HISTORIC STRUCTURES/SITES REPORT

820 CIMA LINDA LANE
SANTA BARBARA, CALIFORNIA
APN: 015-162-018

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PLANNING DIVISION

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November 26, 2003

HLC Full Commission
F. A. S
11/26/03
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INTRODUCTION

The following Historic Structures/Sites Report for 820 Cima Linda Lane (APN: 015-162-018) was requested by architect James Mayo Macari, representing Mr. and Mrs. Assad Mora, owners of the property. The study was conducted to evaluate the level of significance of a one-story single-family residence and a detached two-car garage/pool house to determine the impact of the proposed project on the property. This report meets the Master Environmental Assessment requirements for Historic Structures/Sites study. Fermina B. Murray prepared the report, with research and editorial assistance from her son Sean H. Murray, and plant-identification assistance from landscape architect Randall Mudge.

PROJECT DESCRIPTION

The proposed project would demolish 712 square foot on the first floor; and construct a 989 square foot second floor addition and an attached 1,222 square foot garage to an existing 5,436 square foot one-story single family residence on a 49,323 square foot lot. The proposed remodel will be concentrated on the rear portion of the west wing and all of the area of the north wing of the existing building. The first floor additions include: a four-car garage, a large family room, television, powder, storage rooms, an enlarged kitchen, and pantry. The second floor will contain a master bedroom with its own balcony, a master bathroom and closet, cabinet drawers and stairs to the first floor. The existing detached 353 square foot, two-car garage/pool house will be converted to habitable space to expand the existing poolroom. At the initial review of the proposed project by the Architectural Board of Review (ABR), it was determined that the Planning Commission’s review is required for development exceeding 6,500 square feet. Modifications are required to allow the garage to exceed the allowed 750 square feet and the accessory space to exceed the allowed 500 square feet. Figure 1 for location map, Figure 2-8 for site plan and proposed elevations.

SITE DESCRIPTION

The one-story house with a first-floor sunken basement, located at 820 Cima Linda Lane is known as “Casa Lo Bello,” Spanish for “a beautiful house.” This residential building, in Lot 18 of City Block 162, is one of the three guest houses designed by the noted Los Angeles and Santa Barbara architect Carleton M. Winslow in 1926 for the millionaire industrialist Cornelius Kingsley Garrison Billings (a.k.a. C.K.G.
Billings), who founded the Union Carbide Company with his friend/business partner George Owen Knapp. The building is not included in the City’s Architectural and Historic Resources Survey in 1978 or listed as one of the “potential historic structures” in the January 2002 Master Environmental Assessment (MEA) Guidelines for Archaeological Resources and Historic Structures and Sites. It is not listed in the California or the National Registers of Historic Resources.

This 5,436 square foot Santa Barbara style Spanish Colonial Revival house is located on a 49,323 square foot lot, on one of Montecito’s bucolic narrow lanes that loops south of Alston Road (City Street File).

The front of the house faces Cima Linda Lane toward Rametto Road to the east, its rear faces west to the swimming pool and a detached garage, the main courtyard is on the south side and to the north side is a citrus parterre garden, a service driveway, and a six-space open parking area. The property is enclosed at the front (east) by a tall chain link fence that is hidden by a thick hedge of True Bay Pittosporum. A semi-circle driveway to the front steps of the house is accessed through a pair of wrought iron security gates anchored on concrete piers with stucco finish. To the north of the main driveway is another smaller gate that leads to the property’s service/parking area. A tall hedge of Eugenia lining the service driveway marks the separation of the residence’s grounds from the parking/service area and driveway (Plates 1-11).

The surrounding block is bounded by Cima Linda Lane toward Rametto Road on the east, Woodland Drive and Cima Linda Lane on the west, Cima Linda Lane loop on the south, and Alston Road on the north.

Neighboring residences in block 162 include the following: across Cima Linda Lane at 815 and 841 are the two other guest houses that Winslow designed for Billings. To the north is a gated entrance to the former Billings’ main house at 736 Cima Linda Lane and to the south and west are more large properties lining Cima Linda Lane, which loops around to end at Alston Road. Except for a few moderate sized wood-sided homes, most of the large houses on Cima Linda Lane are built in the Spanish Colonial Revival style.

The development of this part of Cima Linda Lane, Alston and Rametto Roads since the late 19th and early 20th centuries has concentrated on the 162-acre estate of C.K.G. Billings, which once extended from Alston Road down south to the Bird Refuge, west to the former County Hospital site near Salinas and Cacique Streets and east toward Hot Springs Road. Billings’ first expansive mansion was designed by Francis T. Underhill in 1917. It was replaced after the 1925 earthquake by “Billings Park,” a cluster of seven buildings: three bungalows on Rametto Road, a main house, and three guest houses on Cima Linda Lane. Billings Park was designed by Carleton M. Winslow. The subject property is one of Cima Linda Lane’s guest houses.
BUILDING DESCRIPTION – 820 CIMA LINDA LANE

This Spanish Colonial Revival house built over a basement has an irregular T-shaped footprint organized in three wings. The first wing, the façade, is set on a north-south axis with elevations facing east, north and south. The second (rear) wing is on an east-west axis with elevations facing north, south and west. The third wing, extending from the rear wing, is set on a north-south axis with elevations facing east, west, and north.

The house, constructed of a wood frame with stucco siding, painted white, sits on a reinforced concrete foundation. The basement’s small fixed and transom windows are found on the east, west, and north elevations. The house has a complex sequence of rooflines of differing heights. The roof forms consist of low to moderate pitched gabled, side gabled, cross-gabled, combined gabled-hipped, hipped-tower, and shed roofs clad with rounded red tiles. The front portico/vestibule has a shed roof, and above it is a gabled pediment with a multi-pane segmental fixed window. This pediment is flanked by a gabled roof running in a north-south orientation. Behind this gabled front wing, in the center of the main frame (facing south) a chimney and a round tower with small square fixed windows project above a series of gabled, side/crossed-gabled and shed roofs (of varied heights) covering the rear west and north wings.

