



**CITY OF SANTA BARBARA
HISTORIC LANDMARKS COMMISSION**

**RESOLUTION RECOMMENDING THAT CITY COUNCIL
DESIGNATE AS A CITY LANDMARK
THE MASONIC TEMPLE AT
16 EAST CARRILLO STREET, SANTA BARBARA, CALIFORNIA
APN 039-322-044**

**RESOLUTION 2014-2
MARCH 12, 2014**

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara grants the Historic Landmarks Commission the authority to initiate a designation process to recommend to the City Council the designation as a City Landmark of any structure, natural feature, site or area having historic, architectural, archaeological, cultural or aesthetic significance; and

WHEREAS, on February 12, 2014, the Historic Landmarks Commission adopted Resolution of Intention 2014-1 to hold a public hearing to consider a recommendation to City Council for designation of the Masonic Temple located at 16 East Carrillo Street as a City Landmark; and

WHEREAS, the historic research, summarized in the Staff Report, found the structure at 16 East Carrillo Street, designed by the noted architect Carl Werner in 1924 in the Italian Mediterranean style, significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, the proposed boundary of the City Landmark designation is the entire parcel with no perimeter as the building encompasses the entire parcel. The City Landmark designation does not include the interior of the building; and

WHEREAS, under the provisions of Article 19, Section 15308 of the California Environmental Quality Act Guidelines and the City List of Activities Determined to Qualify for a Categorical Exemption (City council Resolution Dated November 10, 1998), staff has determined that designation of the Masonic Temple as a City Landmark is eligible for a Categorical Exemption; and

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara states that the City Council may designate as a Landmark any structure, natural feature, site or area having historic, architectural, archeological, cultural, or aesthetic significance by adopting a resolution of designation within 90 days following receipt of a recommendation from the Historic Landmarks Commission, and;

WHEREAS, in summary, the Historic Landmarks Commission finds that the Masonic Temple at 16 East Carrillo Street, Assessor's Parcel No. 039-322-044, meets the following City Landmark criteria (A through K) listed in section 22.22.040 of the Municipal Code:

- A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- 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 of the best remaining architectural type in a neighborhood.
- F. Its identification as the creation, design, or work of a person or persons whose effort 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 and craftsmanship;
- I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;

NOW, THEREFORE, BE IT RESOLVED that on March 12, 2014, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Masonic Temple located at 16 East Carrillo Street, Assessor's Parcel No. 039-322-044 as a City Landmark and makes findings based on the historic and cultural significance of facts presented in the Staff Report.

**CITY OF SANTA BARBARA
HISTORIC LANDMARKS COMMISSION**

Adopted:

**HISTORIC LANDMARKS COMMISSION
LANDMARK DESIGNATION
STAFF REPORT**

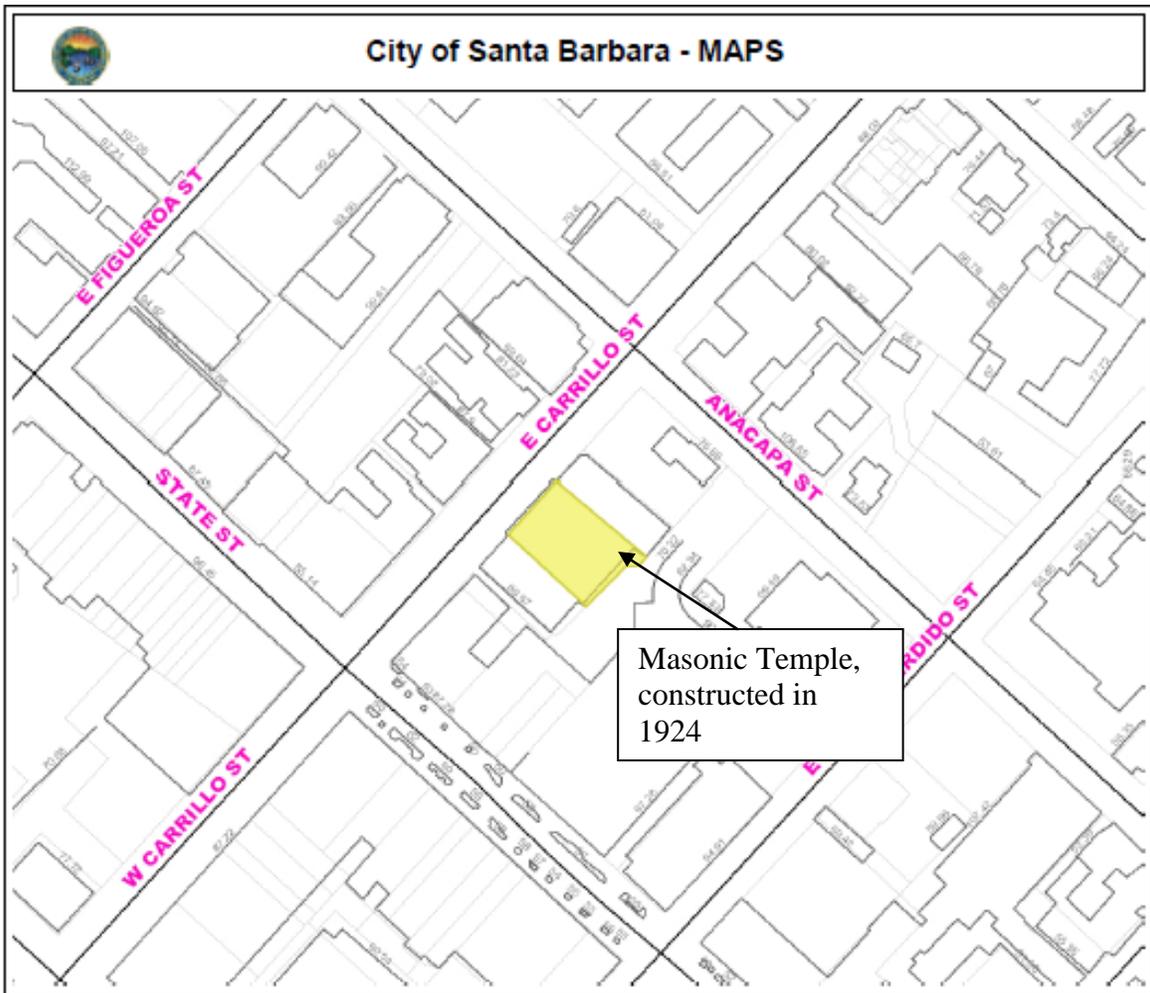
**MASONIC TEMPLE
16 EAST CARRILLO STREET
SANTA BARBARA, CALIFORNIA
APN 039-322-044
MARCH 12, 2014**

