MEETING DATE: June 10, 2020

TO: Historic Landmarks Commission (HLC)
FROM: Nicole Hernandez, City Urban Historian
SUBJECT: Historic resources near proposed project
ADDRESS: 710-712 State Street/15-19 East Ortega Street
Project: Three-four story building with 36 units within El Pueblo Viejo and adjacent to historic resources.

The purpose of this Memorandum is to provide the HLC with information on identified historic resources near the proposed project in order to guide the HLC in their compatibility analysis. Below is a map indicating all historic resources near the site and Significance Reports on the identified historic resources.

Purple = Landmarks
Orange = Structures of Merit
Blue = Listed on the Potential Historic Resources List
714 State Street

**Designation Status:** Listed on the Potential Historic Resources List, Contributing Structure to El Pueblo Viejo Landmark District

**Assessor Parcel Number:** 037-092-019

**Constructed:** 1898/reconstructed: 1925

**Historic Name:** Tomlinson Building

**Property Description:** A one-story Spanish Colonial Revival style structure with a low-pitched, side-gabled roof covered in terracotta tiles with decorative wood brackets supporting the wide overhanging eaves. The tiles create a decorative transition from the roof to the white smooth stucco. Rounded storefront window has large plate glass with divided light transoms under the arch as the entrance.

**Architect:** Roland F. Sauter & E. Keith Lockard

**Builder:** Unknown

**Architectural Style:** Spanish Colonial Revival

**Property Type:** Commercial Storefront
Original Use: Commercial Storefront

Significance: The Historic Landmarks Commission listed the property on the Potential Historic Resources List since 1978 when the State of California Office of Historic Preservation determined the building was eligible as structure of merit. City of Santa Barbara establishes historical significance as provided by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria (Criteria A through K) established for a City Landmark, or a City Structure of Merit can be considered significant. The structure may be significant as a Structure of Merit per the following criteria:

Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation:
In 1916, Bertram Goodhue, author of a book on Spanish Colonial architecture, helped to kick-start the new Spanish style with his designs for the Panama California Expo in San Diego. Until then, the only Spanish themed architecture mimicked Mission prototypes. Soon, however, architects and patrons began to look to Spain itself for detailed examples of the Spanish style. Throughout the territories initially settled by the Spanish in the Southwest, as well as Texas and Florida, the Spanish Colonial Revival flourished. Santa Barbara had many architects including George Washington Smith, Lutah Maria Riggs, Winsor Soule, Reginald Johnson, William Edwards, and Joseph Plunkett talented
in designing in the style. Another key to the success of the Spanish Colonial Revival in Santa Barbara was the Plans and Planting Committee through which Pearl Chase and others helped to sway Santa Barbara towards a more unified architectural style based on the City’s Spanish Colonial and Mexican past. After the earthquake of 1925, much of the rebuilding of State Street and the El Pueblo Viejo area was in the Spanish Colonial Revival style. Between 1923 and 1926, George Washington Smith and other local noted architects of Santa Barbara demonstrated, through a public exhibition of drawings, how individual blocks of State Street could be reconstructed within the unifying Spanish Colonial Revival style based on the City’s Spanish Colonial and Mexican past. After the earthquake of 1925, much of the rebuilding of State Street and the El Pueblo Viejo area was in the Mediterranean and Spanish Colonial Revival styles. The building qualifies under criterion A as an excellent example of original Spanish Colonial Revival style commercial building that is essential to the identity of Santa Barbara.

Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State or the Nation:
The Spanish Colonial Revival style emphasized the interplay of cubic volumes, patios, pergolas and verandas; each interpreted and redefined by local architects or regions in their own oeuvre of the form, massing, and decorative treatments. This structure may qualify under Criterion D due to the following character-defining features:

- **Roof:** Terra-cotta red tiles cover the low-pitched, shed, and side-gabled roof. Wood brackets support the eaves. The tiles create a decorative transition from the roof to the smooth stucco.
- **Wall Materials:** The Spanish Colonial Revival style building features smooth, whitewashed, planar, stucco walls, with the emphasis on broad, uninterrupted wall surfaces punctuated by careful use of openings.
- **Door and Window Details:** Rounded storefront window has large plate glass with true divided light transoms under the distinctive arch.

