

# **Survey Results**

**For**

**Area 3**

## **Lower Riviera Survey**

Prepared For:

**The City of Santa Barbara  
Community Development Department**

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# TABLE OF CONTENTS

<b>Section</b>	<b>Page</b>
<b>1.0 INTRODUCTION</b> .....	1
<b>2.0 PROJECT DESCRIPTION</b> .....	1
<b>3.0 DOCUMENTS REVIEW</b> .....	1
<b>4.0 ENVIRONMENTAL SETTING</b> .....	2
<b>5.0 ARCHITECTURAL RESOURCES</b> .....	2
5.1 Boundaries of the Upper Riviera Neighborhood within Survey Area 3 .....	3
5.2 Boundaries of the Lower Riviera Neighborhood within Survey Area 3 .....	3
<b>6.0 HISTORICAL OVERVIEW</b> .....	4
6.1 The Spanish and Mexican Periods (1782-1848) .....	4
6.2 The Americanization of Santa Barbara (1848-1887) .....	5
6.3 C.A. Storke and the Development of Mission Ridge .....	8
6.4 The Development of the Upper and Lower Riviera Neighborhood (1887-1945)	8
6.5 George Batchelder and the Development of Mission Ridge (1913-1945) .....	10
6.6 Survey Area 3 (1945-2010) .....	15
6.7 Architectural Styles in Survey Area 3.....	17
6.7.1 Vernacular Type (Late Nineteenth and Early Twentieth Century) .....	17
6.7.2 The Craftsman Style .....	18
6.7.3 The Period Revival Movement or Style .....	19
6.7.4 The Spanish Colonial Revival Style .....	20
6.7.5 The Minimal Traditional Style .....	20
6.7.6 The California Ranch Style .....	21
6.7.7 The Mediterranean Style (post World War II) .....	22
6.7.8 Stonework in Survey Area 3.....	22
<b>7.0 FIELD INVENTORY (INVENTORYING AND DOCUMENTING EXISTING SITE CONDITIONS</b> .....	24
<b>8.0 SIGNIFICANCE EVALUATION</b> .....	24
8.1 Criteria for Designation of City Landmarks and Structures of Merit .....	24

**TABLE OF CONTENTS (continued)**

8.1.1 Application of the Criteria ..... 25

8.2 Determination of Eligibility by the State Historical Resources Commission for Listing in the California Register of Historical Resources..... 28

8.3 National Register Criteria for Evaluation ..... 29

8.4 Areas of Significance (Summary Statement of Significance) ..... 30

8.5 Period of Significance ..... 30

**9.0 EVALUATING HISTORIC INTEGRITY ..... 30**

9.1 Evaluation of Integrity ..... 30

9.2 Establishing the Resources Potential Period of Historic Significance..... 31

9.3 Application of the Seven Aspects of Integrity to Survey Area ..... 32

9.4 Changes and Threats to Integrity..... 34

9.5 Integrity of Individual Resources with the Survey Area ..... 34

9.6 Assessment of Overall Integrity..... 34

9.7 Presence of a Potential District..... 35

9.8 Individual Eligible Properties..... 35

**10.0 SUMMARY AND CONCLUSIONS ..... 35**

**11.0 BIBLIOGRAPHICAL RESOURCES CONSULTED IN THE PREPARTION OF THIS REPORT..... 36**

**MAPS and FIGURES ..... 41**

**APPENDIX A (Table)**

**APPENDIX B (Maps)**

## 1.0 INTRODUCTION

This Historic/Architectural Survey for Area 3 of the Lower Riviera Survey is comprised of the following six components: 1) Historical Research; 2) Inventorying and Documenting Existing Conditions (Description of surveyed properties); 3) Synthesis of the Neighborhood's Physical Development; 5) Evaluating Integrity and Significance (Analysis); and 6) Evaluation of the Eligibility of the survey area for designation as a City of Santa Barbara Historic District. This study includes a Historic District Evaluation for a portion of the City of Santa Barbara's Lower Riviera Neighborhood (Figures 1 - 4). The study will determine the potential historic and architectural significance of the survey area and its potential eligibility for listing as a designated City of Santa Barbara Historic District. The study also will assess the eligibility of the proposed district for listing in the California Register of Historical Resources and the National Register of Historic Places.

## 2.0 PROJECT DESCRIPTION

The intensive level survey was carried out by Post/Hazeltine Associates. The first phase of the survey consisted of a "drive by" survey and inspection of City permit files to eliminate properties that had either been built after 1955 or lacked sufficient integrity to justify further evaluation. Properties that met either criterion were removed from the list of survey-eligible properties. The remaining properties were compiled into a database of survey-eligible parcels for intensive survey. Survey Area 3 contains a total of 442 total properties (Appendix A, Table 1).

## 3.0 DOCUMENTS REVIEW

The following resources and information sources were consulted during the preparation of this report (Bibliographical resources are listed in Section 9):

### City of Santa Barbara:

#### Community Development Department:

Street Files for Properties in the Survey Area

*Sanborn Fire Insurance Company Map of Santa Barbara 1931 (updated to 1961)*

#### Santa Barbara Historical Society, Gledhill Library:

*Preliminary Sketch of Santa Barbara 1853*. Field Notes of Surveyor, 1853. Bancroft Library, University of California, Berkeley (Copy on file at the Santa Barbara Historical Society, Gledhill Library)

United States Coast Survey Map of Santa Barbara: 1852, 1870 and 1878

1877 Bird's Eye View of Santa Barbara, California. Drawn and published by E. S. Glover

United States Geological Survey, Santa Barbara County Special Maps: 1903 and 1909 *Bird's Eye View of Santa Barbara. El Pueblo de las Rosas*. Published by E. S. Glover

*Sanborn Fire Insurance Company Maps of Santa Barbara, 1886, 1892 (updated to 1903, and 1931.*

*Santa Barbara City Directories: 1895-1965*

*Riviera Association File: 1931-1947*

#### **4.0 ENVIRONMENTAL SETTING**

Survey Area 3 is located in the City of Santa Barbara's Lower Riviera Neighborhood. The dominant landscape feature of the area is Mission Ridge which extends east from Mission Canyon to Sycamore Canyon. At the base of the ridge alluvial deposits from Mission and Sycamore Canyon Creeks have filled the basin between Mission Ridge and the Mesa. These geological features have resulted from tectonic movement and erosion over the last several hundred thousand years. Within the proposed district the terrain generally slopes from north to south. Steeper terrain is found along the base of Mission Ridge. Originally, the vegetation was coastal chaparral on the hillsides and riparian plant communities along the creek beds and drainages. Over the last 222 years human activity including grazing, agriculture, and urbanization, have transformed the Lower Riviera Neighborhood into a densely built urban environment of single and multiple family residences intermixed with a number of commercial and institutional facilities. The survey area is bounded by Alameda Padre Serra and Mission Ridge Road on the east, Jimeno Road and Alta Vista on the west, East Islay Street, Orena Street, Bonita Street and Via Granada on the north and East Micheltorena Street, Grand Avenue, Olive Street, Prospect Avenue and Alameda Padre Serra on the south. The survey area is defined by two geographic areas, the Upper and Lower Riviera. Neighborhoods in Santa Barbara, such as the Lower Riviera, derive their distinctive character from their synthesis of natural environmental features and the built environment. For example, the steeply sloping hillsides that are a defining feature of the Upper Riviera's topography are informed by the picturesque arrangement of streets and lots which are a visual element of the neighborhood. The steeply sloping hillsides with their outcroppings of sandstone provided the material for the Upper Riviera's extensive series of walls, walkways and other features, which are a dominant feature of its built environment and helps visually distinguish it from the Lower Riviera with its relatively flat terrain.

#### **5.0 ARCHITECTURAL RESOURCES**

The inventory of architectural styles found in the neighborhood includes, among others, Queen Anne, Craftsman, Spanish Colonial Revival, Tudor Revival, American Colonial Revival, and Minimal Traditional, as well as post-World War II architectural styles, such as California Ranch and Contemporary. While a diverse range of architectural styles are represented among the 442 properties within the survey area, six architectural styles predominant. They include the following: various iterations of the Period Revival style of which there are 103 in the survey area, the Craftsman style of which there are 81 in the survey area, Vernacular type houses of which there are 48 in the survey area, Minimal

Traditional style houses of which there are 38, and post-World War II styles, which include among the postwar properties, 81 California Ranch style houses and 54 Mediterranean style houses. The remaining 37 properties are comprised of a mixture of styles, such as Victorian era, Modern, Contemporary, postwar Vernacular, and Neo-Traditional.

Of the 442 properties 327 properties were determined to have retained their integrity, the remaining 115 were determined to have no longer retained their integrity. Of the 442 properties within the survey area 74 were deemed potentially eligible as City of Santa Barbara Structures of Merit; one property, at 707 East Valerio Street, already has been deemed a City of Santa Barbara Structure of Merit (listed in 1993). Of the 442 properties within the survey area seven were deemed eligible as City of Santa Barbara Landmarks; one property, at 2000 Alameda Padre Serra (Riviera streetcar stop), already has been deemed a City of Santa Barbara Landmark (listed in 1999). Of the 442 properties within the survey area, only 16 houses were designed by historically prominent architects/designers. These include Roy Cheesman (1431 Alameda Padre Serra, 1951); Henry Howell (1445 Alameda Padre Serra, 1932; 825 Jimeno Road, 1939; 891 Jimeno Road, 1939; and 1637 Oramas Road, 1930); Wallace Neff (1505 Alameda Padre Serra, 1921); E. Keith Lockhard (1723 Grand Avenue, 1928; 1718 Loma Street, 1936; 1748 Prospect Avenue, 1922; and 1748A Prospect Avenue, 1931); Edwards, Plunkett & Howell (2010 Grand Avenue, 1928 and 2024 Grand Avenue, 1927); Chester Carjola (801 Jimeno Road, 1948; and 885 Jimeno Road, 1950); Soule, Murphy & Hastings (1567 Oramas Road, 1926); and Greene & Greene (1741 Prospect Avenue, 1911).

### **5.1 Boundaries of the Upper Riviera Neighborhood within Survey Area 3**

The Upper Riviera Neighborhood's boundaries, as defined by the City of Santa Barbara's General Plan, are the top of Mission Ridge on the north, Alameda Padre Serra on the south, Sycamore Canyon Road on the east and Mountain Drive on the west. Within the boundaries of the Upper Riviera Neighborhood, Survey Area 3 comprises, roughly, those properties located on the north side of Alameda Padre Serra, Jimeno Road on the east and the condominium development centered around Via Granada on the west (the Riviera Business Park and Orpet Park are considered to be within the boundaries of the Upper Riviera).

### **5.2 Boundaries of the Lower Riviera Neighborhood within Survey Area 3**

The Lower Riviera Neighborhood's boundaries, as defined by the City of Santa Barbara's General Plan, are "the bottom of the Riviera" (this would be the properties located on the south side of Alameda Padre Serra, Laguna Street, and Milpas Street, on the west by the parcels encompassing the Old Mission and on the east by East Canon Perdido Street). Within the boundaries of the Lower Riviera Neighborhood, Survey Area 3 is comprised on the north by those parcels located on the south side of Alameda Padre Serra, from just east of Jimeno Road

to Bonita Way, and on the west side the boundary is defined by parcels on the east side of Bonita Way and Orena Street. The south boundary is formed by parcels on the north sides of Emerson Avenue, Prospect Avenue, Olive Street, East Valerio Street, Grand Avenue, and East Micheltorena Street. The eastern boundary is delineated by parcels on both sides of Jimeno Road, Largura Place and Alta Vista Road.

## **6.0 HISTORICAL OVERVIEW**

### **6.1 The Spanish and Mexican Periods (1782-1848)**

During the Spanish Colonial/Mexican period (1782-1848) European settlement in Santa Barbara was concentrated primarily around the Presidio at what is now the intersection of Canon Perdido and Santa Barbara Streets. The Spanish established Santa Barbara, not as a pueblo, but as a presidio (fort) governed by a military *commandante*. Built over a number of years, the rectangular adobe walled-fort was composed of quarters for the soldiers and the *commandante*, workrooms, store rooms and a chapel. Over time the settlement's inhabitants built adobe houses outside of the fort. Informally arranged, these houses did not follow any plan in their placement, though most were within a few minutes' walk of the Presidio. In order to allow soldiers and their families a place to plant crops and graze their stock, a large tract of land was assigned to the Presidio for the maintenance of the fort and its inhabitants. This tract, which extended from Goleta to Carpinteria, included part of the rocky hillside which was later to become the Lower Riviera Neighborhood (However, there are parts of Survey Area 3 that are outside of the Pueblo Lands).

In 1786, four years after the Presidio was established, the Franciscan order founded Mission Santa Barbara at the mouth of Mission Canyon with the intention of Christianizing the Chumash and transforming them from hunter gatherers into agriculturalists. Eventually growing to more than 900 inhabitants, the mission complex included a church, convent, village for the Chumash converts, a tannery, pottery, and weavery connected to an extensive waterworks system at the west end of Mountain Drive that included two reservoirs, a filter house for purifying water and a grist mill. This water system was supplied by water from reservoirs in Mission Canyon and Rattlesnake Canyon and connected via aqueducts to the Mission. These aqueducts also supplied irrigation to walled gardens that extended from the Mission to east of Montgomery Avenue. While the western end of the Lower Riviera Neighborhood is within the boundaries of Ex-Mission Santa Barbara lands, the rest of Survey Area 3 of the Lower Riviera was outside of the lands once controlled by Mission Santa Barbara. During the late eighteenth through mid-nineteenth century the steep rocky slopes of Mission Ridge were unsuitable for agriculture and were relegated for use as grazing land.

In 1821 Spanish rule of Santa Barbara ended and California became a Mexican territory. By this time intensive grazing had transformed the slopes of the Riviera into a barren landscape of rocky outcroppings and grasses. During the Mexican

era (1821 to 1848) the economy was primarily focused on raising cattle for the lucrative hide and tallow trade. To a significant degree this was engendered by the secularization of the missions which effectively transferred their wealth and lands to the secular authorities who sold or granted mission lands and cattle herds to Mexican citizens. California's economy was soon dominated by cattle raising; the extensive lands initially brought under cultivation by the missionaries had by now been largely abandoned. By the late 1840s the burgeoning hide and tallow trade made some California families wealthy, including several in Santa Barbara, such as the De la Guerras, Carrillos, and Ortegas. During the Mexican period Santa Barbara remained a small community of adobe houses clustered around the remnants of the presidio. With the exception of grazing Mission Ridge remained undeveloped during this period. Far reaching economic and demographic changes would not occur until after 1848 when California was officially ceded by Mexico to the United States at the conclusion of the Mexican-American War.

## **6.2 The Americanization of Santa Barbara (1848-1887)**

Santa Barbara, like other towns in California began its transition into an American city. The most notable manifestation of this was the imposition of an orthogonal street grid over the existing settlement without regard to topography the existing placement of parcel boundaries, streets, or buildings. Set at right angles, the orthogonal grid divided the city in a rectangular grid of streets, blocks, and lots that standardized the recordation of property boundaries, and the sale and taxation of property (Virtually every existing town in California was surveyed during the 1850s following this standardized layout). Property boundaries that could be ascertained by survey replaced the more informal and less accurate system used during the Mexican period.

The imposition of American sovereignty in 1848 and statehood in 1850 resulted in an influx of new settlers in Santa Barbara. Initially, however, Hispanic-surnamed families continued to dominate the community's economic and political life, as detailed in the 1850 Santa Barbara County tax assessment roles, which lists that 33 of the 45 wealthiest property owners in the county, with assets in excess of \$5,000, had Spanish-surnames (Camarillo, 1967: 26). By 1860 floods and droughts had decimated the cattle herds that formed the basis for the rancho's wealth. During the 1850s the community's economy transitioned away from one dominated by cattle-raising that had dominated California's economy since the 1830s, to a more diverse economy that now featured agriculture, real estate speculation and commercial ventures. It was during this period that State Street, the town's main street, began to develop as its first commercial corridor.

Hemmed in by mountains and hills on the north, east, and west and the Pacific Ocean on the south, traveling to and from Santa Barbara required arduous overland travel by stagecoach or conveyance by ship. While ships provided the quickest and most direct route to the City, the lack of a port, or wharf precluded convenient on-loading or offloading of freight or passengers. As late as the

1860s, passengers and freight were still brought to shore by skiff. Without adequate maritime facilities or roads, Santa Barbara's commerce and communication with the outside world was fitful and irregular at best (Graham et al. 1994: 6-7).

During the 1850s the steep terrain of Mission Ridge, which was located on the outskirts of the community, was not included within the grid of streets laid out for Santa Barbara. Left largely undeveloped, for a period of time, beginning in the 1860s, the Roman Catholic cemetery was located on the slopes of the Riviera (Figure 7). However, because of its rocky terrain and shallow soil the cemetery was short-lived and had been removed by the mid-1880s. In 1861, the American government returned approximately 215 acres of ex-mission lands to the Roman Catholic Church. This acreage included the Mission complex, lands in Mission Canyon and a swath of land extending west of the Mission to Santa Barbara Street and south to the intersection of East Mission Street and Garden Street (the angled block of East Mission between Garden and Laguna Streets marks the southern boundary of former Mission lands). While the Mission church, *convento* and some of the gardens were eventually rehabilitated, little development occurred on the Riviera until the Roman Catholic Church began selling off part of their landholdings in the 1880s.

The City grew slowly during the period between 1850 and 1870 as can be seen from a comparison of the Coast Survey Maps of 1852 and 1870 (Figures 5 and 6). State Street, between the 600 and 1000 blocks, was the town's commercial corridor. Residential neighborhoods were located on either side of State Street, with a Hispanic enclave around the remains of the Presidio and the houses of newly arrived Anglo more widely scattered on the blocks on either side of State Street between the 400 and 1000 blocks. During this period there was not a strict division between residential neighborhoods and commercial zones; houses and businesses were often intermixed. Mission Ridge with its steep hillsides, lack of water, and distance from Santa Barbara's growing downtown, continued to remain undeveloped, with the exception of a few houses scattered on the lower slopes of Mission Ridge.

In the downtown area adobe continued to represent the most common building material, even with recently arrived Anglo settlers. The use of adobe was not a matter of choice; rather it was a reflection of the difficulty in transporting milled lumber and building supplies to Santa Barbara. While the building of wood-framed structures was expensive and beyond the means of many new residents, other architectural forms typical of Anglo construction, including double hung glazed wood sash windows, wood floors, and steeply pitched wood shingle roofs, and when available, horizontal wood siding, were applied to adobe houses. The employment of these architectural elements, which were readily identified as "American" rather than Hispanic, signaled intent to impose mid-nineteenth century American architectural forms on what initially had been a Hispanic community.

After the completion of Stearns Wharf, in 1872, the City began to assume the character and spatial layout of a Victorian-era American town. New buildings were built in a range of American architectural styles; among the most popular were the Vernacular (Folk Victorian) and late Italianate styles. Wood was the dominant building material for residential construction and almost without exception new construction respected the orthogonal street grid with houses set on long narrow lots sited perpendicularly to the street. The City population grew throughout the 1870s, largely driven by the development of the region's nascent resort and agriculture industries. In 1875 the Arlington Hotel, Santa Barbara's first upscale resort hotel, was opened. Tourism, for which Santa Barbara's isolated location was no longer a serious impediment, soon established itself as one of the area's leading industries. Tourism, along with the community's spring waters that brought health advocates, as well a diversified agricultural industry, would form the basis of Santa Barbara's economy until the turn-of-the-twentieth century.

The construction of the wharf, coupled with the development of the area's tourist industry and the anticipated arrival of the Southern Pacific Railroad, sparked a speculative real estate boom in Santa Barbara during the mid-1870s. Speculators began to subdivide land surrounding the downtown area into smaller parcels that were sold for residential development and small farms. The orthogonal grid, first surveyed in the early 1850s, was gradually put in place; although it would be many years before streets were properly graded. Transportation between lower Santa Barbara, the waterfront and the Arlington Hotel improved in 1876, when a mule trolley service was established between Stearns Wharf and the 1300 block of State Street. Horse drawn streetcars, which had been common features of larger American towns since the 1830s, helped to spur the development of suburbs by providing an efficient means of commuting from the downtown to nearby residential neighborhoods. New transportation modes had a profound influence on the layout of American towns and cities. It soon became clear that:

*Transportation began to influence the geography of social and economic class, as well as the cost of traveling between home and work determined where different groups settled. The middle and working classes settled in neighborhoods closer to the central city accessible by horse-drawn cars, while those with higher incomes settled in the railroad suburbs. (National Register Bulletin: Historic Residential Suburbs: ([www.cr.pnps.gov/nr/publicans/bulletins/suburbs/part1.htm](http://www.cr.pnps.gov/nr/publicans/bulletins/suburbs/part1.htm))).*

While Santa Barbara's compact environs precluded the development of railroad suburbs, it did develop, much in the manner of "railroad suburbs" distinct divisions between residential neighborhoods and the City's commercial core. To some extent this was facilitated by the expansion of the City's network of streetcar lines, which made it more convenient to commute from the Upper East and Mission Ridge neighborhoods to downtown (Everett and Coombs 1990: 100).

It was also driven by a desire by the middle and upper classes to emulate the then popular suburban model which separated residential areas from commercial and industrial activities. It was during the mid-to-late-1870s that Santa Barbara's housing tracts also began to develop divisions along class lines and while the neighborhood on the east side of State Street above Anapamu Street developed as an upper middle class to wealthy enclave, known as the Upper Eastside, the district below Anapamu Street, located closer to downtown, primarily developed as an area of modest middle and working class housing. This development pattern, which established a more exclusive residential use for the area extending between Mission Santa Barbara and Anapamu Street would also influence the future development of Mission Ridge, which was located in close proximity to the Upper East neighborhood.