Background:

Constructed in 1924, the Masonic Temple, was designed by noted architect, Carl Werner in the Mediterranean style that played a significant part in the heritage of Santa Barbara. The Temple was designed as a meeting house for Santa Barbara's influential Freemasons as well as the Scottish Rite. The architect paid great attention to intricate details in all of his buildings as demonstrated in the ornate detail of the elegant terracotta and pre-cast stone relief that adorn the entrance, arcade and cornice of the exterior of the Masonic Temple. The structure has been on the City's Potential Historic Resource list since 1978 as it is eligible for the National Register of Historic Places, California Register of Historic Resources, and as a City Landmark for its architectural style, historical significance, and notable architect. It is the opinion of the Historic Landmarks Commission Designation Subcommittee that building is an excellent candidate for City Landmark designation.



Above: Front elevation of the 1924 Masonic Temple that towers over E. Carrillo Street, December 2013



*Vicinity Map, City of Santa Barbara Mapping
Analysis and Printing System, 2013*

Historic Context:

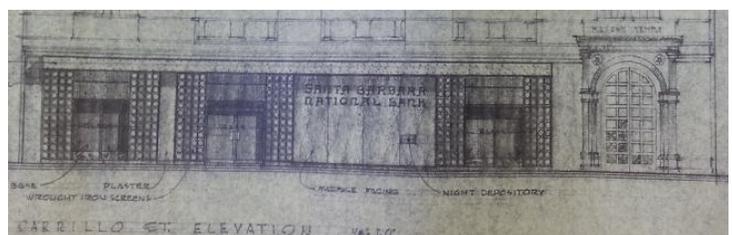
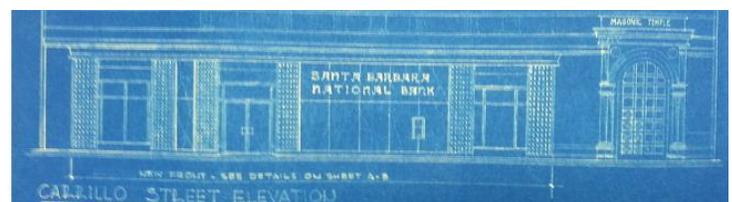
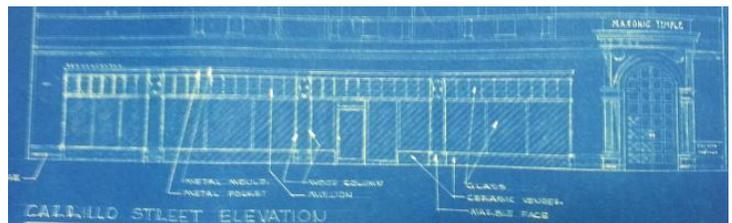
The Masonic Temple is home to the fraternal society of Freemasons in Santa Barbara that was founded in 1868. The four-story, Italian Mediterranean building was designed by the noted San Francisco architect, Carl Werner (himself a Freemason) in 1924 as the Freemasons’ permanent home in Santa Barbara.

