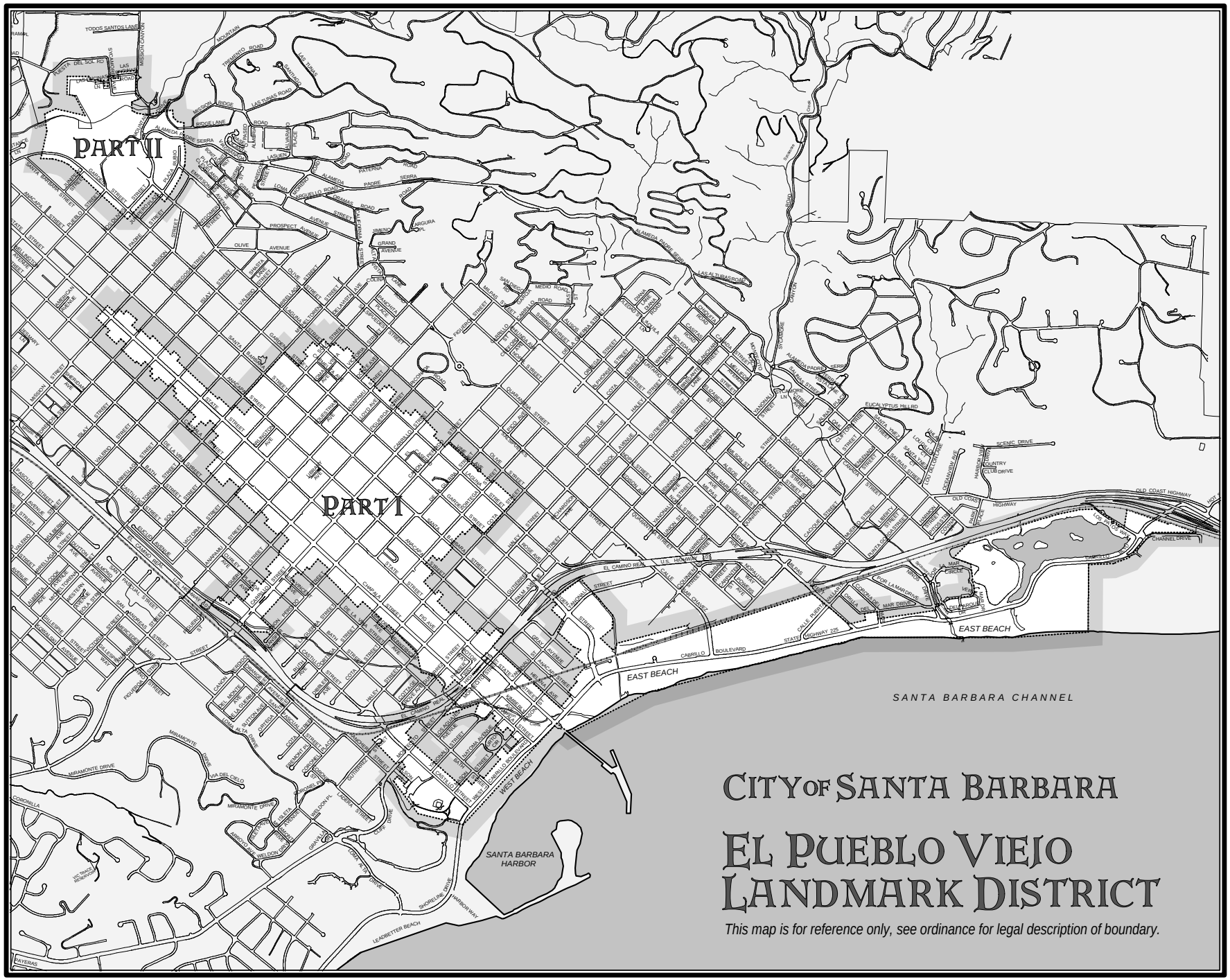
GUIDELINES

El Pueblo Viejo Landmark District

Santa Barbara, California


PART II
PART I
SANTA BARBARA CHANNEL
EAST BEACH
WEST BEACH
SANTA BARBARA HARBOR
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.

In alignment with evolving academic standards and the City of Santa Barbara's amendments to the Historic Resources Ordinance, in October 2024, the EPV Guidelines have been revised to enhance cultural sensitivity. Specifically, the term Hispanic Architecture has been replaced with Spanish Colonial Revival/Mediterranean style architecture, recognizing that Hispanic is not an appropriate architectural term. This change reflects a more accurate and contextually appropriate description of the architectural heritage, ensuring that our guidelines remain both respectful and precise in their representation of cultural and historical significance.

ACKNOWLEDGEMENTS

THIRD EDITION — ADOPTED MAY 12, 2009

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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 Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/Mediterranean 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.

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.

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 Spanish Colonial Revival/ Mediterranean 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.

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 ll

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: SPANISH COLONIAL REVIVAL/MEDITERRANEAN 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." *Repopilacion 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 Spanish Colonial Revival/ Mediterranean 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 Spanish Colonial Revival/Mediterranean architectural tradition has created an internationally recognized sense of place.

Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/ Mediterranean 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 Spanish Colonial Revival/Mediterranean way of building developed over centuries, responding to imported styles and individual expression in a subtle manner. Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/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 Spanish Colonial Revival/Mediterranean architectural tradition.

- Planning concepts should harmonize with Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/Mediterranean 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.
- Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/Mediterranean atmosphere. More guidelines regarding landscaping are in Chapter 5.

B. Examples of Spanish Colonial Revival/ Mediterranean Architecture in El Pueblo Viejo

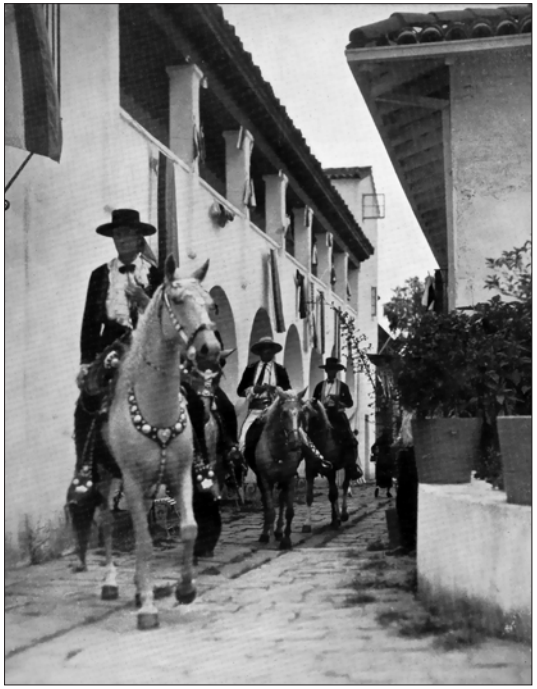
One of the most valuable ways of understand ing the architectural tradition of El Pueblo Viejo is to walk through central Santa Barbara and observe the design of the buildings, their details, and their relationship with one another.

There are many examples of buildings that demonstrate the Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/Mediterranean tradition.

Examples of Spanish Colonial Revival/Mediterranean 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. Urmy 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.

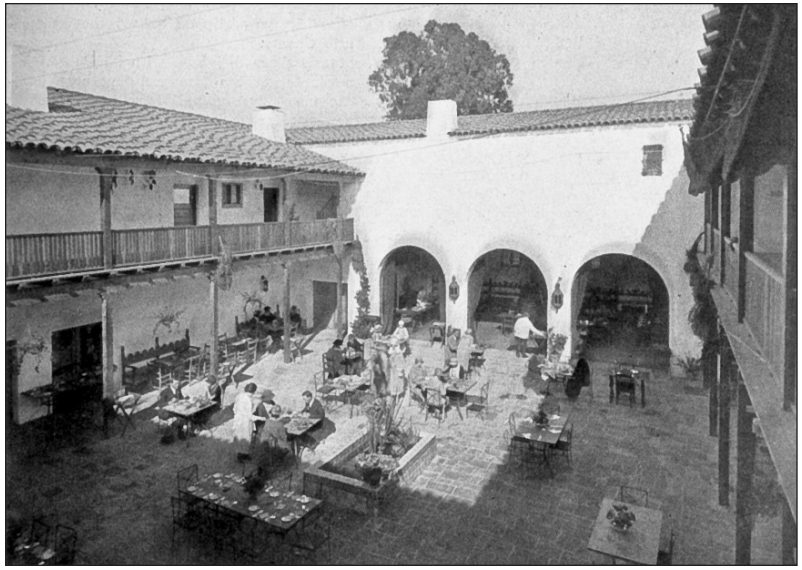
Wrought iron window grilles, balconies, and handrails cast shadows on plain wall planes, emphasizing the importance of white stucco as a background to accentuate the variety of architectural detail.