This report will describe the details of each elevation in terms of each of the three wings that make up the footprint of the house as described above.

Façade (East) – First Wing:

This wing has three multi-paned casement windows topped with multi-paned fanlights one each on the east and south elevations. The north side’s casement window has a two-paned upper fixed window. These windows are shaded by red-tiled visor/shed roofs with wrought iron brackets. The east (front) elevation also has two medium-small multi-paned casement windows in wood frames. The front entrance’s enclosed portico, with decorative wrought iron grilles, is supported by two pilaster classical columns. Plantings near the walls and windows include King Palms and Yuccas. The south elevation’s window overlooks a pergola arbor covered with purple Trumpet Vine and the southeast orchard of lemon, apricot, plum, apple, and peach trees, including rosemary ground cover. Underneath the pergola is a walkway paved with flagstones that leads from the driveway to the south side’s secluded courtyard. The north elevation’s window, flanked by well-trimmed Eugenia trees, overlooks the citrus parterre garden. Also found on this elevation is a spire-shaped exterior chimney with arched vents capped with a cone crown (Plates 12-19).

Recessed within the portico/vestibule is a single wood door that opens to the red tiled landing and steps leading to the double-gated asphalt driveway and the fountain courtyard. This wing’s east elevation has the view of the lush landscape that includes tall
Queen Palms, Bird of Paradise, exotic South American Araucaria trees, and hedges of True Bay, Pittosporum and African Box. These tall trees, planted in a formal symmetrical plan, frame the entrance to the property that indeed brings out the essence of “Casa Lo Bello,” meaning a beautiful house.

Rear (West) – Second Wing:

The south side of this wing has a recessed covered entrance porch with a double glass door flanked by two multi-pane casement windows and wrought iron grilles. This door opens to a loggia with two steps up to the large courtyard paved with brick pavers. The center of the courtyard has a 150 to 200-year-old Coast Live Oak tree with buttress roots and wide canopy. Facing the Oak Tree are two more narrow double French doors topped with two-pane fixed windows. Lining this south side of the house are low stucco planter boxes containing two types of Rubber Trees and Bird of Paradise. In addition to the courtyard’s Coast Live Oak, Magnolia, Juniper, Strawberry and Cork trees are also found on the south side’s grounds. At the southwest corner are two multi-pane casement windows topped with two-pane transom windows and a double French door. This door opens to an uncovered red-tiled patio with one step to a brick-concrete pathway between the house and the swimming pool. The path leads to a playground located on the southwest corner of the property. The playground contains a playhouse, swing set, slides and other toys (Plates 20-37).

The west side of the Second Wing has two chimneys: an interior one and an exterior chimney flanked by two small casement windows. These windows face the swimming pool. On the corner of this wing (northwest) are two multi-pane casement windows topped with two-paned transom windows which face north (Plates 38-41). The north side of Second Wing, between the East, First Wing, and the North, Third Wing, has no doors but one large multi-paned casement window topped with fixed transom and three six-paned casement windows (Plates 42-48).

North – Third Wing: (The proposed project will occur on this entire wing)

The east elevation of this wing has no doors but one large and four medium sized multi-paned casement windows. These windows overlook the citrus parterre garden and tall trees by Cima Linda Lane (Plates 49-53). The west elevation has three six-paned casement windows. This side has a single French door that opens from the kitchen to a narrow red-tiled walkway leading to the swimming pool and the detached two-car garage/pool house at the rear (west side) of the property. Another single wood door opens to three tiled concrete steps down to a flagstone walkway. Below this door is a smaller single wood basement door that opens to two shallow concrete steps up to the flagstone path. This side’s section is hidden by an uncovered, narrow concrete patio that is enclosed by a stucco retaining wall. The side facing the enclosed narrow concrete patio has a single wood door and two medium and one casement windows in metal frames (Plates 54-62).
The north side has a small and medium casement windows and a single wood door. This door opens to a narrow porch with wrought iron railing and three steps to the service driveway/parking area (Plates 63-67).

**Detached Two-car Garage/Pool House**

The combined two-car garage/pool house is a one-story wood frame structure that sits on a concrete foundation. Located at the rear (west) of the property, the building’s footprint is on a north-south axis. The façade of the building faces east to the rear of the main house, and the service driveway, its south elevation faces the swimming pool, the west elevation faces a wood fence (property’s west boundary), the north elevation faces more landscaped grounds toward the northwest part of the property. It has board-and-batten siding. The sloping shed roof, with shallow eaves and open rafters (south side) is clad with composition shingles. The roof also has a wide band trim fascia.

The façade has a large sliding glass door in aluminum frames and a small six-paned casement window. The south side, facing the swimming pool, has a double-hung window in aluminum frames and a double French door. This door opens to the side of a fiberglass swimming pool measuring 15 feet by 34 feet, 6 feet deep. The pool is enclosed by a metal fence measuring five feet in height. The west and north elevations have no doors or windows. To the north side of the building are three mature (about forty years old) Cedar Pines and more landscaping (Plates 68-75).

**ALTERATIONS TO THE BUILDING – 820 Cima Linda Lane**

On May 25, 1926, building permit #A-2017 was issued to C.K.G. Billings for architect Carleton M. Winslow and contractor Alexander MacKellar to erect a frame-stucco building to be used as a bungalow/guest cottage number one. The structure, with a width of 49 feet, 6 inches, and a length of 34 feet, had a total building area of 1,666 square feet. Winslow’s architectural plans show a four-bedroom house with its main entrance on the south side. The entry hall had high vaulted ceilings. The house had no kitchen but two fireplaces on the north and east elevations.

In the same year, on November 8th, building permit #A-2588 was issued to the same party to add three rooms to the existing dwelling. The size of the new addition measured 15 feet by 27 feet, one-story height. The plans show an addition of a kitchen with built-in cases and pantry, a maid’s room and a porch at the west elevation.
Two years later, on May 23, 1928, building permit #A-3998 was issued to add a frame and stucco building to be used as a dwelling and garage. The size of the addition measured 24 feet by 42 feet. The plans show an addition of a garage with a cement floor, two servant rooms, laundry trays, a basement floor and a man's room with closets and baths.