The club claimed prominent members of the Santa Barbara community. One of the original Santa Barbara Masons was John Stearns, the former District Attorney turned lumberyard owner. Stearns was not only instrumental in the formation of the freemasons in Santa Barbara, but is most well known for the building of Stearns Wharf as a conduit through which Stearns could supply his lumberyard. With some of the most influential men in Santa Barbara as members, the Masonic Temple was built to be a tall structure that stood out on a street composed of relatively short buildings. The choice of the

Italian Mediterranean style shows that while the Masons were sensitive to the fact that Santa Barbara was moving towards a Spanish Colonial Revival/Mediterranean aesthetic. There have been no exterior alterations to the upper three floors and grand arched entrance to the Masonic Temple. However, the four bay, street level storefront with divided light transoms (see photo above) was removed and replaced with a stucco wall pierced with two small entrances for the store front tenant, Santa Barbara National Bank, in 1959. It is the opinion of the HLC Designation Subcommittee that due to the high architectural integrity of the majority of the exterior, the building still qualifies as a City Landmark.



Above: Historic sketch of Masonic Temple c.1924, courtesy of the Gledhill Library, Santa Barbara Historic Museum.



Above: The 1959 drawings that illustrate the replacement of original 1924 wood store front and transoms with stucco and new openings.

Architectural Style: Italian Mediterranean

The Period Revival movement encompassed a diverse range of architectural influences, such as Tudor, French Norman, Spanish, Italian Renaissance, Italian Mediterranean, American Colonial and Spanish Colonial styles. An important part of Santa Barbara's architecture, the Italian Mediterranean pre-dates the Spanish colonial Revival and was key to Santa Barbara's spirit as the new American Riviera. Having both the climate and geography similar to the coastal hill-towns of the Italian Riviera, Santa Barbara embraced Italian Palazzos as architecture well suited to Santa Barbara's Riviera status. The Masonic Temple is an excellent example of this style, with elements such as a symmetrical façade, terracotta roof, as well as the terracotta detailing and large overhanging eaves.



Above: The façade is an excellent example of the Italian Mediterranean Style. Pictured December 2013

The Santa Barbara Masonic Temple is highly influenced by late 14th century Florentine palazzos of Italy, given its Neoclassic form and 15th century Italian ornament. Specific late 14th century elements include the pointed stone voussoir of the three central arches and the projecting, bracketed eaves. In a Neoclassic manner, the palazzo has been simplified and its elements over scaled to make the moderate sized structure appear monumental. Late Italian Renaissance decoration includes the blue and white terracotta mural work in the flattened cross vaults of the arcade, cupids bearing shields in the spandrels above the attic windows and medallions in the end spandrels of the arcade.



Above: View of detailed cornice of the Masonic Temple, December 2013.

The building is well scaled to create a strong feeling of place that is urban but not forbidding or unfriendly. The stucco exterior of the building is somewhat of a departure from its Italian prototype palazzos which would have been more likely finished in rusticated stone. The result is that the building takes on a more generalized Mediterranean character, in keeping with the architecture of Santa Barbara.

Architect:

Carl Werner was the noted architect that designed the Masonic Temple. Born in 1875 in Philadelphia, Werner moved to San Francisco and became the unofficial architect for the city of Alameda on the east side of California's San Francisco Bay. During this time he built Alameda High

School as well as numerous single family homes in various styles. Werner worked closely with his colleague Matthew O'Brien and they based their architectural offices in San Francisco. Werner was a Freemason and it is possibly one reason that Werner and O'Brien received the commission to design the Santa Barbara Masonic Temple. Between the two of them, they designed and built several San Francisco movie palaces like the Orpheum, the Tivoli Opera House (later the Columbia), the Hippodrome, Golden Gate Theater, The Princess Theater, and the Valencia Theater. They designed the Golden Eagle Hotel and three buildings in the Alamo Square Historic District. It is for these reasons Werner and O'Brien are considered noted architects who made a significant contribution to the architectural heritage of California.

Significance:

The City of Santa Barbara defines historic significance as outlined by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria (Criteria A through K) established for a City Landmark or a City Structure of Merit can be considered significant. The Masonic Temple meets the following seven criteria:

Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;

Because the 1924 building represents an example of the work of Carl Werner, one of the noted architects of California, and is an example of the Italian Mediterranean style which is congruent and important to the development of Santa Barbara as the American Riviera, it is a significant part of the heritage of the city of Santa Barbara.