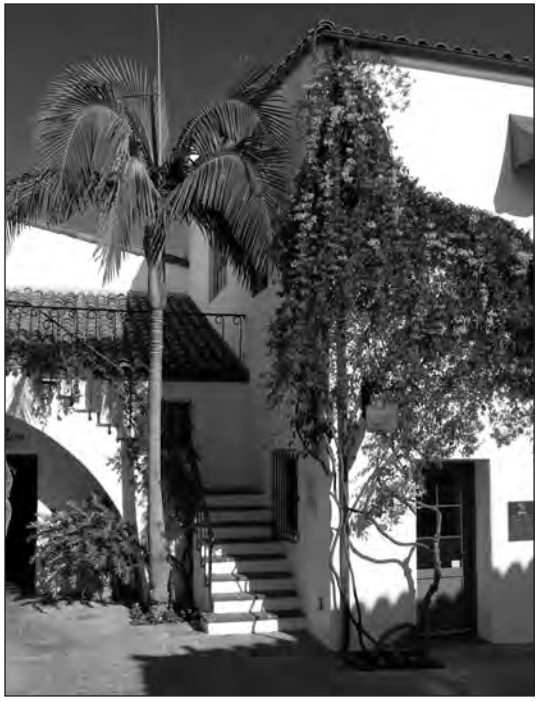
Walls have been thickened to convey a feeling of masonry construction. Windows and doors are recessed and many of the larger openings are colonnaded. Corners are softened and a variety of different forms of arches have been employed, as well as openings with flat lintels.

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 Lutah 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.

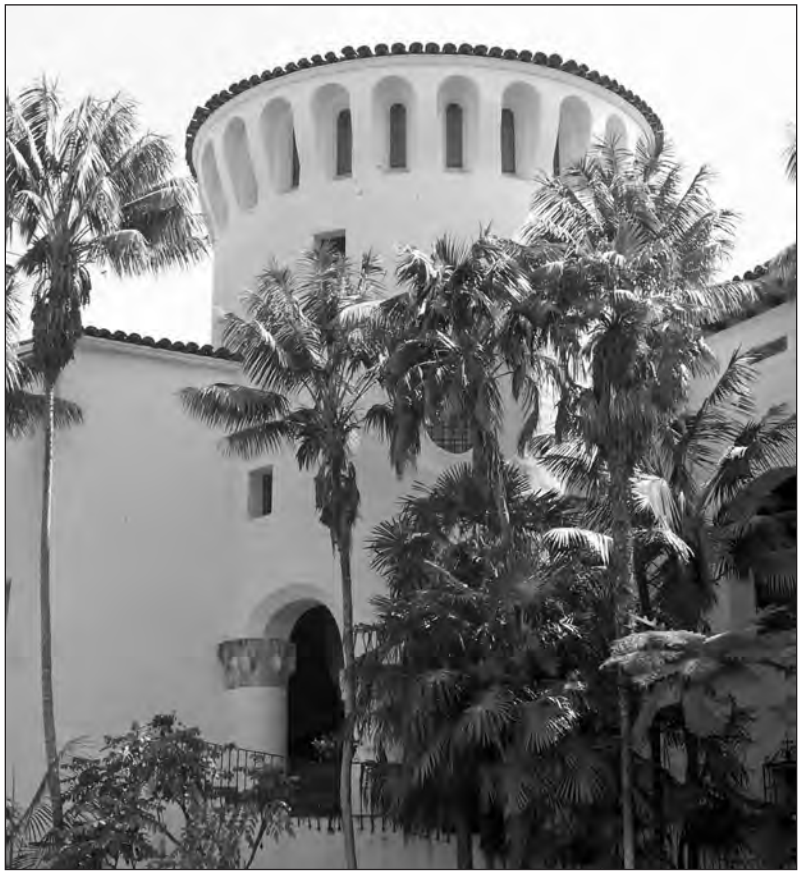
Rectangular second floor windows add unity by complementing the arched openings beneath. The eaves, comprised of curving copper gutter supports, contrast with the exposed and irregular pattern of the cap and pan Mission tile roof. In 1957, an addition was made to the State Street elevation and is undetectable 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)

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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 Lutah 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 Lutah 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 Spanish Colonial Revival/Mediterranean 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 Little Town Club, 27 East Carrillo Street, 1923-1924 (architect, 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.

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 Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/ Mediterranean 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)

The Braille Institute, 2031 De La Vina Street, 1995 (architects, Cearnal Architects)

4. The Braille Institute
2003

2031 De la Vina Street
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 Spanish Colonial Revival/Mediterranean 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-Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/Mediterranean styles required for the District. It is the Commission's goal to have all projects transition over time to the required Spanish Colonial Revival/Mediterranean 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 Spanish Colonial Revival/Mediterranean architecture.

In 2004, the Historic Structures Ordinance was amended to allow some alteration/addition projects to maintain existing non-Spanish Colonial Revival/Mediterranean 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 § 30.57.030, 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 § 30.57.030, can be particularly relevant if the building has been designated a Landmark or a Structure of Merit. The Historic Landmarks Commission may approve non-Spanish Colonial Revival/Mediterranean 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.

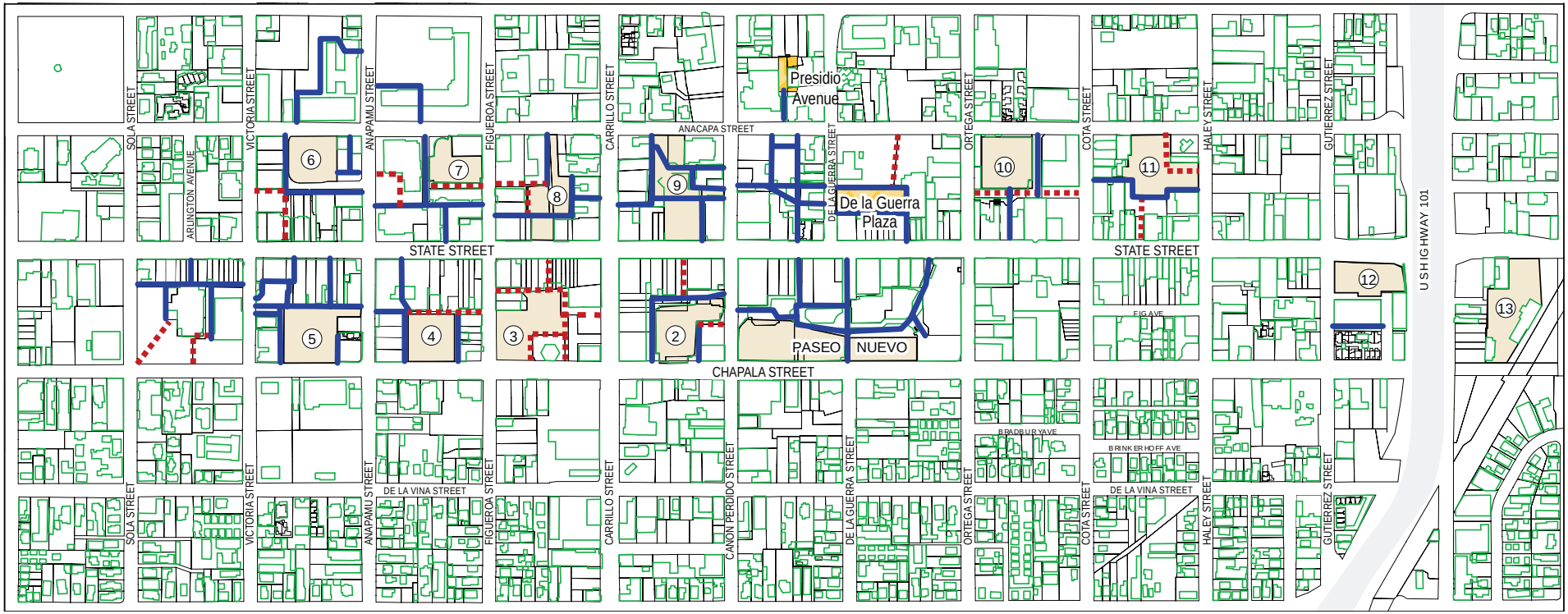
In Santa Barbara, planned paseos came into existence in the early 1920s. They have traditionally been an important means of pedestrian circulation through El Pueblo Viejo. Because of the pedestrian orientation of the paseos, they promote human scale within the downtown area, provide a pleasant experience 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.