On November 23, 1929 building permit #A-5345 was issued again to the same party for major additions to the building. The additions included the following: Servants Quarters containing two bedrooms, a dining room and bath, enlarged kitchen, a large dining room at the rear (west wing), living room on the east wing, four bedrooms, linen and coat closets and lavatories. On the north wing, between the servant rooms and man's room is the garage with slide up doors. (City Street files; Winslow’s Architectural Plans).

Building permit #5692 was given to Mr. and Mrs. Frank Armstrong on June 19, 1957 to alter the garage to create an activities room, bedrooms, and a bath. The sketch for this alteration shows an infill of the original garage to make way for these additional rooms and bathroom. There is no permit for the detached garage. However, the alteration sketch also shows a detached building/carport at the rear of the property. At a later date the garage was converted into a habitable space, also without the benefit of a permit.

A subdivision of the parcel into two lots took place in July 1985. The former single lot (APN: 015-162-013) was split into two lots. The subdivision created the current setting of 820 Cima Linda Lane in APN:015-162-018, and 840 Cima Linda Lane property in parcel APN:015-162-019 (City Street file).

Building permit # BLD94-2357 was issued on October 21, 1994 to property owner Dr. Assad Mora for a re-roofing project. The permit describes the project as follows: to tear off existing roof, install new underlayment, reinstall existing tiles 60 squares. The permit does not specify on which part of the building this re-roofing occurred. Building permit # BLD:2000-284 was given to Dr. Assad and Kathy Mora in February 3, 2000 for interior remodel only, to demolish interior walls and baths in order to install a new kitchen. The same owners got a building permit, # BLD:2000-00099, in April 6, 2000. The permit describes the project as follows: installation of new fiberglass pool to include equipment, decking, and required fencing. As-built installation of gas, sewer, water, and 100amp sub panel serving pool equipment.

In 1995 to 1996 the east side's fountain courtyard, security gates, chain-link fence, hedges, additional landscaping of fruit trees, ground cover, the vine-covered pergola on southeast side and citrus parterre garden on the northeast side were added by the current owners of the property (Architect James Macari, telephone message: 11-13-03).
Despite the few alterations over the years, the cumulative result of Winslow's major additions in November 1929 is all intact in the "Casa Lo Bello" property we see today (Plate 76 and Figure 13).
SITE HISTORY

The subject property was once part of the extensive homemands of the coastal Barbareño Chumash who thrived from prehistoric times to the 1780s, when the entire territory was claimed by the Spanish Crown. The Spanish settlement in Santa Barbara began with the building of the Mission Santa Barbara and the Royal Presidio in 1782. Most of the former Chumash lands, such as Shawala village (today’s Montecito), were turned into “Santa Barbara Pueblo Lands” and parceled out in 50-acre plots as wage compensation to the Presidio soldiers (Figure 9). Thus began the “Old Spanish Town” from the west, in the area where Hot Springs and Cold Spring Creeks join to form Montecito Creek, to the east stretching along East Valley Road to today’s Montecito Village. Early Spanish founders of Montecito include such familiar names as Juarez, Romero, Olivas, Robles, Dominguez, Lopez and Lorenzana (Tompkins: Santa Barbara Neighborhoods: 62-63).

Starting in the late 1880s, Santa Barbara earned a national reputation as a health resort town. The opening of the Potter Hotel in 1903 drew a migration of wealthy visitors from the East Coast who fell in love with the mild climate and beautiful scenery and began to buy lands and build their luxurious private estates in Montecito. The estates, ranging in size from 30 to 200 acres, were developed by such rich luminaries as Fleischmann, Peabody, DuPont, Swift, McCormick, Bliss, Murphy, Cudahy, Knapp, Billings and others. As the late local historian Walker Tompkins writes, “The ruling echelons of the millionaire migration were dubbed “The Hill Barons” because their palatial mansions occupied hilltops overlooking Montecito’s beautiful woodlands.” The estate homes, ranging from Spanish Colonial Revivals and English manor houses to Cape Cod Colonials and Italian palazzos, were designed by such prominent architects such as George Washington Smith, Francis T. Underhill, Bertram G. Goodhue, Carleton M. Winslow, and Frank Lloyd Wright (Tompkins: Santa Barbara Neighborhoods: 68-69).

The 1871 Montecito Land Ownership map shows that subject property was part of lots 84, 88, and 93, owned by B. Gutierrez and located due north of the Bird Refuge. The 1899 Burton map shows Mary A. Ashley as the principal owner of a consolidated 357-acre tract. Later, George Owen Knapp is shown in a 1916 map as one of the principal owners of the property with F. F. Peabody under the name “Alston Land Association.” (See Figures 10 & 11)

In recent times, this site was originally part of the famous Billings estate, purchased by the millionaire C.K.G. Billings in 1917. Cornelius Kingsley Garrison Billings, the son of a Chicago power magnate, grew up in Chicago and New York. In 1885 he married Blanche MacLeish, the daughter of Alexander MacLeish, a partner in a Chicago mercantile firm. Along with George Owen Knapp, Billings founded the Union
Carbide company, of which he was chairman from 1929 until his death in 1937. The spectacular amount of wealth he derived from this venture (he was reputed to be one of the five richest men in the country) made him one of the leading “captains of industry” in the early 20th century and allowed him to indulge in his passion, horses. He established a world-class stable and won the Kentucky Derby in 1917 with his horse Omar Khayam, while also dominating the harness racing circuit from 1910 to 1920 with his horses Uhlan and Lou Dillon, both of whom were later brought to Santa Barbara. These horses’ legacy continues to grace Santa Barbara today in the form of two streets off Salinas Street, named Uhlan and Lou Dillon respectively. Billings was known to ride his favorite horse, Uhlan, in Santa Barbara’s Fiesta parades. (Myrick: Santa Barbara and Montecito Great Estates. Vol. II:324-333; Santa Barbara Magazine, Autumn 1975: 34-39).