Criterion 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:
Roland Frederick Sauter was one of the major practitioners of the Spanish Colonial Revival style in the 1920s. After working as a draftsman in San Francisco, Sauter moved to Santa Barbara in 1912 and found work as a construction foreman at “El Cerrito,” the Santa Barbara hilltop estate of one of the founders of the Cadillac Motor Company, Clarence A. Black. Sauter oversaw the construction of the Spanish Colonial Revival complex and the elaborate stonework central to the estate’s design: the building’s sandstone foundation, the stone staircase that rose from the courtyard to the roof, massive retaining walls, and the roadway leading to the home. This early work sternly influenced Sauter who made local stone and stone handwork a hallmark of his future designs. He opened his own architecture firm in 1914 in an office in the San Marcos building and continued to work for Black on several projects. In 1920 he designed a rustic stone house for the philanthropist David Gray in Montecito. Sauter and his partner E. Keith 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 1932. 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.

E. Keith Lockard, who with his partner Roland F. Sauter, was a major practitioner of the Spanish Colonial Revival style in the 1920’s. After completion of his schooling, Lockard created his own architectural firm and partnered with Sauter. Lockard and Sauter helped design the Santa
Barbara City Hall and Santa Barbara High school in the early 1920’s and went on to help design the rebuilding of several downtown State Street buildings affected after the 1925 earthquake in the Spanish Colonial Revival style. Later, in 1937, Lockard left his architectural firm to partner with other renowned architect of Santa Barbara, Roy W. Cheesman. The two worked together in Cheesman's firm until it dissolved in 1942. Today, the work of Lockard is recognized as significantly influential to the heritage of the City as he used the Spanish Colonial Revival style to transform the architectural style of the downtown area.

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

- **Roof:** Terra-cotta red tiles cover the low-pitched, shed, and side-gabled roof. Wood brackets support the eaves. The tiles create a decorative transition from the roof to the smooth stucco.
- **Wall Materials:** The Spanish Colonial Revival style building features smooth, whitewashed, planar, stucco walls, with the emphasis on broad, uninterrupted wall surfaces punctuated by careful use of openings.
- **Door and Window Details:** Rounded storefront window has large plate glass with divided light transoms under the arcade.

H. Its relationship to any other landmark if its preservation is essential to the integrity of that landmark;

As part of El Pueblo Viejo Landmark District, this is an important building that contributes to the historic significance of the district as a whole and essential the historic integrity of the district. The building is surrounded by Landmarks, Structures of Merit and historic resources eligible for historic designation.

**Historic Integrity**

714 State Street is in good condition, since it has been relatively unaltered and still obtains almost all of the original materials. The house conveys integrity of location, design, setting, materials, feeling and association by being an example of Spanish Colonial Revival style in Santa Barbara.

**Work Cited:**

718 State Street

Designation Status: Listed on the Potential Historic Resources List, Contributing Structure to El Pueblo Viejo Historical District

Assessor Parcel Number: 037-092-021

Constructed: 1870s; Reconstructed in 1925

Historic Name: Brentner & Company Bicycle Shop

Property Description: A two-story Italian Mediterranean style structure with a low-pitched, side-gabled roof covered in terra-cotta tiles with decorative wood brackets support the wide overhanging eaves. The tiles create a decorative transition from the roof to the white smooth stucco. The symmetrical, stucco building has a centrally placed wrought-iron balcony on the second floor as well as two arches on the street level divided by a classical Tuscan order column. Three rectangular casement windows locate on the second floor. Under the recessed arcade, storefront windows have large plate glass or double single pane glass wood doors with divided light transoms.

Architect: Soule, Murphy and Hastings

Builder: Unknown

Architectural Style: Italian Mediterranean Style

Property Type: Commercial Storefront

Original Use: Commercial Storefront
Significance: The Historic Landmarks Commission listed the property on the Potential Historic Resources List since 1978 when the State of California Office of Historic Preservation determined the building was eligible as structure of merit. City of Santa Barbara establishes historical significance as provided by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria (Criteria A through K) established for a City Landmark, or a City Structure of Merit can be considered significant. The structure may be significant as a Structure of Merit per the following criteria:

Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation:
With increased leisure travel to Europe during the late 1800s and early 1900s, patrons began to request architecture strongly based on particular regions of the Mediterranean. The Italian villa was seen as a perfect model for the American country house, as a counter to the Gothic-related forms of the Queen Anne and Shingle styles. With more advanced printing techniques, as well as carefully studied drawings

