

HISTORIC STRUCTURES/SITES REPORT

**15 CHAPALA STREET
VILLA ROSA INN
SANTA BARBARA, CALIFORNIA
APN: 033-101-006**

Prepared For:

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ATTACHMENTS

- Architectural Drawings by architect Gil Barry :
- A-2 : Existing Site Plan Before As-Built Improvements
Proposed Site Plan After As-Built Improvements

 - A-3 : Existing First Floor Plan Before As-Built Improvements
Proposed First Floor Plan After As-Built Improvements

 - A-4 : Existing Second Floor Plan Before As-Built Improvements
Proposed Second Floor Plan After As-Built Improvements

 - A-5 A-6 : Elevations

 - SO – S4 : Balcony Details by TSL Consulting Engineering Inc.

 - 1981-82 Remodel Plot Plan and Elevations by Designworks

HISTORIC STRUCTURES/SITES REPORT
15 Chapala Street: Villa Rosa Inn
Santa Barbara, California
APN: 033-101-006

INTRODUCTION

The following Historic Structures/Sites Report (HSSR) for Villa Rosa Inn at 15 Chapala Street (APN: 033-101-006) was requested by Dario Pini, the owner of the property. This is in compliance with the direction from the City Urban Historian that a historian prepare an HSSR to document the history of the building, evaluate its level of significance, and assess the impacts of unpermitted “as-built” wrought iron balconies, and other exterior additions to the existing 1930 building, which was extensively remodeled in 1981-82. The report meets the Master Environmental Assessment requirements for a Historic Structures/Sites study. Fermina B. Murray prepared the report, with photography by Stephen C. Murray.

PROJECT DESCRIPTION

This is an enforcement case where the current owner, after acquiring the building in 2002, constructed exterior additions in 2003 without a permit. Consequently, these as-built additions from 2003 constitute the project of this application. The project’s architect is Gil Barry.

No architectural plans for the original 1930 building, or for the period 1930 to 1981, have been found. The best available baseline architectural drawings for the building are those prepared for the 1981-82 remodeling project. To understand the 2003 additions, it is necessary to see the renovations made to the building by its previous owners, Mr. and Mrs. Mark Kirkhart and Mr. and Mrs. Robert Young, in their fully permitted remodel of 1981-82, which converted the building from a 14-room apartment to an 18-room hotel inn.

The architectural plans for the 1981-82 renovation were done by Designworks, an architectural firm in which Kirkhart was a partner, along with Bruce Bartlett. The firm is now called DesignArc. According to a News-Press article of May 1982, the remodel of the 9,000-square-foot building was extensive. “The two-story [Spanish] Colonial Revival building has been gutted since January and the 14 apartments which included kitchens, baths, dinettes, and living and sleeping rooms, are being converted to 18 rooms with three suites featuring small kitchens. Four of the rooms will also have fireplaces.” (*Santa Barbara News-Press*, 5/2/1982).

Please see the attached site plan, floor plans, and elevations showing the 1981-82 approved additions presented side by side with the “proposed as-built” features constructed by Mr. Pini in 2003 without permits. (See Sheets A2 –A6).

The majority of the features constructed in 2003 were balconies with access doors from private rooms, two entranceway arbors, and some ground-level patio decks. According to Mr. Pini, the three main reasons for these as-built additions were first, to provide room amenities for customers. It is an added-value to the hotel when its guests could sit on the balconies and enjoy the views and ambience. Second, the balconies add character to the building. Third, the building has no air-conditioning, so instead of installing an air-conditioning system for each room or for the entire building, the extended balconies make it possible for guests to open doors and windows for cooling fresh air circulation.

The As-Built Project

All the as-built wrought iron balconies measure 39 inches high and 3 feet 3 inches wide. Part of this proposal is to add one horizontal iron bar at the top of each balcony up to 4 inches to make them 42 inches high, as required by the building code.

Chapala Street – Front East Elevation

First Floor:

Wrought iron entry arbor cover of the main entrance.

Two ground-level tile-on-concrete patio decks, 24 inches above grade; 30 inches high with wrought iron railings. Two original windows were changed to single doors leading to these two patio decks.

Wrought iron arch over a side entry doorway with stairs and railing (at the southeast side of the Chapala elevation).

Second Floor:

Four wrought iron balconies. In two of the four balconies, original windows were changed to doors for balcony access. The windows of the other two balconies were unchanged.

Rear – West Elevation

First Floor:

Koi pond with wrought iron screen.

Wrought iron railings with gates built around three patio decks that were built in 1982.

Garden sandstone walls, 20 inches high (approved, building permit # BLD2004-00801).

Laundry room built inside the 1982 one-story carport structure. This structure is not historic.

Second Floor:

The 1982 remodel removed five original windows and installed five double French doors with one-foot wide iron balconies covered with awnings. In 2003 these five one-foot-

wide wrought iron balconies were removed and each replaced with a 3-foot-wide wrought iron balcony. The 1982 awnings were retained.

On the north side, second floor above entry to the north lounge, a sixth wrought iron balcony was added by Mr. Pini. An original window was replaced with a door to provide access to this balcony.

West Mason Street – North Elevation

First Floor: no changes.

Second Floor:

Second-story wrought iron room balcony near the circular turret at the northwest corner. One of the three original windows was replaced with a door to provide access to this balcony.

South Elevation – Parking Lot

First Floor:

Covered storage unit for the water heaters, measuring 4 feet by 6 feet built near bottom of exterior stairway to hotel.

Second floor:

Removed two windows and replaced them with two doors that lead to a wrought iron balcony that is similar to the ones on the rear west elevation.

SITE DESCRIPTION

Constructed in 1930, the two-story building at 15 Chapala Street, in Lot 18-19 in the City Block 101 of the Ambassador Tract, was designed in the Spanish Colonial Revival style by George M. Thomas, of the George M. Thomas Studio. Built originally as an apartment building called Belvedere Apartments, over the years the name changed to Hilton Hotel Apartments, the Hilton-By-the-Sea apartment/motel, then in 1982 it was extensively remodeled and converted to the current Villa Rosa Inn. Located at the foot of Chapala Street, guests are assured that it is 84 steps away from the beach. The building's façade faces Chapala Street. It is bounded on the north by West Mason Street, on the south by West Cabrillo Blvd., on the east by Chapala Street and on the west by Burton Circle Drive/Ambassador Park and Bath Street beyond. The property is located in the Waterfront area within the Non-Appealable Jurisdiction of the Coastal Zone.

Villa Rosa Inn is listed in the City's register of "Potential Historic Structures." It sits among a mix of single-family Spanish Colonial Revival style homes, two-story residential apartment buildings, and three larger hotel buildings lining lower Chapala and West Mason Streets. Most of these buildings are included in the City of Santa Barbara

Waterfront Survey, *Proposed West Beach Residential and Tourist Historic District, 1999-2003* (hereafter cited as “Waterfront Survey 1999-2003”).

The three-block-long Chapala Street, south of highway 101, crosses West Mason, Natoma Avenue, and West Yanonali Streets, and terminates at the railroad tracks by the Santa Barbara Train Depot.

The development of this part of the Waterfront during the late 19th and early 20th centuries concentrated on tourism. It is an area associated with the development and heyday of the famous Potter Hotel. The five-story, 600-room hotel occupied a large piece of the waterfront from West Montecito Street down to the beach, between Bath and Chapala Streets from 1902 until 1921 when the hotel burned down.

The neighboring residences on Chapala and West Mason Streets, platted in 1924, consist of predominantly 1925 to 1930s Spanish Colonial Revival style single-family homes, 1950s commercial and institutional buildings and apartment buildings built in the 1960s and early 1970s. The subject property lies within the boundaries of the El Pueblo Viejo Landmark District.

BUILDING DESCRIPTION – 15 Chapala Street, Villa Rosa Inn

This rectangular L-shaped, two-story, 18-room hotel inn is a Spanish Colonial Revival style building. The Villa Rosa Inn features a long façade on Chapala Street, wrapping around in an L-shape to West Mason Street. The building’s architecture is distinguished by three corner turrets at each point of the L configuration. It has stucco-clad walls with red-tiled outer gable and hipped roofs projecting above a central flat roof. The façade has a variety of Spanish Colonial Revival style features, such as rectangular and arched wood framed windows, wood shutters, window grilles, wrought iron and wooden window balconies, wood corbels, and turrets with arch and rectangular windows. The middle of the façade on Chapala Street has a compound arched stone main entrance, now hidden by a wrought iron arbor. Above this stone arched entryway is a recessed decorative circular window with wrought iron grille that crowns the main entrance to the hotel.

