

Survey Results

For

Area 2

Lower Riviera Survey

Prepared For:

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

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1.0 INTRODUCTION

This Historic Survey Evaluation for Area 2 of the Lower Riviera Survey will be 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 Historic District Evaluation is for a portion of the City of Santa Barbara's Lower Riviera Neighborhood (Figures 1-3). 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 will also 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 for 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 2 contains 189 properties.

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

4.0 ENVIRONMENTAL SETTING

4.1 Environmental Setting

The survey area 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 down from north to south. Steeper terrain is found along the base of Mission Ridge. Originally, the vegetation was oak groves and coastal sage community on the hillsides and riparian plant communities along the creek beds and drainages. Over the last 229 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.

5.0 ARCHITECTURAL RESOURCES

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 Lower Riviera neighborhood's topography informed the picturesque arrangement of streets and lots which are a visual element of the neighborhood that helps distinguish it from other City neighborhoods. The steeply sloping hillsides with their outcroppings of sandstone provided the material for the neighborhood's extensive series of walls, walkways and other features which are dominant features of the its built environment. The inventory of architectural styles found in the neighborhood include Craftsman style and Vernacular type (which represent approximately 40% of the properties within Area 2), as well as iterations of the Period Revival style, such the Spanish Colonial Revival, American Colonial Revival, and Tudor Revival styles and the Minimal Traditional style are also present. A small inventory of post World War II architectural styles, include California Ranch and Contemporary, along with more recently built properties designed in Mediterranean, Neo-Traditional and Contemporary/Modern styles. An overview of the neighborhood's history and a summary of its predominant architectural styles can found in Sections 4.2 and 4.3 of this report.

5.1 Boundaries of the Upper Riviera Neighborhood within Survey Area 2

The survey area is delineated on the south by the 2100 through the 1600 block of Laguna Street and the 2100 block of Emerson Avenue. On the west by Plaza Rubio, the 400 block of East Padre Street. On the north by the 2200 block of Alameda Padre Serra, the 2000 block of Grand Avenue, and the 2000 of Plaza Bonita. On the south by the 1900 through 2100 blocks of Emerson Avenue, the 1800 block of Prospect, the 500 block of East Islay Street, the 1600 and 1700 block of Olive Street. The eastern boundary is formed by the 400 block of East Arrellaga, Orena Avenue and Bonita Avenue.

6.0 HISTORICAL OVERVIEW

The development pattern for Area 2 of the Lower Riviera Survey exhibits significant differences from the subdivisions in the Upper Riviera and the area just south of Alameda Padre Serra, which to a great extent were built out during the first four or five decades of the twentieth century, these areas reflect the increasing importance of the automobile in determining the design and location of residential subdivisions. In contrast to this development pattern, Area 2 of the survey developed along a nineteenth century model with a more regular layout of streets that largely followed the City's original orthogonal street grid. Consequently, the history of this area is more closely related to the development of Santa Barbara's downtown than it is to the historical development patterns found along and adjacent to Alameda Padre Serra.

6.1 The Spanish and Mexican Periods (1782-1848)

During the Spanish Colonial/Mexican period (1769-1849) 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 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 sustain soldiers and their families, 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 later became the Lower Riviera Neighborhood including most of Survey Area 2. This area was not developed during the Spanish or Mexican periods instead, the tract of land was used for grazing and perhaps gathering wood and brush for use as fuel. 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. The western end of the Lower Riviera Neighborhood is with the boundaries of Mission Santa Barbara 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, convento, 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. The system was supplied water from reservoirs in Mission Canyon and Rattlesnake Canyon connected via aqueducts to the mission. These aqueducts also supplied irrigation water 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, most of Area 2 of the Lower Riviera Survey is outside of the lands controlled by Santa Barbara Mission. The steep rocky slopes of Mission Ridge were unsuitable for agriculture and were relegated for use as grazing land during the late eighteenth through mid-nineteenth century. A portion of Area 2, including part of Plaza Rubio, and the 400 block of East Padre Street was included within Mission Santa Barbara lands. During the Mission period this area was partially developed with irrigated orchards and gardens surrounded by adobe walls. With the exception of a short section of wall behind one of the houses on Plaza Rubio, no above ground remnants of these features survive within Area 2. The upper portion of what is now the Riviera was outside of either Ex-Mission lands or Pueblo Lands.

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 1849) the economy was primarily focused on raising cattle for the lucrative hide and tallow trade. To a significant degree this industry 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. Santa Barbara Mission's extensive gardens, waterworks and Chumash village quickly fell into ruin. By the late 1830s the mission with the exception of the church and convento had been abandoned and was scavenged for building materials by the local inhabitants. Today one of few visible reminders of this period is the angled section of East Mission Street between East Laguna and Garden Street which roughly follows the former eastern boundary of Ex-Mission Lands. California's economy was soon dominated by raising cattle, and the extensive lands brought under cultivation by the missionaries were largely abandoned. By the late 1840s the burgeoning hide and tallow trade made some California families, including several in Santa Barbara, such as the De la Guerras, Carrillos and Ortegas wealthy. 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 and the Lower Riviera Neighborhood remained undeveloped during this period. Far reaching economic and demographic changes would not occur until 1848 when California was 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 or existing 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 (Figure 4). The steep terrain of Mission Ridge, which was located on the outskirts of the community, was not included within the area surveyed in the early 1850s. In fact, little development occurred on the Riviera between 1848 and the 1880s (Figure 5). For a short period during the 1860s the Roman Catholic cemetery was located on the slopes of the Riviera (Figure 6). However, because of its rocky terrain and shallow soil the cemetery was short-lived and had been removed by the 1880s.

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 by 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 to a more diverse economy that featured agriculture, real estate speculation and commercial ventures in addition to the cattle-raising that had dominated the California economy since the 1830s. It was during this period that State Street, the town's main thoroughfare, began to develop as the town's first commercial corridor.

Hemmed in by mountains and hills on the north, south and east, and the Santa Barbara Channel on the west, 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 Santa Barbara, 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).

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 (see Figures 4 and 5). 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 Anglo houses 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. The survey area continued to remain undeveloped, with the exception of a few houses and the presence of cultivated fields and orchards.

Adobe construction continued to represent the most common building form, even by 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 frame 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 an intent to impose mid-nineteenth century American architectural forms on what had been a Hispanic pueblo.

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 lots set perpendicular 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 not a serious impediment, soon established itself as one of the area's leading industries. Tourism and a diversified agricultural industry would form the basis of Santa Barbara's economy until the turn of the 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 into smaller parcels that were sold for residential development and small farms. The grid surveyed in the early 1850s was gradually put in place; although it would be

many years before streets were properly graded. Transportation between 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).

While Santa Barbara's compact layout precluded the development of railroad suburbs, it did develop distinct divisions between residential neighborhoods and the City's commercial core. 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 area, known as the Upper Eastside, the district below Anapamu Street, located closer to downtown, primarily developed as an area of more modest middle and working class housing. In the mid-1870s C. A. Storke purchased approximately 125 acres of land on the rocky slopes of the Riviera (Figure 7). He built a house at what is now 1740 Grand Avenue, 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 development; however, the lack of water and steep terrain that was not suited to horse-drawn carriages, precluded his development scheme. In 1887, the year that the railroad arrived in Santa Barbara, Storke sold his Riviera acreage to Walter Hawley a San Francisco businessman.

6.3 The Development of Area 2 of the Lower Riviera Neighborhood (1887-1945)

In Santa Barbara a economic downswing during the early 1880s stymied the City's population growth and slowed the development of its outlying neighborhoods. By the late 1880s, however, the City, and especially its resort industry, spurred in large measure by the completion, in 1887, of the southern segment of the Southern Pacific Railroad's *Coastline* route, began to grow exponentially. This increased growth, however, had little impact on the Mission Ridge area, which continued to remain sparsely developed. As late as the late 1880s there were few houses in the survey area, which at that time was characterized by rocky outcroppings and remnant stands of native vegetation

(Figure 8). While Hawley, like Storke before him, wanted to transform his acreage into an exclusive residential tract, he too was stymied by the lack of water and the steep terrain which made it difficult for carriages to transverse his Hawley Heights subdivision (Figure 9).

With the exception of the Oreña Mansion, Area 2 developed slowly and for many years one of the few residential structures besides the Oreña Mansion was a small brick house at 416 Montgomery Street which was built sometime in the late 1870s or early 1880s and a large Stick/Queen Anne style house at 431 East Pedregosa Street. Beginning in the late 1880s the portion of Area 2 between Mission Santa Barbara and Arrellaga Street began to be developed, in part with substantial houses in the 1800 and 1900 blocks of Laguna Street. This was part of a larger development pattern that saw the area between Alameda Park and Mission Santa Barbara developed as a purely residential enclave 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. The new line, completed in 1887, provided convenient access to the business district for residents living between Mission Street and Anapamu Street. 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 (see Figure 8). Most of this development was confined to the area west of Laguna Street, with the most notable houses being the Italianate style Oreña Mansion, which had been built in circa 1885 and five Mission Revival style houses built on Garden Street by the Crocker family in 1894 (Figure 10). As noted earlier, grand homes began to be built along Laguna Street especially in the 1900 block where an eclectic house incorporating half timbering and carved woodwork was built at 1910 Laguna Street in circa 1897. Other residences built during on the block during the early twentieth century included the Arts and Crafts style Sidebotham house at 1936 Laguna Street (1905), the Craftsman style Oliver house at 1920 Laguna Street, and the Craftsman style house at 401 East Pedregosa Street built for Burnett Tiffany in 1913.

This relatively intense development was spurred in large measure by the completion of the northern link of the Southern Pacific Railroad Company's *Coastline* route (Figure 11). Completed in 1901, the northern segment of the *Coastline* linked 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 line. 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 also built, including the waterfront's 450-room Potter Hotel, completed in 1902. Resort hotels, like the Potter and the Arlington, along with the newly opened rail yards drew prospective blue collar and white-collar employees to work in Santa Barbara's hotels and rail yard. This influx of permanent residents created a demand for residential housing for the city's expanding working, middle and professional

classes. Like most early twentieth century subdivisions those areas located in the Lower Riviera were marketed as unimproved lots with the purchaser responsible for construction of the houses. Many of these speculative residential tracts, such as the Las Piedras tract, located between Grand and Emerson Avenues and East Pedregosa Street, were developed by "subdividers", who acquired and surveyed the land, developed plat plans, laid out lots and made other improvements to the overall site (National Register Bulletin: Historic Residential Suburbs).

Improvements generally included the installation of utilities, sidewalks, and graded roads. 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. Development in the Lower Riviera was spurred by the opening of the State Normal school on Alameda Padre Serra in 1913 and the completion of a street car line linking the school campus with downtown (Figures 12 & 13). By this time the George Batchelder and a group of investors had purchased the Hawley tract planning to turn it into an exclusive residential subdivision. In 1919, Batchelder also 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. A street car stop on Alameda Padre Serra, in front of the State Normal School, which is now a City Landmark was built in 1913. While Batchelder envisioned an exclusive residential development, Area 2 of the survey area developed in a more informal pattern without the intensive investment in landscaping and infrastructure that would characterize the Riviera subdivision. Instead, the Las Piedras Tract featured smaller lots many of which would not be developed until the 1920s and 1930s with modest houses.

This portion of the survey area is characterized by smaller lot sizes and more compact development, which often included secondary units. While stonework was occasionally 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 exhibit a wider range of architectural styles which range from simple vernacular cottages to larger homes designed in various iterations of the Period Revival. Some houses below Alameda Padre Serra date to the last quarter of the nineteenth century most of these were located along Grand Avenue or near the intersection of Emerson Avenue and Oreña Street. To a 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 propelled development south of Alameda Padre Serra. Both the school and hospital were significant employers that attracted more residents to the neighborhood, many of which settled in the Las Piedras Tract and the portion of the Area 2 Survey zone between East Islay Street and East Arrellaga Street.

The residents 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. Below Alameda Padre Serra the residents in the Las Piedras tract were more diverse and were drawn in some measure from the middle classes and prosperous tradesmen. During the period between 1910 and 1920 most houses built in Survey Area 2 were modest size Craftsman style and Vernacular type houses. By the late teens the Craftsman style gradually gave way to the Period Revival movement, which included a diverse array of subtypes, including American Colonial Revival, Medieval Revival styles and most importantly for Santa Barbara, the Spanish Colonial Revival style.

With its visual and historical references to the City's Spanish and Mexican era heritage, the Spanish Colonial Revival style particularly resonated 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 environs of Mission Santa Barbara. One of the most outstanding examples of the employment of the style in Area 2 can be seen in the houses built around Plaza Bonita in the mid-1920s that are clustered around a small plaza centered on a Spanish style fountain; the houses designed by among others, the architect, Mary Craig, in the 400 block of Plaza Rubio; and the house designed in 1927 by George Washington Smith at 530 Plaza Rubio (Figures 15-18). Both the Craig development, Plaza Bonita and the Smith house are expressive of the renewed interest in Santa Barbara's Spanish and Mexican era architectural heritage and were thought to be a particularly appropriate style for developments built so close to Mission Santa Barbara. Another interesting development of this period was Montgomery Street, which was built out with an eclectic array of modest houses in a range of period revival styles. During this period the Oreña Mansion was demolished and replaced by Roosevelt Elementary School and the portion of Santa Mission grounds bordering Plaza Rubio was sold by the Franciscan order to fund earthquake repairs to the Mission. The land was subsequently purchased and donated to the City as park, by Mrs. J. A. Andrews who lived in the George Washington Smith-designed house at 530 Plaza Rubio.

Beginning in the late 1920s and early 1930s residential density appears to have increased in Survey Area 2 particularly in those neighborhoods located below Alameda Padre Serra and south of East Pedregosa Street (Figure 19). The neighborhood's proximity to the State Normal school (opened in the mid 1920s, on Alameda Padre Serra, Saint Francis Hospital and the El Encanto Hotel increased the need for modest housing for staff and students. This trend is seen throughout the City's middle and working class neighborhoods that were undoubtedly propelled by the onset of the Great Depression, which often necessitated the transformation of single-family houses into multi-unit living spaces. Sometimes small detached cottages were built along side or behind existing houses; or other times existing porches or garages were remodeled into additional rental units. The consequence of this was to alter the character of the

neighborhood by increasing its density. This was especially apparent on the Lower Riviera where automobiles were crowded onto narrow streets and front and rear yards were sometimes built over or converted to parking spaces.

This trend toward increased density was exacerbated during World War II when virtually no new residential units were built. Sale of unimproved lots on the Lower Riviera declined significantly in the years between the onset of the Depression, in 1930 and the end of World War II, in 1945. Most construction activity during this period was confined to the remodeling of existing single-family dwellings into multi-unit residences. Those few new houses constructed during this time were generally designed as reductive interpretations of the various Period Revival styles or in the Minimal Traditional style, a subtype of the Period Revival that employed the overall form and materials of earlier Period Revival styles, but without their decorative embellishments, fine materials or emphasis on craftsmanship. This style was a 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 references to historic styles or handcrafting.

