



# City of Santa Barbara California

## STAFF HEARING OFFICER STAFF REPORT

**REPORT DATE:** October 10, 2013  
**AGENDA DATE:** October 16, 2013  
**PROJECT ADDRESS:** 220 E. Pueblo Street (MST2013-00346)  
**TO:** Susan Reardon, Senior Planner, Staff Hearing Officer  
**FROM:** Planning Division, (805) 564-5470  
 Danny Kato, Senior Planner *DJK*  
 Suzanne Riegler, Assistant Planner *SR*

### I. PROJECT DESCRIPTION

The 10,762 square foot parcel is currently developed with a two-story 1,381 square foot single-family residence with an attached one-car carport and a 133 square foot, detached accessory building. The project includes the demolition of 16 square feet and addition of 114 square feet, a new porch, and a water heater enclosure. The project also includes approximately eight to ten cubic yards of foundation grading. The discretionary application required for this project is an Interior Setback Modification to allow alterations and additions to the residence within the required ten-foot interior setback (SBMC § 28.15.060 and SBMC § 28.92.110).

Date Application Accepted: 9/12/13

Date Action Required: 12/11/13

### II. RECOMMENDATION

Staff recommends that the Staff Hearing Officer approve the project as submitted.

### III. SITE INFORMATION

Applicant: Fred Sweeney, Architect	Owner: Jane Martindale Living Trust
Parcel Number: 025-202-002	Lot Area: 10,672 sq. ft.
General Plan: Low Density Residential (3 du/acre)	Zoning: E-1
Existing Use: Residential	Topography: 8% avg. slope

### IV. DISCUSSION

The proposed project involves alterations to the existing two-story residence, including minor additions to the residence. The existing residence was originally constructed as a carriage house for the property located at 2227 Garden Street, and was converted to a residence in 1941 by Architect Lulah Maria Riggs. The existing residence encroaches up to 5'-2" into the required ten-foot interior setback to the west. The Modification request is for the construction of a 44 square foot bathroom addition located on the westerly side of the residence that is

proposed to encroach up to 2'-8" into the required ten-foot interior setback. Approximately 29 square feet of the 44 square foot additions is located within the required setback. Staff discussed conforming options to provide an addition outside of the setback, but these options would like result in significant changes to the floor plan. Although a conforming addition might be possible, a minor expansion of the building footprint into the setback would not require relocation of plumbing lines or significant alterations to existing floor plan. The bathroom addition is an appropriate improvement to a single-family residence that would expand the building footprint within the required setback by 29 square feet and is not anticipated to adversely impact the adjacent neighbor and is an appropriate improvement to a single-family residence.

In addition, the applicant is requesting that the "as-built" detached accessory structure be allowed to be located one-foot from the interior property line. Staff has reviewed aerial photography, plan archives, and building permit records, but has been unable to locate evidence that the accessory structure was permitted. Staff also reviewed the 1930 Sanborn Maps, which have been updated through August 1963; however, only the location of the residence is shown. Staff is generally not supportive of new construction of accessory structures within the required setbacks. Staff has reviewed the site and finds that there is an opportunity for a conforming improvement that would observe all required setbacks and open yard requirements. Therefore, staff recommends a condition be added to require that "as-built" accessory structure shall either be relocated or removed.

A Historical Assessment dated July 30, 2013 was prepared by Historian Ronald L. Nye, Ph.D. and is included as Exhibit C. This property and project were reviewed by the Historic Landmark Commission on September 11, 2013 (minutes attached as Exhibit E). The Full Commission took action to place the structure the City's List of Potential Historic Resources. The proposed alterations and additions to the structure were reviewed on Consent Calendar. The Commission continued the item to the Staff Hearing Officer with the comment that the additions are appropriate to the nature of the existing structure, and would add a little more whimsy.

## **V. FINDINGS AND CONDITIONS**

The Staff Hearing Officer finds that the Modification is consistent with the purposes and intent of the Zoning Ordinance and is necessary to secure an appropriate improvement on the lot. The bathroom addition located in the interior setback is appropriate because it is an appropriate improvement to a single family residence and is not anticipated to adversely impact the adjacent neighbor.

