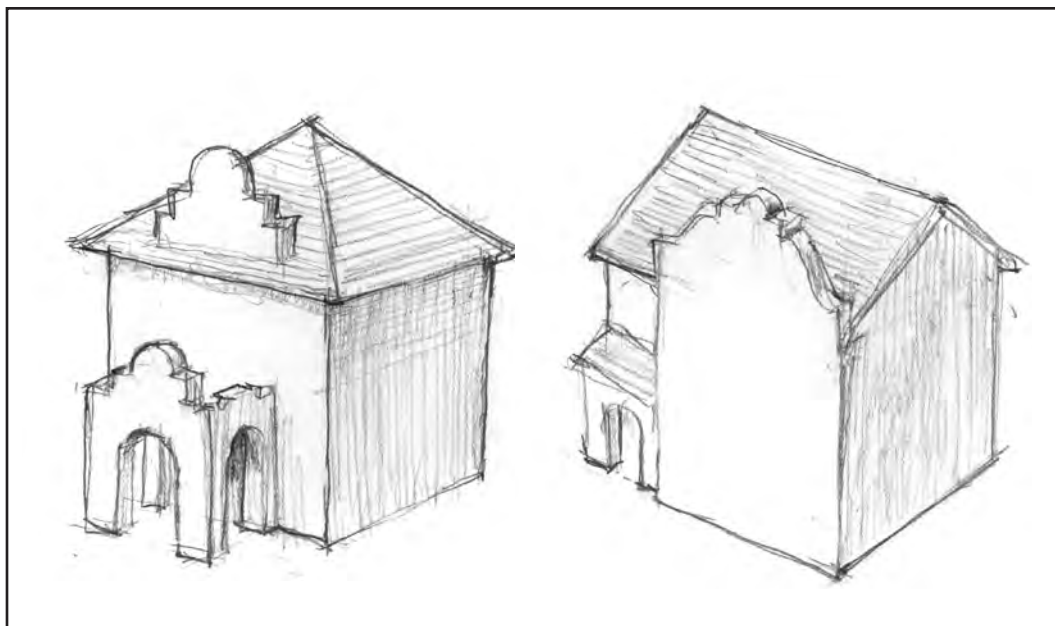
## HISTORY

Influential architects like Arthur Page Brown and Arthur Benton championed the style by bringing Mission elements into their designs. Chicago's 1893 Columbian Exposition saw the California building designed as a Mission Revival building. By the mid 1890's, Mission Revival architecture was in full flight.

Its popularity soared, especially in the southwest. Hotels across the region began building in Mission Revival style. The Southern Pacific and Santa Fe Railroads built their train stations in the new style. Great works of Californian architecture like the Mission Inn in Riverside and the San Gabriel Mission Playhouse in Los Angeles were built in this style.

A huge hit in California, Mission Revival architecture soon spread across the nation. Enthused with a newfound love of Early California, architects of the late 19th and early 20th centuries looked to the southwest icons of early Spanish architecture, the Missions.

In Santa Barbara, buildings such as the train station helped give Mission Revival architecture a strong presence in the City. A wonderful series of Mission Revival houses in Santa Barbara is the famous Crocker Row on 2000 block of Garden Street, designed by renowned architect Arthur Page Brown.

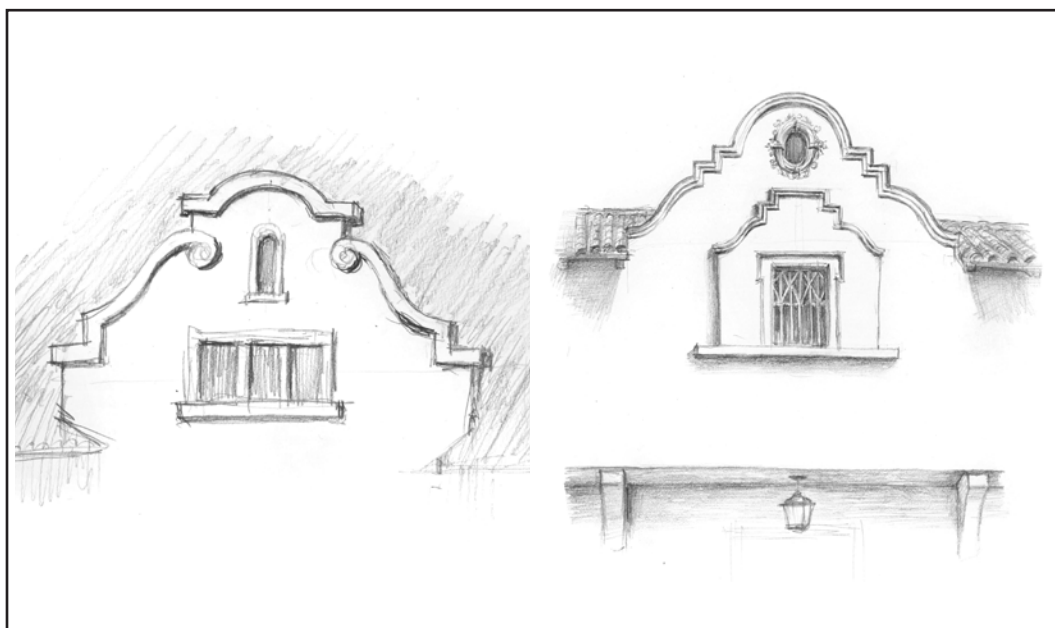


## MASSING & OVERALL FORM

The massing of the Mission Revival building is usually two or more stories tall with a low-sloped hip roof. It has either a symmetrical or an asymmetrical façade. The symmetrical type may be either square or rectangle in plan.

The other type has an asymmetrical façade. Often, this asymmetrical façade is applied to a simple rectangle or square plan. The asymmetrical façade can also be used as part of a more complex, asymmetrical plan.

## CHARACTER DEFINING FEATURES



**Parapet and Eave Details:** The strongest and most important Mission Revival characteristic is the Mission parapet. Based on the rounded parapets of Missions such as Mission San Diego Alcalá, Mission San Juan Capistrano, and Mission San Luis Rey de Francia, the Mission parapet celebrates the early Spanish roots of California and the Southwestern States. The Mission Revival residences are known for the wide overhanging eaves.

**Roofs:** Red, terra-cotta tile roofs were important elements of the Mission style. Made of individual Spanish red clay barrel tile, Mission Revival chose a roof material that expressed the inspiration of its form. Additional features of Mission Revival architecture include visor roofs (thin strips of roof tile which cantilever off a wall) and bell towers on the roof.

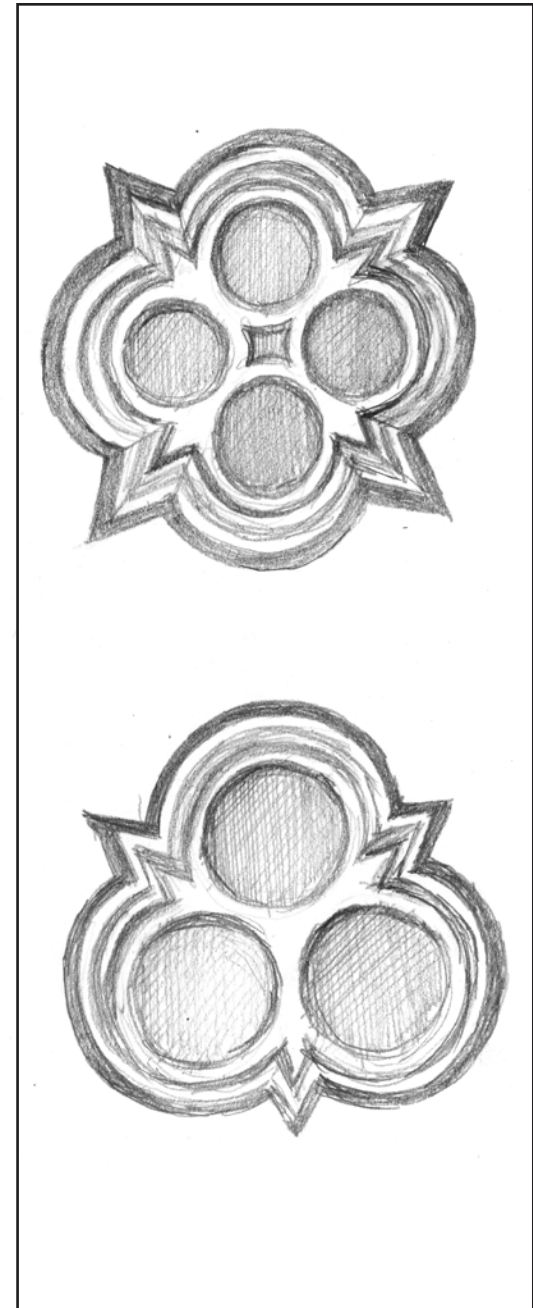
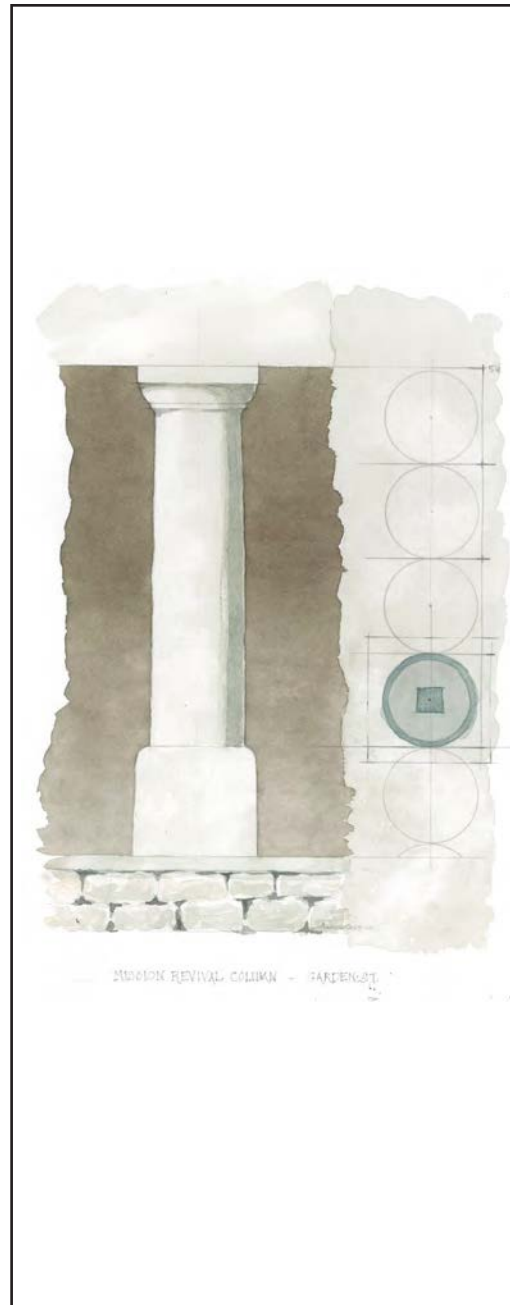
**Porches (Arcades):** Rather than the covered wood porches of the Victorian era and Craftsman style buildings, front entries are sometimes behind small arched portico or open arcades with arched openings that are defined by simple, large, wide columns. The arcade was reborn in Mission Revival architecture; in public architecture such as the train station, it became a sheltering walkway, while in the private dwelling, it became the porch.

**Doors:** Doors are often wide or paired wood plank or paneled doors. Doors and doorways are often distinguished by an arch. Decorative divided-light glazing is often in main entry doors as well as doors that are flanked by sidelights.

**Windows:** Decorative windows, such as four-sided quatrefoils and three-sided trefoils are often used in the Mission Revival upper story or in the parapet. Originally, these windows were simply openings for venting heat from the upper portion of the building. Eventually, they were enclosed with glass and became decorative features of the Mission Revival style. Other windows often had arched openings, wood frames and casings with double-hung sash and sometimes intricately divided lights in the upper sash. Windows are recessed at the wall plane with a stucco return and no trim.

**Dormers:** Dormers were common on the hipped shaped roofs of the Mission Revivals.

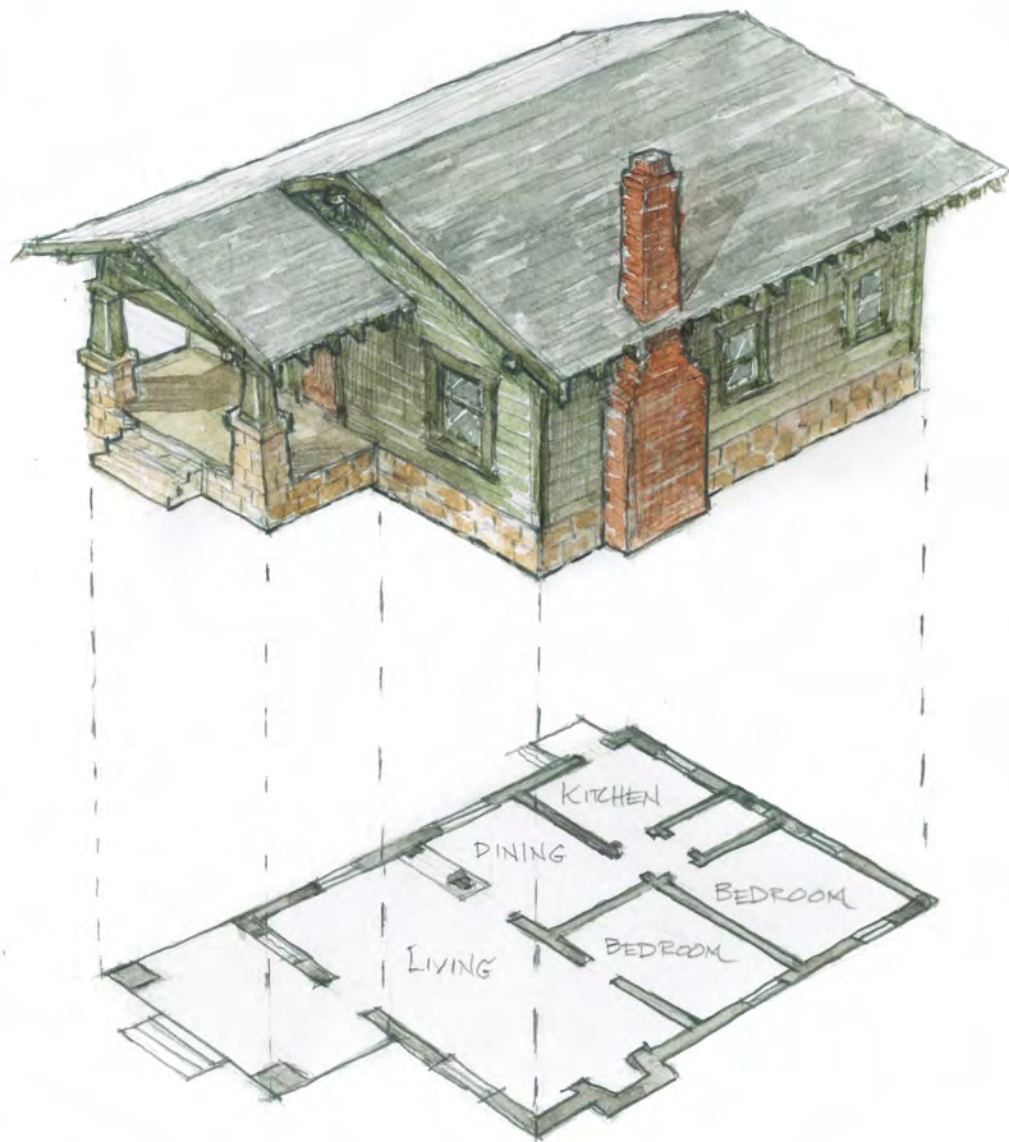
**Wall Material:** Smooth stucco nearly always adorn the walls of Mission Revival buildings, sometimes with various minor plaster or stone decorative elements.





# CRAFTSMAN

HISTORIC RESOURCES • SANTA BARBARA, CALIFORNIA



## INTRODUCTION

Intent on rekindling the hand craft in the art of building, Craftsman architecture played a pivotal role in the architecture of the early 1900's. As a style, it has left behind a legacy of beautiful and expressive details – especially in wood – that continue to inspire architects, builders, and home owners to this very day.



*A Craftsman bungalow in the Bungalow Haven neighborhood with wide overhanging eaves, wood clapboard siding and square, tapered, wood, porch columns on masonry piers. Note the large front window flanked by double hung windows.*



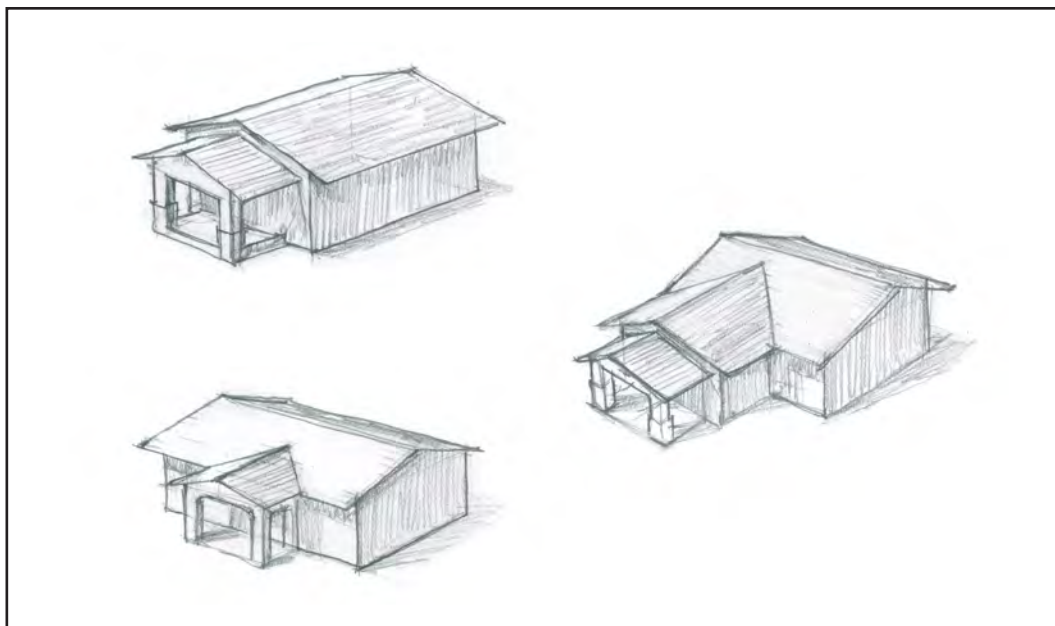
*A Craftsman bungalow in West Downtown features shingle siding under in the porch gable and wood siding on the main walls of the house. Notice the large, simple rafter tail under the porch eave and the divided lights of the upper sash of the window.*

## HISTORY

Reacting to loss of human craft found in the Industrial Revolution, the Arts and Crafts Movement formed in England and soon spread to the United States. It became known as the Craftsman Movement in the United States and utilized local, natural materials, simplicity of forms, originality, and hand-crafted detail. In 1901, the first issue of *The Craftsman* magazine was published by Gustav Stickley, a strong proponent of Craftsman furniture, textiles, and architecture. Architects such as Greene and Greene in Pasadena, and David Owen Dryden in San Diego championed the Craftsman style, helping it to become the most popular style of the early 1900's.

The Craftsman Movement embodied great variety with the Arts and Crafts English antecedents, to homes with an aesthetic reminiscent of oriental wood joinery, to the Craftsman Bungalow style which ennobled modest homes for a rapidly expanding American middle class.

In Santa Barbara the Craftsman house enjoyed a popularity that can still be seen today. From the small bungalow to the large, almost grandiose house, Craftsman architecture thrived in Santa Barbara. Craftsman architecture is found in the neighborhoods surrounding downtown, but the Bungalow Haven Historic District is home to the largest intact concentration of Craftsman bungalows in Santa Barbara (See Historic Resource Guidelines, Appendix A. Proposed Bungalow Haven Historic District.)



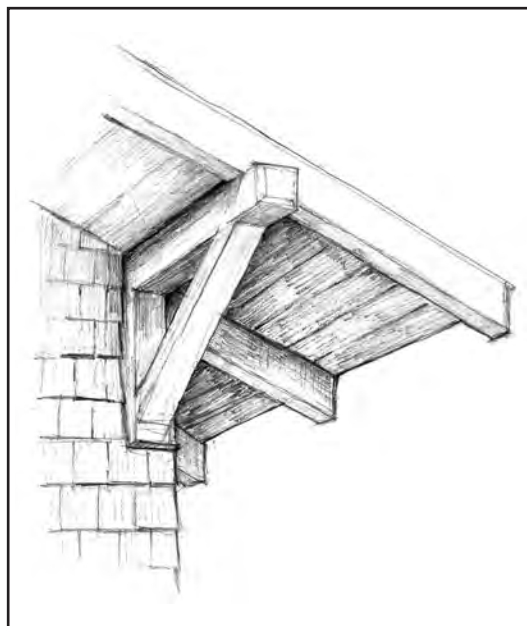
## MASSING & OVERALL FORM

Low-sloped with large eave overhangs, and generally simple in form, the Craftsman roof is well suited to the warm climate of California. Three key subtypes are found within Craftsman architecture.

The first type is the front gabled, whose main gable faces forward. The porch on this type sometimes is created by extending one side of the roof and using a separate gable tucked below the main house gable.

The second type is the cross-gabled roof, which typically has a large side facing gable with a smaller front facing gable coming off of it.

The last main type is the side-gable, which often has the porch included within the roof, and a central dormer above.



## CHARACTER DEFINING FEATURES

**Cornice and Eave Details:** Instead of intricate cornice moldings that decorated the eaves of Victorian era houses, the Craftsman houses have wide exposed eaves with rafter tails adding subtle details to the simple form. The tails themselves are usually cut in a plain manner (a single angled cut or two being the most common). In addition to rafter tails, the Craftsman often have exposed protruding



beams, or triangular knee braces to visually hold the large over-hanging eaves.

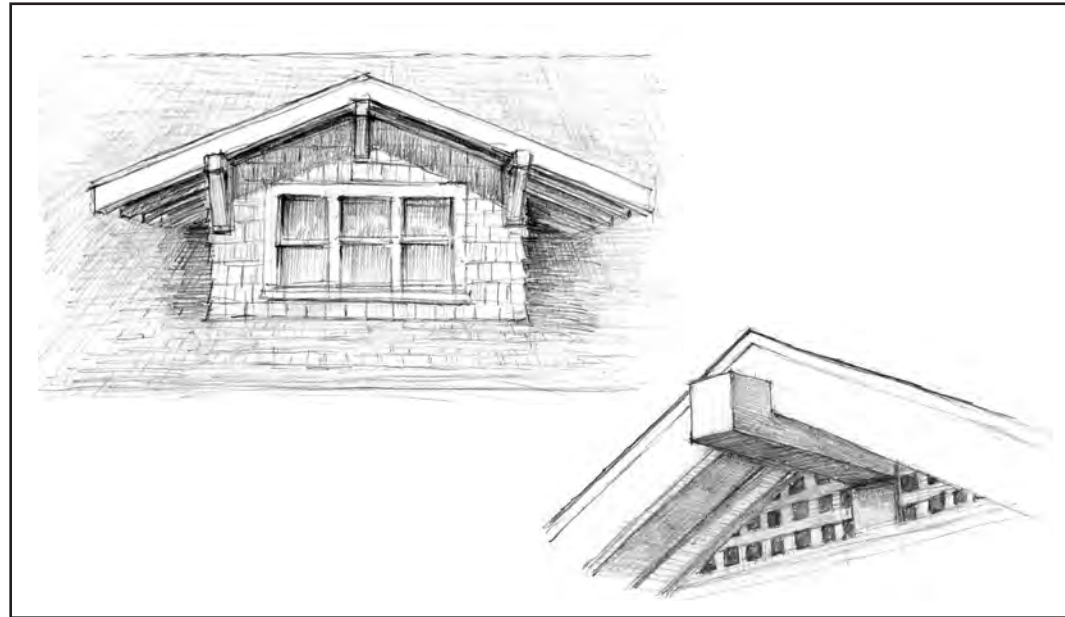
**Porch Columns:** Craftsman typically have short, wide, square tapered columns that rest upon massive piers, often made of local Santa Barbara sandstone.

**Doors:** The proportions of the Craftsman door tend to be wide. Craftsman doors feature a pattern or grid of small lights inset in the upper portion of the solid wood door.

**Windows:** Santa Barbara Craftsman houses often demonstrate intricate detailing in the upper sashes of double hung wood windows with multiple lights divided in unique patterns that are sometimes the same pattern as found in the glazing of the front door. The front elevation often features a large window opening holding a set of three windows; a large center window flanked by two double hung windows.

**Dormers:** Even though the roof pitch is low, dormers are still found in the Craftsman house. Typically, the dormers take the form of individual gables with open eaves to echo the forms of the rest of the house, or one large shed dormer that rises from the long roof of the side-gabled Craftsman.

**Wall Material:** In Santa Barbara, craftsman structures typically have wood shingle and/or wood weatherboard siding with local sandstone often used for piers, chimneys and other detailing.



# APPENDIX B: HISTORIC DISTRICTS AND BOUNDARY MAPS

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# Brinkerhoff Avenue Landmark District



*The Brinkerhoff Avenue Landmark District extends over the entirety of Brinkerhoff Avenue, and includes properties on Chapala, De La Vina, Haley and Cota Streets.*

## INTRODUCTION

The Landmark District centered around Brinkerhoff Avenue is reflective of the growth of residential neighborhoods in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Originally owned by its namesake, Dr. Samuel Brinkerhoff Avenue, the block was purchased by Henry Tallant in 1886, and subsequently subdivided and developed over the next 20 years as low density single family dwellings. With a period of significance ranging from 1886-1913, the district is a turn of the century architectural catalogue, which maintains prime examples of Colonial Revival, National Folk, Italianate, Queen Anne, and Craftsman styles. While originally the street was exclusively residential, in the late 1960's it began to attract a variety of commercial interests who were drawn by the close proximity to State Street. Today, this landmark district retains its original beauty, and is home to an eclectic collection of single family homes, boutiques, galleries, and even a veterinary office.



*Brinkerhoff Avenue features many architectural styles including this Folk Victorian building constructed in 1894.*

## HISTORY

Period of significance: 1886-1913

With the promise of the Southern Pacific Railroad and the completion of Sterns Warf in the mid to late 19<sup>th</sup> century, land prices in Santa Barbara began to skyrocket. Because of this, many streets west of Lower State Street such as Chapala, De La Vina, and Bath saw large scale development. It was during this time that Brinkerhoff Avenue also began a twenty year period of development. Less than three blocks away from State Street, Brinkerhoff Avenue had easy access to the Warf, the train station, and the trolley line that ran the course of Santa Barbara's downtown neighborhood.

While much of the growth around the downtown area during the 1880-1920 period was built with the expressed purpose of temporarily accommodating the nation's vacationing elites, Brinkerhoff Avenue is noted for its attempt to house the growing permanent population of service industry workers. Henry Tallant is credited with kick starting development on Brinkerhoff Avenue in 1886 by purchasing the unimproved block and subdividing it into eighteen separate lots. By 1900, 11 of the 18 lots on Brinkerhoff Avenue were developed, three homes were added between 1901-1906, two between 1907-1909, and three bungalows were finally added in 1913.

While not the only residential neighborhood of the time, Brinkerhoff Avenue stands out as one of the most well preserved. The range of styles present on Brinkerhoff Avenue exemplifies its broad period of development, with styles including Queen Anne, Italianate, Stick, Craftsman, Folk Victorian, and Colonial Revival. The neighborhood also maintains its original sandstone curbing, and many of the original buildings remain unaltered. Since the mid 1960s, the neighborhood has seen commercial businesses rehabilitate what were once single family homes; all the while maintaining the charm and history that makes Brinkerhoff Avenue a Landmark District.



*Above is a Queen Anne house with a sandstone low wall topped with a hedge framing the property. Below is a Folk Victorian with intricate upper sash windows on the front elevation.*







*Site of the El Encanto Hotel Historic District with the 24 historically significant structures and landscape elements highlighted in green.*

## INTRODUCTION

El Encanto hotel (“The Enchanted Place”) began as a school dormitory for the State Normal School of Santa Barbara. It was converted by 1918 to a cottage style resort on the recently named American Riviera. Once an undesirable hillside near a largely agricultural community, the El Encanto began its career at a time when Santa Barbara was beginning to market itself as a vacation destination. The original 1913 bungalows were designed in the Craftsman style. In the 1920s Spanish Colonial Revival style bungalows were added as the city adopted the style in an effort to move towards a unified look and feel. They are surrounded by beautiful gardens lined by sandstone walls and centered around a pergola and lily pond. Much of the campus is intact, as the historic bungalows were carefully restored during the remodel that was completed in 2013. There are 35 buildings and 8 landscape features within the boundaries the El Encanto Hotel Historic District. Of this total, 17 buildings and 7 landscape features contribute to the historic significance of the district. As the buildings and landscaping are united historically and aesthetically by plan and physical development, the creation of the Historic District recognizes the significance of the site as a whole.

# El Encanto Hotel Historic District



*The pergola and pond were constructed as the centerpiece of the site in 1918. Photo taken February 2013.*



## HISTORY

Period of significance: 1913-1930

El Encanto land was owned by James M. Warren, who in June 1913, hired the noted architectural firm of Winsor Soule and E. Russell Ray to design a cluster of eight Craftsman style cottages to provide housing for the faculty and students of the State Normal School. By 1917, the site was open as a cottage hotel rather than school housing. Warren hired Winsor Soule to design a large main building in the Craftsman style to complement the existing Craftsman bungalows. As part of the hotel development, the grounds were landscaped by Charles Frederick Eaton. Eaton was one of the major figures of the Arts and Crafts movement on the South Coast of California. Eaton emphasized the use of native plants, weaving them around the large eucalyptus trees that had been on the site for 40 years. The centerpiece of the grounds was a large red brick pergola and lily pond in the central area between the cottages. Above the pergola, Eaton designed a rockery with a series of waterfalls that cascaded down to the lily pond.

The luxury hotel offered a telephone in every room, steam heat from the central boiler, underground utility lines and soft water. The new central building contained an office, lobby, living rooms, card rooms, a dining room, breakfast and tea room overlooking the ocean and twelve bedrooms. As tourism grew with the advent of the automobile, El Encanto continued to develop. By 1928, the A. K. Bennett Hotel Corporation bought the property and hired the noted local architectural firm of Edwards, Plunkett and Howell to design more cottages in the Spanish Colonial Revival style, a style that was adopted by Santa Barbara in the 1920s. Edwards, Plunkett and Howell were instrumental in helping transform Santa Barbara into Spanish Colonial Revival city.

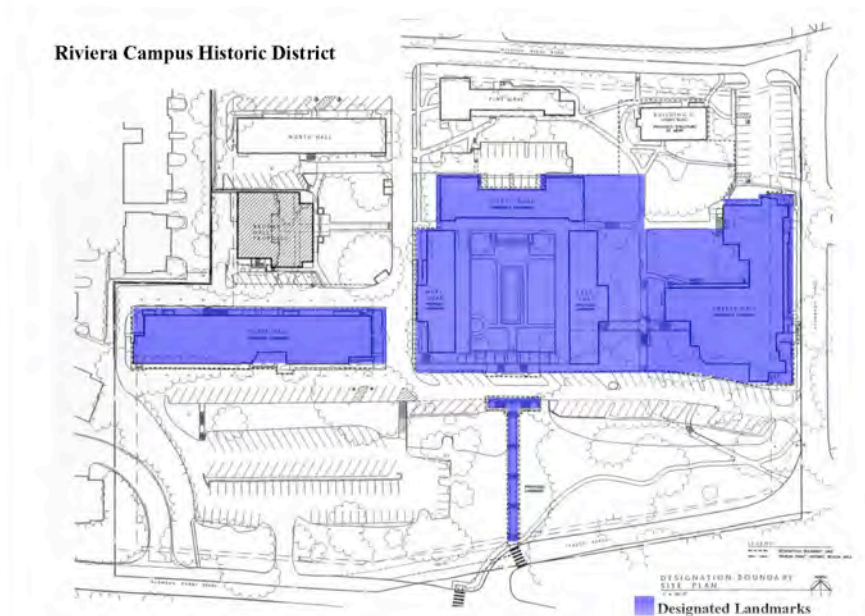
Since 1930, the hotel has undergone many management changes, each making some minor exterior changes. In 2013, the Orient Express Hotels, Ltd., completed an extensive restoration and redevelopment project of El Encanto. Unfortunately, the original central building was structurally unsound and had to be reconstructed to match the original. However, 17 original bungalows and 7 landscape features were restored and rehabilitated with an extremely high standard in attention to small details, like matching the historic buildings' historic window mutton profiles and the arbor's historic brick. The project showcases how Santa Barbara's historic architectural treasures can be appropriately altered to accommodate high-end, modern conveniences, continuing the property's community relevance and importance.



One of the original Craftsman style bungalows constructed between 1913 and 1920. *Photo taken February, 2013*



One of the Spanish Colonial Revival cottages constructed in 1929. *Photo taken February, 2013.*



*The Riviera Campus Historic District is located on Alameda Padre Serra and covers the entirety of the old University of California Santa Barbara Campus.*

## INTRODUCTION

The Riviera Campus Historic District (“Riviera Campus”) is located at 2020-2064 Alameda Padre Serra in the Riviera neighborhood north of downtown Santa Barbara. The area consists primarily of residential buildings; however, several commercial and institutional uses have also been established. The Riviera neighborhood is topographically higher than the downtown core of the city, and offers sweeping views of the city, ocean, and islands. This beautiful neighborhood got its start at the beginning of the 20<sup>th</sup> century when Santa Barbara built the Normal School of Manual Arts and Home Economics, what is now known as the Riviera Campus in 1909. The new school drew developers to what was once a barren hillside to the north of Santa Barbara and kick started a period of intense infrastructure development with the expressed purpose of creating what the world now recognizes as the American Riviera.

# Riviera Campus Historic District



*Looking north across the lawn of the Quadrangle Building, which is situated atop of the Grand Staircase*



## HISTORY

Period of significance: 1909-1914

In 1909, the State of California selected Santa Barbara as the site of a new Normal School of Manual Arts and Home Economics. As part of the terms to establish the school, the state required the city to provide land for the campus and transportation for students and faculty. Local banker Charles A. Edwards responded by donating 14 acres of his Upper Riviera tract. To which the city extended its streetcar line from the Santa Barbara Mission up what is now Lasuen Road to the Normal School site, later adding a short extension to Moreno Road; both of which would be removed in 1930.

