HISTORIC STRUCTURES/SITES REPORT
530 CHAPALA STREET
SANTA BARBARA, CALIFORNIA
APN: 037-171-001

FINAL

Prepared for
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1. INTRODUCTION

The following Historic Structures/Sites Report for 350 Chapala Street was requested by Nicole Hernandez, City Urban Historian, because the building was listed as a City Potential Historic Structure (see Figure 1 for Vicinity Map). The report meets the Master Environmental Assessment requirements for a Historic Structures/ Sites Report. Alexandra C. Cole of Preservation Planning Associates prepared the report.

2. PROJECT DESCRIPTION

The following description of the project is based on DMHA's architectural plans dated September 16, 2015.

The project proposes to rehabilitate the Dal Pozzo automotive building for commercial and office use. An L-shaped second floor will be added, set back from the existing hipped red-tile roofs which punctuate the ends of the wings.

On the north wing, the modern overhead doors and the infill of the fourth bay will be removed and replaced with picture windows with transoms to match the existing Sauter design on this wing. A new ADA door will be added in the second bay. The modern light fixtures will be replaced with period-compatible lanterns.

On the west wing the plywood will be removed and the first bay enclosed, with a new door providing access. A trash enclosure will be added along the east side of the shallow extension in the second bay. The existing modern door in the second bay will be replaced with a single-pane door to match the Sauter drawing. The modern overhead door in the third bay will be removed and the original plate glass window restored. The existing plate glass window in the canted side of the tower will be removed and replaced with a single door flanked by sidelights. On the Chapala Street picture window, the narrow metal transom dividers will be covered with wood muntins to match the muntins below.

New landscaping and a new asphalt parking lot will be added.

3. DOCUMENTS REVIEW

The following sources within the *City of Santa Barbara Master Environmental Assessment Guidelines for Archaeological Resources and Historic Structures and Sites* (January 2002) were consulted to see if the building had already been declared an historic resource: "Designated Historic Structures/Sites" (Appendix B). It was not listed. The "City of Santa Barbara Potential Historic Structures/Sites List" (Appendix C) indicated that the building was considered a potential historic structure.

4. SITE HISTORY

In prehistoric times, the Barbareño Chumash occupied the Santa Barbara waterfront, much of which was marshy, part of the Arroyo del Pedregosa (Mission Creek) estuary that connected to el Estero and then flowed into the ocean. The Chumash were hunters, seed-gatherers, and fishermen, traveling out to the Channel Islands in their *tomols*, long two-prowed pine-plank canoes, as well as up and down the coast. They traded food, implements and crafts with surrounding tribes. Their villages, centered near estuaries and sloughs along the coast, included clusters of conical tule-thatched houses, a sweat house, a granary, ceremonial grounds, playing fields, and sometimes a cemetery. Here food was prepared, crafts manufactured, sports and games played, and rituals undertaken.

During the time of European contact, the chief village was *syuxtun*, at the intersection of Chapala Street and West Cabrillo Boulevard, which housed between 500 and 600 inhabitants. The Chumash had place names for local landmarks, such as *mispu*, on the bluffs at City College, *'amolomol*, at Burton Mound, and *swetete, at* the Bird Refuge. Groups of Chumash villages were organized under a high chief. Yanonali was one of the last high chiefs in the Santa Barbara area, governing the area from the Rincon to Goleta (Johnson 1986).

In the sixteenth century Spanish and Portuguese explorers traveled the California coast and came in contact with the Barbareño Chumash. Portuguese explorer Juan Rodriguez Cabrillo visited the Santa Barbara harbor in 1542, looking for a new route to China, and claimed the land for the Spanish crown. In 1602 Sebastian Vizcaino sailed from Mexico to explore the California coast and map potential harbors. Traveling though the Santa Barbara Channel on December 4, Vizcaino named the area in commemoration of St. Barbara's feast day on the Catholic Church calendar.

These explorers were followed in the eighteenth century by British, Russian and American fur traders. Pressured by the presence of other countries in California, King Carlos of Spain asserted his sovereignty in 1769 by sending a land exploratory party to New California, headed by Gaspar de Portolà, to establish the Spanish claim to

