

**PHASE 1**  
**HISTORIC STRUCTURES/SITES**  
**REPORT**

**1708 Paterna Road  
(APN 019-184-009)  
City of Santa Barbara, California**

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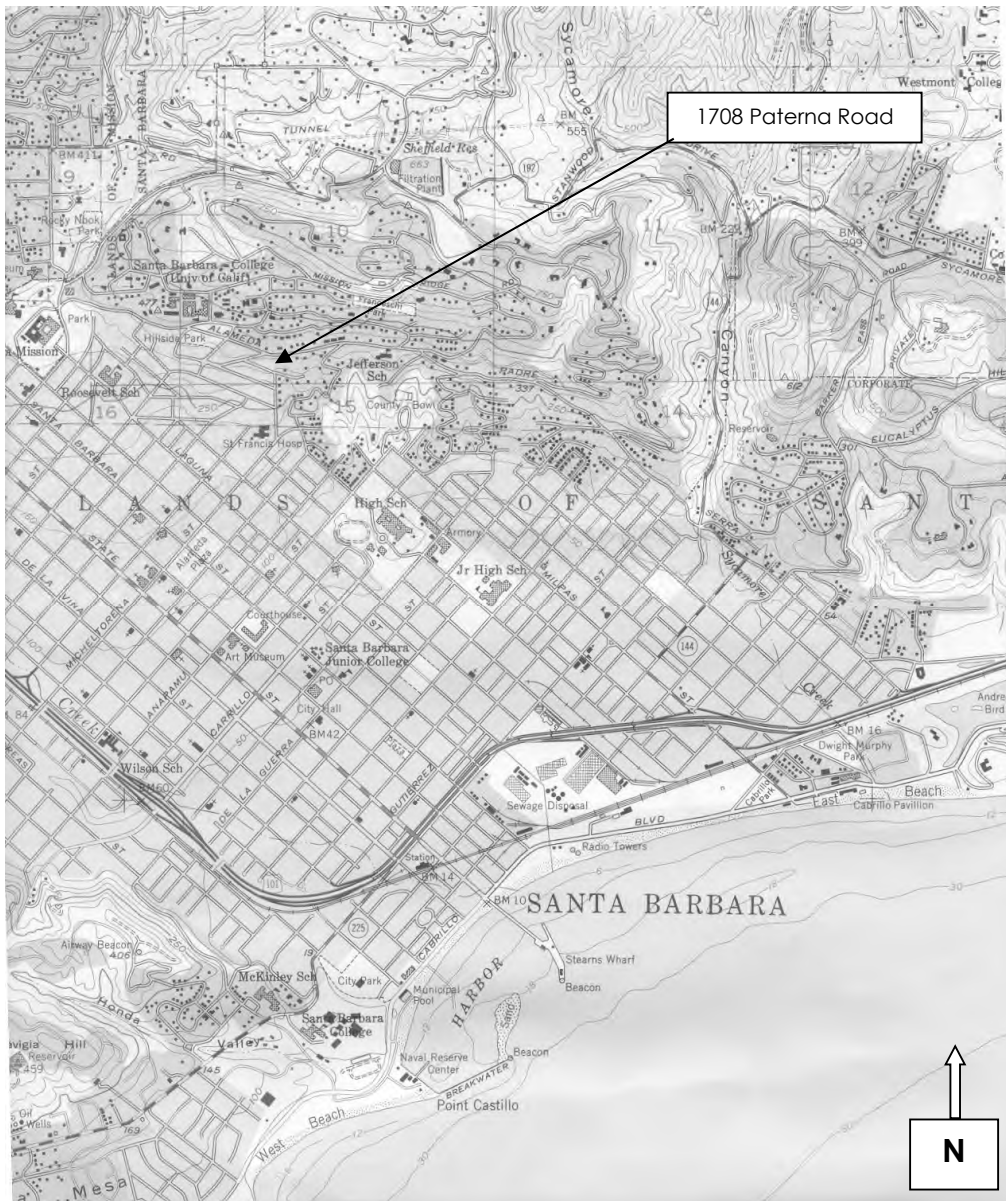
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## 1.0 INTRODUCTION

This Phase 1 Historic Structures/Sites Report (HSSR) is for the 0.38-acre property at 1708 Paterna Road, in Santa Barbara, California (APN 019-184-009)(Maps 1 & 2 and Figure 1). Guidelines for determining a property's historical significance and assessing alterations to historic resources are delineated in Appendix D, Chapter 30.157, of the Historic Resource Guidelines, adopted by the Santa Barbara City Council in 2021. Pamela Post, Ph.D., senior author, and Timothy Hazeltine wrote the assessment.



Map 1, Location Map



**Map 2, Parcel Map for 1708 Paterna Road (APN 019-185-003)**



**Figure 1, 1708 Paterna Road, looking north (APN 019-184-009) (Harrison Design and Interiors)**

## **2.0 PROJECT DESCRIPTION**

The applicant proposes modifications and additions to the house and property designed by Harrison Design and Interiors. The proposed project is under development.

## **3.0 PREVIOUS STUDIES AND DESIGNATIONS**

The study parcel has not been the focus of previous historic resources studies or surveys. The property has not been previously designated or determined potentially eligible for listing as a historic resource.

## **4.0 DOCUMENTS REVIEW**

The following resources and information sources were consulted during the preparation of this report (Bibliographical resources are listed in Section 10 of this study):

### City of Santa Barbara:

Street Files for 1708 Paterna Road;  
Planning Files for 1708 Paterna Road; and  
Santa Barbara City Directories: 1920 -1983.

## 5.0 ENVIRONMENTAL AND NEIGHBORHOOD SETTING

The Riviera neighborhood is primarily entirely composed of single-family houses set on large lots. Non-residential development includes the El Encanto Hotel, the Riviera Business Park (former State Normal School) located northwest of 1708 Paterna Road and Santa Barbara Middle School a private school located on the former Jefferson Elementary School campus. Paterna Road, including the property at 1708 Paterna Road, is located within the High Fire District and Hillside Design District.

Most of the houses on Paterna Road are designed in various iterations of the Period Revival movement that was popular between the late teens through mid-to-late 1930s. These revival styles include the Spanish Colonial Revival style, the Tudor Revival style, and Mission Revival style. Later homes built between the early 1940s and the present (2024) feature architectural idioms such as the Minimal Traditional, California Ranch styles and iterations of the Mediterranean and Spanish Revival styles. The neighborhood's dominant topographical feature is Mission Ridge, which extends west from Sycamore Canyon to the mouth of Mission Canyon. Before European settlement in the early 1780s, vegetation was comprised of coastal chaparral on the hillsides, groves of native oaks and riparian plant communities along Mission and Sycamore Canyon Creeks. Subsequent to European settlement in 1782, the natural environment of Mission Ridge has been profoundly modified by a variety of human activities, including stock grazing and residential and institutional development and the installation of gardens and landscaping primarily composed of exotic plants from the Mediterranean, Mexico and South America, Southern Africa, and Australia.

The neighborhood continues to reflect its historic development pattern comprised of single-family houses set on hillside lots featuring expansive views towards the Santa Barbara Channel. While additional development has occurred since the mid-1960s, it has not substantially altered the essential character of the neighborhood which features an irregular layout of streets transecting Mission Ridge's steeply sloping hillsides with houses set on sloping lots providing views towards the Pacific Ocean. Sandstone is extensively employed in the neighborhood for delineating curbs, steps, retaining walls, steps, and boundary walls. Streets and roads sometime lack sidewalks and other curbside improvements usually found in the City's residential neighborhoods. This block of Paterna Road features a sidewalk, planter strip and early 20th century streetlights on its north side, with many of the lot's featuring sandstone retaining walls, balustrades, steps, and curbs.

## 6.0 SITE DESCRIPTION

The study parcel is R-1-zoned and developed with a single-family house with an attached garage built in 1920 (per Assessor Records and the City of Santa Barbara Permit Log Book). The lot slopes down from north to south. The almost rectangular lot is bounded on its north by residential parcels, on its south by Paterna Road, on its east by 1704 Paterna Road, which is developed with a single family residence built in 1914, and on its west by a pedestrian pathway linking Paterna Road to Lausen Road (see Map 2). The pathway is identified as "Vereda" (sidewalk) on the Assessor Parcel Map (see Map 2) and 718 Paterna Road, developed with a single family house built in 1966(Figures 2). The street frontage is delineated by sandstone curbs, a planter strip, concrete sidewalks, and a sandstone block retaining wall. Vehicular access is via a driveway paved with interlocking pavers at the east end of the street

frontage that extends north to the house's attached garage. A curvilinear pedestrian pathway extends southeast from the house's street façade to a set of sandstone steps that open onto the sidewalk. A second sandstone retaining wall set back from the street frontage divides the front garden into two levels. The rear of the property encompasses a swimming pool and gardens. Hedging and fencing delineates the north, east and west property boundaries.



**Figure 2, South elevation facing Paterna, looking north**

## **6.1 The House**

Built in 1920 and extensively remodeled in 1929, the house is a two-story, English Arts and Crafts style stucco-clad, wood frame building with a partial basement level sheltering a garage. The house has an almost rectangular footprint (Figure 3). Set on sloping terrain, the house's street façade (south elevation) is three levels in height with a sandstone masonry ground level garage and terrace capped by two floors. A second floor, rooftop terrace surrounded by a solid parapet, extends off the west end of the house. The house's complex, steeply-pitched asphalt shingle roof features rolled eaves. The steeply pitched roof with its rolled eaves is a distinctive design feature characteristic of the English Arts and Crafts style. A stucco clad chimney is set near the east end of the street façade. Fenestration is primarily composed of wood frame windows of various dimensions with divided lights or single lights.