### **6.3 C. A. Storke and the Development of Mission Ridge**

In the mid-1870s C. A. Storke purchased approximately 125 acres of land on the rocky upper slopes of the Riviera (Figure 8). He built a house at what is now 1742 Grand Avenue in 1872, which was the birthplace of his son Thomas Storke, who would later become one of Santa Barbara's most influential business and political figures. Storke planned to transform his acreage into a residential subdivision named Rockland, no doubt in reference to Mission Ridge's sandstone outcroppings (Preservation Planning Associates 2000: 2). However, the lack of a readily available source of water and the steep terrain, which made the development unsuitable for horse-drawn carriages, precluded his development scheme from being realized. Among the few improvements carried out was the grading of Grand Avenue from East Micheltorena Street east along the future route of Alameda Padre Serra before exiting at Voluntario Street. This was in place by 1877 (Preservation Planning Associates 2000: 2). In 1887, the year that the railroad arrived in Santa Barbara, Storke sold his Riviera acreage to Walter N. Hawley, a San Francisco businessman, and three other partners who planned to develop the Riviera into a residential subdivision (Figure 9). Hawley, who settled in Santa Barbara in 1886, was a businessman and developer. In 1886 he built a large two-story commercial building at the northeast corner of East Anapamu Street and State Street. Shortly after moving to Santa Barbara with his wife and adult sons, Walter and Theodore, Hawley purchased the Orena Mansion on Laguna Street from Orena family. Now the location of Roosevelt School, the house was the most lavish mansion built in Santa Barbara during the 1880s (Tompkins 1983: 241-243).

### **6.4 Development of the Upper and Lower Riviera Neighborhoods (1887-1945)**

Walter Hawley and his partners, like C. A. Storke, envisioned the transformation of his hillside acreage into an exclusive residential track, in this case a 214 parcel development called Hawley Heights. With its boundaries delineated approximately by Grand Avenue, the southern half of the block bounded by Loma Street (first named Putman Street), California Street and Prospect Avenue, the center of the subdivision began initially in 1887 with a survey of the

subdivision and the grading of streets. While a good number of the subdivision's lots had sold by 1888 relatively few houses had been built due to the nationwide economic downswing that began in the late 1880s, dramatically slowing the City's population growth and development of its outlying neighborhoods. The subdivision's lack of appeal may also have been affected by the paucity of piped water, as well as its precipitous terrain, which made it difficult for horse-drawn carriages to transverse the subdivision's streets. Even the completion, in 1887, of the southern segment of the Southern Pacific Railroad's coastal route between Los Angeles and Santa Barbara, failed to spur growth on the Riviera, which continued to remain sparsely developed as late as the turn-of-the-twentieth century (Figures 10-12a).

While the upper slopes of the Riviera showed little growth by the end of the nineteenth century, the neighborhood to the west, which bordered Alameda Park and reached up to Mission Santa Barbara was slowly developing, much of this due to the expansion of the city's streetcar system. Newly converted to electrical power, a streetcar line traveled along East Victoria Street before turning up Garden Street to Mission Santa Barbara. Completed in 1887 the new line provided convenient access to the business district for residents living between Mission and Anapamu Streets. By the end of the nineteenth century the area between West Valerio Street and Los Olivos Street had begun to develop with large houses set on expansive lots. Most of this development was confined to the area along and west of Laguna Street, with the most notable houses being the Italianate style Oreña Mansion (circa-1885) and five Mission Revival style houses built on Garden Street by the William Crocker in 1894 (subsequently known as Crocker Row). In Area 3 of the Lower Riviera Survey some development did occur in the area surrounding the intersection of Prospect Avenue and East Pedregosa Street and along Putman (now Loma Street) in Hawley's subdivision. However, for the most part lots in Hawley's subdivision remained vacant. Another subdivision, the Las Piedras Tract, was laid-out in the late nineteenth century. Located between East Pedregosa Street, Emerson Avenue and what is now Mission Park, the tract was subdivided into small narrow lots, most of which were not developed until the early twentieth century (other subdivisions on the lower slopes of Mission Ridge that during this time period included the Bates Addition, located between Laguna Street and Olive Avenue).

Within a few years Santa Barbara would begin to experience intense development, spurred in large measure by the completion of the northern link of the Southern Pacific Railroad Company's *Coastline* route. Completed in 1901, the northern segment of the *Coastline* joined Santa Barbara with Northern California and at the same time replaced the narrow gauge line between Santa Barbara and Los Angeles with a standard gauge. Shortly after new depots opened in Santa Barbara, Summerland, and Goleta, as well as an expanded rail yard, located in the City's Lower Eastside. The completion of these improvements made Santa Barbara even more popular as a resort destination. Largely in response to this many of the City's existing hotels expanded their

facilities. New hotels were built as well, including the waterfront's Potter Hotel (completed 1902). Resort hotels like the Potter and the Arlington, along with the newly-opened rail yards drew a number of prospective blue collar and white-collar employees to work in Santa Barbara's hotels and rail yards. This influx of permanent residents created a demand for residential subdivisions for the city's expanding middle and professional classes. During the early twentieth century there was renewed interest in the Mission Ridge area as a potential residential enclave. Still rather sparsely developed, one of the first individuals to reside on the Upper Riviera in the first decade of twentieth century was Francesco Franceschi. Franceschi, one of California's pioneer horticulturalist's whose nursery was located off of Mission Ridge Road, helped to develop the lush semi-tropical vegetation now an integral part of the Riviera topography. In 1903, Franceschi bought 40 acres on the Upper Riviera hoping to transform the ridge's barren hills into arboretum and nursery. Settling his family into the Craftsman style house he designed, *Montarioso*, Franceschi concentrated his efforts on raising exotic and native plants on the hillsides surrounding his house (Post/Hazeltine Associates 2003: 9). In 1913, at the far west end of Mission Ridge, the area's first substantial estate was built by industrialist Clarence Black between Mission Ridge Road and Mountain Drive (Post/Hazeltine Associates 2000: 21-22).

In the early decades of the twentieth century development in both the Upper and Lower Riviera was spurred by the opening of Saint Francis Hospital, the State Normal School and the completion of a streetcar line from downtown to the Alameda Padre Serra in 1913. First opened by trio of Santa Barbara doctors as a sanitarium in 1905, Saint Francis Hospital was purchased by the Roman Catholic Order of Saint Francis in 1908 (Bowman 1998: 101). A few years later in 1914, the State Normal school campus was opened on Alameda Padre Serra on land donated by Santa Barbara financier and banker Charles A. Edwards (Preservation Planning Associates 2000: 7). At this same time the City completed the street car line linking the new school campus with downtown. Other improvements projects on Mission Ridge included the grading of Mission Ridge Road (Figure 13; Figures 13a-15). Completion of the State Normal School campus and Saint Francis Hospital spurred growth in the neighborhood, especially in the area between Oramas Street, California Street, Grand Avenue, Arguello Street, and Moreno Street, all located within the original subdivision created by Walter Hawley. This area was largely built out by the mid-to-late-teens with modest houses designed primarily in iterations of the Craftsman Style and Vernacular tradition. Many of these served as housing for the school's students and hospital's staff. This development pattern gives this portion of Area 3 a different character that the remainder of Area 3 of the Lower Riviera Survey, which was primarily characterized by single-family houses, set on larger lots.

### **6.5 George Batchelder and the Development of Mission Ridge (1913-1945)**

It was in 1913, during the construction of the State Normal School, that George Batchelder, a retired San Francisco banker, and a group of investors purchased the Hawley tract and other acreage with the intent of transforming it into an

exclusive residential subdivision (Figures 16 & 17). Most of this acreage, which grew to encompass more than 300 acres, was located above Alameda Padre Serra. Batchelder, who had moved to Santa Barbara in 1908, would spend the next two decades creating his subdivision. Like most early twentieth century subdivisions the Riviera development was marketed as unimproved lots with the purchaser responsible for construction of the houses. Many of these speculative residential tracts were developed by "subdividers", who acquired and surveyed the land, developed plat plans, laid out lots and made improvements to the overall site. (National Register Bulletin: Historic Residential Suburbs). Improvements generally included the installation of utilities, sidewalks, graded roads, and other amenities, such as streetside landscaping. Unlike later subdivisions or tracts, the "subdivider" rarely built houses instead, he would sell one or more lots to homeowners or contractors who would then build houses on the improved lots. Batchelder's Riviera subdivision is just such a subdivision, which like many of the time, had restrictive covenants regarding the style and design of houses. It was also notable in being one of the first residential developments in which undergrounded utilities were used in order to preserve the scenic vistas. Batchelder attracted a prominent group of investors to his project, including William Staats who developed Pasadena's Oak Knoll tract, the former governor of New Hampshire, W.F. Kelly, who had been a manager for the company that built Oakland's streetcar system, as well as prominent local banker H. P. Lincoln. The subdivision's board of trustees included Judge Robert B. Canfield, George S. Edwards a banker and former mayor, and banker Charles A. Edwards (*Morning Press*, April 4, 1913 and Preservation Planning Associates 2000:10). With its high profile group of investors and trustees it is not surprising that Batchelder's subdivision received extensive and glowing support from the local press:

"...launched an important development project that will mean the complete transformation of the heights from the mission to Montecito" (*Morning Press*, March 23, 1913) and: [the name Riviera] is particularly appropriate and well chosen. The European Riviera is famous the world over for its mild climate, sunny skies, and magnificent marine views. Experienced travelers who visit Santa Barbara are enthusiastic over the location, of this property, and state it is almost the exact counterpart of the finest portion of the Italian Riviera (*Morning Press*, April 4, 1913) (as cited in Preservation Planning Associates 2000: 10).

By promoting this idyllic image in the press and among the public, Batchelder had taken the first step in transforming the rocky and barren slopes of Mission Ridge into one of Santa Barbara's largest planned developments. Batchelder's vision of a transformed Mission Ridge was now turned into reality through the planting of extensive groves of native and exotic trees to cloak the rocky hillsides with greenery. It was the newly ubiquitous automobile, however, which could easily transverse the network of steep roads being built by Batchelder's development company that were the key to the Riviera's eventual success as a

residential subdivision (Figure 18). In addition to the roads, the subdivision's developers also built an extensive series of sandstone retaining walls, revetments, paseos, and gate posts, as well as planted oak trees to enhance the area's barren slopes. Built by Italian stone masons, including John Antolini, Antonio Da Ros and Joe Sacconaghi, under the direction of Joseph Dover, the finely built walls, stairs, parapets, and piers have been one of the most characteristic features of the neighborhood since their construction between the mid-teens and early 1920s (Cleek: 1994: 6). The sandstone features built for Batchelder can be easily identified by the high quality of their finishing, the large sized of the individual blocks and the employment of embellishments, such as capping stones. To further the subdivision's Mediterranean motif the Riviera development company mandated that houses be built with stucco walls and red tile roofs and chose street names, such as Lausen and Alameda Padre Serra that referenced the City's Hispanic past. Like many planned developments in the early twentieth century it included restrictive covenants on the architectural style of the houses, as well as the ethnicity of the subdivision's residents.

The creation and success of the Riviera, like other residential subdivisions of the period was facilitated by the development of city-financed water, sewer and electrical systems, which include the creation in 1917 of Sheffield Reservoir on the north side of Mission Ridge. Coinciding with the development of these residential tracts was the increasing use of the automobile. Just how rapidly it became the dominant form of transportation can be seen in the rapid rise in America in the number of cars in operation in the years between 1900 (8,000) 1910 (500,000) and 1920 (9.5 million). Without the automobile, the tract's steep and winding roads would neither have been easily traversed nor as an attractive feature for prospective residents.

In 1919, Batchelder donated land on Alameda Padre Serra for a public park (First named Batchelder Park and later Hillside Park, the park was renamed in 1931 in honor of horticulturalist and City of Santa Barbara Park Superintendent, Edwin Owen Orpet). At the same time Batchelder's was developing his tract James Warren was looking for ways to take advantage of his undeveloped property, located adjacent to the newly opened State Normal School. In 1913, he built a number of Craftsman style cottages to serve as rentals for students. The cottages proved difficult to rent and soon Warren sought an alternative for his empty units. In 1917, he abandoned his idea for using the cottages as student rentals, and, instead turned them into guest rooms for his newly established resort hotel, the El Encanto. In 1917, Warren hired the architect, Winsor Soule, to design a main building for the hotel, incorporating the cottages as part of the hotel's amenities. With its semi-residential setting and expansive views towards the Pacific Ocean, the hotel soon established itself as one of the City's premier resorts, a status it has maintained to the present day (currently the hotel is undergoing a substantial renovation, which included the demolition of the building designed by Winsor Soule).

South of Batchelder's subdivision, in Survey Area 3 of the Lower Riviera Survey, the lower slopes of Mission Ridge was divided into a number of speculative residential tracts which featured smaller parcels that were generally marketed to the middle classes and affluent tradesmen. This area, which has a different development pattern, is characterized by smaller lot sizes and more compact development, which often included secondary units. While stonework was sometimes incorporated into these developments it was primarily confined to retaining walls and usually lacked the decorative embellishments found along Alameda Padre Serra. Development below Alameda Padre Serra did not have same architectural restrictions and exhibits a wider range of architectural styles from simple Vernacular type cottages to houses designed in various iterations of the Period Revival style. Almost all of these houses were built in the early decades of the twentieth century, though there were a few that dated to the last quarter of the nineteenth century, the majority of which were located along Grand Avenue or near the intersection of Emerson Avenue and Oreña Street. To great degree it was the opening of St. Francis Hospital at the corner of Grand Avenue and California Street, in 1908, and the State Normal School on Alameda Padre Serra, in 1913, that drove development of new residential housing south of Alameda Padre Serra. St. Francis Hospital was operated by the Franciscan Sisters of the Sacred Heart who had purchased the former Quisisana Sanitarium, a two-story wood-framed building that had opened in 1905; shortly after the Sisters transformed it into a hospital (Bowman: 1998: 100-104).

While the demographics below Alameda Padre Serra, in what is known as the Lower Riviera, consisted primarily of middle and working class housing, the residents who lived along and above Alameda Padre Serra were primarily professionals and affluent retirees. This demographic makeup continued to remain consistent until well after World War II. Unlike the Upper Riviera, which other than residents, such as Francesco Franceschi, was still sparsely settled, the Lower Riviera grew quickly in the early decades of the twentieth century (Figure 19). Below Alameda Padre Serra, the residents were more diverse and were drawn from the middle classes and prosperous tradesmen. During the period between 1910 and the mid-1920s most houses built in the survey area were modestly-sized Craftsman style and Vernacular type houses, with an occasional exception to this, such as the impressive Nathan Bentz House at 1741 Prospect Avenue designed by the Pasadena firm of Greene & Greene (1911). By the late teens, early 1920s the Craftsmen style was gradually giving way to the Period Revival movement which included a diverse array of stylistic subtypes, including American Colonial Revival, Tudor Revival and most importantly for Santa Barbara, the Spanish Colonial Revival.

With its visual and historical references to the City's Spanish and Mexican era heritage, the Spanish Colonial Revival style resonated especially deeply in Santa Barbara and was responsible in large measure for the transformation of the visual character of the community from a Victorian era town into an evocative celebration of Mediterranean-inspired architecture. The style was especially appropriate for the Riviera neighborhoods whose steep topography, irregular

layout of streets, prominent stonework, expansive views and lush landscaping, provided a picturesque setting for clusters of white plastered houses capped by red-tiled roofs overlooking the Pacific Ocean (Figure 20). The greatest concentration of developed lots in the Batchelder's subdivision between the circa-1920 and 1930 was in the area between Paterna Road and the north side of Alameda Padre Serra (Figures 21-23). Below Alameda Padre Serra and east along Dover Road fewer of the lots in Batchelder's subdivision were developed.

Beginning in the 1920s there was a trend towards increasing density in the part of the survey area located below Alameda Padre Serra, including the several block area along Grand Avenue that had been subdivided by Hawley and the Las Piedras tract, located in the vicinity of Bonita Way and Emerson Avenue (Figures 24-34). Other tracts were laid out on the east side of the Riviera subdivision, including Garcia Heights and Hammell's addition. These tracts generally featured smaller lots set on winding roads located above North Milpas Street and east of what would later become the County Bowl. This expansion of residential tracts, to some extent, was due to the expansion of St. Francis Hospital and the State Normal School, which drew hospital employees and students to the neighborhood. One such residential boom occurred in the block bounded by Loma Street and Oramas Road, which prior to 1928 was almost devoid of houses, but fully built out by 1943 (see Figure 21). During the 1930s this trend appears to have accelerated in many of the City's middle and working class neighborhoods, including the Lower Riviera. Density increased during this period largely propelled by onset of the Great Depression which increased the popularity of transforming houses into a multiple unit building or simply altering bedrooms into rented rooms. Sometimes small detached cottages were built along side or behind existing houses. Other times existing porches or garages were remodeled into additional units or living space. The consequence of this was to alter the character of the area by increasing its density. This was especially apparent on the Lower Riviera where increasing numbers of automobiles were crowded onto narrow streets and front and rear yards. Front, side and rear yards were often built over or converted to parking increasing the crowdedness of the neighborhood and continued during World War II when virtually no new homes were built due to the lack of manpower and building materials, which were now devoted to the war effort (Figure 35).

During the period between the mid-to-late 1930s and the 1940s the few houses built in the Riviera Neighborhood were primarily designed in reductive versions of various stylistic subtypes of the Period Revival movement and in the Minimal Traditional style. The Minimal Traditional style was a subtype of the Period Revival that perpetuated the overall form and materials of the various subtypes without their decorative embellishments, fine materials or emphasis on craftsmanship or handmade materials. The style can be seen as response to both the economic realities of the years spanned by the Great Depression and World War II, as well as the emerging influence of the Modernist movement which eschewed direct references to historic architectural styles or handcrafting. One of the few improvement projects carried out on Mission Ridge during the 1930s was the

construction of the Santa Barbara County Bowl,, located at the intersection of North Milpas Street and East Anapamu Street. Built by local stone masons at the instigation of County Supervisor, Sam Stanwood, the stone amphitheatre was funded by the Federal government's Works Progress Administration in 1936 (Santa Barbara Conservancy 2009: 29). With onset of the Great Depression which was followed by World War II, the sale of unimproved lots on the Lower Riviera declined significantly. As a consequence few homes were built in the neighborhood between the early 1930s and circa-1945. Most construction activity during this period was confined to remodeling existing dwellings or adding additional residential units to an existing property.

It was during this period of economic uncertainty that residents on Mission Ridge formed "The Riviera Association" a neighborhood organization whose purpose was to maintain the neighborhoods "desirable standards" and to maintain and enhance the beautification of the neighborhood and its general welfare (Preservation Planning Associates 2000: 13). Working with landscape architect Ralph T. Stevens, the group oversaw street improvements in the early 1930s that included widening a portion of Alameda Padre Serra and installing new paving and stone retaining wall, as well as the creation of a long range plan for the Riviera's beautification (it also should be noted that it was the Stevens' report that recommended that Mission Ridge be renamed the Riviera, the name it is now known by (Preservation Planning Associates 2000: 13).

### **6.6 Survey Area 3 (1945-2011)**

In the post-World War II period the rapid growth of UCSB and defense firms, which were part of a general economic boom in California spurred the construction of the regions first suburban style housing tracts on the Mesa and the western periphery of the City, as well as in nearby Goleta. While most of the City's older neighborhoods were largely built-out by the end of World War II, the Riviera's Area 3 continued to maintain a substantial inventory of undeveloped lots, particularly at the eastern end near Jimeno Road (Figure 36). Unlike the speculative subdivisions built in Goleta, which were sold as improved lots with developer-built houses, the lots in the Riviera Neighborhood were sold unimproved. It was during this initial postwar period, when a number of Riviera properties continued to remain undeveloped, that St. Francis Hospital greatly expanded its facilities (Figure 37).

In the period following the end of World War II while some of the newly constructed houses in the Upper Riviera Neighborhood continued to be built in styles inspired by the prewar's Spanish Colonial Revival style, most of them were now being designed in either the Minimal Traditional or California Ranch styles. The Ranch style, first popularized by such California designers and architects as Cliff May and William Wurster in the late 1930s, achieved a nearly ubiquitous popularity in the postwar years. In fact, it transcended its status as an architectural style and became identified with the informal lifestyle universally identified with California during the period between the early 1950s and the

early 1970s. During this period while the Upper Riviera Neighborhood continued to be dominated by single-family housing, one large-scale condominium complex was built just to the west of the Riviera Business Park (originally built in 1913 as the State Normal School). Developed in the early 1970s the condominium complex, designed as a reductive interpretation of the Mediterranean style, is located on what was originally a part of the State Normal School property.

Residential density in the Lower Riviera Neighborhood increased during the postwar period, largely due to the City's rezoning of many of its older downtown neighborhoods, including the Riviera; particularly prevalent during the late 1950s and early 1960s, it allowed for the building of not only new single-family houses, but multi-unit housing as well, including duplexes and small apartment buildings. This was generally done in order to meet the City's needs for its growing population. In a number of cases older, prewar housing was demolished in order to make room for new multiple-unit buildings. This type of urban planning often involved the subdivision of existing parcels into smaller lots and flag lots, particularly in the area below Alameda Padre Serra and to the west of California Street. During this period the California Ranch style dominated the single-family housing market; many of the modestly-sized Ranch houses located on the streets to the east of California Street, while the larger, more architect-designed Ranch houses tended to be found on parcels on the south side of Alameda Padre Serra and to the north of Oramas Street. Apartment buildings, with their stucco cladding, low-pitched or flat roofs, aluminum-framed windows set flush with the wall plane, and references to the reductive Modernist architectural themes of the postwar period, were most often at odds with the existing traditionalist architectural forms of the prewar period. Usually two stories in height with minimal setbacks these new buildings presented a stark contrast to the scale and massing of the existing early twentieth century houses. Because of their more substantial massing and minimal setbacks these multi-unit postwar buildings altered the visual character of the neighborhood, which historically had been characterized primarily by single-family houses.

Though less common in Survey Area 3 than in neighborhoods located closer to downtown Santa Barbara (most likely due to the Riviera's small lots and hilly terrain), the construction, beginning in the postwar period, of multi-unit buildings has added to the diminution of the Lower Riviera Neighborhood's visual character. In addition, implementation of "home improvements," many of them resulting in the removal of a house's original siding, replacement of original fenestration and the construction of additions, has increased the diminishment of the neighborhood's visual character. Other changes that have altered the character of the Lower Riviera Neighborhood include the demolition, in 2010-2011, of Saint Francis Hospital and the building of condominiums in its place. The cumulative impact of these changes is significant because they have somewhat diminished the ability of the Lower Riviera Neighborhood to convey its original visual character during its period of significance (1887-1945). To counteract to this some degree, since the late 1970s there has been a renewed interest in

Santa Barbara's architectural heritage, particularly the Mediterranean and Spanish Colonial Revival styles. More recently, the City has encouraged that older houses be renovated in a manner more in context to their prewar architectural motifs and new houses designed to be architecturally compatible with earlier twentieth century historic styles.