With the opening of the Normal School campus in 1914, an immediate shortage of housing developed on the hillside. To help fill that need, James M. Warren built a two-story dormitory, two 10-room houses, and three cottages on his property adjacent to the Normal School along Lasuen Road. These buildings would prove unpopular with students and would go on to house Santa Barbara's tourists as the El Encanto Hotel. Also spurred by activity of the Normal School, developer George Batchelder and a group of investors formed the Riviera Company in 1913. Mr. Batchelder sought to promote the southern slope of the Mission Ridge as the Pacific equivalent of the Mediterranean Riviera and thus appropriated the name "Riviera" to create a new image for what was once little more than a barren and undesirable hillside.

These new subdivisions prompted the opening of more educational institutions on Riviera hill, including Boyland, situated above the Normal School near Las Tunas and Tremonto Roads, the Riviera School on Putnam (later renamed Loma) Avenue, and Jefferson School on Alameda Padre Serra. Over the years, various tenants have occupied the Riviera Campus, including the Brooks Institute of Photography, ABC-Clio Press, and the Riviera Theatre. Today, the complex is known as the Riviera Park Research and Communications Center, and is valued by residents and visitors alike for its beautiful ocean views, historic architecture, and lush semi-tropical landscaping.



*Two landmark designated structures located on the campus. The east elevation of Ebbets Hall (top) and gorgeous window detailing on Furse Hall (bottom).*



# **G**UIDELINES

EL PUEBLO VIEJO LANDMARK DISTRICT

SANTA BARBARA, CALIFORNIA





CITY OF SANTA BARBARA  
EL PUEBLO VIEJO  
LANDMARK DISTRICT

*This map is for reference only, see ordinance for legal description of boundary.*



# **EL PUEBLO VIEJO DESIGN GUIDELINES**

## **DEDICATION**

**DAVID GEBHARD, Ph.D.**

**1927 - 1996**

The Historic Landmarks Commission and City Council  
dedicate this volume to Dr. David Gebhard, architectural  
historian, as an expression of their esteem and deep appreciation  
for his twenty-two years of service on the Commission.



---

# ACKNOWLEDGEMENTS

THIRD EDITION — ADOPTED MAY 12, 2009

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## CITY OF SANTA BARBARA Community Development Department

### MAYOR AND CITY COUNCIL

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Iya Falcone  
Roger Horton  
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Grant House  
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Fermina Murray  
Alex Pujo  
Craig Shallenberger

Advisory Member: Dr. Michael A. Glassow

### STAFF FOR THE GUIDELINES

Paul Casey, Community Development Director  
Bettie Weiss, City Planner  
Jaime Limón, Senior Planner II  
Heather Baker, Project Planner  
Jake Jacobus, Associate Planner/Urban Historian  
Susan Gantz, Planning Technician II  
Alison Grube, Graphic Designer

### GUIDELINES SUBCOMMITTEE

Thomas Bollay  
Louise Boucher  
Steve Hausz  
William LaVoie  
Susette Naylor  
Donald Sharpe

### GRAPHIC DESIGN & LAYOUT

Cover Design, Lobero Theatre detail: Henry Lenny  
Architectural Drawings: Thomas Bollay  
Misc. Roof Detail Drawings: Craig Shallenberger  
Principal Photographers for photos added in 2009 edition:  
Steve Hausz, William LaVoie, and Robert Adams  
Graphic Designer, City of Santa Barbara: Alison Grube

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## CHAPTER 1: INTRODUCTION

### A. PURPOSE

These guidelines are intended to assist the public in the Historic Landmarks Commission's review process by clarifying the design criteria for El Pueblo Viejo Landmark District. These guidelines will form the basis for decisions of the Historic Landmarks Commission within the District. The guidelines are intended for use by architects, designers, property owners, tenants, residents, government agencies, and the general public to facilitate compliance with the City of Santa Barbara Charter and Municipal Code Chapter 22.22, the Historic Structures Ordinance, and to promote understanding of the history, intent, and content of those documents.

Procedures for Historic Landmarks Commission meetings are set forth in a separate document, approved by the Commission and City Council, entitled "Historic Landmarks Commission General Design Guidelines and Meeting Procedures."



*City Hall, De la Guerra Plaza, 1923 (architect, Sauter and Lockard)*

## B. HISTORY OF EL PUEBLO VIEJO HISTORIC PRESERVATION PLANNING

### El Pueblo Viejo History

The City of Santa Barbara was one of the first communities in the United States to conceive of historic preservation as an integral element in the planning process.

When the fragile adobes from the Spanish Colonial period were in danger of melting into the ground, a romanticized image of this early period inspired the preservation and reconstruction of the Spanish Missions in California and what remained of the early buildings. With impetus from the City Beautiful movement of the early 1900s, the notion that cities could be built in a unifying architectural style arose. With a conscious effort to incorporate landscaped spaces in a planned environment, a group of Santa Barbarans led by Pearl Chase and Bernhard Hoffmann began to promote the concept of what is identified in El Pueblo Viejo Guidelines as a Hispanic Style.

At first this concept was pursued by civic groups — The Plans and Planting Committee of the Community Arts Association and the Architectural Advisory Committee — both of which were formed in 1922. Their efforts were augmented in 1923 by the official establishment of a City Planning Commission, and in 1925 by the organization of a City Architectural Board of Review (1925-26). In 1947, a new City Architectural Board of Review was

founded. In 1960, the Advisory Landmark Committee was created to aid in the review process for the newly created El Pueblo Viejo Landmark District. In 1977, with the adoption of a new Historic Structures Ordinance, the Advisory Landmark Committee was replaced by the Landmarks Committee. In 1993, the City Charter was amended to create the present Historic Landmarks Commission, and redefined the boundaries of El Pueblo Viejo. One of the principle duties of the Commission is to review projects within El Pueblo Viejo Landmark District, which now encompasses the original historic core of the city, the areas around the Mission, the oceanfront, and the scenic entrances to the city (see accompanying map).

### Aesthetic Planning Precedents

Historically, precedent may be found for aesthetic controls in Roman and Parisian laws of antiquity and within our Hispanic tradition in the “Laws of the Indies.” In 1910, the United States Congress created the Fine Arts Commission to preserve the dignity of the national monuments in Washington, D.C.

In 1937, the Louisiana Constitution was amended to preserve the New Orleans Vieux Carré District. In 1954, the United States Supreme Court resolved any doubts about laws of an aesthetic nature in the case of *Berman vs. Parker*, ruling that a legislature may determine that a city shall be beautiful as well as healthful.

In 1915, the Panama-California Exposition in San Diego helped to inspire in California a revival of Spanish Colonial architecture in which Santa Barbara, with its substantial colonial inventory, enthusiastically participated. This was accelerated in Santa Barbara during reconstruction following the damage to and destruction of many downtown buildings by the 1925 earthquake.



Street in Spain, El Paseo, 23 East De la Guerra Street, 1923 (architect, James Osborne Craig)

## C. INTRODUCTION TO THE HISTORIC STRUCTURES ORDINANCE, THE DISTRICT, AND THE CITY CHARTER

(See Appendix A for reference)

The city's first **Historic Structures Ordinance**, adopted in 1960, listed and designated the City Landmark structures and the original boundaries of El Pueblo Viejo Landmark District (also referred to as the District) and was intended to protect historic adobe buildings located in the downtown area from demolition. The original District boundaries were also envisioned to mandate compatible architecture in new buildings so as to blend with the historic adobes and El Presidio in the District. The Historic Structures Ordinance was rewritten and a new version was adopted in 1977.

Over time, the District boundaries were expanded to include the neighborhood around the Mission, gateways into the city, and both sides of Cabrillo Boulevard. A map of El Pueblo

Viejo Parts I and II is located on the inside cover of these Guidelines. More information regarding planning documents specific to Cabrillo Boulevard are located on page 10.

The purpose of El Pueblo Viejo is to preserve and enhance the unique heritage and architectural character of the central area of the city which developed around the Royal Presidio, founded in 1782, and which contains many of the city's important historic and architectural landmarks. In addition to the preservation of landmarks, the cohesiveness of the area is achieved by regulation of architectural styles used in new construction, as well as review of the exterior alterations of existing structures. The area around Mission Santa Barbara is also included.

**The Charter of the City of Santa Barbara** as well as the specific ordinance provisions devoted to El Pueblo Viejo are the laws governing architectural styles within the District. Hence, any alteration shall be compatible with the Hispanic tradition as it has developed in the city from the later 18th century, with emphasis on the early 19th century 'California Adobe' and 'Monterey Revival' styles, and the 'Spanish Colonial Revival' style of the period from 1915 to 1930.



*Santa Barbara News-Press building, 715 Anacapa Street, 1922 (architect, George Washington Smith. The tower addition is by Edwards and Wade 1951). Photo taken from Plaza De La Guerra.*



## Cabrillo Boulevard

A portion of El Pueblo Viejo is also located within the Coastal Zone, which dictates specific guidelines be followed to protect and manage the city's coastal environment. The city's Local Coastal Plan (LCP) identifies Cabrillo Boulevard as a major tourist attraction that should be preserved as an urban scenic highway. LCP policies mandate protection of visual qualities of the waterfront area where scenic vistas of the mountains and oceans are prevalent. Land use plans call for the protection of scenic views from blockage by new development along this scenic area using adopted policies which require all new projects to be of a lower scale to ensure compatibility with the unique character of the waterfront and beach neighborhoods.

East Cabrillo Boulevard has been designated a State Parkway Historic District. Specific contributing historic elements of the District consist of roadway, sidewalk, and landscape improvements. Providing spectacular views of the ocean and mountains, East Cabrillo Boulevard has generous open spaces and park strips along both street frontages that have been preserved for park and public uses.

The City's Urban Design Guidelines provide additional direction regarding enhancing pedestrian-oriented development, maintaining the aesthetic qualities of the waterfront area, and ensuring preservation of the city's unique visual setting.



## Mission Area

### El Pueblo Viejo Landmark District Part II

Mission Santa Barbara, with its distinctive twin bell towers, is often referred to as "Queen of the Missions." First established in 1786, its historic, archaeological, and architectural significance, combined with its prominent visual setting, make it one of the most important cultural resources in Santa Barbara.

The area surrounding the Mission includes Mission Historical Park, the Mission aqueduct system, and the former St. Anthony's Seminary. These elements all work in conjunction to preserve the historic setting of the Mission. In addition, the adjacent residential subdivision on Plaza Rubio was planned to aesthetically complement the Mission setting and function as a compatible transition to the varied architectural styles of the city's Upper Eastside Neighborhood.

The designation of an area around the Mission as El Pueblo Viejo Part II serves the purpose of preserving the Mission's historic architecture and setting. For the added protection of the Mission's historic setting, a design review buffer area known as the Mission Area Special Design District was also established around El Pueblo Viejo Part II.



## CHAPTER 2: HISPANIC ARCHITECTURE AND EXAMPLES

“They shall try as far as possible to have all of one type for the sake of the beauty of the town.” *Repoblacion de Leyes de los Reynos de las Indias*, Madrid, 1681 {*Santa Barbara – The Creation of a New Spain in America*, David Gebhard, University Art Museum, Santa Barbara, 1982}

### A. INTRODUCTION TO HISPANIC ARCHITECTURE

Since the establishment of the Presidio and the Mission at the end of the 18th century, the city of Santa Barbara has enjoyed a reputation for its distinctive architectural character. This character has been enhanced by the consistent review of new or remodeled buildings to assure the sensitive relationship between historic older structures and new buildings. While the buildings of each decade express their own times, the continuance of Santa Barbara’s Hispanic architectural tradition has created an internationally recognized sense of place.

Hispanic architectural styles and many of the planning principles expounded in El Pueblo Viejo are greatly influenced by the architecture of the “white-washed cities” of Andalusia in Southern Spain. The Hispanic architecture recreated in Santa Barbara is based on simple vernacular building techniques that respond to the natural environment and incorporate locally available building materials. The traditional Hispanic way of building developed over centuries, responding to imported styles and individual expression in a subtle manner. Hispanic architectural styles are characterized by simplicity, a rustic economy, excellence in craftsmanship, and honest expression of materials. Although new buildings within El Pueblo Viejo are constructed using modern techniques and materials, these Guidelines assure that new structures exhibit the characteristics found in simple traditional masonry construction such as recessed door and window openings, giving the appearance of thick adobe walls. Land use and site development inspiration in El Pueblo Viejo is from a pre-industrial/pre-automobile environment, and is pedestrian-oriented and human-scaled.



*Southern Pacific Railroad Station, 209 State Street, 1905 (architect, Francis W. Wilson)*

In moderate climates such as those found along the Mediterranean Sea, in Mexico, and the coastal region of Southern California, similar architectural forms have developed. Climate and historical traditions have encouraged the use of similar building materials: adobe, stone, stucco wall surfaces, terra-cotta floor and roof tiles, and a limited use of milled lumber. This tradition tends to convey a vernacular handmade quality in its overall design and details, resulting in simple forms articulated by design orientation relative to strong sunlight. The buildings exhibit broad expanses of stucco surfaces, deep reveals, porches, arcades, and red-tiled roofs. Buildings also have weather protecting colonnades and wall extensions to enclose garden spaces, and are sensitively situated with a respect for the site and natural topography. Other features include low-key traditional colors, exposed stone and woodwork, Spanish/Mediterranean inspired ironwork, canvas, benches, fountains, arbors, signage, lighting, and traditional paving and landscaping. Site planning is often characterized by enclosed patios and interior courtyards with somewhat formal planting. Pools, ponds, and fountains of traditional plan and form often have axial relationships to the structures and/or the fenestration of the building. The design of parking lots and various utilitarian structures (including trash enclosures) should reflect the Spanish tradition.

Within the District, those architectural forms which have evolved out of the Hispanic/Mediterranean tradition will be used to maintain and enhance the unique architectural character and special sense of place which the city of Santa Barbara enjoys. Urban form, architecture, and landscape architecture should be created which will convey a sense of unity of the old with the new, and at the same time, encouragement will be given to creative interpretations within Santa Barbara's Hispanic architectural tradition.

- Planning concepts should harmonize with Hispanic architectural design as to size, bulk, and scale of the building as well as use of exterior site elements such as paseos and courtyards. The placement of buildings on site, street configurations, and pedestrian spaces should reflect a traditional

Hispanic form. This form can be classical and symmetrical for grand spaces, or small, irregular, and asymmetrical for intimate spaces. Grand spaces would be limited in Santa Barbara because of the size of the city, unless it is a public civic building.

- Hispanic urban elements such as paseos, courtyards, plazas, and sidewalk arcades should be incorporated into projects wherever possible.
- At the ground level, walkways, driveways, and other horizontal surfaces should be of brick, stone, terra-cotta Spanish tile, or other compatible materials realized in appropriate historical patterns.
- Typical sense-stimulating elements that are found in Spain and Mexico, such as the sound of water in a fountain and the scent of flowering trees, fruit trees, and flowers should be encouraged. This amelioration of the cityscape is necessary to achieve a total Hispanic atmosphere. More guidelines regarding landscaping are in Chapter 5.

## B. EXAMPLES OF HISPANIC ARCHITECTURE IN EL PUEBLO VIEJO

One of the most valuable ways of understanding the architectural tradition of El Pueblo Viejo is to walk through central Santa Barbara and observe the design of the buildings, their details, and their relationship with one another.

There are many examples of buildings that demonstrate the Hispanic architectural styles within the District. It is not the objective of these guidelines to suggest open imitation of any existing examples of architecture within the District, or elsewhere. They should be used as guides to assist in a creative continuation of architectural design and scale within the framework of the city's Hispanic tradition.

Examples of Hispanic architecture in and outside El Pueblo Viejo are included on the following pages.

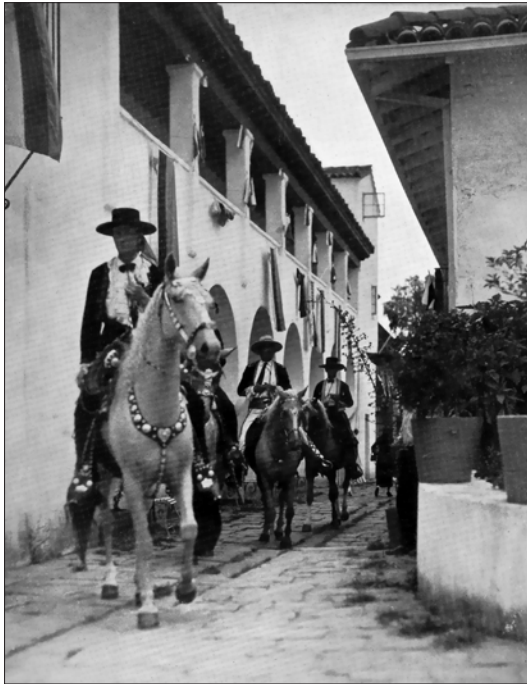


## 1. El Paseo, 1922-24, 1928-29 Casa De la Guerra, 1819-1827

On East De la Guerra, State and Anacapa Streets

James Osborne Craig, Mary McLaughlin Craig, Carleton M. Winslow;

Lutah Maria Riggs, 1963-65 State Street entrance



*Street in Spain and several views of El Paseo, 23 East De la Guerra Street, 1923 (architects, Mary McLaughlin Craig and James Osborne Craig, with later additions by Lutah Maria Riggs and Victor Gruen), a photo from "California Southland" No. 75, March 1926, copyright 1926 M. Urry Seares.*

El Paseo and Casa De la Guerra are an excellent case study of Santa Barbara architectural tradition because of the way in which important buildings of different historical periods have been successfully brought together. Tourists and shoppers use the five informal entrances that lead to the central patio. The atmosphere is achieved by the blending of many architectural elements into a harmonious complex of shops, restaurants, offices, and galleries fronting on exterior streets and interior courts.

The feeling of human scale, which is a characteristic rarely attained in the urban setting, is apparent in El Paseo's scale. The scale feels almost residential because of the predominance of one-and two-story buildings in and around the complex. Passageways, stairways, balconies, and the central patio all serve to enhance the pedestrian scale.

The El Paseo complex exhibits restrained use of materials and textures. Two-piece Mission roof tile with its colorful terra-cotta texture and irregular pattern is placed against white stucco walls. The walkways are red tile or sandstone.

Wrought iron window grilles, balconies, and handrails cast shadows on plain wall planes, emphasizing the importance of white stucco

as a background to accentuate the variety of architectural detail.

Walls have been thickened to convey a feeling of masonry construction. Windows and doors are recessed and many of the larger openings are colonnaded. Corners are softened and a variety of different forms of arches have been employed, as well as openings with flat lintels.

Landscape design provides color, shade, and contrast through use of vines, shrubs, lawns, and fruit trees. Occasionally, plant material is placed in large ceramic pots.

Traditionally, signage and graphics in El Paseo are tastefully designed and restrained. Here is the intimate spirit of El Pueblo Viejo atmosphere, with pedestrian spaces contained in flowing forms by varied architectural elements.

The historic, early nineteenth century Casa De la Guerra is an authentic Spanish Colonial adobe to which were added portions of El Paseo. The adobe, owned by a preservation organization, has been restored and interpreted to the mid-nineteenth century period of De la Guerra family ownership. It was listed on the National Register of Historic Places on February 2, 1977, and designated a City Landmark on December 9, 1975, and again on March 15, 1983.



*Street in Spain and several views of El Paseo, 23 East De la Guerra Street, 1923 (architects, Mary McLaughlin Craig and James Osborne Craig, with later additions by Lulah Maria Riggs and Victor Gruen)*

## 2. Characteristic Streetscape: Copper Coffee Pot/Santa Barbara Savings 1927 and 1930

1029 through 1035 State Street (includes former Cafeteria)  
Edwards, Plunkett and Howell; Edwards and Plunkett; Howell and Arendt



*(Left) Aldo's Restaurant (formerly the Copper Coffee Pot), 1029 State Street, 1927 (architects, Edwards, Plunkett and Howell)*



*(Right) Santa Barbara Savings building, 1035 State Street, 1930 (architects, Edwards, Plunkett and Howell; Howell and Arendt)*

At the southwest corner of State and Figueroa Streets is a group of four commercial structures. They were designed and constructed at separate times but with design sensitivity for the overall composition. The buildings are enhanced by wide decorative sidewalks, street furniture, lighting, and landscaping along State Street.

The former Copper Coffee Pot restaurant, with its small patio, is oriented toward the street and pedestrians. Above the patio and sidewalk is a wrought iron balcony, providing a wider view of the streetscape. Specimen plantings accent the building and patio, providing shade and shadow relief against the smooth,

white stucco walls. The building was constructed in 1927 and designed by Edwards, Plunkett and Howell. Its northeast portion, formerly a cutlery shop, dates from 1915, with subsequent alterations. Encased in the south wall of the present building is a remnant of the 1859 Orella Janssens Adobe, which once occupied this site.

The former Santa Barbara Savings building, located at 1035 State Street, is an example of Santa Barbara's Spanish Colonial Revival tradition. On the State Street façade, the tall arch identifies the main entrance and allows natural light to illuminate the interior. The tall arched openings along Figueroa Street are well scaled to the building.

Rectangular second floor windows add unity by complementing the arched openings beneath. The eaves, comprised of curving copper gutter supports, contrast with the exposed and irregular pattern of the cap and pan Mission tile roof. In 1957, an addition was made to the State Street elevation and is undetectable as such. The detailing, color, fenestration, and proportions work together to complement the adjacent buildings. The original structure was constructed in 1930 and designed by Edwards and Plunkett. The later addition was designed by Howell and Arendt.



### 3. Santa Barbara County Courthouse 1927 - 1929

Block bounded by Anacapa, Figueroa, Santa Barbara and Anapamu Streets  
William Mooser Company, Wilmer Hersey, Community Drafting Room;  
Ralph Stevens, Landscape Architect



*Santa Barbara County Courthouse, 1120 Anacapa Street, 1927-1929 (architects, William Mooser Company; Community Drafting Room, Wilmer Hersey; landscape architect, Ralph Stevens)*

This complex of buildings, which constitutes one of Santa Barbara's major landmarks, is graceful, sensitively sited, and impressively landscaped. Massing and detail elements are exemplary of design consistency. While much of the scale is public and monumental, the structure has been broken up into distinct separate parts to reduce the overall mass. Within and without, the building and its grounds provide an extensive inventory of Spanish and Moorish design elements. Sensitive planning brings the outside world of Santa Barbara and its environs inside without compromising its security in any way. The 1927-29 building acknowledges its 1870s predecessor through the suggestion of the foundation of the older building in the sunken

north courtyard, and the retention of the earlier sandstone walls adjacent to the public sidewalks. The large arch with its adjacent tower gives entrance to the gardens, framing a stand of specimen redwood trees and a view of the Riviera hills and mountain backdrop beyond. It was designated a City Landmark on December 9, 1975, and again on July 13, 1982. It was listed on the National Register of Historic Places on January 23, 1981, was designated a State Historic Landmark in 2003, and was designated a National Historic Landmark on April 5, 2005.



*Santa Barbara County Courthouse, 1120 Anacapa Street, 1927-1929 (architects, William Mooser Company; Community Drafting Room; Wilmer Hersey; landscape architect, Ralph Stevens)*





*Santa Barbara County Courthouse, 1120 Anacapa Street, 1927-1929 (architects, William Mooser Company; Community Drafting Room; Wilmer Hersey; landscape architect, Ralph Stevens)*





*Santa Barbara County Courthouse, 1120 Anacapa Street, 1927-1929 (architects, William Mooser Company; Community Drafting Room; Wilmer Hersey; landscape architect, Ralph Stevens)*



*Santa Barbara County Courthouse, 1120 Anacapa Street, 1927-1929 (architects, William Mooser Company; Community Drafting Room; Wilmer Hersey; landscape architect, Ralph Stevens)*





## 4. Medical Offices 1927

1513-1515 State Street  
Edwards, Plunkett, and Howell



Modest massing and varied roof planes are skillfully combined to give this suite of medical offices a residential feel. The low, graceful, arched entrance to the interior suites frames a picturesque paseo which leads to a central courtyard. An almost chaotic use of different architectural details throughout the complex are so skillfully integrated that the complex still reads as one entity.



*Medical Offices, 1513-1515 State Street, 1927 (architects, Edwards, Plunkett and Howell)*





*Medical Offices, 1513-1515 State Street, 1927 (architects, Edwards, Plunkett and Howell)*



## 5. Meridian Studios and Lugo Adobe

CA. 1830; 1923 AND 1925

112-116 East De la Guerra Street

George Washington Smith and Carleton M. Winslow, Sr.



The Meridian Studios were designed to complement the small nineteenth century Lugo Adobe. The studio buildings, oriented to the north, are simple rectangular volumes, given character by their proportions, fenestration, color, and landscaping. The large north-facing studio windows allow cool natural light to flood the interior spaces. The complex is a notable example of creative site planning and a demonstration that architectural character appropriate to El Pueblo Viejo need not be elaborate or expensive. Though different in character, the two-story structure to the west (added by Carleton M. Winslow, Sr. in 1925) completes the group of earlier studios and the Lugo Adobe. The adobe was designated a City Landmark on March 9, 1960. Meridian Studios was designated a City Landmark on July 12, 1981.

*Meridian Studios and Lugo Adobe, 112-116 East De La Guerra Street, Ca. 1830; 1923 and 1925 (architects, George Washington Smith and Carleton M. Winslow, Sr.)*





*Meridian Studios and Lugo Adobe, 112-116 East De La Guerra Street, Ca. 1830; 1923 and 1925, (architects, George Washington Smith and Carleton M. Winslow, Sr.)*



## 6. LOBERO THEATRE 1924

33 East Canon Perdido Street  
George Washington Smith (with Lulah Maria Riggs)



The Lobero Theatre is set back significantly from the adjacent streets. The landscaped area suggests the public nature of the building and contrasts it with surrounding sidewalk-abutting buildings. The stepped arrangement of the entrance loggia, auditorium, and stage house contains the building's mass and helps to make the building appear smaller in scale. The exaggerated scale of the base and the cornice of the stage house play a visual game of scale between that which is public and that which is more vernacular. Although uneven and worn, brick paving successfully functions as a gathering space before and after performances. It was designated a City Landmark on July 21, 1981.



*Lobero Theatre, 33 East Canon Perdido Street, 1924  
(architects, George Washington Smith with Lulah Maria Riggs)*



## 7. Arlington Theatre 1930-1931

1317 State Street

Edwards and Plunkett;

1986 patio lounge Grant, Pedersen, Phillips



The Arlington Theatre, together with the Courthouse, is the most distinctive skyline building within El Pueblo Viejo. The building itself is large and massive; hence it was carefully placed in the center of a city block. Pedestrian walkways (paseos) from

State, Victoria, and Sola Streets effectively link the main entrance to the streets through lower adjacent buildings. The theatre's massive walls, punctured with small articulated openings, convey an authentic Spanish Colonial/Andalusian adaptation. The pattern of the fenestration of windows and other elements was designed to create a balanced façade. The leading edge course of the Mission tile roof undulates so that the shadow on the adjacent wall creates a varied visual termination and accompanying shadow pattern. Wrought iron lanterns on the exterior light the entrances, including the west stage house door which is designed with wrought iron hardware and wood planking. It was designated a City Landmark on December 9, 1975, and again on March 15, 1983.

*Arlington Theatre for the Performing Arts, 1317 State Street, 1930-1931  
(architects, Edwards and Plunkett; 1986 patio lounge, Grant, Pedersen, Phillips)*





## 8. Office Building 1999

30 East Figueroa Street  
Lenvik & Minor Architects

Though constructed in 1999, this building exhibits a simplicity in form along with the minimal use of simple embellishments, which characterized the City's Spanish Colonial Revival buildings of the 1920s. Of note are the relatively small window openings set against large blank stucco wall areas and the generous space between the top of the window openings and the cornice.

*Office Building, 30 East Figueroa Street, 1999 (architects, Lenvik & Minor)*

## 9. Santa Barbara Historical Museum 1965

136 East De la Guerra Street  
Robert Ingle Hoyt

The Historical Museum is representative of the colonial adobe tradition. The building design is scaled larger than a dwelling and smaller than a Mission church, hinting at its public purpose. Particularly impressive is the courtyard with its centrally located fountain setting off the sparse landscaping which suggests what Spanish and Mexican Santa Barbara was like in the early nineteenth century.

*Santa Barbara Historical Museum, 136 East De la Guerra Street, 1965  
(architect, Robert Ingle Hoyt)*







*Wells Fargo Bank, 1036 Anacapa Street, 1927 (architects, Edwards, Plunkett and Howell; Marston, Van Pelt and Maybury) South Wing Addition, 1991 (architect, Cearnal Associates)*

## 10. Wells Fargo Bank (former Southern Counties Gas Company) 1927

1036 Anacapa Street

Edwards, Plunkett and Howell; Marston, Van Pelt and Maybury  
1991 South Wing, Cearnal Associates

Originally built for the Southern Counties Gas Company, this building has taken command of its corner location for over 80 years. Though located on the sunny side of the street, the building stays cool because of the very substantial arcade located on the front of the building. Massive square columns supporting the arches above, along with ample blank stucco wall area above the arches successfully contribute to the illusion that this wood framed building is constructed of adobe blocks. This building provides an excellent example of the restoration and expansion of a historically significant building, without negatively impacting the resource.

## 11. Bank of Montecito (former County National Bank) 1921

1000 State Street  
Myron Hunt

Based on the form of a Roman basilica, this building is oriented west to east, which is typical of Christian churches. Additionally, the basilica-like form lends itself to its use as a bank, providing a large central public space (the nave) and side areas (aisles) for tellers and offices. With the exception of the two free-standing Corinthian columns flanking the massive entry, the exterior of this building is almost unembellished. The building's beauty is in the strength of its massing and form. This is an example of façade restoration.

*Bank of Montecito, 1000 State Street, 1921 (architect, Myron Hunt)*



## 12. El Carrillo 2005

315 West Carrillo Street  
Cearnal Andrulaitis Architects



*El Carrillo Studios, 315 West Carrillo Street, 2005 (architects, Cearnal Andrulaitis)*

El Carrillo is an affordable housing project comprising several buildings connected by courtyards and paseos. The buildings' various shapes, sizes, orientation on the site, and decorative details help conceal the project's high density. The open layout of the units, ample light and air circulation, and placement along open courtyards and paseos make the units comfortably livable.



## 13. Holiday Hardware Building 1903

808 State Street

Original Architect is unknown. First Hispanic style facade by William Edwards (1926). Other alterations by Doug Reeves (1994) and Cearnal-Ehlen Architects (1994 and 1996)



Originally constructed in 1903 and occupied by the Holiday Hardware Store, the façade of this building has been altered numerous times. The current storefront was designed in accordance with current El Pueblo Viejo Guidelines by Cearnal - Ehlen Associates in 1996. The work included the re-creation of the transoms above the storefront and the addition of open-sided awnings. Prior to that, in 1994, the second floor fenestration, which had been removed, was recreated by Doug Reeves using historic plans and photographs.

As illustrated here, typical El Pueblo Viejo storefronts follow the traditional pattern of wood mullioned glass over sills covered with ceramic tile and doors with kick-plates equal to the height of the windowsills. Signage is also tightly regulated within El Pueblo Viejo, assuring that one can appreciate the architecture without unnecessary visual clutter.

*Holiday Hardware Building, 808 State Street, 1903 [architects, original architect is unknown; Doug Reeves (1994); Cearnal-Ehlen (1996)]*

## 14. Mixed-Use Building 2000

727 Garden Street

Edwards - Pitman Architects

This building demonstrates the increasingly complex massing seen on more recent examples of the Spanish Colonial Revival architectural style being constructed in Santa Barbara. The most dominant feature of the façade is the wood bay window modeled after an Islamic *Mashrabiya*, a decorative device placed over a window to control air and light (top right photo).

The corner of the building features a *Balcon Corrida* with decorative wrought iron railings and buttressed supports. Other significant features of this building are the recessed windows and openings, which give the illusion that this frame building is constructed of adobe blocks.



*Mixed-Use Building, 727 Garden Street, 2000 (architects, Edwards - Pitman)*



## 15. The Little Town Club

### 1923 - 1924 (Additions & Wings - 1928, 1936, 1937, 1948)

27 East Carrillo Street  
George Washington Smith



The original wood framed Victorian era house on this site was expertly remodeled by George Washington Smith into a Spanish Colonial Revival style building for use by the Little Town Club. Skillfully applied proportions give this building a residential feel, even though it is much larger than it appears from the street. The building is set on a high foundation, providing a feeling of exclusivity. However, the covered porch provides a connection with the sidewalk. The ample porch supports are capped with *zapatas*, which are pillow-block supports located at the top of the vertical posts, just below the horizontal wood beam. The overall impression of this building is a feeling of permanence, as if it dates back to the city's beginning and will continue to be here for a long time to come. It was designated a Structure of Merit on September 28, 1983.



*The Little Town Club, 27 East Carrillo Street, 1923-1924 (architect, George Washington Smith)*



*Southern Pacific Railroad Station, 209 State Street, 1905 (architect, Francis W. Wilson)*

## 16. Southern Pacific Railroad Station 1905

209 State Street  
Francis W. Wilson

The Southern Pacific Railway Station was designed in the Mission Revival style by noted Santa Barbara architect Francis W. Wilson. Some of the character defining features that differentiate the Mission Revival style from the Spanish Colonial Revival style of architecture are the wide, overhanging eaves with exposed rafter tails, the scalloped parapets above the arcade, and the craftsman style windows. The restoration carried out in the late 1990s was a true restoration of certain areas in the station to their original form. It was listed on the National Register of Historic Places on August 2, 2006 and designated a City Landmark on April 8, 1980.

## 17. Plaza Rubio 1925-1926

402-424 Plaza Rubio  
Mary McLaughlin Craig

This subdivision was carefully planned by Mrs. J. A. Andrews to relate the eight subdivided lots to the adjacent Mission Historical Park. A plaza was created by building all of the houses on one side of the street. Additionally, a public paseo links Plaza Rubio with East Padre Street to the south. In 1925, Mary Craig was hired to design the original group of seven modest-sized Spanish Colonial Revival style houses. An eighth house facing the plaza is of modern construction, but because of careful attention to detail, is indistinguishable to most people. The houses were designed to complement each other as well as the Mission, which is in full view across the plaza.

Plaza Rubio was named after Father Rubio, the last of the Spanish Missionaries to arrive at Mission Santa Barbara. Father Rubio was very popular with the locals and lived out his life in Santa Barbara.