**Figure 3, South elevation with the steps and pathway leading from Paterna Road to the house**

### **South Elevation**

Set parallel to Paterna Road, the south elevation is the house's entrance façade (Figures 4 – 9). The elevation is composed of several rectangular volumes, mostly two-stories in height set on a raised foundation with a partial basement level and garage clad in dressed sandstone. This element of the building forms a brick-paved terrace that extends the length of the elevation. The terrace is delineated by metal railings, and sandstone piers capped by metal and glass globe style fixtures which appear to date to the 1920s. An exterior staircase comprised of dressed sandstone, set the west end of the terrace provides access to the front door from the street. The first floor is comprised of a central projection flanked on either side by one and two story elements. A second floor terrace surrounded by a solid parapet caps the one story wing on the west end of the elevation.

The elevation's projecting element features a jettied second floor supported by plastered corbels. Its first floor fenestration is comprised of a symmetrical arrangement of three large single-light windows. The second floor fenestration features two three-part windows comprised of a fixed single-light flanked on either side by six-light casements. The slightly recessed east end of the elevation is comprised of five multi-light windows and doors opening onto the roof of the garage, which forms part of the street façade's terrace. Its second floor fenestration is comprised of three single-light windows flanked on their west by a small single-light window.



The west end of the elevation is recessed. Its first floor is comprised of a deeply recessed arched reveal that shelters the house's wood plank front door, which is flanked by multi-light slider doors. Its second floor fenestration is comprised of a small one-light window.

#### Alterations and Modifications

- The elevation's one-light windows may represent a post-1929 alteration;
- The slider doors at the west end of the elevation may be a post-1929 alteration.



**Figure 4, The south elevation, looking north**



**Figure 5, The east end of the south elevation with a detail of the garage, looking north**



**Figure 6, The central section of the south elevation, looking west**



**Figure 7, The central section, and west end of the south elevation, looking northeast**



**Figure 8, The west end of the south elevation, looking north**



**Figure 9, The west end of the south elevation and the west elevation with a detail of the sandstone retaining wall, looking northeast**

## The North Elevation

The north elevation is comprised of several one and two story projections and recessions that step back from west to east. Fenestration is primarily comprised of one-light casement and slider windows of varying dimensions. Multi-light windows are confined to two, first floor multi-light windows at the east end of the elevation. The multi-light windows are flanked on their west by a one-light French door. A second floor balcony surrounded by a latticework railing is set near the center of the elevation. A door to a service room is located near the center of the elevation.

### Alterations and Modifications

- The existing doors are not original;
- The second floor balcony railing appears to be a replacement;
- Some of the single-light windows may be replacements.



**Figure 10, A partial view of the south elevation, looking southwest**



**Figure 11, A partial view of the south elevation, looking southwest**



**Figure 12, A partial view of the west end of the south elevation, looking southeast**





**Figure 13, The west end of the south elevation, looking southeast**

### **East Elevation**

The east elevation features an exterior staircase built in 1937, leading to the house's front terrace. Fenestration is comprised of large multi-light windows on the first floor and four single light windows on the second floor.

### Alterations and Modifications

- The second floor's one-light windows may be later replacements.



**Figure 14, The east elevation, looking north**



**Figure 15, The east elevation, looking northwest**



**Figure 16, The East elevation with a detail of the exterior stairs, looking south**

### **West Elevation**

The west elevation is comprised of an L-shaped one-story element capped by a roof level terrace surrounded by a solid parapet. A shed roofed porch at the south end of the elevation was likely added in 1965 when the swimming pool was installed. The elevation's recessed second floor features three one-light windows and a one-light flush panel door.

## Alterations and Modifications

- The first floor porch was likely installed in 1965;
- The second floor flush panel door is a replacement;
- The one-light windows may be replacements.



**Figure 17, The west elevation, looking east**



**Figure 18, The west elevation with a detail of the porch, looking southeast**

## **6.2 Landscape and Hardscape**

As noted above, the study parcel slopes steeply down from north to south (Figures 19 – 28). The street frontage is delineated by a sandstone block retaining wall with an opening at its east end for a driveway paved with interlocking pavers. The driveway north to the garage located at the east end of the house's street facade. Another sandstone retaining wall dividing the front garden into two levels is located off the house's street facade. A set of sandstone steps lead up from the sidewalk to a curvilinear concrete walkway edged with small sandstone blocks. The walkway leads to a flight of sandstone steps at the west end of the street facade's sandstone block terrace. A large cypress tree is located off the east end of the house's street facade. The property's remaining plantings appear to date to the mid-1960s or later.

The rear garden is composed informally landscaped with drought tolerant plants which are less than 30 years of age. The swimming pool and pool terrace at the west end of parcel were installed in 1965.

## Alterations to the Landscape and Hardscape

- The driveway's interlocking pavers were installed in 2001
- The existing landscaping, with the exception of a large cypress tree located adjacent to the house's east elevation, was installed within the last 30 or 40 years.



**Figure 19, The front garden with a detail of the entry drive, looking northwest**



**Figure 20, The front garden with a detail of the stone steps leading from the entry drive up to the front lawn, looking west**





**Figure 21, The pathway and steps leading from the entry drive to the east elevation, looking north**



**Figure 22, The steps and pathway leading from the entry drive to the south elevation, looking north**



**Figure 23, The pathway leading from the entry drive to the south elevation, looking north**



**Figure 24, The concrete pathway leading from Paterna Road to the south elevation, looking northeast**



**Figure 25, The concrete pathway leading from Paterna Road to the south elevation with the swimming pool terrace the left, looking east**



**Figure 26, The swimming pool terrace located off the house's west elevation, looking east**



**Figure 27, The swimming pool terrace, looking north**



**Figure 28, The swimming pool terrace, looking north**

## **7.0 HISTORICAL CONTEXT**

### **7.1 From Founding of the Spanish Presidio to the Early 20<sup>th</sup> Century (1782-1920)**

During the Spanish and Mexican eras (1769 - 1848) European settlement in Santa Barbara was clustered around the Presidio founded in 1782, at what is now the intersection of East Canon Perdido and Santa Barbara Streets and at Mission Santa Barbara at the mouth of Mission Canyon, which was established in 1786. During this period, Mission Ridge, whose rocky slopes were unsuitable for either grazing or agriculture, remained essentially undeveloped. An early sketch of Mission Ridge made by a member of George Vancouver's expedition of 1793 shows the ridge's vegetation as comprised primarily of grasses and a few trees. The scene observed by Vancouver, and his men changed little over the next 100 years, even after California became a state in 1850. Photographs and birds-eye drawings dating from the 1870s through the mid-1890s show little development except for a few houses. Successive efforts by C. A. Storke and Walter Hawley to transform it into an exclusive residential enclave failed (Tompkins 1989: 26-27). The lack of success in attracting buyers to the subdivision was undoubtedly due to the lack of a reliable water supply, the distance from Santa Barbara's downtown and the unsuitability of Mission Ridge for horse-drawn transportation.

After several abortive real estate schemes, Mission Ridge finally began to experience significant development after 1900. In 1909, the state established the State Normal School (the precursor of the



University of California, Santa Barbara) on Mission Ridge land donated by developer C. A. Edwards. One of the state's requirements for locating the school in this area was the City's guarantee of providing a streetcar line linking the school with the downtown area. In 1913, the same year the State Normal School opened, a streetcar line was extended from Mission Santa Barbara to the site of the school on Alameda Padre Serra (Rouse 1984: 70-71). The opening of the school, the expansion of the streetcar line and the advent of motorcars, which, for the first time, provided reliable transportation to the commercial core of the City, helped establish the Mission Ridge area as a desirable upper-middle class neighborhood.

In 1913, a group of real estate investors, led by entrepreneur George A. Batchelder, purchased 300 acres from Walter Hawley's heirs. Batchelder called his subdivision "The Riviera," a name clearly intended to reference the similarity of his Santa Barbara development with the climate and topography of the French Riviera (Wilson, 1988: 40). The investors formed the Riviera Development Company with the intention of establishing an exclusive residential subdivision. As part of this development scheme, Map 1 of the Riviera Tract, which encompassed 1708 Paterna Road was filed to subdivide part of the development's acreage into residential lots. (Figure 29). Two years later, in 1915, George Batchelder began developing his 300-acre subdivision. Over the next several years Batchelder's company graded and paved streets, installed underground utility lines, planted trees, and built cut sandstone retaining walls, steps, and balustrades along many of the roadways. Most importantly, a reliable water source was provided when Batchelder brought in water lines.

The company also established covenants that governed the style, placement, and minimum cost of houses in their tract (Tompkins 1989: 33). Built in 1919, Batchelder's home was located at 1807 Paterna Road. Other subdivisions created on the Riviera during the period included the Balcony Tract (1921) and the Hoefer Tract (1922) along Mira Vista Avenue the Gilcrest Tract on the north side of Mission Ridge Road (1925) and the El Encanto Tract (1928) at the intersection of San Carlos Road and Lasuen Road. Non-residential development included Prynce Hopkin's private school, "Boysland" at the west end of the Riviera and the El Encanto Hotel located west of San Carlos Road. The first houses developed in the subdivision were built along Mission Ridge and Alameda Padre Serra Roads and by the mid-1920s, the area began to attract Santa Barbara's professional and upper-middle class families.