Said approval is subject to a condition that the accessory structure shall either be relocated to a location that observes all required setbacks and open yard requirements or removed.

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Exhibits:

- A. Site Plan (under separate cover)
- B. Applicant's letter, dated 9/12/13
- C. Historical Assessment prepared by Historian Ronald L. Nye, Ph.D., dated 7/30/13
- D. HLC Minutes, dated September 11, 2013

Contact/Case Planner: Suzanne Riegle, Assistant Planner  
(SRiegle@SantaBarbaraCA.gov)  
630 Garden Street, Santa Barbara, CA 93101  
Phone: (805) 564-5470 x 2687

Staff Hearing Officer  
City of Santa Barbara  
P.O. Box 1990  
Santa Barbara, CA 93102-1990

**RECEIVED**  
SEP 12 2013

**CITY OF SANTA BARBARA  
PLANNING DIVISION**

Subject: Martindale Residence  
220 East Pueblo Street  
Santa Barbara, California 93105  
APN: 025-202-002

September 11, 2013

**Re: MST 2013 - 00346**

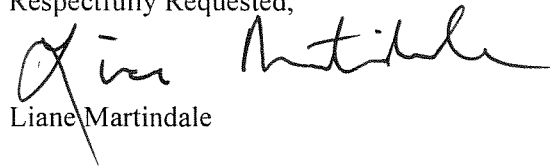
Dear Staff Hearing Officer:

This existing residence consists of a 1,353 GSF main residence building, a 171 GSF foot carport, 194 GSF of covered porches and a 133 GSF storage shed. This home was built originally as a stable for a now adjoining property in about 1906 (please see attached Letter Report Historical Assessment of July 30, 2013). As a Trustee of Jane Martindale Living Trust, the legal owner of the property, I have the power granted to me by the State of California to control and manage the 220 East Pueblo Street Property. I am requesting your consideration for modification approval for the following:

1. That we be allowed to encroach approximately four feet into the westerly 10 foot setback line to allow the replacement and enlargement of the existing bathroom (identified on the plans as Bathroom #1). This addition consists of approximately 45 square feet of new construction but will require the demolition of about 16 square feet of the existing bathroom.
2. Allow to remain the 133 GSF existing storage shed to remain within the current 10 foot westerly set back line. It was originally permitted on August 26, 1949. It was repaired and improved in late 2008.

I am requesting these modifications so that the existing home remains a functional living space to accommodate my aging mother's limited mobility and needs with a walker.

Respectfully Requested,

  
Liane Martindale

**Ronald L. Nye, Ph.D.**  
Historian

July 30, 2013

Liane Martindale  
220 East Pueblo Street  
Santa Barbara, CA 93105

**Re: Letter Report Historical Assessment: 220 East Pueblo Street,  
Santa Barbara, CA – APN 025-202-002**

Dear Ms. Martindale:

The study property is located on the south side of East Pueblo Street approximately midway between Garden Street on the east and Santa Barbara Street on the west. The property contains a one and one-half-story residence with an attached carport. The residence's main façade faces northeast but for simplicity the text of this report will refer to the direction as east. The purpose of this report was to assess whether the existing building qualifies as historically or architecturally significant under City of Santa Barbara guidelines.

The historian Ronald L. Nye was retained by Liane Martindale, property owner, to prepare a Letter Report on the existing property. In so doing, he followed the guidelines set forth in the City of Santa Barbara Community Development Department's Master Environmental Assessment (MEA) document, adopted by the City Council on February 12, 2002.

#### RECORDS REVIEW

As required by the MEA, inventories of designated historic sites, or sites proposed for designation, maintained by federal, state or local agencies were searched. This included the most current available versions of the following lists: National Historic Landmarks; National Register of Historic Places; California Registered Historical Landmarks; California Register of Historical Resources; and City of Santa Barbara Landmarks, Structures of Merit and Potential Historic Structures.

This search revealed that the property is not listed on any of the City's lists: Potential Historic Structures; Designated City Landmarks; or Structures of Merit. In addition, it is not located within the City's El Pueblo Viejo Landmark District. The property is not listed on any of the other lists mentioned above.