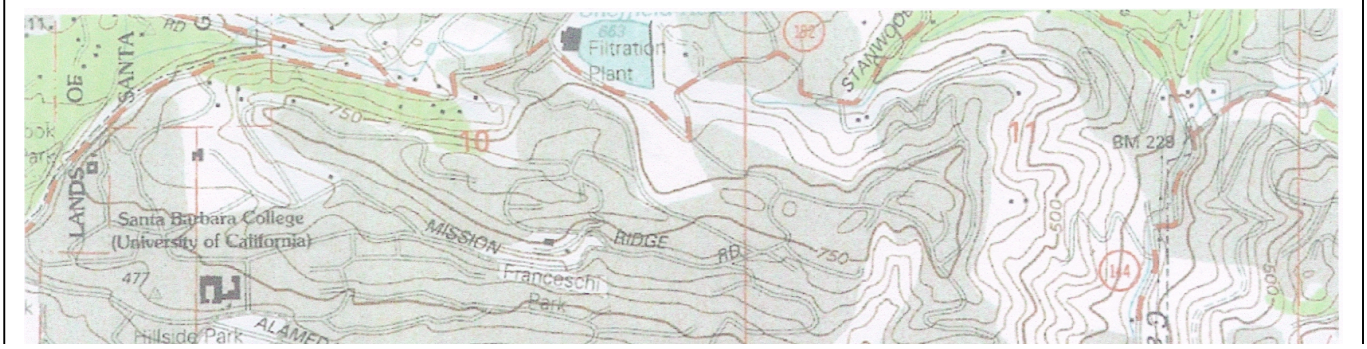

Figure 1. Vicinity Map. U.S.G.S. Map Santa Barbara Quadrangle. 1988

California. When Spain began to colonize California with missions and pueblos, this land was granted to the Franciscan fathers when the Presidio and Mission were founded in Santa Barbara between 1782-1786. The area became part of the Pueblo lands of Santa Barbara to be used by the Mission and the Presidio.

During the 1780s and 1790s, the Mission fathers converted many of the area's Chumash, who then moved from their coastal village sites to adobe longhouses constructed by them adjacent to the Mission. The waterfront, as well as the remaining land within the new pueblo, was held by the Mission fathers in trust for the Chumash. The oceanfront became known as *el rancho de la playa*. A Spanish gun battery, El Castillo (c. 1796-1843) was built on the Punta del Castillo landform (later known as Castle Rock), to guard the harbor (Conard 1986:27).

During this period, the Mission's economy consisted of agriculture, cattle and sheep raising. Hides, wool, and tallow were traded to companies on the East coast, opening the area to New England merchants. A number of these merchants, such as Daniel Hill, Alpheus Thompson, and Alfred Robinson, settled in Santa Barbara, marrying into the local Spanish families.

When Mexico became independent from Spain in 1822, the Missions were secularized and their vast land holdings were broken up and granted to presidio soldiers and early settlers. The Chumash were dispersed to become stockmen or hired servants at the large *ranchos* built on former Mission lands. The pueblo of Santa Barbara, settled by presidio soldiers, grew in a random pattern around the presidio, with adobe houses linked by winding foot and cart paths which also connected the Mission with the presidio and waterfront. Where Mission Creek meandered in a diagonal path across the town, wooden bridges were built to cross the water.

In 1850, with California statehood, the Santa Barbara pueblo became an American city and its lands became city-owned. The city government hired sea captain Salisbury Haley to lay out an American grid system of streets over the earlier Hispanic settlement pattern. Cota Street and Chapala Street were laid out as part of this Haley survey of 1851. A three-member committee consisting of Eugene Lies, Antonio Maria de la Guerra and Joaquin Carrillo was appointed by the mayor and Common Council to name the new streets created by the Haley survey. Because two of the members of this committee were Californios, many of the street names referred to names of early explorers, settlers, or events related to the history of Santa Barbara from its inception in 1782 until the survey in 1851.

In the 1850s, the heart of the old Presidio pueblo was Casa de la Guerra with the plaza in front of it. After Santa Barbara became an American town, a number of Easterners, Midwesterners, and Europeans came to settle there, lured by the advertising of journalist Charles Nordhoff, working for the *New York Tribune,* who visited Santa Barbara in 1872 and then wrote *California -A Book for Travelers and Settlers*, which introduced the benefits of the Santa Barbara climate. The Spanish and Mexican Californios did not wish to mingle with the new arrivals or have them build in the old pueblo area, so these new settlers were forced to develop businesses along State Street in the vacant areas below Ortega Street.

As a result, the three blocks along State Street, from Gutierrez to Ortega Streets became the new center of town, filled with brick commercial buildings housing all the services a fledgling town needed, such as hotels, boarding houses, restaurants, grocery stores, billiard parlors, saloons, variety stores, livery stables, dry goods shops, millinery shops, a post office, liquor stores, drug stores, butcher shops, barber shops, cigar stores, and lumber yards. As more American settlers arrived in Santa Barbara in the 1870s, the blocks to the west of State Street began to be settled with houses for the business owners whose shops were on State Street.

5. ARCHITECTURAL AND SOCIAL HISTORY

The land where the building at 530 Chapala Street is now located lies in Block 203 of the City, bounded by State, Cota, Chapala, and Haley Streets. The 1878 Greenwell Map shows the one-half block bounded by Cota, Fig, Haley and Chapala Streets well settled with residences. The 1886 Sanborn Map shows a vacant lot where 530 Chapala Street would be built . The 1892 Sanborn Map shows the arrival of the Black Horse Stable, consisting of two carriage houses and a corral, on the vacant lot (see Figure 2). By 1907 the Sanborn Map indicates that they were called wagon houses.