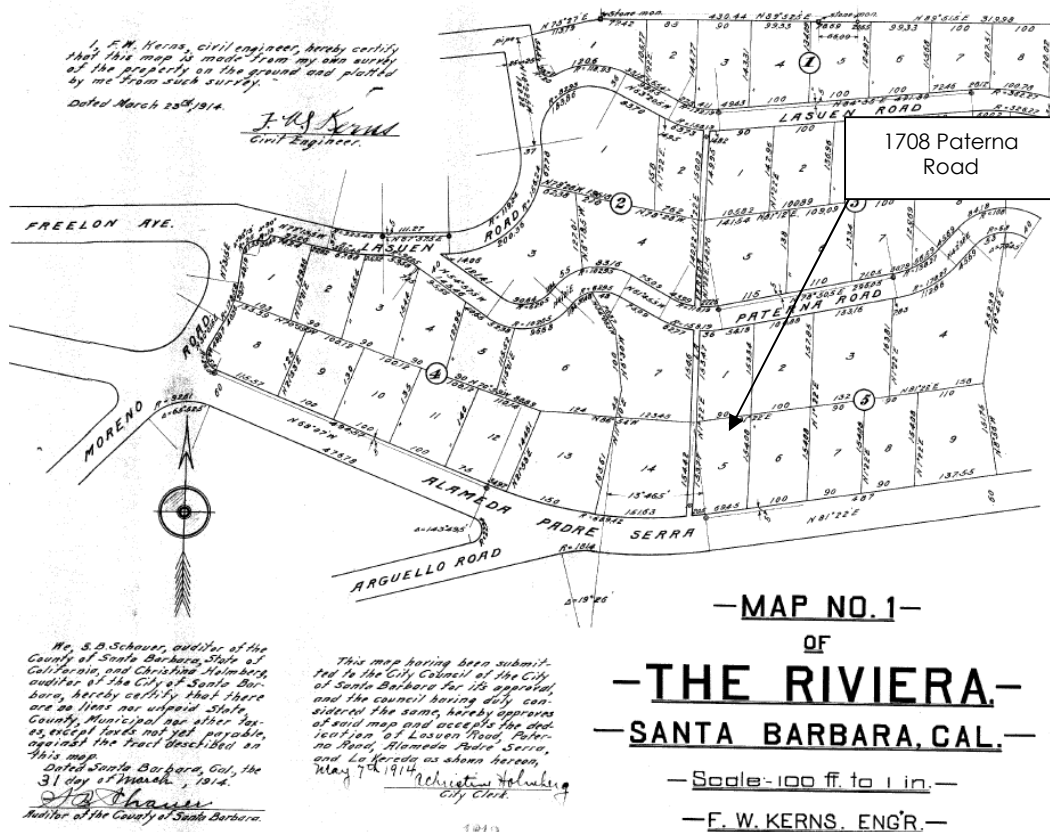


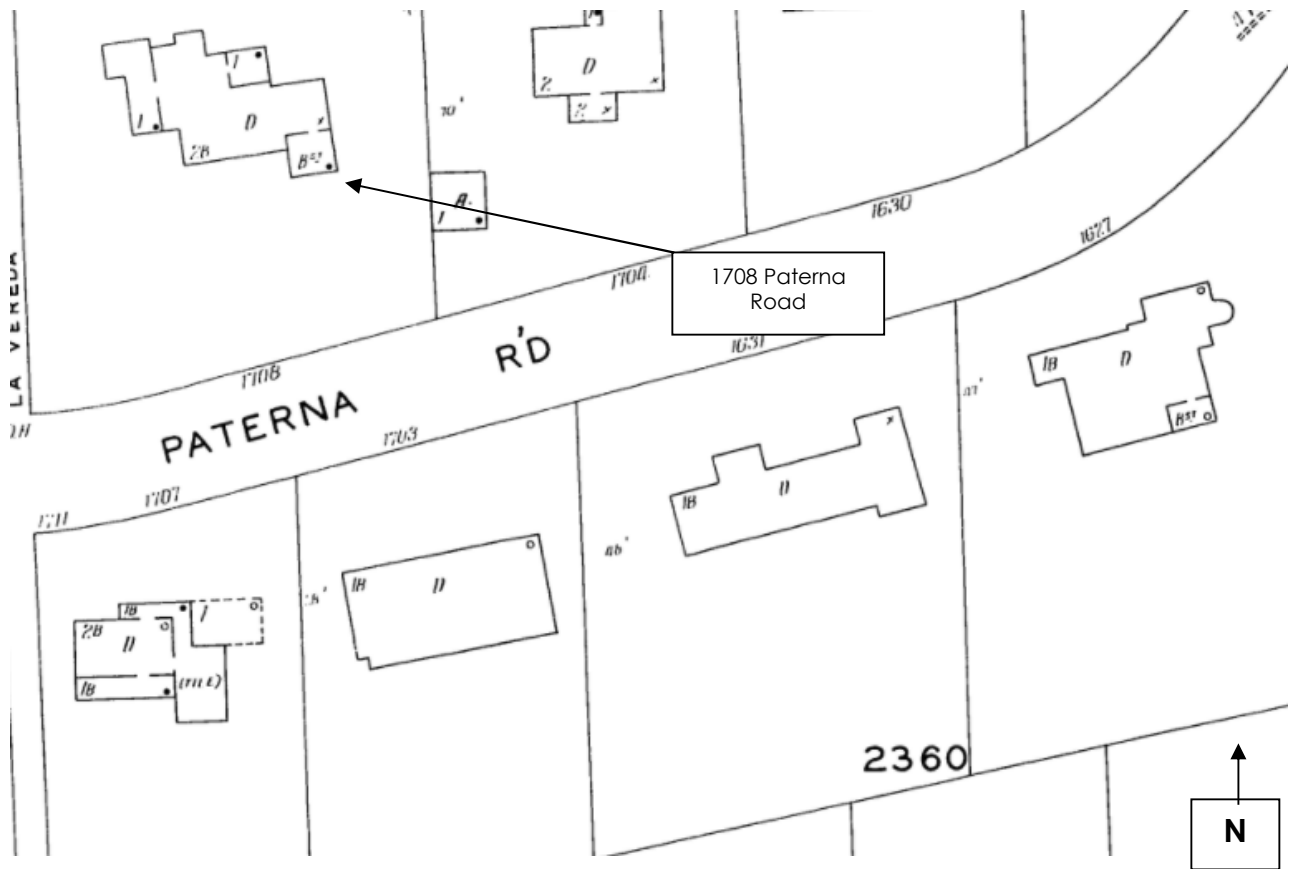
Figure 29, 1914 Tract Map

## 7.2 Property History (1920 -2024)

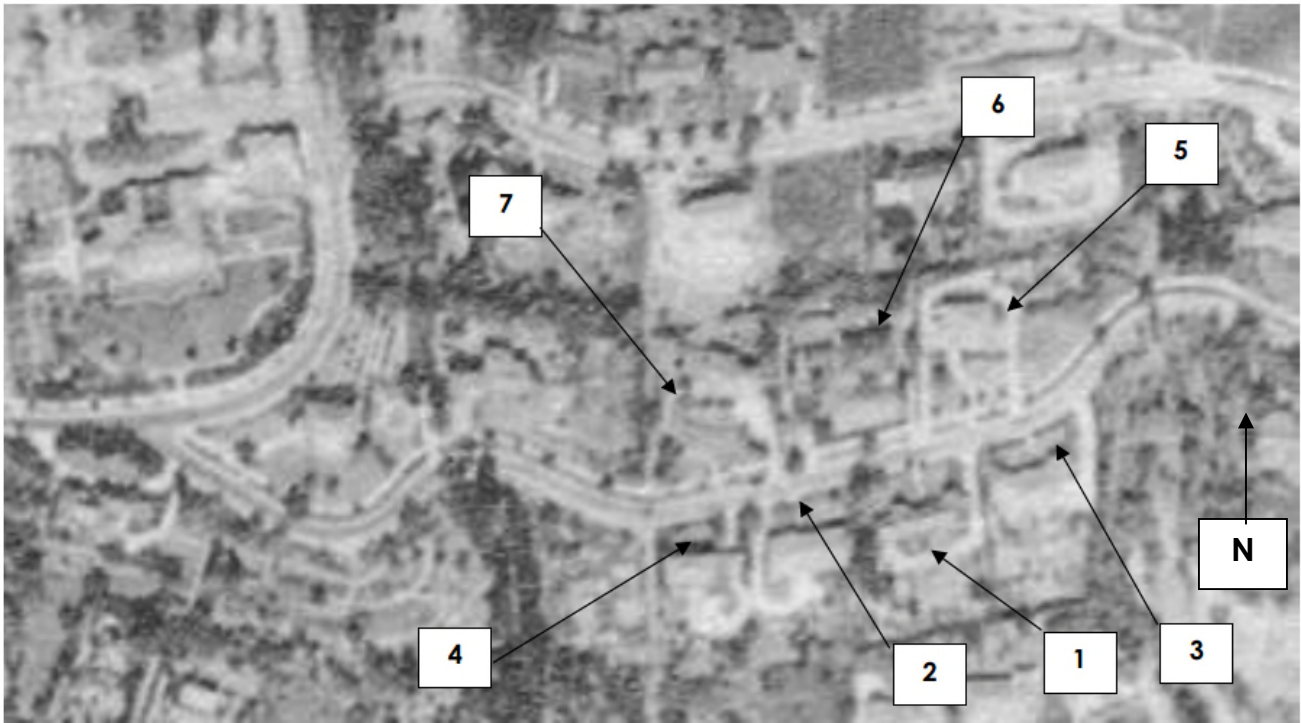
A permit granted on December 15, 1920 to Alfred Jensen for the construction of a one-story house at a cost of \$10,000.00 (Pemit Log Book). The entry in the Permit Log Book does not identify the house's designer, but does identify Alfred Jensen as the Contractor (Permit Log Book). Alfred Jensen was born in New Hampshire in 1882. By the first decade of the 20<sup>th</sup> century he was living in Santa Barbara. By 1920 Jensen, Oleta his wife, their son Alfred, his mother-in-law, Hattie Kellogg, and a servant were living at 128 Arrellaga Street; Jensen's occupation is listed as "House Builder" (1920 United States Census). By 1922 Jensen, his family and mother-in-law were living at 1830 Alameda Padre Serra; in that year, his occupation is listed as "building contractor" (1922 Santa Barbara City Directory). By 1930, the Jensen's were renting a house at 426 East Valerio Street and his occupation is listed as "Brick Making" (1930 United States Census). In July of 1934, Jensen died of a heart attack at his East Valerio Street home ("A. Jensen, Builder Expires:" *Los Angeles Times*, Saturday July 28, 1934, pg. 17).