Research for this study was conducted at the following repositories:

City of Santa Barbara Community Development Department  
Records Archives (architectural plans; building permit street files)  
Planning Division (designated sites lists; architectural survey reports)  
Santa Barbara Historical Museum, Gledhill Library (historic maps, clippings, biographical files,  
photographs, history volumes)  
Santa Barbara Public Library (city directories, history volumes, Sanborn Maps)

## FIELD INVENTORY

The study residence is a one and one-half-story vernacular style building erected in about 1906. It was originally a carriage house that was built by the owner of the adjoining property to the east located at 2227 Garden Street. The carriage house was converted to a residence in 1941 when the study property was split off from the larger Garden Street parcel. Its tallest segment, at one and one-half stories, forms the central portion of the structure. One-story wings extend to the north, west, and south. The main elevation of this irregularly-shaped, side-gabled structure faces east. Its roof, which has narrow overhanging and open eaves, is covered by a combination of two materials: apparently original wood shingle roofing and composition shingle roofing. The building has board and batten siding on its first story and wood shingle siding on its upper story and below its gables. The main entry on the east elevation contains a door and window system in the space once occupied by large carriage house doors. The entry consists of a pair of wood French, three-light doors that is centered between two wide, full-height fixed-light windows divided into nine units. A vertically oriented, shed-roofed wall dormer with a four-light window is located above the entry and offset to the right. The dormer is situated in the former carriage house hay door. The words "Adios Caballos" are painted below the dormer. The east elevation also features a double casement window containing two lights per sash and two 1/1 double-hung windows.

The north elevation contains a front-gabled porch supported by square wood posts and enclosed by corral-type board fencing. A three-light French door and a fixed, six-light window are located below the porch overhang. A single-car carport with a shed roof extends northward from the southwest corner of the building adjacent to the porch. The south elevation features a pair of wood, three-light French doors with full-length shutters; a square casement window; and a second pair of wood double French doors, although the second set has five lights in each door. A shed-roofed porch extends over the second set of doors. The west elevation contains two short, shed-roofed wings: a bathroom wing on the north end of the elevation with a sliding sash window made of wood; and a bedroom wing on the opposite end of the elevation containing a wood double casement window. The recessed portion of the elevation between the wings features a narrow horizontally-oriented wood window containing a centered fixed sash with eight lights and two-light single-sash casements on the sides.

The property's landscaping includes an older sandstone masonry retaining wall running generally on a north-south axis in the eastern portion of the property. The highest portion of the wall bows westerly in the southeast corner of the property. Steps ascend through the wall in this corner and lead to a meandering cobble-lined path. The wall is lower where it extends northward toward East Pueblo Street. Another low segment runs parallel to East Pueblo Street along the front of the property. An older, large camphor tree is located in the northeast corner of the property. Aside from the masonry retaining wall, pathways, and one or two trees, the property appears to have retained few remnants that would date prior to 1941 when it was part of a larger landscaped property at 2227 Garden Street. A lawn covers a large portion of the rear yard along with a small storage building.

## Neighborhood

The study property's neighborhood on the 200 block of East Pueblo Street consists of larger single-family residences. Three of the homes were built in about 1906: two in the Craftsman style (2227 and 2311 Garden Street) and one in the Colonial Revival style (2232 Santa Barbara Street). One residence, located at 227 East Pueblo Street, was built in 1925 in the Italian Renaissance style. Two properties contain structures that were erected in the Post-World War II era: a Split Level Ranch style home at 201 East Pueblo Street that was built in 1951 and a two-story Contemporary style home at 210 East Pueblo Street that dates to 1972. All of the structures are well-preserved and, despite alterations, substantially reflect their original form or styles.

