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City of Santa Barbara

Historic Resource Design Guidelines

Adopted by Santa Barbara City Council

Available at the Community Development Department,
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Historic Landmarks Commission, 2015

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Section 1: Introduction

Chapter 1: Summary and Application

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EXECUTIVE SUMMARY

The Historic Resource Design Guidelines are intended to be a tool and resource for property owners, design professionals, contractors, the Historic Landmarks Commission, Planning Commission and the City Council, and should enable people to make more informed decisions about the City's historic resources. The overarching goal of the Guidelines is to protect the historical and architectural integrity of significant historic structures and landscapes in Santa Barbara. Incorporating these guidelines into a project's design will encourage more compatible architecture, attractive development next to historic resourcescontext-sensitive design, and contribute to the overall historic character of the city.

The City Council adopted a Historic Resources Element (HRE) in 2012 to establish a long term framework of policies, goals and objectives to support the City's Historic Preservation planning program. A major emphasis of the HRE the creation of Guidelines for Historic Resources. The City has always recognized the importance of protecting its remaining historic resources and determined that a set of design guidelines, to assist in decision-making, was the next appropriate step to ensure the continued maintenance, preservation, and enhancement of its remaining resources.

The Design Guidelines implement the policy framework by explaining how the regulatory provisions of the Historic Structures Ordinance and City's design guidelines implement the General Plan and work with established regulations, including Federal and State regulations pertaining to historic resources.

The Design Guidelines describe the criteria by which the Historic Landmarks Commission (HLC) and City staff evaluate proposed exterior alterations to historic resources or landscapes.

The Guidelines include specific information on the benefits and incentives available to property owners that develop preservation and rehabilitation plans for their historic properties. The recommended treatment guidelines for historic resources, new construction, and landscapes are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards). These preservation guidelines provide a strong but flexible philosophical foundation for preservation approaches and principles for the preservation, rehabilitation, restoration, and reconstruction of historic resources and sites.

In addition, separate appendix chapters are included that provide background information on the City's Historic Districts and describe the character defining features of various architectural styles associated with the City's historic resources.

ORGANIZATION

Section 1: Includes an introduction, background information on the City's regulatory and design review process and describes how the Guidelines can be used. Additional guidance is also provided on the different types of resources and the benefits of designation.

Section 2: Includes identification of proper treatments and techniques that should be implemented when undertaking any work on a historic structure within the City. For those historic resources that are historic but not listed in a Historic District, the document is intended to serve as a guide to maintain the historic integrity of the individual historic resources (see page 19). For those properties that are listed as contributors in a Historic District, the guidelines define what must be done with respect to all work or modifications to a building to maintain the historic setting of the District.

Section 3: Outlines specific guidelines for the treatment of landscape and streetscape design.

Section 4: Focuses on specific guidelines relating to additions and new building construction.

Appendix A, Architectural Styles: Includes detailed art sketches of the various character defining elements that comprise the most common historic architectural styles found in Santa Barbara.

Appendix B, Historic Districts: Provides contextual descriptions of each historic district and information on why the District is historically significant, a summary of the most prevalent architectural styles found in the District, and boundary maps.

Appendix C, Glossary: Clarifies the specialized terms used in these Guidelines.

In conclusion, the Guidelines will improve stewardship of historic resources and cultural landscapes, and create a lasting strategy for promoting and maintaining the integrity of historic resources throughout Santa Barbara. The Guidelines provide the City with a solid framework for fulfilling long-term goals related to historic resources and landscapes and will ensure that new construction projects adjacent to historic resources remain compatible and complementary. The Guidelines have the potential to guide future development and ensure thoughtful enhancements to the City's historic resources and landscapes.

HOW TO USE THE DESIGN GUIDELINES

The City of Santa Barbara's Historic Resource Design Guidelines are intended to be an informational tool to familiarize property owners with their historic resources and how to best care for them. The following section identifies how the Design Guidelines can assist property owners with various aspects related to their historic properties.

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Design guidelines provide:

- An overview of the recommended preservation approach for historic resources
- Principles and standards governing exterior alterations, repairs and additions to historic resources
- Specific guidelines for preservation of specific character defining elements to achieve design compatibility for project proposals
- Specific guidelines and recommendations for new additions and new construction to maintain design compatibility with existing historic structures.
- Specific guidelines and recommendations for preservation of landscape and streetscape elements and design compatibility
- A summary list of the most common architectural styles represented in the City, including key features to help identify styles of historic resources
- Contextual descriptions of each Historic District to provide background information regarding why the Historic District is historically significant, summary of the most prevalent architectural styles found in the District and boundary maps

PURPOSE OF THE HISTORIC RESOURCES DESIGN GUIDELINES

The purpose of these Historic Resource Design Guidelines is to provide property owners, design professionals, decision makers and contractors with information that illustrates appropriate and inappropriate treatments for character-defining elements of historic resources.

If a property is a historic resource, the property owner is a steward of Santa Barbara's heritage. Living in a historic building allows the property owner to celebrate the City's historic character while enjoying the benefits of modern living.

The City's preservation program recognizes the need for contemporary, sustainable and economic uses of historic resources, and the design review process provides an opportunity to balance preserving historic elements with such demands. Many successful projects have resulted from the collaboration between the HLC and property owners. The more property owners know about historic preservation principles, existing design guidelines and the City's architectural design review process before beginning the project, the more expedient that process can be.

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CHANGES CAN BE MADE TO A HISTORIC RESOURCE

Many homeowners are concerned about strict restrictions if they live in a designated historic resource. In reality, there is significant flexibility. The design review required as part of a proposed project can be very helpful and result in a successful project that provides property owners with new, modern amenities that are sensitive to the property's historic character.

Living in a designated historic resource does not mean you cannot update some of the building's character-defining elements. In addition to restoration, acceptable projects may include a compatible addition, alteration, or rehabilitation that modifies the building for the desired use, while incorporating or reusing as much of the original material as possible. Proposed changes that affect significant exterior components or character-defining features require review and approval by the City's Urban Historian or HLC.

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This house is a designated Structure of Merit.

This house has had a face lift while alterations and additions are being completed in the rear.

POTENTIAL FLEXIBILITY ON A FAÇADE THAT IS NOT VISIBLE

Historic resources need to accommodate change as owners make adaptations for modern living and new uses. While alterations and additions to any façade must be considered on a project-by-project basis, alterations and additions may sometimes be acceptable on a façade that is not visible from the street or public vantage points. Alterations and additions are most likely to be acceptable when they do not impact the form of the structure and do not involve significant architectural details. When considering the level of exterior change acceptable for a less visible wall on a historic structure, the primary factors to consider are:

1. Impacts on the character defining features of a building, property, or district
2. Impacts on the preservation of a structure's overall form and mass
3. Visibility from public vantage points
4. Significance of the structure, noting that a property with a high level of architectural significance on all four sides, or a City Landmark, may not have the same level of flexibility

The guidelines are not intended to be prescriptive. They are applied on a case-by-case basis to allow for flexible, context-sensitive solutions.

Note: Interior remodeling is not subject to design review.

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APPLICATION AND USE OF THE GUIDELINES

The design guidelines help to preserve what is most important about Santa Barbara's historic resources. We recommend that any projects subject to design review for the following reasons use these Guidelines:

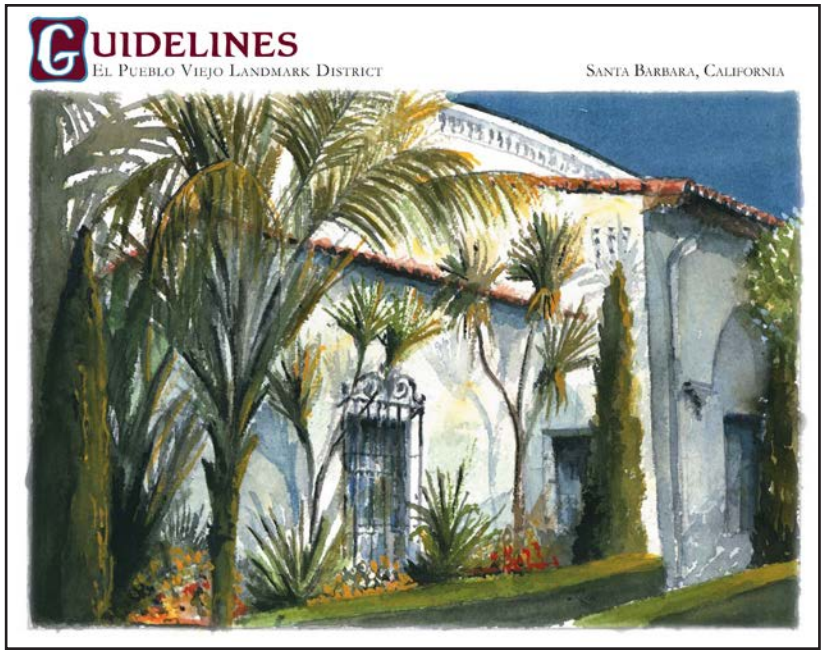
- Exterior alterations or additions to historic resources listed that require zoning or building permits (including new or reconstructed windows and doors)
- Site and landscape changes involving historic resources
- Demolition of historic resources
- New construction adjacent to historic resources

This 1905 Craftsman Style House is designated a Structure of Merit and under a Mills Act Contract.

GUIDELINE REFERENCES:

A number of other city guidelines also include direction regarding architectural appearance, site design and landscaping. El Pueblo Viejo Landmark District (EPV) Guidelines are more detailed on Spanish architectural styles that are mandatory for the EPV district. The Historic Resource Design Guidelines are also different than the EPV Guidelines in that the EPV Guidelines are primarily focused on design elements of the commercial core, downtown Santa Barbara, in the Spanish Colonial Revival, Mediterranean, and Mission styles. The Historic Resource Design Guidelines are focused on residential resources, many of which are of other types of architectural styles and are located outside the boundaries of EPV.

In addition to the basic preservation guidance outlined in the Historic Resource Design Guidelines, other guidelines for various types of new development and for specific areas of the City have been prepared with input from the Single Family Design Board, Architectural Board of Review, Historic Landmarks Commission, Planning Commission, and others. For example, the Neighborhood Preservation Ordinance requires specific design techniques to be followed for infill or hillside development for certain single-family residential projects and other grading or alterations proposed within single-family zones. Be advised that if other special district guidelines address the same issue or give conflicting direction, the more restrictive design guideline applicable to the specific area or topic would prevail unless an exception is granted by the review body. Consult the Single Family Residence Design Guidelines and Planning staff for more information about other applicable design guidelines that may apply to your project.



Much of Santa Barbara's historic commercial historic resources are in the El Pueblo Viejo Landmark District and addressed in the El Pueblo Viejo Landmark Districk Guidelines.

The City of Santa Barbara Guidelines can be found at:
www.santabarbaraca.gov/services/planning/design/

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Chapter 2: Policies and Regulations

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Santa Barbara's Historic Architecture

These Historic Resource Design Guidelines are intended to assist property owners, developers, architects and contractors in designing a project that will be appropriate, compatible, and beneficial to the City's historic resources.

The Historic Resource Design Guidelines assist the Historic Landmarks Commission (HLC) and the City staff in the review of proposed alterations to existing structures and applications for new development on properties identified as having historic significance.

The City of Santa Barbara realized the cultural and economic value of preserving its historic resources much earlier than most American cities. In the early 1920s, the City established the Community Arts Association: the Plans and Planting Committee that, under the leadership of Pearl Chase, was dedicated to planning, architecture, landscaping, parks, and conservation in order to protect and preserve historic resources. Because of this early intervention, Mexican-era adobe structures and original Spanish Colonial Revival historic resources still exist, providing a window to the City's past. In order to protect the City's unique architectural heritage, the City developed a Historic Structures chapter to the Municipal Code in 1977. In 1993, city voters approved a City Charter amendment to establish the Historic Landmarks Commission (HLC) to review exterior alterations to historic resources. More recently, in 2012, City Council adopted the Historic Resources Element of the General Plan that fosters and ensures coordination of all city preservation efforts, public and private.

This Spanish Colonial Revival bungalow stands next to a Craftsman-style bungalow, contributing to Santa Barbara's unique architectural character.

With a spectacular setting nestled between the mountains and the sea, bathed in a mild climate, the City has also become a world-class tourist destination. However, what sets Santa Barbara apart from other California coastal cities is the unique cluster of Spanish Colonial Revival architecture found throughout the downtown, called El Pueblo Viejo Landmark District. There are separate guidelines that outline the design criteria for El Pueblo Viejo Landmark District. In addition, Santa Barbara's thematic business district, located downtown is surrounded by a collection of residential neighborhoods, each featuring unique architectural styles. These vary from the Victorian styles including Italianate, Stick, and Queen Anne found on the City's Lower West Side, to the period revival styles of Upper State Street, the exotic revivals of the Upper East Side, and the significant collection of Craftsman houses throughout the City (see Appendix A for Architectural Styles Guide).

Many of the details that are found on our historic resources constitute a resource valuable for its ability to exemplify methods of construction, craftsmanship, attention to detail and artistry reflective of each style. Our historic structures illustrate social and aesthetic movements, and convey a sense of place and time. The Historic Resource Design Guidelines outline how best to maintain, repair and add on to the exterior of a historic property to ensure that it is preserved for the enjoyment of future generations.

POLICY AND REGULATORY FOUNDATION

These design guidelines implement the policy framework and how the Santa Barbara Municipal Code Chapter 22, City's design guidelines (see page 14) implement the General Plan and work with established regulations, including Federal and State regulations pertaining to historic resources protection.

Original architectural features that are maintained and restored contribute to the historic significance of structures. The wide eaves, exposed rafters and wood windows are character-defining features of this Queen Anne Free Classic home.

HISTORIC RESOURCES ELEMENT OF THE GENERAL PLAN

The Historic Resources Element of the General Plan, adopted by City Council in 2012, establishes a vision for Santa Barbara as a city that is livable for its people, now and in the future. The Plan establishes overall city goals, policies, and implementaiton measures for protection of historic resources. The design guidelines in this document help implement a number of Plan policies, including the following:

- HR1.2 "Develop and adopt guidelines for maintenance and changes to historic resources. The guidelines will apply to historic properties and areas. The guidelines will also assist property owners in understanding the important character-defining elements of historic resources and historic architectural styles, and in planning exterior alterations, additions, or rehabilitation of existing historic resources, structures, and landscaping, as well as ways to maintain them."

HISTORIC STRUCTURES ORDINANCE

In Santa Barbara, historic resources are protected by the City of Santa Barbara's Historic Landmarks Commission (HLC). City Charter Section 817 and the Historic Structure Ordinance (as per the Santa Barbara Municipal Code Chapter 22) outline the authority of the HLC to provide for the recognition, preservation, enhancement, perpetuation, and use of structures, natural features, sites, and areas within the City of Santa Barbara having historic, architectural, archaeological, cultural, or aesthetic significance. The HLC regulates Historic Resources in the interest of the health, economic prosperity, cultural enrichment, and general welfare of the people.

The primary purpose of the Historic Structures Ordinance is to:

A. Safeguard the heritage of the City by providing for the protection of landmarks representing significant elements of its history;

B. Enhance the visual character of the City by encouraging and regulating the compatibility of architectural styles within landmark or historic districts reflecting unique and established architectural traditions.

West Beach neighborhood contains many Spanish Colonial Revival residences.

Lower De la Vina area contains many Folk Victorian homes.

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DEMOLITION REVIEW ORDINANCE

The City has many buildings older than 50 years of age that maybe classified as historically significant but due to incomplete historical surveying efforts, these structures have not yet been identified (see page 19 for description of different types of local historic resources). The Demolition Review Ordinance was adopted to protect these unsurveyed historically significant structures from partial or complete demolition. Prior to 2004 these unsurveyed structures were able to obtain ministerial demolition permits by right. Now, however, a property that is located in the mapped Demolition Review Study area and appears to be in excess of 50 years of age is required to be first evaluated by City staff for historic significance prior to issuance of a demolition permit.

The City's Urban Historian will complete a Historic Resource Evaluation to determine whether the structure proposed for demolition has potential historical or architectural value to the community. In some cases, the Urban Historian may require the applicant to hire a professional consultant to prepare a Historic Structures/Sites Report to assist the HLC in the determination of historical significance of the affected structure or site.

If the structure is found not to have historic significance then a complete demolition permit can be issued or a partial demolition alteration permit application can continue in the plan check process following the completion of the zoning plan check.

If the building is found to have historic significance, it may be considered a historic resource worthy of protection and there may be certain limitations on redevelopment of the property which may affect a property owner's future ability to demolish, partially demolish or to significantly alter the exterior of the structure.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (CEQA)

The California Environmental Quality Act (CEQA) provides the legal framework by which historical resources are identified as a part of overall City planning and the permitting process when discretionary approval is required for proposed development projects. Two main steps are involved in the CEQA environmental review process for assessing project impacts to historic resources: determining whether or not a property is a "historic resource," and if so, whether proposed changes to the property would cause a "substantial adverse impact" to the historic resource.

Under the provisions of CEQA, if a resource meets eligibility criteria for historic significance based on substantial evidence, it is considered as a significant resource even if not formally designated as such by City, State, or Federal historic resources protection programs. In this case, measures for the protection of the eligible historic resource may be required as part of development permits.

A significant impact is determined when a project would demolish or substantially alter an important historic resource or its immediate surroundings. The Urban Historian may require the applicant to hire a professional consultant to prepare a Historic Structures/Sites Report to assist the HLC in the determination of historical significance of the affected structure or site. The report evaluates the importance of existing historic resources, project impacts, and measures to avoid or lessen impacts. The reports are submitted for review and acceptance by the City Historic Landmarks Commission.

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A project that follows the federal Secretary of the Interior's Standards* is generally found to fully mitigate potential significant impacts to important historic resources. For demolition projects, prior documentation of the historic resource (e.g., photographs, narrative, illustrations) does not mitigate a significant impact associated with loss of an important historic resource and a full Environmental Impact Report may be required.

To learn more about CEQA as it relates to historic resources, consult the State CEQA Guidelines and the City of Santa Barbara Master Environmental Assessment Guidelines for Archaeological Resources and Historic Structures and Sites (2002).

** Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic resources or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Resources and The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes.*

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Many of Santa Barbara's historic resources have intricate details that are no longer available and cannot be replaced.

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Chapter 3: Descriptions of Resources

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Historic Resources

The City of Santa Barbara completes surveys of buildings in order to identify, categorize, create inventories and possibly designate buildings based on the level of known historic significance. There are established local, state and national eligibility criteria used to identify historic significance levels. The following represents information as a guide to better define distinguishing characteristics between the four different types of local historic resources; a City Landmark, a Structure of Merit, a historic resource listed on the Potential Historic Resources List and Historic District resources. In addition, there are unsurveyed potential historic resources that are currently situated in older neighborhoods which the City has not yet surveyed or identified.

The key differences between the types of designation levels are explained below and primarily involve the degree to which a structure or site qualifies under all the eligibility criteria and the amount of information known regarding the resource.

City Landmark and Structure of Merit eligibility criteria are defined along with the different procedures to be followed for both types of designations in the Santa Barbara Municipal Code Section 22.22. All exterior alterations must be reviewed by the HLC and determined to not cause a substantial adverse change in the historical significance of the resource in order to be approved. Additions or alterations are also likely to be approved if they are compatible with the neighborhood, with the existing structure and if essential features that make the structure historically significant are retained. A proposal for designation of a City Landmark or Structure of Merit may begin with action initiated by the HLC, with a letter written to the Commission by the property's owner or an interested person, or as a result of a partial or full demolition permit request.

This is a historic Spanish Colonial Revival building listed on the Potential Historic Resources List and eligible as a Structure of Merit.

To find out if a property is already "listed" or designated, go to **www.SantabaraCA.gov/HistoricResources** or call the Urban Historian at (805) 564-5470 x4557.

CITY LANDMARK

Historic resources are significantly important to the City, state, and nation. City Council designates a resource a City Landmark based on a recommendation from the HLC. The determining factors of a City Landmark Designation are: the quantity of eligibility criteria met, the importance of the resource to the community, the level of integrity of the resource, and its degree of rarity. Once designated a City Landmark, all exterior alterations are under the jurisdiction of the HLC.

Before a project is approved, the Historic Landmarks Commission must determine that one or more of the following findings are applicable to the proposed alteration, relocation, or demolition:

1. The exterior alterations are being made primarily for the purposes of restoring the Landmark to its original appearance or in order to substantially aid in the preservation or enhancement of the Landmark.
2. The relocation of the Landmark will substantially aid its long-term preservation or enhancement.
3. The landmark has been damaged by an earthquake, fire, or other similar natural casualty such that its repair or restoration is not reasonably practical or feasible and specific measures have been imposed as pre-conditions on the demolition, which measures mitigate the loss of the Landmark to a less than significant level or which measures are deemed sufficient to warrant a finding of overriding considerations pursuant to the CEQA.

This Mission Revival style house is one of five in a row that is listed on the Potential Historic Resources List and eligible as a Structure of Merit.

This is also one of the five Mission Revival style houses in a row that is listed on the Potential Historic Resources List and eligible as a Structure of Merit.

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STRUCTURE OF MERIT

Historic resources are integral components of the City's heritage because they are historically or architecturally significant. The Structure of Merit designation status was established to encourage the preservation of our City's streetscapes and building fabric. Structures of Merit are historically significant, but to a lesser degree than a City Landmark. The HLC designates a resource a Structure of Merit. The determining factors of a Structure of Merit designation rather than a City Landmark designation are: the amount of eligibility criteria met, the level of integrity of the historic resource and, the quality or number of resources of this type remaining in the City. Once designated a Structure of Merit, all exterior alterations are under the jurisdiction of the HLC.

Before a project is approved, the Historic Landmarks Commission must determine that one or more of the following findings are applicable to the proposed alteration, relocation, or demolition:

1. The exterior alterations are being made for the purposes of restoring the Structure of Merit to its original appearance or in order to substantially aid its preservation or enhancement as a Historic Resource.
2. The relocation of the Structure of Merit will substantially aid in its long-term preservation or enhancement as a Historic Resource.
3. The Structure of Merit has been damaged by an earthquake, fire, or other similar casualty such that its repair or restoration is not reasonably practical or economically feasible and specific measures have been imposed as pre-conditions on the demolition or alterations, which measures mitigate the potential for adverse historic resource impacts resulting from loss of the Structure to a less than significant level or which measures are sufficient to warrant a finding of overriding considerations pursuant to the CEQA.
4. The Commission has determined that the preservation of the Structure of Merit is not economically feasible or that the demolition of a Structure of Merit is warranted in order to avoid or lessen the economic hardship to the Owner, and the Commission has conditioned the issuance of a City demolition permit upon specific measures which will mitigate the potential for adverse historic resource impacts resulting from the demolition of the Structure of Merit to a less than significant level or such measures are sufficient to warrant a finding of overriding considerations pursuant to the CEQA.
5. The Commission has determined that the proposed changes to the Structure of Merit do not constitute a demolition as defined by this Chapter and constitute alterations which are not incompatible with the goal of long-term preservation or enhancement of the Structure as a City Historic Resource.

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POTENTIAL HISTORIC RESOURCES LIST:

Structures, sites, and natural features identified as having potential to be designated as a City Historic Resource can be considered by the HLC for listing on the City's Potential Historic Resources List at a public hearing. Structures, sites, and natural features are identified to be added to the City's Potential List in the following manners:

- **City's Historic Resource Survey Process:** Based on the completion of historic surveys which are undertaken to identify properties which are eligible as potentially significant historic structures, which will either initiate a historic designation process or require placement on the City's Potential List for future research and possible designation.
- **Historic Landmarks Commissions or staff's recommendation:** Based on the findings that the resource is eligible as significant historic resource.

- **Project specific Historic Structures/Sites Reports:** Based on the findings that the report found the resource is eligible as a significant historic resource.

WHAT DOES IT MEAN TO BE ON THE POTENTIAL HISTORIC RESOURCES LIST?

Properties voted by the HLC to be on the Potential Historic Resources List qualify to be designated historic resources, and it is the intention that the properties listed will eventually be designated as City Landmarks, Structures of Merit or as contributing properties to a Historic District. Once listed on the Potential Historic Resource List, all exterior alterations must be approved by the HLC and determined to not cause a substantial adverse change in the historical significance of the resource. Minor restoration, minor additions and alterations may be approved by staff. Additions or alterations may be approved by the HLC if they are compatible with the existing structure and if essential features that make the structure historically significant are retained.

Note: The review process does not change once a property moves from Potential Historic Resource status to a designated Structure of Merit or City Landmark, as the Historic Landmarks Commission reviews them with the same process and level of scrutiny (according to the Secretary of the Interior's Standards for Rehabilitation) to ensure that the character-defining features that make them eligible to be designated are protected and that the proposed project will not impact that eligibility.

HISTORIC DISTRICTS

A historic district designation considers the value of a collection of historic resources rather than a single one. Historic resources within the district are distinguished as **contributing, non-contributing, or conditional contributing.**

Contributing historic resources add to the historical and architectural qualities of a historic district, were present during the period of significance, and retain physical integrity.

Non-contributing historic resources are located within the district boundaries but do not add to the historic or architectural qualities of the district, as they were constructed outside the period of significance or are no longer recognizable as such.

Conditional contributing historic resources are historic resources that have lost historic and architectural integrity due to inappropriate alterations or deterioration. If restored, the historic resources could contribute to the historic district. The degree of alterations and the amount of integrity remaining in the historic resource that can be reversed will be factors for this determination.

For contextual descriptions of each of Santa Barbara's Historic Districts and information regarding why the Historic District is historically significant, a summary of the most prevalent architectural styles found in the District and boundary maps see Appendix B.

STRUCTURES NOT YET IDENTIFIED AND SUBJECT TO HISTORIC RESOURCES EVALUATION

It is common for City Planning staff to review a permit application to alter, repair or improve a structure and discover that the building is more than 50 years of age and that it may qualify or be classified as having potential for historical significance even though the structure has never been surveyed, identified, "listed" or designated. The City has an obligation to review all discretionary type applications and evaluate if the structure qualifies as a historic resource and ensure no adverse impacts are made to these resources. In some cases, design changes are required before approving significant alterations or demolitions. Property owners are encouraged to always check with City staff to verify if their property qualifies as historically significant even if it not previously listed or designated.

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Chapter 4: Design Review Process

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Restoring the original windows and original stucco on this Spanish Colonial Revival building could receive a quick staff review.

ARCHITECTURAL DESIGN REVIEW PROCESS

See Design Review and Approval Process Chart on Page 25.

Projects might range from minor maintenance to major additions, demolitions, reconstruction, or construction of new structures. If exterior work is proposed on a historic resource, review and approval by the Urban Historian or HLC prior to beginning work on the project is required. The HLC has jurisdiction over all proposed exterior changes on Landmarks, Structures of Merit and properties listed on the Potential Historic Resource List.

PLANNING A PROJECT ON A HISTORIC RESOURCE

Before submitting a project to the City for Design Review, consider if the project is consistent with the preservation principles discussed in Section 1, Chapter 5. If so, it should meet the Secretary of the Interior Standards for Rehabilitation and will not have an impact to the Historic Resource.

Pre-application meeting with Preservation Planning Staff:
Make an appointment to have a Pre-application meeting with Preservation Planning Staff. The Urban Historian will review the proposal based on the applicable guidelines. This is an opportunity to gain valuable feedback on your project. The Urban Historian can give you guidance on how to meet the guidelines for a successful review process.

Staff Evaluation of Additions and New Rear Dwelling Unit:
The Urban Historian evaluates small projects on historic resources by first determining if a project follows the guidelines that incorporate historic preservation principles set forth in the Secretary of Interior's Standards for the Treatment of Historic Properties. The purpose of the staff evaluation is to assist the Historic Landmarks Commission in the review of a project when no Historic Structures/Sites Report (HSSR) has been required and in order to appropriately guide applicants towards avoiding project impacts. The Historic Landmarks Commission may confirm staff's conclusions on compliance with the listed guidelines at the time of project review; or may require other design changes; or require a more detailed HSSR to be prepared.

Historic Structures/Sites Report:
Will the project require a Historic Structure/Sites Report (HSSR) prepared by a professional Historian? If a project is large, visible from the public right-of-way, and may cause a negative impact to the historic resource, a HSSR may be required. **Verify with the Urban Historian if a HSSR is required for the project.** Please consult the Master Environmenal Assessment Guidelines for Cultural Resources for details on HSSRs.

APPLICATION

Submit a Design Review application to the Planning Division staff, along with supplemental materials that include photographs and drawings of existing conditions, plans, elevations, detailed profiles, and cross sections of proposed new elements. Projects must also meet all applicable zoning and building codes. A project may qualify for some code relief using the California Historic Building Code.

ADMINISTRATIVE REVIEW

Staff will review minor exterior maintenance, repairs, and repainting of structures that follow these guidelines may receive staff approval. Note: some complex projects will require the review of the Historic Landmarks Commission depending on complexity and treatments proposed.

The following types of projects may receive administrative approval:

In-kind repair/replacement. All in-kind repairs or replacements that match the existing materials, size, profile, exposure, detail, relief, and dimension according to the Historic Resource Design Guidelines.

Restoration. Restoration projects that return elements of a historic resource to its original condition according to the Historic Resource Design Guidelines.

A row of historic residences creates a unique Santa Barbara streetscape.

Repair of a red clay tile roof that re-uses or matches the original tiles is an example of a project that can be administratively approved.

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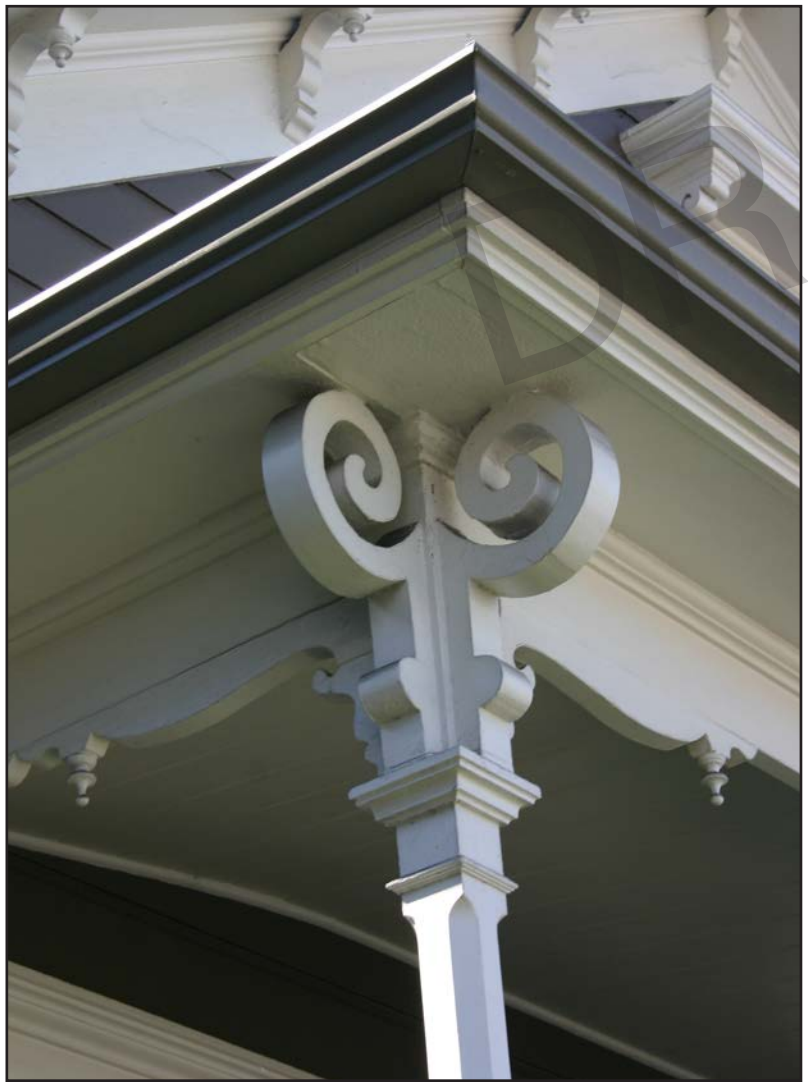

Removal of character-defining ornamental elements do not meet the Historic Resource Design Guidelines. Applicants should work with the Urban Historian to make the project consistent with these guidelines. If the applicant does not wish to comply with the Historic Resource Design Guidelines, the project's impacts may be required to be evaluated in a Historic Structures/Sites Report prepared by a qualified historian and then reviewed by the HLC.

Minor "As-built" projects consistent with the Historic Resource Design Guidelines. Projects requesting retention of previously completed or ongoing work that did not receive approval prior to installation that complies with the Historic Resource Design Guidelines.

Alterations to non-contributing historic resources. Alterations to non-contributing historic resources in a historic district that are compatible with the streetscape.

HLC REVIEW- CONSENT LEVEL

Consent Review is meant to expedite the review of minor alterations on designated Structures of Merit or City Landmarks (see Historic Landmarks Commission Guidelines & Meeting Procedures, Page 56 for details.)

HLC REVIEW- FULL COMMISSION

Formal review is conducted by the HLC at a public hearing. A typical meeting includes presentations by staff and the applicant, questions from the review board, discussion, and action. The project is then either approved, approved with conditions, continued until additional information is submitted at a future meeting, or denied. Please refer to the HLC meeting schedule, submittal requirements and deadlines.

The following types of projects may require formal HLC Full Board approval:

Historic Structures/Site Report. The City utilizes the California Environmental Quality Act (CEQA) Guidelines for determining the significance of a project's impact to historic resources. Some projects are required to evaluate potential impacts in a Historic Structures/Sites Report prepared by a qualified historian and then formally reviewed by the HLC.

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Renovations to contributing structures inconsistent with the Historic Resource Design Guidelines: Changes to the exterior configuration of historic resources, such as the addition of dormers and alterations to windows or doors may sometimes fail to meet the Historic Resource Design Guidelines. Applicants should work with the Urban Historian to make the project consistent with these guidelines. If the applicant does not wish to comply with the Historic Resource Design Guidelines, the project's impacts may be required to be evaluated in a Historic Structures/Sites Report prepared by a qualified historian and then reviewed by the HLC.

Work completed without a permit that is inconsistent with the Historic Resource Design Guidelines: As-built projects are requests for the retention of previously-completed or ongoing work that did not receive approval prior to construction. If the work does not meet Historic Resource Design Guidelines, the property owner will be notified to appear before the HLC to explain the circumstances of the violation. At its meeting, the HLC can either approve or deny the retention application. If the HLC denies the retention application, property owners can be required to return the property to the previous condition. Non-compliance can result in the case being forwarded to an enforcement process.

Additions: Additions can have an impact on the historic integrity of the historic resource as well as the streetscape as a whole. To ensure compatibility with surrounding resources, careful HLC review of the design is required. For proposals where significant alterations are to occur, the project impacts may be required to be evaluated in a Historic Structures/Sites Report prepared by a qualified historian and then reviewed by the full board HLC.

New Construction: New construction can have an impact on the historic integrity of a streetscape and a historic district as a whole. To ensure compatibility with surrounding resources careful full board HLC review of design is required.

Relocation: Relocation of a historic resource is sometimes the only option to save it from demolition. However, the loss of a resource's original setting can significantly weaken the value of a historic resource. The project impacts may be required to be evaluated in a Historic Structures/Sites Report prepared by a qualified historian and then reviewed by the full board HLC.

Demolition: The demolition of all or part of a historic resource is considered drastic, since it may not only alter the character of the historic resource, but of the area and surrounding historic resources. Once historic resources or historic resources that contribute to the heritage of the community are destroyed, they are impossible to reproduce. A substantial hardship to justify demolition can exist when a structure: 1) has been determined to be structurally unsound, representing a safety hazard, or 2) has been damaged by an earthquake, fire, or other natural disaster such that repair or restoration is not reasonably practical or feasible. Substantial hardship occurs when a property cannot be put to reasonable beneficial use. It is the responsibility of the applicant to prove that compliance with these Historic Resource Design Guidelines cannot be readily achieved. For proposals where significant alterations or demolition are to occur, the project impacts may be required to be evaluated in a Historic Structures/Sites Report prepared by a qualified historian and then reviewed by the full board HLC.

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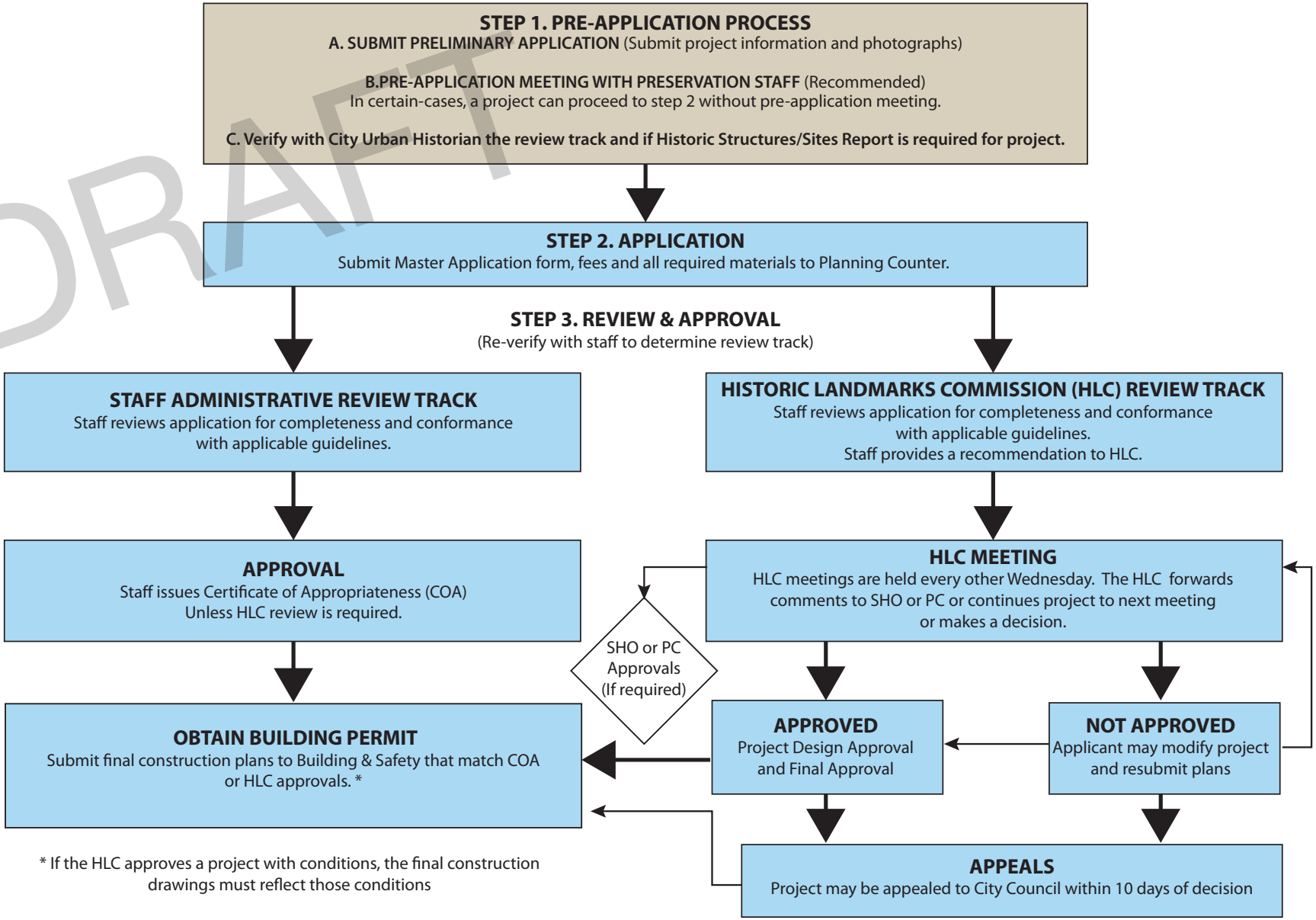
HISTORIC RESOURCES DESIGN REVIEW AND APPROVAL PROCESS CHART



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Chapter 5: Preservation Principles

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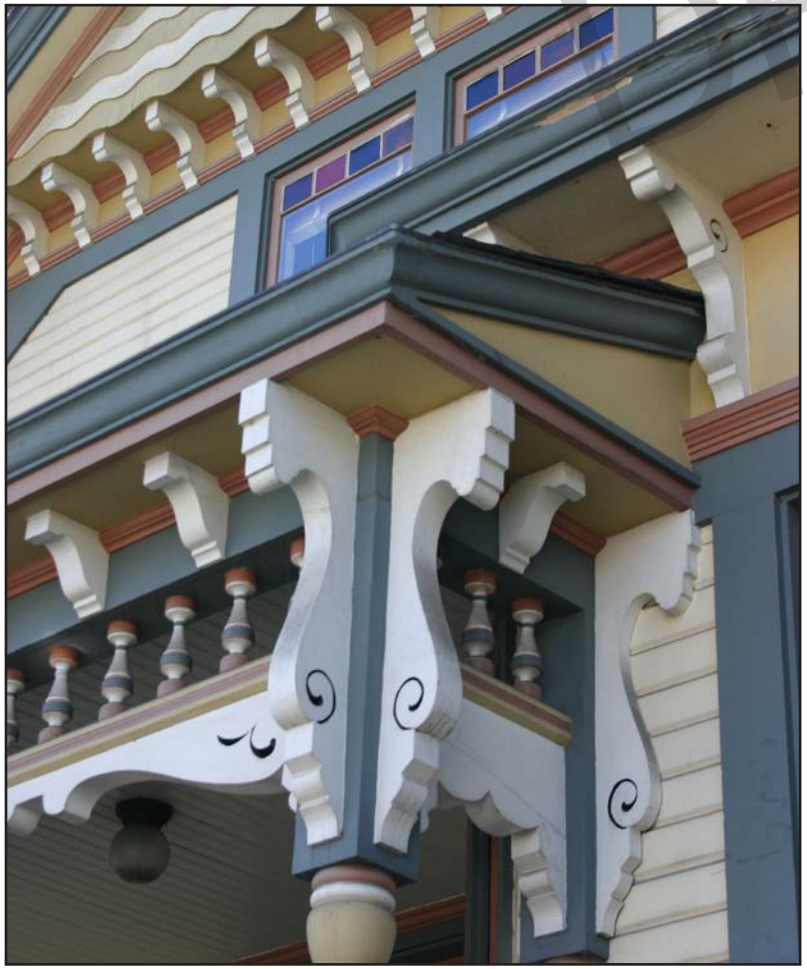

The ornate woodwork is a character-defining feature of this Queen Anne house.

Principles for Reviewing a Project

The Historic Resource Design Guidelines incorporate historic preservation principles set forth in The Secretary of the Interior's Standards for the Treatment of Historic Properties, and more specifically, the Standards for Rehabilitation (Standards). These Standards are established by the National Park Service and are utilized by local, state and national agencies as well as preservation professionals across the country. These Historic Resource Design Guidelines expand on how these basic preservation principles apply in Santa Barbara. Compliance with the Standards can be utilized to reduce or eliminate potential adverse impacts to historic resources and can be applied to projects in Santa Barbara. They will be used in conjunction with the Historic Resource Design Guidelines presented in this document to guide the HLC and the City staff in reviewing treatments for the exterior of Santa Barbara historic resources.

Preservation of Character-Defining Features

Historic architecture is preserved by techniques that identify and focus upon a structure's character-defining features; the Historic Resource Design Guidelines are intended to ensure preservation of these features.

Character-defining features are major visual elements of a building that exemplify its architectural style. These features include windows, doors, porches, roof forms, chimneys, decorative details, materials, and construction techniques.

INTEGRITY

Integrity is the ability of a property to convey its original appearance. To determine significance, the following are essential physical features that must be considered in order to evaluate the integrity of a significant building: location, design, setting, association, feeling, materials, and workmanship. For example, a historic building of high integrity has few alterations or ones that can be easily reversed. It is the goal of these guidelines to retain as much of the original integrity as possible in order to have a high level of integrity on historic resources.

MAINTENANCE AND NEGLECT

Regular maintenance helps preserve historic resources and property, protects real estate values and investments, and keeps Santa Barbara an attractive place to live, work, and visit. Lack of regular upkeep can result in accelerated deterioration of character-defining building elements and features that are difficult and costly to repair. Long-term lack of maintenance can even impact a building's structural system, requiring even costlier and more-complex repairs. It is critical that property owners keep their historic resources watertight and in good repair. Deterioration does not constitute loss of historical significance or "character-defining" attributes; it requires repair.

Poor maintenance or neglect can lead to the loss of historical integrity, structural damage, and costly repairs.

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This West Beach residence shows a hybrid of International Modern and Spanish-Colonial Revival styles.

PRESERVATION PRIORITIES

In reviewing projects involving the exterior of historic structures, the HLC and the City staff use the following order of priorities to determine if the project is appropriate:

Maintenance: If the features are intact and in good condition, maintain them as such.

Repair: If the feature is deteriorated or damaged, repair it to its original condition.

Replace to match existing: If the feature cannot be repaired or is missing entirely, then replace it with one to match the original in size, material, profile, exposure, detail relief, and dimension. Replace only that portion that is beyond repair. If replacement with original materials is not technically or economically feasible, a substitute material may be used if it duplicates the color, texture, and visual appearance of the original.

Compatibility: If a new feature or addition is necessary, design it to be compatible with the original features. Note, 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.

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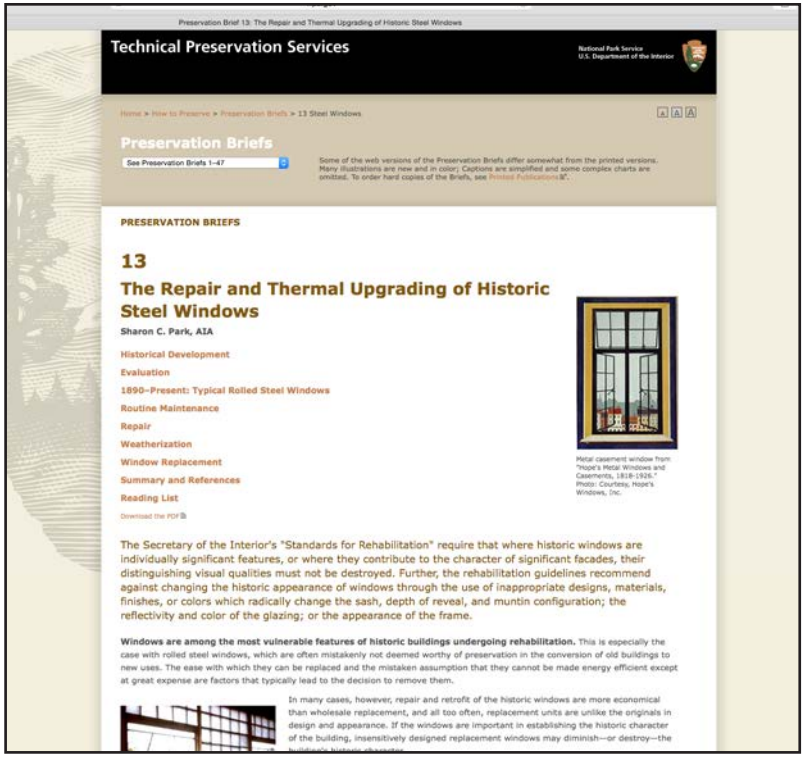
PRESERVATION BRIEFS

For in-depth technical recommendations on restoration, the National Park Service's Secretary of the Interior has published "Preservation Briefs" to help recognize and resolve common problems on historic resources. Staff will often refer to these briefs to ensure that proper restoration treatments are being utilized.



