

**PHASE 1
HISTORIC STRUCTURES/SITES REPORT
FOR THE
SANTA BARBARA MUSEUM OF NATURAL HISTORY
MASTER PLAN
MST 2010-00166
SANTA BARBARA, CALIFORNIA**

Prepared for:
Santa Barbara Museum of Natural History

2559 Puesta del Sol Road
Santa Barbara, California, 93105

c/o
schacht/aslani architects
Smith Tower, 506 Second Avenue, Suite 700
Seattle, Washington, 98104

(Attn: Walter Schacht, Principal)

Prepared by:
Post/Hazeltine Associates

2607 Orella Street, Santa Barbara
93105
(805) 682-5751
(posthazeltine@cox.net)

July 5, 2011

TABLE OF CONTENTS

Section	Page
1.0 INTRODUCTION AND REGULATORY FRAMEWORK	1
2.0 PROJECT DESCRIPTION	1
3.0 DOCUMENTS REVIEW	2
4.0 ENVIRONMENTAL SETTING	3
5.0 HISTORICAL CONTEXT	4
5.1 Mission Canyon (Prehistory to 1848)	4
5.2 Mission Canyon (1846-1916)	5
5.3. Early Years of William Leon Dawson (1873-1916)	7
5.4 The Museum of Comparative Oology (1916-1923).	8
5.5 The Museum of Natural History's Formative Years (1923-1945)	9
5.6 The Spanish Colonial Revival Style in Santa Barbara (c. 1920-1940)	12
5.7 The Santa Barbara Museum of Natural History (1945-1972)	14
5.8 Later History of the Santa Barbara Museum of Natural History (1972-2011)	16
5.9 Historic Context for Residential Properties	18
6.0 SITE DESCRIPTION	27
6.1 Description of the Main Museum Complex at 2559 Puesta del Sol (APN 023-271-003)	27
6.1.1 Main Museum Building.....	27
6.1.2 Fleischmann Auditorium	32
6.1.3 Education Building (Hoffmann Loggia, Seismograph Building and Junior Department)	33
6.1.4 Farrand Hall (Junior Auditorium).....	35
6.1.5 Alice Touhy Planetarium, Docent and Offices (former Gladwin Planetarium and Koefod Library)	35
6.1.6 Collections and Research Center (former Hale-Rett Building)	37
6.1.7 Doris Fay Palmer Observatory	39
6.1.8 Broder Building (formerly the Animal Shelter and Nature Center)	39
7.0 HISTORY AND DESCRIPTION LANDSCAPING AND HARDSCAPE ADJACENT TO THE MAIN MUSEUM COMPLEX	40
7.1 History (1922 – Present)	40

Section	Page
8.0 NON-INSTITUTIONAL BUILDINGS	42
8.1 The Director's House at 653 Mission Canyon Road	42
8.2 The Building at 2539 Puesta del Sol Road (Hazard Carriage House)	47
8.3 The Building at 2556 Puesta del Sol Road (Former Stable/Barn).....	48
8.4 The Building at 2560 Puesta del Sol Road (Morehouse House).....	49
8.5 The Cottage at 2586 Puesta del Sol Road.....	51
8.6 The MacVeagh House at 2565 Puesta del Sol Road	52
8.7 The Cottage at 2565 Puesta del Sol (The Dormouse Cottage"	54
8.8 Demolished Garage at 2565 Puesta del Sol.....	55
8.9 Landscaping for the MacVeagh House	56
8.10 Former Garage for the Bernhard Hoffman Estate at 2758 Las Encinas Road (Western Residence, now located on SBMNH Property)	56
8.11 Landscape of Former Hoffmann Estate	57
9.0 EVALAUTIONS AND ANALYSIS	58
9.1 Previous Evaluations	58
9.2 Resources Eligible for Evaluation	59
9.3 Evaluation of Integrity	60
9.4 The Seven Aspects of Integrity	61
9.5 Establishing the Resource's Potential Period of Significance and Historic Theme	61
9.5.1 The Property at 2556 Puesta del Sol Road (Main Museum Complex).....	61
9.5.2 The Property at 653 Mission Canyon Road (Director's House).....	61
9.5.3 The Property at 2541 Puesta del Sol Road (Hazard Carriage House and Wall).....	62
9.5.4 The Property at 2556 Puesta del Sol Road (former Stable/Barn)	62
9.5.5 The Property at 2560 Puesta del Sol Road (Morehouse House).....	62
9.5.6 The Property at 2586 Puesta del Sol Road (Cottage)	62
9.5.7 The Property at 2565 Puesta del Sol Road (MacVeagh House, Garage and Cottage).....	62
9.5.8 The Property at 2758 Las Encinas Road (former Hoffmann Estate and Garage)	62
9.6 Application of the Integrity Criteria to Resources in the Study Area	62
9.6.1 The Santa Barbara Museum of Natural History (Main Museum Building Including Fleischmann Auditorium)	63
9.6.2 Education Building (including Seismograph Building and Hoffmann Loggia).....	65
9.6.3 Koefod Library and the Alice Touhy Planetarium (the former Gladwin Planetarium).....	67
9.7 Evaluation of Integrity for Non-Institutional Buildings.....	69

Section	Page
9.7.1 The Property at 2549 Puesta del Sol Road (Hazard Carriage House and Wall)	69
9.7.2 The Former Stable/Barn at 2556 Puesta del Sol Road	71
9.7.3 The Morehouse House at 2560 Puesta del Sol Road	72
9.7.4 The Cottage at 2586 Puesta del Sol Road.....	74
9.7.5 MacVeagh House and Cottage	76
9.7.6 The Property at 653 Mission Canyon Road (former Herman Eddy House)	79
9.7.7 The Property at 2758 Las Encinas Road (former Hoffmann Estate and former Hoffmann Garage).....	81
10.0 ASSESSMENT OF SIGNIFICANCE	83
10.1 City Guidance (Significance Criteria)	83
10.1.1 Previous Designations	86
10.1.2 Application of the City of Santa Barbara Criteria for Designation as a City of Santa Barbara or Structure of Merit to the Main Museum Building at Puesta del Sol Road.....	87
10.2 Application of the Criteria to the Main Museum Complex.....	88
10.2.1 Additional Criteria Listed in Chapter 2.3 (Section 5) of the MEA to the Main Museum Complex	99
10.3 Application of the Criteria to the former Hazard Estate Carriage House4 (2539 Puesta del Sol Road) and Stone Wall at the Main Museum Complex (2559 Puesta del Sol Road)	102
10.3.1 Application of the Additional Criteria to the Former Hazard Estate Carriage House (2539 Puesta del Sol) and Stone Wall at the Main Museum Complex (2559 Puesta del Sol Road)	105
10.4 Application of the Criteria to the Property at 653 Mission Canyon Road (The Director's House).....	106
10.4.1 Application of the Additional Criteria to the Property to 653 Mission Canyon Road (The Director's House).....	109
10.5 Application of the Criteria to the former Stable/Barn at 2556 Puesta del Sol Road	110
10.5.1 Application of the Additional Criteria to the former Stable/Barn at 2556 Puesta del Sol Road	112
10.6 Application of the Criteria to the Morehouse House at 2560 Puesta del Sol Road	113
10.6.1 Application of Additional Criteria to the Morehouse House at 2560 Puesta del Sol Road.....	115
10.7 Application of the Criteria to the Cottage at 2586 Puesta del Sol Road.....	116
10.7.1 Application of Additional Criteria to the Cottage at 2586 Puesta del Sol Road	118

Section	Page
10.8 Application of the Criteria to the Property at 2565 Puesta del Sol Road (McVeagh House and Its Associated Cottage)	119
10.8.1 Application of Additional Criteria to the Property at 2565 Puesta del Sol Road (McVeagh House and Its Associated Cottage)	122
10.9 Application of the Criteria to the Former Garage at 2758 Las Encinas Road (former Hoffmann Garage).....	123
10.9.1 Application of the Additional Criteria to the Former Garage at 2758 Las Encinas Road (former Hoffmann Garage)	125
11.0 ELIGIBILITY FOR LISTING IN THE CALIFORNIA REGISTER OF HISTORICAL RESOURCES	126
11.1 Application of the Criteria to 2559 Puesta del Sol Road (Main Museum Bldg)	127
11.2 Application of the Criteria to the Carriage House and Estate Wall (2539 and 2559 Puesta del Sol Road)	128
11.3 Application of the Criteria to 2560 Puesta del Sol Road (National Folk House)	129
11.4 Application of the Criteria to 2565 Puesta del Sol Road (MacVeagh House and Its Associated Cottage)	129
11.5 Application of the Criteria to the Property at 653 Mission Canyon Road	130
11.6 Application of the Criteria to the Property at 2758 Las Encinas Road (former Hoffmann Garage)	130
12.0 ELIGIBILITY FOR LISTING IN THE NATIONAL REGISTER OF HISTORIC PLACES...	131
12.1 Application of the Criteria to 2559 Puesta del Sol Road (Main Museum Building)	131
12.2 Application of the Criteria to the Carriage House and Hazard Estate Wall (2539 and 2559 Puesta del Sol Road).....	131
12.3 Application of the Criteria to 2560 Puesta del Sol Road (National Folk house)	132
12.4 Application of the Criteria to 2565 Puesta del Sol Road (MacVeagh House and Its Associated Cottage)	132
12.5 Application of the Criteria to the Property at 653 Mission Canyon Road Director's House)	133
12.6 The Property at 2758 Las Encinas Road (former Hoffmann Garage)	133
13.0 SUMMARY STATEMENT OF SIGNIFICANCE	134
14.0 CULTURAL LANDSCAPE STUDY	135
14.1 Introduction.....	135
14.2 The Following Changes, When Occurring <u>After</u> the Periods of Significance, may Reduce the Historic Integrity of a Rural Landscape..	136

Section	Page
14.3 Historical Landscape Context	138
14.4 Description and Analysis of Cultural Landscape Characteristics.....	140
14.5 Application of the Criteria to the Cultural Landscape/Historic Streetscape	146
14.6 Identification of a Significant Cultural Landscape or Streetscape.....	149
15.0 SUMMARY AND CONCLUSIONS	149
16.0 BIBLIOGRAPHY	151
MAPS AND FIGURES	157
APPENDIX A (Aerial Photographs)	

1.0 INTRODUCTION AND REGULATORY FRAMEWORK

This Phase I Historic Sites/Structures Report (HSSR) is for eight parcels that comprise the property of the Santa Barbara Museum of Natural History (SBMNH). The eight parcels are: APN 023-250-056, APN 023-250-066, and APN 023-250-068 (Project Parcel 1); APN 023-250-039 (Project Parcel 2); APN 023-271-003 and APN 023-271-004 (Project Parcel 3); APN 023-272-002 (Project Parcel 4); and APN 023-272-003 (Project Parcel 5) (Figures 1 – 3a). Located in Mission Canyon, four of the museum's parcels (APN 023-271-003, APN 023-271-004, APN 023-272-002, and APN 023-272-003) are within the corporate boundary of the City of Santa Barbara. The other four parcels, sited at the west end of the museum campus, are located in the County of Santa Barbara; while these parcels are in, or partially in the County, they are within the City of Santa Barbara's "Sphere of Influence." The decision-making agency for the project is the City of Santa Barbara. The applicant, the Santa Barbara Museum of Natural History, is currently preparing a new Master Plan and Conditional Use Permit for the museum's campus.

The California Environmental Quality Act (CEQA) guidelines state that proposed projects are to be analyzed to determine potential effects to historic resources. Principle No. 8 of the City of Santa Barbara General Plan provides for the protection of cultural and historic resources. Guidelines for determining the significance of a property and the significance of impacts to historical resources that may result from a development project are outlined in the City of Santa Barbara Master Environmental Assessment (MEA) (City of Santa Barbara MEA: *Guidelines for archaeological Resources and Historic Structures and Sites* (January 2002)). The Phase I HSSR will determine the historic significance of resources within the project parcels and evaluate their eligibility for listing as significant historic resources at the City, State and National level. Prepared by *Post/Hazeltine Associates*, the HSSR follows the guidelines for such studies as set forth in the City of Santa Barbara MEA.

2.0 PROJECT DESCRIPTION

The Santa Barbara Museum of Natural History Master Plan envisions the rehabilitation of elements of the existing campus and the construction of new facilities to improve the institution's ability to further its mission of educating the public about natural history. The following programmatic goals for the project were defined by the Museum's Board of Trustees: 1) *Expanding the frontiers of our knowledge* 2) *Preserving an archive of our natural heritage*; 3) *Delivering education that changes lives*; 4) *Addressing issues that matter in our daily lives*; 5) *Connecting our communities*; and 6) *Maintaining unity of purpose* (Suzanne Elledge Planning and Permitting Services Inc, May 2011: 6-7).

The project proposes new construction, the rehabilitation of most of the historic elements of the existing main museum building campus and the formation of a long-range plan to guide the development of the campus. Environmental and

design sustainability goals for the Master Plan include: 1) water conservation; 2) reduction of carbon footprint; 3) material resource conservation; 4) enhancing quality of place; and 5) educating the public about the strategies employed. The Master Plan proposes the project meet LEED Platinum status, including meeting the goals that a minimum of 13% of the project energy load be generated on site and follows the Architecture 2030 Challenge to reduce and eventually eliminate carbon footprint. Implementation of Labs 21 would address lab-specific ventilation, equipment, chemical and hazardous materials issues and complements LEED standards. The Sustainable Sites Initiative provides comprehensive site design standards. Finally, the Museum is using the USGBC Cascadia Council's Red List, which helps ensure that construction materials are manufactured locally, from renewable resources and do not have a negative impact on the environment (detailed information regarding these goals can be found in the: *Santa Barbara Museum of Natural History Master Plan, Project Description & Applicant Report, prepared by Suzanne Elledge, Planning and Permitting Services, Inc. 2011*)

Implementation of the proposed Master Plan would result in alterations to the main museum complex -and the construction of a new facility located west of the facility's existing Collections and Research Center-. The Master Plan proposes to retain elements of the existing main museum complex, which would be rehabilitated. A late nineteenth century house and cottage located west of the Collections and Research Center would be relocated to the north side of Puesta del Sol Road. One of the major components of the proposed plan is the creation of an emergency access loop road that would extend around the new complex and the south and east sides of the existing main museum building. The Master Plan also proposes improvements to the intersection of Mission Canyon Road and Puesta del Sol Road and annexation of Project Parcels 1 and 2 (within the County of Santa Barbara) to the City of Santa Barbara. Please note that the Master Plan for the Santa Barbara Museum of Natural History will be evaluated in a Phase 2 Historic Structures/Sites Report being prepared by Post/Hazeltine Associates.

3.0 DOCUMENTS REVIEW

The following resources and information sources were consulted during the preparation of this report (Bibliographical resources are listed in Section 12).

City of Santa Barbara:

Street Files for 2539, 2556, 2560, 2565 and 2559 Puesta del Sol Road
Planning File for 2539, 2556, 2560, 2586, 2565 and 2559 Puesta del Sol Road
Street File for 653 Mission Canyon Road
Planning File for 653 Mission Canyon Road

County of Santa Barbara:

Permit file for 2758 Las Encinas Road

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.

C.1887 Bird's Eye View of Santa Barbara. 1898 Bird's Eye View of Santa Barbara. 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

1917 Map of the City of Santa Barbara

Santa Barbara Museum of Natural History, Fleischmann Library

Photographic files

Historic Plan files

Santa Barbara Public Library

Eldon Smith Collection

Santa Barbara City Directories: 1922-1991.

4.0 ENVIRONMENTAL SETTING

Located in Mission Canyon, four of the museum's parcels are within the City of Santa Barbara's Upper East Neighborhood; four of the parcels are within the County of Santa Barbara. The development pattern for Mission Canyon is characterized by a mix of residential, religious, institutional, and social/recreational uses. Residential usage, which makes up the majority of Mission Canyon's development, is comprised almost exclusively of single-family houses. In close proximity to the Santa Barbara Museum of Natural History are the institutional facilities of San Roque School, Santa Barbara Middle School, and Roosevelt School, while religious institutions, recreational and social entities include Mission Santa Barbara, the Episcopal Sisters of Charity, Rockwood Woman's Club, Rocky Nook County Park, the Santa Barbara Botanic Garden, and Mt. Calvary Monastery.

Mission Canyon is the largest and most dramatic of the canyons that extend from the Santa Ynez Mountains toward the Pacific Ocean. Formed by tectonic activity, erosion, and sedimentation of Mission Creek and Sycamore Canyon Creek, the canyon's vegetation was, at the time of European contact, composed of riparian plant communities along the watercourses and Oak Woodland on the canyon's flatlands and slopes. Over time the trajectory of

Mission Creek has shifted dramatically resulting in the creek's current pathway, which flows west along the base of the bluff on which Santa Barbara Mission is located. A narrow gap, which forms the principal entrance to Mission Canyon, separates the Mission from Mission Ridge to the southeast. Since the foundation of the Santa Barbara Presidio in 1782 and Mission Santa Barbara in 1786, human activity including grazing, agriculture, and suburbanization have altered the native plant communities that once characterized the canyon. Today, both non-indigenous exotics and native plant species are found in Mission Canyon.

5.0 HISTORICAL CONTEXT

5.1 Mission Canyon (Prehistory to 1848)

Mission Canyon has been an area inhabited by the Chumash since prehistory. However, by the time of the Europeans' arrival in the late eighteenth century there were no permanent Chumash settlements in the canyon; instead, it appears to have been used for seasonal occupation, hunting and gathering, and for procuring materials used in the manufacturing of various tools and weapons. In 1786, Mission Santa Barbara was established at the mouth of Mission Canyon. Over the next 48 years the Mission complex would expand to include, in addition to the church and monastery, an extensive village of adobe houses for the Chumash converts, workshops for weaving, woodworking, metal work, tanneries, milling, and pottery production, as well as extensive walled gardens and corrals. During the Mission era the canyon, in addition to its use as a grazing area for sheep and cattle, was the site of cultivated fields and vineyards. To serve the Mission population an elaborate aqueduct system was built to transport, store, and treat water for the Mission and its rapidly expanding populace of Chumash converts.

Construction of a waterworks system began in the last decade of the eighteenth century and was largely completed by circa-1815. At the time of its completion the system included dams on Mission Creek and Sycamore Canyon Creek. From the two dams, a network of aqueducts, constructed of masonry and wood, funneled water to several reservoirs, tanneries, a mill house, filter house, and *lavanderia* located just to the east of Mission Santa Barbara at the present-day intersection of Mountain Drive and Mission Canyon Road. The waterworks also served the main mission complex and the neophyte village, as well as a series of walled gardens located to the south and west of the mission; at the rear of the mission a large rectangular corral, surrounded by masonry walls, was set on the bluff edge overlooking Mission Canyon. During the period of Spanish rule, extensive agricultural fields and vineyards were located within the canyon, which also was used to graze livestock. Throughout the Spanish and Mexican eras Mission Canyon's woodlands were harvested for firewood and construction material. By the mid-nineteenth century, the harvesting of wood, as well as grazing and agriculture had largely denuded the canyon of its larger trees.

In 1821, California became a Mexican province after Mexico gained its independence from Spain. The mission system continued to operate much as it had under Spanish rule until 1834 when under increasing pressure from the Mexican legislature, the government issued an order to secularize the missions and their vast landholdings. Ostensibly the intent of secularization was to return mission lands to native peoples, in reality, however, vast tracts of land were conveyed to prominent California families, such as the De la Guerras, Ortegas, and Carrillos (Allen 2000: NPS form 10-900 for Mission Santa Barbara). In 1837, three years after Mexico enacted the secularization law, California's provincial governor, José Figueroa, presented a decree of secularization to the Alta California Assembly that was subsequently passed. In succeeding years, beset by a dwindling neophyte population and lacking financial support from the secular authorities, the mission system steadily and inexorably declined.

In 1845, Governor Pio Pico published a decree for the sale and leasing of mission lands and property. By this time the majority of Mission Santa Barbara's Chumash population had died or drifted away, leaving the mission's vineyards and fields uncultivated, and the mission complex, with the exception of the church and *convento*, in a state of disrepair. In 1846, Governor Pico sold the holdings of Mission Santa Barbara, with the exception of the church, cemetery, and convent, for \$7,500 to Dr. Richard Den of Los Angeles, the younger brother of Nicolas Den of Santa Barbara, who, in 1843, had married Rosa Hill, the daughter of Daniel Hill and Rafaela Ortega Hill (Tompkins, 1966: 39).

5.2 Mission Canyon (1846-1916)

By 1847, as a result of the Mexican-American War (1846-1848), California passed under American control. In 1848, the Treaty of Guadalupe officially ceded California to the United States and in 1850 California was admitted to the Union as its 31st state. In 1865, three parcels of land, comprising just over 283 acres were returned to the Roman Catholic Diocese of Monterey by the federal government. Two of the parcels were located in or adjacent to Mission Canyon, the largest a 274.53-acre parcel, encompassed Mission Santa Barbara and its complex of buildings. The other tract encompassed the waterworks and unimproved acreage that extended from the mission to the current location of the Santa Barbara Botanic Garden. In circa-1870 the Roman Catholic Diocese of Monterey began selling off portions of its 274.53 acres, including a parcel located immediately adjacent to the mission. Purchased by Dr. S. B. P. Knox, this parcel would later become the future location of the Santa Barbara Museum of Natural History. By the 1870s a number of small farms had been established in Mission Canyon, owners of the farms most likely drawn there by the accessibility to Mission Creek, which flowed year-round. With its increased population the canyon even boasted its own elementary school (Tompkins 1989: 17). By the early 1900s a small cluster of houses had been built near the mouth of the canyon, within a short drive of Santa Barbara's Upper East neighborhood. These canyon houses ranged in size and amenities from the small adobe home of

Tomas Ygnacio Aquino (Aquino was one of last full-blooded Chumash), the National Folk style Morehouse House, to more high style paradigms, including the English Arts and Crafts style addition added at the end of the nineteenth century to the MacVeagh House, the early twentieth century Craftsman style Herman Eddy House, and Glendessary, the Medieval Revival style mansion, built by Beatrice and Robert Cameron Rogers in the late nineteenth century.

In 1885, Knox, who had purchased his Mission Canyon property some 15 years earlier, sold his undeveloped acreage to Rowland Hazard, Sr. and his wife, Mary Bushnell Hazard, of Peace Dale, Rhode Island. Like many other affluent visitors to Santa Barbara the Hazards initially were drawn to the City for its beautiful surroundings and mild Mediterranean-like climate. Shortly after purchasing the property the Hazards built a wood frame house they named "Mission Hill" as a winter home for themselves and their five children (Two of the children, Rowland Jr. and Caroline, would later play important roles in the founding of the Santa Barbara Museum of Natural History). In 1891, Rowland Hazard, Sr. funded the construction of a masonry bridge over Mission Creek to replace the existing wood plank bridge. Though somewhat altered, the stone bridge survives to this day. At approximately the same time the Hazards had a sandstone wall constructed around their property. Built by local stonemason, Joseph Dover, and his workers, the coursed ashlar sandstone wall was capped by a sawtooth coping of unworked sandstone shards. The wall extended along Mission Canyon Road to the bridge spanning Mission Creek then west of the bridge to the southwest corner of the Hazard property where it turned east toward Mission Creek. As an adjunct to their residence the Hazards had a stone and wood sheathed carriage house built nearby at the intersection of Puesta del Sol Road and Mission Canyon Road. Employing the same high quality stonework that characterized the bridge and estate walls, it is likely that carriage house was built around the same time as the bridge and walls (The carriage house and a portion of the walls are now incorporated within the Santa Barbara Museum of Natural History's campus).

Blessed with a natural environment comprised of a perennial creek, picturesque rocky outcrops, and sylvan groves of native oak and sycamores, Mission Canyon increasingly attracted artists, writers, and naturalists. By the early decades of the twentieth century a number of painters, potters, architects, writers, and bookbinders, many of them participants in the Arts and Crafts Movement, were drawn to the area for its serene, natural beauty. For its devotees "there developed an 'Arcadian myth', a 'back-to-nature' movement which attracted wide support amongst the urban middle and upper middle class" (King 1995: 133). It was during this period that individuals, such as potter, Frederick Hurten Rhead, painter, Fernand Lungren, and artisan, Christoph Tornoe, settled in the canyon. Rhead moved to Santa Barbara in 1913. Establishing his studio at the home of Christoph Tornoe, Rhead noted he chose Mission Canyon "not because the area yielded particularly suitable materials or markets but because it was a beautiful place" (Babel, 1990: 19 and Palmer, 1999: 10).

Other early canyon residents included banker, Herman Eddy, who commissioned Samuel Illsey, in 1903, to design a Craftsman style house at 2538 Puesta del Sol (subsequently the house would be purchased by the museum as a residence for its executive directors) and ornithologist, William Leon Dawson. Dawson, who moved to Mission Canyon in 1916, would soon play a pivotal role in the creation of the Santa Barbara Museum of Natural History, when, after moving to the canyon, he helped found a museum devoted to comparative oology. Serendipitously, Rowland Hazard Jr., a keen amateur naturalist and collector of bird eggs, established residence in that same year in a large Tudor Revival style house built just to the northeast of his father's Mission Canyon property (Rowland would soon become a strong supporter of Dawson and his attempt to establish a museum in the canyon). Rowland and his wife, Mary, named their new home "Dial House" after the marble sundial that Rowland's father had inset into the wall of the mission aqueduct, a portion of which ran through Hazard, Jr.'s property.

5.3 Early Years of William Leon Dawson (1873-1916)

William Leon Dawson was born in Iowa in 1873 (Figure 4). Four years later, in 1879, Dawson's father moved the family to Kansas where he served as a Congregationalist minister. Dawson's interest in ornithology began early when as a young child he began to collect wild bird's eggs (*The Condor* 1913, Vol. 15, No. 2: 62). Several years later, in 1885, the Dawson family moved once again, this time to Ahtanum, Washington. After graduating from high school, Dawson attended the University of Washington before transferring to Oberlin College in Ohio, where, following in his father's footsteps, he studied for the ministry. At Oberlin Dawson continued to pursue his interest in ornithology, believing the study of bird eggs would "throw a flood of light upon the trend of life" and uncover "the secrets of life's origins and its destiny" (sbnature.org.vistors/history01.php). It was while attending college that Dawson met Etta Ackerman, who he married in 1895.

Following graduation Dawson ministered at a rural church in Washington and then at a church in Columbus, Ohio. The demands required of a minister, however, proved too much for Dawson who, after suffering a physical breakdown, abandoned his initial calling to devote himself to writing. In 1904 he authored *The Birds of Ohio*. Dissatisfied with the financial arrangements of his first publishing effort, Dawson returned to Washington. There, under the auspices of his own publishing company, the Occidental Publishing Company, he produced a second book on ornithology, *The Birds of Washington*, published in 1909. After publishing his two books, Dawson was encouraged by the Cooper Ornithological Society to write a similar book on the birds of California. Moving to Santa Barbara in 1916 William and Etta Dawson settled in Mission Canyon in a house they named *Los Colibris* (The Hummingbirds). In that same year Dawson began

a campaign to underwrite the publishing of the *Birds of California* and to establish a museum of comparative oology.

5.4 The Museum of Comparative Oology (1916-1923)

Dawson's effort to open an ornithological museum soon gained the support of a number of prominent figures in the community, including Rowland Hazard, Jr., Clinton B. Hale, Francis Underhill, Joel R. Remington, and Mrs. James Hobart Moore. In 1916, a board was formed to oversee the creation of a museum; a year later, in 1917, Rowland Hazard, Jr. joined the board. After his unexpected death, in 1918, his sister, Caroline Hazard, replaced him as a board member (Figure 5). Both Caroline, a former president of Wellesley College and Hazard's widow, Mary, were committed to establishing the museum as a memorial to their late brother and husband. In 1922, Caroline Hazard donated part of her Mission Canyon estate to build the Hazard Memorial Museum of Comparative Oology. Encompassing 1.66 acres the parcel was located on Sycamore Road (now Puesta del Sol Road), just to the east of the Hazard estate's carriage house.

Designed by architect, Floyd E. Brewster, the new museum was a one-story masonry building built around a central courtyard (Figure 6). With its plastered walls, tiled roofs, and mission style arcades the building is an example of the Spanish Colonial Revival style. Brewster was a relatively recent arrival in Santa Barbara when he was hired to design the museum. Originally from Syracuse, New York, where he was born in 1888, Brewster received his Bachelor of Arts degree in Architecture from Cornell University in 1912 (*Cornell, Alumni News*, Vol. XV, No. 32, May 14, 1913; personal interview, Robert Sweeney, March, 2007). Shortly after graduation he was hired by the architectural firm of Keith & Whitehouse in Spokane, Washington (*Cornell, Alumni News*, Vol. XV, No. 32, May 14, 1913). Brewster stayed with the firm only a few years before he and his wife, Hazel, moved to Santa Barbara in 1918 where they initially resided at 1223 Anacapa Street. In 1920, Brewster opened an office at 907 Chapala Street and in the following year he and Hazel moved to a Spanish Colonial Revival style house he designed at 889 Mission Canyon Road. Brewster maintained his office on Chapala Street through 1922 before relocating it to his home in Mission Canyon. Brewster's career as an independent architect was short lived, and after completing the design for the museum, he was hired by architect George Washington Smith in January 1923 (Robert Sweeney personal communication, March 2007). Working alongside Smith's chief delineator, Lulah Maria Riggs, Brewster proved to not only be an excellent draftsman but "his perspectives were close to Rigg's in their expressiveness" (Gebhard, 2005: 66). Brewster continued working for Smith until Smith's death in 1930 when Brewster once again returned to private practice. One of his first commissions after Smith's office closed was the design for Santa Barbara's Jefferson Elementary School, located on Alameda Padre Serra. Other commissions included an apartment/store complex in Palm Springs, designed in 1936 (*Los Angeles Times*, April 9, 1930; October 25, 1936). In 1945, Brewster and his wife moved to the Los

Angeles area. Little is known of Brewster's later career, which is poorly documented. Brewster died in Monrovia, California on May 16, 1971 (Robert Sweeney, personal communication, March, 2007).

When the Museum of Comparative Oology opened in August 1922 it was composed of four exhibition halls surrounding the south, east, and west sides of an open courtyard. On the courtyard's south wall was a memorial plaque dedicated to Rowland Hazard Jr. (Figure 7). The north wing of the building was composed of central passageway flanked on the east by the director's office (now the museum store) and on the west by the trustees' room (now the museum's reception area) (Figures 8 & 9). Shortly after its opening Dawson was pressured by the museum's Board of Trustees to broaden the outlook of the institution from an oological museum to one presenting a wider range of natural history and anthropological themes. Chafing at Dawson's resistance to any deviation from the museum's original focus the board also may have been concerned that Dawson, in an apparent conflict of interest, employed both his wife and son at the museum, with Mrs. Dawson serving as a cataloger and his son as an assistant. Moreover, Dawson had spent the money advanced to him to write *Birds of California* and required additional funding to complete it. Under pressure by the board to complete the manuscript Dawson resigned in 1923, the same year that *Birds of California* was published. Dawson, who remained in Santa Barbara, continued his ornithological studies until his death in 1928.

5.5 The Museum of Natural History's Formative Years (1923-1945)

After Dawson's resignation Ralph Hoffman, a museum trustee and a teacher and administrator at Cate School, was named interim director. As director, Hoffman, with the assistance of Harold Gladwin, who had been appointed honorary curator, initiated a program to systematize the museum's collections and to expand its exhibits beyond birds and eggs to include mounted specimens of local fauna (*Noticias*, Vol. X, No.2: 1965: 4-5). In 1923 the museum received its first significant bequest, a collection of Native American artifacts and artwork from the nationally renowned artist, Fernand Lungren. While the museum's Board of Trustees was committed to expansion, they were unsure how broad its focus should be. Largely at the urging of Caroline Hazard, the board hired Paul Marshall Rea, president of the American Association of Museums to advise them on the museum's future direction. After inspecting the museum and its operations, Rea advised the board that the institution should broadly address all aspects of natural history, as well as the history of North American Indians of the Southwest and California (*Noticias*, Vol. X, No.2: 1965: 7).

In 1926, Ralph Hoffman was appointed as full time director of the museum. That same year construction began on the first addition to the original museum. Named Gould Indian Hall the wing was built to house the museum's collection of Native American basketry and Chumash artifacts

donated by Lungren, David Banks Rogers, and others. Funds for the new wing were provided by Montecito resident Mrs. Frederick Gould in memory of her late husband. Designed by Floyd Brewster, the Spanish Colonial Revival style wing was located on the west side of the courtyard and included, in addition to the exhibition hall, a bathroom, and service room. That same year a small freestanding building was constructed to the west of Gould Hall for a seismograph station. With the construction of two new buildings, the museum instigated an almost continuous period of expansion that lasted well into the late 1930s (Figure 10). This ongoing expansion was made possible by the unceasing work of the museum's director and Board of Trustees to solicit support from Santa Barbara's philanthropists, many of whom donated substantial funds for the museum building program. Two donors who contributed significantly to the museum's infrastructure were trustee, Mrs. Clinton B. Hale, who gave money to build the Botany Hall and Herbarium, and Major Max C. Fleischmann, who donated funds for the Mammal Hall and the library.

The new halls and library were designed in the Spanish Colonial Revival style by one of Santa Barbara's most renowned Period Revival architects, Carleton Winslow (Figure 11). Born in Damariscotta, Maine in 1876 Winslow received his initial training at the Arts Institute in Chicago; he later studied with Cheffort Brothers in Paris. Winslow moved to San Diego in 1911, where, under the direction of lead architect, Bertram Goodhue, he was appointed the supervising architect for the San Diego Exposition between 1911 and 1915. While he did accept residential commissions, Winslow was primarily known for his institutional and ecclesiastical designs. Like some of his fellow practitioners, such as George Washington Smith, James and Mary Craig, Edwards and Plunkett, and Winsor Soule, he primarily designed in various iterations of the Period Revival style. In addition to his work at the Santa Barbara Museum of Natural History his commissions in the Santa Barbara area included the Santa Barbara Clinic, additions to El Paseo, the Nurse's Hall of Cottage Hospital, and The Valley Hunt Club. Winslow closed his Santa Barbara office in 1942; he died in Hollywood in 1946.

Construction on the two halls and library, which were located on the east side of the courtyard, was completed in 1929. A number of Santa Barbara's artists, including Douglass Parshall, John Gamble, Fernand Lungren, Lilia Tuckerman, and Belmore Browne, provided painted backdrops for the Mammal Hall's dioramas (*Noticias* 1965: Vol. XI, No. 2, 23-24). In 1932, three years after the completion of the halls and library, the museum's director, Ralph Hoffman was killed on San Miguel Island after accidentally falling off a cliff. As a memorial to Hoffman, a classroom building, designed by Winslow, was built off of the east end of the seismograph building. Intended to house the Junior Department founded by Dorothy Irma Cook for the education of young children, the

new department marked the beginning of the museum's youth education program (*Noticias* 1965: Vol. XI, No. 2, 18-19).

After Hoffman's death the Board of Trustees appointed as director, Paul Marshall Rea, who had been an advisor to the museum. Rea, in addition to being a past president of the American Association of Museums, published *The Museum and the Community* (1932) one of the first books analyzing the social and cultural role of museums in the United States. During his tenure Rea did much to systematize the museum's operations by setting up separate departments, including ornithology and mammalogy under the supervision of Egmont Rett and anthropology and paleontology under David Banks Rogers. While the museum's newly expanded facility provided more exhibition space, the staff, which had grown substantially, worked under more challenging conditions. David Banks Rogers initially was relegated to working outdoors and later to a small service room off of Gould Hall, while Egmont Rett, the taxonomist, had less than adequate workspace to prepare specimens for the museum's exhibits. Recognizing the need for a laboratory, as well as additional exhibit space for its bird specimens, Max and Sarah Fleischmann donated funds for the construction of the Sarah Fleischmann Bird Hall and a three-level laboratory building. Once again employing Carleton Winslow as the architect, the Museum built two Spanish Colonial Revival style wings at the south end of the courtyard to house a bird hall and curatorial facilities. Following the completion of the Bird Hall the interiors were embellished with dioramas painted by Carl Oscar Borg, Fernand Lungren, Cadwallader Washburn, and Howard Russell Butler (*Noticias* 1965: Vol. XI, No. 2; 22-23). As part of this project the courtyard's south wall was altered when arches were inserted into the wall and two doors were replaced with arched openings.

Paul Marshall Rea remained the museum's director for five years until he was replaced by Arthur Sterry Coggeshall in 1937 (Figure 12). Previously, Coggeshall had served as director of the Illinois State Museum, the Carnegie Museum of Natural History in Pittsburg, and the American Museum of Natural History in New York City. Among his early achievements was the discovery of the first well-preserved fossil skeleton of a *Diplodocus*, in 1899, during a fossil-hunting expedition in Wyoming (Sassaman 1988). As a condition of his acceptance Coggeshall told Max Fleischmann that the museum would have to build an auditorium (sbnature.org/visitors/history01.php). Up to this time the museum used Gould Hall for public lectures and events. However, this proved less than satisfactory, particularly when they needed to accommodate larger groups. Once again philanthropist and museum trustee Max Fleischmann came to the museum's assistance by providing funding for the construction of an auditorium building. Located just to the west of Gould Hall, the Spanish Colonial Revival style auditorium, subsequently named Fleischmann Auditorium, was designed by architect, Chester Carjola in

1938 (Figure 13). In addition to its auditorium space, Fleischmann Auditorium included restrooms on the ground floor and a workshop and darkroom in the basement. A covered portico, embellished with a set of wrought-iron gates, donated by Mrs. Frederick Gould, linked the auditorium to Gould Hall (*Noticias* 1965: Vol. XI, No. 2; 10). Practicing primarily in Santa Barbara, Chester Carjola's career spanned the period between the early 1930s and the mid-1960s. In addition to Fleischmann Auditorium, Carjola's notable commissions during the 1930s and 1940s included the Department of Motor Vehicles (1936), the Little Town Club (1936-1937) and the transformation of the Santa Barbara Post Office into an art museum (1941). During the postwar period his work became less referential to the Period Revival style and more influenced by contemporary architectural themes.

With his many years of experience, Coggeshall took a "hands-on" role in the creation of museum displays, going so far as to help paint the ceiling of the Sarah Fleischmann Bird Hall (*Noticias* 1965: Vol. XI, No. 2; 10). Most importantly Coggeshall oversaw an expansion of the museum's staff, improved the institution's outreach with the community and increased its educational programs to include public lectures and events. In the same year the auditorium was built, a classroom addition was constructed at the rear of the Hoffman Loggia/Seismograph building. Designed by Carleton Winslow in the Spanish Colonial Revival style the classrooms were indicative of the increasingly important role educational programs played as part of the museum's mission. Construction of the auditorium and classroom addition would be the last significant expansion of the museum campus until after World War II. During the war years the museum focused its efforts on providing activities for the area's servicemen and for using natural history to educate the public about the war effort (*Noticias* 1965: Vol. XI, No. 2; 10-11).

5.6 The Spanish Colonial Revival Style in Santa Barbara (circa 1920-1940)

All of the buildings constructed at the museum between 1922 and 1938 were designed in the Spanish Colonial Revival style, a subtype of the Period Revival movement that reached its height of popularity during the decades of the 1920s and 1930s. In America the Period Revival movement encompassed a diverse range of architectural styles, primarily drawn from European and American antecedents, including Tudor, French Norman, Spanish, Italian Renaissance, American Colonial, and Hispanic Colonial styles. While the Spanish Colonial Revival style's earliest manifestation occurred in the late teens, California's attempt to develop a regional architectural aesthetic began as early as the late nineteenth century. Inspired by the remaining examples of Colonial period architecture in the American Southwest and Mexico, the Mission Revival style (circa 1895-1915) was an initial manifestation of this movement in California.

Among the examples in Santa Barbara of this style is Crocker Row (1894-95) located on the 2000 block of Garden Street, the Santa Barbara Railroad Depot (1905), and the former Elkhorn Creamery on the 00 block of West Ortega Street (1905-06).

Though the Mission Revival style achieved some degree of popularity, it never reached any level of stylistic prominence in California. It was not until Bertram Goodhue designed a scheme for the Panama Pacific Exposition in San Diego (1913-1915) that a new style, based largely on Spanish Colonial and Mexican antecedents, would gain widespread popularity. Providentially, it was during this time that Santa Barbara and Montecito were experiencing a significant expansion of their residential neighborhoods. This growth provided opportunities for architects and designers, such as George Washington Smith, Edwards and Plunkett, Rowland Sauter, Winsor Soule, Carleton Winslow, and Reginald Johnson to design buildings in the Spanish Colonial Revival style in the years between the late teens and the late 1930s. Attributes of the Spanish Colonial Revival style include, among others: 1) use of vernacular materials, such as plaster, stucco, wood, and terra cotta; 2) classically inspired ornamental detailing, ranging from the simple to the ornate; 3) an emphasis on broad, uninterrupted wall surfaces, punctuated by a careful use of openings (fenestration was often asymmetrical and set within deep reveals to emphasize the solidity of the wall surface; and 4) an emphasis on the interplay of cubic volumes. The style gained additional impetus in Santa Barbara after 1925, when a devastating earthquake required the construction or repair of hundreds of buildings in the Santa Barbara area, including much of the City's downtown.

In Santa Barbara architects, such as George Washington Smith, Winsor Soule, E. Keith Lockard, Russell Ray, Floyd Brewster, James and Mary Craig, Chester Carjola, and Carleton Winslow demonstrated a deepening commitment to the Mediterranean and Spanish Colonial Revival style and by the early 1920s they began to draw less on motifs inspired by Spanish Missions and more from the architectural heritage of Spain and Italy. This can be seen in such public and institutional buildings as the Santa Barbara News Press building (1922), the Santa Barbara City Hall (1923), the Santa Barbara County Courthouse (1927-29) and the Santa Barbara Museum of Natural History (all of whose buildings were designed between 1922 and 1938 by Floyd Brewster, Carleton Winslow, and Chester Carjola). All of the buildings associated with the museum's prewar development employed the character-defining features of the Spanish Colonial Revival style, including the employment of picturesque massing, unadorned wall surfaces of plaster or stucco, tiled roofs, arcaded corridors, interior courtyards, and restrained decorative embellishments that included wrought iron gates, grills and lanterns, cast concrete columns and polychromatic tiling. Beginning in the early 1930s, as seen in some of Carjola's work, those characteristics that defined the Spanish Colonial Revival Style became progressively more simplified, most likely due to the influence of the emerging Modernist Movement in America.

5.7 The Santa Barbara Museum of Natural History (1945-1972)

In the immediate years following the end of World War II the museum focused on reviving programs and plans that had been scaled-back or eliminated during the war years. One of the few improvements during this period occurred in 1945 when a bridge was constructed over Mission Creek (the bridge project was paid for by Caroline Hazard shortly before her death). It was not until the early 1950s that the museum would initiate a building program to expand their facilities. In 1952, Chester Carjola was commissioned to design exhibition halls for interpreting the region's geological and marine environments. Completed a year later, the large three-level addition was located at the rear of Gould Indian Hall (Figures 14-16). A loggia, capped by a tile-covered roof, linked the new halls with the nearby Junior Department. In that same year Carjola designed a public restroom addition to the west elevation of Gould Indian Hall. Another loggia, capped by a tile-covered roof, linked the new halls with the nearby Junior Department. Unlike his earlier, prewar buildings his postwar work, while retaining elements of the Spanish Colonial Revival style, including stucco walls and tiled roofs, was much more schematic and reductive in design, reflecting the increasing influence of Modernism on architecture at the time.

