

1108 De La Vina Street

Designation Status: Eligible for designation as a Structure of Merit and contributing historic resource in El Pueblo Viejo Historic District.

Assessor Parcel Number: 039-222-016

Constructed: 1904/1905

Property Description: The single story dwelling has a hipped roof punctured by a front facing dormer that is covered with composition shingles. The roof has wide eaves with delicately carved, simple brackets. The walls are clad with drop lap wood siding. Two Tuscan style columns rest atop a low, stucco clad porch wall. The front porch sits recessed under the principle roof with two pane over panel wood doors. Fenestration includes a predominate large front, transomed windows with elongate, wood, diamond shaped lights over a one light sash, a large fixed window under the porch and 1/1 wood sash windows. Window openings surrounded by thick wood trim. The three course sandstone wall lines the streetscape that runs along the adjacent properties.

Surrounding Context: The house is in the El Pueblo Viejo Landmark District and the Queen Anne Free Classic style house is flanked by two Queen Anne Free Classic houses of the same period on either side creating a row of three early 20th Century houses still remaining on the streetscape and relatively intact. The house to the south on the corner of De La Vina Street and West Figueroa Street is a Queen Anne Free



1108 De La Vina Street. A Queen Anne Free Classic Style house constructed in 1904-1905



View of the three Queen Anne Free Classic style houses from the corner of De La Vina and Figueroa Streets with 1108 De La Vina Street in the center.



Classic style constructed in 1904-1905 with a three course sandstone wall lining the streetscape and the house to the north is a two story Queen Anne Free Classic style constructed in 1907 with a two course sandstone wall.

Three Queen Anne Free Classic style houses with 1108 De La Vina Street in the center.

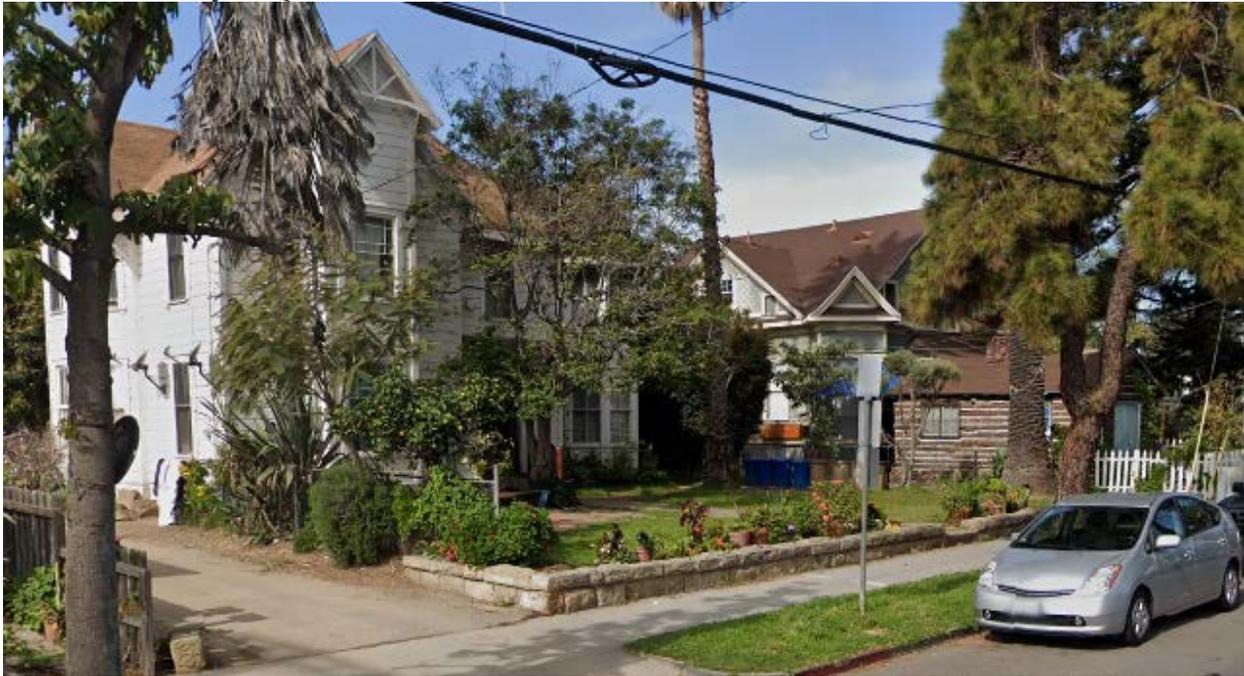
The three houses together create a cohesive section of De La Vina Street, across the street sits another Queen Anne Free Classic and two Queen Anne structures. There are also several houses from the late 1800's early 1900s across the street remaining that still add to this portion of De La Vina Street creating a sense of an early 20th century streetscape. The house on the corner across the street at 1101 De La Vina Street is a Queen Ann Free Classic constructed in 1910 with a similar three course sandstone wall to 1108 De La Vina Street. The two houses directly across the street the houses have been drastically altered and no longer contribute to the early 20th century streetscape are not historic resources. However the Queen Anne house at 1115 De La Vina constructed in 1880 and the Queen Anne house at 1119 De La Vina Street (sitting behind the log cabin) constructed in 1889 remain.