Technical Preservation Services

Preservation Briefs

PRESERVATION BRIEFS

13

The Repair and Thermal Upgrading of Historic Steel Windows

Sharon C. Park, AIA

Historical Development
Evaluation
1890–Present: Typical Rolled Steel Windows
Routine Maintenance
Repair
Weatherization
Window Replacement
Summary and References
Reading List

The Secretary of the Interior's "Standards for Rehabilitation" require that where historic windows are individually significant features, or where they contribute to the character of significant facades, their distinguishing visual qualities must not be destroyed. Further, the rehabilitation guidelines recommend against changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

Windows are among the most vulnerable features of historic buildings undergoing rehabilitation. This is especially the case with rolled steel windows, which are often mistakenly not deemed worthy of preservation in the conversion of old buildings to new uses. The ease with which they can be replaced and the mistaken assumption that they cannot be made energy efficient except at great expense are factors that typically lead to the decision to remove them.

In many cases, however, repair and retrofit of the historic windows are more economical than wholesale replacement, and all too often, replacement units are unlike the originals in design and appearance. If the windows are important in establishing the historic character of the building, insensitively designed replacement windows may diminish—or destroy—the

Please refer to these briefs to help you plan a restoration project: http://www.nps.gov/tps/how-to-preserve/briefs.htm

Chapter 6: Benefits and Incentives

PRESERVATION BENEFITS

Historic preservation is not just about regulations that prevent inappropriate changes to historic resources. Residential homeowners also find that property values stabilize or increase when historic preservation standards are used in rehabilitating their homes. This occurs in part because of the investments made to rehabilitate the homes, as well as the added prestige of owning a designated structure. Nationwide studies also show that preservation projects contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of local materials. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside the local economy and to special construction skills that may be imported. National and California State studies have proven that local designation provides the following benefits:

- Increases neighborhood stability
- Increases property values
- Preserves the physical history of the area
- Promotes an appreciation of the physical environment
- Fosters community pride and self-image by creating a unique sense of place and local integrity

An early twentieth century Shingle style house is under the Mills Act program for restoration.

- Increases the awareness and appreciation of local history
- Attracts potential customers to city businesses
- Increases city tourism

STATE AND FEDERAL TAX CREDIT INCENTIVE

Economic incentives are available to historic preservation projects at the local, state, and federal levels. The State of California and the Federal Government offers rehabilitation tax credits to designated and qualified projects and properties.

MILLS ACT INCENTIVE

The Historical Property Contract Program (Mills Act) provides property tax abatement to properties designated as Structures of Merit or City Landmarks. Under the program, property owners receive a significant reduction in local property taxes in exchange for their promise to actively participate in restoring, rehabilitating, repairing, and preserving their properties. Participants enter into a perpetual 10-year contract with the City. For details, please refer to the web site:
http://www.santabarbaraca.gov/services/community/historic/preservation/mills.asp

CALIFORNIA STATE HISTORICAL BUILDING CODE

One of California's most valuable tools for the preservation of historic resources is the California State Historical Building Code (CHBC), which is defined in Sections 18950 to 18961 of Division 13, Part 2.7 of Health and Safety Code (H&SC), a part of California Law. The CHBC is intended to save California's architectural heritage by recognizing the unique construction issues inherent in maintaining and adaptively reusing historic resources. The CHBC provides alternative building regulations for permitting repairs, alterations, and additions necessary for the preservation, rehabilitation, relocation, related construction, change of use, or continued use of a "qualified historical building or structure." The CHBC's standards and regulations are intended to facilitate the rehabilitation or change of occupancy so as to preserve their original or restored elements and features, encourage energy conservation and a cost effective approach to preservation, and provide for reasonable safety from fire, seismic forces, or other hazards for occupants and users of such historic resources, structures, and properties, and to provide reasonable availability and usability by the physically disabled.

ENVIRONMENTAL BENEFITS

"The greenest building is one that is already built." Preserving an historic structure is sound environmental conservation policy because "reusing" saves energy and reduces the need for producing new construction materials. Many historic resources are inherently "green" in the following ways:

- Energy is not consumed to demolish a building and dispose of the resulting debris.
- Energy is not used to create new building materials, transport them, and assemble them on site.
- The embodied energy which was used to create the original building and its components is preserved.
- By reusing older historic resources, pressure is reduced to harvest new lumber and other materials that may have negative impacts on the environment.

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SECTION 2: GUIDELINES FOR PRESERVING HISTORIC RESOURCES

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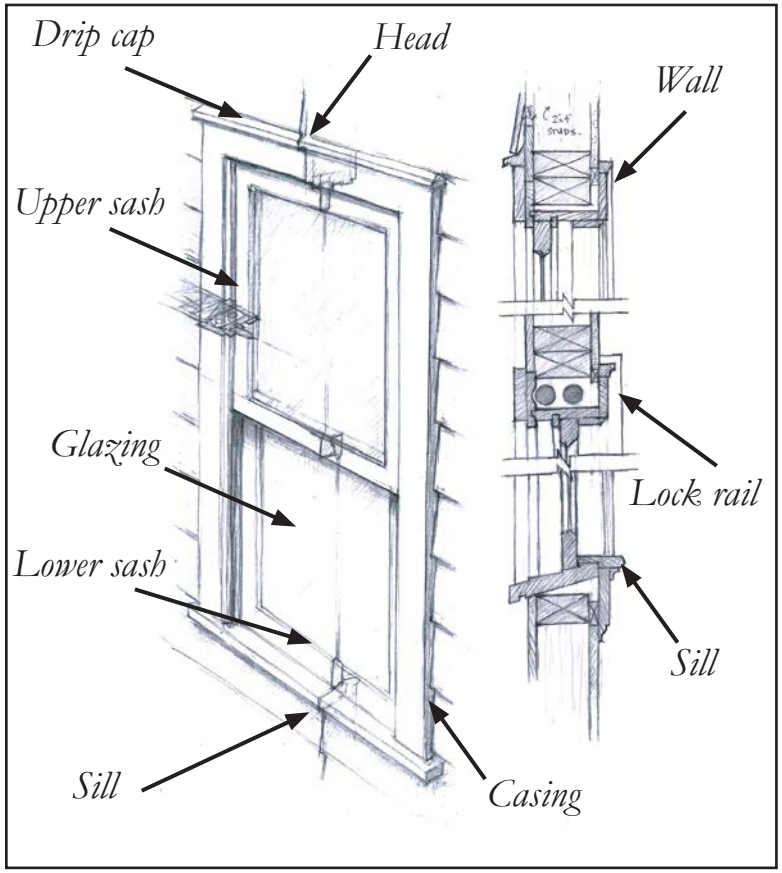
Chapter 7: Windows

Introduction

Windows are one of the most visible, yet commonly under-appreciated components of older and historic homes and historic resources. Many historic structures in Santa Barbara have original wood windows that have lasted over a century. They may have intricate details that give depth, light, and shadow to a building's façade. Original windows reflect the design intent for the building, including the period, regional style, and building techniques. In fact, many wood windows are considered hand-crafted pieces of art that are examples of exceptional craftsmanship and design.

Windows give scale to a building and provide visual interest to the composition of individual façades, while distinct designs help define many historic building styles. These openings define character through their material, profile, shape, size, configuration, and arrangement on the façade. These Guidelines will help property owners consider all the factors and options when repairing or replacing original windows.



Components of a traditional wood window.

BENEFITS OF KEEPING HISTORIC WINDOWS

Original windows are a key component of a historic building's design and appearance. The benefits of maintaining and repairing a building's original windows include:

- Maintaining original windows helps to retain the historic character of the building
- Wood windows made prior to 1940 are likely made from old-growth wood that is significantly denser, more durable, and more rot-resistant. These qualities mean that when properly cared for, older wood windows can last centuries. In contrast, many new windows are made from materials that may last only 10 to 20 years, and vinyl windows, in particular, often warp from sun exposure
- Original windows were made specifically to fit their window openings and were custom installed. New windows will likely have to be custom ordered to fit into the original openings
- Traditional windows were made from individual components. Each piece can be individually repaired or replaced, including rails, stiles, muntins, stops, sills, stools, and jambs. In contrast, windows composed of vinyl, aluminum, fiberglass and composite materials are manufactured as a unit. Their individual components generally cannot be repaired
- Repairing and increasing the energy performance of existing wood windows can be cost-effective
- Hiring a window repair specialist to refurbish windows supports skilled local labor

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ENERGY EFFICIENCY

Commonly, homeowners are eager to replace their historic windows because companies promise that their replacement windows will not only save them time and money, but that their products and services are the "green" thing to do. In fact, a thriving industry has grown around the perceived need to replace rather than restore. However, restoring original windows can be a choice that is actually better for environmental conservation. Original windows have embodied energy – a factor often overlooked when evaluating environmental efficiency. Embodied energy is the amount of energy it takes to create a product, including everything from milling the wood to transportation, manufacture, and installation. Tearing out historic windows for replacement units not only wastes their embodied energy, it requires additional energy to remove and dispose of them. Every window that is thrown away is adding more waste to landfills.

Window replacement is thought of as a solution to make homes more energy-efficient, and older windows are often mistakenly blamed for energy loss. A common misconception is that single pane glass or wooden frames lead to energy loss, when in fact most of the problems are caused by gaps or "leaks" in the window surround, which can be addressed without extensive work or replacement. Unfortunately, wood windows are blamed for much of the air penetration and loss resulting in unwanted high electric and gas bills. Wood windows are usually the first items to be replaced in an effort to reduce those bills. However, windows themselves are not always the main culprit. Air infiltration wafts through openings in floors, walls, and ceilings. Adding just 3 ½ inches of insulation in an attic has a greater impact on thermal resistance than replacing a single-pane window with a high energy efficiency replacement window. Adding weather stripping and an interior storm window to a historic wood window in good repair will significantly improve its energy efficiency and the occupants' comfort level without having to replace the entire unit.

Easy, Low-Cost Energy Efficiency Tips:

- Caulk around the window opening on the exterior
- Caulk around the window trim on the inside
- Add weather stripping to the window sash
- Use interior insulating windows
- Make sure the sash lock brings the sashes together tightly
- Use curtains and blinds to block sunlight in the summer and contain warm air during the winter
- Consider an entire home energy evaluation by a certified Home Energy System Rating System (HER) rater to develop the best plan for your structure.
- Using a HERs rater can also qualify your project for low cost loans and government rebates
- Installing new windows may not pay for itself in energy savings

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2 over 2 double hung wood window with original wood trim

4 over 4 double hung wood window with original wood trim

6 over 6 double hung wood window with original wood trim

COMMON HISTORIC WINDOW TYPES IN SANTA BARBARA

Double Hung: Two sash elements, one above the other. Both upper and lower sashes slide within tracks on the window jambs.
Single Hung: Two sash elements, one above the other. Only the lower sash moves.
Trim: Exterior wood trim frames windows and serves as the transition to adjoining wall surfaces. Functionally, it provides protection at the perimeter and corners of openings, creating a weather-tight building enclosure. Houses with a wood exterior (weatherboard siding or shingles) typically have a 4" to 5" x 1" wood trim.
Fixed Sash: The sashes do not move.
Casement: Hinged windows that swing out or in from the wall.
Windows on Stucco Historic resources: The windows usually do not have trim and have deeply recessed windows.

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12 over one single hung wood window with original wood trim with Ogee lugs on upper sash

The above window has leaded decorative glass in the top sash over of the single hung lower sash

Casement windows with three horizontal true divided lights that are recessed into the stucco façade with no trim.

WINDOW REPAIR AND MAINTENANCE

Properly maintained, original windows will provide excellent service for centuries. Most problems occur from of a lack of proper maintenance. In most cases, windows are protected if a good coat of paint is maintained. The accumulation of layers of paint on a wood sash may make operation difficult, but proper painting techniques, including removing paint layers before repainting or refinishing, can solve this problem. Damage occurs when the painted layer is cracked or peeling. A good layer of paint protects the wood window from water damage and from ultraviolet degradation caused by sunlight. Decay can result that may make operation of the window difficult, and if left untreated, can lead to significant deterioration of window components. In terms of maintenance, wood windows do require painting every five to ten years, depending on their location, sun exposure, water exposure, paint quality, priming, wood quality, etc. Although vinyl and aluminum windows do not require painting, they are rarely maintenance free, and economy grade vinyl and aluminum windows can fail within a few years. Finishes on vinyl and aluminum can deteriorate through UV exposure, oxidation, and denting. Quality wood windows can last indefinitely, depending on maintenance and the quality of wood used. Double hung painted wood windows can also be installed with metal or vinyl tracks, making them easier to open and close as they age. Draftiness, sticking sashes, and loose putty are all problems that are easy to repair, and they are not reasons to remove and replace historic windows. Changing a sash cord, re-puttying a window or waxing a window track are easy repairs that can extend the life of the window.

This original casement sash has been removed from the casing and is being restored before being repainted and installed.

The Spanish Colonial Revival fixed window with sidelights is the centerpiece of the façade and it has been well maintained.

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Before: This is an image of a wood window prior to restoration.

After: The same wood casement window after restoration.

REPLACEMENT WINDOWS

Before investing in replacing original wood windows, understanding the materials of replacement windows is critical. Many people do not like the maintenance of having to paint old windows. Replacement windows are not maintenance-free, though they may be easier to clean. This maintenance-free claim is most often used with companies that sell vinyl, aluminum, aluminum-clad, fiberglass, and composite windows that will require regular cleaning in order to avoid mold and mildew build-up. They are manufactured as a unit and their individual components cannot be repaired. When a part fails, or the insulated glass seal breaks, or the vinyl warps, the entire unit must be replaced. In fact, some new windows need to be completely replaced as frequently as the original wood windows would need a coat of paint. Vinyl and aluminum windows cannot be painted and discolor over time. Once this occurs, homeowners must invest in new replacement windows. Be cautious of the short lifespan of most non-wood replacement windows. They will likely need to be replaced repeatedly.

WHAT ABOUT WOOD WINDOWS THAT HAVE VINYL, FIBERGLASS, OR ALUMINUM CLAD EXTERIORS?

For clarification, a clad window is part of a window system that is primarily constructed of wood but has an additional material, such as aluminum, applied to the exterior face for maintenance purposes. Generally, clad windows are not appropriate, especially on older residential and commercial properties. However, in some instances they may be acceptable, and if proposed, shall be reviewed on a case-by-case basis. Most clad window products do not have Ogee lugs (the small wood element under the top sash), which are an important feature of older double hung wood windows. In addition, a true divided

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light option is not offered for clad windows by any manufacturer. Another issue with vinyl-clad window systems is that they often show seams, as some of these windows are clad with vinyl strips on the outer surface. Aluminum and fiberglass finishes can come in a variety of colors and often have a finish that more closely resembles a painted surface. There are a number of windows constructed of substitute materials on the market today that strive to match the styles and profiles of historic windows. The Planning Division is always open to reviewing any new products for compatibility with older properties. A quick way to get initial feedback about a new product is to bring the manufacturer's specification sheet to the Urban Historian to review. In some cases, the Planning Division may consider approving clad replacement windows that are visible from the street or other public rights-of-way if their architectural compatibility can be adequately demonstrated in terms of overall size, glazing, operation, finish, exterior profiles, and arrangement.

The manufacture of vinyl (polyvinyl chloride, or PVC) windows requires a highly toxic production process. Dioxin, a toxic carcinogen, is formed when PVC is manufactured and when it is burned. Firefighting has become a serious problem at vinyl-encased homes. Fortunately, the windows are not toxic while they are being used, but they are toxic to produce and to dispose.

Also, while it is often desirable to have all wood windows in your building or house, in many cases, you may choose to use replacement windows of a substitute material in light wells or rear façades that are not visible from the street or other public right-of-ways.

Maintaining the original materials and design of historic windows contributes to the architectural integrity of the structure.

Many Santa Barbara Historic Homes feature a triptych in the center front window with a large window in the center with double hung windows on either side, all in the same opening.

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The second floor windows show the top sash of the double hung windows open, allowing a natural cool ventilation through the house.

Santa Barbara is fortunate to have windows that are works of art featuring delicate decorative leaded glass in the top sash.

Requirements to Replace an Original Window

1. Are the windows truly deteriorated beyond repair? Photographs and a written evaluation from a window restoration expert must be provided that the windows warrant replacement of original fabric on a historic or potentially historic resource.
7. Can the deteriorated portions of the window be repaired?
3. Is every window beyond repair? Can some be restored rather than replaced?
4. Can the existing windows be made more energy efficient? Adding weather-stripping and an interior insulating window to a historic wood window in good repair will significantly improve its energy efficiency and the occupants' comfort level without having to replace the entire unit.
5. Has a thorough cost comparison between repair and replacement been completed? A homeowner should seek estimates for repair along with estimates to install replacement windows that truly match the originals. As per the Secretary of Interior Standards, replacement windows need to match originals in material, profile and configuration. This often will require custom-made wood windows to match the originals that fit in the original wood opening. This can cost more than restoring the original windows.
6. Provide specifications of new windows, including profiles, and life expectancy of the new windows. Some new windows only last ten to fifteen years and will need to be replaced again. What are the benefits of the new windows?

For in-depth technical recommendations on restoration of windows, the National Park Service's Secretary of the Interior has published 47 "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Briefs 9, 13, and 33 for window restoration at http://www.nps.gov/tps/how-to-preserve/briefs.htm

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GUIDELINES

7.1 Repair the original materials and design of historic windows and their surrounds, including hardware, in original openings.

7.2 Replace deteriorated windows to match the original windows in size, shape, arrangement of panes, materials, hardware, method of construction and profile. Avoid altering the size and proportions of historic windows.

7.3 Replace true divided, single pane light windows with true divided-light windows, and replace wood windows with wood windows. Traditional single pane window glass is preferred over double (or thermal) pane glass, where the latter will have a negative visual effect but a minimal relative effect in preventing heat loss from an old building.

7.4 Avoid altering historic patterns or locations of window openings on a façade.

7.5 Set the window back into the wall the same distance as the historic windows. Carefully look at how the existing window is set in an opening. Many replacement windows are surface-mounted and most historic windows are recessed in the opening. Most stucco historic resources did not have trim and the window is deeply recessed in the thick wall. Avoid installing surface-mounted windows.

7.6 Repair/replace awnings and shutters that match originals in materials, design, size and operation and install only on openings that had them originally.

7.7 Match new window openings in materials, type, and size to others on the building. Make sure the window header heights line up to create a consistent rhythm on the façade. Avoid installing new window openings to building front façades.

7.8 Match trim elements of new windows and doors to be consistent with others on the house.

7.9 Consider using tempered glass, which is difficult to break, for added security.

7.10 Consider electronic security systems for additional security without altering the historic appearance of the building's exterior. Avoid installing security bars on street-facing windows.

7.11 Avoid installing air conditioners in street-facing windows.

As many original windows are being removed and replaced with windows that do not match the original, Santa Barbara is losing unique architecture elements. The vinyl/aluminum slider windows that open horizontally in the pictures are inappropriate for historical resources because the configuration, material, and profile do not match the original windows, altering the unique character of the window.

Surface-mounted slider windows have replaced the original double hung windows. The original windows were recessed in the stucco façade, but these replacement windows are protruding.

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The two double hung windows have a geometric decorative design in their upper sashes.

The decorative upper sash has rare circular muntins between the glass.

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Chapter 8: Doors

INTRODUCTION

Doors define character through their shape, size, pattern, materials, glazing, decorative details, hardware, and arrangement on the façade. Changing these elements has a strong negative impact on a building. Doors are often distinguished by the placement of surrounding windows, sidelights, or other architectural detailing. It is important to preserve these features to retain the architectural character of the building.

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This Spanish Colonial Revival Style wood plank door is accessed through an arched covered entryway.

Craftsman Style wood plank door with three upper lights and narrow trim.

Craftsman Style multi-pane glazed wood door with wide casing.

Victorian Style large-pane glazed door with transom window above and wide trim.

Spanish Colonial Revival six panel solid wood door inset in the stucco with no trim and appropriate wood screen door.

The low stoop leads to a Spanish Colonial Revival arched solid wood door set deep into the stucco façade with three small lights and an appropriate screen door.

COMMON HISTORIC DOOR TYPES IN SANTA BARBARA

There are many different door types found on historic styles in Santa Barbara. The most popular are: Spanish Colonial Revival, Craftsman, and Victorian. Historic doors are made of solid wood, while many modern doors are hollow and made of fiberglass or metal.

DOOR REPAIR AND MAINTENANCE

Maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Stock replacement doors often do not fit the size and proportions of historic openings and often do not include the level of design and detail found in historic doors. Problems with peeling paint, draftiness, sticking, and loose glazing are problems that are often quite easy to repair. Applying weather stripping, reputtying the glazing, or sanding down the bottom of a door are simple, cost-effective repairs that will allow your original wood door to continue to function for many decades.

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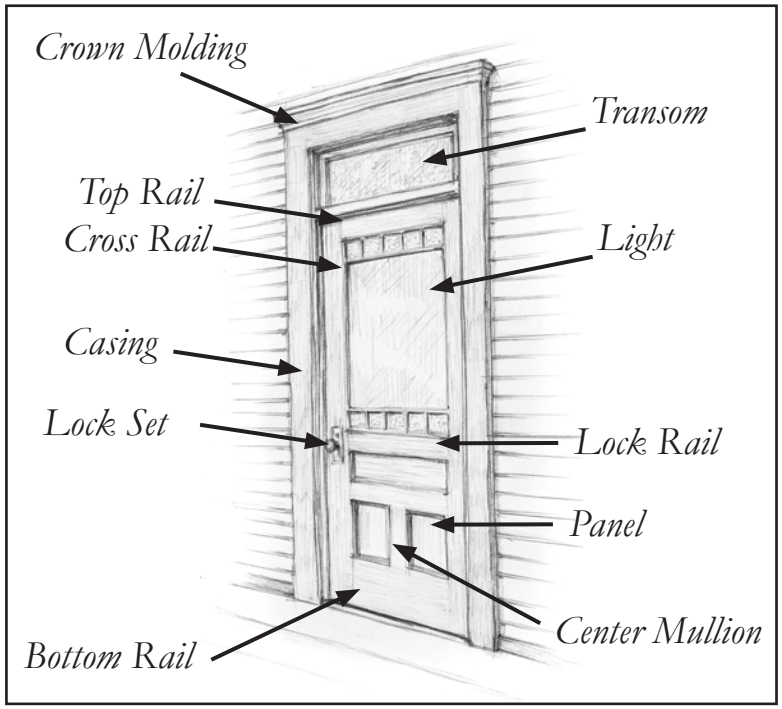
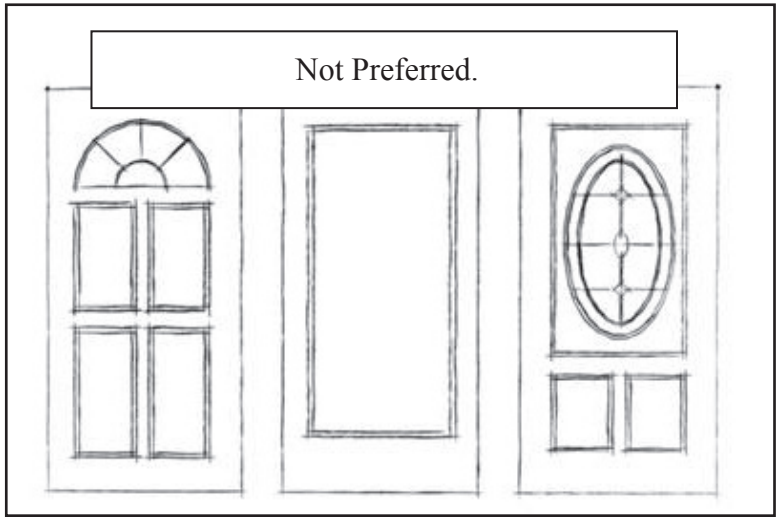
GUIDELINES

8.1 Repair or replace materials to match original in material, size, profile, exposure, detail, relief, and dimension.
8.2 Repair serviceable original wood doors, transoms, and glass panes.
8.3 Repair trim and hardware including hinges, doorknockers, latches, and locks.
8.4 Avoid replacing a door or a component of the door when repair and proper maintenance will improve the original door's performance and preserve historic elements.
8.5 Install a wood screen door that matches the original opening and configuration of the original door.
8.6 Avoid installing new doors that do not fit the original opening by making an entrance larger or smaller.
8.7 Avoid removing original door trim.
8.8 Avoid installing a metal security door, which blocks the historic door from view.
8.9 Avoid moving the original location of the door opening or altering the spatial relationships of doors and their arrangement on the primary façade.
8.10 Avoid installing doors with half-round fan lights, oval windows, modern leaded glass, irregular panel doors with carved decoration, hollow metal doors, and fiberglass doors, as they are not historically appropriate.



Components of a traditional wood door.



Common modern doors with half round windows, flush doors with large glass windows, doors with oval windows and modern leaded glass are not appropriate for historic structures.

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This solid wood door has muntins dividing the glass that adds a decorative element to the door and enhances the entrance.

An elegant example of a pane over panel wood front door on a Queen Anne Free Classic House.

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Chapter 9: Exterior Woodwork

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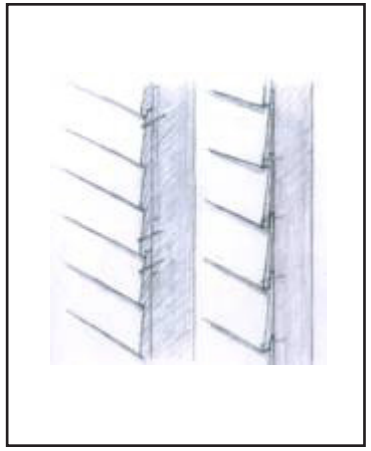
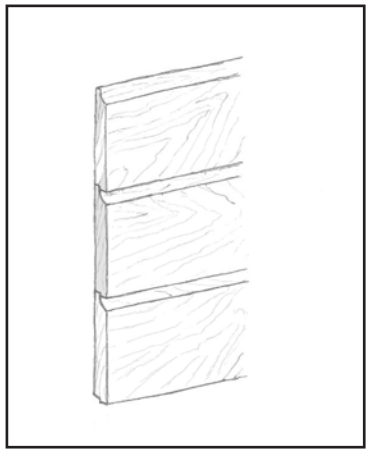
Introduction

The scale, texture, and finish of exterior woodwork contribute significantly to the character of a structure. Common types of wood siding in Santa Barbara include weatherboards (lap siding) and shingle siding. In some historic resources, vertical board-and-batten siding is used. Siding was usually made of Douglas Fir or old growth Redwood which are more resistant to termites. The best way to preserve these features is through well-planned maintenance. Exterior wood trim includes window and door frames, corner boards, rake boards, eaves, and wood sills. In addition to wood trim, there are numerous types of wood ornaments applied to historic resources including quoins, brackets, rafter tails and fascia boards.



Weatherboard (clapboard)



Shiplap (drop lap)

Shingle siding on a Craftsman style home.

Board-and-batten siding on a Craftsman style home.

COMMON HISTORIC WOOD SIDING TYPES IN SANTA BARBARA

Weatherboard (clapboard) siding: Made from long boards tapered across the width, weatherboards are installed by nailing an upper board overlapping a lower board to create an approximately ¼" reveal with joints staggered across the wall surface.
Shiplap (drop lap) siding: A flat faced board with a concave top and notched bottom.
Board-and-batten: Treatment of alternating wide boards and narrow wooden strips, called battens, that are placed over the seams between the boards.
Shingle: Typical on the Craftsman, the shingles are tapered and installed in an overlapping pattern with staggered edges.
Wood ornament and trim: The ornament and trim include lintels, brackets, and columns that showcase superior craftsmanship, architectural design, and add visual interest.

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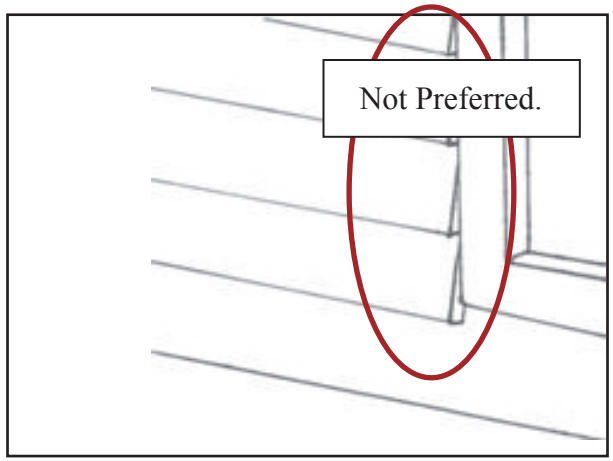
EXTERIOR WOOD REPAIR AND MAINTENANCE

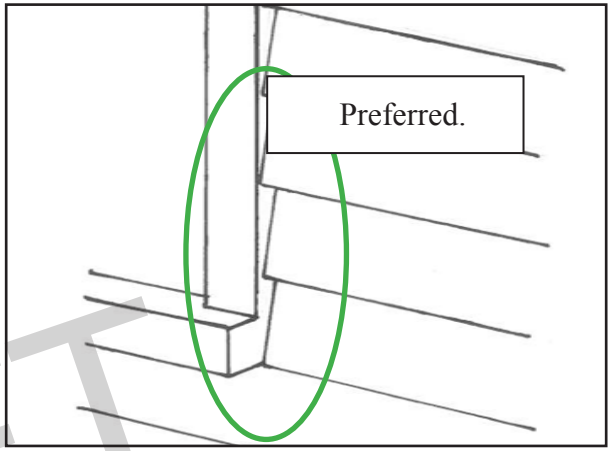
Before replacing wood siding, make sure replacement is necessary. In many cases, all that is necessary is patching the original siding with repair materials that match the original. If replacement of wood siding is necessary, match the existing wood siding in material, size, and profile, and install siding so that it lines up correctly with the original siding. Only repair or replace the sections of wood siding that need to be replaced. Replacement of deteriorated wood siding requires careful attention to the scale, texture, pattern and detail of the original material. If you are replacing an entire wall of wood siding and adding sheathing, adjust for the new wall thickness in relation to the window trim and sills. Siding should not extend past the face of window trim

and the window should have a sill. The use of vinyl, aluminum, or stucco to cover wood siding or shingles is inappropriate and results in a loss of original fabric, texture, and detail. These treatments also change the dimensions of the walls and can cause and conceal moisture damage, termite damage, or structural deterioration.

All wood surfaces must be painted or stained. Without a protective coating of paint, wood is susceptible to deterioration from the sun, water, and pests. Prior to painting or staining, remove damaged or deteriorated paint or stain using the gentlest means possible. Paint should be breathable latex. Do not use elastomeric paints or cement paints, which do not allow the building to breath and can cause serious moisture deterioration on historic resources.

Avoid adding ornamentation or other decorative elements that never existed. Conjectural "historic" designs for replacement parts that cannot be substantiated are inappropriate, as they give the building a false sense of history. Details may be copied from similar historic resources within the neighborhood when there is evidence that a similar element once existed. For example, where "scars" on exterior siding suggest the location of decorative brackets but no photographs exist of their design, the designs for historic brackets on historic resources that are clearly similar in character may be used as a model.





Incorrect placement of siding in front of the window trim (above) and correct placement behind the window trim and sill (below).

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Shiplap (drop lap) siding before and after restoration.

GUIDELINES

9.1 Clean wood siding regularly.

9.2 Perform a test patch to determine that the cleaning method will cause no damage to the material's surface.

9.3 Paint or stain exposed wood siding to protect it.

9.4 Remove non-original siding that is covering original wood siding and restore the original wood.

9.5 Fix leaks around gutters, chimneys, roofs, and windows. Water leaks lead to wood damage and can attract pests such as termites.

9.6 Caulk and paint to fill in holes, cracks, joints, and seams to seal out water and insects.

9.7 Repair damaged siding by "piecing in" with materials that match the original.

9.8 If an early paint layer was lead-based, special procedures are required for removal and encapsulation. A qualified contractor should be consulted (see Chapter 8, Paint, for more details.)

9.9 If asbestos siding, a hazardous material, was used to cover original materials, it should be removed by a qualified contractor.

9.10 Provide proper drainage and ventilation to minimize rot.

9.11 Consider fiber cement siding if replacement of weatherboards is necessary. This is an appropriate alternative material to wood if it has a smooth finish and matches the original siding's dimensions and profile.

9.12 Avoid covering or replacing wood siding or wood trim with vinyl siding, aluminum, or stucco materials.

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For in-depth technical recommendations on restoration of exterior woodwork, the National Park Service, U.S. Department of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 8 and 10 at http://www.nps.gov/tps/how-to-preserve/briefs.htm

GUIDELINES CONT.

9.13 Avoid covering or replacing wood siding or wood trim with stucco.
9.14 Avoid covering or replacing wood siding or wood trim with masonry.
9.15 Avoid covering or replacing wood siding or wood trim with plywood sheet siding such as T1-11 siding.
9.16 Avoid replacing wood siding or trim that does not match the original in dimension, reveal, and profile.

This historic Santa Barbara home has the original wood weatherboard (clapboard) siding well maintained and preserved.

This artificial siding warped from sun exposure.

The vinyl siding with faux wood grain appears fake as most wood siding is sanded to a smooth surface (See photograph on page 28) If using an alternative siding like a cement fiber to imitate wood, use the smooth finish for a more authentic appearance.

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The house features fish scale wood shingles in the gable end combined with shiplap siding and squared shingles on the body of the house.

This house features rustic cut wood shingles.

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Chapter 10: Stucco and Masonry

Introduction

Exterior masonry, including stucco, stone, and brick, is an integral component of a building's architectural style and character. Masonry walls give mass and depth to a building's façade. Functionally, exterior masonry is a principal element in the structural system, establishing a weather-tight enclosure providing protection from rain, wind, and sun.

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Santa Barbara is famous for its white stucco historic resources, characteristic of the Spanish Colonial and Mission Revival architectural styles.

Using true stucco rather than a synthetic stucco is recommended for repairing stucco on Santa Barbara historic resources.

STUCCO

Santa Barbara is distinguished by its white stucco historic resources. In California, where the Spanish Colonial Revival and Mission Revival architectural styles became popular, stucco was one of the most commonly used building materials. Traditional stucco, which has been used for centuries, consists of aggregate, a binder, and water. It is a hard, dense, thick, and non-insulating material, applied in two or three coats to brick, metal, or wood lath. Until the early twentieth century, when a variety of novelty finishes or textures were introduced, the last coat of stucco was traditionally applied by hand, and it was troweled to create a smooth finish. Traditional stucco was never heavily textured or applied using a spraying technique. Originally, stucco was troweled over adobe and masonry walls, giving expression to the thick walls and heavy columns of the masonry construction. In new construction, wood frame and current construction methods using lighter and thinner materials are hidden by the plaster, so that the same architectural aesthetic can be achieved.

HISTORIC AND SYNTHETIC STUCCO

True stucco is a combination of sand, lime, Portland cement, water, and binders. In some cases, pigments were added to the mix to alter the finished color. True stucco coatings are recommended for historic structures. On the contrary, Exterior Insulation and Finish System, or EIFS, is a synthetic stucco system that includes an inner foam insulation board, a middle polymer, a cement base coat that is reinforced with fiberglass mesh, and an exterior textured finish coat. EIFS does not "breath" and can trap moisture within the wall thickness which can cause mold and mildew to rot wood sills and framing. Because of its visual characteristics and the potential harm it can cause to a historic structure, synthetic stucco is not permitted by the Historic Landmarks Commission (HLC) on any contributing historic resources, Structures of Merit, or Landmarks.

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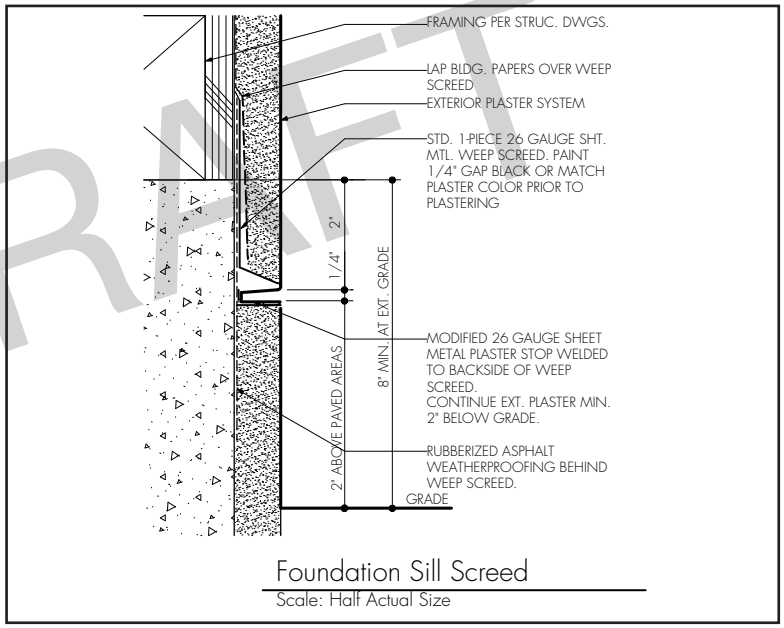
STUCCO REPAIR AND MAINTENANCE

Most stucco deterioration results from moisture infiltration and from water splashing up from the foundation. Other potential causes of deterioration include: ground settlement, lintel and door frame settlement, inadequate or leaking gutters and downspouts, intrusive vegetation, moisture migration within walls due to interior condensation and humidity, vapor drive problems caused by furnace, bathroom and kitchen vents, and rising damp resulting from excessive ground water and poor drainage around the foundation. Water infiltration will cause wood lath to rot, and metal lath and nails to rust, which eventually will cause stucco to lose its bond and pull away from its substrate. Traditionally, masonry went to the ground. In new construction, a stucco weep screed provides drainage for escape of excess moisture from the back of the stucco membrane (see detail to right). It provides a straight and true screed surface at the base of stucco walls.

- Small hairline cracks usually are not serious and may be sealed with a thin slurry coat consisting of the finish coat ingredients, or even with a coat of paint or whitewash.
- Commercially available caulking compounds are not suitable materials for patching hairline cracks. Repairs made with caulking compounds are often highly visible and unsightly. Their consistency and texture is unlike that of stucco, and they tend to weather differently and attract more dirt. Larger cracks will have to be cut out in preparation for more extensive repairs.
- Only use breathable water-based paints on stucco. Latex and elastomeric paints may seem to be low maintenance, but on true stucco they act as a barrier and trap water in the wall, which can cause peeling and serious damage to the interior walls of the building.

Well maintained stucco can last hundreds of years.



An example of a weep screed detail that can help drain the base of a stucco wall.

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Cut stone walls are common throughout Santa Barbara's historic neighborhoods.

Poor maintenance and improper repointing can damage stone walls.

CLEANING STUCCO

Historic stucco historic resources often exhibit multiple layers of paint or lime wash. Although some stucco surfaces may be cleaned by water washing, the relative success of this procedure depends on two factors: the surface texture of the stucco and the type of dirt to be removed. If simply removing airborne dirt, smooth unpainted stucco and heavily textured painted stucco may sometimes be cleaned using a low-pressure water wash, supplemented by scrubbing with soft natural bristle brushes and non-ionic detergents.

MASONRY

Masonry is comprised of brick and stone. Brick construction is not common in Santa Barbara and is used mainly for important commercial historic resources and as an accent of to a home especially seen in chimneys and porches. Santa Barbara contains many examples of stone construction, often in exterior retaining walls. Between 1875 and 1940, Santa Barbara had an extraordinary explosion of stone construction due to the endless supply of a variety of sandstone, expert artisans, and financing by private citizens. Stone construction included bridges, walls, stairs, fountains, churches, houses, schools, and even the curbs that line Santa Barbara's streets. If a stone element needs to be reinforced or rebuilt, photograph the existing wall so that it can be reconstructed to match the original. Salvage and reuse the original stones. Match the replacement mortar with the color, texture, pattern, joint size, and tooling of the historic mortar. Repair or replace original stone retaining walls to match existing. If reinforcement is required, finish materials should match the original in materials and design.

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Mortar Tuck Pointing

Replacing damaged mortar with compatible mortar is called repointing. Check the mortar between the stone or brick regularly. Mortar that has worn away from the brick or stone face or has vertical cracks should be replaced. The compatible mortar mixture must be the correct composition or it can cause damage and spalling to the stone or brick. A professional mason with experience in historic masonry may be required to do the work.

Cleaning Masonry

It is critical to use proper cleaning methods that will not accelerate the deterioration of stone walls. Many procedures can actually result in accelerated deterioration or may damage materials beyond repair. Use a chemical cleaning or low-pressure water wash (no more than 300 psi). Abrasive methods such as sandblasting are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.

Cobblestone chimney and piers are an important design feature of this Craftsman Style residence in the Bungalow Haven Neighborhood.

Paint and Waterproof Coatings

Do not use paint or any other waterproof coatings on stone or brick. These treatments may claim they are maintenance-free, but they trap water in the masonry that can cause serious damage to the interior walls of the building. Many water repellent coatings are transparent or clear when applied and discolor over time.

Removing Paint

If masonry has been painted, use chemical paint strippers that are developed specifically to remove paint from historic resources. Many historic resources have lead paint, so make sure to have a professional remove the hazardous paint safely.

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Before: The wood sided Craftsman style bungalow was inappropriately covered with stucco. Photo from the eastsidela.com web site.

After: The wood sided bungalow after the stucco was removed and the character-defining wood siding restored. Photo from the eastsidela.com web site.

GUIDELINES

10.1 Preserve as much of the historic stucco as possible.
10.2 Repair water leaks and direct water runoff away from the historic resources.
10.3 Seal hairline cracks with a thin slurry coat (the finish coat of the stucco mixture.) Avoid use of commercial caulk to patch hairline cracks in stucco.
10.4 Repair stucco to match the existing in composition, texture, and color.
10.5 Repair brick, stone, and mortar to match the existing in color, composition, texture and pattern.
10.6 Replace damaged stone or masonry by patching in new materials that match the original.
10.7 Avoid replacement of stucco with an alternative (synthetic) material.
10.8 Avoid covering original stucco with other historic resources materials such as wood, brick, or stone veneer.
10.9 Avoid alteration of the stucco's original texture and finish.
10.10 Avoid use of brick or stone veneer on a historic structure.
10.11 Avoid painting previously unpainted brick or stone.
10.12 Avoid covering brick or stone with an alternative material.
10.13 Avoid sandblasting masonry.
10.14 Avoid coating stucco, brick, or stone with waterproof coatings.
10.15 Avoid application of stucco over a traditionally wood structure.

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For in-depth technical recommendations on restoration of stucco, masonry and adobe, the National Park Service, The Secretary of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Briefs 1, 2, 5, 22, 42 at http://www.nps.gov/tps/how-to-preserve/briefs.htm

Chapter 11: Roofs and Chimneys

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Introduction

Rooflines define a building's style and its relationship with the streetscape. The pitch, orientation to the street, height, eave depth, roof decoration, and materials are elements that make historic resources unique. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the historic streetscapes. A clay tile roof is a key feature of a Spanish Colonial Revival style building. A long, low gable is common in a Craftsman building. Maintaining the traditional pattern of roof configurations is an important goal in the preservation of neighborhood character. Historic roof details include dormers, eaves, gutters, downspouts, chimneys, ventilation, skylights, and solar panels.

Santa Barbara is known worldwide for the many terra cotta roofs that adorn our Spanish Colonial Revival historic resources.

This late 1920s Spanish Colonial Revival building features a low-pitched, cross gabled, red tile roof.

The hipped roof with a brick chimney is a character-defining element of this Folk Victorian style home.

COMMON HISTORIC ROOF FORMS IN SANTA BARBARA

The historic roof form is critical to the understanding of a building's type and architectural style. Alterations to a roof's shape can have a negative impact on the building's appearance. Roof forms can have various pitches and are often combined in different manners to provide numerous roof types.

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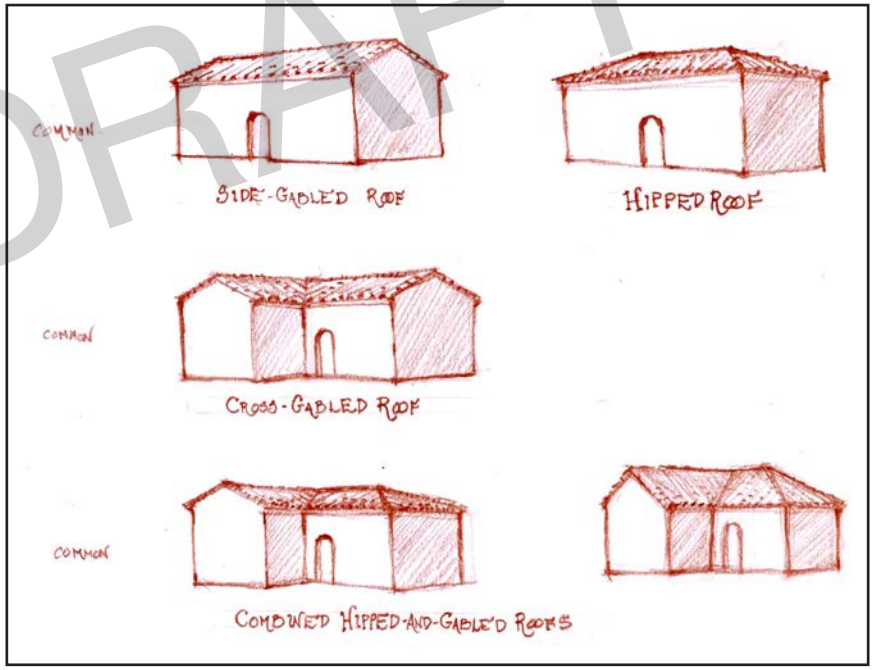


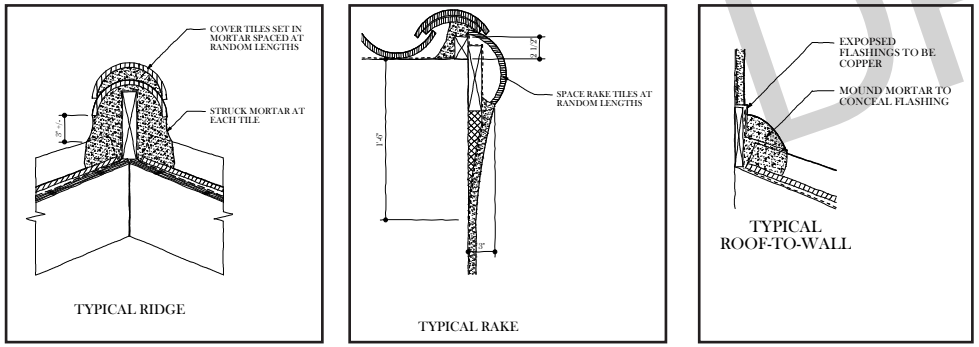
Different styles of roof forms.