Original drawing from 1925 by Soule, Murphy, and Hastings

1923 Sketch of Typical Santa Barbara Block by George Washington Smith. Courtesy of UCSB Art, Design, & Architecture Museum
and photographs, architects were able to base their designs on highly accurate academic books of Italian architecture. This contrasts with the earlier American Italian movement, the Victorian Italianate, whose source was primarily pattern books that were loosely based on Italian models. In Santa Barbara, Italian Mediterranean fit well with the Mediterranean-like climate and was easily mixed with the growing popularity of Spanish Colonial Revival style, as well as the thriving Mission Revival architecture. There are a few examples of commercial Italian Mediterranean style buildings in downtown Santa Barbara, as well as many large homes in the Upper East neighborhood and on the Riviera. Another key to the success of the Mediterranean and Spanish Colonial Revival styles in Santa Barbara was the Plans and Planting Committee, through which Pearl Chase and others helped to sway Santa Barbara towards a more unified architectural style based on the City’s Spanish Colonial and Mexican past. After the earthquake of 1925, much of the rebuilding of State Street and the El Pueblo Viejo area was in the Mediterranean and Spanish Colonial Revival styles. The rounded arcade with the wrought-iron balcony on the second floor reflects the design envisioned by the planners as character-defining elements of Santa Barbara, a theme carried throughout downtown. The building qualifies under criterion A as an excellent example of an original Italian Mediterranean style commercial building in El Pueblo Viejo Landmark District that is essential to the identity of Santa Barbara.

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

An important part of Santa Barbara’s architecture, the Italian Mediterranean pre-dates the Spanish Colonial Revival and was key to Santa Barbara’s spirit as the new American Riviera. Having both a climate and geography similar to the coastal hill-towns of the Italian Riviera, Santa Barbara embraced the architecture well suited to the Santa Barbara lifestyle. This structure may qualify under Criterion D due to the following character-defining features:

- **Massing and form:** The general form of the Italian Mediterranean building is a rectangular or square box, two stories tall, with a hipped or gabled roof.

- **Roof:** Terra-cotta red tiles cover the low-pitched, side-gabled roof. Wood brackets support the wide eaves.

- **Porch Columns:** Classical order columns accentuate the recessed arcade.

- **Balcony Details:** Cantilevered wrought-iron balcony on the second floor defined by dentil molding under the base and large, delicate brackets.

- **Wall Materials:** The Italian Mediterranean style building features smooth, whitewashed, planar, stucco walls, with the emphasis on broad, uninterrupted wall surfaces punctuated by careful use of openings.

- **Window and Door Details:** Under the recessed arcade, rounded storefront windows have large plate glass windows and double single pane glass wood doors with the original divided light transoms.
Criterion 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:

Architects, Winsor Soule, FAIA, John Frederic Murphy FAIA, and Theodore Mitchell Hastings, were all established architects in their own right before deciding to combine their talent to form one of Santa Barbara's most influential firms in 1921. In 1922, the firm received a commission to build Lincoln and Nelson elementary schools in Santa Barbara. So successful was their reception, that for the next 20 years, the firm would design many public elementary schools in Santa Barbara. These schools brought the Spanish Colonial Revival Style to the attention of the public. The Soule, Murphy and Hastings firm dissolved in 1926, when Hastings retired. After Hastings retirement, Soule and Murphy continued in partnership from 1926 to 1953. Soule, Murphy and Hastings's work as architects helped play an important and pivotal role in developing a regional architectural style inspired by Santa Barbara's Spanish precedents and continues to be a defining feature of the city's architectural look and character. The firm contributed greatly to Santa Barbara's architecture, designing both commercial and residential buildings and mastering multiple different styles, particularly Spanish Colonial Revival and Mediterranean. Winsor Soule, FĂIA, was elevated into the college of Fellow of the American Institute of Architects in 1940 and John Frederic Murphy, FAIA was elevated into the college of Fellow of the American Institute of Architects in 1957.

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

- **Massing and form:** The general form of the Italian Mediterranean building is a rectangular or square box, two stories tall, with a hipped or gabled roof.
- **Roof:** Terra-cotta red tiles cover the low-pitched, side-gabled roof. Wood brackets support the wide eaves.
- **Porch Columns:** Classical, Tuscan order columns accentuate the recessed arcade.
- **Balcony Details:** Cantilevered wrought-iron balcony on the second floor defined by dentil molding under the base and large, delicate brackets.
- **Wall Materials:** The Italian Mediterranean style building features smooth, whitewashed, planar, stucco walls, with the emphasis on broad, uninterrupted wall surfaces punctuated by careful use of openings.
- **Window and Door Details:** Under the recessed arcade, rounded storefront windows have large plate glass or wood storefront doors with divided light transoms.