Jensen did not appear live in the house at 1708 Paterna, instead, it appears to have been a speculative real estate venture. Its first documented owner was a William. A. Battin and his wife Dorothy. William was a Canadian citizen who worked a comptroller for a for an office machinery factory (Ancestry.com: 1930 United States Census). In 1929, the Battins received Permit A5238 on October 17, 1929 for demolition, alterations, and repairs to the house. Soule & Murphy prepared plans for the remodeling project. While a few sheets from the project survive in in the City of Santa Barbara archive, the full extent of the changes are somewhat

unclear because no plans for the original one-story house appear to survive. The cost of the renovations documented by the permit was \$3,000.00 dollars and the contractor was Dixon MacQuiddy (Permit A5238). The house after its remodeling is documented by a 1930-1931 Sanborn Fire Insurance map and a 1929 aerial photograph (Figures 30 & 31). The 1929 aerial photograph also depicts the street's appearance in 1929. The early 20<sup>th</sup> century streetscape was characterized by sandstone retaining walls and steps, concrete sidewalks, metal pole street lights and the hedging and streetside planting, much of which survives to the present (2024). By the early 1930s the Battins appear to have move to New York City (Ancestry.com: [https://www.ancestry.com/family-tree/person/tree/90307379/person/83010770654/facts?\\_phsrc=WfV1200&\\_phstart=successSource](https://www.ancestry.com/family-tree/person/tree/90307379/person/83010770654/facts?_phsrc=WfV1200&_phstart=successSource))



**Figure 30, 1708 Paterna Road in 1931 (1930 -1931 Sanborn Fire Insurance Map of Santa Barbara, Copy on file at the Gledhill Library, Santa Barbara Historical Museum)**



**Figure 31, Aerial photograph of Paterna Road in 1929**

**(Map and Imagery Collection, Special Collections, Davidson Library, University of California, Santa Barbara, Flight C-430\_b-33, February 1, 1929)**

Key for Figure 31

South Side of the Street

1. 1631 Paterna Road, Built in 1919 (English Cottage)
2. 1703 Paterna Road, Built in 1920 (Spanish Colonial Revival)
3. 1627 Paterna Road, Built in 1924 (Spanish Colonial Revival)
4. 1707 Paterna Road, Built in 1926 (Spanish Colonial Revival)

North Side of Street

5. 1630 Paterna Road, Built 1923 (Mediterranean Revival)
6. 1704 Paterna Road, Built 1914 (Craftsmen inspired);
7. 1708 Paterna Road, Built 1920 (English Arts and Crafts style)

**7.3 English Arts and Crafts Style**

In the United States, the Period Revival Movement encompassed a diverse range of architectural influences, such as Tudor, French Norman, Spanish, Italian Renaissance, and Hispanic Colonial styles. Between circa-1915 and circa-1940, houses inspired by the English Arts and Crafts style enjoyed a degree of popularity in the United States, especially on the East Coast and Northeast. The style was inspired by the domestic architecture of Medieval, Tudor, and Jacobean era Great Britain as interpreted by late 19<sup>th</sup> through early 20<sup>th</sup> century British architects including Edwin Lutyens, Philip Webb, and C. F. A. Voysey. Stylistic attributes

included an emphasis on the use of construction materials such as wood, brick, plasterwork that expressed the inherent qualities of these materials rather than highly finished and ornamented materials or finishes such as carved and polished marble or extensive ornamentation. Instead, the style referenced the rustic materials, finishes and detailing of rural buildings to create both a sense of rusticity and a powerful sense of time and place.

In the United States, interest in the English Arts and Crafts style was promoted by design publications including *Architectural Digest* which profiled the work of British architects to Americans. Characteristics of this iteration of the Period Revival Movement may include picturesque massing, decorative half-timbering, tall, steeply pitched gabled or hipped roofs sometimes designed to recall the form and appearance of thatched roofs, prominent chimneys, and multi-paned windows, sometimes with leaded glass but more usually multi-light wood sash or wood casement types. Plastered exterior walls were a common feature.

In California, exterior walls were usually wood framed, often with plaster stucco cladding. In Santa Barbara, houses inspired by British Arts and Crafts architecture rarely employed the full range of design treatments associated with this style. Instead, a limited range of architectural motifs, including steeply pitched roofs imitating the appearance of thatched or slate roofs, plastered walls, jettied second floors, and multi-light windows were used to evoke the style's emphasis on vernacular materials and design features inspired by the rural architecture of 16<sup>th</sup> through 18<sup>th</sup> century Britain. C. J. A. Voysey's interpretation of the style often included an emphasis on horizontal massing, prominent hipped roofs, jettied second floors, sets of multi-light windows with divided lights, and a lack of ornamentation, which may have inspired the design of the house on Paterna Road (Figures 31 – 35). While less popular in California than the Spanish Colonial Revival style, which was seen as a more appropriate regional motif for the state, English Arts and Crafts inspired houses, achieved a degree of popularity in California between the late teens and late 1930s. In Santa Barbara British (English) Arts and Crafts inspired houses encompassed upper class houses, such as the house on the study parcel at 1708 Paterna Road and middle class houses, promoted in publications such as "Small House Designs, Collected by Community Arts Association of Santa Barbara, California" demonstrating the style was employed for a range of housing types including small houses (1924 Carlton Winslow and Edward Fisher Brown, Editors) (Figures 36 - 39).



**Figure 32, British House designed by C J A Voysey**



**Figure 33, C.F.A. Voysey, Ty Bronna, Wales**

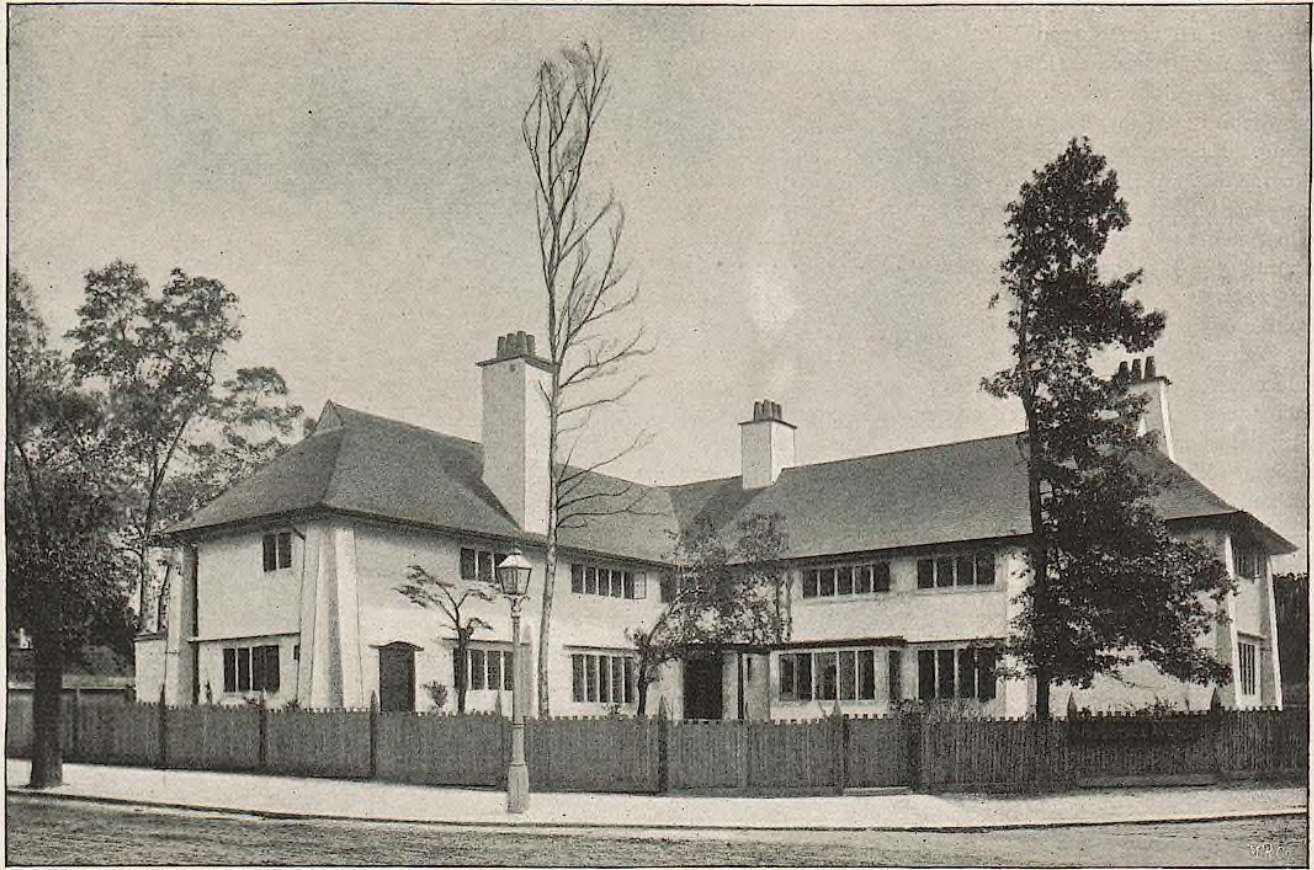


Abbildung Nr. 953. Landhaus mit Anbau in Hampstead, London. Architekt C. J. A. Voysey, London.