COMMON HISTORIC ROOF MATERIALS IN SANTA BARBARA

The pitch or slope of a roof helps define the appropriate materials for the roof. Low-pitched to flat roofs depend on a continuous or nearly continuous roof surface to minimize moisture infiltration. Material options for low pitched roofs include built-up hot tar roofing or roll roofing. Materials for steeper sloped roofs include terra cotta and composition/asphalt shingles.

TILE

Santa Barbara is defined by its beautiful terra-cotta tile roofs. A terra-cotta tile roof can last over 100 years. Problems with tile are often the result of localized failure. If over 20% of the tiles on a roof slope are damaged or missing, replacement of the roofing might be warranted, and property owners are strongly encouraged to make every attempt to match decorative shapes, patterns, and colors to the original material. Use two-piece cap and pan, dark, terra-cotta clay tile. The starter course should be double tiled (booster tile) and filled with plaster at the gable ends. Lay field tiles in random or non-regimented fashion. It is often possible to reuse salvaged tiles, taking care to verify availability of appropriate quantities of needed sizes, shapes, and colors.



Measured drawings and sketches reprinted courtesy of Craig Shallanberger.

The starter courses of two-piece cap and pan terra-cotta roofs in Santa Barbara are double tiled.

Side profile of clay tile along a gable end.

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This dormer protrudes out of a composition roof that mimics the color and shape of original wood shingles.

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Wide, overhanging eaves protect the house from water intrusion.

Brackets with exposed rafter tails are typical features of Arts and Crafts bungalows.

COMPOSITION ROOFS

Many historic houses originally had wood shingle roofing that was stained dark brown to dark grey. Due to fire prevention codes, many of the wood roofs in Santa Barbara have been replaced with composition shingles that are appropriate for historic resources.

- Use composition roofs in the colors of dark grays, charcoals and dark browns that are typical of many historic roofs.
- Avoid light colored asphalt shingles as well as earth tones such as rusty reds, greens, and light browns.
- There are many new fireproof wood shingles that allowed on building not in the high fire area that may be appropriate for your building and can be reviewed on a case-by-case basis.

ROOF ELEMENTS
DORMERS

Dormers protrude from the roof surface with a window providing light and additional headroom under roof eaves. Dormers have various roof shapes but are typically gabled or hipped.

EAVES

Many historic roofs in Santa Barbara broadly overhang the façade, creating deep shadows. These broad eaves are also a location for important detailing such as brackets, exposed rafters and intricate rafter tails, cornices, and fascia boards. The depth and décor of eaves define a building's style and the shadows created by traditional overhangs contribute to the perception of the building's scale.

GUTTERS AND DOWNSPOUTS

Gutters and downspouts protect historic resources from water damage to walls, foundations, and piers. Built-in gutters are hidden from view from the ground within or behind architectural features such as cornices or parapets. Hanging gutters are metal with a half-round or profiled cross section. Gutter and downspout materials have different life spans. Generally, copper has the longest potential life span, followed by steel, with aluminum being highly susceptible to punctures, tears, dents, and galvanic reaction to other metals. Many of Santa Barbara Craftsman style historic resources do not require gutters because the wide eaves protect the house.

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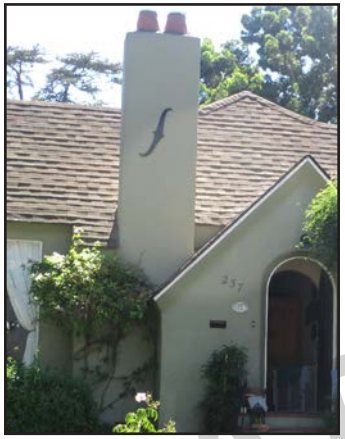
CHIMNEYS

Chimneys are strong architectural elements on the exterior of historic resources. They are made of varying materials, such as brick or cobblestones, with a variety of cap treatments, including simple brick, stepping (or corbelling) of courses of brick or stone, terra-cotta caps, bishop's cap (a pointed brick arch), flat stone coping, or a simple metal cap. Mortar joints on masonry chimneys need to be maintained and repaired to match the original in composition in order to maintain the structural strength of the chimney.

Historic chimneys constructed of brick and the softer mortars used a century ago often need lining to prevent fire or smoke damage due to deteriorated mortar joints. This can be done without changing the exterior of the chimney. Replacement chimneys should reflect the form and material of the original, or suitable, style of the building.



Chimneys made of brick, stone, and stucco made with excellent craftsmanship are character-defining elements of the architectural style and should be maintained.

The chimney was covered in a stucco that is not compatible with the wood Craftsman style bungalow. The original chimney was either brick or stone.

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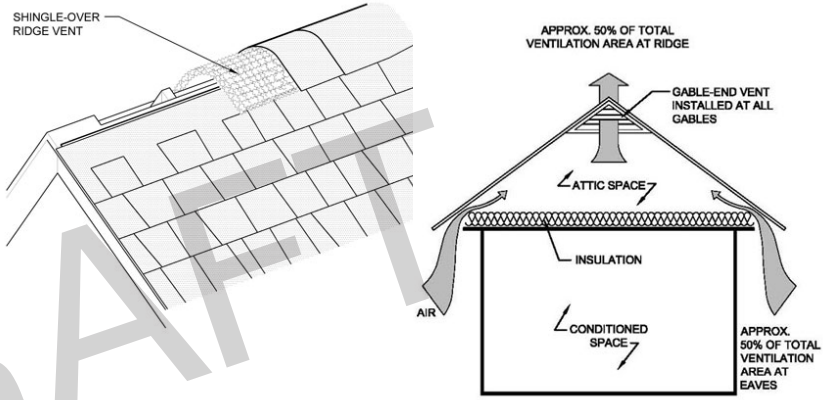
ROOF VENTS

Roof ventilation is used to evacuate the warm, moist air that escapes from the living space below. If this air lingers, it can condense on the underside of the roof and rot the sheathing. Roof vents can also greatly reduce the heat in an attic and home. If your home is fitted solely with small gable-end vents or a ventilator high in the roof, you might want to consider adding soffit vents to increase airflow. These vents allow outside air to enter the attic at the lowest point of the roof, along the underside of the eave. They're most effective when used in conjunction with a continuous ridge vent. Roof ventilation systems are generally located along or on the roof ridge. If using modern, projecting roof vents, set them back from the main elevation at least ten feet so that the original roof line is not interrupted.



Drawings courtesy of National Roofing Contractors Association.

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The Spanish Colonial Revival house features decorative venting in the gable that is unique to the style.

The Craftsman home features original, decorative venting in the gable that helps vent the attic space.

Above and below: The owners of this Tudor Revival have successfully installed solar panels that are set back on a rear slope that is not visible from the streetscape.

SKYLIGHTS

Skylights should be flat, made of non-reflective material, not visible from the front of the building and street, or screened by the building form, landscaping, or parapet.

SOLAR PANELS

Solar panel system installations may be installed on historic structures so that the front elevation of the historic resource visible from a public-right-of-way is not impacted. If solar panels are placed on roofs; place panels as flat as possible and locate facing a rear yard or as far back on a side sloping roof. If panels are placed on south facing roofs that are highly visible the installation will negatively impact the integrity of the resource.

All electrical equipment and pipe conduits should also be painted or screened from view so that the equipment is effectively screened. For panels that are not flat, consider using custom-fitted walls that match the structure to screen system frames and supports.

Consider placement of solar panels behind parapet walls. Some historic buildings in Santa Barbara have parapets, which can be used to hide solar energy systems.

Building integrated solutions such as photovoltaic shingles, laminates and glazing may be appropriate on historic structures where they are not publicly visible. Depending on system design, historic significance of the host building, and visibility, building integrated technology may sometimes be acceptable on visible portions of historic structures, but these proposals would be evaluated on a case by case basis. Please see the Santa Barbara Solar Energy System Design Guidelines for more information.

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REPAIR AND MAINTENANCE

A building's roof provides the first line of defense against the elements. When a roof begins to experience failure, many other parts of the structure may also be affected. For example, a leak in the roof may lead to damage of rafter tails or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry.
- Loose flashing around chimneys and ridges.
- Loose or missing roof shingles.
- Cracks in roof membranes caused by settling rafters.
- Water backup from plugged gutters.

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GUIDELINES

11.1 Preserve original roof form and roof details. When repairing or altering a roof, it is important not to alter the pitch of the historic roof or its orientation to the street.

11.2 Avoid use of other materials that simulate terra cotta. Many do not have the same dimensional characteristics of the historic material.

11.3 Preserve the original chimney.

11.4 Rebuild the chimney, if necessary, to match the original form, materials, and detail as closely as possible. If available, use original brick or stone as a veneer.

11.5 Repair water leaks, especially around chimney flashing.

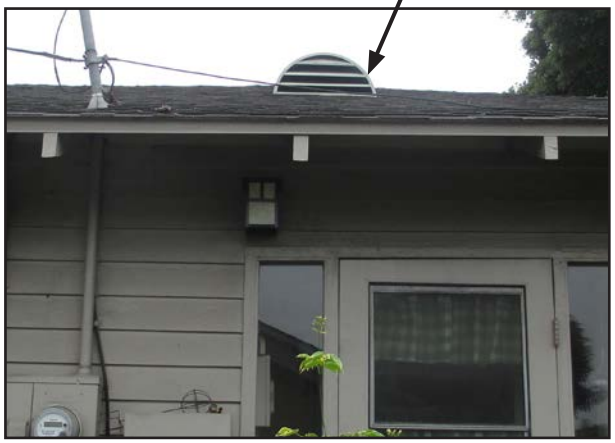
11.6 Replace original roof details if they are lost and must be replaced. Base designs on historic photographic evidence. If no such evidence exists, base the design of replacement details on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.

11.7 Preserve the original depth of the overhang of the eaves.

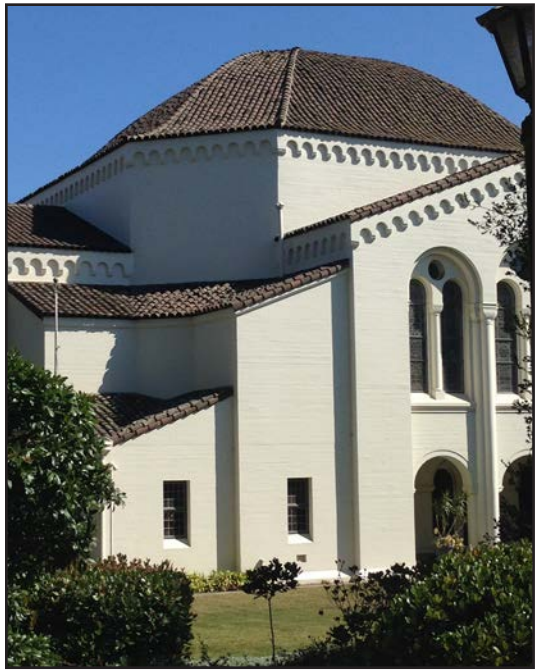
11.8 Protect rafter tails from rot.

11.9 Avoid cutting back roof rafters and soffits.

This Craftsman home features modern half round roof vents that were installed back from the streetscape to be minimally visible while helping vent the attic.



For in-depth technical recommendations on restoration of roofs, the National Park Service, The Secretary of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Briefs 4, 19, 30, and 47 at http://www.nps.gov/tps/how-to-preserve/briefs.htm



The dome highlights the beauty and craftsmanship of the red clay tile roofs that characterize Santa Barbara.

GUIDELINES

11.10 Retain existing dormers.

11.11 Reconstruct dormers on historic resources where there is clear evidence that they existed.

11.12 Construct new dormers to match the style of the building in form, spacing, dimensions, proportions, style, and detailing.

11.13 Avoid adding roof dormers to the front elevation of the roof and are out of scale with the original building.

11.14 Install inconspicuous attic venting under the eaves or with low profile ridge vents or low profile power vents in non-visible locations, set back at least ten feet from the front elevation.

11.15 Install roof-mounted equipment (including mechanical equipment) such as; vents, television dishes, antennae, solar panels, and skylights in a manner that is as visually unobtrusive as possible from the street.

11.16 Install skylights so they are not visible.

11.17 Install solar panel equipment facing a rear yard, or as far back on a side slope as possible.

11.18 Repair/replace gutters to match any special molding, strap, or bracket used to support or attach the gutter to the historic resources.

11.19 Ensure that gutters are maintained and functional in order to protect the house from damage that can quickly become costly to repair.

11.20 Install downspouts so they do not detract from character-defining features and mount them to the building, rather than a porch.

11.21 Avoid installation of vinyl gutters and downspouts as they easily become brittle and fail.

11.22 Avoid use of visible bird stops.

11.23 Avoid addition of fascia boards on eaves where none previously existed.

11.24 Avoid use of clapboard, shingles, or other wood siding materials on the exterior of new wood-frame (prefabricated metal firebox) chimneys. Although stucco is preferred over wood siding materials, new wood-framed chimneys should be covered in brick or stone for a more authentic look.

11.25 Avoid installation of wind turbines as roof vents.

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Chapter 12: Porches and Balconies

INTRODUCTION

Historic porch and balcony design, scale, and detail vary with the architectural style of the building. Victorian porches were often extensively detailed, extending the entire length of the building and supported by large columns. In contrast, other styles such as Spanish Colonial and English Revival may not have a porch, but rather an overhang over the front door. Many Mediterranean or Monterey Revival historic resources also do not have porches, but have front façade balconies as one of the main featured elements. Historically, residential porches, stoops, porticos, terraces, entrance courtyards, porte cocheres, patios, and verandas provided sheltered outdoor living space in the days before reliable climate control. They defined a semi-public area to mediate between the public street areas and the private area within the home. They also provided an architectural focus to help define entry ways and allow for the development of architectural detail. Typically, areas covered by a porch, including windows, doors, and wall surfaces, tend to require less maintenance than other more exposed areas of the house. The shade provided by porches can reduce energy bills. However, steps, railings, and roofs are usually exposed to the weather and may require additional maintenance. Porch design, scale, and detail vary widely between architectural styles. To determine what elements are particularly important on your porch, consult the architectural styles appendix of these Guidelines or contact the Urban Historian for a consultation.

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Porches are a common feature of many turn-of-the-century houses in Santa Barbara, including these in the West Downtown Neighborhood.

COMMON HISTORIC PORCH AND BALCONY ELEMENTS IN SANTA BARBARA

The Craftsman has tapered, square posts with decorative brackets under the eaves, with a low wall finished in the same wood shingles as the house, rather than a railing.

The Spanish Colonial Revival porch features simple, square posts and square balusters on the balustrade with heavy beams under the porch.

COLUMNS, POSTS, AND BALUSTRADES

Columns and porches are vertical structural supporting members. Columns are round and posts are square and rectangular. Architectual styles feature different styles of columns and posts. A balustrade is a railing with upper and lower horizontal members, known as rails, with vertical balusters of wood or wrought iron. Railing and balustrades should match the overall material style and character of the building. If railings and balustrades are replaced; hollow, aluminum and thin metal and vinyl are not appropriate materials for these historic resources. Consult the Urban Historian for a sample of an appropriate balustrade for a particular style of building.

The Gothic Revival style Victorian house features turned columns with decorative brackets and turned balusters on the balustrade.

The Folk Victorian building has square posts with decorative brackets with square wood balusters in the balustrade surrounding the porch.

IRONWORK

Santa Barbara's historic buildings are adorned with beautifully crafted ironwork, mostly made of wrought iron and cast iron, used for both structural and ornamental purposes. The use of wrought or cast iron details is seen in fences, gates, handrails, cornice components, columns, brackets, balusters, and reyas over windows. All new ironwork should be designed to be solid, include decorative ornamental features and of sufficient thickness to appear to be authentic hand wrought ironwork. Aluminum, anodized or other metals are not appropriate on historic resources.

The English Vernacular house features concrete porch flooring, steps, and a stucco wall, rather than a baluster.

The steps leading to the Spanish Colonial Revival building are terra-cotta and painted tile with a simple, wrought iron balustrade.

The Victorian era Queen Anne building features wood steps and porch flooring, turned balusters, and chamfered posts with brackets.

FLOORING AND STEPS

Historically, flooring and steps on Victorian era and Craftsman style houses was typically wood, tongue and groove, 4" x 5/4" boards. Many homes have replaced the original tongue and groove flooring with concrete which is not an appropriate material for these styles. A protective paint layer will protect the original wood floors. Later styles, like the Spanish Colonial Revival, English Vernacular and Mission Revival style homes have porch floors and steps made of brick, stone or cement.

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Upper-level balconies are prominent features of many Spanish Colonial Revival houses. This house in West Beach neighborhood features a stucco balcony topped with a wrought iron railing and a small Juliette balcony (to the right) made out of wrought iron.

BALCONIES

Balconies were used in many different styles to break up the massing of a building. They have always been an essential architectural feature that can be designed as either uncovered or roofed. Small cantilevered balconies can frame a view and epitomize the character of the building and its architectural style. Balcony railings were typically constructed of turned wood spindles or decorative wrought iron. The underside view of a balcony is critical to the balcony design, often featuring decorative brackets and ornamentation.

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The covered balcony has heavy, wood brackets, on the underside, heavy square posts with brackets and wood balusters.

The Queen Anne style house has an uncovered turned wood balcony balustrade.

The Spanish Colonial Revival building has a small wrought iron balcony with wrought iron brackets.

REPAIR AND MAINTENANCE

Due to the importance porches play in the perception of historic resources and streetscapes, original materials and details should be preserved. Porch elements which have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, carefully document, through photos and careful measurements, before the original element is discarded in order to replace the element to match the original.

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The porch with round columns and other original details have been maintained and preserved and play an important part in the perception of the historic resource.

The tapered wood column on top of a brick pier is a signature feature of a Craftsman style porch.

The small patio of the Stick style house has thin wood columns under the ornate gable shaped roof.

It is not appropriate to replace original columns, posts and railings with modern metal posts and columns that are different in material, shape, and configuration from the original.

GUIDELINES

12.1 Maintain and preserve original porches.
12.2 Paint wood features regularly.
12.3 Repair the porch to its original state in terms of design, details, and materials.
12.4 Replace damaged porch and balcony elements with new elements that match the original design and material. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style and age in the neighborhood.
12.5 Design a new porch to be appropriate to the historic style of the house in terms of scale, location, materials, and detail.
12.6 Avoid adding porch elements if they did not exist historically. For example, the addition of decorative "gingerbread" brackets to a Craftsman-style porch is inappropriate.
12.7 Avoid adding a balustrade unless there is evidence that one originally existed. In many instances, historic porches did not include balustrades.
12.8 Avoid enclosing a porch that was originally open.
12.9 Avoid removing decorative details of the porch or balcony including columns, railings, and brackets.
12.10 Avoid installing large open wood decks on the front of historic resources.
12.11 Avoid installing exposed conduit, wiring, or junction boxes.
12.12 Avoid replacing wood or wrought iron elements with modern vinyl or metal columns and railings made of hollow metal pickets or thin metal that does not match traditional thickness or configuration.

For in-depth technical recommendations on restoration of porches, the National Park Service, The Secretary of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 45 at http://www.nps.gov/tps/how-to-preserve/briefs.htm

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Chapter 13: Paint

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Introduction

Since water is the major source of structural damage to a building, a good coat of paint is imperative to protect the structure against destructive effects of moisture. Paint color should complement the structure, adjacent structures, and the neighborhood. Historic resources are cherished for their unique, irreplaceable details and features and they deserve an exterior paint scheme that calls out their ample architectural assets.

The Queen Anne building features a neutral tan body color, ivory trim, and earthy red as an accent color.

Craftsman style home whose main body is painted in earthy tones of gray with ivory trim.

SELECTING PAINT COLORS

Paint colors highlight a building's architectural features. Colors of structures were often determined by the style and the trends at the time. When painting a house there are three general areas: walls, trim, and accents. When restoring or rehabilitating a historic resource, some additional research may be necessary to retain the home's authenticity. Following the Secretary of the Interior's Standards, the house should be painted its original or period colors whenever possible.

An experienced paint consultant can identify the proper shades and tones through examining a small sample under a microscope. The consultant will be able to tell a homeowner not only what the original colors were, but also the color palettes of different eras if the home went through a series of changes.

If restoring a resource to a specific period, it is also important to be accurate to the period. This can be done by doing some research. Looking for context clues, such as detailing, materials, and massing, can help homeowners place their home in the appropriate time period. There are guidebooks available with guidelines to individual periods (in the next section, we will discuss Santa Barbara specifically), and there are also historic color specialists available for hire who can work on site or remotely through photographs and other forms of documentation. You can contact the City of Santa Barbara Urban Historian for further web site references. There are many web sites that speak to the use of historically appropriate hues and colors. Most paint manufactures have been paying attention to these findings and the marketplace now has many hues that replicate popular colors of the 18th, 19th and early 20th century. That means that owners of old houses can pay due regard to the historic character of their homes while using convenient water-based paints that offer easy clean up and shorter drying times. Many of these products are also more environmentally friendly, emitting low or fewer volatile organic compounds.

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COMMON COLORS IN SANTA BARBARA

Paint color choice is an important decision for any historic property owner. It is your public statement and your gift to the streetscape. A historic house may be enhanced by appropriate use of colors that highlight framing details and carpentry decoration. Below are descriptions of general color trends historically common in Santa Barbara, but we strongly recommend that before selecting a color, take paint samples and scrapings from the clapboards and trim to discern the colors which were originally used on the house. Most houses featured two to three colors; one for the body, the clapboards or the stucco, and one or two for the trim. More ornate styles like Queen Anne used more colors. Generally, historic houses had window sashes (and exterior shutters) that were painted dark. Black and green were the two most common colors in the 19th century. Painting your window sash a dark color will enhance the look of almost any historic house.

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Victorian (c. 1870-1890): Styles include Italianate, Queen Anne, Queen Anne Free Classic, and Folk Victorian. The beginning of the Victorian period featured two to three color paint schemes. Typically the main body of the building was painted a pale color, usually tan or white, with the trim painted in deeper tones of the body color. From 1885-1895 historic resources were painted in darker colors, and depending on the complexity of exterior ornamentation, different details were painted different colors. Some Queen Annes featured three to four colors. After 1895, colors reverted to lighter tones, light grays, yellows, and tans. Trim was often white and the window sashes were black (see the Italianate building to the right).

Craftsman (c. 1910 to 1920): In this style, home and nature work together in harmony, so historic resources of this style were often painted earth tones in shades of earthy brown, muted green, yellow, burnt earthy red or cool stone-like blues. The trim can be darker shades of earth tones or often ivory or cream, with a dark accent color.

English Vernacular and Tudor (1905-1940): These styles did not utilize the diverse palette of colors seen in other styles. Dark brown (almost black) was the most popular choice of trim color, contrasted with a light tan, cream, or white stained stucco.

Spanish Colonial and Mission Revival (1895-1940): These styles feature walls covered with stucco that was often left its natural color or slightly tinted. Although stucco is sometimes painted, originally the color was blended into the stucco mix. Trim colors were often dark green, blue/green, and rust, to medium or dark brown. Entry doors were typically stained rust brown or gray, rather than painted.

American Colonial Revival (1880-1960): These homes provided an alternative to the early tones of a Craftsman home. The body was painted in light colors like yellow, white, tan, pale blue, or gray, with white trim and dark accent colors on the doors and shutters.

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REPAIR AND MAINTENANCE

Prior to painting, make all necessary repairs to the roof and correct problems such as leaking gutters, cracked downspouts, missing or deteriorated clapboards or cracked stucco that can ruin the new paint. Because paint removal is a difficult and painstaking process, a number of costly, regrettable experiences have occurred. Historic resources have inadvertently been set on fire with blow torches; wood irreversibly scarred by sandblasting or harsh mechanical devices such as rotary sanders and rotary wire strippers; and layers of historic paint inadvertently and unnecessarily removed. In addition, property owners using techniques that substitute speed for safety have been injured by toxic lead vapors or dust from the paint they were trying to remove or by misuse of the paint removers themselves. Exterior paint is constantly deteriorating through the processes of weathering, but in a program of regular maintenance, surfaces can be cleaned, lightly scraped, and hand sanded in preparation for a new finish coat. Unfortunately, these are ideal conditions. More often, complex maintenance problems are inherited by owners of historic resources, including areas of paint that have failed beyond the point of mere cleaning, scraping, and hand sanding. Much "paint failure" is also attributable to interior or exterior moisture problems, or surface preparation and application mistakes of previous coats. Hiring qualified professionals will often be a cost-effective decision due to the expense of materials, the special equipment required, and the amount of time involved. Further, paint removal companies experienced in dealing with the inherent health and safety dangers of paint removal should have purchased such protective devices as are needed to mitigate any dangers and should also be aware of State or local environmental and/or health regulations for hazardous waste disposal.

All in all, paint removal is a messy, expensive, and potentially dangerous aspect of rehabilitating or restoring historic resources and should not be undertaken without careful thought concerning first, its necessity, and second, which of the available recommended methods is the safest and most appropriate for the job at hand. Determine the type of paint existing on the house and match with a similar type. Do not use elastomeric paint or maintenance-free paints and waterproof coatings because applying the wrong kind of coating or applying a coating that is not needed can result in serious damage, both physically and aesthetically, to a historic building.

This wood siding is in need of gently scraping off the loose paint to the sound layers and repainting with high quality paint. If not repainted, the wood will become exposed to the sun and water and begin to deteriorate, which may cause expensive repairs in the future.

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LEAD PAINT

If a home was built prior to 1978, chances are there are remnants of lead paint that may have harmful effects on children and pregnant women. Removing lead paint can be hazardous and, when scraped, can then get into the ground water. If paint removal is required, consider hiring a professional painter who can abate the lead properly. The greatest concern is for chipping and flaking paint and lead dust. Paint maintained in good condition is usually not hazardous. A federal law was passed in 2010 which attempts to moderate the impact of lead paint on areas most often used by children, including housing and childcare facilities. The Renovation, Repair, and Painting Rule applies to paint contractors working in pre-1978 housing, child care facilities, or schools that must utilize Lead-Safe Practices to limit disturbing the lead paint and potentially causing harm to occupants. These contractors are Environmental Protection Agency (EPA) or State-certified, and a full list of Lead-Safe certified firms can be found on the EPA's website.

Accent colors highlight the intricate woodwork of this Queen Anne.

For an in depth guide to Lead Paint, The National Park Service, The Secretary of the Interior published Preservation Brief 37: Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing: http://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm

The paint colors highlight the details of the gable end.

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GUIDELINES

13.1 Choose exterior building colors that reflect the colors of the architectural style or period of the building.
13.2 Base color palettes on the original colors of the historic resources based on paint scrapings, research, historic photographs and historic records.
13.3 Avoid using bright colors and high gloss paint for the body of the house.
13.4 Paint in two to three colors for the body, trim, and accents. Avoid painting the entire building one color.
13.5 Stain unpainted wood.
13.6 Avoid leaving wood unpainted or with failing paint that will cause the wood siding to deteriorate.
13.7 Use breathable latex paint. Avoid using elastomeric paints or maintenance-free paints and waterproof coatings because applying the wrong kind of coating or one that is not needed can result in serious damage, both physically and aesthetically, to a historic building.
13.8 Clean and maintain paint regularly.
13.9 Buy the best quality of paint possible as it typically provides better coverage and lasts longer.
13.10 Avoid painting unpainted brick or stone.

The use of three colors for the body, trim, and accents highlights the details of this unique round porch roof.

The National Park Service, The Secretary of the Interior, had published "Preservation Briefs" that have excellent, in depth guides to appropriate treatments of paint problems.

- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic resources: *http://www.nps.gov/tps/how-to-preserve/briefs.htm*
  1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Historic Resources, Preservation Brief 1
  2. Exterior Paint Problems on Historic Woodwork, Preservation Brief 10
  3. Removing Graffiti from Historic Masonry, Preservation Brief 38

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Prior to new paint.

The paint palette brought out the details of this English Vernacular Cottage.

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SECTION 3: GUIDELINES FOR LANDSCAPE AND STREETSCAPE

Chapter 14: Introduction

This section includes guidelines and recommendations addressing historically signifcant landscapes and streetscape design. The guidelines address fences and walls, site amenities, parking lots, and other site features of the cultural landscape which contribute to the overall integrity of a historic site.

While preservation activities often focus on historic architectural resources, cultural landscapes are included in the Secretary of the Interior's Standards. The cultural landscape, with its site layout, paving and curbing, plant materials, topography, fences and walls, circulation and spatial patterns, natural systems and views, must be addressed when undertaking a preservation or new construction project.

Landscape and streescape design in historic neighborhoods defines the streetscapes of Santa Barbara. Stone walls, concrete sidewalks with sandstone curbs, trees, and a variety of lawns and shrubbery line many streets. Each of these elements contribute to the unique character of Santa Barbara's historic neighborhood and should be taken into consideration during any future projects.

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Historic landscapes include residential gardens and community parks, scenic highways, rural communities, institutional grounds, cemeteries, battlefields, and zoological gardens. They are composed of a number of character-defining features which individually or collectively contribute to the landscape's physical appearance as they have evolved over time. In addition to vegetation and topography, cultural landscapes may include water features, such as ponds, streams, and fountains; circulation features, such as roads, paths, steps, and walls; and furnishings including fences, benches, lights, and sculptural objects.

Most historic properties have a cultural landscape component that is integral to the significance of the resource. Imagine a residential district without sidewalks, lawns, and trees, or an estate with historic resources but no adjacent lands. A historic property consists of all its cultural resources—landscapes, historic resources, and archeological sites. In some cultural landscapes, there may be a total absence of historic resources. Careful planning prior to undertaking work can help prevent irreversible damage to a cultural landscape.

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Chapter 15: Streetscape and Parking

The driveway along this historic structure has two paved strips with turf in between to minimize the impact of the driveway to the streetscape.

Driveways in historic neighborhoods run down the side of the structure to a simple garage. The garage door design of divided light windows over recessed wood panels successfully reflects the architecture of the neighborhood.

PARKING & DRIVEWAYS, CARPORTS AND GARAGES

Santa Barbara's historic neighborhoods were developed when the automobile was in its infancy and the streetscapes were minimally affected by the car. While auto dependency is a fact of modern life and lack of parking is a critical issue, minimizing the visual impacts of the necessary accommodations for automobiles is important if we are to succeed in preserving the traditional flavor of our older neighborhoods. Historically, parking was an ancillary use which was typically located at the rear of the site. Often, driveways have turf or gravel in the center of two driveway strips to soften the amount of paving necessary.

The carport utilizes the same materials and colors as the main structure so that it is visually compatible.

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GUIDELINES

15.1 Build driveways to be as minimally intrusive as possible.
15.2 Avoid locating parking, garages, or carports in front yards of the property.
15.3 Use paving materials that will minimize the impact a driveway will have on a streetscape.
15.4 Design driveways with two paved driving strips ("Hollywood Drives") with turf or gravel between the strips rather than using excessive blacktop on driveways.
15.5 Use permeable paving for driveway material.
15.6 Locate driveways along the side of the property, and parking areas, garages and carports to the rear of a structure. Screen these areas with fencing or landscaping.
15.7 Keep paved area to a minimum.
15.8 Preserve historic garages where they exist.
15.19 Maintain the character-defining features of a historic garage such as the primary materials, roof materials, roof form, window and door openings and architectural details.
15.10 Locate replacements of historic garages in the same location of the original.
15.11 Design new or replacement garages to reflect the architecture of the main structure.
15.12 Design garages and parking facilities to be as minimally visible from the street as possible and preferably located to the rear of the property, utilizing the traditional relationships to the site and development pattern of the neighborhood.
15.13 Consider sectional wood garage doors which mimic traditional swing-out carriage-house doors. Avoid use of metal or fiberglass "coil-up" doors or overly elaborate garage doors, which may call attention to the subordinate garage structure where they can be seen from any public right-of-way.
15.14 Locate carports so they are not visible from the street.
15.15 Design new carports to complement historic architecture by using the same material as the original structure, rather than meterial that does not relate to the main structure.

The driveway runs down the side of the Craftsman house to a garage in the rear of the lot.

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CURBING AND PAVING

Other features that reflect the character of Santa Barbara neighborhood streetscapes are the sandstone curbs and sidewalks that make for a rich and pleasant walking experience. The following guidelines encourage retaining such character-defining features to create a streetscape that complements the historic resources.

GUIDELINES

15.16 Use paving materials that are compatible with adjacent sites and architectural character.

15.17 Do not harm historic resources or character through road widening and re-alignments.

15.18 Maintain road alignments and historic relationships with edges, shoulders, and walks during resurfacing projects.

15.19 Road widening should be avoided if it will negatively impact historic landscape or wall features.

15.20 Maintain original sandstone curbing wherever possible. Any replacement should use salvaged or historically compatible materials. If replacement with original materials is not technically or economically feasible, a substitute material may be used if it duplicates the color, texture, and visual appearance of the original.

15.21 Restore, reuse or replace historic paving materials for sidewalks such as brick, hexagonal pavers, and sandstone curbing. Any replacement should use compatible historically authentic materials.

15.22 Avoid inter-locking pavers in historic areas. Select context-sensitive materials instead.

15.23 When replacement with original materials is not technically or economically feasible, a substitute material may be used if it duplicates the color, texture, and visual appearance of the original.

The sandstone curbs in Santa Barbara are made of unique local sandstone and should be maintained wherever possible.

These permeable pavers are compatible with a historic streetscape.

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SIDEWALKS, PARKWAYS AND WALKWAYS

This picture shows a typical relationship between the sidewalk and parkway lined with palm trees. The rhythm of walkways to the front entrances, consistent landscaping, and setbacks of the structures create a sense of continuity.

Sidewalks are historically significant elements that contribute to a neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. Historic photographs show that detached sidewalks, those separated from the street by a parkway, are traditional in many of Santa Barbara's neighborhoods.

Most streets in historic neighborhoods have parkways, the bands of landscaping between the curb and sidewalk. A parkway can contain rows of street trees, and Santa Barbara is fortunate to still have significant sandstone elements in the parkways including stone carriage steps, stone curbs, horse hitching posts, and street lamps.

Walkways that lead from the sidewalk to each house entry contribute to the sense of visual continuity on a block. Walkways often have steps, sometimes made of sandstone, that greatly enhances the street scene. The alignment of original sidewalks and driveways with the street and neighborhood is important.

Santa Barbara is fortunate to still have significant sandstone walls which line many of our streetscapes as well as original horse hitching posts in the parkways.

Santa Barbara's wide variety of architectural styles have different walkway materials. This Spanish Colonial Revival walkway is made of terra-cotta tile. The yard is surrounded by a low hedge that frames the yard, but is low enough to still allow the view of the building.

GUIDELINES

15.24 Preserve historic features such as stone carriage steps, stone curbs, horse hitching posts, and street lamps.
15.25 Preserve original walkways and other hardscape features in the front yard or repair or replace with materials to match the existing in the same location.
15.26 Repair and replace sidewalks to match originals. Avoid widening existing walkways and sidewalks.
15.27 Replace only those portions that are deteriorated beyond repair.
15.28 Match replacement materials as closely as possible to the original in color, texture, size, and finish.
15.29 Install new sidewalks and walkways to be compatible with the historic character of the streetscape so that new sidewalks align with existing sidewalks separated from the curb with a parkway.
15.30 Repair and replace sandstone curbing to match original in material, size, and dimensions. Avoid removing historic sandstone curbs or original stone sidewalks.
15.31 Preserve mason or street name identification stamps in concrete sidewalks. The applicant shall provide photo-documentation, per the City's standards, of concrete stamps when they must be removed.
15.32 Protect established vegetation in parkways. Avoid replacing plant materials with hard and impervious surfaces in the parkways.
15.33 Notify the City if damaged or diseased trees exist on the site to develop a plan to save the tree.
15.34 Avoid removing historic artifacts in the parkways, such as hitching posts.
15.35 Retain historic fencing materials in areas that are visible from the street. Do not install front yard fencing or walls where there is no historic precedent.
15.36 Use materials that match existing sections of historic fencing in material, height, and detail when carrying out limited replacement.
15.37 Install only historically-compatible iron fencing where there is a demonstrable historic precedent.
15.38 Install any rear or side-yard privacy fencing so that it is set back from the building wall at least two feet and presents the finished side out.
15.39 Chain-link and vinyl fencing, as well as concrete block walls, should not be installed in locations visible from a public right-of-way.
15.40 Protect, maintain and restore historic sandstone or rock walls as part of any landscape development proposal.
15.41 Avoid installing masonry walls unless they are used to retain earth at changes in grade, screen service areas, or unless a historic precedent exists.

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FENCES, WALLS, AND HEDGES

Transparent low fencing is typical for historic streetscapes like the low wrought iron fence topping a low sandstone wall.

Historically, stone walls, hedges, wood picket, and wrought iron fences that were low in height were used at the front of a property. They were relatively transparent in nature, allowing views into front yards. Santa Barbara is known for its beautiful shades of sandstone that were used in walls throughout the City. The stones were locally quarried and walls built by talented Italian stonemasons. These walls are important assets to the City and should be preserved, retained, and restored. If an original stone retaining wall is collapsing and needs to be reconstructed in concrete, use the original stone as a veneer. Reduce water pressure on a retaining wall by improving drainage behind it or by providing drains in the wall to allow moisture to pass through it. Although sandstone retaining walls are encouraged for the streetscape, concrete retaining walls are appropriate for portions of the property not visible from the public-right-of-way.

In a typical historic manner, this sidewalk is lined with a low sandstone wall topped by a low hedge, allowing a view to the yard and house.

Sandstone curb on the street edge, a low sandstone wall, and sandstone steps lead up to the walkway lined by low hedging at this historic home.

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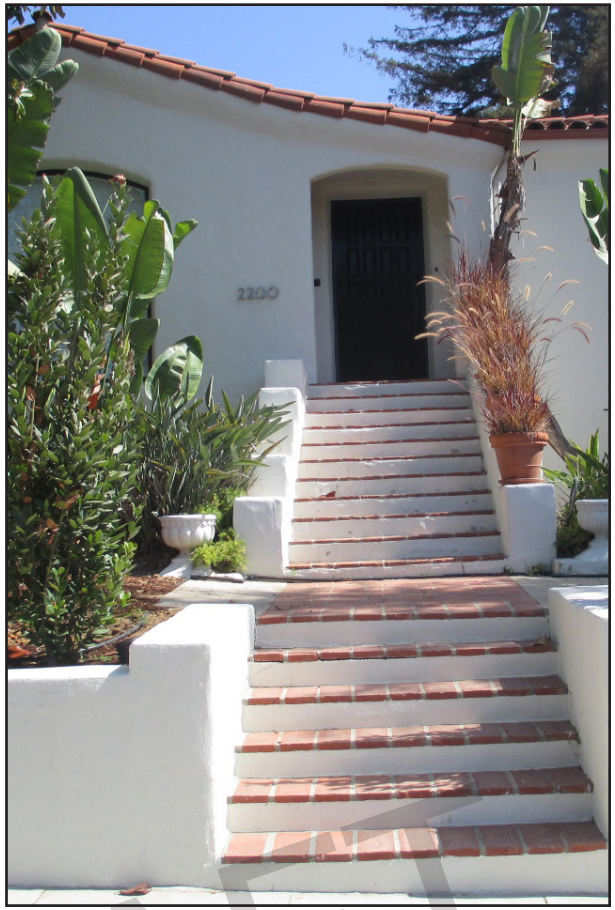
GUIDELINES

15.42 Preserve and repair original fences and masonry walls to original condition.
15.43 Maintain existing retaining walls.
15.44 Replace only the portions of stone walls that are deteriorated to match the original in color, texture, size, and finish.
15.45 Re-point stone walls using a mortar mix that matches the original mortar, and match the original joint design.
15.46 Rebuild stone walls where collapsed with the salvaged original materials.
15.47 Keep the front yard open where no fence currently or historically existed.
15.48 Install new retaining walls with materials to match existing historic retaining walls in the area.
15.49 Match new fences and walls in material, height, and design with those that appear historically in the neighborhood and the architecture of the house.
15.50 Select new front yard fencing that is simple and made of see-through wood picket fencing or wrought iron so that the building is the focal point, not the fence.
15.51 Paint wrought iron fencing dark green, dark brown, or black.
15.52 Maintain fences or shrubbery fronting a house at a height and transparency below 3'-6" in order to preserve views to and from the street appropriate to the preservation of a "street-friendly" relationship.
15.53 Stain or paint wood fences.
15.54 Avoid the use of hollow metal picket fences with welded bars. These fences have a very short life span and are not an appropriate replacement for wrought iron.
15.55 Avoid installing metal, chain link, or plastic fences or walls of non-traditional material, such as concrete block, railroad ties, or faux materials.
15.56 Avoid installing tall, solid wood fencing in front of your property.
15.57 Avoid installing a fence style that does not match your building.
15.58 Avoid painting historic sandstone retaining walls.
15.59 Avoid using faux sandstone to replace original sandstone.



A low stucco wall is typical for a Spanish Colonial Revival style landscape.

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CIRCULATION AND SPATIAL PATTERNS

Circulation features may include, roads, parkways, drives, trails, walks, paths, parking areas, and canals. Such features may occur individually or be linked to form networks or systems. The character of circulation features is defined by factors such as alignment, width, surface and edge treatment, grade, materials, and infrastructure.

Spatial organization is created by the landscape's cultural and natural features. Some form visual links or barriers (such as fences and hedgerows); others create spaces and visual connections in the landscape (such as topography and open water). The organization of such features defines and creates spaces in the landscape and often is closely related to land use. Both the functional and visual relationship between spaces is integral to the historic character of a property. In addition, it is important to recognize that spatial relationships may change over time due to a variety of factors, including: environmental impacts (e.g. drought, flood), plant growth and succession, and changes in land use or technology.

This original historic circulation pattern of the drive up to the entrance is a character-defining feature of the historic property.

GUIDELINES

15.60 Reinforce existing patterns of open space and enclosure created by paths, walkways, courtyards, fences, walls, lawns, and plant materials when designing new construction or modifying an existing property.

15.61 Retain historic circulation patterns, gateways, and entrances wherever they are character defining features.

16.62 Maintain existing relationships between historic architectual features and landscape features. If a landscape feature is to be removed, consider replacing with a compatible new feature in order to maintain the original spatial pattern.

15.63 Retain all historic sidewalks and circulation patterns. If replacement of materials is necessary, replace in-kind, utilizing materials that are similar in appearance and composition to those being replaced.

15.64 Avoid removal of roadways or access ways that are historically significant.

15.65 Avoid extensive areas of paving. Parking lots should not dominate historic landscapes.

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NATURAL SYSTEMS AND OPEN SPACE PRESERVATION

This natural area has been preserved so the natural creek has not been altered by development.

The preservation of open space and natural systems will enhance the character of the built environment, promote public health and safety, provide for outdoor recreation and provide visual enjoyment. A balance between the natural and man-made environments is needed to preserve and protect natural features while allowing new development. Preservation and protection of special landscapes, such as areas with sensitive slopes or dramatic topographic changes, waterways, floodplains, stream corridors, areas of dense natural vegetation, and sites of particular aesthetic or historic value is important to our community.

GUIDELINES

15.66 Preserve existing open spaces and natural areas to the greatest extent possible.
15.67 Maintain the historic topography of all sites.
15.68 Avoid altering topography extensively to accommodate new construction.
15.69 Limit ground-disturbing activities caused by new construction activity or changes to a historic property. Archaeological resources must be considered.
15.70 Avoid altering existing natural systems, such as creeks, when undertaking a new construction, addition, or adaptive re-use project.
15.71 Avoid channeling streams.

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Chapter 16: Landscape Design

This English Vernacular home has low water landscaping that creates a sense of setting appropriate for the historic resource.

Plant Materials and Topography

Native and climate-appropriate plant materials in residential landscapes significantly contribute to the sense of a setting that is part of the City's heritage. While many original plant materials have been replaced over time, some specimens do survive, and the traditional planting pattern has been retained even if new, low-water plants have been installed. Plant materials and landscaping were used to create continuity among historic resources in the front yards and along the street edge. Yards and plant material establish a context for historic resources.

Street Trees

Mature trees are important historic elements. They create borders between the street and the historic resources and are important character-defining features of the neighborhood.

The landscaping uses acclimated plant materials while preserving the traditional pattern of yard on either side of the walkway that establishes a context for the historic resources.

Mature olive trees in the parkway lines the street providing shade and a border between the street and the historic homes.

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GUIDELINES

16.1 Preserve yard areas in accordance with traditional patterns.
16.2 Retain the natural grade of the property.
16.3 Retain mature trees and hedges. Avoid removing native, specimen, and "Landmark" trees. Do not remove mature trees unless the tree is dying, dead, diseased, or poses a safety hazard.
16.4 Replace trees that must be removed with an approved tree.
16.5 Select plants that are adapted to Santa Barbara's climate and are compatible with the historic context of the neighborhood.
16.6 Retain plantings and landscaping reflective of traditional patterns.
16.7 Use materials that are compatible with the historic property and neighborhood when designing new landscape plans.
16.8 Refer to the Santa Barbara low water use plant list when selecting new plants.
16.9 Use an automatic drip or low volume irrigation system to water shrubs and trees.
16.10 Minimize the amount of turf used in the landscape.
16.11 Minimize the amount of hard surface paving for patios and driveways in the front yard.
16.12 Avoid planting too close to a structure because it will damage architectural features and building foundations. This can also cause moisture retention against the structure.
16.13 Install garden ornaments, fountains and sculpture which are compatible with the style, and scale of the surrounding landscape.
16.14 Avoid terracing a lot that was traditionally characterized by a steep hillside or raised lawn.
16.15 Avoid paving over the front yard.
16.16 Avoid use of landscaping that is incongruent with the surrounding site and neighborhood.
16.17 Preserve large trees whenever possible and enhance established street tree patterns by planting additional trees along public rights-of-way and on private property.
16.18 Select native trees as canopy trees or trees appropriate to the period or character of the neighborhood.
16.19 Select plant materials that are suited to the local climate and growing conditions.

Traditional patterns of the streetscape have been retained.