*Plaza Rubio, 402-424 Plaza Rubio, 1925 (architect, Mary McLaughlin Craig)*



## 18. Cabrillo Pavilion 1926

1118 East Cabrillo Boulevard  
Roland Sauter and Keith Lockard



*Cabrillo Pavilion, 1118 East Cabrillo Boulevard, 1926 (architects, Roland Sauter and Keith Lockard)*

The waterfront area along East Cabrillo Boulevard is widely recognized as one of Santa Barbara's most important scenic assets. Cabrillo Pavilion was built by David and Martha Platt Gray in 1926 and they presented it to the city in 1927 for public use. The publicly owned waterfront as it exists today is the result of protections placed on the land over 80 years ago.

The Cabrillo Pavilion, a municipally owned bathhouse, restaurant, and meeting hall, was constructed in 1926 with a plan configuration and massing resembling a classical five-part Palladian form. The side-gabled center section is two stories in height. Single-story hyphens flank the main body, providing connections to symmetrically placed front gabled end wings. On the oceanfront elevation, a colonnade of simple Tuscan columns resembling a classical Roman stoa extends across the south elevation of the building, providing a unifying element and an open connection to activities on the beach. The building is clad in smooth textured stucco, painted white, and capped by two-piece Mission clay tiles. Additionally, the illusion of masonry construction is fostered by the deep-set door and window reveals. Simple wrought iron grilles over select windows provide contrast to the white stucco walls.

Although the symmetrical elevations and classic form of this building are uncommon in Santa Barbara, the large scale is kept in check by the building's proximity to large hotels across the street and the amount of open space on both sides and the rear of this oceanfront building. The Cabrillo Bathhouse is one of only a few buildings constructed on the ocean side of Cabrillo Boulevard. It was designated a Structure of Merit on July 24, 1991.



## C. EXAMPLES OF HISPANIC ARCHITECTURE OUTSIDE EL PUEBLO VIEJO



*National Guard Armory, 700 East Canon Perdido Street, 1937-1938 (architects, Edwards and Plunkett)*

### 1. National Guard Armory 1937-1938

700 East Canon Perdido Street  
Edwards and Plunkett

The design of the low tower of this building indicates how a form may successfully continue the city's Hispanic tradition and at the same time appear contemporaneous (of the mid-1930s). Features to be noted are the wrought iron window grilles, the hardware on the large door openings, and the arcade on the south façade that has been carefully balanced with its roof mass. It was designated a City Landmark on September 2, 1998.

## 2. Santa Barbara High School 1923-1924

700 East Anapamu Street

Roland Sauter, Keith Lockard, and William H. Weeks



*Santa Barbara High School, 700 East Anapamu Street, 1923-1924 (architects Roland Sauter, Keith Lockard, and William H. Weeks)*

Constructed in 1923-1924, the main building has a central block, is two stories in height, has symmetrically placed one-story wings, and is in the classical Palladian tradition. The style is Spanish Eclectic, a freer expression of the Spanish Colonial Revival style found throughout Santa Barbara. David Gebhard described the building as having an “ultra-Baroque façade with polychromed terra-cotta decoration.” Highly ornate terra-cotta work is used sparingly on the building and is placed in the areas where it provides the most visual impact, mainly around entrances. Stabilization pins are noticeable on the terra-cotta panels but do not detract from the effect of the overall design. These pins are necessary to secure the terra-cotta work in the event of an earthquake.

The school building has survived earthquakes and is one of the oldest public schools in the city. It was threatened in the late 1960s when consideration was given to tearing down the main school building because it was feared that it would not be safe during an earthquake. At the urging of the Santa Barbara High School Alumni Association, tests were conducted which concluded that the building could be preserved with some retrofit measures, which were completed in the early 1970s. The school campus has had numerous alterations over the past 85 years, but the quality of the architecture of the main building is still predominant. It was designated a City Landmark on November 8, 2005.



### 3. Santa Barbara Jr. High School 1932

721 East Cota Street  
William H. Weeks

The Santa Barbara Junior High School building is a stunning example of the use of Spanish domestic and civic architectural forms on one building. Placed next to the main entrance, an elaborate tower rises a full 70 feet in height. The top of the tower features arched openings, polychrome terra-cotta ornamentation, and small rounded balconies. Below the tower, each bay of the building is different in design. The tile-roofed building demonstrates the liberal use of ceramic tile in window reveals, lunettes, divisions between windows, at entrances, and under balconies. Many sets of windows have turned wood balusters and the main entrance features carved stone ornamentation. It was designated a City Landmark on March 26, 1985.

*Santa Barbara Junior High School, 721 East Cota Street, 1932, (architect, William H. Weeks)*



### 4. The Braille Institute 2003

2031 De la Vina Street  
Cearnal Architects



*The Braille Institute, 2031 De La Vina Street, 1995 (architects, Cearnal Architects)*

Generous setbacks filled with lush landscaping provide the feeling of open space within the building's urban setting. The use of neoclassical architectural details such as Tuscan columns supporting the entrance trellis and a dentil cornice on the circular entrance pavilion lend an air of formality to the otherwise asymmetrical massing of the structure. The Spanish Eclectic detailing on this building is exceptional and requires closer examination to appreciate the various architectural features. Additionally, the illusion of thick masonry walls is successfully carried out on all of the building's elevations.



## 5. Santa Barbara City Fire Station No. 3 1929

415 East Sola Street  
Edwards, Plunkett and Howell



The two-story structure is located in a residential area and, through its domestic scale and fenestration, blends with the neighborhood but still retains its identity as a public building. The exterior curved stairway with its sculptural stucco form and wrought iron detailing complements the projecting wood balcony. The truck doors are recessed and do not dominate the overall composition. It was designated a Structure of Merit on June 3, 1981.

*Santa Barbara City Fire Station No. 3, 415 East Sola Street, 1929 (architects, Edwards, Plunkett and Howell)*

## D. OTHER ARCHITECTURAL STYLES

While the Hispanic tradition of architecture is required by ordinance, it is recognized that other historic architectural styles exist within El Pueblo Viejo. These styles include Monterey, Mission Revival, Italianate, Eastlake, Queen Anne, Craftsman, American Colonial Revival, and Vernacular. All repair, restoration, alteration, or addition projects will be evaluated to determine if a non-Hispanic architectural style is being restored, transformed or expanded. Improvements to a non-historic building must be carefully considered where the building's existing architectural style is not consistent with those Hispanic styles required for the District. It is the Commission's goal to have all projects transition over time to the required Hispanic architectural styles mandated for the District. Therefore, in most cases, new building improvements will only be approved if deemed appropriate and compatible with the District's Hispanic architecture.

In 2004, the Historic Structures Ordinance was amended to allow some alteration/addition projects to maintain existing non-Hispanic architectural styles. In certain cases, a building may represent an example of period architecture that is a distinctive part of the cityscape. In accordance with SBMC § 22.22.104(2), alterations to existing structures within El Pueblo Viejo may be permitted by the Commission under the following circumstances:

- a. The Commission determines that the owner of the existing structure is proposing alterations or additions to the structure that match the original architectural style and such alterations or additions do not significantly alter the character defining elements of the structure; and
- b. The Commission determines that the alteration or addition would be more compatible with the existing structure by matching and maintaining the existing architectural style which demonstrates outstanding attention to architectural design, detail, material, or craftsmanship.

SBMC § 22.22.104(B), can be particularly relevant if the building has been designated a Landmark or a Structure of Merit. The Historic Landmarks Commission may approve non-Hispanic additions to or restoration of a historic structure within its original style. These historic designation processes are outlined in the Historic Structures Ordinance.

## CHAPTER 3: CHARACTER DEFINING FEATURES OF THE DISTRICT

### A. PASEOS AND COURTYARDS

(See Paseos Map on page 40 for locations of existing paseos.)

Paseos (pedestrian walkways) are a series of connecting private and public walkways which wind their way within the interior of city blocks and are joined to streets, open plazas, courtyards, cafes, and shops. They sometimes serve as connectors between parking facilities, the State Street Downtown Plaza, and the principle streets.

In Santa Barbara, planned paseos came into existence in the early 1920s. They have traditionally been an important means of pedestrian circulation through El Pueblo Viejo. Because of the pedestrian orientation of the paseos, they promote human scale within the downtown area, provide a pleasant experience for the user, and open up an increased number of façades of commercial buildings.

The paseo system has been created over the years through the efforts of the property owners who have recognized that these connecting pedestrian routes are important for customer convenience and aesthetic compatibility. The city has contributed to the system in the development of public parking facilities which include public paseos. Private paseos can serve as walkways that connect the public sidewalk to interior open plazas, courtyards, gardens, and outdoor dining areas. This type of pedestrian connection is typical of urban settings, and is intended to provide a calm, human-scaled, environment away from automobile traffic and noise. The minimum width of paseos may be determined to be ten feet by the Historic Landmarks Commission. However, since the paseos must provide for an inviting pedestrian experience, their overall dimensions should be based on the scale of the overall existing and proposed development and the level and type of existing and anticipated pedestrian activity.



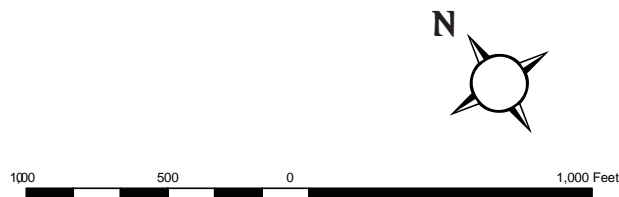
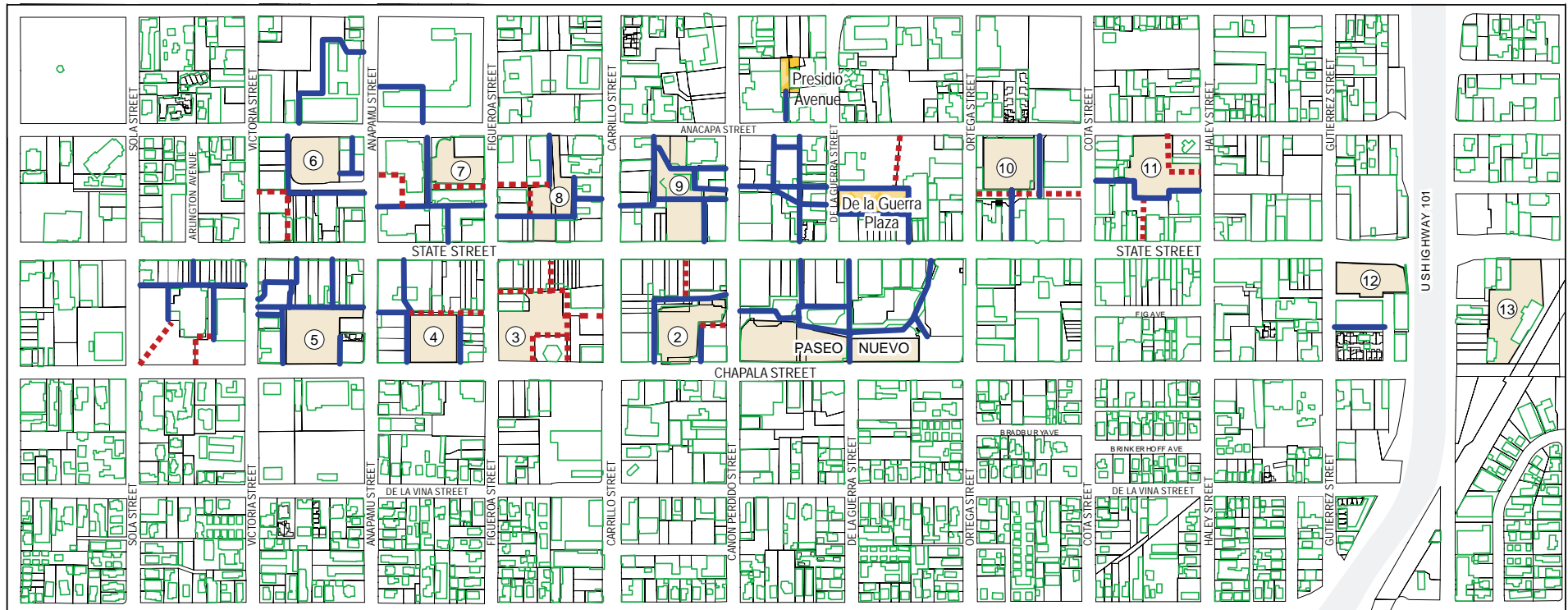
El Paseo and La Arcada are examples of privately owned developments that have varying paseo widths and interior courtyards. In some locations, opportunities for mid-block crossing features might include curb extensions, textured paving, separate Americans with Disabilities Act ramps, and lighting. Way-finding features used to signal paseo entrances, such as

paving accents, signage, and overhead structures, are tools to draw pedestrians into the paseos. Opportunities exist to enhance paseos and pedestrian connections with special paving (preferably brick) and enhanced signage throughout the paseo system.

The Historic Landmarks Commission considers paseos essential elements of El Pueblo Viejo and encourages their further development. Santa Barbara's paseo system exists as a result of cooperation and goodwill between the property owners and the city.

The Pedestrian Master Plan is an important component of the Circulation Element of the General Plan. The Paseo Plan promotes increased pedestrian access in the downtown area, which also supports economic vitality. The city's Urban Design Guidelines also apply to El Pueblo Viejo. Specifically, in Chapter 4: "Pedestrian Facilities and Amenities" and Chapter 5: "Courtyards, Plazas, and Placitas," the Urban Design Guidelines encourage pedestrian activity on the street through building design, including the development of new walkways.





### Legend

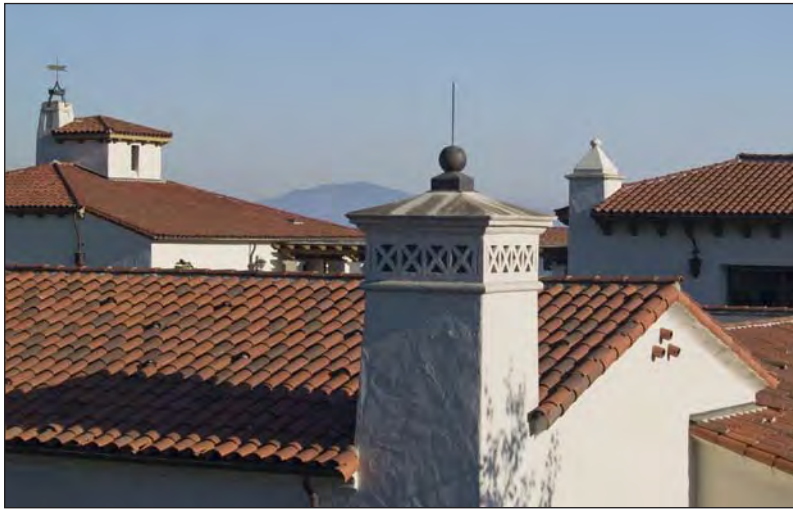
- Existing Paseos
- - - Paseo Opportunities Identified in Paseo Plan
- # City Public Parking Lots and Garages
- Plazas
- Downtown Building Lines

\*All city public parking lots and garages are named and numbered. The designated number for each lot and garage is shown on the map.

## City of Santa Barbara DOWNTOWN PASEOS



Revised: May 14, 2009



## B. ROOF DESIGN

Although the primary purpose of a roof is to protect structures from water penetration, a roof is also a major design element that plays a dominant role in defining the architectural character of a building. Monterey Revival and Spanish Colonial Revival roof pitches typically fall between  $3\frac{1}{2}$  and  $4\frac{1}{2}$ : 12. The introduction of flat roof elements and parapet walls may also be acceptable for certain architectural designs but must be found compatible with the architectural style selected for the building. If flat roof design is selected, parapet walls should be articulated and not designed with excessive heights. Additional architectural design guidelines and photographs regarding roof design details are in Chapter 3 and Chapter 6.

- Roof forms should relate primarily to building forms in a traditional manner.
- Rooftop mechanical equipment should be screened from view in a traditional manner (see Chapter 7 for an illustrated example).
- Red cap and pan Mission tile roofs and traditional cornices and entablatures are a preferred solution for roof forms.

- Reducing the span of pitched roofs, the addition of projecting cornices, and the introduction of terraced roofs are potential ways to assist in lowering the appearance of structures. Change can be introduced to the roofline by alternating dormers, stepped roofs, gables, or other roof elements to reinforce the modulation or articulation interval.
- Flat-roofed designs shall include architectural details such as cornices and decorative facings to provide interest to the roofline. The introduction of flat roof elements and parapet walls may also be preferred for certain architectural designs but must be found compatible with the architectural style selected for the building. Flat roofs are generally discouraged on tall buildings. If a flat roof design is selected, parapet walls should be articulated and not designed with excessive heights.
- Visible skylights should have a traditional form and be constructed of acceptable materials such as glass and metal.
- Fireproof imitation wood shingles may be employed in examples inspired by California's Monterey tradition.

## C. LIGHTING

The use of wrought iron lanterns is encouraged. Lighting should be designed as an integral part of the overall building design and in character with the period that the building represents. It should be considered early in the design stages. Care should be taken to avoid overlighting.

Historically, exterior lighting was used sparingly. It



was used for a purpose such as lighting entrances and corridors. Traditionally, lighting was never used to illuminate building façades.

The lighting from exterior lanterns and lamps should use the minimum intensity required for the intended purpose. Fixtures in which the lamp is not shielded, such as lanterns, should be low intensity to avoid glare and should generally be used for decorative and local lighting and not for area lighting. When using lantern-type lighting, the inside of the fixture is as important as the outside. The appearance of a bare bulb, unless resembling the appearance, color, and low intensity of a traditional incandescent lamp, may detract from the lighting design and defeat the purpose of a lantern.

Recessed soffit lighting and landscape lighting should be carefully concealed or designed in a manner appropriate for Hispanic architecture.

All exterior building lighting, site lighting, and streetlights are required to conform to the City of Santa Barbara's Outdoor Lighting Ordinance and the Outdoor Lighting & Streetlight Design Guidelines, which are available on the city's website. Plans must contain complete lighting details with the type of fixture, lamp type, and intensity noted, in accordance with the guidelines.

## D. SIGNAGE

In El Pueblo Viejo, signs should be designed to enhance the special character of the District and the buildings on which they are placed. Placement of signs is encouraged to relate to pedestrian scale and, therefore, it is important to consider the location of signage early in the design process. All signage is required to conform to the City of Santa Barbara's Sign Ordinance and Sign



Guidelines, which contain specific requirements for the District.

Contemporary materials such as plastic, aluminum, and stainless steel are not acceptable, unless provided with a painted finish and indistinguishable from traditional materials, such as wood or cut- or cast- metal letters. Internally illuminated signs are not permitted, except backlit signs. Lettering in traditional serif-type fonts is preferred and lettering in the Spanish style is encouraged. Company logos can, with sensitivity, be included in the signage. Lighting of signs should be carefully considered and should be unobtrusive, with visible fixtures being of appropriate style. Wherever possible, use of existing building lighting, such as lanterns or existing streetlighting, is encouraged for lighting signs.



The following types of signs are encouraged:

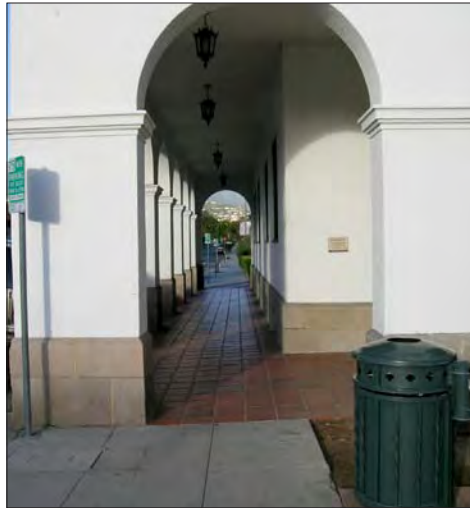
1. Projecting signs on wrought iron brackets. They may be painted, or carved and painted. Gold leaf may also be used.
2. Metal or wooden letters applied to, or pinned off, the wall.
3. Signs painted directly on the wall or window.
4. Replicas of three dimensional objects, such as a fish, a pair of scissors, a watch, etc.



Examples of appropriate signs can be found in El Paseo, at the Meridian Studios, and painted on the Courthouse walls. Certain signs in Paseo Nuevo and at other downtown businesses have been commended by the Sign Committee.

## E. ARCADES

The practice of covering walkways with arched and flat linteled porticos for shade and protection from inclement weather occurs throughout El Pueblo Viejo. The Historic Landmarks Commission considers arcades an important element in the District and encourages more arcades to be built. Plans to encroach over public walkways must be approved directly by the City Council after review and recommendation by the Historic Landmarks Commission. The enclosure of existing arcades is discouraged. More information about arcades as an architectural design element is included in Chapter 6, Item A, and Appendix E provides a list of notable arcades in Santa Barbara.



## F. PUBLIC ART

Public Art (sculpture, murals, mosaics, tilework, etc.) is art which is visible to the public whether on public or private property. Public Art within the District should be integrated and designed to be compatible with its proposed location.

All art (including Public Art) has of necessity a point of departure and a point of reference. Within El Pueblo Viejo, the artist is encouraged to look back to the art traditions developed in the late 18th and early 19th century in Alta California (Native American of the region, Mexican, and Spanish), as well as the vernacular forms of the Mediterranean world. This is a rich array of traditions, and is highly relevant as a contemporary source.

All Public Art projects are subject to review and approval by the HLC and must meet special design considerations for the appropriateness of the artwork's presentation as it relates to its setting. The city's adopted Visual Arts in Public Places Public Art Review Guidelines are used to process and review public art installations on public property.



## CHAPTER 4: COMPATIBILITY GUIDELINES

### El Pueblo Viejo Landmark District

#### A. COMPATIBILITY OF NEW DEVELOPMENT WITH THE EXISTING ENVIRONMENT

Each project is unique in its program, artistic expression, form, and setting; however, the architect will also need to consider, as essential to any design, the necessity to achieve “compatibility” with Santa Barbara as it has been developed in Santa Barbara. In order for the HLC to approve a project, the Santa Barbara Municipal Code mandates compatibility with required architectural styles and requires that a compatibility analysis be completed and the following review



*First United Methodist Church, at 305 East Anapamu Street.*

criteria considered by the HLC (Sections 22.22.104 and 22.22.145). In addition to the Municipal Code-required compatibility analysis, additional aesthetic guideline considerations apply for El Pueblo Viejo, shown in parentheses.

1. **Compliance with City Charter and Municipal Code; Consistency with Design Guidelines.** Does the project fully comply with all applicable City Charter and Municipal Code requirements? Is the project’s design consistent with design guidelines applicable to the location of the project within the city?  
(Additional guidance for compatibility analysis in El Pueblo Viejo: Does the project achieve “the continuance and perpetuation of the City of Santa Barbara’s renowned Hispanic architecture {Ordinance 22.22.100.A}? Is the project consistent with the El Pueblo Viejo Guidelines? Is the project consistent with the Urban Design Guidelines as well as other applicable guidelines listed in Appendix H of the El Pueblo Viejo Guidelines?)
2. **Compatible with Architectural Character of City and Neighborhood.** Is the design of the project compatible with the desirable architectural qualities and characteristics which are distinctive of Santa Barbara and of the particular neighborhood surrounding the project? (Additional guidance for compatibility analysis in El Pueblo Viejo: Consider the neighborhood land use patterns and character.)
3. **Appropriate size, mass, bulk, height, and scale.** Is the size, mass, bulk, height, and scale of the project appropriate for its location and its neighborhood?

4. **Sensitivity to Adjacent Landmarks and Historic Resources.** Is the design of the project appropriately sensitive to adjacent federal, state, or city landmarks or other nearby designated historic resources, including city Structures of Merit, sites, or natural features?
5. **Public Views of the Ocean and Mountains.** Does the design of the project respond appropriately to established scenic public vistas? (Additional guidance for compatibility analysis in El Pueblo Viejo: Does the project preserve public vistas or minimize its blockage of public scenic views of the mountains or ocean?)
6. **Use of Open Space and Landscaping.** Does the project include an appropriate amount of open space and landscaping? (Additional guidance for compatibility analysis in El Pueblo Viejo: Does the project enhance the building and pedestrian experience?)

The Secretary of Interior Standards for treatment of historic properties are established federal standards that Planning Staff and the HLC utilize primarily for California Environmental Quality Act review purposes. Compliance with these standards may influence the manner by which an addition is designed to be compatible with a historic resource and allows for good preservation practices to be followed.

## B. BUILDING MASSING

Achieving building massing which appears compatible in size, bulk, and scale is essential for compatibility. In the District, it is equally important that the building's overall apparent height be integrated with the site and adjacent structures. Early conceptual reviews are encouraged to determine if a building's proposed massing and height can be deemed appropriate for the site. The following are design considerations which have been successfully employed in developing building design solutions:

1. Buildings of a modest scale, size or height.
2. Appropriately scaled details and manipulation of surfaces.
3. Buildings dominated by light colored stucco surfaces.
4. Surfaces articulated by deep recessed openings.
5. The restrained use of traditionally detailed features such as balconies, decorative moldings, cornices, piers, pilasters, light fixtures, awnings, leaderheads, decorative tile, and signage.
6. Rooflines articulated through variation or steps in roof height. A distinctively designed roofline can add interest to the overall design of the building.
7. A significant modulation of exterior walls providing opportunities for open space and landscaping.
8. Façade planes modulation achieved through the use of setbacks, diminishing upper floors, and/or projecting roof overhangs, but avoiding a "wedding cake" effect.
9. The scale and size of windows diminished as floor levels ascend in a multi-story building.
10. Varied window heights which provide visual interest to a façade.
11. Landscaping which complements the architecture and enhances the human experience.

## C. BUILDING HEIGHT

As in most cities which have evolved over a period of time, Santa Barbara contains buildings of varying heights, with civic and culturally significant buildings typically breaking above the skyline. The designer is encouraged to compose a building and its approximate fit within the concept of a modulated cityscape/streetscape. The following are techniques which may be used:

1. Roof profiles modulated to provide variety in height and building scale, including variation to the roofline with dormers, stepped roofs, cross gables, chimneys, and finials to articulate the roof form, while never failing to achieve a simplicity and strength.



2. A variety of apparent floor-to-floor heights, perceived both vertically and horizontally, with minimal excessive ceiling heights exacerbating building heights.
3. Layering of floor-to-floor heights so that the street level receives the tallest apparent floor height and general diminution of floor heights as the building rises.
4. Subterranean parking garages with attention to the perceptibility of the vehicle entrance and the avoidance of building “plinths.”
5. Smaller scale buildings of one and two stories.
6. Mitigate building heights with generous setbacks and substantial landscaping.

## D. BUILDING SETBACKS

Building placement is an important consideration when site redevelopment is proposed. The following site design goals should be evaluated to determine where buildings should be sited:

1. Buildings oriented to the street are preferred. Orient building entrances to enhance the pedestrian experience.
2. Where buildings are set back from public streets, incorporate courtyards or patio spaces that encourage outdoor activities along the building frontage. Careful consideration is required where buildings are placed at the sidewalk edge to ensure that human scale character is maintained.
3. Design the site to respect the arrangement of buildings and open spaces on adjacent sites and provide opportunities for enhanced circulation, solar access, and views.
4. Incorporate natural features and landscaped open spaces into development to provide a sense of openness and continuity and enhance the environment of El Pueblo Viejo.

## E. EVALUATION TOOLS

Evaluation of compliance with the compatibility criteria outlined in this chapter is facilitated by drawings, models, or other graphic communications. Applicants should show neighboring buildings and important features of adjacent sites in sufficient detail to demonstrate the relationship between the proposed development and its surroundings. As a general rule, views of the proposed project and its neighbors should be provided as seen from public areas (e.g., the street and sidewalk). Story poles may be required in order to evaluate a proposed development. See Appendix B for more information regarding evaluation tools. Design professionals should also carefully study the city’s Urban Design Guidelines to better understand the city’s goal of encouraging human scale pedestrian and transit-friendly development.



## CHAPTER 5: LANDSCAPING AND PLANTS



Landscaping is considered an integral part of a project's design and can enhance the city's natural beauty. El Pueblo Viejo landscaping has special characteristics unique to the District. The Hispanic/Mediterranean tradition is one which relies on the design of the landscape as much as that of the buildings. Santa Barbara's interpretation of the Hispanic/Mediterranean landscape architectural tradition for El Pueblo Viejo has been drawn from three sources: that

of Spain, the Moorish tradition of the Iberian Peninsula and North Africa, and that of Italy (with an overlay of how these traditions were interpreted in California during the teens and twenties of the last century). The design of these gardens relies on a play of symmetry of elements, axes, cross axes, termination of vistas, and interruption by features such as fountains. At the exterior or public boundary of the building, this tradition tends to be sparse in vegetation, whereas the enclosed courtyards or patios often exhibited a wide array of tropical and semitropical plants. Water features such as fountains and narrow water channels often occurred. With the general scarcity of water in the Mediterranean region, these water features were traditionally designed to use only the smallest amount of water.

Landscape elements include not only planting but arbors, trellises, ponds, fountains, walks, pavilions, curbs, light standards, benches, sculpture, wall graphics, hedges, lighting, boulders of appropriate character and placement, masonry garden walls (free-standing or retaining), tile and stone paving, textured and patterned colored concrete paving, wood fences, gates, ironwork fences and railings, garden pots, urns, and sculptural figures. Garden ornaments such as carved or cast-stone birdbaths, tables, and benches may also be incorporated into a project.

### A. SITE LAYOUT AND MASSING

1. Careful attention should be given to the type and placement of plant materials and hardscape elements in order to complement the architectural styles described in these guidelines.
2. The general use of a formal balanced planting layout (i.e. with symmetrical plan forms, axis, etc.) is encouraged. However, informal or asymmetrical plan layout may in some cases be appropriate and may be combined with formal plan layout.



## B. PLANT MATERIALS

1. The majority of plants used in El Pueblo Viejo landscape projects are to be chosen from Appendix F, a list of traditional plant materials for the District. The success of a landscape composition within El Pueblo Viejo is dependent upon the consistent use of landscape elements that are appropriate; plant materials should also follow this criterion. It is not by accident that certain plants are effective in complementing the architectural forms of El Pueblo Viejo. Many such plants have had economic, social, agricultural, medicinal, and environmental applications.
2. Variegated species are not encouraged.
3. Use of *espalier* form for trees and shrubs may be appropriate.

## C. SUSTAINABILITY PRINCIPLES

1. In addition to the “Climate Buffering” guidelines in the HLC Rules, Procedures and Guidelines, the provision of deciduous trees to allow for summer shade and winter sun on southwesterly exposures shall be given special emphasis in El Pueblo Viejo.
2. Water-wise plantings are highly encouraged. Color accents are appropriate in El Pueblo Viejo, especially in pots or containers.



3. Because specific elements in the landscape such as asphalt pavement, utility vaults, backflow prevention devices, trash receptacles, and loading zones may not be compatible with the landscape tradition, the site plan development should be devised to integrate and conceal such elements.
4. Projects with landscaping improvements in El Pueblo Viejo are subject to the additional landscape guidelines found in the HLC Rules, Procedures and Guidelines. Topics covered in detail in the Guidelines include the following:
  - general landscaping principles
  - specific guidelines for special project types
  - tree and vegetation preservation
  - site layout and massing
  - plant selection
  - sustainability principles
  - street and driveway design and parking lots
  - preferred parking lot trees
  - required city landscape water conservation standards
  - invasive species of concern to avoid planting
5. Major tree pruning or tree removal is considered an exterior change per the Historic Structures Ordinance and is subject to HLC review per ordinance section 22.22.130.A. Proper maintenance is required of approved landscape plan elements, including trees. Before major tree pruning or tree removal work takes place, current regulations and guidelines are to be considered.

If there are any cases where the applicable Guidelines may conflict with El Pueblo Viejo Guidelines, then El Pueblo Viejo Guidelines will prevail.



## CHAPTER 6: ARCHITECTURAL DESIGN ELEMENTS

### General

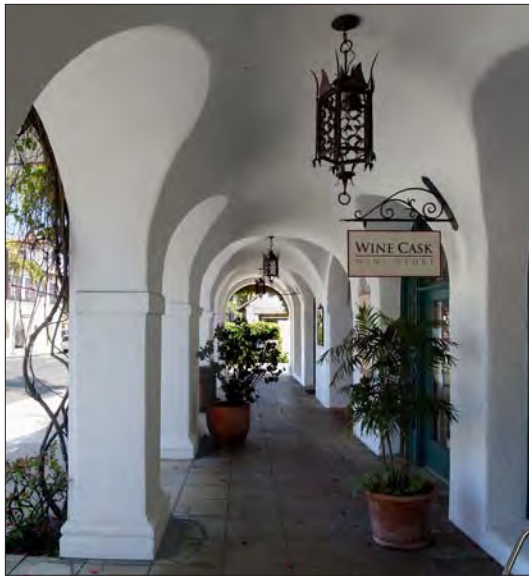
The surfaces of buildings should be dominated by light colored stucco, articulated by deep recessed openings, and enhanced by the judicious use of such traditional features as balconies, decorative moldings, cornices, columns, piers, pilasters, light fixtures, awnings, decorative tile, accent colors, and signing. Patterns and color of adjacent foliage also add to the design.

This chapter features both photographs and architectural sketches of building details. The first part of this chapter lists examples of architectural details with photographs and descriptions of how the details are properly applied in El Pueblo Viejo. The second part of the chapter features architectural sketches provided to assist designers in the execution of specific architectural details.

### Online Resources

Additional photographs of architectural design elements appropriate for El Pueblo Viejo are located on the city's website at [www.santabarbaraca.gov/EPVGuidelines](http://www.santabarbaraca.gov/EPVGuidelines)





### A. Arcades and Loggias

These architectural elements are (whenever possible) to be used as utilitarian features, providing cover for entrances, and providing exterior corridors or passageways. Since arcades and loggias are a major architectural element, they should be displayed against broad expanses of plain surfaces. Careful study should be made of the traditional proportions and ratios between the columns, the diameter and height of the columns, and the width of the arch.



### B. Arches

Full round arches of appropriate scale are preferred to segmented or pointed arches. Generally, the arch(es) should spring from traditionally detailed columns, piers or pilasters. The arches and their supports should convey appropriate thickness. Careful consideration should be given to the wall surface above the arch, so that sufficient wall surface is present between the top of the arch and the next architectural element above.