After making several recreational visits to Santa Barbara, Billings decided in 1917 to move to the area permanently. In doing so, he was following his business partner G.O. Knapp, who had relocated to the area in 1911; along with Frederick Peabody and David Gray, the four men would inaugurate the era of the “hill barons.” In February of 1917, Billings purchased 104 acres of real estate from the Alston Land Company just above the new links of the present Montecito Country Club and the Andree Clark Bird Refuge, on an area known as “Sunny Slope.” In time this property (which came to be known as “Billings Park”) was expanded to include 162 acres of prime Montecito real estate, stretching down to the Bird Refuge and along from Hot Springs Road to Salinas and Cacique Streets. Billings even purchased the old County Hospital on Salinas Street to make room for his stables. The stable complex contained garages and five employee houses (Figures 12, & 13). Billings was also something of a philanthropist, contributing money to ventures as diverse as the expansion of the research wing of Cottage Hospital and the creation of a bridle path around the bird sanctuary (Santa Barbara New-Press, February 5, 2001).

The first main house built on the grounds was designed by Francis T. Underhill, who conceived a one-story Mediterranean villa with heavy timbers, cement plaster walls, and extensive tiling centered around a 200’ by 125’ patio court. This house, completed in 1919 and dubbed Asombrosso, was subsequently destroyed by the 1925 earthquake. Following this disaster, Billings commissioned noted Los Angeles architect Carleton Winslow to rebuild the house and make numerous housing additions to the estate. The resulting flurry of construction resulted in two clusters of houses on Billings Park: one, including the main “pink” house and several guest cottages along the present Cima Linda Lane, and another consisting of three houses on Rametto Road. The main house was demolished and replaced by a sprawling Spanish-style house in 1930 (Myrick: 329-332).

After Billings Park was completed, Mr. and Mrs. Billings preferred living not in the main “pink” house on Cima Linda Lane, but chose to stay at one of their less ostentatious Bungalow houses on Rametto Road. While they lived at 109 Rametto Road house, the main “pink” house was rented to the Standard Oil’s C.E.O. Edward S. Harkness (Myrick: 331). Around the same time Billings retained horticulturist Eugene W. (Steve) Stephens as the manager of his estate’s grounds. Many gardeners worked under
his supervision in planting trees, shrubs and flowers around Billings Park’s seven houses (Myrick: 332).

The subject property, 820 Cima Linda Lane, was part of the guest cottage cluster near the east side of the main house. Built by Winslow in 1926, at a moderately sized 1666 square feet and painted pink to match the main house, it was initially occupied by the actress Marie Dressler (1873-1934), whose long stage and movie career included Dinner at Eight and Tugboat Annie. In her latter years she became destitute, and was allowed to live on the property until her death through the kindness of CKG Billings. The City Directories indicate that after C.K.G. Billings and his wife Blanche both died in 1937 from pneumonia the property went to their daughter Mrs. Blanche B. Vander Poel. From 1938 to 1945, Russell Lenzie lived in the house, followed by Frank Armstrong in 1956, the first year the property was listed with a Cima Linda Lane address. From 1961 to 1965 it was left vacant. From 1966 to 1970 Mrs. Ruby Loyal lived in the house, followed by Harvey Fiscoe in 1971, Briggin Muller in 1972 and Martin Fiscoe from 1974 to the late 1980s. Dr. Assad Mora and his wife Kathy have owned the property since 1994. The house is currently rented to Tanya Miller and Paul Flannery (City Directories; City Street file; Myrick: 331-333).

* * * * * * * * * * * * * * *

Carleton Monroe Winslow (1876-1946), a prominent Southern California architect, had firms in Los Angeles and Santa Barbara. Winslow was educated at the Art Institute in Chicago, and also at the Atelier Pascad and Atelier Chifflet Frères, Paris, France. He acted as resident architect of the Panama-California Exposition in San Diego from 1911-1915. He started his own private practice in 1913, and became a member of the Santa Barbara Municipal Architectural Advisory Board, which was established after the big 1925 earthquake destroyed many of the downtown buildings. Winslow opened his office at 114 East De la Guerra, but kept his home at 1923 Lauglin Park Drive in Los Angeles (Who’s Who in California: 635).

In Los Angeles, Winslow was associated with the firm of Bertram Grosvenor Goodhue in designing the Los Angeles Public Library. As a church architect he did the Community Presbyterian Church in Beverly Hills, the First Baptist Church in Pasadena, the Mary Star of the Sea Church in La Jolla, and the Vestry of the Church of Saint Mary of Angels in Hollywood. He also designed Fullerton High School (Los Angeles Times: Obituary: 10-17-1946).
The largest and most famous of Winslow’s designs in Santa Barbara is the 1916 mansion of Mr. and Mrs. William Henry Bliss in Montecito. This 80-room palatial estate, praised as a “Spanish Renaissance,” was taken over briefly by the U.S. Navy during World War II. After that it was used by the Montecito School for Girls and now it is a retirement home known as Casa Dorinda (Myrick: Santa Barbara and Montecito Great Estates, Vol.II:417-420).

After their palatial home was damaged in the 1925 earthquake, Mr. and Mrs. Billings no longer felt any need for such a huge mansion, and decided to raze it down, rather than repair it. Thus began, from 1926 to 1930, the construction of Winslow-designed “Billings Park.” A local newspaper’s article about Billings’ construction activities at the time noted: “This indicates the trend from large houses back to the smaller home places, which are constructed here. Architects report a general demand for homes of from eight to ten rooms, with more ground around their homes for activities out-of-door.” (Santa Barbara News-Press, November 23, 1929).