6.4 The Development of Survey Area 2 (1945-2010)

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 region's first suburban housing tracts on the Mesa, on the western periphery of the City, as well as in nearby Goleta. However, like most of the City's older neighborhoods, which were largely built-out by the mid to late 1930s, the Lower Riviera's Area 2 had relatively few undeveloped lots left by the end of World War II (Figure 20). Subsequently, those remaining lots were improved with single-family houses designed in styles largely inspired by, initially, the Minimal Traditional and very modest interpretations of the California Ranch style, then later by Mediterranean, Neo-Traditional and Neo-Craftsman architecture.

The California Ranch style, first popularized by architects, such as Cliff May, in the mid-1930s, achieved a nearly ubiquitous popularity in the postwar years. In fact, it transcended its status as an architectural style and became identified with a lifestyle that was universally identified with California during the period between the early 1950s and the late 1960s. In the Lower Riviera neighborhood, California Ranch style houses ranged from modest houses, such as the property at 1819 Olive Street, to architect-designed houses, like the one at 2034 Plaza Bonita. Rezoning of many of the City's downtown neighborhoods to allow multiple unit developments was particularly prevalent during the late 1950s through the early 1960s. A number of apartment building and duplexes were built in Survey Area 2 during this period, several clustered on the 2100 block of Emerson Avenue and Orena Street. However, in contrast to a practice that became fairly common in other areas of the City, there were relatively few multi-residential units built in the survey area during the postwar period. It would not until the 1970s that a number

of a few condominium complexes would be built in the survey area, most of them fairly small in size, such as the four-unit condominium complex at 515 East Islay Street.

Since the postwar period the changes to the visual character of the neighborhood have often been the result of modestly-scaled "home improvements" that resulted in the removal of original siding, replacement of windows and the construction of small additions. Until recently, these changes were not usually carried out in a manner that was respectful of the houses' original architecture or the surrounding streetscape. While minor in nature, the cumulative impact of these changes has diminished the ability of the neighborhood to convey its original character. Other changes that occurred in the survey area after the end of the war included the transfer of the City College from its Riviera campus to the Mesa in late 1959 and the eventual transformation of the old campus into a business park. Much later in 2003, Saint Francis Hospital closed and the site is currently being prepared for redevelopment with residential housing. A renewed interest in Santa Barbara's architectural heritage and particularly the Mediterranean and Spanish Colonial Revival developed during the late 1980s. As a consequence, older homes were more likely to be renovated in a sensitive manner that reflected their original architectural style and new homes were designed to reflect a contextually to earlier historic styles.

6.5 Architectural Styles in Area 2 of the Lower Riviera Survey Area

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 homes built after the 1960s, three architectural styles, including the Craftsman style (44), the Vernacular type (34), and Period Revival styles (42, of which 24 are designed in the Spanish Colonial Revival style), dominant the architecture in the survey area (Table 1).

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 elaborate architectural trim it enjoyed great popularity between 1880 and the turn-of-the-nineteenth century. However, only a few late nineteenth century houses were built in the survey area, among them the Queen Anne style house at 1604 Laguna Street (Figure 21). Another late nineteenth century and early twentieth century architectural type represented in the survey area is the Vernacular type which is represented by houses such as the properties at 415 East Arrellaga Street (Figure 22) and 1812 Olive Street. The vernacular type is defined by its simple architectural scheme and reductive ornamentation confined to porch columns or a bit of ornamental trim. The very qualities that had made the Queen Anne style so popular, in the 1870s 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, popular from circa-1890 to 1925. This was followed shortly by the rise of the Period Revival Movement, which drew its inspiration from various historic precedents and achieved its greatest popularity in the decades of the 1920s and 1930s. Following the end of World War II, between circa-1945 and 1965, the California Ranch became almost ubiquitous as representative of the single-family suburban house. While Modernism enjoyed a degree of popularity, particularly among the intelligentsia of the 1940s and 1960s, it never achieved a degree of success among a wider American audience. By the 1970s and continuing to the present, a renewed interest in historic styles, as exemplified in Mediterranean, Neo-Traditional and Neo-Craftsman schemes, for example, began to dominant the residential design market.

6.5.1 Victorian Era Housing Styles

This category encompasses the often diverse and eclectic range of architectural styles and motifs favored during the 1880s through early twentieth century. Characterized by an emphasis on surface patterning through the use of a variety of siding types such as shiplap and shingles, that was highlighted by abundant trimwork and an emphasis on asymmetry and verticality. Area 2 has very few surviving examples of this style the most notable example was the Oreña Mansion once located in the 2000 block of Laguna Street. The best surviving example of this architectural genre is the house at 431 East Pedregosa Street. It should be noted that one modest example of the Italianate style is located at 416 East Montgomery Street. This style is notably restrained in comparison to the exuberant decorative treatments favored after the mid 1870s.

6.5.2 Vernacular Type (Late Nineteenth and Early Twentieth Century)

A significant number of houses in the survey area are classified as the Vernacular type. Built between circa-1880 and 1940, Vernacular type houses found in the survey area employed standardized balloon framing, compact floor plans and wood sheathing. Architectural embellishments were confined to ornamental trim on the porch or decorative knee braces. Dominant siding material was horizontal siding or board-and-batten; window type was almost exclusively double hung sash. By the beginning of the twentieth century, the Vernacular type 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 Vernacular type houses built between circa 1910 and 1930. However, Vernacular type houses did not always employ the full range of the Craftsman Style's attributes, instead references used in the Vernacular type house tended to be more reductive. Good examples of the Vernacular type in the survey area can be found at 1938 Laguna Street and 407 East Islay Street (Figure 23).

6.5.3 The Craftsman Style

The Arts and Crafts Movement originated in England in the mid-nineteenth century. 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 styles for single-family houses, between the years 1880 and 1925.

In Southern California a number of architects and builders including, Santa Barbara designers, Francis Underhill and Samuel Ilsley, did much to advance Arts and Crafts architecture 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 vernacular Japanese architecture. 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). An outstanding example of the Craftsman style house or bungalow is at 1920 Laguna Street (Figure 24). Other examples include the Burnett Tiffany house at 411 East Pedregosa Street (1913).

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, which 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. Examples include 410 Montgomery Street (Figure 25) and 1721 Olive Street (Figure 26).

6.5.4 Period Revival Styles

As is generally the case, architectural motifs and styles achieve a pinnacle of fashionableness and then decline in preference of newer trends. By mid-1920s even the seemingly once pervasive Craftsman style began to lose favor, to be replaced by a renewed interest in past architectural styles. 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. The Period Revival Movement was a continuation of a stylistic movement that began in the last quarter of the nineteenth century when Americans began to show a renewed interest in the architectural heritage of America and Europe. Much of this early interest was concentrated on the commercial architecture and domestic architecture for high end clientele. By the early 1920s, the Period Revival Movement had spread in popularity among the middle classes, many of whom looked to the regional styles of eighteenth and nineteenth America for inspiration for their own houses. In Santa Barbara this interest, in what was later called the Period Revival Movement, was most notably seen in the architectural motifs of the City's 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, particularly the Spanish Colonial Revival style and to a lesser extent, the Tudor Revival style, built during an approximate 20-year period, between circa-1920 and 1940, has given the survey area its definition as a district in which Craftsman styled and Vernacular type houses predominate, but are not exclusive.

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 replaced by another period revival style, The Spanish Colonial style. The 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 2024 Grand Avenue, 2019 Plaza Bonita (Figure 27) and 530 Plaza Rubio (Figure 28).

The Tudor Revival Style

Between circa-1920 and 1940 the Tudor Revival style enjoyed a degree of popularity in the United States, particularly in the Northeast, but it also achieved some success in other parts of the country and in particular, communities, like Santa Barbara. 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 in California during the period revival movement of the 1920s and 1930s. Examples in the area include 413 Montgomery Street and 436 E. Padre Street (Figure 29).

6.5.5 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 Ranch Style. This style enjoyed its greatest popularity between the late 1930s and the mid-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. Windows are often metal frame types. This is the first architectural style to emphasize the garage, which in many cases is brought forward on the property and attached to the street façade. A few examples of the Minimal Traditional style can be found in survey area. These include 2028 Cleveland Avenue and 420 Montgomery Street (Figure 30).

6.6. 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 houses, or "ramblers" as they were often called, 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 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 California Ranch style, where it was heavily promoted in 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. With its simplified forms and use of readily available building materials the style was amiable to mass production and quickly became the dominant building style in California's rapidly expanding suburbs during the period between circa 1950 and the mid

1970s. Simplified versions of the California Ranch style are found at 2034 Plaza Bonita (Figure 31) and 2015 Cleveland Avenue (Figure 32).

6.6.5 Mediterranean Style (post World War II)

The near ubiquity of the California Ranch style during the period between circa-1955 and the late 1960s 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, albeit in a schematized and attenuated form, to be influential. While these later houses were inspired by the Period Revival movement, they usually featured simplified forms and an emphasis on horizontal massing derived from the Ranch style. Decorative detailing while inspired by historical forms was usually schematized and simplified and lacked the emphasis on hand-crafted finishes and materials that had characterized the Period Revival movement. Windows were usually single-light metal frame rather than the multi-light wood units that had characterized the Period Revival Movement. Examples include 2205 Mission Ridge Road, 2217 Mission Ridge Road and 2215 Alameda Padre Serra (Figure 33).

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 2. 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 an area that is characterized by a mix of large homes set on expansive lots developed for the upper middle class and professionals, as well as modestly scaled houses set on small lots. The majority of the larger houses are found in an area bounded by Plaza Rubio on the north, Alameda Padre Serra on the east, East Pedregosa Street on the west and Laguna Street on the south. Within this area are more middle class houses, such as the ones found on the 400 block of Montgomery Street, and between the 2100 block of Emerson and Cleveland Avenues, but the majority of them are found in an area bounded by East Pedregosa Street on the north, Prospect Avenue and Olive Street on the east, East Arrellaga Street on the south and Laguna Street on the west. The development pattern for Area 2 is eclectic in nature having been developed between the last decade of the nineteenth century and circa-1950. Though representing a rich assortment of architectural styles within this time frame, the area was primarily developed between circa-1910 and 1940, when Craftsman, Vernacular and Period Revival styles predominated. This assessment also included photography of each parcel within the boundaries of the proposed district. The results of the survey are summarized in Appendix A, Table 1.

8.0 SIGNIFICANCE EVALUATION

8.1 Criteria for Designation of City Landmarks and Structures of Merit

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 to Area 2 of the Lower Riviera Survey Area

This section of the study will establish the potential eligibility of Area 2 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 the resource retains sufficient integrity to convey its historic significance.

8.1.2 Area 2 has a Potential Association with the Following Criteria:

Application of the 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 portion of the Lower Riviera Neighborhood that developed as a middle class and upper middle class neighborhood largely between circa-1880 and the late 1940s. 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 placed emphasis on separating providing for residential neighborhoods physically separated from commercial and industrial activities. The growth of the neighborhood also reflected early twentieth century improvements to the City's transportation system including the expansion of the city's streetcar line, and later in the late teens, the introduction of cheap 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.

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, and Period Revival houses, Survey Area 2 in part, is an example of neighborhood largely developed during the early twentieth century. 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 Craftsman, Vernacular and Period Revival (particularly the Spanish Colonial Revival). Moreover, 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 development type, namely an early twentieth century residential neighborhood largely developed for the middle and working classes during a transformative period in the City's history, namely the development one of Santa Barbara's first semi-suburban neighborhoods, it has a potential association with Criterion d.

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

The stone hardscape centered on Bonita Plaza was built by Santa Barbara's notable coterie of stone masons and represents in part, a potentially important example of this type. Therefore, they have a potential association with Criterion g.

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

Portions of Area 2, which is primarily composed of single-family houses built between circa-1880 and 1945, does contribute to the overall setting of Mission Santa Barbara and two potential historic districts that this report identifies for Area 2 of the Lower Riviera Neighborhood namely the Mission Gardens Historic District and the potential Plaza Bonita Historic District.

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

The portion of Area 2 along Laguna Street, Montgomery Street, Plaza Rubio contains a concentration of houses built between 1880 and 1940 that clearly convey their association with the history of Santa Barbara and the development of the Lower Riviera Neighborhood. This area, which is located close to Santa Barbara Mission and the mouth of Mission Canyon, has also makes a significant contribution to the character of the neighborhood as the potential Mission Gardens Historic District. Plaza Bonita with its concentration of Spanish Colonial Revival style houses centered on a plaza and fountain have formed a significant visual feature since the early 1930s. Because it contributes to the setting of Mission Santa Barbara and the Lower Riviera Neighborhood, the potential Plaza Bonita Historic District has a potential association with Criterion i.

8.1.3 Area 2 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.

c) Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation;

Review of historic documentation did not reveal any information that would suggest that the survey area is identified with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation.

(e) Its exemplification of the best remaining architectural type in a neighborhood;

This criterion is not relevant to the evaluation of a potential historic district.

(j) Its potential of yielding significant information of archaeological interest;

Analysis of Criterion j 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 228 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 by the State Historical Resources Commission 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.*

Portions of Area 2 have a Potential Association with the following Criteria:

Criterion 3:

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, the proposed Mission Gardens Historic District and the proposed Plaza Bonita Historic District within Survey Area 2 can convey the essential characteristics of planned residential developments built in the early twentieth century. Therefore these potential historic districts qualify for designation under Criterion 3.

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.*

Portions of Survey Area 2 have a potential association with the following Criteria:

(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 including Spanish Colonial Revival, American Colonial Revival, Tudor

Revival and Craftsman, and an essentially intact early twentieth century infrastructure of streets, sidewalks, and sandstone hardscape features such as curbs, retaining walls, steps and wall, the proposed Mission Gardens Historic District and conveys the essential characteristics of upper middle class residential developments built in between the end of the nineteenth century and circa 1940. Therefore, the potential Mission Gardens Historic District potentially qualifies for designation under Criterion c. The proposed Plaza Bonita Historic District with its array of Spanish Colonial Revival style houses built around a plaza centered on a fountain preserves its historic plan, sandstone retaining walls, curbs and steps can still convey its historic character and association with residential development in the Lower Riviera Neighborhood during the early twentieth century. Therefore, the proposed Plaza Bonita Historic District potentially qualifies for designation under Criterion c.

8.4 Areas of Significance (Summary Statement of Significance)

The proposed Mission Gardens Historic District and the proposed Plaza Bonita Historic District embody two areas of significance, Historic Settlement and Architecture. They derive their historic significance from the concentration of early twentieth century residential architecture and streetscape features that exemplify residential development in upper middle class and middle class neighborhoods during the late nineteenth and early twentieth century. Moreover, both potential districts encompass intact concentrations of houses built in a range of residential architectural styles including the Craftsman style and various iterations of the Period Revival style that help explicate the history of architecture in Santa Barbara.