East Front Elevation – Chapala Street

The main entrance in the middle of the façade is marked by a low gabled red-tiled roof, and features a compound arched stone entryway with decorative tiled low steps leading to a wood door. Flanking the north side of the main entrance are two covered balconies, one with wrought iron railing on the first floor, and an original wood balcony on the second floor. At the corner is the squared turret with a mix of arch and rectangular windows. **(Plates 1-4).**

Flanking the south side of the main entrance, on the first floor, there is a covered stucco balcony constructed of tile-on-concrete deck with wrought iron railing. Also found on this section of the façade are a mixture of arched and rectangular windows in wood

frames. The second floor has three cantilevered wrought iron balconies covered with awnings. It also has a series of arched and rectangular windows in wood frames. The bookend squared turret at the southern corner of the façade, on the first floor, has a door that opens onto tiled steps leading down to the sidewalk. Above this door, on the second floor, is another cantilevered as-built wrought iron balcony with intricately woven iron railings. **(Plates 5-16).**

North Elevation – Fronting West Mason Street

This side elevation that faces West Mason Street feature two corner turrets that distinguish the L-shaped building. The squared turret, on the corner of Chapala and West Mason Streets, has two original large windows. On the first floor level there is a large fixed window with pointed arch. Above this window, at the second floor level, is an original large, multi-paned fixed window with an original wrought iron balconet. Around the turret is a mixture of original rectangular and arch windows. **(Plates 17-19).**

To the right (northwest) of the corner turret, on the first floor, is a recessed stone arched entryway with a wood door. The door opens onto tiled steps leading down to the sidewalk on West Mason Street. Above this arched side entry is an exterior stairway to a doorway into the second floor of this north side of the building. The stairway is hidden by a stepped stucco wall capped with decorative tiles. Near the bottom of this stairway, on the first floor level, is a large, fixed multi-paned window. Above this window, at the second floor, is a set of two tall windows and a single French door. This door opens onto a cantilevered wrought iron balcony. Part of this balcony protrudes into the space of the exterior stairway. **(Plates 20-22).**

To the right (northwest direction) is a round turret that bookends the building at the short length of the L. It has arched windows on the first level and rectangular windows on the second floor level. Projecting wooden roof beams (vigas in Pueblo Revival style) and decorative iron curls adorn the turret like the other two turrets on Chapala Street. **(Plate 23)**

To the right (northwest direction) of the third turret, is an enclosed one-story arcade that contains the hotel's conference room. It is roofed by red rolled composition with exposed wood beams. The arched openings are covered by wood lattice. **(Plate 24-25).**

West Rear Elevation

This side of the building is an enclosed recreational/garden area of the hotel. Three sets of double French doors open from the lobby and dining area to the tiled stoops and steps leading down to koi pond, swimming pool and spa jacuzzi pool. On the first floor, to the east, there are three room patio decks from 1982 with wrought iron railing and gates added in 2003. Above on the second floor are five sets of double French doors with wrought iron balconies that were added also in 2003. **(Plates 26-33).**

A high stucco fence to the west screens the pool area from the next-door residential building. To the north side of the pool is the one-story wing with tall arched openings with double French doors on the first floor. A wrought iron balcony, added in 2003, is on the second floor (to the right of the arcaded one-story wing). **(Plates 34-36).**

To the south of the pool is a garden/sitting area surrounded by a low sandstone wall. Enclosing the swimming pool area, on the south side, is the one-story former carport accessory structure that was built in 1982. **(Plates 37-38)**

South Elevation – Parking lot side

The south side of the property is where the 10-space parking lot is located. It is hidden from Chapala Street by a stand-alone tiled fountain wall that is covered with big clumps of bougainvillea. A public alley off Chapala Street leads into the parking lot. Toward the rear of the building is the stucco carport that was built in 1981-82. This is the structure that hides the swimming pool area at the south side of the property. It has a flat roof with protruding wood beams. It has been converted to an as-built laundry room for the hotel. Between the laundry structure and the hotel building is a wooden entrance/exit gate from the swimming pool to the parking lot. Next to this gate is the as-built covered water heater storage sitting near the foot of the stairway to the second floor of the hotel. **(Plates 39-41).**

The hotel's first floor has a side entry door and two rectangular windows in wood frames with single wood shutters. A tiled stairway leads up to the second floor. Like the north elevation, this stairway is hidden by a stepped stucco wall capped with decorative tiles. An as-built wrought iron balcony is on the second floor along with two wood framed windows with single shutters. **(Plates 42-44).**

ALTERATIONS TO THE BUILDING – 15 Chapala Street

Judging from the attached photograph, ca. mid 1970s, it is clear that various exterior additions have occurred to the Villa Rosa Inn (**Historic Photo A, p. 22**). The research found that there were no major alterations to the building until the 1981-82 remodel by the previous owners Mark Kirkhart and Robert Young that converted the building from an apartment/motel to an 18-room hotel inn. As the attached plot plan and elevations show, most of the additions and alterations occurred in the rear west elevation. **(Designworks: 1981-82 remodel plot plan & elevations).**

1981-82 Alterations:

Front East Elevation – Chapala Street

First Floor

Installed new tile pavers in the front entryway

Widened the sidewalk

At southeast corner, an original window was removed and replaced with a door. Concrete steps and railings were added leading to this doorway entrance.

Rear West Elevation

First Floor

Built:

Swimming pool and Jacuzzi pool

A garden wall and trellis

Terraces with tile pavers.

Three arched openings of the one-story former arcade (northwest section) were covered with double French doors.

Three sets of original windows removed and replaced with French doors, with open concrete-tiled patio decks.

Second Floor

Removed five sets of original windows and replaced them with double French doors with wrought iron balconies measuring about 12 inches wide with 30-inch high railings, covered with awnings.

North Elevation – West Mason Street

First Floor

Three arched openings of the one-story arcade (northwest corner) were covered with double French doors. These doors are walled in by wood lattice for privacy.

Second floor: no changes

South Elevation – parking lot area

First floor

Built a carport with rooms for pool equipment and bicycle storage;

Built an entry/exit gate to the swimming pool;

Added an awning above entrance door from the parking lot

Second Floor

Installed an arched window, and added awnings to two original windows.

2003 Unpermitted As-built additions

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First Floor:

Wrought iron entry arbor cover of the main entrance.

Two ground-level tile-on-concrete patio decks, 24 inches above grade; 30 inches high with wrought iron railings. Two original windows were changed to single doors leading to these two patio decks.

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On the north side, second floor above entry to the north lounge, a sixth wrought iron balcony was added by Mr. Pini. An original window was replaced with a door to provide access to this balcony.

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South Elevation – Parking Lot

First Floor:

Covered storage unit for the water heaters, measuring 4 feet by 6 feet built near bottom of exterior stairway to hotel.

Second floor:

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SITE HISTORY

Santa Barbara's waterfront has played a vital role in the development of the City, as a port for shipping commercial goods in and out of the region, as the heart of the commercial fishing industry, and as a recreational area for residents and visitors alike. With the exception of the Mission and Presidio, which established the European presence in this part of California, the waterfront has had the greatest impact on the history and character of Santa Barbara, an influence it continues to exercise to this day. Even as it was being eclipsed as a commercial port over a century ago, the waterfront made an irreplaceable contribution to the new industry that defined the City to millions and has steadily remained one of its largest economic activities – tourism.

The Chumash had occupied this stretch of coast for as long as 10,000 years before the arrival of the Spanish. Within what is now the city of Santa Barbara the Chumash had built an important village on a distinctive geographical feature close to the shore, between today's Chapala and Bath Streets. The village, called Siujtu by most sources, 'Amolomol by others, was recorded by Cabrillo in 1542. It sat atop a mound that stood elevated above surrounding marshland and contained several sulphur springs. Burton Mound, as it came to be known, was excavated in 1923 by the Museum of the American Indian of New York. Archaeologists discovered domestic debris, house floors, hearths, and over 300 burials, making it one of the most significant Chumash sites in the Central Coast. When the Spaniards arrived in 1782, hoping to build their fourth and last presidio to guard the coast between Morro Bay and San Pedro, they sought the cooperation of the reigning Chumash chief, Yanunali. Born in Siujtu-'Amolomol in 1837, Yanunali controlled 13 villages between Goleta's Mescalitán Island and Carpinteria. Reluctantly he allowed the Spaniards to erect their adobe walls and build their aqueducts (Bookspan, *Santa Barbara by the Sea*: 168-71; Waterfront Survey 1999-2003; Walker A. Tompkins, *Santa Barbara History Makers*: 5-7).