With the increasing importance of the museum's youth education programs, a significant expansion of the Junior Department's facilities took place between the mid-through-the-late-1950s. New facilities built during this period included the Koefod Junior Library (1956) and the Gladwin Planetarium (1957). Spurred in large measure by America's drive to surpass the Soviet Union's space explorations efforts, the United States undertook a program to enhance science education. It was during this time that the museum built the planetarium and library just to the east of the Junior Department on the west bank of Mission Creek. Like the Geology Building they were designed by Carjola in a schematic, attenuated version of the Spanish Colonial Revival style.

On August 13, 1958, shortly after the completion of the library and planetarium, museum director, Arthur Coggeshall, died, his legacy defined by his having transformed the museum "from the private province of that elite 'little society group' into a truly public institution" (*Noticias*, 1991, Vol. XXXVII, No. 4: 96). Leading the institution through a period of tremendous growth Coggeshall helped expand the museum's educational and scientific facilities more than five-fold. Finding a suitable replacement for him proved to be difficult and for the next year or so his assistant, Nora Morres, served as Acting Director until Coggeshall's replacement, Dr. Vertress L. VanderHoff, was appointed to the position. A research geologist, who received his doctorate in vertebrate paleontology, VanderHoff seemed a logical choice as director having worked as a museum associate for several years.

Continuing the museum's ongoing building program the one-story Junior Auditorium (later renamed Farrand Auditorium) was built in the open space between the Junior Library/Gladwin Planetarium and the Education, Seismograph building. Designed and built, in 1961, by the firm of Cooke and Schmandt, it featured exposed concrete block walls, capped by a flat roof and was the first building on the museum campus to completely eschew any references to the Spanish Colonial Revival style. In that same year a large one-story wing was added off the northeast end of the Mammal Hall to display dioramas of California birds. Designed by Chester Carjola and Frank Greer, the flat-roofed building was linked to the museum via a Mission style arcade. Deviating from the Junior Auditorium's Modernist style, the one-story wing, with its arcuated forms, drew broadly from the type of Spanish Colonial Revival style buildings built during the 1930s and was no doubt designed as such due to its prominent location near the corner of Puesta del Sol Road and Mission Canyon Road.

In 1962, a fire severely damaged the Geology and Marine Halls. When the wing was repaired, its second floor laboratory and storage area was demolished, while the first floor was rebuilt in a very simplified utilitarian style. A new free-standing one-story zoological laboratory was constructed between the Junior Department and the MacVeagh House (Figure 17). Designed in 1962 by the firm of Arendt, Mosher and Grant, the building, like Farrand Auditorium, employed a Modernist-inspired architectural scheme, featuring concrete block grill work, ribbon windows, and stucco canopies. Named Hale-Rett Laboratory, in honor of Mrs. Clinton Hale, one of the museum's most important donors and Egmont Z. Rett, Curator of Zoology, the building provided facilities for the vertebrate and invertebrate zoological departments.

In July 1963 Vertress VanderHoff retired due to ill health. Once again Nora Morres stepped in as interim director, remaining there until January 1, 1965 when Dr. Frederick H. Pough was appointed head of the museum. Pough's specialization was in vulcanology and mineralogy and though, he too, remained only a short while managed during his term there to oversee the creation of a new Hall of Mineralogy (*Noticias*, 1991, Vol. XXXVII, No. 4: 103). In 1967, the Doris Fay Palmer Observatory was built. Located to the west of the current Collections and Research Center, it was designed by Arendt, Mosher and Grant in a simplified version of the Modernist style. After Pough's departure Nora Morres became the museum's Acting Director. She remained in that capacity for the next several years before stepping down following the board's appointment of Lawrence John Pinter as director in 1969. Pinter's tenure was fraught with dissension. Apparently Pinter so alienated members of the staff that some of them resigned, including Phil Orr, Curator of Anthropology and Nora Morres, who ended her forty-year association with the museum while he was director. (*Noticias*, 1991, Vol. XXXVII, No. 4: 105). A year after his appointment Pinter was asked to leave and Waldo Abbott, Assistant Curator of Ornithology and Mamma

logy, became Acting Director. Abbott served two years before the board hired, in 1972, a new museum director, Dr. Dennis M. Power.

5.8 Later History of the Santa Barbara Museum of Natural History (1972-2011)

Dennis Power, whose degree was in evolutionary biology, specialized in the study of island bird evolution and biogeography. "Using the tools of statistical analysis and computers, Santa Barbara [proved to be] an ideal locale for his research" (*Noticias*, 1991, Vol. XXXVII, No. 4: 105). Power proved to be a particularly good choice for the museum. Modernization of its management procedures was sorely needed and one of Power's first directives was to introduce computer technology not only to the research departments, but to staff offices, as well. To generate income for the museum he applied for grants and worked to increase the institution's fund-raising and endowment programs.

Considerable attention was given to revitalizing the museum's research division which included the Vertebrate Zoology, Invertebrate Zoology, and Anthropology Departments. Turning to the dormant position of Curator of Anthropology and Geology, which had stood vacate since Phil Orr's retirement in 1969, Power immediately set out to fill the position and out of a pool of over 200 candidates hired Dr. Dee Travis Hudson, an anthropologist who would publish extensively on the culture and ethnohistory of the Chumash. Working initially with an all volunteer staff Hudson's accomplishments included organizing and cataloguing the museum's anthropological collections. His interest in Chumash culture even led to the building of a replica of a Chumash tomol plank canoe (in 1976 the canoe made a ten-day trip to the Channel Islands). Travis Hudson's untimely death in 1985 ended an exceptional thirteen-year career at the museum. In 1985, John Johnson an anthropologist whose doctoral studies focused on Chumash ethno-history (Johnson's dissertation was "Chumash Social Organization: An Ethnohistoric Perspective"), was hired as the department's curator. Since his appointment as the head of the Department of Anthropology Dr. Johnson has produced numerous publications on Native American culture and has become one of the leading experts on the history of the Chumash.

For over a two-decade period, between 1967 and 1989, few additions were made to the museum's existing buildings and no new buildings were built at the main campus (in 1987 the off-campus Sea Center on Stearns Wharf opened). In 1989, the first large scale addition to the museum campus was planned when the Hale-Rett Laboratory was remodeled and enlarged to house the Anthropology Department and to provide additional space for the Invertebrate and Vertebrate Zoology Departments. The plans for the remodeled and enlarged building were designed by the firm of Edwards & Pitman. In 1991, Edwards & Pitman designed an addition to the Collections and Research Center, allowing "for the first time, proper storage and protection of the artifacts and allowed researchers to work more easily with the collection" (*Noticias*, 1991, Vol.

XXXVII, No. 4: 111). With the domination of Modernism having waned and a renewed interest in maintaining the community's heritage of Mediterranean style architecture, the scheme for the Collections and Research Center drew its inspiration from the museum's more traditional designed prewar Spanish Colonial Revival style buildings.

In 1994, Dennis Power left the Santa Barbara Museum of Natural History to become Executive Director of the Oakland Museum of California. During Power's more than two-decade tenure at the museum he had introduced computer technology, increased its funding, and helped raise the profile of the museum's research and education departments through the expansion of the museum's administrative staff. Important appointments during his tenure included hiring Travis Hudson to fill the vacant position of Curator of Anthropology, followed by John Johnson, in 1985. During this time the Education Department, under Katherine Woolsey, expanded its programs with Santa Barbara's public schools and the Zoology Department was divided into two separate departments, one for Invertebrate Zoology, under the direction of Eric Hochberg and one for Vertebrate Zoology Department, under the direction of Charles Woodhouse Jr. Power also oversaw the completion of the institution's first long and short range plans to guide the museum's growth. As a part of this program he hired Kenneth Saxon as the museum's first fund raiser (one of Saxon's initial successes was obtaining a challenge grant from the National Endowment of the Humanities) (*Noticias*, 1991, Vol. XXXVII, No. 4: 114-115). In 1985, Charles Slosser became the museum's Director of Development. During his tenure the museum's received its largest bequest from Drue McCormick Ruja (*Noticias*, 1991, Vol. XXXVII, No. 4: 114). Under Slosser's leadership the museum undertook a capital campaign for the first time in the institution's history. One of the most notable achievements of the museum was the opening of the Sea Center on Stearns Wharf in 1985 (damaged shortly after its opening by a fire, the Sea Center reopened in 1986). In 1994, near the end of Power's directorship, the museum instigated the last major addition to its campus with the addition of the John and Peggy Maximus Gallery to house natural history prints. Designed by Edwards & Pittman, the gallery was built off the northeast corner of the library.

In the seven years that followed Power's departure the museum's directorship underwent a transitional period, much as it had following the death of Arthur Sterry Coggeshall in 1958. Initially, Robert Breuning succeeded Power, but left three years later, in 1997. Breuning's departure was followed by the appointment of interim directors, Brian Rapp and David Anderson who served in that capacity from 1997 until the appointment, in 2001, of the museum's current executive director, Karl Hutterer. Dr. Hutterer, who received his doctorate in anthropology from the University of Hawai'i, brought a wealth of experience to the museum. Previously director of the Thomas Burke Memorial Washington State Museum and professor in the Department of Anthropology, at the University of Washington, he was the recipient of a number of awards and fellowships, including a fellowship with the American Association for the Advancement of

Science and the Warner G. Rice Humanities Award at the University of Michigan. In the ten years since Dr. Hutterer has assumed his position he has instigated a program of new directives for the 89-year old Santa Barbara Museum of Natural History. In 2003, the Sea Center on Stearns Wharf was demolished and replaced with a larger facility that opened in 2005. At present, the museum is working on one of its most important long term objectives, to create a master plan for the museum's campus. Serving the community with its educational and outreach programs, the museum's goal is to continue to make its institution as relevant to future generations as it has been to those it has served in the past.

5.9 Historic Context for Residential Properties

Introduction

The SBMNH campus includes a number of residential properties along Puesta Del Sol Road and west of the CRC whose historical development pattern is described below:

The Property at 653 Puesta del Sol Road (Herman Eddy House)

Sometime between 1903 and 1905 Herman H. Eddy, hired Samuel Illsey to design a Craftsman Style house for the Puesta del Sol property; the house was constructed by Christoph Tornoe. Like his father William Eddy, Herman was a successful banker. Herman's father, a self-made man, initially came to San Francisco from New York in 1849. By 1871 he was operating a placer gold mine at French Corral, in Nevada County, California. A year later, William Eddy, his wife, Almira, and infant son, Herman, arrived in Santa Barbara aboard a steamer. In later years, Mrs. Eddy related the following story regarding the arrival of her family in Santa Barbara: "she was given the honor of being lowered from the old side-wheel steamer in an armchair (to which she and the baby were tied) into the little boat that was to take her to the end of the wharf. She recalled a terrible moment when the rope swung out and then bumped her and the baby against the side of the ship" (Rouse 1982). In 1885, just a few years after settling in Santa Barbara, William Eddy, along with E. S. Sheffield, founded the Santa Barbara County Bank (the Santa Barbara County Bank subsequently became Santa Barbara County National Bank and later, the Crocker-Anglo Bank) (*Santa Barbara News Press*, June 5, 1962). Eddy also had extensive interests in real estate development and played an important role in the early development of the Montecito Water Company.

Shortly after their arrival in Santa Barbara, William and Almira built a lavish home (designed by noted local architect Peter Barber) in Montecito, which they named *Edgewild* (Myrick 2001b: 259). Mrs. Eddy, who was noted for her interest in gardening and horticulture, transformed *Edgewild* into one of Montecito's most beautiful estates (Thompson and West: 1887). Six years later the Eddys sold their estate to Edward Cunningham and moved to Santa Barbara where they

built *Oakwood*, an elaborate mansion near the intersection of Rancheria and West Mission Streets (Myrick 2001a: 71-72). Like the Eddy's former home in Montecito the house on Mission Street was surrounded by extensive grounds and elaborate gardens. Both William and Almira were philanthropically minded and were always willing to lend their estate for charitable parties (Rouse 1982). William Eddy died in 1904, but Almira, who survived him by several decades, remained at the family home until her death in the mid-1930s.

The Eddy's son, Herman, grew up in Montecito and Santa Barbara. He attended elementary school in Montecito, Santa Barbara High School and Manual Training School in Chicago, before eventually entering the University of California, Berkeley. Shortly after graduating in 1894, Herman joined his father at Santa Barbara County Bank as a clerk (*Santa Barbara News Press*, June 5, 1962). For the next several years, Eddy's business training included summers spent in Juneau, Alaska where, as a cashier he helped to found the First National Bank of Juneau. Later, in 1900, he ran the entire operation of the Bank of Alaska in Skagway. It was shortly after his return to Santa Barbara that Eddy commissioned Samuel Ilsley to design a Craftsman style house, named "Las Encinitas" in Mission Canyon. The house was built by local craftsman and artist Christoph Tornoe. During the period that Eddy, his wife Rosamund and their three children, lived at their Mission Canyon home, Eddy rose through the ranks at County National Bank becoming vice president by 1918. In 1934, three years after Eddy was elected to the presidency of the bank, he and his family moved to a larger home on Las Tunas Road. He continued to serve as President for the next 16 years. Stepping down because of failing health, he assumed the role of Vice-President in 1947. Eleven years later Eddy retired in 1958; at the time of his death in 1962 Eddy and his wife were living at the family home at 334 East Padre Street (*Santa Barbara News Press*, June 5, 1962).

Samuel Ilsley's contribution to Santa Barbara's architectural heritage is little known today, other than he was responsible for designing several of the community's most notable late nineteenth and early twentieth century Craftsman inspired houses. His commissions included, among others, Glendessary, a half-timbered house in Mission Canyon, the hotel at the San Ysidro Ranch, Arcady the Montecito home of Ralph and Jane Radcliffe Whitehead (the Whiteheads were among the leading proponents of the Arts and Crafts style in the United States), and his own home in Santa Barbara's Upper East. Ilsley's houses, while often grand and expansive, were noted for their simplicity and sense of domestic scale, an aesthetic inspired by the emerging Craftsman style.

Previous to building Herman Eddy's house in Mission Canyon, Christoph Tornoe served as the contractor for main residence on the nearby Glendessary estate for music composer, Robert Cameron Rogers. The house, designed by Samuel Ilsley in a half-timbered Tudor Revival style, was built in the late nineteenth century. Tornoe, though not trained as a contractor, was highly regarded in the

artisan community of Mission Canyon. One of his many skills was as a metal and wood worker, an example of which can be seen in the handcrafted, wrought iron light fixtures designed for the Unitarian Church in 1906 (Palmer 1999: 10-11).

Christoph Tornoe, the son of a shipwright, was born in the town of Heiligenhaven, in the Duchy of Schleswig-Holstein, around 1860. Although it was historically a part of Denmark the province of Schleswig-Holstein was absorbed into the Kingdom of Prussia in 1861 as a result of a war between Prussia and Denmark. Fearing induction in the Prussian army, Christoph, and his two brothers eventually left Heiligenhaven. In the succeeding years one brother began a coffee plantation in Guatemala and the other, became a ship captain. Christoph, who decided to immigrate to America, initially arrived in San Francisco where he stayed for only a short period of time before leaving for Santa Barbara. He eventually settled in Mission Canyon where he became an artisan and builder of some note. In addition to the Eddy house and Glendessary, he built a house in the 1800 block of Laguna Street and one on Mission Creek, just above State Street (manuscript, n.p., n.d., Tornoe family folder, Gledhill Library, Santa Barbara Historical Society).

Ilsey's and Tornoe's most notable commission was the estate house at Arcady, the lavish Montecito estate of Ralph Radcliffe-Whitehead. Radcliffe-Whitehead, a wealthy Englishman, attended Oxford and was a pupil of the noted Victorian art critic John Ruskin (Myrick 2001b: 305). Strongly interested in the arts, Radcliffe-Whitehead, who was also a follower of the noted English Arts and Crafts architect and designer, William Morris, moved to Santa Barbara in 1894. By the next year, Radcliffe-Whitehead had commissioned Tornoe to design and build a "Tuscan style" brick residence at his Montecito estate. Radcliffe-Whitehead and his wife, Jane, soon formed close social ties with other cultured Santa Barbarans, including William Eddy and his wife, Almira (Myrick 2001b: 305). In 1898, Radcliffe-Whitehead founded a manual arts school in Sycamore Canyon. Unfortunately, due to a lack of interest, the school closed in 1903 (Radcliffe-Whitehead subsequently established an art school in the Catskill Mountains of New York) (Myrick 2001b: 305-306). It is quite possible that Ilsey's and Tornoe's involvement in the Arts and Crafts Movement came as a result of their association with Radcliffe-Whitehead who had strong ties to the movement, both in America and Great Britain. The friendship between the Eddys and Radcliffe-Whitehead may also have played a role in the selection of Tornoe as the architect for Herman Eddy's new home in Mission Canyon.

Ilsey's design for the Eddy house incorporates features that show an affinity for the Japanese aesthetic, such as the house's deep overhanging eaves and the linear integration of the east elevation's wood shingled siding and its fenestration. Another, decidedly Asian motif is the pagoda-like peak of the projecting bay at the southwest end of the house. Though borrowing heavily from the English Arts and Crafts Movement, American Craftsman houses often incorporated attributes of Asian architecture, particularly that of the vernacular

Japanese house. The *Ho-Ho-Den* pavilion at the 1893 World Columbian Exposition in Chicago was one of the first to introduce Japanese architecture to American architects, including Frank Lloyd Wright, who adapted a number of its aesthetic characteristics in his turn-of-the-twentieth century Prairie Houses. But even more clearly the house is an exemplar of the High Style Craftsman tradition, a tradition that reached its apex in popularity among the upper middle classes in the first two decades of the twentieth century. Much of this can be seen not only in the size of the house, but in some of its handcrafted details.

As late as 1918 the Eddy house, known as *Encinitas*, still had no street address, but was simply listed as located on Puesta del Sol Road, at the corner of Mission Canyon Road (Santa Barbara City Directory, 1918). Eddy and his family (he and his wife, Rosamond eventually had four children) lived at their Mission Canyon house from circa 1903-1905 until the 1933. In 1933, the Eddys sold their Mission Canyon property to SBMNH and moved to a new residence at 1929 Las Tunas Road (Santa Barbara City Directory, 1933). Since that time the property has continued to be owned by the museum. In the succeeding years the house has been variously used as the director's residence, at other times as a rental.

Morehouse House (2560 Puesta del Sol Road) and the Property at 2556 Puesta del Sol Road

The early history of the Morehouse House is uncertain. It was built by at least 1898, as it is depicted on a Bird's Eye Map of that year. In circa-1900 the property was owned by the McDuffie family who may have been responsible for the construction of the National Folk style house. It is most likely that the house was either owner or carpenter-built and was not the design of an architect or architectural designer. By the teens the house was owned by the Morehouse family who made few, if any, changes to the property with the exception of the construction of a detached garage in circa-1920. The residential unit at 2556 Puesta Del Sol Road, which is also depicted on this Bird's Eye Map, was also in place by 1898 and appears to have initially functioned as a barn/stable; it was converted into a residential unit sometime before 1930. Both buildings are currently used as residential units by the Santa Barbara Museum of Natural History.

Cottage at 2586 Puesta del Sol Road

The cottage was built sometime between circa-1915 and 1925. The early history of the parcel is unclear from surviving records. After it was acquired by the Santa Barbara Museum of Natural History the property was used as a residential rental.

MacVeagh House (2565 Puesta del Sol Road)

The history of the MacVeagh House begins with Sherman S. Rogers (1830-1900), an attorney and politician from Buffalo, New York. Rogers was a partner in the

firm of Denis Bower and Sherman Rogers, one of Buffalo's most prestigious law offices. A leading member of the New York's Republican Party, Rogers served as a state senator and was a one-time nominee for lieutenant governor. He was also a notable proponent of civil service reform at the state and national level. Rogers and his wife Christiana (Davenport) had three children, Fanny (1860-1948), Lydia and Robert (1860-1931). His daughter Fanny married Charles MacVeagh sometime before 1889, when Roger, their first child, was born. Charles, a prominent New York attorney, was the son of Wayne MacVeagh (1833-1917) and Letitia Lewis (d. 1864). Wayne, who was a graduate of Yale, was a leading political figure in the United States for over 40 years; he served as ambassador to the Ottoman Empire from 1870 to 1874, was United States Attorney General in the Garfield administration (1880-1881) and later served as ambassador to Italy between 1891 and 1898. In 1866, two years after the death of Letitia, Wayne married Virginia Cameron, daughter of United States Senator Simon Cameron. MacVeagh's new wife was related to Sherman S. Rogers' family (Cameron was the middle name of two of Sherman's sons). It is not clear as to when the Rogers family first visited Santa Barbara; however, Rogers' son-in-law, Charles MacVeagh, who had convalesced in Santa Barbara in 1881, may have had some role in encouraging the Rogers to visit.

According to Edith MacVeagh Huey, the property located west of the Hazard Estate was purchased by her great grandfather Sherman S. Rogers as a winter home for his daughter Lydia (Edith MacVeagh Huey: 1986). Since Lydia's primary residence was in Stockbridge, Massachusetts and the Rogers home was in Buffalo, New York, the house in Mission Canyon was intended for use as a vacation home. It is not clear if Lydia stayed in the house on a regular basis. According to Edith MacVeagh Huey, the niece of Lydia, her father Ewen was born in the "Dormouse" cottage in 1895. This cottage was subsequently used as a temporary residence by Robert Cameron Rogers and his wife Beatrice while their home Glendessary was being built (their son, Sherman S. Rogers II was born in the cottage in 1898). Lydia and her husband, Alexander Sedgwick (1867-1929), had three children, none of whom inherited what is now referred to as the MacVeagh House at 2565 Puesta Del Sol Road. Instead, by 1917, the property had been acquired by Charles MacVeagh, a diplomat who served as United States Ambassador to Japan from 1925 to 1928 and his wife, Fanny Rogers MacVeagh. At the time Fanny's father, Sherman Rogers, bought the property, a small wood frame National Folk style house that now forms the northeast corner of the MacVeagh House was located on the property. Sometime between circa-1895 and 1898, either Sherman Rogers or one of his two daughters, Fanny Rogers MacVeagh or Lydia Rogers Sedgwick, made substantial changes to the property by building a large English Arts and Crafts/Shingle style two-story addition to the one-story house, which the family named the "March Hare" (Figure 6).

The small hipped roof section of the garage building, as well as a lath house that projects from the southeast corner of the building, are shown on the 1930

Sanborn Fire Insurance map, indicating they were both in place by that year. The property at 2565 Puesta del Sol remained in the MacVeagh family until 1960-1961 when it was sold by Ewen MacVeagh, the son of Charles and Fanny Rogers MacVeagh, to the Santa Barbara Museum of Natural History. The pergola-like structure that projects from the north end of the building was built sometime after 1930. Since 1961 the museum has used the MacVeagh House for offices, as a meeting place, and as a residence. The "Dormouse" cottage associated with the MacVeagh House is still in use as a residence. In 2009, the detached garage building associated with the property was the focus of a HSSR prepared by Post/Hazeltine Associates, which determined the building did not retain its integrity and was not eligible for listing as a significant historic resource (Post/Hazeltine Associates 2009). The garage was demolished and replaced by a small building housing a raptor rehabilitation facility in 2010.

Demolished House at 2565 B Puesta Del Sol Road

A two-story wood frame house built sometime between 1898 and circa 1900 was once located at the eastern end of the parking lot adjacent to Puesta del Sol Road. In addition to the house the parcel encompassed a combined one-story garage and three-story water tower and well, and a second detached one-story garage located just west of what is now 2571 Puesta Del Sol Road. The house and garages were demolished sometime in the late 1960s or early 1970s. The early history of the parcel is somewhat unclear (on a circa 1890 property map the parcel owner is listed as "The Hare.") The house was located on a parcel later purchased by the MacVeagh family and may have been built by them. It is not depicted on the 1898 Bird's Eye Map suggesting it was built sometime between 1898 and circa 1910. After the acquisition of the parcel by the Santa Barbara Museum of Natural History in 1960-1961 the house was used a residential unit until its demolition sometime in the late 1960s or early 1970s.

The Property at 2758 Las Encinas Road (part of former Bernhard Hoffmann Estate)

The former Bernhard Hoffmann estate encompassed land on both sides of Mission Creek. Before the Hoffmann family purchased the property in 1920 the parcel was owned by the McCall family, who do not appear to have carried out any substantial improvements to the property. Bernhard Hoffmann, originally from Stockbridge, Massachusetts, was trained as an engineer at Cornell University. Later, he held a position at the New York Telephone Company before retiring from his position as a consulting engineer in 1916. Hoffmann and his wife, Irene Botsford Hoffmann, first came to Santa Barbara in 1918 in order to treat their daughter Margaret's diabetes. For the next two years the Hoffmanns would spend their winters here, finally making Santa Barbara their permanent home in 1920. Showing an early interest in the arts, urban planning and community development, the Hoffmanns joined the newly-created Community Arts Association shortly after their arrival.

In 1920, the Hoffmanns bought Casa de la Guerra for \$50,000 and hired the architect, James Osborne Craig, to restore the Casa and develop a scheme for transforming Santa Barbara's most historic adobe house into a complex of shops and restaurants that would surround the adobe. Called El Paseo the new buildings were clustered around an enclosed courtyard and a series of paseos to harmonize with the nineteenth century adobe. That same year the Hoffmanns purchased the McCall property and hired Craig to build their home, Casa Santa Cruz, at 2420 Garden Street on a bluff top overlooking Mission Creek. Drawing on the vernacular aesthetic of the rural farmhouses of Andalusian Spain, Craig completed the house in 1922, shortly before his death.

Bernhard Hoffmann had a keen interest in city planning and was a leading member of the a group of community activists who, in the early 1920s, advocated the development of comprehensive planning, development and architectural design standards for Santa Barbra based on the community's traditional Mediterranean style architecture. Supported by community activists, like Pearl Chase, and planner, Charles Cheney, Hoffmann led a movement to transform Santa Barbara into a romantic visage of its Spanish Colonial past. Following the devastating earthquake of 1925 that destroyed much of the city's downtown core, Hoffmann and his supporters were able to further implement their vision for the City. With the implementation of architectural guidelines that same year mandating that all new commercial buildings be built in the "Spanish" style, Hoffmann successfully helped to bring to fruition his vision of a "New Spain" in Santa Barbara. While Hoffmann spent less time in Santa Barbara after the early 1940s, he continued to take an interest in the City's development until shortly before his death in 1949.

During its halcyon days the Hoffmann estate was surrounded by elaborate gardens designed by the noted California landscape designers, Florence Yoch and Lucille Council. On the north bank of Mission Creek its extensive grounds encompassed two guesthouses (Guesthouse #1 was located adjacent to Mission Creek and today is on a separate parcel), two garages, and a small office building that were linked to the south bank of Mission Creek by a small bridge. Like the estate house, the two guesthouses and their garages were designed in the Spanish Colonial Revival style by James Osborn Craig (the three-bay garage associated with the since demolished Guesthouse #2 subsequently was converted to a house and is now on the museum's property at 2758 Las Encinas Road). On the north side of Mission Creek the estate's landscaping was designed to be somewhat informal in nature with winding walkways and cobble-lined planter beds connecting the clusters of buildings. Plans now archived at the University of California, Berkeley indicate that the landscape architect, Lockwood De Forest, Jr. prepared several landscape plans for this portion of the Hoffmann estate, the earliest dating to 1923.

The landscape architect, Lockwood de Forest, Jr. is one of the most renowned American landscape architects of the twentieth century. De Forest was a visionary who

had the prescience to see that designing a garden in Santa Barbara's semi-arid environment required an acute awareness of the area's setting and climate. He was one of the first landscape architects to create:

regionally sensitive gardens planted with native species and exotics suited to the southwestern climate. Lockwood de Forest's genius lay in the art of compromise. He took dusty California colors and interpreted them with introduced species – from South Africa, the Mediterranean, China, Japan and Australia, any place with a similar growing condition – in such a way that these outsiders felt, and looked, at home in their new landscapes (Mercer 1997: 288).

Lockwood de Forest, Jr. who came by his interest in both landscape architecture and the environment naturally, was born in New York City on January 9, 1896. His father, Lockwood de Forest II was an artist, collector and writer, though he was most noted for his career as an interior designer. In 1912, de Forest's parents sent the sixteen-year old Lockwood to Thacher School, in Ojai. The school's unique program of incorporating conventional classroom training and outdoor activities likely led to de Forest developing an early interest in nature. Like his father, de Forest exhibited an interest in painting, and when home from school, frequently accompanied his father on outdoor treks to capture on canvas the sublimity of the landscape.

Lockwood de Forest was happy at Thacher and reluctant to return to the east. He did so, however, enrolling at Williams College after his matriculation from Thacher. His distaste for Williams was such that he left after only a semester. The next year or so was spent, with the exception of a summer session taking landscape design at Harvard, as a World War I volunteer in the 144th Field Artillery. In 1919, de Forest returned to California and attended the University of California, taking courses in landscape architecture. The following year he moved to Santa Barbara, having never completed his academic degree; it appears that de Forest's talent as a skilled landscape architect was predicated on his own innate ability. After working briefly for the Santa Barbara landscape architect, Ralph Stevens, de Forest, at the age of twenty-four, opened an office in the city in 1920. At the urging of Wright Ludington, de Forest temporarily closed his office and, in 1922, traveled with his friend for several months in Europe (Kellam de Forest, personal interview, September 5, 2000). Some of the early commissions executed after returning from his European sojourn were the landscape designs for the residences of Mr. and Mrs. George Steedman (1922-1925), Montecito, Mrs. C. R. Shuman (1922), Santa Barbara and Mr. and Mrs. Bernhard Hoffmann (1923), Santa Barbara.

Lockwood de Forest, Jr. was almost immediately seen as a daring and avant-garde landscape architect. He thought Stevens and others of his profession were not only too traditional in their garden designs, but too conventional in their choice of plant materials. Lockwood de Forest's gardens, with their employment of regional plants, and simple, monochromatic color schemes, anticipated many of the Modernist

gardens of the 1940s. These gardens were frequently exemplified by several non-traditional characteristics, including an integration of the garage within the landscape, the incorporation of drought tolerant plants and a dramatic employment of "borrowed scenery" (extending the vistas of the garden outside its actual boundaries) (Streatfield 1994: 176-177 and Dobyns 1996). De Forest was an immediate success in his profession, obtaining large commissions almost from the inception of opening his office. Working in concert with such noted architects as George Washington Smith, Reginald Johnson, Addison Mizner and William Wurster, de Forest obtained a number of prestigious projects. Included among his most significant commissions were landscape designs for his own residence, Santa Barbara (1923-1928), the Edwin Gledhill residence, Santa Barbara (1926), the Walska estate (*Lotusland*), Montecito (undated), the William Dickenson house, Hope Ranch (1928), the Baldwin residence, Pasadena (1928), the Dietrick estate, Santa Barbara (1929-1930), the Robins residence, Santa Barbara (1931-32), the McCormick estate (*Riven Rock*), Montecito (1931-1932), the Santa Barbara Botanic Garden (1937-1943) and the Harold Chase residence, Hope Ranch (1947). The most notable of de Forest's commissions, was his redesign of the gardens of Val Verde between 1925 and 1942 for Charles Ludington and his son, Wright. Lockwood de Forest's plan for *Val Verde* lay in his ability to incorporate within the sculpted landscape of native species and exotic plants the extended vistas of nature's "borrowed scenery." He not only took the estate's formal gardens, altering and embellishing Goodhue's earlier Beaux-Arts plan with his own innovative schemes, but through the careful editing of nature he transformed the grounds of *Val Verde* into an evocation of an Italian villa that complemented Ludington's extensive collection of classical sculptures and art.

De Forest's commissions were significantly reduced by the onset of the Great Depression in late 1929, which reduced the demand for new or remodeled gardens. With the United States entry into World War II in December of 1941 he enlisted in the United States Army where he served as a camouflage painter. After being demobilized De Forest reopened his office, concentrating on gardens for smaller houses rather than the estate gardens which characterized his pre-World War II work. In these commissions, De Forest explored Modernist inflected solutions that made considerable use of native plants and indigenous boulders and stone. Influenced by the aesthetics of Modernist paintings he championed the elimination of the middle ground from landscape designs, leaving a foreground and background but no middle ground (Karson 2007: 282-283). De Forest's postwar career lasted on a few years, cut short by his death at the age of 53 in 1949. Lockwood De Forest, Jr. contributions to landscape design in California include his integration of the surrounding landscape into the garden, his penchant for melding asymmetrical elements into formal landscape features and the integration of regionally appropriate plants including native species into the garden (Birnbaum & Karson 2000: 92-95). It should be noted that the precise contributions that De Forest made to the Hoffmann estate's landscaping is somewhat unclear.

What is known is that the estate gradually fell into disrepair beginning in the mid to late 1950s. By 1958 Guesthouse #2 and a number of other buildings on the north side of Mission Creek had been demolished and the small bridge linking the two sides of the

estate also had been removed. The only building associated with the former Hoffmann estate to survive on museum property is the former three-bay garage since converted to living quarters. By the late 1960s the gardens had retreated to a semi-natural state and the elaborate series of cobble-lined planting beds, pathways, and drives were overgrown with wild vegetation.

6.0 SITE DESCRIPTION

The Santa Barbara Museum of Natural History (SBMNH) campus extends over eight parcels located along or adjacent to Mission Creek. The following section of the report provides a description of the improvements including buildings, structures, and features as well as landscaping that are located on the museum campus. Built over an 89-year period the museum complex is composed of the main museum complex located just to the west of the intersection of Puesta del Sol Road and Mission Canyon Road and eight semi-detached or freestanding buildings located along the north and south banks of Mission Creek. To the west of the main complex are a number of former residential/service buildings owned by the museum. A cluster of residential buildings located on the north side of Puesta del Sol Road are also owned by the museum and are included within this study. These buildings are described below in Section 6.1 of the report.

6.1 Description of the Main Museum Complex at 2559 Puesta del Sol Road (APN 023-271-003)

6.1.1 Main Museum Building

Located between Puesta del Sol Road and the north bank of Mission Creek the Main Museum Building is comprised of the original courtyard built in 1922, Gould Indian Hall (1926), Cartwright Interactions Hall (former Botany Hall) (1927), the Mammal Hall (1927), Library (1927), the Local Birds Hall (1934), the Administration wing (1934), Fleischmann Auditorium (1937), Marine and Paleontology/Geology Halls (1952), Bird Habitats Hall (1961), and the John and Peggy Maximus Gallery (1994). Because the terrain slopes down towards Mission Creek and the Collections and Research Center (CRC), the street façade of the building is one-story in height while rear of the building rises to a height of two stories. Several features of the main museum building, including its picturesque massing, plastered walls, roofs covered in c-shaped terra cotta tiles, deep set windows, arcuated porticos and decorative metal and tile work, identify the building as an example of the Spanish Colonial Revival style.

North Elevation (facing Puesta del Sol Road)

The north elevation is composed of several projections and recessions (Figures 18-20). At the center of the elevation, a slightly projecting block comprises the original portion of the museum, built in 1922. Capped by a moderately pitched side gable roof, covered in c-shaped terra cotta tiles, this wing of the building

forms the main entrance to the museum. At its center an arched entrance is flanked on either side by decorative cast-concrete Baroque style columns. Above the doorway a section of the wall extending above the wall's top plate is embellished with a cast-concrete relief of a winged egg. This motif references the institution's genesis as a Museum of Comparative Oology. Below the relief, raised lettering spells out the institution's name, "Santa Barbara Museum of Natural History." On either side of the entrance are two decorative wrought-iron lanterns. Pairs of multi-light wood frame windows, set in moderately deep reveals and covered by wrought-iron grills, flank either side of the doorway.

On its east end the building's main block is flanked by the recessed façade of the museum's Cartwright Interactions Hall (formerly the Botany Hall). An arcade, capped by a shed roof covered in c-shaped terra cotta tiles, extends the length of the Cartwright Interactions Hall. At its east end the arcade extends along the entire length of the west elevation, as well as a portion of the north elevation of the adjoining Mammal Hall. A flat roof, surrounded by a solid parapet, caps the Mammal Hall. To the west of the elevation's central block, is Gould Indian Hall. Its façade features a continuous arcade, capped by a shed roof covered in c-shaped terra cotta tiles. The arcade shelters a concrete ramp that extends the length of the elevation. A number of the arches in the arcade are infilled with hand wrought metal grills. The arcade shelters a set of double doors that provide access to the interior of the Gould Indian Hall. At its west end the arcade extends across an asphalt-paved walkway to the northeast corner of Fleischmann Auditorium. Hand wrought iron gates enclose the arcade.

Modifications and Alterations to the North Elevation

The north elevations of the original 1922 museum building, Gould Indian Hall (1926), and the former Botany Hall (1927), have survived largely unaltered. In 1961, the construction of the Bird Habitats Hall, designed by Chester Carjola, altered the north and west elevations of the Mammal Hall by adding covered arcades to these two elevations.

The Courtyard

A groined vaulted corridor extends from the museum's entrance façade (north elevation) into a square courtyard surrounded on four sides by arcuated open-air corridors paved with concrete scored to mimic the appearance of square terra cotta tiles. The open courtyard is paved with randomly set sandstone pavers (Figure 21). Either side of the entrance façade is flanked by rectangular rooms, on the east, the gift shop (originally the director's office) and on the west, the admissions office (originally the trustees' room). On the courtyard's south side a blind arch is inset with a marble plaque commemorating one of the founders of the museum, Rowland Hazard, Jr. Antique Turkish tiles outline the borders of the plaque (Figure 22). Below the plaque is a glazed wall fountain. A narrow planting bed, edged with sandstone, extends the length of the

courtyard's south elevation. Double doors, located on the courtyard's east and west sides, provide access to the Cartwright Interactions Hall and the Mineral Hall (former Bird Groups Hall). Another set of double doors, set at the southwest corner of the courtyard, provide access to the Marine Hall and Geology Hall. This set of doors is flanked on its east by a two sets of double doors, separated by a row of display cases that open into the Bird Hall. At the southeast corner of the courtyard a glazed door opens into the museum's administration wing.

Modifications and Alterations to the Courtyard

Since its construction in 1922 the courtyard's original gravel surface has been replaced by paving, which has raised the original level of the courtyard and arches have been inserted on either side of the Hazard memorial plaque. Freestanding columns added in the late 1920s have since been removed (Figure 23). Doors have been inserted into the north wall of the courtyard to create an entrance into the admissions office and gift store. A door at the east end of the courtyard's north elevation has been removed.

East Elevation (Facing toward Mission Canyon Road)

The east elevation, which faces towards Mission Canyon Road, is L-shaped in configuration with the flat-roof Bird Habitats Hall at its north end (Figures 24 & 25). This hall's fenestration is confined to two flush panel metal doors. At its south end the Bird Habitats Hall is flanked by the John and Peggy Maximus Gallery, whose east elevation is composed of a number of projections and recessions capped by a complex gable roof. At its south end a two-level wood porch is capped by a shed roof. Fenestration on the east elevation of the John and Peggy Maximus Gallery is confined to a three light casement window on the main level and a narrow rectangular window covered by a metal grill on the basement level.

Modifications and Alterations to the East Elevation

Only a small section of the north end of the original east elevation is still visible. The remainder of the elevation was covered over when the former Botany Hall and the Mammal Hall were constructed in 1927. The north elevation of the library wing (built 1929) was encapsulated when the John and Peggy Maximus Gallery was built in 1994. The existing east elevation consists of the east elevations of both the Bird Habitats Hall (1961) and the John and Peggy Maximus Gallery.

South Elevation (Facing Mission Creek)

The south elevation has a complex footprint composed of a number of wings that encapsulate the original 1922 museum building (Figures 26-30). Near the center of the elevation is the three-level administration wing, built in 1934. Capped by a low-pitched side gable roof covered in c-shaped terra cotta tiles,

the wing's fenestration consists of a symmetrical arrangement of multi-light casement windows and French doors. A wood porch extends the length of the wing. At the west end of the porch wood steps lead up to the first floor. Behind this wing is the apse-shaped projection of the Cartwright Interactions Hall (built in 1934 as the Botany Hall). Embellished with pilasters, the apse once featured a series of rectangular windows, which have since been sealed. At its west end the apse has been partially encapsulated by a small addition. To its west the administration wing is flanked by the rear elevation of the Bird Hall, built in 1934. Capped by a low-pitched front gable roof, the hall's south elevation features a balanced arrangement of double French doors that open onto small wrought-iron balconies; smaller rectangular windows covered by metal grills are set at the basement level. A circular concrete vent is set just below the peak of the gabled roof. At its west end the Bird Hall is flanked by the Marine Hall and the Geology Hall, built in 1962. Capped by a flat roof, the building consists of a partial basement level and ground floor; its fenestration consists of a set of double doors that access the basement.

On its east, the Cartwright Interactions Hall is flanked by the rear elevation of the Mammal Hall, built in 1927. The Mammal Hall is capped by a front gable roof with a shed-roofed arcade running along almost the entire length of the elevation. To its east the Mammal Hall is flanked by the rear elevation of the Library wing. This wing overlooks a remnant of a succulent garden created in the 1920s. Built in 1929, the library has undergone a number of alterations, including the construction, in 1960, of an addition off of its south elevation. The library's south elevation is capped by a moderately pitched front gable roof covered in c-shaped terra cotta tiles. At the west end of the elevation a shed-roofed section of the elevation is the only part of the original 1929 building that was not encapsulated by the 1960 addition. Its fenestration is comprised of a multi-light casement style window covered by a metal grill and two metal doors are located on the ground floor.

At its east end the library is linked to the adjacent John and Peggy Maximus Gallery by a flat-roofed hyphen with a centrally placed arch sheltering a set of glazed doors that open onto a narrow terrace. From the terrace a set of stairs descends from the gallery to the ground level. Designed by the firm of Edwards and Pittman to reference the Spanish Colonial Revival style of the museum's prewar buildings, the two-level wing, constructed in 1994, is composed of a complex series of projections and recessions, capped by front and side gable roof elements. A wood balcony runs along the west end of the elevation. Fenestration is composed of an asymmetrical arrangement of multi-light metal casement windows and French doors. On the ground floor the plank style doors are ornamented with the "river of life" motif.

Alterations and Modifications to the South Elevation

The original south elevation consisted of the south side of the courtyard built in

1922. Fenestration was limited to French multi-light wood doors set at either end of the elevation. The doors opened onto an informally landscaped area that sloped south to the bank of Mission Creek. In 1926, the construction of Gould Indian Hall encapsulated almost all of the original west elevation. A year later, in 1927, the former Botany Hall and Mammal Hall were constructed off the east elevation. Two years later, in 1929, the east elevation of the Mammal Hall was partially encapsulated by the construction of the library. A few years later, in 1934, the Local Birds Hall and Reserve Collections wings were constructed off of the Mammal Hall's rear (south) elevation. The construction of these wings resulted in the removal of part of the informal succulent garden that had been planted along the east and south elevations. The 1952 addition to the Marine and Geology Halls completely encapsulated the south elevation of Gould Indian Hall. In 1960, most of the rear elevation of the library was encapsulated by a two-story addition. In 1961, the Bird Habitats Hall was built at the east end of the museum. In 1994, the John and Peggy Maximus Gallery encapsulated the southeast corner of the library wing. A small addition was made to the southeast corner of the former Botany Hall sometime after 1963. Because of these alterations only the central section of the elevation, between the rear elevation of the Mammal Hall and the Local Birds Hall, have retained the essential features of their appearance during the museum's period of significance.