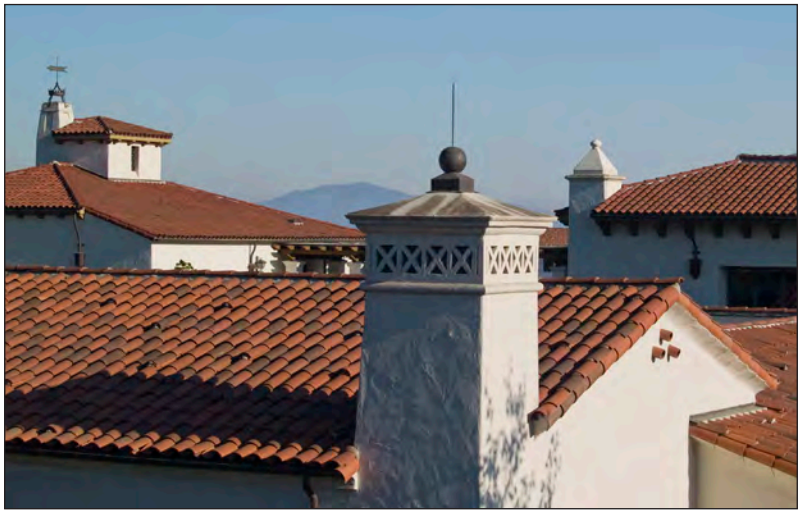
Legend

- 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 3½ and 4½: 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 Spanish Colonial Revival/Mediterranean architecture.

All exterior building lighting, site lighting, and streetlights are required to confirm 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 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.

First United Methodist Church, at 305 East Anapamu Street.

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 Spanish Colonial Revival/Mediterranean 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

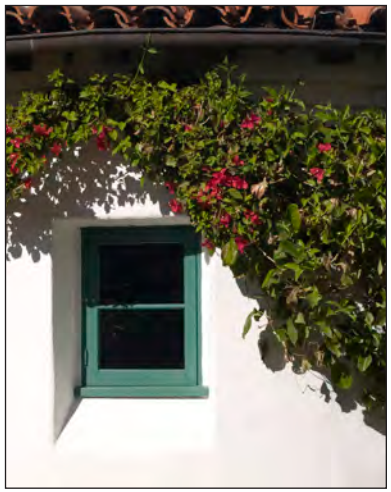
Evaluation of compliance with the compatibility criteria outlined in this chapter is facilitated by drawings, models, or other graphic communications. Applicants should show neighboring buildings and important features of adjacent sites in sufficient detail to demonstrate the relationship between the 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 Spanish Colonial Revival/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 Spanish Colonial Revival/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

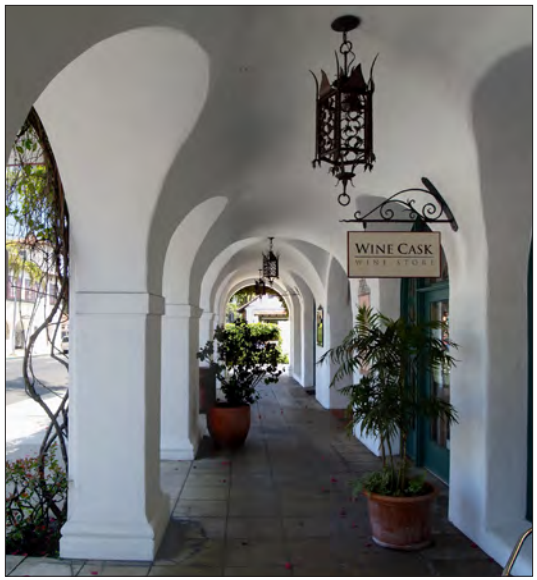
General

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



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.

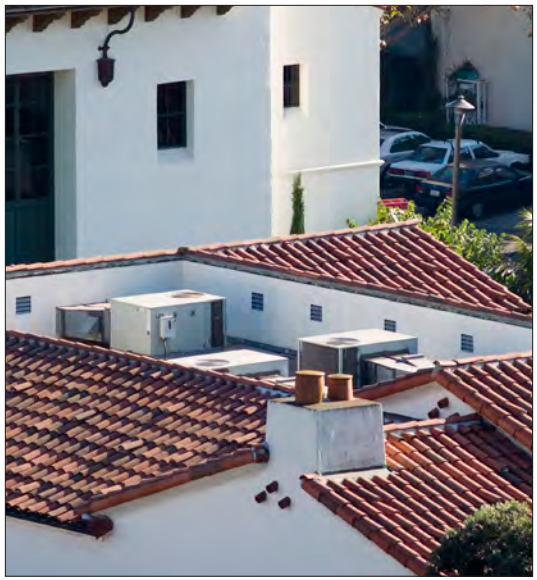
F. Cornices, Moldings, and Entablatures

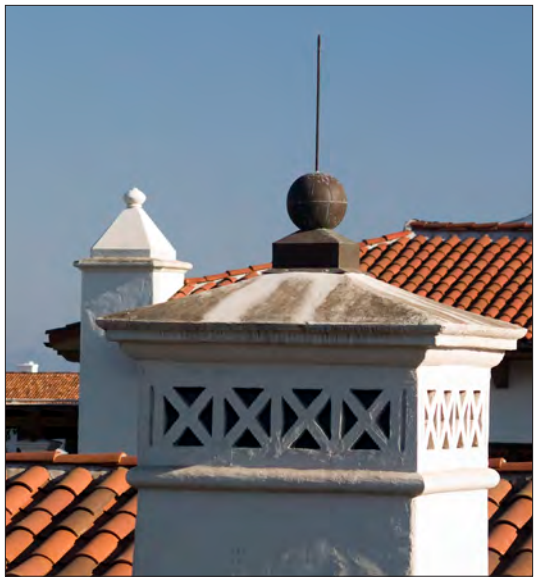
Cornices and entablatures should be scaled to the surfaces and other architectural details of the structure. The contour of cornices and/or entablatures should be designed so that the height and width of projection will form a harmonious, traditional element within the total design of the building.

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

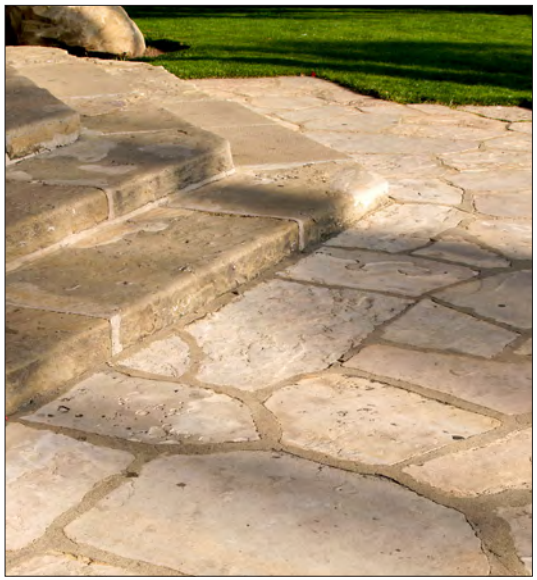
Doors and windows should be of traditional proportions and placed as they would occur in traditional masonry buildings. The openings should be designed to suggest the thickness of traditional masonry wall surfaces. Doors and windows should be recessed away from outer wall surfaces. The materials used 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.

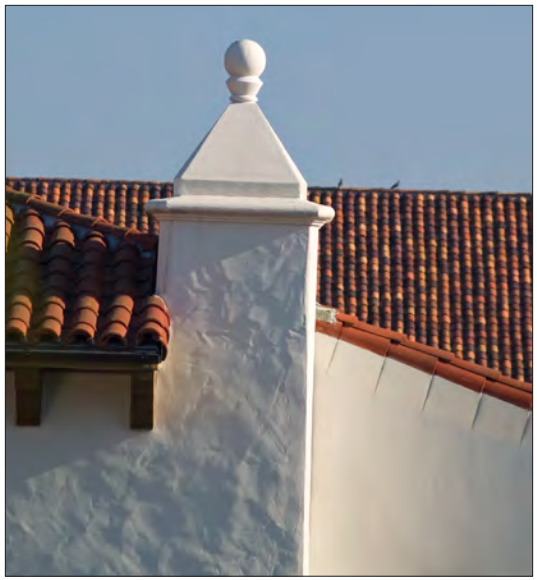
U. Roof Materials
Roof tile should be two-piece cap and pan, dark terra-cotta clay tile. Starter course should be double tiled (booster tile). Visible birdstops are not to be used. Attic venting should be accomplished in an inconspicuous or traditional manner. Struck plaster is encouraged at the gable 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.