In downtown Santa Barbara we see an array of Winslow’s creations and civic activities that signify the post-earthquake revitalization of building designs that in turn instigated the transition of Santa Barbara City’s core from a typical American town to a Hispanic architectural theme, now defined by the building codes of the El Pueblo Viejo Landmark Districts. In addition to the subject property, and buildings at 10 and 18 West Micheltorena Street, the following are some historic examples of Winslow’s designs, some of them done with his partner Richard H. Pitman (Conard and Nelson: Santa Barbara: A Guide to El Pueblo Viejo: 79,98-99,120, 133, & 180).

El Paseo – 808-818 State Street, (entrances also on De la Guerra, Anacapa and Canon Perdido); the first complex that converted Santa Barbara’s architecture from Anglo Main Street to Hispanic Pueblo, El Paseo included designs by several noted local architects. They designed a courtyard with a central fountain, an open air patio, a restaurant and quaint passageways, and the famed Street of Spain, all of which encompass the historic De la Guerra Adobe. Winslow’s contribution to the El Paseo complex is the arcaded façade with its own small courtyard on the Anacapa Street side, completed in 1928-1929.

Lugu Adobe/Meridian Studios – 112-116 E. De la Guerra; additions by Winslow in 1925 to enhance the early 19th century Lugu Adobe and Meridian Studios designed by George Washington Smith in 1923.

Santa Barbara Public Library – 40 E. Anapamu; Winslow did the attractive main entrance portal facing East Anapamu Street in 1925. This was originally the main entrance to the library but is now closed off.

Santa Barbara Clinic – 1421 State Street; the former clinic, now housing professional offices, was designed by Winslow in several stages in 1920, 1927,
and 1929-1930. This outstanding Spanish Colonial Revival building with arcaded and ornamented one-story façade was designated as a City Structure of Merit in May 26, 1977.

Santa Barbara Museum of Natural History – 2559 Puesta Del Sol Road; Winslow did the additions of the Botany Hall, the Mammal Hall and the library in 1927-1928 and the Junior Nature Center, the Bird Hall and laboratories in 1932-1934.

Binks Grocery/Jordanos’ Market – 1424 State Street was built in 1933.

Auto Show Rooms and Seaside Oil Company Building – 318-330 State Street; Winslow and Pitman added the three-arched loggia and its tower on the north side in 1937. Although small in size, this two-layered tower with its own thin lantern is considered by many as one of the outstanding tower designs in the City.

He also designed a cluster of three small professional offices, built to look like houses, at 10, 14, and 18 West Micheltorena.

Winslow was also a senior associate architect with other noted local architects, in designing the Hoffman House at 2300 Garden Street in 1920-1922, and the Nurses Residence at 2400 Bath Street (1922). Winslow and Edward Fisher Brown co-edited a pamphlet titled Small House Designs, a collection of architectural plans and instructions on how to build small houses. The pamphlet was published by the Santa Barbara Community Arts Association in 1924. He was a member of the Museum of Natural History and served as President of the Santa Barbara Municipal Arts Commission from 1931-1933 (Los Angeles Times Obituary: 10-17-1946).

His Los Angeles and national professional affiliations included a fellowship in the American Institute of Architects, Governor of the Society of Colonial Wars, President of the Sons of the Revolution, trustee of the Episcopal Home for the Aged, member of the Advisory Board of Barlow Sanitarium, the Diocesan Commission on Architecture, and the Medieval Academy of America (Los Angeles Times Obituary: 10-17-1946).
DETERMINATION OF SIGNIFICANCE

To determine whether a building is significant, the Master Environmental Assessment uses criteria provided by the Municipal Code, Chapter 22.22.040. The criteria for designation of landmarks or structures of merit are as follows:

A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
B. Its location as the site of a significant historic event;
C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation;
D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;
E. Its exemplification as the best remaining architectural type in its neighborhood;
F. Its identification as the creation, design, or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;
G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials, or craftsmanship;
H. Its relationship to any other landmark if its preservation is essential to the integrity of that landmark;
I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;
J. Its potential of yielding significant information of archaeological interest;
K. Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation.

FINDING OF SIGNIFICANCE – 820 CIMA LINDA LANE

To be considered as a potential Landmark or Structure of Merit a building must retain integrity of location, materials, design and setting and meet one of the above criteria. The building at 820 Cima Linda Lane, despite a few alterations, retains integrity of location, materials, design, setting and is eligible as a City landmark under criteria C, D, and F.

It meets Criterion (C) because of its association with the original owner C. K. G. Billings, a nationally prominent figure associated with the nation’s industrial development in the late 19th and in 20th twentieth centuries. Billings co-founded and chaired the consolidated Gas Light and Calcium Carbide manufacturing firms that became known as the Union Carbide and Carbon Company in 1917. Today it is the Union Carbide Corporation, one of the largest chemical companies in the United States, perhaps best known for its Eveready dry-cell batteries. (Myrick: 309). Billings, a wealthy art collector, yachtsman, and horseman, left his mark in Montecito and Santa Barbara through his philanthropy contributions to Cottage Hospital, and his renowned ownership of world class champion race horses. Two streets off Salinas Street, the former site of his
stables, garages and five employee houses, are named Lou Dillon Lane and Uhlane Court after his prized horses.

It meets Criterion (D) as an outstanding example of a Santa Barbara style Spanish Colonial Revival house. It is significant as one in a grouping of seven houses along Cima Linda Lane and Rametto Road that were built for a single owner by single prominent architect after the big earthquake of 1925 and before the beginning of the Great Depression. The house has a complex multiple massing, yet retains its informal character as a former guest house. The varying roof forms with differing heights, the tower and church-spire shaped chimneys, and the multiple massing are aesthetically arranged in a way that makes a rambling one-story building appear like a one-story structure from the public right of way. Design elements such as the casement windows with fanlights, wrought iron grilles and window brackets, and asymmetrical fenestrations, along with the surrounding landscape make “Casa Lo Bello” worthy of a City landmark status.