The Spanish rulers of the region expended their energies on building the Mission, initiating farming and animal husbandry, converting the rapidly diminishing Chumash population, and granting vast tracts of land to the small number of early settlers. They attempted with mixed success to monopolize the seaborne trade in hides and tallow along the coast of California. Their primary improvement to the waterfront seems to have been the light that they affixed to a tall sycamore each evening near the beach to serve as a navigational marker. (Tompkins, *History Makers*: 17-18; Otis L. Graham, Jr. et al., *Stearns Wharf: Surviving Change on the California Coast*:1-4).

In the 1830s the early American settler Joseph Chapman built an adobe home atop the mound that had been occupied by Yanunali's village. He sold his home to Thomas Robbins, who soon sold it to Lewis Burton, whose name attached to the Mound thereafter. Burton opened the City's first post office and general store at the site, and in 1850 became Santa Barbara's first American mayor. Today a State historic marker at the north end of Ambassador Park describes the history of this important Santa Barbara site

(Tompkins, *History Makers*: 27, 63-4, 227; Walker A. Tompkins "Potter Foundation, 1902," *Santa Barbara News Press*, 13 May 1973).

At the time Santa Barbara became an American city in 1850 it lacked the port facilities necessary to allow its ambitious Yankee community to engage in large-scale coastal trade and participate readily in the gold rush boom. Vessels had to lie three miles offshore and send passengers and freight ashore in dinghies; frequently, crew carried passengers through the surf on their backs. Eager to expand his lumber business by providing the Americans with the wood they preferred to adobe for building homes, John Stearns built the wharf that bears his name in 1872, giving the isolated town a vital link to the rest of the world.

His timing proved fortunate, for this same year writers on the Eastern seaboard published glowing accounts of the salubrious climate of Santa Barbara. Quite suddenly Santa Barbara found itself receiving large numbers of tourists who came for convalescence or to enjoy the mild winters. Promotional materials from the 1870s and 80s tout the City as a health resort, citing its ocean breezes, the sulphur springs of a bathhouse by then erected at Burton Mound, the other bathhouses that had sprung up along West Beach, the long hard beach running along the entire front of the city, and the county's spectacular scenery. Tourists could also stroll along the beachside promenade, enjoy horse races and agricultural exhibits at the fair grounds back of East Beach, or ride horseback along the sands. Public land was set aside for Plaza del Mar and Pershing Parks, which marked the terminus of the oceanfront boulevard that is today named after the explorer Cabrillo. (Years later the roadway was extended through Plaza del Mar in order to serve the new yacht harbor and continue up to the Mesa.) The elaborate public bathing house, Los Baños del Mar, was completed at the seafront of these parks in 1901, just west of a pleasure pier. Bath Street was named for these public baths. Tourism concentrated on the beaches to the west of State Street; the area east of State generally remained more industrial and commercial due to its marshes.

Two other industries besides tourism developed in the Westside during the decades from the 1860s to the 1930s: agriculture, inland from the beaches, and medical services, spurred on by the national reputation of Santa Barbara as a health resort town.

All these visitors needed places to stay, especially since they tended to remain for months at a time. The earliest needs were satisfied by the construction in 1875 of the Arlington Hotel, placed inland from the strand at State and Victoria streets to avoid the fog and cooler sea breezes. But as roads improved and the Southern Pacific railway reached Santa Barbara from Los Angeles in 1887, the numbers of immigrants and tourists grew dramatically. City fathers, eager to continue capitalizing on the receipts from tourism, recognized the need for a hotel of a size and quality that would truly put Santa Barbara on the map as a first-class tourist destination. Believing it should be sited along the City's greatest attraction, its waterfront, they persuaded hotelier Milo Potter to purchase 36 undeveloped acres in a six-square-block tract bounded by Chapala, Bath, and Montecito Streets and what today is West Cabrillo Blvd. (Otis L. Graham, Jr. et al., *Stearns Wharf*; Bookspan: 146, 164ff. A. Cole, "Greetings from the Santa Barbara Waterfront").

Potter sited his hotel directly atop Burton's Mound, after capping its sulphur springs with concrete. Tompkins tells us "a treasure trove of prehistoric Indian skeletons and artifacts was turned up during the trenching for foundations." The Potter Hotel became a landmark from the day it opened in "one of the great social events of the Pacific Coast" on January 19, 1903. It was huge, offering 600 guest rooms in five stories, and sumptuous in its appointments and beautifully-landscaped 23 acres of gardens. It was completely self-sustaining, having its own electric and cold storage plants, bakeries, hothouse for flowers, and separate accommodations for its employees. It maintained its own vegetable and poultry farms at the Kellogg Ranch in Goleta. Near Hope Ranch it ran its own country club, with race track, polo grounds, and golf course.

Like Stearns before him, Potter initially profited from a major improvement in transportation to the City. The Southern Pacific had finally connected Santa Barbara to San Francisco in 1901. This allowed the hotel to draw guests from the aristocracy of the Eastern seaboard, the "pleasure-seeking persons of means" sought by the City; and they came in droves, often parking their private railway cars on spurs by the new depot, built just behind the hotel's grounds. The hotel's register contained such names as Carnegie, Vanderbilt, Harriman, Swift, Armour, and Gould. Far more important to the development of Santa Barbara, however, were the lesser-known but also rich and powerful families that liked the region so well that they stayed and created the great estates of Montecito. Often they supervised construction of these mansions while long-term guests at the Potter. It was these public-spirited philanthropists – people like C. Billings, Major Max Fleischmann, George Owen Knapp, and Frederick Peabody – who would put their stamp on the character of the expanding city and its premier public resource, its waterfront. (Tompkins, "Potter Foundation, 1902" and *History Makers: 275-79*; Bookspan 164ff; A. Cole, "Greetings etc.").

The Potter Hotel thrived until World War I, when yet another revolution in transportation undermined its popularity. The automobile encouraged people to move around more but also to visit for shorter periods of time. The fashion of remaining at an elegant hotel for an entire "season" waned, and the Potter's profitability followed suit. The hotel was sold and renamed the Belvedere in 1919, then sold again and given the name Ambassador. It was running heavily in the red when a fire of suspicious origin burned it to the ground in October 1921. Although no lives were lost, a priceless Stradivarius violin disappeared in the blaze (Tompkins, "Potter Hotel Fire, 1921," *Santa Barbara News-Press*, 30 Nov 1975).

It was following the fire that the former grounds of the hotel, now called the Ambassador Tract, were turned over to the Museum of the American Indian for excavation. The City hoped to acquire the entire parcel for a park, but had to settle for a small portion, which is today's Ambassador Park. In 1924 the Tract was subdivided for residential use. The loss of the Potter Hotel was followed in 1925 by the earthquake's heavily damaging Los Baños del Mar. This led to a shift of emphasis in tourism development to East Beach. It also allowed the flourishing of smaller hotels and cottages, restaurants, and an amusement area in West Beach, serving pleasure seekers of more modest means. The

50% increase in Santa Barbara's population between 1920 and 1930 created demand not only for the single-family residences of the Ambassador Tract, but also for apartments, some of which were built along Chapala, West Mason, West Yanonali, and Castillo Streets within the Tract and its environs.

It was also during this period that the wealthy and influential residents first drawn to the City by its climate, scenery, and the luxury of the Potter Hotel stepped forward repeatedly to personally finance purchases of waterfront land and construction of such features as the boat harbor and the building today known as the Cabrillo Cultural Arts Center and Bathhouse. Private philanthropy in concert with public financing deliberately set out to create public space without commercial development running continuously from Stearns Wharf to the end of East Beach. The result is the boulevard, parkland, bird refuge, zoo, baseball field, and Dwight Murphy Field that residents and visitors (and birds!) flock to today, and which, combined with the attractions of West Beach, anchor the all-important tourist industry in Santa Barbara (Bookspan 174-80, 185-97; Waterfront Survey 1999-2003; A. Cole "Greetings etc.").

In the late 1930s and 40s auto camps offering camping in tents met the needs of the burgeoning numbers of visitors who arrived by car. It was a short step to building small cabins and providing meal facilities for auto-borne tourists. One of the earliest of these "motels" occupied lower Bath Street, and more soon followed along Castillo and Chapala Streets. Cabrillo Boulevard primarily housed restaurants serving travelers, and Stearns Wharf added restaurants and novelty shops catering to tourists while continuing its use as a fishing pier. In postwar decades the City created a number of master plans for the waterfront, and although struggles occurred to strike a balance between industrial and tourist uses, a 1976 revision of the master plan declared tourism as the best use of Santa Barbara's waterfront (A. Cole "Greetings etc."; Bookspan 186-97, 222-28).