8.5 Period of Significance

Research and fieldwork carried out during the field survey identified a single period of significance encompassing the period between circa-1880 and 1940. It was during this period that Survey Area 2 was developed as a neighborhood of single family houses primarily designed in the Craftsman, Vernacular, or Period Revival styles. The themes of historic settlement and architecture identified in Section 6.4 are encompassed within this period. Before 1880 the survey area was largely undeveloped. In the post World War II period some small areas of the neighborhood were developed with houses whose architectural styles and building types were sometimes out of character with the historic development pattern of the neighborhood.

9.0 EVALUATING HISTORIC INTEGRITY

This section of the report will evaluate the physical and visual integrity of Area 2 as a potential historic district. Eligibility will be assessed by applying the criteria set forth in the City of Santa Barbara's Master Environmental Assessment (MEA), the State Historic Resources Code and the National Register of Historic Places in order to determine the eligibility of a potential district for formal designation by

the City. The integrity of potential 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. Criteria developed by the National Park Service (United States Department of Interior) guide the evaluation of the proposed district. Districts must retain sufficient integrity of location, design, setting, materials, workmanship, feeling and association to be able to convey those qualities that link them with significant historic themes or events, engineering, culture, architecture, engineering, or archaeology.

Survey Area 2 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. Survey Area 2, 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 District's Potential Period of Historic Significance

The survey area's period of significance comprises the years between circa-1880 and 1940, the some six-decade period when the survey area was developed as a residential enclave. It was during this 60-year period that the former mission gardens and fields were transformed into a residential subdivision.

9.2.1 Establishing Preliminary Boundaries for the Proposed Historic Districts

Intensive survey of individual properties within Area 2 of the Lower Riviera Neighborhood identified two areas, the proposed Mission Gardens Historic District and the proposed Plaza Bonita Historic District that have concentrations of resources associated with the major historic themes identified for Area 2 of the survey. The integrity of other properties within the survey area is too "patchy and discontinuous to form a contiguous district. The first district (Mission Gardens Historic District) encompasses the blocks bounded by Laguna Street between Plaza Rubio, on the south by the 400 block of East Pedregosa Street, on the north by Emerson Avenue, and four parcels extending along the east side of Plaza Rubio to Alameda Padre Serra. District 1 has 41 contributing properties and nine non-contributing properties (See Appendix A, Map 2 and Table 2). The second proposed district (Plaza Bonita Historic District) is clustered around the perimeter of Plaza Bonita and includes the plaza's fountain and stone retaining walls. This district has 10 contributing properties and four non-contributing properties (See Appendix A, Map 2 and Table 3).

9.3 Application of the Seven Aspects of Integrity to the Proposed Historic Districts

The seven aspects of integrity listed below will be applied to the two proposed districts:

1) Integrity of location

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

Mission Gardens Historic District:

Of the 50 Properties in the proposed Mission Gardens Historic District, 41 are contributors to the potential district. Only nine properties are non-contributors,

implying a high degree of integrity and visual continuity for the proposed district. The majority of the houses dating to the period of significance have survived. In addition, the district's spatial configuration, including its original layout of streets has been maintained. Therefore, the proposed Mission Gardens Historic District has maintained its integrity of location.

Plaza Bonita Historic District:

Of the 14 parcels in the proposed Plaza Bonita Historic District, 10 are contributors to the potential district. Only four properties are non-contributors, this implies a fairly high degree of integrity and visual continuity for the proposed Plaza Bonita Historic District. The majority of the houses dating to the period of significance have survived. However, it should be noted that one large house on the north side of Plaza Bonita postdates the period of significance. Other elements of the district including the sandstone retaining walls, walkways and fountain have remained intact and in place. The district's spatial configuration, including its original layout of Plaza Bonita has been maintained. Therefore, the proposed Plaza Bonita Historic District 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.

Mission Gardens Historic District:

The Proposed Mission Gardens Historic District, which has maintained almost all of its stock of houses built between circa 1880 and 1940 in a good state of preservation, has maintained its integrity of design. Because individual buildings have maintained their integrity and later development has not intruded, the proposed Mission Gardens Historic District can still convey the essential features of its appearance during the period of significance (1880-1940). Moreover, its infrastructure including streets, sidewalks and the overall landscape has maintained the overall appearance of the district's setting during the period of significance. Therefore, the proposed Mission Garden Historic District has retained its integrity of design.

Plaza Bonita Historic District:

The proposed Plaza Bonita Historic District, which has maintained most of its stock of houses as well as infrastructure such as its stone retaining walls and the fountain at the center of Bonita Plaza built between sometime between 1920 and 1940, is in a good state of preservation. Because individual buildings have maintained their integrity and later development has not substantially intruded on the district the Proposed Plaza Bonita Historic District can still convey the essential features of its appearance during the period of significance. Moreover, its infrastructure including streets, sidewalks, retaining walls and the overall

landscape has maintained the overall appearance of the district's setting during the period of significance. Therefore, the proposed Plaza Bonita Historic District has retained its integrity of design.

3) Integrity of setting

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

Mission Gardens Historic District:

The neighborhood surrounding the proposed Mission Gardens Historic District has retained the overall appearance of a late nineteenth-early twentieth century neighborhood, although individual properties outside of the proposed district have not retained their integrity. Major visual features such as Mission Park and Santa Barbara Mission have maintained their historic appearance and can contribute to the setting of the proposed district. Therefore, the proposed Mission Gardens Historic District has retained its integrity of setting.

Plaza Bonita Historic District:

The neighborhood surrounding the proposed Plaza Bonita Historic District, including Alameda Padre Serra, has retained the overall appearance of a late nineteenth-early twentieth century neighborhood, although individual properties outside of the proposed district have not retained their integrity. Major visual features such as Mission Park, Santa Barbara Mission, and Alameda Padre Serra have maintained their historic appearance and can contribute to the setting of proposed the historic district. Therefore, the proposed Plaza Bonita Historic District has retained its integrity of setting.

4) Integrity of Materials

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

Mission Gardens Historic District:

For the most part the buildings in the proposed Mission Gardens Historic District have retained their character defining features and materials. In addition, the area's hardscape, including streets, sidewalks, curbs, have been generally well preserved and can represent the proposed district's period of significance (1880-1940). Therefore, the proposed Mission Gardens Historic District retains its integrity of materials.

Plaza Bonita Historic District:

For the most part the buildings in the proposed Plaza Bonita Historic District have retained their character defining features and materials. In addition, the area's hardscape, including Bonita Plaza, its retaining walls and fountain, curbs and steps, have been generally well preserved and can represent the district's period of significance (1920-1940). Therefore, the proposed Plaza Bonita Historic District retains its integrity of materials.

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.

Mission Gardens Historic District:

As noted above, most of the individual properties in the proposed Mission Gardens Historic District have retained sufficient design integrity to represent their original architectural style and plan, as well as a sufficient degree of integrity of appearance and visual cohesiveness to retain their integrity of workmanship. Therefore, the proposed Mission Gardens Historic District retains its integrity of workmanship.

Plaza Bonita Historic District:

As noted above, most of the individual properties in the proposed Plaza Bonita Historic District, including Bonita Plaza's fountain have retained sufficient design integrity to represent their original architectural style and plan, as well as a sufficient degree of integrity of appearance and visual cohesiveness to retain their integrity of workmanship. Therefore, the proposed Plaza Bonita Historic District retains its integrity of workmanship.

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

Mission Gardens Historic District:

The proposed Mission Gardens Historic District, which has maintained its integrity of location, design, materials, and setting, can effectively convey the essential features of its appearance during the period of significance (1880-1940) when it developed as an upper class residential enclave featuring a range of architectural styles primarily built during the first three decades of the twentieth century. Therefore, the proposed Mission Gardens Historic District maintains its integrity of feeling.

Plaza Bonita Historic District:

The proposed Plaza Bonita Historic District has maintained its integrity of materials and design, can effectively convey the essential features of its appearance during the

period of significance (1920-1940) when it was developed with a range of house's primarily in the Spanish Colonial Revival style centered on a Spanish style fountain set at the center of a small plaza. Therefore, the proposed Plaza Bonita Historic District maintains its integrity of feeling.

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

Mission Gardens Historic District:

The proposed Mission Gardens Historic District is associated with two broad themes of Santa Barbara's history, namely, historic settlement patterns and the history of residential architecture. District 1 was developed between circa-1880 and 1940 and continues to convey these themes as the majority of the houses, as well as its hardscape, including streets, and sidewalks, built during the proposed district's period of significance, remain in place in a good state of preservation. Developed primarily in the early decades of the twentieth century, the proposed Mission Gardens Historic District, represents one of Santa Barbara's earliest exclusively residential developments, as well as representative of the continuum of architectural styles popular during the area's primary period of development. Therefore, the proposed Mission Gardens Historic District retains its integrity of association.

Plaza Bonita:

The proposed Plaza Bonita Historic District is associated with two broad themes of Santa Barbara's history, namely, historic settlement patterns and the history of residential architecture during the period between 1920 and 1940. The proposed district was developed between circa-1920 and 1940 and continues to convey these themes as the majority of the houses, as well as its hardscape, including the plaza and retaining walls, built during the district's period of significance, remain in place in a good state of preservation. The proposed Plaza Bonita Historic District is representative of the concerted efforts made during the period between circa 1920 and circa 1940 to recast Santa Barbara in the image of a Mediterranean town. Therefore, the proposed Plaza Bonita Historic District retains its integrity of association.

9.4 Changes and Threats to Integrity

Mission Gardens Historic District:

As noted in above, the integrity of the proposed Mission Gardens Historic District has not been significantly compromised by subsequent development in the years following the area's period of significance (circa1880-1940). The scale, bulk, massing, and architectural style of District's buildings continue to remain in character with the visual and spatial qualities that characterized the neighborhood during its period of significance (circa-1880-1940). While some changes have occurred, including the construction of a new Roosevelt

Elementary School following the area's period of significance, it has not adversely affected the district's ability to convey its historic appearance and associations. No major threats to the integrity of the proposed district, such as redevelopment or changes in zoning can be identified; however, incremental changes to the exteriors of the district's contributing resources, should they occur, do have the potential for negatively affecting the integrity of the proposed Mission Gardens Historic District.

Plaza Bonita Historic District:

The integrity of the proposed Plaza Bonita Historic District has not been significantly compromised by subsequent development in the years following the area's period of significance (circa 1880-1940). The scale, bulk, massing, and architectural style of district's buildings continue to remain in character with the visual and spatial qualities that characterized the neighborhood during its period of significance (circa 1880-1940). While some changes have occurred, including the construction of a house at the west end of the plaza after the period of significance, has somewhat diminished the plaza's setting. Further changes to the house's surrounding the proposed Plaza Bonita Historic District could adversely impact its overall integrity.

9.5 Integrity of Individual Resources within District 1 and District 2

The results of the intensive level survey are summarized in Table 1, which lists the integrity status of properties within Survey Area 2 including the proposed Mission Gardens Historic District and the proposed Plaza Bonita Historic District.

9.6 Assessment of Overall Integrity

Mission Gardens Historic District:

The overall integrity of the proposed Mission Gardens Historic District is excellent (See Appendix A). Almost all of the proposed district's properties retain a high degree of integrity. Therefore, the overall integrity of the proposed Mission Gardens Historic District is rated as excellent.

Plaza Bonita Historic District:

The overall integrity of District 2 is good (See Appendix A). Most of the district's properties as well as its setting retain a good to high degree of integrity. Therefore, the overall integrity of the proposed Plaza Bonita Historic District is rated as good.

9.7 Presence of Potential Historic Districts

A survey and evaluation of Area 2 of the Lower Riviera Survey area identified two potential historic districts, the Mission Gardens Historic District and the Plaza

Bonita Historic District that are eligible for listing as City of Santa Barbara Historic Districts. The districts' boundaries and contributing and non-contributing properties are listed in Appendix A.

9.8 Individual Eligible Properties

A list of 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

Area 2 of the Lower Riviera Survey area was the focus of an intensive level survey that evaluated the potential eligibility of individual resources or potential historic districts in Area 2 for designation as significant historic resources at the City, State and National level. Two potential historic district, the Mission Gardens Historic District and the Plaza Bonita Historic District s were identified by the survey. In addition, a number of individual properties eligible for listing as City of Santa Barbara Landmarks or Structures of Merit, were identified (see Appendix A).