It meets Criterion (F) because the building was designed by Carleton M. Winslow, a noted Santa Barbara and Southern California architect. Winslow’s architectural designs in Montecito and Santa Barbara, as mentioned earlier, significantly contributed to the post-1925 revitalization of Santa Barbara. His building designs were among the designs of other noted architects that initiated the transition of Santa Barbara City’s core from a typical American town to one with a Hispanic architectural theme, now defined by the building codes of the El Pueblo Viejo Landmark Districts. The subject Spanish Colonial Revival house represents an important example of a post-1925 guest house, built in this case as part of “Billings Park,” a grouping of seven buildings designed by one architect for a single private owner. Winslow also won regional and national recognition for being a talented ecclesiastical architect whose work included All Saints By-the-Sea Church in Montecito, Church Building of the First Congregational Church in Santa Barbara, Calvary Presbyterian Church at Riverside, Saint Paul’s Cathedral Memorial Chapel in Los Angeles, Mary Star of the Sea Church in La Jolla, and Saint Andrews Episcopal Cathedral in Honolulu (UCSB: Architecture & Design Collection).

The building also meets the City’s Additional Criterion (#6) which stipulates that the building “conveys an important sense of time and place, or contributes to the overall visual character of a neighborhood or district.” This criterion is met because the building, despite a few minor alterations, has retained its architectural integrity and historical setting on Cima Linda Lane for over three-quarters of a century.

ASSESSMENT OF IMPACTS OF THE PROJECT

CEQA Guidelines for Determining Projects Effects
CEQA defines a potential adverse effect as one that would cause a substantial change in the significance of a resource. Such a substantial change means demolition, destruction, relocation, or alteration of the physical characteristics of the resources or its immediate surroundings that justify its eligibility for the CRHR or its inclusion in a local register or historic resources (PRC Section 15064.5 (b) (1)).

According to the latest CEQA guidelines, if a project involving significant historical resources follows The Secretary of the Interior's Standards for the Treatment of Historic Properties With Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (Standards) (Weeks and Grimmer 1995), the project is considered to be mitigated to a level of less than a significant impact on the historic resource (PRC Section 15064.5 (b) (3)). The Standards are as follows:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a way that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
The positive aspects of the proposed project are as follows: the additions, both interior and exterior, are placed at the rear of the existing house on the portion of the rear west wing and the entire north wing. These wings of the house are not readily visible from the public right of way. The façade, the Coast Live Oak courtyard at the south side, and the citrus parterre garden on the north side will not be altered. The plans to convert the detached two-car garage/pool house to an expanded pool house appear to match the footprint of the existing structure and therefore will not have an adverse impact on the property. These aspects of the proposed project meet CEQA Standards #1 & 3; Standards #4, 6, 7, 8 are not applicable.

However, the project proposes several significantly adverse alterations to the existing historical property. Given the significance of the building as a potential City Landmark for its association with C.K.G. Billings, its importance as an intact, first-rate example of a Santa Barbara style Spanish Colonial Revival house designed by a notable architect Carleton M. Winslow as part of Billings Park’s seven-structure complex, its significance to the cultural, social and historical life of the City, and its visual historical setting on Cima Linda Lane neighborhood for over 75 years, the proposed project, as evaluated by the CEQA Standards #2, 5, 9, & 10, will have the following significant adverse impact on the property.

The proposed four-car garage is out of scale in size in proportion to the existing house. Its design elements such as the rectangular large plain doors, unbroken rooffline, and contemporary massing detract from Winslow’s original design. The garage’s massing and double doors overpower the character of the existing building. The roof forms, size, bulk, scale, and fenestration details of the second story addition appear to be incompatible with Winslow’s original design. Some of the windows have modern designs that are not appropriate (Plates 49-67 on pages 60-69).

REQUIRED MITIGATION MEASURES:

1. Review Winslow’s plans for this property. All alterations and/or additions to the residence should remain in the style of Winslow’s original design for the property. Insure that the proposed changes are compatible with the existing house in terms of scale, materials, features, and finishes.

2. Reduce the garage size from a four-car to a two-car garage, or reconfigure the massing of the garage into broken elements to be more in keeping with the rambling character of the existing building. The use of rusticated single garage doors would be compatible with Winslow’s original garage.

3. Insure that the roof form and pitch of the second-story addition match Winslow’s complex series of roof forms with differing heights. This will reduce the mass, bulk and scale of the new master bedroom addition.
4. The convex projection on the west elevation's second story addition is out of character with the existing architecture. It does not appear to serve any function. It also detracts from Winslow's elements such as the casement windows with fanlights and asymmetrical fenestration.

5. Because the proposed project will change the historic appearance of the house, it is recommended that the existing exterior be recorded with large format photographs before any changes take place. A copy of this report and photographs should be given to the Gledhill Library of the Santa Barbara Historical Society.

Recommended Mitigation Measure:

1. Two mature cactus plants bracing the east elevation of the north wing appear to be part of the property when it was first built. It is recommended that the healthier one of the two cacti be transplanted somewhere on the property (Plates 66-67).

Residual Impacts:

If the mitigation measures identified above are carried out, a potentially significant impact would be mitigated to less than significant.
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    820 Cima Linda Lane
Montecito History Committee
Santa Barbara Historical Society, Gledhill Library (scrapbooks, biographical files, historical reference volumes, photographs and supplemental street files)
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Santa Barbara Public Library
Santa Barbara Trust for Historic Preservation
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  Map and Imagery Laboratory (historic maps)
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Books and Articles


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“Mrs. Billings Funeral Today.” Santa Barbara News-Press. May 81, 1937


“Santa Barbara Yesterdays: Billings’ Land Yacht, 1931” Santa Barbara New-Press. November 21, 1971


**MAPS**

1871 Montecito Land Ownership Map
1899 Burton Map of Montecito
Before 1916 H. C. Chase Real Estate Map, Montecito Valley
1924 H. C. Chase Real Estate Map, Montecito Valley
1930 Plat Map of C. K. G. Billings Estate
2003 Thomas Guide: Santa Barbara, San Luis Obispo, and Ventura Counties
PLATE 1. 820 Cima Linda Lane: Front of the property, facing west. Known as Casa Lo Bello designed by Carleton M. Winslow in 1926-1929.