### C. Awnings

Canvas awnings should generally be designed in the traditional form of a simple angled surface, open on the sides with a plain valance. Metal supports with spear points are encouraged. Horizontally segmented curved awnings and domed awnings are to be avoided. Curved awnings may be used in those instances where they are appropriate to an arched opening. When used in conjunction with an arched opening, the awning should be placed within the arch so that the form and depth of the arch is still visually apparent.





#### D. Balconies

Balconies are features that can be used to break up the massing of a building. Balconies have always been essential architectural features that can be designed as either uncovered or roofed. Balconies are effectively the continuation of an interior space into the outdoors. Small cantilevered second-story balconies can frame a view and can epitomize the character of the building and its architectural style if so desired. On existing structures, historic balconies should be preserved and maintained. Restoration of historic balconies that have been previously filled in is encouraged. Balcony rails are typically constructed of traditional materials such as turned wood spindles or decorative wrought-iron. The underside view of a balcony is important to a balcony design as well.



#### E. Colors

The proposed color palette of a building shall be appropriate to the style and age of the building. Although white is the preferred color, consider using colors or materials similar or complementary to those of adjacent development. If the building is a Landmark or Structure of Merit, the Owner should attempt to obtain the original colors through paint scrapings to match. Otherwise, the colors should be appropriate to the style of the building in terms of its historic period of prominence. For smaller buildings, a more varied color palette for body and trim color may be appropriate. A reference guide, “Santa Barbara Color: A Guide to Painting Buildings,” is available at the public Planning and Zoning Counter at 630 Garden Street, or online.



#### F. Cornices, Moldings, and Entablatures

Cornices and entablatures should be scaled to the surfaces and other architectural details of the structure. The contour of cornices and/or entablatures should be designed so that the height and width of projection will form a harmonious, traditional element within the total design of the building.





#### **G. Columns, Piers, and Pilasters:**

These elements should be scaled, detailed, and treated in a traditional design manner. The relation of the diameter of the column, its entasis, its height, its base, and capital is of utmost importance. The bases, capitals, and imposed blocks should be designed so as to be compatible to the column, pier or pilaster, diameter, heights, and to the adjacent entablature, cornices, and other architectural elements.



#### **H. Corbels and Brackets**

These architectural elements are considered enhancements to a building. Corbels are typically configured as a bracket of stone, wood, brick, or other building material, projecting from the face of a wall and generally used to support a cornice or arch. Exterior use of posts and corbels is also a feature of Spanish architecture. A corbel (or bracket) can also add support for heavy beams while creating an aesthetically pleasing continuation from post to beam.



#### **I. Downspouts and Gutters**

Downspouts and gutters exposed to the weather are typically constructed of classic copper materials which offer a hand-crafted appearance and, in time, age to a desirable dark brown or bronze patina, adding old world charm to architectural styles. Downspouts are preferred to be concealed within walls. Plastic is not allowed; painted aluminum or galvanized materials can be used in some cases if locations are not highly visible. When placed on the exterior of buildings, downspouts should be designed with soldered segments at all bends. Although gutter size and design varies, the five-inch, half-round with mitered ends is the most common example. To provide a truly authentic system, cast bronze (or other heavy metal) downspout brackets, either matching or ornate, can be used.



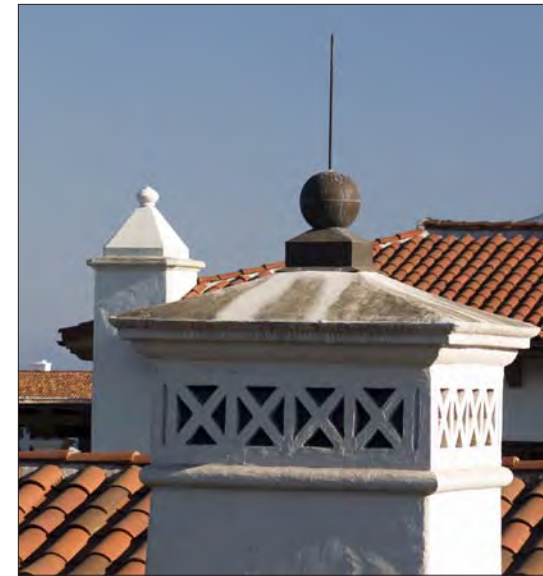
### J. Equipment

Roof equipment at all roof locations shall be screened from public view. Public view is considered to be from public places, including streets, sidewalks, and parks. Where feasible, the design of the roof structure shall provide equipment wells as the preferred means to screen equipment. When new heating and air cooling ventilation equipment is placed on existing flat roofs, the equipment shall be located behind parapet walls or painted. Parapet walls and/or other screening elements may be required to be erected in order to screen these elements and should be compatible with, and part of, the architectural expression of the structure.



### K. Fenestration

Doors and windows should be of traditional proportions and placed as they would occur in traditional masonry buildings. The openings should be designed to suggest the thickness of traditional masonry wall surfaces. Doors and windows should be recessed away from outer wall surfaces. The materials used for door and window frames and mullions are to be painted or stained and should be constructed of wood or traditional steel (iron). Vinyl windows and reflective glass are prohibited. Glass areas should be broken up by mullions so their scale is compatible with the building. Large plates of glass are typically not acceptable. Casement or double hung, operable windows are encouraged and may be covered externally with appropriately designed metal or masonry grilles integral to the surface of the building.



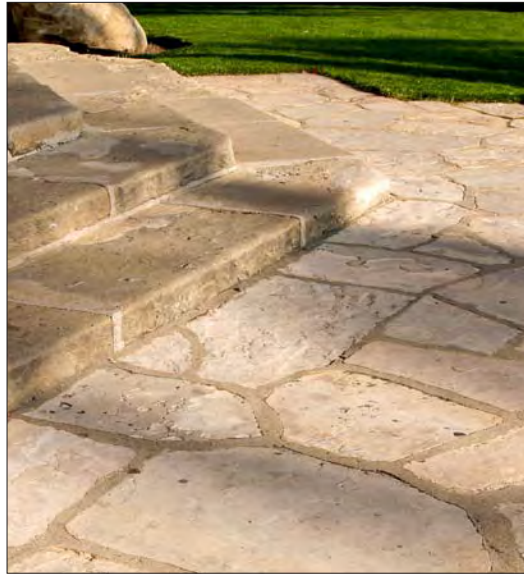
### L. Finials

A finial or spire is a decorative feature which can add visual interest to a tower element or Spanish clay tile roof form. Finial elements can be used as a distinct ornament to emphasize the top of a gable, cupola, spire, or column structure, and can serve a functional purpose such as a weathervane on a cupola. Authentic metal materials with patina-like finishes should be used.



### M. Fountains

Fountains can add an interesting focal point to a landscape or courtyard setting. The water feature or fountain should architecturally mirror the building architecture. For instance, if the architectural style of the building design is traditional Spanish/Revival, the fountain should display a Spanish/Revival theme in style, shape, texture, and materials. Tiled fountains placed in traditional locations add to the sense of place and time.



### N. Ground Surfaces and Paving

The surfaces should be broken up into appropriately scaled geometric patterns which relate to the building design, the general area where the building is located, and plantings. Brick, tile, and stone are preferred surface materials and should be chosen according to material available in the defined period of the architecture. Any concrete should be appropriately colored, textured, and designed in traditional geometric patterns. Large, uninterrupted paved horizontal surfaces should be broken up to be closely coordinated with adjacent structure designs. Asphalt paving or modern brick pavers can be inappropriate materials for large ground surfaces in highly visible locations.



### O. Leaderheads

Copper leaderheads can be beautiful, efficient, and traditional elements of a rain gutter system. The systems are marked by the use of somewhat large leaderheads that allow for proper downspout operation in heavy rainflow by allowing air into the down-draft. Leaderheads and roof scuppers should be selected with a shape and color to fit the architectural style of the building. Painted aluminum or galvanized materials can be used in some cases if locations are not highly visible.





### P. Lintels

Lintels support the building across openings and are traditionally of stone or wood; where other materials are employed such as reinforced concrete, a suggestion should be made that the material is either stone or wood. Such suggestion can be conveyed by imprinting the grain of wood or the tactile quality of cut stone into the surface of concrete and then staining the member. The lintel should generally be differentiated as a separate member from the surrounding wall surface. Lintels should be supported by projecting brackets, pilasters, piers, or columns. The thickness of the lintel should be compatible with the suggestion of the masonry wall surface it is supporting.



### Q. Decorative Metal or Iron Work

All iron or metal work, whether wrought iron or other metals, should be designed with individual members of appropriate thickness and give the appearance of hand-wrought work. Aluminum, anodized or otherwise, is not allowed. Iron work should be treated in one of three traditional techniques: hot wax technique, linseed oil technique, or painted a traditional black green color. Metal grilles over windows and doors, as in railings, roof brackets, and awning supports, should employ the traditional design interplay between the rectangular and curvilinear.



### R. Pergolas and Trellises

The appeal of the pergola or trellis is that it is a piece of architecture that is integrated into the building's architectural design. A wood trellis structure is usually configured as a heavy timber structure designed with upright columns that support cross beams to form a flat, open roof. A pergola, like a trellis, can enhance a building's entry point or outdoor space and provide shade by filtering light with its lattice-like canopy. These structures should look traditional and substantial, particularly when covered with flowering vines and climbing roses.



### S. Portales

These charming elements provide shade with recessed open spaces and are typically incorporated as entry features or can serve as outside corridors.



### T. Roof Forms

Simple low pitched gable and shed roofs are preferred. Hipped roofs should be used only when they relate to the architectural character of the building; for example, Tuscan, Spanish Renaissance, or versions of the Monterey style. Flat roofs and parapets should be used only in those cases where they are a logical outcome of the building's traditional architectural style. Flat roofs with parapets should not be employed where they will be visible, either from adjacent buildings or from a distance. All flat roofs should be surrounded by a parapet suitably articulated by a traditional cornice and low entablature. Such parapets should hide any rooftop equipment.



### U. Roof Materials

Roof tile should be two-piece cap and pan, dark terra-cotta clay tile. Starter course should be double tiled (booster tile). Visible birdstops are not to be used. Attic venting should be accomplished in an inconspicuous or traditional manner. Struck plaster is encouraged at the gable ends. Overhangs on the eave ends are to be articulated by appropriately scaled beam ends. Field tiles are to be laid in random or non-regimented fashion. Simulated wood fireproof shingles may be employed on those designs derived from the Monterey Revival tradition.





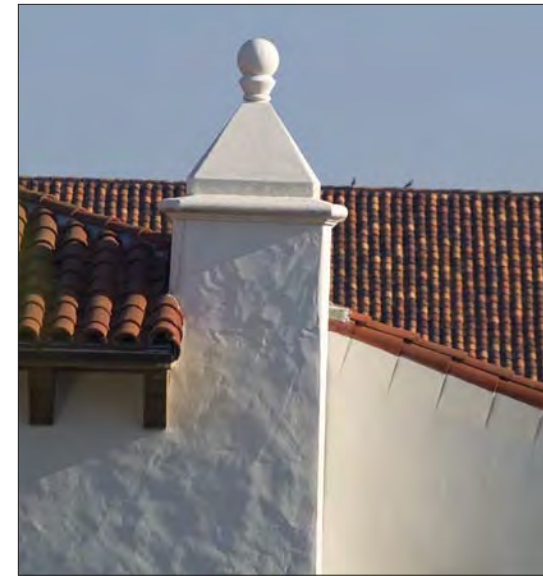
### V. Roof Projections

Roof projections such as towers, domes, cupolas, spires, fireplaces, and varied chimney forms are encouraged. In many cases, such roof projections can be used to house ventilation and other heating and cooling equipment. They should be scaled in proportion with the building and complement the architecture. Towers and other projections above the roofline can add vertical emphasis and serve as a focal point for the skyline of a building. Use of towers, especially at corners, is a part of the typical vocabulary of Spanish Architecture and a common ornamentation on the City's Spanish architecture.



### W. Staircases

Staircases should be compatible with the architectural character of the design; i.e., stucco balustrades and stone, brick, or tile treads and risers for designs inspired by Andalusian examples; wood railings and wood risers and treads for designs which are an outgrowth of the Monterey Revival tradition. Purely Spanish exterior staircases read visually as a mass integral to the building. Monterey Revival exterior staircases read visually as an attached thin, linear, and highly contrasting architectural element.



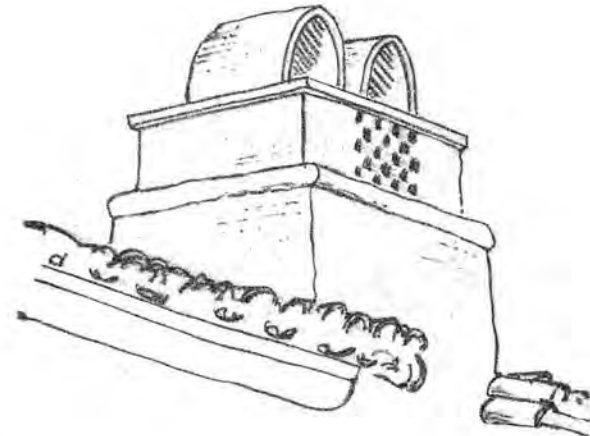
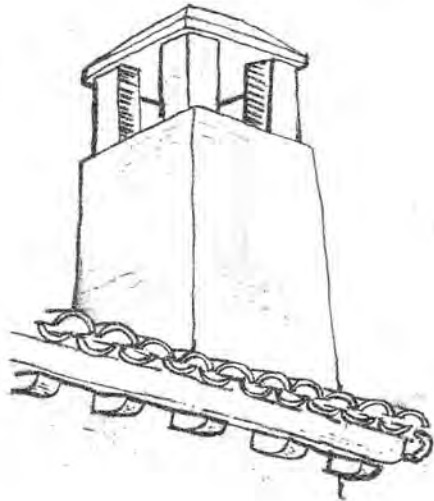
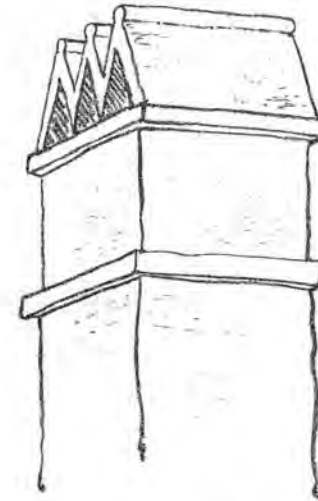
### X. Wall Surfaces

The buildings are to be designed so that their surfaces convey a visual suggestion of masonry construction. The preference is to convey a structure of stone, brick or adobe through suggestion of thickness (mass). Stucco is the preferred surface cover; adobe and stone (in whole or part) are also encouraged where such surface material is compatible with the design of the building. Stucco surfaces are to be treated in a flat manner to create a relatively smooth tactile surface, suggestive of a masonry structure behind. Wood surfaces in the form of shiplap or board and batten may be employed in those designs relating to California's Monterey tradition, or in additions to adobes.

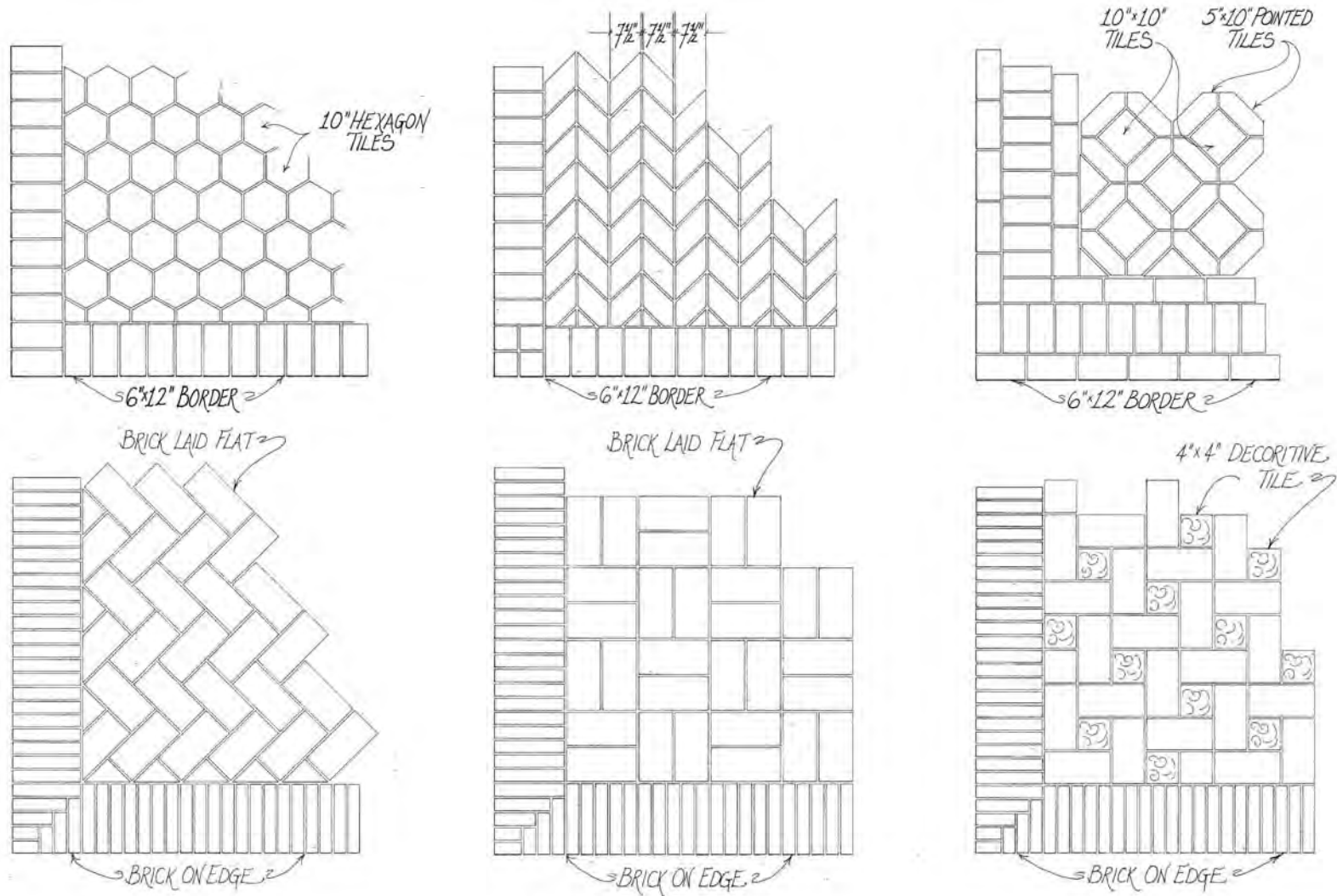


## Y. Architectural Drawings

Attention to detail in building design is paramount in El Pueblo Viejo. The Historic Landmarks Commission focuses on architectural details because historically authentic details support the proper execution of period Hispanic style buildings. Detail sketches of chimney caps, roof cornices, floor patterns, miscellaneous roof details, and wrought iron *rejas* are included in the following pages. (*Measured drawings and sketches on pages 58-62 reprinted courtesy of Thomas Bollay, ALA.*)

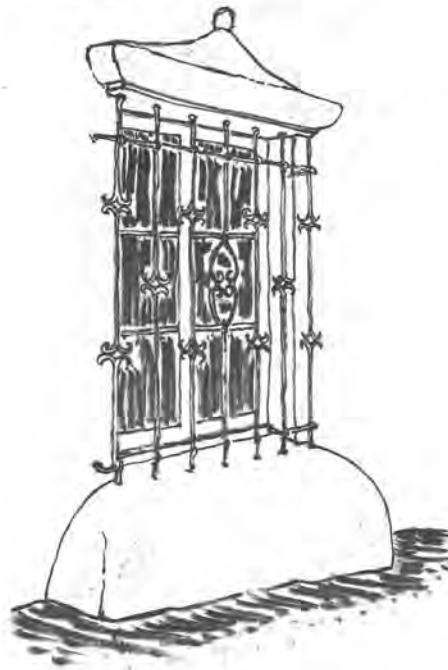
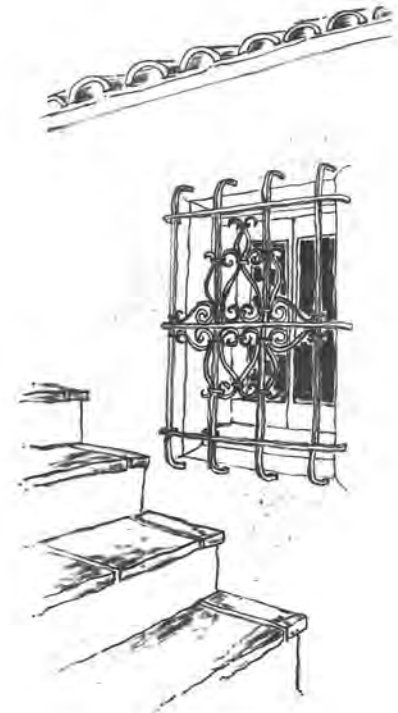
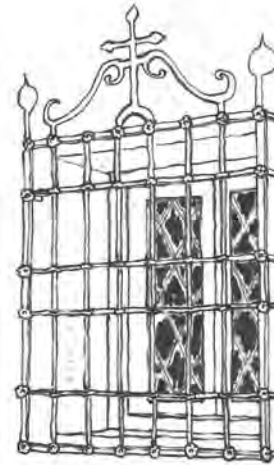
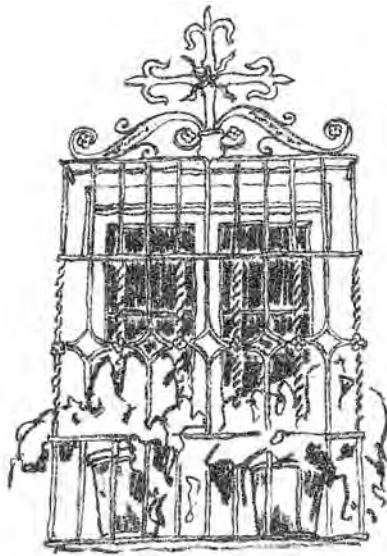


## CHIMNEY CAPS



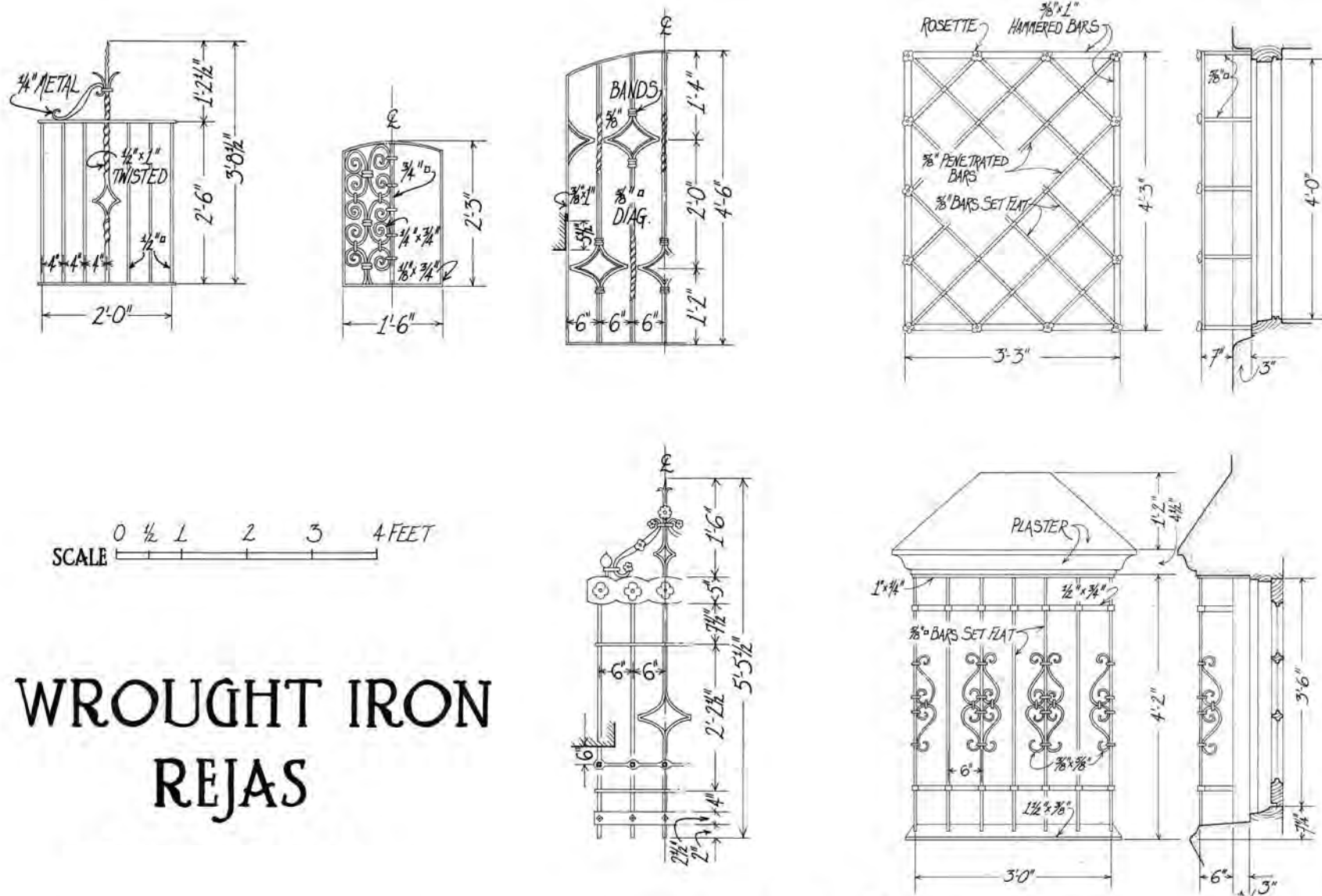
## BRICK & TILE FLOOR PATTERNS

- ALL TILE HAVE  $\frac{1}{2}$ " MORTAR JOINTS •
- ALL BRICKS HAVE  $\frac{1}{4}$ " JOINTS •



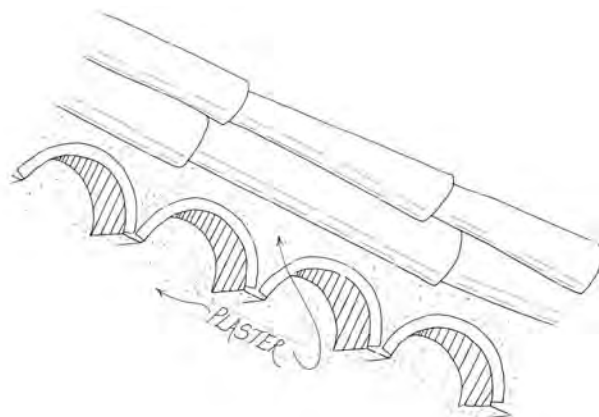
## WROUGHT IRON REJAS



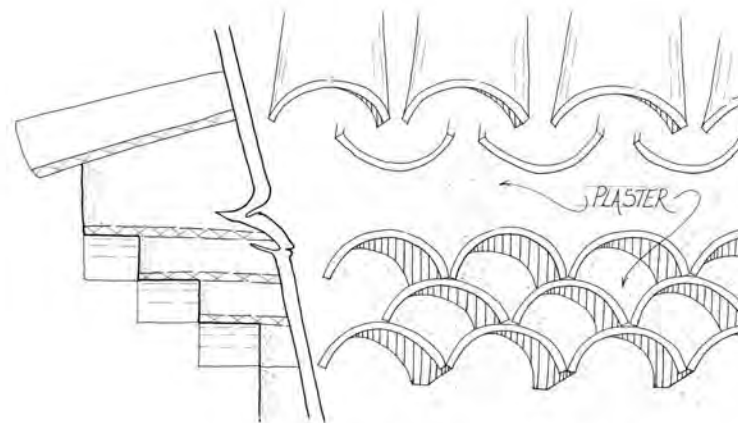
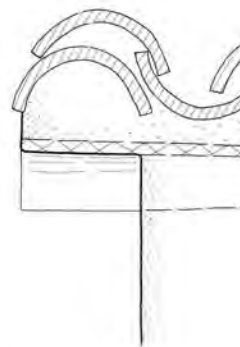


# WROUGHT IRON REJAS

## ELEVATIONS & SECTIONS



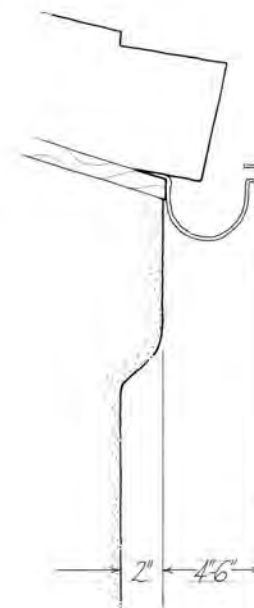
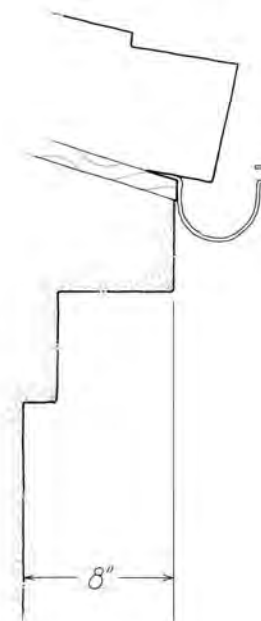
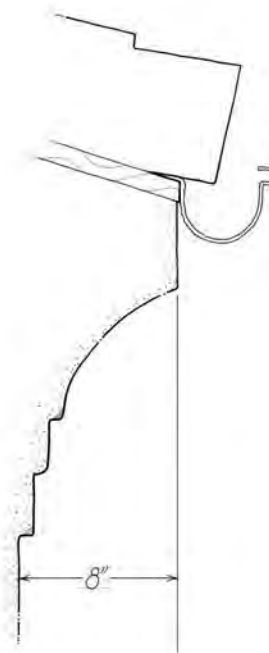
TILE GABLE CORNICE



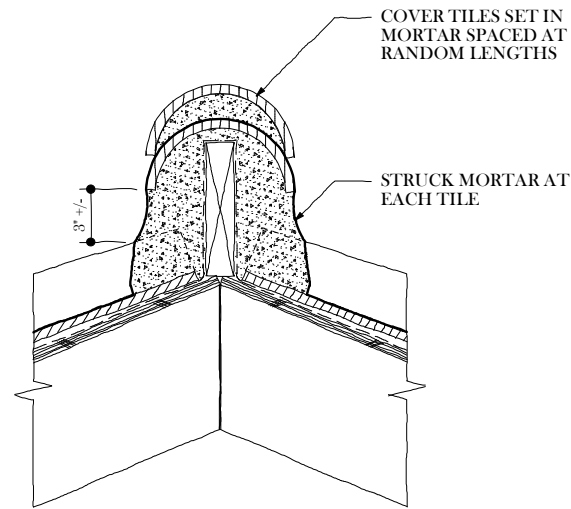
TILE PROJECTING CORNICE

SCALE 0  $\frac{1}{2}$  1 FOOT

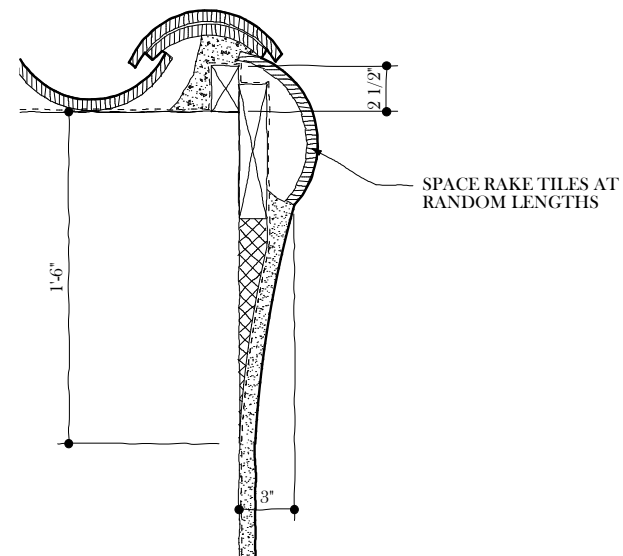
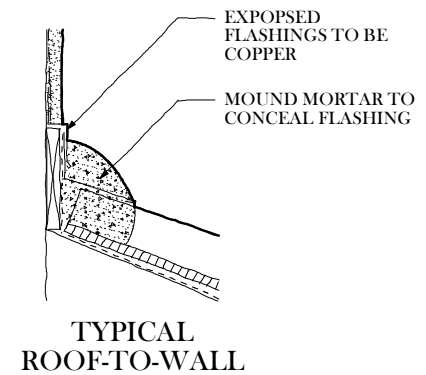
## ROOF CORNICES



*Measured drawings and sketches reprinted courtesy of Craig Shallenberger.*



TYPICAL RIDGE



TYPICAL RAKE

## MISCELLANEOUS ROOF DETAIL DRAWINGS



## CHAPTER 7: SUSTAINABLE ARCHITECTURE

The predominant architectural style described in these guidelines is derived from the vernacular building of Southern Spain which, similar to most vernacular architecture, responds to the conditions of the site. This is a fundamental basis for a “sustainable” architecture.

As the terrain of Southern Spain is similar to that of Santa Barbara, the use of this style – which incorporates the use of thick walls punctuated by openings, roof overhangs, loggias, courtyards, etc – serves to mediate and use the existing environment for the shelter and pleasure of its inhabitants. The pre-industrial prototype represents a way of building using locally available, natural, “low carbon footprint” materials in a spare and economical expression.

It is consistent with the intent of these guidelines to encourage the continued effort to build in a manner responsive to the environment. The difficulty arises with the incorporation of materials and elements such as solar collectors, cool roofs, and reflective glass which are otherwise incompatible with these guidelines. The designer is challenged to incorporate them in a manner which is unobtrusive or invisible, yet appropriate to the style. This can be done but the designer needs to consider this at the beginning of the conceptual design phase as an integral part of the scheme, rather than as an afterthought or added element.