When the Ambassador Tract was developed in 1924 its street layout followed the grid of downtown but also included curved roadways, notably Los Aguajes Avenue and Burton Circle, which lies atop the ancient Burton Mound. These helped give a distinctly insular feeling to the residential streets of the Tract. Zoned for multi-family residential use, the area was well suited to Spanish Colonial Revival style buildings, promoted by the City after the 1925 earthquake, and to courtyard apartments. Although most lots were used for single family homes, frequently a structure mimicking a single-family residence was placed facing the street, concealing additional units behind it that filled out the parcel. Other architectural styles represented in the Tract included Minimal Traditional, Craftsman Bungalow, and one rare example of Streamline Moderne.

The Villa Rosa property is a good example of the post earthquake promotion of Spanish Colonial Revival style architecture in Santa Barbara. An article in *Santa Barbara Morning Press*, March 1931, announced the opening of the, "New Belvedere Apartment House, an extensive project in the Ambassador Tract built by U. Dardi. The building is of Spanish-type architecture and contains 14 apartments and eight garages." Accompanying the short article is a rental advertisement: "See them today, apartments have the latest

electrical, proximity to the ocean, elegantly furnished, will surely attract the highest class tenants...” (*Morning Press, March 5, 1931, page 10*). (Historic Photos 1-2, p. 37)

The research found very little about the designer or architect George M. Thomas, of George M. Thomas Studio who designed the building. The 1936 city directory entry shows George M. Thomas (wife) Mary, home 1730 De la Vina. The 15 Chapala Belvedere Apartments was named after the Belvedere Hotel, a name given to the former Potter Hotel when it changed ownership in 1919. The old hotel changed its name again to Ambassador shortly before it burned down in 1921.

According to the Santa Barbara News-Press, in the 1930s the Belvedere Apartments served as off-campus housing for students at the old UCSB Riviera Campus during the winter season. In the summer time the rooms were rented out to tourists as hotel rooms. From 1930 to 1945 the building was named Belvedere Apartments. From 1946 to 1959, under the ownership of Robert Perry, it became Hilton Motel Apartments. From 1960 to 1980 it was known as Hilton-By-The-Sea Motel Apartments. The list of renters who lived in the apartment building were mostly single men who held jobs as clerks, grocery drivers, and building trades workers. It demonstrates how people of modest means could afford to live in the pleasing and architecturally distinguished Ambassador Tract neighborhood, within walking distance of both the City’s commercial hub on State Street and its waterfront, its prime tourist center. (*Santa Barbara News-Press, May 2, 1982; City Directories 1930-1982*). (Historic Photos 3-4, p. 38)

In 1975, under the ownership of Elmer W. Koonce, the building’s use was changed to apartment use only with ten studio units and four one-bedroom units with nine parking spaces. The City Street files show Donald and Gayle Young as owners of the building in 1978. These are the owners who sold the building to Mark Kirkhart and Robert Young in 1981. At some unknown date the property changed ownership from Kirkhart & Young to 15 Chapel Street Limited a California limited partnership, Allen III, general partner (James D. Gressett, president). On September 17, 2002 the current owner Alamar II, LLC with Dario Pini as the sole member, purchased the property from 15 Chapel Street Limited (deed record from architect Gil Barry; Historic Photos 3-7, pp. 38-40).

EVALUATION OF INTEGRITY

Integrity means that the resource retains the essential qualities of its historic character. The Villa Rosa Inn meets most of the guidelines for the five components of integrity: location, setting, design, materials, and workmanship. Integrity rating is: E= exceptional; 3= high/very good; 2= good; 1= little.

Integrity of location means that the resource remains at its original location. The Villa Rosa Inn retains integrity of location as an original apartment house designed in 1930 by George M. Thomas, of George M. Thomas Studio, and built by U. Dardi. The building has stood in the same basic location for 86 years. The Villa Rosa Inn rates (E), exceptional in its integrity of location.

Integrity of setting means that 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 hotel building retains (3) high/very good integrity of setting. The Villa Rosa Inn maintains its historical setting at the corner of Chapala and West Mason Streets. The surrounding buildings that have been erected since the 1930s have not diminished or compromised its historical presence on lower Chapala Street.

Integrity of design, strictly applied, means that the resource accurately reflects its original plan. However, it is rare to find intact structures that have never undergone change. Thus, design integrity often infers that the components of the structure as a whole reflect design compatibility. For example, building additions that accurately incorporate design elements found in the original structure (e.g. roof pitch and covering, window placement and form, or exterior wall treatment) would not compromise integrity of design.

The original design of the 1930 L-shaped, two-story Spanish Colonial Revival style building has not changed. The character-defining features such as the compound arched stone main entrance on Chapala Street, and side entrance on West Mason Street, turrets, most of the fenestrations, stucco walls, red-tiled roofs, an original wooden balcony and a wrought iron balconet all remain intact today. The additions made to the building, even though some of them are not compatible, have not completely obscured the components of the original George M. Thomas design of the building, and therefore it retains high (2) integrity of design.

Integrity of materials means that the physical elements present during the historical period are still present, or if materials have been replaced, the replacements have been based on the original. The 1930 building retains integrity of its original Spanish Colonial Revival style materials and therefore retains high (3) integrity of materials.

Integrity of workmanship means that the original character of construction details is still present. These elements cannot have deteriorated or been disturbed to the extent that their value as examples of craftsmanship has been lost. Despite conversions of original windows to doors and additions of wrought iron balconies, the 1930 craftsmanship of the building is still intact in the stucco walls, red-tiled roofs, turrets; stone arched entryways, corbels, and most of the original fenestrations. Therefore the building retains high (3) of workmanship.

DETERMINATION OF SIGNIFICANCE

To determine whether a building is significant, the Master Environmental Assessment uses criteria provided by the Santa Barbara 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.

Additional Criteria:

- 5. Any structure, site, or object associated with a traditional way of life important to an ethnic, national, racial, or social group, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.
- 6. Any structure, site, or object that conveys an important sense of time and place, or contributes to the overall visual character of a neighborhood or district.
- 7. Any structure, site, or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.
- 8. Any structure, site, or object determined by the City to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines 15064.5 (a) (3)].

FINDING OF SIGNIFICANCE – 15 Chapala Street

To be considered a Landmark or Structure of Merit a building must retain good to excellent ratings of integrity as evaluated above; and meet one or more of the above City criteria of significance. The Villa Rosa Inn at 15 Chapala Street retains excellent to high rating of integrity of location, setting, design, materials, and workmanship. It is eligible to be designated as a Structure of Merit under Criteria (D), (G), and (I), and also under Additional Criterion #6.

Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation.

The Villa Rosa Inn meets Criterion (D) because of its unique character and value as a fine example of a symmetrically balanced, Spanish Colonial Revival style apartment house that was erected five years after the earthquake of June 29, 1925. It is an important part of the City's heritage as an example of the post-earthquake development, when Mediterranean and Spanish Colonial Revival styles of architecture dominated the rebuilding of the City, changing it from a typical "Main Street" American city into a Spanish and Mediterranean style city. This transformation was the result of the planning vision of a number of Santa Barbara citizens in the early 1920s with the founding of the Santa Barbara Community Arts Association, who urged that the town identify its individual character and then use planning principles to develop it.

Criterion G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship.

The building meets Criterion (G) because, although this may be the only building that the unknown George M. Thomas designed, its expression is very much in the tradition of the work of other prominent architects of the day, like Mary and James Craig, Winsor Soule and his partners Murphy and Hastings and others. The 15 Chapala Street hotel inn exhibits features of the Santa Barbara Spanish Colonial Revival style that are exemplary. The use of turrets to break the massing, low-pitched red-tiled roofs with cropped eaves, use of wood corbels to break up the first and second floor, the variety of fenestration, the wood balcony, decorative wrought iron balcony, tiled exterior side staircases that are hidden by simple stepped stucco walls capped with decorative tiles, and an arcade are elements that are aesthetically arranged in a way that makes a large building unusually pleasing from the public right of way. The additions made to the building, some of them not compatible and which will be addressed below, have not destroyed these character-defining features.

Criterion I. Its unique location or singular physical characteristic representing an established and familiar feature of a neighborhood

The Villa Rosa Inn meets Criterion (I) due to its unique location and physical characteristics, which have represented an established and familiar visual feature of the

lower Chapala Street, West Mason Street, and the West Beach neighborhood for 86 years.