In 1930 the Black Hawk stables buildings at 530 Chapala Street, which had served as auto repair buildings in the 1920s, were demolished, and the present L-shaped building was constructed (see Figure 3). In contrast to the adjacent industrial corrugated metal Hendry Brothers building of 1915, the building at 530 Chapala Street was designed in the Spanish Colonial Revival style, which was just becoming popular in Santa Barbara in the 1920s when the City of Santa Barbara was searching for an architectural style with which to define itself as a self-consciously romantic Mediterranean town. As early as 1909, Santa Barbara was looking for a visual image with which to link its Spanish past to future developments within the City. A Civic League of citizens hired the Eastern planner Charles Mulford Robinson to determine the City's assets and to offer plans for development. Robinson pointed to the City's Hispanic heritage as a focal point for a unifying architectural style. In 1919, Bertram Goodhue, the noted architect who designed the Panama-Pacific Exposition buildings in San Diego in the Spanish Churrigueresque style, was hired to design a commercial streetscape in a Hispanic/Mediterranean style for Santa Barbara.

Local architects such as George Washington Smith and James Osborne Craig drew sketches of "Spanish improvements" for De la Guerra Plaza and the waterfront area. As

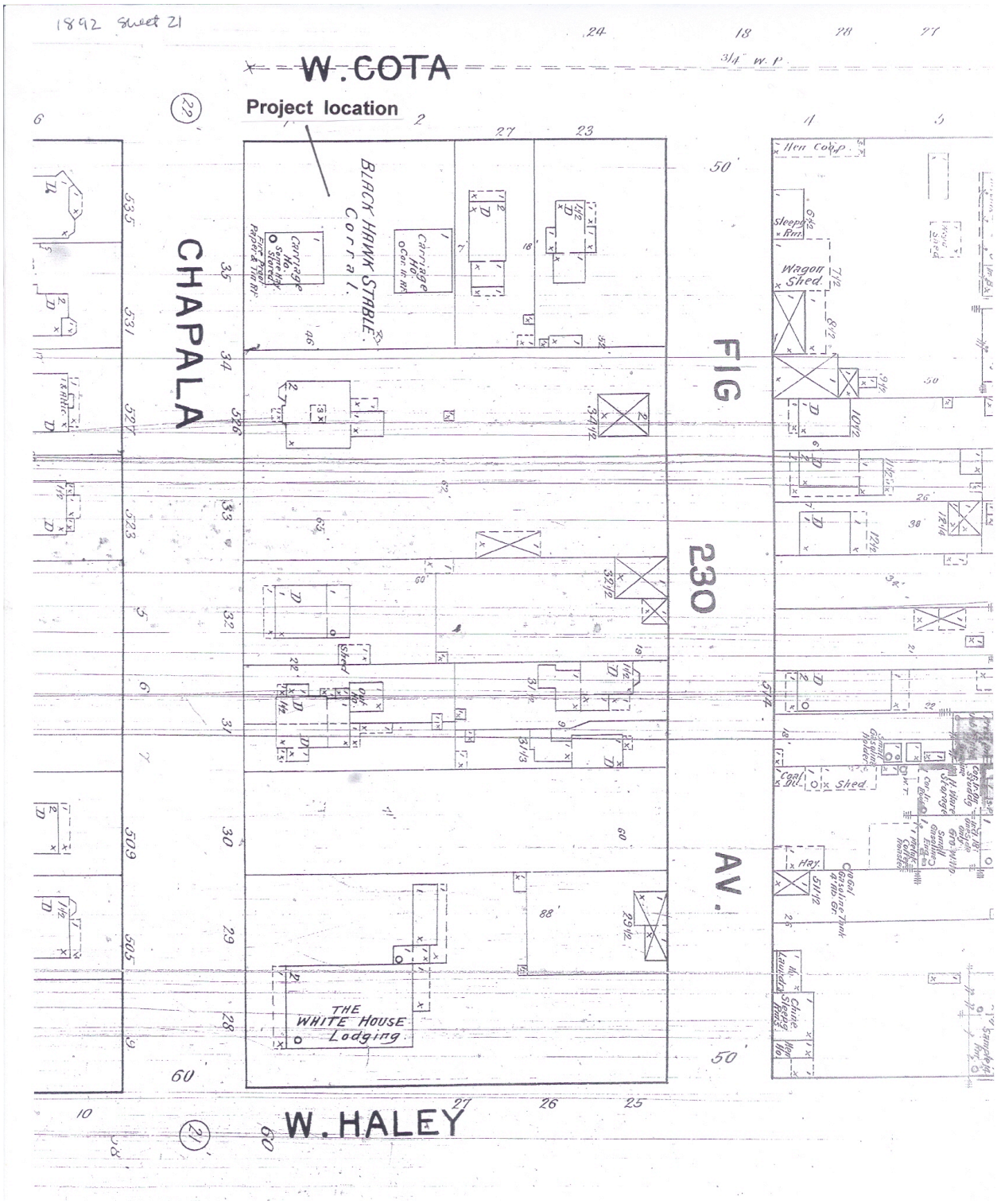

Figure 2. 1892 Sanborn Map showing the Black Hawk stables at the site of 530 Chapala Street