### **6.7 Architectural Styles in Survey Area 3**

While a diverse range of architectural styles are represented in the survey area from Victorian era houses built in the last quarter of the nineteenth century to Modernist houses built in the 1960s and 1970s, three architectural styles are dominant in the survey area. These include various iterations of the Period Revival style (103, more than half of which include 59 houses designed in the Spanish Colonial Revival style); Craftsman (81); and California Ranch (81). Other styles include houses designed in the postwar Mediterranean style (54); Vernacular type (48) and Minimal Traditional (38) (see Appendix A Tables 1 -10).

During the late nineteenth century the Queen Anne style was the dominant domestic architectural style in the United States. With its asymmetrical massing, varied rooflines and often elaborate architectural trim it enjoyed great popularity between 1880 and the turn-of-the-twentieth century. However, only a few late nineteenth century houses were built in the survey area, among them the Folk Victorian houses at 2010 Emerson Avenue (circa-1890), 1747 Grand Avenue (circa-1890), and 1739 Prospect Avenue (circa-1890), the Queen Anne style houses at 1804 Cleveland Avenue (1896), and 1830 Grand Avenue (circa-1890). The very qualities that had made the Queen Anne style so popular, in the 1880s through 1890s, such as its emphasis on elaborate architectural trim and picturesque massing, caused it to fall out of favor by the end of the nineteenth century. In its place the public began to favor a more restrained style that drew its inspiration from the handcrafted vernacular architecture of Great Britain and the United States. In America this came to be called the Craftsman style.

#### **6.7.1 Vernacular Type (Late Nineteenth and Early Twentieth Century)**

A significant number of houses in the survey area are classified as Vernacular type (National Folk Style). Built between the last quarter of the nineteenth century and circa 1940, Vernacular type (National Folk Style) houses employed standardized balloon framing, compact floor plans and wood sheathing. Architectural embellishments were confined to ornamental trim on the porch or decorative knee braces. In the survey area three subtypes, the Hall-&-Parlor, Massed-Plan with Side Gable and Gable Front predominated. The dominant siding material was horizontal siding or board-and-batten. Window type is almost exclusively double hung sash. Earlier examples of the style dating from circa-1880 to 1910 often mimicked the emphasis on verticality found in the Italianate and Queen Anne styles. Decorative embellishments also reference the stylistic attributes of these styles such as turned porch supports and decorative cornices. A good example of this subtype in the survey area is 1815 Loma Street. This

circa-1923 cottage has horizontal wood siding and wood framed sash windows common in this type in the early decades of the twentieth century.

By the beginning of the twentieth century, the Vernacular type (National Folk Style) was strongly influenced by the emerging Craftsman style. Several stylistic attributes of the Craftsman style, including its horizontality, low-pitched side or front gable roofs with overhanging eaves and prominent rafter tails are often found on Folk style houses built between circa-1910 and 1930. However, Vernacular type houses do not employ the full range of the Craftsman Style's attributes instead references to the style tended to be more reductive. Good examples of the Vernacular type (National Folk Style) can be found on the 1700 block of Prospect Avenue (see Appendix A, Table 4).

### **6.7.2 The Craftsman Style**

The Arts and Crafts movement originated in England in the mid-nineteenth century and while it is most remembered for its popularization of a new aesthetic style, the movement also encompassed (primarily in Great Britain) serious attempts at social and political reform. The Arts and Crafts movement was largely popularized through the writings of such Victorian-era critics as John Ruskin, who championed the development of a new artistic and architectural style that emphasized the use of natural materials, handcrafting, and the rejection of mechanized production. In England the designer, painter and architect William Morris was instrumental in developing its design aesthetic. The style, with its use of handcrafting and references to the aesthetic principles of medieval, pre-Renaissance England, enjoyed great popularity among the British intelligentsia. The new style, advanced through Ruskin's writings and other proponents of the movement, soon found adherents in the United States and eventually became one of the most popular architectural motifs for single-family houses, between the years 1890 and 1925.

In Southern California a number of architects and builders including, Santa Barbara designers, Francis Underhill and Samuel Ilsey, did much to advance the Arts and Crafts Movement in the area. While drawing on attributes of the Arts and Crafts tradition, Southern California architects were also open to other stylistic influences, including the bungalow houses of India and the vernacular architecture of Japan. The Ho-Ho-Den pavilion, built for the 1893 World Columbian Exposition in Chicago, was one of the first times Americans were able to see Japanese architecture. The building proved to be influential to a number of American architects, including Frank Lloyd Wright. Wright, who drew inspiration from both the Arts and Crafts Movement and the vernacular architecture of Japan, incorporated these stylistic characteristics into the design of his Prairie Style houses (built between 1899 and 1910). A nationally significant Craftsman Style house, designed by the Greene and Greene Brothers, is the Nathan Bentz house at 1741 Prospect Avenue.

While architects, such as Frank Lloyd Wright in Oak Park and the Greene and Greene Brothers in Pasadena, did much to popularize the new style among the wealthy and upper middle classes, it was through pattern books, shelter magazines and the distributors of factory-built houses, such as Sears and the Aladdin Company, that the Craftsman style was made accessible to the working and middle classes. In Santa Barbara factory built houses were also sold by local lumber mills such as the Santa Barbara Planing Mill (Palmer 1999: 13). The kit houses were delivered to the building site with all the building materials numbered so either the purchaser or a contractor could then construct them. This new style eschewed the elaborate decorative treatments, formal floor plans and complex volumes that had characterized the preceding Victorian era styles, in favor of schemes emphasizing simple, reductive detailing, natural finishes, open floor plans and horizontally-emphasized one or two-story exteriors.

Many of the modestly scaled Craftsman style houses in the survey area are similar to residential plans found in pattern books and factory-built catalogs. Some of the same stylistic attributes, such as clapboard or shingled siding, partially enclosed porches, cross gable roofs with deep overhanging eaves, exposed brackets and timbered pergolas that characterize many of the houses in the survey area can be seen in catalogues devoted to Craftsman design, such as Aladdin's "Built In A Day" House Catalog of 1917. (Dover Publications Inc. Reprinted, 1995: 29; 60-61). While relatively few high style examples of the Craftsman style were built in Santa Barbara more than a thousand modest interpretations of the Craftsman were constructed in the City between 1900 and 1925. A number of these can be found in the survey area, particularly on Grand Avenue, Loma Street, East Micheltorena Street, Cleveland Avenue and Emerson Avenue.

As is generally the case, architectural motifs and styles achieve a pinnacle of fashionableness and then decline in preference of newer traditions. By mid-1920s even the seemingly once ubiquitous Craftsman style began to lose favor, to be replaced by a renewed interest in the historic styles of America and Europe. In Santa Barbara this interest, in what was then labeled the Period Revival movement, was most notably seen in the architectural motifs of the City's Spanish Colonial and Mexican past. Like other neighborhoods, the survey area began to build houses in more eclectic styles, including the Spanish Colonial Revival, Tudor Revival, and American Colonial Revival. The addition of these Period Revival houses, built during an approximate 15-year period, between 1925 and 1940, has given the proposed district its definition as an area in which Craftsman styled houses predominate, but are not exclusive (see Appendix A, Table 5).

### **6.7.3 The Period Revival Movement or Style**

The Period Revival Movement encompassed a diverse range of architectural influences, such as Tudor, French Norman, Spanish, Italian Renaissance, American Colonial, and Hispanic Colonial styles. Between circa-1915 and 1940

the Tudor Revival style enjoyed a degree of popularity in the United States, particularly in the Northeast. The style was based on motifs drawn from the domestic architecture of Medieval and Tudor period England. Interest in the English Tudor Revival style, along with the French Norman Revival style, was initially introduced to the country by returning American veterans who had served in Europe during World War I. Photographic studies of English houses published in shelter and professional magazines during the 1920s also helped popularize the style. Characteristics of the tradition generally included picturesque massing, decorative half-timbering, tall, steeply pitched side gabled roofs, clay chimney pots, and asymmetrically arranged and multi-paned windows (often leaded glass) that were typically wood or metal casement types. Exterior walls were sometimes brick, but stucco was not uncommon, particularly on more modest examples of the type. Less popular in California than the Spanish Colonial Revival style, which was seen as a more appropriate regional motif for the state, the Medieval Revival styles, such as Tudor and French Norman, nevertheless, achieved some degree of popularity throughout the state during the Period Revival Movement of the 1920s and 1930s. Examples in Santa Barbara's Area 3 include houses at 1555 Alameda Padre Serra, 914 California Street, and 1723 Grand Avenue.

#### **6.7.4 The Spanish Colonial Revival Style**

The Spanish Colonial Revival style had its origin in the Mission Revival style that gained popularity in California during the early twentieth century. Inspired by the architecture of the Colonial southwest, the Mission Revival style's popularity was short-lived. By the late teens it had been superceded by another period revival style, the Spanish Colonial Revival style. This new style's drew its inspiration from the architecture of both Spain and Latin America. Its stylistic attributes include planer stucco clad walls, arched windows or door openings, asymmetrical massing and decorative embellishments and architectural motifs inspired by Spanish architecture. To a large extent it was regional architects and designers such as George Washington Smith, James Osborne Craig and his wife, Mary Craig, the firm of Edwards and Plunkett, Carleton Winslow, Windsor Soule, and Russell Ray, who were responsible for the development and refinement of the Spanish Colonial Revival style. The style, with its references to Santa Barbara's Hispanic past, soon became the City's dominant form of architecture. Examples in the survey area include houses at 1438 Alameda Padre Serra, 1510 Alameda Padre Serra, and 2024 Grand Avenue (see Appendix A, Table 6).

#### **6.7.5 The Minimal Traditional Style**

With its reductive detailing and emphasis on low horizontal massing and employment of traditional construction materials, the Minimal Traditional style can be considered a transitional style that links the Period Revival movement with the emerging California Ranch Style. This style enjoyed its greatest popularity between the late 1930s and the early -1950s. Minimal Traditional style houses feature traditional floor plans and gable or hipped roofs. Architectural

detailing is usually confined to very schematized motifs inspired by the American Colonial Revival, or in a few cases, the Spanish Colonial Revival style. Exterior cladding is most often stucco. Sometimes an accent wall or porch is clad in a contrasting material, such as clapboard or “board-and-batten style” siding. Window types are most often a combination of fixed and operable casement types, often with metal frames. This is the first architectural style to emphasize the garage as an integral component of the house, which in many cases is brought forward on the property and attached to the house’s street façade. Minimal Traditional style houses can be found throughout the survey area. Examples include houses at 1912 Grand Avenue, 1710 Loma Street, and 505 East Valerio Street (see Appendix A, Table 7).

### **6.7.6 The California Ranch Style**

The architect, Cliff May, is considered by many to have initiated the California Ranch style. A sixth-generation Californian, he began his architectural career in the 1930s designing houses in the Spanish Colonial Revival style. Toward the end of the 1930s he expanded his aesthetic oeuvre, turning for inspiration to the regional vernacular motifs of the mid-to-late nineteenth century California ranch house. Synthesizing elements of Spanish Colonial and Mexican period adobe architecture, with materials inspired by mid-to-late nineteenth century Anglo vernacular architecture, May’s Ranch Style houses, or “ramblers” as they were often called outside of California, exuded an informality and openness that would become increasingly popular in the booming housing market of post-World War II America.

In 1939, May built a ranch house for his family in West Los Angeles. The sprawling wood and adobe one-story house represents the first “mature” example of May’s ranch style. Built around a u-shaped courtyard, the house synthesizes many of the elements that would characterize the postwar California Ranch, including its low-pitched gable roof, exterior corridors, large windows, and use of vernacular building materials employed in nineteenth century California adobes. During the early 1940s May carried out a number of commissions for custom built Ranch Style houses, including one in the San Fernando Valley. In 1945 the war ended, ushering in a several decade period of economic expansion that created a housing demand for the country’s burgeoning middle class. May’s ranch house schemes, with their informal layout, emphasis on indoor-outdoor living, and use of vernacular building materials, became immediately popular with both builders and buyers. May, who had already designed and built several subdivisions in the pre-war period, soon established himself as one of California’s most prominent designers and builders of residential subdivisions. The success of May’s real estate ventures helped popularize the Ranch Style, where it was heavily promoted in one of California’s most widely-read shelter publication, *Sunset Magazine*. In addition to *Sunset Magazine*, May’s designs were featured in a soft-cover book, *Sunset Magazine’s, Western Ranch Houses by Cliff May*, published in 1946 (republished in 1958). The Ranch Style emphasized an aesthetic of melding exterior and interior, often through the employment of

banks of large single-light windows and sliding doors. Several examples of the Ranch Style are found along Alameda Padre Serra, including houses at 1401, 1413, and 1518 Alameda Padre Serra and along and adjacent to Jimeno Road. More modest examples are scattered throughout the survey area (see Appendix A, Table 8).

### **6.7.7 The Mediterranean Style (post World War II)**

The near ubiquity of the Ranch Style during the period between circa-1945 and the early 1970s did not completely preclude the construction of houses designed to reflect earlier architectural styles. This is especially true in Santa Barbara, where the Spanish Colonial Revival continued to be influential, albeit in a schematized and attenuated form. While these later houses were inspired by the Period Revival movement, they usually featured more simplified forms and an emphasis on horizontal massing derived from the Ranch Style. Decorative detailing entailed forms that were usually schematized and simplified and lacked the emphasis on hand-crafted finishes and materials that had characterized the ornamentation employed during the Period Revival movement; windows were usually single-light metal frame rather than the multi-light wood units that had characterized the fenestration of Period Revival Style houses. Examples of postwar Mediterranean style houses include the properties at 1536 Grand Avenue and at 2140 and 2144 Alameda Padre Serra (see Appendix A, Table 9).

### **6.7.8 Stonework in Survey Area 3**

Stonework within Survey Area 3 can be broadly divided into the following three categories: 1) stonework associated with the development of the Batchelder subdivision during the period between circa-1912 and the mid-1920s, including the construction of stone retaining walls, curbs, culverts, and steps that were carried out as part of the installation of general improvements in the subdivision such as roads, utilities and related improvements; 2) Improvements carried out by individual homeowners; and 3) Improvements carried out for street improvements that are outside of the boundaries of the Batchelder subdivision. Virtually all of the stonework in the Lower Riviera Survey area, including those resources in Area 3, date to between circa-1912 and the present. Several styles are represented ranging from simple retaining walls of dry stacked water-worn or roughly shaped sandstone blocks, to walls composed of well-dressed blocks mortared into place. Decorative embellishments include the use of stone caps on the walls, to parapets composed of stone uprights capped by a cap of horizontal stone blocks.

Stone masonry architecture was not a traditional building technology during the Chumash period. The first stone masonry buildings constructed in Santa Barbara were Mission Santa Barbara's church, convent, outbuildings and extensive waterworks system built during the first three decades of the nineteenth century. Built in the 1820s the church and *convento* were the first stone buildings designed in a specific architecture style in Santa Barbara (the church's façade

incorporated stone statues sculpted by Chumash artisans, which were the first sculptures created in Santa Barbara). With the secularization of Mission Santa Barbara in the mid-1830s, the tradition of stone masonry architecture ended. It was not until the late 1860s and early 1870s that the tradition was revived by recent arrivals from the East Coast, England, and Europe. The history of stone masonry in the Santa Barbara during this period has been delineated in several published sources including "Stone Architecture in Santa Barbara" published in 2009 and in "Rock of Ages" in *Noticias* Vol. XL, No. 1, Spring 1994). With its abundant supply of stone Santa Barbara was one of the few areas in California to develop a long-lived tradition of stone architecture and masonry.

A notable early practitioner was native-born Joseph Dover, who carried out the commission for the Dibblee mansion at the east end of the Mesa, as well as the stone walls and bridge associated with the Hazard estate adjacent to Mission Santa Barbara (Cleek 1994: 5). His later projects included the stone walls and gateposts at Santa Barbara Cemetery in 1910 (Cleek 1994: 5). One of his largest commissions was for George Batchelder for whom Dover planned and oversaw the construction of stone walls, culverts, stairs, and curbs in Batchelder's residential subdivision on the Riviera (Cleek 1994: 5-6). Batchelder's crew included other notable masons in Santa Barbara, including the Italians Antonio Da Ros, Joe Sacconaghi, Gotardo Calvi, and John Antolini (Cleek 1994: 6). While much of the work was concentrated in and around Lausen and Paterna Roads, the crews appear also to have been responsible for stonework along Alameda Padre Serra and Dover Road. Unfortunately their work is poorly documented, especially in regard to improvements carried out for private clients. Dover's work in the Riviera subdivision appears to have continued through the late 1920s until his death in 1930. In Area 3 of the Lower Riviera Survey examples of the fine quality stonework constructed during the early teens through the 1930s can be seen in the vicinity of Plaza Bonita and along the 1400 and 1500 blocks of Alameda Padre Serra, between Jimeno Road and Bonita Avenue. Individual properties with good examples of this type of stonework include Orpet Park, as well properties at 1402, 1445, 1450, 1510, 1518, 1520, 1533, 1538, 2207, 2211, and 2218 Alameda Padre Serra.

With the onset of the Great Depression, in late 1929, residential and commercial commissions for Santa Barbara's stone masons declined. Large scale projects were primarily limited to government supported projects such as the Santa Barbara County Bowl constructed in 1936 (Santa Barbara Conservancy: 2009: 29). By the end of the 1930s the tradition of fine stone masonry was in decline. This trend accelerated after World War II with the rise of Modernist aesthetic that often eschewed the use fine cut stonework in favor of more modern materials, such as concrete. If stonework was incorporated into a project it usually featured roughly shaped stones somewhat crudely set. It is also likely that the cost of masonry construction, which must have risen significantly after World War II, made stone a less popular choice. In Area 3 of the Lower Riviera Survey, stonework from the period between circa-1940 and the present are usually utilitarian in design. Examples of this type of work in Area 3 of the Lower Riviera

Survey can be seen at 853, 854, 955, and 976 Jimeno Road. Within the last 20 years the tradition of fine stone masonry has undergone a revival in Santa Barbara with native Santa Barbara stonework featured in residential projects in the Area 3 of the Lower Riviera Survey (see Appendix A, Table 10).

## **7.0 FIELD INVENTORY (INVENTORYING AND DOCUMENTING EXISTING CONDITIONS)**

A field inventory of properties in the survey area was carried out by *Post/Hazeltine Associates*. The survey included an inventory of all properties within the boundaries of Survey Area 3. The inventory encompassed recordation of basic data including, the architectural style of each building, an assessment of integrity, research on the history of each parcel and the district as a whole.

The field assessment and research revealed that the proposed district encompasses two somewhat distinct areas, one area along Alameda Padre Serra south to Oramas and south of Alameda Padre Serra along Jimeno Road to East Micheltorena Street, is primarily characterized by large homes set on expansive lots that were developed for the upper middle classes and the wealthy. Its dominant architectural styles are Craftsman, Spanish Colonial Revival, and California Ranch styles. From Grand Avenue to the south survey boundary, along Emerson Avenue, Prospect Avenue, Olive Street, East Valerio Street, the houses are, for the most part, are set on smaller lots and are more modest in scale. The development pattern for this area is more eclectic in nature having been initially developed in the late nineteenth century and later transitioning, in part, to a primarily middle class residential enclave with a very diverse range of architectural styles. The assessment also included photography of each of the intensively surveyed parcels within the boundaries of Survey Area 3 of the Lower Riviera Survey. The results of the survey are summarized in Appendix A, Table 1. Please note that the potential significance of individual properties were evaluated using City of Santa Barbara Historic Resources Recordation forms and entered into the City's Historic Resource's database.

## **8.0 SIGNIFICANCE EVALUATION**

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

The survey area includes one City-designated district that encompasses the former State Normal School campus (Riviera Business Park) at 2020 Alameda Padre Serra. The following criteria are used in determining the historic and architectural significance of historic properties in the City of Santa Barbara: In considering a proposal to recommend to the City Council any structure, natural feature, site or area for designation as a landmark, the Committee shall apply any or all of the following criteria:

*(a) Its character, interest or value as a significant part of the heritage of the City, the State or Nation;*

- (b) Its location as a 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 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 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 (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).*

### **8.1.1 Application of the Criteria**

This section of the study will establish the potential eligibility of Area 3 of the Lower Riviera Survey for listing in whole or part as a historic district by applying the significance criteria established by the City of Santa Barbara. Once the potential significance association is established, the integrity criteria will be applied to determine if Survey Area 3 retains sufficient integrity to convey its historic significance.

Survey Area 3 has a potential association with the following Criteria:

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

The survey area encompasses a section of the Lower Riviera Neighborhood that developed as a middle class and upper middle class neighborhood between circa-1875 and the late 1950s. Largely built out by circa-1960, the neighborhood reflects the effects of a number of economic events that transformed Santa Barbara during the first two decades of the twentieth century. As a result of these changes, Santa Barbara's population would grow from 7,000 in 1900 to 34,000 in 1940. This development was largely fueled by the City's expansion after the completion of the railroad line linking the City with Northern California. With the arrival of the railroad, the city's resort industry boomed. This and other improvements, such as the construction of an expansive rail yard, the development of the resort industry and the opening of the State Normal School increased the City's need for housing for its expanding middle class. Located on the periphery of downtown, the Lower Riviera neighborhood was located within

commuting distance of downtown by the newly built streetcar line and by the emerging popularity of the automobile which could easily transverse the hilly terrain of the Lower Riviera neighborhood.

The emergence of the Lower Riviera as one of the City's first suburban neighborhoods reflected trends in architecture, transportation, and town planning, which for the first time created zoning ordinances that would separate residential neighborhoods physically from commercial and industrial activities. The growth of the neighborhood also reflected early twentieth century improvements to the City's transportation system, including expansion of the city's streetcar line, and later in the late teens, the introduction of more affordable mass-produced automobiles. Improvements to the City's infrastructure included the paving of streets and sidewalks, the installation of sewer and water systems, and the introduction of electricity. Without these improvements it would have been impossible for Mission Ridge to be transformed into a picturesque residential neighborhood. Because the Survey area is associated with the development of one of the City's first planned semi-suburban residential neighborhoods it has a potential association with Criterion A.