Photograph by Fermina B. Murray, October 2003
PLATE 2. 820 CIMA LINDA LANE: True Bay hedge, chain-link fence, tall trees. Facing west. Photograph by Fermina B. Murray, October 2003

PLATE 3. 820 CIMA LINDA LANE: Queen Palms, South American Araucaria trees, southeast gated driveway. Facing northwest. Photograph by Fermina B. Murray, October 2003
PLATE 4. 820 CIMA LINDA LANE: Gated-driveway (southeast) of the property, facing west. Photograph by Fermina B. Murray, October 2003

PLATE 5. 820 CIMA LINDA LANE: Gated-driveway, facing southeast. Photograph by Fermina B. Murray, October 2003
PLATE 6. 820 CIMA LINDA LANE: Driveway approach from southeast gated entrance. Facing toward northwest.
Photograph by Fermina B. Murray, October 2003

PLATE 7. 820 CIMA LINDA LANE: Façade. Facing west.
Photograph by Fermina B. Murray, October 2003
PLATE 8. 820 CIMA LINDA LANE: Façade, driveway approach from northeast gated entrance. Facing southwest. Photograph by Fermina B. Murray, October 2003

PLATE 9. 820 CIMA LINDA LANE: Driveway, facing north to the gated entrance on the northeast. Photograph by Fermina B. Murray, October 2003
PLATE 10. 820 CIMA LINDA LANE: A view of the driveway and landscaping. Facing north.
Photograph by Fermina B. Murray, October 2003

PLATE 11. 820 CIMA LINDA LANE: Northeast’s gate to the residence (left) and a gated-service driveway (right). Facing west.
Photograph by Fermina B. Murray, October 2003
Photograph by Fermina B. Murray, October 2003

PLATE 13. 820 CIMA LINDA LANE: East First Wing, Front Elevation (east).
Facing west and slightly to the north.
Photograph by Fermina B. Murray, October 2003
PLATE 14. 820 CIMA LINDA LANE: East First Wing, Facing east
(from the front door) to the fountain courtyard.
Photograph by Fermina B. Murray, October 2003

PLATE 15. 820 CIMA LINDA LANE: East First Wing,
Trumpet-vine-covered pergola by the south elevation.
Photograph by Fermina B. Murray, October 2003
PLATE 16. 820 CIMA LINDA LANE: East First Wing, facing west to the southeast side's landscape and pathway to the Coast Live Oak courtyard at the south side of the property. Photograph by Fermina B. Murray, October 2003

PLATE 17. 820 CIMA LINDA LANE: East First Wing, facing south from the driveway. Photograph by Fermina B. Murray, October 2003
PLATES 18 & 19. 820 CIMA LINDA LANE: East First Wing, north elevation’s chimney, facing south.
Photograph by Fermina B. Murray, October 2003
PLATE 20. 820 CIMA LINDA LANE: Rear (West) Second Wing: south elevation and Coast Live Oak Courtyard. Facing north. Photograph by Fermina B. Murray, October 2003

PLATE 21. 820 CIMA LINDA LANE: Rear (West) Second Wing: south elevation’s front entrance, facing toward northeast. Photograph by Fermina B. Murray, October 2003
PLATE 22. 820 CIMA LINDA LANE: Rear (West) Second Wing: south elevation’s front entrance and a view of the courtyard’s brick pavers. Facing northeast.
Photograph by Fermina B. Murray, October 2003
PLATE 23. 820 CIMA LINDA LANE: Rear (West) Second Wing: south elevation’s main door, covered porch, loggia and roof forms of differing heights, covering the porch, loggia, and tower above the hallway entry, including a glimpse of another chimney. Facing north.
Photograph by Fermina B. Murray, October 2003
PLATE 24. 820 CIMA LINDA LANE: Rear (West) Second Wing: south elevation's main entrance, facing north. Photograph by Fermina B. Murray, October 2003

PLATE 25. 820 CIMA LINDA LANE: Rear (West) Second Wing: living room door from the East First Wing's southwest corner that opens to the Coast Live Oak courtyard, facing east. Photograph by Fermina B. Murray, October 2003
Photograph by Fermina B. Murray, October 2003

PLATE 27. 820 CIMA LINDA LANE: Rear (West) Second Wing: south elevation, facing north
Photograph by Fermina B. Murray, October 2003
PLATE 28. 820 CIMA LINDA LANE: West (rear) elevation, facing east
Photograph by Fermina B. Murray, October 2003

PLATE 29. 820 CIMA LINDA LANE: Rear (West) Second Wing: south side's courtyard, facing west.
Photograph by Fermina B. Murray, October 2003
PLATE 30. 820 CIMA LINDA LANE: Rear (West) Second Wing: south side's courtyard, facing west toward the Playground. Photograph by Fermina B. Murray, October 2003

PLATE 31. 820 CIMA LINDA LANE: Rear (West) Second Wing: southwest's elevation, facing north. Photograph by Fermina B. Murray, October 2003
PLATE 32. 820 CIMA LINDA LANE: Rear (West) Second Wing: varying rooflines, facing northeast. Photograph by Fermina B. Murray, October 2003

PLATE 33. 820 CIMA LINDA LANE: Rear (West) Second Wing: brick-concrete pathway, facing south. Photograph by Fermina B. Murray, October 2003
PLATE 34. 820 CIMA LINDA LANE: Rear (West) Second Wing: Playground at southwest corner of the property, facing south. Photograph by Fermina B. Murray, October 2003

PLATE 35. 820 CIMA LINDA LANE: Rear (West) Second Wing: Playground, facing west. Photograph by Fermina B. Murray, October 2003
PLATES 36 & 37. 820 CIMA LINDA LANE: Rear (West) Second Wing: swimming pool, facing west and southwest. Photographs by Fermina B. Murray, October 2003
PLATE 38. 820 CIMA LINDA LANE: Rear (West) Second Wing: west elevation, facing east. Photograph by Fermina B. Murray, October 2003

PLATE 39. 820 CIMA LINDA LANE: Rear (West) Second Wing: west elevation showing varying rooflines and two chimneys, facing west from the swimming pool side. Photograph by Fermina B. Murray, October 2003
PLATE 40. 820 CIMA LINDA LANE: Rear (West) Second Wing, west elevation with a view this wing's varying roof forms in relation to the north wing (left). Facing east and toward the north. Photograph by Fermina B. Murray.