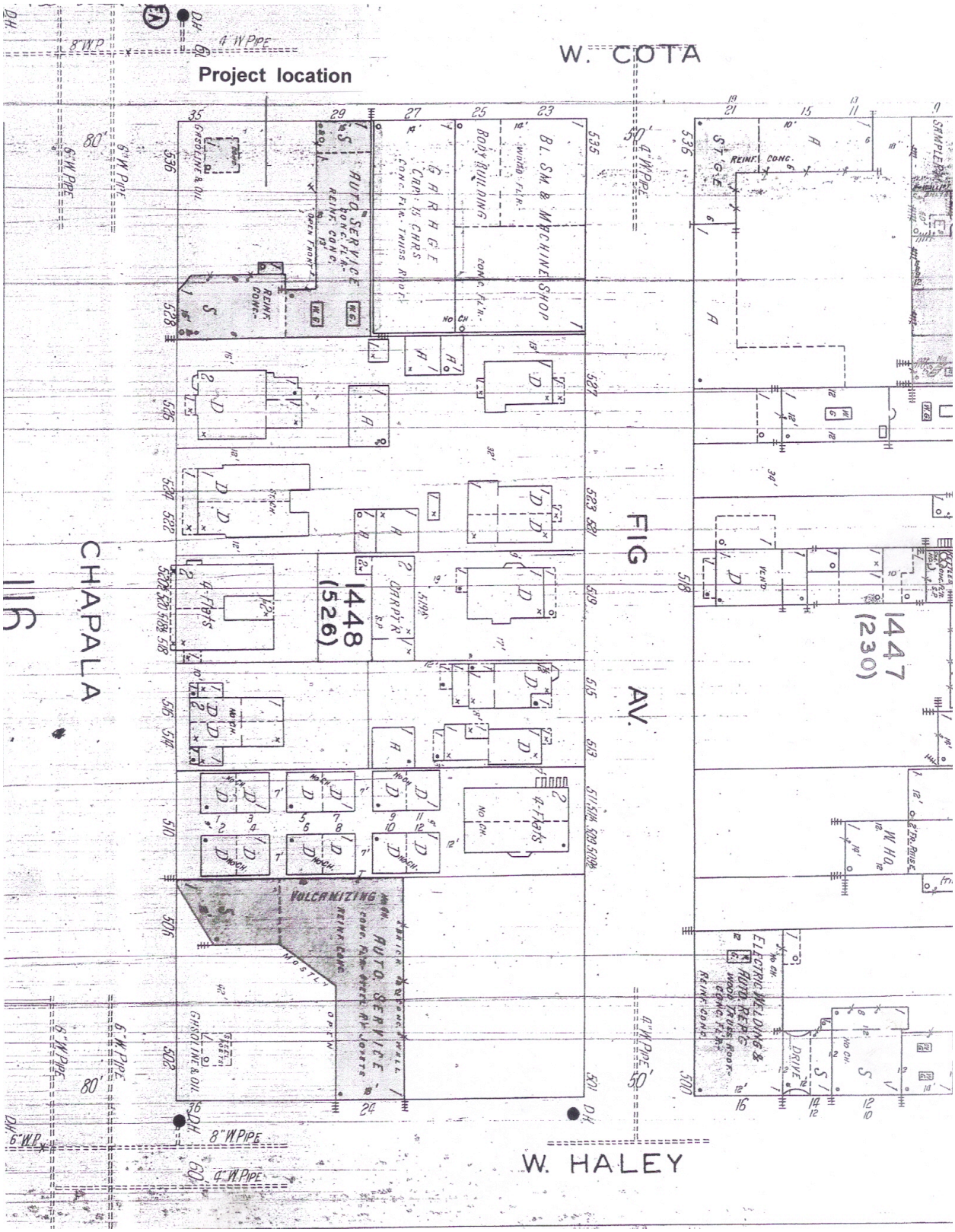

Figure 3. 1930 Sanborn Map showing the full build-out at 530 Chapala Street

a result, in the early 1920s, the el Paseo complex, City Hall, Meridian Studios, Lobero Theatre, and News-Press building were built in the Spanish Colonial Revival style. In these same years a group of citizens including Pearl Chase and Bernhard Hoffmann organized the Community Arts Association and hired the noted planner Charles Cheney to prepare building and zoning ordinances and to develop architectural controls for the City. As a result the Spanish Colonial Revival style was determined to be the required style for new buildings in Santa Barbara, and the cohesive Spanish Colonial Revival style was codified as the appropriate style in downtown Santa Barbara (Gebhard's Introduction in Conard 1986: 14-16).

Designed in 1930 by the noted architect Roland Sauter, this L-shaped building was constructed for the Freeze and Freeze Auto Supply Company, with the motto "Everything for the Automobile". A gasoline station with a canopy was located at the corner of the lot (Permit A-5452, January 21, 1930). Introduced in the late 1920s , this L-shaped layout became popular nationally as the automobile culture became ubiquitous. As well as providing on-site parking, the plan allowed the businesses to front on two commercial streets, enhancing their visibility. A year earlier Sauter had designed the City Meat Market at 1104 Chapala Street in the same L-shape. The nearby Firestone Tire Company Art Deco building was another L-shaped building , at the corner of Chapala and Haley Streets, constructed in 1930 to a design of the Austin Company .