West Elevation

The west elevation parallels a narrow courtyard that separates Fleischmann Auditorium from the west elevation of Gould Indian Hall and Rett Hall (Figures 31-32). At its north end a covered loggia links Gould Indian Hall with Fleischmann Auditorium. In 1952, a small shed-roofed restroom addition was added to the north end of the elevation. Subsequently, the restroom was remodeled in the early 1990s, featuring arched doors and a water fountain tiled with antique Turkish tiles. A smaller loggia, sheltering a set of doors opening into Marine Hall, is set at the south end of the elevation linking Marine Hall with the Education Department. Originally, Rett Hall was a three-level building, including a basement, capped by a low-pitched pyramidal roof covered in c-shaped terra cotta tiles. After a fire damaged the second floor in 1962 it was removed and replaced by a flat roof.

Alterations and Modifications to the West Elevation

The original west elevation was composed of the exterior wall of the gallery on the west side of the courtyard. An antique door set at the north end of the elevation provided access from the courtyard to the exterior. The construction of Gould Indian Hall, in 1926, encapsulated most of the original elevation. Gould Indian Hall featured a front gable roof, a gallery along its north elevation and a series of semicircular windows along its west elevation. In 1952, a small addition housing restrooms was built off the west of the elevation. The construction of this addition encapsulated most of the 1926 elevation. That same year a large

three-level hall was built at the south end of the elevation. After the 1962 fire the Marine and Geology Hall was rebuilt without its second floor, which altered the west elevation to one-story in height. Today, none of the west elevation's original 1922 elevation is visible and most of the 1926 elevation of Gould Indian Hall has been covered by these later additions.

6.1.2 Fleischmann Auditorium

General Description

Built in 1937, Fleischmann Auditorium is located across a narrow courtyard from the main museum complex. The Spanish Colonial Revival style building features plastered walls, casement windows, and hand wrought metal work. Capped by a moderately pitched front gable roof, covered in c-shaped terra cotta tiles, the building rises to a height of two stories (Figures 33 -35). Projecting shed roofs extend along the north and south elevations. A smaller shed-roofed addition was built off the west elevation in 1979.

East Elevation (primary façade)

An arcuated loggia, capped by a shed roof, runs the length of the elevation. The north end the loggia is embellished with a Spanish style lantern embellished with decorative metalwork. The north end of the auditorium is linked to the main museum via a portico ornamented with hand wrought metal gates and screens. The auditorium's porch shelters centrally placed wood plank entrance doors. At the south end of the loggia a wood plank door provides access to a restroom. Two sets of doors, located at the north end of the portico, provide a secondary entrance to the auditorium. A ramp, located at the south end of the elevation steeply descends to the building's basement level.

South Elevation

The south elevation is L-shaped in configuration. At its east end is a ramp that leads down to the basement level. This is flanked to west by a projection housing the auditorium's dressing rooms and stage. Porches once located at the east and west ends of this elevation have been enclosed.

West Elevation (rear elevation)

The west elevation (rear elevation) is L-shaped in configuration. A one-story projection, capped by a shed roof, is located at its north end. Fenestration is comprised of a series of multi-light casement windows; a set of double doors, set at the south end opens onto a narrow porch. A series of rectangular windows are set at the basement level.

North Elevation (facing parking area)

The north elevation is essentially linear in configuration, with a small projection at its east end. A one-story projection, capped by a shed roof, extends almost the entire length of the elevation. Fenestration is composed of paired multi-light casement windows. Near the elevation's centerpoint a door provides access to the auditorium's projection room. A square loggia, capped by a low-pitched pyramidal roof, projects from the east end the elevation. Located adjacent to the auditorium, the sandstone boundary wall of the former Hazard estate extends the length of the elevation.

Interior of Fleischmann Auditorium

Rectangular in configuration, the interior of the auditorium features an open truss ceiling embellished with decorative stencil work. Hand-wrought metal chandeliers, painted with Native American motifs, hang from the ceiling. An elevated stage is placed at the center of the auditorium's south wall. Exhibition cases, used to display Native American artifacts, flank either side of the stage, as well as the east and west walls of the room. Along the north side of the auditorium, recessed galleries flank the centrally placed projection room.

Alterations and Modifications to Fleischmann Auditorium

With the exception of the insertion of a door to the north end of the façade, the east elevation has remained essentially unaltered since its construction. In 1979, a one-story wing was added to the rear (west) elevation. The interior of the building was slightly altered, in 1979, when the stage was reconfigured, a set of doors was added to the west end of the room and a restroom and loggia located at the northeast corner of the room was removed.

6.1.3 Education Building (Hoffman Loggia, Seismograph Building and Junior Department)

General Description

Located across a narrow walkway from the south elevation of Fleischmann Auditorium, the one-story Education Building has an irregular footprint (Figure 36 and see Figure 31). The wood frame building is capped by complex roof made up of a number of flat and shed-roofed elements. Fenestration is composed of a combination of fixed light and casement windows. The original wing of the building was built, in 1930, to house a seismograph. In 1932, an addition, named in honor of Ralph Hoffman, was added to the building's east elevation. Capped by a side gable roof, the wing features arched openings fitted with removable screens and glazing that extends around all four sides. A number of years later, in 1939, a rectangular addition, housing two classrooms, was made to the rear (west) end of the building. In 1995, a small water feature was added to the

south side of the façade. The last alteration was made, in 2001, when the kitchen, located at the southeast corner of the building, was remodeled.

East Elevation (primary façade)

This elevation is linked to the east elevation of the main museum complex via a loggia, capped by a side gable roof covered in c-shaped terra cotta tiles. The façade features three arched openings fitted with fixed-light glazing.

South Elevation (facing Farrand Auditorium)

The south elevation is L-shaped in configuration with a slight projection at its east end. Its fenestration is composed of two arched openings fitted with fixed glazing. The elevation is flanked on its west end by a flat-roofed breezeway that links the Education Building with Farrand Auditorium and Gladwin Planetarium. A gable-roofed wing, built in 1939, is attached to the rear of the Hoffman Loggia. Its fenestration is composed of a recessed door flanked on the west by multi-light wood frame windows. A small addition was made to the west end of the elevation sometime after 1961.

West Elevation (facing Collections and Research Building)

An asphalt walkway separates the west elevation of the Education Building from the adjacent Collections and Research Building. This elevation is composed of a flat-roofed addition designed by Edwards and Pittman and built in 1979. Linear in configuration, this elevation has a metal door at its east end that opens onto an elevated concrete porch.

North Elevation (facing toward Fleischmann Auditorium)

A narrow asphalt walkway separates this elevation of the Education Building from Fleischmann Auditorium. This elevation is composed of three separate elements. At the center of the elevation the original Seismograph Building, constructed in 1930, is flanked on its east by the Hoffman Loggia built in 1932; the Loggia features arcuated openings fitted with fixed windows. To its west, the Seismograph Building is flanked by a wing built in 1939. Fenestration is comprised of three wood frame windows, covered by metal grills, and a wood plank door.

Modifications and Alterations to the Education Building

The core of the building is formed by the Seismograph Building constructed in 1926 and the Hoffman Loggia built in 1932. In 1939, a classroom wing was added to the west end of the building. Since 1939 a number of alterations have been made to the building, including the construction, in 1952, of loggia linking the building to the main museum building. The construction of a kitchen wing at the southeast corner of the building was added before 1961. Sometime later a

small addition was made to the northwest corner of the building.

6.1.4 Farrand Hall (Junior Auditorium)

Built in 1961, Farrand Hall was designed by the firm of Cooke and Schmandt (Figure 37). With its flat roof, concrete block walls, and lack of architectural ornamentation, the one-story building is an example of postwar Modernist architecture. Originally, the building functioned as the auditorium for the Junior (Education) Department.

East Elevation (primary façade)

A flat-roofed breezeway that extends the length of the elevation links the auditorium with Gladwin Auditorium and the Hoffman Loggia (Education Building). At the north end of the elevation is a set of metal doors that provide access to the interior.

North and South Elevations

Linear in configuration, these elevations have no doors or windows.

West Elevation (rear elevation)

This elevation is separated from the nearby Collections and Research Center by a sandstone block wall and an asphalt walkway. A door, set at the north end of the elevation, provides a secondary exit from the building.

Modifications and Alterations to Farrand Auditorium

The exterior of the auditorium has undergone no significant alterations since its construction in 1961.

6.1.5 Alice Touhy Planetarium, Docent Library and Offices (former Gladwin Planetarium and Koefod Library)

General Description

As it exists today this building has three distinct components, a small library built in 1956, a planetarium constructed in 1957 (the former Gladwin Planetarium), and a two-story wing constructed in 1993. Designed by architect, S. Robert Bronfen, to synthesize with the museum's earlier Spanish Colonial Revival style buildings, the two-story wing features tiled roofs, plastered walls, an exterior staircase, and antique Turkish tile work (Figure 38). Built in 1956, the one-story Docent Library (former Koefod Library) was located to the southwest of the main museum complex, near the north bank of Mission Creek (Figure 39). Named in honor of Hilmar Koefod, a former member of the museum's Board of Trustees, the building

was initially constructed to house a library intended for the use of children and teachers. Capped by a side gable roof, this modest wood frame building originally featured a wrought iron screen decorated with owls (this screen now functions as an entrance gate for the museum). A year later, in 1957, the Gladwin Planetarium (now the Alice Touhy Planetarium) was built just to the southwest of the Docent Library. Funding to build the planetarium was provided by Mrs. Harold Gladwin; one of the building's centerpieces is its Foucault Pendulum. With its pyramidal roof covered in c-shaped terra cotta tiles and plastered walls the building's architectural scheme was a more schematic interpretation of the of the museum complex's prewar Spanish Colonial Revival style buildings. In 1989, a second floor addition, housing additional exhibition space for the planetarium on the first floor and offices on the second floor, was added to the Docent Library.

East Elevation (primary façade)

L-shaped in configuration, the east elevation is two-stories in height, with an exterior staircase at its east end. A two-story tower flanks the north side of the staircase. Its fenestration is composed of large multi-light windows on the first floor and smaller casement style windows on the second floor. The staircase leads to second floor terrace that provides access to a number of offices. To the east of the staircase, a one-story wing, with a curved exterior wall, housed an addition to the planetarium.

South Elevation (facing Mission Creek)

Facing towards Mission Creek this elevation is made up of a number of projections and recessions. At the west end of the elevation the exterior of the planetarium building is set at a slight angle to the adjoining building has a set of double metal doors at its west end and a fixed window set near the east end of the elevation. This is flanked on its east by a one-story wing, with a curved exterior wall. This addition is flanked on the east by a two-story wing with an exterior staircase on the first floor and a porch on the second floor. Fenestration is composed of multi-light casement windows and French doors on the second floor.

North Elevation (facing toward Hoffman Loggia)

This elevation is L-shaped in configuration. At its east end is a two-story wing capped by a hipped roof. Its first floor fenestration is composed a series of fixed and casement multi-light metal windows flanked on the east by a pair of multi-light metal frame French doors. A flat-roofed breezeway at the west end of the Koefod Library links the building with Farrand Auditorium. At the south end of the breezeway is a set of glass and metal doors opens into Gladwin Planetarium.

West Elevation (facing toward the Collections and Research Building)

This elevation is linear in configuration. It has no doors or windows.

Alterations and Modifications to the Alice Touhy Planetarium, Docent Library and Offices (former Gladwin Planetarium and Koefod Library)

The existing building is composed of three elements, the Koefod Library built in 1956, the Alice Touhy Planetarium constructed in 1957, and a second floor added in 1991. The remodeling of the building in 1991-1993 significantly altered its exterior.

6.1.6 Collections and Research Center (former Hale-Rett Building)

General Description

Located to the west of the main museum complex is the Collections and Research Center, which is composed of two distinct elements, a one-story building designed, in 1962, by the architectural firm of Arendt, Moser and Grant and a large two-story addition, designed by Edwards and Pittman in 1989 (Figures 40 & 41). Originally, the one-story reinforced concrete block building was built to accommodate the zoology department. Capped by a flat roof and surrounded by a solid parapet, the building's architectural scheme employed Modernist detailing, including masonry screens, ribbon windows, flush panel doors, and canopies over the ribbon windows that mimicked the design of a projecting ledge that ran beneath the ribbon windows.

Initially, the north elevation of the building featured a centrally placed bay door. Its interior was symmetrical in design, with a central workroom, flanked on the east and west by laboratories and offices. A central corridor, bounded on either side by storage rooms, extends through the building to a large bay door set at the center of the north elevation. Sometime after its construction, the building was named the Hale-Rett Building in honor of Clinton B. Hale a museum trustee and benefactor, and Egmont Rett, the longtime curator of the Zoology Department.

In 1989, the building underwent a major expansion to create the Collections and Research Center to house the museum's vertebrate zoology, invertebrate zoology, and anthropology departments. As part of this scheme a two-story wing was built off the north end of the one-story building, its interior remodeled and alterations made to the exterior, including the removal of the concrete block screens, much of the projecting ledges, and the flush panel doors. Designed by the firm of Edwards and Pitman the addition's architectural scheme drew its stylistic references from the Spanish Colonial Revival style of the museum's prewar buildings, including the use of arcades, tiled roofs, and multi-light windows. To seamlessly unify as much as possible the two buildings the

original building employed the same stylistic motifs as that of the new addition, such as paneled doors, arches, and tiled roofs.

North Elevation (facing parking area)

Built in 1989, this elevation is composed of one and two-story elements, capped by low-pitched roofs covered in c-shaped terra cotta tiles. The elevation's fenestration is composed of an asymmetrical arrangement of multi-light metal casement windows, French doors, and panel doors. Arcaded porches are set at the east and west ends of the elevation.

West Elevation (facing MacVeagh House)

The west elevation is composed of two distinct elements, a one-story block built in 1962 and a two-story wing, built in 1989. The one-story block is located at the south end of the elevation and is the façade of the original building. A porch, capped by a shed terra cotta tiled roof, extends most of the length of one-story block. At the south end of the elevation a section of the original elevation, which featured extended canopies, is still visible. This portion of the building's fenestration is composed of single and multi-light windows. The wing, built in 1989, is characterized by a somewhat complex arrangement of one and two story elements, including an arcaded porch and a combination of mansard, shed, and flat roofs. Fenestration consists of an asymmetrical arrangement of multi-light casement windows and French doors. Metal grills cover the first floor windows.

South Elevation (rear elevation facing Mission Creek)

Linear in configuration the south elevation features a row of one-light windows set beneath an extended canopy. Near the elevation's centerpoint is a metal panel door that opens onto a concrete porch. This elevation has retained some elements of its 1962 scheme, including its flat roof, the linear alignment and configuration of its ribbon windows, a portion of the extended window ledge, and the entire canopy. In 1989, the original ribbon windows glazing was removed and replaced with the same type of single-light type, all of the concrete block screens were removed, half of the extended window ledge was replaced and a series of exterior storage cabinets added along the east end of the elevation.

East Elevation (facing towards main museum complex)

The east elevation is composed of two distinct elements, the one-story wing built in 1962 and two-story block, built in 1989. The one-story block has retained its original asymmetrical arrangement of one-light windows, capped by a canopy. The canopy shelters a metal panel door that opens onto a small porch, accessed via a concrete ramp. At its north end the building's original wing is

flanked by the two-story wing built in 1989. This wing features one and two story elements capped by multi-light casement windows. At its north end an arcaded loggia shelters a series of multi-light French doors. The second floor's complex roof features shed, mansard, pyramidal, and flat roofed elements.

Alterations and Modifications to the Collections and Research Center

In 1989, the Hale-Rett Laboratory building was transformed into the Collections and Research Center. As part of this remodeling, the interior and exterior of the building was extensively altered when a two story wing was added to its north elevation and the buildings other elevations were remodeled in the Spanish Colonial Revival Style. As a result of this remodeling the building can no longer convey its original architectural style.

6.1.7 Doris Fay Palmer Observatory

Like the Collections and Research Center the Doris Fay Palmer Observatory, located just to the east of the Collections and Research Center, was designed by the architectural firm of Arendt, Mosher and Grant (Figure 42). Completed in 1967, the circular, concrete block building is capped by a flat roof with a partially retractable dome at its center. A set of flush panel doors, whose door knobs are ornamented with the signs of the zodiac is set on the east side of the building. On its south side a low wall of randomly set sandstone surrounds a small circular terrace. A wood bench, extending around the inner wall, provides seating for lectures.

Alterations and Modifications to the Doris Fay Palmer Observatory

The observatory, which has undergone no significant alterations since its construction, still conveys its original architectural style.

6.1.8 Broder Building (formerly the Animal Shelter and Nature Center)

Built in the 1950s as an animal shelter the building was characterized by its concrete block walls, plexiglass glazing, and side gable roof. Flanked on its east by a smaller octagonal animal shelter the building was subsequently renamed the Nature Center. Remodeled, in 1984, by architect, S. Robert Bronfen, the building now features plastered walls, multi-light windows, and a porch, was redesigned to emulate the Spanish Colonial Revival style of the main museum building.

Modifications and Alterations to the Broder Building

When built the building, with its cinder block walls and plexiglass windows, was utilitarian in design. Since its remodeling, in 1984, the building no longer conveys its original architectural scheme.

7.0 HISTORY AND DESCRIPTION OF THE LANDSCAPING AND HARDSCAPE ADJACENT TO THE MAIN MUSEUM COMPLEX

7.1 History (1922-Present)

At the time the Santa Barbara Museum of Natural History was built, in 1922, the property between Puesta del Sol Road and Mission Creek was part of the Hazard estate. Improvements to the property included a two-story carriage house at the intersection of Puesta del Sol Road and Mission Canyon Road and an imposing sandstone wall that extended the length of Puesta del Sol Road from the stone bridge to what is now the northwest corner of Fleischmann Auditorium. On the north side of Puesta del Sol Road were a number of single-family residences, including what are now the Director's House and the Morehouse house. To the west of the Hazard property was the home of the Sherman Rogers family (now known as MacVeagh House). A narrow lane, in the approximate location of the whale skeleton, extended from Puesta del Sol Road to the Rogers' home. An imposing two-story house was once located at the east end of the museum's parking lot. This house was demolished sometime after 1961.

In 1922, after the construction of the museum, some effort was made to landscape its grounds, which at that time comprised a relatively small parcel that excluded the carriage house, Bird Habitat Hall and the area west of Gould Indian Hall. Beneath native oak trees a succulent garden was planted between the museum's north elevation and the stone wall along Puesta del Sol Road. Along the south elevation another succulent garden was planted, which was linked to Mission Creek by pathways and a series of sandstone steps. The remainder of the property was essentially left in a natural state with native oaks set among sandstone boulders. At some point the banks of Mission Creek were lined with sandstone retaining walls and while there is no documentation regarding the construction date of this feature it is possible that the retaining walls were built during the late nineteenth century when the Hazards were erecting stone walls around their estate.

As the museum's physical plant grew during the 1920s and 1930s alterations were made to the landscaping. However, for the most part the surrounding grounds retained their semi-naturalistic scheme. One exception was the central courtyard, where the original landscape scheme, featuring native oaks, boulders, and an informal paving of sandstone, was transformed into a somewhat more formal space with sandstone pavers and narrow planter beds lined with sandstone coping. While the native oaks were retained, additional planting of exotic plants, including succulents, were added on either side of the main entrance on Puesta del Sol Road and at the rear of the building where a series of steps lead down to the creek from the back of the Mammal Hall. Around the same time the Hazard Memorial plaque was embellished with stone columns, and antique Turkish tiles, donated by the landscape architect Lockwood de Forest, Jr. who had advised the museum on its landscaping

scheme (Kellam de Forest Jr. personal communication, May 2, 2007). De Forest's precise contribution to the finalized landscape scheme is unknown as only a single sheet from this project is archived at the University of California, Berkeley. The garden's extensive use of native plants and succulents are features characteristic of many of De Forest's previous landscape projects. However, it should be noted that a 1931 article written by Ralph Hoffman on the museum's landscaping does not mention de Forest, Jr. as contributing to its design.

Other significant alterations occurred during the early-to-mid-1930s when the roadbed of Puesta del Sol was raised approximately two feet (this resulted in the perceived truncation of the boundary wall when viewed from the street) and a series of sandstone boulders that extended along the north side of the wall were paved over. During the same period a stone amphitheater was constructed into the hillside on the south side of Mission Creek; a wood bridge located to the southeast of the library provided access to amphitheater and the south bank of Mission Creek. Building construction between the late 1930s through the 1960s caused the removal of most of the oak trees and boulders between the museum, Mission Creek, and the MacVeagh property. The area immediately to the rear of the museum was paved with asphalt sometime between the 1940s and early 1950s. This resulted in the removal of part of the succulent garden located behind the library. Since the late 1990s the area to the south of Mission Creek has been re-landscaped with native and introduced plants.

The acquisition of additional property, including the former MacVeagh house in 1960-1961, allowed the museum to construct a more commodious parking area to the northwest of the museum. While the installation of the parking area (it appears that the parking area was initially unpaved) required the removal of smaller trees and shrubs, larger oak trees were retained. Following the acquisition of the MacVeagh property the majority of its introduced plants, such as magnolia trees, Eucalyptus, pines, and citrus were either removed or allowed to die-off. Since the 1980s the area on the east and north elevations of the MacVeagh house has been informally landscaped with non-native plants and hardscape features such as benches, hard surface paths, and paving.

Modifications and Alterations to the Landscaping

Photographs taken between 1922 and the late 1930s indicate that the original museum was surrounded by native oaks set among sandstone boulders. More formal landscaping was confined to the area between the street façade and the stone wall along Puesta del Sol Road. After the construction of the former Botany Hall, Mammal Hall and Library, the landscaping was extended along part of the building's south elevation. By the early 1960s an asphalt driveway extended southwest from the Carriage House to the west end of the museum complex (the southwest corner of the Local Birds Hall). It is not clear as to when the first bridge was constructed across Mission Creek. Both bridges were in place by circa-1961, when they are depicted on a site map of that year. With the

exception of the construction of Coggeshall Bowl, the area south of Mission Creek remained unimproved until the animal shelter was constructed. Landscaping in this area was naturalistic and primarily featured native plants.

With the construction of additional buildings, including Hale-Rett Laboratory, Farrand Auditorium, the Planetarium, as well as the addition of wings to the east and west end of the main museum building the original landscaping of the museum was significantly altered. During the 1960s and 1970s additional plantings often featured non-native plants, such as camellias and ferns, which had not characterized the original landscaping (with the exception of the succulent garden). Growth of the native oaks, the construction of additions to the library, and the paving of the area between the creek and the museum with asphalt also altered the historic setting of the museum.

8.0 NON-INSTITUTIONAL BUILDINGS

This section of the report includes historical information and descriptions of residential or quasi-residential buildings now owned by the museum. These buildings, which predated the initial construction of the museum in 1922 include the Director's House at 653 Mission Canyon Road (formerly the Herman Eddy house) a house at 2556 Puesta del Sol Road, the Morehouse House at 2560 Puesta del Sol, the cottage at 2586 Puesta del Sol Road, the MacVeagh House and cottage at 2565 Puesta del Sol Road and a small house at 2758 Las Encinas Road.

8.1 The Director's House at 653 Mission Canyon Road

The Craftsman style Director's House was built in circa 1903-1905 by Samuel Ilsley for Herman H. Eddy, a Santa Barbara banker (Figure 44). Even though Ilsley, a proponent of the Arts and Crafts Movement was not a professional architect he was a brilliant designer and achieved great success as the creator of a number of important houses in Montecito and Santa Barbara. The approximate 75,000 square foot lot is rectangular in configuration and is approximately 250 feet wide by 300 feet long. The parcel is bounded on its west side by Las Encinas Road, on its east and south sides by Puesta Del Sol Road and on its north side by Mission Canyon Road.

The property's ancillary buildings consist of two small, rectangular, board and batten garages located near the southwest corner of the parcel. Highly landscaped grounds surround the house on its east and south sides. A large sandstone barbecue, built during the tenancy of Arthur Coggeshall, is located near the southeast corner of the house. The landscaping on the remainder of the parcel is more naturalistic in design and emphasizes the use of native plants and materials including indigenous oak trees and large sandstone boulders. The property, which is surrounded on three sides by hedges, has a j-shaped driveway that loops east from Mission Canyon Road to Encinitas Road to the north. The

driveway provides access to the north side of the house and the two garages. A pedestrian walkway lined with sandstone cobbles links the house with Puesta del Sol Road to the south.

The House

Capped with a complex overhanging hipped roof, the one-story house was designed in the Craftsman style and is clad in a composition shingle roof. Planned as a single-family residence, the structure's footprint is comprised of a series of interlocking rectangles. The building's post-and-pier foundation is supported on sandstone boulders that were probably gathered on site during the construction of the house. With its low horizontal massing, deep-overhanging eaves, exposed rafter tails, wood frame windows, and shingled exterior, the house's "handcrafted" aesthetic stylistically incorporates many of the character defining features of the Craftsman style. The walls, which are clad in wood shingles, are overlaid with a three-part grid-like wood framework. This gridwork, which helps to articulate the wall plane, was inspired by traditional Japanese vernacular architecture. Its picturesque asymmetrical massing, and decorative embellishments, including its randomly placed wood casement windows, the roof's complex arrangement of low-pitched intersecting rooflines, are design elements typically associated with the Craftsman style, a style that enjoyed great popularity in England and the United States, from circa 1890 through the 1920s. The house's employment of a hipped roof design rather than a gable is unusual, less than ten percent of Craftsman houses were designed using hipped roofs instead of the more characteristic front, cross or side-gabled roof. The existing composition shingle roof represents a replacement of the house's original wood shingles (At some later date a portion of the roof was patched with rolled asphalt sheeting). Documents on file at the City of Santa Barbara Community Development Department indicate that the roofing was replaced in the mid 1980s.

East Elevation

The east elevation, which faces onto Mission Canyon Road, is the street façade of the house. A moderately pitched hipped roof sheltering a projecting bay (comprised of an entry door and a triple set of windows), intersects with a series of hipped roofs covering the long side of the house. Exposed rafter tails support the asphalt-shingled roof's deep overhanging eaves (a portion of the roof along the east elevation has been patched with rolled asphalt sheeting). The front door is wood paneled with diamond-shaped window panes in the upper zone of the door. A single ten-light French door is located along the north side of the façade's projecting bay. The east elevation's fenestration is primarily comprised of triple window types with transoms (the central window is fixed, flanked on either side by casement windows). An exception to this is the bathroom window, which is a double casement type. Wood window surrounds frame all the windows. An elevated wood porch extends off the southeast corner of the

house. The porch's balustrade is comprised of square wood posts that bracket rectangular slats. The porch is approached by a wood staircase at the south end of the elevation.

Modifications and Additions to the East Elevation

There appears to be one modification to the east elevation of the house. The wood porch appears to be a relatively recent addition, which replaced an earlier porch (the earlier porch can be seen in photographs taken of the house shortly after it was completed in circa 1903). The present porch was added sometime after 1964 as it does not appear on the Sanborn Fire Insurance Map of that year.

South Elevation

A series of interlocking hipped roofs shelter the south elevation. A partially covered, wrap-around porch is located at the southeast end of this elevation. A series of steps located at the southeast corner of the house lead up to the elevated wood porch. The porch leads to a set of 10-light French doors and a single wood paneled door off its southwest corner. The most distinctive feature of this elevation is its large projecting wing. Located at the southwest end of the house, its pagoda-like hipped roof is not uncharacteristic of Craftsman houses, which frequently incorporated Asian architectural and/or decorative features. Fenestration is comprised of a set of double casement windows located in the recessed portion of the elevation, a large fixed window, flanked on either side by double-hung sash windows, located in the center of the projecting bay and a small slider window on the south side of the recessed bathroom addition.

Modifications and Additions to the South Elevation

The two modifications to this elevation are its wood porch located at the southeast corner of the house and the projecting wing, located at the southwest end of the house. The porch replaced the house's original porch, which extended along the living room wing to the bedroom wing. The projecting wing, which houses a bedroom and bathroom, was a subsequent addition to the house, added, however, no later than 1931 (Sanborn Fire Insurance Map of 1931). Photographs taken shortly after the house was completed in circa 1903 – 1905, do not show the wing in place. However, judging from the design, detailing and employment of double hung sash windows it was likely added shortly after the house was completed.

West Elevation

The west elevation is comprised of a series of recessions and projections made up of three distinct rectangular volumes. The recessed north end of the elevation is comprised of the north end of the house's main block. The north end

of the elevation's main block is comprised of two additions, both capped by shallow-pitched shed roofs, which are set at right angles to each other. These additions house a laundry room and storage shed. The laundry room's fenestration is comprised of a narrow, wood framed, double casement window. The fenestration of the storage shed is comprised of a single six-light wood framed window. The storage shed flanks an elevated porch, which fronts the linear recessed element of this elevation. This porch is flanked on its east side by the projecting bedroom wing. A five-step, wood staircase, set slightly off center from the porch's center point provides access to the porch. The recessed element's fenestration is comprised of an essentially symmetrical arrangement of four double slider windows. The porch is partially sheltered by the overhanging eaves of the moderately pitched, hipped roof. A wood panel and glass-paned door set is placed near the elevation's center point. Fenestration is composed of four sets of wood framed slider type windows. The fenestration of the projecting bedroom wing is comprised of a centrally placed, double sash window.

Modifications and Additions to the West Elevation

Three additions have been made to the west elevation. These include the laundry room and narrow flat roofed shed addition located at the northwest corner of the elevation and the bedroom wing, along with its attached bathroom addition at the southwest end of the elevation. Because no building permits exist for the house it is not possible to determine the precise dates for any of these modifications. The bedroom wing was probably added sometime between circa 1915 and 1931, since the addition is depicted on a 1931 Sanborn Fire Insurance Map. The small bathroom addition, which projects from the bedroom wing, was likely added sometime after 1931. While the laundry room's wood shingle siding and wood framed casement windows are similar to those found on the rest of the building, they do not exhibit the same attention to detail or quality that is found of the main house. This addition is depicted on the 1931 Sanborn Fire Insurance Map and was, therefore, added sometime between circa 1903 and 1931. The porch, which extends between the shed addition at the north and the bedroom wing at the east end of the elevation, is a later addition that was added sometime after 1961.

North Elevation

Like the west elevation, the north elevation is comprised of a series of recessions and projections made up of three distinct rectangular volumes. The east end of the elevation is comprised of a slightly projecting element, housing the main entry and dining room. Its fenestration is comprised of a single ten-light French door. The central element of this elevation is comprised of the main block of the house. At its east end, a projecting wing, which contains two bedrooms, flanks a recessed, elevated wood deck. The shed-roofed laundry room flanks the deck on its west end. At the southwest corner of the deck, a wood panel door with a six-light window provides access to the kitchen. A wood frame slider window

flanks the kitchen door on its east side. Two other doors, one placed on the east side of the deck and the other on its west side, provide access to the bedroom wing and laundry room. The next element of this elevation is comprised of the shed-roofed storage room, which is recessed behind the projecting laundry room. The storage room's fenestration is comprised of a single-paned, wood frame window. The final element of this elevation is the north elevation of the bedroom wing at the southwest corner of the house. Its fenestration is comprised of two double, wood framed sash windows.

Modifications and Additions to the North Elevation

The north elevation has undergone a number of modifications and alterations since its construction in circa-1903-1905. The existing decking represents a replacement of the original porch. No plans or photographs of the original porch could be located; therefore, its configuration remains conjectural. As noted earlier, the storage room and projecting bedroom and bathroom wings represent subsequent additions to the building.

The Garages

A single-car garage and a two-car garage are located on the parcel. Both garages are located at the southwest corner of the property. The two-car garage is in slightly closer proximity to the house than that of the single-car garage, which is located near, and roughly parallel to Las Encinas Road. Both garages were moved sometime after they were built.

The two-car garage is covered in board and batten siding, with the exception of the metal garage door located on its east elevation. One fixed single paned glazed window is placed at approximately mid-point along the garage's north elevation. The moderately pitched gable roof is covered in asphalt shingles. The garage appears to date to the prewar period, judging from its board and batten construction, most likely to a period between 1920 and 1940. The only modifications are the replacement of the roof's wood shingles with asphalt shingles (most likely following the postwar period) and the metal door, which replaced a wood door at some undetermined date, but certainly well after World War II.

The single-car garage, like the two-car garage, dates to the same time period and is also covered in board and batten siding with the exception of the metal garage located along its east elevation (Figure 26). Fenestration consists of fixed single paned glazed windows at the garage's west and north elevations. The garage's moderately pitched roof is covered in asphalt shingles. Like the two-car garage, the shingles and the metal door are subsequent modifications and most likely put in place at the same time as changes to the two-car garage.

Modifications and Alterations to the Parcel

Since its construction in 1905 the Eddy House has undergone a number of minor alterations, almost all of them since its acquisition by the museum in the 1930s. These modifications, however, have been relatively minor in nature and have not significantly impacted the house's architectural integrity.

8.2 The Building at 2539 Puesta del Sol Road (Hazard Carriage House)

General Description

A two-story stone and wood framed building is located on the southwest corner of the intersection of Puesta del Sol Road and Mission Canyon Road (Figure 45). Built sometime after 1898 the building originally functioned as a carriage house for members of the Hazard family. Random coursed sandstone blocks comprise its first floor. Wood corbels support the slightly projecting second floor's shingled walls and are capped by a low-pitched hipped roof covered in composition shingles.

North Elevation (facing Puesta del Sol Road)

On the first floor a series of three bays, capped by flat arches, runs the length of the sandstone masonry wall; three-part carriage style wood and glass doors fill the bay openings. The slightly projecting second floor is supported by hand-adzed wood corbels. A symmetrical arrangement of one-over-one wood frame windows comprises the second floor's fenestration.

West Elevation (facing museum)

The first floor fenestration is composed of a large two-light wood frame window flanked on its south by a small one-over-one wood sash window. Fenestration of the slightly projecting second floor is comprised of a symmetrical arrangement of two one-over-one wood sash windows.

South Elevation (facing Mission Creek)

The first floor has no doors or windows. The second floor is L-shaped in configuration with a projecting element at its west end and flanked on the east by an exterior balcony and staircase. Wood posts support the extended second floor and balcony. On the second floor the fenestration is composed of a large nine-light fixed window at the west end of the elevation and one-over-one wood sash windows on either side of the entry door at the east end.

East Elevation (facing Mission Canyon Road)

The east elevation is linear in configuration. Its first floor's fenestration is

composed of two one-over-one wood sash windows. On the second floor fenestration consists of a one-over-one wood sash window, set near the south end of the elevation.

Alterations and Modifications to 2539 Puesta del Sol Road (Hazard Carriage House)

Few alterations have been made to the exterior of the building since its construction during the late nineteenth century. Sometime before 1931 the projecting element at the west end of the south elevation's second floor was added to the building; this alteration is modest in scale and has not significantly impacted the building's architectural integrity. Since then the building has undergone no significant alterations.

8.3 The Building at 2556 Puesta del Sol Road (Former Stable/Barn)

General Description

The two-story wood frame building was constructed sometime in the early twentieth century and originally functioned as a stable/barn (Figure 46). The building is located at the north end of a long driveway, accessed via Puesta del Sol Road. The building is now functions as a cottage is depicted as a stable/barn on the 1898 Bird's Eye Map of Santa Barbara, which also indicates the building was associated with the house at 2560 Puesta del Sol Road. Several features of the building, including its simple plan, use of vernacular building materials and lack of references to high style architecture identify it as an example of the National Folk style. Sit on a post-and-pier foundation the building is sheathed in shiplap siding and is capped by a moderately pitched front gable roof. Most of the windows are single light wood casement types.

South Elevation (primary façade)

The south elevation faces towards Puesta del Sol Road. Its most notable feature is its second floor screened porch accessed via an exterior wood staircase set at the east end of the elevation. Capped by a shed roof the porch is supported by wood posts. On its first floor the porch shelters a glazed wood door.

West Elevation

The west elevation is linear in configuration. It is capped by side gable roof with a slightly projecting cross gable roof set at the north end of the elevation. A series of paired, single and triple one-light casement windows comprise the second floor's fenestration. On the first floor, two double bay doors, and a single door are set beneath the slightly projecting gable at the north end of the elevation.

North Elevation

The north elevation is linear in configuration. Its fenestration is composed of a number of casement windows on the second floor.

East Elevation

The east elevation is linear in configuration. Its fenestration is composed of a series of one-light wood casement windows.

Modifications and Alterations to the Former Stable/Barn at 2556 Puesta del Sol Road

Built before 1898 as a stable/barn for 2560 Puesta del Sol Road, the building has undergone a significant number of alterations since its construction. These alterations include the transformation sometime before 1930 of the building into a residence. These alterations include the addition, sometime after 1940, of a screen porch to the south elevation. This alteration included the installation of doors and windows and the removal of the building's original bay doors.

8.4 The Building at 2560 Puesta del Sol Road (Morehouse House)

General Description

Located at the west end of the 2500 block of Puesta del Sol Road, this parcel is a corner lot, whose street frontage is delineated by a cut stone and cobble sandstone wall (Figure 47). A two-story house and garage are located on the property. Constructed sometime before 1898 the house is T-shaped in configuration with one-story shed roofed wings on each of its four elevations. Several features of the house, including its simple plan, emphasis on verticality, front gable roof, shiplap style siding and one-story front porch embellished with decorative trim identify this building as a National Folk style house. Like most National Folk style houses, ornamentation is confined to architectural trim work on the porch and eaves.

South Elevation (primary elevation, facing toward the Santa Barbara Museum of Natural History)

A one-story porch, capped by a shed roof and supported by wood posts with decorative jigsaw trim runs the length of this elevation. A set of wood steps set at the east end of the elevation leads from the front yard to the porch, which shelters a two-panel wood and glass door. The door is flanked by a triple wood frame window, capped by multi-light transoms. Above the porch is Palladian style window. A decorative truss supports the roof's projecting eaves.

West Elevation (facing Puesta del Sol Road)

The west elevation is composed of a two-story block, capped by a side gable roof with a secondary cross at its north end. A one-story wing, capped by a shed roof, runs the length of the elevation. A recessed porch is located near the center of the elevation. Fenestration is primarily composed of wood sash windows.

North Elevation (rear)

The north elevation is composed of the gable end of the house's two-story block with a one-story screen porch and enclosed service porch, capped by a shed roof running the length of the elevation. A decorative truss supports the roof's projecting eave. Fenestration is composed of one-over-one wood sash windows on the first and second floors.

East Elevation (facing toward the property at 653 Mission Canyon Road)

This side of the house is composed of a T-shaped two-story block with a one-story shed-roofed screen porch running along most of the elevation. Fenestration is composed of an asymmetrical arrangement of one-over-one wood sash windows.

Garage at 2560 Puesta del Sol Road (Morehouse House)

A one-story garage sheathed with vertical wood board and capped by a low-pitched front gable roof is located just north of the house. Sliding wood doors, located on the east elevation provide access to the garage's two bays (Figure 48). The garage was built sometime after 1898 and before 1930.

Modifications and Alterations to the Property at 2560 Puesta del Sol Road

Since its construction sometime in the late nineteenth century the house at 2560 Puesta del Sol Road has undergone a number of alterations, including the replacement of the roofing, the addition of screened porches to both the east and north elevations, and the construction of small shed-roofed additions to each of the house's four elevations. Most of these alterations occurred before circa-1920 and have not significantly impacted the ability of the house to convey its original architectural style. Built sometime in the early twentieth century, the garage has undergone no significant alterations since its construction.

8.5 The Cottage at 2586 Puesta del Sol Road

General Description

Set on a post-and-pier foundation, this one-story wood frame cottage, built between circa- 1915 and 1925, is located north of 2560 Puesta del Sol Road. Sheathed in wood clapboard, the cottage is capped by a complex front gable roof, with slightly overhanging eaves and is vernacular in design. Fenestration is primarily one-over-one wood sash type (Figure 49).

West Elevation (facing Puesta del Sol Road)

A wood gate, set in a sandstone wall, provides access from the street to the cottage's street façade. At the center of the elevation a set of steps lead up to a recessed porch. The porch shelters a French style front door, which is flanked on its north by a small bay window.

South Elevation (facing 2560 Puesta del Sol Road)

A screened porch, capped by a shed roof, is set at the center of the elevation. Fenestration is composed of a linear arrangement of one-over-one wood sash windows. To the west of the porch a brick chimney extends above the cottage's ridgeline. A small wing, capped by a gable roof, extends from the east end of the elevation.

East Elevation

This elevation is L-shaped in configuration with an enclosed service porch projecting from its south end. A fixed multi-light window flanked by a glazed wood panel door composes the service porch's fenestration. The fenestration of the recessed section of the elevation consists of two multi-light wood frame windows.

North Elevation

The north elevation is linear in configuration. Fenestration is composed of a number of one-over-one wood sash windows.

Modifications and Alteration to the Cottage at 2586 Puesta del Sol Road

Since its construction between circa-1915 and 1925 the cottage has undergone several alterations, including the addition of a screened porch on the south elevation and the enclosure of a service porch on the east elevation. These changes are relatively minor in character.

8.6 The MacVeagh House at 2565 Puesta del Sol Road

The MacVeagh House is a wood frame house clad in a combination of vertical board, shiplap siding, and wood shingles located to the west of the Museum's Collections and Research Center. The house's complex footprint is composed of four distinct elements surrounding an interior courtyard. The small, one-story house, which presently forms a wing that projects off the northeast corner of the main two-story block, was built sometime before 1888 (Figures 50 & 51). Several features of the original house, including its vertical emphasis, steeply pitched roof, narrow windows and horizontal siding identify it as an example of the National Folk style. According to Edith MacVeagh Huey, great granddaughter of Sherman Rogers, the house was called "The March Hare" by members of the Rogers and MacVeagh families because their east coast relatives thought Sherman Rogers was "mad as a hatter" for purchasing a house in Santa Barbara (Edith MacVeagh Huey 1986). The architect of the house is unknown. It is possible that Samuel Ilsley, who designed Glendessary for the Rogers may have played a role in its design (Ilsley was a friend of both the Rogers and MacVeagh families).

Architecturally, the most distinctive element of the house is a two-story block capped by a triple gable roof (Figure 52). With its picturesque roof, combination of horizontal shiplap and shingled siding, cobblestone retaining walls, and slightly projecting second floor supported by over-scaled corbels, this wing of the house conflates elements of the English Arts and Crafts style and the Shingle style. A smaller wing projects from the southeast corner of the two-story block. It is capped by a steeply pitched front gable roof. With the exception of the west elevation's vertical tongue-and-groove style siding the first floor is clad in shiplap siding; shingles cover all four elevations on the second floor. Fenestration is composed of a combination of two-over-two wood sash windows on the east, west, and south elevations and six-over-one and nine-over one wood sash windows on the north elevation. The gable peak on the east elevation is sheathed in wood shingles. At the southeast corner of the house a small wing, capped by a complex roof, with shed and gable elements projects from the main two-story block. Sheathed in a combination of shiplap and vertical board siding, this wing's fenestration is composed of single-light, six-over-six and six-over-one wood sash windows. An elevated porch extends along the west side of the courtyard.