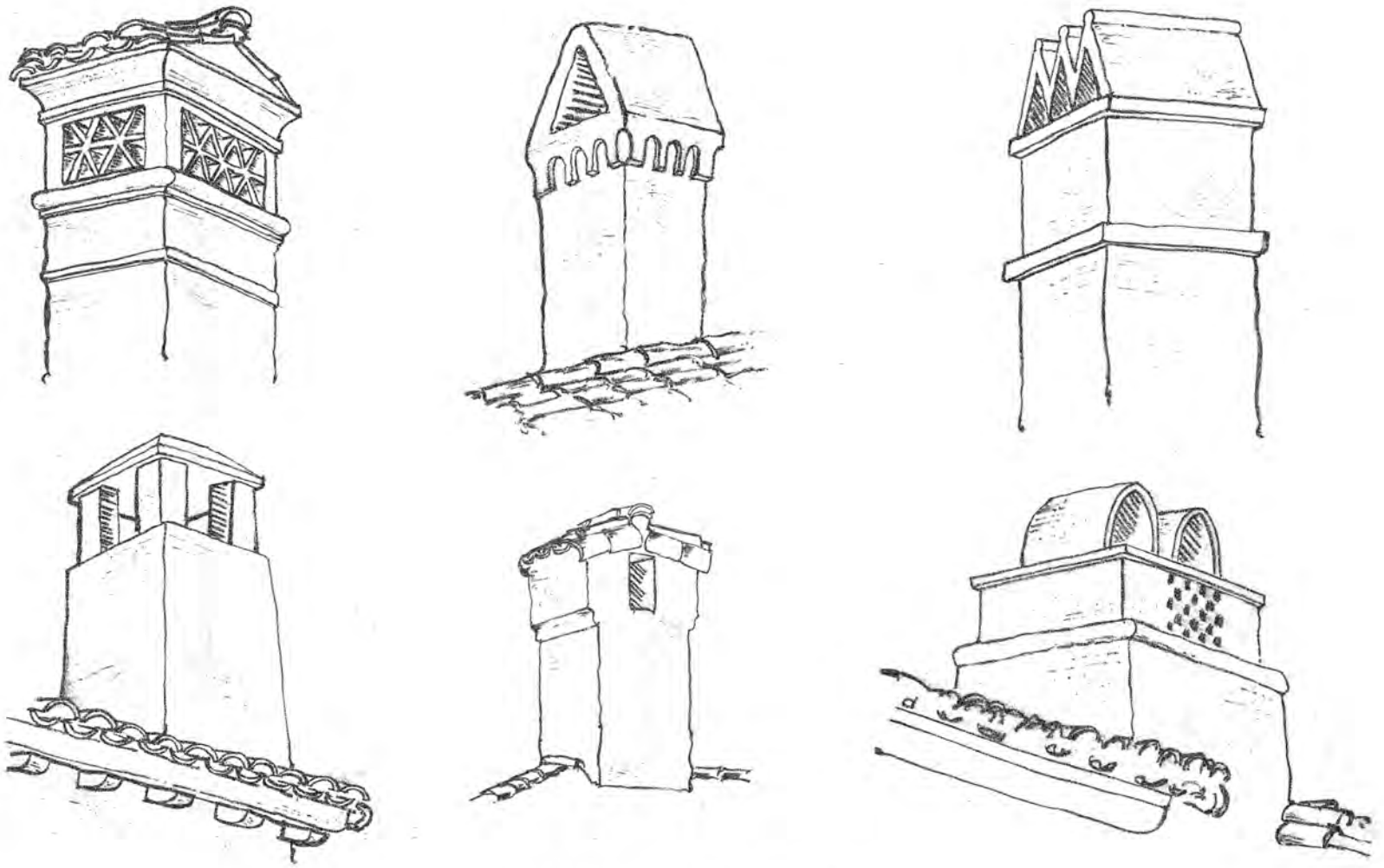


X. Wall Surfaces

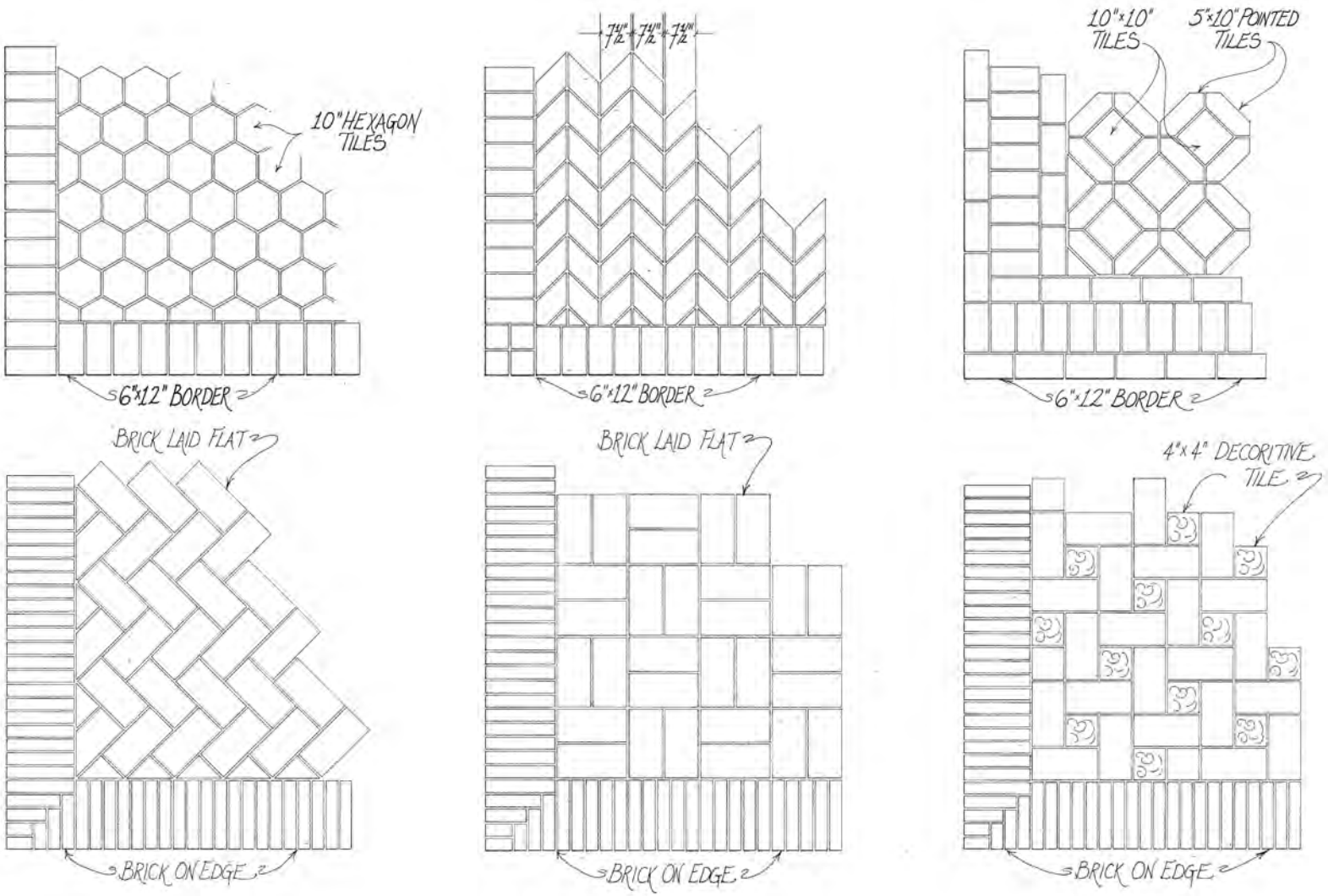
The buildings are to be designed so that their surfaces convey a visual suggestion of masonry construction. The preference is to convey a structure of stone, brick or adobe through suggestion of thickness (mass). Stucco is the preferred surface cover; adobe and stone (in whole or part) are also encouraged 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 Spanish Colonial Revival/Mediterranean 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, AIA.*)