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Maps and Figures

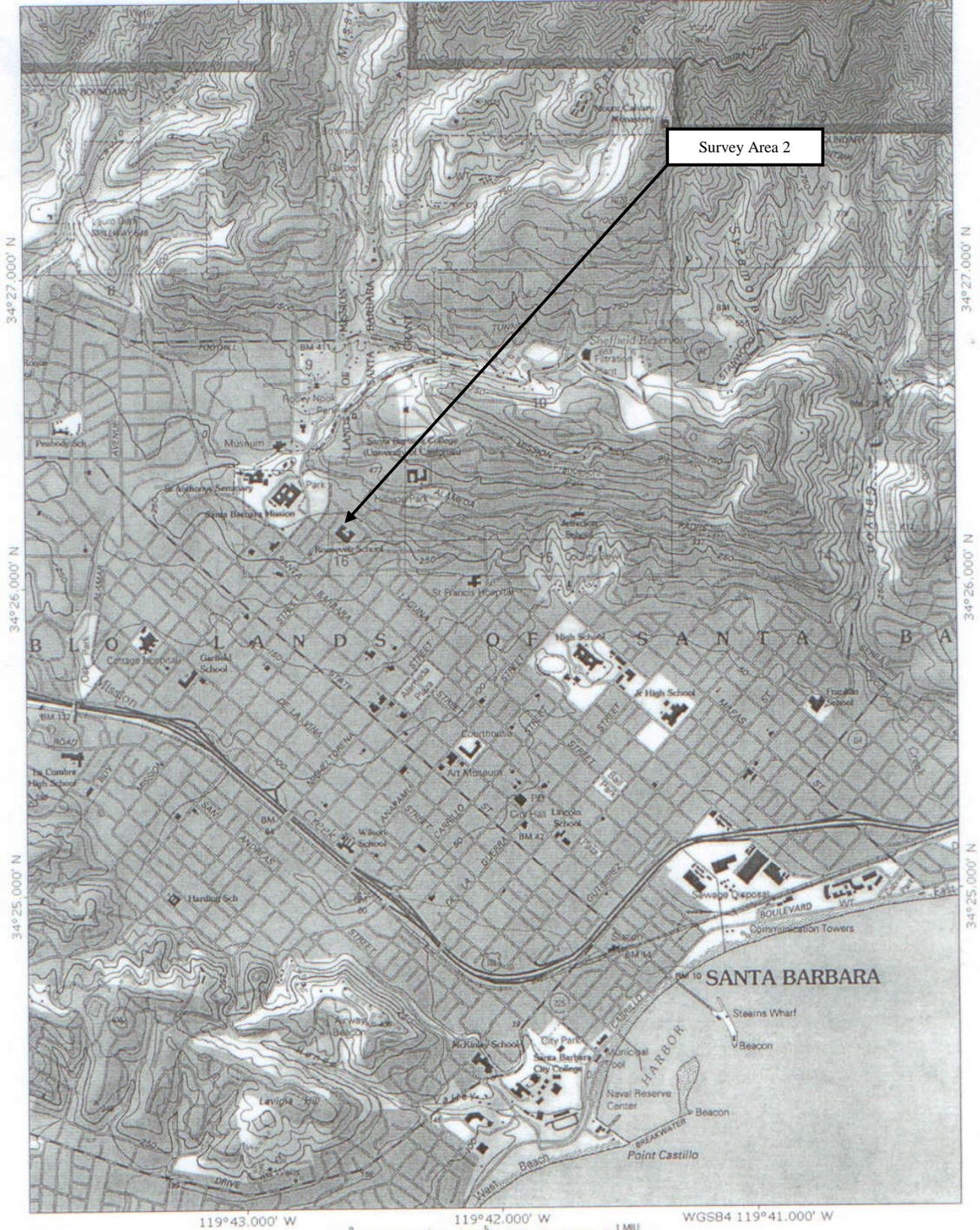


Figure 2
Locational Map for Area 2 of the Lower Riviera Survey

Location of Survey Area 2

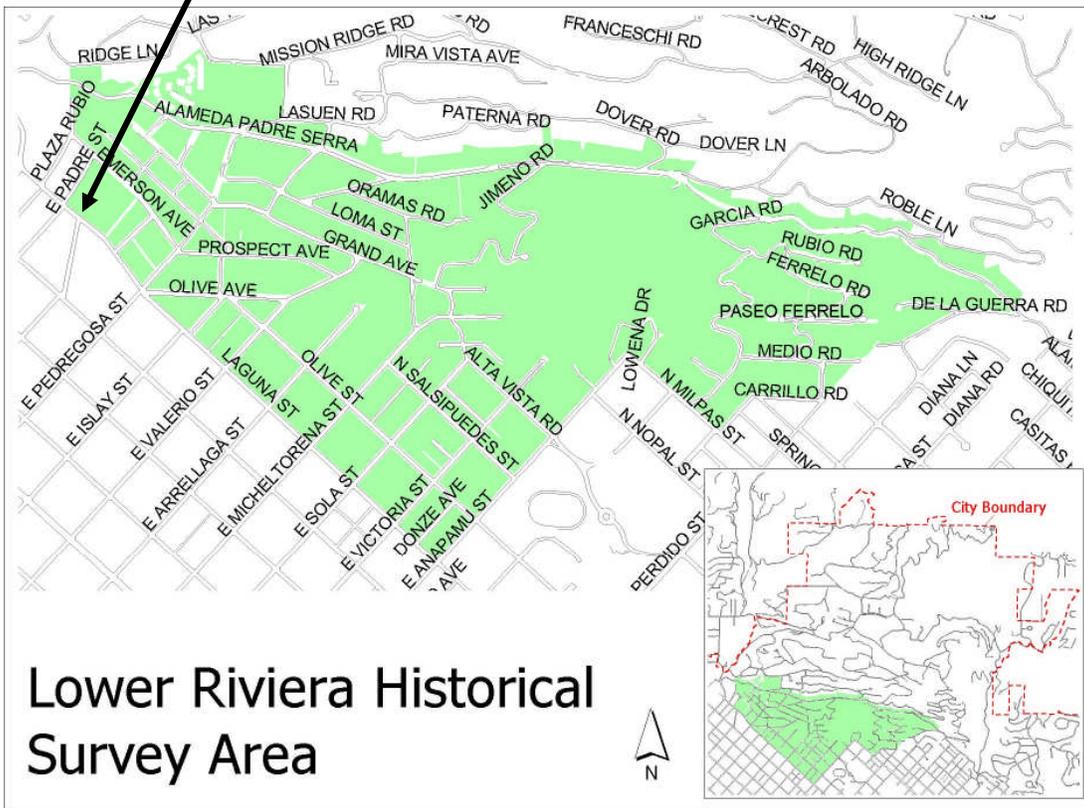


Figure 2
Boundaries of the Lower Riviera Historical Survey Area
(Encompassing Area 2, of the Lower Riviera Survey)



Figure 4
1852 Coast Survey Map of Santa Barbara
(Santa Barbara Historical Museum, Gledhill
Library)



Figure 5
1870-1872 Coast Survey Map, depicting the growth of downtown Santa Barbara
(Santa Barbara Historical Museum, Gledhill Library)

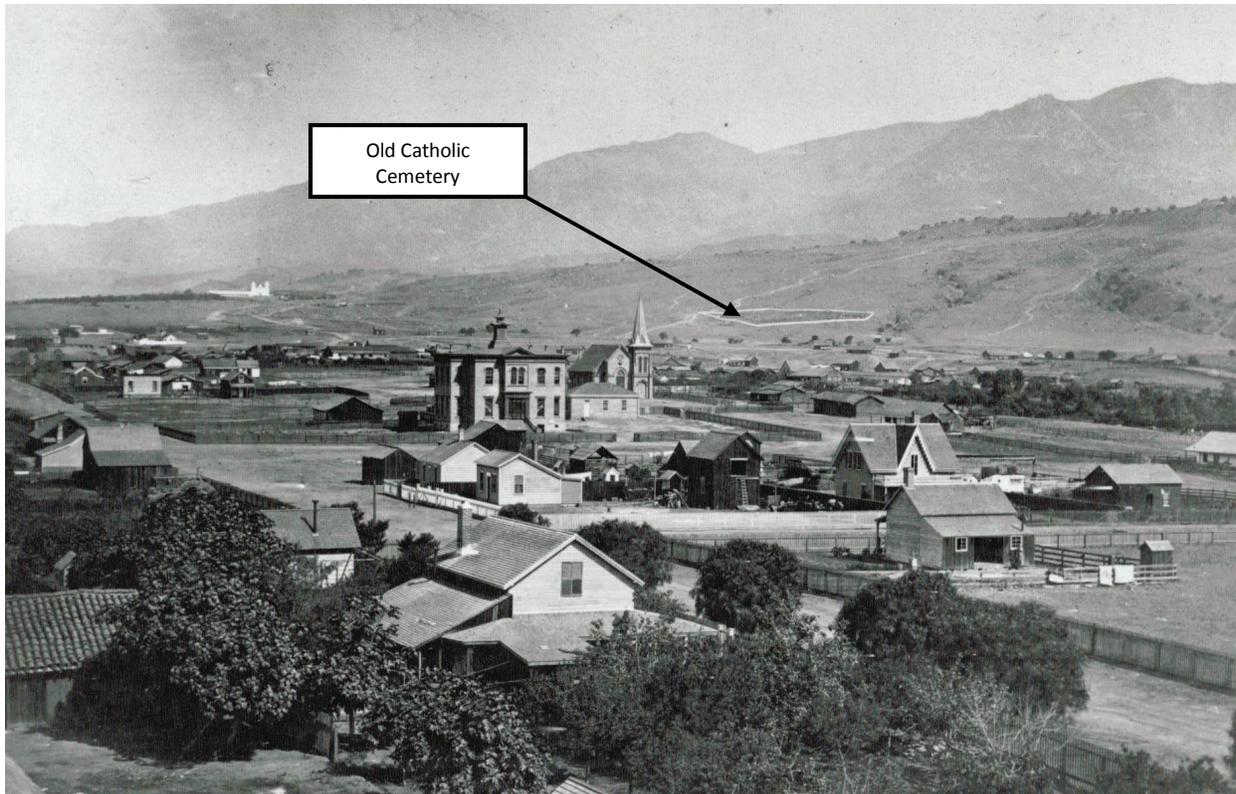


Figure 6
View of the Riviera from the intersection of West Haley and Anacapa Streets (circa 1870)
Looking northeast
(Santa Barbara Historical Museum, Gledhill Library)