*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 survey area, in part, is associated with the development of the Riviera tract by George A. Batchelder. As one of the first planned subdivisions in the City the tract, with its rambling network of streets, extensive hardscape of native sandstone and plantings of native oak trees was a significant addition to the development of the City. Because the survey area is associated with George A. Batchelder, who created one of the first planned semi-suburban developments in the City, it has a potential association with Criterion C.

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

With its concentration of Craftsman, Vernacular, Period Revival, and Ranch style houses, as well as the layout of streets and hardscape created as part of the development of the Riviera in circa-1913 to 1925, the area, in part, is an example of a planned residential neighborhood. The architecture of survey area features an eclectic array of styles ranging from Queen Anne to California Ranch style houses. No one architectural style dominates the survey area. However the most common styles are iterations of the Period Revival (including Spanish Colonial Revival) and Ranch styles houses. In addition, the survey area was one of the first such neighborhoods to develop in the City. The pattern established by these neighborhoods would characterize the city until the post-World War II period when the explosive suburban growth would radically reorder this pattern. Because the neighborhood exemplifies both a particular architectural style, as well as an important transformative period in the City, namely the development

one of Santa Barbara's first semi-suburban neighborhoods, it has a potential association with Criterion D.

*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;*

The layout of roads and certain hardscape features in a portion of the survey area along Alameda Padre Serra and Arguello and Moreno Road, Oramas Road and hardscape in a portion of the survey area were installed as part of George A. Batchelder's development of the Riviera subdivision. The Riviera subdivision, with its stone hardscape, oak trees, and network of pathways, is considered a significant element of the City's architectural heritage. Therefore, the survey area has a potential association with Criterion F.

*G) Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials or craftsmanship;*

The stone hardscape features in the Riviera subdivision were built by crews of stone masons supervised by Joseph Dover, one of Santa Barbara's most notable stone masons and his crews of masons, one and represents a potentially important example of this type. Therefore, the stonework along Alameda Padre Serra, Moreno Road, Arguello Road, Jimeno Road has a potential association with Criterion G. Please note that most of the stonework associated with Batchelder's development is located on the south and north sides of Alameda Padre Serra.

*I) Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;*

Development on the hillside north of downtown the Lower Riviera is one of the most visually prominent residential districts in the City, which has been in place for almost a century. Therefore, the survey area has a potential association with Criterion I.

Survey Area 3, does not have a Potential Association with the Following Criteria:

*B) Its location as a site of a significant historic event;*

Review of historic documentation did not reveal any information that would suggest that the survey area was the location of a significant historic event. Therefore, it does not have a potential association with Criterion B.

*E) Its exemplification of the best remaining architectural type in a neighborhood;*

The survey area does not exemplify a single architectural style or type. Therefore, it does not have a potential association with Criterion E.

*(H) Its relationship to any other landmark if its preservation is essential to the integrity of that landmark;*

The survey area includes an already designated historic district at 2020 Alameda Padre Serra (Riviera Business Park). The Alameda Padre Serra corridor in the vicinity of 2020 Alameda Padre Serra was developed in part with a condominium development in the 1970s. The parcels in the survey area that are across the street from 2020 Alameda Padre Serra, for the most part, are not exemplars of their architectural type or postdate World War II. Therefore, the preservation of the area below 2020 Alameda Padre Serra is not essential to maintain the architectural integrity of the already designated historic district and as a consequence, does not have a potential association with Criterion H.

*(J) Its potential of yielding significant information of archaeological interest;*

Analysis of this criterion is beyond the purview of this report.

*(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 (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).*

The natural environment of the survey area has been radically altered in the 229 years since Spain founded the Royal Presidio. It should be noted that natural environments are not eligible for designation as historic districts.

## **8.2 Determination of Eligibility for listing in the California Register of Historical Resources**

*(a) For purposes of this section, the term "historical resources" shall include the following:*

- 1.) A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.).*
- 2.) A resource included in a local register of historical resources, as defined in section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements section 5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.*
- 3.) Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852) including the following:*

- a) *Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;*
- b) *Is associated with the lives of persons important in our past;*
- c) *Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or*
- d) *Has yielded, or may be likely to yield, information important in prehistory or history.*

**Application of the State Criteria to Survey Area 3:**

Area 3 of the Lower Riviera Survey has a Potential Association with Criterion 3c:

With its concentration of an eclectic array of houses in a range of architectural styles and an essentially intact early twentieth century infrastructure of streets, sidewalks, and sandstone hardscape, part of the survey area the neighborhood conveys the essential characteristics of planned residential developments built in the early twentieth century. Therefore, Survey Area 3 does have a potential association with Criterion 3c.

**8.3 National Register Criteria for Evaluation**

Also to be considered are the criteria for the National Register of Historic Places. (MEA Technical Appendix 1 VGB-10):

*The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:*

- (a) That are associated with events that have made a significant contribution to the broad patterns of our history; or*
- (b) That are associated with the lives of persons significant in our past; or*
- (c) That embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*
- (d) That have yielded, or may be likely to yield, information important in prehistory or history.*

Area 3 of the Lower Riviera Survey has a Potential Association with Criterion 3:

*(c) That embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*

With its concentration of an eclectic array of houses in a range of architectural styles and an essentially intact early twentieth century infrastructure of streets,

sidewalks, and sandstone hardscape, part of the survey area the neighborhood conveys the essential characteristics of planned residential developments built in the early twentieth century. Therefore the survey area potentially qualifies for designation under Criterion c.

#### **8.4 Areas of Significance (Summary Statement of Significance)**

Survey Area 3 has a potential association with City of Santa Barbara Criteria, a, c, d, f, g, and i; California Register of Historical Resources, Criterion 3c; and National Register of Historic Places: Criterion c. Therefore, the survey area embodies two areas of potential significance, Historic Settlement and Architecture. It derives its historic significance from its concentration of early twentieth century residential architecture and streetscape associated with the development of several of Santa Barbara's first semi-suburban residential tracts.

#### **8.5 Period of Significance**

Research and fieldwork carried out during the field survey identified a single period of significance encompassing the period between 1887 and 1945. It was during this period that the survey area was developed as a neighborhood of single-family houses, primarily designed in the Craftsman or Period Revival styles. The themes of historic settlement and architecture identified in Sections 6.4 through 6.7 of this report and are encompassed within this period. Before 1900 the survey area was mostly undeveloped. In the post-World War II period the neighborhood was developed with architectural styles and building types that were out of character with the historic development scheme of the neighborhood.

### **9.0 EVALUATING HISTORIC INTEGRITY**

This segment of the report will evaluate the integrity of Survey Area 3 as a potential historic district. The integrity of Area 3 as a potential historic district will be determined through the application of the seven criteria of integrity developed by the National Park Service, with special emphasis on the established guidelines for evaluation of historic districts, which are the accepted standards for assessing the this type of resource.

The survey area, with the exception of the Riviera Business Park at 2020 Alameda Padre Serra, is not part of a designated City of Santa Barbara Historic District, nor is it listed on the City's list of potential historic resources. In addition the proposed district is not listed in the National Register of Historic Places or the California Register of Historical Resources.

#### **9.1 Evaluation of Integrity**

Integrity means that the resource retains the essential qualities of its historic character. The survey area, which encompasses features that date back to the

last quarter of the nineteenth century, meets the 50-years-of-age criterion that is usually necessary for evaluation of a potential historic district. In order to evaluate the integrity of proposed district the seven aspects of integrity, as defined by the National Register, were applied to the proposed district. The seven aspects of integrity are location, setting, feeling, association, design, workmanship and materials. The guidelines for the National Register defines integrity in the following manner:

*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 district 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 probably rely upon integrity of design, materials, and workmanship.

## **9.2 Establishing the Resource's Potential Period of Historic Significance**

The survey area's period of significance comprises the years between circa-1887 and 1945, the approximately six-decade period when the survey area was developed with a planned residential enclave on and above Alameda Padre Serra and the area between Alameda Padre Serra and Emerson Avenue that developed somewhat more informally between circa 1887 and 1945. It was during this 58-year period that the survey area was transformed from a rocky hillside into a residential district.

### **9.3 Application of the Seven Aspects of Integrity to the Survey Area**

The seven aspects of integrity listed below will be applied to the property:

#### **1) Integrity of Location**

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

While demolition has removed some of the district's original housing stock, many of the buildings and hardscape dating to the period of significance have survived. In addition, the neighborhood's spatial configuration, including its original layout of streets and avenues, and extensive sandstone hardscape has been for the most part maintained. Therefore, the survey area has maintained its integrity of location.

#### **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.*

While sections of the survey zone, including the area along Alameda Padre Serra, have maintained many features of their original layout, other streets including Loma Street, Grand Avenue, Cleveland Avenue, and parts of Oramas have undergone more extensive changes since the end of the period of significance (post-1945). Many of the parcels fronting Jimeno Road were primarily built after the period of significance and consequently do not contribute to a potential historic district. Alterations after the period of significance include the construction of additional buildings after the period of significance and the alteration of houses and buildings dating to the period of significance. These changes have significantly impacted the ability of the survey area to be designated as a historic district. It should be noted that the network of streets and sandstone stairs and retaining walls along Alameda Padre Serra remain largely intact and can still convey the essential features of their original design. In addition, the network of paseos, walkways and sandstone retaining walls has retained its integrity and is eligible for listing (see Appendix A, Table 2).

#### **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.*

None of the streets within the survey area have retained their full complement of original housing stock in a good or excellent state of integrity. Other portions of the survey area, most notably Alameda Padre Serra have retained a greater degree of design and visual integrity. On most blocks houses have been either

replaced with post-World War II construction or have been so altered that they no longer retain their integrity of design. This is especially noticeable along Loma Street and Grand Avenue.

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

*Materials (the physical elements used at a particular period of time to create the property)*

The integrity of the proposed district's hardscape including streets, sidewalks, curbs and steps, and retaining walls is generally well-preserved and can represent the survey area's period of significance. As noted earlier, many of the houses in the survey area have undergone alterations and modifications. In some cases these changes have not so altered the building's character-defining features that it can no longer represent its period of significance. In many cases, however, more radical remodeling schemes have essentially destroyed the integrity of individual buildings and properties within the survey area.

#### **5) Integrity of Workmanship**

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

As noted above, many of the individual properties have retained sufficient design integrity to represent their original architectural style and plan. However, as noted in Appendix A, Table 1 and on the maps in Appendix B, the overall streetscape does not retain a sufficient degree of integrity of appearance and visual cohesiveness to retain its integrity of workmanship. The stonework associated with the Batchelder development of the Riviera tract has retained its integrity of workmanship (see Appendix A, Table 2).

#### **6) Feeling (the property's expression of a particular time and place)**

While the setting of proposed district has been diminished by post-World War II development, portions of the survey area still maintain sufficient integrity of location and setting to communicate its period of significance.

#### **7) Association (the link between a significant event or person and the property)**

The survey area is associated with two broad themes of Santa Barbara history, namely, historic settlement patterns and the history of residential architecture. However, the survey area has undergone a series of changes during the post-World War II period that has somewhat diminished its ability to represent its period of historic significance (1887-1945). These changes include alterations to individual buildings, such as replacement of siding, windows, doors, and/or the enclosure of front porches. In addition, a significant number of houses within the

survey area have been demolished and replaced with larger multi-unit residential complexes whose architectural style, scale and massing are out of character with those qualities that lend the district its historic significance. Moreover, the construction of additional houses after World War II has diminished the visual cohesiveness of the survey area which now presents (except for a portion of the Alameda Padre Serra corridor), a patchy mix of pre World War II houses and later construction.

#### **9.4 Changes and Threats to Integrity**

As noted in Section 9.3, the integrity of the survey area has been significantly compromised by development in the post-World War II period. Occurring primarily during the period between 1945 and the late 1970s, these changes involved the demolition of some of the neighborhood's houses and their replacement by new houses or multiple unit buildings, as well as the development of the neighborhood's vacant lots with new construction. The scale, bulk, massing and architectural style of these buildings was out of character with visual and spatial qualities that had characterized the neighborhood during its period of significance (1887-1945). In many cases the integrity of individual buildings has been adversely affected by alterations, such as the replacement of windows, doors and siding. Moreover, other alterations, including the construction of large additions, second floors, and the enclosure of porches has diminished the integrity of individual buildings. In addition, the setting of individual buildings has been diminished by the demolition of original garages, as well as the removal or alteration of the strip style driveways that once characterized many of the properties. Within the last 105 years, the neighborhood's setting has been further altered by the construction of condominium projects above Alameda Padre and the subdivision of a number of parcels for additional development. While the architectural style of these projects have usually been designed in a manner sympathetic to the neighborhood, the scale, bulk and massing of the projects has often been out of character with the houses built within the survey area during its period of significance.

#### **9.5 Integrity of Individual Resources within the Survey Area**

The results of the intensive level survey of parcels in Area 3 are summarized in Table 1 (Appendix A, Tables 10 and 11). In summary, while many individual properties have retained integrity and date to the period of significance they are scattered throughout the survey area.

#### **9.6 Assessment of Overall Integrity**

The overall integrity of the survey area is patchy (See Appendix A). No single block retains sufficient integrity to effectively convey its association with the theme of historic settlement or architecture. Because so few of the residential blocks retain a high degree of integrity the overall integrity of the survey area is

rated as being fair.

### **9.7 Presence of a Potential District**

A historic district must be able to convey those visual and physical qualities that connect them to the historic event, theme, artistic or architectural themes linked with its historic significance. Survey Area 3 is composed of several areas that are linked in varying degrees to the themes of Historic Settlement and Architecture, though only one area, the corridor along Alameda Padre Serra, can effectively convey in its historic associations and appearance. However, this area is much more closely associated with the development of the Upper Riviera above Alameda Padre Serra by Batchelder. Consequently, the determination of the presence of a potential historic district associated with this development cannot be fully evaluated until the section of the Riviera subdivision located above Alameda Padre Serra is surveyed. Therefore, Survey Area 3 is not in whole, or part, eligible for listing as a City of Santa Barbara Historic District.

It should be noted that the elements of stonework along Alameda Padre Serra within Survey Area 3 dating to the period of the Batchelder development of the Riviera tract have been identified as potentially significant and eligible for listing as City of Santa Barbara Structures of Merit. Stone masonry, including retaining walls, steps, and parapets associated with the period of the Batchelder development of the Riviera tract along Alameda Padre Serra, between Jimeno Road and Bonita Way are found in Appendix A Table 2. Further evaluation of the presence of a historic district in the area encompassed by the Riviera tract would require the survey of the area above Alameda Padre Serra.

### **9.8 Individually Eligible Properties**

A list of 83 properties, which are individually eligible for listing as City of Santa Barbara Landmarks or Structures of Merit, are found in Appendix A, Table 1.

## **10.0 SUMMARY AND CONCLUSIONS**

Survey Area 3 of the Lower Riviera Survey was the focus of an intensive level survey that evaluated the potential eligibility of the district for designation at the City, State and National level. Two historic themes, settlement and historic architecture were identified. The survey area's period of significance, which encompasses the period between 1887 and 1945 also was identified. No historic district was identified by the survey. However a number of individual properties eligible for listing as City of Santa Barbara Landmarks or Structures of Merit, were identified (see Appendix A, Table 1 and Table 11). In addition, the remaining elements of the Batchelder-period sandstone hardscape have been identified as eligible for listing as City of Santa Barbara Structures of Merit (see Appendix A, Table 11).

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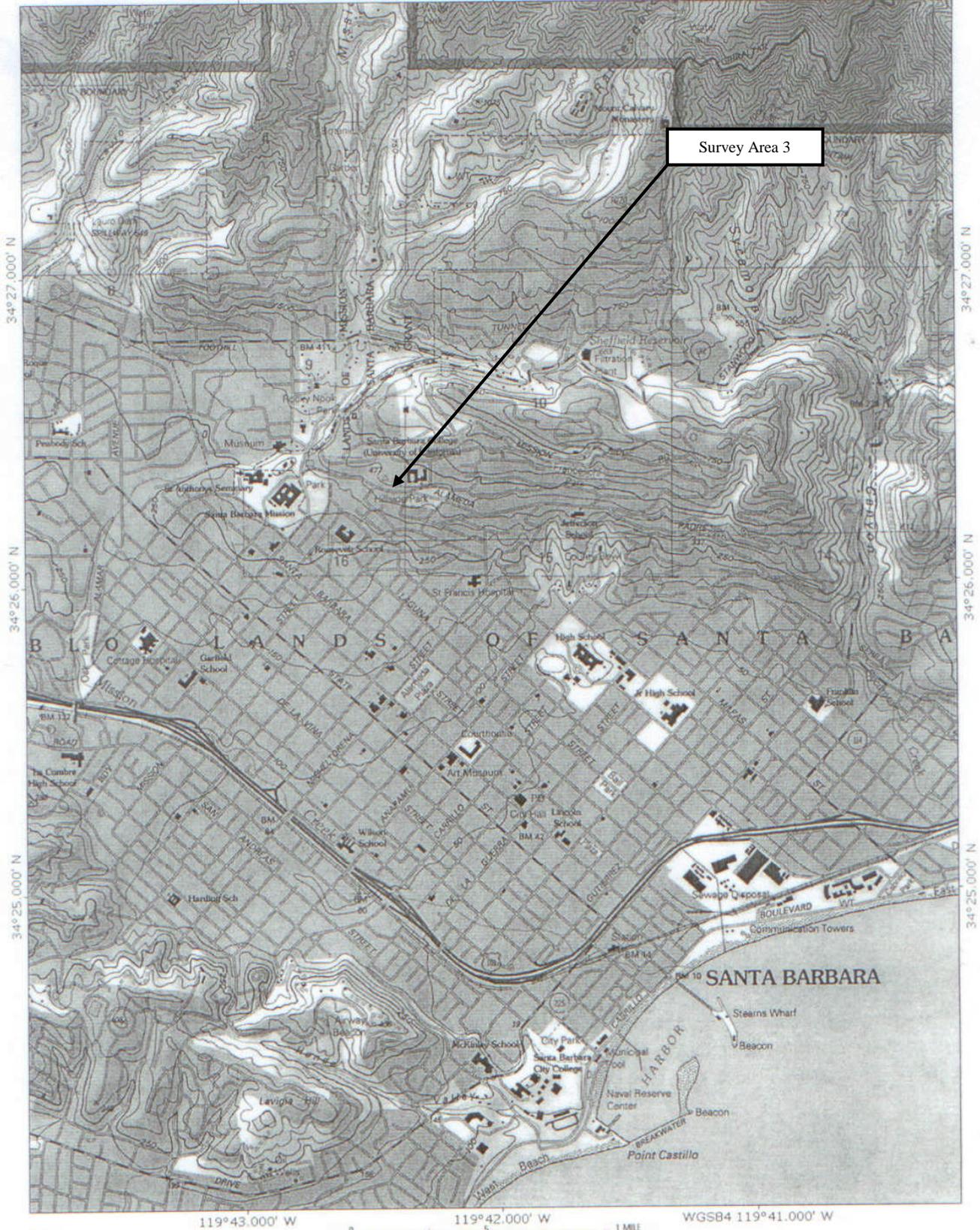


Figure 1  
Locational Map for Area 3 of the Lower Riviera Survey

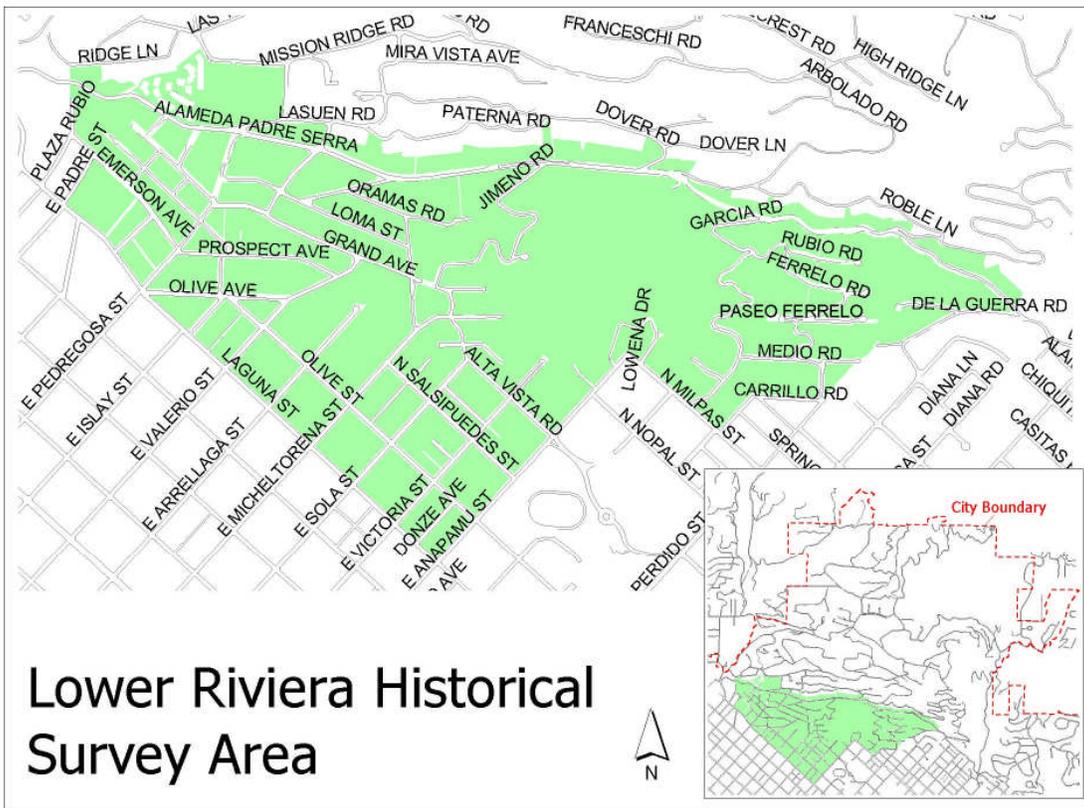


Figure 2  
 Boundaries of the Lower Riviera Historical Survey Area  
 (Encompassing the proposed Bungalow Haven Historic District)