**Figure 34, C.F.A. Voysey, Annesley Lodge, England**





**Figure 35, Circa-1920s British House**

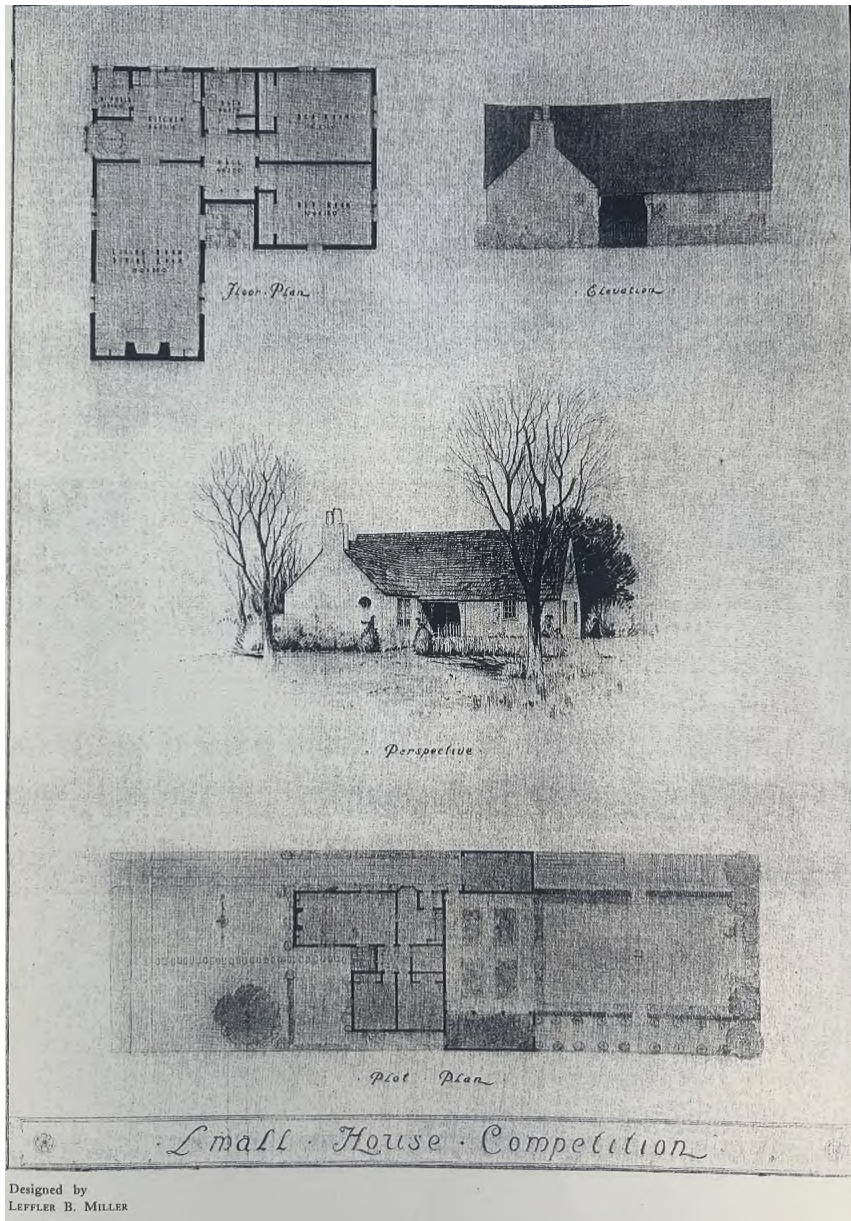
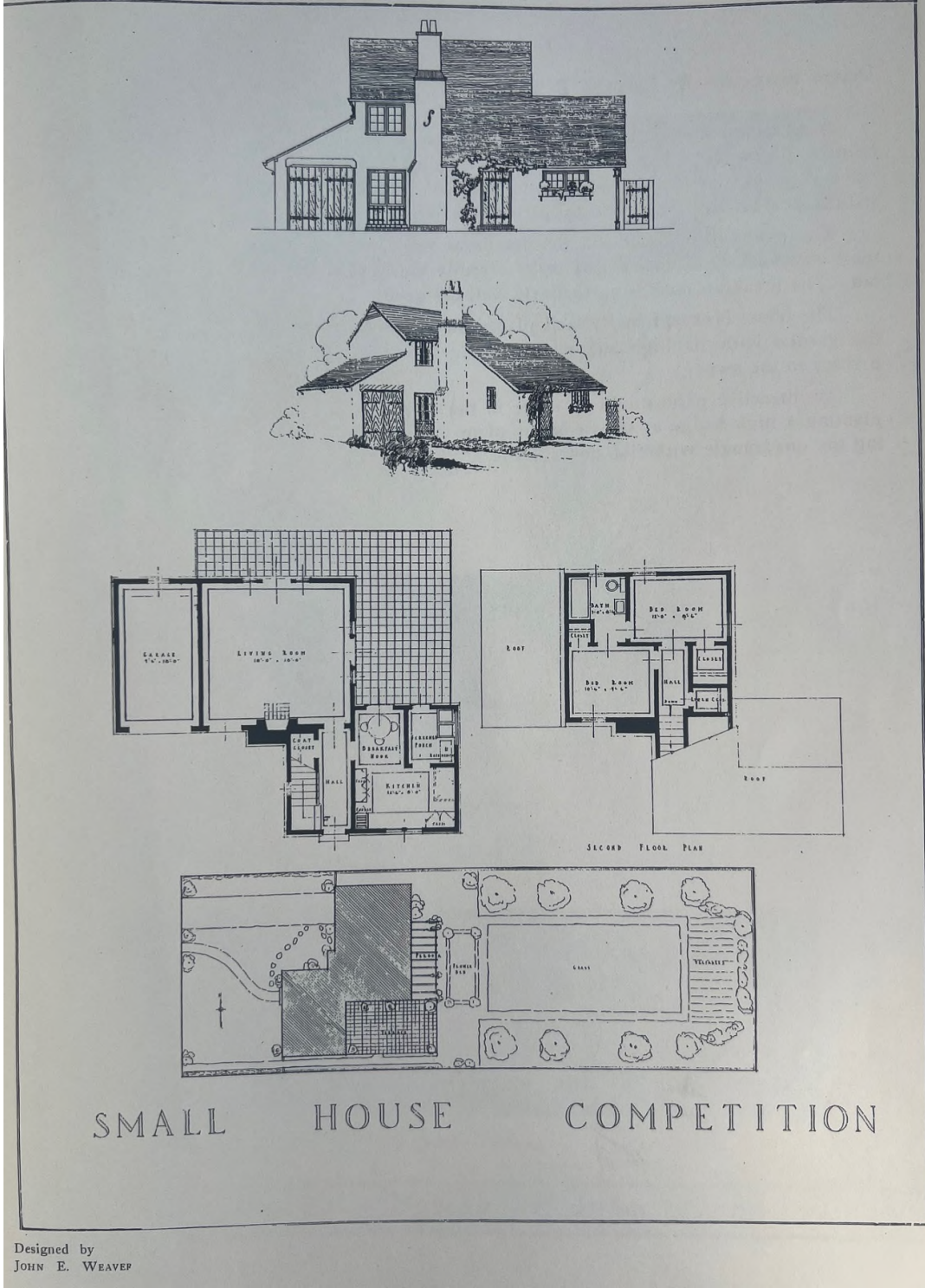
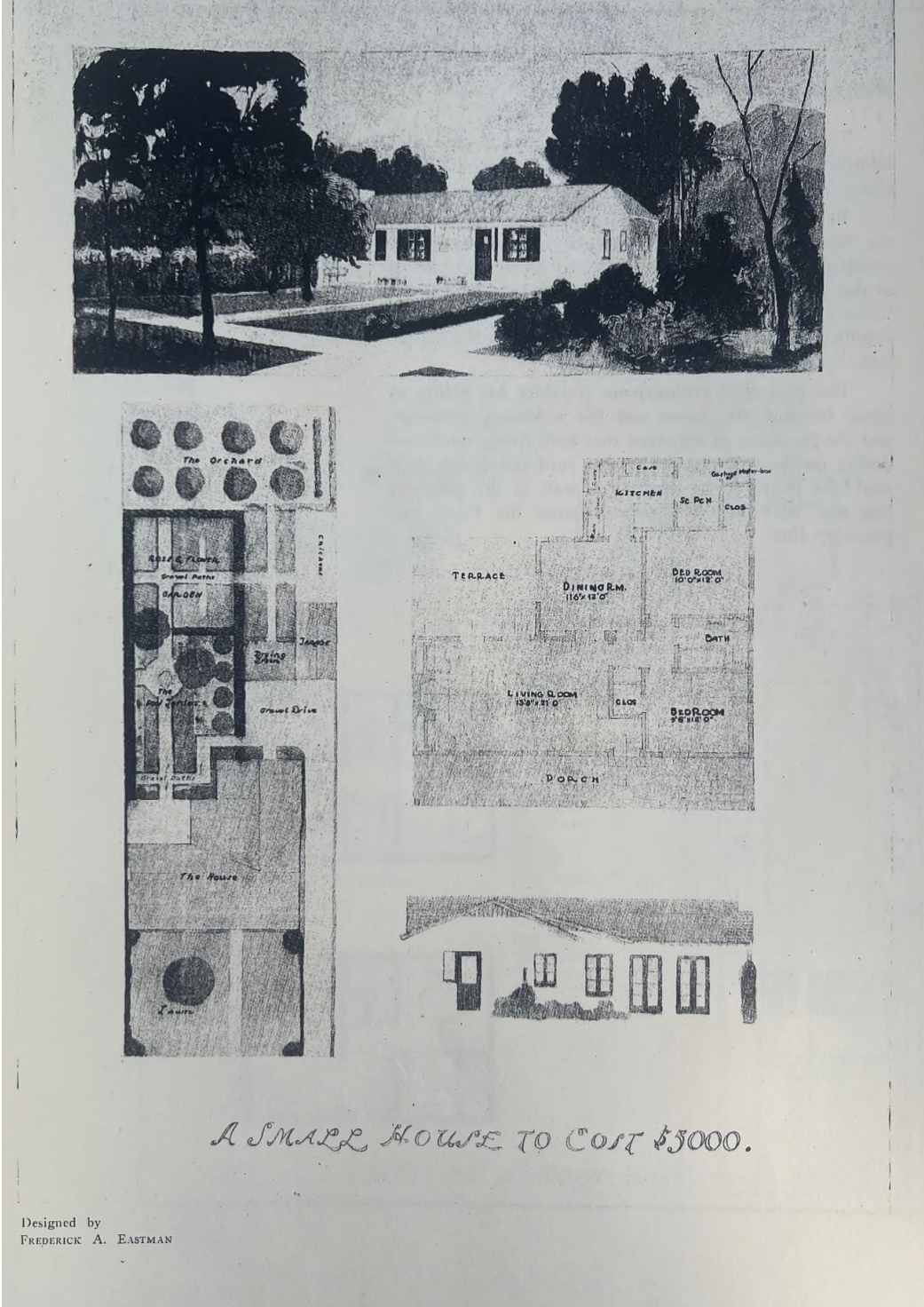