North Elevation (facing the SBMNH Parking Lot)

The north elevation is the primary elevation of the house. It is composed of a projecting one-story wing, flanked on its west by the recessed two-story main block of the house. The exterior of the one story wing and the first floor of the two story block are sheathed in shiplap siding. The one-story wing's fenestration is composed of a bay window with nine-over-one wood sash windows. This window is flanked on either side by one-over-one wood sash windows. The two-

story wing is composed of a first floor sheathed in shiplap style siding and a shingle-sheathed cantilevered second floor supported by over-scaled wood corbels. A sandstone cobble retaining wall, supporting a wood deck extends from the one-story wing at the west end of the elevation to the south end of the west elevation. An over-scaled wood paneled entry door with diamond pane glazing, is located at the east end of the two story wing (The door retains its original bronze or brass doorknocker and hardware). The door is flanked on its west by a bay window set beneath the cantilevered second floor. On the second floor a recessed porch with decorative trim work is set at the center of the elevation.

West Elevation

A raised terrace, which wraps around the northwest corner of the house, runs the length of the elevation. The most notable element of the two-story west elevation is its roof consisting of three steeply pitched front gables. On the second floor, fenestration is composed of single and paired one-over-one wood sash windows. A set of four one-over-one wood sash windows, flanked by a panel door and a single light window comprise the first floor's fenestration.

South Elevation

The south elevation is comprised of the two-story block, flanked on the east by a series of one-story wings. The fenestration of the two-story wing is composed of a balanced arrangement of six-over-one wood sash windows. A shed-roofed one-story wing projects from the east end of the elevation; its fenestration is composed of a number of one-over-one wood sash windows. At the east end of the elevation is a one-story wing capped by a side gable roof. This wing is flanked by the entrance to the house's central courtyard. On the east side of the courtyard is a one-story wing capped by a front gable roof. A door set at the west end of the elevation provides access to the interior.

East Elevation

The east elevation is a one-story wing capped by a moderately pitched side gable roof. Sheathed in shiplap siding, this side of the house features four wood frame one-over-one wood sash windows of varying dimension (Figure 52a).

The Courtyard

The courtyard is rectangular in configuration with its west side formed by the main two-story block of the house. A raised porch capped by a shed roof is set at the south end of the west elevation. Fenestration on this side of the courtyard consists of a glazed wood panel door and several wood frame windows of varying dimension on the first floor and three, six-over-six wood sash windows set beneath the gable peaks on the second floor. The north elevation, which is one-

story in height, is sheathed in a variety of siding types including shiplap and vertical board. This elevation's fenestration is composed of two-over-two wood sash windows. A one-story wing capped by a side gable roof extends along the east side of the courtyard. Its skirting is horizontal shiplap siding, with the walls sheathed in vertical board siding. Fenestration consists of three, six-over-six wood sash windows. The south elevation presents a fairly complex footprint consisting of several projections and recessions capped by shed and side gable roofs. Fenestration is composed of a one light wood frame window and a glazed wood panel door.

Alterations and Modifications to the MacVeagh House at 2565 Puesta del Sol Road

The house was built in several stages. It is likely that the National Folk style one-story wing that projects from the northeast corner of the house's two-story block is the original house, which, according to Sherman Rogers' great-granddaughter was built before the Rogers family acquired the property in 1888. The two-story wing, which incorporates elements of the English Arts and Crafts tradition and motifs of the Shingle style in its design, was probably built during the last decade of the nineteenth century. The one story wing that forms the east side of the courtyard appears to have been built sometime in the late nineteenth century. According to Edith MacVeagh Huey, it housed rooms for the family's female servants. Other additions have been made to the house, including two small wings that project off the southeast corner of the main two-story block of the house. These additions were probably made sometime in the early twentieth century. The courtyard has also undergone a number of modifications, including the enclosure of the west end of wing that forms its north side. The porch at the southwest corner of the courtyard has been rebuilt and altered (date unknown).

8.7 The Cottage at 2565 Puesta del Sol Road (The "Dormouse Cottage")

A one-story wood frame cottage is located to the south of the MacVeagh house. According to Edith MacVeagh Huey, the cottage was built in circa-1895, and was known as "The Dormouse" by members of the Rogers and MacVeagh families (Edith MacVeagh Huey 1986). Built sometime before 1895 the cottage is sheathed in shiplap siding. Its main wing is capped by a moderately pitched hipped roof covered in composition shingles (Figure 14 - 16). A brick chimney is located near the north end of the cottage's hipped roof. Small shed roofed additions project from the north elevation and the north end of the west elevation. Fenestration is comprised primarily of one over one wood sash windows.

East Elevation (primary façade)

The east elevation is linear in configuration. At its south end a wood panel door is flanked by a one-over-one wood sash window. The shed roofed addition at

the north end of the elevation features a wood panel door flanked by a one-over-one wood sash window. Both doors open onto concrete stoops.

South Elevation (facing Mission Creek)

The south elevation features a centrally placed two-light wood frame window.

West Elevation (rear elevation)

The west elevation is T-shaped in configuration, with a shed roofed addition sheathed in vertical board near the north end of the elevation. The fenestration of the original wing of the house consists of a one-over-one wood sash window. The fenestration of the recessed wing at the north end of the elevation features a pair of two-light wood frame windows.

North Elevation (facing MacVeagh House)

The north elevation is composed of the original wing of the cottage flanked on either side by shed roofed wings. A four panel wood door is located at the west end of the elevation. The door is flanked on the east by a two-light wood frame window. The fenestration of the projecting wing is composed of four panel wood door (the door once opened onto a raised porch which as since been removed).

Alterations and Modifications to the Property at 2565 Puesta del Sol Road (Dormouse Cottage)

The shed-roofed addition projecting off the north elevation is a post-construction alteration to the cottage, which appears to have been built sometime in the early twentieth century if not earlier. Another shed-roofed addition, whose walls are sheathed in plywood sheeting projects off the north end of the west elevation. This addition appears to have been constructed more recently.

8.8 Demolished Garage at 2565 Puesta del Sol Road

A wood frame garage with an attached shed sheltering a well was located between the MacVeagh House and the cottage. This building was demolished in 2010 and replaced with a small building housing a raptor rehabilitation facility. The garage originally sheltered a well house.

8.9 Landscaping for the MacVeagh Property

Photographs taken in the late nineteenth or early twentieth century reveal that the MacVeagh property was not as densely wooded as it is today; instead, the parcel featured expanses of grasses and groves of small trees (see Appendix B, Historic Photographs). The Rogers and MacVeagh family appear to have left the

grounds in an informal state, with plantings of specimen trees. Among the most notable of these was a Monterey Pine "The Ambassador Tree" planted in 1923 by Charles MacVeagh, the American envoy, Sir John Tilley, the British ambassador and Baron Albert de Bassompierre, the Belgium envoy (letter from Ewen MacVeagh to William Body, June 2, 1961). All three men were serving as ambassadors to Japan during the early 1920s. The tree died a number of years ago and has been removed. Remnants of brick and stone-lined pathways exist east of the location of the Raptor Rehabilitation facility and the cottage. A sandstone block barbecue located just east of the location of the demolished garage post-dates the MacVeagh occupancy. An aerial photograph taken in 1938 depicts the MacVeagh property as partially wooded. Since SBMNH acquired the property in 1960-1961, much of the original landscaping has died or been removed. Today, the only landscaped areas are the planting beds located along the house's north elevation which are less than 30 years of age.

8.10 Former Garage for the Bernhard Hoffmann Estate at 2758 Las Encinas Road (Western Residence, now located on SBMNH Property)

A small house located at 2758 Las Encinas Road (APN 023-025-066) originally was built in circa 1920-1922 as a three-bay garage for the Bernhard Hoffmann estate (Figure 54). Today this building is known as the "western residence," which was most likely designed by James Osborne Craig, who is responsible for the design of *Casa Santa Cruz* the Hoffmann house built just to the west of the former Saint Anthony's Seminary (now San Roque School) on top of the ridge overlooking Mission Creek.

The Western Residence is a wood frame building with a somewhat irregular footprint composed of several additions that were added to the original garage building, which appear to have functioned as additional staff quarters. Fenestration is primarily wood and metal frame units. The roof is complex with shed and hipped elements. The exterior is sheathed stucco and board and batten siding

West Elevation (primary elevation)

The west elevation is composed of a board and batten wing capped by a hipped roof; it is flanked on its south side by shed roofed wings clad in stucco and board and batten siding. Fenestration is composed of a number of rectangular windows of varying dimension. A door set in the wing capped by a hipped roof opens into the interior. Another door is placed to the south in the portion of the elevation that is clad in stucco.

North Elevation (facing Las Encinas Road)

The north elevation, which is clad in stucco and board and batten is linear in configuration. It is composed of the original garage wing capped by a hipped

roof, which is flanked on either side by additions capped by shed roofs. The additions are sheathed in board-and-batten siding. Fenestration is composed of four rectangular windows.

South Elevation

The south elevation is composed of the original garage wing capped by a hipped roof flanked by shed-roofed additions. A small section of original garage wing, which is clad in stucco, is located near the west end of the elevation. Additions to the original garage wing are clad in board and batten siding and feature rectangular windows.

East Elevation

The east elevation is composed of a number of shed-roofed wings that extend off the original garage wing. The exterior is either board and batten siding or stucco cladding. Fenestration is composed of two doors and five windows.

Alterations and Modifications to 2758 Las Encinas Road

The original garage wing was a stucco clad building capped by a hipped roof. The garage bays were located on the west elevation. The original garage appears to have incorporated a small apartment for a chauffeur. The garage appears to have undergone its first substantial alterations in the late 1930s or early 1940s when it appears to have been converted into a small residence. Most of the residence's additions appear to have been built after 1961 as they are not depicted on the Sanborn Fire Insurance Map of that year.

8.11 Landscape of Former Hoffmann Estate

The estate also encompassed, in addition to the house now at 2758 Las Encinas Road, a number of ancillary buildings on the north side of Mission Creek, including two guesthouses, an office, lath houses, two toilet buildings and a second garage (depicted on the Sanborn Fire Insurance Map of 1930-1931). The estate buildings on the north side of Mission Creek were grouped in two clusters with Guesthouse #1, and the office located near the banks of Mission Creek (these buildings were never incorporated as a part of the museum property). Guesthouse #2, its garage, the toilet buildings and the lath houses subsequently became a part of the museum property when the museum purchased the property sometime after the early 1960s. Guesthouse #2 (since demolished) was a two-level building with hipped roofs covered in c-shaped terra cotta tiles, with stucco walls and multi-light wood casement windows. A review of aerial photographs taken in 1942 and 1951 reveal that this part of estate was informally planned with hardscape of winding drives and walkways connecting the cluster of buildings. The planting scheme was equally informal with large planting beds extending east of Guesthouse #2 and to the west side of Guesthouse #1, some

of which were outlined with cobble borders. Based on available documentation it is unclear as to what extent Lockwood De Forest Jr. was responsible for the design of the gardens. The six sheets of plans by De Forest Jr., some of which date to 1923, are primarily site plans rather than detailed landscape schemes (archived at the University of California, Berkeley, Lockwood de Forest Collection, Department of Environmental Studies).

The Hoffmann family continued to own their estate until after the late 1940s. Sometime between the mid-1950s and 1958, Guesthouse #2 was demolished, the well house removed, the garage converted to a dwelling and the toilet buildings converted into a small dwelling with the street address of 143 ½ Las Encinas Road. Guesthouse #1, located near the north bank of Mission Creek on property not owned by the museum appears to have remained, but the nearby office building was demolished by 1960.

After the Santa Barbara Museum of Natural History acquired the Las Encinas Road property the landscaping was allowed to grow fallow and by the late 1960s the network of pathways and drives, with the exception of some of the cobble-lined garden beds, had disappeared (Figures 55 & 56). Since 1958 the former three-bay garage has continued to function as a residence. All other buildings associated with the Hoffmann estate that were on museum property have been demolished.

9.0 EVALUATION AND ANALYSIS

This section of the report will determine the historic significance of the resources in the survey area as well as its physical and visual integrity. The historic significance of the potential historic resources will be evaluated using 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. The evaluation will determine if any of the resources qualifies for designation as a City of Santa Barbara Landmark or Structure of Merit, placement on the State Register of Historic Places or nomination to the National Register of Historic Places. The integrity of the resources will be evaluated using the integrity criteria developed by the National Park Service.

9.1 Previous Evaluations

A portion of the main museum building of the Santa Barbara Museum of Natural History's, as well as Fleischmann Auditorium and the stone wall built for the former Hazard estate, were designated as City of Santa Barbara Structures of Merit in 1988 (Figure 57). None of the other buildings or features on the museum campus or any of the non-institutional buildings owned by the museum, is designated City of Santa Barbara Landmarks or Structures of Merit, nor are they listed on the City of Santa Barbara's Potential Historic/Structures Site List. None of the buildings or features on the museum campus or any of the non-institutional buildings owned

by the museum is listed in the California Register of Historical Resources or the National Register of Historic Places. It should be noted that the property at 653 Mission Canyon Road (the former Herman H. Eddy House, now the Director's House) was evaluated in 2001 by Post/Hazeltine Associates. The report determined that the property was eligible for listing as a Historic Resource at the local, state, and national level (Post/Hazeltine Associates 2001).

9.2 Resources Eligible for Evaluation

Generally, resources less than 50 years of age are not eligible for evaluation unless they possess extraordinary historic, cultural, or artistic associations. Table 1 lists the resources that are more than 50 years of age and Table 2 lists resources that are less than 50 years of age. Please note that none of the resources that are less than 50 years of age possess associations that would make them eligible for evaluation.

Table 1: Resources more than 50 years of age	Construction Date	Architect/Designer	Notes	
Main Museum Building				
Original Museum	1922	Floyd Brewster		
Gould Indian Hall	1926	Floyd Brewster		
Botany Hall	1927	Carleton Winslow		
Fleischmann Mammal Hall	1927	Carleton Winslow		
Library	1929	Carleton Winslow		
Local Birds Hall	1934	Carleton Winslow		
Reserve Collections Bldg. (Admin.)	1934	Carleton Winslow		
Fleischmann Auditorium	1938	Chester Carjola		
Marine/Paleontology Hall	1952	Rebuilt in 1962 after a fire		
Bird Habitat Hall	1961	Chester Carjola		
Education Building:				
Seismograph Building	1926	unknown		
Hoffman Loggia	1932	Carleton Winslow		
Addition to Education Bldg.	1937	Chester Carjola		
Kitchen wing	1952-1962	The precise construction date for this addition could not be determined. It was in place by 1962.		
Koefod Library	1956	Chester Carjola		
Touhy Planetarium	1957	Arendt, Mosher Grant		
Farrand Auditorium	1961	Cooke and Schmandt		
see next page				

Table 1: Resources more than 50 years of age (continued)	Construction Date	Architect/Designer	Notes	
Non-Institutional Buildings				
653 Mission Canyon Rd. (Director's House)	1903-05	Samuel Ilsey		
2539 Puesta del Sol Rd. (Hazard Carriage House)	post-1898	Unknown	This may date after 1898	
2539 Puesta del Sol Rd. (Hazard estate wall)	post-1898	Peter Dover, mason	This may date after 1898	
2556 Puesta del Sol Rd (former Barn)	Before 1898	Unknown		
2560 Puesta del Sol Rd. (Morehouse House)	Before 1898	Unknown		
2586 Puesta del Sol Rd. (Cottage)	Circa-1915-1925	Unknown		
2565 Puesta del Sol Rd. (MacVeagh House, garage and cottage)	c1885-1900	Unknown, possibly Samuel Ilsey		
2758 Las Encinas Road (former garage, now a residence)	c. 1920	Possibly James Osborne Craig		

Table 2: Resources less than 50 years of age that require no further evaluation	Note: small additions to buildings constructed before 1957 are not listed in this table		
Resource	Construction Date	Notes	
Main Museum Building:			
John and Peggy Maximus Gallery	1994		
Collections and Research Building	1962 and 1989		
Doris Fay Palmer Observatory	1967		
Koefod Library			
Two-story addition	1989		

9.3 Evaluation of Integrity

Integrity means the resource retains the essential qualities of its historic character. Properties must retain sufficient integrity to convey the essential features of their appearance during their period of significance. The seven aspects of integrity are location, setting, feeling, association, design, workmanship and materials. 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).

9.4 The Seven Aspects of Integrity

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

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

9.5 Establishing the Resource's Potential Period of Historic Significance and Historic Theme

9.5.1 The Property at 2559 Puesta del Sol Road (Main Museum Complex)

The Santa Barbara Museum of Natural History's Main Museum complex, includes the original museum built in 1922, Gould Indian Hall, Cartwright Interactions Hall (the former Botany Hall), the Mammal Hall, Library, the Bird Habitats Hall, the Bird Hall, the Marine and Paleontology/Geology Halls, the Administration wing, the Luria wing, and Fleischmann Auditorium. The museum's architectural period of significance encompasses the period between 1922 and 1945. It was during this period that the museum established itself as an important regional natural history museum and implemented a uniform architectural program for its buildings, designing them in the Spanish Colonial Revival style.

9.5.2 The Property at 653 Mission Canyon Road (Director's House)

The period of significance for the Herman H. Eddy house is circa-1903 to 1934, the

occupancy of the Eddy family.

9.5.3 The Property at 2539 Puesta del Sol Road (Hazard Carriage House and Wall)

The period of significance for the carriage house and wall is circa-1898-1945, encompassing the period when the Hazard family built the carriage house and wall and the death of Caroline Hazard in 1945. It should be noted that a portion of the wall extends west onto the property at 2559 Puesta del Sol (the campus for the Santa Barbara Museum of Natural History).

9.5.4 The Property at 2556 Puesta del Sol Road (former Stable/Barn)

The period of significance for this building is circa 1885-1898, the period during which the former Stable/Barn was constructed.

9.5.5 The Property at 2560 Puesta del Sol Road (Morehouse House)

The period of significance for this house is circa-1885-1898, the period during which the house was constructed.

9.5.6 The Cottage at 2586 Puesta del Sol Road

The period of significance for the cottage is circa-1915-1925, the approximate period of construction for the building.

9.5.7 The Property at 2565 Puesta del Sol Road (MacVeagh House, Garage and Cottage)

The period of significance for the house and its outbuildings is 1888 to 1931, the occupancy of Sherman Rogers, his daughter Fanny Rogers MacVeagh, and her husband, Charles MacVeagh.

9.5.8 The Property at 2758 Las Encinas Road (former Hoffmann Estate and Garage)

The period of significance for the house and its outbuildings is 1929-1949, the period when Bernard Hoffmann owned the property.

9.6 Application of the Integrity Criteria to Resources in the Study Area

The resources identified in Table 1 ([see page 59](#)) will be evaluated using the seven aspects of integrity listed below:

9.6.1 The Santa Barbara Museum of Natural History (Main Museum Building, including Fleischmann Auditorium)

1) Integrity of Location

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

The main museum complex has undergone a series of additions, alterations, and modifications since its initial date of construction in 1922. The most significant alteration occurred in 1962, when the second floor of the Marine and Paleontology wing was removed following the fire of that year. Despite these changes, however, the majority of the complex's buildings have remained *in situ*, either intact or with only minor modifications; these include the majority of those components that date to the museum's period of significance (1922-1945), including the courtyard, the Gould Indian Hall, the Mammal Hall, the Bird Hall, and the Library. Fleischmann Auditorium has undergone relatively few modifications and remains *in situ* from its date of construction. Therefore, the main museum complex and Fleischmann Auditorium have maintained their 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.

The main museum complex has undergone a number of alterations since its period of significance (1922-1945). These include the construction of the Marine and Paleontology wing in 1952, an addition to the west elevation of Gould Indian Hall in 1952, the construction of the Bird Habitats Hall in 1961, additions to the library in 1960 and the construction of the John and Peggy Maximus Gallery in 1994. The north elevation (street façade and courtyard) is the most intact and has undergone few alterations. Additions to the south elevation have obscured, to some degree, the elevation's ability to convey its original scheme, while the original designed east and west elevations have been almost completely encapsulated by subsequent additions. Nevertheless, despite these modifications the additions listed above were designed to synthesize with the Spanish Colonial Revival style of the museum's buildings built through 1945. As a result the original layout and Spanish Colonial Revival architectural scheme of the main museum complex are still apparent. Alterations to Fleischmann Auditorium have been relatively minor, most of which, other than a door added to the façade (east elevation), have been confined to the rear (west) elevation. Therefore, both the main museum complex and Fleischmann Auditorium maintain sufficient integrity of design to convey their appearance during the museum's period of significance (1922-1945).

3) Integrity of Setting

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

The area surrounding the museum has largely maintained the semi-rural setting that characterized its appearance during the museum's period of significance (1922-1945).

4) Integrity of Materials

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

The main museum complex has maintained almost all of its original construction materials, including finish materials such as tile roofs, plaster walls, doors, windows, and ornamental tile and ironwork. Therefore, the main museum complex has retained its integrity of materials. Fleischmann Auditorium has maintained virtually all of its original physical materials. Therefore, the main museum complex and Fleischmann Auditorium have maintained their 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 has been lost.

The main museum complex has maintained the majority of its original construction materials. While some of the windows and doors have been replaced, the main museum complex, as well as Fleischmann Auditorium, continues to retain most of the construction materials and craftsmanship details that date to their period of significance (1922-1945). Therefore, both the main museum complex and Fleischmann Auditorium retain sufficient integrity to convey their integrity of workmanship during the museum's period of significance (1922-1945).

6) Integrity of Feeling

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

While the main museum building has undergone alterations, additions, and modifications since its initial development in 1922, it, nevertheless, continues to maintain sufficient integrity of feeling to convey its appearance during the museum's period of significance (1922-1945). Fleischmann Auditorium, which has maintained its

architectural integrity, continues to convey the essential features of its historic appearance. Therefore, both the main museum complex and Fleischmann Auditorium have maintained their integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The main museum complex and Fleischmann Auditorium, which have retained sufficient architectural integrity to convey the essential features of their original appearance, retain sufficient integrity to convey their association with notable individuals associated with the museum during its period of significance (1922-1945), including William Leon Dawson, Rowland Hazard, Jr., Caroline Hazard, Max Fleischmann, and Arthur Coggeshall. Therefore, the main museum complex maintains its integrity of association.

9.6.2 Education Building (including Seismograph Building and Hoffmann Loggia)

1) Integrity of Location

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

The Education Building and the majority of its components have remained in place since its initial date of construction in 1926. Therefore, the Education Building maintains its integrity of location.

2) Integrity of Design

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

The Education Building has undergone a number of alterations since its initial date of construction in 1926. These include the construction of an enclosed loggia to the building's east elevation, in 1932, the construction of classroom wing to the rear of the building in 1939, the addition of a breezeway to the east elevation in 1952, the construction of kitchen addition to the southwest corner of the building sometime between 1952 and 1963, and the construction of a small addition to the rear of the building sometime after 1963. While the additions were designed to synthesize with the Spanish Colonial Revival style of the museum's prewar buildings they have so obscured the original layout and elevations of the Education Building that its original architectural scheme can no longer be conveyed. Therefore, the Education Building has not 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.

The construction of Farrand Auditorium, the Alice Touhy Planetarium, the Koefod Library, and the Collections and Research Center has altered the setting of the Education Building. Originally, the building was sited as a free-standing building set amongst sandstone boulders and plantings of oak trees. Therefore, the Education Building no longer retains its integrity of setting.

4) Integrity of Materials

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

The Education Building has maintained the majority of its original construction materials, including its finish materials, such as tile roofs, plaster walls, and some of its original doors and windows. Therefore, the Education Building 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 has been lost.

The construction of a number of additions and alterations to its original fenestration have somewhat diminished the ability of the building to convey its original architectural scheme. Nevertheless, despite these modifications, the Education Building retains enough construction material and craftsmanship details to retain its integrity of workmanship.

6) Integrity of Feeling

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

The addition of a loggia to the building's façade in 1952 and the construction of a kitchen to the south end of the east elevation have diminished the ability of the building to convey its original scheme during museum's period of significance (1922 and 1945). Therefore, the Education Building no longer retains its integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The ability of the Education Building to convey its association with the museum during its period of significance (1922-1945) has been diminished by post-World War II additions and alterations to the building. As a result, it can no longer convey its association with those individuals that participated in the early development of the museum, such as Ralph Hoffman, Caroline Hazard, and Max Fleischmann.

9.6.3 Koefod Library and the Alice Touhy Planetarium (the former Gladwin Planetarium)

1) Integrity of Location

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

The Koefod Library was built in 1956; the Alice Touhy Planetarium (Gladwin Planetarium), located just to the west of Koefod Library was built in 1957. These buildings have remained in place since their date of construction. Therefore, the two buildings have maintained their 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.

The Koefod Library and the Alice Touhy Planetarium (former Gladwin Planetarium) have undergone a number of alterations since their original date of construction. These include, most notably, the construction of an addition to the northeast corner of the planetarium and the addition of a second floor to the library, in 1991. While the designs for the additions were inspired by the Spanish Colonial Revival style of the museum's prewar buildings, they almost completely obscure the original layout and elevations of the two buildings. Therefore, neither the Koefod Library nor the Alice Touhy Planetarium retains their integrity of design.

3) Integrity of Setting

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

The construction of Farrand Hall and the Collections and Research Center have altered the setting of the Koefod Library and the Alice Touhy Planetarium (former Gladwin Planetarium), which was originally characterized by a scattering of

native oak trees set among sandstone boulders. Therefore, neither the Koefod Library nor the Alice Touhy Planetarium retains their integrity of setting.

4) Integrity of Materials

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

The remodeling of the Koefod Library and the Alice Touhy Planetarium (Gladwin Planetarium) in the early 1990s removed much of the two buildings' original materials, including many of the original doors and windows. Therefore, neither the Koefod Library nor the Alice Touhy Planetarium retains their 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 has been lost.

The construction of a number of additions to Koefod Library and the Alice Touhy Planetarium (Gladwin Planetarium) and alterations to their original fenestration has significantly diminished the ability of the buildings to convey their original architectural scheme. Therefore, neither the Koefod Library nor the Alice Touhy Planetarium retains their integrity of workmanship.

6) Integrity of Feeling

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

Both the Koefod Library and the Alice Touhy Planetarium (Gladwin Planetarium) have undergone significant remodeling in 1991-1993. These alterations have significantly diminished the two buildings ability to express their design and date of original construction. Therefore, neither the Koefod Library nor the Alice Touhy Planetarium retains their integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

Both the Koefod Library's (built 1956) and the Alice Touhy Planetarium's (Gladwin Planetarium, built 1957) ability to convey their association with the museum's development in the postwar years were significantly diminished by the 1991-1993 remodeling of both buildings. Therefore, neither the Koefod Library nor the Alice Touhy Planetarium retains their integrity of association.

9.7 Evaluation of Integrity for Non-Institutional Buildings

9.7.1 The Property at 2549 Puesta del Sol Road (Hazard Estate Carriage House and Wall)

1) Integrity of Location

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

Both the Carriage House and the stone wall were commissioned by the Hazard family. The Carriage House has remained in place since its construction in circa-1891-1898 and has undergone only minor alterations since its original date of construction, the most significant, a small addition added to the rear elevation sometime before 1930. The wall has remained in place since its original date of construction and has undergone only minor modifications since its construction in 1891. These modifications include the removal of a small section of the wall in 1922 to create an entrance to the museum from Puesta del Sol Road and the demolition of a small section of the wall in 1937 to allow the construction of a loggia linking Gould Indian Hall with Fleischmann Hall. Therefore, because only minor modifications have occurred in regard to the Carriage House and wall and because both retain their major components, they retain their 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.

Both the carriage house and the wall have had relatively few modifications since their date of construction. These relatively minor changes have not so significantly diminished either the carriage house's or the wall's design that they can no longer convey their original architectural style. Therefore, both the carriage house and wall retain their 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.

While the construction of the Bird Habitats Hall in the early 1960s has somewhat altered the setting of both the Carriage House and wall, both maintain sufficient context to maintain their integrity of setting. Therefore, both the Carriage House and wall retain their integrity of setting.

4) Integrity of Materials

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

The Carriage House has maintained almost all its original construction materials, including its windows, sandstone masonry, shingled wood walls, and carriage doors. The wall has retained most of its original masonry fabric. Therefore, both the Carriage House and the wall have maintained their 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 has been lost.

Built in circa-1898, the Carriage House has preserved almost all of its original building materials and construction details, including its stone wall cladding, windows, bay doors, and shingled siding. Built in 1891 by stonemason, Joseph Dover, the wall has retained almost all of its original masonry fabric and construction details. Subsequent repairs generally have been sympathetic in materials and design to the original character of the Carriage House and wall. Therefore, both the Carriage House and the wall have retained their integrity of workmanship.

6) Integrity of Feeling

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

The Carriage House and wall have retained their architectural integrity and can convey their original appearance. Therefore, both the Carriage House and the wall have retained their integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The Carriage House and wall were once part of the Rowland Hazard Estate. It was the Hazard family that donated part of their estate and money for the construction of the original museum. While the Carriage House and wall have undergone some modification, neither the Carriage House nor the wall has been affected to such a degree that they can no longer convey their association with the Hazard family. Therefore, both the Carriage House and the wall have retained their integrity of association.

9.7.2 The Former Stable/Barn at 2556 Puesta del Sol Road

1) Integrity of Location

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

The two-story building has remained at its original location since its construction sometime between circa-1898. Therefore the building 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.

The two-story building was originally designed as a stable/barn. It was later converted into a three-bay garage on the first floor and a residential unit on the second. Alterations have been made to the building since its original date of construction, including the replacement of its original doors, its windows with one-light casement types, and the porch on the south elevation with a new screen porch. Because vernacular buildings are defined by their materials, the loss of these components has diminished the building's integrity of design to such a degree that it can no longer convey its original design or function. Therefore, the building no longer maintains its integrity of design.

3) Integrity of Setting

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

The setting of the two-story building has undergone relatively few modifications since it was built in the early twentieth century. Today, its setting is still characterized by the canyon's rustic, semi-rural environment and informal landscaping, featuring large native oak trees and rocky sandstone outcroppings. Therefore, the building has retained its integrity of setting.

4) Integrity of Materials

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

While the two-story building has retained its original siding, most of the existing doors and casement windows appear to be replacements that postdate its original date of construction. The material integrity of vernacular houses of this

type are largely defined by the retention of their physical construction materials. Therefore, because of the loss of much of its original material, the building no longer 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 has been lost.

Built before 1898 the two-story building was constructed of stock building materials commonly employed in the last quarter of the nineteenth century, including mill-cut siding, dimensional lumber, and factory manufactured doors and windows. Subsequently, most of building's original windows and doors appear to have been replaced. Therefore, because of the loss of much of its original fabric and construction details, the building no longer retains its integrity of workmanship.

6) Integrity of Feeling

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

The ability of the two-story building to convey its date of construction has been diminished by what appears to be the subsequent replacement of the majority of its original windows and doors. Therefore, the building no longer retains its integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The two-story building is not associated with a significant event or person. Therefore, the building has no integrity of association.

9.7.3 The Morehouse House at 2560 Puesta del Sol Road

1) Integrity of Location

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

The National Folk style house has remained in place since its construction sometime in the late nineteenth century. The detached garage has remained in place since its construction sometime in the early decades of the twentieth century. Therefore, both the house and garage retain their 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.

The house has undergone several alterations since its date of construction, including the addition of screened porches to the north and east elevations, the construction of a small shed-roofed service porch on the northwest corner of the house and the construction of shed-roofed one-story wings to the east, west, and south elevations. However, these additions are relatively modest in scale, are in keeping with the design, scale and massing of the house and have not significantly diminished the house's ability to convey its original architectural style. The garage has undergone few, if any, alterations since its date of construction. Therefore, the house and garage, which can still convey their original architectural style, have maintained their 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.

With the exception of the demolition of a house on the west side of Puesta del Sol Road in the early 1960s, the adjacent streetscape has maintained the essential features of its appearance when it was primarily developed between circa 1880 and the early decades of the twentieth century. Therefore, the house and garage have maintained their integrity of setting.

4) Integrity of Materials

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

With the exception of the replacement of the original roofing material (presumably wood shingle), the house has retained almost all of its original fabric, including its shiplap siding, wood double hung sash windows, and decorative trim-work. The detached garage has preserved its original siding and doors. Therefore, the house and garage have maintained their 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 has been lost.

The house and detached garage have retained almost all of their original fabric, including siding, windows, doors, and architectural trimwork; all in relatively good condition. Therefore, the house and garage have retained their integrity of workmanship.

6) Integrity of Feeling

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

The house and detached garage have retained the essential features of their original appearance. The fabric of the house and garage are in good condition and both structures have maintained their integrity of setting. Therefore, the house and garage have retained their ability to convey their appearance during the property's period of significance (circa 1890 -1920) and retain their integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The house does not appear to have been occupied by a historically notable individual, nor was it the site of a significant historic event. Therefore, the house has no integrity of association.

9.7.4 The Cottage at 2586 Puesta del Sol Road

1) Integrity of Location

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

The vernacular type cottage has remained in place since its date of construction, sometime between circa-1915 and 1925. Therefore, the house has retained 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.

The cottage appears to have undergone few alterations since its date of construction. The most significant of these was the enclosure of a screened porch on the east (rear) elevation. These alterations are relatively modest in scale and have not significantly diminished the cottage's ability to convey its original architectural style. Therefore, the cottage, which can still convey its vernacular type architecture, has maintained its integrity of design.

3) Integrity of Setting

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

The setting of the cottage has undergone relatively few modifications since it was built in the early twentieth century (circa-1915-1925). Today, its setting is still characterized by the canyon's rustic, semi-rural environment and informal landscaping, featuring large native oak trees and rocky sandstone outcroppings. Therefore, the cottage has retained its integrity of setting.

4) Integrity of Materials

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

With the exception of the original roofing material the cottage has retained almost all of its original fabric, including its clapboard siding, fenestration, and decorative trim-work. Therefore, the cottage has maintained their 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 has been lost.

The cottage has retained almost all of its original fabric, including siding, windows, doors and architectural trimwork. These materials, for the most part, are in good condition. Therefore, the house has retained its integrity of workmanship.

6) Integrity of Feeling

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

The cottage has retained the essential features of its original appearance that help to express its integrity of feeling for a particular time and place during the property's period of significance (circa-1915-1925). Therefore, the cottage has retained its integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The cottage does not appear to have been occupied by a historically notable individual, nor was it the site of a significant historic event. Therefore, the cottage has no integrity of association.

9.7.5 MacVeagh House and Cottage

1) Integrity of Location

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

The English Arts and Crafts/Shingle style house and Vernacular type cottage at 2565 Puesta del Sol Road have remained in place since their construction between circa-1888 and 1910. Therefore, the buildings retain their 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.

The House (The March Hare)

The house has undergone relatively few significant alterations since 1931 when Charles MacVeagh died. The most significant alteration after 1931 was the insertion of a porch at the west end of the courtyard and the alteration of several windows in the courtyard. These alterations, which are relatively modest in scale, have not significantly diminished the house's ability to convey its original architectural style. Therefore, the house, which can still convey its historic appearance and English Arts and Crafts/Shingle style architecture, has maintained its integrity of design.

Cottage (The Dormouse)

The cottage has undergone a number of minor alterations since its construction; these include the addition of concrete slab stoops at either end of the east elevation and the construction of a shed-roofed addition to the north end of the building. The shed-roofed addition, which was built during the period of significance, does not detract from the cottage's ability to convey its architectural style or historic appearance. Therefore, the cottage retains its integrity of design.

3) Integrity of Setting

Integrity of setting means those buildings, structures, or features associated with a later development period have not intruded upon the surrounding area to the

extent that the original context is lost.

The setting of the house and cottage has undergone a number of changes since the death of Charles MacVeagh in 1931. The most notable of these has been the construction of the Museum's Collections and Research building, the re-landscaping of the area abutting the house's north elevation, and the loss of many of the original plantings. Notwithstanding these modifications, the setting still conveys the rustic, semi-rural environment and informal landscaping that characterized the property in 1931. Therefore, the house and cottage have retained their integrity of setting.

4) Integrity of Materials

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

The House (The March Hare)

With the exception of the replacement of the original wood shingle roof, and the removal of a pergola on the west elevation, the house has retained almost all of its original fabric, including its siding, almost all of its original fenestration and decorative trim work. Therefore, the house has maintained its integrity of materials.

Cottage (The Dormouse)

The cottage has undergone a number of alterations since its construction in circa-1895; these include the addition of concrete slab stoops at either end of the east elevation and the construction of shed-roofed additions off the building's north and west elevations. Both additions, which appear to have been made during the building's period of significance (1888-1931), do not detract from the cottage's ability to convey its historic appearance or historical associations. Therefore, the cottage has retained its integrity of design.

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 has been lost.

The House (The March Hare)

The house has retained almost all of its original fabric, including siding, windows, doors and architectural trim work. The house, like many upper class houses built during the late nineteenth and early twentieth century combined milled lumber, factory made windows with handcrafted features such as the trim work, corbels

and front door. These materials, for the most part, are in good condition and can convey their original appearance and quality of workmanship. Therefore, the house has retained its integrity of workmanship.

Cottage (The Dormouse)

The cottage does not incorporate the handcrafted details found in the main house. Instead, it is constructed of stock building materials of the day including milled siding and factory made windows and doors. Alterations made to the cottage since its construction in circa-1895 match the original building in scale, massing and materials, and have not diminished the cottage's ability to convey its original craftsmanship. Therefore, the cottage has retained its integrity of workmanship.

6) Integrity of Feeling

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

The House (The March Hare)

The house has retained almost all of its original fabric, including siding, windows, doors and architectural trim work, has maintained its integrity of location, design, setting, materials and workmanship. Because the house has retained its overall integrity, it can convey its appearance during the period of significance. Therefore, the house has retained its integrity of feeling.

Cottage (The Dormouse)

The cottage which has retained almost all of its original fabric, including siding, windows and doors, has maintained its integrity of location, design, setting, materials and workmanship. Because the cottage has retained its overall integrity, it can convey its appearance during its period of significance. Therefore, the cottage has retained its integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The House (The March Hare) and Cottage (The Dormouse)

The house was associated with members of the Rogers and MacVeagh family between 1888 and 1961. Among the historically significant individuals associated with the property were the diplomat and politician, Charles MacVeagh and his wife, Fanny Rogers MacVeagh, who primarily used the house as a vacation home. Among these were Lydia Cameron Rogers, her husband, Alexander Sedgwick and their children (their son was the sculptor and artist Francis (Frank)

Sedgwick) and his family and later the family of Charles MacVeagh and his wife, Fanny Rogers. At least two members of the Rogers and MacVeagh families, including Sherman Rogers II (the son of Sherman Cameron Rogers) and Ewen MacVeagh, the son of Charles MacVeagh and Fanny Rogers were born in the Dormouse cottage, which was built in the 1890s by the Rogers family. The house and cottage have retained their integrity of association and therefore, can convey these historic associations.

9.7.6 The Property at 653 Mission Canyon Road (former Herman Eddy House)

1) Integrity of Location

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

The Craftsman style house and garages at 653 Mission Canyon Road have remained in place since their construction in circa 1903-1905. Therefore, the buildings have retained their 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.

The House

The house has undergone relatively few significant alterations since its construction in circa 1903-1905. The most significant post-construction alterations were the construction of a small wing and the replacement of the original porch on the south elevation. The wing appears to have been added shortly after the construction of the house and was designed in the Craftsman style and the replacement porch is modest in scale and does not significantly alter the appearance of the house or its ability to convey its Craftsman style architecture. Therefore, the house, which can still convey its historic appearance and English Arts and Crafts/Shingle style architecture, has maintained its integrity of design.

Garage

The garage has undergone few alterations since its construction sometime in the late 1920s and can still convey its vernacular type design. Therefore, the garage retains its integrity of design.

3) Integrity of Setting

Integrity of setting means those buildings, structures, or features associated with a

later development period have not intruded upon the surrounding area to the extent that the original context is lost.

The setting of the house and garage has undergone very few changes since the mid to late 1920s and can still convey the semi-rural character that characterized the property during its period of significance. Therefore, the house and garage have retained their integrity of setting.

4) Integrity of Materials

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

The House

The house has retained almost all of its original fabric, including its siding, almost all of its original fenestration and decorative trim work. Therefore, the house has maintained its integrity of materials.

The Garage

The garage has retained its original siding type and roof. The roofing material has been replaced. Therefore, because the garage has retained most of its original fabric, it has retained its integrity of materials.

5) Integrity of Workmanship

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

The House

The house has retained almost all of its original fabric, including shingle siding, wood frame windows and its original doors and dimensional lumber. These materials, for the most part still can convey their original appearance and quality of workmanship. Therefore, the house has retained its integrity of workmanship.

Garage

The vernacular type garage does not incorporate the design motifs of the main house. Instead, it is constructed of stock building materials of the day including plank siding and dimensional lumber. It has retained most of its original building materials and can still convey the original character of its construction. Therefore, the garage has retained its integrity of workmanship.

6) Integrity of Feeling

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

The House

The house has retained almost all of its original fabric, including siding, windows, doors and architectural trim work, has maintained its integrity of location, design, setting, materials and workmanship. Because the house has retained its overall integrity, it can convey its appearance during the period of significance. Therefore, the house has retained its integrity of feeling.

Garage

The garage has retained almost all of its original fabric, including its siding, and framing and has maintained its integrity of location, design, setting, materials and workmanship. Because the garage has retained its overall integrity, it can convey its appearance during its period of significance. Therefore, the garage has retained its integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The house was associated with members of the Eddy family between circa 1903 and the mid 1930s. Therefore house and garage have retained their integrity of association.

9.7.7 The Property at 2758 Las Encinas Road (former Hoffmann Estate and former Hoffmann Garage)

1) Integrity of Location

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

Most of the estate buildings once located on the north end of the Hoffmann estate have been demolished. The only surviving buildings are the former three-bay garage (now a house) associated with Guesthouse #2 and possibly Guesthouse #1, which is now located on a separate parcel. Because the estate has been subdivided into a number of parcels and has lost most of its original buildings it has not retained its integrity of location. An analysis of the construction history of the garage is ~~included in this evaluation ongoing and will be evaluated in the final draft of the report.~~ Therefore, the current analysis is

confined to an evaluation of the Hoffmann estate on the north side of the Mission Creek as an example of landscape architecture.

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.

Most of the Hoffmann estate's buildings, as well as the landscaped gardens once located on the north side of Mission Creek, have been removed or demolished. The only surviving elements are the former three-bay garage (now a house) associated with Guesthouse #2 and possibly Guesthouse # 1 (now located on an adjacent parcel that is not part of the proposed project). With the exception of remnants of the cobble stone-lined garden beds and portions of the bridge piers the garden is no longer in place. Because of these losses the historic form and plan of the estate is no longer apparent and its original style and appearance have been lost. Therefore, the portion of the Hoffmann Estate on the north side of Mission Creek has not 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.

The setting of the estate has undergone a number of modifications since it was created in circa 1920-1925. This includes the subdivision of the estate into several parcels, the construction of houses to the north and west after World War II, and the demolition or removal of most of the improvements dating to the estate's period of significance. Therefore, the portion of the Hoffmann estate on the north side of Mission Creek has not retained its integrity of setting.