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GUIDELINES CONTINUED

16.20 Select native and drought-tolerant plants for new planted areas that will thrive in the areas proposed.
16.21 Develop planting plans based on historical and physical evidence, when appropriate.
16.22 Anticipate the size of mature vegetation before planting, and plan accordingly.
16.23 Select plant materials that accent architectural forms rather than overshadow them.
16.24 Avoid removal of historic garden features and landscape materials during new construction projects.
16.25 Replace dead or diseased shrubs or trees with like species, unless the original species is inappropriate.
16.26 Leave sufficient room between plantings and historic resources so that landscaping does not crowd the historic resources and cause moisture related problems. Generally, plantings should be several feet from the building envelope.
16.27 Do not allow ivy, or other creeping vines to grow directly on building walls. Although they may be historic, they can damage masonry.
16.28 Maintain original property topography, including grades, slopes, and elevations to the greatest extent possible. New grading should match the grade of adjacent properties.
16.29 Avoid extensive grading changes.

Select plant materials that accent architectural forms rather than overshadow them.

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LIGHTING

The simple light fixture is subtle and centered in the porch bay.

Traditionally, lighting within a site was minimal. An occasional garden light was seen, but porch lights were usually the only exterior illumination. Exterior lighting was a subordinate element and exterior lights were simple in character. Most lighting was incandescent lamps with low intensity and were shielded with simple shade devices. The light was typically hung centered over the front entrance or sconces on either side of the front entrance. The type and placement of lighting plays an important role in maintaining the authentic historic character of a building. On residential historic resources, exterior lighting is typically located at the porch. Each style of historic building has a different style of appropriate porch light. Consult with the Urban Historian for specific examples of appropriate lighting for your style of building. At times there may be additional security lighting on the side and rear elevations.

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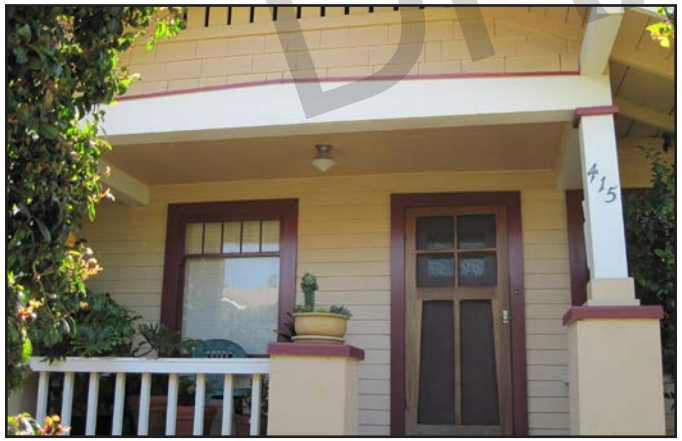
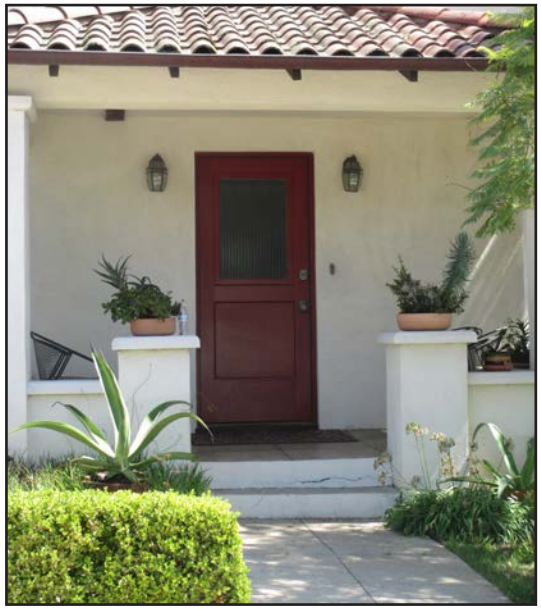


The lighting for this Craftsman home is centered in the porch bay and is simple in character.

The entry way is simply lit by one light centered over the door.

GUIDELINES

16.31 Install new street-side lights that are designed to be subtle and unobtrusive.
16.32 Preserve light fixtures that are original to a house or integral to the house's architectural style.
16.33 Replace broken glass in fixtures.
16.34 Re-secure loose fixtures.
16.35 Check electrical connections for exposed or damaged wiring.
16.36 Do not remove copper patina from original fixtures.
16.37 Replace damaged fixtures beyond repair to match the original.
16.38 Install all lighting in a manner that only illuminates the porch or front entry and walkway surfaces without light spillover onto adjacent properties or into the night sky.
16.39 Use original light fixtures adapted for contemporary use in original locations.
16.40 Locate porch lamps near the primary entrance and install in a manner that minimizes damage to historic fabric.
16.41 Evenly space lighting across porch bays.
16.42 Center lighting over or around the front door.
16.43 Scale light fixtures appropriately for the proposed location.
16.44 Install new exterior lights that are simple in character and low in intensity. Avoid installing new street lighting, that is highly ornamental which evokes a false sense of history. Installing flourescent tube lighting and flood lights are not permitted at street elevations.
16.45 Install new exterior lights that are appropriate to the building in terms of size and style.
16.46 Place safety and security lighting on the corner and side elevations with motion sensors that automatically turn lights on and off.
16.47 Prevent glare onto adjacent properties by using shielded and focused light sources that direct light to the ground. Avoid washing an entire building façade in light and up-lighting a building.



Simple sconces next to or on either side of the doors of these Spanish Colonial Revival houses.

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UTILITIES AND EQUIPMENT

The utility equipment is on the side elevation in a box painted to match the building so that it is as minimally visible as possible.

The utility box and conduit is on the side elevation of the house and painted the same color as the house so that it is as minimally visible as possible.

New technologies in heating, ventilating and telecommunications have introduced mechanical equipment into historic areas, where they were not seen traditionally. Minimize the visual impacts of such systems so that one's ability to perceive the historic character of the building is not significantly affected. Locating equipment so that it is screened from public view is the best approach.

GUIDELINES

16.48 Locate utility boxes, connection devices, conduit, and meters away from the front of the house, and screened from street view.

16.49 Locate equipment such as window air conditioners, heaters, or fireplace vents, away from the front façade.

16.50 Locate roof-mounted satellite dishes away from street view.

16.51 Screen ground mounted satellite dishes from street view.

16.52 Construct and locate solar panels in areas consistent with the City's adopted Solar Design Guidelines and as minimally visible from the public right-of-way as possible.

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PERGOLAS, TRELLISES, ARBORS AND DECKS

The appeal of the trellis, pergola, and arbor is that it is a piece of architecture defining outdoor space. With the increasing use of garden structures in landscapes, many are confusing the terms pergola, trellis, and arbor, using them interchangeably. A trellis is typically a latticework built to support climbing plants or vines. It can be a simple panel attached to the side of a building, or it can be freestanding in a garden or yard. An arbor usually incorporates a trellis into its structure, creating a tunnel-like passageway of climbing plants. Arbors have a continuous run of latticework from one side of the "tunnel" to the other, often in an arched shape. Pergolas, too, are designed to support climbing plants. Unlike arbors, though, pergolas simply have posts supporting a rooflike structure. They're most commonly used to shade a walkway or a deck.

Wood decks are a modern architectural feature and not appropriate on the front elevation of a historic building. They may be considered on a rear of a historic building if out of the view from any public right-of-way. Paint the deck to match the colors of the house, as traditionally all exterior wood was painted.

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Trellises are often associated with the Spanish Colonial Revival style as seen above.

GUIDELINES

16.53 Repair or replace pergolas, trellises and arbors to match original.

16.54 Avoid installing pergolas, trellises and arbors in the front yard where none originally existed.

16.55 Locate decks on the rear elevation.

16.56 Design decks in a manner compatible in material and color with surrounding historic architecture, consider painting deck to match the colors of the house, traditionally most exterior wood porch elements were painted to integrate the all elements with the main structure.

16.57 Avoid installing decks on the front elevation, or on side and rear elevations that are visible from the public view.

This accessory structure is visually compatible with the house and is set so that it is not visible from the street.

**For in-depth technical recommendations on preserving Cultural Landscapes, the National Park Service, The. Department of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 36 at*
http://www.nps.gov/tps/how-to-preserve/briefs.htm

YARD EQUIPMENT AND ACCESSORY STRUCTURES

Locate equipment for swimming pools and permanently installed yard equipment, playgrounds, barbecue pits, greenhouses, and pet enclosures in the rear yard and/or screen them so they are not visible from public view. In-ground pools are preferable to above-ground pools. Take into consideration the possibility of damage to surrounding historic vegetation, historic resources, and other features when determining the equipment's location. Accessory structures include sheds, trash enclosures, and structures for pool equipment. They should be unobtrusive and not visually compete with the historic building. The accessory structure should remain subordinate in terms of mass, size, and height to the primary structure.

GUIDELINES

16.58 Locate permanent swimming pools or other recreational equipment in the rear yard so as not to be visible from the public right-of-way.
16.59 Use basic rectangular forms, with hip, gable, or shed roofs.
16.60 Use traditional range of building materials on accessory structures including: wood siding, wood planks, vertical board-and-batten siding, or corrugated metal.
16.61 Use muted, natural colors and finishes for accessory structures.
16.62 Locate facilities for storage of trash containers in areas screened from public view.
16.63 Avoid installing ornate detailing on accessory structures.
16.64 Avoid installing details that may give an accessory structure a residential appearance.

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SECTION 4: GUIDELINES FOR ADDITIONS AND NEW CONSTRUCTION

Chapter 17: Additions

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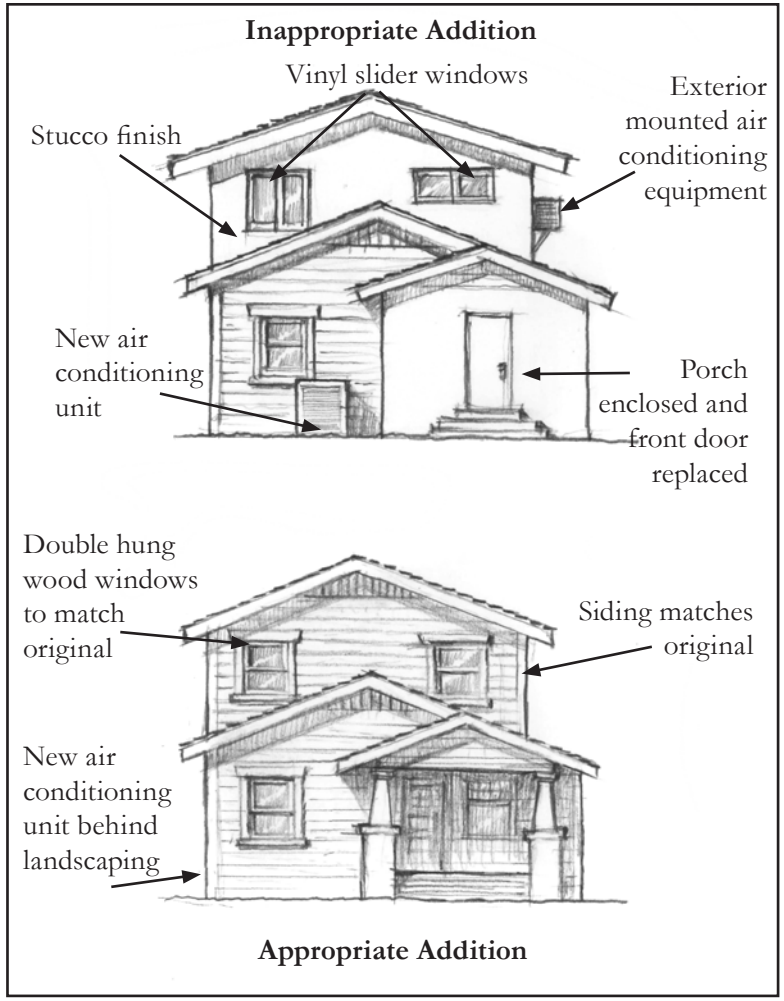
Introduction

New additions are a wonderful means to adapt historic structures to meet current demands. However, nothing can alter the appearance of historic structure more quickly than an ill-planned addition. It is important that additions do not destroy or obscure significant historic features or materials, and that they are compatible with both the main structure and the neighborhood. Careful planning of an addition can ensure respect for the character and integrity of the original structure while giving owners additional space.

This 1929 Spanish Colonial Revival style house was originally one story. The successful second story addition is compatible with the original building, set back from the original roof line, echoes the windows, roof and wall materials of the original structure, while preserving all the original features on the street elevation.



Additions should remain subordinate to the historic structure and the existing street front façade should be retained. Additions should be consistent in style and scale to the original structure.

SUCCESSFUL ADDITIONS TO HISTORIC RESOURCES

An addition should not attempt to strictly imitate or replicate portions of the original structure, or to try to blend it so seamlessly with the original structure as to obscure its identification as a product of its own time. An accurate "reading" of a historic building should reveal the chronological development of the structure. On the other hand, the addition should contribute to, rather than detract from, the historic character of the main structure.

An early addition may have taken on historic significance. It may have been constructed to be compatible with the original building and it may be associated with a specific "period of significance," thereby meriting preservation in its own right. In contrast, more-recent additions usually have no historic significance. Some later additions detract from the character of a building and may obscure significant features, and, without historic significance, should be considered for removal.

The height and depth of a building expansion into the rear yard can impact rear yard open space. Depending on the context of other historic resources that define the space, expansions into the rear yard may be inappropriate if they are uncharacteristically deep or tall.

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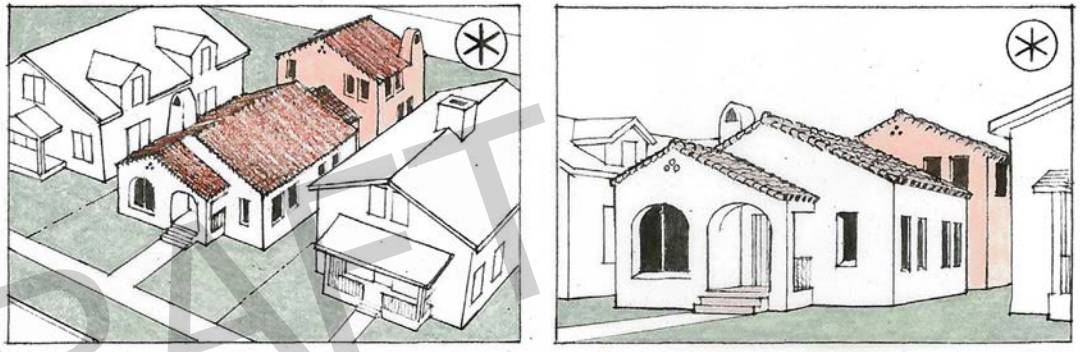
LOCATION AND DESIGN OF A RESIDENTIAL ADDITION

The location and design of the first two additions on this page (scenarios 1 and 2) may be acceptable in some contexts or situations, while the remaining additions (scenarios 3-5) illustrate incompatible approaches.

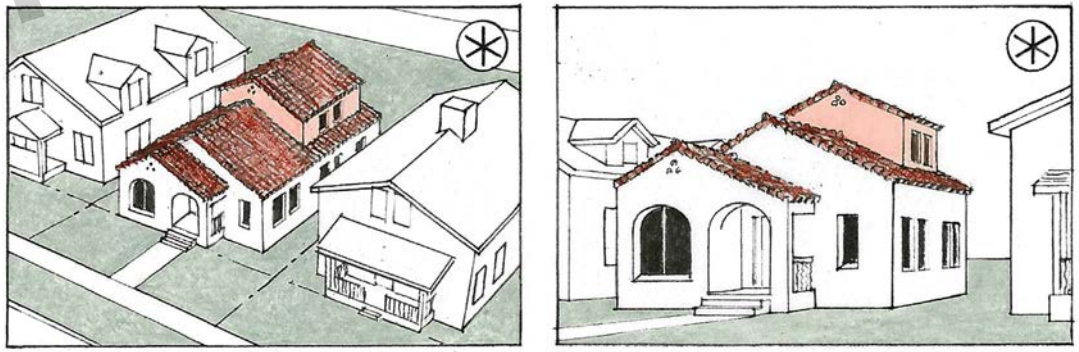
1. Two-story rear addition with connecting element

This rear addition is taller than the original structure but is still clearly differentiated with a connecting element to achieve an acceptable level of compatibility with the historic structure and context in most cases.



2. Gable-front rooftop addition with setbacks

This rooftop addition is set back from the front and side façades. The illustrated design may not be appropriate in all cases and would require sensitivity to ensure that the integrity of the historic resource is retained.



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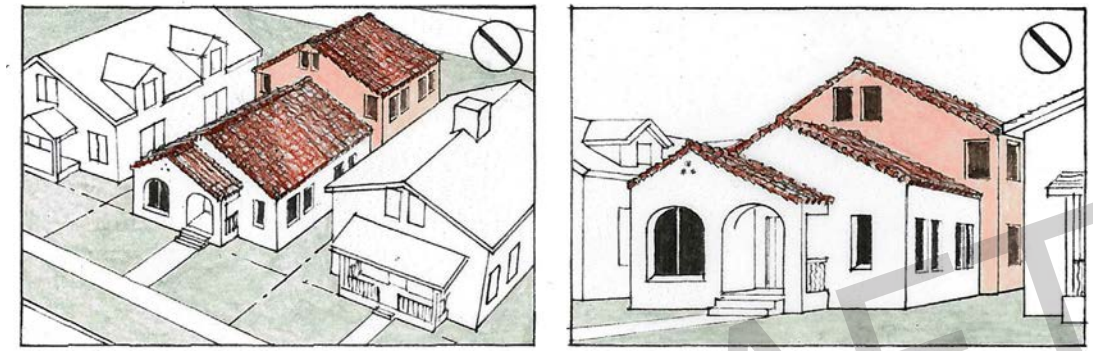

3. Incompatible two-story rear addition

This two-story rear addition is not compatible with the historic structure and context because it overpowers the original structure. It is also wider than the original structure, which makes it more visible from the public right-of-way.

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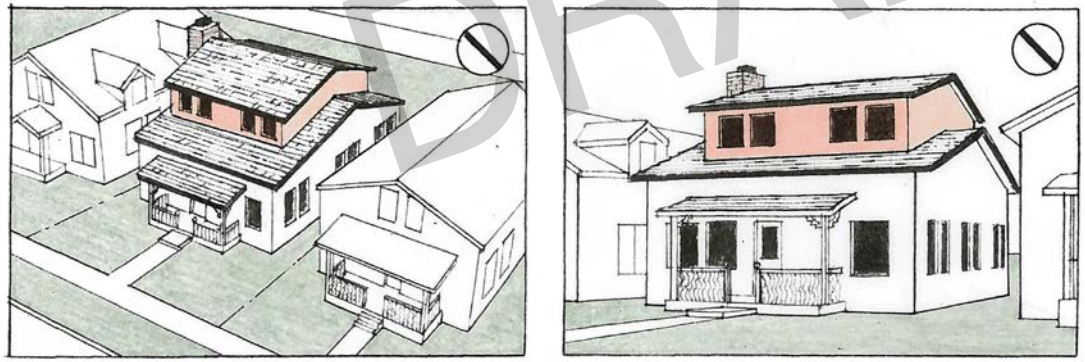
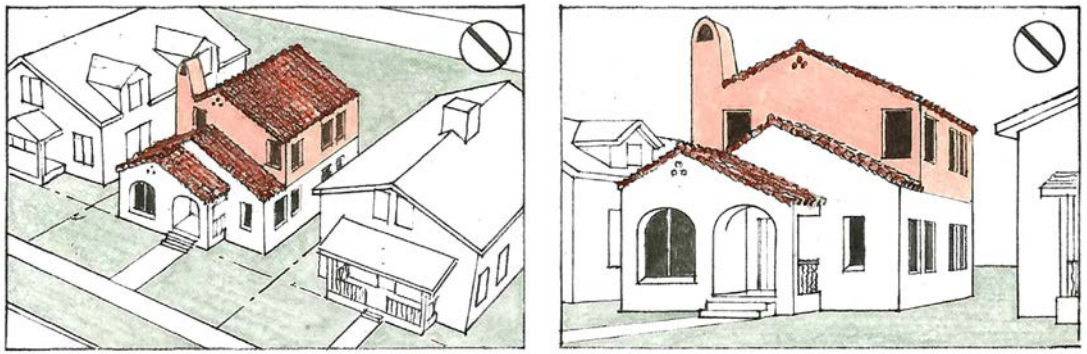


4. Incompatible rooftop addition with setbacks

This rooftop addition is set back from the front and side. However, it is not compatible with the historic context because it overpowers the original structure, extends onto the front facing roof plane, and destroys a significant proportion of the historic roof.



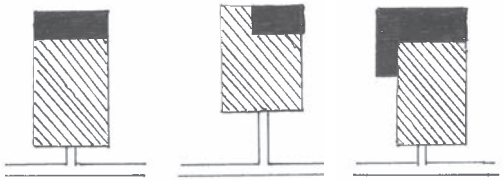
5. Incompatible rooftop addition

This rooftop addition is not compatible with the historic structure and context because it overpowers the original structure's mass and scale and adversely affects its integrity. The minimal setback from the façade makes it highly visible from the public right-of-way.

GUIDELINES

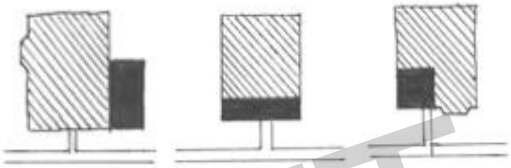
17.1 Locate additions toward the rear of the main structure, away from the main façade and street front. Set back side additions from the primary façade in order to allow the original proportions, form, and overall character of the historic building to remain prominent. Avoid blocking or obstructing views of the front of the original structure.
17.2 Use landscape and design elements, such as walls and fences, to visually screen the addition from the street front.
17.3 Preserve original architectural details. Avoid damaging, removing, destroying, or obstructing significant architectural details of the original structure.
17.4 Design the addition to be compatible with the original structure's mass, scale, and proportions. Avoid using a style different from that of the original structure.
17.5 Design the addition to be subordinate to the main building and not "compete" with it.
17.6 Relate the addition to the main structure, rather than overwhelming it, by separating or linking it using a connecting structure, or breaking up its mass into components that relate to the original.
17.7 Minimize the impact of a second-story addition to the main structure so that it appears to be an integral part of the overall design and not an obvious addition.
17.8 Use similar finish materials and fenestration patterns as the original structure.
17.9 Echo roof forms and materials of the original structure.
17.17 Distinguish the addition from the original structure through simplified architectural details.
17.11 Preserve corner boards on the original building.
17.12 Use windows in the addition that are similar in character to those of the main structure.
17.13 Use a window-to-wall ratio similar to that of the historic structure.
17.14 Design new dormers to be in character with the primary structure's design, in scale with those on similar historic structures. Avoid overwhelming or "cluttering" the roofline in size or number of dormers.
17.15 Preserve an older addition that has achieved historic significance in its own right.
17.16 Remove inappropriate recent additions.

Preferred.



Appropriate addition locations at the rear of the structure.

Not Preferred.



Inappropriate addition locations at the side and front of the structure.

Preferred.

New dormers should remain consistent in style and scale to the historic roof.

Not Preferred.

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The dormers added to the roof were designed to avoid overwhelming or "cluttering" the roofline in size or number.

This one-story rear addition is not visible from the streetscape and uses similar finish materials so it relates to the main structure, rather than overwhelming it.

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For in-depth technical recommendations on additions, the National Park Service, U.S. Department of the Interior has published "Preservation Briefs" to help historic building owners recognize and resolve common problems prior to project start. Please see Preservation Brief 14 at http://www.nps.gov/tps/how-to-preserve/briefs.htm

Chapter 18: New Construction

Introduction

The construction of new structures on vacant space in next to and in between historic resources is an indicator of a city's economic health and vitality. The intent of these guidelines is to ensure that patterns of new infill do not destroy the character of Santa Barbara's historic resources. An important issue with infill development is creating compatibility with the historic resources maintaining consistency and balance between historic resources and new construction. Use the following design criteria while designing a new building to ensure its compatibility with the neighboring historic resource:

Location and Site Design
Orientation to the Street
Roof Forms
Height
Massing, Scale and Floor to Area Ratio
Foundations and Floor to Ceiling Heights
Foundations and Floor Heights
Fenestration and Doorways
Materials and Details

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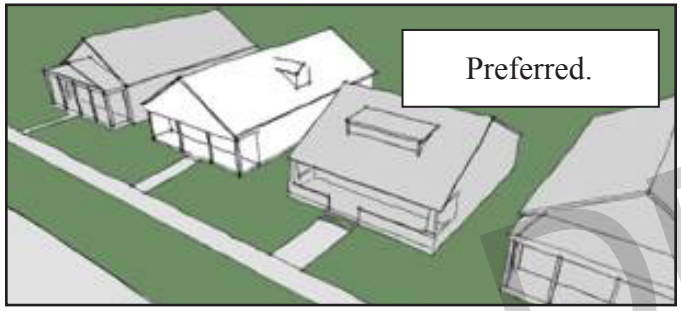
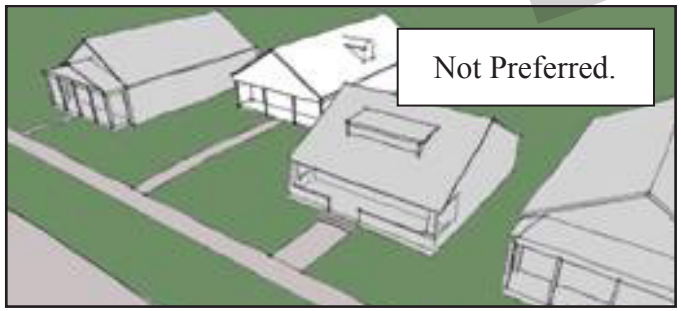
In the row of 1925 Spanish Colonial Revival homes, a new house was constructed that needed to be compatible with the neighboring historic resources. The new house not only has compatible height and massing, it also carried the rhythm of the streetscape with the same front gable roofline, stucco walls, and red terra -cotta material and fenestration pattern.

The setback of the building does not relate to the older houses on the street that are set forward, breaking the traditional street wall of the block.



The setback for the new construction should match that of existing structures.



LOCATION AND SITE DESIGN

Site design includes how a building is placed on the site in relation to other structures and the street. The spacing and location of historic structures establishes a rhythm that is essential to the character of the neighborhood. The front setback is the distance between the front of the building and the front property line. The extent of the setback and the treatment of the open space in the front setback are the primary ways a building relates to the sidewalk. The front setback provides a transition between the public realm of the street and the private realm of the building and must be treated so that it provides a pedestrian scale for the building and enhances the open space along the street. A uniform setback of historic resources as they line the street creates a street wall and is essential to preserving the character of the neighborhood. New construction should respect the street wall created by its neighbors.

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GUIDELINES

18.1 Design the setback of new construction to be consistent with other historic resources on the street.

18.2 Provide a pedestrian scale and enhance the street with the front setback treatment.

18.3 Dedicate the front and side yards to landscaping.

18.4 Design parking and garages to be toward the rear of the lot to match traditional patterns of the neighborhood.

18.5 Use a progression of public to private spaces in the front yard with a walkway from the sidewalk to the porch or portico that defines the front entryway.

18.6 Avoid detracting from traditional house-to-street visual relationships with automobile parking accommodations in the front set back.

ORIENTATION TO STREET

Nearly all historic residential structures in Santa Barbara were designed to present their face to the street and not a side or rear yard. It is critical to maintain the relationship to the street by designing front entries and porches with the same orientation as existing resources on the block. This will provide continuity of the building wall of the block.

All the houses on the street are oriented with the front entry and porch toward the street fostering a pedestrian friendly atmosphere.

GUIDELINES

18.7 Maintain the traditional pattern in which historic resources relate to the street.

18.8 Orient the front of the house, including the front entry and porch, to the street, in order to be consistent with those historically found along the street frontage and to preserve the "pedestrian friendly" atmosphere of the historic neighborhood.

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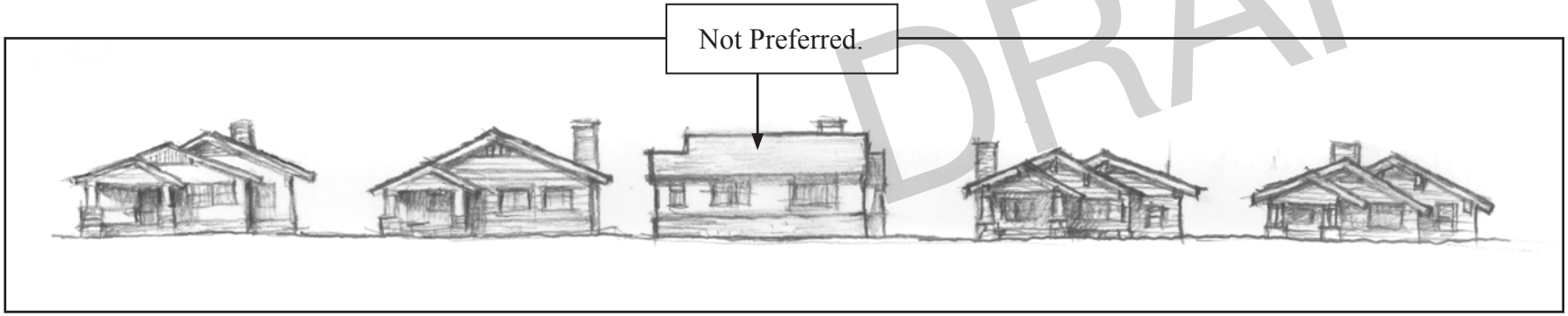

The illustration shows how the inappropriate orientation of the entrance and the roof form can break up the streetscape continuity.

The row of front gabled roof forms oriented to the street, along with a consistent height and setback of the front porches, creates a consistent rhythm on the street edge.

ROOF FORMS

It is often true that the structures on one block of a historic neighborhood share a common architectural style. This common style is frequently articulated by a familiar roof form which helps establish a predominate character for the block.

GUIDELINES

18.9 Replicate the rooflines and the roof's orientation to the street with those existing traditionally in the neighborhood.

18.10 Echo the roof forms of the surrounding historic structures in areas with a common architectural style.

18.11 Design new roofing materials to appear similar to those traditionally used in surrounding historic residential structures.

18.12 Locate rooftop equipment to the rear so as to not be visible from the street.

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HEIGHT

The height of historic structures in an intact historic neighborhood is generally uniform along the blockface. New construction should be consistent with the existing building heights of the district and not be more than 10% higher or lower than the average

GUIDELINES

18.13 Design the roofline to be consistent with the adjacent rooflines. Do not design new rooflines higher than one story above adjacent roofs or step rooflines back from the prevailing roof or cornice line at the streetscape.

18.14 Align heights of eaves, cornices, porches, windows, and door moldings to be harmonious with the historic structure on the streetscape.

MASSING, SCALE, AND FLOOR-TO-AREA RATIO

It is important that the mass, scale and floor-to-area ratio (FAR) of new historic resources are designed in such a manner that they do not to obstruct or detract from public views of adjacent traditional historic resources. New historic resources should not overwhelm, impede views of, or interfere with the setting of nearby or adjacent historical historic resources.

GUIDELINES

18.15 Utilize the neighborhood's traditional patterns in mass, scale, and form.

18.16 Maintain the traditional neighborhood proportions of overall floor-to-area ratios.

The mass and scale and style of this structure are not compatible with the historic resources of the neighborhood.

Example of a new house (left) that does not have appropriate mass, scale, roofline, fenestration and setback to match the 1920's Spanish Colonial house (right). The newer construction overwhelms the setting of the streetscape.

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FOUNDATIONS AND FLOOR-TO-CEILING HEIGHTS

The foundation floor to ceiling heights and the eaves, cornices and ridge lines are aligned creating a sense of cohesiveness even though the street displays differing styles.

Regular patterns of foundations and floor-to-ceiling heights along a street and throughout a district help to create a sense of cohesiveness of character as well as balance and proportion. New construction floor-to-ceiling heights should be consistent with the majority of existing historic resources along the block, which typically range from 7' to 9'.

GUIDELINES

18.17 Align foundation and floor-to-ceiling heights (including porches and balconies) within one foot of floor-to-ceiling heights on adjacent historic structures.

18.18 Align eaves, cornices, and ridge lines with those of the neighboring historic structures.

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FENESTRATION AND DOORWAYS

The pattern of windows, doors, and other openings on the façade of a historic structure establish a rhythm for the street. Any new construction should be harmonious with the established composition. These openings define the structure's character through their shape, size, construction, and arrangement on the façade, the repetition of which develops the neighborhood's character. It is important, therefore, that architectural features such as windows, entries, porches, and detailing should be visually compatible with those traditionally appearing in the area.

The window and door openings create a sense of rhythm for this court.

GUIDELINES

18.19 Design new construction to have a similar façade to solid-to-void ratio to those found in surrounding historic structures.

18.20 Design windows to be similar in shape, scale, materials, and construction to those found in surrounding historic structures.

18.22 Design dormers to be similar in scale to those found on surrounding historic structures.

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The illustration not only shows how massing and scale can break up the streetscape but how the inappropriate use of fenestration in the new construction can break up the continuity of the streetscape.

The new house on the right uses vertical weatherboards and wood trim details around the windows that are compatible with the early twentieth century bungalow neighbor.

MATERIALS AND DETAILS

Traditionally, the materials used to form the major façade of a residential structure were intended to work harmoniously with the architectural details of the building in order to present a unified architectural style. It is essential that new construction within a historic district highlight the vocabulary of materials and design details which help to form the district's character. Use building materials (such as siding and roofing) which are compatible in appearance with those used historically in the district.

GUIDELINES

18.23 Incorporate materials similar to those traditionally used in neighboring historic structures.

18.24 Use materials similar in scale to those in neighboring historic structures. For example, use sandstone units that are of the same size as those used historically.

18.25 Echo, but not necessarily imitate, the architectural details such as newel posts, porch columns, and rafter tails, of surrounding historic structures.

18.26 Avoid using diagonal wood siding.

18.27 Avoid using aluminum, plywood, or vinyl siding.

18.28 Avoid using imitation stone or brick veneer.

18.29 Avoid using aluminum awnings.

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Chapter 19: Rear Dwelling Units

Introduction

Rear dwelling units are allowed to help fill an affordable housing need in the community while preserving existing historic resources, streetscapes, and infrastructure. They are subject to specific design standards to keep them compatible with residential streetscapes and to protect the welfare of the residents who live in them. They are detached from the principal dwelling and should be located in the rear or side yard of the principal dwelling. It is important that rear dwelling units are compatible with both the main structure and the neighborhood. Careful planning of rear dwelling units can ensure respect for the character and integrity of the historic resource, while giving owners additional space.

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Streetscape front house.

This rear dwelling unit (bottom) provides parking as well as habitable space behind the main structure, while echoing the style, fenestration, and materials of the original historic resource (top).

The historic house (above) faces remains the dominant feature of the streetscape with its rear dwelling unit hidden in the rear (below).

The rear dwelling unit echoes the window and door patterns, wall material, and paint color of the historic resource.

SUCCESSFUL COMPATIBLE NEW REAR UNITS

New rear dwelling units or secondary structures should follow the design patterns established in the historic neighborhood, including mass, scale, and proportion. It is generally an acceptable practice to simplify historic designs for secondary structures so that they are differentiated, yet compatible, and not to be misunderstood as a historic structure.

Rear dwelling units should not diminish the impact of the historic resource from the street front or pedestrian view.

GUIDELINES

19.1 Locate rear units toward the rear of the main structure, away from the main façade and street front. Set side units back from the primary façade in order to allow the original proportions, form, and overall character of the historic building to remain prominent. Avoid blocking or obstructing views of the front of the original structure.

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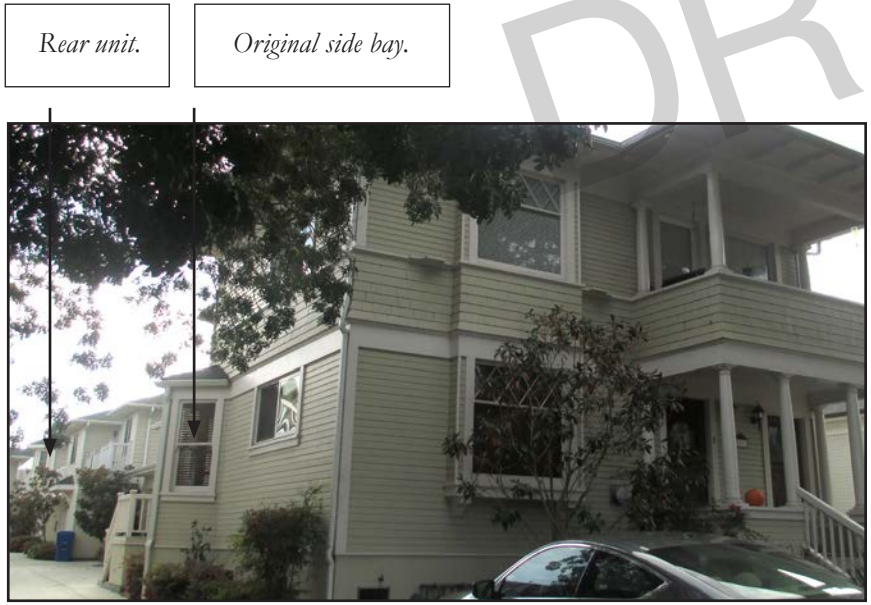
GUIDELINES

19.2 Use landscape and design elements, such as walls and fences, to visually screen the rear unit from the street front.
19.3 Design the rear unit to be compatible with the original structure's mass, scale, and proportions.
19.4 Design the rear unit to be subordinate to the main building and not "compete" with it.
19.5 Echo roof forms and materials of the original structure.



The original restored Queen Anne Free Classic house has rear units that are compatible in scale to the original house and are subordinate to the house. The projecting bays echo the side bay window of the historic resource.

The original restored Craftsman bungalow (top) maintains the original streetscape. The rear units are completely hidden from the streetscape (bottom).

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These two Craftsman bungalows have rear units with similar finish materials, siding, and paint colors which make the units successfully compatible with the original structure.

GUIDELINES

19.6 Relate the rear unit to the main structure by breaking up its mass into components that relate to the original, rather than overwhelm it.

19.7 Avoid using a style different from that of the original structure, but distinguish the new building from the original structure through simplified architectural details.

19.8 Use similar finish materials and fenestration patterns as the original structure.

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The rear unit of this Craftsman house echoes the original roof form of the original house.

This rear dwelling unit was designed to be compatible with the original structure's mass, scale, and proportion.

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Glossary

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DEFINITIONS AND GLOSSARY OF TERMS

A

Accessory structure: *Structures on the same lot but subordinate to, and whose use is incidental to, the main building, including but not limited to: decks, trellises, gazebos, or other screened enclosures, greenhouses, storage and utility sheds, swimming pools and cabañas.*

Adaptive reuse: *Rehabilitation of a historic structure for use other than its original purpose, such as a residence converted into an office. Also called adaptive use.*

Addition: *A portion of a structure built after the original structure was completed. Additions may be historic or non-historic.*

Alignment: *The linear relationship of structures or parts of structures to each other.*

Alteration: *An exterior change or modification. This includes (but is not limited to) changes or modifications to architectural details or visual characteristics such as paint color and surface texture, grading, paving, removal of natural features, and the placement or removal of objects such as signs, plaques, light fixtures, street furniture or fixtures, walls, fences, steps, and trellises. If specifically part of an historic designation or considered an important site feature, removing plantings and landscape accessories may be considered an alteration.*

Appropriate: *See compatible.*

Arcade: *A covered passage, open on at least one side, extending along the outside wall of a building, and supported by arches or columns.*

Arch: *A curved construction that spans an opening and supports the weight above it.*

Architectural significance: *The importance of a property based on physical aspects of its design, materials, form, style, or workmanship.*

Articulation: *The manner in which various features are designed and arranged on a building elevation.*

As-built projects: *As-built projects are requests for the retention of previously-completed or ongoing work that did not receive approval prior to construction.*

Attic: *The upper level of a building, usually not of full ceiling height, directly beneath the roof.*

Awning: *A secondary covering attached to the exterior wall of a building, providing shade and protection from the elements around doors, windows, and other openings. May be retractable or stationary.*

B

Balcony: *A raised platform, connected to a building façade and typically surrounded by a low wall or railing.*

Baluster: *One of a series of short vertical members used to support a stair or porch handrail, forming a balustrade.*

Balustrade: *An entire rail system, with top rail and balusters.*

Bay: *The portion of a façade between columns or piers providing regular division of a façade, usually marked by windows or doors.*

Bay window: *A projecting angular window that forms an extension to the floor space of the internal room.*

Board-and-batten: *Outer sheathing consisting of vertical wide boards or planks joined by exterior application of narrower wood strips.*

Brackets: *Projections from a wall at vertical surface for supporting structural elements, such as balconies, roof overhangs, and window hoods.*

Breezeway: *A covered, open-sided walkway between two historic resources. When glazed-in, it is called a "hyphen".*

Broken pediment (See "Pediment"): *A pediment with a section of the top of its pyramid cut away, in different stylistic variations.*

Bulk: *The amount of volume or space that any substantial element of a structure or development appears to consume, when viewed more or less as a unified body, as opposed to the aggregate volume (mass) of the entire structure or development.*

Bungalow: *An inexact term for a late 19th to early 20th century type of small house, borrowed from the 19th century British term for a small one-story house in India, with a wrap around veranda. In North America, more a set of concepts than a building type; characterized by materials that express their natural state, interconnected interior spaces, low, broad form, and lack of applied ornamentation; often has a shallow-pitched gable or hip roof, and a porch with massive columns; common details include wide overhanging eaves, with exposed rafter tails, projecting beam ends, and triangular knee braces at gable eaves, attached pergolas, and bungalow windows; although most often in the Craftsman style, may be any 20th century style or combination of styles.*

C

Casement window: *A window with one or two sashes which are hinged at the sides and usually open outward.*

Cast iron: *A hard, relatively brittle alloy of iron and carbon that contains a higher portion of carbon than steel. Can be easily cast into a mold, used for both structural and decorative proposes in architecture.*

Character-defining element or feature: *A visible physical part or aspect of a structure or site that contributes to its identification, understanding or interpretation as an example of architecture or architectural style, as an artifact attributable to a particular period of historical significance, or as a unique entity.*

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Clapboards: *Outer sheathing that consists of vertical boards, applied in any number of manners and styles, ship lapped, tongue in groove, rabbited, or lapped. (The term "clapboard" is technically one type of vertical board sheathing, but commonly used generically to describe all types.)*

Classical architecture: *The architecture of Ancient Greece and Rome and its derivative styles. Characterized by symmetry and the use of the Classical Orders. Classical forms and style dominate the Western architecture tradition.*

Classical orders: *The five orders of architecture from ancient Greece and Rome, most widely identifiable by the type of column: Tuscan, Doric, Ionic, Corinthian and Composite.*

Clipped gable: *A gable roof where the ends of the ridge are terminated in small, diagonal roof surface.*

Column: *A circular or square vertical structural member.*

Compatibility: *a) In the context of protection of historic structures or historic districts: the visual sense of authenticity or historic "appropriateness" of a building, feature or visual element. b) In the context of appropriateness of a new structure, feature or visual element in proximity to a historic building or district: the sense of visual agreeability and lack of aesthetic discord presented by the building, feature or element, relative to the surrounding neighborhood.*

Composite shingle: *A modern roofing shingle made up of a fiberglass mat at the core with an exterior asphalt coating. Composite shingles can be made to mimic historic wood shake and slate roofing and come in a variety of colors.*

Configuration: *The arrangement of elements and details on a building or structure that help to define the character.*

Conjectural features: *Features whose correctness, accuracy, or authenticity lack the support of historical authority or documentation.*

Consistency: *Accuracy in compliance with a recognized style; accordance or harmoniousness with a pattern, example, or other parts.*

Contemporary: *Reflecting characteristics of the present. A contemporary building would reflect a design, method of construction, materials, articulation, expression and/or details that illustrate that it was constructed in the present or recent past, rather than being imitative or reflective of a historic period.*

Contributing resource: *A building, structure, object, or site that, upon the designation of the historic district in which it is located, is identified as reinforcing the cultural, architectural, or historical significance of the historic district. All designated Landmarks and Structures of Merit located within the district shall be considered as contributing.*

Context: *The setting in which a historic element, site, structure, street or district exists.*

Coping: *The uppermost covering of a wall or parapet, usually of cut stone or clay tile on Mission Revival and Spanish Colonial Revival style historic resources.*

Copper: *A red-brown metal often used in flashing, gutters, and downspouts.*

Corner board: *A vertical board found on the outside of the corner of wood frame building, helps to define the corner.*

Cornice: *A continuous, projecting decorative molding on top of a wall or under a roof eave.*

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Craftsman style: *A small house and furniture style popular in the U.S. in the early 20th century, popularized by Gustav Stickley's magazine "The Craftsman"; an outgrowth of the Arts and Crafts movement, which concentrated more on interiors than exteriors.*

Cross gabled: *(See Gable) A building with a complex sloping roof that exposes gable ends at 90 degrees to each other; one having both an end and a side gable.*

Cultural landscape: *A geographic are (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. Refer to the Secretary of Interior's Standards for Treatment of Cultural Landscapes for further definition of this term.*

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D

Demolition: *The permanent removal of a structure, or removal from a structure of either a significant component or character-defining element.*

Demolition by neglect: *Allowing a building or site improvements to fall into such as state of disrepair that it becomes necessary or desirable to demolish it.*

Dentil: *In classical cornices and entablatures, one of a series of small, decorative blocks that alternate with a blank space; typically rectangular with moldings above and below.*

Design Guidelines: *A document intended to provide guidance and information to property owners planning exterior construction and maintenance projects. Also intended to assist and guide the Historic Landmarks Commission in its review of exterior alterations, new construction, and other work relating to historic structures and properties in historic districts.*

Design Review: *A process in which a design is evaluated in accordance with the Historic Structures Ordinance requirements and Design Guidelines.*

Detail (architectural detail): *As opposed to a building's overall style, the individual components of that overall style, in sharp focus.*

Development: *Generally, construction involving the creation of at least one dwelling or commercial unit, but can also include paving, formal landscaping, and simply the use of land.*

Divided light: *A window with a number of smaller panes of glass (lights/glazing) held in place by mentions.*

Dormer: *A roofed projection from a sloping roof containing a perpendicular window.*

Double Hung window: *A window with two sashes, one sliding vertically over the other.*

E

Eave: *The underside of the projection of a sloping roof beyond the building's wall.*

Eclectic: *Used to describe a collection of architectural styles, usually found within a district, or a building/structure that does not easily correspond to a single architectural style.*

Egress window: *A venting window, required by building code, used for emergency escape and rescue.*

Element: *A material part or detail of a site, structure, street, or district.*

Elevation: *Any one of the external face or façades of a building. façade.*

F

Fabric: *The physical material of a building, structure, or community, an interweaving of component parts.*