Figure 36, English Inspired Design for a Small House (Winslow and Brown)



**Figure 37, English Inspired Design for a Small House (Winslow and Brown)**



**Figure 38, English Inspired Design for a Small House (Winslow and Brown)**



## 7.4 Stone Masonry in Santa Barbara

The history of stone masonry in Santa Barbara begins in the late 18<sup>th</sup> century when Spanish missionaries introduced this construction technique. Among the earliest surviving examples are Mission Santa Barbara's church, the walls surrounding the Mission's graveyard, the waterworks, other structures located at the Intersection of Alameda Padre Serra and Los Olivos Street, and the dams on Mission Creek and Rattlesnake Creek (Cleek 1994:1). With the exception of its continued use for foundations, the use of stone as a building material disappeared after the secularization of the mission in the mid-1830s. It was not until the late 1860s that sandstone masonry returned to common use for buildings as well as bridges, retaining walls, steps, curbs, and ornamental work, likely due to the presence of skilled masons from the United Kingdom, including Fred Henderson, Peter Poole, and George Roberson; Italy, including John Goggia, Giovanni Antolini, and Antonio Da Ros, and the United States, including John Arroqui, Clarence E. George, and Antonio Leyva (Cleek 1994: 3 – 21).

With extensive outcroppings of sandstone in Santa Barbara and Montecito, the stone became a popular building material for institutional buildings including the Unitarian Church at the intersection of State Street and East Anapamu Street (1890, destroyed in 1925), the first St. Anthony's Seminary (1898, later remodeled in the Mediterranean style), and the Black Estate on Mission Ridge (1913 -1916), the first Hall of records at the Courthouse (1880s, destroyed in 1925). The design of several of these buildings built in the 19<sup>th</sup> century including the Unitarian Church, the First Hall of Records, and the first St. Anthony's Seminary were within the Richardsonian Romanesque style which favored rusticated masonry. Later examples such as the Black Estate, employed sandstone in a more restrained manner for raised foundations, steps, and entries, reflective of the emerging Period Revival movement. During the 19<sup>th</sup> century and first few decades of the 20<sup>th</sup> century, stonework for residential construction was usually confined to foundations, terraces, walls, retaining walls, steps, parapets, and sometimes first floors. Surviving examples in Santa Barbara include the Hazard Estate's and stone boundary walls and bridge for the Hazard estate built in the early 1890s and the gates at either end of Junipero Plaza built in 1904 -1905. During this era sandstone was used extensively for curbs, steps and retaining walls for working class through upper class residential properties, for culverts and bridge abutments for the Southern Pacific Railroad and for curbing for public roads and streets.

The early 20<sup>th</sup> century development of Mission Ridge into an upper middle class and upper class residential neighborhood represents the most extensive use of sandstone masonry in Santa Barbara. On Mission Ridge sandstone masonry was extensively employed for street improvements including curbs, parapets, steps, retaining walls, and culverts installed by the developer. Much of development's sitework favored rusticated stonework laid in horizontal or random coursework rather than finely finished stone, perhaps due to the handcrafted aesthetic popularized by the Arts and Crafts movement. Sandstone was also used on the development's lots for a similar range of improvements. The property at 1708 Paterna Road with its retaining walls, terraces, parapets, walkway curbs, and the façade of the garage is an example of this practice. The use of sandstone masonry for both the Riveria's site improvements and improvements on its residential lots created a strong and distinctive sense of time and place for the neighborhood and for individual streetscapes such as the 600 and 700 blocks of Paterna Road, which strongly evoke its pre-World War II era.

By the 1940s the extensive use of stonework had declined in Santa Barbara likely due to the emergence of modernist architectural styles and the cost of labor. When stonework was used it usually lacked the handcrafting and attention to detail characterizing earlier work. An example of this is the coarsely constructed retaining walls surrounding two sides of the swimming pool at 1708 Paterna Road. Beginning in the 1980s, sandstone masonry has experienced a resurgence in popularity in Santa Barbara, although for the most part it is now used as a veneer rather than for structural purposes.

## **7.5 Soule, Murphy and Hastings, and Soule and Murphy**

Winsor Soule (1883-1954), the principle of Soule Murphy and Hastings, was born on November 3, 1883 in Stanton Island, New York, the son of Richard Herman and Ida Helen Soule. It is unclear as to where Winsor grew up, though it is known that he attended secondary school in Concord, New Hampshire (Andree and Young 1975: 181). He continued his education at Harvard where he received a Bachelor of Art degree in 1906 (Andree and Young 1975: 181). After graduating from Harvard, Soule completed a one-year course at the Massachusetts Institute of Technology (MIT), where he received a Bachelor of Science degree in 1907 (Andree and Young 1975: 181). In 1907, shortly after graduating from MIT, Cram, Goodhue, and Ferguson, one of the most prolific and well-known architectural firms on the East Coast hired Soule. Specializing in ecclesiastical architecture and public buildings, the firm designed some of the most notable buildings of early 20th century America, including West Point Academy and the Russell Sage Memorial First Presbyterian Church. While Soule only worked for the firm for a year, his contacts with the firm's partners, particularly Bertram Goodhue, who would later practice in California, must have proven invaluable.

Following his apprenticeship at Cram, Goodhue and Ferguson, Soule was hired, in 1908, as associate architect for Bryn Mawr College. At the time Soule was hired the school was undergoing an expansion program overseen by college president, M. Carey Thomas. While at Bryn Mawr, Soule collaborated with the renowned architect and designer, Lockwood de Forest, Sr. on a number of projects. De Forest was one of the United States' most noted interior designers of the late 19th and early 20th centuries. Famed for his collaborative efforts with Louis Comfort Tiffany, de Forest, Sr. was most noted for his participation in Tiffany Studio's redesign of the interiors of the White House in 1890s, as well as a number of projects in Europe. While he was most well-known for his work with Tiffany Studios, De Forest also undertook other commissions, including his work for Bryn Mawr where Soule collaborated with him on the design of a new gymnasium (1908) and infirmary (1912). It was through Soule's professional association with de Forest that he met, and later married De Forest's daughter, Judith. In 1911, Soule visited Santa Barbara, where his father-in-law had been spending annual summer holidays since the late 1880s. In 1912, less than a year after his visit, Soule and his wife relocated to Santa Barbara. Though Soule's architectural career on the East Coast lasted barely five years it had provided him with critical exposure to some of the foremost practitioners of Period Revival architecture in the United States, including, in addition to Cram, Goodhue and Ferguson, the firm of Allen and Collins for whom he briefly worked as a draftsman. His professional collaboration with, and familial ties to Lockwood de Forest Sr., who did much to popularize the eclectic style that dominated American interior design between the early 1880s and 1910, must have provided additional inspiration to his career.

Shortly after Soule's arrival in Santa Barbara he formed a partnership with local architect Russell Ray that lasted until 1917. The firm's most noted commission was the YMCA building at 100 West Carrillo Street (demolished in the 1980s). Completed in 1913, the principals of Beaux Arts architecture clearly

inspired the building's symmetrical elevations and axial plan. Some features of the building's design and materials, however, including its tile-clad roofs and use of local sandstone for the entrance stairs and retaining walls, reference Mediterranean style architectural traditions, a style that would be a popular architectural motif of the firm in the succeeding years. In 1917 Russell Ray left the firm and John Frederic Murphy, who had worked for the firm as a designer since initially hired in 1914, now joined Winsor Soule as a full partner. Murphy was born on September 25, 1887 in Winterset, Iowa. His post-secondary education began at Grinnell College (1906-1908) and was completed at Columbia University where he received his Bachelor of Architecture degree in 1912. Returning to Iowa Murphy worked initially as a draftsman for the Des Moines firm of Proudfoot, Bird, and Rawson. After two years Murphy and his wife, Marjorie, left Iowa and moved to Santa Barbara. Over the next four years the firm of Soule and Murphy continued to refine its interpretation of the Mediterranean and Spanish Colonial Revival style. In 1921 a third partner, T. Mitchell Hastings, was added to the firm.