Queen Anne Free Classic style house across the street from 1108 De La Vina at 1101 De La Vina Street.

Architect: Unknown

Architectural Style: Queen Anne Free Classic



Property Type: Residence

Original Use: Residence

Significance: The building qualifies to be designated a Structure of Merit and contributing historic resource to the El Pueblo Viejo Landmark District under the following criteria provided by the Municipal Code, Section 22.22.040.

Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation:

The Queen Anne Free Classic shares certain characteristics with its relative the Queen Anne style, while still containing many distinct and important features that place it in a class all of its own. It became a dominant style in Santa Barbara at the turn of the century, when much of the city was being developed. As part of the Victorian period, Queen Anne Free Classic was popular from the late 1800's to the early 1900's, with its peak from 1900 to 1910. In 1900, the highly decorative Queen Anne was steadily declining in popularity, while the Free Classic became the only Victorian style to grow in popularity. In Santa Barbara, it tended to come stylistically close to the early stages of American Colonial Revival, while still retaining Queen Anne characteristics such as asymmetrical plans, variously shaped shingles, and decorative



Two altered early 20th century buildings at 1115 and 1121 De La Vina Street across the Street from 1108 De La Vina Street.

bracket details. Although sometimes difficult to distinguish from American Colonial Revival because of similarities in moldings, siding, columns, etc., Queen Anne Free Classic is a distinct and important part of Santa Barbara's history and streetscape character. The Queen Anne Free Classic was popular during a period of great growth in Santa Barbara and



examples can be found throughout the historic neighborhoods surrounding downtown, including the Brinkerhoff Avenue Landmark District and Lower De La Vina Historic District.

Criterion G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship

The building embodies elements the following features that demonstrate an outstanding attention to design, detail, materials, and craftsmanship that characterize a Queen Anne Free Classic style residence.

Cornice and Eave Details: Wide overhanging eaves with less ornament than those of a Queen Anne, yet with simple, delicately carved brackets lining the eaves. The lines along the cornices are very elegant and streamlined rather than the intricate spindle work or gingerbread featured in the Queen Anne.



Porch Columns: The strongest defining features of the Queen Anne Free Classic are the porch posts. Rather than the turned spindles of the Queen Anne, the Free Classic has classical columns for porch supports. Across the country, these columns often ranged from simpler Tuscan columns, to high-styled Corinthian which featured leaves at the capital. Santa Barbara favored the simpler Tuscan Style, but there are examples of a variety of styles throughout the city. Columns are partial height, sitting on a low wall.

Doors: The solid wood front doors demonstrate a single window pane over wood panels.

Windows: This house like many of the Queen Anne Free Classics of Santa Barbara has an intricate, multi-light upper sash over a single pane lower sash wood window.

Dormers: The front dormers echoes the hipped shape of the roof.

Wall Materials: Queen Anne Free Classic walls are characterized by narrow, wood, drop lap, weatherboards.