4) Integrity of Materials

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

Almost all of the estate's original planting and hardscape as well as most all of the estate's buildings and structures have been removed. Therefore, the portion of the Hoffmann estate on the north side of Mission Creek has not retained 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 has been lost.

Almost all of the estate's original planting and hardscape as well as most all of the estate's buildings and structures have been removed, consequently, the materials including plants, building and features that composed the design of the estate can no longer convey the level of workmanship that characterized the estate during its period of significance. Therefore, the portion of the Hoffmann estate on the north side of Mission Creek has not retained its integrity of workmanship.

6) Integrity of Feeling

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

During occupancy of the Hoffmann family the portion of the estate on the north side of Mission Creek was characterized by informal grouping of guesthouse and accessory buildings that were visually linked by their architectural style and layout with the estate mansion located on the bluff top on the south side of Mission Creek. Pathways and drives as well as informal landscaping linked the buildings. As noted above the loss of almost all of the buildings and structures, hardscape and planting have substantially diminished the estate's ability to convey the essential features of its historic appearance. Therefore, the portion of the Hoffmann estate on the north side of Mission Creek has not retained its integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The portion of the former Hoffmann estate on the north side of Mission Creek does not retain its integrity of location, design, setting, materials, workmanship or feeling and cannot effectively convey its historic association with Bernard Hoffmann. Therefore, the portion of the estate on the north side of Mission Creek has not retained its integrity of Association.

10.0 ASSESSMENT OF ELIGIBILITY FOR LISTING AS A SIGNIFICANT HISTORIC RESOURCE

Thresholds for determining whether a structure or site has historic significance are found in Section 2.3 of the City of Santa Barbara Master Environmental Assessment. They include the following:

10.1 City Guidance (Significance Criteria)

1. Any structure, site or object designated on the most current version of the following:

a. National Historic Landmarks

b. National Register of Historic Places

c. California Register of Historical Landmarks

d. California Register of Historical Resources

e. City of Santa Barbara Landmarks

f. City of Santa Barbara Structures of Merits

2. Selected structures that are representative of particular architectural styles including vernacular as well as high styles architectural styles that were popular fifty or more years ago, or structures that are embodiments of outstanding attention to architectural design, detail, materials, or craftsmanship.

3. Any structure, site or object meeting any or all of the criteria established for a City Landmark and a City Structure of Merit (SBMC §22.22.040: Ord. 39011, 1977), as follows:

- (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).

4. Any structure, site, or object meeting any or all of the criteria provided for the National Register of Historic Places and the California Historical Landmark list.

National Register of Historic Places Criteria for Evaluation. 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 has yielded, or may be likely to yield, information important in prehistory or history.

The Criteria for listing on the California Register of Historical Landmarks list are:

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 architecturally, 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:

3a Is associated with events that have made a significant contribution to the broad patterns of

California's history and cultural heritage;

3b Is associated with the lives of persons important in our past;

3c 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;

3d Has yielded, or may be likely to yield, information important in prehistory or history.

5. Additional Criteria (City of Santa Barbara):

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.
6. Any structure, site, or object that conveys an important sense of time and place, or contributes to the overall visual character of a neighborhood or district.
7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.
8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

10.1.1 Previous Designations

On December 9, 1981 the City of Santa Barbara declared the resources listed below in Table 3 [\(page 87\)](#) as a City of Santa Barbara Structure of Merit (December 9, 1981). The resources were designated under the following criteria:

1. *Its character, interest and value as a significant part of the heritage of the City;*
2. *Its identification with persons who significantly contributed to the culture and development of the City (the Hazard family, Max C. Fleischmann, Harold Chase and other museum officials, personnel, and scientists);*
3. *Its exemplification of a particular architectural styles and way of life important to the City;*
4. *Its identification as the creation, design, and work of persons, whose effort has significantly influenced the heritage of the City;*
5. *Its embodiment of elements demonstrating outstanding attention to architectural design and to materials and craftsmanship;*
6. *Its location and singular physical characteristic representing an established and familiar visual feature of a neighborhood (City of Santa Barbara Landmarks Committee, Staff Report, June 24, 1981).*

Therefore, the portions of the Main Museum Complex and the stone wall at 2539 and 2559 Puesta del Sol Road that were listed as a Structure of Merit in 1981 meet the criteria for listing as a significant historic resource under City Guidance 1: Any structure, site or object designated on the most current version of the following: (City of Santa Barbara Structure of Merit).

10.1.2 Application of the City of Santa Barbara Criteria for Designation as a City of Santa Barbara Landmark or Structure of Merit to the Main Museum Building at 2559 Puesta del Sol Road:

Application of the City significance criteria to resources in the project area will determine if any of the resources meet the criteria outlined in City Guidance 2. Selected structures that are representative of particular architectural styles including vernacular as well as high styles architectural styles that were popular fifty or more years ago, or structures that are embodiments of outstanding attention to architectural design, detail, materials, or craftsmanship; or City Guidance 3. Any structure, site or object meeting any or all of the criteria established for a City Landmark and a City Structure of Merit.

The following table, **Table 3**, outlines elements of the Main Museum Complex that **contribute** to the historic character of Santa Barbara Museum of Natural History and were listed in the December 9, 1981 Structure of Merit designation:

Street Address	Resource	APN (current)	APN (at time of designation)	Notes
2559 Puesta del Sol Road	1922 Building (Quadrangle)	023-271-003	023-273-001	Part of Main Museum Building
2559 Puesta del Sol Road	Gould Indian Hall	023-271-003	023-273-001	Part of Main Museum Building
2559 Puesta del Sol Road	Library	023-271-003	023-273-001	Part of Main Museum Building
2559 Puesta del Sol Road	Mammal Hall	023-271-003	023-273-001	Part of Main Museum Building
2559 Puesta del Sol Road	Fleischmann Auditorium	023-271-003	023-273-001	Part of Main Museum Building
2559 Puesta del Sol Road	Hazard estate wall	023-271-003	023-273-001	Includes two feet on either side of wall
2539 Puesta del Sol	Hazard estate wall	023-271-003	023-273-002	Includes two feet on either side of wall

It should be noted that the Structure of Merit designation did not include the former Curatorial (administration) wing or local Birds Hall designed by Carleton Winslow and built in 1934. Table 4 ([page 88](#)), which follows identifies the elements of the main museum complex that were identified by the current study

as contributing to the history and architectural character of the Main Museum Complex:

Table 4 (Elements that Contribute to the Historic Character of the Building)			
Street Address	Resource	Character-defining elements	Notes
2559 Puesta del Sol (Part of Main Museum Building)	1922 Building (south elevation, north end of east elevation and quadrangle)	Interior courtyard, north elevation, north end of east elevation, and north end of west elevation	South elevation and most of the east and west elevations have been encapsulated by later additions
2559 Puesta del Sol (Part of Main Museum Building)	Gould Indian Hall	North elevation	South, east, and west elevations have been encapsulated by later additions
2559 Puesta del Sol (Part of Main Museum Building)	Former Botany Hall	North elevation (including portico and apse on south elevation)	While the interior has been encapsulated by later alterations, its original barrel vault and tile work have been preserved
2559 Puesta del Sol (Part of Main Museum Building)	Mammal Hall	North, south, and west elevations	Interior has been preserved with most of its original features, including display cases
2559 Puesta del Sol (Part of Main Museum Building)	Fleischmann Auditorium	North, south and east elevations, including wrought iron fixtures, fenestration and remaining original doors.	West (rear) elevation partially encapsulated by 1979 addition
2559 Puesta del Sol (Part of Main Museum Building)	Administration Wing	North, south and east elevations	
2559 Puesta del Sol (Part of Main Museum Building)	Local Birds Hall (Luria)	North, south and east elevations	
2559 Puesta del Sol (Includes two feet on either side of wall)	Hazard estate wall	Stonework, including decorative capping	

10.2 Application of the Criteria to the Main Museum Complex

The designation of a portion of the main museum complex occurred 30 years ago. Because the designation occurred more than 10 years ago, the complex will be re-evaluated using the current guidelines in the City of Santa Barbara MEA.

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

Main Museum Building:

Designed by architect, Floyd Brewster, the original museum building was built in 1922. Later additions were designed by Carleton Winslow and Chester Carjola, between 1928 and 1938. Those elements of the Main Museum Building constructed between 1922 and 1938 are important examples of the Spanish Colonial Revival Style that embody all of the character-defining elements of the style including an emphasis on vernacular materials, human-scaled buildings, informal layout, and as well as the appearance of hand crafted details such as the original woodwork and metal work. The building's exterior is clad in stucco and its roofs are primarily tiled with c-shaped terra cotta tiles. Fenestration is modest in scale and is visually subservient to the walls creating the feeling of adobe construction and enclosure characteristic of the style. The building is composed of wings designed by notable practitioners of the style including Floyd Brewster, Carleton Winslow, and Chester Carjola; all of whom made significant contributions to the architectural heritage of the community. Moreover, the Museum during its period of significance (1922-1945), was associated with individuals who made significant contributions to the cultural and scientific life of Santa Barbara and the state including Leon Dawson, Caroline Hazard, Max Fleischmann, Caroline Hale, and Arthur Coggeshall.

While the Marine/Geology Hall (1952) and the Bird Habitats Hall are more than 50 years of age and were designed by Chester Carjola, their construction postdates the Spanish Colonial Revival style which usually is considered to have ended in the mid to late 1930s. Because the buildings' also postdate the museum's period of architectural significance (1922-1945), they do not substantially contribute to the architectural character of the museum or the City. Therefore only the resources identified in Table 4 [\(see page 88\)](#) are eligible for listing as a City of Santa Barbara Landmark under Criterion a.

Education Building:

Originally, the Education Building was constructed in 1926 as a seismograph building. In 1932 a stylistically contextual addition, designed by Carleton Winslow for the Junior Department (Education Department), was added to the east elevation of the building. Subsequently, less sympathetic additions were added to the building, including an addition made to the west elevation by Chester Carjola in the late 1930s, a loggia added to the façade in 1952, and a kitchen wing to the southeast corner of the building sometime between 1952 and 1962. These post-1932 additions have obscured the 1926-1932 appearance of the building. Therefore, because the building has undergone a number of significant alterations that have obscured the buildings original design and function and because the small portion of the building designed by Carleton Winslow represents a minor example of Carleton Winslow's work, the Education Building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion a.

Koefod Library:

Built in 1956, the library has undergone a number of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the free-standing building, linking it with the Alice Touhy Planetarium. Because of these alterations the building does not retain sufficient integrity to convey its original appearance. Moreover, the building postdates the museum's period of significance (1922-1945). Therefore, the Koefod Library is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion a.

Alice Touhy Planetarium (former Gladwin Planetarium):

Built in a very reductive iteration of the Mediterranean style in 1957, the planetarium has undergone an extensive series of alterations and modifications, the most significant in 1991, when a two-story addition was made to the building's south elevation linking the freestanding planetarium with the Koefod Library. Because of these alterations, the building cannot convey its original appearance. Moreover, the building postdates the museum's period of significance (1922-1945) and postdates the heyday of the Spanish Colonial Revival style. Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion a.

(b) Its location as a site of a significant historic event;

The Properties at 2539 and 2559 Puesta del Sol Road:

Extensive examination of records, including records on file at the Santa Barbara Community Planning Department, the Santa Barbara Historical Society, Gledhill Library, and the Santa Barbara Public Library, did not reveal any information linking the properties at 2539 or 2559 Puesta del Sol Road with a significant historic event. Therefore, the properties, which are not associated with a significant historical event, do not qualify for listing Criterion b.

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

Main Museum Building:

Several notable historic figures were associated with the Main Museum Building of the Santa Barbara Museum of Natural History during its period of significance (1922-1945), including the first museum director and ornithologist Leon Dawson, the educator and philanthropist, Caroline Hazard, the industrialist and philanthropist Max Fleischmann, subsequent museum director, Paul Marshall Rea, who founded the Western Museum Conference, museum director, Arthur Coggeshall, and curator and anthropologist David Banks Rogers, who carried out the first comprehensive survey and publication of Chumash archaeological

sites in Santa Barbara County, all of whom made significant contributions to the cultural life of Santa Barbara. Therefore, the elements of the Main Museum Building, listed in Table 4 ([page 88](#)), are eligible for listing as a City of Santa Barbara Landmark under Criterion c.

Education Building:

The original wing of the building was constructed in 1926 as a Seismograph Building. In 1932, an addition, designed by Carleton Winslow for the Junior Department (Education Department) was made to the east elevation of the building. Later additions to the building, including one made to the west elevation by Chester Carjola in 1937, a loggia added to the façade in 1952, and the addition of a kitchen wing to the southeast corner of the building sometime between 1952 and 1962, have obscured the 1926-1932 appearance of the building and have diminished its ability to convey its association with notable historic figures associated with the history and development of the museum during its period of significance (1922-1945). Therefore, the Education Building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

Koefod Library:

Built in 1956, the library has undergone an extensive series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building, linking the free-standing building with the Alice Touhy Planetarium. Because of these alterations the building does not retain sufficient integrity to convey its original appearance. Moreover, the building postdates the museum's period of significance (1922-1945). Therefore, the Koefod Library is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

Alice Touhy Planetarium:

Built in 1957, the planetarium has undergone an extensive series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building's south elevation linking it with the Koefod Library. Because of these alterations the building cannot convey its original appearance. Moreover, the building postdates the museum's period of significance (1922-1945). Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

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

Main Museum Building:

The Main Museum Building is an important example of the Spanish Colonial Revival Style, a subtype of the Period Revival movement that enjoyed its greatest popularity between circa-1915 and the late 1930s. It was during this time that Santa Barbara began to transform its built environment using themes drawn from both California's heritage of Spanish Colonial and Mexican architecture and the Mediterranean motifs of Italy and Spain. Floyd Brewster designed the initial nucleus of the museum building in 1922. Subsequent additions designed between 1926 and 1938 by Floyd Brewster, Carleton Winslow, and Chester Carjola, adhered to the Spanish Colonial Revival Style of the original building. Additions made to the building after 1938, which do not closely emulate the Spanish Colonial Revival style of the original building, are considered non-contributing to the proposed designation. Therefore, the elements of the Main Museum Building listed in Table 4 [\(page 88\)](#) are eligible for listing as a City of Santa Barbara Landmark under Criterion *d*.

Education Building:

Originally, the building was constructed in 1926 as the Seismograph Building. In 1932, an addition, designed by Carleton Winslow for the Junior Department (Education Department) was made to the east elevation of the building. Later additions to the building, including one made to the west elevation by Chester Carjola, in 1937, a loggia added to the façade in 1952, and the addition of a kitchen wing to the southeast corner of the building sometime between 1952 and 1962, have obscured the 1926-1932 appearance of the building and diminished its ability to convey its design associated with museum's early development. Moreover, neither the Seismograph Building (built in 1926), nor the 1932 addition, designed by Carleton Winslow, represent important examples of these architects' oeuvre or the Spanish Colonial Revival Style. Therefore, the Education Building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *d*.

Koefod Library:

Built in 1956, the library has undergone an extensive series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building. Because of these alterations the building does not retain sufficient integrity to convey its original architectural style. Moreover, the building postdates the museum's period of significance (1922-1945). Therefore, the Koefod Library is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *d*.

Alice Touhy Planetarium:

Built in 1957, the planetarium has undergone an extensive series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building's south elevation. Because of these

alterations the building cannot convey its original architectural style. Moreover, the building postdates the museum's period of significance (1922-1945). Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion d.

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

Main Museum Building:

The core of the Main Museum Building was built in 1922; subsequently additions were made between 1926 and 1938 and in the post World War II period between 1952 and 1994. The Main Museum Building represents one of the oldest and most important examples of Spanish Colonial Revival style architecture in Mission Canyon, a style which drew its inspiration from California's Spanish Colonial and Mexican era heritage, as well as the eighteenth and nineteenth century rural farmhouses of Andalusian Spain and Colonial Mexico. Character-defining features of the style include an emphasis on asymmetrical massing, broad, planar walls, terra cotta tiled roofs, arcuated forms, and a restrained employment of ornamentation. Those components of the Main Museum Building, constructed between 1922 and 1938, with their emphasis on picturesque massing, plastered walls, low-pitched tiled roofs, windows with deep reveals, and a restrained ornamentation expressed primarily through the use of glazed tile, exemplify the type of Spanish Colonial Revival style architecture built in Santa Barbara during the early decades of the twentieth century. Therefore, those components of the Main Museum Building listed in Table 4 [\(page 88\)](#) are eligible for listing as a City of Santa Barbara Landmark under Criterion e.

Education Building:

The original wing of the building was constructed in 1926 as the Seismograph Building. In 1932, an addition, designed by Carleton Winslow for the Junior Department (Education Department), was made to the east elevation of the building. Later additions to the building, including one made to the west elevation by Chester Carjola in 1937, a loggia added to the façade in 1952, and the addition of a kitchen wing to the southeast corner of the building sometime between 1952 and 1962, have obscured the 1926-1932 appearance of the building and diminished its ability to convey its architectural style associated with early development of the museum. Moreover, neither the Seismograph Building (built in 1926), nor the 1932 addition designed by Carleton Winslow, are important examples of either the Spanish Colonial Revival style, or Carleton Winslow's architectural oeuvre. Better examples of the Spanish Colonial Revival style are located nearby, including the Santa Barbara Museum of Natural History's Main Museum Building and the Santa Barbara Women's Club, designed by Edwards, Plunkett and Howell (1927). Therefore, the Education Building is not

eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion e.

Koefod Library:

Built in 1956, the library has undergone an extensive series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building. Because of these alterations the building does not retain sufficient integrity to convey its original architectural style. Built after World War II, the building does not embody the attention to detail or architectural design found in those building designed during the pinnacle of the Spanish Colonial Revival style. Therefore, the Koefod Library is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion e.

Alice Touhy Planetarium:

Built in 1957, the planetarium has undergone an extensive series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building's south elevation. Because of these alterations the building cannot convey its original architectural style. Moreover, the planetarium, which was built in the post World War II period, does not embody the level of design or construction found in Spanish Colonial Revival style buildings constructed during the 1920s or 1930s. Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion e.

(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;

Main Museum Building:

Those components of the Main Museum Building, listed in Table 4 [\(page 88\)](#), were designed by three historically significant architects, Floyd Brewster, Carleton Winslow, and Chester Carjola. All three contributed to the development of the Spanish Colonial Revival style in Santa Barbara and helped to establish the Spanish Colonial Revival style as the city's dominant architectural motif. Because of these architects' contributions to the city's architectural heritage, particularly those of Carleton Winslow, those elements of the Main Museum Building listed in [Table 4_ \(page 88\)](#) qualify for designation as a City of Santa Barbara Landmark under Criterion f.

Education Building:

The original nucleus of the museum was constructed in 1926 as the Seismograph Building. In 1932, an addition, designed by Carleton Winslow for the Junior Department (Education Department), was made to the east elevation of the

building. Later additions to the building, including one made to the west elevation by Chester Carjola in 1937, a loggia added to the façade in 1952, and the addition of a kitchen wing to the southeast corner of the building sometime between 1952 and 1962, have obscured the 1926-1932 appearance of the building and diminished its ability to convey its status as an example of the work of the historically important architect, Carleton Winslow. Therefore, the Education Building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *f*.

Koefod Library:

Designed by Chester Carjola and built in 1956, the Koefod Library has undergone a series of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building. While Chester Carjola is a historically significant architect, the Koefod Library is not an important example of his work. Better preserved examples of his work survive in Santa Barbara, including Fleischmann Auditorium. Furthermore, because of subsequent modifications the Koefod Library does not retain sufficient integrity to convey its original architectural scheme. Therefore, the Koefod Library is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *f*.

Alice Touhy Planetarium:

Designed by Chester Carjola, and built in 1957, the planetarium has undergone a number of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building's south elevation. Because of these alterations the building cannot convey its original architectural style or its association with the designer of the building, Chester Carjola. Better preserved examples of his work survive in Santa Barbara, including Fleischmann Auditorium. Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *f*.

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

Main Museum Building:

Designed by Floyd Brewster, Carleton Winslow, and Chester Carjola, those elements of the Main Museum Building listed in Table 4 ([page 88](#)) exhibit the high level of craftsmanship and detail often found in many of the Spanish Colonial Revival style institutional buildings built in Santa Barbara during the 1920s and 1930s. This can be seen, in particular, in the Main Museum Building's handcrafted details such as its glazed tile work, hand-wrought iron metal work (including gates, lanterns, grills, and balconies), as well as the picturesque layout of the original buildings, which were designed to emulate the appearance of a building that had been built over a number of decades. Therefore, those

elements of the Main Museum Building listed in Table 4 ([page 88](#)) qualify for listing as a City of Santa Barbara Landmark under Criterion g.

Education Building:

The Education Building initially was constructed in 1926 as the Seismograph Building. In 1932, an addition, designed by Carleton Winslow for the Junior Department (Education Department), was made to the east elevation of the building. Later additions to the building including one made to the west elevation by Chester Carjola in 1937, a loggia added to the façade in 1952, and the addition of a kitchen wing to the southeast corner of the building sometime between 1952 and 1962, have obscured the 1926-1932 appearance. Moreover, the building does not embody the level of design or attention to architectural detail found in the Main Museum Building. In addition, it lacks the hand-finished details, such as the glazed tile work or metal work found on the main building. Therefore, the Education Building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

Koefod Library:

Built in 1956 the Koefod Library was designed by the architect, Chester Carjola as a reductive interpretation of the Spanish Colonial Revival style, and lacked the more referential homage to the style found in the museum buildings constructed in the 1920s or 1930s. Like many post World War II buildings designed to reference the Spanish Colonial Revival style of the prewar years of the 1920s and 1930s, the design is more schematized and confines its stylistic motifs to the employment of unadorned plastered walls and terra cotta tile gabled roofs. In addition, the remodeling of the building in 1991 significantly diminished the ability of the building to convey its original architectural scheme. Therefore, the Koefod Library, which is not a significant example of its architectural style, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

Alice Touhy Planetarium:

Built in 1957 the planetarium was designed by Chester Carjola in a reductive interpretation of the Spanish Colonial Revival Style, its references to the style primarily confined to its tiled roof and plastered walls. The building lacked the picturesque massing and attention to hand finished details found in the museum buildings constructed during the prewar years of the 1920s and 1930s. Since it was initially constructed the building has undergone a number of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building's south elevation. These alterations have significantly impacted the building's ability to convey its original architectural scheme. In addition, the building was built after the museum's period of significance (1922-

1945). Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

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

The Main Museum Complex at 2559 Puesta del Sol Road

Mission Santa Barbara, a City of Santa Barbara Landmark, is located on an nearby parcel located to the south of the Santa Barbara Museum of Natural History. However, the period of significance for the museum (1922-1945) postdates the most significant period of the mission's occupancy (from the founding of the mission in 1786 until its secularization in 1834). Therefore, the Santa Barbara Museum of Natural History (2559 Puesta del Sol Road), which does not materially contribute to the significance of Mission Santa Barbara or its eligibility for listing as a City of Santa Barbara Landmark, is not eligible for listing under Criterion h.

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

Main Museum Building:

The neighborhood surrounding the Main Museum Building is characterized by residential and institutional buildings in a diverse range of architectural styles, including Mission period, National Folk, Craftsman, and various permutations of the Period Revival Movement. Semi-rural in character, the neighborhood is spread with native oaks, sycamores, and other native and non-native plants. Located along the banks of Mission Creek, just to the northwest of Mission Santa Barbara and the former Hazard Estate and across the street from Rocky Nook Park and the Santa Barbara Woman's Club, the Santa Barbara Museum of Natural History, of which the Main Museum Building comprises its major component, has been an important visual feature of the neighborhood for last 89 years. Therefore, those elements of the Main Museum Building listed in Table 4 [\(page 88\)](#) qualify for listing as a City of Santa Barbara Landmark under Criterion i.

Education Building:

Located between Fleischmann Auditorium, and Farrand Auditorium, the Education Building does not form a visually significant element of the museum complex or the adjacent streetscape. Therefore, the Education Building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion i.

Koefod Library:

Located between the Education Building and the bank of Mission Creek, the Koefod Library does not form a visually significant element of the museum complex or the adjacent streetscape. Moreover, the building, which has undergone some modifications since it was first built in 1956, was extensively remodeled in 1991 and as a result it no longer can convey its original appearance. Therefore, the building, which does not maintain its architectural integrity, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *i*.

Alice Touhy Planetarium:

Built in 1957, the planetarium was designed by Chester Carjola in a reductive interpretation of the Spanish Colonial Revival Style. Its references to this style were primarily confined to its tiled roof and plastered walls. It lacked the picturesque massing and attention to hand finished details found in the museum buildings constructed between 1922 and 1938. In addition, the building has undergone a number of alterations and modifications, the most extensive taking place in 1991 when a two-story addition was made to the building's south elevation. Because of these alterations, the building's ability to convey its original architectural scheme has been diminished. While the building is located next to Mission Creek it does not form an important component of the nearby streetscape. Therefore, the Alice Touhy Planetarium is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *i*.

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

The application of this criterion is beyond the purview of this report

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

The properties at 2539 Puesta del Sol Road (Carriage House and Wall) and 2559 Puesta del Sol Road (Main Museum Building)

Today, the banks of Mission Creek appear to represent an almost pristine natural environment. However, what we see is an environment that has largely regenerated itself only since the last quarter of the nineteenth century. Before that time intense grazing, gathering of wood for fuel and building materials for the maintenance of Mission Santa Barbara had largely denuded the native vegetation in and around what is now the site of the Santa Barbara Museum of Natural History. While the property associated with the museum complex does not represent a pristine natural environment, the riparian corridor along Mission Creek, between the museum and Pueblo Street, does represent the most intact creek environment in the City of Santa Barbara. Therefore, the properties at 2539

(Carriage House and Wall) and 2559 Puesta Del Sol (Main Museum Building) meet Criterion k.

Summary Statement of the Application of the City Significance Criteria for the Evaluated Resources

The portions of the main museum complex at 2559 Puesta del Sol Road, which are listed in **Table 4 (page 88)** meet significance criteria *a, c, d, e, f, l, and k*.

10.2.1 Application of the Additional Criteria Listed in Chapter 2.3 (Section 5) of the MEA to the Main Museum Complex

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

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

9. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

10. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

Application of the Additional Criteria:

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

Built in the Spanish Colonial Revival style between 1922 and 1938 the Main Museum Building at 2559 Puesta del Sol Road contributes to an essentially intact streetscape of houses and institutional buildings built between the late nineteenth century and the late 1930s and designed in a range of architectural styles, including National Folk, Craftsman, Spanish Colonial Revival and Tudor Revival. With its inventory of buildings and hardscape, such as sandstone walls and bridges, this well-preserved streetscape is illustrative of the early development of Mission Canyon as a residential enclave during the late nineteenth and early twentieth century. Connected by streetcar lines via a stop at Mission Santa Barbara, the residential neighborhood included a number of private institutions, including, in addition to the Santa Barbara Museum of Natural History, Mission Santa Barbara, Saint Anthony's Seminary (now San Roque School), and the Santa Barbara Women's Club. With the exception of Mission Santa Barbara all of the other institutional buildings were designed in various

iterations of the Spanish Colonial Revival style; all of which retain sufficient integrity to convey their original appearance. Moreover, the neighborhood's single-family houses which also have largely retained their integrity of design, contribute to the integrity of the surrounding streetscape. Therefore, the Main Museum Building, which contributes to this streetscape, meets Additional Criterion 5.

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

The Main Museum Building at 2559 Puesta del Sol Road, has maintained sufficient integrity to convey its appearance during the resource's period of significance (1922-1945). The resource contributes to the visual character of the surrounding streetscape, which has maintained almost all of its character defining features, including its sandstone walls and bridge, late nineteenth and early twentieth century houses, institutional buildings, and its semi-rural setting that make it an important example of an early twentieth century residential neighborhood. Therefore, the Main Museum Building at 2559 Puesta del Sol Road, which is part of a well-preserved streetscape illustrative of the development of Mission Canyon during the late nineteenth and early twentieth century, meets additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the property at 2559 Puesta Del Sol Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

A portion of the Main Museum Building at 2559 Puesta del Sol Road is a listed City of Santa Barbara Structure of Merit (~~see~~ [Table 3, page 87](#)). Therefore, the portions of the Main Museum Building at 2559 Puesta del Sol Road, which were designated in 1981 meet Additional Criterion 8.

Summary Statement of the Application of the City Significance Criteria for the Evaluated Resources

The portions of the main museum complex at 2559 Puesta del Sol Road, which are listed in **Table 4** (page 88) meet significance criteria *a, c, d, e, f, l,* and *k*.

The following tables list those elements of the Main Museum Building that **do not** contribute to the historic significance of the Santa Barbara Museum of Natural History's property:

Table 5 (Non-Contributing elements of Main Museum Building)			
Street Address	Resource	Date	Architect
2559 Puesta del Sol Road (Part of the Main Museum Building)	Bathroom addition on west elevation of museum	1952	Chester Carjola
2559 Puesta del Sol Road (Part of the Main Museum Building)	Marine/Geology Halls (southwest corner of Main Museum Building)	1952	Chester Carjola
2559 Puesta del Sol Road (Part of the Main Museum Building)	Birds Habitats Hall	1961	Chester Carjola
2559 Puesta del Sol Road (Part of the Main Museum Building)	Small addition to southwest corner of former Botany Hall	Unknown	
2559 Puesta del Sol Road (Part of the Main Museum Building)	Addition to rear of library	1960s	Chester Carjola?
2559 Puesta del Sol Road (Part of the Main Museum Building)	Addition on west elevation of Fleischmann Auditorium	1979	Edwards and Pitman
2559 Puesta del Sol Road (Part of the Main Museum Building)	John and Peggy Maximus Gallery	1994	Edwards and Pitman

(see Table 6, next page)

Table 6 (The following freestanding buildings and features on the Santa Barbara Museum of Natural History Campus **do not** contribute to the historic character of the property)

Table 6 (Freestanding buildings and features that do not contribute to the historic character of SBMNH)				
Street Address	Resource	Date	Architect	Notes
2559 Puesta del Sol Road	Education Building	1926-1962	Carleton Winslow, Chester Carjola and others	The building was substantially altered in the postwar period, masking most of Winslow's and Carjola's work
2559 Puesta del Sol Road	Koefod Library	1956-1993	Robert Bronfen and others	Library largely rebuilt in 1993
2559 Puesta del Sol Road	Alice Touhy Planetarium	1957-1993	Remodeled by Robert Bronfen	Building has undergone numerous alterations since its initial construction
2559 Puesta del Sol Road	Broder Building	1940s, remodeled in 1984	Remodeled by Robert Bronfen	Remodeled in the Spanish Colonial Revival style in 1984
2559 Puesta del Sol Road	Collections and Research Center	1962, remodeled 1989		Extensively remodeled
2559 Puesta del Sol Road	Doris Fay Palmer Observatory	1967	Arendt, Mosher & Grant	
2559 Puesta del Sol Road	Eastern bridge over Mission Creek	1945	Unknown	Bridge has since been rebuilt
2559 Puesta del Sol Road	Western bridge over Mission Creek	unknown	Unknown	Bridge has since been rebuilt
2559 Puesta del Sol Road	Whale skeleton			Feature at current location less than 50 years

10.3 Application of the Criteria to the former Hazard Estate Carriage House (2539 Puesta Del Sol Road) and Stone Wall at the Main Museum Complex (2559 Puesta Del Sol Road)

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

Designated as a City of Santa Barbara Structure of Merit in 1981, the Hazard estate wall was built by noted local stone mason, Joseph Dover. Dover along with other talented stone masons, such as Peter Poole, Antonio de Ros and Frederick Henderson were largely responsible for creating Santa Barbara's

tradition of hand worked stone masonry. As an exemplar of Dover's work, the stone wall, as well as the Carriage House, which is partially constructed of masonry, are eligible for listing as a City of Santa Barbara Landmark under Criterion a.

(b) Its location as a site of a significant historic event;

The former Hazard estate Carriage House and wall was not the location of a significant historic event. Therefore, neither the wall nor the Carriage House, are eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under criterion b.

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

Built to surround a private estate, the sandstone wall and Carriage House were built shortly after 1898 for Rowland Hazard Sr. Noted financiers and political figures from the eastern United States, the Hazards were most noted in Santa Barbara for their philanthropy, which included most notably the foundation of the Santa Barbara Museum of Natural History on a portion of their Mission Canyon estate. While the Hazard property is now divided between three parcels, the major components of the original estate including two houses, a gazebo, carriage house and estate wall have survived largely intact and can still convey their association with members of the Hazard family, including Caroline Hazard. Therefore, the wall (currently a City of Santa Barbara Structure of Merit) and the Carriage House, which are associated with historically significant individuals, are eligible for listing as a City of Santa Barbara Landmark under Criterion c.

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

Both the wall and the Carriage House are important examples of late nineteenth century stone masonry. With its shingled second floor, hipped roof covered in wood shingles, and hand-adzed beams, the Carriage House emulates design motifs of the English Arts and Crafts style. Therefore, the Carriage House and wall, which represent important examples derived from the English Arts and Crafts style, are eligible for listing as a City of Santa Barbara Landmark under Criterion d.

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

The wall and Carriage House, as well as an adjacent stone bridge were built by the Hazard family, and masonry walls surrounding the Mission and the nearby Black Estate, represent a significant concentration of handcrafted stonework

built during the last decade of the nineteenth century and the first decade of the twentieth century. As a contributor to this assemblage, the stone wall and carriage house at 2539 and 2559 Puesta del Sol Road, are eligible for listing as a City of Santa Barbara Landmark under Criterion e.

(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;

Joseph Dover, who built the stone wall surrounding the former Hazard estate, played a leading role in creating Santa Barbara's tradition of cut-stone masonry, which flourished in between the last quarter of the nineteenth century and World War II. Besides the Hazard estate, Dover's work included stonework for the Riviera subdivision, a stone wall surrounding Santa Barbara Cemetery and extensive stonework at the Black Estate. Therefore, the former Hazard estate stone wall at 2539 and 2559 Puesta del Sol Road, which is associated with an individual who significantly contributed to the architectural heritage of Santa Barbara, is eligible for listing as a City of Santa Barbara Landmark under Criterion f.

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

Both the Carriage House and wall exemplify the high level of design and craftsmanship found in cut stone masonry built in Santa Barbara during the late nineteenth and early twentieth century. Therefore, both the wall and Carriage House are eligible for listing as a City of Santa Barbara Landmark under Criterion g.

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

The wall and Carriage House contribute to the historic significance of the adjacent stone bridge which was also built by the Hazard family. The bridge is a designated historic resource at the state level. Therefore, the wall and Carriage House are eligible for listing as a City of Santa Barbara Landmark under Criterion h.

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

Located on the southwest corner of the intersection of Puesta del Sol Road and Mission Canyon Road, the wall and Carriage House have formed an integral visual feature of the neighborhood for over 100 years. Therefore, the wall and Carriage House are eligible for listing as a City of Santa Barbara Landmark under Criterion i.

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

The application of this criterion is beyond the purview of this report.

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

See Section 10.1.2 for a discussion of this criterion.

10.3.1 Application of the Additional Criteria to the Former Hazard Estate Carriage House (2539 Puesta Del Sol Road) and Stone Wall at the Main Museum Complex (2559 Puesta Del Sol Road)

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

Built during the last decade of the nineteenth century the Hazard estate wall and Carriage House at 2539 and 2559 Puesta del Sol Road contributes to an essentially intact streetscape of houses and institutional buildings built between the late nineteenth century and the late 1930s and designed in a range of architectural styles, including National Folk, Craftsman, and various iterations of the Period Revival. With its inventory of buildings and hardscape, such as sandstone walls and bridges, this well-preserved streetscape is illustrative of the early development of Mission Canyon as a residential enclave developed between the late nineteenth and early twentieth century. Connected by streetcar lines via a stop at Mission Santa Barbara, the residential neighborhood also included a number of private institutions, including, in addition to the Santa Barbara Museum of Natural History, Mission Santa Barbara, Saint Anthony's Seminary (now San Roque School), and the Santa Barbara Women's Club. With the exception of Mission Santa Barbara, all of the other institutional buildings were designed in various iterations of the Spanish Colonial Revival style; all of which retain sufficient integrity to convey their original design. Moreover, the neighborhood's single-family houses, which also have largely retained their integrity of design, are illustrative of the creation of Santa Barbara's first residential suburbs in the early decades of the twentieth century. Therefore, the Hazard estate wall and Carriage House, which contributes to this historic theme, meets Additional Criterion 5.

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

The Hazard estate wall and Carriage House at 2539 and 2559 Puesta del Sol Road has maintained sufficient integrity to convey their appearance during the resources' period of significance, which spans the occupancy of the Hazard

family and the early history of the Santa Barbara Museum of Natural History (1891-1945). The resources contribute to the visual character of the surrounding streetscape, which has maintained almost all of its character defining features, including sandstone walls and bridge, late nineteenth and early twentieth century houses, institutional buildings, and semi-rural setting that make it an important example of a late nineteenth/early twentieth century residential neighborhood. Therefore, the Hazard estate wall and Carriage House at 2539 and 2559 Puesta del Sol Road, which are a part of a well-preserved streetscape, are illustrative of the development of Mission Canyon between the late nineteenth and early twentieth century and thus meets additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the estate wall and Carriage House at 2539 and 2559 Puesta del Sol Road have the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. In addition, the application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The Hazard estate wall at 2539 and 2559 Puesta del Sol Road is a listed City of Santa Barbara Structure of Merit ([see Table 3, page 87](#)). Therefore, both the Hazard estate wall and the Carriage House at 2539 and 2559 Puesta del Sol Road meet Additional Criterion 8.

10.4 Application of the Criteria to the Property at 653 Mission Canyon Road (The Director's House)

A Phase I Historic Resources Report prepared by Post/Hazeltine Associates determined that the property at 653 Mission Canyon Road was eligible for listing as a City of Santa Barbara Landmark under the following criteria:

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

The house at 653 Mission Canyon Road retains all of its character-defining features that identify it with the architecture of the California Craftsman tradition at the-turn-of-the-century. The Craftsman house was an important and integral component of the Arts and Crafts Movement in America and was one of the most popular and enduring themes in American architecture. All over California, and specifically, in communities like Santa Barbara, the style was manifested in designs produced by professional architects like Greene and Greene, Louis Mullgardt and Francis Underhill and artisans such as Christoph Tornoe. Therefore, the house at 653 Mission Canyon Road, as an important exemplar of the Craftsman tradition, is a significant contributor to the architectural heritage of the City.

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

The house at 653 Mission Canyon Road is a notable example of the Craftsman style, exemplified by its low horizontal massing, use of natural materials, such as wood, stone and brick, moderately pitched roof with deep overhanging eaves, dark-stained shingled siding and combination of both wood-framed casement and slider windows. Surrounded by native sandstone outcroppings and groves of live oak the house's subordination to its natural surroundings is an integral component of the Craftsman aesthetic. Therefore, the house, both in its design and setting, is an outstanding exemplification of the Craftsman style in American architecture.

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

The house at 653 Mission Canyon Road represents the best remaining example of its type (as detailed in criterion d) in its neighborhood whose parameters are defined by the boundaries of Mission Santa Barbara and Mission Canyon, Puesta del Sol and Foothill Roads.

(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;

Christoph Tornoe is one of the most notable regional artisans of the Arts and Crafts Movement at the turn-of-the-century. He exemplified the philosophical tenet of the Craftsman tradition, which was to express the handcrafted aesthetic in all of the arts, including architecture. He, along with other Santa Barbara artisans, and architects, such as Frederick Rhead, Francis Underhill, Robert Wilson Hyde and Charles Fredrick Eaton, expressed this holistic approach in which their artistic vision was expressed in disciplines such as metalwork, woodwork, painting, bookbinding, landscape architecture and architectural design. Tornoe, in addition to his decorative production, is responsible for several significant residential designs in the early part of the twentieth century, including

the schemes for Arcady (its initial design), Glendessary and the Eddy house, among others. Therefore, Christoph Tornoe as an important contributor to the development of the Arts and Crafts Movement has significantly influenced the heritage of the City.

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

The house at 653 Mission Canyon Road is a noteworthy and relatively intact example of the Craftsman tradition in the early decade of the twentieth century. Its attention to the character defining features of the Craftsman tradition can be seen in its employment of the integration of the house within its landscaped setting, the use of natural materials, the low, horizontal massing of its ground plan, its deep, overhanging eaves and an aesthetic that intentionally expressed the look of the handcrafted, such as its unadorned shingle siding and the simple wood surrounds of its casement and slider windows.

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

The house at 653 Mission Canyon Road is located across from the Santa Barbara Museum of Natural History, at 2559 Puesta del Sol Road. The core of that institution's main building is a City designated Structure of Merit. The preservation of the museum's immediate surroundings, which include the houses across from the museum on Puesta del Sol Road (all dating from the late nineteenth through early twentieth century) is essential to preserving the historic integrity and visual context of the museum as an historic building. Therefore, the house at 653 Mission Canyon Road qualifies under Criterion *h*.

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

The house at 653 Mission Canyon Road has been an established feature of the neighborhood since circa 1903-1905 and represents an important exemplar of the Craftsman style. The building is one of several houses along the 2500 block of Puesta del Sol Road, which together Santa Barbara Museum of Natural History and other associated features, such as sandstone walls and naturalistic landscaping, contribute to the visual integrity of the surrounding neighborhood. Therefore, the house at 653 Mission Canyon Road qualifies under Criterion *i*.

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

The house at 653 Mission Canyon Road is the location of known archaeological deposits dating from the prehistoric period. Therefore, the house at 653 Mission Canyon Road qualifies under Criterion *j*.

(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;

Like many other properties in the Mission Canyon area, 653 Mission Canyon Road represents a natural environment that has been modified by human activity. However, unlike other parts of the City, the residents of Mission Canyon have, since the late Nineteenth Century, attempted to maintain the rural ambiance of their surroundings through the preservation of native vegetation, such as oak and sycamore trees. This was accomplished in large measure by the minimization of formal landscaping and the retention of the canyon's natural topography characterized by its numerous sandstone outcroppings. The Mission Canyon area represents an early and important attempt to preserve an indigenous landscape while allowing for the development of a residential community. Therefore, the property at 653 Mission Canyon Road qualifies under criterion k.

10.4.1 Application of the Additional Criteria to 653 Mission Canyon Road

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

The house at 653 Mission Canyon Road is an exemplar of the type of houses being built in Mission Canyon during the early twentieth century, a time when the south end of the canyon was being transformed into a semi-rural residential enclave for some of Santa Barbara's more prominent families. Built for the Eddy family, who were prominent Santa Barbara bankers, the Craftsman style house is associated with development of Mission Canyon as a residential enclave. Therefore, the house at 653 Mission Canyon Drive meets Additional Criteria 5.

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

The Craftsman style house at 653 Mission Canyon Road, which has retained its integrity of design and materials and has maintained its semi-rural setting characterized by native oaks and rocky outcrops, can strongly convey the semi-rural setting that characterized Mission Canyon during the early twentieth century and can contribute to the visual character of the surrounding neighborhood. Therefore, the property at 653 Mission Canyon Road meets Additional Criteria 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the property at 653 Mission Canyon Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The property at 653 Mission Canyon Road is not a listed City of Santa Barbara Landmark or Structure of Merit. Therefore, the house at house at 653 Mission Canyon Road does not meet Additional Criteria 8.