In 1923, the Chamber of Commerce, with the backing of Charles Storke, the editor of the Santa Barbara *News Press*, put forth the idea of widening Chapala and Anacapa Streets, flanking the commercial State Street, into two dramatic boulevards which would lead to Cabrillo Boulevard and the Pacific Ocean. This grand scheme was not realized however; the Chamber of Commerce instead focused in 1924-1925 on widening Chapala Street from 60 to 80 feet from East Montecito Street to Victoria Street. The new width destroyed the more intimate scale of Chapala Street as a mixed use street, and was an impetus for the creation of a commercial strip along Chapala Street ("(Re)Visioning Chapala – Architects Imagine 21t Century Santa Barbara. Urban Design Competition." 1999: 16-17). The three L-shaped buildings, constructed in 1929-30, were an architectural statement welcoming the automobile to businesses.

In 1942, Dal Pozzo Automotive took over the property from Freeze and Freeze and has owned the building since then until its sale to the present owner in 2014. Initially a service station, the building then became the Dal Pozzo tire business, and in 2006 a used car business, Montecito Motors. At some point it became an office building (City Directories).

6. FIELD INVENTORY

Setting

The property is located within the half-block bounded by Cota, Fig, Haley and Chapala Streets. It is set within a mixed use neighborhood, with the former Hendry's building immediately to the east, the Bronfman Jewish Center to the south, the Firestone Tire Company building on the corner of Haley and Chapala Streets, and a series of one and two story residences along Chapala Street. The L-shaped Dal Pozzo building, at the corner of Chapala and Cota Streets, is set at the rear corner of the property with a large parking area in the front.

Description

The one-story Dal Pozzo Spanish Colonial Revival building is L-shaped, with the east and south walls set at the property line, and oriented west and north. Built of poured in place architectural concrete, its walls are covered with a rough finish plaster surface. The roofs have a shallow pitch gable, which is not evident from the exterior, where they appear flat. Two hipped red tile roofs provide architectural interest at the extreme ends of the wings.

The north wing facing Chapala Street is four bays wide, with openings separated by square pillars. The first bay has an irregular two-paned recessed picture window topped by transom windows in a wood surround. The Cota Street elevation at this corner has a large picture window broken into three by narrow muntins, topped by an 18-paned transom window. The second and third bays house modern aluminum and glass overhead doors. The second bay opening is embellished with corbels. The fourth bay, with paired 10-pane doors and a 12-pane fixed window in a wood surround houses the office. Narrow horizontal recessed panels above each bay provide visual interest.

The west wing facing Cota Street is three bays wide. The first bay, recessed, continues the flat roof understated architecture of the north wing. The second and third bays contain a decorative double-scalloped motif at the eaves line. The second bay has a shallow gable-roofed extension, housing a bathroom and kitchen, with two obscure glass arched windows and two wood plank doors. Adjacent to it is a modern glass door and a window with a large single pane topped by eight panes. The third bay has a modern aluminum and glass overhead door. At the Chapala Street corner, a fixed picture window with an infilled plywood transom provides light.

A dramatic two-story octagonal tower element with a red-tile roof is located along Chapala Street. A canted picture window recessed behind corbels, with a central wrought iron light fixture, provides the dominant architectural feature of this elevation. Two decorative cornice bands enliven the sides of the tower. Circular vents in raised decorative surrounds are located on each of the sides of the tower. The Chapala Street elevation at this corner has four windows topped by single-pane transoms set in wood surrounds.

Alterations

In 1954, a permit allowed for the removal of the canopy over the gas pumps at the front of the lot (Permit F-2271, July 14). At some unknown date, the central door in the first bay of the north wing , as shown in the original elevations, was removed and the window extended. The fourth bay was enclosed for an office, with a ten-pane paired French door providing access and a multi-paned widow providing light. The second and third open bays were infilled with modern aluminum and glass overhead doors. New exterior lanterns were added, presumably at the same time as the overhead doors.

On the west wing the open first bay has been infilled with plywood after a recent fire. The existing door in the second bay was replaced with a single-pane modern door. Two-thirds of the plate glass window in the third bay was chopped off and replaced with a modern aluminum and glass overhead door. A new lantern was added.

7. DETERMINATION OF SIGNIFICANCE

Criteria of Significance

To judge whether a building is significant, the City's Master Environmental Assessment *Guidelines* uses criteria provided by CEQA and City Guidelines. Under CEQA Guideline §15064.5(a) historic resources 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 §5024.1, Title 14 CCR, Section 4850 et seq.)

(2) A resource included in a local register of historical resources, as defined in §5020.1 (k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements of §5024.1 (g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.