Façade: *The exterior front wall of a building, usually the most ornate or articulated elevation. The front or principle face of a building, which appears to have been intended to provide primary visual accessibility to the public or by people approaching the building. It is usually that part facing onto a street or courtyard.*

Fanlight: *A semi-circular or elliptical multi-paned window over a door.*

Fascia: *A flat horizontal member of molding; forms the trim of a flat roof or pitched roof; also part of a classical entablature.*

Fenestration: *The arrangement of windows on a building.*

Finial: *A projecting decorative element, usually of metal, at the top of a roof turret or gable.*

Fish scale shingle: *A shingle having a straight sides and a rounded bottom, typically laid in a regular or irregular overlapping pattern and used as a decorative façade element.*

Fixed window: *A window that does not open.*

Flared foundation: *The building's lower wall, as it approaches ground level, curves outward; designed to divert water from the foundation.*

Flashing: *Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.*

Flat roof: *A roof which is almost completely horizontal. Often found on commercial architecture and concealed with a parapet.*

Foundation: *The lowest exposed portion of the building wall, which supports the structure above.*

Frame: *The exposed trim around a window or door opening; also called a casing.*

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Fretwork: *An interlaced decorative design carved in low relief or on a solid background, mostly in a geometric design. Often found on Queen Anne architecture.*

Front gabled: *Building whose gable end faces the street.*

Full-width: *Extending the entire width of a façade of a building (as a porch). "Full façade" refers to full width that also extends the full height of the building's front side.*

G

Gable (or gable end): *The cross section at the end of a pitched roof - triangular in shape (in the case of a simple, two-way pitched roof).*

Gabled roof: *A roof sloping downward on each side from a central ridge, so that it forms a gable at each end.*

Gambrel roof: *A dual-planed pitched roof, which slopes at a shallow angle from ridge to part of way down, then at a greater pitch the rest of the way (often called a barn roof). When lower slope is very steep, called a Mansard roof.*

Glazing: *Part of a window, wall, or door that is made up of glass. Also known as lights.*

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H

Half timbering: *A method of heavy timber construction in which the frame work is left exposed. Used as a decorative element in many architectural styles, such as Queen Anne and Craftsman styles.*

Harmony: *Pleasing or congruent arrangement.*

Header: *Upper horizontal framing member of a window or door.*

Height: *The distance from the bottom to the top of a building structure.*

High-style: *Architecture that exhibits a certain number of characteristics of an architectural style through the use of overall design, material, ornamentation and façade articulation. Often reserved for monumental historic resources, religious structures, or the work of a known architect.*

Hipped roof: *A roof that slopes inward from all exterior walls (forming a pyramid roof when above a square plan).*

Historic district: *A delineated area within the City which, because of structures, natural features or sites within it, has historic significance and has been designated by ordinance as a Historic District, primarily for purposes of preservation of its historic resources.*

Historical features: *Structures, objects or elements that originated during a particular historical period. Also an element that contributes to a structure's identification, understanding or interpretation as an example of architecture attributable to a particular historical period.*

Historic integrity: *(See Integrity)*

Historic imitation: *New construction or rehabilitation where elements or components mimic an architectural style, but are not of the same historic period as the existing historic resources (historic replica).*

Historic material: *A material used at the time of construction or other time during the period of significance.*

Historic property: *See Historic Resource.*

Historic resource - designated: *A City designated "Landmark" or a City designated "Structure of Merit", or a State or National Landmark or Listed on the State Register of Historic Resources or National Register of Historic Places.*

Historic resource - eligible: *A historic resource which has been identified by the Historic Landmarks Commission or a historian to meet the criteria for a designated historic resource.*

Historic resource – potential: *A historic resource which has been listed by the Historic Landmarks Commission as being a potentially significant historic resource.*

Historic resources survey: *A field investigation and documentation of historic resources, structures, sites, or natural features within a certain area or neighborhood of the City, undertaken by the City for the purpose of identifying potential historic resources.*

Historic structure: *For the purposes of use of these Guidelines, the criteria of Sections 3.2 and 3.3, herein, shall determine whether or not a structure is deemed "historic".*

Historic significance: *The idea that a structure or district is important to the history, architecture, or geography of the City and thus makes a special contribution to Santa Barbara's distinctive character. See significance.*

Hood molding: *A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening. Also called a drip mold or simply a 'hood.'*

Human scale: *An inexact term implying that the scale and features of a building have an appropriate relationship to the size and proportions of the human body.*

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I

Income Tax Credits for Historic Preservation: *A state or federal income tax incentive to encourage the rehabilitation and reuse of historic resources.*

Infill: *New construction where there had been vacant land before, such as a new building between two older structures.*

Integrity: *The ability of a structure or district to convey its historic and architectural significance. A measure of the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period of significance. For example: a historic building of high integrity has few alterations or ones that can be easily reversed.*

In-kind: *The replacement of an element with a new element of the same material, color, texture, shape and form as the original.*

J

Jamb: *The side framing member of a door or window.*

K

Keystone: *The wedge-shaped top or center member of an arch.*

Knee braces: *Bracket-like reinforcement members at junctures of horizontal and vertical structural beams or members.*

DRAFT

L

Landmark: *A structure, natural feature, site or area having historic, architectural, cultural or aesthetic significance and designated as a City Landmark.*

Landscape: *The totality of the built or human influenced habitat experienced at any one place. Dominant features are topography, plant cover, historic resources or other structures and their patterns.*

Lap siding: *A building siding consisting of beveled boards meant to shed water away from the building foundation. Also known as clapboards.*

Lattice: *An openwork grill of interlacing wood strips used as screening.*

Lights: *The glass portions of a window. Window glass is also referred to as glazing.*

Lintel: *A horizontal member over an opening in a wall, such as a door or window, carrying the weight over the opening.*

M

Maintain: *To keep in a state of preservation or repair to avoid deterioration of historic materials and features.*

Masonry: *Construction of brick, stone, or other material requiring mortar and construction by a mason.*

Mass: *The aggregate amount of volume or space that a structure or development appears to consume, in its entirety. Generally one speaks of the total "mass" of the whole structure or development, and to the "bulk" of its individual primary components.*

Massed-plan: *Structure designs that are more than one room deep, front to back, as opposed to lineal plans, one room deep.*

Molding or moulding: *A continuous decorative band, often serving as a decorative device; often decorative with a variety of contours or outlines, and typically covering the joint formed where two surfaces or material types meet.*

Mortar: *A mixture of sand, lime, cement and water, used as a binding agent in masonry construction.*

Mullion: *A vertical member between two window or door frames.*

Multi-light window: *A window sash composed of more than one pane of glass.*

Muntin: *The small molding or bar that separates the individual panes of a multi-paned window sash. (Pre 20th century) Same as Mullion.*

N

Natural feature: *Any tree, plant life, or geological element.*

Neighborhood: *For purposes of this Historic Resources Design Guidelines, an area possessing a sense of cohesiveness, because of physical features suggesting boundaries and or concentrations of shared architectural or culture.*

New development: *The construction or erection of one or more structures on the site of a previously demolished structure, or on a previously undeveloped parcel.*

New construction: *Construction which is characterized by the introduction of new elements, sites, historic resources or structures or additions to existing historic resources and structures.*

Newel post: *The principal structural pillar of a staircase, often highly decorative.*

Non-contributing resource: *A building, structure, object, or site that, upon the designation of the historic district in which it is located, is identified as not reinforcing the cultural, architectural, or historical significance of the historic district.*

Non-historic resource: *An older building/property that typically does not have any particular significance architecturally or contextually, or that lacks association with any historic figures/events. Non-historic resources are typically non-contributing to a historic district or landmark property.*

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O

Obscured: *Covered, concealed or hidden from view.*

Ogee Lug: *An S-shaped piece of wood found on the bottom part of the upper sash of a wood double hung window. When wood window were originally built during the 19th century it provided added structure to the sash.*

Oriel window: *A form of bay window which projects from the main wall of building and is supported by corbels, brackets or other similar element. Often found on the upper floor.*

One-and-a-half-story: *A building where the second floor is contained entirely within the gable roof; may have partial height knee-walls above the ground story or dormers to let in light.*

Orientation (oriented): *The way a structure seems to be "facing". A house whose façade faces the street is deemed "street-oriented".*

Outrigger: *A protruding beam, spar or structural member, usually referring to the extension of a roof ridge beam beyond the plane of a gable end.*

Overhang: *The extension of a roof beyond the wall.*

Outbuilding: *A small, secondary building separated from the main building.*

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P

Paneled door: *A door composed of solid panels (either raised or recessed), held within a framework of rails and stiles.*

Palladian window: *A three-segment window, typical on Federal (or Adam) period historic resources, the center segment of which is crowned with an arch or fan of panes.*

Parapet: *Exterior walls that extend up above a (usually flat) roof, suggesting a low protective wall, along the edge of a roof, balcony or terrace.*

Pediment (pedimented): *Triangular space or section framed by moldings, often used as classical style decoration to gable ends of a roof, and also often used as a crowning member over windows, doors, porches, etc.*

Permeable Paving: *A range of sustainable materials and techniques for permeable pavements with a base and subbase that allow the movement of stormwater through the surface. In addition to reducing runoff, this effectively traps suspended solids and filters pollutants from the water*

Period of significance: *Time span during which the properties that established the character of the area were developed. For example, the Bungalow Haven District's period of significance is the first quarter of the 20th Century when the Craftsman Bungalows were constructed.*

Piers: *Vertical supporting structural elements, usually holding up a porch, canopy or overhang.*

Pilaster: *A square pillar attached, but projecting from a wall, resembling a classical column.*

Pitch: *The degree of the slope of a roof.*

Point: *The surface of a mortar joint.*

Porch: *A structure attached to a building to shelter an entrance.*

Porte cochere: *A porch or portico-like structure at the main or secondary entrance designed for horse and carriage or vehicle traffic. Designed to allow the occupants of a vehicle to exit under a covered structure protected from the weather.*

Portico: *A decorative protective structure, such as a small porch with a roof supported by columns, surrounding the exterior of an entryway and common to classical revival styles.*

Portland cement: *Fast-curing, hydraulic cement. Not commonly used until the early 20th century, and much stronger than historic cements, used in the mortar making process.*

Post and beam (or post and girt): *A form of early wood frame construction employing heavy gauge wood structural members in the construction of the frame, with hewn joints (instead of nailed-together thinner lumber).*

Potentially contributing resource: *A building, structure, object, or site that, upon designation of the historic district in which it is located, is identified as having incompatible alterations or deteriorating conditions that, if reversed, would allow the building, structure, object, or site to reinforce the cultural, architectural, or historical significance of the historic district.*

Preservation: *The act or process of retaining the historic form, integrity and materials of a building or a structure, including, but not limited to, providing stabilization work and on-going maintenance.*

Primary façade (see Façade): *In a building having what may be interpreted as having more than one façade, the one most prominently visible from a public street (meant by the architect to be the main entrance).*

Primary feature: *An element or piece that is very significant in the characterization or identification of a structure's style of architecture.*

Primary structure(s): *The main structure(s) on a property. Typically structures housing the primary uses on a property.*

Prime example: *An individual structure or element that clearly typifies a style or type, that is well-defined and of a relatively high level of integrity.*

Proportion: *The relationship of the size, shape, and location of one building element to all the other elements; each architectural style typically has its own rules of proportion.*

Pyramidal column: *Square tapered columns often seen on the porch of craftsman bungalows.*

Purlin: *A structural roofing element, any longitudinal horizontal member of the roof. Often used as decorative element in Craftsman architecture where they are left exposed.*

Pyramidal Roof: *A roof with four identical sides rising steeply to a central peak.*

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Q

Quatrefoil windows: *Stylized widows with four lights suggestive of petals of a flower.*

Quoins: *A series of raised stone, bricks, or wood panels ornamenting the outside of a wall corner.*

R

Rail: *A horizontal member making up the framework of a door or window.*

Reconstruction: *The act or process of reassembling, reproducing or replacing by new construction, the form, detail and appearance of the property and its setting as it appeared at a particular period of time by means of the removal of later work, or by the replacement of missing earlier work, or by reuse of the original materials.*

Rafter tails: *The portion of a rafter that projects beyond the exterior wall to support the eaves.*

Raised foundation: *A foundation of a sufficient height above the ground at the façade as to require a set of stairs or steps to enter the first floor of the building.*

Reconstruction: *The process of duplicating the original materials, form, and appearance of a vanished building or structure at a particular historical moment based on historical research. (The Presidio is an example in Santa Barbara).*

Rehabilitation: *The act or process of returning a property to a state of utility while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.*

Remodel: *The process of modifying an existing building or space often changing the appearance or "style" of a structure, by removing existing defining features or adding new ones that are out of character or inconsistent with the original.*

Replication: *Constructing a building so that it is an exact replica or imitation of a historic architectural style or period.*

Repointing: *The act of repairing the point of a mortar joint that has deteriorated over time due to weathering. Often incorrectly called tuckpointing.*

Renovation: *The process of repairing and changing an existing building for modern use, so that it is functionally equal to a new building. May include major changes.*

Resource: *A source or collection of historic resources, objects, sites, structures, or areas that exemplify the cultural, social, economic, political or architectural history of the nation, state or city.*

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Restoration: *The process or product of returning, as nearly as possible, an existing site or building to its condition at a particular time in history, using the same construction materials and methods as the original where possible. May include removing later additions, making hidden repairs, and replacing missing period work.*

Retain: *To keep secure and intact. Retain describes the act of keeping an element, detail or structure, and providing a level of repair to aid in the preservation of elements, sites and structures.*

Retaining wall: *A wall which is designed to, and in fact does, retain the earth on one side at a higher elevation than the earth on the other side.*

Re-use: *To use again. An element, detail or structure might be reused in historic districts.*

Rhythm: *Regular occurrence of elements or features, such as spacing between historic resources.*

Ridge: *The top horizontal member of a roof where the sloping surfaces meet.*

Right-of-way: *Public land that has been granted an easement, such as for utilities, or reserved for transportation purposes. Can include pedestrian traffic, vehicular traffic, canals, railway traffic, oil and gas pipeline, etc.*

Roof form: *The fundamental structural shape of the roof (as, for example, gabled, hipped, flat, etc.).*

Roofline: *The profile of a roof. This implies the profile from street view, including the height, form and orientation.*

Rolled roofing: *Roofing material produced and applied in large sheets (supplied in rolls), as opposed to shingle roofing.*

Roof vents (vents): *Openings serving purely to allow passage of air.*

Rusticated: *Roughening of stonework or concrete blocks to give greater articulation to each block.*

S

Sandstone: *A sedimentary rock of sand or quartz grains that have solidified together, in Santa Barbara ranging in color light browns used in walls, curbs, foundations, chimneys, porches and hitching posts.*

Sash: *The (usually movable) part of a window frame into which the glass is set. Also used to describe a type of window having moveable sashes.*

Scale: *Proportional elements that demonstrate the size, materials and style of historic resources. The proportions of the elements of a building to one another and the whole, and to adjacent historic resources.*

Secondary structure: *A smaller or lesser structure associated with a primary structure on a property. Also called an accessory structure.*

Secondary dwelling unit: *A separate, complete housekeeping unit consisting of two or more rooms for living and sleeping purposes, one of which is a kitchen, and having a maximum square footage of six-hundred square feet, that is substantially contained within the structure of a one-family dwelling.*

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Secondary materials: *Construction materials other than the primary material of which a structure appears to be built.*

Secretary of the Interior's Standards for the Treatment of Historic Properties: *A set of standards developed by the National Park Service, commonly used by property owners, architects and governments to make decisions about the appropriate treatment of historic properties. The Landmark Preservation Ordinance requires that these standards are adhered to when a historic resource is involved. See "Secretary of the Interior's Standards for the Treatment of Historic Properties" on page 4 for more information.*

Setback: *The distance a structure is located from the street, other public way, or property line. Setback can also refer to the distance between structures on one or multiple lots. The Santa Barbara Zoning Code includes setback requirements for structures from primary and side streets, as well as from interior lot lines. Landmark design review requirements for setbacks can be more restrictive than zoning to ensure that new construction conforms with the character-defining features of a historic district.*

Setting: *The sum of attributes of a locality, neighborhood or property that defines its character.*

Shake: *An historic and modern building and roofing material made from split logs. Shake siding is popular decorative building material in Queen Anne architecture and Shingle Style.*

Sheathing: *An exterior covering of boards or other surface applied to the frame of the structure. See Siding.*

Shed roof: *A pitched roof with a single plane.*

Shingles: *Small, thin pieces of building material applied in an overlapping manner as exterior wall cladding or roofing.*

Side gabled: *A gabled roof structure whose gable ends are at the side rather than the front.*

Sidelight: *A vertical area of fixed glass on either side of a door or window.*

Sidewalk stamp: *A stamp located in concrete sidewalks and curbs identifying either concrete mason, union, or company.*

Siding: *The exterior wall covering or sheathing of a structure.*

Significance: *The idea that a structure or district is important to the history, architecture, or geography of the City and thus makes a special contribution to Santa Barbara's distinctive character. Also called historic significance.*

Sill: *The horizontal lowest member of a frame supporting a structure, window, door, etc.*

Site feature: *A historic or non-historic component on the grounds of a property, such as a fence, wall, walkway, statue, well or landscaping.*

Site wall: *A low wall along the edge of a property; may also serve as a retaining wall.*

Siting: *The placement of a building, structure, or object on a site in relation to natural features, boundaries, and other parts of the built environment.*

Skylight: *A window cut in a roof in the same plane as the adjacent roof surface.*

Soffit: *The area created by the eaves of the roof and the wall of a building when enclosed.*

Solar Panels: *A panel designed to absorb the sun's rays and produce electricity or heating.*

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Spindles: *Slender, elaborately turned wood dowels or rods often used in screens and porch trim.*

Special design district: *A delineated area of the City which, because of structures, natural features or sites within or near it, has been so designated by ordinance primarily for the purpose of defining and preserving its unique character. The purposes of the design review requirements applicable to such a district may be more or less specific than that of a Historic District, whose purpose is primarily preservation of historic resources.*

State historic building code: *State sponsored building code, which may be applied at the local level to identified historic resources, providing relief from some non life-safety code requirements with the intent of aiding in historic preservation.*

Stabilization: *The act or process of applying measures essential to the maintenance of a deteriorated building to establish structural stability and a weather resistant enclosure.*

Stained glass: *Colored glass used to form decorative or pictorial designs, often composed of contrasting piece in a lead framework.*

Steel: *An alloy of iron with carbon, used as a structural element, with a gray or bluish-gray color. Often used as a fabricating element in casement windows in the early to mid 20th century.*

Stile and rail: *Framing method whereby horizontal and vertical members are fitted into one another by means of hewn joints.*

Stoop: *A small staircase ending in a platform, leading up to the entrance of a structure.*

Storefront: *The façade of a store, typically on the ground floor and facing the street.*

Street face: *That portion of a block with frontage on a street; there are generally two block faces with frontage on a street.*

Streetscape: *The relationship of the street, landscaping, and historic resources as seen by the eye from public vantage points, such as a street or sidewalk.*

Stringcourse: *A decorative horizontal band on the exterior wall of a building, typically of brick or stone, and often demarcating the division between floors.*

Structure: *An item which is constructed or erected and the use of which requires more or less permanent location on the ground or attachment to something having a permanent location on the ground. Includes an edifice or building of any kind.*

Structure of Merit: *A structure not designated as a landmark but deserving official recognition as having historic, architectural, archeological, cultural or aesthetic significance and designated as a Structure of Merit under the provisions of the Santa Barbara Municipal Code.*

Street friendly (pedestrian friendly): *A relation between a structure or structures and a public street whereby enjoyment of the esthetic potential of the structures can be enjoyed, to a high degree, by users of the street, and conversely, the streetscape can be enjoyed and appreciated by occupants of the structure.*

Stucco: *An exterior plaster typically applied in a two-or-three part coating directly onto masonry, or over wood or metal lath. Often used to imitate another material such as stone.*

Style: *A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive manner.*

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Stylistic architectural element: *A structural feature or detail whose visually conformity to a recognized architectural style, pattern, or convention is clear and obvious.*

Substantial hardship: *The extant a structure has been determined to be structurally substandard or has been damaged by an earthquake, fire, or other natural casualty such that repair or restoration is not reasonably practical or feasible.*

Sunburst: *A common architectural decorative motif consisting of rays radiating out from a central disk, similar to sunbeams.*

Surround: *An encircling border or decorative frame, usually at windows or doors.*

Sustainability: *Sustainability, as it applies to historic resources, typically refers to reducing the depletion of critical resources, such as energy, water and raw materials, and minimizing generation of pollution and waste. Maintaining and reusing a historic building helps to achieve sustainability goals by investing in materials and energy already expended, and taking advantage of traditional climate-responsive design, such as operational windows and porches. Historic resources can increase their sustainability through additional improvements that reduce energy consumption.*

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Terra-cotta: *A glazed or unglazed clay based construction material that is lightweight and fire-proof, often used as a substitute for brick or tile. The color of terra cotta varies based on the source of clay; it can be mass produced or custom sculpted.*

Transom window: *A window above a door, often hinged and operable.*

Tree-lawn: *The landscaped area between the street and sidewalk.*

Trellis: *A frame of lattice-like construction used as a screen or a support for climbing plants.*

Trim: *The decorative framing of openings and other features on a façade.*

Tripartite: *Consisting of three parts.*

True divided lights: *A window in which multiple individual panes of glass or lights are assembled in the sash using muntins.*

Tuckpointing: *Use of contrasting colors of mortar in mortar joints, one color matching the brick, and the other a contrasting color to give the impression of a very fine joint. Refer also to Repointing.*

U

Unique: *Distinctively characteristic, but not necessarily an exclusive or sole existing example of a building type.*

V

Vacant lot: *A lot in which there are not permanent structures. Vacant lots within a historic district are almost always non-contributing to the district. Alterations and development of vacant lots are subject to design review.*

Vernacular: *A regional form or adaptation of an architectural style. Often utilitarian in nature and stylistically influenced by High-Style architecture.*

View corridors: *Existing views from streets, public places, and private properties that are unobstructed by structures or plantings.*

W

Weatherboard: *Wood siding consisting of overlapping boards usually thicker at one edge than the other.*

Wind turbine: *A turbine that converts energy from the wind into electrical power.*

Wood casement: *A window type with wood frame that hinges from the side.*

Wood framed: *A structure whose supporting structural components are primarily of wood.*

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APPENDICES:
Historic Architectural Styles Guide

Historic Architectural Styles Guide of Santa Barbara

Illustrations and photographs donated by Harrison Design Associates Architects. Text, illustration, and photographs by Anthony Grumbine in collaboration with Marc Compton and City Staff.

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ARCHITECTURAL STYLES

An architectural style is a specific way a building was designed that is characterized by unique and notable qualities. A style may include such elements as form, method of construction, materials, and regional character. As an ever evolving art, architecture is normally classified as a chronology of styles that reflect changing fashions, beliefs and religions, or the emergence of new technology. Historic architectural styles therefore convey the history, culture and development of a community. This brief architectural styles guide is designed to provide the basic tools necessary to recognize some of the prevalent historic architectural styles that exist within Santa Barbara. This is only a selection of styles and more styles of Santa Barbara architecture will be added as they are completed.

1. **Adobe**
2. **Gothic Revival**
3. **Italianate**
4. **Stick**
5. **Queen Anne**
6. **Queen Anne Free Classic**
7. **Folk Victorian**
8. **English Vernacular and Tudor**
9. **American Colonial Revival**
10. **Italian Mediterranean**
11. **Spanish Colonial Revival**
12. **Mission Revival**
13. **Craftsman**

Adobe

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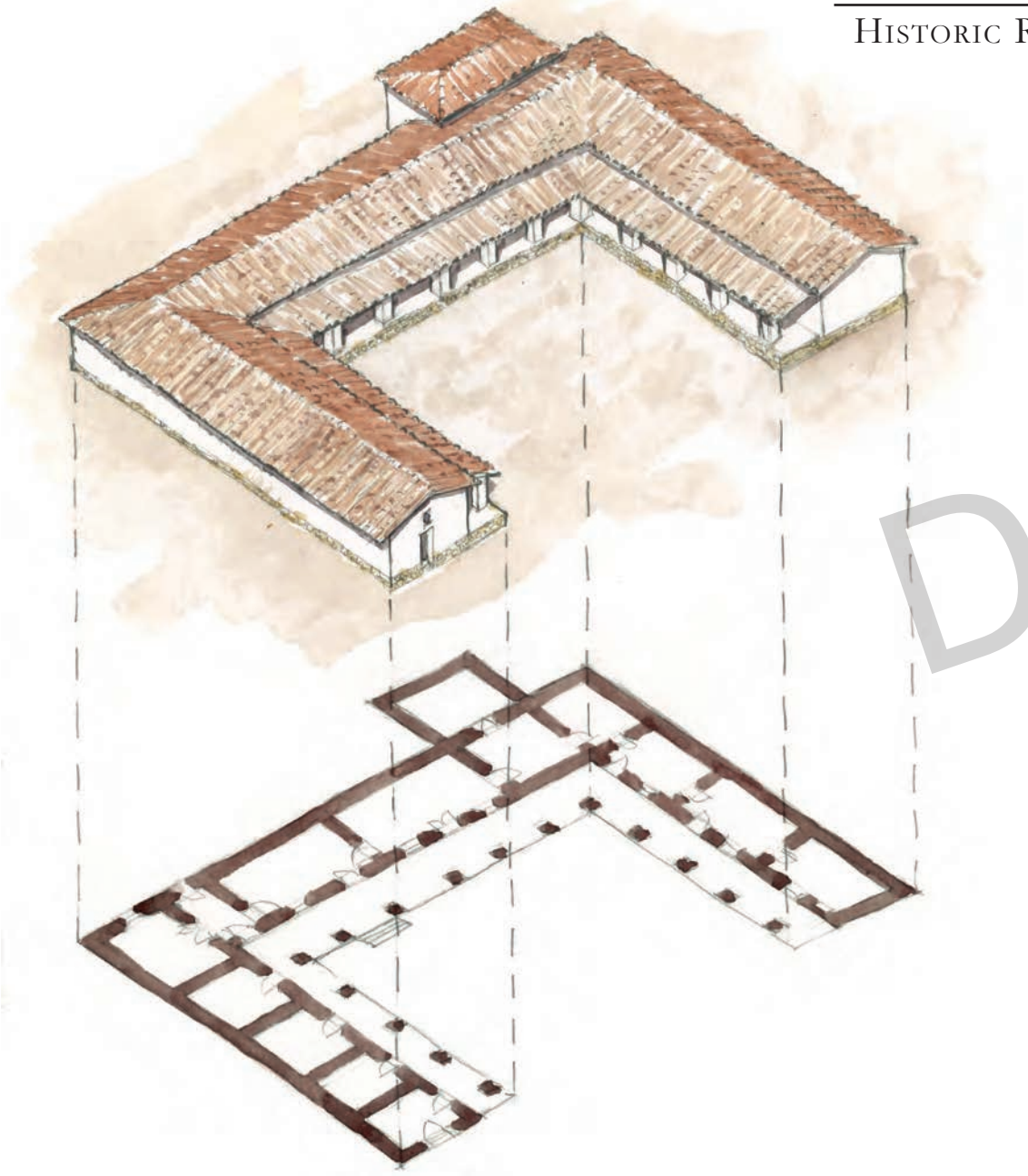

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Introduction

From the late 1700s to the early 1800s, Santa Barbara was considered to be on the outer edge of the Spanish colonies. Due to the dry climate, there were very few trees in Santa Barbara and as a sparsely populated territory, skilled craftsmen were few and far between. This meant that nearly all of the architecture was constructed of the simple, yet effective adobe method of construction. Adobe was made of sand, clay, water and straw, forming it into rectangular bricks, then sun drying the bricks and stacking them to build thick walls. The adobe brick walls were then covered with a layer of lime plaster for water-protection. The final result was two to three foot thick white walls, with an undulating finish that hinted at the adobe bricks beneath.

The thick walls of this adobe are covered with white plaster that gives it an undulating finish that hints at the adobe bricks underneath.

The Casa De La Guerra Adobe was constructed in 1828 and features massive adobe columns on the portale.

HISTORY

Adobe construction was introduced to California by the Spanish in 1769. Spanish presidios, pueblos and missions were made up almost exclusively of adobe construction. These building methods were also used during the later Mexican and Early American Periods of California. Adobe buildings are some of the oldest buildings in California. They serve as important links to California's past as a colony of Spain, a province of Mexico, and during early statehood. Adobe constructed buildings of the Spanish Colonial era have been a fundamental part of Santa Barbara identity for over 200 years. Seeing the adobe structures of Santa Barbara when he visited in 1793, the explorer and English naval officer George Vancouver commented that it was "far more civilized than any of the other Spanish establishments. The buildings appeared to be regular and well constructed, the walls clean and white, and the roofs of the houses covered with a bright red tile."

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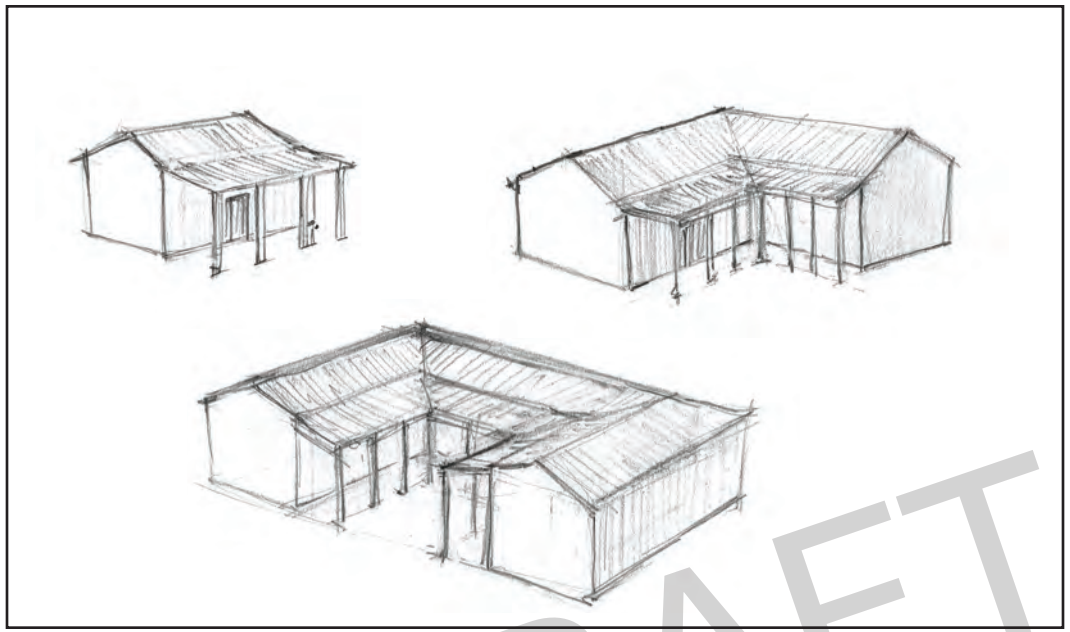

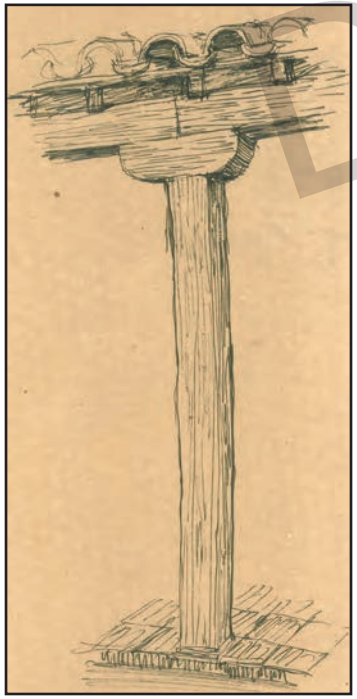

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MASSING & OVERALL FORM

Part of the strength of the early adobe Spanish Colonial architecture in California comes from a simplicity of form. Usually comprised of a simple gable with a covered porch kicked to one side, the adobe house was expanded room by room as needed by either continuing the gable in a straight line or by wrapping the house into an L or U shaped plan enclosing an inner courtyard. In general, most early Spanish Colonial structures in Santa Barbara were single story, since they were built of large adobe bricks which required thick walls for a relatively low wall height.

The main roof was usually pitched at around 4:12, with the covered porch (portale) at a lower slope. This provided a large, shaded area to work or rest in front of each dwelling.

CHARACTER DEFINING FEATURES

Foundation: The foundation was usually of stone, giving the buildings a strong, waterproof base.

Roof, Cornice and Eave Details: The roof rafters were round beams or vigas, which had reeds placed between them to provide support for the red clay roof tiles above.

Porches: Long narrow porch called a portale with wood or adobe posts making an arcade. The portale often lined the inner courtyard of the house.

Porch Columns: Made of massive heavy, square wood timbers with wood brackets above or massive square columns made of adobe.

Doors: Doors were typically solid wood planks with thick wood trim or a heavy wood lintel above the opening.

Windows: Windows were deeply recessed with thick unpainted wood trim or a heavy wood lintel above the opening with small panes of glass. Windows often had bars of iron or wood called rejas to allow the windows to be open for ventilation while still keeping the room secure.

Wall Materials: Thick adobe walls covered with a layer of plaster.

Lights: Made of simple ironwork.

Chimney: Massive square structures made of adobe, usually on the gable end of the adobe.

This adobe features porch posts made of thick wood timber. The door and window feature thick, unpainted trim.

A decorative wrought iron rejas covers the wood window.

The long, narrow porch shows the underside of the roof featuring roof rafters that have reeds placed between them to provide support for the red clay roof tiles above.

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Gothic Revival

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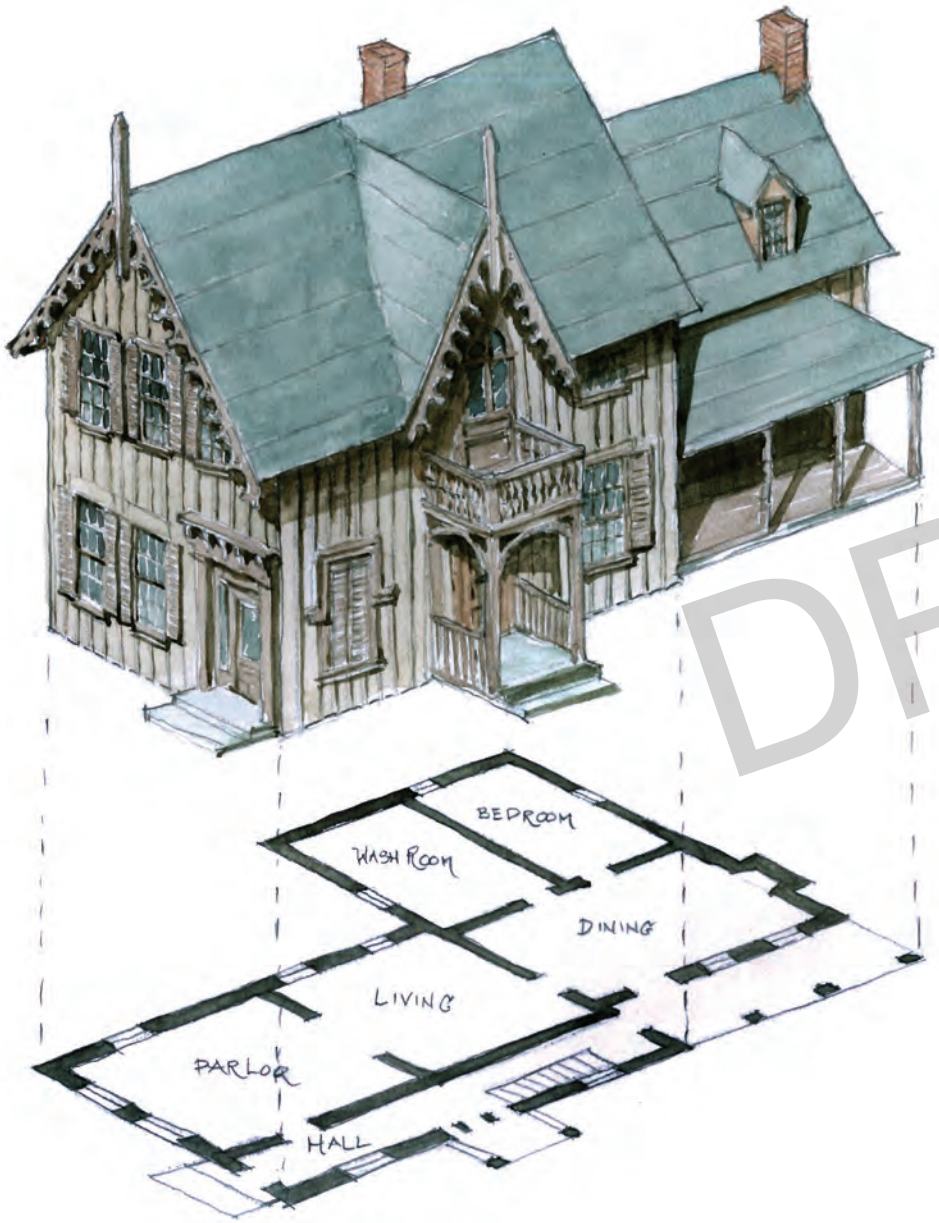

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INTRODUCTION

One of the earliest forms of Anglo architecture in Santa Barbara was the wood cladding of the adobes. Once Stearns Wharf was open, elaborate wood work was shipped from the east coast. The ease of shipping materials in the late 1800's allowed popular east coast architectural styles to be more available in Santa Barbara. Gothic Revival is noted for intricate wood detailing cut from a scroll saw that was improved enough to be used to cut the delicate ornamental patterns at the roof eaves of the gabled ends and porches. Gothic Revival improvises upon features that were carved in stone in authentic Gothic architecture. The result was a style that was familiar in its close relation to several other Victorian styles, yet unique in a variety of ways.

In downtown Santa Barbara a Gothic Revival house has intricate woodwork in the steeply pitched gables, wood cut-outs placed over the rectangular window so that it appears to be pointed and a character-defining bay window

In the upper west side of Santa Barbara at 2020 Chapala Street, this Gothic Revival style church was constructed in 1875 and is a designated City Landmark. Its intricate woodwork in the steeply pitched gable and the decorative cross bracing over the front entrance are examples of character defining features of the style.

HISTORY

Thoroughly popular throughout the United States from 1830 to 1870, Gothic Revival architecture was influential during Santa Barbara's early period of growth. The style originally began as the Gothic Revival style in England in the 1700's and soon the trend spread to America and was championed by Andrew Jackson Davis, and Andrew Jackson Downing by their popular book at the time, Rural Residences and The Architecture of the Country House.

Primarily influential in the single-family, rural residential architecture, the Gothic Revival style also found favor in religious and some public buildings. Since the style was promoted as a rural residence, and since the steeply pitched roofs and wide porches did not adapt well to narrow lots, it was rarely used in an urban residential setting.

Gothic Revival continued to be influential in Santa Barbara through the late 1800's. Although few in number, existing examples of Gothic Revival architecture in Santa Barbara range from small, simple residences, to rural country houses, to churches that dot the downtown neighborhoods.

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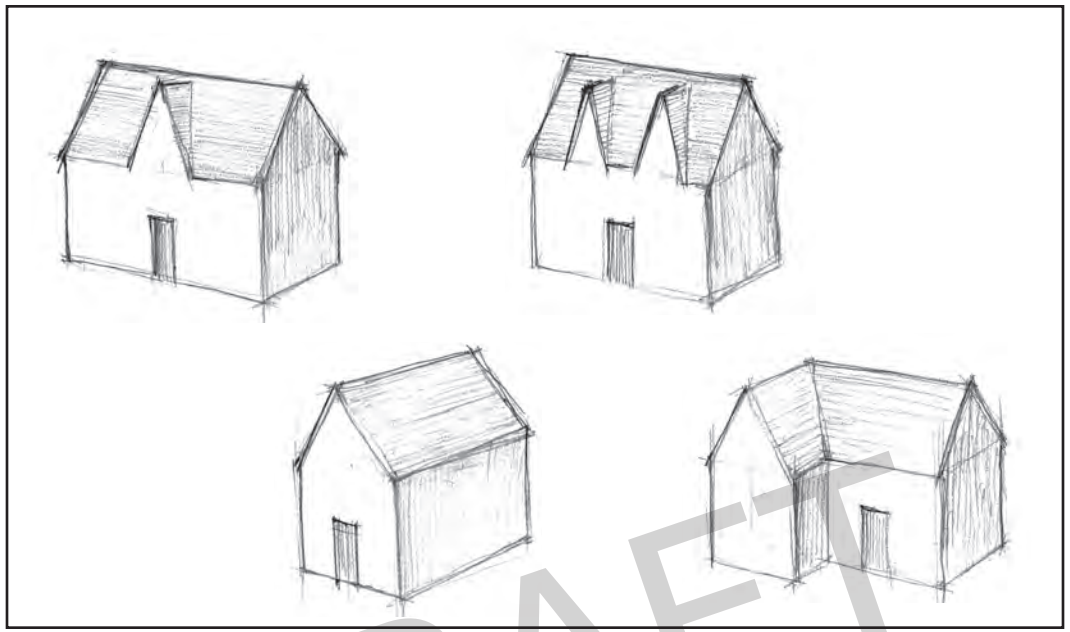

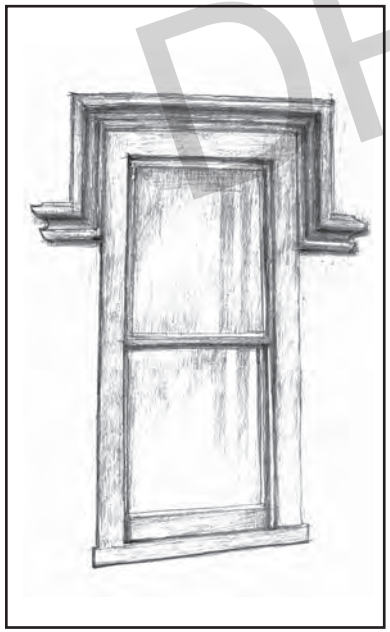

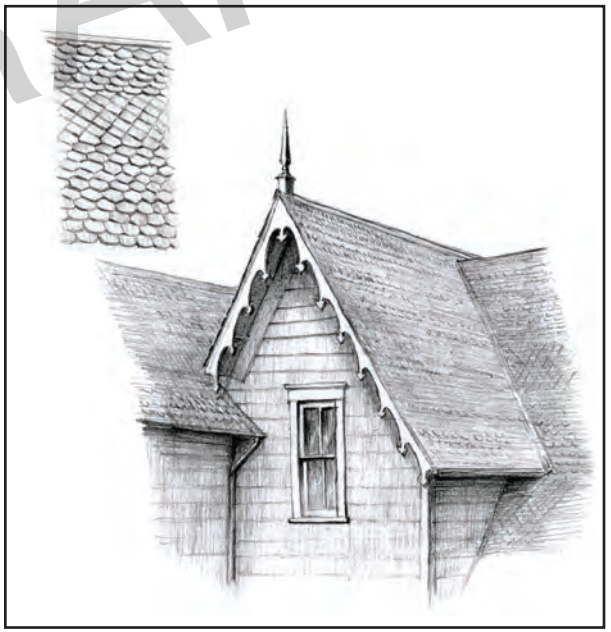

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MASSING & OVERALL FORM

Strong, steeply pitched gables (10:12 or greater) are hallmarks of the Gothic Revival style. The gables can be assembled in a variety of ways, but several combinations are typical. A common form is the Centered Gable, where the main body of the structure is a sideways-facing gable (sometimes hip), which has a prominent, central cross gable with entrance directly below. A variation of this form is the Paired Gables, which has a similar setup, but with two gables (one on either side of the entrance).

Another common form is the asymmetrical plan, which is often L shaped, and is comprised of a series of gables, cross gables and dormers. In later variations, square towers were occasionally used with the asymmetrical plan. A third form was the front gabled form, which uses the front of the main gable-body as the central form for the entrance.

CHARACTER DEFINING FEATURES

Gables, Cornice and Eave Details: Gables, being an expressive feature of Gothic Revival style, are often decorated with verge boards and sometimes with finials or with decorative cross-bracing. The cross-bracing was a decorative truss, that became popular in the later phases of Gothic Revival (post 1860's). Another important development is the move away from boxed-in eaves, which created a cornice for the building that was common on earlier

classical styles. The Gothic Revival saw a switch to an eave with exposed rafter tails or with the sheathing directly against the underside of the rafters.

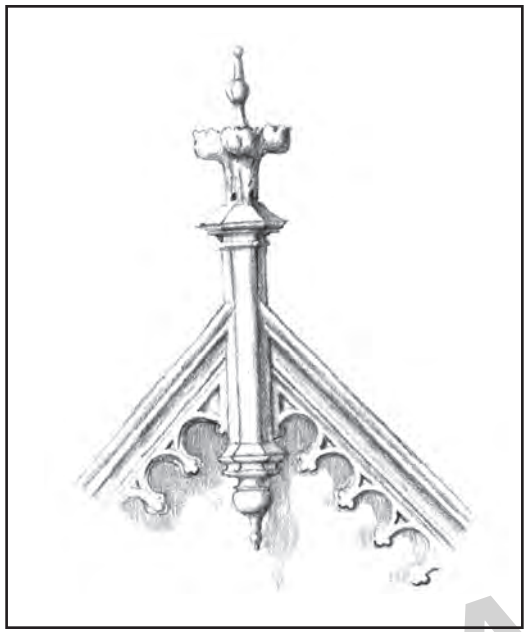
Porch columns: Porches usually have some form of square posts with brackets that imitate flattened arches.

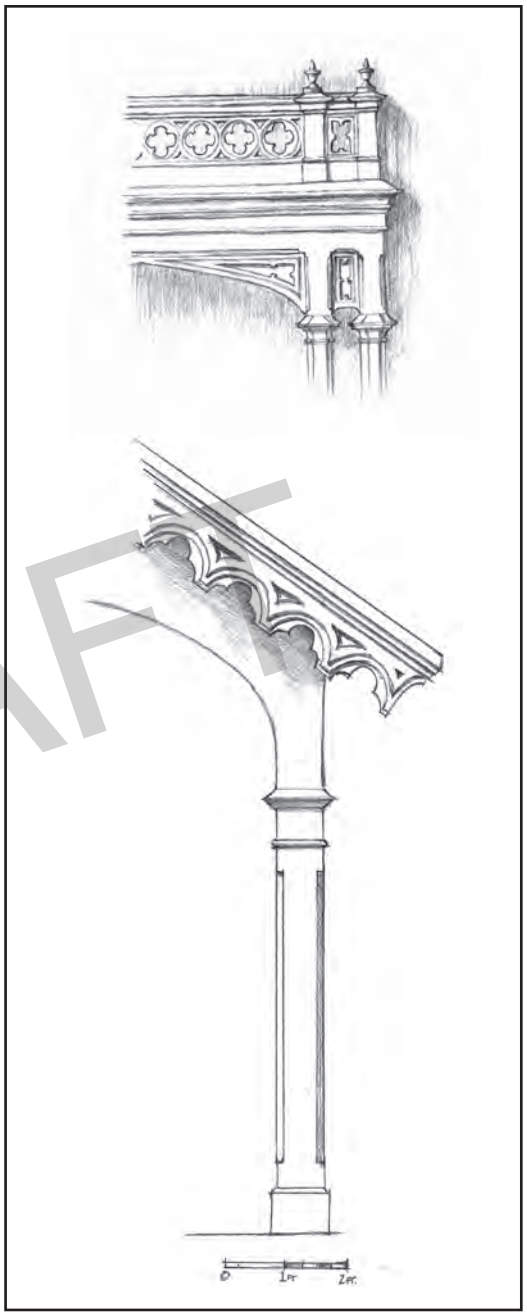
Doors: Doors often follow similar designs, incorporating Gothic (pointed) arches or have crowns of moldings that flare to each side of the window, known as drip-molds. Elaborate paneled doors are common and similar to other Victorian styles, as well as solid batten doors that reference Medieval doors.