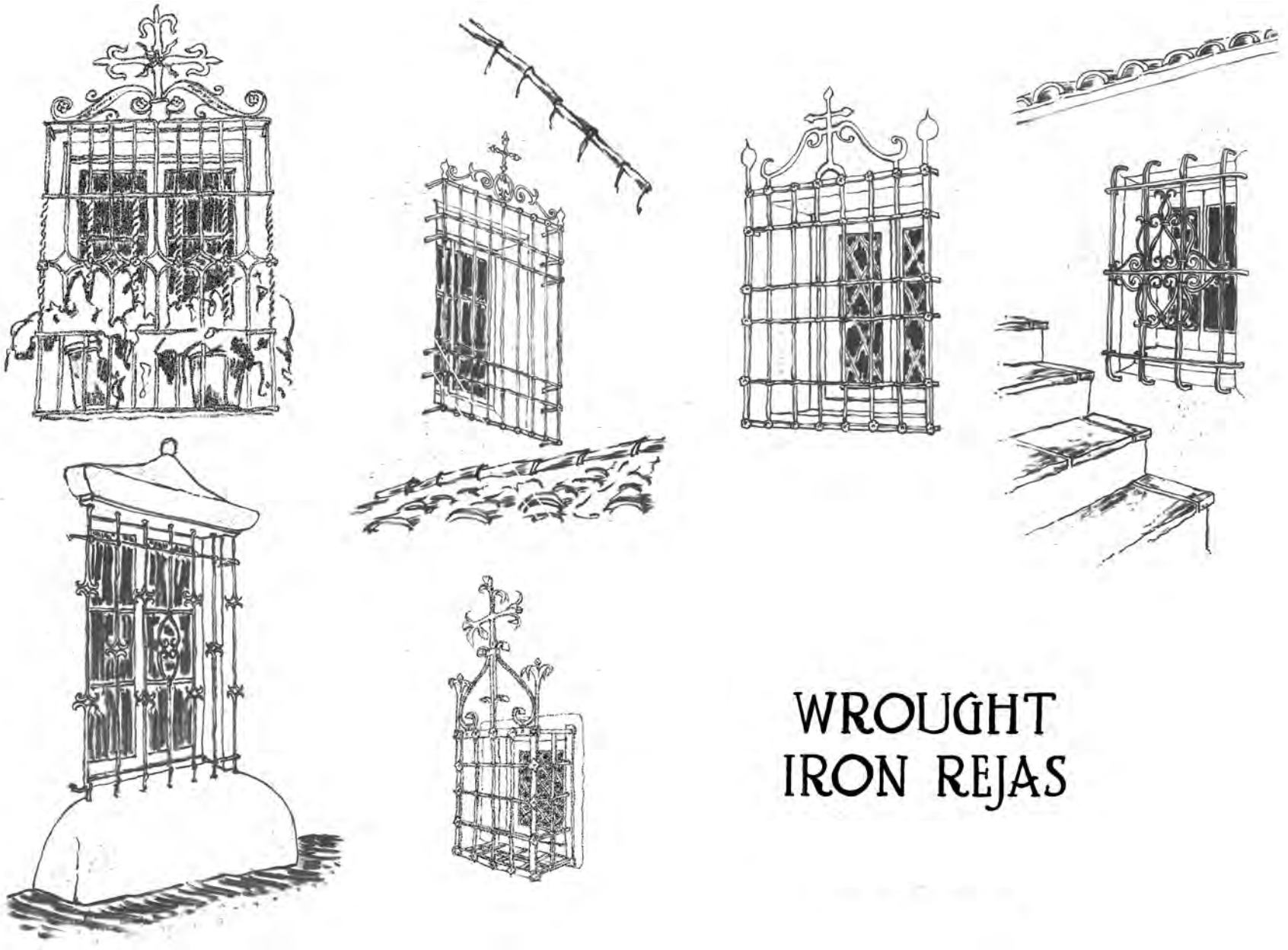


CHIMNEY CAPS

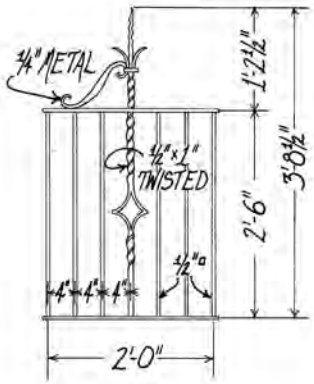


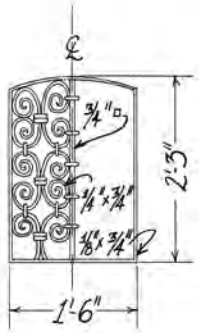
BRICK & TILE FLOOR PATTERNS

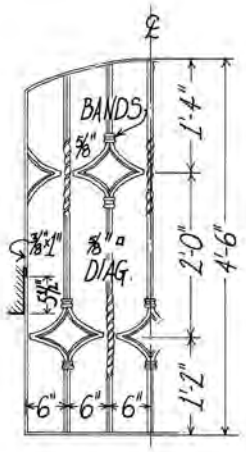
ALL TILE HAVE ½" MORTAR JOINTS
ALL BRICKS HAVE ¼" JOINTS