(3) Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, providing 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 Historic Resources (Pub. Res. Code §5024.1, Title 14 CCR,

Section 4852) including the following:
(A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
(B) Is associated with the lives of persons important in our past;
(C) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
(D) Has yielded, or may be likely to yield, information important in prehistory or history.

(4) The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historic Resources, not included in a local register of historical resources (pursuant to section 5020.1 (k) of the Public Resources Code, or identified in an historical resources survey (meeting the criteria in §5024.1(g) of the Public Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Public Resources Code sections 5020.1(j) or 5024.1.

Under City of Santa Barbara Guidance, a significant historic resource includes but is not limited to:

1. Any structure, site or object designated on the most current version of the following lists: National Historic Landmarks, National Register of Historic Places, California Registered Historical Landmark, California Register of Historical Resources, City of Santa Barbara Landmarks, City of Santa Barbara Structures of Merit.

2. Selected structures that are representative of particular 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 criteria established for a City Landmark and a City Structure of Merit (Municipal Code, Chapter 22.22.040, Ord. 3900 ¶1, 1977), as follows:

A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
B. Its location as the 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 as the best remaining architectural type in its 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.

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, as follows:
   The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and
   A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
   B. That are associated with the lives of persons significant in our past; or
   C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
   D. That have yielded, or may be likely to yield, information important in prehistory or history.

5. Any structure, site, or object associated with a traditional way of life important to an ethnic, national, racial, or social group, 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 §15064.5(a)(3).

8. FINDINGS OF SIGNIFICANCE

Summary

The building is not designated on the most current version of the following lists: National Historic Landmark, National Register of Historic Places, California Registered Historical Landmark, California Register of Historical Resources, a City Landmark or Structure of Merit. It is listed as a City Potential Historic Structure through the 1978 architectural survey. It is my professional opinion that the building is eligible as a Structure of Merit under Criteria A, D, F, G, I, 2, 4, 5, and 6.

Analysis of Significance

City of Santa Barbara Landmark or Structure of Merit

The building retains integrity of location, materials, and design. It retains integrity of location because it has not been moved. With the exception of the intrusive modern metal and glass overhead doors, it retains integrity of materials and design. Because its site has not been altered, it retains integrity of site. Because it has anchored the site for the last 84 years, it retains integrity of setting.

Criterion A. The building is eligible under Criterion A as a significant part of the commercial development of Chapala Street in the late 1920s-early 1930s with L-shaped buildings in the Spanish Colonial Revival and Art Deco styles being constructed.

Criterion B. The building was not the location of a significant event. It is not eligible under Criterion B.

Criterion C. The building is not associated with a person or persons who significantly contributed to the culture and development of the City. It is not eligible under Criterion C.

Criterion D. The building is significant for its exemplification of the Spanish Colonial Revival style important to Santa Barbara. As noted above, the Spanish Colonial Revival style was established in the 1920s in Santa Barbara as the dominant style to be emulated to create a self-consciously romantic Mediterranean town. It is eligible under Criterion D.

Criterion E. This building's neighborhood does not have an architectural context within which this building can be rated. It is a mix of commercial buildings (Firestone L-

shaped building, Hendry Brothers building) and Victorian-era houses, apartments, and cottages.. A more imposing neighborhood building is the Santa Barbara Inn on the corner of Cota and State Streets, redesigned after the 1925 earthquake by Sauter and Lockard. It is not eligible under Criterion E.

Criterion F. The building is significant under criterion F for its association with the noted local architect Roland Frederick Sauter, who with his partner E. Keith Lockard, was a major practitioner of the Spanish Colonial Revival style in the 1920s. Sauter was born in 1888 in Baltimore County, Maryland, and graduated from the Maryland Institute in 1910 with a degree in architecture. After working as a draftsman in San Francisco, he moved to Santa Barbara in 1912 in search of work, setting up an office in the San Marcos building (Gidney 1917: 531). In 1919 he designed the adobe and stone estate house *Graholm* for the philanthropist David Gray. He joined with architect E. Keith Lockard in 1922, and in 1924 designed the water tower for *Graholm (*Beresford 2013).

Lockard was born in 1892 in Santa Ynez, graduated from the Santa Barbara High School, attended Occidental College for a year, and graduated from the University of California at Berkeley in 1916 with a degree in architecture. For six years he was a draftsman in the offices of various Santa Barbara architects before joining with Roland Sauter in 1922 (Phillips 1927: 37-8; "Lockard Services" 1968) .

Sauter and Lockard were chosen by the Architects Committee of the Plans and Planting Committee to design the new City Hall on de la Guerra plaza in 1923. That same year they joined with W. H. Weeks to design the Santa Barbara High School. After the earthquake, the firm rebuilt several of the downtown State Street buildings in the Spanish Colonial Revival style, including the Fithian Building at 629 State Street, the Neal Callahan Building (now the Santa Barbara Inn) at 527-535 State Street, the Neal Hotel at 217 State Street (now the Ronald Reagan Center), and the Tomlinson Building at 714 State Street. In 1926, when David Gray contributed funds for a beach pavilion to replace the old Plaza del Mar bathhouse after the earthquake, he chose Sauter and Lockard to design the Gray Pavilion, now Cabrillo Pavilion (Conard and Nelson 1986).