PLATE 41. 820 CIMA LINDA LANE: Rear (West) Second Wing, northwest corner elevation, a view of the varying roof forms with differing heights. Facing east and toward the south. Photograph by Fermina B. Murray, October 2003
PLATE 42. 820 CIMA LINDA LANE: Rear (West) Wing: north elevation, varying rooflines of east, west and north wings, facing south from service parking area.
Photograph by Fermina B. Murray, October 2003

PLATE 43. 820 CIMA LINDA LANE: north elevations of East First and West Second wings as seen from the corner of north wing’s north side, facing south.
Photograph by Fermina B. Murray, October 2003
PLATE 44. 820 CIMA LINDA LANE: north elevations of East First Wing and West Second Wing, citrus parterre garden, facing south.
Photograph by Fermina B. Murray, October 2003

PLATE 45. 820 CIMA LINDA LANE: north elevations of East First, West Second and North Third Wings of the residence, facing south. This is an important view of the varying rooflines and how they tie the three wings of the building together.
Photograph by Fermina B. Murray, October 2003
PLATES 46 & 47. 820 CIMA LINDA LANE: Closer views of north elevation of West Second Wing and its relationship to East First Wing’s north elevation, facing south.
Photographs by Fermina B. Murray, October 2003
PLATE 48. 820 CIMA LINDA LANE: Closer view of shed roof over basement, north elevation of West Second Wing. Photograph by Fermina B. Murray, October 2003

PLATE 49. 820 CIMA LINDA LANE: North Third Wing, east elevation, facing west. The proposed project’s second story addition and first story four-car garage will occur on this wing. Photograph by Fermina B. Murray, October 2003
PLATE 50. 820 CIMA LINDA LANE: North Third Wing, east elevation, facing west and toward the north with parterre garden in the foreground.
Photograph by Fermina B. Murray, October 2003

PLATE 51. 820 CIMA LINDA LANE: North Third Wing, east elevation’s views of the citrus parterre garden, Queen Palms and Araucaria trees by Cima Linda Lane, facing east.
Photograph by Fermina B. Murray, October 2003
PLATES 52 & 53. 820 CIMA LINDA LANE: North Third Wing, east elevation’s views of the citrus parterre garden, Queen Palms and Araucaria trees by Cima Linda Lane, facing east. Photographs by Fermina B. Murray, October 2003
PLATE 54. 820 CIMA LINDA LANE: North Third Wing, west elevation, facing east. Photograph by Fermina B. Murray, October 2003

PLATE 55. 820 CIMA LINDA LANE: North Third Wing, west elevation, facing southwest. Photograph by Fermina B. Murray, October 2003
PLATE 56. 820 CIMA LINDA LANE: North Third Wing, west elevation, facing east.
Photograph by Fermina B. Murray, October 2003

PLATE 57. 820 CIMA LINDA LANE: North Third Wing, west elevation, closer view of roof, door, windows configuration, facing east toward south.
Photograph by Fermina B. Murray, October 2003
PLATES 58 & 59. 820 CIMA LINDA LANE: North Third Wing, west elevation, facing east. Photographs by Fermina B. Murray, October 2003
PLATES 60 & 61. 820 CIMA LINDA LANE: North Third Wing, west elevation’s enclosed patio, facing south and north. Photographs by Fermina B. Murray, October 2003
PLATE 62. 820 CIMIA LINDA LANE: North Third Wing, west elevation, service driveway, facing east. Photograph by Fermina B. Murray, October 2003

PLATE 63. 820 CIMIA LINDA LANE: North Third Wing, north elevation, facing south, where the proposed four-car garage will be. Photograph by Fermina B. Murray, October 2003
PLATE 64. 820 CIMA LINDA LANE: North Third Wing, north elevation, facing southeast, location of the proposed four-car garage. Photograph by Fermina B. Murray, October 2003

PLATE 65. 820 CIMA LINDA LANE: North Third Wing, north side’s service driveway, parking area and gated entrance on Cima Linda Lane, facing east. Photograph by Fermina B. Murray, October 2003
PLATES 66 & 67. 820 CIMA LINDA LANE: North Third Wing, north and east elevations showing two mature cacti, a healthy (left) and unhealthy (right). It is recommended that the healthy one be transplanted elsewhere on the property. These two plates also show Winslow’s varying rooflines.
Photographs by Fermina B. Murray, October 2003
PLATES 68 & 69. 820 CIMA LINDA LANE: Detached Two-car garage/pool house, service driveway and landscaping, facing west. Photographs by Fermina B. Murray, October 2003
PLATE 70. 820 CIMA LINDA LANE: Detached Two-car garage/pool house, east elevation, facing west. Photograph by Fermina B. Murray, October 2003

PLATE 71. 820 CIMA LINDA LANE: Detached Two-car garage/pool house, north elevation by the swimming pool, facing north. Photograph by Fermina B. Murray, October 2003
PLATES 72 & 73. 820 CIMA LINDA LANE: Detached Two-car garage/pool house, south elevation, facing north, and north elevation, facing west. Photographs by Fermina B. Murray, October 2003
PLATE 74. 820 CIMA LINDA LANE: Service Driveway’s garden, facing north toward the tall hedge marking the property’s north side boundary.
Photograph by Fermina B. Murray, October 2003

PLATE 75. 820 CIMA LINDA LANE: View of the service driveway, parking area from the Detached Two-car garage/pool house, facing east toward the north.
Photograph by Fermina B. Murray, October 2003