## BUILDING AND SITE HISTORY

The study property was once part of a larger parcel that encompassed the entire northeast one-quarter of the city block between Garden Street on the east, Santa Barbara Street on the west, East Los Olivos Street on the south, and East Pueblo Street on the north. Charlotte Bowditch acquired the expansive property following her move to Santa Barbara from Massachusetts in about 1900. Bowditch obtained a permit to erect a one and one-half story wood frame residence on its northeast corner in 1905. Its builder is listed on the permit as Willis W. Varney. The 1907 edition of the Sanborn Map depicts the residence (the present day 2227 Garden Street) as well as a carriage house (the present day study building) to its west. The wood frame carriage house included a central one and one-half story segment; a one-story wing on its south elevation; a one-story porch on its north elevation; and a one-story shed-roofed room that extended from its west elevation. Bowditch died in 1919, bequeathing her Garden Street property to her long-time live-in friends, Sophie and Margaret Baylor. By 1930, according to a Sanborn Map edition of that date, the study building had been converted to an automobile garage and small additions had been made in its northwest and southwest corners.<sup>1</sup>

The narrow lot containing the former carriage house was severed from the larger property in about 1940. Lyla Marshall Harcoff, a locally prominent artist, soon acquired the property. Harcoff hired the architect Lulah Maria Riggs in 1941 to convert the former carriage house and garage into an artist studio and residence. The city issued a building permit for the project on November 24, 1941. According to Riggs' original architectural drawings, the conversion project included several exterior alterations: the installation of new French doors and large fixed sash windows on the east elevation; a new vertically-oriented window in the former hay door; a set of double French doors with shutters on the south elevation; and a single-car garage with an open bay in the southwest corner of the building. Few significant changes were made to the study building after 1941. The exceptions are the conversion of the garage into a bedroom and its enlargement on its west elevation at an unknown date and the addition of a carport on the north elevation in 1962. Lyla Marshall Harcoff resided in the study building until her death in

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<sup>1</sup> City building permit issued to Charlotte Bowditch, December 4, 1905, for Lot 1, Block G, Building Permit Log Books, Vol. 1, City Records and Archives Division; Sanborn Fire Insurance Maps, 1907, 1930, and 1950, on file at the Santa Barbara Public Library; "Will of Charlotte Bowditch," August 7, 1912, filed in Santa Barbara County September 11, 1919, No. 11534, on file at the Gledhill Library.

1956. Her daughter, Jane Harcoff, lived in the residence on and off until 1965 when she moved in permanently. During her time away, Jane studied liberal arts at Scripps College, art at the Art Students League of New York, and then painted in Brazil, France, and Tahiti. Jane Harcoff presently lives on the study property with her daughter, Liane Martindale.<sup>2</sup>

Charlotte Bowditch (1846-1919), the original owner of the home and carriage house (the present study building) at 2227 Garden Street, was a wealthy social welfare philanthropist from Boston who contributed to several civic projects in Santa Barbara. Bowditch supported, among other charities and institutions, the Sloyd School, the Neighborhood House, the Recreation Center and the restoration of the Arrellanes Adobe.<sup>3</sup> Sophie Baker (1856-1945), a long-time friend of Bowditch, and her sister, Margaret Baker (1880-1924), were the subsequent owners of the property following Bowditch's death. Sophie resided in the Bowditch home on Garden Street from the time of its construction in 1906 until shortly before her death in 1945. She also distinguished herself by supporting social service organizations and in volunteering on behalf of civic organizations. Sophie was especially active in the Girl Scouts, the Plans and Planting Committee, the Garden Tours Committee, and the Museum of Natural History, among other organizations.<sup>4</sup> Sophie's younger sister, Margaret Baker, became a part of the Bowditch household upon her arrival in Santa Barbara in 1910. Margaret, prior to moving to Santa Barbara, became a seasoned social worker who developed programs that served the needs of youth and single women in Boston, New York, Washington, D.C., and Cincinnati. She organized the Neighborhood House in 1910 to provide supervised recreational opportunities to Santa Barbara's young people. Margaret next organized a fund-raising campaign for the construction of the Recreation Center, which was completed in 1914. She oversaw its building and was its first supervisor. She served in that capacity until a year before her untimely death in 1924. The Recreation Center at East Carrillo and Anacapa streets, which hosted a wide variety of recreational, social welfare, civic activities over the years, became a unique and beloved community institution. Margaret also dreamed of building a hotel for single professional women next door to the Recreation Center, but died before its plans were finalized. Prominent citizens embarked on a campaign to make her dream a reality, and in 1928, the four-story Margaret Baylor Inn was opened.<sup>5</sup>