Criterion C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State, or the Nation

The Masonic Temple's membership is associated with many important figures, such as judges, lawyers, architects, and businessmen from Santa Barbara's history including John Stearns, the man credited to the building of Stearns Wharf. Thus, the property is identified with a group who significantly contributed to the development of Santa Barbara.



Above: The intricately detailed cast stone entrance to the Masonic Temple, December 2013.

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

The building embodies distinguishing characteristics of the Italian Mediterranean style with its three, rounded arches of the arcade, the symmetrical façade, the terra cotta roof, and smooth stucco walls. The Italian Mediterranean style once contended for being the preferred design style of Santa Barbara. While the Spanish Colonial Revival style went on to dominate the city's aesthetic, it remains important to the development of Santa Barbara's architectural repertoire and reputation as the American Riviera.

Criterion E, Its exemplification as the best remaining architectural type in its neighborhood;

Because, the Masonic Temple is one of the few Italian Mediterranean Style commercial buildings in downtown Santa Barbara, and one of the most intricately detailed, it is the best remaining architectural type in the neighborhood.

Criterion F. Its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;

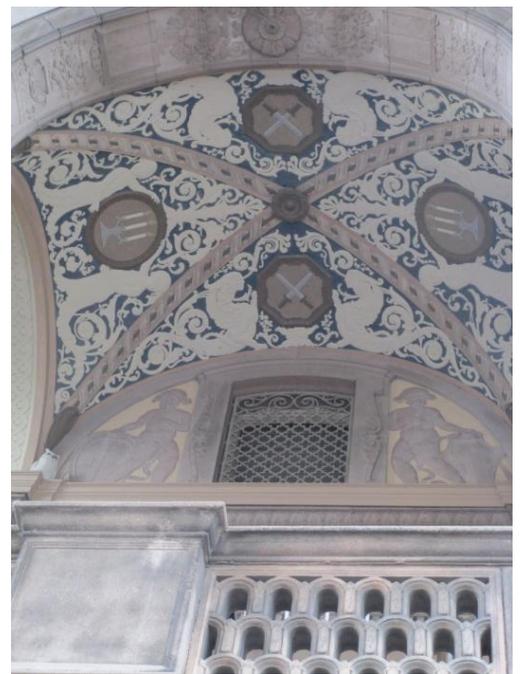
The Italian Mediterranean style building represents an example of the work of Carl Werner, one of the leading architects of California in the 1920s. He and his partner designed numerous famous theaters and other public buildings in the San Francisco Bay Area. His buildings are known for great attention to detail, and many of his buildings are designated as Landmarks and listed on the State and National Registers of Historic Places as important to the heritage of California. The Masonic Temple is an exemplary example of the work of Carl Werner, whose work has significantly influenced the heritage of Santa Barbara and California.

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

Detail work on the building is unmatched on most Santa Barbara buildings in the downtown area. Engraved arches, stone balustrades, ceiling terracotta and cast stone designs are all clearly visible from the street. The first floor is crowned with a Classical dentil cornice. The overhanging eaves are detailed with painted panels divided by wood brackets. The original wooden doors with cast iron detailing both at the entryway and on the arcade remain intact and in excellent condition. The arcade's ceiling features intricate relief work. The building embodies not only outstanding attention to design, but extreme attention to detail, materials and craftsmanship, that qualifies this building as a City Landmark.



Above: 2013 Photograph of the intricate carved wooden doors and stone surround of the east elevation, December 2013.



Above: Details of the ceiling of the arcade, December 2013.

Criterion I, Its unique location or singular physical characteristic representing an establish and familiar visual feature of a neighborhood;

The three, grand and intricate arches of the building dominate the first block of East Carrillo Street off of State Street and have been an established and familiar visual feature of downtown Santa Barbara for the past since 1924.

Historic Integrity:

Integrity is the ability of a property to convey its historical associations or attributes. There are essential physical features that must be considered to evaluate the integrity of a significant building. Since 1924, its location, setting, association and feeling have not changed. The placement of the original entry at the corner of the front elevation was originally balanced by a four bay storefront with divided light transoms that ran the length of the rest of the front façade. The original storefront has been replaced by a stucco wall pierced with two small openings and signage that diminish the original, dramatic street presence and historic integrity of the building. However, no other alterations have been made to the four story building and it has been well maintained and retains enough of its original materials and workmanship that it is able to convey its original appearance.

Recommendation:

Staff Recommends that the HLC adopt a resolution to recommend to City Council that the Masonic Temple be designated as a City Landmark. Staff recommends that the proposed boundary of the City Landmark be the entire building with no perimeter as the building encompasses the entire parcel. The proposed City Landmark designation does not include the interior of the building.



Above: Details of the relief in the arches of the arcade, December 2013.

Works Cited:

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