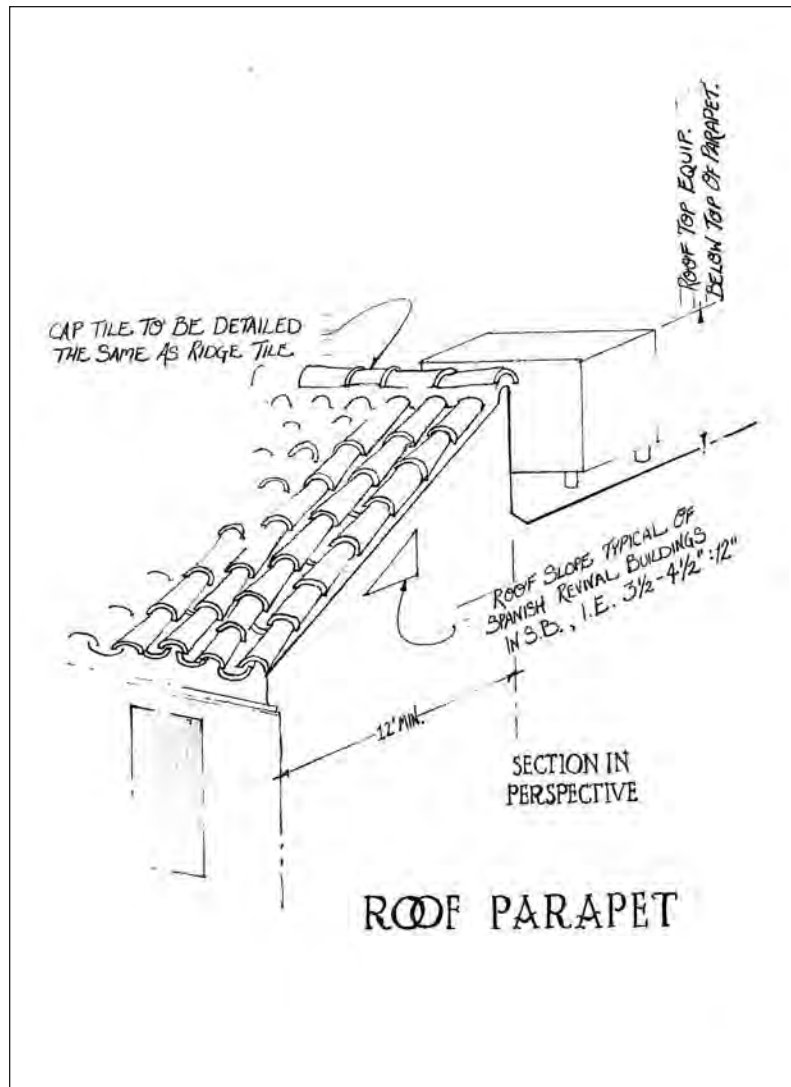
Buildings located within El Pueblo Viejo also present many opportunities for adaptive reuse and rehabilitation of buildings. Property owners and designers should consider adaptive reuse and rehabilitation as viable options to demolition and redevelopment of existing facilities. The rehabilitation of historic structures often demonstrates a large commitment to saving the history of the community through historic preservation.

Additions, exterior alterations, and remodels to buildings in El Pueblo Viejo should strive to be both aesthetically appropriate and sustainable. The potential benefits and “sustainability” advantages for adaptive reuse and rehabilitation projects are as follows:

- Reduction of resources used in construction
- Significant reduction in the amount of demolition waste going to landfills
- Reuse of existing buildings may often be greener than building new “green” buildings, given the amount of energy required to construct new buildings
- Use of long lasting traditional building techniques and materials is superior to potentially lower quality or cheaper modern materials
- More sustainable landscape, drainage, and irrigation systems

Also consider the following sustainable landscaping topics, described in detail in the Architectural Board of Review (ABR) and Single Family Design Board (SFDB) Guidelines:

- Effective on-site stormwater management and runoff reduction
- Maximum on-site permeability and percolation
- Water-wise plant choices and water efficient irrigation
- Preservation of existing vegetation
- Avoiding unnecessary grading
- Use of landscaping to buffer wind and sun
- Designs which minimize waste
- Natural drainage features



Two different methods for screening rooftop equipment are shown here. Left, a preferred method, shows a typically acceptable tile roof parapet which screens mechanical equipment from street level viewers. In the photos on the right, a solar energy collection array with a low profile panel racking height and angle is screened from public view by a simple parapet. In the top right photo, the array is visible only from one corner of the building's upper-story walkways. In the bottom right photo, the concealing parapet is viewed from Carrillo street.

# Appendix A

## CITY CHARTER SECTION 817

### Section 817. Historic Landmarks Commission. Powers and Duties.

There shall be an Historic Landmarks Commission consisting of nine (9) members. Commission members shall have demonstrated knowledge of the history and architecture of the City of Santa Barbara. Notwithstanding Section 802 of this Charter, up to four (4) members of the Commission need not be electors of the City, and may be non-residents. At least two (2) members shall be licensed architects, one (1) member shall be a professional architectural historian, and one (1) member shall be a licensed landscape architect. In addition, there shall be one or more members who may not qualify for the above categories and who shall represent the public at large. The Historic Landmarks Commission shall have the power and duty to:

- (a) Recommend to the City Council that certain structures, natural features, sites or areas having historic, architectural, archaeological, cultural or aesthetic significance be designated as a Landmark;
- (b) Designate certain structures or objects having historic, architectural, archaeological, cultural or aesthetic significance as Structures of Merit;
- (c) Review and approve, disapprove, or approve with conditions, plans for exterior alteration, demolition, relocation, moving, or construction of or on
  - (1) any structures or real property within El Pueblo Viejo Landmark District,
  - (2) any structures or real property within any designated Landmark District,
  - (3) any additional property authorized by action of the City Council;
  - (4) a designated Landmark. The area described in Section 22.22.100 of the Santa Barbara Municipal Code as it exists at the time of this amendment shall comprise El Pueblo Viejo Landmark District. Its boundaries may be expanded by the City Council through the adoption of appropriate ordinances. Any applicant may appeal in writing to the City Council from any action or decision of the Historic Landmarks Commission, whereupon the City Council may approve, conditionally approve or disapprove such application and the decision of the City Council shall be final. Any structure, natural feature, site or area owned or leased by any public entity shall not be subject to the provisions of this Section with the exception of those owned or leased by the City unless the City Council determines in its discretion that such review is unnecessary;
- (d) Perform such other functions or duties, not inconsistent with this Charter, as may be prescribed by ordinance. (Approved by election held November 2, 1993; effective November 29, 1993.)



# Appendix B

## Technical Appendix

### A. STORY POLE AND VISUAL AID REQUIREMENTS

The City of Santa Barbara has set forth requirements and standards for visual aids for certain types of development application consideration and approval.

**PURPOSE:** The purpose of visual aids is to assist the Historic Landmarks Commission, staff, applicants, and the public in the review of projects to determine consistency with the Land Use and Conservation Elements of the General Plan and the Local Coastal Plan. The visual aids will also be used by review bodies throughout the review process to make the findings necessary to approve Coastal Development Permits, Development Plans, many Tentative Subdivision Maps, Conditional Use Permits, Neighborhood Preservation Ordinance (NPO) projects and other land use entitlements. Historic Landmarks Commission (HLC) approvals may also require visual aids above and beyond the required photographs as described in the application. These approvals all require findings regarding appropriate size, bulk, and scale, neighborhood compatibility, and/or minimizing impacts on important public scenic views. These visual aids may also be needed to determine whether the project will result in significant environmental impacts on important public scenic views for environmental review as required for California Environmental Quality Act.

**DEFINITION:** “Visual aids” may include, but are not limited to, story poles, photo simulations, and other means such as models (physical or computer simulations). The visual aids allow a better understanding of a project’s size, bulk, and scale in relation to the neighborhood and/or its effects on important public scenic views. In most cases, story poles are the primary visual aid used. Specific information describing these visual aid requirements and story pole installation standards are outlined in two documents and may be accessed on the city website ([www.santabarbaraca.gov](http://www.santabarbaraca.gov)) or at the Public Counter:

**“Story Pole and Visual Aid Requirements- Planning Commission Projects.”**

**“City of Santa Barbara Neighborhood Preservation Ordinance Story Pole and Visual Aid Requirements for Single Family Residential Projects.”**

**WHEN REQUIRED:** The HLC or Staff may request visual aids, such as photo simulations, three-dimensional massing models, perspective drawings, rendered streetscape elevations, and/or comparative building studies as well as story poles. HLC visual aid requests are made on a case-by-case basis, based on the HLC’s determination of what media will satisfy cost effectiveness and explanatory goals.

## **B. SIZE, BULK, AND SCALE ANALYSIS TOOLS**

A study titled “A Comparative Analysis of Three Story Buildings for Downtown Santa Barbara with Respect to Size, Bulk and Scale” is available at the Public Counter. It was completed by William Mahan, Emeritus AIA, with some assistance and review from Planning Staff. The study analyzes eight local buildings constructed in downtown Santa Barbara for the purpose of comparing height, length, elevation, perspective, floor-to-floor heights, and relative scale of architectural elements.

The purpose of this analysis is to provide visual and comparative tools that can be used to evaluate proposed new building designs. These tools include analyses of setbacks, building envelopes, elevation areas, and perspective views.

The proposed size, mass, bulk, and scale of buildings (in particular those that are three or more stories high) are often more heavily scrutinized by the community and by the general public and it is important that all the tools available be used to allow review bodies to make their decisions based on ordinances and plans in force.

### **1. Setback Evaluation Analysis**

Setback Evaluation Analysis is a building elevation analysis that visually depicts the various building setback distances of each significant vertical building elevation plane. The purpose of this analysis tool is to better understand the proximity of a proposed building’s mass and its elevations as viewed from a public street, or the proximity of other elevations which are not screened from public view. Setback distance ranges are color coded. In size, bulk, and scale evaluation, the color coding facilitates evaluation of whether large building elements are of “human scale,” and whether buildings might be too close to pedestrians. This analysis tool would be required for larger buildings in areas where size, bulk, mass, and scale are issues of concern.

### **2. Envelope Analysis**

Envelope Analysis is an analysis that demonstrates the maximum three-dimensional space on a lot within which a structure can be built, as permitted by applicable height, setback, and yard zoning controls. It visually depicts the maximum build-out development potential of a site by showing the maximum allowable vertical building envelope along with the required building setbacks as allowed by the land use zone. The building heights and setbacks as proposed for the development are compared with the build-out potential of the site. The ratio of the area of a proposed development to the area of the allowed building envelope is an “Area Ratio.” Expressed as a percentage, it represents the degree to which the building façade fills up its buildable space.

This analysis tool would be required for taller buildings of three or more stories where building height is of concern. A three or four-story building silhouette would be compared to the maximum height allowed for the zone. The envelope analysis may be requested for any building elevation fronting a public street or for other elevations not screened from public view.

### **3. Perspective Analysis or 3-D Drawing**

Perspective Analysis makes use of a three-dimensional drawing presenting an architect’s design. A “three-dimensional drawing” or simply “3-D drawing” is a type of drawing that shows an object as solid volume, rather than as a flat, two-dimensional drawing. The best way to understand this idea is to look at a “2-D drawing” that is “flat” and compare it with a “3-D drawing” that appears to be solid. The drawing shows an object as it would appear from a certain distance and height, or “perspective,” from the object.

## **C. FLOOR TO LOT AREA (FAR) DATA**

### **Floor to Lot Area Ratio**

Floor to Lot Area Ratio (FAR) is a measure of the building’s bulk. It is calculated by adding the area of each floor of the development,

then dividing this sum by the total area of the property. In the city of Santa Barbara, FAR calculations consider all covered enclosed floor areas, including parking garage areas, but exclude underground basement areas. For example, a two-story building with a full basement level occupying one-half of a site has an FAR of 1.0.

The City of Santa Barbara Zoning Ordinance does not establish maximum floor area ratios for each zoning land use designation however, this type of data can be used for comparison purposes and serve as an indicator of development density. FAR requirements do not address how the bulk of the development is distributed on the site. A taller building can have a low FAR if it occupies a smaller portion of a site. Alternatively, shorter buildings with a larger footprint can occupy more of the site and have a similar FAR. FARs can show the degree of proposed development intensity on a lot. The FAR calculation indicates volumetric data and information which can be used for comparison purposes.

Zoning regulations establish maximum allowable building envelopes. Designs for El Pueblo Viejo which seek to fill the majority of the maximum allowable envelope of the property are discouraged. Site-specific evaluation, neighborhood compatibility criteria, and proximity to historic resources are critical considerations for the designer as the Commission is charged to evaluate projects with these in mind.

In the city of Santa Barbara, compatibility of development is one important design criteria for approving development. For multi-story and/or larger mixed-use developments where more intense development is being pursued, extra precautions must be taken to ensure compatibility with similar sized buildings in the neighborhood. Historically, development of properties can be analyzed in FAR terms as having been between 0.5 to 1.5, with appropriate variations depending on lot size, building footprint and surrounding development. A low FAR does not guarantee approval of a project if the proposed building still appears too large or too tall for the area. The FAR range numbers referred to above are not intended to limit any proposed building to

a specific size or to imply variation of building size or height may not occur within EPV. The HLC has discretionary authority to approve appropriate building sizes based on general compliance with various guidelines, compatibility criteria and site specific considerations.

## D. LOT COVERAGE, OPEN SPACE, AND LANDSCAPING DATA

The size of building footprints, paving, parking, and driveway areas proposed for a development can often limit the amount of adequate open space or landscaping provided on a site. Lot coverage data can provide an indicator as to the extent of site development. “Lot coverage” for building footprint purposes means “that portion of a lot covered by the area within the foundation of the main building and all accessory buildings and structures.” (Refer to table below.)

Lot Coverage Data:	EXISTING	PROPOSED
• Building Footprint(s)	_____ s.f ____%	_____ s.f ____%
• Paving/Driveway	_____ s.f ____%	_____ s.f ____%
• Landscaping	_____ s.f ____%	_____ s.f ____%
• TOTAL LOT AREA	_____ s.f 100 %	_____ s.f 100 %

Open space can provide increased setbacks, buffers to adjacent development, paseo walkways, courtyards, and outdoor living spaces, and create more available areas for landscaping improvements. A generous amount of open space and a high landscaping percentage is considered a positive enhancement to a project. Preferred maximum lot coverage by structures and parking should be in the range of 60 to 85%.

Where residential uses are proposed and where more intense development is pursued, it is important that larger developments dedicate or allocate sufficient private yards, open space, or landscaping. In order to adhere to El Pueblo Viejo Guidelines, the amount of open space deemed necessary by the HLC can exceed the minimum development standards in the Zoning Ordinance.



## Appendix C

### LIST OF HISTORIC, SPECIMEN, AND LANDMARK TREES IN EL PUEBLO VIEJO

#### Historic Trees - MC §15.20.180

- The “Moreton Bay Fig Tree” (*Ficus macrophylla*), located at the intersection of Chapala and West Montecito Streets.
- Four Large Olive Trees (*Olea europaea*), located at the northeast corner of Garden and East Los Olivos Streets.
- Cota Sycamores (*Platanus racemosa*), Los Olivos Street at Alameda Padre Serra, near Mission Santa Barbara.

#### Specimen Tree - MC§15.20.180

- Two Australian Fan Palms (*Livistona australis*), 131 East Anapamu Street in the front setback.

#### Landmark Trees - MC §22.22.050

- Moreton Bay Fig Tree (*Ficus macrophylla*), Chapala Street at West Montecito Street.
- “Tree of Light,” Norfolk Island Pine Tree (*Araucaria heterophylla*), 100 West Carrillo Street at Chapala Street.
- Franceschi Flame Tree (*Brachychiton acerifolium* x *populneum*), 11-15 West Gutierrez Street at State Street, City Parking Lot 12.
- Italian Stone Pines, also known as the “Doremus Stone Pines” (*Pinus pinea*) 300 – 800 blocks of East Anapamu Street.
- City Hall Pepper Tree (*Schinus molle*), entrance to Plaza De La Guerra.

## Appendix D

### LIST OF PRINCIPAL 18TH AND 19TH CENTURY ADOBES WITHIN EL PUEBLO VIEJO DISTRICT

\*El Cuartel, 1788, 122 East Canon Perdido Street

\*Canedo Adobe, c. 1788, 123 East Canon Perdido Street

Santiago de la Guerra Adobe, 1812, 110 East De la Guerra Street

Covarrubias Adobe, 1817, 715 Santa Barbara Street

Casa de la Guerra, 1819-27, 11-19 East De la Guerra Street

Buenaventura Pico Adobe, 1820, 920 Anacapa Street

Historic Adobe, c. 1825, 715 Santa Barbara Street

Gonzales-Ramirez Adobe, 1825, 835 Laguna Street

Hill-Carrillo Adobe, 1825-26, 11 East Carrillo Street

Lugo Adobe, c. 1830, 114 East De la Guerra Street

Gaspar Orena Adobes, 1849 and 1858, 27-29 and 39 East De la Guerra Street

Rochin Adobe, 1856, 820 Santa Barbara Street

Cordero Adobe, c. 1855, 906 Garden Street

\*Original portion of the Royal Presidio. Now a part of El Presidio de Santa Barbara State Historic Park

## Appendix E

### LIST OF NOTABLE ARCADES

Santa Barbara City Hall, De la Guerra Plaza

El Paseo’s Anacapa Arcade, 813 Anacapa Street

Former Santa Barbara Medical Clinic Building, 1421 State Street

Wells Fargo Bank, 1036 Anacapa Street

Railroad Station, 209 State Street

National Guard Armory, 700 East Canon Perdido Street

# Appendix F

## LIST OF PLANT MATERIALS RECOMMENDED FOR EL PUEBLO VIEJO

The following is a list of plant materials recommended for use within El Pueblo Viejo. The list is intended to provide landscape architects with a suggested palette of plants compatible with the required Hispanic design tradition established by the Historic Structures Ordinance.

In the context of general landscape design guidelines, it is suggested that all of the plant materials proposed for use within the District meet at least one of the following criteria:

1. Consistency with general comments of the Historic Structures Ordinance.
2. Compatibility with the “California Adobe” and “Monterey Revival” architectural styles and the “Spanish Colonial Revival” style of the period from 1915 to 1930.
3. Compatibility with a design style which is considered “Mediterranean” in character.
4. Use of plant species which already exist within the District.

This list is intended only as a guideline and it is recognized that other plant materials not indicated here may also be suitable for use within El Pueblo Viejo.

### TREES:

#### BOTANICAL NAME

Acacia farnesiana  
 Acacia pendula  
 Acer negundo ‘californicum’  
 Agonis flexuosa  
 Albizia julibrissin  
 Alnus cordata  
 Araucaria cunninghamii  
 Arbutus unedo  
 Bauhinia species  
 Brachychiton acerifolius  
 Callistemon species  
 Cassia leptophylla  
 Cedrus deodara  
 Ceratonia siliqua  
 Cercis occidentalis  
 Chorisia speciosa  
 Cinnamomum camphora  
 Citrus species (standard)  
  
 Citrus species (dwarf types)  
 Cordyline species  
 Cryptocarya rubra  
 Cupaniopsis anacardioides  
 Cupressocyparis leylandii  
 Cupressus macrocarpa  
 Cupressus sempervirens  
 Diospyros

#### COMMON NAME

Sweet Acacia  
 Weeping Acacia  
 California Box Elder  
 Peppermint Tree  
 Silk Tree  
 Italian Alder  
 Hoop Pine  
 Strawberry Tree, especially ‘Marina’  
 Orchid Tree  
 Flame Tree  
 Bottlebrush  
 Gold Medallion Tree  
 Deodar Cedar  
 St. John’s Bread or Carob  
 Western Redbud  
 Floss Silk Tree  
 Camphora  
 Orange, Lemon, Grapefruit and other Citrus Trees  
 Orange, Lemon, Lime, Grapefruit  
 Grass Palm  
  
 Carrot Wood Tree  
 Leyland Cypress  
 Monterey Cypress  
 Italian Cypress  
 Persimmon

**TREES:****BOTANICAL NAME****COMMON NAME**

Dracaena species	Dragon Tree
Eriobotrya deflexa	Bronze Loquat
Eriobotrya japonica	Loquat
Erythrina species	Coral Trees
Eucalyptus citriodora	Lemon-Scented Gum
Eucalyptus cladocalyx	Sugar Gum
Eucalyptus globulus 'compacta'	Dwarf Blue Gum
Eucalyptus leucoxylon	White Ironbark
Eucalyptus nicholii	Willow-Leafed Peppermint
Eucalyptus polyanthemus	Silver Dollar Gum
Eucalyptus s. torquata	Coral Gum
Eucalyptus sideroxylon Rosea	Red or Pink Ironbark
Eucalyptus species	Eucalyptus
Eucalyptus viminalis	Ribbon Gum, Manna Gum
Ficus carica	Mission Fig
Ficus florida	
Ficus macrophylla	Moreton Bay Fig
Ficus rubiginosa	Rustyleaf Fig
Fortunella margarita	Kumquat
Fraxinus oxycarpa	Raywood Ash
Fraxinus uhdei	Shamel Ash
Geijera parviflora	Australian Willow
Gleditsia tricanthus inermis	Thornless Honey Locust
Grevillea robusta	Silk Oak
Heteromeles arbutifolia	Toyon
Hymenosporum flavum	Sweet Shade
Ilex altaclarensis 'wilsonii'	Wilson Holly
Jacaranda acutifolia or mimosifolia	Jacaranda
Juniperus scopulorum	Tolleson's Weeping Juniper
Juniperus Chinensis Vairieties	'Spartan'/'Blue Point' Juniper
Koelreuteria elegans	Chinese Flame Tree
Koelreuteria paniculata	Goldenrain Tree
Laurus nobilis	Grecian Laurel

**TREES:****BOTANICAL NAME****COMMON NAME**

Leptospermum laevigatum	Australian Tea Tree
Leptospermum scoparium	New Zealand Tea Tree
Libocedrus decurrens (Calocedrus)	Incense Cedar
Lophostemon confertus (Tristania)	Brisbane Box
Lyonothamnus floridbundus	Catalina Ironwood
Magnolia grandiflora	Southern Magnolia
Magnolia soulangiana	Saucer Magnolia
Magnolia species	Magnolia
Maytenus boaria	Mayten Tree
Melaleuca quinquenervia	Cajeput Tree
Metrosideros excelsus	New Zealand Christmas Tree
Musa species	Banana
Myrica californica	Pacific Wax Myrtle
Nolina parryi	Bear Grass
Olea europaea ( <i>the fruitless</i> <i>'Swan Hill' variety if fruit</i> <i>not desired</i> )	European Olive
Parkinsonia aculeate	Mexican Palo Verde
Persia species	Avocado
Pinus canariensis	Canary Island Pine
Pinus eldarica	Afghan Pine
Pinus patula	Jelicote Pine
Pinus pinea	Italian Stone Pine
Pinus radiata	Monterey Pine
Pinus torreyana	Torrey Pine
Pistacia chinensis	Chinese Pistache
Platanus acerifolia	London Plane Tree
Platanus racemosa	Western Sycamore
Podocarpus gracilior	Fern Pine
Psidium cattleianum	Strawberry Guava
Pyrus kawakamii	Evergreen Pear
Quercus agrifolia	Coast Live Oak
Quercus ilex	Holly Oak



**TREES:****BOTANICAL NAME**

*Quercus suber*  
*Quercus tomentella*  
*Schefflera actinophylla*  
*Schinus molle*  
*Schinus terebinthifolius*  
*Sequoia sempervirens*  
*Strelitzia nicolai*  
*Tabebuia chrysotricha*  
*Tabebuia impetiginosa*  
*Taxus baccata* 'stricta'  
*Thevetia peruviana*  
*Tupidanthus calyptratus*  
*Ulmas parvifolia*  
*Umbellularia californica*  
*Zizyphus jujab*

**COMMON NAME**

Cork Oak  
 Island Oak  
 Queensland Umbrella Tree  
 California Pepper  
 Brazilian Pepper  
 Coast Redwood  
 Giant Bird of Paradise  
 Golden Trumpet Tree  
 Lavender Trumpet Tree  
 Irish Yew  
 Yellow Oleander  
 Schefflera Pueckleri  
 Chinese Evergreen Elm  
 California Bay Laurel  
 Chinese Jujube



Tree - *Quercus suber*, Cork oak



Tree - *Schinus molle*, California Pepper

**PALMS: (PARTIAL LIST OF THOSE COMMONLY USED)****BOTANICAL NAME**

*Archontophoenix cunninghamiana*  
*Arecastrum* (*Syagrus*) *romanzoffianum*  
*Butia capitata*  
*Caryota urens*  
*Chamaedorea species*  
*Chamaerops* h. 'cerifera'  
*Chamaerops humilis*  
*Cocos australis*  
*Erythea* (*Brahea*) *armata*  
*Erythea* (*Brahea*) *edulis*  
*Howea forsteriana*  
*Livistona chinensis*  
*Phoenix canariensis*  
*Phoenix reclinata*  
*Phoenix roebelenii*  
*Rhapis excelsa*  
*Trachycarpus fortunei*  
*Washingtonia filifera*  
*Washingtonia robusta*

**COMMON NAME**

King Palm  
 Queen Palm  
 Pindo Palm  
 Fishtail Palm  
 Bamboo Palm  
 Blue mediterranean Fan Palm  
 Mediterranean Fan Palm  
 Butia Palm  
 Mexican Blue Palm  
 Guadalupe Palm  
 Paradise Palm (*Kentia*)  
 Chinese Fan Palm  
 Canary Island Date Palm  
 Senegal Date Palm  
 Pigmy Date Palm  
 Lady Palm  
 Windmill Palm  
 California Fan Palm  
 Mexican Fan Palm

**FERNS:****BOTANICAL NAME**

*Alsophila australis*  
 (*Cyathea cooperi*)  
*Dicksonia antarctica*  
*Polypodium aureum*  
*Polypodium californicum*  
 (*Sarah Lyman*)  
*Polystichum munitum*  
*Woodwardia fimbriata*

**COMMON NAME**

Australian Tree Fern  
 Tasmanian Tree Fern  
 Hare's Foot Fern  
 California Polypody  
 Sword Fern  
 Chain Fern

## SHRUBS:

### BOTANICAL NAME

Abelia grandiflora  
 Abutilon species  
 Agapanthus species  
 Alcea rosea  
 Aloe species  
 Alyogyne huegelii  
 Arctostaphylos species  
 Aucuba japonica  
 Bamburanta species  
 Brunfelsia calycina 'floribunda'  
 Buxus microphylla japonica  
 Calliandra species  
 Camellia varieties  
 Carissa cultivars  
 Carpenteria californica  
 Cassia artemesiodes  
 Cassia tomentosa  
 Ceanothus species  
 Ceratostigma plumbaginoides  
 Cercis occidentalis  
 Cestrum nocturnum  
 Cheiranthus 'Bowles Mauve'  
 Choisya ternate  
 Cistus species  
 Coleonema album  
 Correa species  
 Cotoneaster  
 Dahlia arborea  
 Datura suaveolens  
 Dendromecon harfordii  
 Doryanthos palmeri  
 Duranta repens

### COMMON NAME

Glossy Abelia  
 Flowering Maple  
 Lily-of-the-Nile  
 Hollyhock  
 Aloe  
 Blue Hibiscus  
 Manzanita  
 Japanese Aucuba  
 Bamburanta  
 Yesterday-Today- and-Tomorrow  
 Japanese Boxwood  
 Powder Puff  
 Camellia  
 Natal Plum  
 Bush Anemone  
 Feathery Cassia  
 Woolly Senna  
 Ceanothus  
 Dwarf Plumbago  
 Western Redbud  
 Nightblooming Jessamine  
 Lavender Wallflower  
 Mexican Mock Orange  
 Rockrose  
 White Breath of Heaven  
 Correa  
 Cotoneaster  
 Tree Dahlia  
 Angel's Trumpet  
 Island Bush Poppy  
 Spearlily  
 Sky Flower

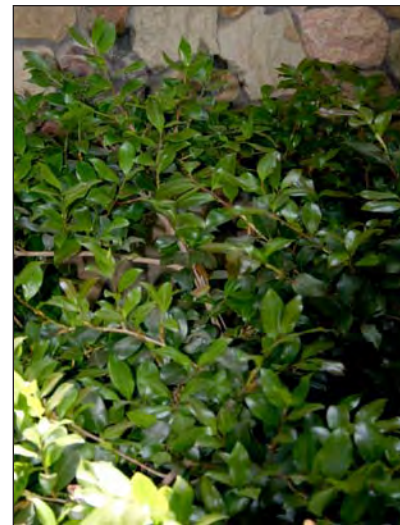
## SHRUBS:

### BOTANICAL NAME

Eriogonum species  
 Erythrina crista-galli  
 Escallonia species  
 Euphorbia species  
 Fatsia japonica  
 Feijoa sellowiana  
 Fremontodendron californicum  
 Gaultheria shallon  
 Grewia caffra  
 Heteromeles arbutifolia  
 Hibiscus species  
 Hydrangea species  
 Ilex aquifolium cultivars  
 Ilex cornuta cultivars  
 Ilex vomitoria nana  
 Jasminum officinale grandiflorum

### COMMON NAME

Buckwheat  
 Cockspur Coral Tree  
 Escallonia  
 Euphorbia  
 Japanese Aralia  
 Pineapple Guava (small tree/shrub)  
 Common Flannel bush  
 Salal  
 Lavender Star Flower  
 Toyon (small tree/shrub)  
 Hibiscus  
 Hydrangea  
 English Holly  
 Chinese Holly  
 Dwarf Yaupon  
 Spanish Jasmine



Shrub - Camellia sasanqua, Camellia



Shrub- Fremontodendron californicum, Common Flannel Bush

**SHRUBS:****BOTANICAL NAME**

Juniper species  
 Justicia brandegeana  
 Kalanchoe species  
 Lantana species  
 Lavatera assurgentiflora  
 Leonotis leonurus  
 Leptospermum laevigatum 'Reevesii'  
 Ligustrum species  
 Mahonia species  
 Melaleuca species  
 Milla biflora  
 Murraya exotica  
 Myoporum laetum  
 Myrtus communis  
 Myrtus communis 'compacta'  
 Nandina domestica

**COMMON NAME**

Juniper (also groundcover)  
 Shrimp Plant  
 Felt Plant  
 Lantana  
 California Tree Mallow  
 Lion's Tail  
 Dwarf Australian Tea Tree  
 Privet  
 Grape Holly  
 Melaleuca  
 Mexican Star  
 Orange Jessamine  
 Myoporum  
 Myrtle  
 Dwarf Myrtle  
 Heavenly Bamboo



*Shrubs - Rosa species, particularly old-fashioned types and varieties, many hybrids*

**SHRUBS:****BOTANICAL NAME**

Nerium oleander  
 Osmanthus fragrans  
 Pelargonium species  
 Pittosporum species  
 Plectranthus species  
 Plomis purpurea  
 Podocarpus macrophyllus maki  
 Prunus caroliniana  
 Psidium cattleianum  
 Punica granatum varieties  
 Raphiolepis species  
 Rhamnus californica  
 Rhamus species  
 Rhus ovata  
 Rosa mutabilis  
 Rosa species,

*particularly old-fashioned types and varieties, many hybrids*

Rosmarinus species  
 Solanum jasminoides  
 Sollya heterophylla  
 Statice sinuata  
 Tecomaria capensis  
 Teucrium fruticans  
 Thuja species  
 Viburnum tinus 'robustum'  
 Vinca rosea  
 Westringia species  
 Xylosma congestum

**COMMON NAME**

Oleander  
 Sweet Olive  
 Geranium  
 Mock Orange  
 Plectranthus  
 Jerusalem Sage  
 Shubby Yew Pine  
 Carolina Laurel Cherry  
 Strawberry Guava  
 Pomegranate (esp. dwarf varieties)  
 Raphiolepis  
 Coffeeberry  
 Rhamus  
 Sugar Bush  
 Butterfly Rose  
 Rosemary  
 Potato Vine  
 Australian Blue Bell Creeper  
 Everlasting Flower  
 Cape Honeysuckle  
 Bush Germander  
 Arborvitae  
 Roundleaf Laurustinus  
 Madagascar Periwinkle  
 Coast Rosemary  
 Xylosma



## PERENNIALS:

### BOTANICAL NAME

Achillea millefolia  
 Agapanthus  
 Anigozanthos species  
 Armeria maritima var. vulgaris  
 Centaurea gymnocarpa  
 Chrysanthemum frutescens  
 Dietes species  
 Euphorbia species  
 Geranium species  
 Hemerocallis hybrids  
 Heuchera species  
 Iris species  
 Lavandula species  
 Limonium perezii  
 Moraea species  
 Nepeta faassenii and varieties  
 Penstemon species  
 Salvia species  
 Scaevola 'Mauve Clusters'  
 Senecio cineraria  
 Zephyranthes candida

### COMMON NAME

Yarrow  
 Lily of the Nile  
 Kangaroo Paw  
 Sea Pink  
 Velvet Centaurea  
 Marguerite Daisy  
 Fort Night Lily  
 Euphorbia  
 Cranesbill  
 Daylily  
 Coral Bell  
 Iris  
 Lavender  
 Sea Lavender  
 Moraea Iris  
 Catmint  
 Beard Tongue, Penstemon  
 Sage (various species)  
 Scaevola  
 Dusty Miller  
 Fairy Lily



*Perennials - Lavandula species, Lavender*



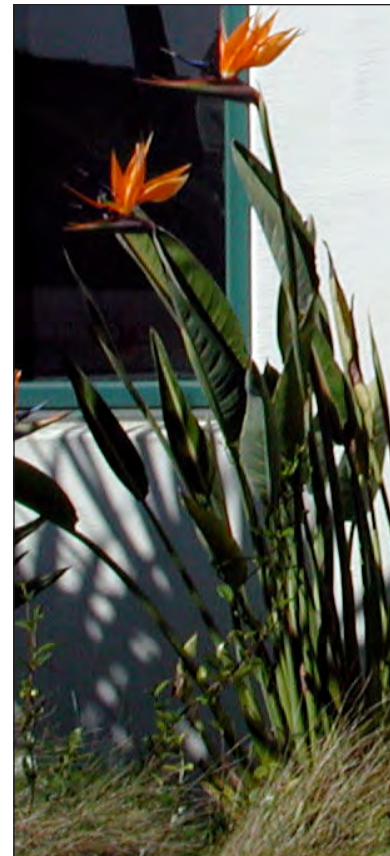
*Perennials - Centaurea gymnocarpa, Velvet Centaurea*