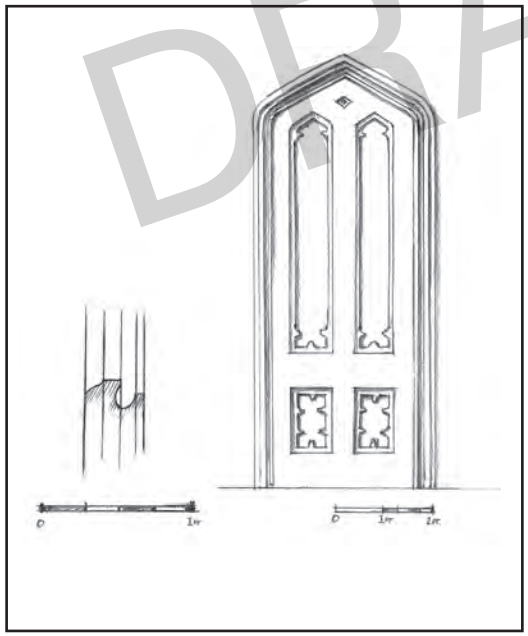
Windows: Windows are a fundamental part of defining Gothic Revival architecture. Usually, one window will have some form of a Gothic (pointed) arch. On simpler examples, when the window itself cannot be arched, wood cut-outs are placed over the rectangular window so that it appears to be pointed. On the ground floor, full-scale bay windows are common, often with two-over-two, double hung wood windows, or the windows being divided into a grid of diamond shapes. Embellished versions of gothic windows often have small gables over them, or have crowns of moldings that flare to each side of the window, known as drip-molds.

Dormers: Gothic Revival is known for the steeply pitched dormers decorated with intricately carved details.

Wall Material: Wall material of Gothic Revival in Santa Barbara was made of wood weatherboards, wood board and batten siding or stucco.







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Italianate

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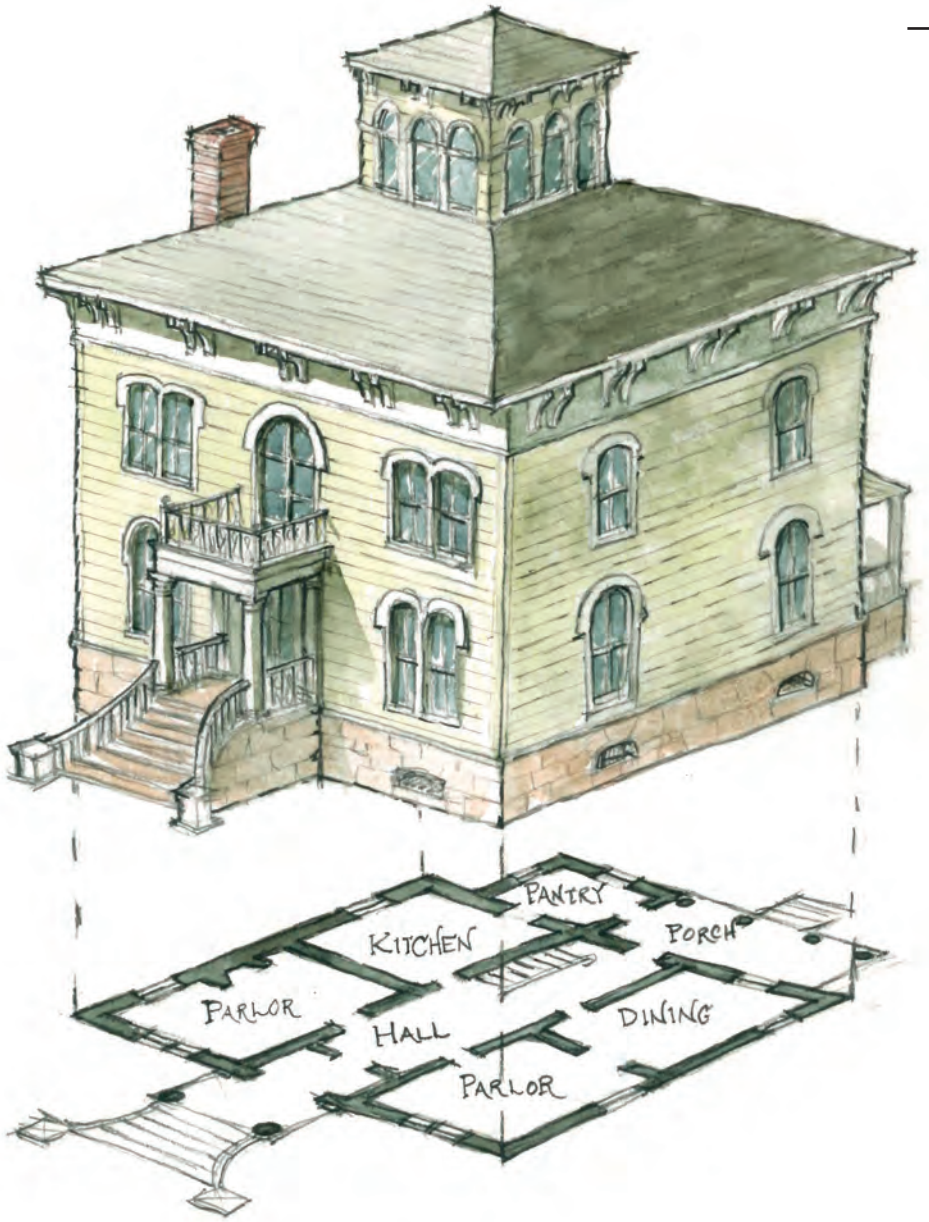

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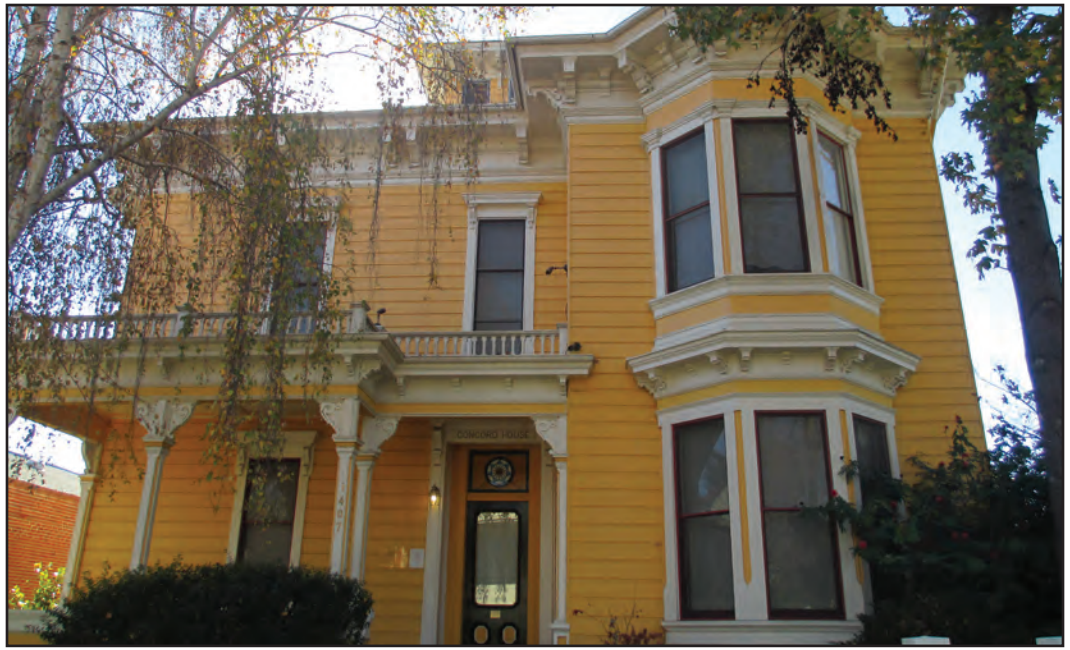
INTRODUCTION

As a city, Santa Barbara underwent massive growth during the 1870's when Italianate architecture was extremely fashionable on the West Coast. Nearly always built of wood, Santa Barbara's Italianates portray their strong tie to fellow Victorian styles, while showing their Italian reference through their low sloped roofs, large eave extensions and bold, expressive brackets. Italianate continues to command a prominent place in the look and feel of Santa Barbara's streetscape.



Constructed in 1871-72, this Italianate house on Chapala Street, designed by Architect and Mayor Peter Barber, features paired brackets under the eaves, elongated one-over-one, double hung windows, square porch posts with beveled corners and an ornate front door.

One of Santa Barbara's largest Italianate buildings at 925 De La Vina was constructed in 1874-75 as Saint Vincent's School and Orphanage. The building's Italianate features include tall, narrow arched windows and wide overhanging eaves supported by decorative brackets.

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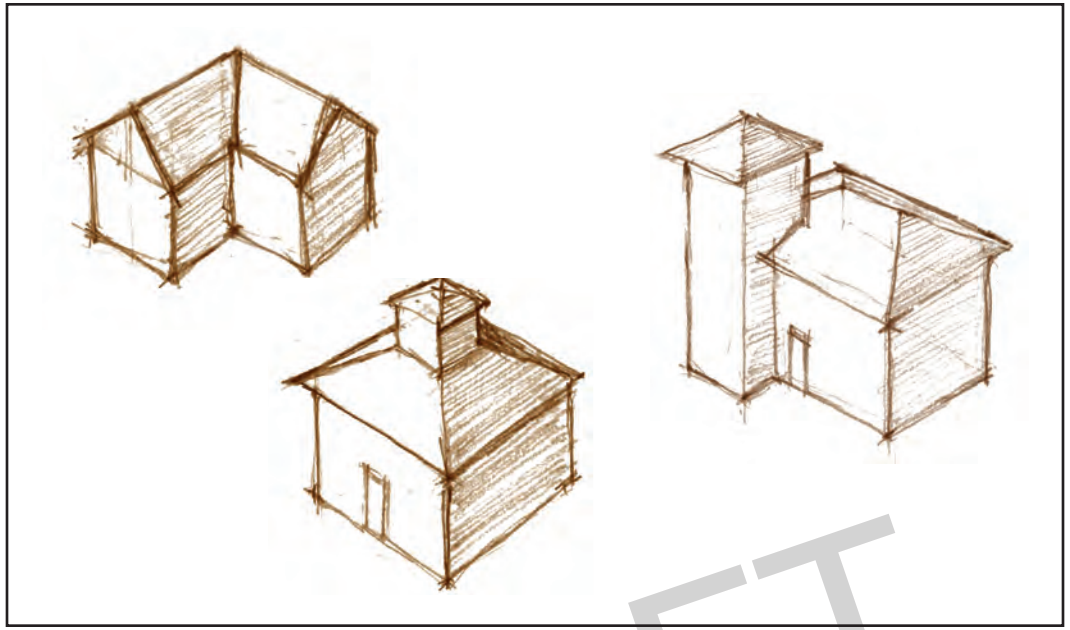
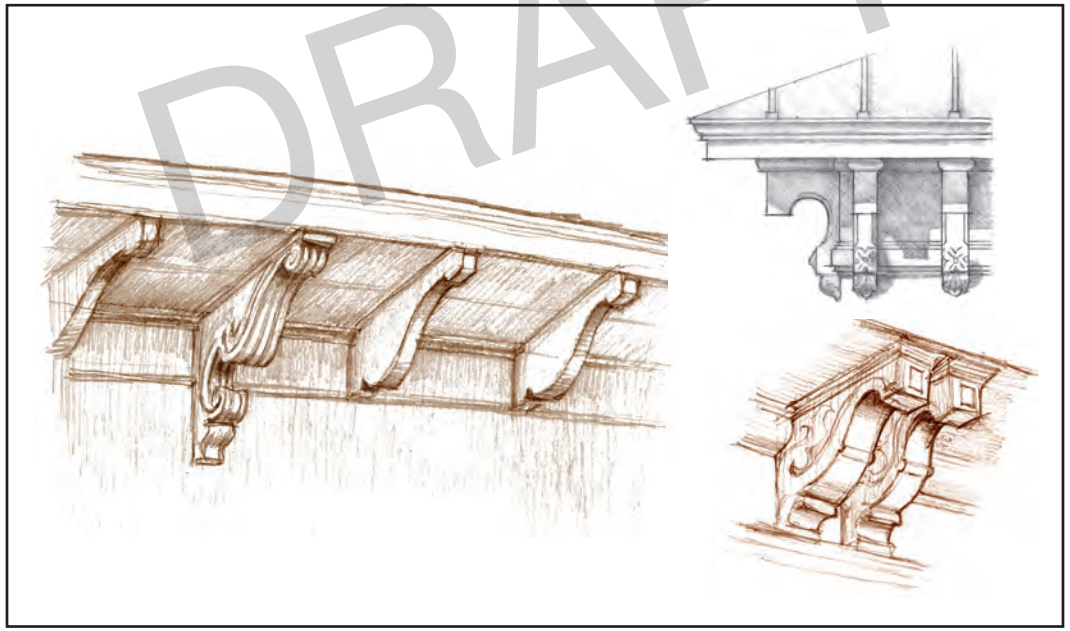
HISTORY

In the United States, thanks in part to landscape architect Andrew Jackson Downing's pattern books, Italianate architecture was popular in California from 1870 to 1890. Nationwide, Italianate overshadowed Gothic Revival by 1860, but was curtailed by the financial panic of 1873. By the time the economy had stabilized, Italianate was supplanted by the new Queen Anne style.

Like most of California, architectural styles took a while to travel from the eastern United States to Santa Barbara. For this reason, Santa Barbara's Italianate was at its peak from 1870 to 1880. In Santa Barbara the Italianate houses nearly always had wood siding as their main wall surface, in part due to an abundance of lumber on the west coast. The earlier versions of Italianate usually had very large weatherboards for siding because until 1872, Stearns Wharf had not been built, and all wood had to be floated ashore. One of the chief champions of Santa Barbara's Italianate was the influential mayor and architect, Peter Barber (see the photograph at the top left of this page of an Italianate building he designed in Santa Barbara.)

Several examples of Italianate architecture can be found in the Brinkerhoff Avenue Landmark District as well as dotted throughout upper west side of downtown along Chapala and De La Vina Streets.





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MASSING & OVERALL FORM

Referencing the Italian farmhouse and villa, Italianate architecture often has an asymmetrical plan and square tower of the late medieval type. Long porches, which sometimes wrap around the building, protruding balconies and tall windows extend the living area outside. The center of the roof of Italianates often has a tower or belvedere, which means "beautiful view", that provides a place to look-out over picturesque vistas. Italianate architecture is blocky with no curved walls and comes in both asymmetrical arrangements as well as simple, symmetrical layouts.

Roofs are typically hipped, although there are a number of gabled or hipped-with-cross-gable examples. The shallow roof-pitch (around 4:12) helps to set apart the Italianate from the other Victorian styles. The low roof-slope is also conducive to Santa Barbara's mild climate, where there is no need to shed snow.

CHARACTER DEFINING FEATURES

Cornice and Eave Details: The most universal feature of the Italianate is the cornice line dominated by strong, decorative brackets. The brackets are typically spaced at regular intervals either individually, or in pairs. Usually, the cornice has both brackets and ornamental moldings that are derived

from the classical moldings of the entablature, which is the top portion of traditional buildings.

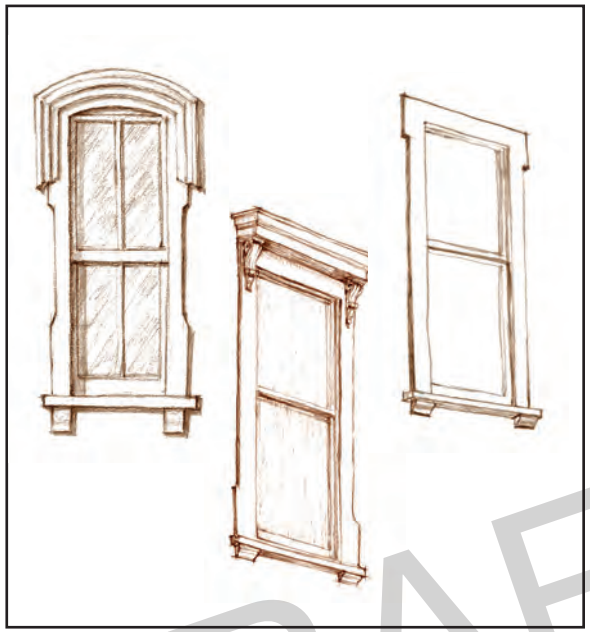
Porch Columns: Porches are usually comprised of single or paired square posts with beveled corners, are one story tall, and are topped with a band of moldings.

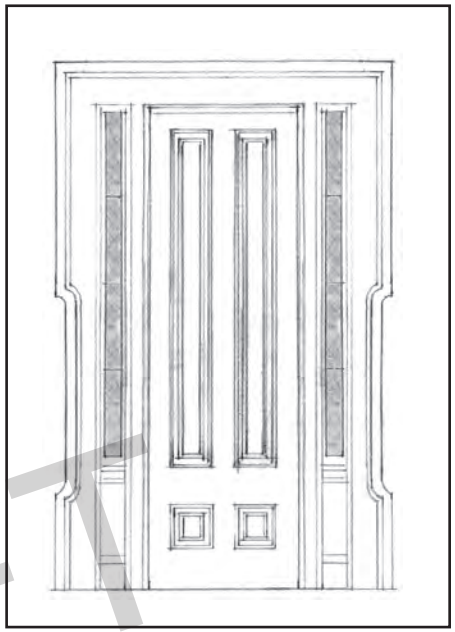
Doors: The main entrance often features double doors that are lavishly enriched with framing details, making a dramatic entry statement that is often accompanied by balconies and arcaded single story porches.

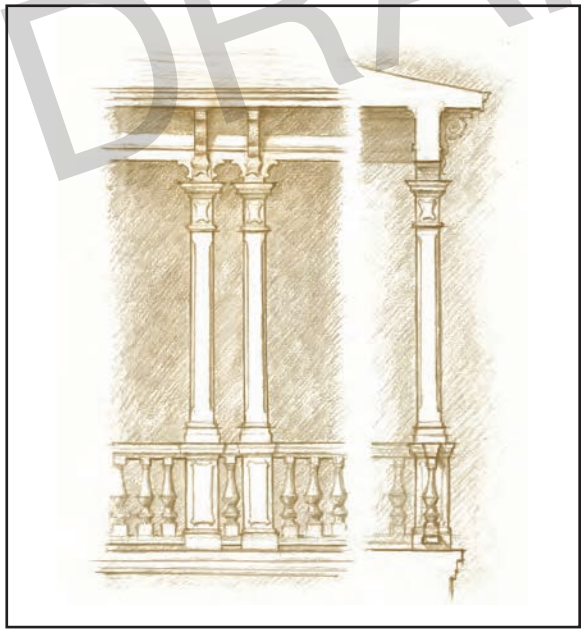
Windows: Italianate windows are known for their elongated proportions and are usually either one or two panes per sash. They are often paired together and sometimes even grouped in threes. Italianate is the first style to regularly use curve-topped windows (full arch, segmental arch, or flattened arch), although rectangular windows were common as well. Three types of window adornment are typical: 1. The hooded version (curved windows); 2. The bracketed with entablature (rectangular windows); 3. Framed with trim molding (either curved or rectangular).

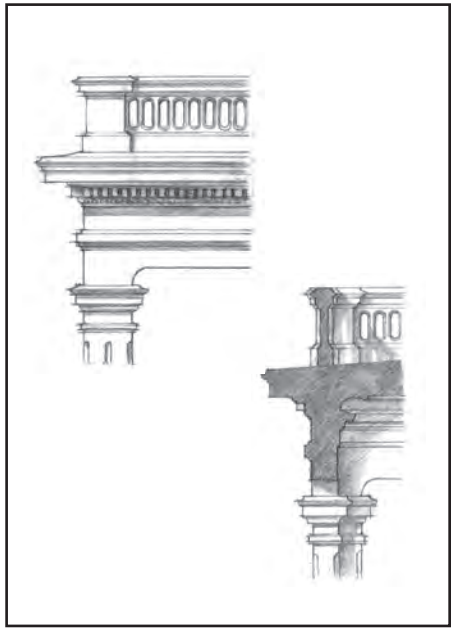
Dormers: Italianate buildings rarely had dormers, but sometimes had a square cupola, tower or belvedere.

Wall Material: Santa Barbara's Italianate buildings were often made of brick or shiplap wood siding (see Exterior Woodwork chapter of guidelines for an illustration).









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Stick

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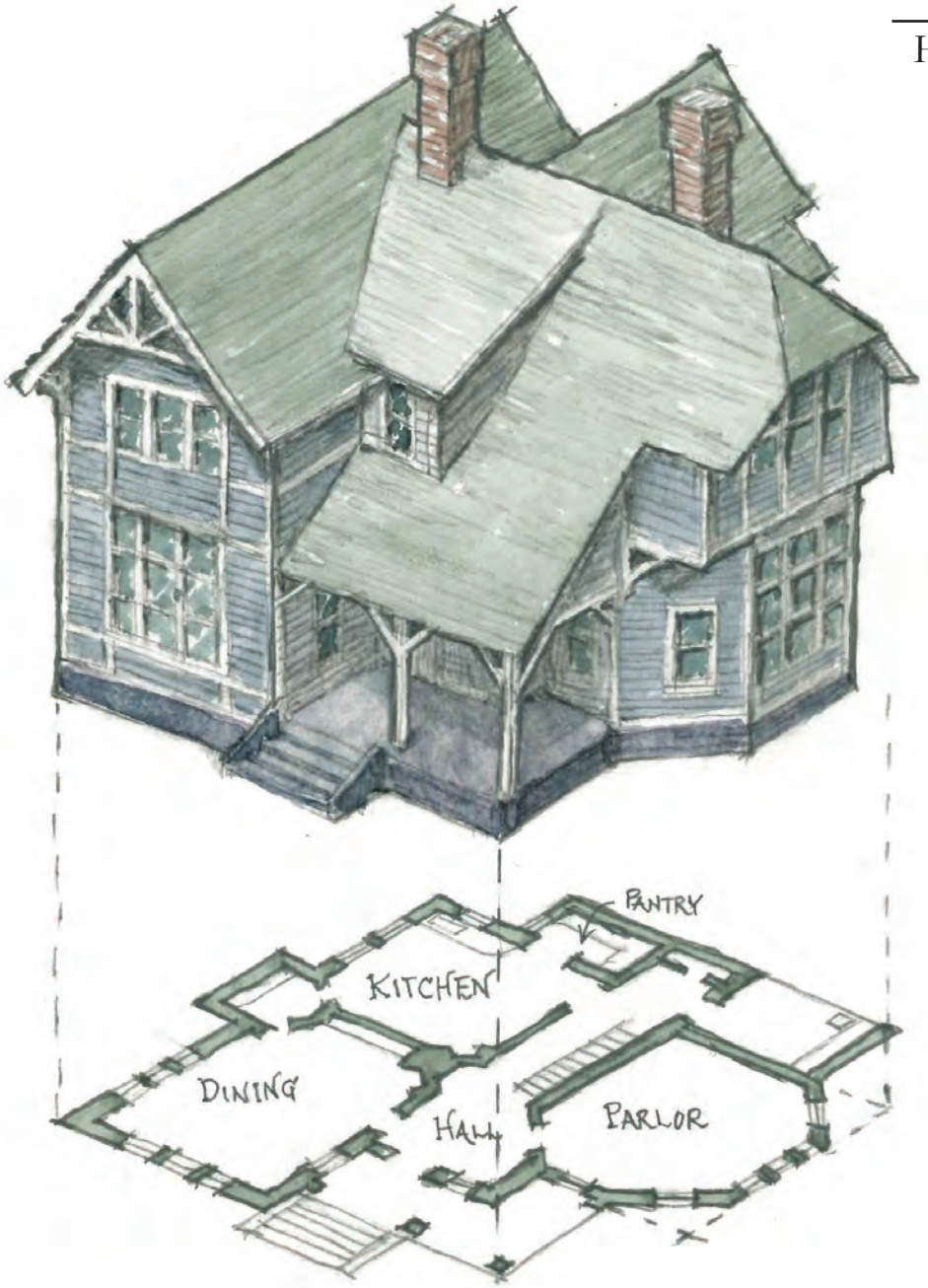

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INTRODUCTION

Named for its "stickwork" or grid of boards infilled with various wood siding treatments, the Stick style played an important role in Victorian architecture. In Santa Barbara and across the United States, the Stick style transitioned Victorian architecture from the earlier styles of Italianate and Gothic Revival, to the later Queen Anne Revival.

A Stick style house on Brinkerhoff Avenue features horizontal and vertical bands raised from the wood weatherboards for emphasis.

The Stick style residence in the Lower West Side of Santa Barbara expresses its unique decoration with vertical boards dividing the wall, brackets under the overhanging eaves, a transom over the solid paneled wood door and long, two-over-two, double-hung wood windows.

HISTORY

Stylistically, Stick architecture bridges the Gothic Revival to the later Queen Anne and all three styles reference Medieval English building traditions. One core difference however, is that while Gothic Revival houses emphasized windows, doors and cornices set against the backdrop of the plain wall, the Stick style began to treat the wall itself as decoration. This resulted in subdivided panels that were then filled with a variety of shingles or siding giving the Stick style much of its character. This quality also carried on to the Prairie style and the Craftsman or "Western Stick" style, which also celebrated wood construction.

Compared to its contemporaries, Italianate and Second Empire, relatively few Stick houses were built. However, in California and especially in San Francisco, the style was very popular into the 1880's. This was due to the abundance of lumber and California's large building boom.

Stick style houses can be found in Santa Barbara in the Brinkerhoff Avenue Landmark District as well as dotting the other neighborhoods surrounding downtown.

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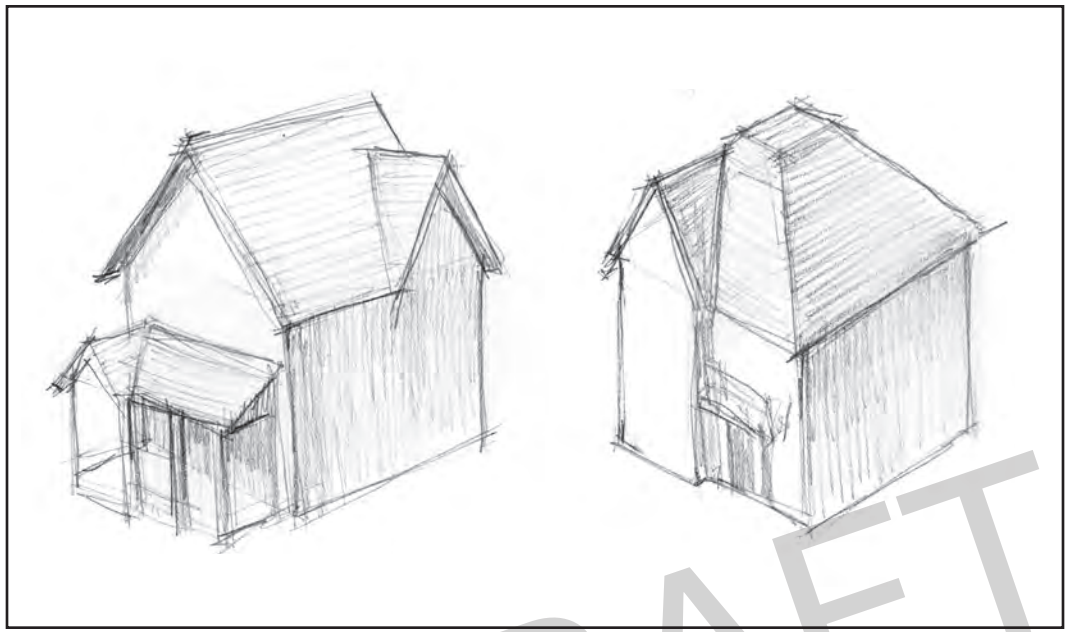

MASSING & OVERALL FORM

The massing of the Stick style is primarily a steep-pitch gable (7:12 or greater) and cross-gable, although hipped examples are also used. The hipped examples with cross-gables prefigure a form that develops further in the Queen Anne Revival style.

Usually two-story, Stick houses often included sizeable porches and are mostly asymmetrical in layout. Occasionally, square or rectangular towers are included in the design.

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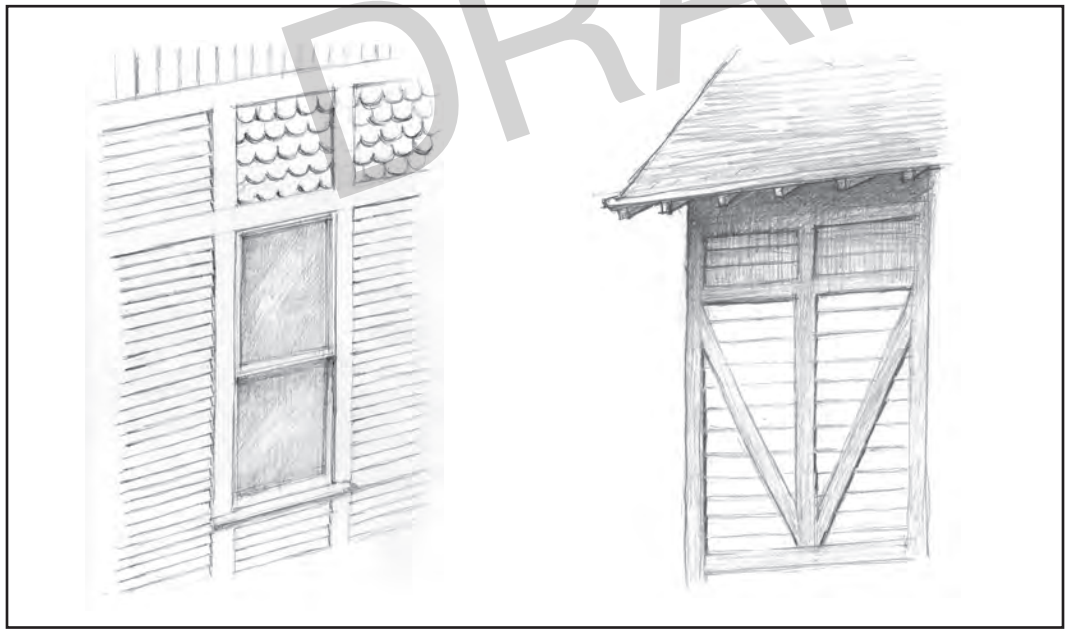


CHARACTER DEFINING FEATURES

Gable, Cornice and Eave Details: Overhanging eaves adorned with brackets play a regular role in Stick architecture. Used as supports for gable ends, stepped wall conditions, and porch supports, brackets help to define the geometry of Stick architecture. The treatment of the gable ends are key characters in Stick architecture, which are often embellished with trusses (in a variety of patterns), bargeboards, or other decorative treatments. These can be featured in the main gables of the house roof, as well as in dormers and porch gables.

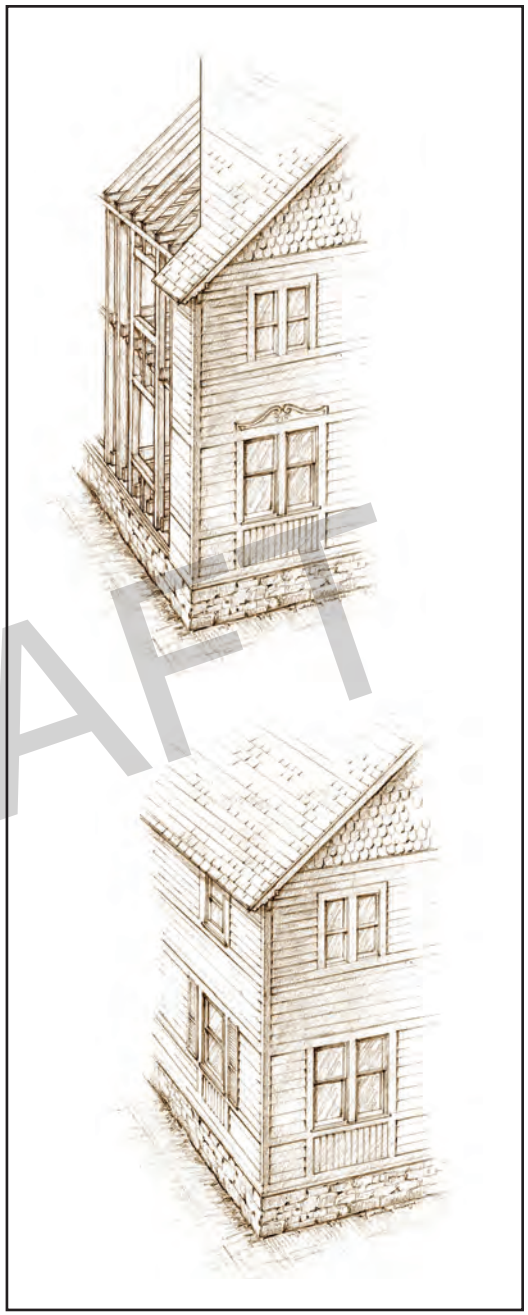
Porch Columns: Porches are a common feature of the Stick style. They come in a range of single-story sizes and shapes with decorative features of the gable ends and walls echoed along the posts or in the cornice of the porch.

Doors: Solid paneled doors and single pane over wood panel doors with a transom above the opening are common in Stick architecture.

Windows: Elongated, rectangular, double-hung, two-over-two or one-over-one, wood windows with simple casings are typical in Santa Barbara Stick houses.

Dormers: Dormers are often embellished with trusses (in a variety of patterns), bargeboards, or other decorative treatments.

Wall Material: Stickwork is key to understanding the language of Stick architecture. Infill of horizontal, vertical, and diagonal siding, as well as a variety of shingles, helps to express the wall as decoration. Meant to vaguely reference the half-timbering of Tudor and other Medieval styles, Sticks boards are often slightly raised from the rest of the wall, emphasizing their role in dividing the wall.



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Queen Anne

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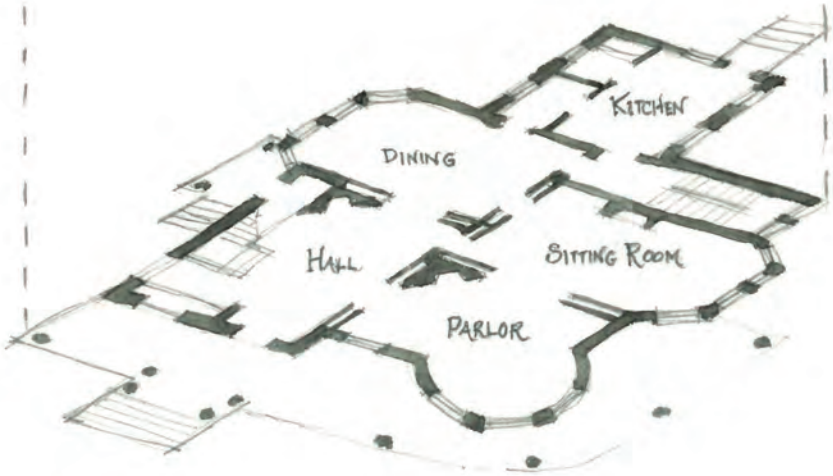

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Introduction

Few styles of architecture allow for the exuberant level of detail found in the Queen Anne style. The culmination of Victorian taste, this style shows the eclectic range found in the new era and the ability for manufacturers of the time to distribute these details throughout the country. Thanks to these factors, a variety of ornate columns, spindle work, and elaborate shingles adorn Queen Anne houses.

Santa Barbara's Lower West Side neighborhood features Queen Annes with ornate detailing in the peak of the front gable, round and polygonal towers, decorative brackets under the porch overhanging eaves, and numerous variations of shingle patterns.

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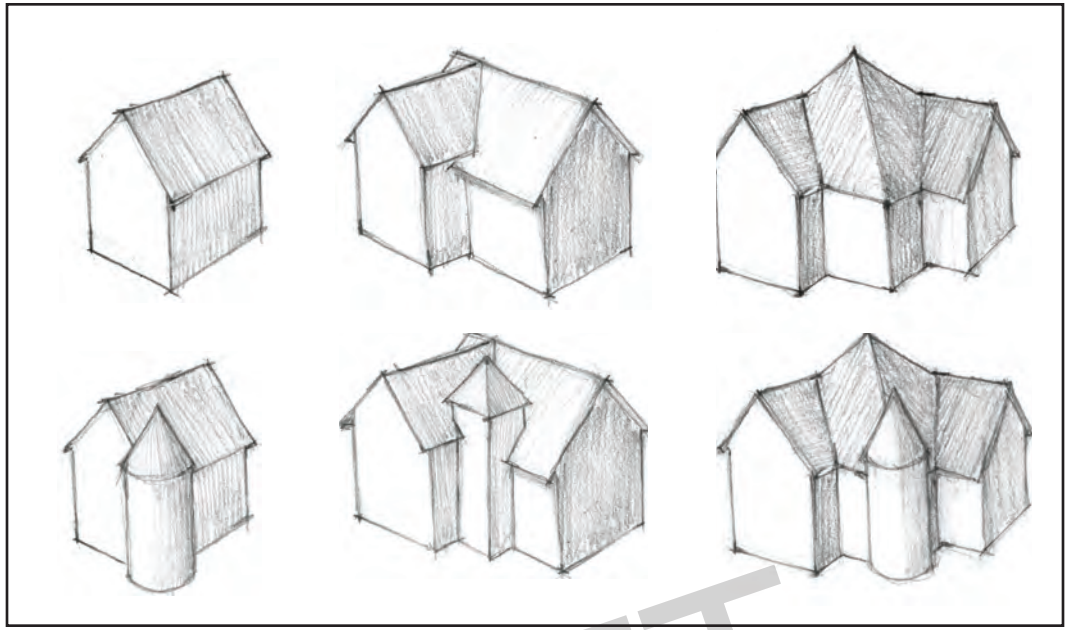
HISTORY

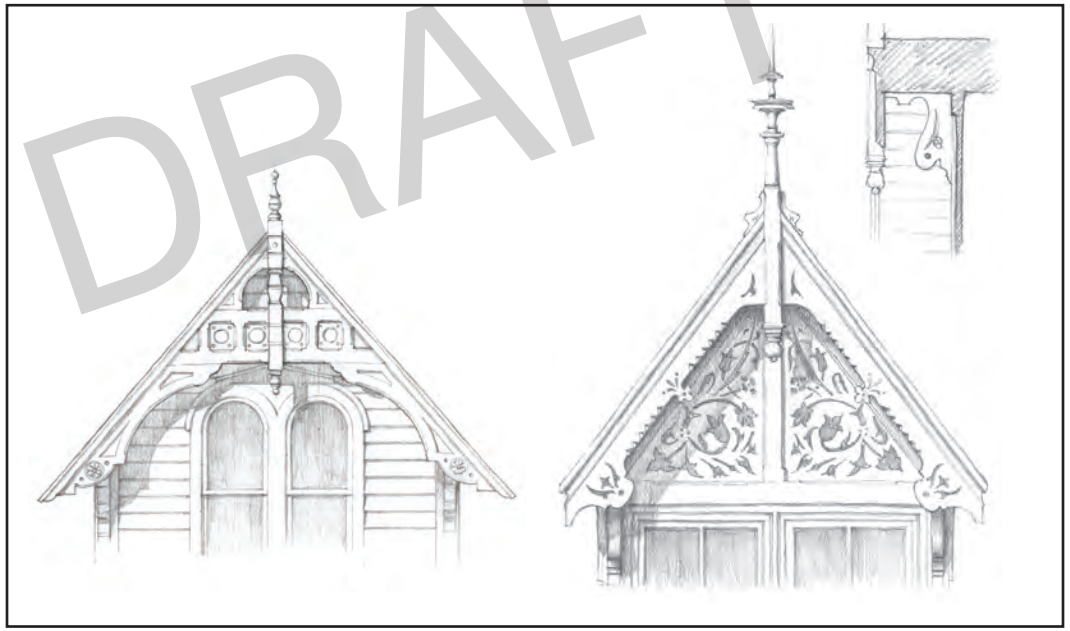
Queen Anne architecture was born in the later part of the Victorian era which included Gothic Revival, Italianate, Stick, and Second Empire styles. In the 1870s, in England, architect Richard Norman Shaw introduced the Queen Anne residential design. It was intended to evoke domestic architecture of some 200 years earlier. The British public loved it.

In the United States, our own first centennial was then approaching and at the huge Philadelphia Centennial Exhibit in 1876, two model houses were built in the Queen Anne style. Americans immediately took to the style. Massively popular in America, Queen Anne spread across the nation at a rapid pace. Much of its success was due to its affordable wood construction (as opposed to the stone and brick of its contemporary, the Romanesque style), as well as its adaptability.

Although it had little to do with its name-sake Anne of Great Britain (1665-1714), Queen Anne architecture did look to the past. Whether it was ancient Rome with its swags, garlands, and high-classical columns, or its richly patterned walls of the earlier High Victorian Gothic, Queen Anne combined a wide variety of architecture features into one decorative whole.

Santa Barbara's Lower and Upper West Side neighborhoods, running along Chapala, De La Vina and Bath Streets, are dotted with elegant Queen Anne residential architecture.





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MASSING & OVERALL FORM

The asymmetrical massing of Queen Anne houses comes in three basic forms: the stand-alone front-facing gable; the cross-gabled roof form; and the most complex and most popular, the hipped roof with lower cross-gables. In all of its forms, the pitch of the gable roof remained steep (5:12 or greater), adding to the building's height and overall grandeur.

Queen Anne houses frequently had towers or turrets attached to a corner. The towers are round, polygonal or square. Some towers rise from the ground level while others are cantilevered off of the second floor. Later examples of Queen Anne towers are so integrated into the house that they appear to be extensions of the house.

CHARACTER DEFINING FEATURES

Gable, Cornice and Eave Details: The expressive gable is adorned with elaborate patterns and topped with turned finials; summarizing the décor of the building. The triangular shape of the gable is filled with interesting patterns, relief decoration, or a fanciful vent. Intricate bargeboards stand proudly forward to complete the gable.

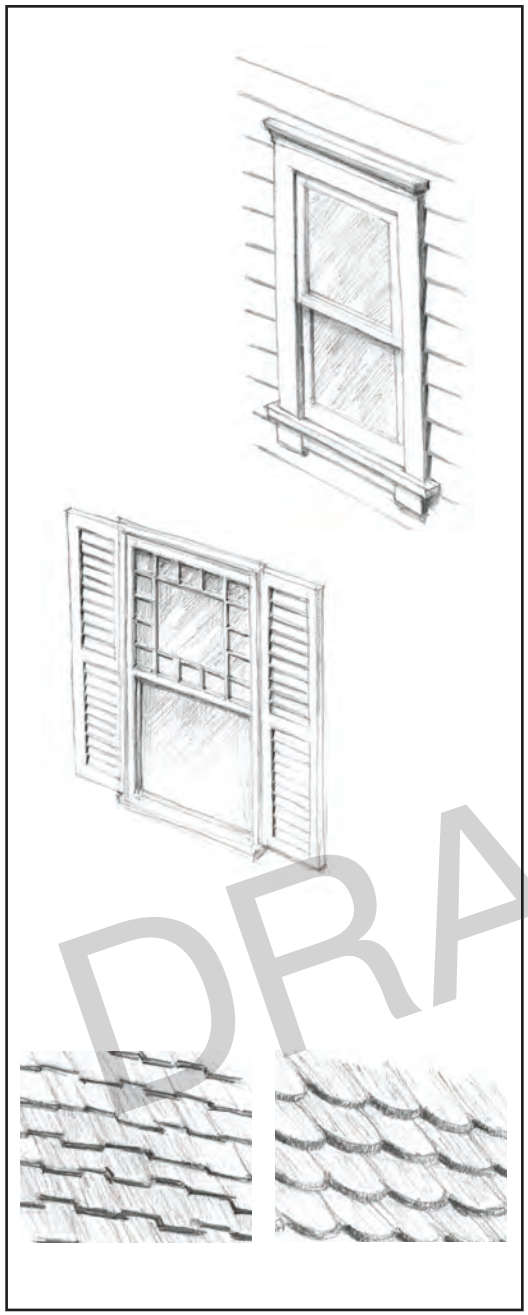
Porch Columns: Porch columns and balustrades are elaborate and turned with ornate spandrels and spindle work at the top. Extensive one-story porches are often echoed in second-story porches that project or recess to further give contrast in the composition of the facade.

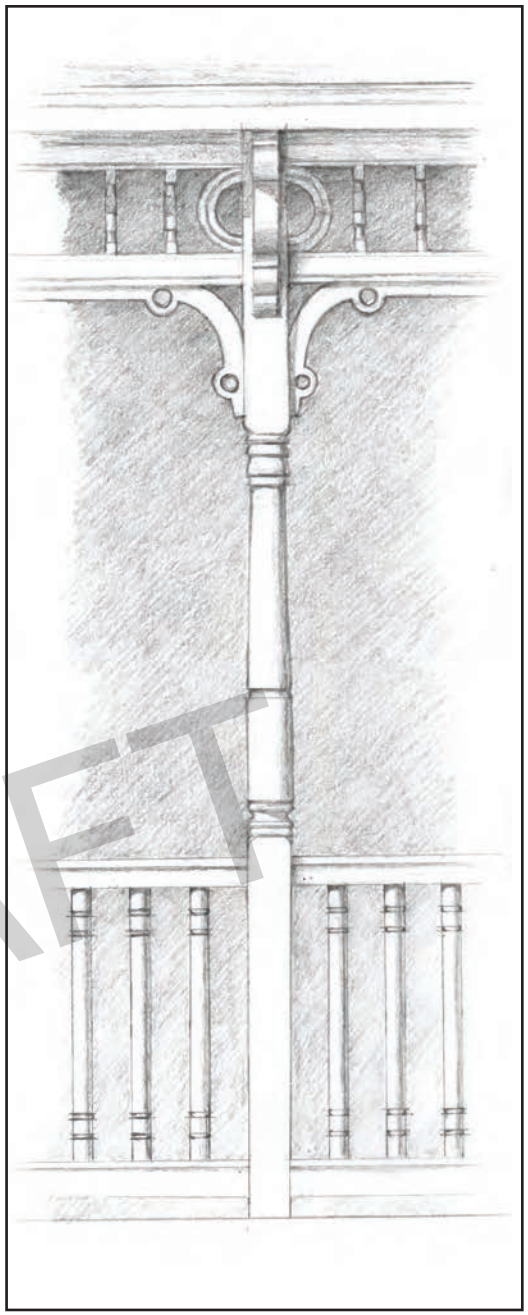
Doors: Glass is an elaborate feature of the main entrance door with beveled, etched, and stained glass appearing in doors, sidelights, and transoms. A single large pane of glass is usually set into the upper portion of a door with delicately carved detailing on the door itself.