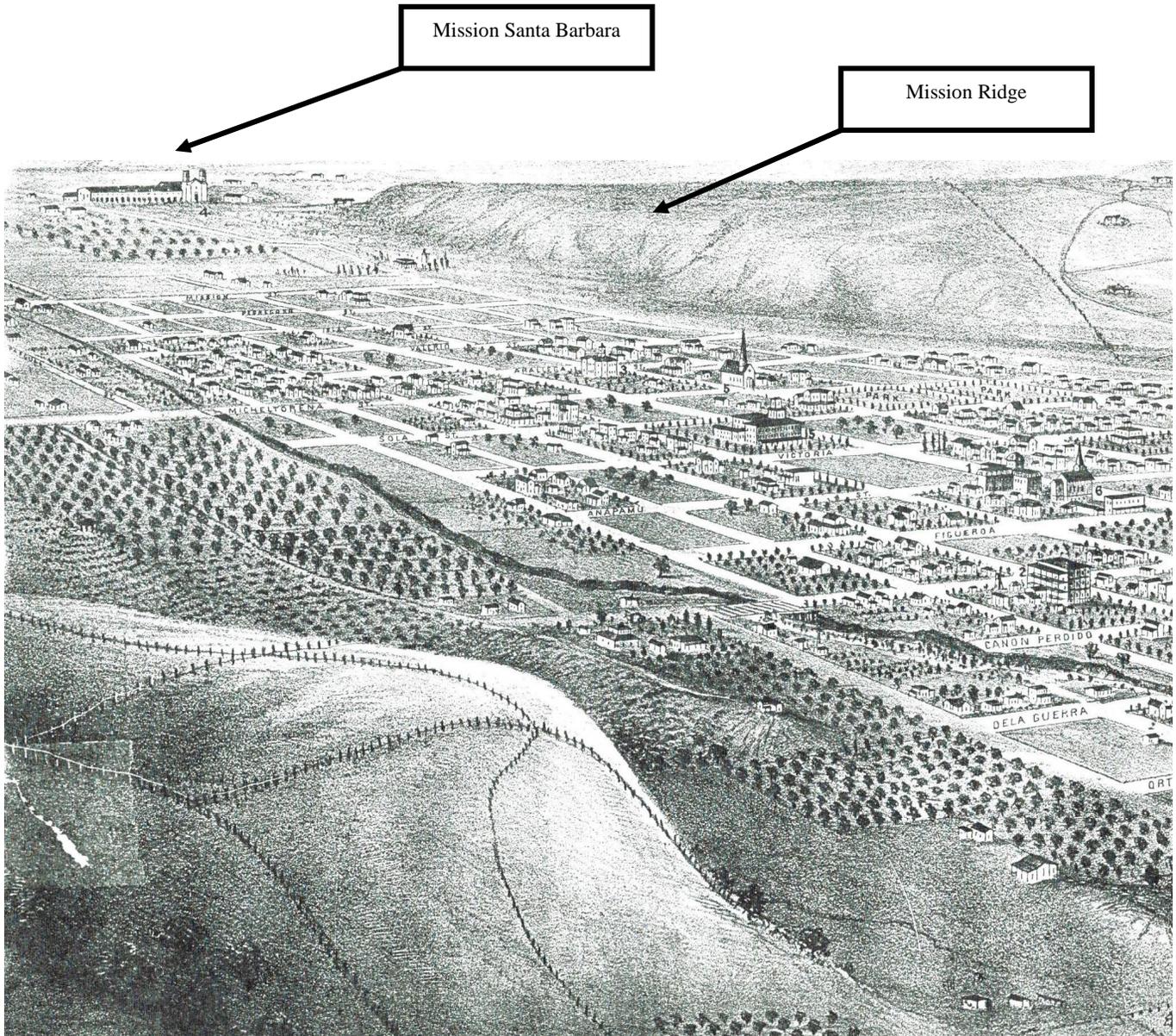


Figure 7
1877 Bird's Eye Map of Santa Barbara

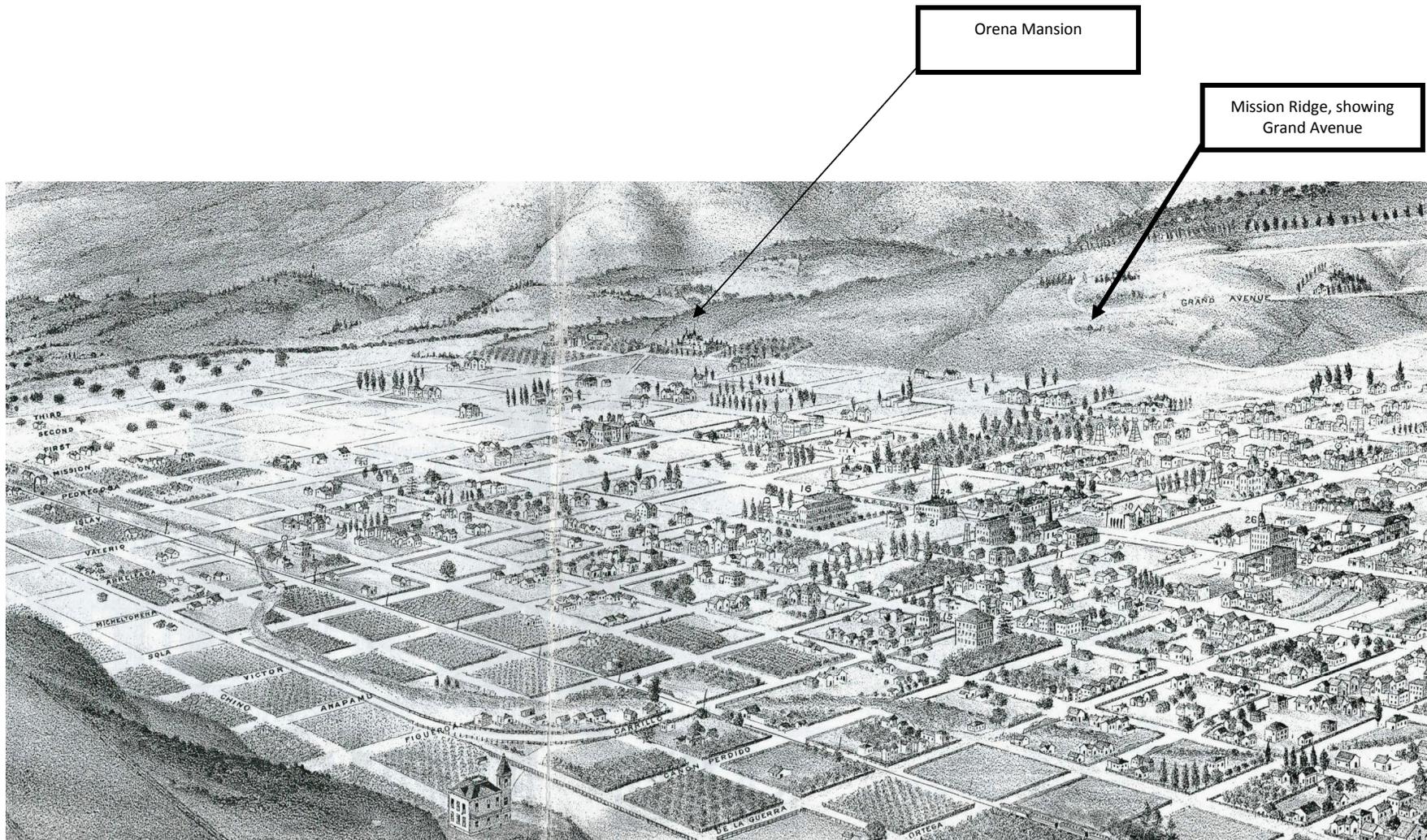


Figure 8
1888 Bird's Eye Map of Santa Barbara

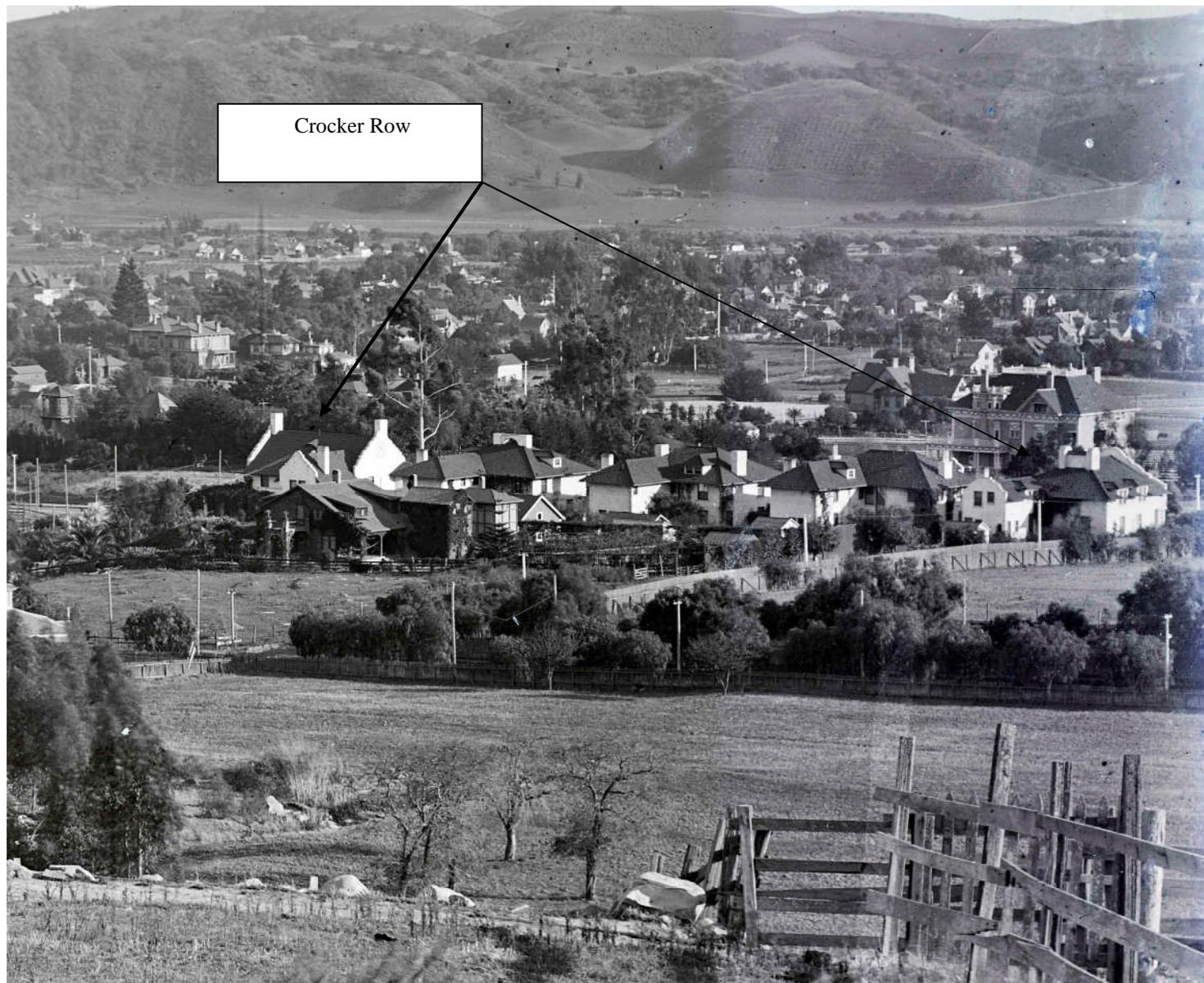


Figure 10
Crocker Row in circa 1895-1900
(the five houses are located between the two arrows)
(Santa Barbara Historical Museum, Gledhill Library)

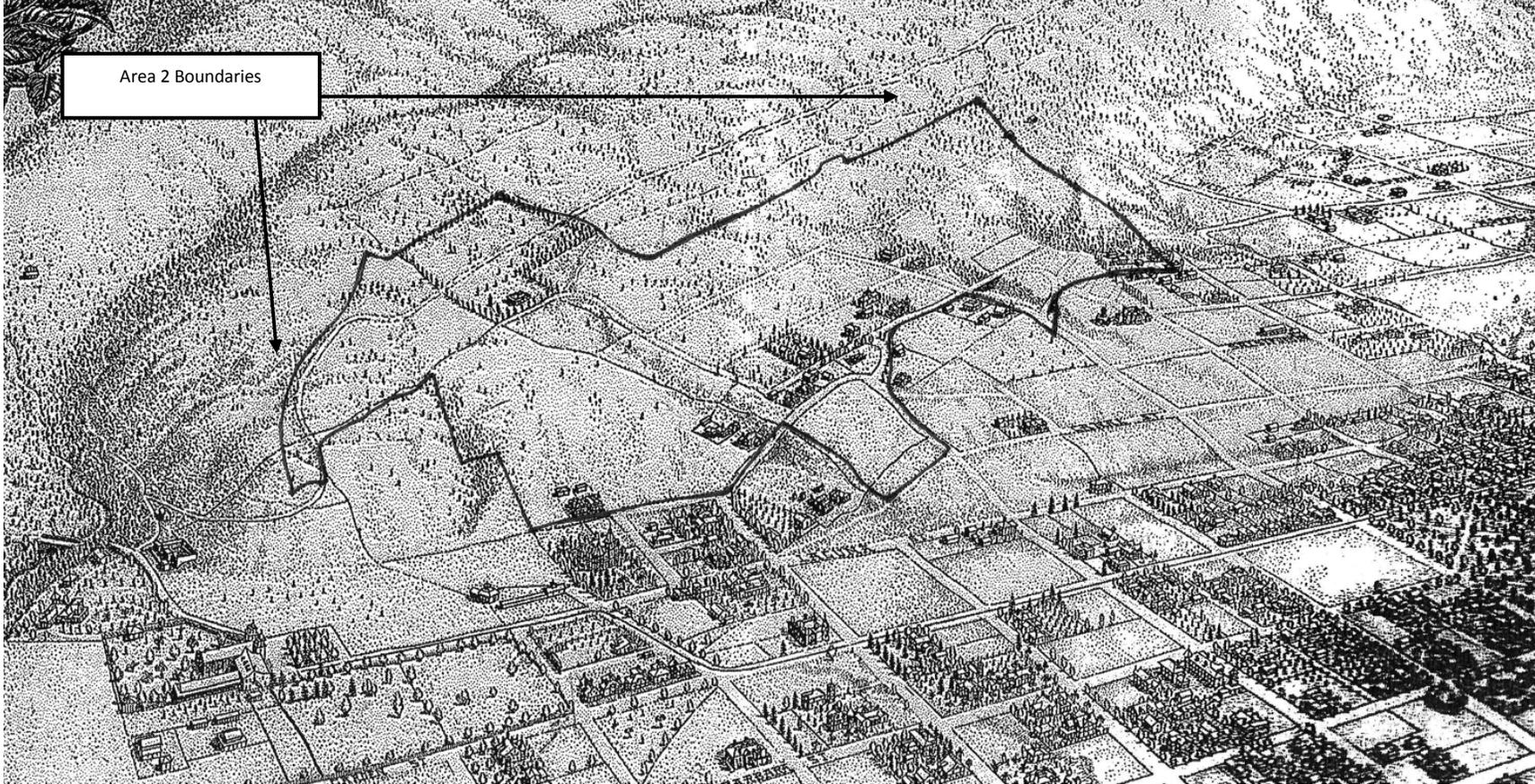


Figure 11
1898 Bird's Eye Map of Santa Barbara
(showing boundaries of Area 2)

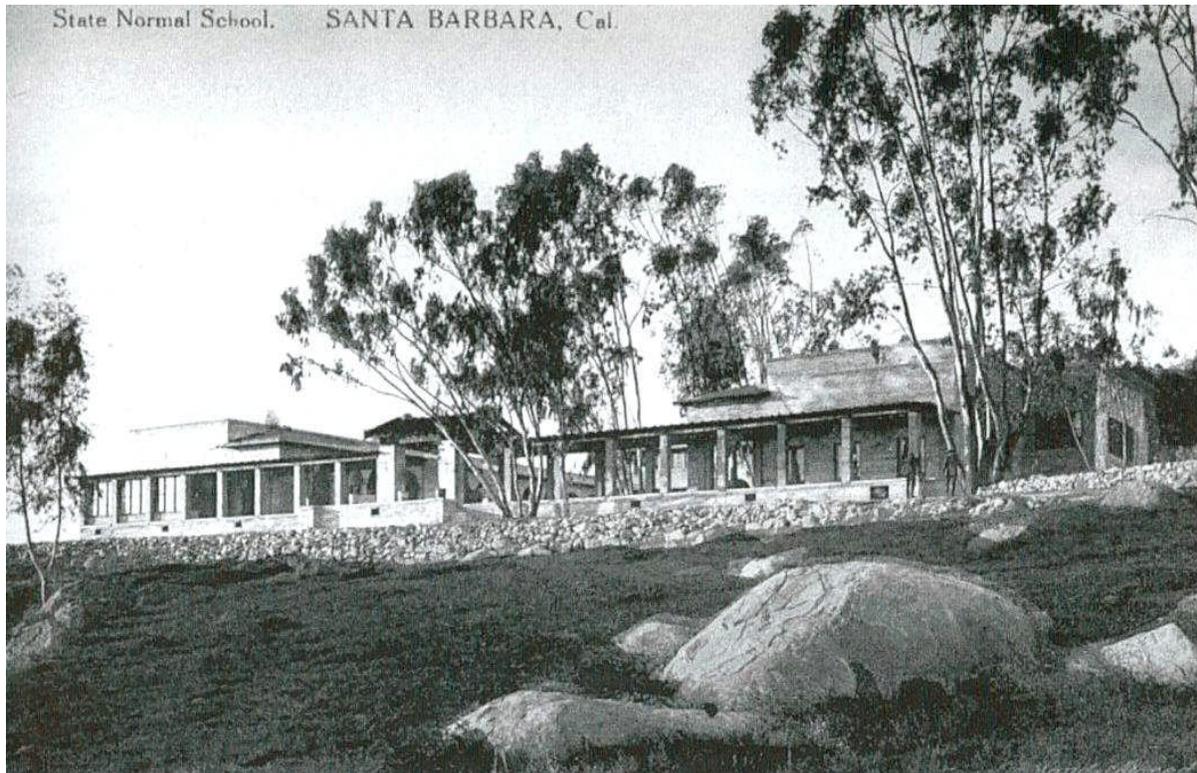


Figure 12
State Normal School (Located on the Riviera, above Alameda Padre Serra: circa 1915)
Looking north



Figure 13
View Looking Southwest toward Mission Santa Barbara
Streetcar tracks on Alameda Padre Serra (circa 1920)



Figure 14
Santa Barbara Stone Masons
(Santa Barbara Historical Society, Gledhill Library)



Figure 15
520 Plaza Rubio

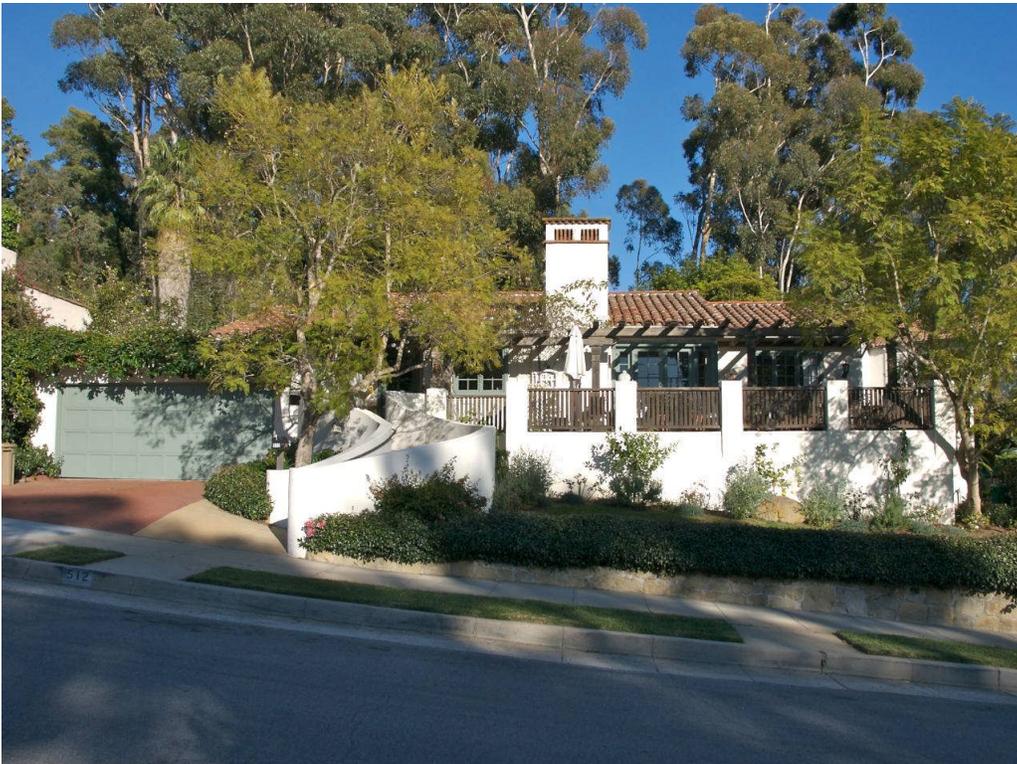
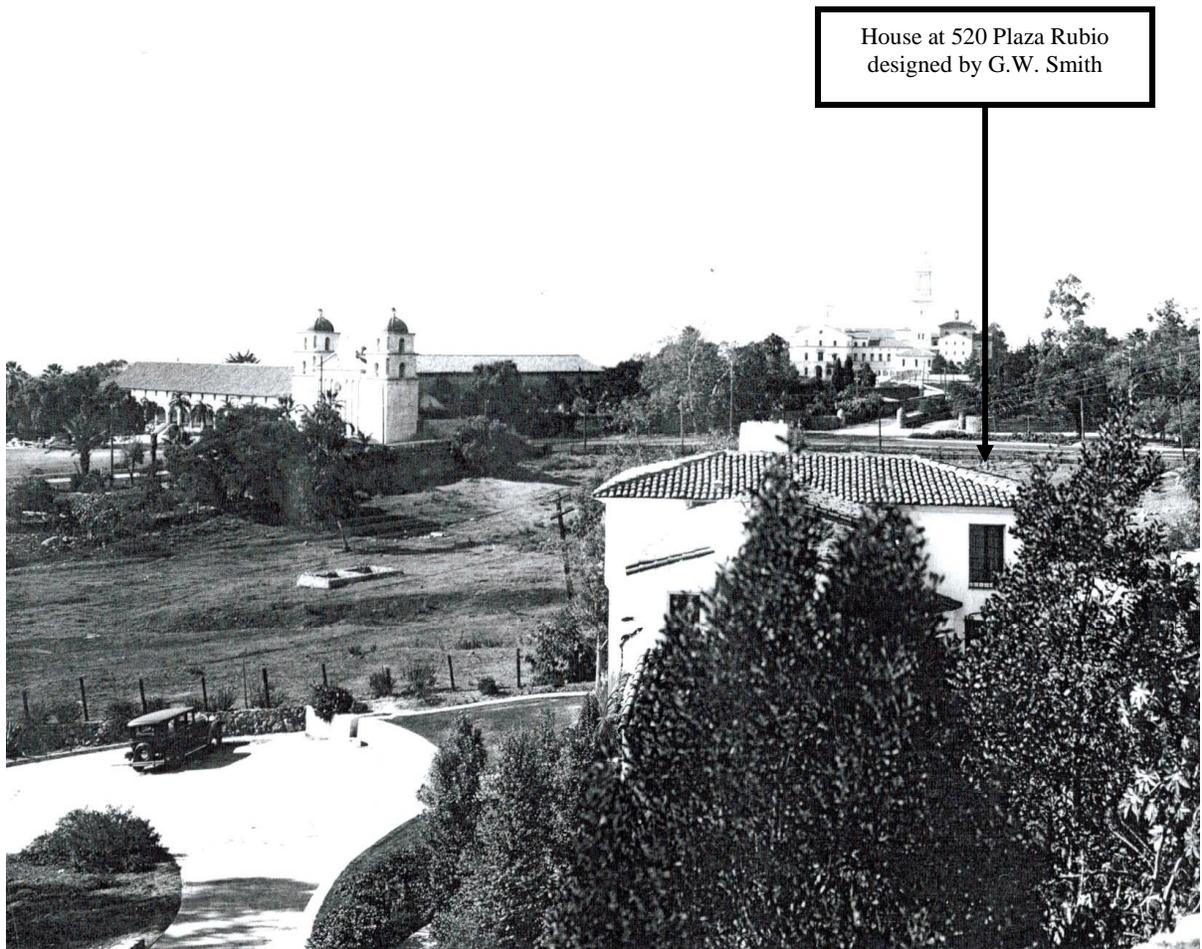