Figure 4  
Looking towards the Riviera from Downtown Santa Barbra

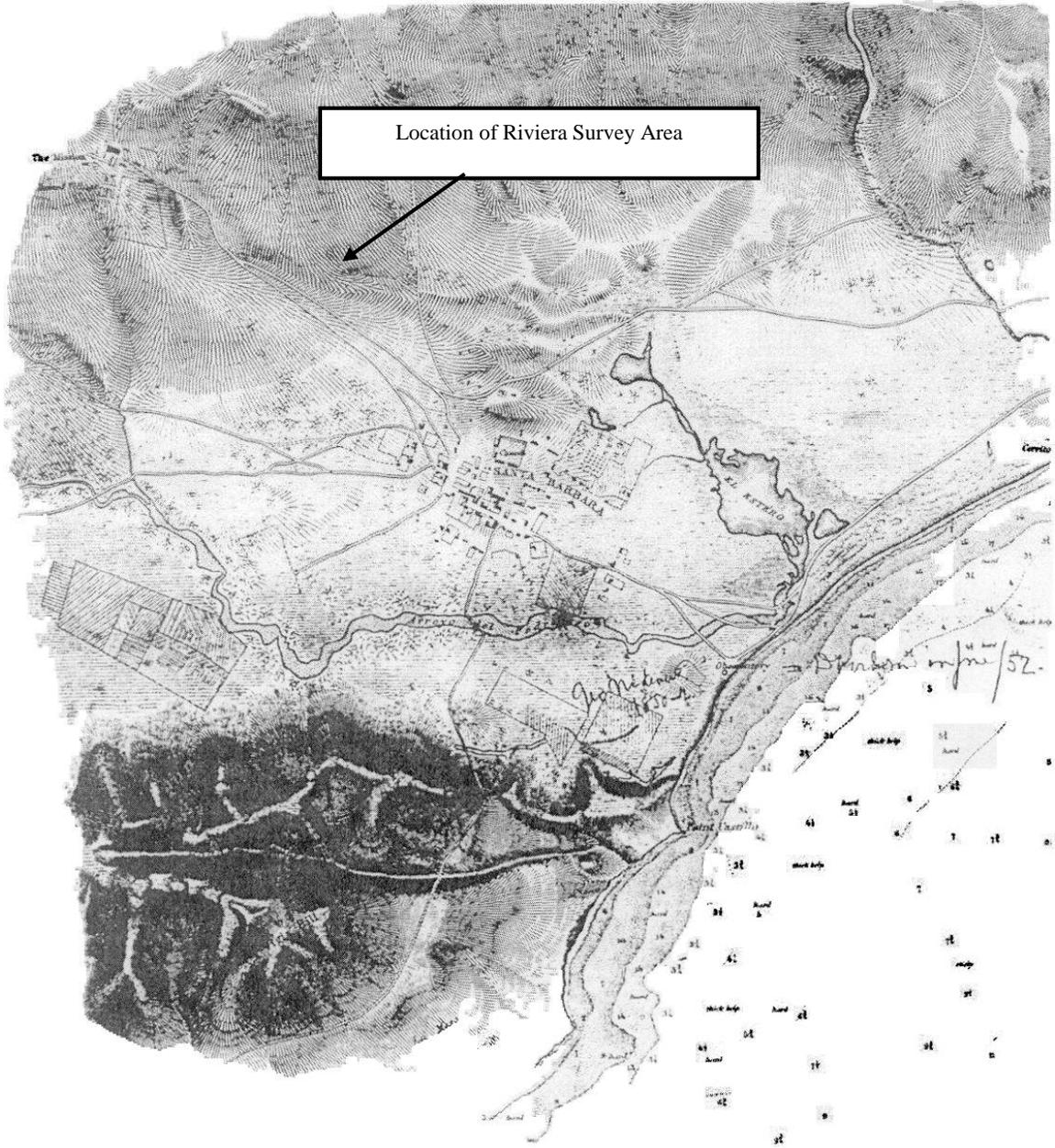


Figure 5  
1852 Coast Survey Map of Santa Barbara  
(Santa Barbara Historical Society, Gledhill  
Library)



Figure 6  
1870-1872 Coast Survey Map  
(Santa Barbara Historical Society, Gledhill Library)

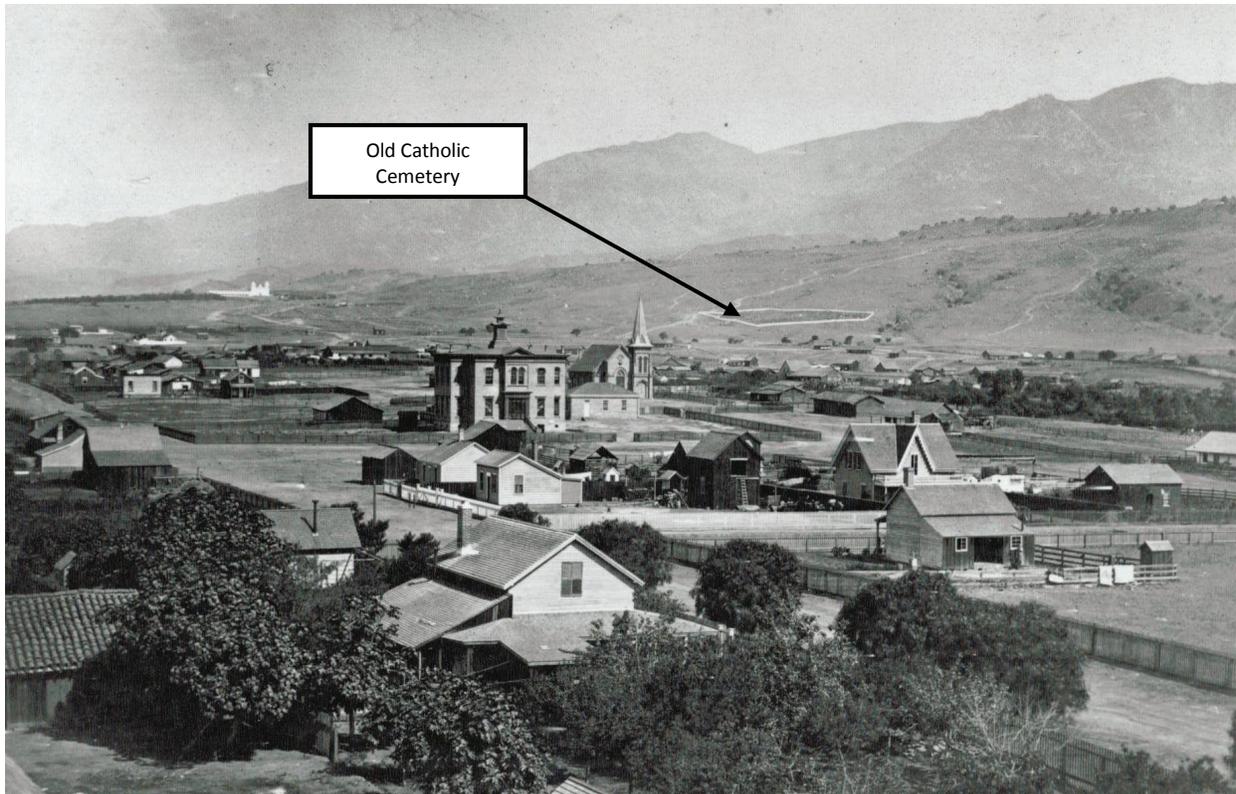


Figure 7  
View of the Riviera from the intersection of West Haley and Anacapa Streets (circa 1870)  
Looking northeast

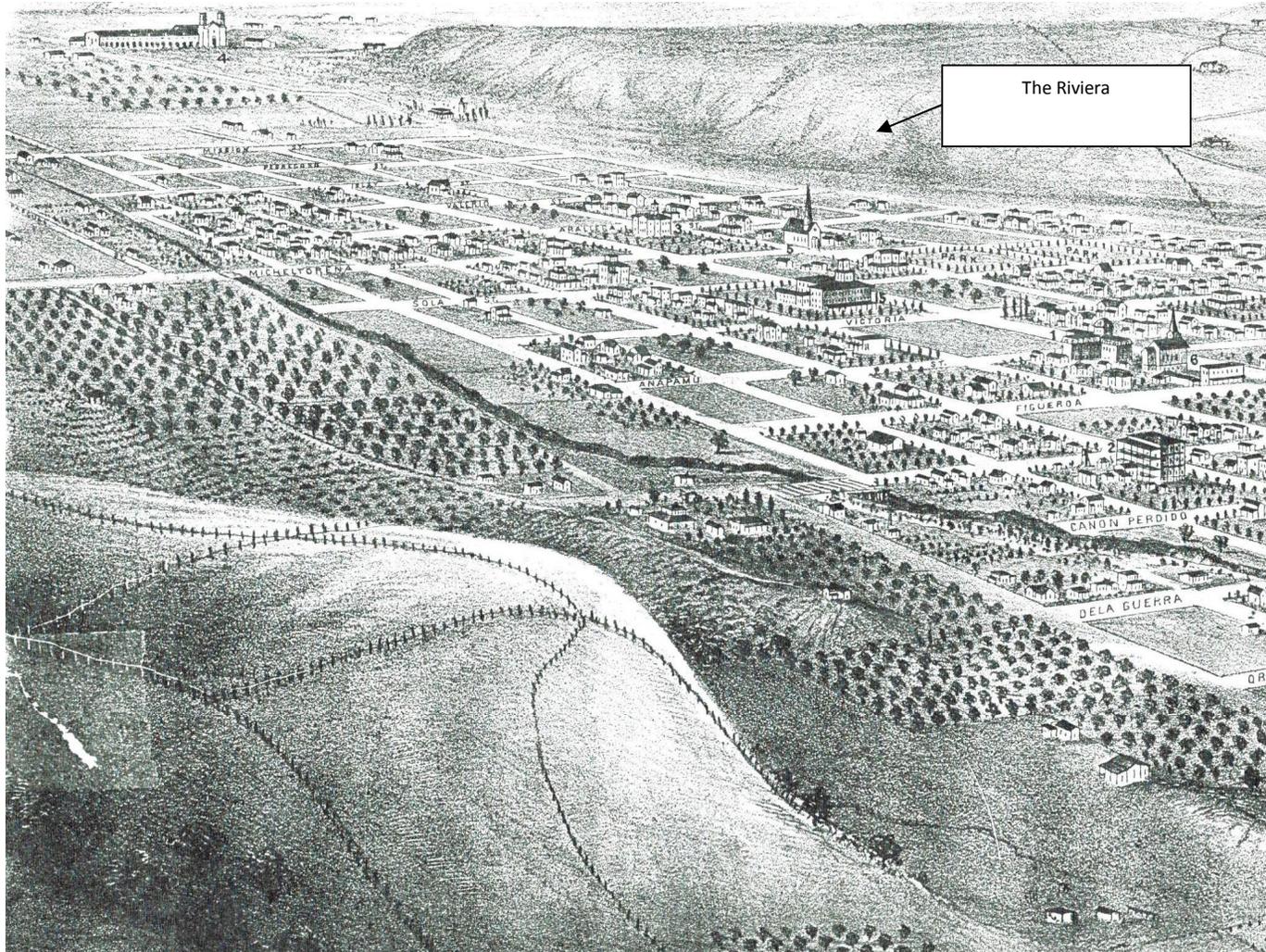


Figure 8  
1877 Bird's Eye Map of Santa Barbara

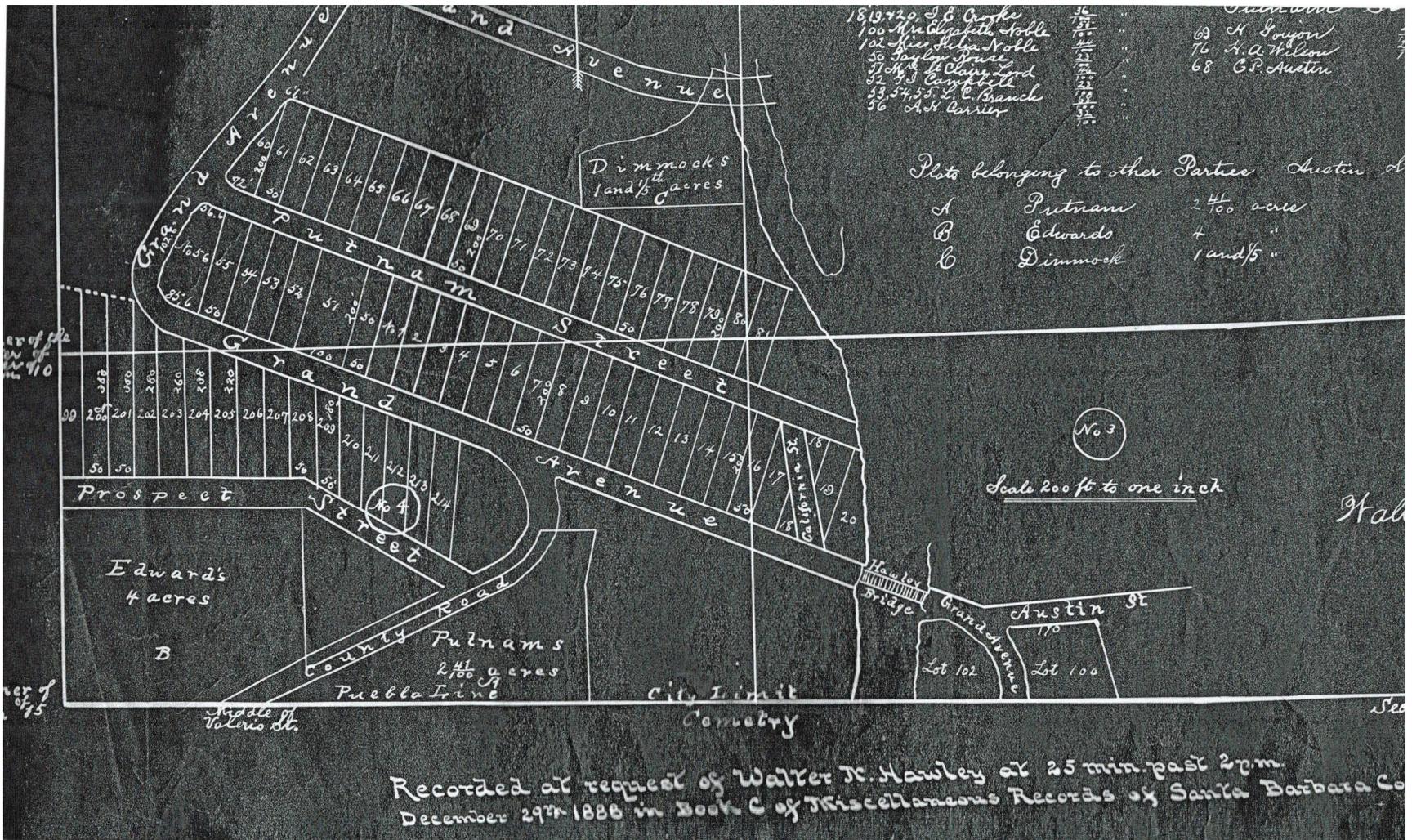
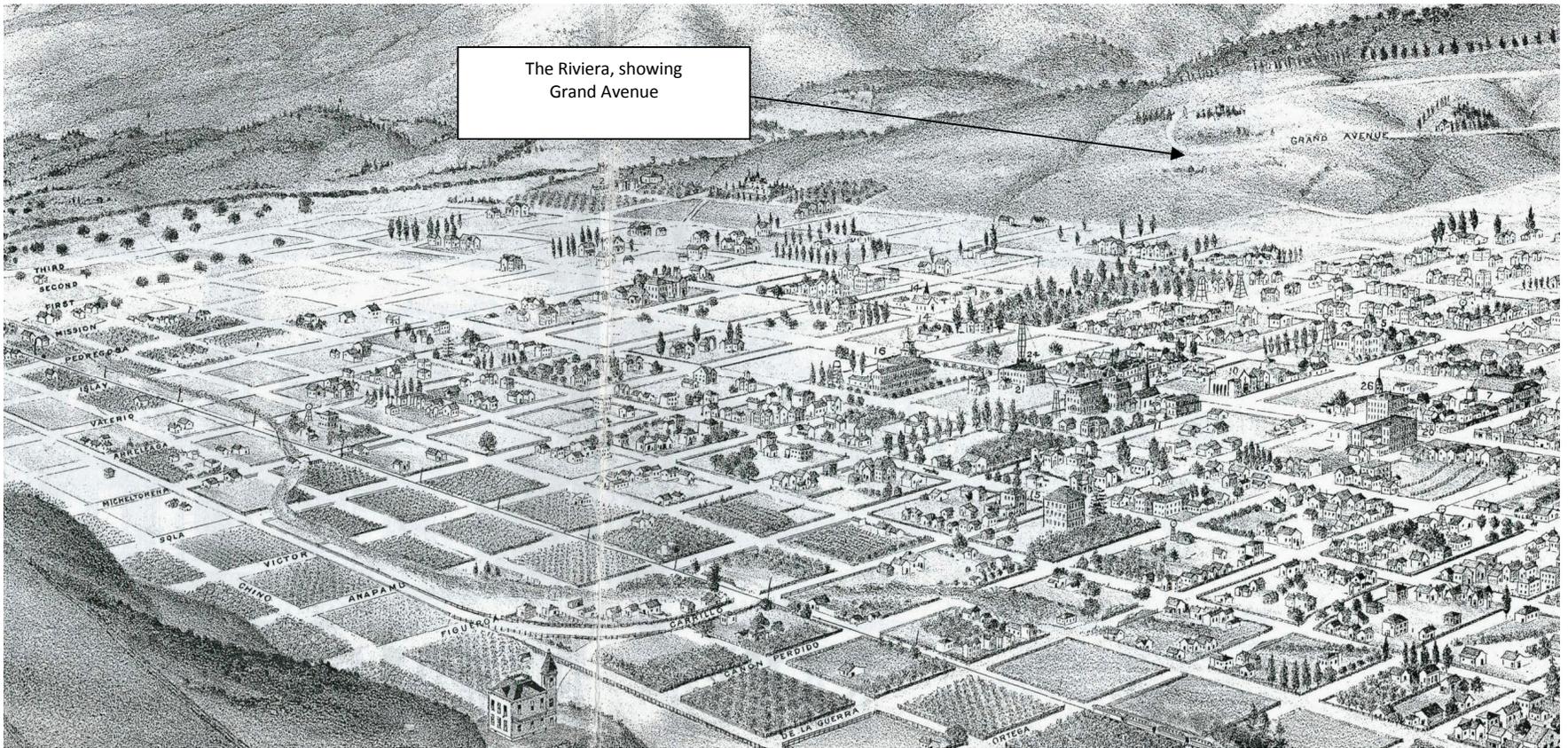


Figure 9  
 1888 Walter Hawley Plot Map for "Hawley Heights" on the Riviera



The Riviera, showing  
Grand Avenue

Figure 10  
1888 Bird's Eye Map of Santa Barbara

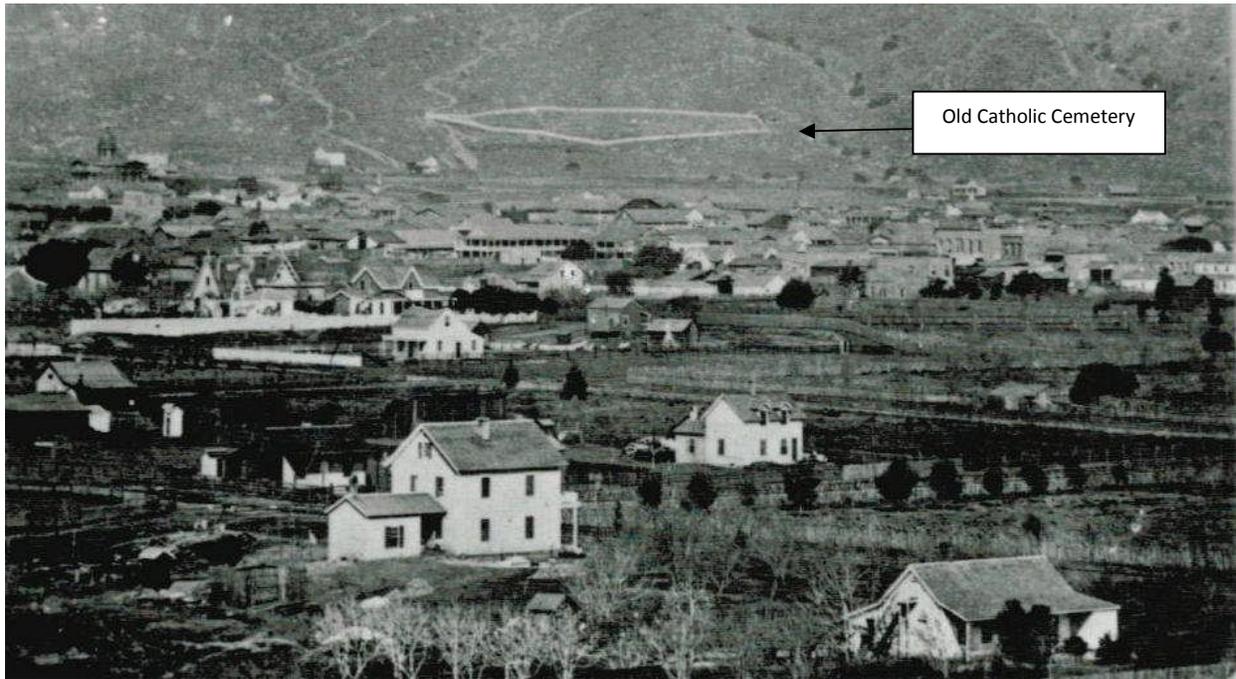


Figure 11  
View of the Riviera and the Old Catholic Cemetery (located near what is now  
the intersection of Grand Avenue and California Street: circa 1870)  
Looking north



Figure 12  
View of Riviera (circa 1890)  
(in the foreground the rear of Casa De La Guerra)  
Looking north