Criterion H. Its relationship to any other landmark if its preservation is essential to the integrity of that landmark;

As part of El Pueblo Viejo Landmark District, this is an important building that contributes to the historic significance of the district as a whole and essential the historic integrity of the district. The building is surrounded by Landmarks, Structures of Merit and historic resources eligible for historic designation.
Historic Integrity
718 State Street is in good condition, since it has been relatively unaltered and still obtains almost all of the original materials. The house conveys integrity of location, design, setting, materials, feeling and association by being an example of Italian Mediterranean style in Santa Barbara.

Work Cited:
26 East Ortega Street

**Designation Status:** Designated a Structure of Merit on June 26, 2019

**Assessor Parcel Number:** 037-132-037

**Historic Name:** W.W. McDonald Iron Works

**Constructed:** 1920

**Property Description:**

A single-story Spanish Colonial Revival style structure with a medium pitched front gable covered in terra cotta tiles. Stucco clads the smooth wall space, interrupted only by an iron wrought lamp. A large arched show window dominates the front façade of the structure, allowing easy viewing into the building as its original commercial design intended. Below rests an intricately crafted tile base board adding an additional Spanish style flare. The original building was only the small portion that ended at the end of the open gable. The building addition with a long side facing gable extends toward Anacapa Street.

The newer addition portion of the building featuring a row of five arches supporting a mono pitched terra cotta tile roof is a non-original addition to the structure, making it an excellent example of structure compatible with an original Spanish Colonial Revival style building which stays true to its historic integrity and significance. The structure conveys its original 1920 architectural influence.

**Architect:** Unknown

**Architectural Style:** Spanish Colonial Revival

**Property Type:** Commercial
Significance:

The City of Santa Barbara establishes historic significance as provided by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria established for a City Landmark or a City Structure of Merit can be considered significant:

Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation:
The minimally altered 1920 Spanish Colonial Revival style building is important to the heritage of Santa Barbara as the details that are found on the building constitute a resource valuable for its ability to exemplify methods of construction, craftsmanship, attention to detail and artistry reflective of the Spanish Colonial Revival style. The building illustrates social and aesthetic movements, and conveys a sense of place and time of 1920. Known for its Spanish Colonial Revival architecture, Santa Barbara owes much of its charm to the many thick plaster walls and clay tile roofs of this style. The various subtle details carved in wood or crafted in iron add to the quality of the architecture and character of the city. Spanish Colonial Revival architecture will always be key to Santa Barbara’s identity.

Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation:
The building exemplifies the Spanish Colonial Revival style, which emphasizes the smooth, uninterrupted stucco walls, terra cotta tiles, and recessed entryways, each interpreted and redefined by local architects or regions in their own oeuvre of the form, massing, and decorative treatments. In Santa Barbara, examples of the Spanish Colonial Revival style can be found throughout the City as one of its most defining styles of architecture. This building is an excellent example of a commercial interpretation of the Spanish Colonial Revival style, which became an important part of Santa Barbara’s heritage in the 1920s, when the City deliberately transformed its architecture and look from an ordinary western style town into a romantic Spanish Colonial Revival/Mediterranean style city. This transformation was the result of the planning vision of a number of Santa Barbara citizens in the early 1920s with the founding of the Santa Barbara Community Arts Association, which urged that the town identify its individual character and then use planning principles to develop it. As an original 1927 Spanish Colonial Revival style building, the building qualifies as a Structure of Merit under criterion D.

Criterion G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship:
The building embodies elements that demonstrate an outstanding attention to design, detail,
materials, and craftsmanship with the gabled, terra cotta tile roof, the smooth stucco walls, the large arched roof, the continuous arches of the arcade and the decorative tile add a defining touch to the Spanish Colonial Revival style.

**Historic Integrity:** The building retains most of its original features so that it has high historic integrity of location, feeling, setting, design, materials, workmanship and association. The original portion of the building can convey its 1920 original appearance.
Background:
Constructed in 1922, the Spanish Colonial Revival style building was designed by one of Santa Barbara’s most renowned architects, George Washington Smith. The building is a monument to Thomas More Storke, the editor and publisher for more than 50 years of the Daily News, now called the Santa Barbara News-Press. Visually anchoring the south side of important, Plaza de la Guerra, structure has been on the City’s Potential Historic Resource list since 1978 as eligible to be designated a City Landmark for its architect, architectural style and historical significance. The building is one of the most important structures in Santa Barbara as it is an icon for the local news media and it surrounds Plaza de la Guerra along with the City’s most important buildings, including the Casa de la Guerra, Oreña Adobes, and Oreña Store, and City Hall, which form an integral element of Santa Barbara’s historic character and appearance. It is the opinion of the Historic Landmarks Commission (HLC) Designation Subcommittee that the building is an excellent candidate for City Landmark designation as it is one of the architectural gems designed by one of Santa Barbara’s most accomplished architects.