Additional Criterion #6. Any structure, site, or object that conveys an important sense of time and place, or contributes to the overall visual character of a neighborhood or district.

The building meets the additional criterion #6 because despite the many changes over time in the area such as construction of tourist-oriented businesses, apartment housing, and single-family residences, its survival conveys a sense of time and place that is important to the community. Despite additions to the building, some of them not compatible, the hotel inn has retained its architectural integrity and historical setting at 15 Chapala Street since 1930. Therefore, it makes a valuable contribution to the overall visual character of lower Chapala Street, West Mason Street, and the West Beach neighborhood.

Conclusion

The report concludes that given the above evaluations of integrity and findings of significance, the Villa Rosa Inn is worthy of a “Structure of Merit” designation under Criteria D, G, I, and additional criterion #6. Because the building is found to be a historic resource, the As-Built Proposal needs to be evaluated according to the Secretary of Interior’s Standards.

ASSESSMENT OF IMPACTS OF THE PROJECT

California Environmental Quality Act (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 resource 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.

In studying the building and evaluating all alterations and additions made to the it since 1930, it is my professional opinion that the 1981-82 remodel concentrated at the rear west side of the building. The alterations from this remodel are not seen from the public right of way on Chapala and West Mason Streets. They were permitted and meet the Secretary of Interior's Standards.

West Rear Elevation

The 2003 unpermitted as-built additions in the rear west elevation, such as the wrought iron patio enclosures at the first floor, and wrought iron balconies on the second floor of the west rear elevation; the laundry room inside the carport, and the water-heater storage

unit at the south side (parking area) are also, in my opinion, back-of-house additions that are not seen from the public right of way. These as-built additions occur in an elevation where extensive remodeling had taken place in 1981-82. Furthermore, these additions have not damaged or changed the massing, size, scale, or proportion of the 1930 historic building. Like the Kirkhart and Young remodel, they are additions that extend the life and use of the building for the owner and hotel guests, and do not have a negative impact on the character-defining features of the hotel building. It is more appropriate to see iron balconies rather than air conditioning units by the windows.

Therefore the 2003 alterations in the rear west elevation meet the intent of the Secretary of Interior's Standards.

There are ten items of the as-built proposal that need to be evaluated under the Standards. Nine of them are on the front east elevation at Chapala Street, and one item is on the north elevation at West Mason Street.

For convenience, a set of photos illustrating the following discussion of Standards appears below starting on page 22. These photos are labeled Standards Photos A through M.

East Front Elevation (Chapala Street)

At the façade east elevation on Chapala Street there are nine items of the as-built proposal that require evaluation. Four items of the as-built proposal meet the Secretary of Interior's Standards. Three of the nine do not meet the Standards. Two of the items would be definitely improved if they were modified.

On the first floor are two as-built tile-on-concrete patio decks with wrought iron railings. One is located to the right (north) of the main entrance and underneath the original second story wooden balcony. The second one lies to the left (south) of this entrance. Both these patios are recessed into the building, and in their size and scale are compatible with the original features immediately above them on the second floor. They are unobtrusive, and their materials, principally stucco, tile, and wrought iron, are compatible with the materials of the building. For each patio an original window was removed and replaced with an access door. Each door kept the same size and proportions as the removed window, so that when viewed from the street through the railings, the doors match the remaining windows. These two as-built patio decks therefore meet the applicable Standards, as discussed below. See photos C, D, and E on pp. 23-24.

The third as-built item that meets the Standards is the small wrought iron railing by the steps to the side entry door on the southeast corner of the building. It is compatible with the style and materials of the building, and the railing helps to define the doorway, offering safety to guests. See photo G, p. 26.

The fourth as-built item consistent with the Standards is the small wrought iron balcony on the second floor to the immediate left (south) of the main entry. It is recessed and its scale and proportion and materials do not detract from the character-defining features of the building. In photo C on p. 23 this balcony is the one behind the palm tree on the left.

These four as-built additions meet the applicable Standards. They meet Standard #2 since they have not destroyed distinctive materials, features, spaces, or spatial relationships that characterize the property. They meet #3 because the property remains recognizable as a physical record of its time, place, and use. They meet #5 because they preserve construction techniques and examples of craftsmanship that characterize the property. Standard #9 is met because these as-built additions do not destroy historic materials, features, or special relationships that characterize the property. The as-built additions are differentiated from the old work and are compatible with the original features. Standard #10 is met because if these as-built additions were removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. Standard #'s 1, 4,6, 7, and 8 do not apply.

Three items of the as-built proposal do *not* meet the Standards. These items need to be removed: 1) the wrought iron arbor at the main entry; 2) the second arbor at the southeast corner of the building; 3) the wrought iron balcony on the second floor above the entry door and arbor at the southeast corner of the building.

All three of these features are incompatible additions. They give the façade a cluttered look and obscure character-defining features of the historic building. The wrought iron arbor at the main entrance (item 1) completely covers the stone compound arched entryway and the decorative window above it, both of which are character-defining features of the building. See photo F, p.25. The wrought iron balcony and the arbor below it (items 2 & 3) at the southeast corner impair the historical features of the building even further. The balcony is out of scale with the historic building. It is constructed on top of beams of the turret, and its design, size, and scale negatively affect the historic appearance of the turret, which anchors this corner of the building. The arbor is not compatible with the design of the hotel, and it clutters the historic façade. See photo G, p.26.

These three items do not meet the applicable Standards. Standard #2 is not met because these additions alter features, spaces, and spatial relationships that characterize the property. The arched stone entry and its decorative window, and the turret at the southeast corner, are all features that characterize the architectural and historical integrity of the building. Standard #3 is not met because these three as-built items create a false sense of historical development by adding conjectural features that are out of keeping with the original design of the building. Standard #5 is not met because these three items cover distinctive materials and craftsmanship of the stone arched entryway and the turret.

They do not meet Standard #9 because they destroy the spatial relationships of the arched entryway and the turret that characterize the property. In addition, they are incompatible with the historic materials, features, size, scale, proportion, and massing of the façade. Standards 1, 4, 6, 7, 8, and 10 do not apply.

Finally, there are two as-built items on the Chapala Street façade which do not meet the intent of Standard #9. But these items could be modified to comply with this Standard and further enhance the character of the building. These are two wrought iron balconies on the second floor, both to the left (south) of the main entryway. As two old photos show (photos A and B, p.22), there was definitely one balcony in this part of the façade originally, and possibly two. They appear to have been of smaller size with shallower width than the two as-built balconies that replaced them. These two additions are not well integrated into the architecture of the façade (photos H and I, pp.27 -28). For example, the supports of the one to the south extend down to the beams of the first floor patio deck, a design that detracts from the original composition of the façade (photo J, p.29). These two balconies, in their size, scale, and proportions are not in keeping with the original façade. They could be improved by modification that returned them more closely to the original balconies shown in the photographs.

North Elevation (West Mason Street)

At the north elevation on West Mason Street, there is one as-built item that does not meet the Standards. This is the second story wrought iron balcony located near the round turret at the northwest corner. Like the two balconies discussed immediately above on the Chapala Street façade, historic photos show there was originally a smaller more decorative balcony at this window (photo K, p.30). The as-built balcony is larger, it protrudes into the space of the exterior stairway along Mason Street, and its support hooks directly to the window frame beneath it on the first story (photos L&M, pp.30-31). It is the only feature on the Mason Street elevation that has been added since the original construction of 1930. Like its two counterparts on Chapala Street, it does not meet the intent of Standard #9, in that its size, scale, and proportions are not in keeping with the original West Mason elevation. But like the other two, it could be improved by modification that returned it more closely to the original balcony shown in the photographs.

RESIDUAL IMPACTS

If on the Chapala Street elevation the two wrought iron arbors and the second story wrought iron balcony were removed; and three second-floor wrought iron balconies, two on Chapala and one on West Mason elevations, were modified as discussed above; then the level of impacts of the subject as-built project will be reduced from potentially significant impacts (Class II) to less than significant (Class III).

Photos to illustrate discussion of Standards



Standards Photo A top: postcard c. mid-1970s. Bottom: B Santa Barbara Magazine Nov-Dec 1987



Standards Photo C: Current Main Entrance



**Standards Photo D top: patio deck to right of entrance, meets Standards.
Standards Photo E bottom: patio deck to left of main entrance; meets Standards.**



Standards Photo F: small as-built second floor balcony left of main entrance; meets Standards. Arbor over entryway does not meet Standards, to be removed.