Apparently the firm did not remain together after the late 1920s, for each architect is listed as having designed buildings on his own from 1929 on. For example, Sauter designed the City Meat Market at 1104 Chapala Street in 1929-30 and the Dal Pozzo's Tire Corporation building at 530 Chapala Street in 1930. On his own, Lockard designed La Ronda apartments at 103-107 Natoma Avenue and the Unitarian church at 1535 Santa Barbara Street in 1930 (Conard and Nelson 1986; Andree and Young 1980; Beresford 2013). Lockard moved to San Francisco and then to Reno, Nevada in 1945 ("Lockard Services" 1968). Roland Sauter died in Santa Barbara in 1951.

Criterion G. The building embodies outstanding attention to architectural design and detail for its dramatic two-story octagonal tower element with red-tile roof and

decorative vent surrounds and for its double scallop eaves design. It is eligible under Criterion G.

Criterion H. This building is not immediately adjacent to any City Landmark. It is not eligible under Criterion H.

Criterion I. It is a familiar and established feature of the neighborhood. Its L-shaped layout with central octagonal tower and scalloped detailing in the eaves anchors the corner of Chapala and Cota Streets. It is eligible under Criterion I.

Criterion J. This criterion is not applicable under the purview of this report.

Criterion K. This criterion is not applicable under the purview of this report.

Criterion 1. The building is not eligible under Criterion 1 because it is not listed on the National Register of Historic Places and the California Register of Historic Resources.

Criterion 2. The building is significant for its exemplification of the Spanish Colonial Revival style important to Santa Barbara. As noted above, the Spanish Colonial Revival style was established in the 1920s in Santa Barbara as the dominant style to be emulated to create a self-consciously romantic Mediterranean town. Architectural controls were established, and to this day, to preserve the architectural tenor of the City, the style is mandated for new buildings in the downtown core and entryways to the City. This building is one of the early L-shaped buildings constructed in 1929- 1930 as the commercial development of Chapala Street was instigated. It is eligible under Criterion 2.

Criterion 4. The building is eligible under criterion 4 because it was determined eligible in 1979 for the California Register of Historic Resources for its architect Roland Sauter and its Spanish Colonial Revival style (Cleek and Henzell 1979).

Criterion 5. The building is not eligible under Criterion 5 because it is not associated with a traditional way of life nor does it illustrate broad patterns of cultural, social, political, economic, or industrial history.

Criterion 6. The building is eligible under Criterion 6 because it contributes to the overall visual character of the neighborhood. Its L-shaped layout with central octagonal tower and scalloped detailing in the eaves anchors the corner of Chapala and Cota Streets.

Criterion 7. The building is not eligible under Criterion 7 because it is not able to yield information relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

Criterion 8. The building is not eligible under Criterion 8 because it is not listed on the CRHR.

9. ASSESSMENT OF IMPACTS OF THE PROJECT

CEQA Guidelines for Determining Project Effects

CEQA defines a potential adverse effect as one that would cause a substantial change in the significance of a resource. Such a substantial change means demolition, destruction, relocation, or alteration of the physical characteristics of the resource or its immediate surroundings that justify its eligibility for the CRHR or its inclusion in a local register of historic resources (PRC Section 15064.5 (b) (1,2)).

According to the latest CEQA guidelines, if a project involving significant historical resources follows *The Secretary of the Interior's Standards for the Treatment of Historic Properties With Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (Standards)* (Weeks and Grimmer 1995), the project is considered to be mitigated to a level of less than a significant impact on the historic resource (PRC Section 15064.5 (b) (3)). The *Standards* are as follows:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a way that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Analysis of Proposed Project According to CEQA Guidelines

The building is considered an historic resource according to CEQA.

Standard 1 states that *a property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*

The use of the building will change from automotive to commercial/office use. However its distinctive character-defining Spanish Colonial Revival architectural features will be retained. The project therefore meets Standard 1.

Standard 2 states that *the historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*

None of the distinctive character-defining Spanish Colonial Revival architectural features will be removed in this rehabilitation. The project therefore meets Standard 2.

Standard 3 states that e*ach property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken*

No conjectural features or elements from other historical properties will be added as part of the project. The project therefore meets Standard 3.

Standard 4 states that c*hanges to a property that have acquired historic significance in their own right shall be retained and preserved.*

None of the enumerated alterations have acquired historic significance in their own right and therefore this Standard is not applicable.

Standard 5 states that *distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved*.

The character-defining features which include the stucco siding, red tile roofs, existing plate glass windows in wood surrounds, and dominant tower will be preserved. The project therefore meets Standard 5.

Standard 6 states that *deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence*.

The building was damaged in part because of a fire several years ago. The character-defining red tile roof will be repaired and replaced where missing, matching the original tiles. Additionally the project will replace missing doors and windows based on the original Sauter drawings. These doors and windows will be wood framed to match the original doors and windows. The project therefore meets Standard 6.