Lyla Marshall Harcoff (1883-1956) was the first owner and occupant of the study property following its conversion to a residence in 1941. She was born near Lafayette, Indiana and graduated from Purdue University in 1904. Harcoff chose to pursue a career in art and over the next several years enrolled for two years at the Art Institute of Chicago, studied art in Paris, France, and was employed as a designer of Arts and Crafts pieces for Marshall Field and

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<sup>2</sup> City building permits: No. B-6423, November 24, 1941, issued to Lyla Marshall Harcoff, and No. 15177, June 15, 1962, issued to Jane Harcoff; Lutah Maria Riggs, architectural drawings, "Barn into Studio Alterations for Lyla Marshall Harcoff," October 27, 1941, on file at the City Records and Archives Division; city directories, 1942-1968, on file at the Gledhill Library; "Rio Carnival Highlight of Young Artist's Trip to South America," *Santa Barbara News-Press*, April 15, 1951.

<sup>3</sup> "Santa Barbara Social Workers Pay Tribute to Miss Bowditch," *Santa Barbara Morning Press*, September 6, 1919; additional biographical information as made available on Ancestry.com.

<sup>4</sup> Sophie Baylor obituary, *Santa Barbara News-Press*, December 31, 1945.

<sup>5</sup> Margaret Baylor obituary, *Santa Barbara Morning Press*, January 16, 1924; Walker A. Tompkins, *Santa Barbara History Makers* (Santa Barbara, CA: McNally & Loftin, 1983), 309-312; Stella Haverland Rouse, "Olden Days: Founding of the Recreation Center," *Santa Barbara News-Press*, January 13, 1974.



Company in Chicago. Her professional career as an artist began in an unusual fashion that some say typified her independent spirit. In 1913 she spent the summer as a solitary, Caucasian woman, painting portraits and landscapes on the Hopi Indian tribe's Second Mesa near Winslow, Arizona. Forced to endure a bitterly cold night on the railroad platform in Winslow for lack of sufficient train fare to return to Chicago, Harcoff was rescued by the railroad company's sympathetic CEO who had seen her from a waiting train. He allowed her to board the train and also purchased two of her canvases. Three years later, in 1916, she married Constantine Harcoff. Harcoff moved to Santa Barbara in 1927 and established an art studio in or near El Paseo which she occupied for several years. The artist moved her studio to the study property following its conversion to a residence in 1941. She also managed an artists' cooperative gallery in El Paseo for many years that was first known as "The Balcony Gallery" and later named "The Little Gallery." Jeremy Tessmer of Sullivan Goss in Santa Barbara has stated that Harcoff was one of Santa Barbara's earliest Modern artists whose level of sophistication in abstraction was rare for her time and period. Harcoff was an accomplished painter of still life, landscapes, portraits, and figurative groupings. One art historian, Henry J. Seldis, noted the influence of Cezanne and Matisse in her work. Harcoff was employed by two federal programs for artists during the Great Depression of the 1930s for which she produced, among other things, three murals for Santa Ynez High School. Harcoff's work was exhibited in numerous galleries and museums during her career, including venues in Chicago, San Francisco, Lafayette, Indianapolis, Los Angeles, and Santa Barbara. Harcoff was also responsible for preserving and restoring the Cordero Adobe on Garden Street during the early 1940s. The Sullivan Goss gallery in Santa Barbara mounted a retrospective exhibition of Harcoff's art in 2002.<sup>6</sup>

Lulah Maria Riggs (1896-1986), the architect who was responsible for converting the former carriage house to a residence and studio, was acclaimed for her work in Santa Barbara and southern California. Riggs worked as the chief designer under the award-winning architect George Washington Smith in the 1920s, and after his death in 1930, began a long career designing on her own or in partnerships with other architects. She is best known for her Spanish Colonial Revival designs, but she also worked in many styles and excelled in the blending of modern and classical traditions. According to her biographer, David Gebhard, she designed several "monuments of twentieth century American architecture." These include the following structures in Montecito: Walker House, 1935; Von Romberg House, 1938; Alice Erving House, 1950; Vendanta Temple, 1955; and the second and third Ludington Houses, "Hesperides," 1956, and "October Hill," 1973.<sup>7</sup>