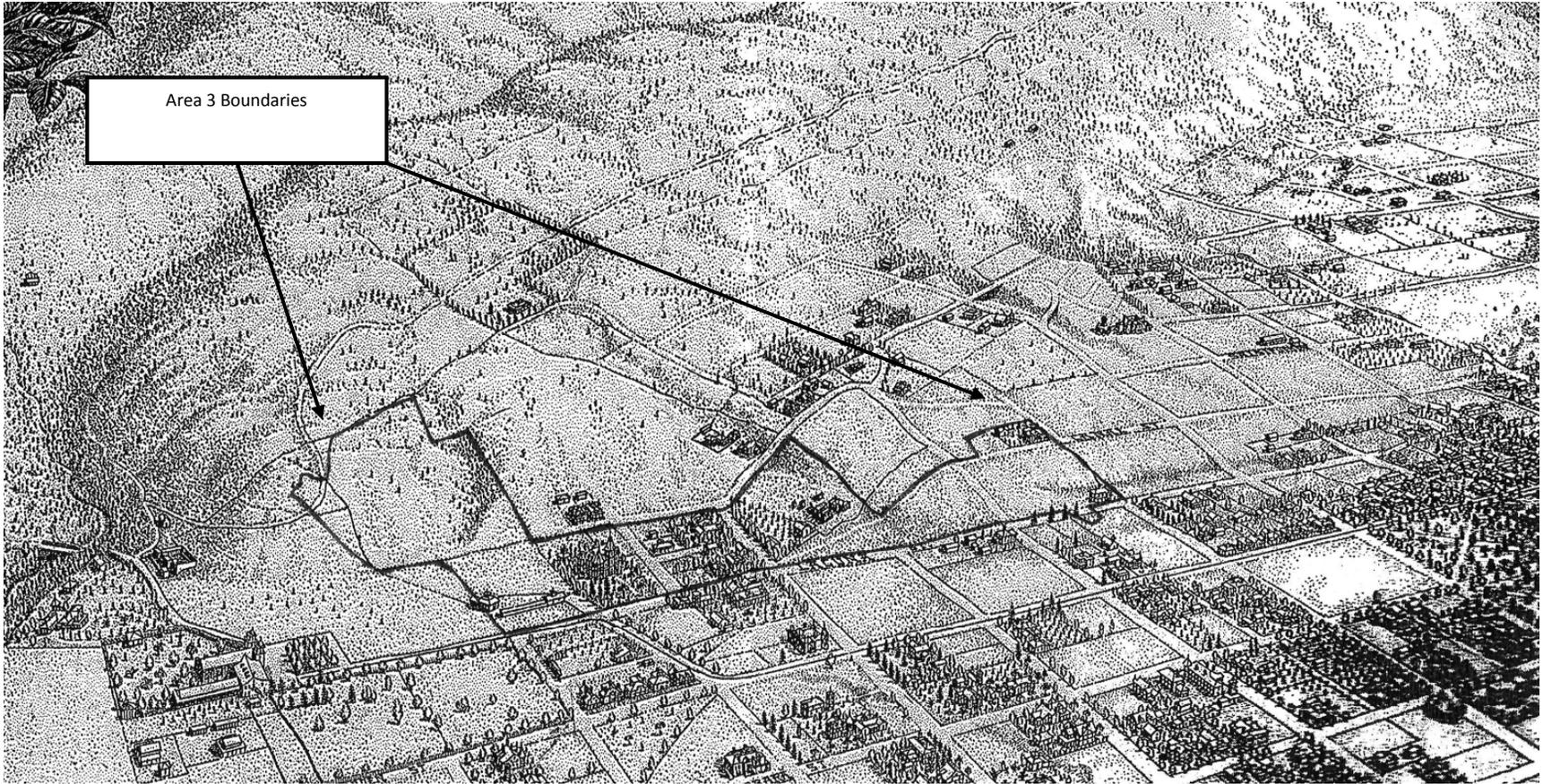


Figure 12a  
1898 Bird's Eye Map of Santa Barbara  
(showing boundaries of Area 3 )

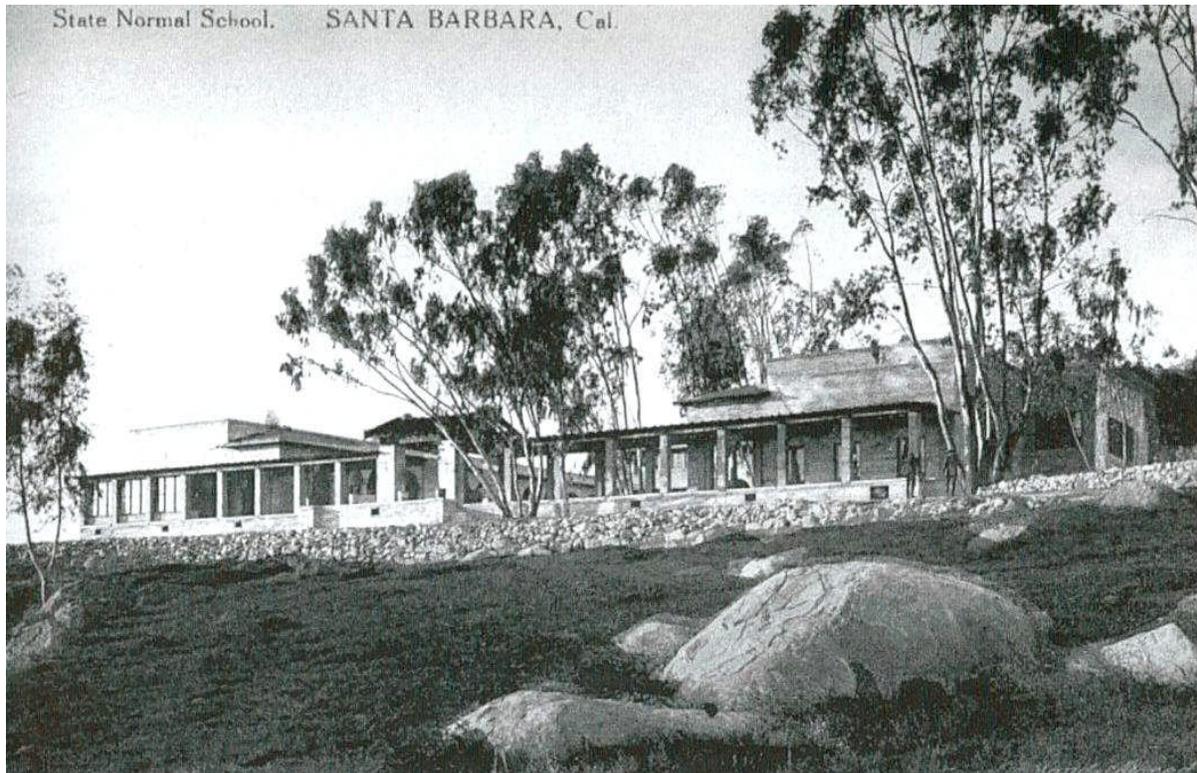


Figure 13  
State Normal School (Located on the Riviera, above Alameda Padre Serra: circa 1915)  
Looking north

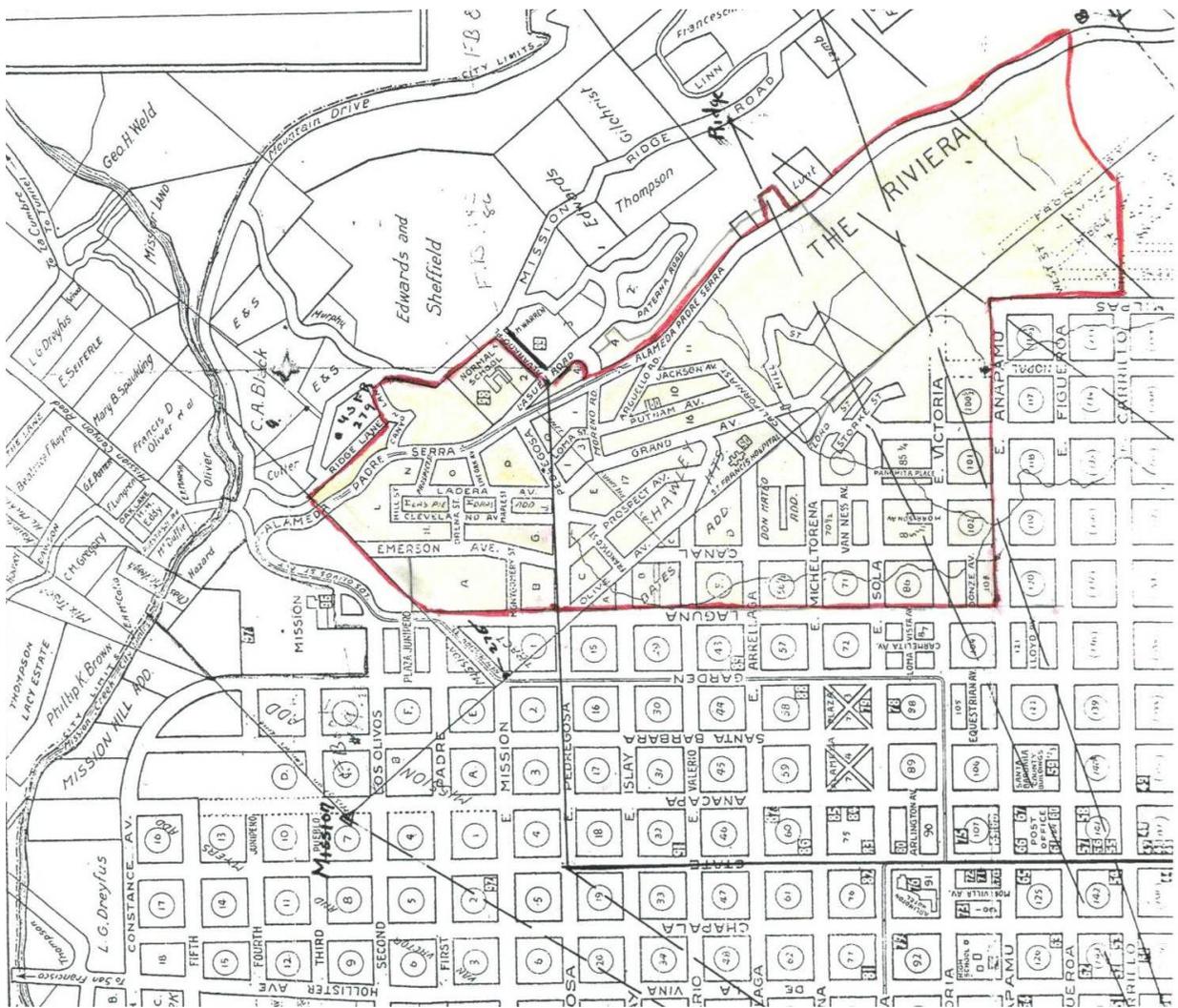


Figure 13a  
 Map of Lower Riviera Survey Area (circa-1917)  
 (Survey Areas 1, 2, 3, 4, & 5 outlined in red)

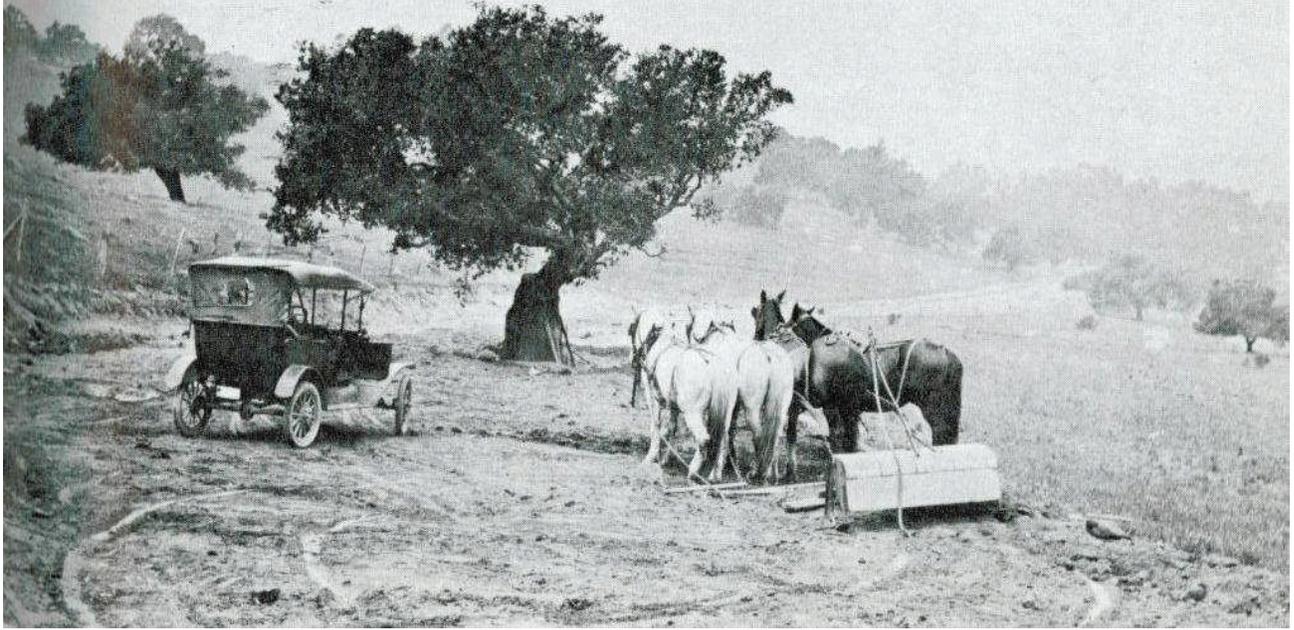


Figure 14  
Grading Mission Ridge Road on the north side of the Riviera (1917)  
Looking east

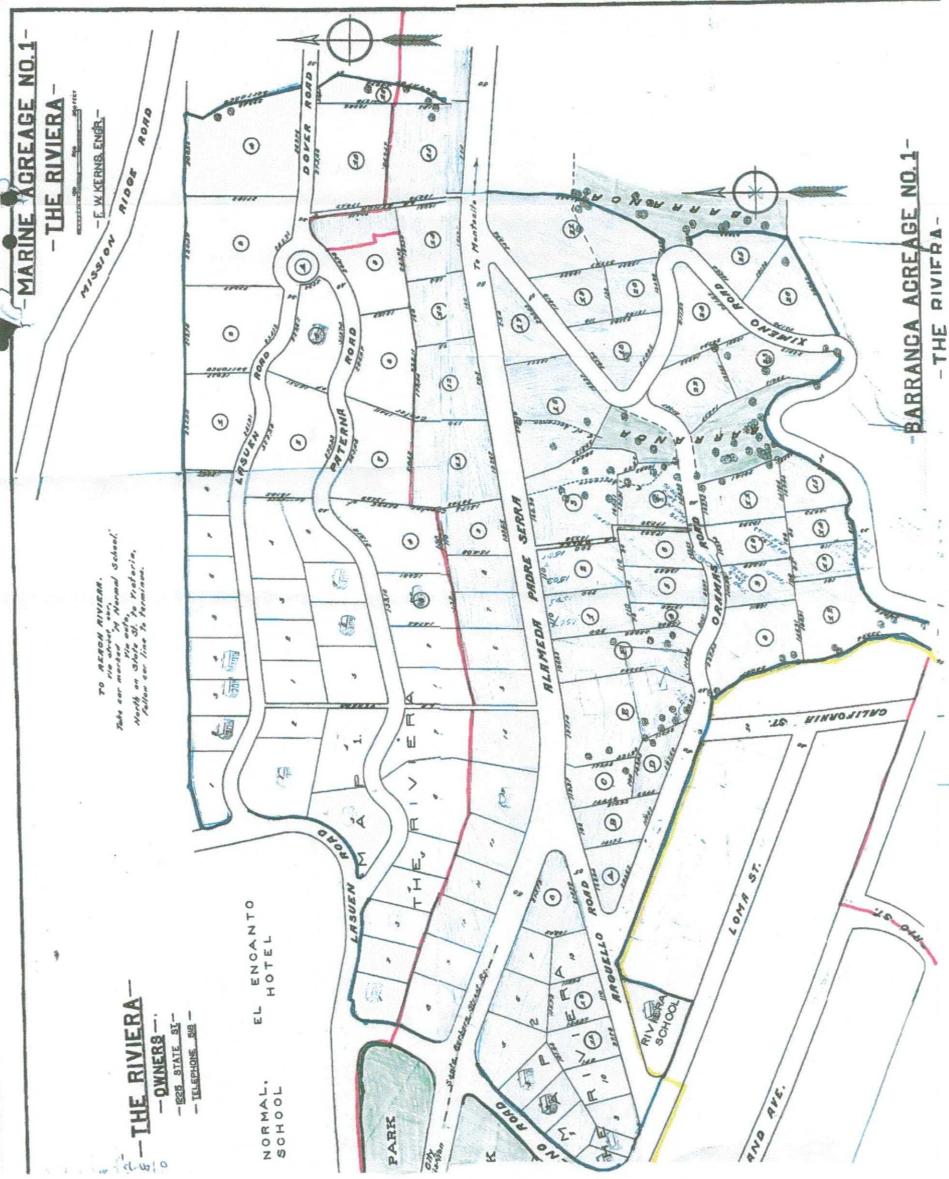


Figure 15  
View Looking Southwest toward Mission Santa Barbara  
Streetcar tracks on Alameda Padre Serra (circa 1920)



Map Showing Boundary Lines of Survey Area 3 and Batchelder and Hawley Subdivisions  
 Color code: Red line = Boundary lines of Survey Area 3  
 Dark blue = Boundary lines of Batchelder Subdivision  
 Yellow = Boundary lines of Hawley Subdivision  
 Green = Parks and open space  
 Blue shaded = Batchelder Subdivision

Figure 17



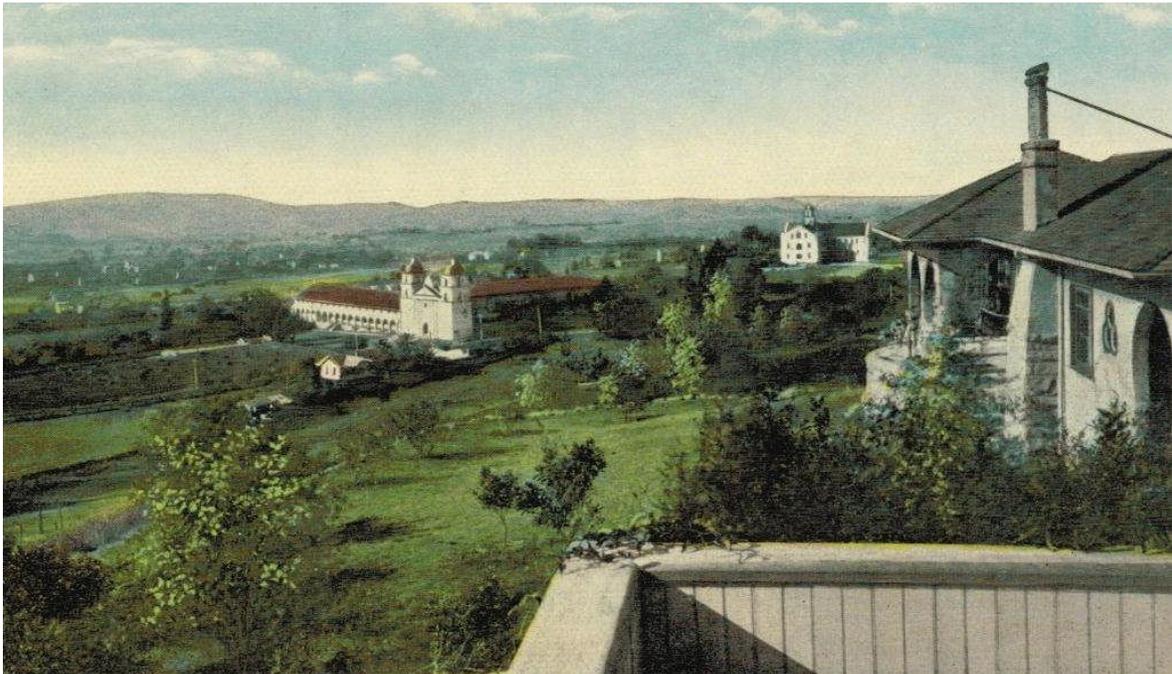


Figure 18  
View of Mission Santa Barbara and St. Anthony's Seminary  
from the Riviera's Mission Ridge Road (circa 1920)  
Looking southwest



Figure 19  
View of Riviera (circa 1920)  
Looking north



Figure 20  
View of Mission Santa Barbara from Cleveland Avenue (1927)  
(George Washington Smith designed Dardi-Patterson house at end of Plaza Rubio in  
foreground)



Figure 21  
1928 Aerial Photograph of the Riviera  
(University of California, Santa Barbara, Map and Imagery Laboratory, (Flight 311-C-B11))



Figure 22  
Upper Riviera looking southwest from above Alameda Padre Serra  
1923

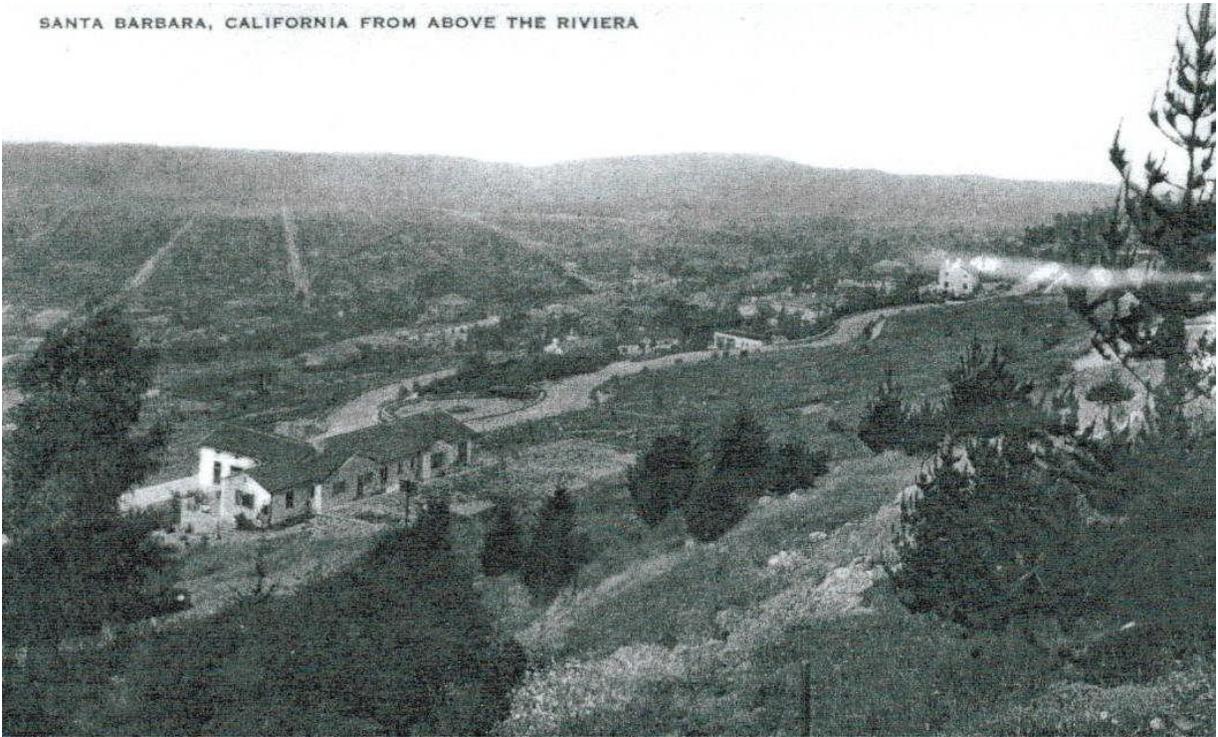


Figure 23  
View from Mission Ridge Road on the Riviera (circa 1925)  
Looking south