10.5 Application of the Criteria to the Former Stable/Barn at 2556 at Puesta del Sol Road

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

The former Stable/Barn at 2556 Puesta del Sol Road has undergone many alterations since its construction that have significantly diminished the ability of the building to convey its original appearance. Moreover, the building is not a notable example of an early twentieth century vernacular building and is not associated with individuals significant to the history of Santa Barbara. Therefore, the former Stable/Barn at 2556 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion a.

(b) Its location as a site of a significant historic event;

The former Stable/Barn at 2556 Puesta del Sol Road was not the location of a significant historic event and, therefore, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion b.

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

The former Stable/Barn at 2556 Puesta del Sol Road, which is not associated with a historically significant person or persons, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

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

The former Stable/Barn at 2556 Puesta del Sol Road, which has undergone a number of alterations since its construction, can no longer convey its original architectural style and is not associated with a traditional lifeway. Therefore, the former Stable/Barn is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion d.

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

The former Stable/Barn at 2556 Puesta del Sol Road, which has undergone a number of alterations since its construction, can no longer convey its original appearance and is not a significant example of its architectural style. Therefore, the former Stable/Barn is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion e.

(f) Its identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;

The former Stable/Barn at 2556 Puesta del Sol Road was not designed by an architect or designer who made significant contributions to Santa Barbara's architectural heritage. Therefore, the Stable/Barn is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion f.

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

Constructed of stock building materials such as factory made windows and doors, and milled lumber, the former Stable/Barn at 2556 Puesta del Sol Road does not embody the level of design or craftsmanship that would make it eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

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

The former Stable/Barn at 2556 Puesta del Sol Road, located at the end of a long driveway off of Puesta del Sol Road, is not located near a City of Santa Barbara Landmark. Therefore, former Stable/Barn is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion h.

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

The former Stable/Barn at 2556 Puesta del Sol Road, located at the end of a long driveway, does not form a visually prominent feature of the streetscape.

Moreover, the building's integrity of design has been compromised by later additions and alterations. Therefore, the former Stable/Barn is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *i*.

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

The application of this criterion is beyond the purview of this report.

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

While a number of native oaks trees are located on the property, the parcel does not represent a significant natural environment as it was initially developed as early as 1898. Therefore, the former Stable/Barn at 2556 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *k*.

10.5.1 Application of the Additional Criteria to the former Stable/Barn at 2556 Puesta del Sol Road

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

The former Stable/Barn at 2556 Puesta del Sol Road has not retained its architectural integrity, moreover, its location at the end of a long driveway off Puesta del Sol Road, diminishes its importance as a contributor to the nearby streetscape. Because the former Stable/Barn no longer retains its integrity it is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Additional Criterion 5.

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

The former Stable/Barn at 2556 Puesta del Sol Road has not maintained sufficient integrity to convey its appearance during the resource's period of significance, which encompasses the initial construction of the building as a barn/stable for the Morehouse House sometime in the last quarter of the nineteenth century. Moreover, because it has been significantly altered it does not significantly contribute to the visual character of the surrounding streetscape. Therefore, the former Stable/Barn is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or

is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the property at 2556 Puesta Del Sol Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The former Stable/Barn at 2556 Puesta del Sol Road is not a listed City of Santa Barbara Landmark or Structure of Merit. Therefore, the house at 2556 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Additional Criteria 8.

10.6 Application of the Criteria to the Morehouse House at 2560 Puesta del Sol Road

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

While the Morehouse House at 2560 Puesta del Sol Road has undergone a number of alterations since its construction, it has preserved the essential features of its National Folk style, including its decorative trimwork, shiplap siding, and most of its original windows. While the building is not associated with a significant historic event or person, it does represent an important example of late nineteenth century National Folk architecture that has preserved its semi-rural setting. Therefore, the Morehouse House at 2560 Puesta del Sol Road is eligible for listing as a Structure of Merit under Criterion *a*.

(b) Its location as a site of a significant historic event;

The Morehouse House at 2560 Puesta del Sol Road, which was not the location of a significant historic event, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *b*.

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

The Morehouse House at 2560 Puesta del Sol Road, which is not associated with a historically significant person or persons, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

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

The Morehouse House at 2560 Puesta del Sol Road, which can convey its original National Folk Style architecture, is eligible for listing as a City of Santa Barbara Structure of Merit under criterion d.

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

The Morehouse House at 2560 Puesta del Sol Road is a significant example of its architectural style (National Folk style). Therefore, the Morehouse House is eligible for listing as a City of Santa Barbara Structure of Merit under criterion e.

(f) Its identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;

The Morehouse House at 2560 Puesta del Sol Road was not designed by an architect or designer who made significant contributions to Santa Barbara's architectural heritage. Therefore, the Morehouse House is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under criterion f.

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

Constructed of stock building materials such as factory made windows and doors, and milled lumber, the Morehouse House at 2560 Puesta del Sol Road does not embody the level of design or craftsmanship that would make it eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

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

The Morehouse House at 2560 Puesta del Sol Road, located at the corner of Puesta del Sol Road, is situated across the street from the Santa Barbara Museum of Natural History, a listed City of Santa Barbara Structure of Merit. However, since the house is not located near a City of Santa Barbara Landmark, it is not

eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion h.

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

The Morehouse House at 2560 Puesta del Sol Road, which is located on the northwest elbow of the Puesta del Sol Road, forms a visually prominent feature of the streetscape. Therefore, the Morehouse House is eligible for listing as a City of Santa Barbara Structure of Merit under Criterion i.

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

The application of this criterion is beyond the purview of this report.

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

While a number of native oaks trees are located on the property, the parcel does not represent a significant natural environment. Therefore, the Morehouse House at 2560 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion k.

10.6.1 Application of the Additional Criteria to the Morehouse House at 2560 Puesta del Sol Road

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

Built in the National Folk style between the late nineteenth and early twentieth century the Morehouse House at 2560 Puesta del Sol Road contributes to an essentially intact streetscape of houses and institutional buildings built between the late nineteenth century and the late 1930s and designed in a range of architectural styles, including National Folk, Craftsman, Spanish Colonial Revival and Tudor Revival. With its inventory of buildings and hardscape, such as sandstone walls and bridge, this well-preserved streetscape is illustrative of the early development of Mission Canyon as a residential enclave during the late nineteenth and early twentieth century. Connected by streetcar lines via a stop at Mission Santa Barbara, the residential neighborhood also included a number of private institutions, including, in addition to the Santa Barbara Museum of Natural History, Mission Santa Barbara, Saint Anthony's Seminary, and the Santa Barbara Women's Club. With the exception of Mission Santa Barbara all of the other institutional buildings were designed in various iterations of the Spanish Colonial Revival style; all of which retain sufficient integrity to convey their

original appearance. Moreover, the neighborhood's single-family houses which also have largely retained their integrity of design, contribute to the integrity of the surrounding streetscape. Therefore, the Morehouse House at 2560 Puesta del Sol Road, which contributes to this streetscape, is eligible for listing as a City of Santa Barbara Structure of Merit under Additional Criterion 5.

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

The Morehouse House at 2560 Puesta del Sol Road has maintained sufficient integrity to convey its appearance during the property's period of significance. The Morehouse house contributes to the visual character of the surrounding streetscape, which has maintained almost all of its character defining features including its sandstone walls and bridge, late nineteenth and early twentieth century houses, institutional buildings, and its semi-rural setting that make it an important example of a late nineteenth/early twentieth century residential neighborhood. Therefore, the Morehouse House at 2560 Puesta del Sol Road, which is part of a well-preserved streetscape illustrative of the development of Mission Canyon during the late nineteenth and early twentieth centuries, is eligible for listing as a City of Santa Barbara Structure of Merit under Additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the Morehouse House at 2560 Puesta Del Sol Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The Morehouse House at 2560 Puesta del Sol Road is not a listed City of Santa Barbara Landmark or Structure of Merit. Therefore, the Morehouse House at 2560 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Structure of Merit under Additional Criteria 8.

10.7 Application of the Criteria to the Cottage at 2586 Puesta del Sol Road

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

While the cottage at 2586 Puesta del Sol Road has retained sufficient integrity to convey its architectural style, it is not an important example of the Vernacular type, of which many hundreds exist in the City of Santa Barbara. Therefore, the cottage at 2586 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion a.

(b) Its location as a site of a significant historic event;

The cottage at 2586 Puesta del Sol Road, which was not the location of a significant historic event, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion b.

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

The cottage at 2586 Puesta del Sol Road, which is not associated with a historically significant person or persons, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

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

While the cottage at 2586 Puesta del Sol Road can convey its original Vernacular type architecture, it is an example of an architectural type of which many exist in the City of Santa Barbara, many of them built during the last decades of the nineteenth century and the early decades of the twentieth century. Therefore, the cottage at 2586 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion d.

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

The cottage at 2586 Puesta del Sol Road is not a significant example of its architectural style, of which many exist in the surrounding neighborhood and the city. Therefore, the cottage is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion e.

(f) Its identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;

The cottage at 2586 Puesta del Sol Road was not designed by an architect or designer who made significant contributions to Santa Barbara's architectural

heritage. Therefore, the cottage is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *f*.

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

Constructed of stock building materials such as factory made windows and doors, and milled lumber, the cottage at 2586 Puesta del Sol Road does not embody the level of design or craftsmanship that would make it eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *g*.

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

The cottage at 2586 Puesta del Sol Road is located near the intersection of Las Encinas Road and Puesta del Sol, some distance to the north of the Santa Barbara Museum of Natural History, a designated City of Santa Barbara Structure of Merit. However, because the cottage at 2586 Puesta del Sol Road is not eligible for listing as a significant historic resource, or is eligible as significant contributory to the streetscape, it is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *h*.

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

The cottage at 2586 Puesta del Sol Road does not form a visually prominent feature of the streetscape. Therefore, the cottage is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *i*.

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

The application of this criterion is beyond the purview of this report.

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

The parcel, which is primarily landscaped with non-native plants, does not represent a significant natural environment. Therefore, the cottage at 2586 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion *k*.

10.7.1 Application of Additional Criteria to 2586 Puesta del Sol Road

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

The cottage at 2586 Puesta del Sol Road is an example of the Vernacular type and does not significantly contribute to history of the surrounding neighborhood. Therefore, the house at 2586 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Additional Criterion 5.

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

The cottage at 2586 Puesta del Sol Road is not a significant example of its stylistic type and while it is over 75 years old it does not contribute to the overall visual character of the neighborhood, which is characterized by a mix of houses and institutional buildings constructed during the late nineteenth and early twentieth century. Therefore, the house at 2586 Puesta del Sol Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the property at 2586 Puesta Del Sol Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The cottage at 2586 Puesta del Sol Road is not a listed City of Santa Barbara Landmark or Structure of Merit. Therefore, the cottage at 2586 Puesta del Sol Road is not eligible for listing under Additional Criteria 8.

10.8 Application of the Criteria to the Property at 2565 Puesta del Sol Road (MacVeagh House and Its Associated Cottage)

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

The MacVeagh House and its associated cottage at 2565 Puesta del Sol Road were the homes of the Rogers and MacVeagh families, between circa-1885 and the late 1950s. Members of both families played notable political and philanthropic roles in the history of the United States and Santa Barbara during the late nineteenth and early twentieth centuries. The house preserves most of its decorative trimwork, shiplap siding and original windows that represents an important example of late nineteenth/early century architecture that melds Vernacular type architecture and elements drawn from the English Arts and Crafts tradition. Therefore, the house and its associated Vernacular type cottage at 2565 Puesta del Sol Road are eligible for listing as a City of Santa Barbara Landmark under Criterion a.

(b) Its location as a site of a significant historic event;

The house and cottage at 2565 Puesta del Sol Road, which were not the location of a significant historic event, are not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion b.

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

The house and cottage at 2565 Puesta del Sol Road are associated with historically significant individuals, including Sherman S. Rogers and Charles MacVeagh, both of whom were prominent politicians and diplomats during the late nineteenth and early twentieth centuries. Therefore, because Sherman S. Rogers and Charles MacVeagh contributed to the political life of the nation the house and cottage are eligible for listing as a City of Santa Barbara Landmark under Criterion c.

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

The house and cottage at 2565 Puesta del Sol Road can still convey their original architectural styles. The house, which melds elements of the English Arts and Crafts tradition and Vernacular type architecture and the cottage, which is an example of Vernacular type architecture, are eligible for listing as a City of Santa Barbara Landmark under Criterion d.

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

The house and cottage at 2565 Puesta del Sol Road are significant examples of their architectural type and among the best remaining examples of their type in the neighborhood. Therefore, the house, which melds elements of the English Arts and Crafts style and Vernacular type architecture and the cottage, which is

an example of Vernacular type architecture are eligible for listing as a City of Santa Barbara Landmark under Criterion e.

(f) Its identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;

The designer of the house and cottage at 2565 Puesta del Sol Road cannot be documented. Therefore, the house and cottage are not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion f.

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

As redesigned in the late nineteenth century, the house at 2565 Puesta del Sol Road embodies a high level of design and craftsmanship. This can be seen in the employment of English Arts and Crafts details, such as the oversized front door, massive hand finished corbels, and living room. Therefore, the house is eligible for listing as a City of Santa Barbara Landmark under Criterion g. The Vernacular type cottage, does not embody outstanding attention to architectural design, detail and craftsmanship, and, therefore, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

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

The house and cottage at 2565 Puesta del Sol Road are located on the north bank of Mission Creek just to the west of the Santa Barbara Museum of Natural History, which is a listed City of Santa Barbara Structure of Merit. However, since the house and cottage at 2565 Puesta del Sol Road are not located near a City of Santa Barbara Landmark, it is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion h.

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

The house and cottage at 2565 Puesta del Sol Road have formed a visually prominent feature of the streetscape for over 100 years. Therefore, the house and cottage at 2565 Puesta Del Sold Road are eligible for listing as a City of Santa Barbara Landmark under Criterion i.

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

The application of this criterion is beyond the purview of this report.

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

Today, the banks of Mission Creek appear to represent an almost pristine natural environment. However, what we see is an environment that has largely regenerated itself only since the last quarter of the nineteenth century. Before that time intense grazing, gathering of wood for fuel and building materials for the maintenance of Mission Santa Barbara had largely denuded native vegetation in and around what is now the site of the MacVeagh house and cottage. While the property does not represent a pristine natural environment, the riparian corridor along Mission Creek between the museum and Pueblo Street does represent the most intact creek environment in the City of Santa Barbara. Therefore, the property at 2565 Puesta Del Sol Road is eligible for listing as a City of Santa Barbara Landmark under Criterion k.

10.8.1 Application of the Additional Criteria to the Property at 2565 Puesta del Sol Road (MacVeagh House and Its Associated Cottage)

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

Originally built in the National Folk style during the 1870s or 1880s, the house at 2565 Puesta del Sol was substantially enlarged and altered by the Rogers and MacVeagh families between the late nineteenth and early twentieth century. As remodeled by the Rogers and MacVeagh families the house is an important example of its type that melds elements of Vernacular architecture and the Arts and the Crafts style. The house and its associated cottage contribute to an essentially intact streetscape of houses and institutional buildings built between the late nineteenth century and the late 1930s and designed in a range of architectural styles, including Vernacular, National Folk, Craftsman, Spanish Colonial Revival and Tudor Revival. With its inventory of buildings and hardscape, such as sandstone walls and bridges, this well-preserved streetscape is illustrative of the early development of Mission Canyon as a residential enclave during the late nineteenth and early twentieth centuries. Connected by streetcar lines via a stop at Mission Santa Barbara, the residential neighborhood also included a number of private institutions, including, in addition to the Santa Barbara Museum of Natural History, Mission Santa Barbara, Saint Anthony's Seminary, and the Santa Barbara Women's Club. As remodeled by the Rogers and MacVeagh families the house and cottage at 2565 Puesta del Sol Road are illustrative of the creation of one of Santa Barbara's first suburban neighborhoods, which were linked to the city's downtown by streetcar lines during the late nineteenth and early twentieth centuries. Therefore, the house and cottage at 2565 Puesta del Sol Road, which are associated with this historic

theme, are eligible for listing as a City of Santa Barbara Landmark under Additional Criterion 5.

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

The house and cottage at 2565 Puesta del Sol Road, have maintained sufficient integrity to convey their appearance during their period of significance. The former Rogers/MacVeagh house and its associated cottage, which have been established visual features for over 100 years, are part of a neighborhood that has maintained almost all of its character-defining features including, sandstone walls and bridge, late nineteenth and early twentieth century houses, institutional buildings, and semi-rural setting that make it an important example of a late nineteenth/early twentieth century residential neighborhood. Therefore, the house and cottage at 2565 Puesta del Sol Road, which are a part of a well-preserved streetscape and illustrative of the development of Mission Canyon during the late nineteenth and early twentieth centuries, are eligible for listing as a City of Santa Barbara Landmark under Additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the property at 2565 Puesta Del Sol Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The house and cottage at 2565 Puesta del Sol Road are not listed City of Santa Barbara Landmarks or Structure of Merits. Therefore, the house and cottage at 2565 Puesta del Sol Road are not eligible for listing under Additional Criterion 8.

10.9 Application of the Criteria to the Former Garage “Western Residence” at 2758 Las Encinas Road (former Hoffmann Garage)

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

The former garage has an indirect association with Bernard Hoffmann who played a notable role in the cultural and philanthropic life of Santa Barbara during the 1920s through 1940s. However, as a small outbuilding that has been extensively modified, it cannot, in its present state of preservation, convey this association. Therefore, the former garage at 2758 Las Encinas Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion a.

(b) Its location as a site of a significant historic event;

The former garage which was not the location of a significant historic event, are not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion b.

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

The former garage has an indirect association with Bernard Hoffmann who played a notable role in the cultural and philanthropic life of Santa Barbara during the 1920s through 1940s. However, as a small outbuilding that has been extensively modified, it cannot, in its present state of preservation, convey this association. Therefore, the former garage at 2758 Las Encinas Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion c.

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

The former garage at 2758 Las Encinas Road cannot in its current state of preservation, convey its original architectural style or function. Therefore, the former garage is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion d.

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

The former garage at 2758 Las Encinas Road cannot convey its original architectural style. Therefore, the building is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion e.

(f) Its identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;

The former garage is presumed to have been designed by the noted architect James Osborne Craig. As one of the progenitors of the Spanish Colonial Revival

style Craig was responsible for the design and construction of El Paseo, an enclave of retail shops built around the Casa de la Guerra and the restoration of the adjacent Orena Adobes, as well as the design of the Hoffmann estate. Through these and other commissions Craig substantially contributed to the architectural heritage of Santa Barbara during his relatively brief career. Even in its present state of preservation, in which the former garage has been encapsulated within subsequent additions, the former garage is a rare surviving example of Craig's oeuvre. Therefore, the former garage is eligible for listing as a City of Santa Barbara Structure of Merit under Criterion f.

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

The former garage cannot clearly convey its original architectural scheme. Consequently, in its present condition it is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion g.

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

The former garage is one of the only surviving remnants of the Hoffmann estate on the north bank of Mission Creek. Consequently, as an isolated and minor remnant of the former Hoffmann estate, it does not make a notable contribution to adjacent historic resources, such as the Hoffmann estate house on the south bank of Mission Creek. Therefore, the former garage is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion h.

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

The former garage does not occupy a unique location, nor is it visually prominent. Therefore, the former garage at 2758 Las Encinas Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion i.

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

The application of this criterion is beyond the purview of this report.

(k) Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation (Chapter 22.22.040, City of Santa Barbara Municipal Code; Ord. 3900; 1, 1977).

The former garage does not represent a significant natural environment. Therefore, the former garage at 2758 Las Encinas Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion k.

10.9.1 Application of the Additional Criteria to Former Garage at 2758 Las Encinas Road (former Hoffmann Garage)

5. Any structure, site or object associated with a traditional way of life important to an ethnic, national, racial, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.

The former garage at 2758 Las Encinas Road, which cannot convey its original architectural scheme, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Additional Criterion 5.

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

The former garage cannot convey its historic architectural scheme and as a result, cannot make a significant contribution to the character of the neighborhood. Therefore, the former garage at 2558 Las Encinas Road is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Additional Criterion 6.

7. Any structure, site or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Extensive examination of records on file at the City of Santa Barbara, Santa Barbara Historical Society and the Santa Barbara Public Library did not reveal any information to indicate that the property at 2758 Las Encinas Road has the potential for yielding additional information relevant to historical, ethnographic, folkloric, or geographical research. The application of this criterion to archaeological resources is beyond the purview of this report.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15054.5 (a)(3)].

The former garage at 2758 Las Encinas Road is not a listed City of Santa Barbara Landmark or Structure of Merit. Therefore, the former garage at 2758 Las Encinas Road is not eligible for listing under Additional Criterion 8.

11.0 ELIGIBILITY FOR LISTING IN THE CALIFORNIA REGISTER OF HISTORICAL RESOURCES

For purposes of this section, the term “historical resources” shall include the following:

4. 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.).

5. 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.

6. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architecturally, 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:

3a Is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage;

3b Is associated with the lives of persons important in our past;

3c 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;

3d Has yielded, or may be likely to yield, information important in prehistory or history.

It is presumed that properties that are not eligible for listing as historic resources at the local level including the cottage at 2586 Puesta del Sol Road and the former stable/garage at 2565 Puesta del Sol Road are not be eligible for listing at the state level. Therefore, the following evaluation is limited to those buildings, structures, and features that were found eligible for listing at the local level.

11.1 Application of the Criteria to 2559 Puesta del Sol Road (Main Museum Building)

The elements of the Main Museum Building listed in Table 4 [\(page 88\)](#) are eligible for listing under the following criteria for listing in the California Register of Historical Resources under the following criteria:

Criterion 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.

The elements of the Main Museum Building listed in Table 3 [\(page 87\)](#) and outlined in Figure 55 were listed as a City of Santa Barbara Structure of Merit in 1981. Therefore, the Main Museum Building at 2559 Puesta del Sol Road is eligible for listing under Criterion 2.

Criterion 3b: *Is associated with the lives of persons important in our past;*

The Main Museum Building is associated with individuals, such as Leon Dawson, Caroline Hazard, Max Fleischmann, Caroline Hale, and Arthur Coggeshall, who made significant contributions to the cultural and scientific life of Santa Barbara and the state.

Therefore, the resources identified in Table 4 [\(page 88\)](#) are eligible for listing as a City of Santa Barbara Landmark under Criterion 3b.

Criterion 3c: *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;*

Designed by architect, Floyd Brewster, the original Main Museum Building was built in 1922. Subsequently, later additions were designed by Carleton Winslow and Chester Carjola, between 1928 and 1938. The Main Museum Building is an important example of the Spanish Colonial Revival Style, a regional manifestation of the Period Revival style that enjoyed widespread popularity in California during the 1920s and 1930s. As an important example of this architectural style, the elements of the Main Museum Building outlined in Table 4 [\(page 88\)](#) are eligible for listing under Criterion 3c.

11.2 Application of the Criteria to the Carriage House and Estate Wall (2539 and 2559 Puesta del Sol Road)

Criterion 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.*

The Carriage House and the Hazard estate wall were listed as a City of Santa Barbara Structure of Merit in 1981. Therefore, both the Carriage House and the Hazard estate wall are eligible for designation under Criterion 2.

Criterion 3b: *Is associated with the lives of persons important in our past;*

The Carriage House and estate wall are associated with members of the Hazard family, who were notable businessmen, educators and philanthropists at the national, state and local level. The most notable member of the family was Caroline Hazard, onetime president of Wellesley College and one of the founders of the Santa Barbara Museum of Natural History. Therefore, the Carriage House and the estate wall, which are associated with notable historical figures, are eligible for designation under Criterion 3b.

Criterion 3c: 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;

Built by Joseph Dover, one of Santa Barbara most notable late nineteenth and early twentieth century stone masons, the Carriage House and estate wall are important examples of stone masonry architecture. Therefore the Carriage House and estate wall are eligible for listing under Criterion 3c.

11.3 Application of the Criteria to 2560 Puesta del Sol Road (Morehouse House)

Criterion 3c: 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;

While the house at 2560 Puesta del Sol Road is eligible for listing as a City of Santa Barbara Structure of Merit, it does not embody sufficient architectural significance on the individual level to qualify for listing on the state level. It is potentially eligible for listing as a contributor to a larger designation, such as a historic streetscape.

11.4 Application of the Criteria to 2565 Puesta del Sol Road (MacVeagh House and Its Associated Cottage)

Criterion 3b: Is associated with the lives of persons important in our past;

The MacVeagh House was home to members of the Rogers and MacVeagh families between circa-1885 and the late 1950s. Several members of the families, including Sherman Rogers, a notable political figure and diplomat and Charles MacVeagh, an ambassador to Japan, made important contributions to the history of American politics and diplomacy. Therefore the MacVeagh House and its associated cottage are eligible for listing under Criterion 3b.

Criterion 3c: 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;

The MacVeagh House has preserved the character-defining elements of its original style, including decorative trimwork, shiplap siding and windows that identify it as an important example of late nineteenth/early century architecture that melds Vernacular type architecture with elements of the English Arts and Crafts tradition. As a precursor to the American Craftsman style, English Arts and Crafts style houses were influential in helping to popularize the Craftsman house, one of the most popular residential designs built in the United States between circa-1900 and 1925. Therefore, the MacVeagh House at 2565 Puesta del Sol Road is eligible for listing under Criterion 3c. The associated Vernacular type cottage, does not embody outstanding attention to architectural design, detail and craftsmanship, and, therefore, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion 3c.

11.5 Application of the Criteria to the Property at 653 Mission Canyon Road (Director's House)

Criterion 3b: Is associated with the lives of persons important in our past;

The property at 653 Mission Canyon Road (Director's House) was home to members of Eddy Family during the early twentieth century who made important contributions to the economic history of Santa Barbara during the late nineteenth and early twentieth century. Therefore the house at 653 Mission Canyon Road is eligible for listing in the California Register of Historical Resources under Criterion 3b.

Criterion 3c: 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;

The property at 653 Mission Canyon (Director's House) is an exemplar of the American Craftsman style, one of the most popular residential architectural styles in the United States between circa-1890 and 1925. Therefore, the former Eddy House at 653 Mission Canyon Road is eligible for listing in the California Register of Historical Resources under Criterion 3c.

11.6 The Property at 2758 Las Encinas Road (Western Residence)

The former Hoffmann estate garage cannot in its current state convey its original architectural scheme. Therefore, it is not eligible for listing in the California Register of Historical Resources.

12.0 ELIGIBILITY FOR LISTING IN THE NATIONAL REGISTER OF HISTORIC PLACES

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 has yielded, or may be likely to yield, information important in prehistory or history.

It is presumed that resources that are not eligible for listing as historic resources at the local level including 2565 Puesta del Sol Road and 2586 Puesta del Sol Road would not be eligible for listing at the national level. Therefore, following evaluation is limited to those buildings, structures, and features that were found eligible for listing at the local level.

12.1 Application of the Criteria to 2559 Puesta del Sol Road (Main Museum Building)

The elements of the Main Museum Building listed in Table 4 ([page 88](#)) are eligible for listing under the following criteria for listing in the National Register of Historic Places under the following criteria:

(b) That is associated with the lives of persons significant in our past;

The Main Museum Building is associated with individuals, such as Leon Dawson, Caroline Hazard, Max Fleischmann, and Arthur Coggeshall, who made significant contributions to the cultural and scientific life of Santa Barbara, the state, and the nation. Therefore the resources identified in Table 4 ([page 88](#)) are eligible for designation under Criterion 3.

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

Designed by architect, Floyd Brewster, the original Main Museum Building was built in 1922. Subsequently, later additions were designed by Carleton Winslow and Chester Carjola, between 1928 and 1937. The Main Museum Building is an important example of the Spanish Colonial Revival Style, a regional manifestation of the Period Revival Style that enjoyed widespread popularity in California

during the 1920s and 1930s. As an important and early example of this architectural style, the elements of the Main Museum Building outlined in Table 4 ([page 88](#)) are eligible for listing under Criterion 3c.

12.2 Application of the Criteria to the Carriage House and Hazard Estate Wall (2539 and 2559 Puesta del Sol Road)

(b) That is associated with the lives of persons significant in our past;

The Carriage House and Hazard estate wall are associated with members of the Hazzard family, who were notable businessmen, educators and philanthropists at the national, state and local level. The most notable member of the family was Caroline Hazard, onetime president of Wellesley College and one of the founders of the Santa Barbara Museum of Natural History. Therefore, the Carriage House and estate wall, which are associated with notable historical figures, are eligible for listing under Criterion b.

(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;

Built by Joseph Dover, one of Santa Barbara's most notable late nineteenth and early twentieth century stone masons, the Carriage House and estate wall are important examples of regional stone masonry architecture, which flourished in Santa Barbara during the late nineteenth and early twentieth centuries. Therefore, the Carriage House and estate wall are eligible for listing under Criterion c.

12.3 Application of the Criteria to 2560 Puesta del Sol Road (Morehouse House)

(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;

While the Morehouse House at 2560 Puesta del Sol is eligible for listing as a City of Santa Barbara Structure of Merit, it does not embody sufficient architectural significance on an individual level to qualify for listing at the national level. However, the house may be potentially eligible for listing as a contributor to a larger designation, such as a historic streetscape.

12.4 Application of the Criteria to 2565 Puesta del Sol Road (MacVeagh House and Its Associated Cottage)

Criterion 3b: *Is associated with the lives of persons significant in our past;*

The MacVeagh House was home to members of the Rogers and MacVeagh families between circa-1885 and the late 1950s. Several members of the families, including Sherman Rogers, a notable political figure and diplomat and Charles MacVeagh, an ambassador to Japan, were important contributors to the history of American politics and diplomacy. Therefore the MacVeagh House and its associated cottage are eligible for listing at the state level under criterion 3b.

(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;

The MacVeagh House has preserved the character-defining elements of its original style, including decorative trimwork, shiplap siding and windows that identify the house as an important example of late nineteenth/early century architecture that melds Vernacular type architecture and features of the English Arts and Crafts style. As a precursor to the Craftsman Style in the United States, houses like the MacVeagh House, which employed characteristics of the English Arts and Crafts tradition, were influential in helping popularize the Craftsman style, the American interpretation of this movement. The Craftsman style would dominate residential architecture during the period between circa- 1900 and circa-1925. Therefore, the house at 2565 Puesta del Sol Road is eligible for listing under Criterion 3c. The Vernacular type cottage does not embody distinctive characteristics of a type, period or method of construction and, therefore, is not eligible for listing as a City of Santa Barbara Landmark or Structure of Merit under Criterion 3c.

12.5 Application of the Criteria to the Property at 653 Mission Canyon Road (Director's House)

Criterion 3: *Is associated with the lives of persons important in our past;*

The property at 653 Mission Canyon Road (Director's House) was home to members of Eddy Family. During the early twentieth century Herman Eddy made important contributions to the economic history of Santa Barbara. Therefore, the house at 653 Mission Canyon Road is eligible for listing in the National Register of Historic Places at the local level under Criterion 3.

Criterion 3c: *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;*

The property at 653 Mission Canyon Road (Director's House) is an exemplar of the American Craftsman style, one of the most popular residential architectural

styles in the United States between circa-1890 and 1925. Therefore, the property at 653 Mission Canyon Road is eligible for listing in the National Register of Historic Places, at the local level, under Criterion 3c.

12.6 The Property at 2758 Las Encinas Road (former Hoffmann Garage)

The former garage cannot, in its current state, convey its original plan or architectural style. Therefore, the former garage is not eligible for listing in the National Register of Historic Places.

13.0 SUMMARY STATEMENT OF SIGNIFICANCE

The following table (Table 7) lists the resources evaluated by this study and their potential eligibility for designation as historic resources at the local, state and national level. These resources are delineated on Figures 57 and 58.

Table 7 (Evaluated Resources)	Eligible: City of Santa Barbara Landmark	Eligible: City of Santa Barbara Structure of Merit	Eligible for listing in California Register of Historical Resources	Eligible for listing in the National Register of Historic Places
Main Museum Building (2559 Puesta del Sol)				
Original Museum	Eligible		Eligible	Eligible
Gould Indian Hall	Eligible (excluding addition to south and west elevations)		Eligible (excluding addition to south and west elevations)	Eligible (excluding addition to south and west elevations)
Botany Hall	Eligible (excluding additions on the south elevation)		Eligible (excluding additions on the south elevation)	Eligible (excluding additions on the south elevation)
Fleischmann Mammal Hall	Eligible (excluding additions on the west elevation)		Eligible (excluding additions on the west elevation)	Eligible (excluding additions on the west elevation)
Library	Eligible (excluding additions on the north, south, and east elevations)		Eligible (excluding additions on the north, south, and east elevations)	Eligible (excluding additions on the north, south, and east elevations)
Local Birds Hall	Eligible (excluding additions on east and west elevations)		Eligible (excluding additions on east and west elevations)	Eligible (excluding additions on east and west elevations)
Reserve Collections Building (Administration)	Eligible		Eligible	Eligible
Marine/Paleontology Hall	Not eligible	Not eligible	Not eligible	Not eligible
Farrand Auditorium	Not eligible	Not eligible	Not eligible	Not eligible
Education Building	Not eligible	Not eligible	Not eligible	Not eligible
Seismograph Building	Not eligible	Not eligible	Not eligible	Not eligible
Hoffman Loggia	Not eligible	Not eligible	Not eligible	Not eligible

addition to Education Building				
Kitchen Wing	Not eligible	Not eligible	Not eligible	Not eligible
Alice Touhy Planetarium	Not eligible	Not eligible	Not eligible	Not eligible
Collections and Research Center	Not eligible	Not eligible	Not eligible	Not eligible
Doris Fay Palmer Observatory	Not eligible	Not eligible	Not eligible	Not eligible
See next page				
Table 7 (Evaluated Resources)	Eligible: City of Santa Barbara Landmark	Eligible: City of Santa Barbara Structure of Merit	Eligible for listing in California Register of Historical Resources	Eligible for listing in the National Register of Historic Places
653 Mission Canyon Road (Director's House)	Eligible		Eligible	Eligible
2539-2559 Puesta del Sol Road (Hazard Carriage House & wall)	Eligible		Eligible	Eligible
2556 Puesta del Sol Road (house)	Not eligible	Not eligible	Not eligible	Not eligible
2560 Puesta del Sol Road (Morehouse House)	Not eligible	Not eligible	Not eligible	Not eligible
2565 Puesta del Sol Road (MacVeagh House)	Eligible		Eligible	Eligible
2586 Puesta del Sol Road (Cottage)	Not eligible	Not eligible	Not eligible	Not eligible

14.0 CULTURAL LANDSCAPE STUDY

14.1 Introduction

Since natural landscape features and patterns of human interaction with the environment form an important aspect of rural and semi-rural landscapes, specific guidelines for applying the integrity criteria to rural historic landscapes, found in National Register of Historic Places Bulletin 30 "Guidelines for Evaluating and Documenting Rural Historic Landscapes" (1989, Revised 1999), should be applied to the study area. Bulletin 30 includes the following definition of historic integrity:

"Historic integrity is the composite effect of seven qualities: location, design, setting, materials, workmanship, feeling, and association. Decisions about historic integrity require professional judgments about whether a property today reflects the spatial organization, physical components, and historic associations that it

attained during the periods of significance. A property's periods of significance become the benchmark for measuring whether subsequent changes contribute to its historic evolution or alter its historic integrity. Historic integrity requires that the various characteristics that shaped the land during the historic period be present today in much the same way they were historically. No landscape will appear exactly as it did fifty or one hundred years ago. Vegetation grows, land use practices change, and structures deteriorate. The general character and feeling of the historic period, however, must be retained for eligibility. Historic integrity is threatened single major changes such as large scale development that obliterate historic development patterns, flatten the contours of the land, alter vegetation and erase historic boundary markers, outbuildings, and fences. Integrity may also be lost due to the cumulative effect of relocated and lost historic buildings and structures, interruptions in the natural succession of vegetation, and the disappearance of small-scale features that defined historic land uses."

14.2 The Following Changes, When Occurring After the Periods of Significance, may Reduce the Historic Integrity of a Rural Landscape:

- *changes in land use and management that alter vegetation, change the size and shape of fields, erase boundary demarcations, and flatten the contours of land*
- *deterioration, abandonment, and relocation of historic buildings and structures*
- *substantial alteration of buildings and structures (remodeling, siding, additions)*
- *replacement of structures such as dams, bridges, and barns*
- *loss of boundary demarcations and small-scale features (fences, walls, ponds, and paving stones)*

The final decision about integrity is based on the condition of the overall property and its ability to convey significance. The strength of historic landscape characteristics and the nature, extent, and impact of changes since the periods of significance are important factors to consider.

Bulletin 30 includes the following guidelines for evaluating rural landscapes:

Apply Qualities of Integrity: *Because of the overriding presence of land, natural features, and vegetation, the seven qualities of integrity called for in the National Register criteria are applied to rural landscapes in special ways:*

1) The Seven Aspects of Integrity of Cultural Landscapes

The relevant aspects of integrity depend upon the criteria applied to the property. For example, a property nominated under events would convey its significance primarily through integrity of location, setting, and association. A property nominated solely under architecture would rely upon integrity of design, materials, and workmanship. Assessing the integrity of rural landscapes requires the application of the following criteria enumerated in National Register of Historic Places Bulletin 30:

a) Location: Location is the place where the significant activities that shaped a property took place. Geographical factors, including proximity to natural resources, soil fertility, climate, and accessibility, frequently determined the location of rural settlements. In some places, these factors have continued to spur growth and development. In others, they have insulated communities from change, fostering the preservation of historic characteristics, practices, and traditions. A landscape whose characteristics retain their historic location has integrity of location.

b) Design: Design is the composition of natural and cultural elements comprising the form, plan, and spatial organization of a property. Design results from conscious and unconscious decisions over time about where areas of land use, roadways, buildings and structures, and vegetation are located in relationship to natural features and to each other. Design also relates to the functional organization of vegetation, topography, and other characteristics, for example, upland pastures bounded by forested hillsides and windbreaks sheltering fields or orchards.

New vegetation or reforestation may affect the historic integrity of design. Changes in land use may not seriously alter integrity if historic boundary demarcations, circulation networks, and other components remain in place. Shifts in land use from wheat field to pasture or the introduction of contour plowing may not seriously affect the overall design, whereas the extensive irrigation and planting of fruit trees on land historically used for cattle grazing would.

c) Setting: Setting is the physical environment within and surrounding a property. Large-scale features, such as bodies of water, mountains, rock formations, and woodlands, have a very strong impact on the integrity of setting. Small-scale elements such as individual plants and trees, gateposts, fences, milestones, springs, ponds, and equipment also cumulatively contribute to historic setting.

d) Materials: Materials include the construction materials of buildings, outbuildings, roadways, fences, and other structures. The presence of native minerals, stone, and even soil can add substantially to a rural area's sense of time and place. These may be present in natural deposits or built construction. Vegetation, as material, presents a complex problem. Plants do not remain static but change over time and have a predictable lifespan. While hardwoods and

evergreens thrive for decades, most crops are seasonal and demand rotation. Plants and trees are subject to blights and disease and may be damaged by weather and climatic changes. Furthermore, the relationships among plant species vary over time due to differing growth patterns and lifespans, animal grazing behavior, and changes in soil conditions. Soil exhaustion, erosion, improper crop rotation, availability of water, and pollution may affect soil productivity and alter the succession of vegetation. Original plant materials may enhance integrity, but their loss does not necessarily destroy it. Vegetation similar to historic species in scale, type, and visual effect will generally convey integrity of setting. Original or in-kind plantings, however, may be necessary for the eligibility of a property significant for specific cultivars, such as a farm noted for experiments in the grafting of fruit trees.

e) Workmanship: Workmanship is exhibited in the ways people have fashioned their environment for functional and decorative purposes.

f) Feeling: Feeling, although intangible, is evoked by the presence of physical characteristics that reflect the historic scene. The cumulative effect of setting, design, materials, and workmanship creates the sense of past time and place. Alterations dating from the historic period add to integrity of feeling while later ones do not.

g) Association: Association is the direct link between a property and the important events or persons that shaped it. Integrity of association requires a property to reflect this relationship. Continued use and occupation help maintain a property's historic integrity if traditional practices are carried on. Revived historic practices, traditional ceremonies or festivals, use of traditional methods in new construction, and continuing family ownership, although not historic, similarly reinforce a property's integrity by linking past and present. New technology, practices, and construction, however, often alter a property's ability to reflect historic associations.

2) Identify Changes and Threats to Integrity: *Historic integrity is threatened by single major changes such as large scale farming practices that obliterate historic field patterns, flatten the contours of the land, and erase historic boundary markers, outbuildings, and fences. Integrity may also be lost due to the cumulative effect of relocated and lost historic buildings and structures, interruptions in the natural succession of vegetation, and the disappearance of small-scale features that defined historic land uses.*

3) Classify Contributing and Noncontributing Resources: *Buildings, structures, objects, and sites are classified as contributing or noncontributing based on their historic integrity and association with a period and area of significance. Those not present during the historic period, not part of the property's documented significance, or no longer reflecting their historic character are noncontributing.*

4) Weigh Overall Integrity: *The final decision about integrity is based on the condition of the overall property and its ability to convey significance. The strength of historic landscape characteristics and the nature, extent, and impact of changes since the periods of significance are important factors to consider.*

14.3 Historical Landscape Context

At the time of Spanish settlement in the early 1780s, Mission Canyon's vegetation was composed of oak woodland with riparian plant communities along Mission Creek and smaller drainages. The founding of the Presidio, in 1782 in what is now downtown Santa Barbara and followed by Mission Santa Barbara, at the mouth of Mission Canyon, in 1786, dramatically altered the integrity of the natural landscape in Mission Canyon. The creation of the two permanent settlements required significant amounts of wood for fuel and building materials, much of it gathered or harvested from nearby Mission Canyon. Agriculture and grazing by the mission's large herds of cattle and sheep further denuded the pre-contact vegetation of the canyon, which by the late nineteenth had been reduced to a mix of remnant oak woods and expanses of open areas vegetated with grasses and other low plants with a scattering of agricultural plots and orchards.

After the Hazard family built a stone bridge across Mission Creek in 1891, considerably improving access between the City and Mission Canyon, houses began to be built in the lower reaches of the canyon in and around what is now Puesta del Sol Road and Mission Canyon Road. Featuring a perennial creek, picturesque sandstone outcrops and regenerated groves of native oak and sycamore trees the canyon attracted a number of artists, writers, and naturalists who took up residence there in the early decades of the twentieth century. Painters, potters, architects, writers, and bookbinders, many of them immersed in the Arts and Crafts Movement, were drawn to Mission Canyon for its serene, natural beauty. For its devotees "there developed an 'Arcadian myth', a 'back-to-nature' movement which attracted wide support amongst the urban middle and upper middle class" (King 1995: 133). In the early decades of the twentieth century the potter Frederick Hurten Rhead, became a resident of Mission Canyon, as did the artist, Fernand Lungren, the landscape architect, Lockwood De Forest and the Danish artisan, Christoph Tornoe. Rhead, who moved to Santa Barbara in 1913, setting up his potter's studio at the home of Christoph Tornoe, chose Mission Canyon "not because the area yielded particularly suitable materials or markets but because it was a beautiful place" (Babel, 1990:19 and Palmer, 1999: 10). This "back-to-nature" movement transferred its ideology not only to the arts, but to the built environment, as well and came as a result of the attempt to bring about harmony between architecture and its natural surroundings.