Successful as residential designers the firm would go on to achieve remarkable success in the design of institutional buildings, specifically public schools. This began in 1922 when the firm received commissions to design Lincoln and Nelson Elementary schools in Santa Barbara. Their designs received such a successful reception, that for the next 20 years, Soule, Murphy and Hastings would design almost every public elementary school in Santa Barbara (the firm's design for McKinley School received a citation from the American Schoolbook Journal "as one of the best-designed schools in the United States" (Andree & Young, 1975: 178). These schools, like their other public commissions, did much to bring the Mediterranean and Spanish Colonial Revival style to the attention of the public. The firm's residential commissions ranged from Spanish Colonial Revival style houses to other iterations of the Period Revival including the 1921 Tudor Revival style house located at 1801 Mira Vista. Hastings' participation in the firm lasted just five years before he left in 1926.

After Hastings departure, the firm returned to the two-man partnership of Soule and Murphy. This partnership lasted throughout the 1930s and into the early postwar years of the 1950s. Other institutional projects from this period included the Veteran's Memorial Building in Carpinteria (1936) and the Emmanuel Lutheran Church (1940). For the most part Soule and Murphy's post-World War II work presented simplified versions of the traditional architectural styles the firm had been most noted for in the prewar years. One such example of this more minimalist interpretation was their scheme for Cate School's Long House dormitory in Carpinteria (1952) and the University of California, Santa Barbara, Science Center (1953). The firm continued in practice until 1954 when John Murphy retired. After Murphy's retirement, the architect, Glen Mosher, became Soule's business partner. This association lasted less than a year before Winsor Soule's death in 1953. Three years later, in 1957, John Murphy died.

## **7.6 1708 Paterna Road (1931 - 2024)**

Sometime before 1937, William Battin sold the property to L. M. Holmen. In 1937, Holman rented the house to Mrs. F. Bruce. That same year an exterior staircase located on the house's east elevation was built to provide access to a terrace (Permit F-5353). The property changed hands several times between the 1940s and the 1965 when Gunther Moritz owned it. On March 3, 1965, Moritz received Permit 12864 for the installation of a swimming pool adjacent to the house's west elevation. The mid-century style biomorphic swimming pool is surrounded by an aggregate pool deck. It is likely the west elevation's first floor porch was built at the same time the swimming pool and its improvements were installed. By 1972 the property had been sold to Joe Benenate. In 1972, Benenate installed the driveway's interlocking pavers (BLD 2001-00198, January 26, 2001).



## 8.0 SIGNIFICANCE EVALUATION

This section of the report will evaluate the eligibility of 1708 Paterna Road for listing as a significant historic resource for the purposes of environmental review by applying the significance criteria outlined by the City of Santa Barbara for historic property studies.

### 8.1 Previous Designations

The property at 1708 Paterna Road has not been intensively surveyed or evaluated for the presence of significant historic resources. However, the property was identified as a potential contributor to a historic streetscape in a Historic Structures Site Report for 1631 Paterna Road (Post/Hazeltine Associates 2021). The property is not a designated or potential historic resource at the City of Santa Barbara, state, or national levels.

### 8.2 Integrity Considerations

Integrity means that the resource retains the essential qualities that convey its historic and architectural significance. Built in 1920 and substantially remodeled in 1929, the house meets the 50-years-of-age criterion usually necessary for evaluation of a potential historic property. To assess the property's ability to convey its potential historic and architectural significance, the seven aspects of integrity established by the National Park Service were applied to the house. These criteria are location, setting, feeling, association, design, workmanship, and materials. The National Register guidelines define integrity as follows:

*The authenticity of a property's historic identity evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period. A property must resemble its historic appearance as well as retain materials, design features, and construction details dating from its period of significance. It must convey an overall sense of time and place. If a property retains the physical characteristics it possessed in the past then it has the capacity to convey association with historical patterns or persons, architectural or engineering design and technology, or information about a culture or people (National Register Bulletin 15, 1999).*

#### The Seven Aspects of Integrity

1. *Location (the building, structure or feature has not been moved).*
2. *Design (the combination of elements that create the form, plan, and style of a property).*
3. *Setting (the physical environment of a property).*
4. *Materials (the physical elements used at a particular period of time to create the property).*
5. *Workmanship (the physical evidence of craft used to create the property).*
6. *Feeling (the property's expression of a particular time and place).*
7. *Association (the link between a significant event or person and the property).*

The relevant aspects of integrity depend upon the National Register criteria applied to the property. For example, a property nominated under Criterion A (events), would be likely to convey its significance primarily through integrity of location, setting, and association. A property nominated solely under Criterion C (architecture) would rely upon integrity of design, materials, and workmanship.

### **8.3 Establishing the Resource's Period of Significance**

The house's strongest association is with its remodeling by the firm of Soule and Murphy in 1929. Therefore, the property's period of significance encompasses 1929, the year the firm of Soule and Murphy remodeled the house. The property's sandstone masonry features, including a sandstone retaining walls and steps fronting Paterna Road, a second retaining wall near the house, the house's terrace, and its steps, sandstone retaining wall and parapet, the garage's sandstone masonry, and the front walkways and driveway's sandstone curbing, in their present form best represent the 1929 era of the property's history.

### **8.4 Application of the Integrity Criteria**

#### **2) Integrity of Location**

*Integrity of location means that the resource and its major components remain at its original location.*

Built in 1920 and extensively remodeled in 1929, the house at 1708 Paterna Road has remained in place since its original construction and subsequent remodeling. Therefore, the house retains integrity its of location for its 1929 remodeling.

#### **2) Integrity of Design (the combination of elements that create the form, plan, and style of a property)**

*Integrity of design means that the resource accurately reflects its original plan.*

The House:

In its current form, the house at 1708 Paterna Road is an early example of the English Arts and Crafts style, a style that achieved some popularity in the United States after World War I. The house retains almost all the character-defining motifs and materials that identify its architectural style. These include its picturesque plan, plaster cladding with chamfered door and window surrounds, steeply-pitched hipped roofs with "rolled" eaves imitating a thatched roof, an entry door set in a deeply recessed arched opening, and its jettied second floor supported by plastered corbels. The house's raised sandstone block terrace and garage, which likely are remnants of the original one-story house, contribute to the house's emphasis on natural, if not rustic materials.

The house's one-light windows may represent post-1937 alterations to the house as this window type is not characteristic of the English Arts and Crafts style. Despite the likely replacement of some multi-light windows with single light windows, the survival of other character-defining design features including the building's footprint, one and two story massing, plastered exterior, deeply recessed entry door, some of the original multi-light windows and almost all of the window opening, and the sandstone terrace and garage, hipped roof, many of light fixtures architectural style allows the building to convey almost all of the character-defining design elements identifying it as an example of the English Arts and Crafts style. Therefore, the English Arts and Crafts inspired house retains its integrity of design for 1929, the year Soule and Murphy remodeled it

## The Landscaping and Hardscape

The sandstone retaining walls and steps in the front garden still convey their original type and appearance. Therefore, the sandstone hardscape features retain their integrity of design.

The landscaping's planting scheme, including the rear garden, do not retain integrity of design because of substantial changes since the mid-1960s including new plantings, hardscape features including interlocking pavers in the driveway, the installation of a swimming pool and pool terrace and its retaining walls in 1965, and new drought tolerant landscaping installed since the early 2000s. Therefore, the landscaping does not retain its integrity of design.

### **3) Integrity of Setting**

*Integrity of setting means those buildings, structures, or features associated with a later development period have not intruded upon the surrounding area to the extent that the original context is lost.*

The streetscape of the 1600 and 1700 block of Paterna Road retains its full complement of single-family houses built between 1914 and the late 1920s in a range of Period Revival styles, including Mediterranean Revival, Spanish Colonial Revival, Craftsman-inspired, English Arts and Crafts, and Medieval Revival. While not all of these houses are in a pristine state of preservation, they retain sufficient design integrity to contribute to the surrounding streetscape. Substantive elements of the street's hardscape including sandstone curbs, retaining walls, steps, and balustrades survive, as do the blocks' historic streetlights. Characteristic plantings of Eugenia hedges and topiary survive on portions of the block. Because the surrounding streetscape can still convey the essential features of its appearance during its formative era of development between circa-1914 and the late 1920s, the property retains integrity of setting.

### **4) Integrity of Materials**

*Integrity of Materials means the property retains most or all of the physical materials that date to its period of significance*

#### The House

The house has retained most of the construction materials dating to its 1929 remodeling, including its wood-frame walls, plastered walls, most of its original window openings, some of its original windows, its original front door, roof assembly, hipped roof with rolled eaves, sandstone block terrace, steps and garage, and chimney. While the original roofing material does not survive, the replacement roofing retains its distinctive shape and rolled eaves. Substantive loss of original building materials is confined to the replacement of some of the multi-light windows with single light windows set into the original window frames. While this change has not enhanced integrity, it is not so deleterious that the building cannot convey its English Arts and Crafts inspired style. Therefore, the house, which retains enough of its original building materials to convey its original construction methods retains its integrity of materials.

## The Landscaping and Hardscape

The sandstone retaining wall and steps in the front garden can still convey their original type and appearance. As noted above, the garden's landscaping as a whole, including the rear garden has been extensively altered, which removed original features such as the and almost all of the plantings. Therefore, the landscaping, with the exception of the sandstone retaining walls, curbs, and steps, does not retain its integrity of materials.