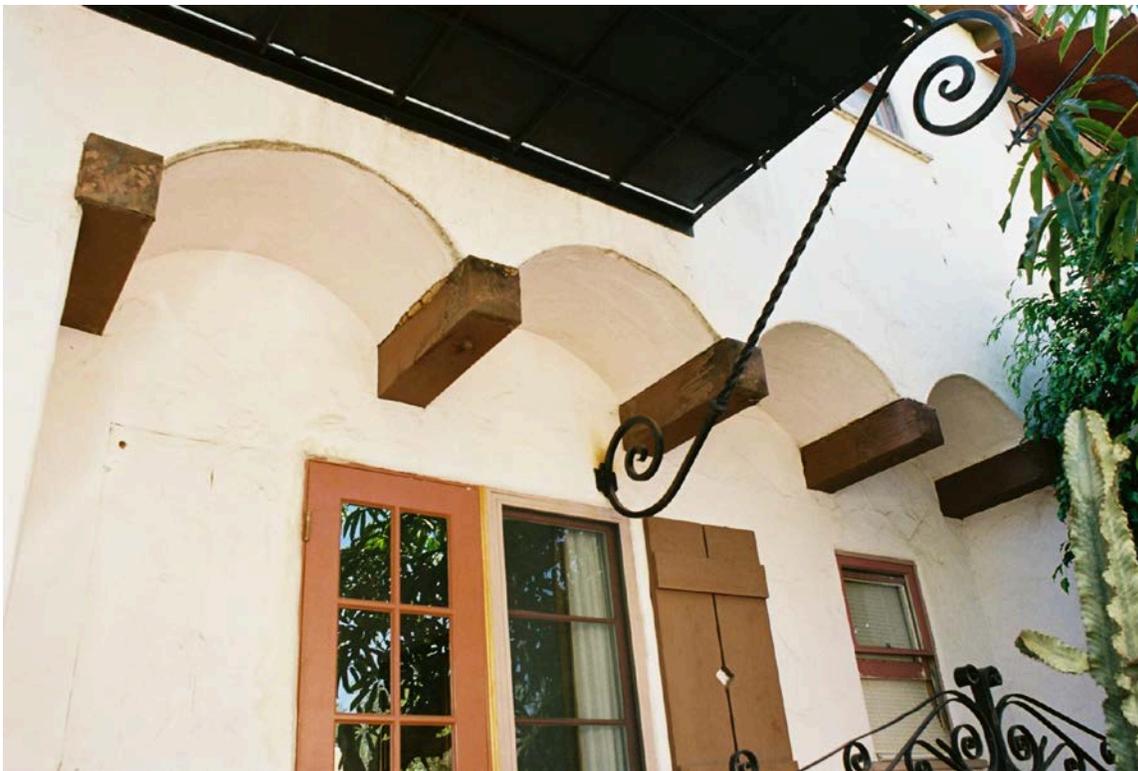
**Standards Photo G: first floor railing, meets Standards.
Arbor and second floor balcony do not meet Standards, need to be removed.**



Standards Photo H: second floor balconies left of main entrance; small one on right behind palm meets standards; larger one in center could be modified to meet standards. (Note: balcony behind tree at far left is shown in Standards Photo I below; it could be modified to meet Standards.)



Standards Photo I: second balcony, left of main entrance, that could be modified to meet Standards.



Standards Photo J: second floor balcony of Photo I, showing inappropriate wrought iron support; could be modified to meet Standards.



**Standards Photo K top: West Mason elevation, showing original wrought iron balcony, 1995.
Standards Photo L bottom: as-built balcony that could be modified to emulate historic balcony shown in photo K.**



Standards Photo M: as-built balcony of photo L showing how it crowds stairway spatial relationship.

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MAPS

1886 Sanborn Fire Insurance Map

1888 Sanborn Fire Insurance Map

1892 Sanborn Fire Insurance Map

1907 Sanborn Fire Insurance Map

1930 Sanborn Fire Insurance Map

1930 Sanborn Map Corrected to 1950

1931 Sanborn Map

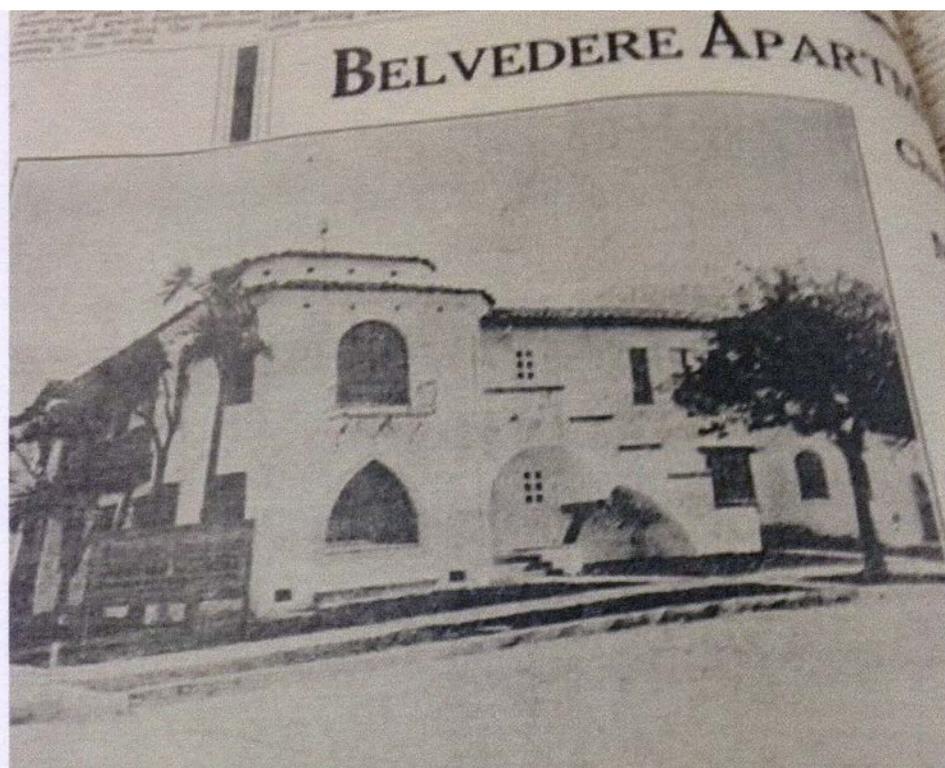
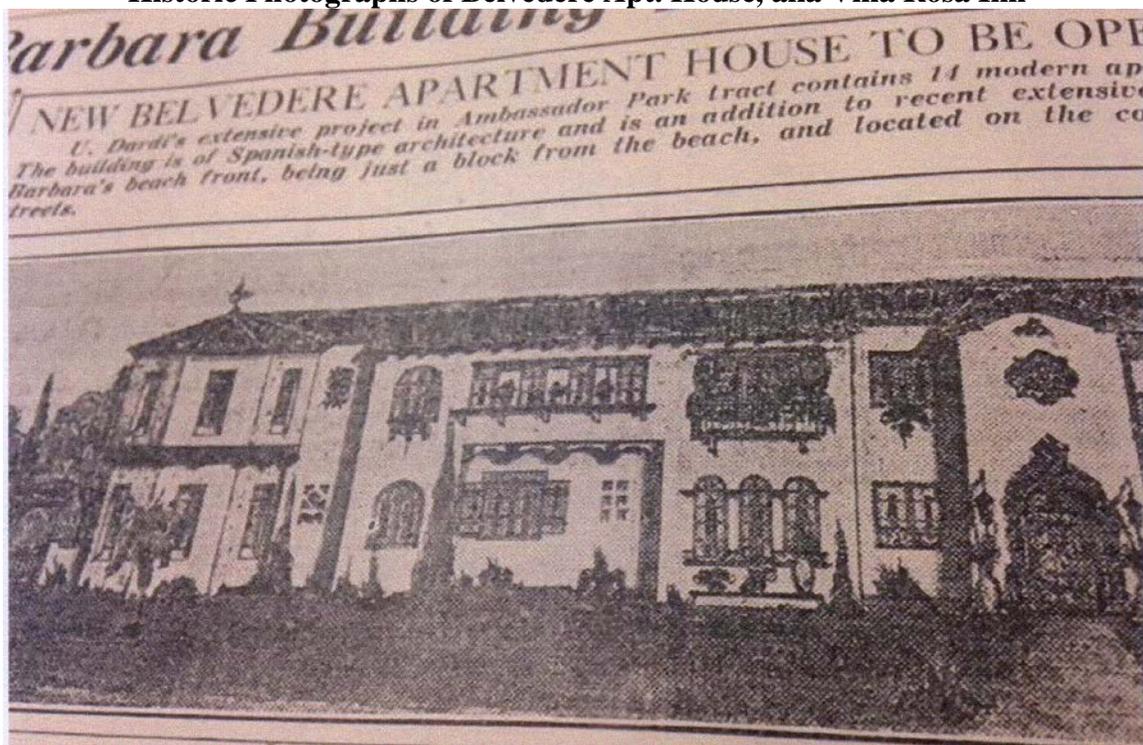
1931 Sanborn Map Corrected to 1950

1963 Sanborn Map

El Pueblo Viejo Landmark Districts Map

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Historic Photographs of Belvedere Apt. House, aka Villa Rosa Inn



Historic Photo 1 top: SB Morning Press, March 1931; Belvedere Apt House, Chapala elevation.