Figure 16
512 Plaza Rubio



Figure 17
Houses on Plaza Rubio designed by Mary Craig in 1925
Looking northeast
(Santa Barbara Historical Society, Gledhill Library)



House at 520 Plaza Rubio
designed by G.W. Smith

Figure 18
Dardi-Patterson house at 530 Plaza Rubio (1927)
Designed by George Washington Smith
(Santa Barbara Historical Society)



Figure 19
1928 Aerial Photograph of the Riviera
(University of California, Santa Barbara, Map and Imagery Laboratory, (Flight 311-C-B11))

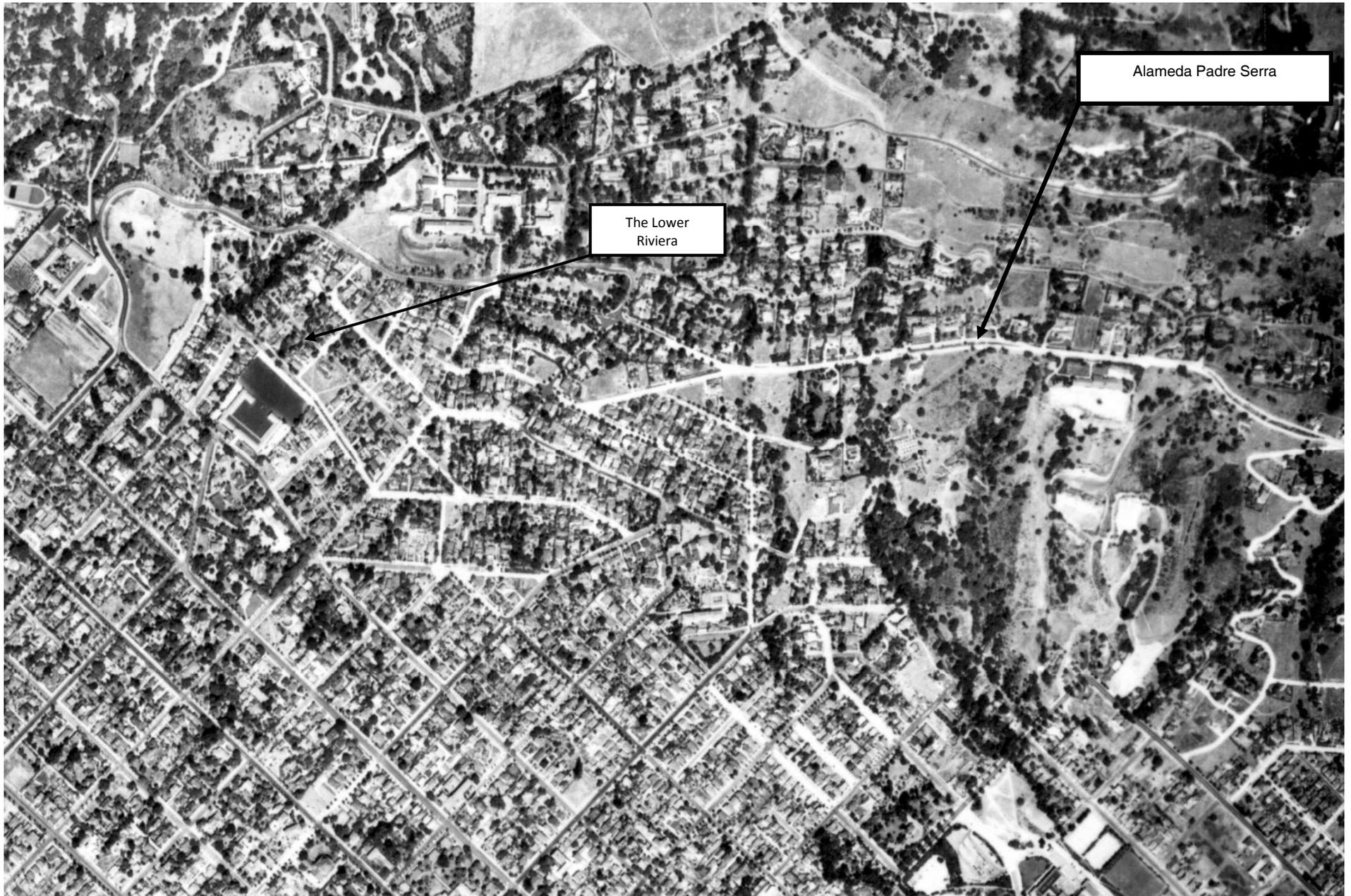


Figure 20
1943 Aerial Photograph of Santa Barbara and the Lower Riviera
(University of California, Santa Barbara, Map and Imagery Lab (Flight BTM-4B-125))

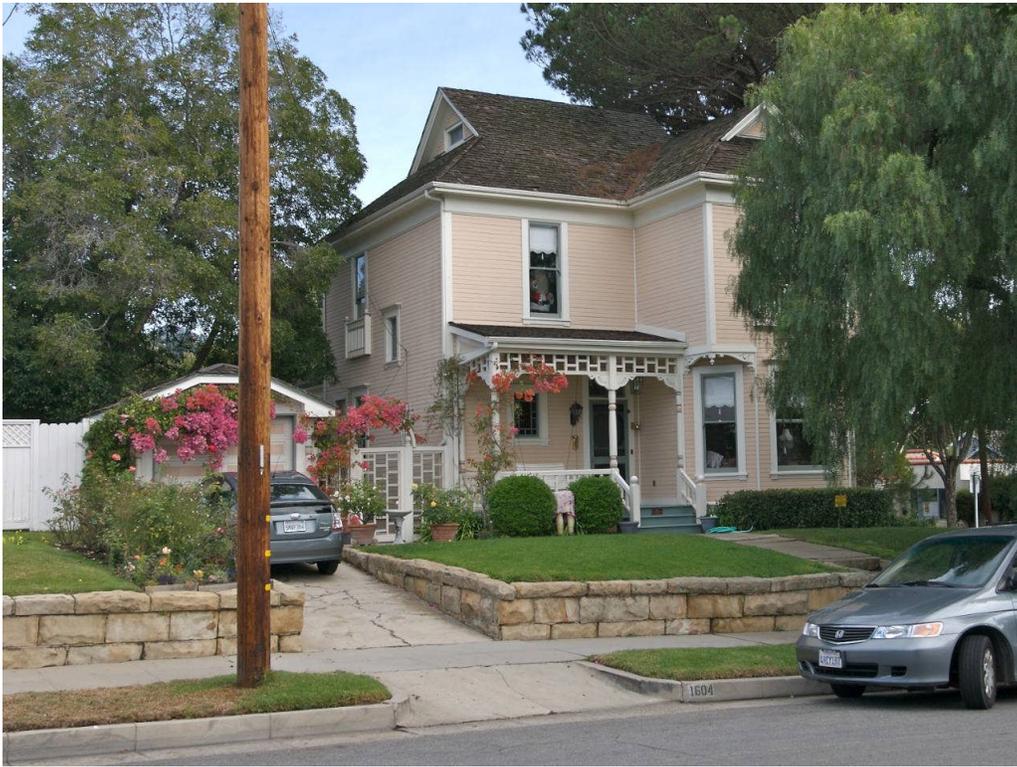


Figure 21
Queen Anne style house at 1604 Laguna Street (1895)



Figure 22
Vernacular type house at 415 East Arrellaga Street (circa-1925)



Figure 23
Vernacular type house at 407 East Islay Street (circa-1913)



Figure 24
Craftsman Bungalow at 1920 Laguna Street (1913)



Figure 25
Craftsman house at 410 Montgomery Street (circa-1920)



Figure 26
Craftsman style house at 1721 Olive Street (circa-1915)



Figure 27
Spanish Colonial Revival style house at 2019 Plaza Bonita (circa-1925)



Figure 28
Spanish Colonial Revival style house at 530 Plaza Rubio (1927)



Figure 29
Tudor Revival style house at 436 East Padre Street (1931)



Figure 30
Minimal Traditional style house at 420 Montgomery Street (1940)



Figure 31
California Ranch style house at 2034 Plaza Bonita (circa-1954)



Figure 32
California Ranch style house at 2015 Cleveland Avenue (1958)



Figure 33
Mediterranean style house at 2215 Alameda Padre Serra (1978)

Appendix A

Tables

Area 2 Table 1 Master List APN	Street Address	Arch Style	Integrity	SOM eligible	Landmark eligible
027-202-010	No site address	NA			
025-282-009	2218 APS	Craftsman	no		
025-282-008	2206 APS	Spanish Colonial Revival	yes		
025-281-032	2215 APS	Mediterranean	no		
025-281-029	2211 APS	Contemporary	yes		
025-281-033	2207 APS	Vernacular	yes		yes
025-281-026	2117 APS	Vernacular	yes	yes	
025-345-002	2103 APS	Spanish Colonial Revival	yes		
025-345-001	2109 APS	Tudor Revival	yes	yes	
027-202-020	409 E. Arrellaga St.	Vernacular	yes		
027-202-019	411 E. Arrellaga St.	Craftsman	yes		
027-202-018	415 E. Arrellaga St.	Vernacular	yes		
027-202-017	419 E. Arrellaga St.	Spanish Colonial Revival	yes		
027-202-016	425 E. Arrellaga St.	Spanish Colonial Revival	yes		
025-343-011	2028 Cleveland Ave.	Minimal Traditional	yes		
025-343-010	2016 Cleveland Ave.	Vernacular	no		
025-343-008	2022 Cleveland Ave.	Spanish Colonial Revival	yes		
025-341-012	2015 Cleveland Ave.	California Ranch	yes		
025-341-010	2021 Cleveland Ave.	Modern	yes		
025-281-024	2130 Emerson Ave.	Vernacular	no		
025-281-023	2138 Emerson Ave.	California Ranch	yes		
025-393-008	1915 Emerson Ave.	Vernacular	yes		
025-392-008	1939 Emerson Ave.	Craftsman	yes		
025-341-013	2112 Emerson Ave.	Craftsman	yes		
025-341-005	2110 Emerson Ave.	Craftsman	no		
025-341-003	2120 Emerson Ave.	California Ranch	no		
025-341-002	2128 Emerson Ave.	California Ranch	yes		
025-343-004	2001 Grand Ave.	Craftsman	yes	yes	
025-345-003	2102 Grand Ave.	Vernacular	yes		
025-343-003	2011 Grand Ave.	Spanish Colonial Revival	yes		
027-052-010	407 E. Islay St.	Vernacular	yes		
027-052-009	411 E. Islay St.	Craftsman	yes		
027-052-008	423 E. Islay St.	Craftsman	yes		
027-122-015	408 E. Islay St.	Craftsman	yes	yes	
027-122-013	410 E. Islay St.	Mediterranean	yes		
027-122-010	420 E. Islay St.	Craftsman	yes		
027-122-006	428 E. Islay St.	Tudor Revival	yes		
027-122-005	424 E. Islay St.	Craftsman	yes		
027-122-004	418 E. Islay St.	Craftsman	yes		
027-460-004	515 E. Islay St. #D	Neo-Traditional	yes		
027-460-003	515 E. Islay St. #C	Neo-Traditional	yes		
027-460-002	515 E. Islay St. #B	Neo-Traditional	yes		
027-460-001	515 E. Islay St. #A	Neo-Traditional	yes		
027-052-020	1818 Laguna St.	Neo-Craftsman	yes		
027-052-019	1820 Laguna St.	Vernacular	no		
027-052-013	1812 Laguna St.	Craftsman	no		
027-052-012	1806 Laguna St.	Craftsman	yes		
027-052-011	1802 Laguna St.	Cape Cod	yes	1986	
027-052-001	1834 Laguna St.	Craftsman	yes	1986	
027-122-001	1730 Laguna St.	Vernacular	yes		
027-202-025	1622 Laguna St.	Craftsman	yes		
027-202-023	1618 Laguna St.	(now 1616 Laguna St.)	NA		
027-710-001	1616 Laguna St.	Craftsman	yes		
027-202-023	1612 Laguna St.	Craftsman	yes		
027-202-022	1608 Laguna St.	Craftsman	yes	yes	
027-202-021	1604 Laguna St.	Queen Anne	yes	1986	
027-201-010	1609 Laguna St.	Craftsman	yes	yes	
027-201-009	1615 Laguna St.	Craftsman	yes		
027-393-014	1920 Laguna St.	Craftsman Bungalow	yes	8/14/85	yes
025-393-013	1910 Laguna St.	Swiss Chalet	yes	1986	yes
See next page					