Sandstone Wall: There is a three-course sandstone retaining wall abutting the sidewalk, lining the front streetscape. A feature that gives the region such distinction while offering a surprising and pleasing bit of artistry. Walls usually require far less engineering compared to bridges, so they offer more opportunity for stonemasons to express themselves and their artistry in the selection, carving, and setting of stones. Use of masonry for construction in the Santa Barbara area dates back to the time the Spanish arrived. Since it was necessary to travel some distance into the woods to obtain lumber, but rocks were found scattered on the ground, stone became the preferred building material. The tradition

of building with stones continued in Santa Barbara County through the 19th century. This method of construction was often chosen because local brown sandstone was readily available and easily transformed from round or shapeless boulders into symmetrical smooth faced stone for building purposes.

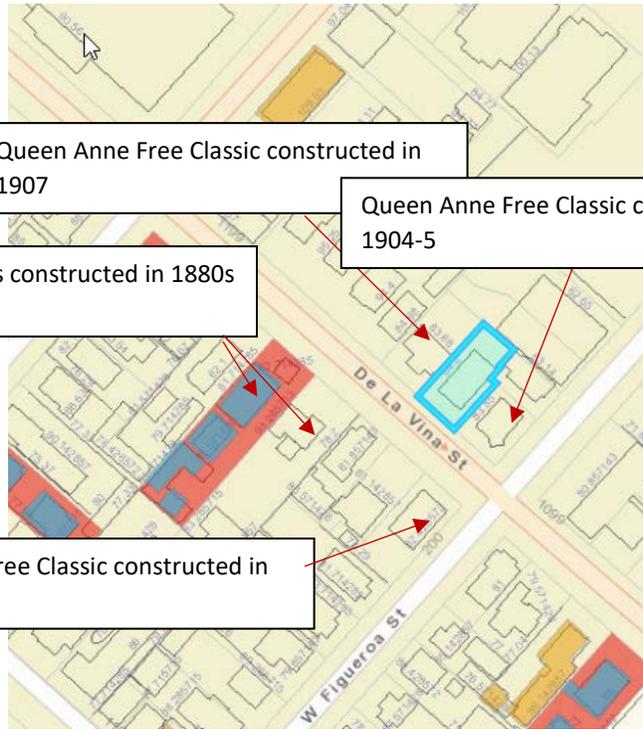


Detail of original window with divided light transom and simple elegant brackets under the wide eaves.

A local stonemason explained in July of 1883, “When a quantity of it is wanted, a blast of powder is drilled into the heart of one of the large boulders and exploded and a number of square edged building stones are produced” (Santa Barbara News-Press July 1883). Many residences, walls, bridges, and commercial structures were constructed out of local sandstone during the nineteenth and early twentieth century.

Immediately after World War I, Santa Barbara began a concerted effort to revamp its visual image. During this time, city planners carefully monitored all construction of any new structure to make sure it was consistent with the master plan that was based on Spanish Colonial

Revival/Mediterranean streetscape mode (Conrad and Nelson, 1986: 14). The use of a traditional building material, sandstone, in the construction of the walls built during this period was in line with Santa Barbara’s planning and design efforts. In the years from 1870 to 1940, when Santa Barbara was quickly evolving into a vibrant, growing city, the period witnessed an extraordinary explosion of stone construction made possible by the abundant supply of sandstone, cadre of expert masons, and financing by private citizens. This period provided an atmosphere conducive to the building of public and private spaces of all kinds, walls, bridges, gardens, and an assortment of other stone works and encouraged some exceptional expressions of the mason’s art. Among the most apparent expressions of the beauty in stone that give the region such distinction are the stone walls.



Queen Anne Free Classic constructed in 1907

Queen Anne Free Classic constructed in 1904-5

Queen Anne Houses constructed in 1880s

Queen Anne Free Classic constructed in 1910

Map showing property at 1108 De La Vina St. in blue.
 Red Properties listed on the Potential Historic Resources List
 Yellow Properties designated Structures of Merit

Historic Integrity: The building retains most of its original features including the wood window with decorative wood transom, simple, elegant brackets under the wide eaves, Tuscan style porch columns, wood pane over panel doors and sandstone wall lining the streetscape. Although the streetscape has been somewhat altered much of the early 20th century streetscape is intact so that it has high historic integrity of location, feeling, setting, design, materials, workmanship and association. The building can convey its 1904-05 original appearance.

Works Cited:

Santa Barbara Conservancy, Images of America, Stone Architecture in Santa Barbara. Arcadia Publishing, 2009