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<sup>6</sup> "Lyla Marshall Harcoff (1883-1956): Reductive Modernist," exhibition announcement, Sullivan Goss, as found at [www.sullivangoss.com/lyla\\_harcoff/](http://www.sullivangoss.com/lyla_harcoff/); Frank Goss, "Early Career of Artist Lyla Harcoff," Sullivan Goss Blog, "Vintage News," December 22, 2008, as found at [www.sullivangossblog.site.aplus.net/blog/?cat=3](http://www.sullivangossblog.site.aplus.net/blog/?cat=3); Lyla Marshall Harcoff obituary, *Santa Barbara News-Press*, July 23, 1956; "Artist Turns Talent To Making Over House," *Santa Barbara News-Press*, November 14, 1943; Patricia Gardner Cleek, "Santa Barbara Muralists in the New Deal Era," *Noticias*, Vol. XLI, No. 3, Autumn 1995, 48-49, 53-55; Fred Bradley, "The Expansive Years: Santa Barbara Arts and Artists, 1940-1960," *Noticias*, Vol. XLIII, No. 1, Spring 1997, 2, 6, 16; personal communication, Jeremy Tessmer to Liane Martindale, n.d..

<sup>7</sup> David Gebhard, *Lulah Maria Riggs: A Woman in Architecture, 1921-1980* (Santa Barbara, CA: Capra Press, 1992), 45.

## ASSESSMENT OF HISTORIC SIGNIFICANCE

### City Guidelines

As presented in the MEA, the City defines significant historical resources to include, but not be limited to, the criteria listed below. A structure generally, but not in all cases, must be fifty years old and have historical integrity, and qualify under one or more of the following criteria, to be considered a historically significant resource. According to the MEA, a significant historical resource is:

1. Any structure, site or object listed on one or more local, state or national list of historically significant properties enumerated on page 51 of the MEA.
2. Structures that are representative of particular architectural styles, vernacular or high style, styles that were popular fifty or more years ago or structures that embody 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, as follows:
  - a) It possesses character, interest or value as a significant part of the heritage of the city, state or nation.
  - b) It is the site of a significant historical event.
  - c) It is identified with a culturally or historically significant individual.
  - d) It exemplifies a significant architectural style or way of life.
  - e) It exemplifies the best remaining architectural type in the neighborhood.
  - f) It is the creation or design of a significant individual.
  - g) It embodies outstanding design, detail, materials or craftsmanship.
  - h) It is essential to the preservation of another landmark.
  - i) It is an important visual feature of a neighborhood.
  - j) It has the potential for archeological significance.
  - k) It has integrity as a natural environment.
4. Any structure, site or object meeting any or all the criteria provided for the National Register of Historic Places and the California Historical Landmark list, which are very similar to the City criteria.
5. It is associated with a traditional way of life important to an ethnic, national, racial, or social group, or to the community at large, or it illustrates broad patterns of history.
6. It conveys an important sense of time and place, or contributes to the overall visual character of the neighborhood or district.
7. It is able to yield important information to the community or is relevant to research.
8. It has been determined by the city to be significant.

## Assessment Findings

In applying the above criteria for significance to the study property, the following findings were made:

*Historical Integrity:* The residence has retained a high level of historical integrity dating to its conversion from a carriage house/garage to a residence and studio in 1941. Its location is unchanged but its setting has been diminished somewhat by Post-World War II alterations and additions to the adjoining properties to the east and west. Its integrity of design, materials and workmanship have been retained because few significant alterations or additions have been made to the 1941-era structure. The residence has retained sufficient integrity of design and materials to convey its historical period and contribute to the neighborhood streetscape.