One of the naturalists attracted to Mission Canyon was William Leon Dawson, an ornithologist and oologist, who at the turn-of-the-twentieth century built a home on the north bank of Mission Creek, below St. Anthony's Seminary. Hoping to

further public interest in oology, Dawson set up a small natural history museum in two cottages located on his property. In 1916, Dawson, along with a group of prominent citizens, including Rowland Hazard, Jr., Clinton B. Hale, Francis Underhill, Joel R. Remington, and Mrs. James Hobart Moore met together to help establish an oological museum in the canyon. Unfortunately, Hazard died a year later before he could see the museum come to fruition. Subsequently, both Hazard's sister, Caroline Hazard, a former president of Wellesley College and Hazard's wife, Mrs. Rowland Hazard, Jr. contributed land and money to build the museum as a memorial to their brother and husband. Five years later, in 1922, with additional contributions from Caroline Hazard, the initial museum building, which formed the nucleus of the Santa Barbara Museum of Natural History, was completed. Designed in the Spanish Colonial Revival style by the architect, Floyd E. Brewster, the museum building was formed around a central courtyard (Brewster, like William Dawson, lived in Mission Canyon in a home he designed in 1921).

In order to protect what many believed to be one of the most desirable and beautiful of Santa Barbara's residential neighborhoods residents living in the Mission Canyon area formed a protective organization early in the twentieth century. Briefly disbanded, it was reactivated in 1918 as the Mission Canyon Association under the auspices of two of its canyon dwellers, Christoph Tornoe's son-in-law, the attorney Hugh J. Weldon and the author-artist Edward Selden Spalding. Still in existence some 93 years later, the Association continues to remain an active force. In the 1920s and 1930s growth in Mission Canyon was largely dominated by the construction of single-family homes. During this period, however, a number of non-residential developments became a part of the canyon, most notably the expansion of the Santa Barbara Museum of Natural History (1922-1938), the Santa Barbara Botanic Garden (1926), the transformation of the T.S. Oliver estate into Rocky Nook Park (1928) and the construction of the Santa Barbara Women's Club (1930). Later, in the 1940s, the former Hazard estate became the Episcopal Sister's of St. Mary's retreat house.

Though residential density increased after World War II, the canyon still managed to largely preserve the semi-rural setting that had initially characterized it in the early decades of the twentieth century. Continued development in the postwar period of the Natural History Museum's campus included the construction of the Collections and Research Center (CRC) and observatory, as well as the construction of a large parking lot. This development resulted in the demolition of several houses and outbuildings located on the former MacVeagh and Hoffmann properties.

14.4 Description and Analysis of Cultural Landscape Characteristics

The following evaluation of a potential significant cultural landscape or streetscape delineates the following nine characteristics of cultural landscape:

- 1) Natural Systems and Features;
- 2) Spatial Organization;
- 3) Circulation;
- 4) Topography;
- 5) Vegetation;
- 6) Land use;
- 7) Structures;
- 8) Views and Vistas; and
- 9) Small scale features.

Application of these characteristics will identify the resource's historic and existing character-defining features and determine the integrity using the guidelines established by the National Register for evaluating cultural landscapes.

1) Natural Systems and Features

A diverse array of human activities, including agriculture, grazing, settlement, and transportation have created the existing setting combining both manmade and natural features that characterizes present-day Mission Canyon. The two most notable natural features in the vicinity of the museum's building complex are Mission Creek, which extends along the southern boundary of the facility and the steep topography that extends along the southerly side of the creek between Mission Canyon Road and the westerly end of the museum property. To the north and east of MacVeagh House and along the south bank of Mission Creek is woodland, composed of native oaks, with sycamore trees along the creek along with a diverse mix of introduced trees, shrubs, and smaller plants. This woodland, has to a great extent, been regenerated over the last approximately 110 years as a review of aerial photographs taken between 1928 and 2009 reveals (See Appendix B, Aerial Photographs). The creek and overall landscape of native trees, which is evocative of the canyon's appearance since the early twentieth century contributes to a potential cultural landscape or historic streetscape.

2) Spatial Organization and Existing Patterns of Land Use

Expansion of the Santa Barbara Museum of Natural History's facilities between 1945 and the present and the construction of additional residential units on adjacent parcels on Las Encinas Road has somewhat diminished the historic character of the landscape. However, the organization of the landscape continues to exhibit the overall spatial layout that has characterized the neighborhood since the mid-1930s. This is comprised of a scattering of residential and institutional buildings set within a semi-rural landscape of native and introduced plants and trees located on either side of Mission Creek. The overall development pattern is still representative of this part of Mission Canyon during the pre-1945 period and contributes to a potential cultural landscape or historic

streetscape.

3) Circulation

The existing circulation pattern is largely one that has been in existence since the early 1920s with Mission Canyon Road forming the primary thoroughfare and Puesta del Sol Road and Las Encinas Road as contributory streets. The presence of the late nineteenth century bridge built by the Hazard family contributes to the integrity of the historic circulation pattern. The overall circulation pattern is still representative of this part of Mission Canyon during the pre-1945 period and contributes to a potential cultural landscape or historic streetscape.

4) Paving

Puesta Del Sol Road has been paved in asphalt since circa-1922, a condition that continues today. Sometime after World War II the street grade on Puesta del Sol Road was raised one to two feet. By the late 1950s the segment of Sycamore Road in front of Fleischmann Auditorium had been abandoned. A characteristic feature of the area in and around the Natural History Museum is the lack of paved sidewalks. This development pattern is still representative of this part of Mission Canyon during the pre-1945 period and contributes to a potential cultural landscape or historic streetscape.

5) Topography

The most visually compelling element of the topography is the bluff edge that extends along the south bank of Mission Creek, a characteristic that defines the southern end of Mission Canyon and the mouth of Mission Canyon, as well as the western end of Mission Ridge. The topography of the south end of Mission Canyon is still representative of its historic appearance in the nineteenth and early twentieth century and contributes to a potential cultural landscape or historic streetscape.

6) Vegetation

The vegetation is a mix of native trees, such as native oaks and sycamores, mixed with introduced trees, shrubs, and plants. The existing woodland would largely appear to have regenerated over the last 110 years. While a number large oaks exist in the vicinity, the riparian corridor appears to have maintained more of its older trees and original character of vegetation. The mix of native oaks and sycamores are a significant visual feature of Mission Canyon and the viewshed surrounding the mouth of Mission Canyon is still representative of this part of Mission Canyon during the early twentieth century and contributes to a potential cultural landscape or historic streetscape.

7) Land Use

The museum's parcels were originally developed with a number of houses and accessory structures built between circa-1880 and 1922. In 1922, the Santa Barbara Museum of Natural History opened. This began a gradual process of infrastructure expansion that has continued to the present day. Today, the mouth of Mission Canyon is characterized by a mix of institutional, quasi-institutional uses and single family residences. The overall appearance of the south end of Mission Canyon, including the 2500 block of Puesta del Sol Road, continues to retain the land use pattern that has characterized the area since the 1920s, namely a mixture of institutional and residential buildings set within a semi-rural setting. Therefore, the land use pattern contributes to a potential cultural landscape or historic streetscape.

8) Structures and Features

Buildings compose a significant component of the landscape in and around the mouth of Mission Canyon. These resources that are within the project parcels are described in Section 6.0 of this report. Additional buildings and features that are outside of the museum's parcels, but contribute to the viewscape, are described below.

- Former Saint Anthony's Seminary and High School

The former Catholic seminary and school is on the City of Santa Barbara's Potential Historic Structures List. Built in series of construction programs between 1899 and the late 1940s, the Spanish Colonial Revival style complex of buildings is now the location of a private school (see Figure 6g). A set of stairs links a terrace at the rear of the property with Mission Creek. Located on the south bank of Mission Creek, on the raised terrace that forms the southerly boundary of Mission Creek, the former seminary, with its tall tower, forms one of the most dominant visual features of Mission Canyon's viewscape.

- Mission Santa Barbara

Founded in 1786, portions of the existing mission complex encompass buildings and features constructed between the 1786 and the 1960s. Mission Santa Barbara is a City of Santa Barbara Landmark, a California Historical Landmark, and a National Historic Landmark. Elements of the Mission form part of the viewshed at the intersection of Mission Canyon Road and Puesta del Sol Road. These include waterworks, aqueducts, a filter house, and reservoirs located on City property at the intersection of Mission Canyon Road and Mountain Drive.

- St. Mary's Retreat House

Located on the west side of Los Olivos Street just to the north of Mission Santa Barbara, the property is developed with two houses built by the Hazard family, "Mission Hill", built in 1885 and the Tudor Revival style "Dial House", built in 1916.

“Mission Hill” includes a detached gazebo built at the edge of the precipice overlooking Mission Canyon.

- Stone Bridge Over Mission Creek

Built in circa 1891, by the firm of Dover and Wood for the Hazard family, the bridge is the oldest stone bridge surviving in California (Alterations were made to the bridge when it was widened in 1930). A Caltrans study determined that the bridge is eligible for listing in the National Register of Historic Places. In 1998, the bridge was designated a City of Santa Barbara Landmark as part of a larger designation of historic resources within the Mission Historical Park. A metal footbridge was added to the east side of the bridge apparently sometime after World War II (no construction date could be ascertained for this addition). The bridge is under the joint jurisdiction of the City of Santa Barbara and the County of Santa Barbara.

- The Property at 609 Mission Canyon Road, Private Residence

Located within the County of Santa Barbara, the board and batten sided and house and garage appear to have been built sometime between circa-1890 and circa-1915 by either Rowland Hazard, Sr. or Rowland Hazard, Jr. as an adjunct to their estate located on the south bank of Mission Creek (Figure 30).

- Wall on Mission Canyon Road

A cut sandstone wall extending from the north end of the stone bridge to the intersection of Mission Canyon Road and Puesta del Sol Road was built by stone mason Joseph Dover in 1891 (Figures 31 - 32). The wall was built for Rowland Hazard Sr. to partially surround that portion of the Hazard estate located on the north bank of Mission Creek. This wall is a continuation of the wall that extends along the Puesta del Sol Road street frontage of the museum property.

- Rocky Nook Park

Located on the east side of Mission Canyon Road, Rocky Nook Park is a 19-acre public park located in the County of Santa Barbara. The park is naturally landscaped with native trees and shrubs and has a number of picnic sites that overlook Mission Creek. Once the site of the G.T.S. Oliver estate, the parcel was donated to Santa Barbara County by Sam and Carolyn Stanwood for a public park in 1928. Sandstone retaining walls mark the entrance to the park (Figure 33). The construction date for this feature is unknown.

- Oliver Memorial Trough (northeast corner of the intersection of Mountain Drive and Mission Canyon Road)

Constructed of large sandstone boulders the trough is embellished with a metal plaque reading "in memory of George Stuart Johannot Oliver, who love this cañon, 1910." The Olivers owned the adjacent Rookwood estate, which later became Rocky Nook County Park. The trough was designated as a City of Santa Barbara Landmark as part of larger designation of historic resources within the Mission Historical Park. This resource appears to be on or immediately adjacent to the corporate boundary between the City of Santa Barbara and the County of Santa Barbara and is with the right-of-way of Mission Canyon Road and Mountain Drive.

- The Santa Barbara Women's Club (670 Mission Canyon Road)

Located in the County of Santa Barbara the building was designed in 1928 by the firm of Edwards, Plunkett and Howell. The Spanish Colonial Revival building was built on the site of a boarding house that was destroyed by fire in 1927. Presumably, the stone piers flanking the club's entrance drive were built at the same time as the clubhouse.

Summary Statement of Significance for Bulleted Structures/Features Listed Above

All of the buildings, structures and features listed above have retained their integrity of design and setting. Therefore, they, along with the significant historic resources on the museum property, are potential contributors to a cultural landscape or streetscape.

9) Views and Vistas

The views and vista from the Santa Barbara Museum of Natural History's property towards the former St. Anthony's Seminary is an important character-defining feature of the streetscape, which is visually centered on the seminary's Spanish Colonial Revival style tower. In addition, while the view of "Dial House" and "Mission Hill" from the museum's property is presently obscured by vegetation, they, nevertheless, formed for many years a significant element of the viewscape due to their prominent location on the bluff edge. These vistas, which have been in place since the early twentieth century, contribute to a potential cultural landscape or streetscape.

10) Small Scale Features

a) Walls

Stone walls built sometime after 1898 define the south side of the 2500 block of Puesta del Sol Road. A less substantial stone wall partially surrounds the Morehouse House at the west end of Puesta del Sol Road. Both walls have formed part of the viewscape for over a century and contribute to a potential cultural landscape or streetscape.

b) Lighting

Lighting fixtures in and adjacent to the Natural History Museum's complex include pole and tree-mounted light fixtures primarily located in the paved parking lot located north of Fleischmann Auditorium. These fixtures are less than 50 years of age and do not contribute to a potential cultural landscape.

c) Whale Skeleton

A Blue Whale skeleton mounted on a metal armature is located just north of Fleischmann Auditorium. This outdoor exhibit is less than 50 years of age and does not contribute to a potential cultural landscape or significant historic streetscape.

14.5 Application of the Criteria to the Cultural Landscape/Historic Streetscape

1) Integrity

Location: The elements of the landscape enumerated above under Section 12.2 have remained in place and have retained the visual and spatial relationship that have characterized the south end of Mission Canyon since the early to mid twentieth century. Therefore, the potential resource has retained its integrity of location.

Design: The composition of natural and cultural elements such as topography, vegetation, buildings and structures as well as the layout of roads and bridges have retained their overall integrity and can still effectively convey their appearance during the early to mid twentieth century. This landscape type is considered a "vernacular" landscape since it is the result of natural forces and human's action such as farming, grazing and settlement that is not part of a single plan or scheme. Changes are largely confined to the construction of additional buildings and improvements at the Santa Barbara Museum of Natural History. Because these additions are sympathetic in scale and massing to the area's historic buildings, they have not unduly impacted the neighborhood's integrity of design.

Setting: To a great extent large scale natural features such as Mission Creek, the topography and the mix of native and introduced trees and plants have retained their characteristic appearance during the early to mid twentieth century. Alterations to the setting are largely confined to additional construction on the Museum campus, which has retained its characteristic semi-rural setting. Therefore, the setting of the neighborhood has retained its integrity of setting.

Materials: The natural materials that have characterized the south end of Mission Canyon throughout the last 229 years, including the characteristic outcroppings of sandstone, the steep topography south of Mission Creek and the creek itself,

have remained in place with little substantial alteration. Vegetation is currently composed of a mix of native and introduced plant species, a characteristic that has existed since the early twentieth century. Manmade materials include the construction materials of buildings, outbuildings, roadways, walls and other structures have largely remained in place. Because the south end of Mission Canyon has retained much of its historic materials, it has retained its integrity of materials.

Workmanship: Since the late eighteenth century human actions including agriculture, grazing, the construction of houses, walls, roads and a bridge as well as institutional buildings such as Santa Barbara Mission, the former Saint Anthony's seminary and the Santa Barbara Museum of Natural History have created the characteristic landscape found at the south end of Mission Canyon. This landscape is characterized by a concentration of buildings both residential and institutional primarily constructed between the late eighteenth century and the mid twentieth century. Most of this historic landscape and its characteristic examples of workmanship have remained in place. Losses are largely relegated to elements of the former Hoffmann estate at the west end of the Museum property and the demolition of a house and several outbuildings on the former MacVeagh property. Because most of the built environment dating from the late eighteenth century through the 1940s has survived the south end of Mission Canyon has retained its integrity of workmanship.

Feeling: Because the elements of the built environment and the natural environment have retained their historic appearance the south end of Mission Canyon has retained its ability to convey its historic character and feeling. Therefore, the neighborhood has retained its integrity of feeling.

Association: The south end of Mission Canyon has retained its overall integrity and can still convey its appearance during the early to mid twentieth century. Therefore, the neighborhood has retained its ability to convey its historic associations.

2) Identify Changes and Threats to Integrity

The greatest threats to the integrity of the south end of Mission Canyon is the loss of existing historic buildings, structures or features or large scale changes to the existing landscape pattern which features a mix of native and introduced plant species interspersed with residential and institutional buildings.

3) Classify Contributing and Noncontributing Resources:

Contributors:

1) Natural Systems and Features:

- a) Mission Creek.
- b) Steep slope south of Mission Creek (most of which is not on SBMNH property).
- c) Overall pattern of sandstone outcrops.

2) Spatial Organization and Existing Patterns of Land Use:

- a) Overall pattern of native vegetation, especially oaks and sycamores, which represent a mostly regenerated woodland. This is mixed with non-native vegetation.
- b) semi-rural pattern of vegetation interspersed with residential and institutional buildings.

3) Circulation:

- a) The existing circulation pattern of paved streets and the lack of paved sidewalks, especially around the residences.

4) Structures and Features:

- a) Former Saint Anthony's Seminary and High School.
- b) Mission Santa Barbara.
- c) St. Mary's Retreat House.
- d) Stone Bridge.
- e) The house and wall at 609 Mission Canyon Road.
- f) Wall on Mission Canyon Road: A cut sandstone wall extending from the north end of the stone bridge to the intersection of Mission Canyon Road and Puesta del Sol Road.
- g) Rocky Nook Park.
- h) Oliver Memorial Trough (northeast corner of the intersection of Mountain Drive and Mission Canyon Road).
- i) The Santa Barbara Women's Club (670 Mission Canyon Road).
- j) Santa Barbara Museum of Natural History property.
- k) Santa Barbara Museum of Natural History (elements delineated in Table 7, [page 134](#)).
- l) Stone walls built sometime after 1898 define the south side of the 2500 block of Puesta del Sol Road. A less substantial stone wall partially surrounds the Morehouse House at the west end of Puesta del Sol Road.
- m) Streetscape on 2500 block of Puesta del Sol Road.

5) Views and Vistas:

- a) The views and vista from the Santa Barbara Museum of Natural History's property towards the former St. Anthony's Seminary.
- b) View towards "Dial House" and "Mission Hill" to and from the SBMNH property.

Non-Contributors:

- a) Existing lighting.
- b) Buildings, structures and features outlined in Table 7 [\(page 134\)](#) as not eligible for listing as significant historic resources.
- c) Whale Skeleton

4) Weigh Overall Integrity:

The landscape at the south end of Mission Canyon including the 2500 block of Puesta del Sol Road had retained its overall integrity of location, design, setting, materials, workmanship, feeling and association. Therefore, the neighborhood at the south end of Mission Canyon has retained its integrity.

14.6 Identification of a Significant Cultural Landscape or Streetscape

A potential significant cultural landscape has been identified for the south end of Mission Canyon, its resources listed above in Section 12.3. The significance of this landscape is derived from its concentration of natural features and vegetation and its inventory of significant historic resources dating from the late eighteenth through the late 1930s, which range from Mission Santa Barbara and its waterworks to the Santa Barbara Museum of Natural History. Within the project area the streetscape along the 2500 block of Puesta del Sol is a significant contributor.

15.0 SUMMARY AND CONCLUSIONS

A Phase 1 Historic Structures/Sites Report, including a Cultural Landscape Study, was prepared for the proposed Master Plan for the Santa Barbara Museum of Natural History by Post/Hazeltine Associates. The HSSR concluded that significant historic resources are present within the boundaries of the museum parcels and are listed below as follows (see Section 13, Table 7, [page 134](#)):

- 1) 2559 Puesta del Sol Road (Original 1922 Building, Gould Indian Hall, Botany Hall, Mammal Hall, Library, Luria wing, Administration wing, and Fleischmann Auditorium). Elements of the buildings designated in 1981, as enumerated in Table 3 [\(page 87\)](#), meet the significance criteria outlined in Section 2.3 of the MEA under City Guidance #1 because they are designated as a City of Santa Barbara Structure of Merit. These resources, as well as the Luria and Administration wings meet the significance criteria under City Guidance #2, #3, #4 and #5, as detailed in Sections 10.2, 10.2.1, 11.2 and 12.2 of this HSSR and are

eligible for listing as a City of Santa Barbara Landmark and for listing in the California Register of Historical Resources and the National Register of Historic Places.

2) The Property at 2539 Puesta del Sol Road. The Carriage House meets the significance criteria under City Guidance #2, #3, #4 and #5 as detailed in Sections 10.3, 10.3.1, 11.2 and 12.2 of this report. Therefore, the Carriage House is eligible for listing as a City of Santa Barbara Landmark and for listing in the California Register of Historical Resources and the National Register of Historic Places.

3) The stone wall at 2539 and 2559 Puesta del Sol Road (Hazard Estate wall). The stone boundary wall meets the significance criteria under City Guidance #2, #3, #4 and #5 as detailed in Section 10.3, 11.2 and 12.2 of this report. Therefore, the Carriage House is eligible for listing as a City of Santa Barbara Landmark and for listing in the California Register of Historical Resources and the National Register of Historic Places.

3) The Property at 653 Mission Canyon Road (Director's House). The house meets the significance criteria under City Guidance #2, #3, #4 and #5 as detailed in Sections 10.4, 10.4.1, and 11.5 and 12.5 of this report and is therefore, eligible for listing as a City of Santa Barbara Landmark, and for listing in the California Register of Historical Resources and National Register of Historic Places.

4) The property at 2660 Puesta del Sol Road (Morehouse House, garage, and boundary wall). The house meets the significance criteria under City Guidance #2, #3, and #5 as detailed in Section 10.6, 10.6.1 and 11.3 and 12.3 of this report. Therefore, it is eligible for listing as a City of Santa Barbara Structure of Merit. The building is not eligible for listing in the California Register of Historical Resources or the National Register of Historic Places.

5) The property at 2565 Puesta del Sol Road (MacVeagh House and its associated cottage). The house and cottage meet the significance criteria under City Guidance #2, #3, and #5 as detailed in Section 10.8, 10.8.1, 11.4 and 12.4 of this report. Therefore, the house and Cottage are eligible for listing as a City of Santa Barbara Landmark and for listing in the California Register of Historical Resources and the National Register of Historic Places.

6) The property at 2758 Las Encinas Road (former Hoffmann garage). The former garage meets the significance criteria under City Guidance #2, as detailed in Section 10.9.1 of this report. Therefore, the former garage is eligible for listing as a City of Santa Barbara Structure of Merit. In its current state the building is not eligible for listing in the California Register of Historical Resources or the National Register of Historic Places.

7) The streetscape as it contributes to a potential Cultural Landscape delineated in Section 12 of this report encompassing portions of the south end of Mission Canyon lining the 2500 block of Puesta Del Sol Road, between Mission Canyon Road and Las Encinas Road as delineated in Section 14.5 of this report.

These resources are considered significant historic resources for the purposes of environmental review. Other resources as delineated in Table 7 ([page 134](#)) of this HSSR are not considered significant resources for the purposes of environmental review. Because significant historic resources have been identified in the project area the completion of a Phase 2 Historic Structures/Sites Report is recommended to assess potential impacts from the proposed Master Plan on historic resources.

16.0 BIBLIOGRAPHY

Published Sources

Agren, Linda

1997: *J. P. Harrington and the Exploration of Burton Mound: Santa Barbara, 1923*. Unpublished paper.

Allen, Rebecca

1997 *Documentation for the National Landmark Study, Mission Santa Barbara, California*. Draft study prepared for the National Park Service, Pacific West Field Area. Report prepared by KEA Environmental, Sacramento, California.

Andree, Herb & Noel Young,

1975 *Santa Barbara Architecture: From Spanish Colonial to Modern*. Santa Barbara: Capra Press.

Birnbaum, Charles and Robin Karon

2000 *Pioneers of American Landscape Design: A Project of the National Park Service Historic Landscape History CATALOG of Landscape Records in the United States at Wave Hill Cultural Landscape Foundation*. McGraw-Hill, New York.

Camarillo, Albert

1979 *Chicanos in a Changing Society: From Mexican Pueblos to American Barrios in Santa Barbara and Southern California 1848-1930*. Harvard University Press. Cambridge, Massachusetts and London, England.

Post/Hazeltine Associates
Draft Preliminary HSSR
Santa Barbara Museum of Natural History
Master Plan
July 5, 2011

Clarke, S. J.

1928 *History of the Columbia River Valley: From the Dalles to the Sea*, Vol. II, Chicago: The S. J. Clarke Publishing Company.

Conard, Rebecca & Christopher Nelson,

1986 *Santa Barbara: A Guide to El Pueblo Viejo*. Santa Barbara: Capra Press.

Cornell Alumni News, as cited in text.

Dobyns, Winifred, S.

1996 *California Gardens*. Allen A. Knoll, Publishers, Santa Barbara, California. Reprint of the 1931 edition.

Dawson, William Leon

1922 *The Journal of the Museum of Comparative Oology*, Vol. II, Nos. 3 & 4., October 26, 1922, "Dedication of the Hazard Memorial: The New Home of the Museum of Comparative Oology." Santa Barbara.

Gebhard, David and Robert Winter.

1975 *A Guide to Architecture in Los Angeles and Southern California*. Peregrine & Smith: Salt Lake City.

Gebhard, Patricia

2005 *George Washington Smith: Architect of the Spanish Colonial Revival*. Layton, Utah: Gibbs Smith, Publisher.

Harris, Cyril, M.

1998 *American Architecture: An Illustrated Encyclopedia*. W. W. Norton: New York, London.

Hopkins, June W.

1965 *Noticias*, Vol. XL, No. 3, Spring, 1965. "The First Twenty-Five Years of the Santa Barbara Museum of Natural History." Santa Barbara: Santa Barbara Historical Society.

Hunter, Paul R. and Walter R. Reichardt

1998 *Residential Architecture In Southern California: 1939*. Hennessey and Ingalls, Santa Monica.

Johnson, John R.

1986 *Noticias*, Volume XXXII, Number 2, Summer 1986. "The Chumash History of Mission Creek."

Karson, Robin

- 2007 *A Genius for Place: American Landscape of the Country Place Era*
University of Massachusetts Press, Library of American Landscape History.
Los Angeles Times, as cited in text.

National Park Service

- 1983 The Secretary of the Interior's Standards for Archaeology and Historic Preservation. F8 Fed. Reg. (Federal Register) 44716-68.
- 1992 The Secretary of the Interior's Standards and Guidelines for the Treatment of Historic Properties. Brochure, Preservation Assistance Division, Washington, D.C.
- 1984 Preservation Briefs 36: Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes. Charles A. Birnbaum, ASLA.
- 1996 The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes. U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, Historic Landscape Initiative. Washington, D.C.
- 1983 Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs under Section 110 of the National Historic Preservation Act. 63 Fed Reg. 20495-20508.
- 1989 National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes (Revised 1999).
- 1990 National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Revised 1997).

Nye, Ronald, W.

- 2008 Letter Report Historical Assessment: 609 Mission Canyon Road, Santa Barbara – APN 023-271-006.

Oglesby, Richard

- 1991 *Noticias*, Vol. XXXVII, No. 4. "75th Anniversary: Santa Barbara Museum of Natural History." Santa Barbara: Santa Barbara Historical Society.

Peters, William F

Post/Hazeltine Associates
Draft Preliminary HSSR
Santa Barbara Museum of Natural History
Master Plan
July 5, 2011

1978 *Lockwood de Forest, Landscape Architect, Santa Barbara, California, 1896-1949.*
Master of Arts thesis, University of California, Berkeley.

Post/Hazeltine Associates

1999 Architectural and Historic Assessment for the Lower Mission Creek Flood Control Project. Prepared for the City of Santa Barbara Community Development Department, Planning Division.

2009 Historic Structures/Sites Report for MacVeagh House, Cottage and Garage, Santa Barbara Museum of Natural History.

Rouse, Stella Haverland

1982 *Santa Barbara News Press*, September 5, 1982. "Reminiscences of the Eddy Family: When Church Socials Were Big Events."

Rea, Paul Marshall

1932 *The Museum and the Community*. Science Press.

Ryder, Richard C.

1988 *American Heritage Magazine*, Vol. 39, No. 2, March, 1988. "Dusting Off America's First Dinosaur."

Science Applications International Corporation

1999 Draft: Phase 1 Cultural Resources Study for the Los Olivos/Alameda Padre Serra Roundabout and the Los Olivos Street Pedestrian Study in Santa Barbara, California. Prepared by Alexandra Cole and Karen Rasmussen, Ph.D.

Santa Barbara News Press, as cited in text.

Schacht/Aslani Architects

2010 Restoring Historic Resources: Santa Barbara Museum of Natural History.
March 4, 2010

Staats, H. Philip

1990 *California Architecture in Santa Barbara*. Stamford, CT.: Architecture Book Publishing Company (reprint of 1927 original publication).

Suzanne Elledge Planning and Permitting Services, Inc.

2011 Santa Barbara Museum of natural History Master Plan, Project Description & Applicant Report.

Swarth, Harry S.

Post/Hazeltine Associates

Draft Preliminary HSSR

Santa Barbara Museum of Natural History
Master Plan

July 5, 2011

1913 *The Condor* Vol. 15, No. 2. "William Leon Dawson: A Biography."
Cooper Ornithological Society.

Thompson and West

1883 *History of Santa Barbara and Ventura Counties, California, With Illustrations and Biographical Sketches of its Prominent Men and Pioneers.*

Tompkins, Walter A.,

1989 *Santa Barbara Neighborhoods.* Schauer Printing Studios: Santa Barbara.

1975 *Santa Barbara Past and Present: An Illustrated History.* Schauer Printing Company Inc., Santa Barbara.

William, James, C.

1976 *Old Town, Santa Barbara: A Narrative History of State Street from Gutierrez to Ortega 1850-1975.* James C. Williams, Editor and Compiler. *Public History Monograph #1. The Graduate Program in Public Historical Studies, Department of History, University of California, Santa Barbara, 1977.*

Winter, Robert

1997 *Toward a Simpler Way of Life: The Arts and Crafts Architects of California.* University of California Press, Berkeley.

1980 *The California Bungalow.* California Architecture and Architects. Number 1. Hennessey and Ingalls, Inc. Los Angeles, California.

Other Sources

City of Santa Barbara City Directories, 1922-1991.

Personal communication

Robert Sweeney, March, 2007

Santa Barbara Museum of Natural History

Museum archives

Web sites

aabibliography.com/rowlandhazard.htm

geocities.com/Yosemite/George/5604/ralph1berkshiregeog...

Post/Hazeltine Associates
Draft Preliminary HSSR
Santa Barbara Museum of Natural History
Master Plan
July 5, 2011

independent.com/living/2006/08/q_can_you_give_me_a_biogr...

nationalregisterofhistoricplaces.com/W/A/Grant/state.html

ndcalliance.org/about/board/hutterer.asp
rihs.org/mssinv/Mss483sg06.htm

rhodeisland-philatelic.com/rhodeisland/stampless38c.htm

sbnature.org.vistors/history_01.php

uri.edu/library/special_collections/registers/manuscripts/h...

The following materials on file at the City of Santa Barbara, Community Development Department, Planning Division, were used in the preparation of this report:

City of Santa Barbara Architectural and Historic Resources Survey for 2539 and 2559 Puesta del Sol Road.

Sanborn Fire Insurance Map, 1931, updated, 1964.

Street files for 2539, 2559 2556, 2560, 2565 Puesta del Sol Road, and 653 Mission Canyon Road

The following maps were consulted for this report:

Bird's Eye Views of Santa Barbara, 1877 and 1898.

City and Suburban Map of Santa Barbara, California, 1917.

Preliminary Sketch of Santa Barbara 1853. Field Notes of Surveyor, 1853.

Sanborn Fire Insurance Maps: 1886-1931.

United States Coast & Geodetic Survey Map of 1870.

United States Coast & Geodetic Survey Map of 1878. United States Geological Survey,

MAPS & FIGURES

(Director's Residence)

23-27

POR. S. 1/2 SEC. 9, T. 4 N., R. 27 W., S.B. B. & M.
& MISSION LANDS

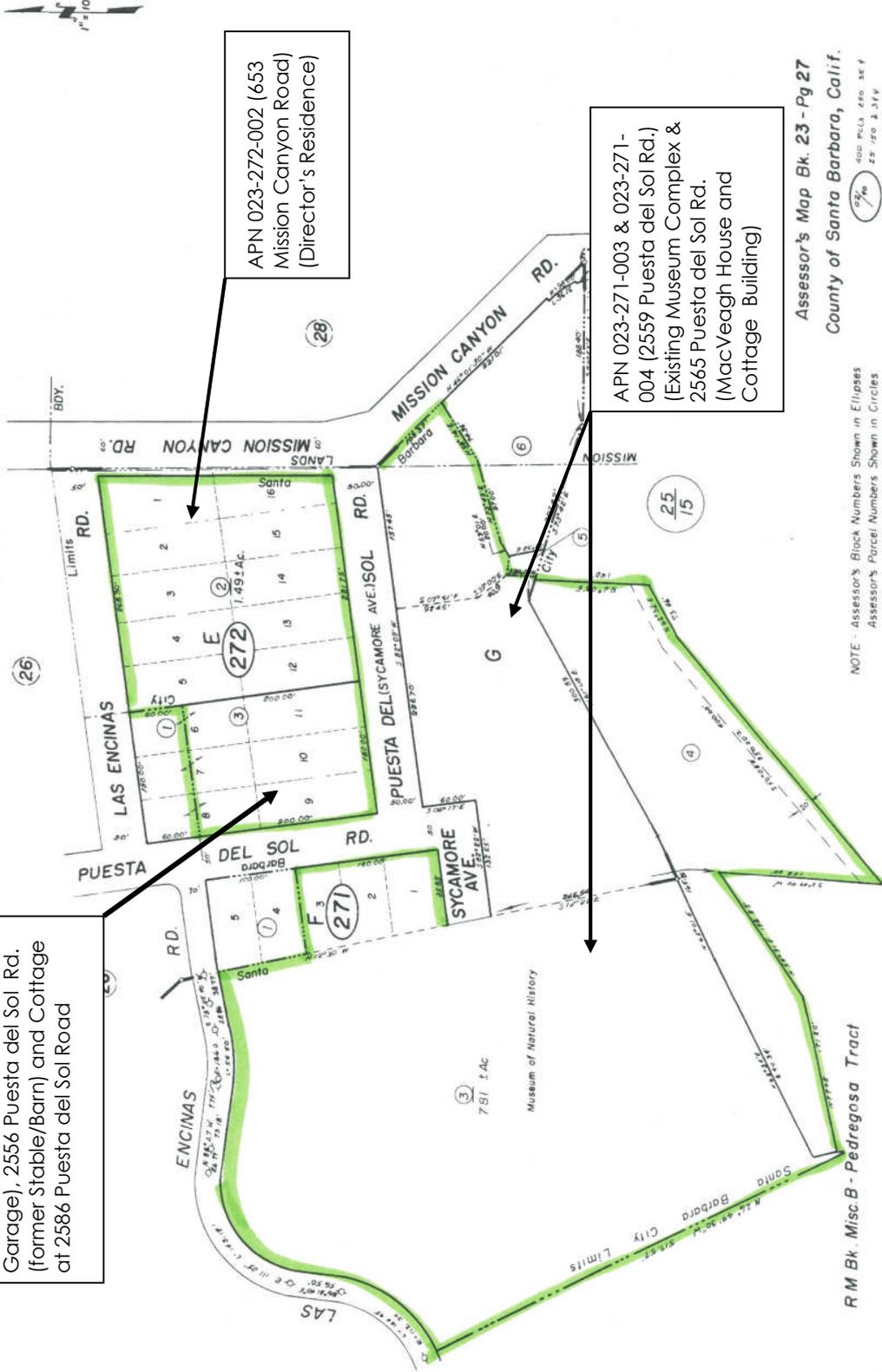


Figure 2
Assessor's Parcel Map (#1)
Santa Barbara Museum of Natural History

POR. SW/4 SEC 9 T4N R27W SBB&M

023-25

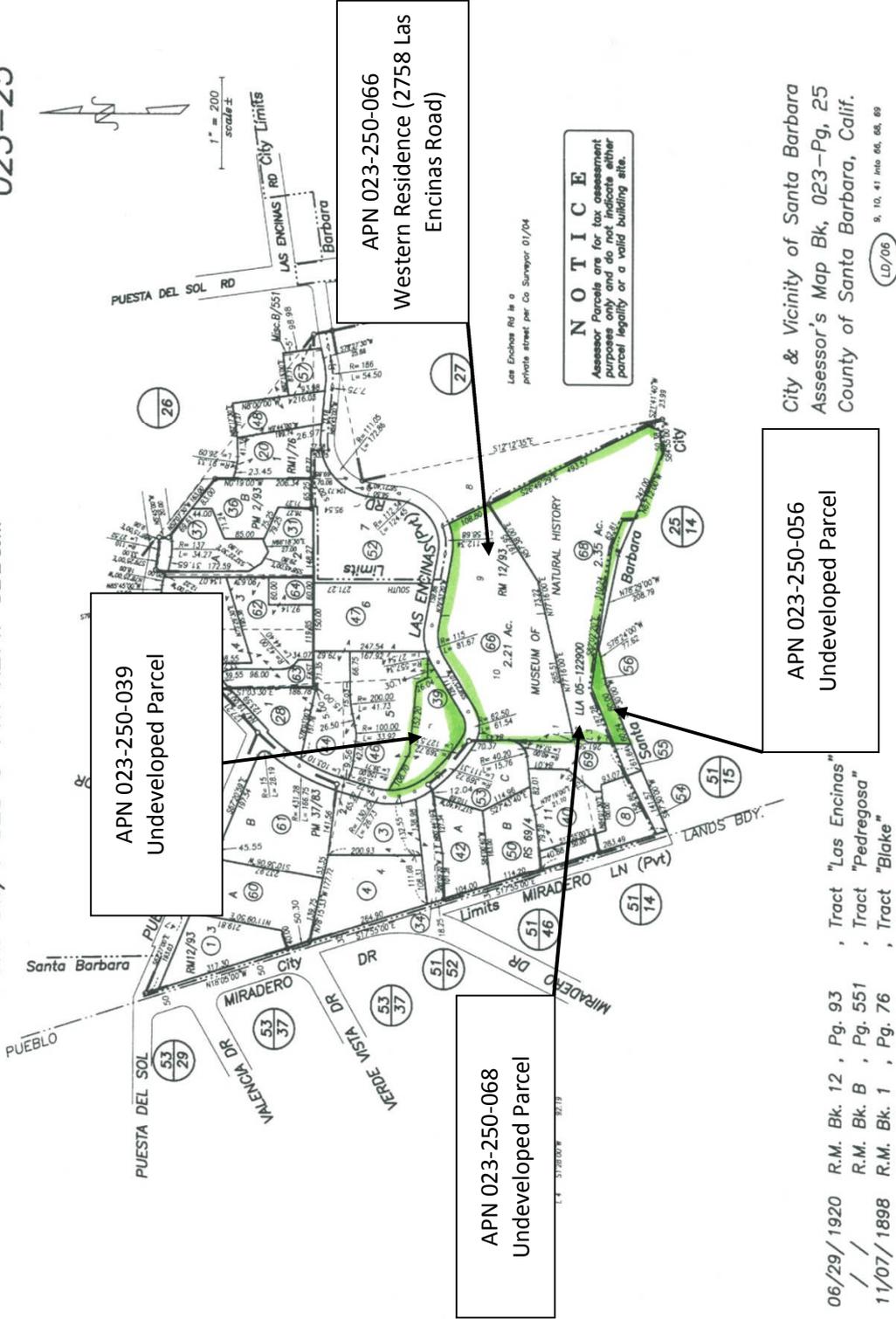


Figure 2a

Assessor's Parcel Map, (#2) Santa Barbara Museum of Natural History (parcels within County of Santa Barbara)

06/29/1920 R.M. Bk. 12 , Pg. 93 , Tract "Las Encinas"
 / / R.M. Bk. B , Pg. 551 , Tract "Pedregosa"
 11/07/1898 R.M. Bk. 1 , Pg. 76 , Tract "Blake"

LD/06 9, 10, 41 into 66, 68, 69

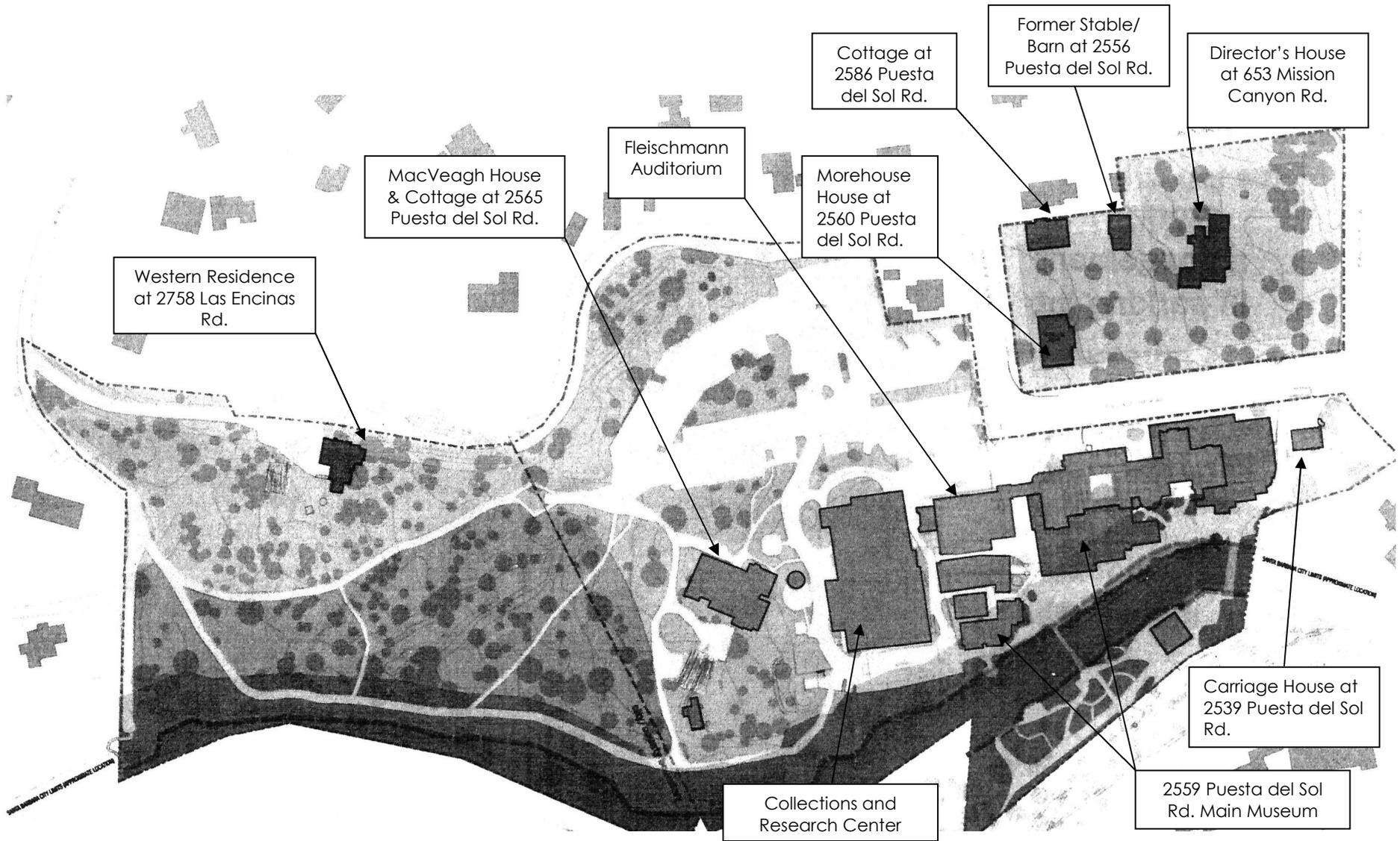


Figure 3
 Existing Site Plan
 Santa Barbara Museum of Natural History
 Schacht/Aslani Architects, 2010