Because the Santa Barbara News-Press building has stood as an icon for Santa Barbara’s local news media and has an association with the City’s cultural, social, political, and economic life, designation of the building as a City Landmark will honor and recognize the importance of the building as it will join the elite list of important structures contributing to the City’s unique historical and architectural traditions.
Santa Barbara News-Press Building anchoring the south side of Plaza De La Guerra. The proposed boundary of the City Landmark designation is the 1922 building and 1951 tower and does not include the landscaping as it is out of their property line or the building fronting Ortega Street.
Historic Context:
The Santa Barbara News-Press building sits on the south side of Plaza de la Guerra. The Plaza has been the center of the city’s civic life since 1819, when Jose de la Guerra first began to build the Casa de la Guerra in that year. In 1847, the Plaza was the site of the raising of the American flag. Twenty-eight years later, in 1874, the plaza became the location of Santa Barbara’s first City Hall.

In March 1922, the Community Arts Association, at the request of the City, hired George Washington Smith to develop conceptual sketches for the rebuilding of the plaza. In Smith’s plans, he envisioned the area as a paved plaza surrounded by picturesque grouping of Spanish Colonial Revival style buildings. These plans, which Smith submitted to the City in May 1922, received strong community support.

The earliest building at the south end of Plaza de la Guerra was built in the early to mid 1850s, the Sepulveda Adobe that continued to define the south boundary of the Plaza until it was demolished in 1922 to make way for the construction of publisher, Thomas Storke’s Daily News Building (later changed to the Santa Barbara News-Press). The building was designed by George Washington Smith in the Spanish Colonial Revival Style, in keeping with the new theme of downtown Santa Barbara. Since 1922, the City’s leading newspaper has been headquartered at the south end of the plaza in this building. In 1924, the Victorian era City Hall was replaced by a new City Hall. Following the influence of the News-Press building, the new City Hall was designed in the Spanish Colonial Revival style on the northeast corner of the plaza. Just south of City Hall was the Abadie/Harmer Adobe. In 1906, the noted Santa Barbara artist, Alexander Harmer, transformed the Abadie/Harmer Adobe, which had been inherited by his wife, Felicidad Abadie into an art studio and home. Unfortunately, the Abadie/Harmer Adobe on the east side of the plaza was destroyed in the 1925 earthquake. With the completion of City Hall in 1924, El Paseo, and the Daily Press, the plaza and its surrounding buildings became one of the community’s first examples of urban planning, unified by its Spanish Colonial Revival style aesthetic. In addition, the plaza has been the nexus for various community events, such as the Old Spanish Days Fiesta (first celebrated in 1924).

While the plaza had been reopened to widespread public acclaim, a consensus could not be reached as to an appropriate design for the square itself. In the interim, the open space was simply graded and planted with grass within the existing concrete curbing that surrounded the center of the plaza. Additional landscaping was relegated to a number of small trees set near the south end of the plaza and two queen palms planted near East De la Guerra Street. Other improvements included the installation, in circa 1923-1924 of scalloped adobe walls on three sides of the plaza. Plaza de la
Guerra itself is eligible for listing as a City of Santa Barbara Landmark, listing in the California Register of Historical Resources and is eligible for listing as a significant Cultural Landscape in the National Register of Historic Places.

In 1951, the firm of Edwards and Wade constructed a two-story addition off the east end of the building’s north elevation. It features a large tower capped by a belvedere with a pyramidal roof built off the east end of the north elevation. Construction of the addition included replacing the lower roofline at the east end of the 1922 building with one that matched the plate height of the building’s central block. Other alterations included the removal of a door and window at the east end of the elevation and their replacement with larger windows that mimicked the elevation’s larger first floor windows.

The construction of the tower introduced an emphatic vertical element that had not characterized Smith’s original scheme. The insertion of two large rectangular windows that mimicked the appearance of the first floor’s existing fenestration produced a more balanced if not symmetrical arrangement than had Smith’s design. The tower now contributes to the significance of the original building facing Plaza De La Guerra. A rectangular building was added that fronts Ortega Street and does not contribute to the historic significance of the original building. There have been no substantial changes to the building’s street façade since 1951.