Windows: Windows are typically double-hung wood, one-over-one panes. The more decorative variety have large panes surrounded by small rectangular panes that are sometimes beveled and stained. Curved turrets have unique curved glass.

Dormers: The picturesque quality is achieved through an intricate roofline silhouette of dormers, high chimneys, towers, turrets and pinnacles. Roofs are punctuated with dormers in a variety of shapes and sizes and echo the rich gingerbread and scroll-work found in the gable ends.

Wall Materials: Elaborate wood shingle patterns ranging from diamond, to rectangular, to fish scale shapes adorn the walls.





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Queen Anne Free Classic

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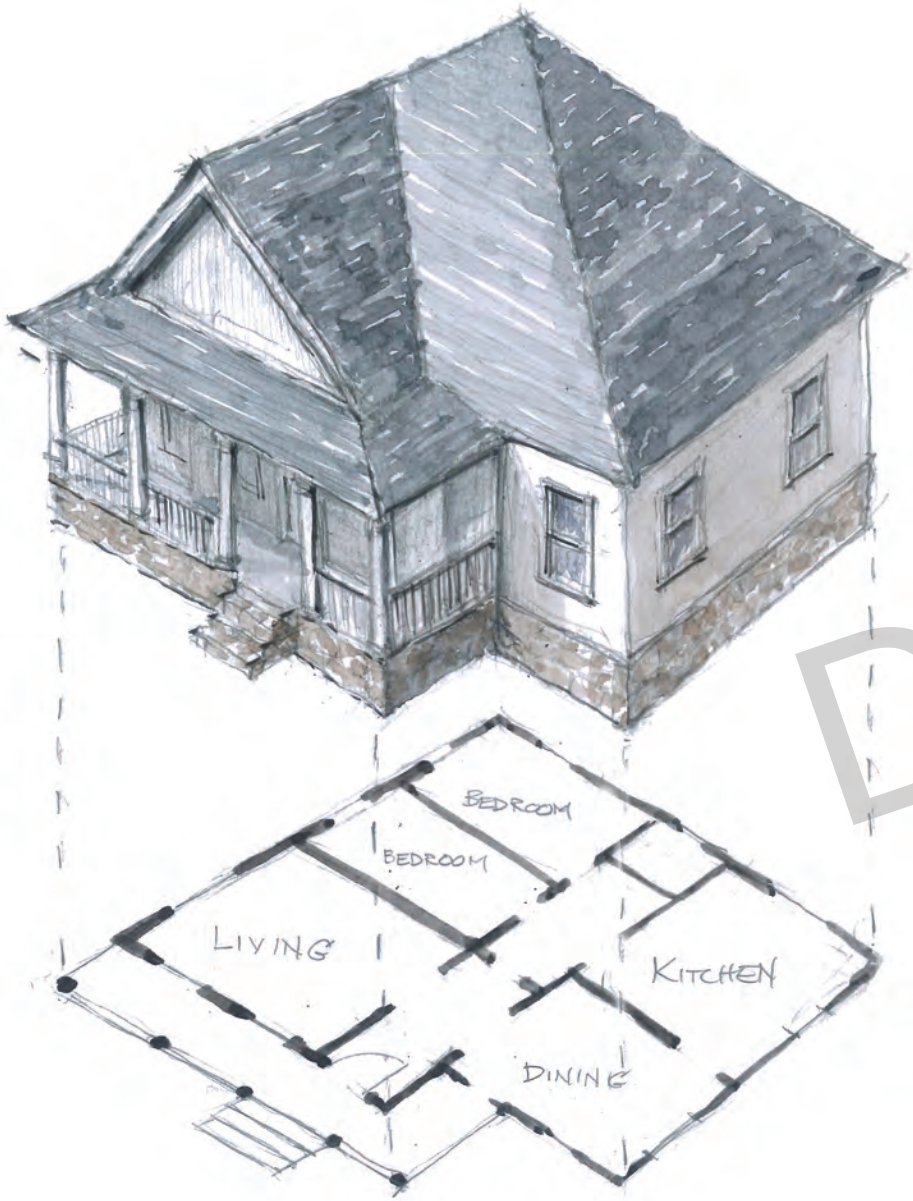

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INTRODUCTION

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.

The Queen Anne Free Classic on the Upper East Side neighborhood features classical porch posts, intricate divided window panes in the tops sashes and an intricately carved door panel.

The Queen Anne Free Classic in the Brinkerhoff Landmark District has simple lines at the cornice and simple brackets under the wide overhanging eaves.

HISTORY

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 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.

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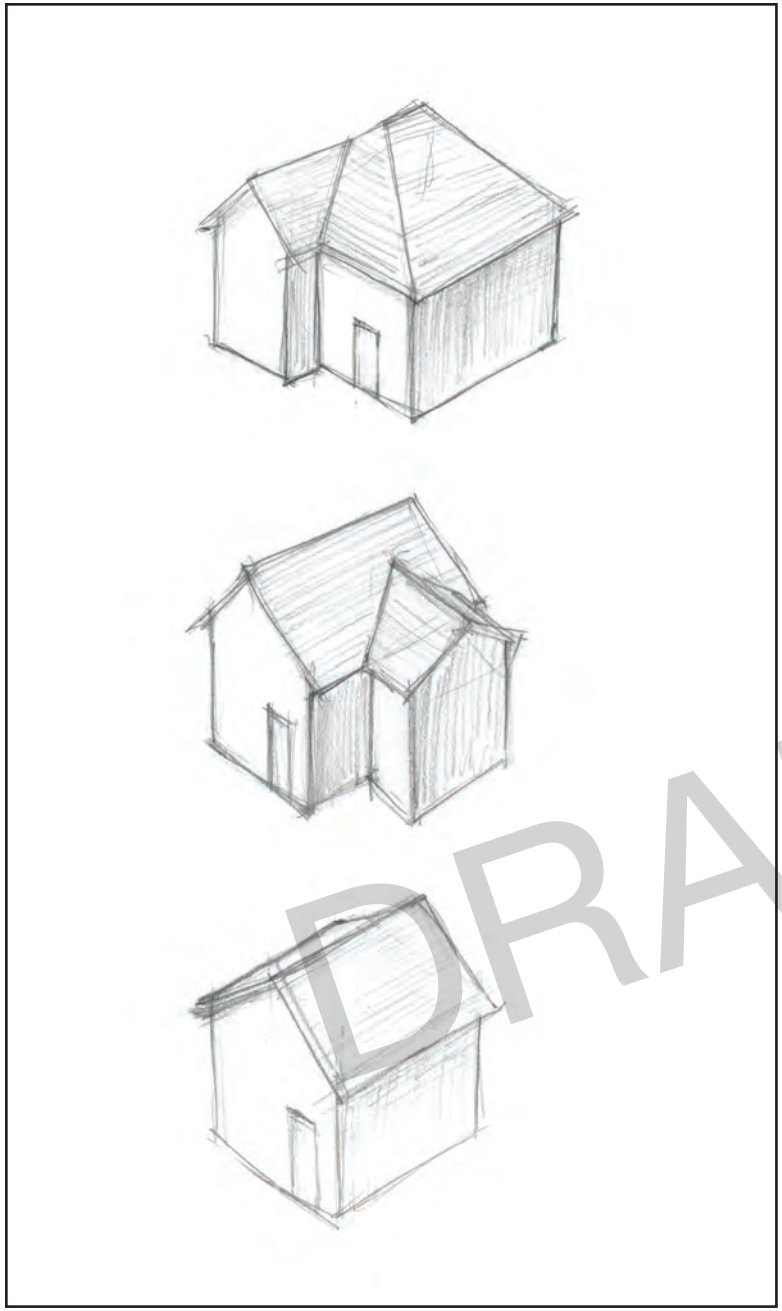

MASSING & OVERALL FORM

There are three principal massing types for the Queen Anne Free Classic. The first is the hipped roof, with a lower cross gable (or gables). This sub-type usually has a large massing of hipped roof (pyramid or elongated pyramid in shape) with a projecting front facing gable. The next type of massing is the cross-gabled roof, where the body of the structure is made of large intersecting gables. The final type is the front-gabled type, which is made of one large front facing gable. Smaller gables and dormers may off-shoot to one side or another, but the main body of the house is comprised of a single gable.

Across the county, the roof pitch of the typical Queen Anne Free Classic tends to be fairly steep. In Santa Barbara, however, the pitch of many Free Classics is quite low. This is partially due to climate, as well as the transitional period in which it was popular, coincided with the time that Craftsman and other lower-pitched roofs were being used.

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CHARACTER DEFINING FEATURES

Gable, Cornice and Eave Details: Wide overhanging eaves are adorned with brackets, which are typically flatter and with less ornament than those of a Queen Anne. The lines on the gable ends and 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 sometimes full height and sometimes only partial height, sitting on a low wall or pedestal the height of the porch railing. Columns can be individually spaced, but are often paired, especially when there is a large, open span in the porch. Railings and other details are usually simple, and often lack the complex and delicate detailing of the Queen Anne houses.

Doors: The front doors demonstrate a single window pane over an intricately carved wood panel.

Windows: The Queen Anne Free Classics of Santa Barbara often have intricate, multi-light upper sash with ogee lugs over a single pane lower sash wood windows. The Queen Anne Free Classics features bay windows and drew from classical details of the Palladian window by employing triple set of windows.

Dormers: Dormers echo the simple lines of the open front gables and would have decorative shingles and a window.

Wall Materials: Queen Anne Free Classic walls are often narrow wood weatherboards. The upper stories and open gables often have decorative shingles.

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Folk Victorian

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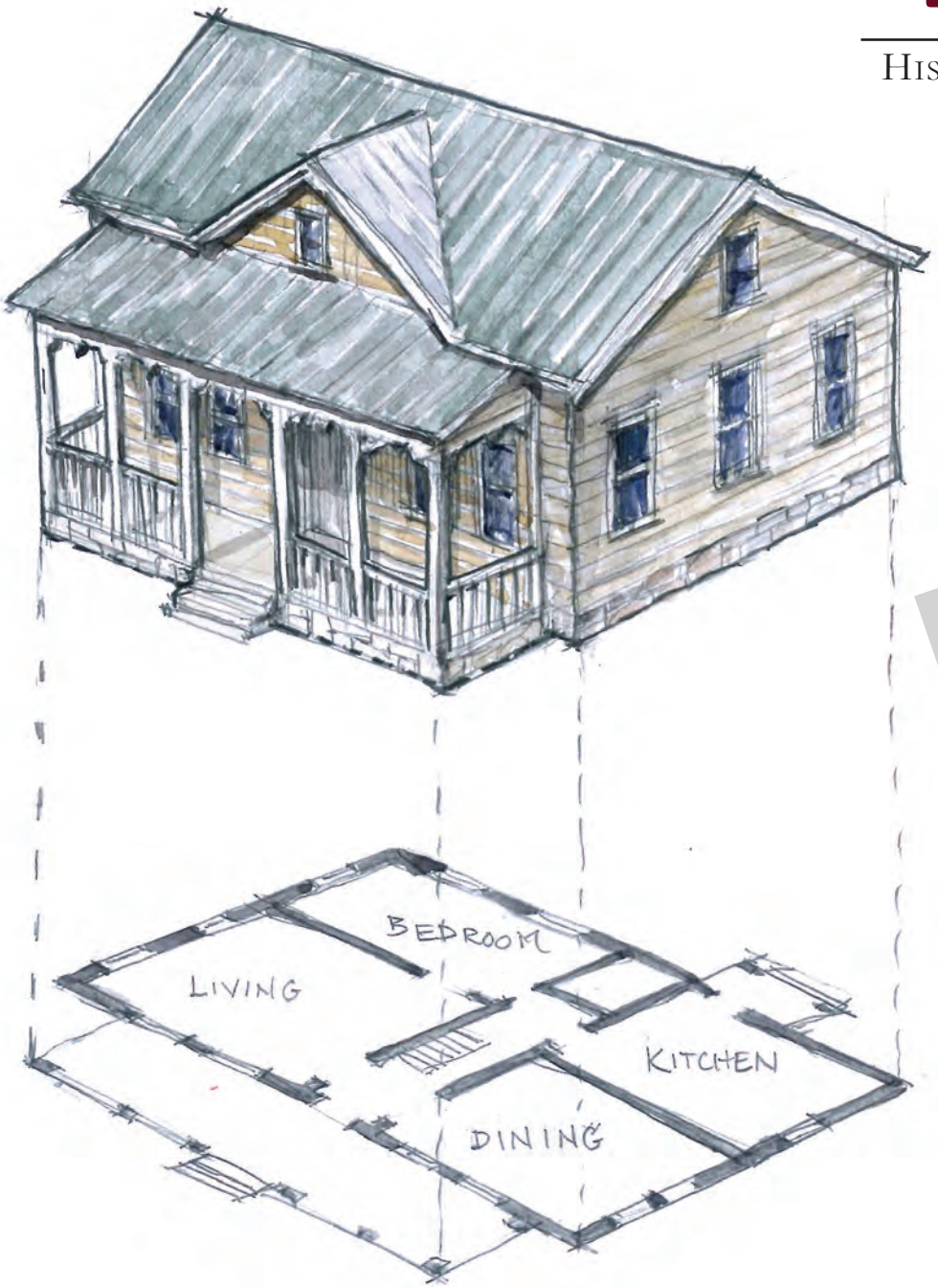

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INTRODUCTION

Although known for much of the intricate detailing of the Queen Anne style, the Victorian Era was also home to simpler styles such as the Folk Victorian. With the combination of bold massing forms and detailed porch work, the Folk Victorian embodies a transitional style that hints at the simpler styles to come, while staying connected to the current styles of the day.

A Folk Victorian in the Brinkerhoff Landmark District has square posts with delicate gingerbread and a simple, solid four panel door.

This Folk Victorian in the Brinkerhoff Landmark District has a symmetrical façade with simple wood trim surrounding the openings.

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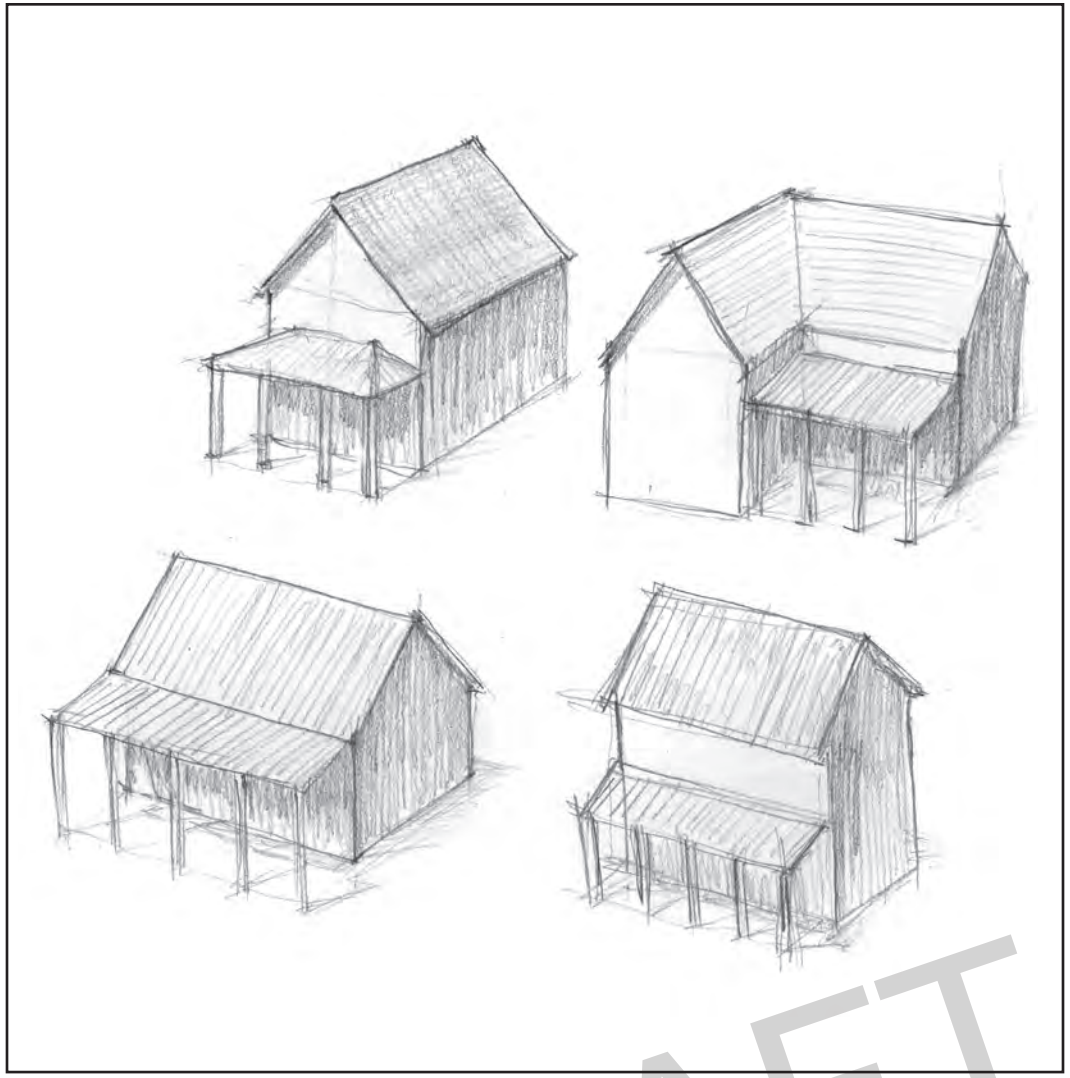
HISTORY

As American Colonial Revival and Spanish Colonial Revival styles looked to the past for inspiration, so too the Folk Victorian looked to its roots, which were the simple, National Folk structures, to base its forms. These forms were then built upon with moldings and pre-cut details available from more current Victorian styles. Sometimes, older folk houses were simply updated with newer elements, including whole porches.

Often called "Symmetrical Victorians", the Folk Victorian style survived into the early part of the 20th century and helped set the stage for the Craftsman and American Colonial Revival. Like the other Victorian styles, Folk Victorian was made possible by the Industrial Revolution in the form of the railroad and the transportation of woodworking machines across the country. Folk Victorian came about in the final stages of the Victorian styles. It was one of the final expressions of a long and lasting era.

Santa Barbara's Folk Victorians can be found in the Brinkerhoff Landmark District and throughout lower west downtown.



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MASSING & OVERALL FORM

The massing and form of the Folk Victorian house usually takes on one of four simple forms, which tend to have standard-pitch roofs (6:12 or greater), and are nearly always gables.

One standard type is the two-story, front-facing gable with single story porch. In the South, this often became a single-story "shotgun house" (named so because all of the doors lined up, and it was so small that you could shoot a shotgun from one end and would travel clear through the house and out the door on the other side).

A slightly more complex form is the front-facing gable with side-gable wing. This form could be of the one or two-story varieties, with porch tucked to the side in both cases.

A third form is the side-gable one story house, with porch attached to the long side. This side-gable type is found in the one-room deep layout, as well as the two (or more) room deep models.

The fourth type of Folk Victorian massing is the two story side gable, usually one room deep. The porch typically sheds forward off the side of the house, and Victorian detailing is then applied to the house in a variety of ways.

Side-gabled examples of the Folk Victorian house often had front-facing center gables added.

CHARACTER DEFINING FEATURES

Gable, Cornice and Eave Details: Santa Barbara's Folk Victorians have details simple in form. The eaves are usually boxed to form a simple cornice line and do not have any of the detailed ornament as seen in a Queen Anne.

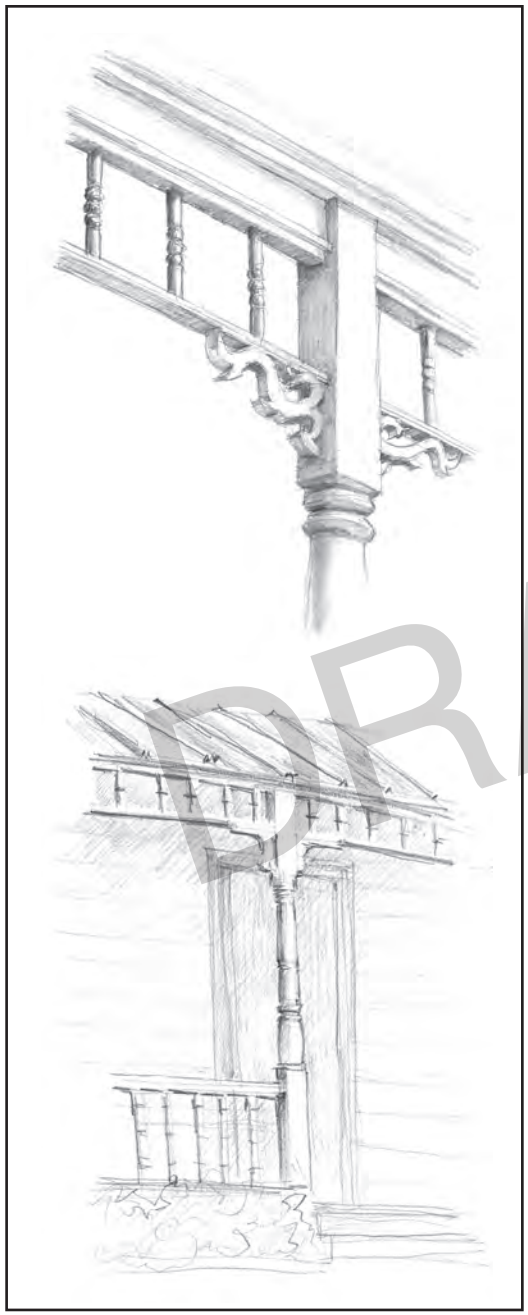
Porch Columns: The porch features square posts or turned spindles. Other common detailing includes delicate gingerbread and spandrels which are small balusters spanning between the upper portions of the porch posts.

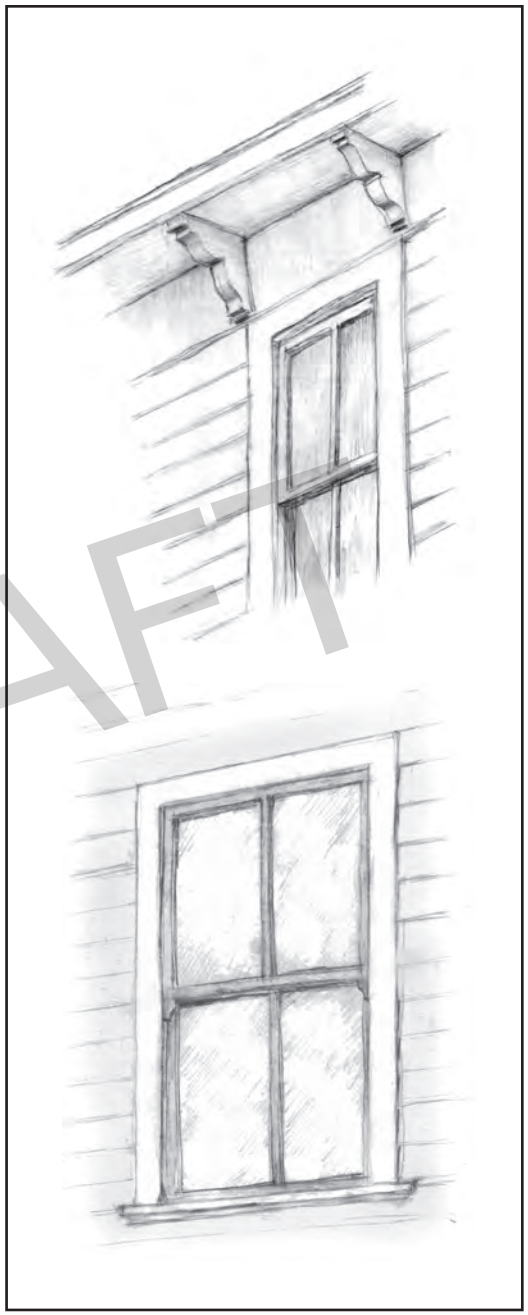
Doors: The doors are also simple and without the intricate details of a Queen Anne. The doors are often solid four panel doors or have a window pane over three simple horizontal panels.

Windows: Santa Barbara Folk Victorians feature elongated double-hung, one-over-one or two-over-two wood windows. The wood window surrounds are typically simple 4"- 5" wide trim with a simple profile wood sill.

Dormers: Dormers echo the simple lines of the open front gables.

Wall Materials: Folk Victorians feature wood weatherboards or wood drop lap siding with multi-shaped shingles in the gable.





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English Vernacular & Tudor

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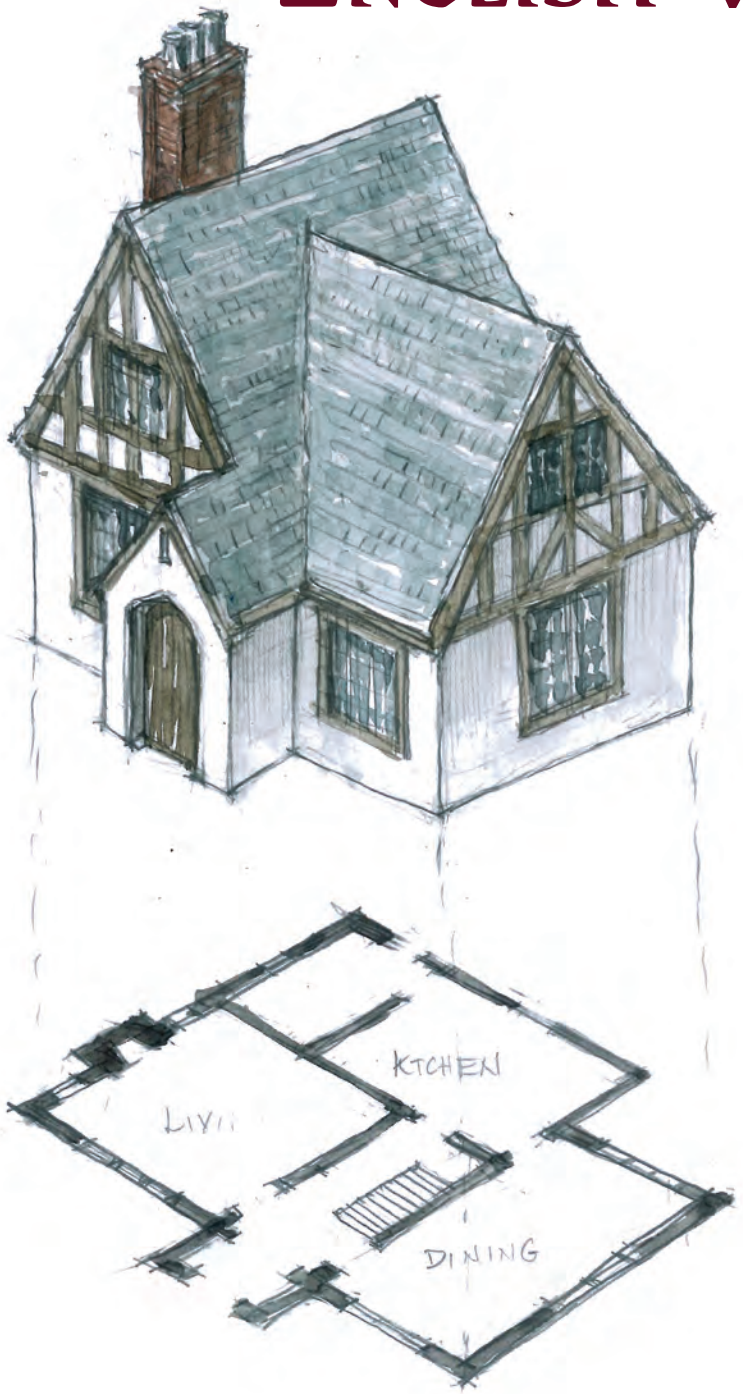

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INTRODUCTION

Widely popular throughout the country, Tudor Style architecture takes its well-earned place among the Period Revivals of the early 1900's. Embodying a romantic view with European roots, the Tudor style looks to the English Vernacular and medieval castle for inspiration. The result adds charm and variety to the city of Santa Barbara and is a testament to an era which saw great development in the city.

An English Vernacular house in the San Roque neighborhood has asteeply pitched front gables and an arched wood door.

The house in the Upper East neighborhood has an arched brick door surround and half timbering that decorates the gables.

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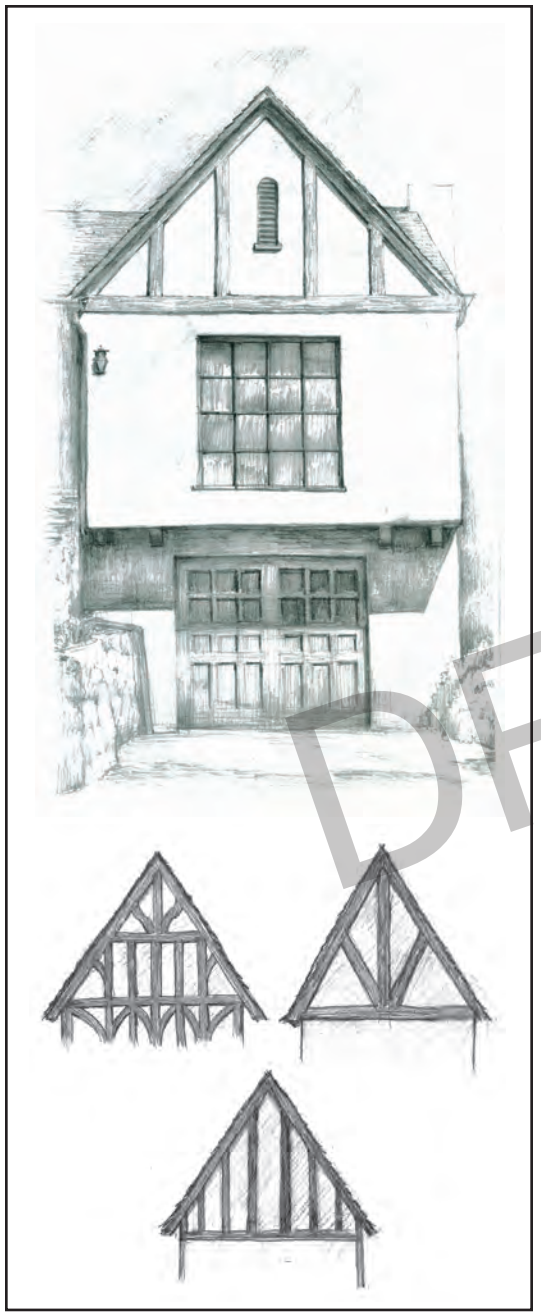
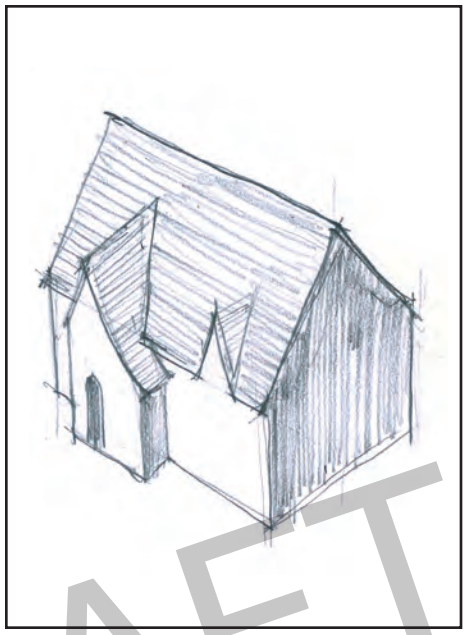
HISTORY

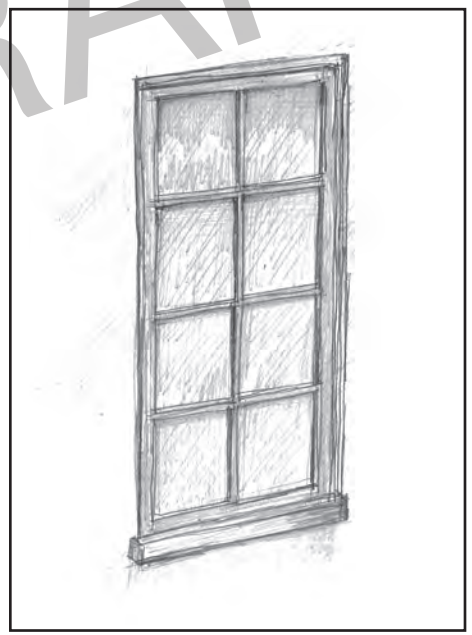
Born into an era that looked to picturesque styles for inspiration, the English Vernacular and Tudor grew in popularity from the beginning of the 1900's until the 1920's, and maintained its strength until the late 1930's.

Although named for the Tudor era in England (early 1500's), the English Vernacular and Tudor styles have a much broader scope of references. The range included much of the Medieval era with everything from thatched-roof cottages to large manors as sources of inspiration. The steeply pitched front-facing gables (which are not common in the English prototypes) became a hallmark of the American English Vernacular and Tudor styles. The half-timbering, which is also found in the preceding Queen Anne and Stick styles of Victorian architecture, was set apart by adhering more closely to the brick and plaster wall finish of their English models.

Santa Barbara is home to a number of English Vernacular and Tudor buildings, which range from the simple plaster cottage types of the English Vernacular, to the more elaborate masonry with highly-patterned half-timbering of the Tudor. In general, Santa Barbara's English Vernacular and Tudor styles tend to have more plaster and less masonry used in its wall treatments than the rest of the country. The style was popular in the 1920's and can be found in the neighborhoods that were developed in that era like the Lower Riviera and the San Roque neighborhoods of Santa Barbara.







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MASSING & OVERALL FORM

The massing of the English Vernacular and Tudor styles is principally composed of a side gable with a cross gable (or gables). Hipped roofs are also used, but less frequently. The roof pitch is typically steep (9:12 or greater) and often includes dormers that help turn the upper attic space into a usable floor. Vergeboards, or large, often decorated boards at the end of the gable, are found in Tudor houses across the country. Stylistically, Santa Barbara tends to be more restrained, and the vergeboard detail is only sometimes used.

CHARACTER DEFINING FEATURES

Gables and Roof Details: The English Vernacular and Tudor style also includes buildings with parapet walls which end the gables (the roof-line tucking below it). English Vernacular and Tudor style roofs were executed in slate, composite shingle, or wood shingle. In some instances, thick, thatched roofs from England were imitated in rolled asphalt.

Porches: English Vernacular and Tudors emphasize the front entrance with steps to a stoop rather than a large covered porch as Victorians and Craftsman have.

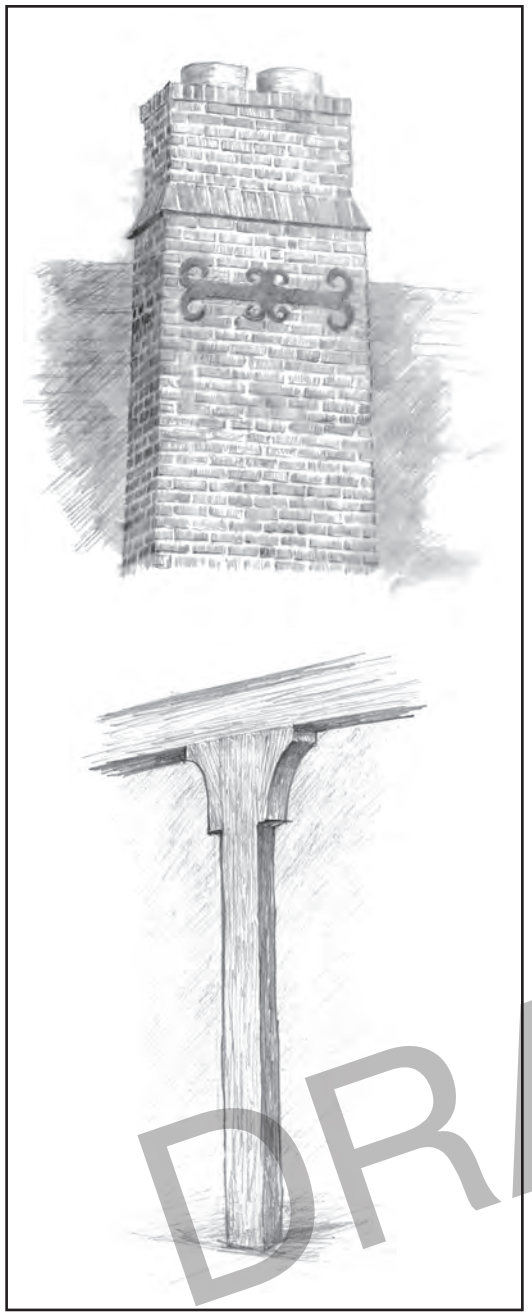
Doors: Doors are typically heavy wood planks and have round arches. They may have accent pieces of stone surrounding the openings, similar to stone quoins. Doors are recessed at the wall plane with stucco return with no trim.

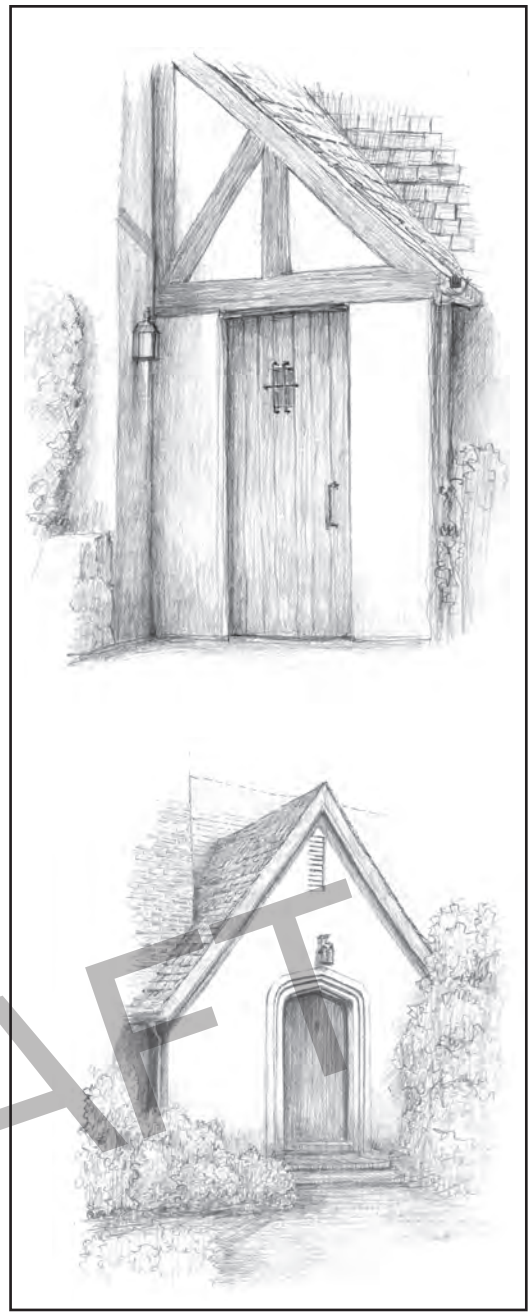
Windows: Windows are usually tall casements made of wood or metal, although double-hung sash windows are also used. It is common, especially in major rooms, to have three or more windows together to form a large expanse of window. This sometimes is turned into a bay window or a smaller oriel window. Windows are recessed at the wall plane with stucco return with no trim.

Dormers: Dormers mimic the steeply pitched gables of the main roof form.

Chimneys: Large, often expressive chimneys are a key part of the Tutor style. Made of brick that sometimes has decorative patterns, stone, plaster, or a combination of these materials, the Tudor chimneys usually house several flues, which are then expressed in chimney pots or other decorative flue treatments.

Wall Materials: The English Vernacular and Tudor styles have a large range of building materials. In Santa Barbara wall materials are usually in stucco often with decorative half-timbering that imitates the half-timbering of English Medieval houses. Similar to the half-timbering look of Medieval construction, the infill of the half-timbering is typically brick or plaster. Half-timbering with infill is often found in the second floor and sometimes used to decorate main gables of the structure.





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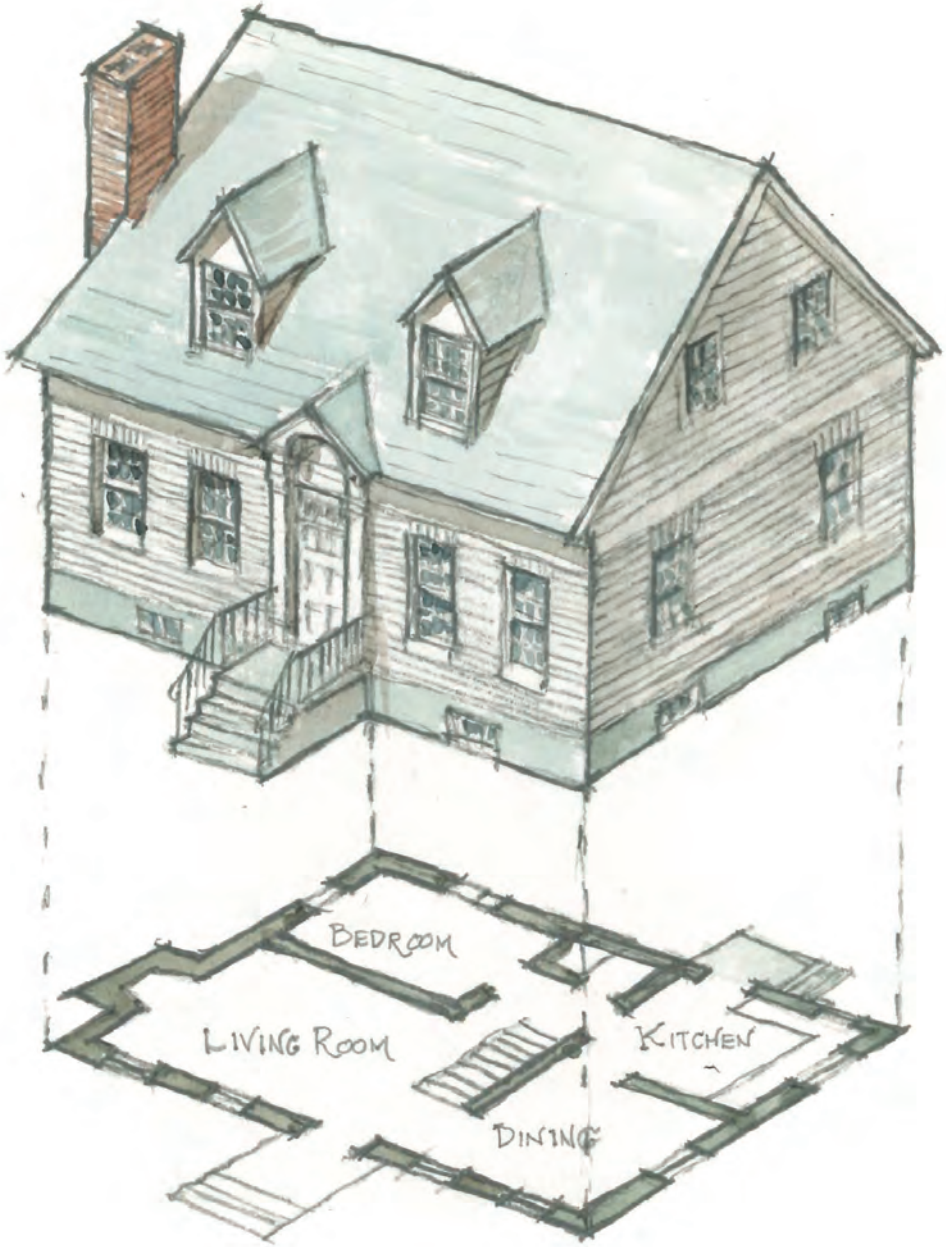
American Colonial Revival

Historic Resources • Santa Barbara, California



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INTRODUCTION

Enthused for the 100th anniversary of nationhood, the late 1800's saw a resurgence of Colonial-style architecture, which soon grew into a massive movement. Across the nation, American Colonial Revival became the strongest house style of the first half of the 20th century, dominating the vernacular architecture of America. Having left a lasting impression on house design, its affect on the city of Santa Barbara continues to this day.

This American Colonial Revival on Upper State Street features a triangular pediment over the portico that is in the center of the symmetrical façade.

The American Colonial Revival house in the Upper East neighborhood has the distinguishing elements of the centrally located front entrance surrounded by sidelights, under a portico with slender columns, four-over-four divided light, double hung windows and operable, louvered shutters.

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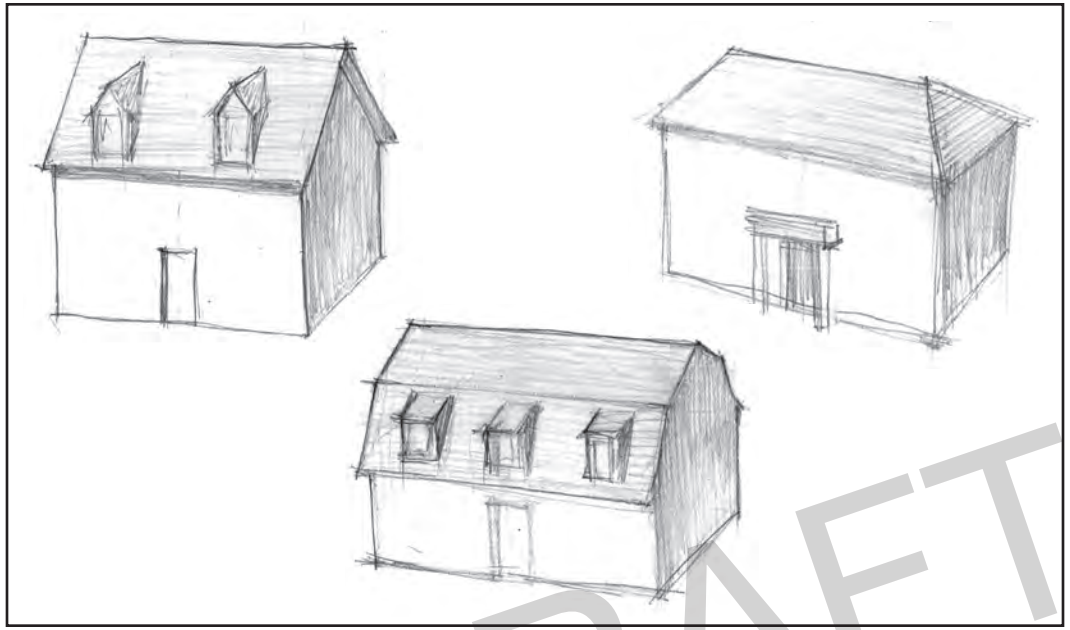
HISTORY

American Colonial Revival started in 1876 at the Philadelphia Centennial. It soon began to influence two Victorian styles of architecture. A portion of the developing Queen Anne architecture became Queen Anne Free Classic that has much the same detailing as American Colonial Revival, but had the asymmetry and massing of the Queen Anne, while the Shingle style exhibited traits of early Colonial shingle lean-to additions, as well as some classical detailing, such as Palladian windows.