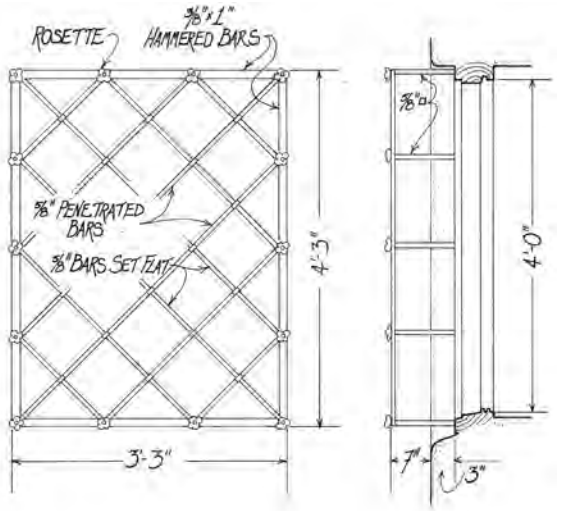


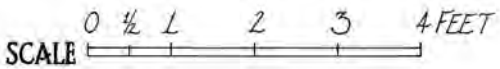
WROUGHT IRON REJAS



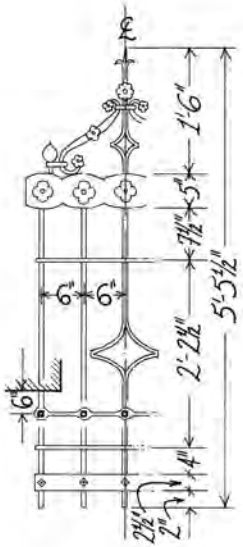


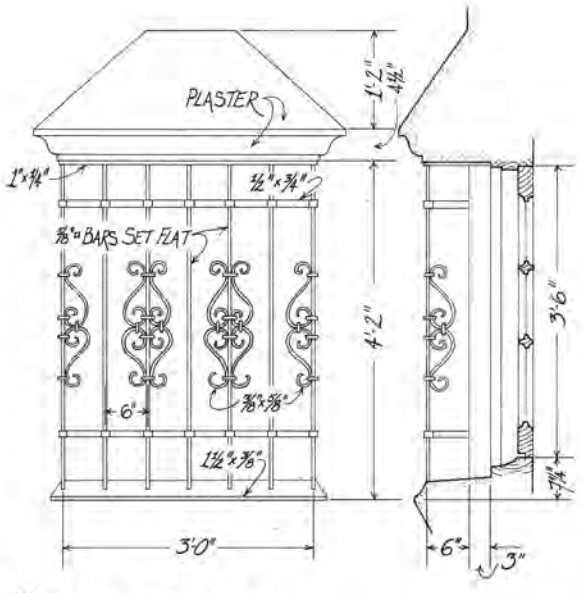




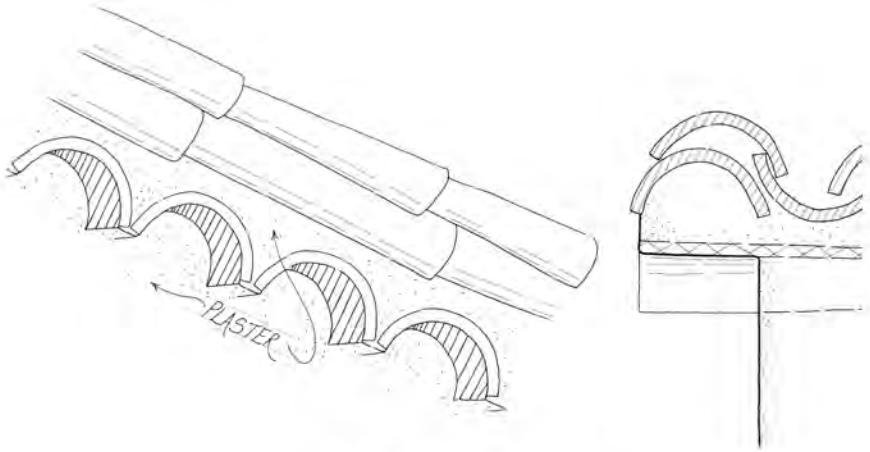


WROUGHT IRON REJAS

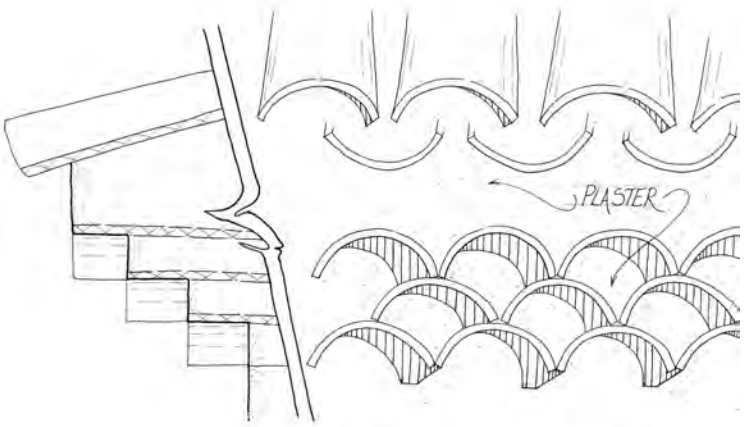




ELEVATIONS & SECTIONS



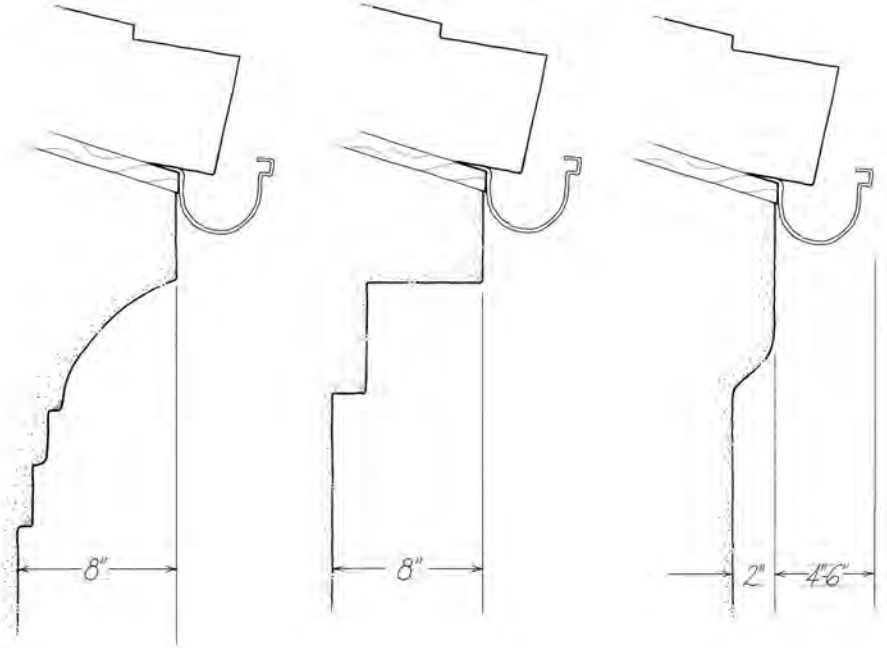
TILE GABLE CORNICE



TILE PROJECTING CORNICE

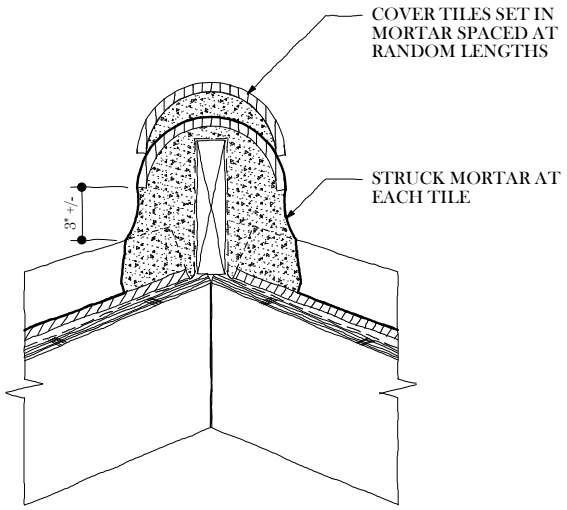
SCALE 0 ½ 1 FOOT

ROOF CORNICES

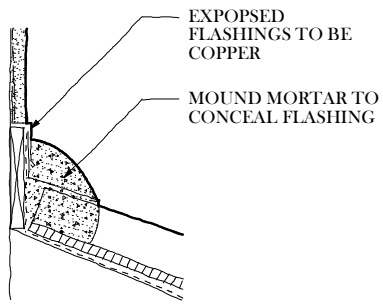


Measured drawings and sketches reprinted courtesy of Craig Shallanberger.

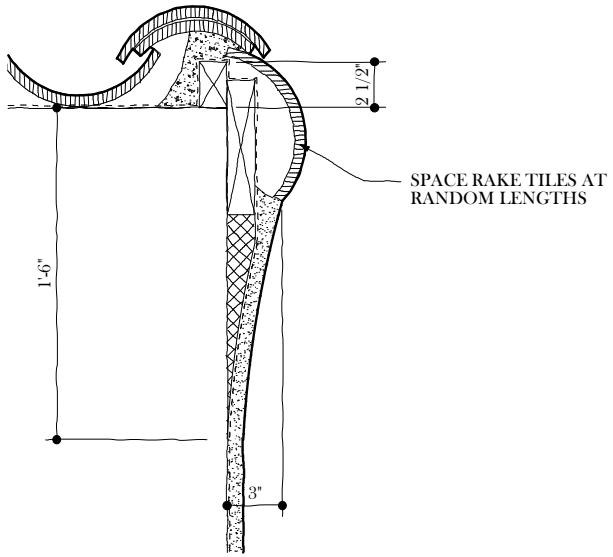
MISCELLANEOUS ROOF DETAIL DRAWINGS



TYPICAL RIDGE



TYPICAL ROOF-TO-WALL



TYPICAL RAKE

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.

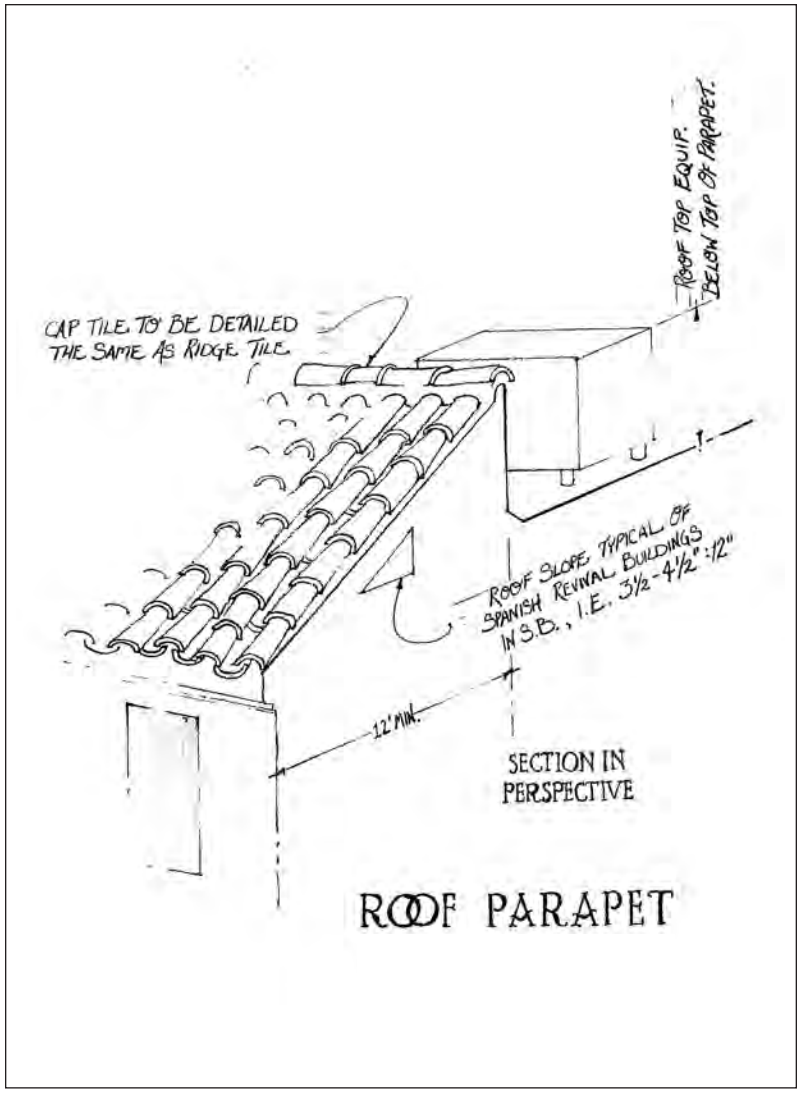
Buildings located within El Pueblo Viejo also present many opportunities for adaptive reuse and rehabilitation of buildings. Property owners and designers should consider adaptive reuse and rehabilitation as viable options to demolition and redevelopment of existing facilities. The rehabilitation of 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) 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

a. The "Moreton Bay Fig Tree" (Ficus macrophylla), located at the intersection of Chapala and West Montecito Streets.
b. Four Large Olive Trees (Olea europaea), located at the northeast corner of Garden and East Los Olivos Streets.
c. Cota Sycamores (Platanus racemosa), Los Olivos Street at Alameda Padre Serra, near Mission Santa Barbara.

Specimen Tree - MC§15.20.180

a. Two Australian Fan Palms (Livistona australis), 131 East Anapamu Street in the front setback.