Area 2 Table 1 Master List APN	Street Address	Arch Style	Integrity	SOM eligible	Landmark eligible
025-393-001	1936 Laguna St.	Craftsman	yes	1986	yes
025-392-001	1938 Laguna St.	Vernacular	yes		
025-392-001	1942 Laguna St.	Vernacular	yes		
025-333-001	1990 Laguna St.	Mediterranean	yes		
025-282-002	2205 Mission Ridge Rd.	Mediterranean	no		
025-282-001	2217 Mission Ridge Rd.	Mediterranean	yes		
025-393-007	434 Montgomery St.	Craftsman	yes	yes	
025-393-006	426 Montgomery St.	Craftsman	yes	yes	
025-393-005	422 Montgomery St.	Vernacular	yes	yes	
025-393-004	420 Montgomery St.	Minimal Traditional	yes		
025-393-003	416/18 Montgomery St.	Italianate & Minimal Traditional	yes		yes
025-393-002	410 Montgomery St.	Craftsman	yes	yes	
025-392-010	429 Montgomery St.	Craftsman	yes	yes	
025-392-009	431 Montgomery St.	Craftsman	yes	yes	
025-392-007	423 Montgomery St.	American Colonial Revival	yes	yes	
025-392-006	421 Montgomery St.	Spanish Colonial Revival	Yes	yes	
025-392-005	417 Montgomery St.	Tudor Revival	yes	yes	
025-392-004	413 Montgomery St.	Tudor Revival	yes	yes	
025-392-003	405 Montgomery St.	Spanish Colonial Revival	yes	yes	
025-392-002	407 Montgomery St.	Spanish Colonial Revival	yes	yes	
027-063-007	1820 Olive Ave.	Craftsman	yes		
027-063-005	1812 Olive Ave.	Vernacular	no		
027-063-004	1808 Olive Ave.	Vernacular	yes		
027-063-003	1802 Olive Ave.	Vernacular	yes		
027-052-018	1819 Olive Ave.	California Ranch	yes		
027-052-017	1825 Olive Ave.	English Cottage	yes		
027-052-007	1801 Olive Ave.	Craftsman	yes		
027-052-006	1811 Olive Ave.	Dutch Colonial Revival	yes		
027-052-002	1827 Olive Ave.	Minimal Traditional	yes		
027-560-002	1818 Olive Ave.	Vernacular	yes		
027-560-001	1814 Olive Ave.	Vernacular	yes		
027-132-021	1600 Olive St.	Queen Anne	yes	10/13/98	
027-132-020	1604 Olive St.	American Colonial Revival	yes	07/17/96	
027-132-018	1624 Olive St.	Vernacular	no		
027-132-017	1622 Olive St.	Vernacular	no		
027-132-016	1616 Olive St.	Neo-Traditional	yes		
027-122-009	1719 Olive St.	Vernacular	no		
027-122-008	1721 Olive St.	Craftsman	yes		
027-122-007	1735 Olive St.	Craftsman	yes		
027-202-015	1601 Olive St.	Craftsman	no		
027-202-014	1605 Olive St.	Vernacular	no		
027-202-013	1611 Olive St.	Craftsman	yes		
027-202-012	1615 Olive St.	Tudor Revival	yes		
027-202-011	1617 Olive St.	Streamlined Moderne	yes	yes	
027-202-009	1619 Olive St.	Vernacular	no		
027-202-008	1621 Olive St.	Craftsman	yes		
025-343-005	515 Orena St.	California Bungalow	no		
025-341-008	505 Orena St.	Vernacular	no		
025-341-007	503 Orena St.	Tudor Revival	yes	yes	
025-341-006	501 Orena St.	Vernacular	no		
025-264-007	436 E. Padre St.	Tudor Revival	yes	yes	
025-264-006	432 E. Padre St.	Vernacular	no		
025-264-005	426 E. Padre St.	Tudor Revival	yes	1986	
025-264-004	422 E. Padre St.	Vernacular	yes	yes	
025-264-003	416 E. Padre St.	Spanish Colonial Revival	yes	yes	
025-264-002	410 E. Padre St.	American Colonial Revival	yes	yes	
025-264-001	404 E. Padre St.	American Colonial Revival	yes	yes	
025-393-012	401 E. Pedregosa St.	Craftsman	yes		yes
025-393-011	431 E. Pedregosa St.	Queen Anne	no		
025-393-010	433 E. Pedregosa St.	Craftsman	yes	yes	
See next page					

Area 2 Table 1 Master List APN	Street Address	Arch Style	Integrity	SOM eligible	Landmark eligible
025-393-009	435 E. Pedregosa St.	Craftsman	yes	yes	
027-660-001	400 E. Pedregosa St. #A	Minimal Traditional	yes		
027-660-002	400 E. Pedregosa St. #B	Minimal Traditional	yes		
027-660-003	400 E. Pedregosa St. #C	Minimal Traditional	yes		
027-660-004	400 E. Pedregosa St. #D	Minimal Traditional	yes		
027-660-005	400 E. Pedregosa St. #E	Minimal Traditional	yes		
027-660-006	400 E. Pedregosa St. #F	Minimal Traditional	yes		
027-660-007	400 E. Pedregosa St. #G	Minimal Traditional	yes		
027-660-008	400 E. Pedregosa St. #H	Minimal Traditional	yes		
027-660-009	400 E. Pedregosa St. #I	Minimal Traditional	yes		
027-660-010	400 E. Pedregosa St. #J	Minimal Traditional	yes		
027-660-011	400 E. Pedregosa St. #K	Minimal Traditional	yes		
027-660-012	400 E. Pedregosa St. #L	Minimal Traditional	yes		
027-660-013	400 E. Pedregosa St. #M	Minimal Traditional	yes		
027-660-014	400 E. Pedregosa St. #N	Minimal Traditional	yes		
025-281-034	2025 Plaza Bonita	Monterey Revival	yes		yes
025-281-025	2040 Plaza Bonita	Mediterranean	yes		
025-345-004	2034 Plaza Bonita	California Ranch	yes		
025-281-034	2019 Plaza Bonita	Spanish Colonial Revival	yes	yes	
025-281-031	512 Plaza Rubio	Mediterranean	yes	yes	
025-281-030	502 Plaza Rubio	Spanish Colonial Revival	yes		yes
025-281-027	524 Plaza Rubio	Mediterranean	yes	yes	
025-281-006	530 Plaza Rubio	Spanish Colonial Revival	yes	1986	yes
025-281-003	520 Plaza Rubio	Mediterranean	yes	yes	
027-063-009	1811 Prospect Ave.	Vernacular	no		
025-282-010	2143 Ridge Lane	Vernacular	no		
027-123-003	414 Shasta Lane	California Ranch	no		
027-122-014	407 Shasta Lane	Post World War II Vernacular	yes		
027-122-012	413 Shasta Lane	Craftsman	yes		
027-122-011	417 Shasta Lane	Vernacular	no		
027-630-003	408 Shasta Lane #B	Neo-Traditional	yes		
027-630-002	408 Shasta Lane #A	Neo-Traditional	yes		
027-123-010	411 E. Valerio St.	Craftsman	yes		
027-123-009	423 E. Valerio St.	Craftsman	yes		
027-123-008	435 E. Valerio St.	Vernacular	yes		
027-123-006	431 E. Valerio St.	Italianate	yes		
027-123-005	425 E. Valerio St.	Craftsman	yes		
027-123-004	421 E. Valerio St.	Vernacular	yes		
027-123-001	403 E. Valerio St.	American Colonial Revival	yes		
027-202-030	414 E. Valerio St.	Neo-Traditional	yes		
027-202-029	412 E. Valerio St.	Neo-Traditional	yes		
027-202-028	410 E. Valerio St.	Neo-Traditional	yes		
027-202-027	408 E. Valerio St.	Neo-Traditional	yes		
027-202-026	406 E. Valerio St.	Neo-Traditional	yes		
027-202-007	434 E. Valerio St.	Craftsman	yes		
027-202-006	430 E. Valerio St.	Craftsman	yes		
027-202-005	424 E. Valerio St.	Craftsman	yes	yes	
027-202-004	420 E. Valerio St.	Craftsman	no		
027-202-003	416 E. Valerio St.	Vernacular	yes		
027-202-001	402 E. Valerio St.	Craftsman	yes		
027-630-001	409 E. Valerio St.	Craftsman	yes		

AREA 2: Table 2				
Architect/Designer				
Street Number	Street	Year	Name of Person or Firm	Potential Designation
2117	Alameda Padre Serra	1934	E. Keith Lockhard	SOM
2207	Alameda Padre Serra	1939	Moody Sisters	Landmark
1910	Laguna Street	1914	Christopher Tornoe	Found eligible as a SOM (deemed potentially eligible for Landmark status)
432	East Padre Street	1925	Russell Ray	Not eligible
2019	Plaza Bonita	1927	Edwards & Plunkett (remodel)	SOM
2025	Plaza Bonita	1931	Edwards & Plunkett	Landmark
502	Plaza Rubio	1925	Mary Craig (remodel)	Landmark
512	Plaza Rubio	1951	Roy Cheesman	SOM
530	Plaza Rubio	1927	George Washington Smith	Found eligible as a SOM (deemed potentially eligible for Landmark status)
Contractor				
Street Number	Street	Year	Name of Person or Firm	
2207	Alameda Padre Serra	1939	Dixon McQuiddy	Landmark
411	East Islay Street	c. 1917	Clay Secrest	Not eligible
1608	Laguna Street	1915	T. H. Sentell	Not eligible
1609	Laguna Street	1914	Alfred Jensen	SOM
1615	Laguna Street	1914	Alfred Jensen	SOM
1802	Laguna Street	1906	T. H. Sentell	SOM
1806	Laguna Street	1905	T. H. Sentell	Not eligible
1820	Laguna Street	1905	Pound & Poole	Not eligible
1834	Laguna Street	1906	Mission Contractors and Builders Co.	1834

Area 2: Table 3				
Contractor (cont.)				
Street Number	Street	Year	Name of Person or Firm	
1936	Laguna Street	1905	Mission Contractors and Builders Co.	Found eligible as a SOM (deemed potentially eligible for landmark status)
423	Montgomery Street	c. 1922	Clay Secrest	SOM
1617	Olive Street	1939	Alex D'Alfonso	SOM
503	Orena Street	1929	Clay Secrest	SOM

Area 2 Table 3 Styles List APN	Street Address	Arch Style Other Styles	Integrity	SOM eligible	Landmark eligible
025-281-029	2211 APS	Contemporary	yes		
025-345-001	2109 APS	Tudor Revival	yes	yes	
025-341-010	2021 Cleveland Ave.	Modern	yes		
027-122-006	428 E. Islay St.	Tudor Revival	yes		
027-460-004	515 E. Islay St. #D	Neo-Traditional	yes		
027-460-003	515 E. Islay St. #C	Neo-Traditional	yes		
027-460-002	515 E. Islay St. #B	Neo-Traditional	yes		
027-460-001	515 E. Islay St. #A	Neo-Traditional	yes		
027-052-020	1818 Laguna St.	Neo-Craftsman	yes		
027-052-011	1802 Laguna St.	Cape Cod	yes	1986	
027-202-021	1604 Laguna St.	Queen Anne	yes	1986	
025-393-013	1910 Laguna St.	Swiss Chalet	yes	1986	yes
025-393-003	416 Montgomery St.	Italianate	yes		yes
025-392-007	423 Montgomery St.	American Colonial Revival	yes	yes	
025-392-005	417 Montgomery St.	Tudor Revival	yes	yes	
025-392-004	413 Montgomery St.	Tudor Revival	yes	yes	
027-052-017	1825 Olive Ave.	English Cottage	yes		
027-052-006	1811 Olive Ave.	Dutch Colonial Revival	yes		
027-132-021	1600 Olive St.	Queen Anne	yes	10/13/98	
027-132-020	1604 Olive St.	American Colonial Revival	yes	07/17/96	
027-132-016	1616 Olive St.	Neo-Traditional	yes		
027-202-012	1615 Olive St.	Tudor Revival	yes		
027-202-011	1617 Olive St.	Streamlined Moderne	yes	yes	
025-341-007	503 Orena St.	Tudor Revival	yes	yes	
025-264-007	436 E. Padre St.	Tudor Revival	yes	yes	
025-264-005	426 E. Padre St.	Tudor Revival	yes	1986	
025-264-002	410 E. Padre St.	American Colonial Revival	yes	yes	
025-264-001	404 E. Padre St.	American Colonial Revival	yes	yes	
025-393-011	431 E. Pedregosa St.	Queen Anne	no		
025-281-034	2025 Plaza Bonita	Monterey Revival	yes		yes
027-122-014	407 Shasta Lane	Post World War II Vernacular	yes		
027-630-003	408 Shasta Lane #B	Neo-Traditional	yes		
027-630-002	408 Shasta Lane #A	Neo-Traditional	yes		
027-123-006	431 E. Valerio St.	Italianate	yes		
027-123-001	403 E. Valerio St.	American Colonial Revival	yes		
027-202-030	414 E. Valerio St.	Neo-Traditional	yes		
027-202-029	412 E. Valerio St.	Neo-Traditional	yes		
027-202-028	410 E. Valerio St.	Neo-Traditional	yes		
027-202-027	408 E. Valerio St.	Neo-Traditional	yes		
027-202-026	406 E. Valerio St.	Neo-Traditional	yes		