**ACCENTS AND ORNAMENTAL GRASSES:**

<b>BOTANICAL NAME</b>	<b>COMMON NAME</b>
<i>Acanthus mollis</i>	Architect's Plant
<i>Agave americana</i>	Century Plant
<i>Agave species (esp. Agave attenuata)</i>	Agave
<i>Agave vilmoriana</i>	Octopus Agave
<i>Artemisia species</i>	Artemisia
<i>Begonia semperflorens</i>	Begonia
Cactus family	Cactus
<i>Centaurea ragusina</i>	Dusty Miller
<i>Clivia miniata</i>	Kaffir Lily
<i>Cordyline species</i>	Grass Palm
<i>Crassula argentea</i> and varieties	Jade Plant
<i>Crassula species</i>	Crassula (succulent)
<i>Cycas revoluta</i>	Sago Palm
<i>Echium fastuosum</i>	Pride of Madeira
<i>Helichrysum species</i>	Licorice Plant
<i>Helictotrichon sempervirens</i>	Blue Avena Grass
<i>Juncus patens</i> 'Elk Blue'	Elk blue California Gray Rush
<i>Juncus species</i>	Californum Rush
<i>Kniphofia uvaria</i>	Red Hot Poker
<i>Leucodendron species</i>	Leucodenron
<i>Leymus condensatus</i> 'Canyon Prince'	Canyon Prince Wild Rye
<i>Miscanthus sinensis</i> 'Morning Light'	Morning Light Japanese Silver Grass
<i>Monstera deliciosa</i>	Split-Leaf Philodendron
<i>Muhlenbergia rigens</i>	Deer Grass
<i>Phormium species</i>	New Zealand Flax
<i>Romneya coulteri</i>	Matilija Poppy
<i>Sedum species (some are groundcovers)</i>	Sedum
<i>Sesleria autumnalis</i>	Autumn Moor Grass
<i>Spartium junceum</i>	Spanish Broom
<i>Stipa gigantea</i>	Giant Needle Grass
<i>Strelitzia reginae</i>	Bird of Paradise

**ACCENTS AND ORNAMENTAL GRASSES:**

<b>BOTANICAL NAME</b>	<b>COMMON NAME</b>
<i>Tibouchina semidecandra</i>	Princess Flower
<i>Yucca aloifolia</i>	Spanish Bayonet
<i>Yucca australis</i>	Yucca
<i>Yucca pendula glauca</i>	Curve Leaf Yucca
<i>Yucca species</i>	Yucca



*Accent - Strelitzia reginae, Bird of Paradise*



*Accent - Tibouchina semidecandra, Princess Flower*



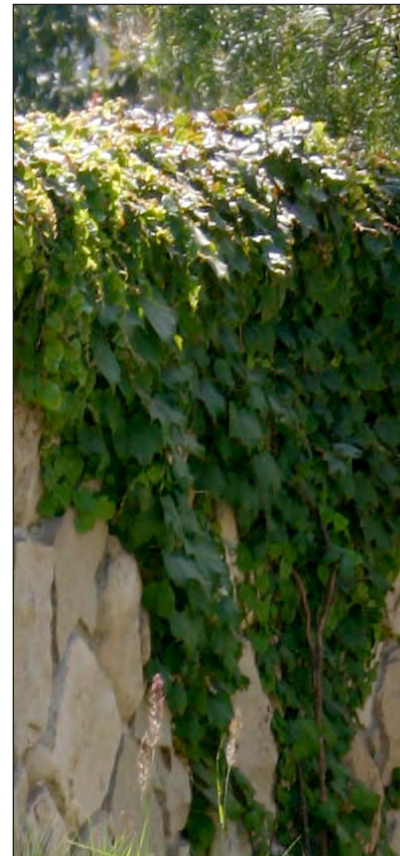
## VINES:

### BOTANICAL NAME

Antigonon leptopus  
 Beaumontia grandiflora  
 Bignonia cherere  
 Bougainvillea cultivars  
 Cissus capensis  
 Cissus rhombifolia  
 Cissus species  
 Clematis species  
 Clytostoma callistegioides  
 Distictis 'Rivers'  
 Doxantha unguis-cati  
 Ficus repens 'minima'  
 Hedera species  
 Hibbertia volubilis  
 Jasminum species  
 Lonicera species  
 Pandorea jasminoides  
 Parthenocissus tricuspidata 'veitchii'  
 Passiflora species  
 Podranea ricasoliana  
 Rosa species  
     *(especially Rosa banksiae)*  
 Solandra nitida  
 Stigmaphyllon species  
 Tecomaria capensis  
 Vitis species  
 Wisteria species

### COMMON NAME

Rosa de Montana  
 Easter Lily Vine  
 Blood-Red Trumpet Vine  
 Bougainvillea  
 Evergreen Grape  
 Grape Ivy  
 Cissus  
 Clematis  
 Violet Trumpet Vine  
 Royal Trumpet Vine  
 Cat's Claw or Yellow Trumpet Vine  
 Creeping Fig  
 Ivy  
 Guinea Gold Vine  
 Jasmine  
 Honeysuckle  
 Bower Vine  
 Dwarf Boston ivy  
 Passion Flower Vine  
 Pink Trumpet Vine  
 Climbing Rose  
     Lady Banks' Rose  
 Copa de Oro  
 Orchid Vine  
 Cape Honeysuckle  
 Grape Vine  
 Wisteria



Vine - *Parthenocissus tricuspidata* 'veitchii',  
 Dwarf Boston Ivy



Vine - *Jasminum* species, Jasmine



**GROUNDCOVERS:****BOTANICAL NAME**

Achillea tomentosa aurea

Ajuga reptans

Anthemis nobilis

Arctostaphylos uva-ursi

Baccharis pilularis (and "Twin Peaks")

Campanula poscharskyana

Carex glauca

Carex praeegracillis

Carex tumulicola

Ceanothus griseus horizontalis

Convolvulus species

Cotoneaster species

Dymondia margaretae

Erigeron karvinskianus

Festiva ovina glauca

Festuca glauca 'Elijah Blue'

Fragaria chiloensis

**COMMON NAME**

Yellow Woolly Yarrow

Carpet Bugle

Chamomile

Bear Berry

Coyote Brush

Serbian Bellflower

Blue Sedge

California Meadow Sedge

Berkeley Sedge

Ceanothus Groundcover

Bush &amp; Ground Morning Glory

Cotoneaster

Dymonia

Santa Barbara Daisy

Blue Fescue (ornamental grass)

Elijah Blue Fescue

Wild Strawberry

**GROUNDCOVERS:****BOTANICAL NAME**

Iberis sempervirens

Juniper species

Liriope species

Lobularia maritime

Lysimachia nummularia

Malephora species

Ophiopogon japonicus

Portulaca grandiflora

Pratia pedunculata (Laurentia fluvialis)

Rosmarinus officinalis 'Irene'

Santolina species

Sedum spathulifolium

Sedum species

Senico serpens

Thymus species

Tradescantia pallida 'Purple Heart'

Turf species (drought tolerant types)

Vinca minor and V. major

**COMMON NAME**

Evergreen Candytuft

Juniper (*especially J. 'Wiltonii'*)

Lily Turf

Sweet Alyssum

Moneywort

Prostrate Myoporum

Mondo Grass

Moss Rose

Blue Star Creeper

Creeping Rosemary

Lavender Cotton

Sedum

Sedum

Blue Chalk Sticks

Thyme

Purple Wandering Jew

Turf

Periwinkle



Groundcover - *Pratia pedunculata* (*Laurentia fluvialis*), Blue Star Creeper



Groundcover - *Juniperus procumbens*, Dwarf Japanese Juniper



Groundcover - *Ceanothus griseus horizontalis*, Ceanothus groundcover



Groundcover - *Dymondia margaretae*, Dymondia

## Appendix G

### FURTHER READINGS, WITH PARTICULAR EMPHASIS ON ILLUSTRATIONS

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# Appendix H

## SUPPLEMENTAL DESIGN GUIDELINES

The following documents may be used as additional design resources for projects located in El Pueblo Viejo Landmark District. They are available online at [www.santabarbaraca.gov/guidelines](http://www.santabarbaraca.gov/guidelines), or can be obtained at the Planning and Zoning Counter at 630 Garden Street.

### Architectural Board of Review Guidelines

Part I, “Architectural Design,” and Part II, “Landscape Design,” strive to ensure the maintenance of high design standards in development and construction and to assist in public understanding of the Architectural Board of Review’s goals, policies, and policy implementation. Part II, “Landscape Design Guidelines” contains pertinent information regarding landscape plan designs for ABR and HLC projects. Applicants are advised to review these companion guidelines.

### Chapala Street Design Guidelines

Initiated by the City of Santa Barbara Redevelopment Agency, these guidelines ensure that public improvements occurring as a result of private sector development of the Chapala Street corridor continue a unified theme which will meet the needs of current downtown residents and businesses. The Chapala Street corridor (300 through 900 blocks) is situated within El Pueblo Viejo Landmark District and new developments should evaluate how these street design guidelines may apply.

### Lower Riviera Special Design District Guidelines

These guidelines are intended to guide development within the Lower Riviera Special Design District in order to ensure its continuing compatibility with the proposed Bungalow Haven Historic District, which lies at its core. Some projects involving existing, historically significant residential structures located within this special design District may be referred to the HLC for review.

### Outdoor Lighting & Streetlight Design Guidelines

The goal of these guidelines is to promote a high quality standard of lighting for buildings, site lighting, pedestrians, and streets within commercial and residential areas of Santa Barbara. The guidelines promote efficiency in the specification of outdoor lighting levels and establish design standards for streetlight poles and fixture types in the public right-of-way.

### Sign Review Guidelines

A sign is one the most prevalent forms of mass communication media and has a strong impact on the environment. These guidelines are intended to assist the public with the Sign Committee review process by clarifying sign permit application and permit criteria and procedures. Projects which propose new signage or the alteration of existing signs must comply with these guidelines and require separate review by the Sign Committee.

### Single Family Residential Design Guidelines

These guidelines serve as a guide for homeowners, architects, designers, developers, and builders who are designing new single-family homes or changing existing single-family residences. They are intended to promote designs which are compatible with the surrounding neighborhood in size and design, preserve visual resources, and promote sustainability. Projects involving additions or alterations to single family projects may require compliance with these guidelines if determined to be subject to the Neighborhood Preservation Ordinance.

## **Solar Design Guidelines**

The City of Santa Barbara supports the use of solar energy as an environmentally superior alternative to the use of fossil fuels. These guidelines were prepared as part of the City's participation in the Federal government's "Million Solar Roofs Program," which has a goal of one million solar panel installations on American roofs by 2010. The guidelines focus on public education, voluntary use of solar energy, and a city-sponsored recognition program. Projects involving solar design features are strongly encouraged to comply with these guidelines. Care must be exercised in design to make the implementation of these guidelines compatible with the prescriptives of the HLC Guidelines.

## **State Street Landscaping Guidelines**

The goal of these guidelines is to bring a sense of order and vision to future changes proposed for the State Street Plaza and to simplify the design review process for applicants. The guidelines address issues related to both the aesthetic nature of the street and the practical needs of property owners, merchants, residents of Santa Barbara, and visitors. Projects with frontage along the 0 to 1300 blocks of State Street which involve changes to landscaping must comply with these public street and sidewalk design guidelines.

## **Urban Design Guidelines**

The urban grid of Santa Barbara is known for its historic character, pedestrian-friendly qualities, and exemplary architecture. It is a distinctly urban environment softened by vistas of the mountains and ocean, and attention to detail that is evident in both the built environment and landscaped open spaces. These guidelines address proposed development in the grid to ensure that it is compatible with and will complement the character of the grid, enhance existing natural features, promote the expressed goals of good urban design (e.g., pedestrian-friendly areas), and incorporate appropriate landscaped open spaces. All projects located in the City's downtown core and involving new structures or redevelopment require compliance with these guidelines.

## **Outdoor Vending Machine Design Guidelines**

These guidelines are intended to maintain the aesthetic and historic nature of commercial districts or neighborhoods by requiring appropriate design standards for the siting and appearance of outdoor vending machines. The guidelines assist design review boards when reviewing a proposed installation's location, materials, colors, details, signage, lighting, and landscaping. Projects involving the installation of new outdoor vending machines are required to obtain approvals by the Sign Committee and/or the Historic Landmarks Commission and must comply with these guidelines.

## **Waterfront Area Aesthetic Criteria for Development Assessment**

These guidelines provide for protecting, maintaining, and enhancing the visual qualities of the City's Waterfront Area by establishing criteria to evaluate the appropriate intensity of potential development. These criteria are based on the visual resources which presently exist including openness, lack of congestion, naturalness, and rhythm. The Aesthetic Criteria must be used for major development proposals along the Waterfront.

## **Interim Wireless Communication Facilities/ Antennas Design Guidelines**

The intent of these guidelines is to maintain the aesthetic and historic nature of commercial Districts and/or neighborhoods with appropriate siting of cellular antennas and towers. The purpose is also to require all wireless communication facilities to minimize visual impacts by providing for installations that are carefully designed, screened with landscaping, or camouflaged to maintain the aesthetic quality of the surrounding area. Projects involving wireless antennas or towers must demonstrate compliance with these guidelines to adequately minimize potential visual impacts.

## PUBLICATIONS, BACKGROUND AND ACKNOWLEDGMENTS

The Landmarks Committee began its work on architectural guidelines for El Pueblo Viejo in late 1976, during the period when the revised Historic Structures Ordinance was being considered by the City Council. In 1978, a draft was prepared, and comments were sought from the local architectural community and from the City Architectural Board of Review. A joint subcommittee, made up of David Gebhard and Richard Achey from the Landmarks Committee, and Peter Edwards and Edwin Lenvik from the Architectural Board of Review, was appointed to further discuss the draft guidelines.

A public meeting to discuss the guidelines was held in November 1979. The following year, the Santa Barbara Chapter of the American Institute of Architects submitted suggestions for the guidelines subcommittee, and these were incorporated into the draft. On September 9, 1981, the Landmarks Committee endorsed the final draft and transmitted it to City Council and to other interested parties. The City Council endorsed the guidelines for use in the Landmarks Committee review process on January 12, 1982. The document received wide use, although not yet in book form. In 1987, the Committee's updated procedures were placed in a separate document and this guidelines publication was printed. When the supply was depleted, a subcommittee of the Historic Landmarks Commission worked with staff to prepare a second edition, which was published in 1995.

In 2004, a new Historic Landmarks Commission subcommittee was formed to consider possible amendments and updates to the guidelines. Working with staff, the Subcommittee focused on providing more photographs of example design details and building examples within the District. The document was reorganized, the layout changed, and guidelines are now listed in a numerical format. References to and relevant applications of additional design guidelines that have been adopted in the past decade have also been added. A photograph library was created to allow an inventory of photographs of design elements to be accessed via the city's website.

Additionally, opportunities to consider sustainable design principles in the District are highlighted in a new chapter. A third edition was published in 2009.

Former City Planning Division Staff members who assisted with El Pueblo Viejo Guidelines in the past include Bruce N. Thompson, Mary Louise Days, Thomas R. Giordano, Michael T. Montoya, Richard A. Oliver, James M. Perry, Lawrence Auchstetter, Bruce Ambo, Terilynn Langsev, Steve Walker, V.R. de la Cruz, Robert M. Tague, David Davis, and Donald Olson. Staff who worked on the 2009 updated publication include Jaime Limón, Alison Grube, Susan Gantz, Jake Jacobus and Heather Baker.

Persons who contributed their expertise to the material in the original 1987 1st edition document included David Gebhard, Thomas Giordano, James E. Morris, Edward Comport, Peter Edwards, Richard Achey, Edwin Lenvik, Robert Ingle Hoyt, Louise Boucher, William B. Dewey, Robert E. Johnson, Betty Gordon, Stephen Metsch, Anthony O. Days, Frederick Usher, Henry Lenny, Anthony Fischer, John Woodward, William Mahan, and Donald Sharpe. Work to update and edit subsequent 2nd and 3rd editions involved contributions from, James E. Morris, Edward Comport, John Pitman, David Black, Helen Yost, Robert Cunningham, Sydney Baumgartner, William La Voie, Louise Boucher, Don Sharpe, Steve Hausz, Susette Naylor, Robert Adams, Thomas Bollay, Heather Baker, Jake Jacobus, Jaime Limón, Susan Gantz and Photographers included Harriet Von Breton, Hal Boucher, David Gebhard, David Black, William La Voie, Kathryn Masson, John Pitman, Jake Jacobus, Steve Hausz, and Robert Adams.

The illustrations on the front and back covers are by Henry Lenny.

THE SANTA BARBARA CITY HISTORIC LANDMARKS  
COMMISSION EXPRESSES ITS APPRECIATION TO THE  
CITY COUNCIL, TO THE COMMUNITY DEVELOPMENT  
DEPARTMENT — AND TO ALL WHO ENCOURAGED  
THE PUBLICATION OF THESE GUIDELINES.



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**APPENDIX C:**  
**HISTORIC RESOURCES ORDINANCE**  
**AS ADOPTED IN 2021**

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ORDINANCE NO. \_\_\_\_\_

AN ORDINANCE OF THE COUNCIL OF THE CITY  
OF SANTA BARBARA AMENDING THE SANTA  
BARBARA MUNICIPAL CODE BY ADDING  
CHAPTERS 30.57, 30.157, AND 30.237; ADDING  
SECTIONS 30.200.080, 30.220.020, 30.220.030,  
30.220.040; AND 30.300.080 SUBSECTION H TO  
ESTABLISH PROCEDURES FOR PROTECTING  
HISTORIC RESOURCES

WHEREAS, historic preservation is a defining community value for the City of Santa Barbara; and

WHEREAS, the value reflects the community's consensus that the City's unique identity and character springs from its long and rich history; and

WHEREAS, retention and preservation of historic resources also promotes the public health, safety and welfare by revitalizing neighborhoods and business districts, enhancing the City's economy, improving local aesthetics, and enriching the City's culture and aesthetic standing; and

WHEREAS, the Historic Structures Ordinance was adopted in 1977, to promote protection of historic, cultural, and natural resources in the City of Santa Barbara of special historic or aesthetic character or interest; and

WHEREAS, a series of public meetings were held seeking input regarding amending the Ordinance;

WHEREAS, the Architectural Historian, who meets the Secretary of the Interior's Professional Qualification Standards, completed a review of the current Historic Resources Ordinance and prepared a draft revised ordinance that addressed possible legal issues, antiquated content, and inconsistent language; and

WHEREAS, the amended Historic Resources Ordinance includes historic district overlay zones to encourage historic preservation and complementary new development; and

WHEREAS, with the adoption of the Amended Historic Resources Ordinance and the Historic Resource Design Guidelines, the Administrative Regulations for the Identification and Protection of Potentially Significant Historic Structures dated October 12, 2004 will be repealed and will no longer be in effect; and

WHEREAS, as Lead Agency, the California Environmental Quality Act (CEQA) Guidelines Section 15064.5 requires the City to determine the historic significance of potential and designated historic resources and identify potential feasible measures to mitigate significant adverse changes in the significance of an historical resource. The proposed amendments to the Historic Resources Ordinance will continue to allow the City to identify and protect historic resources pursuant the requirements of CEQA; and

WHEREAS, the proposed amendments are consistent with and further implement the Goals and Policies of the City of Santa Barbara General Plan; and

WHEREAS, the proposed amendments are consistent with Local Coastal Program Land Use Plan Policy 4.3-3, which requires design review of projects in accordance with established rules and procedures, and Policy 4.4-1, which requires protection of the City's historic and pre-historic past; and

WHEREAS, on November 11, 2020, the Historic Landmarks Commission held a public hearing, reviewed the proposed amendments and incentive program and recommended approval of the amendments to the City Council; and

WHEREAS, on December 17, 2020, the Planning Commission considered the proposed ordinance amendments at a public hearing and recommended approval to the City Council.

THE CITY COUNCIL OF THE CITY OF SANTA BARBARA DOES ORDAIN AS FOLLOWS:

SECTION 1. Title 30 of the Santa Barbara Municipal Code is amended by adding Chapters 30.57, 30.157, and 30.237; SECTIONS 30.200.080, 30.220.020, 30.220.030, 30.220.040; and 30.300.080 SUBSECTION H which reads as follows:

### **Proposed New Chapter**

#### **Chapter 30.57**

#### **LANDMARK DISTRICT (LD) AND HISTORIC DISTRICT (HD) OVERLAY ZONES**

##### **Sections:**

- 30.57.010 Purpose.**
- 30.57.020 Applicability.**
- 30.57.030 Design Review Standards for El Pueblo Viejo Landmark District.**
- 30.57.040 Design Review Standards for Brinkerhoff Historic District.**
- 30.57.050 Design Review Standards for Riviera Campus Historic District.**
- 30.57.060 Design Review Standards for El Encanto Hotel Historic District.**

##### **30.57.010 Purpose.**

The purpose of this chapter is to protect and enhance the City's visual character by encouraging and regulating architectural styles within Landmark District (LD) and Historic District (HD) Overlay Zones that reflect the City's unique and established architectural, cultural and landscaping traditions. The Landmark District (LD) and Historic District (HD) Overlay Zones use the Design Standards listed for each district and the Secretary of the Interior's Standards for contributing properties of historical, architectural, archeological, and

cultural significance.

### **30.57.020 Applicability.**

The provisions of this chapter apply citywide and specifically to properties located within or proposed to be located within the LD or HD Overlay Zones mapped on the Official Zoning Map. The designated Historic Districts described in this Section are depicted in attached figures incorporated herein, and made a part hereof including all notations, references, and other information shown therein. In the event of any variance between the map(s) and the written descriptions(s) contained in this Section, the written description(s) shall prevail.

### **30.57.030 Design Review Standards for El Pueblo Viejo Landmark District Overlay Zone.**

**A. Purpose.** The purpose of El Pueblo Viejo LD Overlay Zone (EPV) is to preserve and enhance the unique historic and architectural character of the central core area of the City of Santa Barbara, which developed around the Royal Presidio, founded in 1782, and which contains many of the City's important historic and architectural Landmarks, Structures of Merit, and historic resources listed in the Inventory that contribute to the historic importance of EPV Landmark District as provided in this chapter. This purpose is to be achieved by regulating the compatibility of architectural styles used in the construction of new structures and the exterior alteration of existing structures within a designated area, which includes the scenic entrances to the central core area of the City, in order to continue and perpetuate the City of Santa Barbara's renowned tradition of California Adobe, Mission Revival, Spanish Colonial Revival, Monterey and Italian Mediterranean, and subsets of those styles of architecture.

#### **B. Alterations within El Pueblo Viejo LD Overlay Zone.**

1. ***Spanish Colonial Revival/Mediterranean Style Required.*** Any structure, site or feature hereafter constructed or altered as to its exterior appearance and located within El Pueblo Viejo Landmark District shall, as to its exterior architecture, be compatible with the Spanish Colonial Revival/Mediterranean tradition as it has developed in the City of Santa Barbara from the later 18th century to the present, with emphasis on early 19th century California Adobe styles, and Spanish Colonial Revival/Mediterranean styles of the period from 1915 to 1930. Examples of these styles are:
  - a. *Hill-Carrillo Adobe*, 11-15 East Carrillo Street, (California Adobe).
  - b. *Casa De la Guerra Adobe*, 9-15 East De La Guerra Street, (California Adobe).
  - c. *Covarrubias Adobe*, 715 Santa Barbara Street, (California Adobe).
  - d. *Mihran Studios*, 17-21 East Carrillo Street, (Monterey Subset of the Spanish Colonial Revival).
  - e. *Arlington Theatre*, 1317 State Street (Spanish Colonial Revival).
  - f. *Santa Barbara County Courthouse*, 1120 Anacapa Street (Spanish Colonial Revival).
  - g. *El Paseo*, 813 Anacapa and 25 East De La Guerra Streets, (Spanish Colonial Revival).



h. *Lobero Theatre*, 33 East Canon Perdido Street, (Spanish Colonial Revival).

2. ***Other Compatible Styles May Be Allowed.*** Notwithstanding Subsection A above, alterations to existing structures within El Pueblo Viejo Landmark District may also be permitted by the Historic Landmarks Commission under the following circumstances:

a. The alterations or additions to the structure match the original architectural style of a historic resource and such alterations or additions do not significantly alter the structure; and

b. The alteration or addition would be more compatible with the existing structure by matching and maintaining the existing architectural style, which demonstrates outstanding attention to architectural design, detail, material, or craftsmanship.

C. **Description.** The following described area within the City of Santa Barbara constitutes El Pueblo Viejo LD Overlay Zone (depicted in Figures 1 and 2) incorporated herein, and made a part hereof including all notations, references, and other information shown therein. In the event of any variance between the maps and the written descriptions contained in this Section, the written descriptions shall prevail):

***1. El Pueblo Viejo Landmark District--Part I***

Beginning at the intersection of State Street with Mission Street; thence southeasterly along State Street to its intersection with Sola Street; thence northeasterly along Sola Street to its intersection with Laguna Street; thence southeasterly along Laguna Street to its intersection with Ortega Street; thence southwesterly along Ortega Street to its intersection with State Street; thence southeasterly along State Street to its intersection with East Cabrillo Boulevard; thence northeasterly along East Cabrillo Boulevard to its intersection with Santa Barbara Street; thence northwesterly along Santa Barbara Street to its intersection with the extension of Garden Street; thence northwesterly along the extension of Garden Street to U.S. Highway 101; thence returning southwesterly along Garden and Santa Barbara Streets to the intersection of Santa Barbara Street with East Cabrillo Boulevard; thence northeasterly along East Cabrillo Boulevard to its intersection with U.S. Highway 101; thence returning along Cabrillo Boulevard to its intersection with Castillo Street; thence northwesterly along Castillo Street to its intersection with U.S. Highway 101; thence returning southeasterly along Castillo Street to its intersection with Cabrillo Boulevard; thence returning northeasterly along West Cabrillo Boulevard to its intersection with Chapala Street; thence northwesterly along Chapala Street to its intersection with Carrillo Street; thence southwesterly along Carrillo Street to its intersection with U.S. Highway 101; thence northeasterly along Carrillo Street to its intersection with Chapala Street; thence northwesterly along Chapala Street to its intersection with Sola Street; thence northeasterly along Sola Street to its intersection with State Street; thence northwesterly along State Street to its intersection with Mission Street; said intersection being the point of beginning.

***2. El Pueblo Viejo Landmark District--Part II***

Beginning at the intersection of Los Olivos Street and Laguna Street; thence southwesterly along Los Olivos Street to its intersection with Garden Street; thence northwesterly along Garden Street to its intersection with the southerly prolongation of a line bearing N.  $03^{\circ}16'40''$ W. as shown in Assessor's Map

Book 51, page 15, County of Santa Barbara, dated 1960; thence northerly along said line to its intersection with a line bearing N.29°11'W.; thence northwesterly along said line to its intersection with the boundary line of the City of Santa Barbara; thence beginning northeasterly and continuing along said boundary line to its intersection with the northerly prolongation of Mission Ridge Road; thence southerly and westerly along Mission Ridge Road to a line bearing N.03°W., said line being the westerly line of Mission Ridge Road and the easterly boundary line of Parcel 19-071-10 shown in Assessor's Map Book 19, page 07, County of Santa Barbara, dated 9/73; thence along a straight line southwesterly to the intersection of Plaza Rubio and Emerson Avenue; thence southwesterly along Plaza Rubio to its intersection with Laguna Street; thence northeasterly along Laguna Street to its intersection with Los Olivos Street, said intersection being the point of beginning.

El Pueblo Viejo Landmark District shall include all properties located within the area described in this Section, and all properties fronting on either side of any street or line forming the boundary of such area; except that the following areas shall be excluded:

- a. Stearns Wharf;
- b. Areas located within the Brinkerhoff Avenue Landmark District; and
- c. That area south of West Cabrillo Boulevard and to the west of a point 150 feet east of an imaginary extension of Bath Street at its same course.

### **30.57.040 Design Review Standards for Brinkerhoff Avenue Historic District.**

- A. **Purpose.** The purpose of the Brinkerhoff Avenue Historic District is to preserve and enhance the historic and architectural character of the Brinkerhoff Avenue area of the City of Santa Barbara, which is a unique neighborhood of late 19th century and early 20<sup>th</sup> century structures. This purpose is to be achieved by regulating, within a designated area, the compatibility of architectural styles used in the construction of new structures, and the exterior alteration of existing structures in conformance with their original, significant architectural qualities, in order to continue and perpetuate examples of this important era in Santa Barbara's history.
- B. **Required Architectural Styles.** Any structure hereafter constructed or altered as to its exterior appearance and located within Brinkerhoff Avenue Historic District shall, as to its exterior architecture, be compatible with the late 19th century and early 20th century tradition as it developed in the Santa Barbara area, with emphasis on the Italianate, Eastlake, Queen Anne, Queen Anne Free Classic and Craftsman styles. Examples of these styles are:
  1. ***Hernster House***, 136 W. Cota Street (Italianate)
  2. ***Tallant House***, 528 Brinkerhoff Avenue (Eastlake/ Stick)
  3. ***Ross House***, 514 Brinkerhoff Avenue (Queen Anne Free Classic)
  4. ***Frank B. Smith Residence***, 501 Chapala Street (Queen Anne)



**5. 507 Brinkerhoff Avenue (Craftsman Style)**

- C. **Description.** The following described area within the City of Santa Barbara is hereby designated as a Historic district and shall be known as Brinkerhoff Avenue Historic District: Assessor's Parcel Nos. 37-122-09, 37-122-17, 37-123-12, 37-123-13, 37-162-01 through 37-162-12, 37-163-01, 37-163-02, 37-163-09 through 37-163-20, 37-203-02 and 37-203-03 as shown on pages 12 (3/72), 16 (3/70) and 20 (L/D) in Assessor's Map Book 37 for the County of Santa Barbara. The Brinkerhoff Avenue Historic District shall include all properties located within the above described area and those portions of streets fronting on those parcels as shown on Figure 3 labeled Brinkerhoff Avenue Landmark District.

**30.57.050 Design Review Standards for Riviera Campus Historic District.**

- A. **Purpose.** The purpose of the Riviera Campus Historic District is to preserve and enhance the historic and architectural character of the Riviera Campus in the City of Santa Barbara, which is comprised of the historic campus of the Santa Barbara Normal School of Manual Arts and Home Economics, which later became the University of California at Santa Barbara. This purpose is to be achieved by regulating, within a designated area, the compatibility of architectural styles used in the construction of new structures, and the exterior alteration of existing structures in conformance with their original, significant architectural qualities, in order to continue and perpetuate the preservation of this valued feature of the City's built environment.
- B. **Required Architectural Styles.** Any structure hereafter constructed or altered as to its exterior appearance and located within Riviera Campus Historic District shall, as to its exterior architecture, be compatible with the Spanish Colonial Revival or Spanish Eclectic architecture of the extant buildings on the Riviera Campus. Examples of these styles are:
1. ***The Quadrangle Building***, 2030 Alameda Padre Serra (Spanish Eclectic)
  2. ***The Grand Stairway***, 2030 Alameda Padre Serra (Spanish Eclectic)
  3. ***Furse Hall***, 2040 Alameda Padre Serra (Spanish Colonial Revival)
  4. ***Ebbets Hall***, 2020 Alameda Padre Serra (Spanish Colonial Revival)
- C. **Description.** Beginning at the intersection of the center line of Mission Ridge Road and the Northerly prolongation of the Westerly line of Alvarado Place; thence South 1 Degrees 10' 5 4" West along the Westerly line of Alvarado Place 5 35 .20 feet to the center line of Lasuen Road; thence South 80 Degrees 39' 36" West along the center line of Lasuen Road 312.7 6 feet to a survey monument by the Santa Barbara City Engineer; thence South 7 9 Degrees 11'06" West continuing along the center line of Lasuen Road 18 9.01 feet to the intersection of said center line with the center line of Alameda Padre Serra from which a survey monument set by the Santa Barbara City Engineer bears South 3 Degrees 34'43" East 25 .20 feet; thence North 86 Degrees 26' 30" West along the center line of Alameda Padre Serra 300.5 0 feet; thence North 0 Degrees 05 '05 " West leaving the center line of Alameda Padre Serra 333.29 feet to a 1/2 inch survey pipe; thence South 8 9 Degrees 5 5 ' 47 " East 110.61 feet to a 1/2 inch survey pipe; thence North 0 Degrees 02' 27 " West 306.43 feet to the center line of Mission Ridge Road; thence South 29 Degrees 39' 13" East along the center line of Mission Ridge Road 27 .5 0 feet; thence South 8 6 Degrees 45' East continuing along the center line

of Mission Ridge Road 5 97 .8 3 feet; thence North 7 3 Degrees 42' 25" East continuing along the center line of Mission Ridge Road 67.41 feet to the point of beginning.

Except all right, title and interest in and to any and all deposits of minerals, including oil and gas and other hydrocarbon substances which may exist at or below a level of 5 00 feet below the surface of said land together with a right of access to extract and remove said deposits by means of slant drilling or any other accepted methods of drilling process originating on adjacent lands, as excepted and reserved in the deed from the Regents of the University of California, a Corporation, to the Santa Barbara High School District, recorded October 2, 1962 as Instrument No. 4128 4, in Book 195 4, Page 1162 of Official Records.

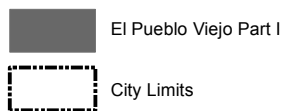
Said land is also shown on a map of survey filed January 17, 1964 in Book "B", Page 43 of Santa Barbara City Lot Splits in the office of the County Recorder of said County.

Riviera Campus Historic District shall include all properties located within the above-described area and those portions of streets fronting on those parcels as shown on Figure 4.

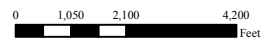
**30.57.060 Design Review Standards for El Encanto Hotel Historic District.**

- A. **Purpose.** The purpose of El Encanto Hotel Historic District is to preserve and enhance the historic and architectural character of the historic El Encanto Hotel Landmark site in the City of Santa Barbara, which is a unique complex of early 20<sup>th</sup> century structures and landscape features. This purpose is to be achieved by regulating, within a designated area, the compatibility of architectural styles used in the construction of new structures, and the exterior alteration of existing structures, in conformance with their original, significant architectural qualities in order to continue and perpetuate examples of this important era in Santa Barbara's history.
- B. **Required Architectural Styles.** Any structure hereafter constructed or altered as to its exterior appearance and located within El Encanto Hotel Historic District shall, as to its exterior architecture, be compatible with the currently existing Craftsman/Vernacular and Spanish Colonial Revival architecture of the contributing resource buildings within El Encanto Hotel Historic District.
- C. **Description.** El Encanto Historic District shall include all the properties located within the area shown in figure 5 and those portions of streets fronting on the parcel shown on the map labeled El Encanto Historic District identified as Figure 5. All the contributing historic resources are identified in the Council Resolution of Designation.