Standard 7 states that *chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used*.

There will be no abrasive treatments used. This Standard is therefore not relevant.

Standard 8 states that *archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken*.

This Standard is not applicable under the purview of this report.

Standard 9 states that *new additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*

This Standard is addressed per area as noted below:

1. **An L-shaped second floor will be added.**

The second floor is set back from the hipped roofs which mark the ends of the wings, allowing the original first floor to retain its spatial integrity and thereby being compatible with its scale and proportion. The Spanish Colonial Revival design elements, such as the red tile gable roofs, stucco walls, and multi-paned windows in wood frames are compatible with the existing Spanish Colonial Revival style building.

The addition of wrought iron balconies is differentiated from the original design and is compatible with it. This part of the project therefore meets Standard 9.

2. **On the north wing, the modern overhead doors will be removed as well as the infill of the fourth bay and replaced with picture windows with transoms to match the existing Sauter design on this wing. A new ADA door matching the Sauter design with its transom will be added in the second bay. The modern light fixtures will be replaced with period-compatible lanterns.**

The removal of the modern doors is a benefit. The insertion of new windows in what were originally open bays, copying the details based on the existing window details is compatible with the historic materials and features. The new ADA door, although wider than the Sauter design, will match his design of a single pane door topped by a multi-paned transom in wood materials, configuration, and profile. This part of the project therefore meets Standard 9.

The replacement light fixtures will reference the Sauter design for lamps flanking the entrance to his Spanish Colonial Revival Cabrillo Pavilion, which he designed at the same period he designed the Dal Pozzo building. Because the lamps were designed by the same architect on a similar style building, they therefore will be compatible with the historic features of the Dal Pozzo building. This part of the project therefore meets Standard 9.

3. On the west wing, the plywood will be removed and the first bay enclosed, with a new door providing access. A trash enclosure will be added along the east side of the shallow extension in the second bay.

The first bay will be infilled, with the infill recessed slightly to allow the outline of the original open bay to be perceived. The new door will match the single door in the original Sauter drawing in material, profile, and configuration. Because this open bay is not considered a character-defining spatial feature, its infill will not destroy an historically significant feature. As well, the slight recess of the infill will acknowledge the space. Because the new door will copy the Sauter drawings in wood material, profile, and configuration , its design is compatible with the building. Because the trash enclosure will retain the existing window and door on the east elevation of the west wing and shallow extension, it will not cause a significant impact. This part of the project therefore meets Standard 9.

4. **On the west wing, the existing modern door in the second bay will be replaced with a single-pane door to match the Sauter drawing. The modern overhead door in the third bay will be removed and the original plate glass window restored.**

Because the replacement of the modern door with one taken from the Sauter drawings will match its wood material, profile, and configuration, and the recreation of the

original plate glass window will restore character-defining features of the building, these proposals will not cause a significant impact. This part of the project therefore meets Standard 9.

5. **At the tower, the existing plate glass window in the canted side will be removed and replaced with a single door with sidelights. On the Chapala Street elevation, the existing picture window will be replaced with a wood frame picture window to match that in the original Sauter drawings.**

Because the tower window will be replaced by a single door taken from the Sauter drawings and will match its wood material, profile, and configuration, this proposal will not cause a significant impact. Because the replacement of the Chapala Street window will be taken from the Sauter drawings and will match its wood material, size, profile, and configuration, this part of the project therefore meets Standard 9.

Conclusion

Because the proposed alterations meet the relevant Secretary of the Interior's Standards, the impacts are considered less than significant (Class III).

Recommended Action/Mitigation Measures

Because the proposed project's impacts are considered less than significant (Class III), there are no required mitigation measures.

Residual Impacts

Because the proposed project's impacts are considered less than significant (Class III), there are no residual impacts.

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Maps

1878 Greenwell Map
1886 Sanborn Fire Insurance Map
1888 Sanborn Fire Insurance Map
1892 Sanborn Fire Insurance Map
1907 Sanborn Fire Insurance Map
1930 Sanborn Fire Insurance Map

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City of Santa Barbara Public Library
City of Santa Barbara Street files
Gledhill Library

11. PLATES

Plate 1. Oblique view from Cota Street. Facing south.

Plate 2. West wing detail showing scalloped motif at eaves and octagonal tower. Facing south.

Plate 3. West wing detail showing gabled bay housing kitchen and bathroom. Facing southeast.

Plate 4. West elevation of west wing facing Chapala Street. Facing east.

Plate 5. North wing detail showing altered window, red tile hipped roof, and modern overhead door. Facing east.

Plate 6. North elevation of north wing (Cota Street) showing picture window. Facing southwest.

Plate 7. North wing detail showing modern overhead doors, office infill. Facing southeast.

Plate 8. North wing detail of office infill. Facing northeast.

Plate 9. Firestone Tire Company L-shaped building at Chapala and Haley Streets. Facing northeast.

Plate 10. City Meat Market at corner of Chapala and Figueroa Streets. Facing northeast
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12. APPENDIX

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