Area 2 Table 4 Style List APN	Street Address	Arch Style Vernacular	Integrity	SOM eligible	Landmark eligible
025-281-033	2207 APS	Vernacular	yes		yes
025-281-026	2117 APS	Vernacular	yes	yes	
027-202-020	409 E. Arrellaga St.	Vernacular	yes		
027-202-018	415 E. Arrellaga St.	Vernacular	yes		
025-343-010	2016 Cleveland Ave.	Vernacular	no		
025-281-024	2130 Emerson Ave.	Vernacular	no		
025-393-008	1915 Emerson Ave.	Vernacular	yes		
025-345-003	2102 Grand Ave.	Vernacular	yes		
027-052-010	407 E. Islay St.	Vernacular	yes		
027-052-019	1820 Laguna St.	Vernacular	no		
027-122-001	1730 Laguna St.	Vernacular	yes		
025-392-001	1938 Laguna St.	Vernacular	yes		
025-392-001	1942 Laguna St.	Vernacular	yes		
027-063-005	1812 Olive Ave.	Vernacular	no		
027-063-004	1808 Olive Ave.	Vernacular	yes		
027-063-003	1802 Olive Ave.	Vernacular	yes		
027-560-002	1818 Olive Ave.	Vernacular	yes		
027-560-001	1814 Olive Ave.	Vernacular	yes		
027-132-018	1624 Olive St.	Vernacular	no		
027-132-017	1622 Olive St.	Vernacular	no		
027-122-009	1719 Olive St.	Vernacular	no		
027-202-014	1605 Olive St.	Vernacular	no		
027-202-009	1619 Olive St.	Vernacular	no		
025-341-008	505 Orena St.	Vernacular	no		
025-341-006	501 Orena St.	Vernacular	no		
025-264-006	432 E. Padre St.	Vernacular	no		
025-264-004	422 E. Padre St.	Vernacular	yes	yes	
027-063-009	1811 Prospect Ave.	Vernacular	no		
025-282-010	2143 Ridge Lane	Vernacular	no		
027-122-011	417 Shasta Lane	Vernacular	no		
027-123-008	435 E. Valerio St.	Vernacular	yes		
027-123-004	421 E. Valerio St.	Vernacular	yes		
027-202-003	416 E. Valerio St.	Vernacular	yes		

Area 2 Table 5 Style List APN	Street Address	Arch Style Craftsman	Integrity	SOM eligible	Landmark eligible
025-282-009	2218 APS	Craftsman	no		
027-202-019	411 E. Arrellaga St.	Craftsman	yes		
025-392-008	1939 Emerson Ave.	Craftsman	yes		
025-341-013	2112 Emerson Ave.	Craftsman	yes		
025-343-004	2001 Grand Ave.	Craftsman	yes	yes	
027-052-009	411 E. Islay St.	Craftsman	yes		
027-052-008	423 E. Islay St.	Craftsman	yes		
027-122-015	408 E. Islay St.	Craftsman	yes	yes	
027-122-010	420 E. Islay St.	Craftsman	yes		
027-122-005	424 E. Islay St.	Craftsman	yes		
027-122-004	418 E. Islay St.	Craftsman	yes		
027-052-013	1812 Laguna St.	Craftsman	no		
027-052-012	1806 Laguna St.	Craftsman	yes		
027-052-001	1834 Laguna St.	Craftsman	yes	1986	
027-202-025	1622 Laguna St.	Craftsman	yes		
027-710-001	1616 Laguna St.	Craftsman	yes		
027-202-023	1612 Laguna St.	Craftsman	yes		
027-202-022	1608 Laguna St.	Craftsman	yes	yes	
027-201-010	1609 Laguna St.	Craftsman	yes	yes	
027-201-009	1615 Laguna St.	Craftsman	yes		
027-393-014	1920 Laguna St.	Craftsman Bungalow	yes	8/14/85	yes
025-393-001	1936 Laguna St.	Craftsman	yes	1986	yes
025-393-007	434 Montgomery St.	Craftsman	yes	yes	
025-393-006	426 Montgomery St.	Craftsman	yes	yes	
025-393-002	410 Montgomery St.	Craftsman	yes	yes	
025-392-010	429 Montgomery St.	Craftsman	yes	yes	
025-392-009	431 Montgomery St.	Craftsman	yes	yes	
027-063-007	1820 Olive Ave.	Craftsman	yes		
027-052-007	1801 Olive Ave.	Craftsman	yes		
027-122-008	1721 Olive St.	Craftsman	yes		
027-122-007	1735 Olive St.	Craftsman	yes		
027-202-015	1601 Olive St.	Craftsman	no		
027-202-013	1611 Olive St.	Craftsman	yes		
027-202-008	1621 Olive St.	Craftsman	yes		
025-393-012	401 E. Pedregosa St.	Craftsman	yes		yes
025-393-010	433 E. Pedregosa St.	Craftsman	yes	yes	
025-393-009	435 E. Pedregosa St.	Craftsman	yes	yes	
027-122-012	413 Shasta Lane	Craftsman	yes		
027-123-010	411 E. Valerio St.	Craftsman	yes		
027-123-009	423 E. Valerio St.	Craftsman	yes		
027-123-005	425 E. Valerio St.	Craftsman	yes		
027-202-007	434 E. Valerio St.	Craftsman	yes		
027-202-006	430 E. Valerio St.	Craftsman	yes		
027-202-005	424 E. Valerio St.	Craftsman	yes	yes	
027-202-004	420 E. Valerio St.	Craftsman	no		
027-202-001	402 E. Valerio St.	Craftsman	yes		
027-630-001	409 E. Valerio St.	Craftsman	yes		

Area 2 Table 6 Style List	Street Address	Arch Style Spanish Colonial Revival	Integrity	SOM eligible	Landmark eligible
025-282-008	2206 APS	Spanish Colonial Revival	yes		
025-345-002	2103 APS	Spanish Colonial Revival	yes		
027-202-017	419 E. Arrellaga St.	Spanish Colonial Revival	yes		
027-202-016	425 E. Arrellaga St.	Spanish Colonial Revival	yes		
025-343-008	2022 Cleveland Ave.	Spanish Colonial Revival	yes		
025-343-003	2011 Grand Ave.	Spanish Colonial Revival	yes		
025-392-006	421 Montgomery St.	Spanish Colonial Revival	Yes	yes	
025-392-003	405 Montgomery St.	Spanish Colonial Revival	yes	yes	
025-392-002	407 Montgomery St.	Spanish Colonial Revival	yes	yes	
025-264-003	416 E. Padre St.	Spanish Colonial Revival	yes	yes	
025-281-034	2019 Plaza Bonita	Spanish Colonial Revival	yes	yes	
025-281-030	502 Plaza Rubio	Spanish Colonial Revival	yes		yes
025-281-006	530 Plaza Rubio	Spanish Colonial Revival	yes	1986	yes

Area 2 Table 7 Style List APN	Street Address	Arch Style Minimal Traditional	Integrity	SOM eligible	Landmark eligible
025-343-011	2028 Cleveland Ave.	Minimal Traditional	yes		
025-393-004	420 Montgomery St.	Minimal Traditional	yes		
027-052-002	1827 Olive Ave.	Minimal Traditional	yes		
027-660-001	400 E. Pedregosa St. #A	Minimal Traditional	yes		
027-660-002	400 E. Pedregosa St. #B	Minimal Traditional	yes		
027-660-003	400 E. Pedregosa St. #C	Minimal Traditional	yes		
027-660-004	400 E. Pedregosa St. #D	Minimal Traditional	yes		
027-660-005	400 E. Pedregosa St. #E	Minimal Traditional	yes		
027-660-006	400 E. Pedregosa St. #F	Minimal Traditional	yes		
027-660-007	400 E. Pedregosa St. #G	Minimal Traditional	yes		
027-660-008	400 E. Pedregosa St. #H	Minimal Traditional	yes		
027-660-009	400 E. Pedregosa St. #I	Minimal Traditional	yes		
027-660-010	400 E. Pedregosa St. #J	Minimal Traditional	yes		
027-660-011	400 E. Pedregosa St. #K	Minimal Traditional	yes		
027-660-012	400 E. Pedregosa St. #L	Minimal Traditional	yes		
027-660-013	400 E. Pedregosa St. #M	Minimal Traditional	yes		
027-660-014	400 E. Pedregosa St. #N	Minimal Traditional	yes		

Area 2 Table 8 Style List APN	Street Address	Arch Style California Ranch	Integrity	SOM eligible	Landmark eligible
025-341-012	2015 Cleveland Ave.	California Ranch	yes		
025-341-003	2120 Emerson Ave.	California Ranch	no		
025-341-002	2128 Emerson Ave.	California Ranch	yes		
027-052-018	1819 Olive Ave.	California Ranch	yes		
025-345-004	2034 Plaza Bonita	California Ranch	yes		
027-123-003	414 Shasta Lane	California Ranch	no		

Area 2 Table 9 Style List APN	Street Address	Arch Style Mediterranean	Integrity	SOM eligible	Landmark eligible
025-281-032	2215 APS	Mediterranean	no		
027-122-013	410 E. Islay St.	Mediterranean	yes		
025-333-001	1990 Laguna St.	Mediterranean	yes		
025-282-002	2205 Mission Ridge Rd.	Mediterranean	no		
025-282-001	2217 Mission Ridge Rd.	Mediterranean	yes		
025-281-025	2040 Plaza Bonita	Mediterranean	yes		
025-281-031	512 Plaza Rubio	Mediterranean	yes	yes	
025-281-027	524 Plaza Rubio	Mediterranean	yes	yes	
025-281-003	520 Plaza Rubio	Mediterranean	yes	yes	

Appendix B

Proposed Mission Gardens Historic District
and
Proposed Plaza Bonita Historic District

Tables and Maps

Properties in the Proposed Mission Gardens Historic District								
Table 2 APN #	Street Address	Arch Style	Year built	Integrity	SOM eligible	Landmark eligible	Contributor	Non-contributor
027-393-014	1920 Laguna St.	Craftsman Bungalow	1913	yes	8/14/85	yes	yes	
025-393-013	1910 Laguna St.	Swiss Chalet	1897	yes	1986	yes	yes	
025-393-001	1936 Laguna St.	Craftsman	1905	yes	1986	yes	yes	
025-392-001	1938 Laguna St.	Vernacular	1949	yes				no
025-392-001	1942 Laguna St.	Vernacular	1942	yes				no
025-333-001	1990 Laguna St.	Mediterranean	2000	yes				no
025-263-016	2100 Laguna St.	Spanish Colonial Revival	1925	yes		yes	yes	
025-393-007	434 Montgomery St.	Craftsman	c.1920	yes	yes		yes	
025-393-006	426 Montgomery St.	Craftsman	c.1914	yes	yes		yes	
025-393-005	422 Montgomery St.	Vernacular	c.1920	yes	yes		yes	
025-393-004	420 Montgomery St.	Minimal Traditional	1940	yes			yes	
025-393-003	416 Montgomery St.	Italianate	c.1880	yes		yes	yes	
025-393-002	410 Montgomery St.	Craftsman	c.1920	yes	yes		yes	
025-392-010	429 Montgomery St.	Craftsman	c.1926	yes	yes		yes	
025-392-009	431 Montgomery St.	Craftsman	c.1922	yes	yes		yes	
025-392-007	423 Montgomery St.	Amer. Colonial Revival	c.1922	yes	yes		yes	
025-392-006	421 Montgomery St.	Spanish Colonial Revival	c.1925	yes	yes		yes	
025-392-005	417 Montgomery St.	Tudor Revival	c.1925	yes	yes		yes	
025-392-004	413 Montgomery St.	Tudor Revival	c.1925	yes	yes		yes	
025-392-003	405 Montgomery St.	Spanish Colonial Revival	c.1926	yes	yes		yes	
025-392-002	407 Montgomery St.	Spanish Colonial Revival	c.1925	yes	yes		yes	
025-264-007	436 E. Padre St.	Tudor Revival	1931	yes	yes		yes	
025-264-006	432 E. Padre St.	Vernacular	1925	no				no
025-264-005	426 E. Padre St.	Tudor Revival	1937	yes	1986		yes	
025-264-004	422 E. Padre St.	Vernacular	1924	yes	yes		yes	
025-264-003	416 E. Padre St.	Spanish Colonial Revival	1925	yes	yes		yes	
025-264-002	410 E. Padre St.	Amer. Colonial Revival	1938	yes	yes		yes	
025-264-001	404 E. Padre St.	Amer. Colonial Revival	1936	yes	yes		yes	
025-263-020	429 E. Padre St.	Medieval Revival	1924	yes	yes		yes	
025-263-019	425 E. Padre St.	Amer. Colonial Revival	1929	yes	yes		yes	
025-263-013	421 E. Padre St.	Minimal Traditional	1935	yes	yes		yes	
025-263-014	417 E. Padre St.	Amer. Colonial Revival	1938	yes	yes		yes	

025-263-022	411 E. Padre St.	Mediterranean	1974	yes				no
025-263-021	407 E. Padre St.	Spanish Colonial Revival	1927	yes	yes		yes	
025-393-012	401 E. Pedregosa St.	Craftsman	1912	yes		yes	yes	
025-393-012	431 E. Pedregosa St.	Queen Anne	c.1890	no				no
025-393-010	433 E. Pedregosa St.	Craftsman	c.1920	yes	yes		yes	
025-393-009	435 E. Pedregosa St.	Craftsman	c.1910	yes	yes		yes	
025-263-001	402 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-263-002	408 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-263-024	412 Plaza Rubio	Mediterranean	1993	yes				no
025-263-003	414 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-263-004	420 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-263-005	424 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-263-007	430 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-263-007	434 Plaza Rubio	Spanish Colonial Revival	1925	yes		yes	yes	
025-281-031	512 Plaza Rubio	Mediterranean	1951	yes	yes			no
025-281-030	502 Plaza Rubio	Spanish Colonial Revival	1906	yes		yes	yes	
025-281-027	524 Plaza Rubio	Mediterranean	1954	yes	yes			no
025-281-006	530 Plaza Rubio	Spanish Colonial Revival	1927	yes	1986	yes	yes	



Key
 Red=
 contributor
 Yellow=
 non=contributor

Lower Riviera Survey
 Survey Area 2, proposed boundaries of Mission Gardens Historic District

Table 3: Contributing and Non-Contributing Properties to the Plaza Bonita Historic District

APN	Street Address	Arch Style	Year built	Integrity	SOM eligible	Landmark eligible	Contributor	Non-contributor
025-346-013	2017-2019 APS	California Ranch	1960	yes			no	yes
025-345-002	2103 APS	Spanish Colonial Revival	1936	yes	yes		yes	
025-345-001	2109 APS	Tudor Revival	1923	yes	yes		yes	
025-281-026	2117 APS	Vernacular	1934	yes	yes		yes	
025-346-002	610 Bonita Way	Spanish Colonial Revival	1936	no			no	yes
025-343-004	2001 Grand Ave.	Craftsman	1925	yes	yes		yes	
025-343-003	2011 Grand Ave.	Spanish Colonial Revival	c.1920	yes			no	
025-346-012	2018 Grand Ave.	Spanish Colonial Revival	c.1925	yes	yes		yes	
025-346-001	2024 Grand Ave.	Spanish Colonial Revival	1927	yes		yes	yes	
025-345-003	2102 Grand Ave.	Vernacular	c.1925	yes			yes	
025-281-034	2019 Plaza Bonita	Spanish Colonial Revival	1927	yes		yes	yes	
025-345-004	2034 Plaza Bonita	California Ranch	c. 1954	yes			no	yes
025-281-034	2025 Plaza Bonita	Monterrey Revival	1931	yes		yes	yes	
025-281-025	2040 Plaza Bonita	Mediterranean	1977	yes			no	yes



Key
 Red= contributor
 Yellow=non-contributor

Lower Riviera Survey
 Survey Area 2, boundaries for the Proposed Plaza Bonita Historic District