**Figure 1. El Pueblo Viejo LD Overlay Zone Part I**

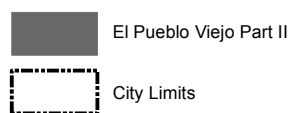
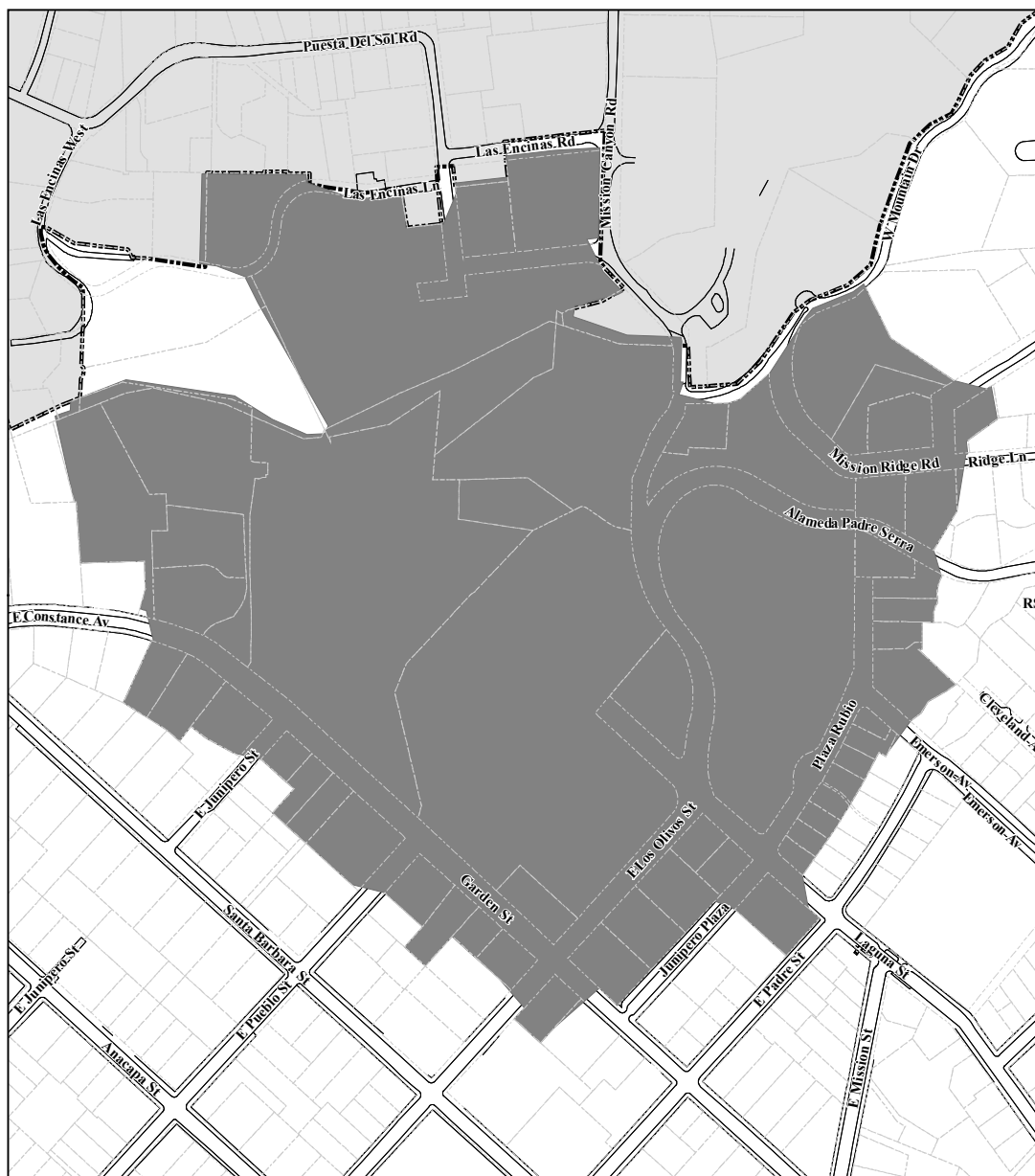


2





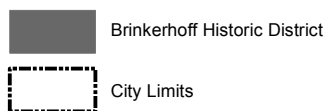
**Figure 2. El Pueblo Viejo LD Overlay Zone Part II**



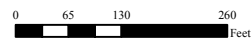
2



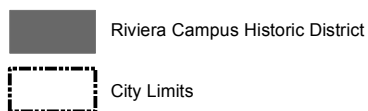
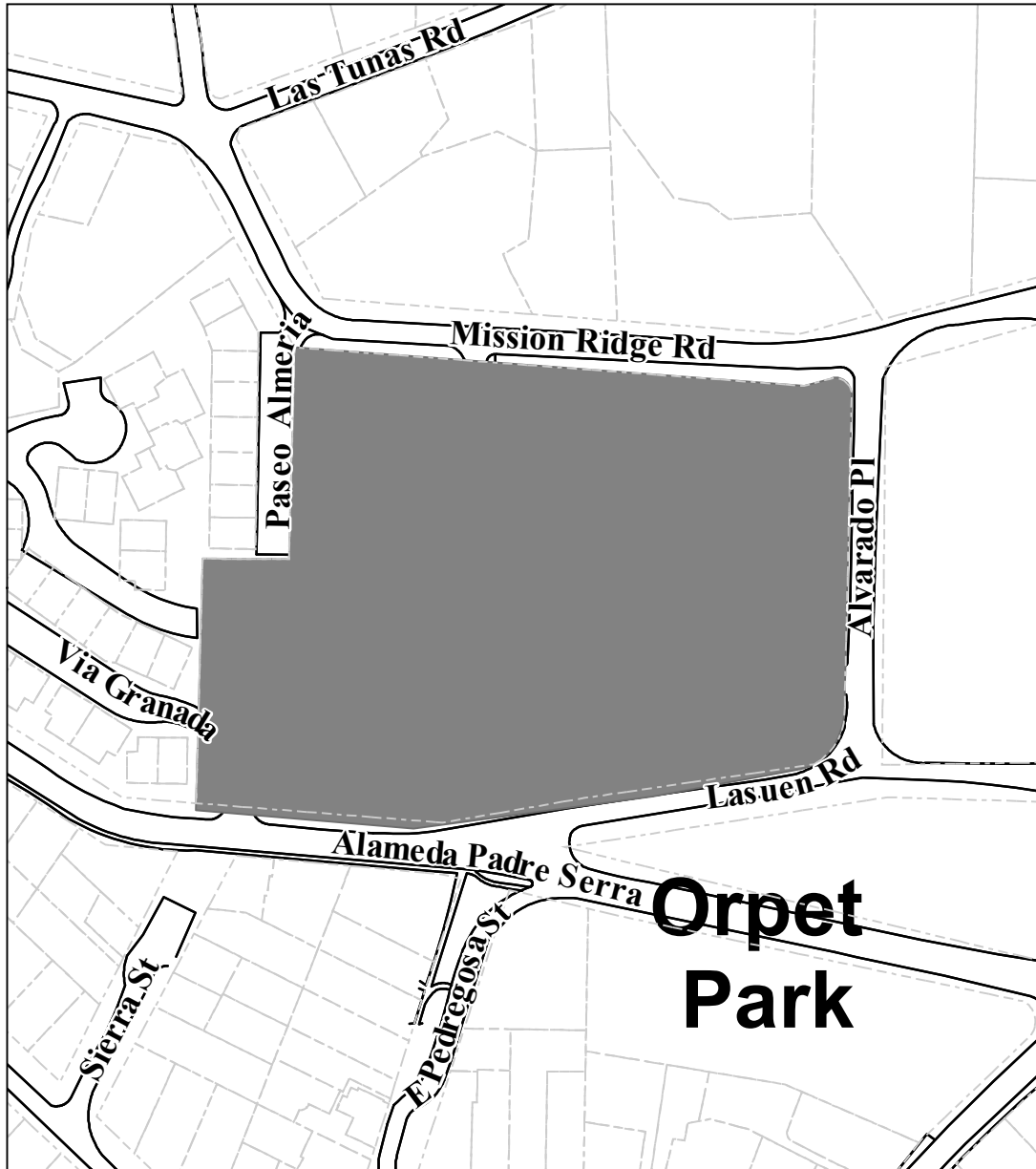
**Figure 3. Brinkerhoff HD Overlay Zone**



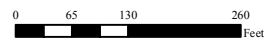
2



**Figure 4. Riviera Campus HD Overlay Zone**

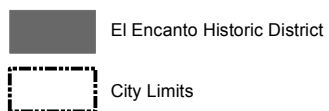
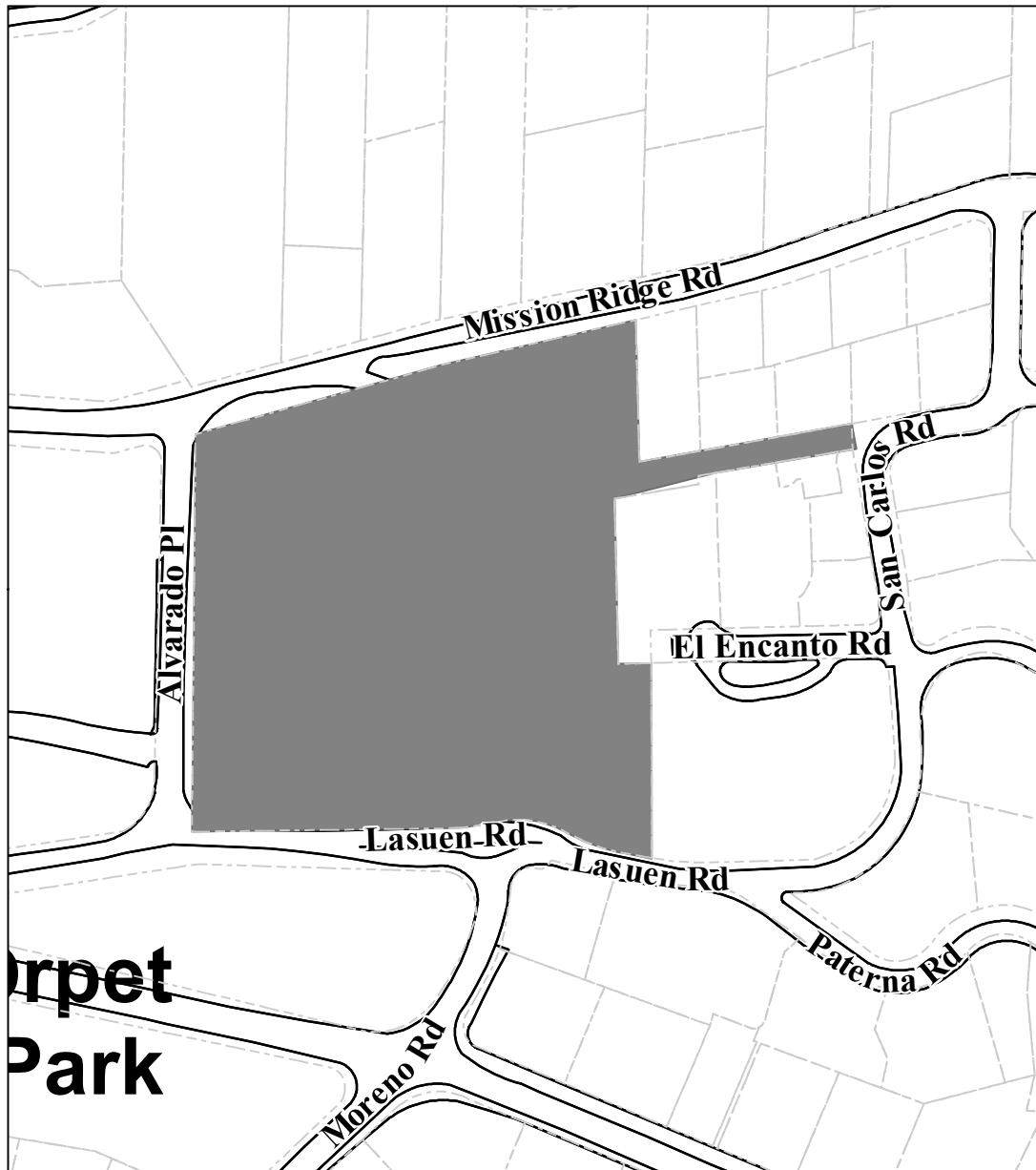


**2**

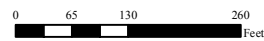




**Figure 5. El Encanto Hotel HD Overlay Zone**



**2**



## **Proposed New Chapter**

### **Chapter 30.157 HISTORIC RESOURCES**

<b>30.157.010</b>	<b>Purpose</b>
<b>30.157.020</b>	<b>Application Requirements.</b>
<b>30.157.025</b>	<b>Significance Criteria.</b>
<b>30.157.030</b>	<b>Procedure for Designating a Landmark or Structure of Merit.</b>
<b>30.157.050</b>	<b>Procedure for Listing on the Historic Resources Inventory.</b>
<b>30.157.098</b>	<b>Reconstruction of Historic Resources within Conejo Slide Area.</b>
<b>30.157.100</b>	<b>Repair and Maintenance of Historic Resources.</b>
<b>30.157.110</b>	<b>Required Findings for Alterations and Demolition of Historic Resources.</b>
<b>30.157.145</b>	<b>Incentives for Preserving Historic Resources; Mills Act.</b>
<b>30.157.170</b>	<b>Enforcement and Penalties.</b>

#### **30.157.010 Purpose.**

This chapter specifies the procedures and criteria that apply citywide and where the City will use to regulate the designation of individually significant historic resources as defined in Section 30.300.080 “H” Definitions related to Historic Resources and the design review standards for historic resources.

#### **30.157.020 Application Requirements.**

Applications for a designation of a historic resource shall be accepted and processed pursuant to Chapter 30.205, Common Procedures, and the specific requirements of this chapter. In addition to any other application requirements, the application for a designation shall include data or other evidence in support of the applicable findings required by Section 30.157.110, Required Findings.

#### **30.157.25 Significance Criteria.**

In considering a proposal to designate or recommend designation of any structure, site or feature as a Landmark, Structure of Merit or for inclusion on the Historic Resources Inventory, any structure, site or feature must be at least 50 years of age, meet one or more of the criteria outlined below, and retain historic integrity. The designating authority must find that the structure, site or feature retains enough historic integrity of location, design, setting, materials, workmanship, feeling, and association that it conveys its historic significance in accordance with the most recent National Register of Historic Places Bulletin *How to Apply the National Register Criteria for Evaluation*. The designating authority must find that the structure, site or feature meets one or more of the following Significance Criteria:

1. It is associated with events that have made a significant contribution in our past;
2. It is associated with the lives of persons significant in our past;
3. It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possesses

high artistic or historic value, or represents a significant and distinguishable collection whose individual components may lack distinction;

4. It yields, or may be likely to yield, information important in prehistory or history; or
5. Its unique location or singular physical characteristic represents an established and familiar visual feature of a neighborhood.

**30.157.030 Procedure for Designating a Landmark or Structure of Merit.**

- A. Nomination for Designation.** A nomination for designation of a Landmark or Structure of Merit shall be submitted to the Community Development Department's Planning Division for initial review by the City Architectural Historian. Any structure, site or feature having potential historic, architectural, archeological, cultural, or aesthetic significance may be proposed to the Historic Landmarks Commission for designation as a Landmark or Structure of Merit by:
  1. *The Historic Landmarks Commission;*
  2. *Professional Survey.* A recommendation found in a professional historic resource survey or Historic Structures/Sites Report accepted by the Historic Landmarks Commission at a public hearing;
  3. *Owner.* The owner(s) of the property on which the proposed Landmark or Structure of Merit is located; or
  4. *Any interested person or entity.*
- B. Preparation of a Significance Report.** Prior to a public hearing, the City's Architectural Historian shall evaluate the proposed Landmark or Structure of Merit nomination and prepare a Significance Report either recommending or denying the proposed Landmark or Structure of Merit nomination for consideration by the Historic Landmarks Commission pursuant to the criteria of this chapter.
  1. *Recommendation for Designation.* If the Significance Report recommends designation, within 90 calendar days of completion of the report, the proposal will be scheduled for a noticed public hearing at the Historic Landmarks Commission.
  2. *Denial.* If the Significance Report denies the proposed nomination, no further review will occur.
- C. Property Owner Notification.** If the nomination for designation is by anyone other than the property owner, the City shall provide a notice to the property owner if there is a recommendation for designation. The written notice shall be by first class mail to the owner of the property on which the proposed Landmark or Structure of Merit is located, as shown on the latest available records of the County Assessor.
- D. Historic Landmarks Commission Action.** All proposals to designate a Landmark or Structure of Merit shall require a public notice and hearing pursuant to Chapter 30.205, Common Procedures.



- E. Resolution.** When making a decision to approve or deny a designation of a Structure of Merit or a recommendation to designate a Landmark to City Council, the Historic Landmarks Commission shall issue a written Resolution and make findings of fact as required by this chapter.
1. **Landmark:** If the Historic Landmarks Commission recommends designation as a Landmark, the Historic Landmarks Commission shall adopt a Resolution of Recommendation that shall be forwarded to the City Council for review of the proposed designation. If denied, the decision shall become final within 10 calendar days unless appealed directly to the City Council.
  2. **Structure of Merit:** If the Historic Landmarks Commission approves designation as a Structure of Merit, the Historic Landmarks Commission shall adopt a Resolution of Designation or deny the designation, the decision shall become final within 10 calendar days unless appealed directly to the City Council.
- F. Appeals.** Appeals of a decision of the Historic Landmarks Commission to deny the designation of a City Landmark, or approve or deny a designation of a Structure of Merit may be made to the City Council in accordance with the requirements of Section 30.205.150, Appeals.
- G. City Council Public Action.** All applications to consider the recommendation of Landmark designation, or appeal of a denial, or appeal of an approval or denial of a Structure of Merit, shall require public notice and hearing pursuant to Chapter 30.205, Common Procedures. The City Council may approve, modify, or disapprove the Landmark or Structure of Merit Designation. The City Council's approval, modification, or denial of the Commission's recommendation shall be based on the finding that the Landmark meets, or does not meet, the required findings for designation as specified in Section 30.157.025, above.
1. **Limits on New Evidence.** The City Council will decide the appeal in the exercise of its independent judgment based upon the record of the proceedings of the Historic Landmarks Commission. New evidence will not be considered unless the City Council determines that relevant evidence exists that, in the exercise of reasonable diligence, could not have been produced or was improperly excluded at the hearing before the Historic Landmarks Commission.
- H. Resolution of Designation of City Landmark.** Upon the City Council's approval of a proposed Landmark designation, it shall adopt a Resolution of Landmark Designation, and the City Clerk shall record the resolution against the property in the Office of the Recorder, County of Santa Barbara, within 30 calendar days of the City Council's adoption, mailing a copy of the final recorded resolution to the property owner(s).
- I. Resolution of Designation of Structure of Merit.** Upon the Historic Landmarks Commission's adoption of a Resolution of Designation as a Structure of Merit (or upon a final decision of the City Council on an appeal resulting in such designation), the City's Architectural Historian shall record the Resolution of Designation in the

Office of the Recorder, County of Santa Barbara, within 30 calendar days of the Historic Landmarks Commission's adoption or the City Council's final action, mailing a copy of the final recorded resolution to the property owner(s).

- J. A Buffer Area**, as defined in Section 30.300.080.H. "B" will serve to alert owners, planners and design review boards during the planning and design review process of the necessity to plan to mitigate any negative impacts a new project may have on a historic resource. The buffer area notification will be documented on the affected properties by the Community Development Department.

### **30.157.050 Procedure for Listing on the Historic Resources Inventory.**

The Historic Landmarks Commission, through the City's Architectural Historian, shall maintain for public review, and periodically update, a Historic Resources Inventory, as defined by Section 30.300.080 "H" hereinafter "Inventory", identifying historic resources that are not designated as Landmarks, Structures of Merit or contributing to a Historic District Overlay Zone, yet qualify for historic designation as defined by this chapter. The Inventory is maintained for the purpose of clearly identifying historic resources not officially designated, yet whose preservation is important to the heritage of the community.

- A. Criteria for Inclusion.** Historic resources in the Inventory shall be identified through either a professional historical resource survey or individual historic resource evaluation and be found historically significant and eligible for designation as a Landmark, Structure of Merit, or Contributing Resource to a Historic District under the criteria outlined in this chapter.

#### **B. Listing Historic Resources on the Inventory.**

1. ***Identification of Historic Resources.*** Properties may be proposed for inclusion in the Inventory in one of the following ways:
  - a. ***Administrative Listing.*** Buildings that are 50 years old or older shall be referred to the City's Architectural Historian, or his/her qualified designee for a determination of whether the structure, site, or feature may be eligible for inclusion on the Inventory list based upon the criteria established in this Chapter whenever an application for a discretionary action, ministerial action, or building permit application is submitted to demolish a structure or to complete exterior alterations visible from the public right-of-way. Exterior alterations exempt under this section include repairs that match existing and the installation of a utility.
  - i. ***Historic Significance.*** If the City's Architectural Historian finds that the structure, site, or feature meets the criteria for historic significance, the City's Architectural Historian will prepare a Significance Report and add the structure, site or feature to the Inventory. The permit application will be processed as a historic resource as outlined in this chapter.
  - ii. ***No Historic Significance.*** If the City's Architectural Historian finds no historic significance, the structure, site or feature shall not be listed on the Inventory and the building

permit/demolition permit application shall continue to be processed, provided the applicant has otherwise complied with all necessary City permit or approval submittal requirements.

- b. *Results of a Professional Historic Resources Survey or Historic Structures/Sites Report.* Any individual historic resources or historic district overlay zones found historically significant in a Historic Resources Survey or Historic Structures/Sites Report conducted by a qualified professional and accepted by the Historic Landmarks Commission at a public hearing shall be added to the Inventory.

2. **Notice.** The City's shall notify the applicant and property owner(s) in writing whether the structure, site, or feature will be added onto the Inventory.

**C. Procedure for Removing Historic Resources from the Inventory.** The property owner(s) may request to be removed from the Inventory pursuant to the process outlined below. Removal of a historic resource from the Inventory may be proposed by the property owner(s), the Historic Landmarks Commission, or any interested party or entity based on evidence that the structure, site or feature does not possess, or no longer possesses, any historical significance as determined by section 30.152.025.

1. **Notice of Public Hearing.** All applications to remove a property from the Inventory shall require public notice to the owner of the property only and hearing pursuant to Chapter 30.205, Common Procedures. A proposal to remove a structure, site or feature from the Inventory shall be considered by the Historic Landmarks Commission at a noticed public hearing pursuant to this chapter.
2. **Historic Landmarks Commission Public Hearing.** The City's Architectural Historian shall prepare a Significance Report evaluating the historical integrity and ability of the structure, site or feature to meet the criteria outlined in this chapter. To remove the historic resource from the Inventory, the Historic Landmarks Commission shall determine that the historic resource no longer meets the designation criteria due to a factual finding that:
  - a. There is a preponderance of new evidence demonstrating that the building, site or feature is not historically or culturally significant;
  - b. Destruction of the historic resource through a catastrophic event has rendered the resource a hazard to the public health, safety, or welfare; or
  - c. The historic resource has been altered, demolished, or relocated in conformance with all necessary permits.
3. **Notice of Removal.** Notice of the removal of a historic resource from the Inventory shall be mailed to the owner(s).

### **30.157.098 Reconstruction of Historic Resources within Conejo Slide Area.**

**Slide Mass "C".** Designated City historic resources located within the Slide Mass "C" Area, as identified in Section 22.90.050 of this Code, may be reconstructed in accordance with the



latest edition of the California Historical Building Code as amended by the State of California, provided that such reconstruction is accomplished as follows:

- A. In a manner which follows the Secretary of the Interior's Standards;
- B. In a manner consistent with appropriate historic design review where design approval of the historic resource is obtained from the Historic Landmarks Commission as required by this chapter; and
- C. The structure constituting the historic resource is never expanded in size except for a one-time expansion not to exceed 150 net square feet provided that such expansion is first reviewed and approved by the Historic Landmarks Commission.

### **30.157.100 Repair and Maintenance of Historic Resources.**

Historic resources, including landscape features, shall, at all times, be preserved and maintained in good condition and repair by the property owner, in order to preserve the historic resource or feature against decay and deterioration. Failure to maintain or repair such resources shall constitute a public nuisance enforceable against the property owner under this chapter.

### **30.157.110 Required Findings for Alterations, Maintenance, Relocation, and Demolition of Historic Resources.**

In addition to any other application requirements, an application to demolish a historic resource shall include evidence in support of the applicable findings required below. This may include presenting preservation alternatives such as adaptive reuse, rehabilitation, reconstruction or relocation.

- A. Major Alterations.** A Major Alterations, as defined in Section 30.300.080 "H", may only be approved if the Historic Landmarks Commission finds that:
  - 1. The exterior alterations are being made to restore the historic resource to its original appearance or in order to substantially aid its preservation or enhancement as a historic resource; and
  - 2. The exterior alterations are consistent with the Secretary of the Interior's Standards.
- B. Minor Alterations for Landmarks, and Structures within El Pueblo Viejo Landmark District.** A Minor Alteration, as defined in Section 30.300.080 "H" may only be approved for Landmarks, and structures within El Pueblo Viejo Landmark District, if the Historic Landmarks Commission finds that:
  - 1. The exterior alterations are being made primarily for, and will substantially advance, restoration of the Historic Resource to its original appearance; and
  - 2. The alterations are consistent with the Secretary of the Interior's Standards.
- C. Minor Alterations for Structures of Merit, and Resources on the Historic Resource Inventory or Within a Historic District Overlay Zone.** A Minor Alteration, as defined in Section 30.300.080 "H" may only be approved for Structures of Merit, and resources on the Historic Resource Inventory or within a Historic District Overlay Zone, if the Historic Landmarks Commission finds that:

1. The exterior alterations are being made primarily for, and will substantially advance, restoration of the Historic Resource to its original appearance; and
  2. The alterations are consistent with the Secretary of the Interior's Standards.
- D. Ordinary Maintenance.** Ordinary Maintenance as defined in Section 30.300.080 "H" Historic Resources Related Definitions under *Ordinary Maintenance* to a historic resource shall be approved by the City's Architectural Historian only if he or she finds that:
1. The Ordinary Maintenance is being made primarily for, and will substantially advance, restoration of the Historic Resource to its original appearance; and
  2. The Ordinary Maintenance is consistent with the Secretary of the Interior's Standards.
- E. Relocation.** A proposal to relocate a historic resource, including a landscape feature, may only be approved if the Historic Landmarks Commission finds that:
1. The relocation does not constitute a "substantial redevelopment" or "demolition" as defined this chapter;
  2. The relocation does not constitute alterations that would be incompatible with the goal of long-term preservation or enhancement of the Historic Resource;
  3. The relocation will substantially aid in its long-term preservation or enhancement as a historic resource; and
  4. The relocation is consistent with the Secretary of the Interior's Standards.
- F. Substantial Redevelopment or Demolition of a Landmark.** A proposal to substantially redevelop or demolish a Landmark may only be approved if the Historic Landmarks Commission finds that the Landmark has been damaged by an earthquake, fire, or other similar natural casualty such that its repair or restoration is not reasonably practical or feasible as supported by substantial evidence provided by at least one qualified structural engineer or architect qualified in historic preservation. The Historic Landmarks Commission may require, as conditions of approval of a demolition, that the property owner(s) salvage historic materials from the property and /or provide archival quality photo documentation of the remaining historic materials of the structure, site or feature to the City.
- G. Demolition of Historic Resources other than Landmarks.** A proposal to demolish a historic resource other than a Landmark may only be approved if the Historic Landmarks Commission has made at least one of the following findings:
1. Specific measures have been incorporated into the project scope to mitigate the loss of the Historic Resource to a less than significant level;
  2. The historic resource has been damaged by an earthquake, fire, or other similar casualty such that its repair or restoration is not reasonably practical or economically feasible as supported by substantial evidence provided by at least one qualified structural engineer or architect qualified in historic preservation. The Historic Landmarks Commission may require, as conditions of approval

of a demolition, that the property owner(s) salvage historic materials from the property and /or provide archival quality photo documentation of the remaining historic materials of the structure, site or feature to the City;

3. Preservation of the historic resource is not economically feasible or practical, or no viable measures could be taken to adaptively use, rehabilitate, or restore the historic resource as supported by substantial evidence provided by at least one qualified historic preservation specialist, structural engineer (qualified in historic preservation), or architect (qualified in historic preservation) sufficient to warrant demolition; or
4. A compelling public interest justifies demolition.

### **30.157.145 Incentives for Preserving Historic Resources; Mills Act.**

- A. **Legislative Intent; Administrative Regulations.** In enacting this Section, the City Council seeks to adopt a City program of incentives to encourage the maintenance and preservation of historic resources within the City of Santa Barbara. In order to carry out this program more effectively and equitably and to further the purposes of this Section, the Council may also, by resolution, supplement these provisions by adopting administrative regulations and standardized forms for a broad City program of economic and other incentives intended to support the preservation, maintenance, and appropriate rehabilitation of the City's significant historic resources.
- B. **Preservation Incentives Under the State Mills Act - Government Code Sections 50280-50290.** Preservation incentives may be made available by the City to owners of properties that are Qualified Historic Properties (as that term is used by *Government Code* Section 50280.1) such as individually designated City Landmarks or Structures of Merit or those properties that are deemed to contribute to designated City Landmarks or Historic Districts (or Districts listed in the National Register).
- C. **Qualified Historic Property Mills Act Contracts.**
  1. **Purpose.**
    - a. The purpose of this Section is to implement state Government Code Sections 50280 through 50290 in order to allow the City approval of Qualified Historic Property Contracts by establishing a uniform City process for the owners of qualified historic resource properties within the City to enter into Mills Act contracts with the City.
    - b. The City Council finds and determines that entering into Qualified Historic Property Contracts, as hereinafter provided, is an incentive for owners of designated historic resources to rehabilitate, maintain, and preserve those properties.
    - c. The City Council further finds that, in some instances, the preservation of these properties will assist in restoring, maintaining, and preserving the City's existing stock of affordable housing and support the goals and objectives in the Historic Resources Element of the General Plan



concerning the preservation of historically and architecturally significant residential structures.

**2. *Limitations on Eligibility for a Mills Act Contract.***

- a. In approving this program, it is the intent of the City Council that unrealized revenue to the City from property taxes not collected due to executed Qualified Historic Property Contracts shall not exceed a total annual amount (including total individual amounts for any one historic property), as such amounts are established by a resolution of the City Council, unless exceeding this limit is specifically approved by the Council.
- b. In furtherance of this policy, Qualified Historic Property Contracts shall be limited to a maximum number of contracts each year consisting of a certain number of residential properties each year and a certain number of commercial or industrial properties each year, unless the City Council approves additional contracts beyond the established limits as such amounts are established by a resolution of the City Council. In addition, no single-unit residence approved for a City contract pursuant to this Section may have an assessment value in excess of an amount established by the City Council nor may the assessed value of any non-single-unit residential property (i.e., a multi-unit residential, or nonresidential property) exceed an amount established in the City Council's resolution.
- c. For the purpose of this paragraph 2, assessed valuation does not include any portion of the value of a mixed-use structure which is already exempt from payment of property taxes by a determination of the County Assessor in compliance with Sections 4(b) and 5 of Article XIII of the California Constitution, and Sections 214, 254.5, and 259.5 of the Revenue and Taxation Code.

**3. *Required Provisions of Qualified Historic Property Contracts.***

- a. *Mills Act Provisions Required.* The required provisions of a Qualified Historic Property Contract between the City and the property owner shall be those required by State law (Government Code Sections 50281 and 50286) expressly including the following specifications:
  - i. Term. The contract shall be for the minimum 10-year term, with automatic renewal by either the City or the property owner on the anniversary of the contract date in the manner provided in Government Code Section 50282.
  - ii. Restoration and Maintenance Plan; Standards. The fundamental purpose of the contract will be an agreement to assist the property owner in the owner's restoration, maintenance, and preservation of the qualified historic resource; therefore, the plan for restoration and maintenance of the property required by the contract shall conform to the rules and regulations of the State of California Office of Historic Preservation (California

Department of Parks and Recreation), the Secretary of the Department of the Interior's Standards, and the State Historical Building Code.

- iii. Verification of Compliance with Plan. The real property owner will expressly agree in the contract to permit periodic examination of the interior and exterior of the premises by the County Assessor, the City Community Development Director, the State Department of Parks and Recreation, and the State Board of Equalization, as may be necessary to verify the owner's compliance with the contract agreement, and to provide any information requested to ensure compliance with the contract agreement.
  - iv. Property Visible from Street. The real property owner will expressly agree and the plan shall provide that any fencing or landscaping along the public right-of-way frontages of the real property will be placed such that it allows the home or building to be visible to the public from the public rights-of-way.
  - v. Recordation of Contract. The contract shall be recorded by the Santa Barbara County Recorder's Office and shall be binding on all successors-in-interest of the owner with respect to both the benefits and burdens of the contract.
  - vi. Procedure for Non-Renewal. The procedure for notice of non-renewal by the owner or the City shall be as identified in State law (Government Code Section 50282 (a), (b), and (c), and Section 50285).
  - vii. Annual Report Required. The contract shall require the real property owner to file an annual report, initially, on the program of implementing the plan or restoration or rehabilitation until that has been completed to the satisfaction of the Community Development Director, and thereafter, on the annual maintenance of the property, which report may require documentation of the owner's expenditures in restoring, rehabilitating, and maintaining the Qualified Historic Property.
  - viii. Cancellation of Contracts. The contract shall expressly provide for the City's authority to cancel the contract if the City determines that the owner has breached the contract either by his or her failure to restore or rehabilitate the property in accordance with the approved plan or by the failure to maintain the property as restored or rehabilitated. The manner of cancellation shall be as set forth in Government Code Sections 50285 and 50286.
- b. *Breach of Contract.* Additionally, the contract shall state that the City may cancel the contract if it determines that the owner has breached any of the other substantive provisions of the contract or has allowed

the property to deteriorate to the point that it no longer meets the significance criteria under which it was originally designated.