Landmark Trees - MC §22.22.050

a. Moreton Bay Fig Tree (Ficus macrophylla), Chapala Street at West Montecito Street.
b. "Tree of Light," Norfolk Island Pine Tree (Auraucaria heterophylla), 100 West Carrillo Street at Chapala Street.
c. Franceschi Flame Tree (Brachychiton acerifolium x populneum), 11-15 West Gutierrez Street at State Street, City Parking Lot 12.
d. Italian Stone Pines, also known as the "Doremus Stone Pines" (Pinus pinea) 300 – 800 blocks of East Anapamu Street.
e. 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 Spanish Colonial Revival/Mediterranean 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	Common Name
Acacia farnesiana	Sweet Acacia
Acacia pendula	Weeping Acacia
Acer negundo 'californicum'	California Box Elder
Agonis flexuosa	Peppermint Tree
Albizia julibrissin	Silk Tree
Alnus cordata	Italian Alder
Araucaria cunninghamii	Hoop Pine
Arbutus unedo	Strawberry Tree, especially 'Marina'
Bauhinia species	Orchid Tree
Brachychiton acerifolius	Flame Tree
Callistemon species	Bottlebrush
Cassia leptophylla	Gold Medallion Tree
Cedrus deodara	Deodar Cedar
Ceratonia siliqua	St. John's Bread or Carob
Cercis occidentalis	Western Redbud
Chorisia speciosa	Floss Silk Tree
Cinnamomum camphora	Camphora
Citrus species (standard)	Orange, Lemon, Grapefruit and other Citrus Trees
Citrus species (dwarf types)	Orange, Lemon, Lime, Grapefruit
Cordyline species	Grass Palm
Cryptocarya rubra	
Cupaniopsis anacardioides	Carrot Wood Tree
Cupressocyparis leylandii	Leyland Cypress
Cupressus macrocarpa	Monterey Cypress
Cupressus sempervirens	Italian Cypress
Diospyros	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 polyanthemos	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 inermus	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 *(the fruitless 'Swan Hill' variety if fruit not desired)*	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	Common Name
Quercus suber	Cork Oak
Quercus tomentella	Island Oak
Schefflera actinophylla	Queensland Umbrella Tree
Schinus molle	California Pepper
Schinus terebinthifolius	Brazilian Pepper
Sequoia sempervirens	Coast Redwood
Strelitzia nicolai	Giant Bird of Paradise
Tabebuia chrysotricha	Golden Trumpet Tree
Tabebuia impetignosa	Lavender Trumpet Tree
Taxus baccata 'stricta'	Irish Yew
Thevetia peruviana	Yellow Oleander
Tupidanthus calyptratus	Schefflera Pueckleri
Ulmas parvifolia	Chinese Evergreen Elm
Umbellularia californica	California Bay Laurel
Zizyphus jujab	Chinese Jujube

Tree - Quercus suber, Cork oak

Tree - Schinus molle, California Pepper

PALMS: (Partial list of those commonly used)

Botanical Name	Common Name
Archontophoenix cunninghamiana	King Palm
Arecastrum (Syagrus) romanzoffianum	Queen Palm
Butia capitata	Pindo Palm
Caryota urens	Fishtail Palm
Chamaedorea species	Bamboo Palm
Chamaerops h. 'cerifera'	Blue mediterranean Fan Palm
Chamaerops humilis	Mediterranean Fan Palm
Cocos australis	Butia Palm
Erythea (Brahea) armata	Mexican Blue Palm
Erythea (Brahea) edulis	Guadalupe Palm
Howea forsteriana	Paradise Palm (Kentia)
Livistona chinensis	Chinese Fan Palm
Phoenix canariensis	Canary Island Date Palm
Phoenix reclinata	Senegal Date Palm
Phoenix roebelenii	Pigmy Date Palm
Rhapis excelsa	Lady Palm
Trachycarpus fortunei	Windmill Palm
Washingtonia filifera	California Fan Palm
Washingtonia robusta	Mexican Fan Palm

FERNS:

Botanical Name	Common Name
Alsophila australis (Cyathea cooperi)	Australian Tree Fern
Dicksonia antarctica	Tasmanian Tree Fern
Polypodium aureum	Hare's Foot Fern
Polypodium californicum (Sarah Lyman)	California Polypody
Polystichum munitum	Sword Fern
Woodwardia fimbriata	Chain Fern

SHRUBS:

Botanical Name	Common Name
Abelia grandiflora	Glossy Abelia
Abutilon species	Flowering Maple
Agapanthus species	Lily-of-the-Nile
Alcea rosea	Hollyhock
Aloe species	Aloe
Alyogyne huegelii	Blue Hibiscus
Arctostaphylos species	Manzanita
Aucuba japonica	Japanese Aucuba
Bamburanta species	Bamburanta
Brunfelsia calycina 'floribunda'	Yesterday-Today- and-Tomorrow
Buxus microphylla japonica	Japanese Boxwood
Calliandra species	Powder Puff
Camellia varieties	Camellia
Carissa cultivars	Natal Plum
Carpenteria californica	Bush Anemone
Cassia artemesiodes	Feathery Cassia
Cassia tomentosa	Woolly Senna
Ceanothus species	Ceanothus
Ceratostigma plumbaginoides	Dwarf Plumbago
Cercis occidentalis	Western Redbud
Cestrum nocturnum	Nightblooming Jessamine
Cheiranthus 'Bowles Mauve'	Lavender Wallflower
Choisya ternate	Mexican Mock Orange
Cistus species	Rockrose
Coleonema album	White Breath of Heaven
Correa species	Correa
Cotoneaster	Cotoneaster
Dahlia arborea	Tree Dahlia
Datura suaveolens	Angel's Trumpet
Dendromecon harfordii	Island Bush Poppy
Doryanthos palmeri	Spearlily
Duranta repens	Sky Flower

SHRUBS:

Botanical Name	Common Name
Eriogonum species	Buckwheat
Erythrina crista-galli	Cockspur Coral Tree
Escallonia species	Escallonia
Euphorbia species	Euphorbia
Fatsia japonica	Japanese Aralia
Feijoa sellowiana	Pineapple Guava (small tree/shrub)
Fremontodendron californicum	Common Flannel bush
Gaultheria shallon	Salal
Grewia caffra	Lavender Star Flower
Heteromeles arbutifolia	Toyon (small tree/shrub)
Hibiscus species	Hibiscus
Hydrangea species	Hydrangea
Ilex aquifolium cultivars	English Holly
Ilex cornuta cultivars	Chinese Holly
Ilex vomitoria nana	Dwarf Yaupon
Jasminum officinale grandiflorum	Spanish Jasmine

Shrub - Camellia sasanqua, Camellia

Shrub- Fremontodendron californicum, Common Flannel Bush

SHRUBS:

Botanical Name	Common Name
Juniper species	Juniper (also groundcover)
Justicia brandegeana	Shrimp Plant
Kalanchoe species	Felt Plant
Lantana species	Lantana
Lavatera assurgentiflora	California Tree Mallow
Leonotis leonurus	Lion's Tail
Leptospermum laevigatum 'Reevesii'	Dwarf Australian Tea Tree
Ligustrum species	Privet
Mahonia species	Grape Holly
Melaleuca species	Melaleuca
Milla biflora	Mexican Star
Murraya exotica	Orange Jessamine
Myoporum laetum	Myoporum
Myrtus communis	Myrtle
Myrtus communis 'compacta'	Dwarf Myrtle
Nandina domestica	Heavenly Bamboo

Shrubs - Rosa species, particularly old-fashioned types and varieties, many hybrids

SHRUBS:

Botanical Name	Common Name
Nerium oleander	Oleander
Osmanthus fragrans	Sweet Olive
Pelargonium species	Geranium
Pittosporum species	Mock Orange
Plectranthus species	Plectranthus
Plomis purpea	Jeruselem Sage
Podocarpus macrophyllus maki	Shrubby Yew Pine
Prunus caroliniana	Carolina Laurel Cherry
Psidium cattleianum	Strawberry Guava
Punica granatum varieties	Pomegranate (esp. dwarf varieties)
Raphiolepis species	Raphiolepis
Rhamnus californica	Coffeeberry
Rhamus species	Rhamus
Rhus ovata	Sugar Bush
Rosa mutabilus	Butterfly Rose
Rosa species, *particularly old-fashioned types and varieties,many hybrids*	
Rosmarinus species	Rosemary
Solanum jasminoides	Potato Vine
Sollya heterophylla	Australian Blue Bell Creeper
Statice sinuata	Everlasting Flower
Tecomaria capensis	Cape Honeysuckle
Teucrium fruticans	Bush Germander
Thuja species	Arborvitae
Viburnum tinus 'robustum'	Roundleaf Laurustinus
Vinca rosea	Madagascar Periwinkle
Westringia species	Coast Rosemary
Xylosma congestum	Xylosma

PERENNIALS:

Botanical Name	Common Name
Achillea millefolia	Yarrow
Agapanthus	Lily of the Nile
Anigozanthos species	Kangaroo Paw
Armeria maritima var. vulgaris	Sea Pink
Centaurea gymnocarpa	Velvet Centaurea
Chrysanthemum frutescens	Marguerite Daisy
Dietes species	Fort Night Lily
Euphorbia species	Euphorbia
Geranium species	Cranesbill
Hemerocallis hybrids	Daylily
Heuchera species	Coral Bell
Iris species	Iris
Lavandula species	Lavender
Limonium perezii	Sea Lavender
Moraea species	Moraea Iris
Nepeta faassenii and varieties	Catmint
Penstemon species	Beard Tongue, Penstemon
Salvia species	Sage (various species)
Scaevola 'Mauve Clusters'	Scaevola
Senecio cineraria	Dusty Miller
Zephyranthes candida	Fairy Lily

Perennials - Lavandula species, Lavender

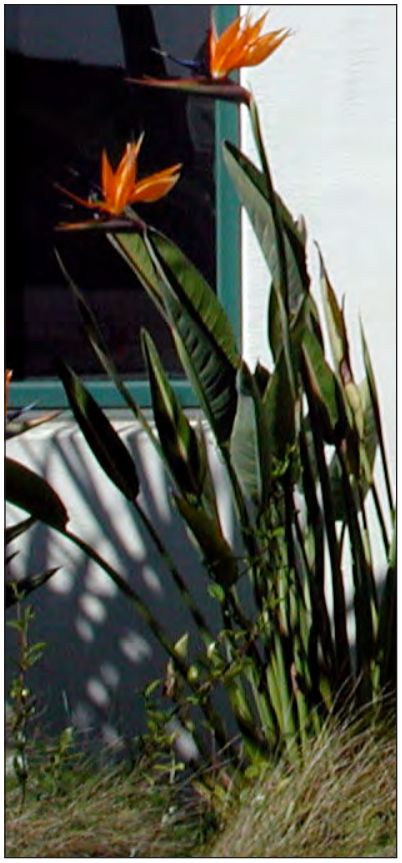
Perennials - Centaurea gymnocarpa, Velvet Centaurea

ACCENTS AND ORNAMENTAL GRASSES:

Botanical Name	Common Name
Acanthus mollis	Architect's Plant
Agave americana	Century Plant
Agave species (esp. Agave attenuata)	Agave
Agave vilmoriana	Octopus Agave
Artemisia species	Artemisia
Begonia semperflorens	Begonia
Cactus family	Cactus
Centaurea ragusina	Dusty Miller
Clivia miniata	Kaffir Lily
Cordyline species	Grass Palm
Crassula argentea and varieties	Jade Plant
Crassula species	Crassula (succulent)
Cycas revoluta	Sago Palm
Echium fastuosum	Pride of Madeira
Helichrysum species	Licorice Plant
Helictotrichon sempervirens	Blue Avena Grass
Juncus patens 'Elk Blue'	Elk blue California Gray Rush
Juncus species	Califorum Rush
Kniphofia uvaria	Red Hot Poker
Leucodendron species	Leucodenron
Leymus condensatus 'Canyon Prince'	Canyon Prince Wild Rye
Miscanthus sinensis 'Morning Light'	Morning Light Japanese Silver Grass
Monstera deliciosa	Split-Leaf Philodendrun
Muhlenbergia rigens	Deer Grass
Phormium species	New Zealand Flax
Romneya coulteri	Matilija Poppy
Sedum species (some are groundcovers)	Sedum
Sesleria autumnalis	Autumn Moor Grass
Spartium junceum	Spanish Broom
Stipa gigantea	Giant Needle Grass
Strelitzia reginae	Bird of Paradise

ACCENTS AND ORNAMENTAL GRASSES:

Botanical Name	Common Name
Tibouchina semidecandra	Princess Flower
Yucca aloifolia	Spanish Bayonet
Yucca australis	Yucca
Yucca pendula glauca	Curve Leaf Yucca
Yucca species	Yucca

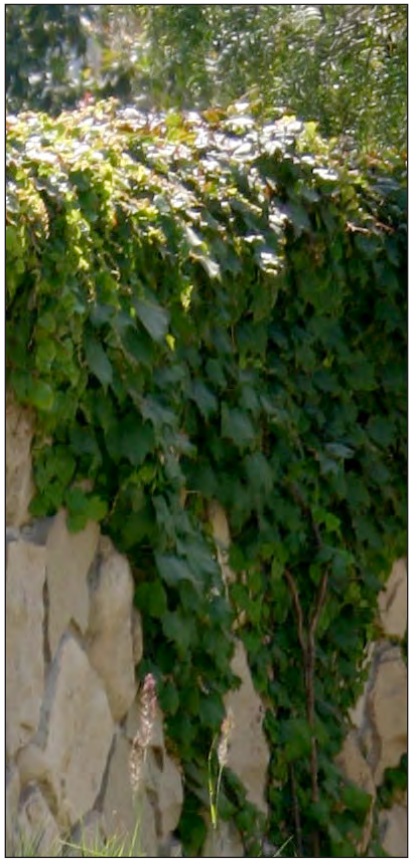


Accent -Strelitzia reginae, Bird of Paradise

Accent - Tibouchina semidecandra, Princess Flower

VINES:

Botanical Name	Common Name
Antigonon leptopus	Rosa de Montana
Beaumontia grandiflora	Easter Lily Vine
Bignonia cherere	Blood-Red Trumpet Vine
Bougainvillea cultivars	Bougainvillea
Cissus capensis	Evergreen Grape
Cissus rhombifolia	Grape Ivy
Cissus species	Cissus
Clematis species	Clematis
Clytostoma callistegioides	Violet Trumpet Vine
Distictis 'Rivers'	Royal Trumpet Vine
Doxantha unguis-cati	Cat's Claw or Yellow Trumpet Vine
Ficus repens 'minima'	Creeping Fig
Hedera species	Ivy
Hibbertia volubilis	Guinea Gold Vine
Jasminum species	Jasmine
Lonicera species	Honeysuckle
Pandorea jasminoides	Bower Vine
Parthenocissus tricuspidata 'veitchii'	Dwarf Boston ivy
Passiflora species	Passion Flower Vine
Podranea ricasoliana	Pink Trumpet Vine
Rosa species	Climbing Rose
(especially Rosa banksiae)	Lady Banks' Rose
Solandra nitida	Copa de Oro
Stigmaphyllon species	Orchid Vine
Tecomaria capensis	Cape Honeysuckle
Vitis species	Grape Vine
Wisteria species	Wisteria



Vine - Parthenocissus tricuspidata 'veitchii', Dwarf Boston Ivy

Vine - Jasminum species, Jasmine

GROUNDCOVERS:

Botanical Name	Common Name
Achillea tomentosa aurea	Yellow Woolly Yarrow
Ajuga reptans	Carpet Bugle
Anthemis nobilis	Chamomile
Arctostaphylos uva-ursi	Bear Berry
Baccharis pilularis (and 'Twin Peaks')	Coyote Brush
Campanula poscharskyana	Serbian Bellflower
Carex glauca	Blue Sedge
Carex praegracillis	California Meadow Sedge
Carex tumulicola	Berkeley Sedge
Ceanothus griseus horizantalis	Ceanothus Groundcover
Convolvulus species	Bush & Ground Morning Glory
Cotoneaster species	Cotoneaster
Dymondia margaretae	Dymonia
Erigeron karvinskanus	Santa Barbara Daisy
Festiva ovina glavca	Blue Fescue (ornamental grass)
Festuca glauca 'Elijah Blue'	Elijah Blue Fescue
Fragaria chiloensis	Wild Strawberry

GROUNDCOVERS:

Botanical Name	Common Name
Iberis sempervirens	Evergreen Candytuft
Juniper species	Juniper (*especially J. 'Wiltonii'*)
Liriope species	Lily Turf
Lobularia maritime	Sweet Alyssum
Lysimachia nummularia	Moneywort
Malephora species	Prostrate Myoporum
Ophiopogon japonicus	Mondo Grass
Portulaca grandiflora	Moss Rose
Pratia pedunculata (Laurentia fluviatilis)	Blue Star Creeper
Rosmarinus officinalis 'Irene'	Creeping Rosemary
Santolina species	Lavender Cotton
Sedum spathulifolium	Sedum
Sedum species	Sedum
Senico serpens	Blue Chalk Sticks
Thymus species	Thyme
Tradescantia pallida 'Purple Heart'	Purple Wandering Jew
Turf species (drought tolerant types)	Turf
Vinca minor and V. major	Periwinkle

Groundcover - Pratia pedunculata (Laurentia fluviatilis), Blue Star Creeper

Groundcover - Juniperus procumbens, Dwarf Japanese Juniper

Groundcover - Ceanothus griseus horizantalis, 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, 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.