**Thomas More Storke** (November 23, 1876 – October 12, 1971)
Born in Santa Barbara, California, to eminent local citizen and politician Charles A. Storke. Storke was editor and publisher of the *Santa Barbara News-Press* and its predecessors, a rancher and citrus fruit grower, and postmaster of Santa Barbara from 1914 to 1921. He was awarded the Pulitzer Prize for Journalism in 1963 for editorials against the John Birch Society.

He worked in the media, merging his newspaper the *Santa Barbara Daily News* with the *Morning Press* to create the *Santa Barbara News-Press*. He also founded AM radio station KTMS. He was a member of the California Crime Commission from 1951–1952, and the Board of Regents of the University of California from 1955 until 1960.

Storke's contributions to the development of Santa Barbara include spearheading numerous public ventures, including the establishment of the Santa Barbara Municipal Airport, the building of Lake Cachuma that supplies the area with water, and the upgrading of Santa Barbara State College to a University of California campus UCSB. He used his political clout to help obtain the present UCSB campus, over 900 coastal acres (3.6 km²) and a former military installation, from the US Government under the college land grant program.
Part of Storke's lasting legacy is Storke Tower, a 190-foot structure in the center of the UCSB campus. Beneath Storke Tower is the Storke Communication Plaza, which houses the offices of the campus Daily Nexus newspaper and the studios of community radio station KCSB-FM.

**Architect:**

**George Washington Smith**

George Washington Smith developed much of his talent as a well trained artist where he honed his knowledge of spatial relationships, he then applied these attributes to what many might consider the profession of a straight-line architect. This experience as a trained artist and an architect gave Smith his unique perspective and his sense of interior spaces are the result of a well schooled artist’s attention to proportions and perspective. George Washington Smith (1876-1930) was born in East Liberty, Pennsylvania. Smith became one of the preeminent practitioners of the interpretive Andalusian vernacular (southern-Spanish Farmhouse) as the key inspiration for the simplicity in detail found in much of his oeuvre of Spanish Colonial Revival style architecture. The architectural historian David Gebhard wrote that Smith’s Spanish Colonial Revival signature was the “picturesque simplicity” of his use of extensive plain wall surfaces, arches, clay tile roofs, iron grille work, heavy wood components and deeply recessed wall openings, among other elements.

Smith’s architectural career extended from about 1918 until his death in 1930, at the age of only 54. From among the approximately 116 designed projects within Mr. Smith’s small office, 86 of these projects were actually constructed. The Santa Barbara area is privileged to have 58 personal residences designed by this very special architect along with at least eight significant public buildings including, The Lobero Theatre, Meridian Studios, Little Town Club, Santa Barbara Chapel and Crematorium, La Cumbre Golf and Country Club Building, and the Valley Club Building.

**Architectural Style:**

The character-defining smooth stucco walls, deeply recessed wood windows, red clay tile roof, and wrought iron rejas of the Spanish Colonial Revival Style News-Press building form a backdrop for the Plaza De La Guerra. The pair of intricately carved wood doors with a transom with a simple, slightly projecting surround is
capped by a shallow balcony with a metal railing that are also characteristics of the style. The interior lobby has a Spanish Colonial Revival style painted wood ceiling and tile floors.

In 1951, the firm of Edwards and Wade designed a two-story addition off the east end of the building’s north elevation. It features a large tower capped by a belvedere with a pyramidal roof built off the east end of the north elevation. The tower is compatible with the original 1922 building and has gained historic significance as it has been part of the News-Press building for over 60 years.

This building is an excellent example of the Spanish Colonial Revival style, which became an important part of Santa Barbara’s heritage in the early 1920s, when the City deliberately transformed its architecture and look from an ordinary western style town into a romantic Spanish Colonial Revival city. This transformation was the result of the planning vision of a number of Santa Barbara citizens in the early 1920s with the founding of the Santa Barbara Community Arts Association, who urged that the town identify its individual character and then use planning principles to develop it. The News-Press was one of the first commercial Spanish Colonial Revival buildings in Santa Barbara, and it set the precedent for the other important institutional buildings, like City Hall, schools and banks to be designed in the same style.