- c. *Cancellation Fee.* The contract may also provide that if the City cancels the contract for any of the reasons outlined in this chapter, the owner shall pay the State of California a cancellation fee of 12.5% of the full value of the property at the time of cancellation, as determined by the County Assessor, without regard to any restriction on the property imposed by the Historic Property Contract.
- d. *Force Majeur Cancellations.* The contract shall require that in the event preservation, rehabilitation, or restoration of the Qualified Historic Property becomes infeasible due to damage caused by natural disaster (e.g., earthquake, fire, flood, etc.), the City may cancel the contract without requiring the owner to pay the State of California the above-referenced cancellation fee as a penalty. However, in this event, a contract may not be cancelled by the City unless the City determines, after consultation with the State of California Office of Historic Preservation, in compliance with Public Resources Code Section 5028, that preservation, rehabilitation, or restoration is infeasible.
- e. *Standard Contract.* The City Community Development Department shall prepare and maintain a sample Historic Property Contract with all required provisions specified by this paragraph 3.

**4. *Procedures for Application for and Approval of Historic Property Contracts.***

- a. An owner of a qualified historic property (as listed in Subsection B of this Section) may file an application for entering a Historic Property Contract with the City.
- b. Each application shall be accompanied by a complete legal description of the property.
- c. Each application shall be accompanied by a scope of work for the restoration or rehabilitation of the property.
- d. In January of each year, the City may notify the owners of qualified historic properties of the period of application for and process for City Historic Property Contracts for that calendar year.
- e. Application forms, as prescribed by the City, shall be provided to any property owner who requests the application forms.
- f. Upon submission of an application and the plan for restoration or rehabilitation of the property, the application and plan shall be reviewed for completeness by the City's Architectural Historian within 60 calendar days of the submission. In connection with this review, the Architectural Historian shall complete an initial inspection of the Qualified Historic Property, obtain photo documentation of the existing condition of the property, and use the inspection information to revise the plan for restoration or rehabilitation where necessary.



- g. All applications and plans for restoration or rehabilitation deemed complete and acceptable to the City's Architectural Historian shall, within 60 calendar days of being deemed complete, be submitted to the Commission. Such application and plans shall be evaluated by both the City's Architectural Historian and the Commission for compliance with established City criteria that will include, but not be limited to, the following findings:
  - i. The plan will substantially contribute to the preservation of a historic and unique City resource which is threatened by possible abandonment, deterioration, or conflicting regulations, and it will enhance opportunities for maintaining or creating affordable housing, or it will facilitate the preservation and maintenance of a property in cases of economic hardship.
  - ii. The plan will support substantial reinvestment in a historic resource and rehabilitation of a historic structure in the expanded State Enterprise Zone and other areas where the City is concentrating resources on facade improvements, home rehabilitation, or similar revitalization efforts.
  - iii. The Community Development Director has certified that the property does not now consist of any unpermitted or unsafe construction or building elements, is not the subject of a pending City code enforcement matter, and is current on the payment of all property taxes.
  - iv. Any new construction will not impact the eligibility for the structure to qualify as a Qualified Historic Resource, as that term is used in the Mills Act.
- h. Upon completion of the Commission review of the application and plan, the Commission shall make a recommendation to the Community Development Director for City approval or disapproval of the contract.
- i. If an application is recommended for approval by the Commission, the City shall prepare a contract according to its standard contract form, which shall be deemed to have all provisions necessary for a Historic Property Contract with the City.
- j. Additional provisions in the Contract desired by the owner shall be subject to approval by the Community Development Director or, when determined appropriate by the Community Development Director, by the City Council and as to form by the City Attorney in all cases.
- k. The City Finance Director shall determine that the proposed contract does not cause the total annual revenue loss to the City to exceed the amounts established by resolution for this program by the City Council, both collectively and for individual properties.
- l. Upon approval of the contract by the Finance Director, the contract signed by the property owners shall be submitted to the City Clerk, City

Administrator and City Attorney for execution of the contract on behalf of the City and for recordation by the City Clerk's Office.

- m. Historic Property Contracts that exceed the limits identified in this Section shall only be approved and executed after and upon the express approval of the City Council.

**30.157.170 Enforcement and Penalties.**

- A. **Misdemeanor.** Any person who violates a requirement of Chapters 30.220, 30.157, and 30.57, 30.237, fails to obey an order issued by the Historic Landmarks Commission, or City Council pursuant to these chapters, or fails to comply with a permit condition of approval issued under these chapters shall be guilty of a misdemeanor.
- B. **Nature of Violation/Moratorium.** Any substantial alteration, demolition by neglect or demolition of a designated Landmark, Structure of Merit, Contributing Resource, historic resource listed on the City's Historic Resources Inventory or historic resources being reviewed in a Survey, or historic resources located within a Landmark or Historic District in violation of these chapters, is expressly declared to be a public nuisance and, to the fullest extent possible, shall be abated by restoring or reconstructing the historic resource to its original condition as it existed prior to the violation. In the case of alteration, demolition by neglect or demolition of any historic resource described herein, the Community Development Director is hereby authorized to issue a temporary moratorium for the development of the subject property upon which such historic resource, prior to its demolition, was located for a period not to exceed 60 months (5 years).
- C. **Civil Penalties.** Any person or entity who alters, demolishes by neglect or demolishes those items stated in Subsection B, above, in violation of these chapters, shall be liable for a civil penalty. In the case of demolition or demolition by neglect, the civil penalty shall be equal to one-half the fair market value of the structure prior to the demolition. In the case of alteration, the civil penalty shall be equal to one-half the cost of restoration of the altered portion of the historic resource based on an estimate obtained by the City at the cost of the offender. Once the civil penalty has been paid, building and construction permits and/or a Certificate of Occupancy may be issued. This penalty is in addition to, and not in lieu of, the moratorium set forth in Subsection B, above.
- D. **Other Remedies.** The City Attorney may maintain an action for injunctive relief to restrain a violation or cause, where possible, the complete or partial restoration, reconstruction, or replacement of the historic resource demolished, partially demolished, altered, or partially altered in violation of this chapter. The City Attorney may also pursue any other action or remedy authorized under the Santa Barbara Municipal Code, State law, and/or in equity for any violation of chapters 30.220, 30.157, and 30.57, 30.237. This civil remedy shall be in addition to, and not in lieu of, any criminal prosecution and penalty or other remedy provided by law.
- E. **Continuing Violation.** In accordance with Section 1.28.050, violations of Chapters 30.220, 30.157, and 30.57, 30.237 are deemed continuing violations and, each and

every day a violation continues, is deemed to be a new and separate offense subject to a maximum civil penalty for each and every offense.

**Proposed New Section 30.200.080**

**Chapter 30.200 PLANNING AUTHORITIES**

**Sections:**

- 30.200.010 Purpose.**
- 30.200.020 City Council.**
- 30.200.030 Planning Commission.**
- 30.200.040 Staff Hearing Officer.**
- 30.200.050 Community Development Director.**
- 30.200.060 Public Works Director.**
- 30.200.080 Historic Landmarks Commission.**

**30.200.080 Historic Landmarks Commission.**

- A. The Historic Landmarks Commission is established and organized pursuant to Section 817 of Article VIII of the City Charter. The powers and duties of the Historic Landmarks Commission under this Title include, but are not limited to, the following:
  - 1. Recommend to the City Council that certain structures, natural features, sites or areas having historic, architectural, archaeological, cultural or aesthetic significance be designated as a Landmark;
  - 2. Designate certain structures or objects having historic, architectural, archaeological, cultural or aesthetic significance as Structures of Merit;
  - 3. Review and approve, disapprove, or approve with conditions, plans for exterior alteration, demolition, relocation, moving, or construction of or on: (1) any structures or real property within El Pueblo Viejo Landmark District, (2) any structures or real property within any designated Landmark District, (3) any additional property authorized by action of the City Council; (4) a designated Landmark.
  - 4. Perform such other functions or duties, not inconsistent with the City Charter, as may be prescribed by ordinance.



## **Proposed Amendments to Existing Chapter**

### **Chapter 30.220**

#### **DESIGN REVIEW**

- 30.220.010 Architectural Board of Review.**
- 30.220.020 Historic Landmarks Commission.**
- 30.220.030 Sign Committee.**
- 30.220.040 Single Family Design Board.**

#### **30.220.010 Architectural Board of Review.**

Design review is as required by Chapter 22.68 Architectural Board of Review.

#### **30.220.020 Historic Landmarks Commission.**

- A. Purpose.** The recognition and preservation of structures, sites, and natural features having historic, architectural, archaeological, or cultural significance is in the interest of the health, economic prosperity, and general welfare of the community. This chapter implements the City Charter and Historic Resources Element of the General Plan by protecting and preserving historic resources and implements the powers and duties of the Historic Landmarks Commission. The specific purposes of this chapter are the following:
1. To safeguard the City's heritage by protecting historic resources representing significant elements of its history;
  2. To protect and enhance the City's visual character by encouraging and regulating architectural styles within Landmark and Historic Districts, that reflect the City's unique and established architectural, cultural and landscaping traditions;
  3. To foster public appreciation of, and civic pride in, the beauty of the City and the accomplishments of its cultural past;
  4. To strengthen the economy and vitality of the City by protecting and enhancing the City's attractions to residents and visitors;
  5. To promote the private and public use of Landmarks, Structures of Merit, and Historic Districts for the education, prosperity, and general welfare of the people;
  6. To stabilize and improve property values within the City;

7. To undertake the identification, inventory, and consideration of structures, sites, and features that may merit designation as a historic resource;
8. To promote high standards in architectural and landscape design and the construction of aesthetically pleasing structures;
9. To promote neighborhood compatibility; and
10. To ensure that the review process is fair and consistent both in policy and implementation, and to allow all who are involved to participate in the process.

**B. Applicability.**

1. ***Exterior Alterations, Relocation and Demolition.*** Approval by the Historic Landmarks Commission is required for any exterior alteration, relocation, or demolition, including demolition by neglect of a structure, site, or feature developed with, containing, or located within any of the following:
  - a. *City-Owned or Leased Property.* If the alteration, construction or relocation of any structure, natural feature, site or area owned or leased by the City has a historic resource on the lot, the entire property is under Historic Landmarks Commission jurisdiction, except for the Airport Property due to the size of the property and demand for air use and the Historic Landmarks Commission purview will be over historic resources on the site only.
  - b. *El Pueblo Viejo Landmark District.* As defined in Section 30.57.030.
  - c. *Historic Resource.* A historic resource as defined in Section 30.300.080 “H” Historic Resources Related Definitions.
  - d. *Historic District (HD) Overlay Zones.* All properties, contributing and non-contributing, within a HD Overlay Zone.
  - e. *Publicly Owned Buildings Generally.* Except as provided in subsections f. and g. below, any structure, natural feature, site or area owned or leased by any public entity other than the City of Santa Barbara and designated as a Landmark or Structure of Merit, or located within any landmark district, shall not be subject to the provisions of this chapter.
  - f. *Public Interest Exception for City Facilities.* The City Council shall first make a public interest determination on whether the alteration, construction or relocation of any structure, natural feature, site or area owned or leased by the City and designated as a Landmark or Structure of Merit, or located within any Landmark or Historic District, is exempt from review by the Historic Landmarks Commission.
  - g. *Highway 101 Santa Barbara Coastal Parkway Special Design District.* A natural feature, site or area owned or leased by a public entity within the Highway 101 Santa Barbara Coastal Parkway Special Design District as defined by Section 22.68.060.C, which requires a Coastal Development Permit and which is designated as a Landmark, Structure

of Merit, or which is located within any Landmark or Historic District shall be reviewed by the Historic Landmarks Commission.

2. ***Minor Zoning Exceptions and Other Approvals.*** In addition to any review required pursuant to this chapter, the Historic Landmarks Commission shall review all applications for Minor Zoning Exceptions.
3. ***Exception for Certain Trees.*** Notwithstanding the above, the placement, alteration, or removal of trees shall be processed in accordance with Chapter 15.20 or 15.24, as applicable.

**C. Review Authority.** The Review Authority shall approve, conditionally approve, revise or deny all applications for design review based on consideration of the requirements of this chapter.

1. ***Historic Landmarks Commission.*** The Historic Landmarks Commission shall review all applications as required by this Chapter, including minor alterations on Landmarks and in El Pueblo Viejo Landmark District, and alterations contributing to a historic resources in a historic district overlay zone and properties listed on the Historic Resources Inventory.
2. ***City Architectural Historian (as defined under Qualified Professional Staff in Historic Preservation).*** Shall review ordinary maintenance contributing to historic resources in a historic district overlay zone and properties listed on the Historic Resources Inventory (as defined in Section 30.300.080”H”). Ordinary maintenance done to a Historic Resource may be approved through the issuance of a Certificate of Appropriateness as a ministerial action by the City’s Architectural Historian without review by the Historic Landmarks Commission.
  - a. ***Referrals to Historic Landmarks Commission.*** The City’s Architectural Historian may refer any proposed ordinary maintenance to the Historic Landmarks Commission if the City’s Architectural Historian finds that the maintenance has the potential to have an adverse effect on the integrity of the historic resource because it does not meet the Secretary of the Interior Standards.
  - b. ***Administrative Review.*** The issuance of the Certificate of Appropriateness by the City’s Architectural Historian is a ministerial action and does not require a noticed public hearing, and is otherwise final and not appealable.

**D. Referrals to Planning Commission.**

1. ***Planning Commission Comments.*** When the Historic Landmarks Commission determines that a development is proposed for a site which is highly visible to the general public, the Historic Landmarks Commission may, prior to granting project design approval of the application, require presentation of the application to the Planning Commission solely for the purpose of obtaining comments from the Planning Commission regarding the application. Planning Commission comments would be considered by the Historic Landmarks Commission in its deliberations.

2. ***Public Notice and Hearing.*** Prior to making any comments regarding an application pursuant to this Section, the Planning Commission shall hold a noticed public hearing. Notice of the hearing shall be provided in accordance with the requirements of Chapter 30.205, Common Procedures.

**E. Public Notice and Hearing.** Projects That Require Public Notice. Applications for the following projects shall require public notice and hearing pursuant to Chapter 30.205, Common Procedures:

1. New single residential units, two-unit residential units, multiple residential units, mixed-use buildings or nonresidential buildings located in El Pueblo Viejo Landmark District or a Historic District;
2. The addition of over 500 square feet of net floor area to a single-unit residential or two-unit residential unit;
3. An addition of a new second or higher story to an existing single-unit residential or two-unit residential housing type;
4. An addition of over 150 square feet of net floor area to an existing second or higher story of a single-unit residential or two-unit residential housing type;
5. The addition of over 500 square feet of net floor area or any change that will result in an additional residential unit to a multi-unit residential housing type;
6. Whenever approval of a Development Plan is required pursuant to Chapters 28.85 or 30.170. (Nonresidential Growth Management Program);
7. Projects involving more than 250 cubic yards of grading outside the footprint of any main building (soil located within 5 feet of an exterior wall of a main building that is excavated and re-compacted shall not be included in the calculation of the volume of grading outside the building footprint);
8. Projects involving exterior lighting with the apparent potential to create significant glare on neighboring parcels;
9. Projects involving the placement or removal of natural features with the apparent potential to significantly alter the exterior visual qualities of real property;
10. Projects involving an application for an exception to the parking requirements for a single residential unit as specified in Section 28.90.100.G.1.c. or Section 30.175.030.N.1a.;
11. Projects involving an application for a Minor Zoning Exception as specified in Section 30.245.060; or
12. All proposals to designate a City Landmark or Structures of Merit.

**F. Project Compatibility.**

1. ***Project Compatibility Findings.*** In addition to any other considerations and requirements specified in this Code, the applicable findings identified below shall be considered by the Historic Landmarks Commission when it reviews and approves or disapproves the design of a proposed development project in a noticed public hearing pursuant to the requirements of Section 30.157.100.



- a. *Consistency with Design Guidelines.* The design of the project is consistent with design guidelines applicable to the location of the project within the City;
- b. *Compatible with Architectural Character of City and Neighborhood.* The design of the project is compatible with the desirable architectural qualities and characteristics which are distinctive of Santa Barbara and of the particular neighborhood surrounding the project;
- c. *Appropriate size, mass, bulk, height, and scale.* The size, mass, bulk, height, and scale of the project is appropriate for its location and its neighborhood;
- d. *Sensitivity to Adjacent Landmarks and Historic Resources.* The design of the project is appropriately sensitive to adjacent Federal, State, or City Landmarks or other nearby designated historic resources, including City structures of merit, sites, or natural features;
- e. *Public Views of the Ocean and Mountains.* The design of the project responds appropriately to established scenic public vistas; or
- f. *Use of Open Space and Landscaping.* The project includes an appropriate amount of open space and landscaping.

2. ***Review Procedures.***

- a. *Projects with Design Review Only.* If a project only requires design review by the Historic Landmarks Commission pursuant to the provisions of this chapter and does not require discretionary land use approval, the Historic Landmarks Commission shall consider the applicable Project Compatibility Findings during the course of its review prior to granting an approval, denial or continuance of project design approval for the project.
- b. *Projects with Design Review and Other Discretionary Approvals.* If, in addition to design review by the Historic Landmarks Commission, a project requires a discretionary land use approval (either from the Staff Hearing Officer, the Planning Commission, or the City Council), the Historic Landmarks Commission shall review and discuss the applicable Project Compatibility Findings during its conceptual review of the project and shall provide its comments on those findings as part of the minutes of the Historic Landmarks Commission hearing which would then be forwarded to the Staff Hearing Officer, the Planning Commission, or the City Council (as applicable).

**G. Appeals.** Appeals of any decision of the Historic Landmarks Commission to the City Council may be made in accordance with the requirements of Section 30.205.150, Appeals.

- 1. ***Limits on New Evidence.*** The City Council will decide the appeal in the exercise of its independent judgment based upon the record of the proceedings of the Historic Landmarks Commission. New evidence will not be considered

unless the City Council determines that relevant evidence exists that, in the exercise of reasonable diligence, could not have been produced or was improperly excluded at the hearing before the Historic Landmarks Commission.

**30.220.030 Sign Committee.**

Design review is as required by Chapter 22.70 Sign Regulations.

**30.220.040 Single Family Design Board.**

Design review is as required by Chapter 22.69 Single Family Design Board.

**Proposed New  
Chapter Chapter**

**30.237**

**HISTORIC DISTRICT (HD) ZONE AMENDMENTS**

**30.237.010 Purpose.**

**30.237.020 Applicability.**

**30.237.030 Eligibility.**

**30.257.040 Nomination.**

**30.257.050 Significance Criteria.**

**30.237.060 Zoning Amendment Required.**

**30.237.070 Special HD Zone Requirements and Procedures (anything not already in 30.235 GP and ZO Amendments).**

**30. 237.080 Rescission or Amendments.**

**30.237.010 Purpose.**

This Chapter establishes a process for consideration and review of Zoning Amendments throughout the City. More specifically, the purpose of this Chapter is to establish procedures for making changes to the text of this Title and to the Zoning Map whenever a new HD Overlay Zone is established.

**30.237.020 Applicability.**

The procedures in the Chapter shall apply to all proposals to change the text of this Title or to revise a zoning district classification or zoning district boundary line shown on the Zoning Map.

**30.237.030 Eligibility.**

Within the boundaries of a proposed HD Overlay Zone, at least 80% of the structures must be considered “contributing” to the historic significance of the district which gives the area authenticity and historical integrity.

**30.237.040 Nomination.**

Application for a classification as an HD Overlay Zone may be made by either the Historic Landmarks Commission upon its own motion, or by the Historic Landmarks Commission upon the verified application of one or more property owners from within the proposed

district following a public hearing.

**30.237.050 Significance Criteria.**

An application for a classification as an HD Overlay Zone shall include some or all of the following criteria and considerations of historical significance:

- A. It is associated with events that have made a significant contribution in our past;
- B. It is associated with the lives of persons significant in our past;
- C. It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possess high artistic or historic value, or represents a significant and distinguishable collection whose individual components may lack distinction; or
- D. It yields, or may be likely to yield, information important in prehistory or history.

**30.237.060 Zoning Amendment Required.**

An application for a classification as an HD Overlay Zone shall be processed as an amendment to the Zoning Map, according to the procedures of Chapter 30.235, General Plan and Zoning Amendments. Except as otherwise outlined in this chapter.

**30.237.070 Special HD Zone Requirements and Procedures.**

The following procedures describe the process for establishing a new historic district with a Historic District (HD) Overlay Zone classification.

**A. Application Requirements.**

- 1. ***Evidence of Property Owner Support.*** Documentation by letter or petition establishing that a majority of property owners in the proposed district support the designation. A majority constitutes over 50% of the property owners listed on the County of Santa Barbara's most recent property ownership assessment roll in the proposed district by affixing their signatures to the letter or petition;
- 2. ***A Map.*** A map depicting the boundaries of the proposed HD Overlay Zone;
- 3. ***A Property Inventory.*** A professional historic resources survey of properties, including photographs of all properties in the proposed historic district identifying both contributing and non-contributing properties. At least 80% of these properties must be deemed by the City's Architectural Historian as "contributing."

**B. Historic Landmarks Commission Action.** Within 60 calendar days of the determination that the HD Overlay Zone application is complete, all applications for a HD Overlay Zone classification shall require public notice and a hearing pursuant to Chapter 30.205, Common Procedures.

- 1. ***Significance Report.*** The City's Architectural Historian shall prepare a Significance Report addressing the issue of whether the proposed historic district meets, or does not meet, some or all of the Significance Criteria.
- 2. ***Required Findings.*** At the hearing, the Historic Landmarks Commission shall identify and evaluate the Significance Criteria presented, assess the historical significance of those contributing resources identified in the

proposed district, evaluate the positive and negative effects upon the surrounding neighborhood, and otherwise exercise its sound judgment in determining whether the proposed historic district will benefit the community.

3. **Resolution.** When making a decision to approve, approve with conditions, revise, revoke or deny the initiation of the HD Overlay Zone, the Historic Landmarks Commission shall issue a written Resolution and make findings of fact as required by this chapter. If approved, it shall be forwarded onto the Planning Commission for a zoning amendment according to the procedures of Chapter 30.235, General Plan and Zoning Amendments. If denied, the decision shall become final within 10 calendar days unless appealed directly to the City Council.

C. **Planning Commission Action.** No later than 90 calendar days after the Historic Landmarks Commission's recommendation of approval was issued, or 90 days after the City Council's recommendation of approval on appeal, the Planning Commission shall conduct a public hearing and a public notice pursuant to Chapter 30.205, Common Procedures. Recommendations to City Council shall be conducted according to the procedures of Chapter 30.235, General Plan and Zoning Amendments. A denial shall be returned to the Historic Landmarks Commission for its further consideration and review.

1. **Scope of Planning Commission Review.** The Planning Commission hearing shall be limited solely to the formation of the proposed HD Overlay Zone. No review of the Significance Criteria, or any other historical significance determination made by the Historic Landmarks Commission, or City Council on appeal, shall take place. The Planning Commission's review for implementing HD Overlay Zone may, at its discretion, include public comment; however, it shall only review the following written materials at this hearing:
  - a. *The Proposed Zone Map*, depicting the boundaries of the proposed HD Overlay Zone including any proposed buffer zones;
  - b. *A Legal Description*, of the proposed HD Overlay Zone;
  - c. *An Inventory of All Historic Resources*, including contributing and non-contributing resources and structures to confirm that the mandatory 80% contributing resources threshold has been met; and
  - d. *A Copy of the Historic Landmarks Commission's Recommendation*, Approving the proposed district, or the City Council's recommendation on appeal.
2. **Recommendation.** A recommendation for approval or denial of the Historic District Overlay Zone shall be forwarded to City Council for a final decision.

D. **City Council Action.** Within 30 calendar days of a recommendation for approval or denial by the Planning Commission to City Council of the proposed classification as an HD Overlay Zone, the City Council shall conduct a public hearing and a public notice pursuant to Chapter 30.205, Common Procedures.



1. **Decision.** At the public hearing, the City Council shall consider whether to approve, modify, or disapprove the Planning Commission's and Historic Landmarks Commission's recommendations approving the HD Overlay Zone according to the procedures of Chapter 30.235, General Plan and Zoning Amendments. Approval by the City Council shall be based on a finding that the HD Overlay Zone establishes the Significance Criteria for designation as specified in this chapter. Disapproval shall be based on the finding that the HD Overlay Zone does not establish the Significance Criteria for designation as specified in this chapter.
2. **Post Approval Procedures.** Post approval procedures shall be conducted according to the procedures of Chapter 30.235, General Plan and Zoning Amendments; and
  - a. A Buffer Area, as defined in Section 30.300.080.H. "B" will serve to alert owners, planners and design review boards during the planning and design review process of the necessity to plan to mitigate any negative impacts a new project may have on a historic resource. The buffer area notification will be documented on the affected properties by the Community Development Department.
3. **Limits on New Applications After Denial.** If the City Council denies the proposed classification as an HD Overlay Zone, then 24 months must elapse before the submittal of another application to consider HD Overlay Zone for that same area.

### **30.267.080 Rescissions or Amendments.**

Rescission of an HD Overlay Zone or amendments to the boundaries of an existing HD Overlay Zone shall follow the same procedures identified within this chapter for its designation.

The following definitions will be added to Division V, General Terms, Chapter 30.300, Definitions, and Section 30.300.080 "H" and entitled: "Historic Resources Related Definitions".

### **30.300.080 "H" Historic Resources Related Definitions. The following terms are related to the rules and regulations applicable only to historic resources.**

**Adobe.** An unburnt, sun-dried, clay brick; or a building made of adobe bricks.

**Adjacent.** See *Abutting*, as defined in Section 30.300.010.

**Archaeological site.** The location of a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses archaeological value regardless of the value of any existing buildings or structures. (For the protection of significant archaeological and paleontological resources within the City, please refer to SBMC Chapter 22.12, Archaeological and Paleontological Resources).

**Buffer Area.** An area of land, developed or undeveloped surrounding a historic resource, El Pueblo Viejo Landmark District or Historic District Overlay Zones, that serves to notice owners, planners and design review boards during the

planning and design review process of the necessity to plan to mitigate any negative impacts a new project may have to the historic resource. The distance requirements of the buffer area are the following: 250 feet from the outline of the structure of an original adobe, El Presidio de Santa Barbara State Historic Park and areas inclusive of the original footprint of the Presidio, or a Landmark; 100 feet from the outline of the structure around a Structure of Merit; and at least a radius of one-half block from the boundary line surrounding El Pueblo Viejo Landmark District or a historic district and shall include properties on the opposite side of the street from the district.

***Certificate of Appropriateness.*** The administrative approval document issued by the City's Architectural Historian to approve a minor alteration to a historic resource.

***Character-Defining Feature or Element.*** A visible physical part or aspect of a structure or site that contributes to its identification, understanding or interpretation as an example of architecture or architectural style, as an artifact attributable to a particular period of historical significance, or as a unique entity.

***Compatibility.*** Respect for distinctive character, identity and history of a streetscape and neighborhood through historic materials, features, size, scale and proportion, and massing to protect the integrity of the environment.

***Contributing Resource.*** A structure, site, or feature within the boundaries of a Historic District, or El Pueblo Viejo Landmark District, which reflects the significance of the district as a whole, either because of historic associations, historic architectural qualities, archeological features, or historic integrity, and is considered a historic resource.

***Cultural.*** The concepts, habits, skills, arts, instruments, institutions, etc. of a given people in a given period.

***Cultural Landscape.*** A geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. Refer to the Secretary of Interior's Standards for Treatment of Cultural Landscapes for further definition of this term.

***Cultural Resource.*** Districts, streetscapes, neighborhoods, sites, buildings, structures, view corridors, vistas and objects that have acquired significant associations with human activities and human events.

***Demolition.*** Removal or destruction. Whenever the term demolition is used in this Title it shall also be considered a substantial redevelopment. See Section 30.140.200, Substantial Redevelopment. With regard to a historic resource, the term "demolition" shall also include the removal of a significant component or a character defining element.

***Demolition by Neglect.*** A situation in which a property owner(s) through neglect and lack of maintenance allows a historic resource or character defining feature of a historic resource to suffer severe deterioration, potentially beyond the point of repair.

***Elevation.*** The flat scale orthographically projected architectural drawing of all

exterior vertical elements of a building facade.

**Features.** Natural or man-made elements on a site, examples of which include trees, fountains, walls, and designed landscapes.

**Historic District.** A geographically definable area in the City possessing a significant concentration, linkage, or continuity of structures, sites or features united by past events or aesthetically by plan or physical development. Historic Districts consist of contributing and non-contributing properties, thematically linked by architectural style or designer, date of development, distinctive urban plan, or historic associations and may include buffer zones as authorized by the Historic Landmarks Commission. A Historic District derives its importance from being a unified entity conveying a visual sense of the overall historic environment.

**Historic Fabric or Material.** Original and later-added historically significant construction materials, architectural finishes or elements in a particular pattern or configuration which form a qualified historical property, as determined by the Historic Landmarks Commission.

**Historic Resource.** A structure, site, cultural landscape or feature designated or eligible to be designated historically significant based on the criteria in Section 30.157.025 Historic resources may also include, but are not limited to:

1. City-designated Landmark or Structure of Merit;
2. California Historical Landmark;
3. National Historic Landmark;
4. Listed on the State Register of Historical Resources;
5. Listed on the National Register of Historic Places;
6. Contributing historic resources in a City-designated Historic District Overlay Zone;
7. State or National Register Historic District;
8. A resource listed in the City's Historic Resources Inventory; or
9. A Cultural Landscape as defined herein.

**Historic Resource, Exception.** A property where only a small feature such as a sandstone wall, hitching post or tree is significant, as long as the feature is protected in the project. The determination of what constitutes a small feature shall be made by the staff Architectural Historian.

**Historical Integrity.** Authenticity of a building or property's historical identity evidenced by the survival of physical characteristics that existed during the property's historical or pre-historical period of significance.

***Historic Resources Inventory.*** A list consisting of those structures, sites, or features identified by the Historic Landmarks Commission or City's Architectural Historian as historically significant and eligible for formal designation as a Landmark, Structure of Merit, Historic District, or contributing historic resource to a Historic District (formerly referred to as "Potential Historic Resources List").

***Historical Significance.*** The degree of importance for which a property has been evaluated and found to be historical as determined by the Historic Landmarks Commission, City Council, the California Office of Historic Preservation, or Keeper of the National Register of Historic Places based on meeting specified local, state and national criteria.

***Landmark.*** A structure, site, cultural landscape or feature having historic, architectural, archeological, cultural, or aesthetic significance and designated by City Council as a Landmark under the provisions in this chapter.

***Landmark Tree.*** See *Historic Tree* in Section 15.24.010.

***Major Alteration.*** Any physical modification or change to the exterior of a building, structure, site, object or designated interior that may have a significant effect on character-defining features of a Historic Resource. A Major Alteration shall also include construction of additions.

***Minor Alteration.*** Any physical modification or change to insignificant exterior features of a Historic Resource, including additions, windows, doors, and exterior siding material that is non-original or otherwise lacking in historic integrity.

***Nomination.*** The documentation by a qualified historian or architectural historian setting forth certain facts to support the designation of a historic resource as a Landmark, Structure of Merit, or HD Overlay Zone.

***Neighborhood.*** For purposes of this chapter, a neighborhood is defined as an area possessing a sense of cohesiveness due to of physical features suggesting boundaries or concentrations of shared architectural, historic, or cultural characteristics.

***Non-contributing Resource.*** A structure, site or feature within the boundaries of a HD Overlay Zone that does not qualify as a historic resource, but which has been included within the Historic District boundaries because of its geographic location with the HD Overlay Zone.

***Ordinary Maintenance.*** The maintenance, painting, landscaping or repair of any exterior feature in or upon any historic resource that does not involve a change in design, material, or the external appearance thereof, except that the removal of trees or the change of paint color shall not be considered ordinary maintenance.

***Period of Significance.*** The period of time when a qualified historic structure, site or feature was associated with important events, activities or persons, or attained the characteristics for its listing or registration.

***Preservation.*** The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a qualified historic resource. Preservation work, including preliminary measures to protect and stabilize the structure, site or feature, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.



New exterior additions are specifically not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-related work to make properties functional is deemed to be appropriate preservation work.

***Qualified Professional Staff in Historic Preservation.*** Staff meeting the Professional Standards in Historic Preservation outlined in the Secretary of the Interior's Guidelines and Qualifications in History, Architectural History, or Historic Architecture in education and experience required to perform the identification, evaluation, registration, and treatment of historic resources. Referred to in this chapter as Architectural Historian.

***Reconstruction.*** The act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, property or object for the purpose of replicating its appearance from a specific period of time

***Rehabilitation.*** The act or process of making possible a compatible use for a qualified historic resource through repair, alterations and additions while preserving those portions or features which convey its qualified historical, cultural or architectural values.

***Relocation.*** The act or process of moving any qualified historic resource or a portion of a qualified historic resource to a new site, or a different location on the same site.

***Restoration.*** The act or process of accurately depicting the form, features and character of a qualified historic resource as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

***Sandstone Construction.*** A sedimentary rock (usually consisting of quartz sand particles united by some bonding agent such as silica or calcium carbonate) hewed into building materials by a skilled mason or carver and for purposes of this chapter, incorporating traditional, stone masonry including, but not limited to, curbs, walls, railings, bridges, gardens, buildings, steps or hitching posts using local sandstone material quarried in the Santa Barbara area.

***Secretary of The Interior's Standards.*** The current version of the "Standards for Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Restructuring Historic Buildings" published by the U.S. Department of the Interior.

***Streetscape.*** The design quality of the street and its visual effect and pedestrian experience.

***Structure of Merit.*** A historic resource designated by the Historic Landmarks Commission that deserves official recognition as having historic, architectural, archeological, cultural, or aesthetic value but does not rise to the level of Landmark status.

**APPENDIX D:**  
**SECRETARY OF THE INTERIOR'S STANDARDS**  
**FOR THE TREATMENT OF HISTORIC RESOURCES**

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# SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC RESOURCES

For more details Secretary of the Interior's Standards and Guidelines go to:  
[www.nps.gov/tps/standards/treatment-guidelines-2017.pdf](http://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf)

## There are Four Sets of Standards.

### STANDARDS FOR PRESERVATION:

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.



*City of Santa Barbara Landmark Nomination, St. Paul's AME Church  
502 Olive Street, Santa Barbara, CA.*



3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

### STANDARDS FOR REHABILITATION:

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired

### **STANDARDS FOR RESTORATION:**

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a restoration project.

1. A property will be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

### **STANDARDS FOR RECONSTRUCTION:**

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture and such reconstruction is essential to the public understanding of the property.

2. Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation. 6. Designs that were never executed historically will not be constructed.