1. The property is not listed on the City's Potential Historic Structures, Landmarks or Structures of Merit lists and is not located within the City's El Pueblo Viejo Landmark District.
2. The building is over 100 years old and thus meets the 50 year old requirement. See below under Landmark and Structure of Merit Criteria for a discussion of the building's historical and architectural qualifications.
3. Landmark and Structure of Merit Criteria:
  - a) The building does possess qualities that are significant to the heritage of the City and State, as will be discussed below. The property meets this criterion.
  - b) Historical research has shown that it is not the site of a significant historical event. The property does not meet this criterion.
  - c) The property is associated with Lyla Marshall Harcoff, a locally and regionally recognized artist who was the original owner and occupant after the building was converted to a residence and studio in 1941. Harcoff, however, although well known locally, never achieved the same level of recognition for her artistic accomplishments as did other local artists of her era, including John Gamble, DeWitt and Douglas Parshall, Edward Bruce, and Campbell Grant. Margaret Baylor, the social worker who established the Recreation Center, lived in the main house and briefly co-owned the property with her sister prior to 1941. Her association with the study property, however, is considered marginal in that she did not live or work in the former carriage house/garage. None of the other known owners or occupants of the study property significantly contributed to the culture or development of the City, State, or Nation. The property meets this criterion at the Structure of Merit level of significance for its association with Harcoff.
  - d) The study residence was built in a vernacular style that typified suburban accessory buildings such as carriage houses that were built around 1900. As such, it is not an exemplary example of a particular style. This type of building emerged, in part, from the advent of national railroads in the late nineteenth century, making inexpensive, mill-sawn lumber accessible to builders of basic, utilitarian structures. The availability of

lightweight lumber from distant sawmills along with mass-produced nails revolutionized building techniques and construction materials preferences. Light balloon framing with board siding replaced heavier, locally-produced materials such as adobe and large timbers, and became the standard method for erecting modest vernacular structures. The remaining original architectural features of the study building, such as its board and batten and shingle siding, double-hung windows, and its simple side-gabled form lacking ornamentation, are indicative of accessory buildings of its era.<sup>8</sup>

The study residence also reflects the architectural materials and tastes of the early 1940s when it was extensively altered and converted to a residence and artist studio. Although these additions and alterations were designed by the renowned architect Lulah Maria Riggs, they are utilitarian in design, style, and materials. The Riggs changes, which included the addition of French doors, large fixed sash windows, and a hay door window, nonetheless add a sense of charm to the building while retaining much of the rusticity associated with its origin as a carriage house. The residence retains its ability to convey a certain level of historical authenticity reflecting its unique history as a carriage house and artist studio. In summary, the study property meets this criterion at the Structure of Merit level.

- e) The property is the best remaining vernacular architectural type in the neighborhood. It thus meets this criterion at the Structure of Merit level.
- f) The original designer of the study building in 1906 is not known, but the probable builder, Willis W. Varney, may have also been its designer. The designer of its conversion to a residence and studio in 1941 was Lulah Maria Riggs, an acclaimed architect who significantly influenced the history of the city. The property meets this criterion at the Structure of Merit level.
- g) The building does not display architectural elements demonstrating outstanding examples of high quality design, craftsmanship, or use of materials. The residence was built of common materials and was assembled using standard construction methods typically employed to erect utilitarian, vernacular buildings. The property does not meet this criterion.
- h) The property is not essential to the integrity of another landmark because it is not associated with any nearby landmark. The property does not meet this criterion.
- i) The residence's simple, double-gabled façade, wood shingle siding, and wide board porch railing creates a singular physical presence when viewed from East Pueblo Street. It is also a familiar visual feature of the neighborhood given its construction date of approximately 1906. The historical quality of this visual presence is somewhat diminished by the addition of a carport in 1962. The property thus meets this criterion at the Structure of Merit level.
- j) The property's potential for archaeological interest is not applicable to this report.

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<sup>8</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2005), 88-101.

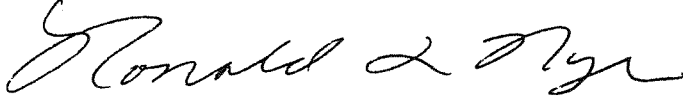
- k) The property is not considered a natural environment that contributes to the well being of the city, state or nation. The property does not meet this criterion.
4. *National Register of Historic Places criteria:* The property does not qualify for listing on the National Register because its significance is not sufficiently elevated to qualify for national listing. It is not directly associated with an important historical event (Criterion A) or with historically significant persons (Criterion B); does not embody distinctive architectural features or craftsmanship (Criterion C); and is not likely to yield information important to prehistory or history (Criterion D).