Significance:
The City of Santa Barbara defines historic significance as outlined by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria (Criteria A through K) established for a City Landmark or a City Structure of Merit can be considered significant. The News-Press Building meets the following six criteria:

**Criterion A: its character, interest or value as a significant part of the heritage of the City, the State or the Nation;**

The 1922 building is the home of Santa Barbara’s oldest daily newspaper. The building was designed by one of Santa Barbara’s most accomplished architects, George Washington Smith, as a monument to one of Santa Barbara’s important citizens, Thomas Storke, editor and publisher for more than 50 years of the Santa Barbara News-Press (formerly known as Daily News) newspaper. The Spanish Colonial Revival style for the commercial building set an example that was followed by the adjacent City Hall and redesign of downtown Santa Barbara following the 1925 earthquake. The building stands as one of the most important structures in Santa Barbara as it surrounds Plaza de la Guerra along the City’s most important buildings, including the Casa de la Guerra, Oreña Adobes, and Oreña Store, and City Hall which form an integral element of Santa Barbara’s historic character and appearance. The building’s character, interest and value are a significant part of the heritage of Santa Barbara.
Criterion C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation:

The building is a monument to Thomas Storke, the editor and publisher of Southern California’s oldest daily Newspaper, the Santa Barbara News-Press (formerly known as Daily News), for more than 50 years. In 1963, after the John Birch Society attacked the Eisenhower administration and U.S. Chief Justice Earl Warren as being communists, Storke responded with a caustic series of editorials in the News-Press which won him popular acclaim as well as a number of prizes. These included the Pulitzer Prize in Journalism, for Editorial Writing in 1962.

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

The building embodies distinguishing characteristics of the Spanish Colonial Revival style that is an important architectural style of Santa Barbara. Its smooth stucco walls, deeply recessed wood windows, red clay tile roof, and wrought iron rejas are character-defining features of the building’s Spanish Colonial Revival style. The formality of the News-Press building was a departure from architect George Washington Smith’s usual romantic Andalusian designs and demonstrates his great flexibility with the Spanish Colonial Revival style. Between 1922 and 1925, several major cultural buildings within the downtown core, were built using the architectural motif of the City’s Colonial and Mexican past. As a result, when the earthquake occurred in 1925, the Community Arts Association viewed the disaster as an opportunity to rebuild the downtown in Spanish Colonial Revival, Mediterranean and Mission styles that reflect the heritage of the city.
Criterion F. Its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;

George Washington Smith, the building’s architect, is a nationally acclaimed architect of the early twentieth century. Smith’s Spanish Colonial Revival domestic and urban building designs were recognized for their “picturesque simplicity”. Through his architectural designs in Santa Barbara, Smith made a significant contribution to the heritage of the City, State and Nation.

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

The building embodies not only outstanding attention to design, but extreme attention to detail, materials and craftsmanship as seen in the intricate wood trim under the eaves, the true divided light wood casement windows, the wrought iron rejas, the terra-cotta roof and intricately carved wood doors.

Criterion I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;

Since 1922, the News-Press building has anchored the south side of Plaza De La Guerra, taking its place along with City Hall and other City Landmarks to surround the Plaza. It represents an established and familiar visual feature of the neighborhood.

Historic Integrity:

Integrity is the ability to convey its original appearance. There are essential physical features that must be considered to evaluate the integrity. The building retains its character-defining features, including the intricate woodwork under the eaves. Since 1922, the building has retained its integrity of location, design, setting, materials, workmanship, feeling and association so that north elevation facing Plaza de la Guerra can still convey its appearance of 1922. The 1951 tower is compatible with the original 1922 building and has gained historic significance as it has been part of the News-Press building for over 60 years. The east elevation facing Anacapa Street is recognized as having non-historic elements including a functional loading dock area that is necessary to be maintained for newspaper delivery operations. The City acknowledges that future exterior alterations to the East Elevation may be deemed necessary to assure continued uses, maintain or improve accessibility or to comply with code requirements. It is further agreed that such alterations shall not trigger mandatory restoration work but also not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.
**Recommendation:**
The HLC Designation Subcommittee and Staff Recommend that the HLC adopt a resolution to recommend to City Council that the Santa Barbara News-Press Building at 715 Anacapa Street be designated as a City Landmark. The proposed boundary of the City Landmark designation is the 1922 building and 1951 tower and does not include the landscaping, as it is out of the property line, or the building fronting Ortega Street.

**Works Cited:**


35-39 E. Ortega St., 701-705 Anacapa St.