Historic Photo 2 bottom: Morning Press March 1931, Belvedere Apt House, West Mason elevation.



**Historic Photo 3 top: postcard c. mid-1970s, Chapala elevation. (at time "Hilton by the Sea").
 Historic Photo 4 bottom: SB News-Press, May 2, 1982. Corner of Chapala and Mason Streets.**



Historic Photo 5 top: Santa Barbara Magazine Nov/Dec 1987.
Historic Photo 6 bottom: *Santa Barbara Architecture*, 3rd ed. 1995; West Mason elevation showing original wrought iron balcony, second floor.



Historic Photo 7: *Travel & Leisure* August 1986, west rear elevation, showing second floor balcony built in 1981-82 remodeling by Kirkhart & Young.

PLATES 1 – 44 OF ELEVATIONS

Chapala Street –East Façade Elevation



**Plate 1 top: Villa Rosa Inn, view toward beach, facing south.
Plate 2 bottom: main entrance, facing west.**



Plate 3 top: right of main entrance, first floor as-built patio deck, second floor original balcony, facing west.

Plate 4 bottom: square turret at corner of Chapala and West Mason Streets, facing south.

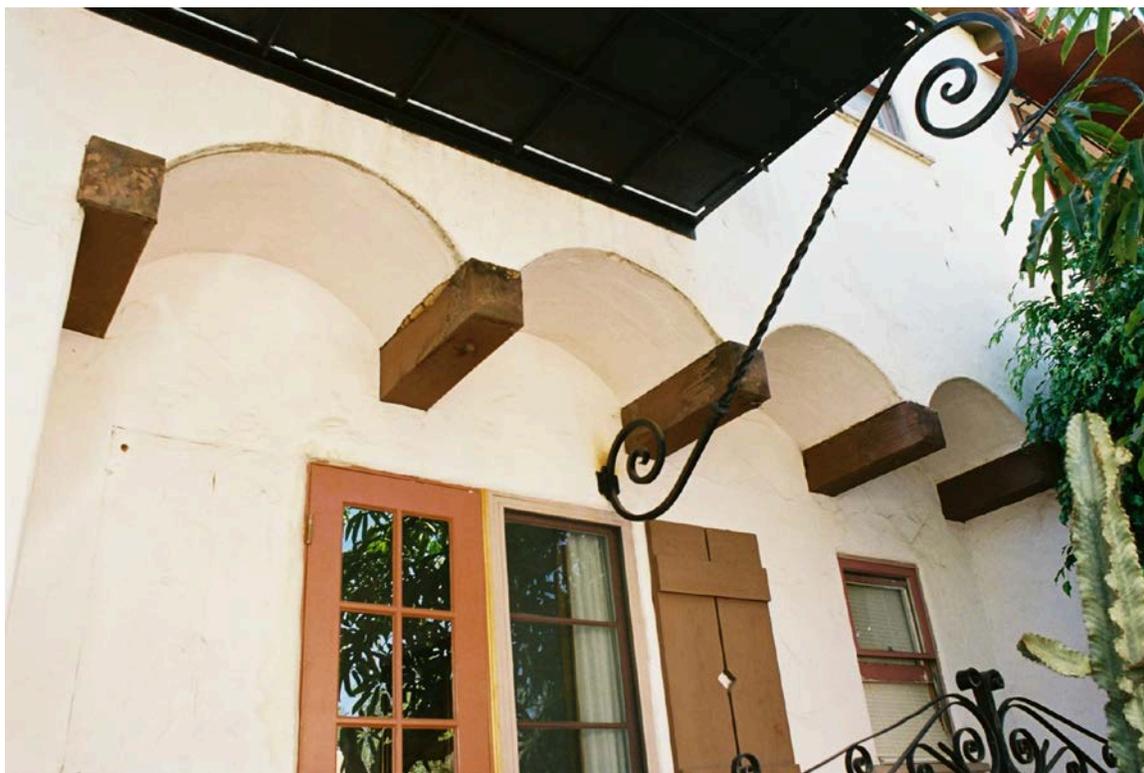
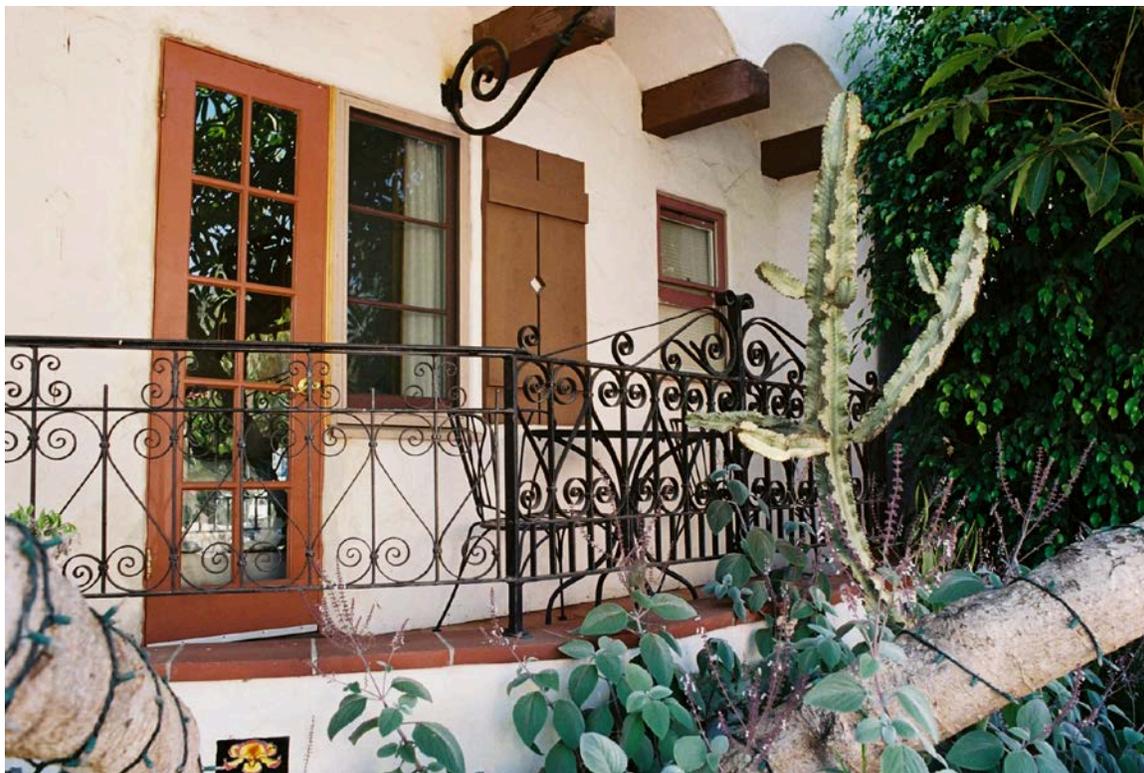


Plate 5: main entrance as-built arbor, stone compound arch, decorative window above obscured.



Plate 6 top: front elevation, turret at southeast corner, facing northwest.

Plate 7 bottom: second story as-built balconies, left of main entrance, facing west.



**Plate 8 top: as-built first floor patio deck and railing, left of main entry, facing west.
Plate 9 bottom: beams with decorative elements, as-built balcony & supports above.**



Plate 10: as-built second floor balcony directly above as-built patio deck shown in plates 8&9.



Plate 11: view of beach and Stearns Wharf from as-built second story balcony shown in plate 10; facing southeast.



Plate 12: detail of second floor original windows, left of main entrance, facing northwest.



Plate 13: detail of original arched window, second floor, facing south.