Figure 24  
1600 Block of Grand Avenue (1922)  
Looking north



Figure 25  
1600 Block of Grand Avenue (1923)  
Looking north



Figure 26  
Intersection of Grand Avenue and East Pedregosa Street (1922)  
Looking northwest



Figure 27  
View Toward the Intersection of Grand Avenue and East Pedregosa Street (1923)  
Looking northwest



Figure 28  
1800 Block of Grand Avenue (1922)  
Looking south



Figure 29  
1800 Block of Grand Avenue (1923)  
Looking south



Figure 30  
1800 Block of Grand Avenue (1922)  
Looking north



Figure 31  
1800 Block of Grand Avenue (1923)  
Looking north



Figure 32  
Intersection of Bonita Avenue and Grand Avenue  
Looking northeast  
1922



Figure 33  
Intersection of Bonita Avenue and Grand Avenue  
Looking east  
1923

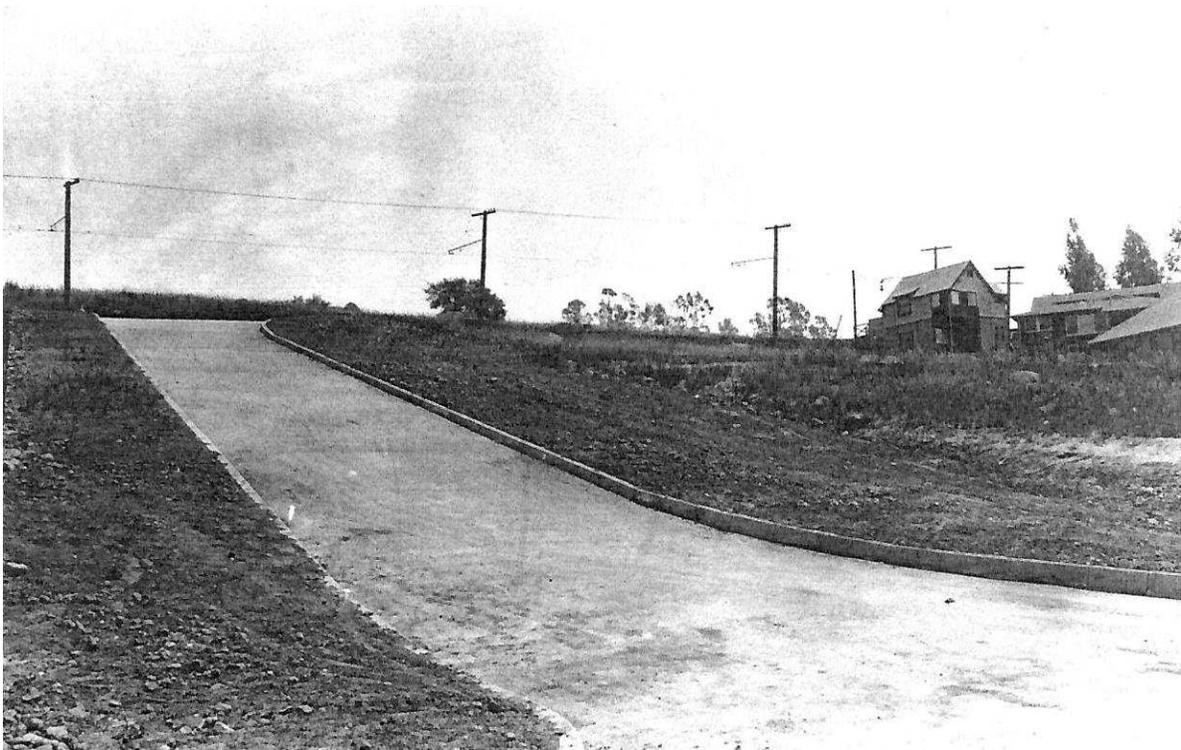


Figure 34  
Bonita Lane (1923)  
Looking northeast

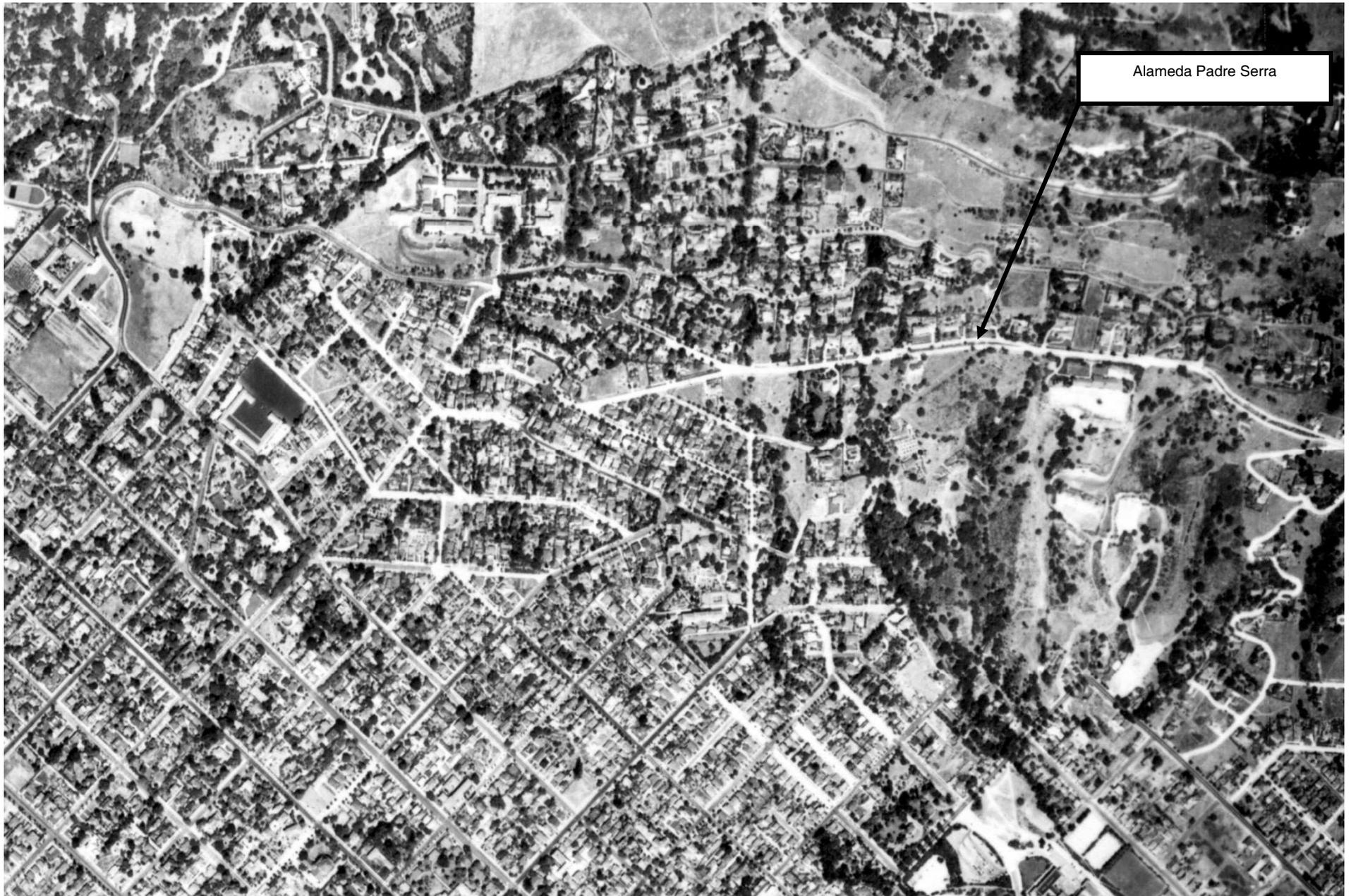


Figure 35  
1943 Aerial Photograph of Santa Barbara and the Riviera  
(University of California, Santa Barbara, Map and Imagery Lab (Flight BTM-4B-125))

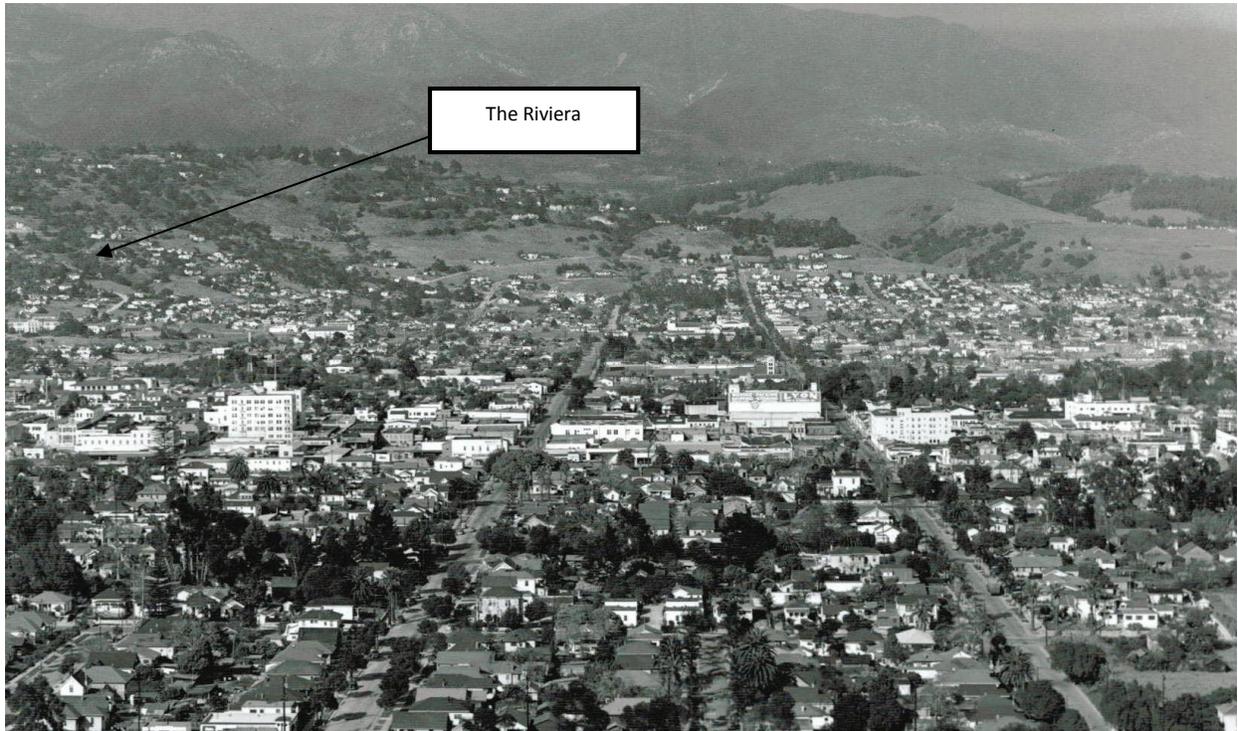


Figure 36  
View of the Riviera (circa 1945)  
Looking north

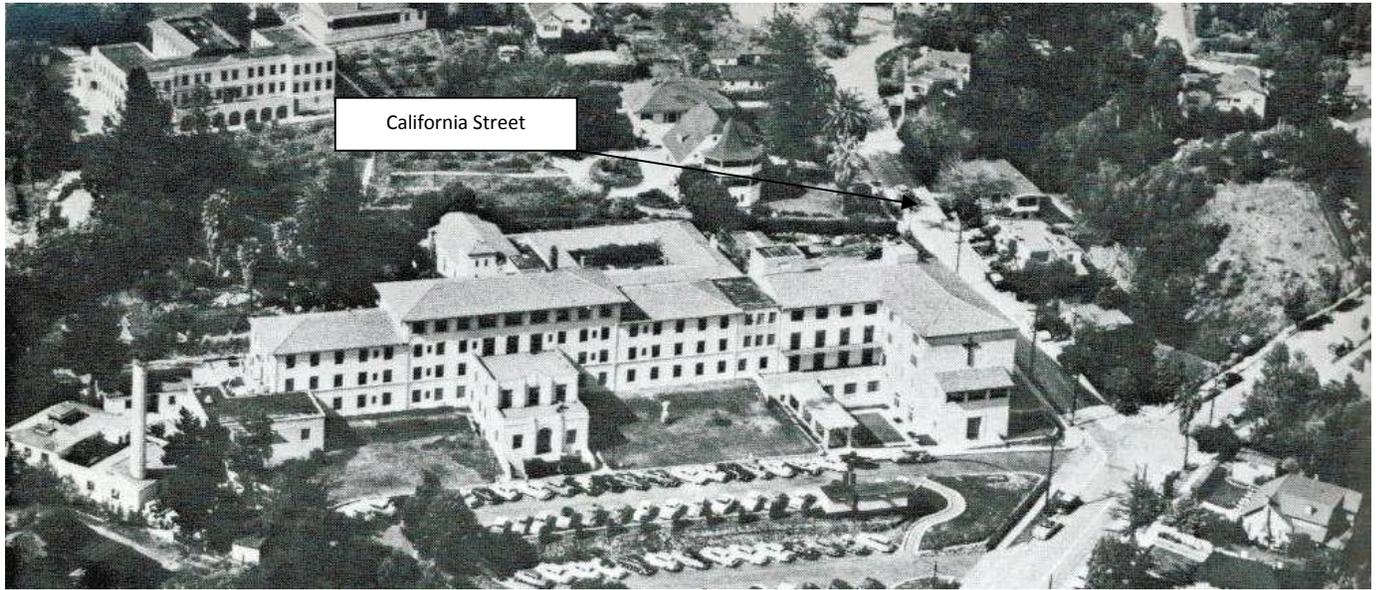


Figure 37  
View of St. Francis Hospital located on the Lower Riviera (1955)  
Looking north

# APPENDIX A

(Table)

Area 3: Table 1 Master List APN	Street Address	Arch Style	Integrity	SOM eligible	Landmark eligible	Contributor	Non- contributor
027-071-001	Undeveloped	NA	NA				
027-071-014	Undeveloped	NA	NA				
019-350-011	2140 APS	Mediterranean	yes				
019-350-011	2144 APS	Mediterranean	yes				
019-194-008	1402 APS	Mediterranean	no				
019-194-007	1406 APS	Spanish Colonial Revival	no				
019-193-017	1432 APS	Mediterranean	?				
019-193-012	1424 APS	Spanish Colonial Revival	yes				
019-193-011	1420 APS	Spanish Colonial Revival	yes				
019-193-009	1418 APS	Spanish Colonial Revival	yes				
019-185-011	1518 APS	California Ranch	yes				
019-185-010	1510 APS	Mediterranean	yes				
019-185-009	1500 APS	Spanish Colonial Revival	yes				
019-185-008	1450 APS	Spanish Colonial Revival	yes				
019-185-007	1438 APS	Spanish Colonial Revival	yes	yes			
019-183-014	1570 APS	California Ranch	yes				
019-183-013	1556 APS	Craftsman	no				
019-183-011	1554 APS	French Eclectic	yes	yes			
019-183-010	1548 APS	California Ranch	yes				
019-183-009	1538 APS	Secessionist	yes		yes		
019-183-008	1520 APS	California Ranch	yes	yes			
019-164-001	2000 APS	Vernacular (streetcar stop)	yes		1999		
019-163-004	2020 APS	Riviera campus (historic district)	yes		yes		
027-151-008	1555 APS	Tudor Revival	yes	yes			
027-151-007	1561 APS	Tudor Revival	yes				
027-151-006	1567 APS	Spanish Colonial Revival	no				
029-060-030	1507 APS	American Colonial Revival	yes	yes			
029-060-027	1431 APS	Minimal Traditional	yes				
029-060-012	1425 APS	California Ranch	yes				
029-060-011	1429 APS	Minimal Traditional	yes				
029-060-009	1445 APS	Spanish Colonial Revival	yes	yes			
029-060-008	1505 APS	Spanish Colonial Revival	yes		yes		
029-060-006	1511 APS	Mediterranean	yes				
029-060-005	1515 APS	Mediterranean	yes				
029-060-004	1533 APS	California Ranch	yes				
029-110-031	1403 APS	Mediterranean	yes				
029-110-030	1401 APS	California Ranch	yes				
029-110-028	1413 APS	California Ranch	yes				
029-110-025	1405 APS	Minimal Traditional	yes				
025-404-028	1909 APS	California Ranch	yes				
025-404-009	1915 APS	Craftsman	yes				
025-404-008	1923 APS	Tudor Revival	yes	yes			
025-346-014	2013 APS	California Ranch	yes				
025-346-013	2017 APS	California Ranch	yes				
025-346-004	2001 APS	Craftsman	no				
029-041-003	1515 Alta Vista Rd.	Spanish Colonial Revival	yes				
027-152-003	828 Arguello Rd.	Vernacular	no				
027-152-002	820 Arguello Rd.	Minimal Traditional	yes				
027-151-018	819 Arguello Rd.	California Ranch	yes				
027-151-017	817 Arguello Rd.	California Ranch	yes				
027-151-015	801 Arguello Rd.	California Ranch	yes				
027-151-014	807 Arguello Rd.	Minimal Traditional	no				
027-151-013	813 Arguello Rd.	Minimal Traditional	no				
027-151-011	823 Arguello Rd.	Minimal Traditional	no				
027-151-010	829 Arguello Rd.	Minimal Traditional	yes				
027-151-009	835 Arguello Rd.	Spanish Colonial Revival	no				
029-060-002	856 Arguello Rd.	Spanish Colonial Revival	yes	yes			
025-346-002	610 Bonita Way	Spanish Colonial Revival					
029-051-018	808 California St.	Spanish Colonial Revival	yes				
029-051-001	914 California St.	Tudor Revival	yes				

Table 1 APN (Area 3)	Street Address	Arch Style	Integrity	SOM eligible	Landmark eligible	Contributor	Non- contributor
029-041-008	720 California St.	Craftsman	yes				
029-041-007	714 California St.	Spanish Colonial Revival	yes				
029-041-006	710 California St.	Spanish Colonial Revival	yes				
029-041-001	736 California St.	Spanish Colonial Revival	yes				
027-062-013	1807 Cleveland Ave.	California Ranch	no				
027-062-010	1815 Cleveland Ave.	Vernacular	yes				
027-062-004	1801 Cleveland Ave.	California Ranch	yes				
027-061-015	1802 Cleveland Ave.	Modern	yes				
027-061-014	1804 Cleveland Ave.	Queen Anne	yes		yes		
027-061-012	1830 Cleveland Ave.	Vernacular	yes				
027-061-011	1818 Cleveland Ave.	Modern	yes				
027-061-010	1814½ Cleveland Ave.	Vernacular	no				
027-061-009	1814 Cleveland Ave.	Vernacular	no				
025-403-008	1902 Cleveland Ave.	Vernacular	no				
025-403-001	1912 Cleveland Ave.	Minimal Traditional	yes				
025-402-006	1928 Cleveland Ave.	Vernacular	no				
025-402-005	1932 Cleveland Ave.	Vernacular	no				
025-401-018	1921 Cleveland Ave.	California Ranch	yes				
025-401-017	1917 Cleveland Ave.	California Ranch	yes				
025-401-007	1905 Cleveland Ave.	Craftsman	no				
025-401-006	1911 Cleveland Ave.	Craftsman (not fully visible)	?				
025-401-004	1925 Cleveland Ave.	Craftsman	yes				
025-344-002	1936 Cleveland Ave.	Vernacular	no				
025-344-001	1934 Cleveland Ave.	California Ranch	yes				
025-342-007	1945 Cleveland Ave.	Post World War II Vernacular	yes				
025-342-005	1935 Cleveland Ave.	California Ranch	yes				
025-401-019	1914 Emerson Ave.	California Ranch	yes				
025-401-015	1930 Emerson Ave.	Craftsman	yes				
025-401-014	1924 Emerson Ave.	Craftsman	yes	yes			
025-401-013	1918 Emerson Ave.	Craftsman	yes	yes			
025-401-003	2000 Emerson Ave.	Gothic Revival	yes	yes			
025-401-002	2010 Emerson Ave.	Folk Victorian	yes	yes			
025-342-006	2016 Emerson Ave.	Minimal Traditional	yes				
025-342-004	2018 Emerson Ave.	Post World War II Vernacular	no				
025-342-001	2026 Emerson Ave.	Minimal Traditional	yes				
027-072-017	1836 Grand Ave.	Craftsman	yes				
027-072-016	1830 Grand Ave.	Queen Anne	no				
027-072-015	1826 Grand Ave.	(style undecipherable)	no				
027-072-014	1824 Grand Ave.	Craftsman	yes				
027-072-013	1818 Grand Ave.	Vernacular	yes				
027072012	1810 Grand Ave.	California Ranch	yes				
027-072-011	1804 Grand Ave.	California Ranch	yes				
027-072-010	1802 Grand Ave.	Spanish Colonial Revival	yes				
027-061-004	1823 Grand Ave.	Vernacular	no				
027-061-003	1825 Grand Ave.	Vernacular	no				
027-061-002	1837 Grand Ave.	Vernacular	no				
027-141-016	1711 Grand Ave.	Craftsman	no				
027-141-015	1721 Grand Ave.	Craftsman	yes				
027-141-014	1723 Grand Ave.	Tudor Revival	yes	yes			
027-141-013	1725 Grand Ave.	Vernacular	no				
027-141-012	1733 Grand Ave.	Vernacular	no				
027-141-011	1745 Grand Ave.	Craftsman	yes				
027-141-010	1747 Grand Ave.	Folk Victorian	yes	yes			
027-141-009	1751 Grand Ave.	Craftsman	yes				
027-141-008	1753 Grand Ave.	Vernacular	yes				
027-141-007	1755 Grand Ave.	Craftsman	no				
027-141-006	1759 Grand Ave.	(vacant lot)	NA				
027-141-005	1803 Grand Ave.	(vacant lot)	NA				
027-141-004	1803 Grand Ave.	Neo-Traditional	yes				
027-141-003	1803½ Grand Ave.	Modern	yes				