Figure 3a
 Existing Site Plan Main Museum Complex
 Santa Barbara, Museum of Natural History
 Schacht/Aslani, 2010



Figure 4
William Leon Dawson
(Image Courtesy of *Noticias*, Vol. XXXVII, No. 4, pg. 65)



Figure 5
Caroline Hazard at the Hazard Estate circa-1943
(Photograph courtesy of *Noticias*, Vol. XXXVII
No. 4, pg. 66)



Figure 6

Floyd Brewster with other members of George Washington Smith's staff in front of Smith's studio at Casa del Greco, circa-1923

Left to right: Harold Edmondson, Hilma Torgeson, Floyd Brewster, Lulah Maria Riggs, Douglas Honnoid

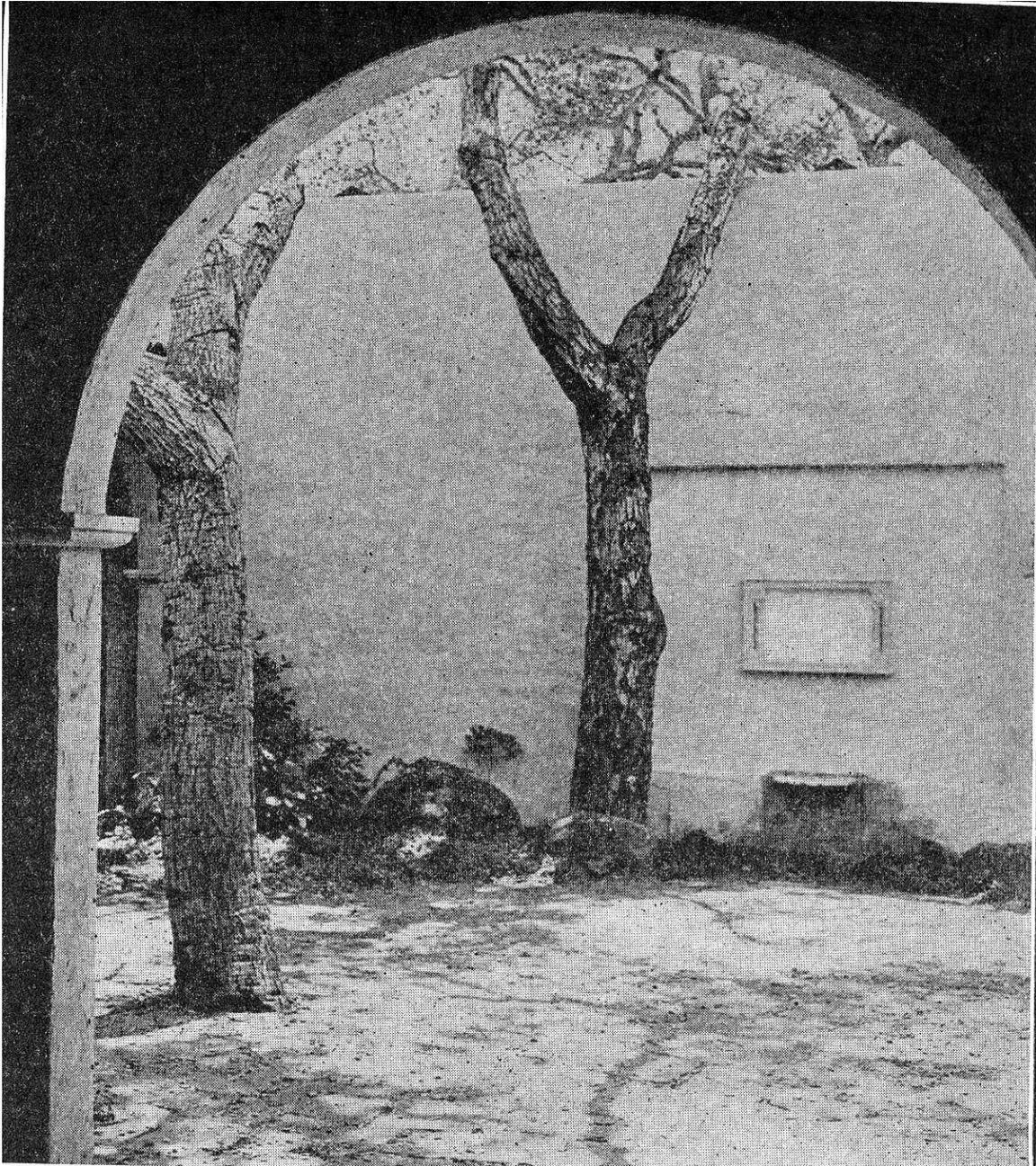


Figure 7
Interior courtyard of
Museum of Comparative Oology
Circa-1922

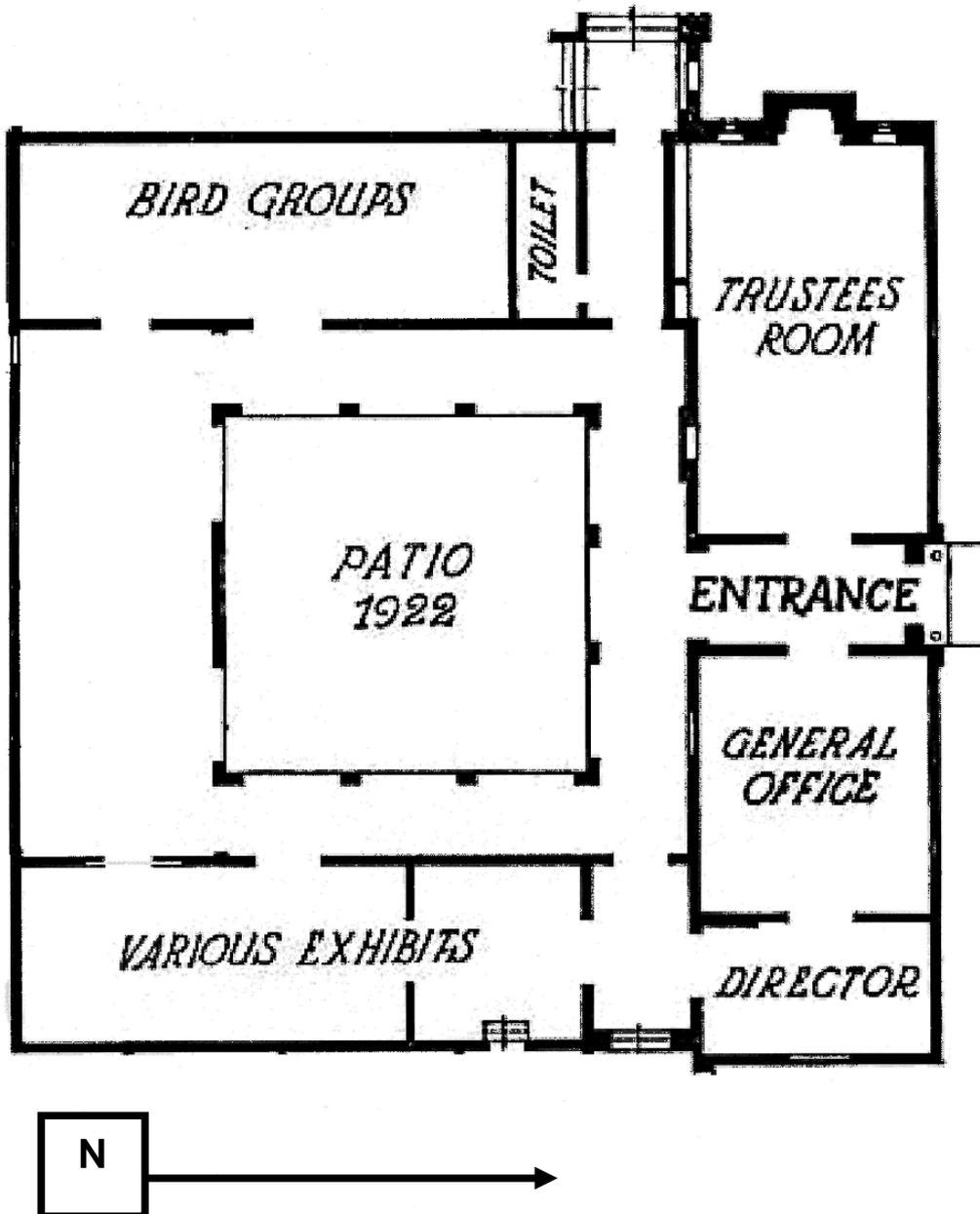
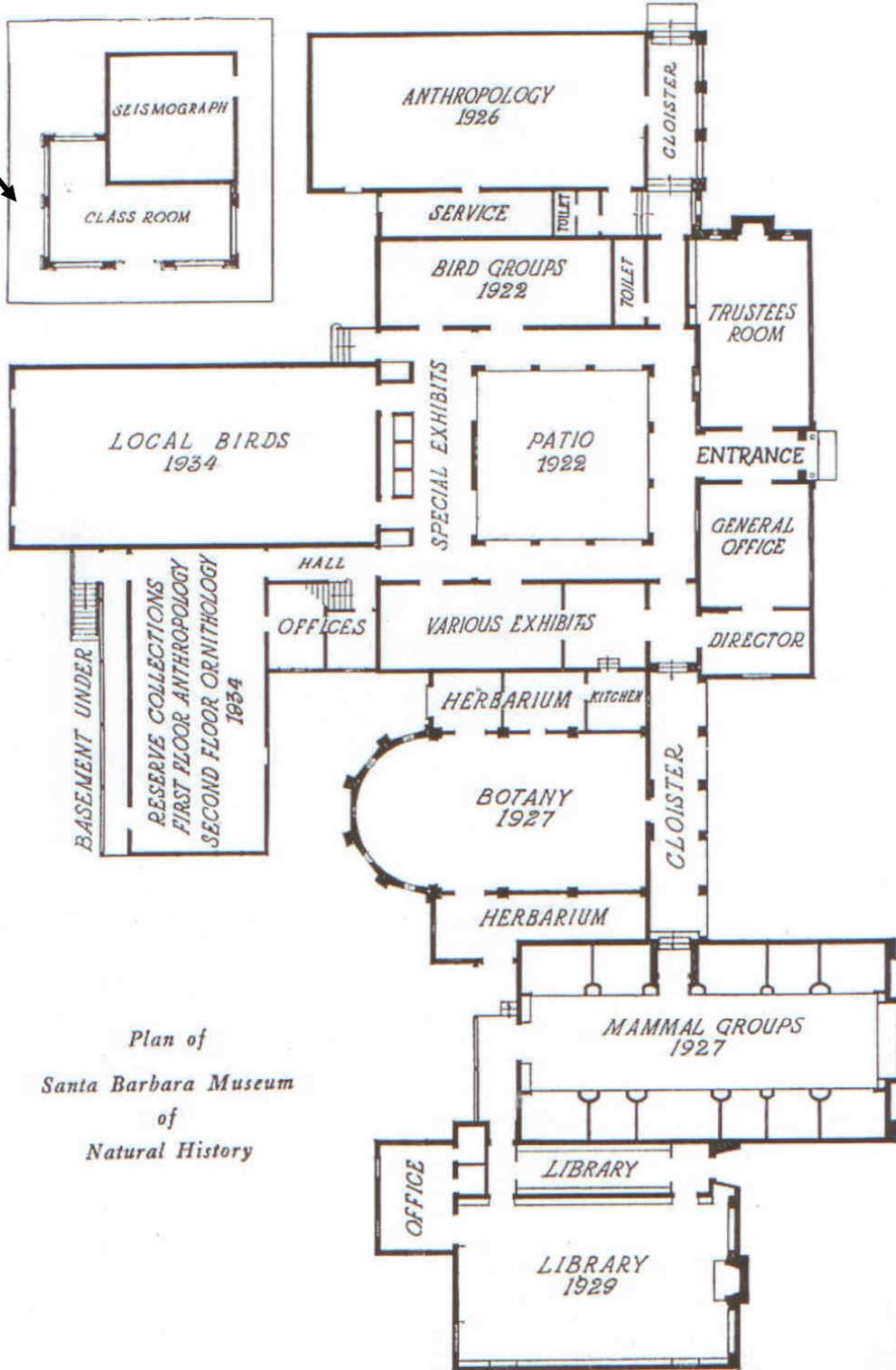


Figure 8
Ground plan for Museum of Comparative Oology
(1922)
(now the Santa Barbara Museum of Natural History)



Figure 9
Front entrance to the Santa Barbara Museum of Natural History
Circa-1930
(SBMNH Archive)

Hoffman
Loggia
(1932)
Now the
Education
Building



Plan of
Santa Barbara Museum
of
Natural History

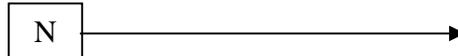


Figure 10
Ground plan for the
Santa Barbara Museum of Natural History
Building program, 1922-1934



Figure 11
View of the interior of library designed
by Carleton Winslow and built in 1929
(Photograph dated 1936)
(SBMNH Archive)



Figure 12
Arthur Sterry Coggeshall, Director of the
Santa Barbara Museum of Natural History (1937-1958)
(Photograph courtesy of
Noticias, Vol. XXXVII, No. 4, pg. 83)



Figure 13
Presentation drawing of Fleischmann Auditorium by Chester Carjola
(Built in 1938)
(SBMNH Archive)

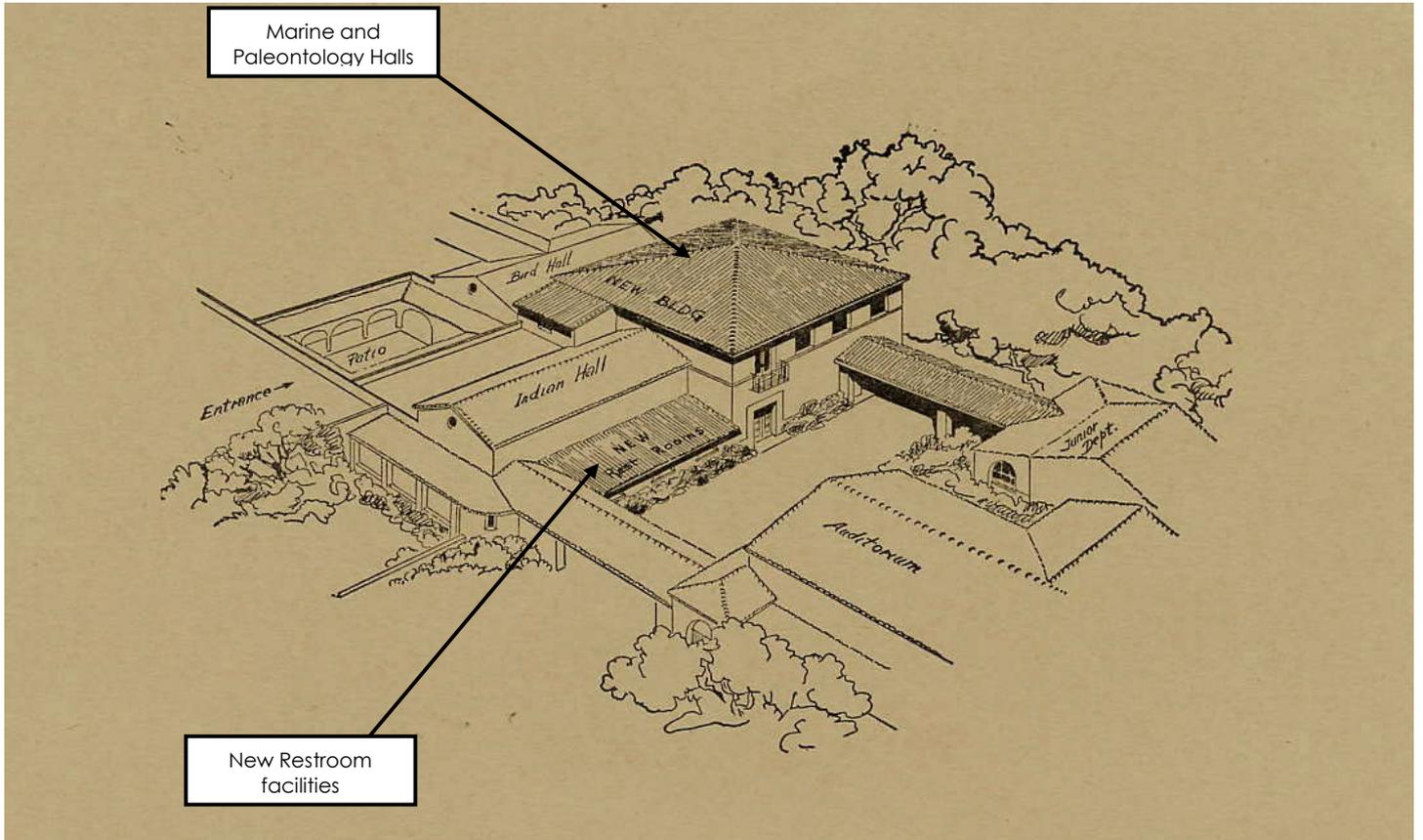


Figure 14
Aerial perspective of Marine and Paleontology Halls
and restroom addition
Designed by Chester Caarjola and built in 1952
(SBMNH Archive)

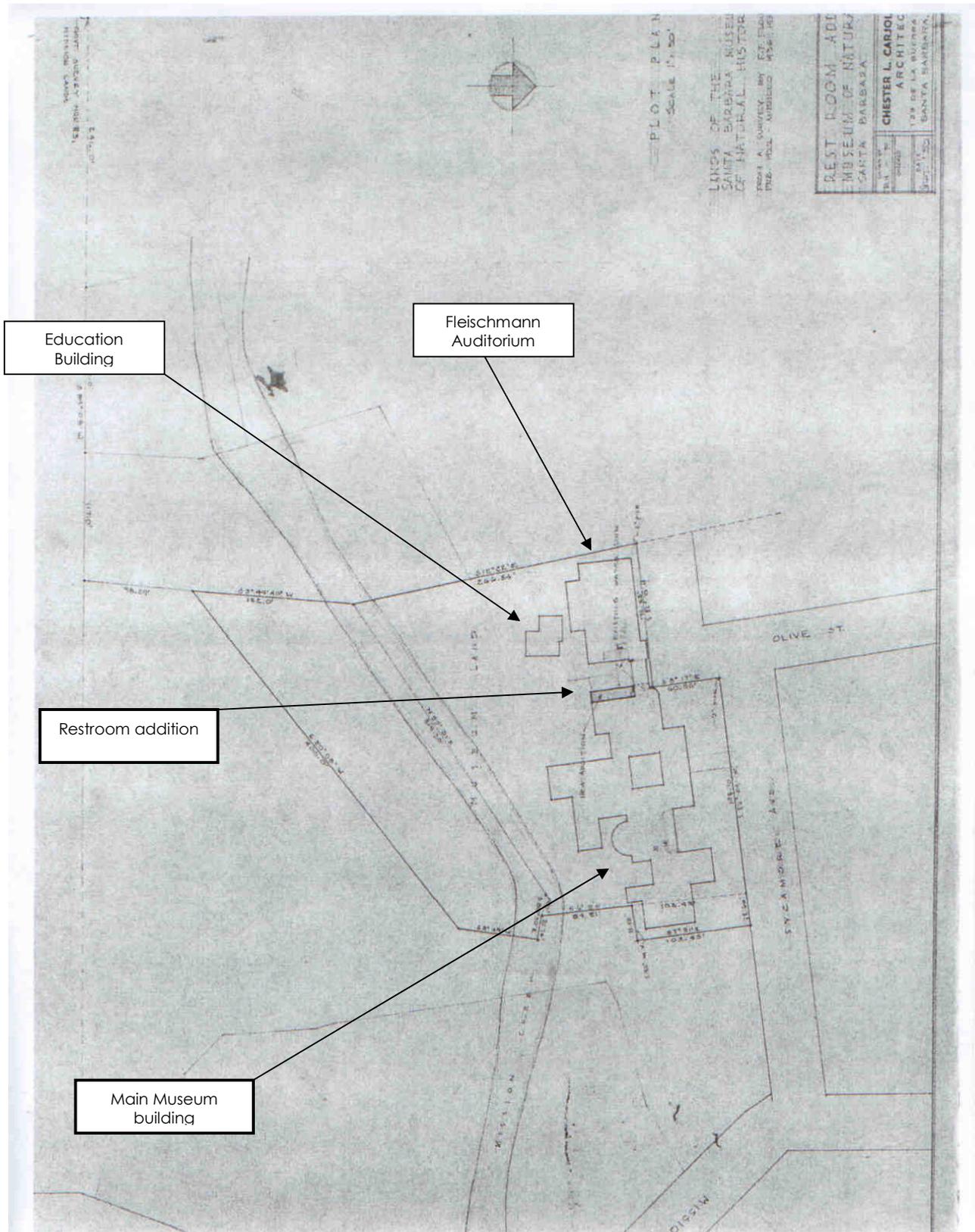


Figure 15
 Site plan depicting museum campus in 1952
 (SBMNH Archive)

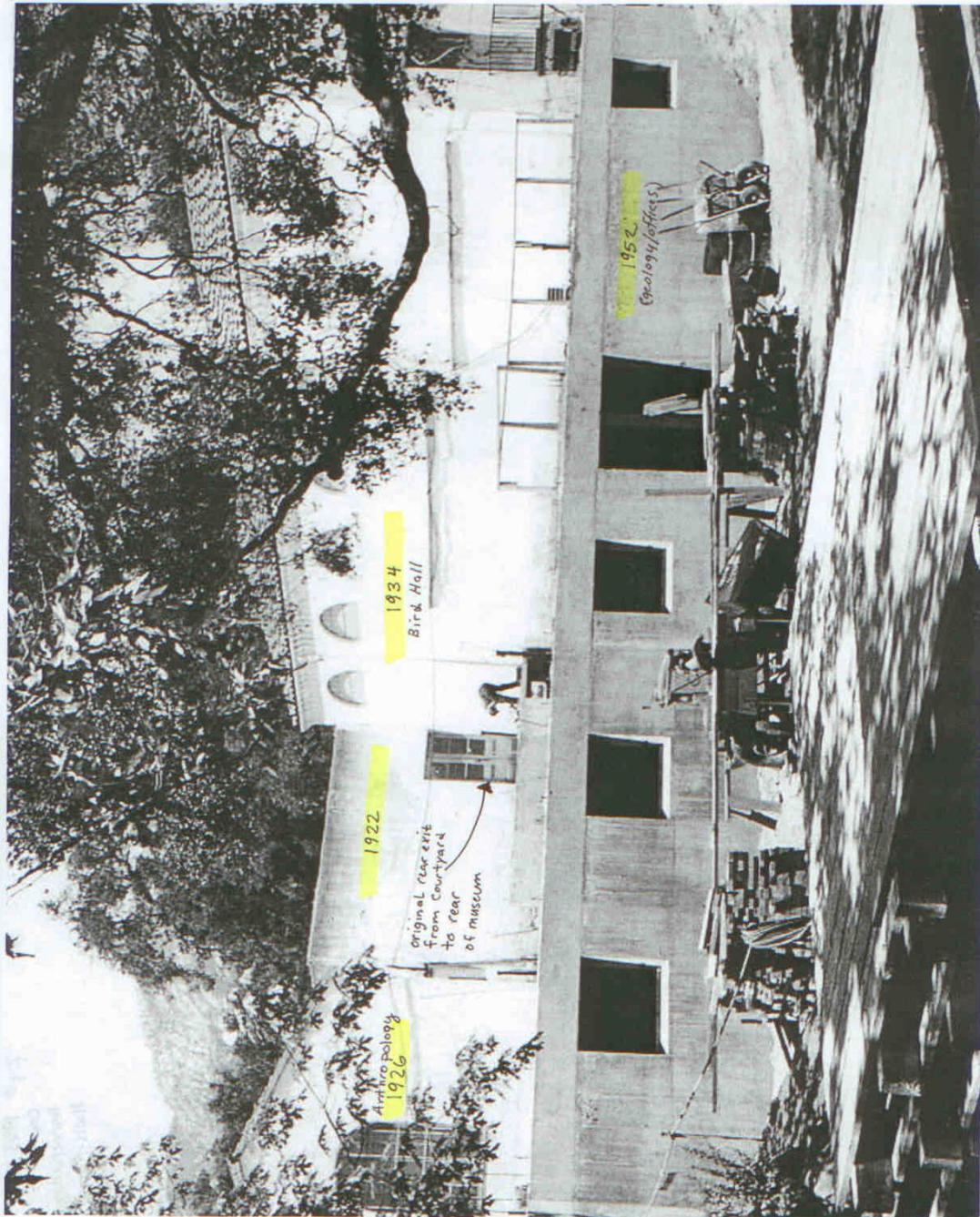
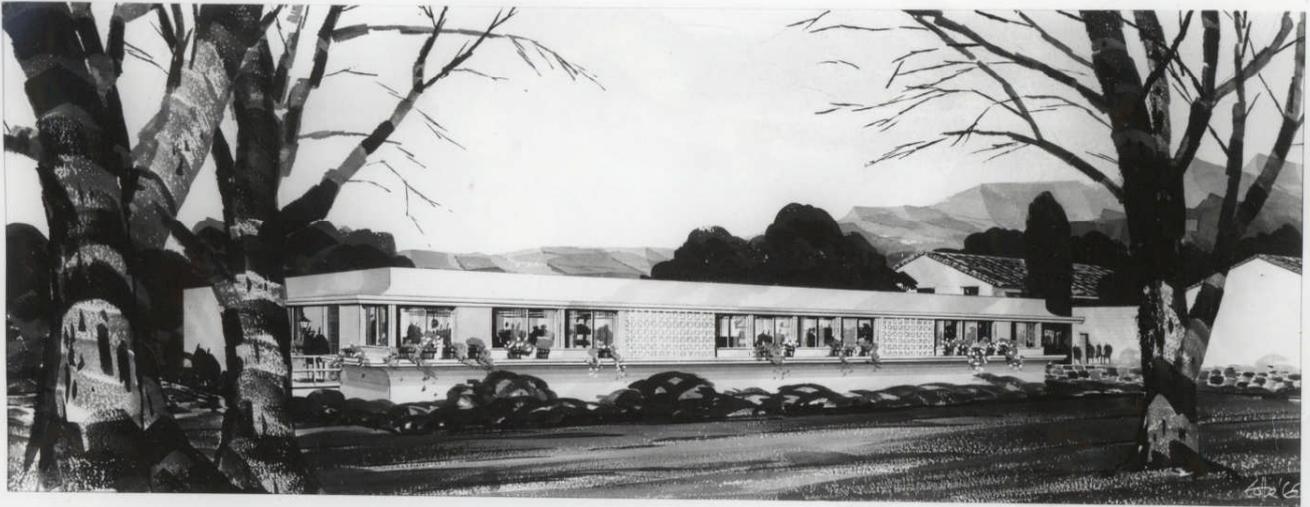


Figure 16
View of construction of the three-level Marine and Paleontology Halls
in 1952
Designed by Chester Carjola



ZOOLOGICAL LABORATORIES BUILDING
SANTA BARBARA MUSEUM OF NATURAL HISTORY

ARENDR/MOSHER/GRANT architects

TOMLINSON
Santa Barbara

Figure 17
Presentation drawing of the Zoological Laboratories
(subsequently renamed the Hale/Rett Laboratory)
Designed by Arendt, Mosher and Grant in 1962
(SBMNH Archive)

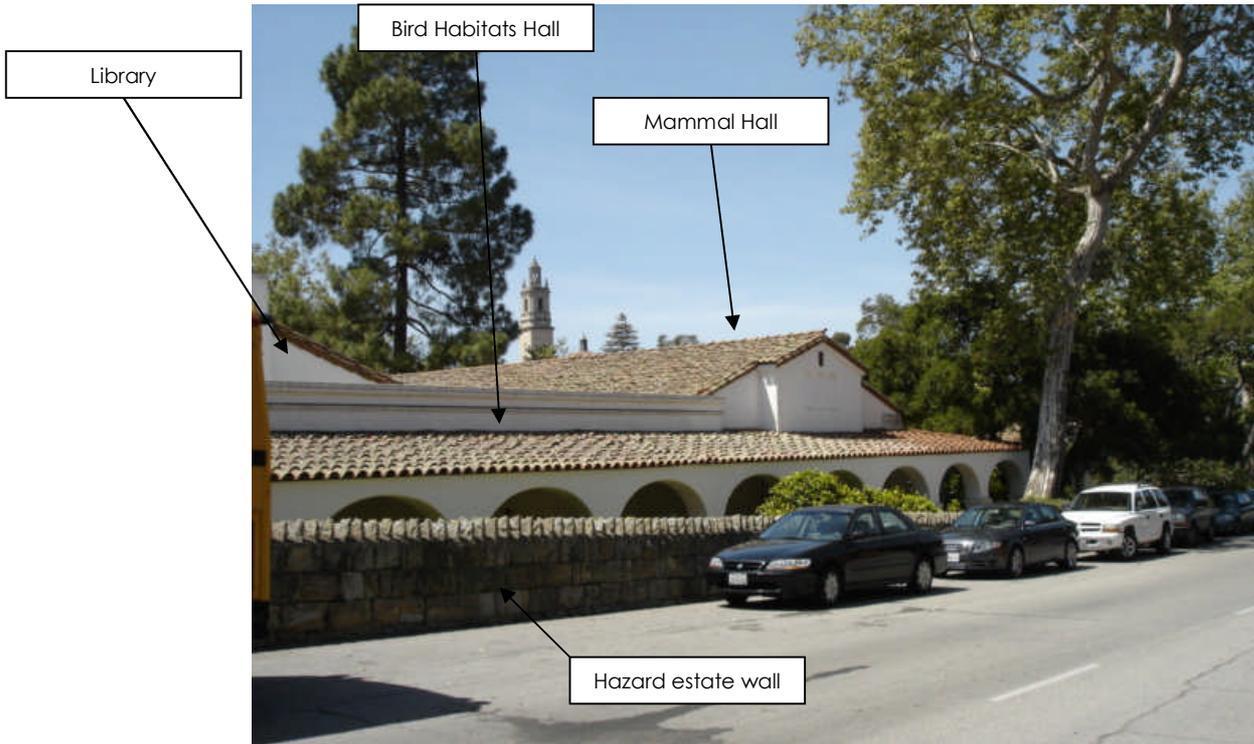


Figure 18
North (façade) elevation of the Santa Barbara Museum of
Natural History
(looking southwest)



Figure 19
North (façade) elevation of the Santa Barbara Museum of
Natural History
(looking southeast)



Figure 20
Central section of the north elevation of the Santa Barbara Museum of Natural History
(Looking south)



Figure 21
Interior courtyard of the Santa Barbara Museum of Natural History
(Looking southeast)



Figure 22
South elevation of interior courtyard with Hazard memorial plaque

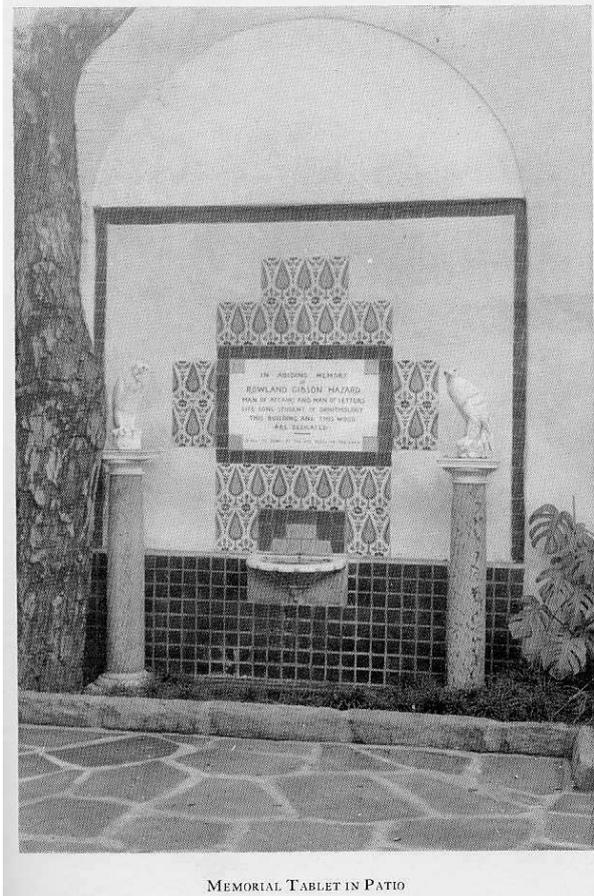


Figure 23
Photograph of Hazard Memorial plaque (Circa-1935)
(SBMNH archive)



Figure 24
East elevation of the Santa Barbara Museum of Natural History
(Bird Habitats Hall at north end of the elevation)
(Looking southwest)



Figure 25
South end of the east elevation (Maximus Gallery) of the
Santa Barbara Museum of Natural History
(Looking west)



Figure 26
South elevation of the Santa Barbara Museum of Natural History
View of the Maximus Gallery at the east end of the elevation
(Looking northeast)

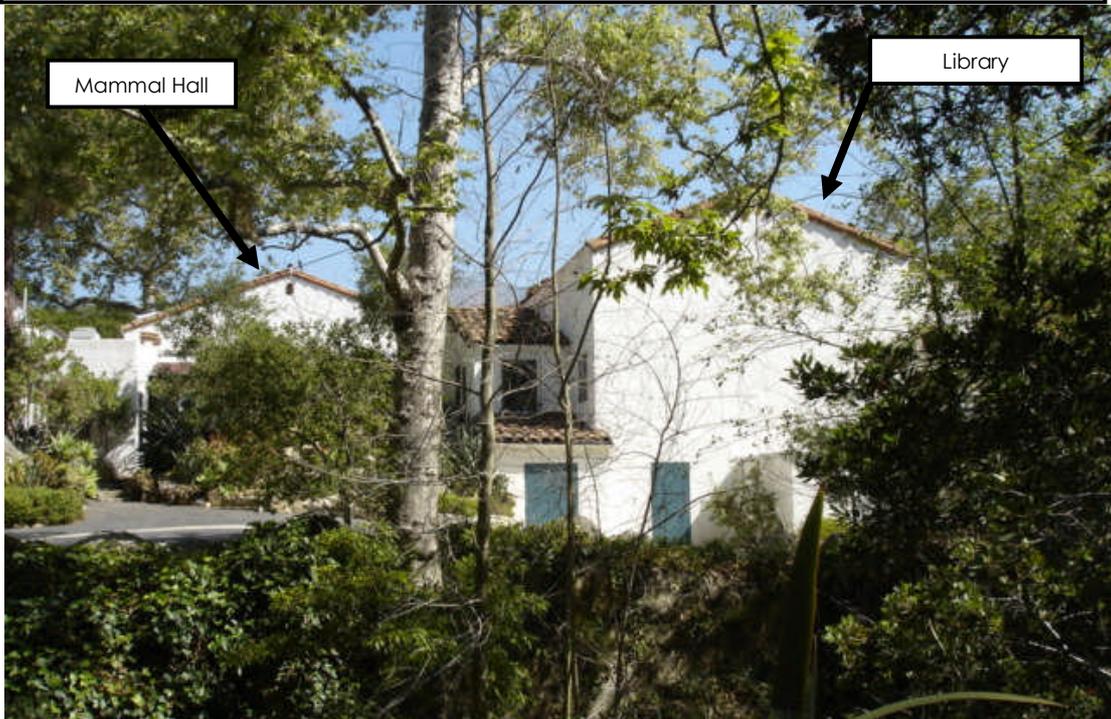


Figure 27
South elevation of the Santa Barbara Museum of Natural History
View of the Library and Mammal Hall (looking north from the south
bank of Mission Creek)



Figure 28
South elevation of the Santa Barbara Museum of Natural History
View of apse of Cartwright Interactions Hall and succulent garden
(Looking north)



Figure 29
South elevation of the Santa Barbara Museum of Natural History
View of Administrative wing at center of south elevation
(Looking northwest)



Figure 30
South elevation of the Santa Barbara Museum of Natural History
View of the rear elevation of the Marine and Paleontology Halls
(Looking northeast)



Figure 31
North end of the west elevation of the Santa Barbara Museum of Natural History
(Looking east)



Figure 32
West elevation of the Santa Barbara Museum of Natural History
(Looking south, depicting loggia linking
Main Museum Building with Education Building)



Figure 33
Entrance façade to Fleischmann Auditorium
(Looking northwest)



Figure 34
South elevation of Fleischmann Auditorium
(Looking west)



Figure 35
Fleischmann Auditorium
East Elevation, view of loggia (Looking north)



Figure 36
East elevation of the Education Department
(Looking south)



Figure 37
East elevation of Farrand Hall
(Looking west)



Figure 38
North elevation of the Alice Touhy Planetarium
(Former Gladwin Planetarium entrance)
(Looking south)



Figure 39
North elevation of the former Koefod Library
(Looking south)



Figure 40
West elevation of Collections and Research Center
(Looking south)



Figure 41
West and south elevations of Collections and Research Center
(Looking southeast)



Figure 42
Doris Fay Palmer Observatory
(Looking north)



Figure 43
Broder Building, south and west elevations
(Looking northeast)



Figure 43a
Construction of Broder Building



Figure 44
653 Mission Canyon Road, South elevation of Director's House
(Looking northwest)



Figure 45
2539 Puesta Del Sol Road (Carriage House), north elevation
(Looking south)



Figure 45a
2539 Puesta Del Sol Road (Carriage House), north elevation, with wall in foreground (looking south)



Figure 47
2560 Puesta Del Sol Road, south elevation
(Looking north)



Figure 48
2560 Puesta Del Sol Road, east elevation of garage
(Looking west)



Figure 49
2586 Puesta Del Sol Road, south elevation
(Looking north)



Figure 50
2565 Puesta Del Sol Road, MacVeagh House in the early twentieth century
(North and West elevations)
(SBMNH archive)



Figure 51
2565 Puesta Del Sol Road, MacVeagh House in the early twentieth century
(West and South elevations)
(SBMNH archive)



Figure 52
North Elevation, 2565 Puesta Del Sol Road, MacVeagh House
(Looking south)



Figure 52a
East Elevation of MacVeagh House at 2565 Puesta Del Sol Road,
(Looking northwest)



Figure 53
North and east elevations of cottage at 2565 Puesta Del Sol Road,
(Looking southwest)



Figure 54
West and south elevations of cottage at 2758 Las Encinas Road,
(Looking northeast)



Figure 55
Existing landscape at former Hoffmann Estate
(looking east)



Figure 56
Existing landscape at former Hoffmann Estate
(looking west from 2758 Las Encinas Road)

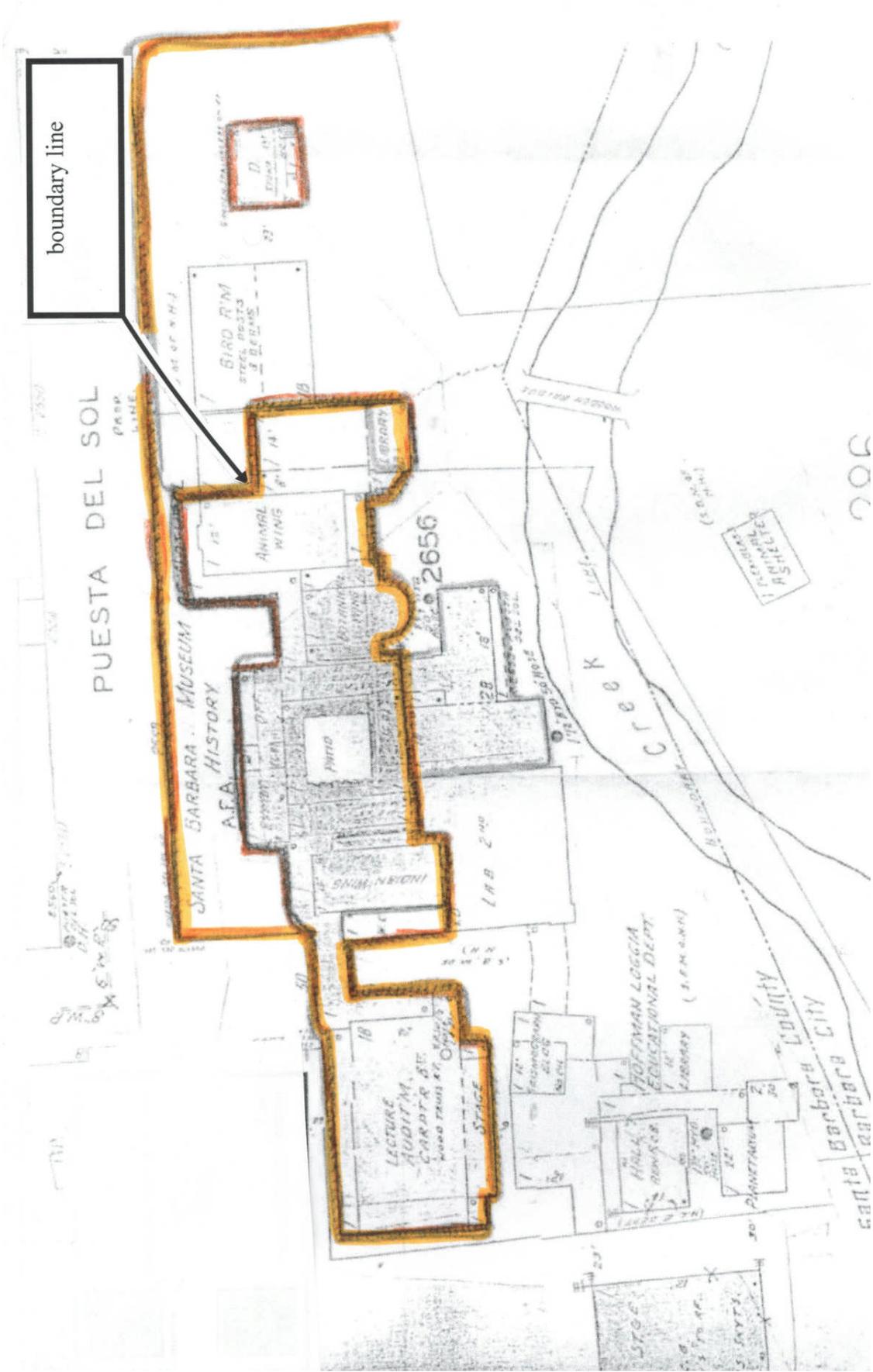


Figure 57
 1981 Structure of Merit Designation (outlined in orange)

APPENDIX A

(Aerial Photographs)



1942 Aerial Photograph
(University of California, Map and Imagery Laboratory)



1952 Aerial Photograph
(University of California, Map and Imagery Laboratory)



1956 Aerial Photograph
(University of California, Map and Imagery
Laboratory)