Plate 14: original symmetrical arched window, first and second floor; facing west.



Plate 15: original windows in southeast corner turret; note recess and corbels.



Plate 16: southeast corner turret with as-built arbor, first-floor railing, and second-floor balcony.

West Mason Street – North Elevation

Plate 17 top: north elevation West Mason Street, facing south.

Plate 18 bottom: first floor original pointed arched window, facing south.



Plate 19: turret at Chapala and West Mason. Note original second floor window with wrought iron balconet.



Plate 20: stone arch entryway with exterior stepped stairway wall above; facing south.



Plate 21: as-built second floor balcony with supports resting on window below; facing southwest.



Plate 22: view of as-built balcony from exterior stairway; facing west.



Plate 23: as-built balcony in relation to turret and window below; facing west.



**Plate 24 top: one-story arcade with arches and wood beams, facing southeast.
Plate 25 bottom: street view of round turret from West Mason Street, facing southeast.**

Rear West Elevation

Plate 26 top: three sets of French doors from lobby and dining area to pool area.
Plate 27 bottom: koi pond with wrought iron cover (L).



Plate 28: first floor patio decks enclosed with as-built railings and gates. Five as-built balconies on second floor; facing southeast.



Plate 29: garden wall, as-built first floor patio deck railing and second floor balcony



Plates 30 top & 31 bottom: as-built balconies, view of ocean facing south.



Plate 32: detail of as-built balconies, facing south.



Plate 33: original windows and shutters, and knuckles of iron balcony, facing east.



Plate 34 top: swimming pool, Jacuzzi, and wall screening neighbor to west, facing south.
Plate 35 bottom: arcade and its arched doors, facing north.



Plate 36 top: as-built second floor balcony at left had window replaced with door for access.
Plate 37 bottom: garden area with low sandstone wall, facing north.



**Plate 38: *Washingtonia robusta* palm, perhaps dating to 1930s.
South Elevation – Parking Lot area**



Plate 39 top: public alley way to parking lot, south elevation, facing northwest.
Plate 40 bottom: parking lot with car port, facing north.



Plate 41 top: as-built laundry room inside carport structure, facing west.

Plate 42 bottom: water heater storage unit to right of tree; second floor as-built balcony, original windows with shutters to right; facing northeast.



Plate 43: exterior staircase with stepped wall, similar to one at north elevation; facing east.



Plate 44: detached fountain wall screening parking lot, facing west.

PLATE 2 124 Los Agujes Avenue: close-up window details, facing north.

PLATE 4. 124 Los Agujes Avenue: west elevation, facing east.

PLATE 5. 124 Los Agujes Avenue: west elevation, facing east

PLATE 6. 124 Los Agujes Avenue: west elevation, facing east.

PLATE 7. 124 Los Agujes Avenue: view from front facing west (Qwik Response building).

PLATE 8. 124 Los Agujes Avenue: east elevation, facing west towards north.

PLATE 9. 124 Los Agujes Avenue: view from front, facing east (apt. buildings).

PLATE 10. 124 Los Agujes Avenue: rear north elevation, facing south.

PLATE 11. 124 Los Agujes Avenue: rear north elevation, facing south.

PLATE 12. 124 Los Agujes Avenue: rear north elevation, facing southeast.

**PLATE 13. 124 Los Agujes Avenue:
rear north elevation, facing northeast.**

PLATES 14 & 15. 124 Los Agujes Avenue: rear north elevation, facing northeast

PLATE 16. 124 Los Agujes Avenue: rear north side, Mission Creek retaining wall, facing south.

PLATE 17. 124 Los Agujes Avenue: Mission Creek, facing north from Chapala Street.

**PLATES 18 & 19. 124 Los Agujes Avenue: detached garage, west and south elevations,
facing southeast and southwest.**

PLATES 20 & 21. 124 Los Agujes Avenue: detached garage, facing north and west.

**PLATES 22. & 23. 124 Los Agujes Avenue: Burton Mound Plague and Ambassador Park,
facing north from Cabrillo Boulevard.**

PLATE 24. 124 Los Agujes Avenue: Potter Hotel, ca. 1910, facing north from the beach.

PLATE 25. 124 Los Agujes Avenue: Potter Hotel, ca. 1910, View from Plaza Del Mar Bath House looking west. Photograph:

**PLATE 26. 124 Los Agujes Avenue: Los Agujes Ave.
Intersects W. Yanonali Street, Facing north.**

**PLATE 27. 124 Los Agujes Avenue: 104 Los Agujes Apts. designed by Donald Sharpe,
Facing north**

PLATE 28. 124 Los Agujes Avenue: 110 Los Agujes Avenue, former 7-Up plant, west elevation, facing southeast .

PLATE 29. 124 Los Agujes Avenue: 110 Los Agujes Ave., north elevation, facing south.

PLATE 30. 124 Los Aguajes Avenue: view of Mission Creek, railroad tracks & Train Depot from the subject property, looking northeast.

PLATE 31. 124 Los Aguajes Avenue: Facing northwest.

PLATE 32. 124 Los Agujes Avenue: 114 front house & 116 rear apt. Los Agujes Avenue, facing north.

PLATE 33. 124 Los Agujes Avenue: 118 & 122 Los Agujes Avenue apts., facing north.

PLATE 34. 124 Los Agujes Avenue: 119 A-B apt. & 119 house Los Agujes Avenue, facing south across from the subject property.

PLATE 35. 124 Los Agujes Avenue: facing west to south side of Los Agujes Avenue.

PLATE 36. 124 Los Agujes Avenue: 205 & 207 Los Agujes Avenue apts., facing south.

PLATE 37. 124 Los Agujes Avenue: 122, 124 & 130 Los Agujes Ave., facing northwest.

PLATE 38. 124 Los Agujes Avenue: next door neighbors of 124 Los Agujes Ave., facing east.

**PLATE 39. 124 Los Agujes Avenue: rear of warehouse buildings, 201 & 205 West Montecito Street.
Facing east from Los Agujes Avenue.**

**PLATE 40. 124 Los Agujes Avenue: rear of 201 West Montecito warehouse.
Facing north from Los Agujes Avenue.**

PLATE 41. 124 Los Agujes Avenue: former promenade, now a warehouse throughway connecting West Montecito Street and Los Agujes Avenue. Facing north.

**PLATES 42 & 43. 124 Los Agujes Avenue: 201 & 205 West Montecito Street warehouses.
Facing south.**

**PLATE 44. 124 Los Agujes Avenue: parking lot between 224 & 232 Los Agujes Avenue.
Facing north.**

**PLATE 45. 124 Los Agujes Avenue: 224 Los Agujes Ave., built in 1925 by Way and Morgan.
Facing north.**

PLATE 46. 124 Los Agujes Avenue: 232 & 234 Los Agujes Avenue, facing northwest.

PLATE 47. 124 Los Agujes Avenue: 232 Los Agujes Avenue, facing north

PLATE 48. 124 Los Agujes Avenue: 234 Los Agujes Avenue, facing north.

**PLATE 49. 124 Los Agujes Avenue: 212 Bath Street Apt., garage access from Los Agujes Avenue.
Facing southeast.**

PLATE 50. 124 Los Agujes Avenue: 231 Los Agujes Avenue with 2-story rear apt., facing south.

PLATE 51. 124 Los Agujes Avenue: south side of Los Agujes Avenue, facing west to Bath Street.

PLATE 52. 124 Los Aguajes Avenue: 225 Los Aguajes Avenue with rear apt., facing south.

PLATE 53. 124 Los Aguajes Avenue: 217, 219, 221, 223 Los Aguajes Ave. Courtyard apts.

PLATE 54. 124 Los Agujes Avenue: 215 front house, 213 rear apt. Los Agujes Avenue., facing south. 215 house was built in 1925 by Way and Morgan.

PLATE 55. 124 Los Agujes Avenue: 211 Los Agujes Avenue, Casa Mar de Silva vacation rental. Facing south.

PLATES 56 & 57. 124 Los Agujes Avenue: Spanish Colonial Revival style façade with period attic windows, facing north. One of only two examples of this type of architecture in the West Beach Neighborhood.

PLATES 58 & 59. 124 Los Agujes Avenue: 136 West Yanonali Street, La Casa, facing west. Spanish Colonial Revival style façade with period attic windows. Built in 1925 by Way and Morgan, one of only two examples of this type of architecture in the West Beach Neighborhood.

**PLATES 60 & 61. 124 Los Agujes Avenue: 215 & 213 Los Agujes Avenue, facing north & south.
Example of original house in front with rear detached apt. building.**