Table 1 APN (Area 3)	Street Address	Arch Style	Integrity	SOM eligible	Landmark eligible	Contributor	Non- contributor
027-141-001	1805 Grand Ave.	Unknown	?				
027-153-051	1754 Grand Ave.	Craftsman	yes				
027-153-050	1618 Grand Ave.	Mediterranean	yes				
027-153-048	1620 Grand Ave.	Mediterranean	yes	yes			
027-153-047	1630 Grand Ave.	Vernacular	yes	yes			
027-153-043	1640 Grand Ave.	Craftsman	yes	yes			
027-153-042	1758 Grand Ave.	Craftsman	no				
027-153-041	1756 Grand Ave.	Colonial Revival	yes				
027-153-039	1748 Grand Ave.	Minimal Traditional	yes				
027-153-038	1746 Grand Ave.	Spanish Colonial Revival	yes	yes			
027-153-037	1740 Grand Ave.	American Colonial Revival	yes	yes			
027-153-036	1734 Grand Ave.	Spanish Colonial Revival	yes	yes			
027-153-035	1732 Grand Ave.	Minimal Traditional	no				
027-153-034	1730 Grand Ave.	Spanish Colonial Revival	yes				
027-153-033	1726 Grand Ave.	Craftsman	yes				
027-153-032	1722 Grand Ave.	Mediterranean	no				
027-153-031	1718 Grand Ave.	Craftsman	yes				
027-153-030	1714 Grand Ave.	Craftsman	no				
027-153-029	1710 Grand Ave.	Craftsman	yes				
027-153-028	1706 Grand Ave.	Vernacular	no				
027-153-027	1704 Grand Ave.	Spanish Colonial Revival	yes				
027-153-024	1634 Grand Ave.	California Ranch	yes				
027-153-021	1616 Grand Ave.	Craftsman	no				
027-153-020	1606 Grand Ave.	Post World War II Vernacular	yes				
027-141-040	1771 Grand Ave.	Post World War II Vernacular	yes				
027-141-039	1767 Grand Ave.	Post World War II Vernacular	yes				
029-051-017	1512 Grand Ave.	English Cottage	no				
029-042-019	1410 Grand Ave.	Spanish Colonial Revival	yes				
029-042-018	1408 Grand Ave.	Spanish Colonial Revival	yes	yes			
029-042-017	1406 Grand Ave.	Spanish Colonial Revival	yes	yes			
029-042-014	1403 Grand Ave.	Craftsman	yes				
029-042-013	1409 Grand Ave.	Vernacular	yes				
029-042-002	1424 Grand Ave.	(see 822 Jimeno Road)	NA				
029-041-002	1505 Grand Ave.	Vernacular	?				
029-110-036	1402 Grand Ave.	Mediterranean	yes				
025-404-021	1920 Grand Ave.	(style undecipherable)	no				
025-404-020	1918 Grand Ave.	Vernacular	yes	yes			
025-404-019	1912 Grand Ave.	Minimal Traditional	yes				
025-404-018	1908 Grand Ave.	(style undecipherable)	no				
025-404-001	1930 Grand Ave.	Vernacular	no				
025-403-005	1909 Grand Ave.	Craftsman	yes				
025-403-004	1911 Grand Ave.	Craftsman	no				
025-403-003	1919 Grand Ave.	Tudor Revival	yes				
025-402-008	1931 Grand Ave.	Vernacular	yes				
025-402-007	1923 Grand Ave.	Craftsman	yes				
025-346-015	2010 Grand Ave.	Spanish Colonial Revival	yes	yes			
025-346-012	2018 Grand Ave.	Spanish Colonial Revival	yes	yes			
025-346-009	2006 Grand Ave.	Minimal Traditional	yes				
025-346-008	2002 Grand Ave.	California Ranch	yes				
025-346-001	2024 Grand Ave.	Spanish Colonial Revival	yes		yes		
025-344-005	1939 Grand Ave.	California Ranch	no				
025-344-004	1943 Grand Ave.	California Ranch	yes				
027-064-009	518 Islay St.	Contemporary	yes				
027-064-007	514 Islay St.	Contemporary	yes				
027-064-005	512 Islay St.	Craftsman	yes	yes			
029-060-028	951 Jimeno Rd.	California Ranch	yes				
029-060-014	947 Jimeno Rd.	California Ranch	no				
029-060-013	955 Jimeno Rd.	Minimal Traditional	yes				
029-053-003	904 Jimeno Rd.	Mediterranean	no				
029-053-002	900 Jimeno Rd.	Mediterranean	no				

029-052-009	924 Jimeno Rd.	California Ranch	yes				
<b>Table 1</b>	<b>Street Address</b>	<b>Arch Style</b>	<b>Integrity</b>	<b>SOM eligible</b>	<b>Landmark eligible</b>	<b>Contributor</b>	<b>Non-contributor</b>
<b>APN (Area 3)</b>							
029-052-008	920 Jimeno Rd.	California Ranch	yes				
029-052-007	918 Jimeno Rd.	California Ranch	yes				
029-052-004	982 Jimeno Rd.	California Ranch	yes				
029-052-003	976 Jimeno Rd.	California Ranch	yes				
029-052-002	970 Jimeno Rd.	California Ranch	yes				
029-052-001	950 Jimeno Rd.	California Ranch	no				
029-051-027	943 Jimeno Rd.	Minimal Traditional	no				
029-051-026	891 Jimeno Rd.	Monterey Revival	yes	yes			
029-051-025	853 Jimeno Rd.	Mediterranean	yes				
029-051-024	859 Jimeno Rd.	Contemporary	yes				
029-051-021	835 Jimeno Rd.	Modern	yes				
029-051-020	845 Jimeno Rd.	California Ranch	yes				
029-051-016	801 Jimeno Rd.	California Ranch	yes	yes			
029-051-015	821 Jimeno Rd.	Mediterranean	no				
029-051-014	825 Jimeno Rd.	Spanish Colonial Revival	yes	yes			
029-051-012	885 Jimeno Rd.	California Ranch	yes	yes			
029-051-010	925 Jimeno Rd.	California Ranch	yes	yes			
029-042-005	854 Jimeno Rd.	Spanish Colonial Revival	yes	yes			
020-042-004	836 Jimeno Rd.	Spanish Colonial Revival	no				
029-042-003	826 Jimeno Rd.	California Ranch	yes				
029-042-001	802 Jimeno Rd.	Craftsman	yes	yes			
029-110-037	860 Jimeno Rd.	Mission Revival	yes	yes			
029-042-002	822 Jimeno Rd.	Craftsman	yes	yes			
029-110-032	908 Jimeno Rd.	California Ranch	yes				
029-110-035	810 Largura Pl.	California Ranch	yes				
029-110-034	812 Largura Pl.	California Ranch	yes				
029-110-033	814 Largura Pl.	Contemporary	yes				
027-072-007	1809 Loma St.	Craftsman	yes				
027-072-006	1811 Loma St.	Craftsman	yes	yes			
027-072-005	1815 Loma St.	Vernacular	no				
027-072-004	1829 Loma St.	Craftsman	yes	yes			
027-072-003	1833 Loma St.	Vernacular	no				
027-072-002	1837 Loma St.	Vernacular	no				
027-072-001	1841 Loma St.	Craftsman	yes				
027-071-014	1836 Loma St.	Craftsman	no				
027-071-013	1832 Loma St.	Vernacular	no				
027-071-012	1828 Loma St.	Craftsman	yes	yes			
027-071-011	1826 Loma St.	Craftsman	yes				
027-071-010	1822 Loma St.	Spanish Colonial Revival	yes				
027-071-009	1812 Loma St.	Modern	yes				
027-071-008	1810 Loma St.	Spanish Colonial Revival	yes				
027-071-007	1808 Loma St.	American Colonial Revival	yes				
027-071-006	1802 Loma St.	Mediterranean	yes				
027-153-052	1743 Loma St.	Contemporary	yes				
027-153-049	1611 Loma St.	Contemporary	yes				
027-153-046	1727 Loma St.	Craftsman	yes	yes			
027-153-045	1723 Loma St.	Craftsman	yes	yes			
027-153-019	1603 Loma St.	Craftsman	yes				
027-153-015	1615 Loma St.	Minimal Traditional	no				
027-153-016	1617 Loma St.	English Cottage	yes				
027-153-014	1633 Loma St.	Vernacular	yes				
027-153-013	1637 Loma St.	Vernacular	no				
027-153-012	1643 Loma St.	Craftsman	no				
027-153-011	1701 Loma St.	Minimal Traditional	no				
027-153-010	1707 Loma St.	Craftsman	yes				
027-153-009	1709 Loma St.	Craftsman	yes	yes			
027-153-008	1711 Loma St.	Craftsman	yes				
027-153-007	1719 Loma St.	Minimal Traditional	yes				
027-153-005	1733 Loma St.	Craftsman	yes	yes			
027-153-004	1737 Loma St.	Mediterranean	no				
027-153-003	1741 Loma St.	Craftsman	yes				

027-153-002	1745 Loma St.	Craftsman	yes				
<b>Table 1 APN (Area 3)</b>	<b>Street Address</b>	<b>Arch Style</b>	<b>Integrity</b>	<b>SOM eligible</b>	<b>Landmark eligible</b>	<b>Contributor</b>	<b>Non- contributor</b>
027-152-027	1712 Loma St.	Minimal Traditional	yes				
027-152-026	1708 Loma St.	California Ranch	yes				
027-152-025	1650 Loma St.	Minimal Traditional	yes	yes			
027-152-024	1648 Loma St.	Post World War II Vernacular	yes				
027-152-023	1642 Loma St.	Minimal Traditional	yes				
027-152-022	1640 Loma St.	Spanish Colonial Revival	yes				
027-152-021	1632 Loma St.	Minimal Traditional	yes				
027-152-020	1628 Loma St.	Minimal Traditional	yes				
027-152-019	1626 Loma St.	Minimal Traditional	yes				
027-152-018	1622 Loma St.	Spanish Colonial Revival	yes	yes			
027-152-017	1618 Loma St.	Post World War II Vernacular	yes				
027-152-016	1616 Loma St.	Craftsman	yes	yes			
027-152-015	1612 Loma St.	Modern	yes				
027-152-014	1604 Loma St.	Neo-Traditional	yes				
027-152-001	1718 Loma St.	Spanish Colonial Revival	yes	yes			
027-151-016	1740 Loma St.	Vernacular	no				
029-051-029	1535 Loma St.	Mediterranean	yes				
029-430-005	1536 Loma St.	Mediterranean	yes				
029-430-004	1536 Loma St.	Mediterranean	yes				
029-430-003	1536 Loma St.	Mediterranean	yes				
029-430-002	1536 Loma St.	Mediterranean	yes				
029-430-001	1536 Loma St.	Mediterranean	yes				
027153015	1627 Loma St.	Minimal Traditional	no				
025-403-002	610 Maple St.	Craftsman	yes				
029-042-015	729 E. Micheltorena St.	Mediterranean	?				
029-042-012	703 E. Micheltorena St.	Craftsman	yes	yes			
029-042-011	719 E. Micheltorena St.	Craftsman	no				
029-042-010	725 E. Micheltorena St.	Spanish Colonial Revival	yes				
029-042-009	731 E. Micheltorena St.	Spanish Colonial Revival	yes	yes			
029-041-005	637 E. Micheltorena St.	Mediterranean	yes				
029-041-004	645 E. Micheltorena St.	Craftsman	yes	yes			
019-350-038	2037 Mission Ridge Rd.	Mediterranean	yes				
019-350-037	2039 Mission Ridge Rd.	Mediterranean	yes				
027-072-009	707 Moreno Rd.	Tudor Revival	yes				
027-072-008	711 Moreno Rd.	Craftsman	no				
027-071-005	803 Moreno Rd.	Post World War II Vernacular	yes				
027-071-004	809 Moreno Rd.	Modern	no				
027-071-003	817 Moreno Rd.	Spanish Colonial Revival	yes	yes			
027-071-002	821 Moreno Rd.	Orpet Park (public park)	yes				
027-153-001	764 Moreno Rd.	California Bungalow	no				
027-151-005	834 Moreno Rd.	Spanish Colonial Revival	yes	yes			
027-151-004	824 Moreno Rd.	Craftsman	yes				
027-151-003	820 Moreno Rd.	American Colonial Revival	yes	yes			
027-151-002	812 Moreno Rd.	Spanish Colonial Revival	no				
027-151-001	804 Moreno Rd.	Craftsman	yes	yes			
019-183-017	900 Moreno Rd.	Mediterranean	yes				
027-064-011	1740 Olive Ave.	Craftsman	yes				
027-064-004	1746 Olive Ave.	American Colonial Revival	yes				
027-064-002	1736 Olive Ave.	Craftsman	yes	yes			
027-131-006	1717 Olive Ave.	California Ranch	yes				
027-142-017	1714 Olive Ave.	Post World War II Vernacular	yes				
027-142-014	1730 Olive Ave.	Craftsman	yes				
027-142-013	1724 Olive Ave.	Craftsman	yes				
027-142-012	1706 Olive Ave.	Craftsman	no				
027-490-002	1742 Olive Ave.	Neo-Traditional	yes				
027-490-001	1744 Olive Ave.	Neo-Traditional	yes				
027-131-005	1702 Olive St.	Tudor Revival	yes				
027-530-002	1714 Olive St.	Neo-Traditional	yes				
027-530-001	1712 Olive St.	French Eclectic	yes				
027-152-013	1603 Oramas Rd.	California Ranch	yes				
027-152-012	1609 Oramas Rd.	Minimal Traditional	yes				

027-152-011	1611 Oramas Rd.	California Ranch	yes				
<b>Table 1</b>	<b>Street Address</b>	<b>Arch Style</b>	<b>Integrity</b>	<b>SOM eligible</b>	<b>Landmark eligible</b>	<b>Contributor</b>	<b>Non-contributor</b>
<b>APN (Area 3)</b>							
027-152-010	1617 Oramas Rd.	Minimal Traditional	yes				
027-152-009	1621 Oramas Rd.	Tudor Revival	yes				
027-152-008	1623 Oramas Rd.	California Ranch	yes				
027-152-007	1627 Oramas Rd.	Tudor Revival	yes				
027-152-006	1635 Oramas Rd.	California Ranch	yes				
027-152-005	1637 Oramas Rd.	Spanish Colonial Revival	yes	yes			
027-152-004	1643 Oramas Rd.	California Ranch	yes				
029-060-033	1570 Oramas Rd.	Minimal Traditional	yes				
029-050-032	1566 Oramas Rd.	California Ranch	yes				
029-060-031	1580 Oramas Rd.	Neo-Traditional	no				
029-060-024	1606 Oramas Rd.	Minimal Traditional	yes				
029-060-023	1600 Oramas Rd.	Tudor Revival	yes	yes			
029-060-022	1596 Oramas Rd.	California Ranch	no				
029-060-021	1588 Oramas Rd.	California Ranch	no				
029-060-015	1560 Oramas Rd.	Spanish Colonial Revival	yes	yes			
029-060-003	1620 Oramas Rd.	California Ranch	yes				
029-060-001	1632 Oramas Rd.	Mediterranean	yes				
029-051-023	1553 Oramas Rd.	Contemporary	yes				
029-051-007	1557 Oramas Rd.	Spanish Colonial Revival	yes				
029-051-006	1567 Oramas Rd.	French Eclectic	no	yes			
029-051-005	1575 Oramas Rd.	Minimal Traditional	no				
029-051-004	1585 Oramas Rd.	English Cottage	yes	yes			
025-342-008	508 Orena St.	Modern	yes				
019-193-008	1535 Paterna Rd.	American Colonial Revival	yes	yes			
019-183-015	1741 Paterna Rd.	Vernacular	no				
027-071-015	814 E. Pedregosa St.	American Colonial Revival	yes	yes			
027-062-012	518 E. Pedregosa St.	Craftsman	yes	yes			
027-061-001	610 E. Pedregosa St.	American Colonial Revival	no				
025-404-027	819 E. Pedregosa St.	Contemporary	yes				
027-062-012	518 E. Pedregosa St.	Craftsman	yes	yes			
027-061-001	610 E. Pedregosa St.	American Colonial Revival	no				
025-404-026	821 E. Pedregosa St.	Craftsman	yes				
025-404-023	717 E. Pedregosa St.	Vernacular	yes				
025-404-022	719 E. Pedregosa St.	Craftsman	no				
025-404-017	715 E. Pedregosa St.	Vernacular	no				
025-404-015	807 E. Pedregosa St.	California Ranch	yes				
025-404-013	815 E. Pedregosa St.	Spanish Colonial Revival	yes				
025-403-007	607 E. Pedregosa St.	Mission Revival	yes				
025-403-006	631 E. Pedregosa St.	Minimal Traditional	no				
025-401-020	501 E. Pedregosa St.	Craftsman	no				
025-401-011	505 E. Pedregosa St.	Vernacular	yes				
025-401-010	509 E. Pedregosa St.	Craftsman	yes				
025-401-009	513 E. Pedregosa St.	Craftsman	no				
025-401-008	519 E. Pedregosa St.	Craftsman	yes	yes			
027-064-010	1763 Prospect Ave.	Craftsman	?				
027-064-008	1767 Prospect Ave.	California Ranch	yes				
027-062-011	1822 Prospect Ave.	American Colonial Revival	yes				
027-062-007	1818 Prospect Ave.	American Colonial Revival	yes				
027-062-006	1814 Prospect Ave.	Craftsman	yes	yes			
027-061-013	1774 Prospect Ave.	Craftsman	yes		yes		
027-061-007	1770 Prospect Ave.	Spanish Colonial Revival	yes				
027-061-005	1778 Prospect Ave.	Vernacular	yes				
027-141-020	1714 Prospect Ave.	Vernacular	yes				
027-141-019	1708 Prospect Ave.	Spanish Colonial Revival	yes				
027-141-018	1706 Prospect Ave.	Vernacular	no				
027-141-002	1764 Prospect Ave.	Undetermined (cannot view)	?				
027-142-020	1741 Prospect Ave.	Craftsman	yes		yes		
027-142-016	1739 Prospect Ave.	Folk Victorian	yes	yes			
027-142-007	1709 Prospect Ave.	Craftsman	no				
027-142-006	1717 Propsect Ave.	Spanish Colonial Revival	yes				
027-142-005	1721 Prospect Ave.	Tudor Revival	yes				

027-142-004	1727 Prospect Ave.	Craftsman	yes	yes			
<b>Table 1 APN (Area 3)</b>	<b>Street Address</b>	<b>Arch Style</b>	<b>Integrity</b>	<b>SOM eligible</b>	<b>Landmark eligible</b>	<b>Contributor</b>	<b>Non- contributor</b>
027-142-002	1759 Prospect Ave.	Vernacular	yes				
027-141-038	1750 Prospect Ave.	Vernacular	no				
027-141-037	1766 Prospect Ave.	Vernacular	yes				
027-141-035	1762½ Prospect Ave.	Craftsman	no				
027-141-034	1762 Prospect Ave.	Craftsman	no				
027-141-030	1748 Prospect Ave.	Vernacular	yes	yes			
027-141-029	1746 Prospect Ave.	Vernacular	yes	yes			
027-141-028	1744 Prospect Ave.	Vernacular	yes	yes			
027-141-027	1746 Prospect Ave.	Vernacular (single-car garage)	no				
027-141-026	1742 Prospect Ave.	Vernacular	no				
027-141-025	1740 Prospect Ave.	Vernacular	yes				
027-141-024	1730 Prospect Ave.	Minimal Traditional	yes				
027-141-023	1726 Prospect Ave.	Vernacular	yes				
027-141-022	1722 Prospect Ave.	Vernacular	yes				
027-141-021	1718 Prospect Ave.	Craftsman	no				
027-550-002	1752½ Prospect Ave.	Mediterranean	yes				
027-550-001	1752 Prospect Ave.	Mediterranean	yes				
025-404-007	634 Sierra St.	Mediterranean	no				
025-404-006	618 Sierra St.	Craftsman	yes	yes			
025-404-005	620 Sierra St.	Spanish Colonial Revival	yes				
025-404-004	614 Sierra St.	Spanish Colonial Revival	yes				
025-404-003	616 Sierra St.	Spanish Colonial Revival	yes				
025-404-002	610 Sierra St.	Spanish Colonial Revival	yes	yes			
025-346-007	611 Sierra St.	Spanish Colonial Revival	yes				
025-346-006	615 Sierra St.	American Colonial Revival	no				
025-346-005	617 Sierra St.	Neo-Traditional	no				
027-141-017	707 Valerio St.	Craftsman	yes	1993			
027-131-007	515 Valerio St.	Minimal Traditional	no				
027-131-004	505 Valerio St.	Minimal Traditional	yes				
027-131-003	511 Valerio St.	Minimal Traditional	yes				
027-142-011	601 Valerio St.	Craftsman	no				
027-142-010	603 Valerio St.	Spanish Colonial Revival	yes	yes			
027-142-009	615 Valerio St.	Craftsman	yes	yes			
027-142-008	629 Valerio St.	Craftsman	yes				

# APPENDIX B

## (Integrity Map)

(yellow = property retains integrity)  
(red = property does not retain integrity)

FOR. SEC. 9 & 10, T4N R27W SBB&M

027-07



**NOTICE**  
 Assessor's Parcels are for tax assessment purposes only and do not indicate either parcel legality or a valid building site.

06/01/1914 R.M. Bk. 7 , Pg. 88 , Tract Map No.2 of the Riveria  
 12/28/1911 R.M. Bk. 6 , Pg. 50 , Tract Amended Map of Blks 4, 6-9 Hawley Heights  
 04/01/1902 R.M. Bk. 2 , Pg. 3 , Tract New Subdivision of a Por. of Las Piedras Addition

City of Santa Barbara  
 Assessor's Map Bk. 027-Pg. 07  
 County of Santa Barbara, Calif.

02/96 Change dimension 072-16