*California Register of Historical Resources criteria:* For the same reasons discussed above the property does not qualify under Criteria A and D. The property does qualify under Criterion B for its Structure of Merit level association with the artist Lyla Marshall Harcoff. It also qualifies under Criterion C for its Structure of Merit level association with Luta Maria Riggs and for architectural characteristics embodied in its vernacular and artist studio features. As noted above, the study property is over 50 years old and has retained a high level of historic integrity. The residence meets this criterion at the Structure of Merit level.

5. Research has uncovered no strong associations between the study property and a traditional way of life important to any group or the community at large. The property does, however, illustrate the broad pattern of Santa Barbara's history as an artist colony during the early decades of the twentieth century. The city attracted numerous artists during this period, including Alexander Harmer, Albert Herter, Edward Borein and DeWitt and Douglass Parshall, many of whom were painters. The study building, which was designed for use as an artist studio in 1941, exemplifies this historical era. The property meets this criterion at the Structure of Merit level.
6. The study residence has retained a high level of architectural integrity although modest additions and alterations have been made since 1941. It therefore conveys a certain sense of time and place dating to the time of its conversion to a residence/studio in 1941. Likewise, for the same reasons, it contributes to the overall visual character of the neighborhood. The property meets this criterion at the Structure of Merit level.
7. This assessment uncovered no information indicating that the building has the ability to yield important information to the community or to scholars in the fields of history (beyond what is already known), historic archaeology, ethnography, folklore or geography, although new information might be uncovered in the future. This potential lies beyond the scope of this assessment. The property does not meet this criterion.
8. The property is not listed on the City's Potential Historic Structures list or its Designated City Landmarks or Structures of Merit list found in the MEA and therefore does not meet this criterion.

In summary, the study residence has retained a high level of historical integrity and meets the following City criteria for significance: 2, 3a, 3c, 3d, 3e, 3f, 3i, 4, 5, and 6. It qualifies for listing as a City Structure of Merit for its association with the artist Lyla Marshall Harcoff; its vernacular and artist studio architectural attributes; its association with the architect Lutah Maria Riggs; and its ability to contribute to the neighborhood streetscape. In addition, for the same reasons, it qualifies for listing on the California Register of Historical Resources.

Sincerely,

A handwritten signature in cursive script that reads "Ronald L. Nye". The signature is written in black ink and is positioned above the printed name.

Ronald L. Nye



## DESIGN REVIEW ACTIVITIES SUMMARY

220 E PUEBLO ST (MST2013-00346)

R-ADDN/ALTS

*Proposal for a minor ground floor addition and alterations to an existing one-story 1,381 square foot single-family residence. The project includes the demolition of 16 square feet of bathroom floor area and construction of a new 58 square foot bathroom, and a new additional bathroom of 56 square feet. Also proposed is a new 5'-0" wide porch off one of the bedrooms and a new 12'-0" water heater enclosure. The existing 133 square foot detached shed and attached one-car carport will remain unaltered. There will be approximately eight to ten cubic yards of foundation grading. The floor-to-lot-area ratio (FAR) on this 10,762 square foot parcel will be 0.139, or 39% of the maximum FAR. Staff Hearing Officer review is requested for a zoning modification.*

**Status:** Pending

**DISP**

**Date 3**

**HLC-Consent (New)**

**CONT**

**09/11/13**

(Comments only; requires Staff Hearing Officer review.)

Continued indefinitely to the Staff Hearing Officer with the comment that the additions are appropriate to the nature of the existing structure and to add a little more whimsy.

(Request by Staff to add the building at 220 E. Pueblo Street to the City's List of Potential Historic Resources.)

Actual time: 2:21 p.m.

Staff comments: Nicole Hernández, Urban Historian, stated that a Historic Structure Letter Report determined that the residence qualifies for listing as a City Structure of Merit for its association with the artist Lyla Marshall Harcoff, its vernacular and artist studio architectural attributes, its association with the architect Lulah Maria Riggs, and its ability to contribute to the neighborhood streetscape.

Public comment opened at 2:22 p.m. and, as no one wished to speak, it was closed.

Motion: To accept Staff's recommendation of placing the structure located at 220 E. Pueblo Street on the City's List of Potential Historic Resources.

Action: Sharpe/La Voie, 7/0/0. (Boucher/Orías absent.) Motion carried.

## EXHIBIT D