Designation Status:  Designated a Structure of Merit on September 19, 2018

Assessor Parcel Number: 037-092-010

Historic Name: Livingston Arts & Crafts Center

Constructed: 1925

Property Description: This two-story Spanish Colonial Revival building sits at the corner of East Ortega and Anacapa Street. The building has side-gabled roofs covered in terra cotta tiles, and the walls are clad in white stucco. The slightly overhanging eaves of the side-gable roofs have visible wood rafters, and wrought iron supports. At the intersection of the two streets is the building’s main feature - a circular tower that rises above the rest of the rectangular building.

The tower, which also has a roof made up of terra cotta tiles, has a scalloped design molded out of the stucco siding directly under the roof line, along with two circular windows. On the second story of the tower is a wrought iron Juliet balcony, with a wood, multi-paned, door recessed into the facade. On either side of the balcony is a rectangular multi-paneled fixed wood window. On the first story of the tower is the entrance to 39 East Ortega - a large paneled wood door with wrought iron in front of it that is recessed deeply into the stucco facade. To the left of the door is a circular window with a stained glass design of a Spanish Galleon. To the right of the door is a single paneled rectangular wood window.
The section of the building that faces East Ortega is the south facing facade and has a two-tier, arched, stucco chimney placed on the far end of the building. The second story of the south elevation has three fixed wood multi-pane windows that have wood shutters on either side. The first story features two entrances to 35 and 37 East Ortega. The entrance to 35 E. Ortega is to the left of the facade, and consists of a large pointed archway cut into the stucco facade with a beveled design molded into the base of the arch. The door is a large paned wood style with a multi-paned transom above it, and multiple fixed windows around it. The entrance to 37 E. Ortega is a rectangular cutout in the stucco facade, with a multi-paned wood door, and a transom above it. On either side of the door is a multi-paned wood fixed window, with stained glass windows above them.

The section of the building facing out onto Anacapa Street is the east facade. The second story of the east elevation features a loggia with four connecting archways cut out of the stucco facade. On the first story there are four pointed archways with a beveled design molded into the base of the arches cut into the stucco facade. Within the first archway there is a curved stucco staircase with an intricate wrought iron railing. The other three archways house entrances to 701, 703, and 705 Anacapa Street. Each one has a door in a large paned wood style with a multi-paned transom above it, and multiple fixed windows around it.

At the far end of the east facade, over the fourth archway, a section of the building extends out towards Anacapa Street with a front facing gable. On the second story of the extension there are wrought iron Juliet balconies with double multi-paned wood doors leading out to the balconies on two of the three sides. The third side has a wood multi-paned fixed window. The bottom level of the extension has pointed open archways on each of the three sides.

**Architect:** Edwards, Plunkett, & Howell

**Architectural Style:** Spanish Colonial Revival

**Property Type:** Commercial
Original Use: Commercial

Significance: This building is located on the site of the old County Court House and jail, which were in an adobe building that was owned by Magdalena Cota in 1853.

The building was designated a Structure of Merit 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 building exemplifies the Spanish Colonial Revival style which emphasizes the interplay of cubic volumes, patios, pergolas, and verandas; each interpreted and redefined by local architects or regions in their own oeuvre of the form, massing, and decorative treatments. Santa Barbara has examples of the Spanish Colonial Revival style throughout the city from the distinct commercial buildings on State Street, to large homes and estates on the Riviera, to multi-family housing and hotels in the West Beach neighborhood along the waterfront.

Criterion 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: This building was designed by the notable architects Edwards, Plunkett, & Howell, who were among the most famous of Santa Barbara’s Spanish Colonial Revival practitioners in the 1920s and 1930s. Some of their most well-known designs include the Arlington Theatre, the original terminal at the Santa Barbara Municipal Airport, and the National Guard Armory.

Criterion G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials or craftsmanship: The building embodies the following elements that demonstrate an outstanding attention to design, detail, materials, and craftsmanship:

- The rounded tower that is the main focus of the whole building, located on the corner of East Ortega and Anacapa, it rises above the rest of the building;
- the multiple Juliet balconies with their wrought iron detailing;
- the dual, arched, stucco chimneys on the end of the south elevation;
• the original wood windows and doors, as well as wood shutters;
• the unique feature of a loggia on the east elevation; and
• the pointed archways that are found on both the south and east elevations of the building - while archways are common in the Spanish Colonial Revival Style, pointed archways are less common and make their inclusion in this building significant.

**Historic Integrity:** The building is in good condition, with almost all of the original materials still present. In addition, the surrounding area has also maintained much of its historic integrity. The building retains its integrity of location, design, setting, materials, workmanship, feeling and association, allowing it to effectively convey its original appearance.