### **5 Integrity of Workmanship**

*Integrity of Workmanship means that the original character of construction details is present. These elements cannot have deteriorated or been disturbed to the extent that their value as examples of craftsmanship has been lost.*

## The House

The house retains enough of its exterior construction materials as detailed under Integrity of Workmanship to convey the character of the construction methods employed by Soule and Murphy when they remodeled the house in 1929. Therefore, the house retains integrity of workmanship for 1929. It should also be noted that the sandstone terrace wall, retaining walls, garage, and steps retain sufficient integrity to convey the level of workmanship they possessed in 1929 when Soule and Murphy remodeled the house.

## The Landscaping and Hardscape

The sandstone retaining walls, walkway curbs, terrace, and steps in the front garden still convey the level of craftsmanship they possessed in 1929 when the house was remodeled in the English Arts and Crafts style. Therefore, these features retain their integrity of workmanship.

### **6) Integrity of Feeling**

*The property's expression of a particular time and place.*

The setting of the house continues to be characterized by a streetscape of single-family houses designed in a range of pre-World War II Period Revival styles including the study parcel's English Arts and Crafts style house, and the Mediterranean style, Tudor Revival, and Spanish Colonial Revival style houses on Paterna Road. The streetscape retains its historic sandstone hardscape features, early 20<sup>th</sup> century streetlights, and most of its Eugenia hedges that have characterized the street since its initial development in the teens of the 20<sup>th</sup> century. The house retains sufficient integrity of design, workmanship, and materials to convey its appearance during the period of significance encompassing the house's remodeling by Soule and Murphy (1929). Consequently, the study parcel and the surrounding streetscape still convey the essential features of their historic appearance. Therefore, the study parcel retains integrity of feeling for its period of significance (1929).

## **7) Integrity of Association**

*The link between a significant event or person and the property*

This criterion does not apply because the study parcel does not have potential associations with persons or events significant in our past.

### **8.5 Summary Statement of Integrity**

The property at 1708 Paterna Road retains integrity of Location, Design, Setting, Materials, Workmanship, and Feeling for 1919, the year Soule and Murphy remodeled the house.

### **8.6 Criteria for Designation of City Landmarks and Structures of Merit**

#### Significance Assessment

The criteria used by the City of Santa Barbara will be used to assess the potential historic and architectural significance of the property.

#### **8.6.1 City of Santa Barbara Significance Criteria**

Guidelines for determining a property's historical significance and assessing alterations to historic resources are delineated in Appendix D, Chapter 30.157.025 of the Santa Barbara Municipal Code:

**Significance:** City of Santa Barbara establishes historical significance as provided by the Municipal Code, Section 30.175.025. Any historic building that meets one or more of the five criteria established for a City Landmark, or a City Structure of Merit can be considered significant. The structure may be significant as a Structure of Merit per the following criteria:

**30.157.25 Significance Criteria.**

In considering a proposal to designate or recommend designation of any structure, site or feature as a Landmark, Structure of Merit or for inclusion on the Historic Resources Inventory, any structure, site or feature must be at least 50 years of age, meet one or more of the criteria outlined below, and retain historic integrity. The designating authority must find that the structure, site or feature retains enough historic integrity of location, design, setting, materials, workmanship, feeling, and association that it conveys its historic significance in accordance with the most recent National Register of Historic Places Bulletin *How to Apply the National Register Criteria for Evaluation*. The designating authority must find that the structure, site or feature meets one or more of the following Significance Criteria:

1. It is associated with events that have made a significant contribution in our past;
2. It is associated with the lives of persons significant in our past;
3. It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possesses high artistic or historic value, or represents a significant and distinguishable collection whose individual components may lack distinction;
4. It yields, or may be likely to yield, information important in prehistory or history; or
5. Its unique location or singular physical characteristic represents an established and familiar visual feature of a neighborhood.

**Historic Resource.** A structure, site, cultural landscape or feature designated or eligible to be designated historically significant based on the criteria in Section 30.157.025 Historic resources may also include, but are not limited to:

1. City-designated Landmark or Structure of Merit;
2. California Historical Landmark;
3. National Historic Landmark;
4. Listed on the State Register of Historical Resources;
5. Listed on the National Register of Historic Places;
6. Contributing historic resources in a City-designated Historic District Overlay Zone;
7. State or National Register Historic District;
8. A resource listed in the City’s Historic Resources Inventory; or
9. A Cultural Landscape as defined herein.

**Landmark.** A structure, site, cultural landscape or feature having historic, architectural, archeological, cultural, or aesthetic significance and designated by City Council as a Landmark under the provisions in this chapter.

**Structure of Merit.** A historic resource designated by the Historic Landmarks Commission that deserves official recognition as having historic, architectural, archeological, cultural, or aesthetic value but does not rise to the level of Landmark status.

1. It is associated with events that made significant contributions in our past;

The property does not have a demonstrable link to an important historic event. Therefore, the study property does not meet Criterion 1.

2. It is associated with the lives of persons significant in our past;

None of the occupants of the house, including the Battins who in 1929, commissioned Soule and Murphy to redesign the house in the English Arts and Crafts style made significant links to local, state, or national history. Therefore, the study property which does not possess a direct link to a historically significant individual(s) does not meet Criterion 2.

3. It embodies the distinctive characteristics of a type, period, architectural style, or methods of construction, or represents the work of a master, or possesses high artistic value, or represents a significant and distinguishable collection whose individual components may lack distinction;

*Embodies the distinctive characteristics of a type, period, architectural style, or methods of construction:*

Eligibility under Criterion 3:

*Embodies the distinctive characteristics of a type, period, architectural style, or methods of construction:*

The house at 1708 Paterna Road in its current state is reflective of the remodeling and repair project designed by Soule and Murphy in 1929. It was during the late teens that the Period Revival movement inspired an appreciation of European architecture. In America, this architectural type is sometimes identified as Tudor or Medieval Revival, although it is more reflective of contemporary British architecture exemplified by the domestic architecture of Edwin Lutyens, Philip Webb and C.F.A. Voysey. The house embodies many characteristics of the style, including its picturesque massing, stuccoed siding, the roof's rolled eaves designed to mimic the traditional thatching of traditional English farmhouses, the steeply-peaked roof, and its variously-sized multi-paned windows. The house embodies the character-defining elements of the style as applied to an upper middle class house. The house embodies additional significance as a contributor to a substantially intact streetscape of Period Revival style houses built on the 1600 and 1700 blocks of Paterna Road during the formative period of the Riviera's development in the mid-teens and late 1920s of the early 20<sup>th</sup> Century. Therefore, the house and its associated sandstone retaining walls and steps which exemplify Santa Barbara's traditional use of native sandstone for site improvements, meet Criterion a.

*Or represents the work of a master:*

The English Arts and Crafts style house represents a substantially intact example of the work of Soule and Murphy, one of the leading interpreters of the Period Revival movement in the Santa Barbara in the 1920s. Moreover, the house represents one of the very few houses designed in the English Arts and Crafts style, by a firm more popularly known for its commissions in Spanish Colonial Revival and Mediterranean styles. The firm's contributions to the architectural heritage of Santa Barbara and California are noteworthy and significant at the regional and state level.



### Eligibility under Criterion 3:

The house embodies the distinctive characteristics of an architectural type, namely, an interpretation of the English Arts and Crafts style designed by Soule and Murphy an architect firm who made significant contributions to the City's architectural heritage. The building is eligible for listing at the Structure of Merit level, largely due to alterations to several windows on the street facade. The building also contributes to an early 20<sup>th</sup> century streetscape comprised of the 600 and 700 blocks of Paterna Road, which are linked by their architectural styles reflecting iterations of the Period Revival movement, the streetscape characterized by the extensive use of native sandstone for site improvements and their development history associated with the early 20<sup>th</sup> century development of the Riviera as an upper class residential enclave. Therefore, the house at 1708 Paterna Road and its related sandstone retaining walls, steps, terrace, and garage meet Criterion 3.

#### 4. It yields, or may be likely to yield, information important in prehistory or history;

The application of this criterion to archaeological resources is beyond the purview of this report.

#### 5. Its unique location or singular physical characteristic represents an established and familiar visual feature of a neighborhood.

The house and the sandstone retaining walls, steps, terrace, and garage located on the north side of the 700 block of Paterna Road has been an established visual feature of the neighborhood since 1929. Therefore, the study property, which is a contributor to an early 20<sup>th</sup> century streetscape with a shared history and development pattern meets Criterion 5.

### **8.7 Summary Statement of Significance**

The property's period of significance is 1929 the year Soule and Murphy remodeled the house. The English Arts and Crafts inspired house, excluding the non-contributing features identified in Section 7 of this report, meets Criteria 3 and 5 at the local level. The sandstone retaining walls, steps, terrace, and garage contribute to the setting of the house and streetscape. Given its current state of preservation, the house and sandstone masonry features, excluding the swimming pool's retaining wall, is eligible for listing as a City of Santa Barbara Structure of Merit.

### **9.0 SUMMARY AND CONCLUSIONS**

This Phase 1 Historic Structures/Sites Report prepared by Post/Hazeltine Associates has concluded the house at 1708 Paterna Road is eligible for listing as a City of Santa Barbara Structure of Merit. The contributing portions of the building exclude alterations to the original fenestration, the west elevation's first floor porch, the existing composition shingle roofing which is not original, the swimming pool and its pool deck, and the driveway's interlocking pavers. Therefore the house and sandstone block terrace, garage, steps, and retaining walls are a significant historic resource for the purposes of CEQA review. Post/Hazeltine Associates recommends the preparation of a Phase 2 Historic Structures/Sites Report to assess the impact of the proposed project on historic resources on the study property and the streetscape of the 600 and 700 blocks of Paterna Road.

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