As it became more popular, American Colonial Revival began to change from a style inspired by the early Colonial period, to a style with highly historically accurate recreation of architecture details. Periodicals published articles that included photographs and measured drawings of various early Colonial buildings.

In Santa Barbara, American Colonial Revival has a presence, but it was not as strong as in other parts of the country. This was in part because of the strength of Mission Revival, Craftsman, and Spanish Colonial Revival styles in Santa Barbara during the early 1900's when American Colonial Revival was popular on a national scale. It was nevertheless a key part of Santa Barbara's architectural repertoire and many examples can be found in the Lower Riviera neighborhood.



MASSING & OVERALL FORM

There are many forms of American Colonial Revival houses which occurred in various times throughout the country. In Santa Barbara, the most frequently occurring were the side-gabled roof, the Gambrel roof, and the side-hipped roof.

Nationally, they tended to be two-story with fairly steep-sloped roofs. In Santa Barbara, American Colonial Revival houses are mostly two-story, but the roof pitch of both the gable and the hip tend to be shallow.

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CHARACTER DEFINING FEATURES

Roof, Cornice and Eave Details: The cornice of the American Colonial Revival architecture is a key feature. Following the Georgian and Adam styles of the original Colonial period, American Colonial Revival buildings have a boxed cornice that includes molding details such as dentils or modillions. There are some American Colonial Revival buildings that break with their earlier Colonial precedents by having open eaves with rafter tails.

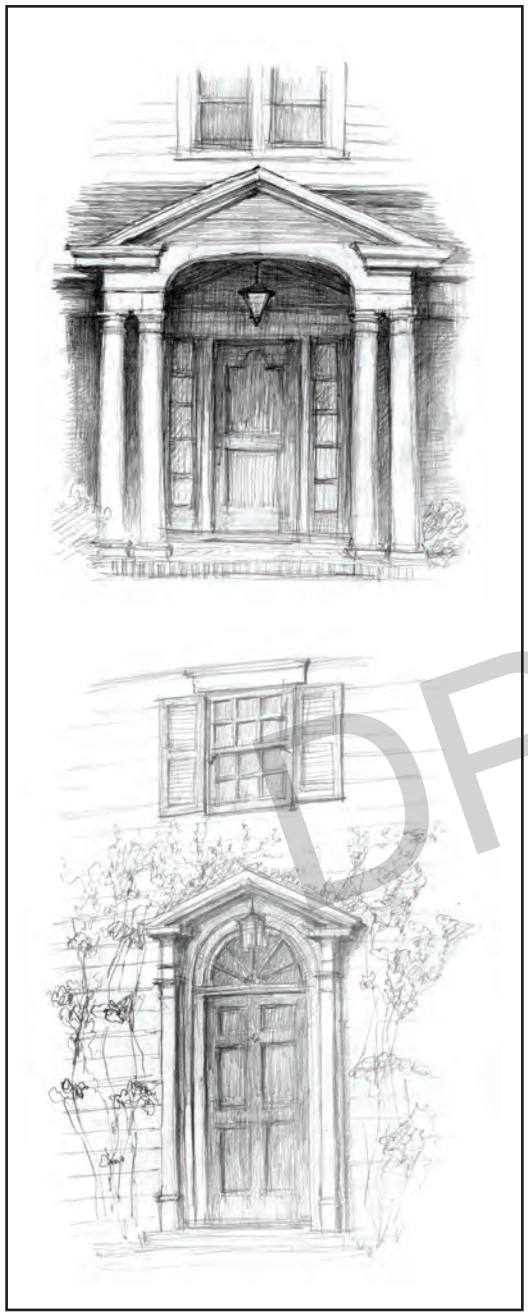
Porch Columns: The entrance of the American Colonial Revival house is usually centrally located, helping to establish the bilateral symmetry of the front façade. Detailing, such as porticos with a curved underside and intricate molding profiles, are often based on early Colonial precedents. Slender columns (sometimes paired) are frequently used.

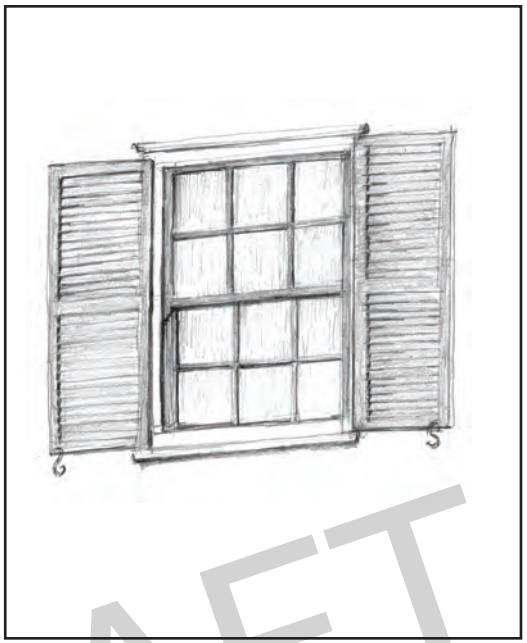
Doors: The solid, paneled, front entrance wood doors have semicircular fanlights and side-lights.

Windows: Windows in this style are typically rectangular with double-hung sashes in which both lower and upper sashes are operable. Sashes are sometimes subdivided into 6, 8, 9, or 12 panes, which references America's early period when large panes of glass were not common since they were expensive and hard to transport without breaking. Bay windows, paired windows, or tripled windows are also used in American Colonial Revival, although they are not found in early Colonial examples. Operable, louvered shutters, which are each half the window width that if closed they would perfectly cover the window, are often present.

Dormers and Chimneys: If dormers are incorporated into the roof, they are always gabled and aligned vertically with the windows and central door. Chimneys are often located at the gable ends of the houses.

Wall Materials: American Colonial Revival buildings in Santa Barbara are made of wood siding.





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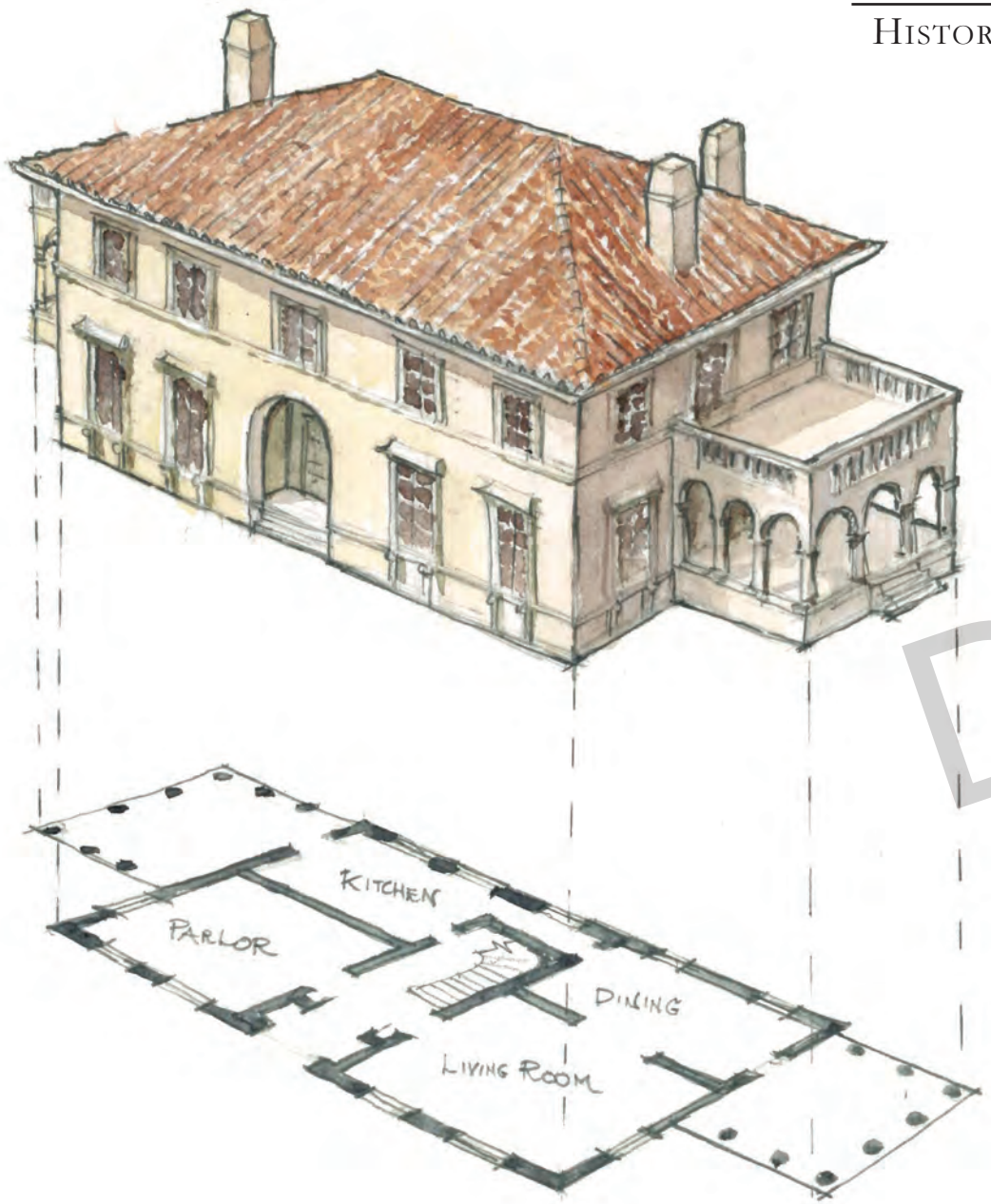
Italian Mediterranean

Historic Resources • Santa Barbara, California



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INTRODUCTION

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 Italian Villa as architecture and garden design well suited to the Santa Barbara lifestyle.

One of Santa Barbara's finest examples of the Italian Mediterranean style commercial buildings in downtown is the Masonic Temple on Carrillo Street.

The house in the Upper East Side neighborhood of Santa Barbara captures the Italian Mediterranean symmetrical façade and deeply recessed arched front entrance.

HISTORY

With increased leisure travel to Europe during the late 1800's and early 1900's, 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 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-Mediterranean, 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.

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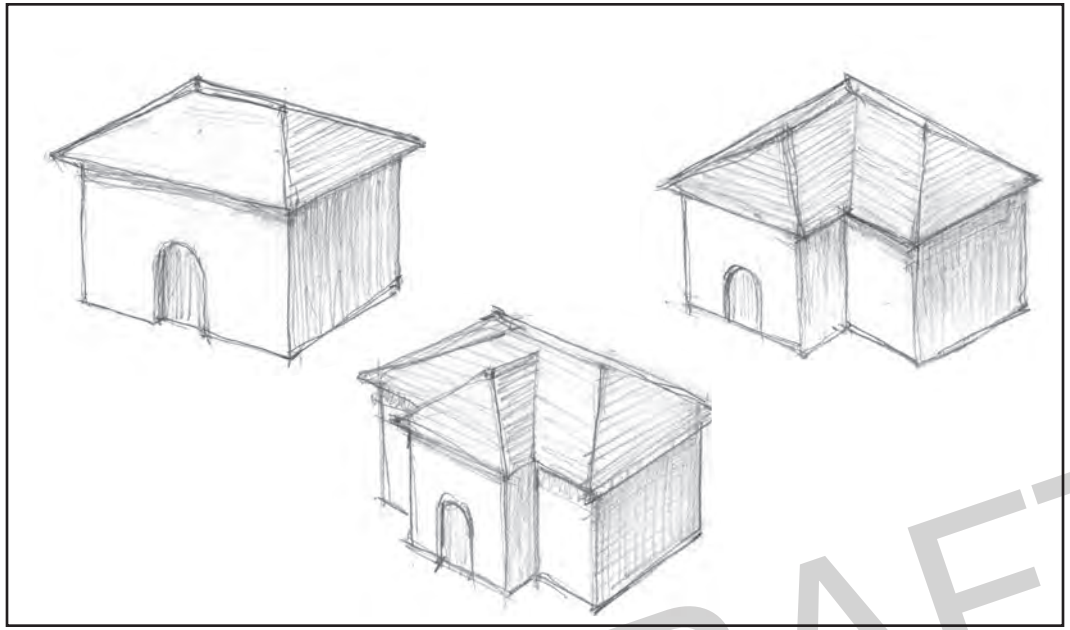

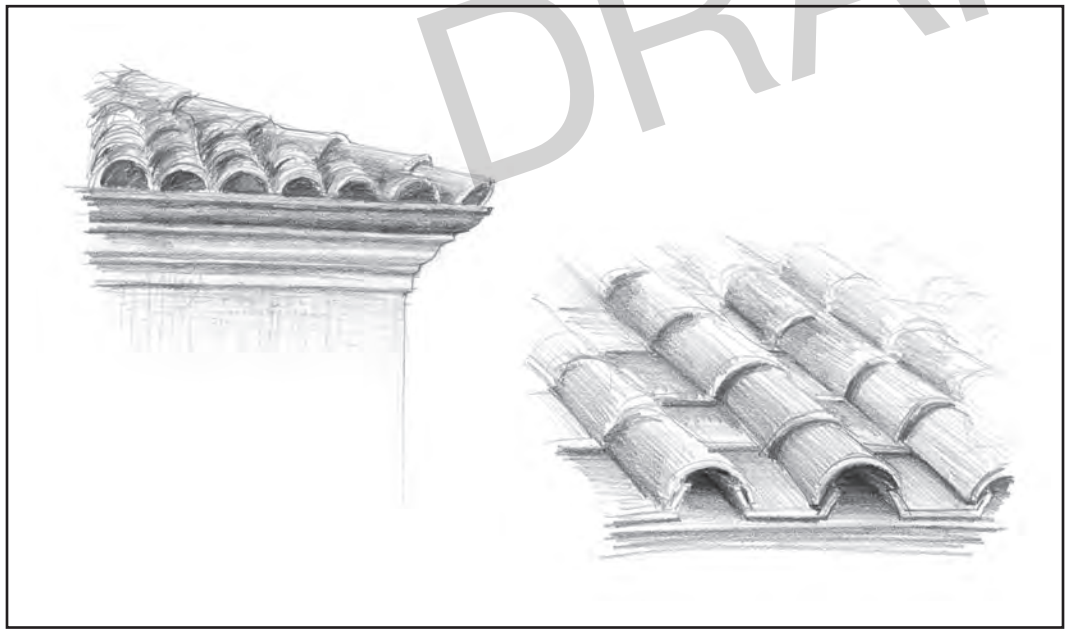

MASSING & OVERALL FORM

The general form of the Italian Mediterranean house/villa is a rectangular or square box, two stories tall, with a hipped roof. These tend to be of three types: the simple rectangular box shape with centrally located entrance; the rectangular box with projecting mass(es); and an asymmetrical form.

CHARACTER DEFINING FEATURES

Roof, Cornice and Eave Details: The roof of the Italian Mediterranean house shows its connection to the other Mediterranean styles while differentiating itself as Italian in origin. Low sloped with a hipped roof, the roof is distinguished from the Spanish Colonial Revival by using Roman pan and barrel terra-cotta roof tiles, rather than the Spanish barrel and barrel. The Roman pan is a long, flat tile, with ridges on either side. The barrel tiles then sit on top of the pans. The transition from wall to roof treatment features boxed in eaves with a classical cornice rather than open rafter tails. The cornice often includes large brackets like the Victorian Italianate style.

Porch Columns: The recessed, shallow entrance area is typically accentuated by classical columns or pilasters, often of the Tuscan order, that flank the shallow entrance. The portico has single arch or a series of arches making an arcade.

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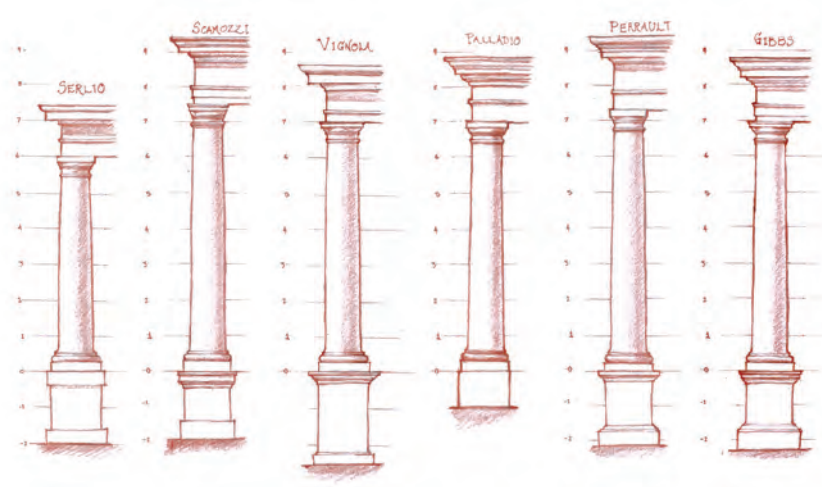
Doors: Since the style has a strong adherence to order and symmetry, the Italian Mediterranean entrance is centrally located with an opening above the entrance in the full second floor that is flanked by symmetrical openings in a symmetrical arrangement of rectangular openings on either side of an arched opening.

Windows: Elaborate windows are on the first floor with more simplified window patterns on the second floor. Italian Mediterranean windows are paired, true-divided light, wood casement windows with no trim as they sit deeply recessed in the stucco wall.

Dormers: There may be small hipped dormers symmetrically placed on the roof.

Wall Materials: In Santa Barbara, Italian Mediterranean walls are stucco and never wood siding to differentiate them from the Italianate. Other decorative features include quoins and belt courses that divide the plaster walls.



Variations of the Tuscan Order often seen in this style, note the differences in the entablature (cornice).

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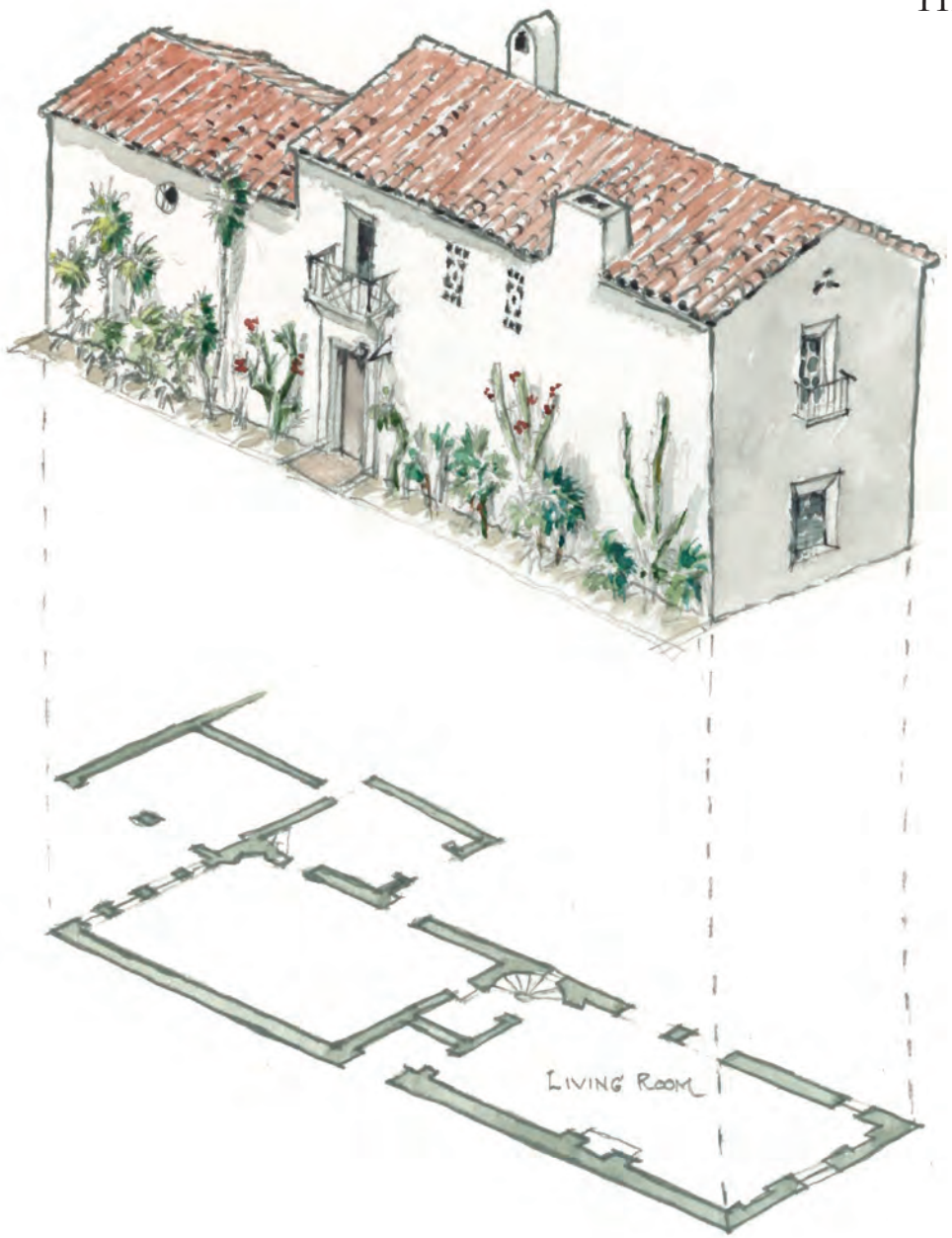
Spanish Colonial Revival

Historic Resources • Santa Barbara, California



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INTRODUCTION

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.

See the El Puelo Viejo Design Guidelines for more details of the style.

The 1920s Spanish Colonial Revival hotel in West Beach neighborhood features decorative tile steps and a plaster balustrade leading to the front entrance.

The 1925 Spanish Colonial Revival house across from the Mission features wood entrance doors, recessed wood windows, smooth stucco walls, and red terra-cotta roofs.

HISTORY

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 was based on Mission prototypes. Soon, however, architects and patrons began to look to Spain itself for detailed examples of the Spanish style.

Throughout the territories originally settled by the Spanish in the Southwest, as well as Texas and Florida, the Spanish Colonial Revival flourished. In Santa Barbara, the style was championed by many architects including George Washington Smith, Lutah Maria Riggs, Winsor Soule, Reginald Johnson, William Edwards, and Joseph Plunkett.

Also 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 this vision was realized in the rebuilding of State Street and the Pueblo Viejo area, from which Santa Barbara has received much of its beauty and notoriety.

The details of Spanish Colonial Revival architecture vary greatly depending on which period of Spanish architecture is being referenced. In Santa Barbara, the Andalusian vernacular, (southern-Spanish farmhouse) was the key inspiration for the simplicity in detail found in much of the region's architecture. The Spanish Colonial Revival style 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. In Santa Barbara, the Spanish Colonial Revival style was exemplified by George Washington Smith, one of Santa Barbara's noted architects from the 1920s when he was one of the most popular architects in the United States.

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.

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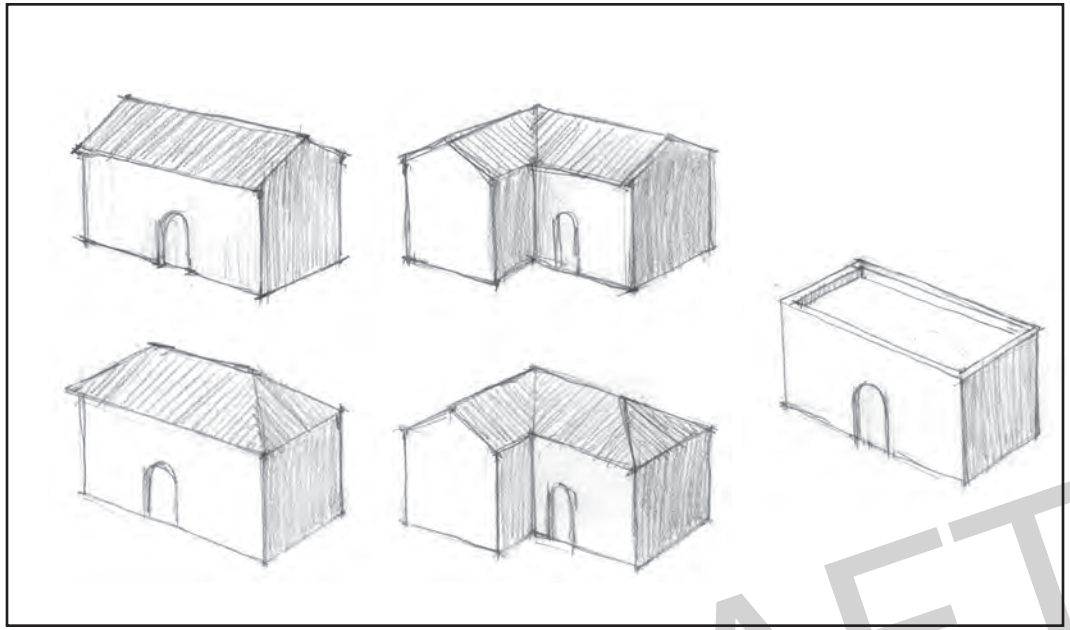
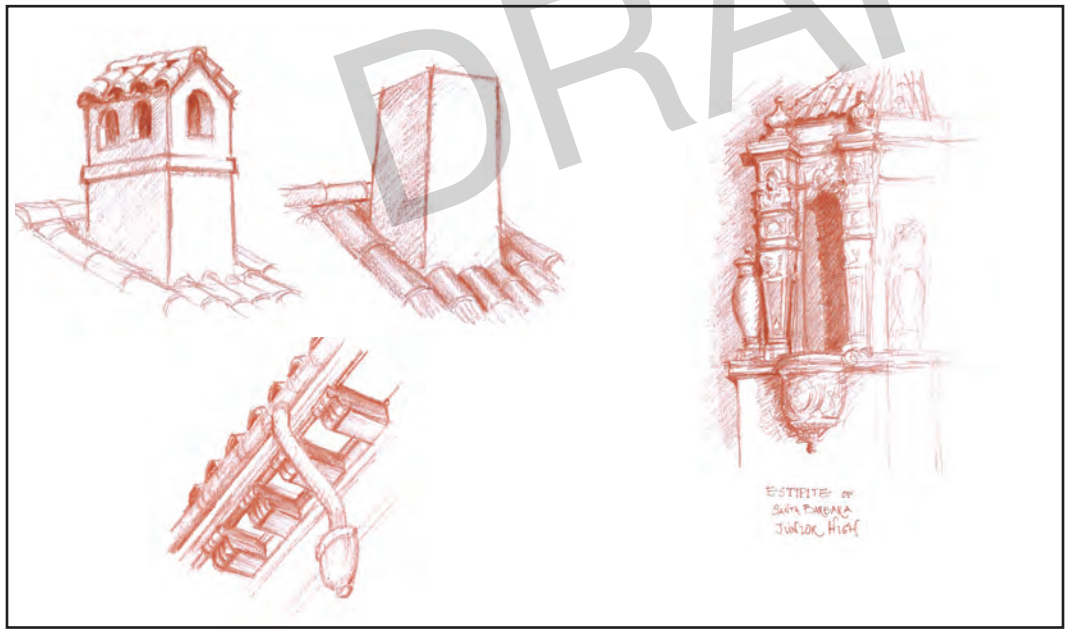


MASSING & OVERALL FORM

The massing of the Spanish Colonial Revival house takes on a wide variety of forms. In all forms, the roof pitch is low (usually 4:12 or less) and an asymmetrical plan is the norm. Five massing types include: the side-gabled type, which is rectangular in form and sometimes includes lower side-wing portions; cross-gabled roof, which typically has one front-facing gable and one side facing gable; the hipped-and-gabled roofs; the hipped roof, which tend to be simple rectangular box-shaped houses; and the flat-roof, which is a relative of the Pueblo Revival house.



CHARACTER DEFINING FEATURES

Cornice and Eave Details: Simple if any ornamental detail at the cornices and eaves with the emphasis on the terra cotta tile that create a decorative edge from the roof to the wall.

Porches and Balconies: Front entries are often recessed in a deep wall opening. The emphasis is on balconies with balustrades made of wood, plaster or iron rather than elaborate porches of the Victorian styles.

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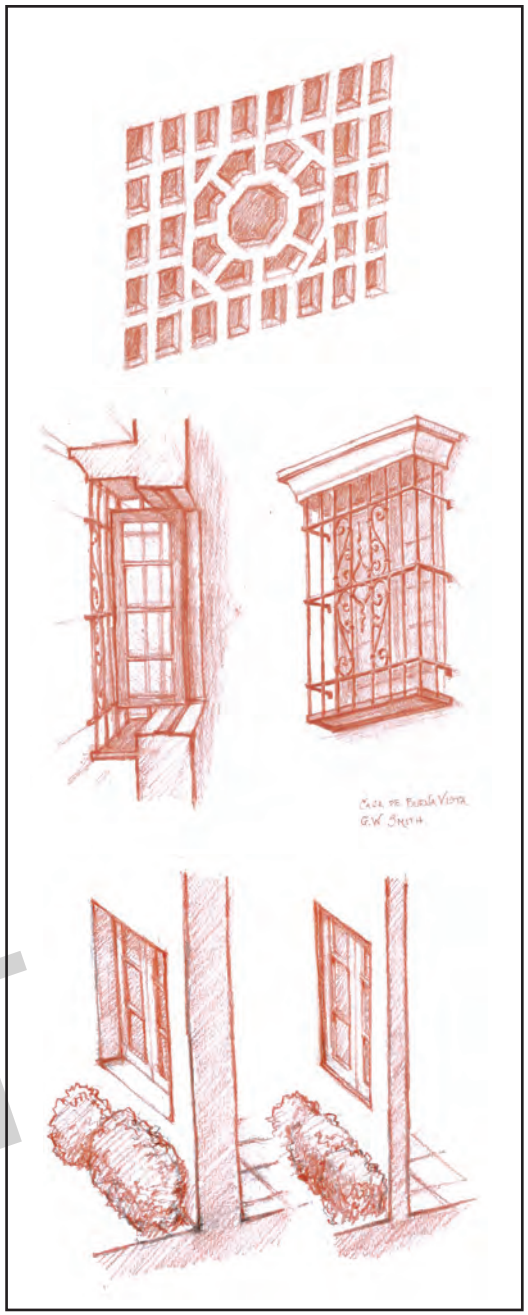
Doors: The wood entry door expresses solidity with an arched decorative plaster or stone surround that sets it apart from the other façade openings. Doors are made of wood planks or panels and recess in the wall plane with a stucco return and no trim. Colorful decorative tiles are used as baseboards, door surrounds, or other features of interest.

Windows: Deeply recessed, wood windows are generally fixed or paired casement windows with lights divided by horizontal mullions. Windows recess at the wall plane with a stucco return with no trim. Awnings are often found at windows openings. Santa Barbara has many Spanish Colonial Revival buildings with a variety of intricate to simple wood or iron grilles (rejas) over the windows, especially on the ground floor.

Vents and Chimneys: Venting in places such as gable peaks is often accomplished through decorative plaster grills. Stucco chimneys are tower-like elements with decorative openings that are both practical and ornamental.

Wall materials: The Spanish Colonial Revival style features smooth, whitewashed, planar, stucco walls, with the emphasis on broad, uninterrupted wall surfaces punctuated by a careful use of openings that are asymmetrically arranged. The thick walls help the plaster building to feel believable as it imitates buildings originally made of load-bearing masonry.



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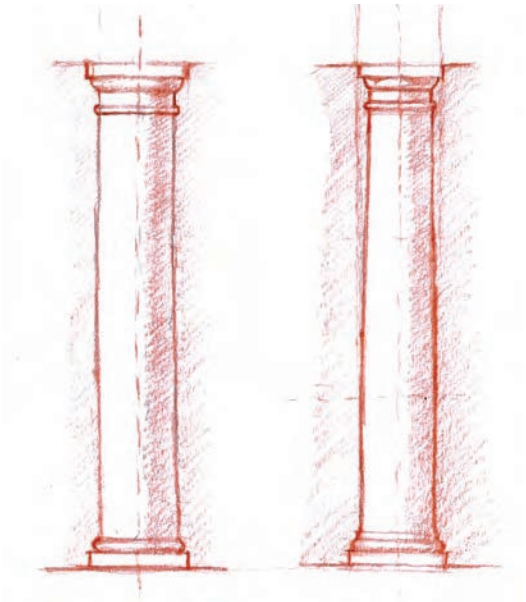
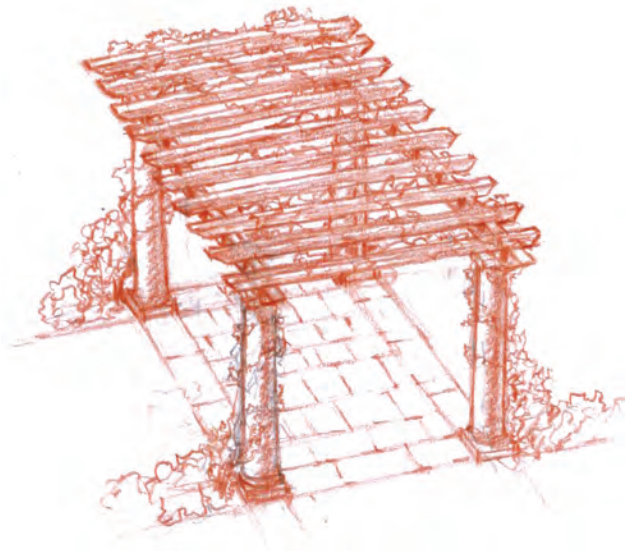
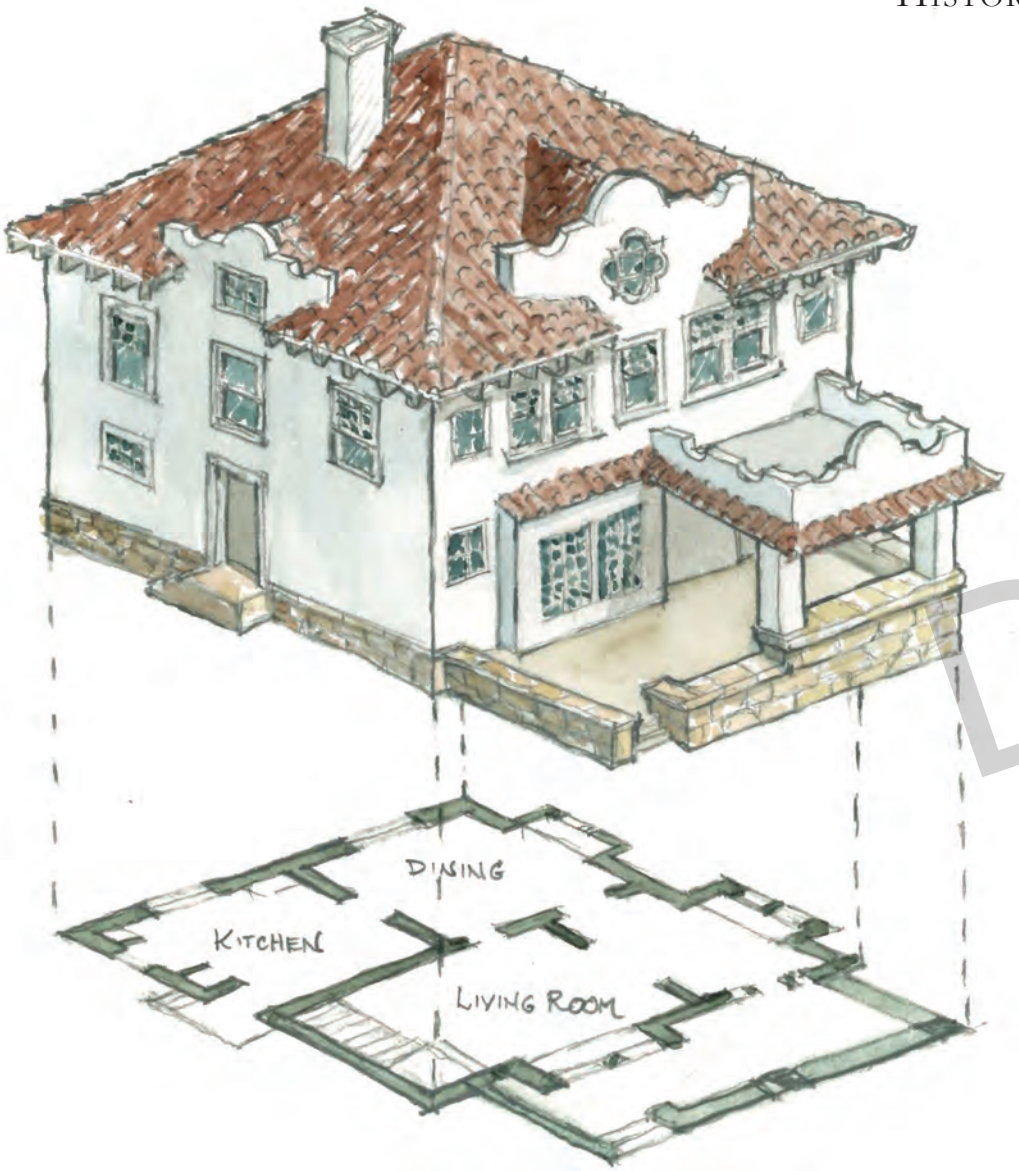




Local examples of the Spanish Colonial Revival style with smooth stucco walls, deeply recessed windows, and terra cotta tile roofs.

Mission Revival

Historic Resources • Santa Barbara, California



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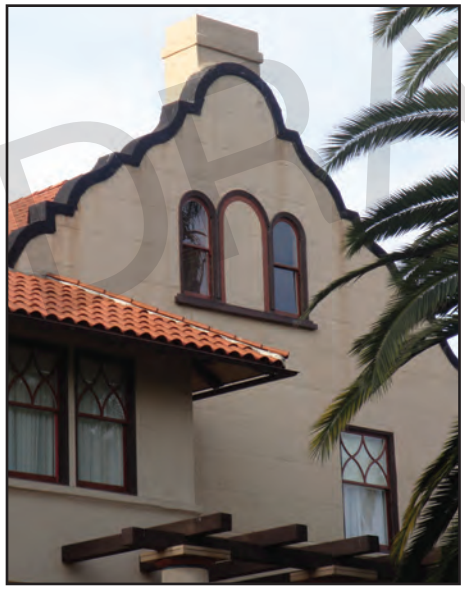
INTRODUCTION

Enthused for the early roots of California, a movement to restore and protect the Missions spread throughout the state in the later part of the 1800's. Mission Revival architecture was born. Harkening to the missions with plaster walls, tile roofs and, of course, prominent mission gables, this style took a decisive stance as it honored California's past. Although rooted in church architecture, Mission Revival carried the forms of the Missions to everything from train stations to simple residential homes.

Santa Barbara Train Station constructed in 1901 is a Mission Revival building that greeted visitors to the charming city that reflects so much of its Colonial and Mexican heritage with its distinctive Mission style parapet and sheltering arcade.



The Mission style of Santa Barbara's Crocker Row on the 2000 block of Garden Street demonstrate Mission shaped parapets, smooth stucco walls, wide overhanging eaves and red tile roofs.

HISTORY

Influential architects like Arthur Page Brown and Arthur Benton championed the style by bringing Mission elements into their designs. Chicago's 1893 Columbian Exposition saw the California building designed as a Mission Revival building. By the mid 1890's, Mission Revival architecture was in full flight.

Its popularity soared, especially in the southwest. Hotels across the region began building in Mission Revival style. The Southern Pacific and Santa Fe Railroads built their train stations in the new style. Great works of Californian architecture like the Mission Inn in Riverside and the San Gabriel Mission Playhouse in Los Angeles were built in this style.

A huge hit in California, Mission Revival architecture soon spread across the nation. Enthused with a newfound love of Early California, architects of the late 19th and early 20th centuries looked to the southwest icons of early Spanish architecture, the Missions.

In Santa Barbara, buildings such as the train station helped give Mission Revival architecture a strong presence in the City. A wonderful series of Mission Revival houses in Santa Barbara is the famous Crocker Row on 2000 block of Garden Street, designed by renowned architect Arthur Page Brown.

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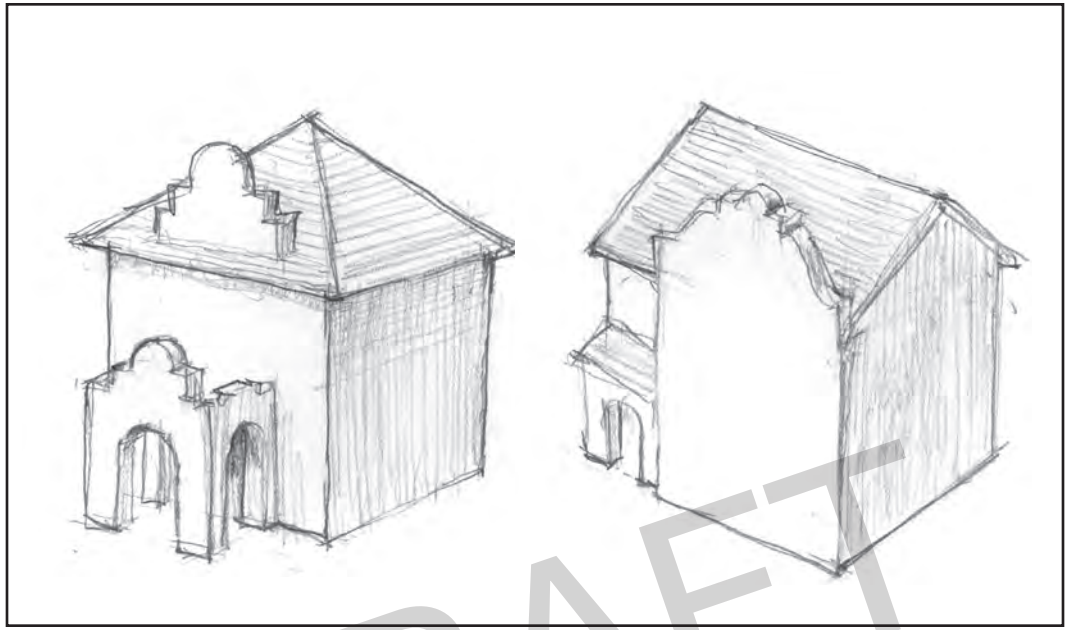

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MASSING & OVERALL FORM

The massing of the Mission Revival building is usually two or more stories tall with a low-sloped hip roof. It has either a symmetrical or an asymmetrical façade. The symmetrical type may be either square or rectangle in plan.

The other type has an asymmetrical façade. Often, this asymmetrical façade is applied to a simple rectangle or square plan. The asymmetrical façade can also be used as part of a more complex, asymmetrical plan.

CHARACTER DEFINING FEATURES

Parapet and Eave Details: The strongest and most important Mission Revival characteristic is the Mission parapet. Based on the rounded parapets of Missions such as Mission San Diego Alcala, Mission San Juan Capistrano, and Mission San Luis Rey de Francia, the Mission parapet celebrates the early Spanish roots of California and the Southwestern States. The Mission Revival residences are known for the wide overhanging eaves.

Roofs: Red, terra-cotta tile roofs were important elements of the Mission style. Made of individual Spanish red clay barrel tile, Mission Revival chose a roof material that expressed the inspiration of its form. Additional features of Mission Revival architecture include visor roofs (thin strips of roof tile which cantilever off a wall) and bell towers on the roof.

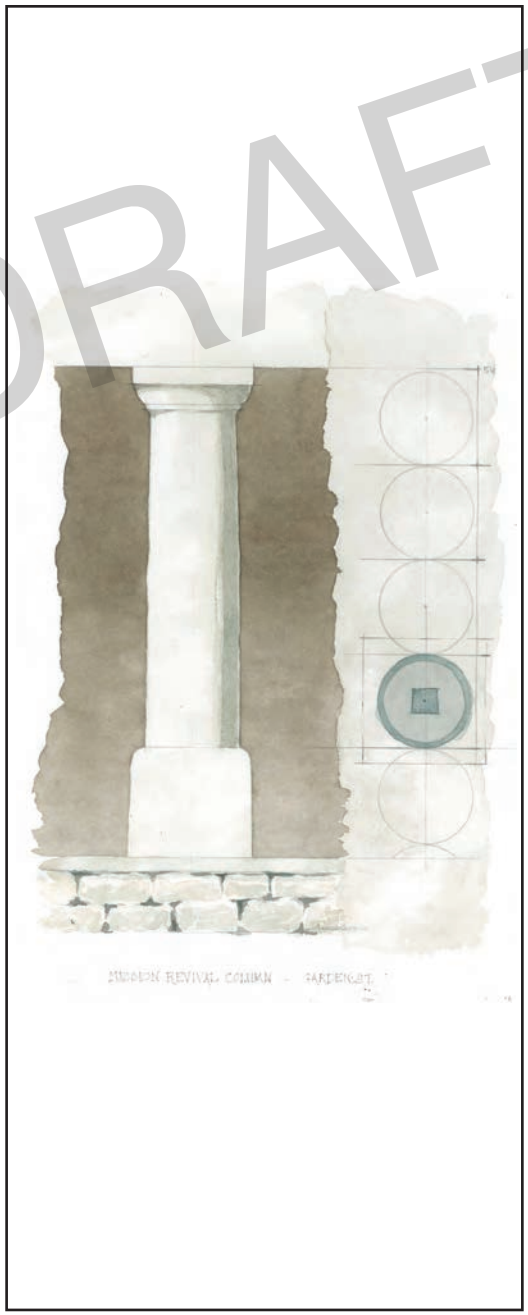
Porches (Arcades): Rather than the covered wood porches of the Victorian era and Craftsman style buildings, front entries are sometimes behind small arched portico or open arcades with arched openings that are defined by simple, large, wide columns. The arcade was reborn in Mission Revival architecture; in public architecture such as the train station, it became a sheltering walkway, while in the private dwelling, it became the porch.

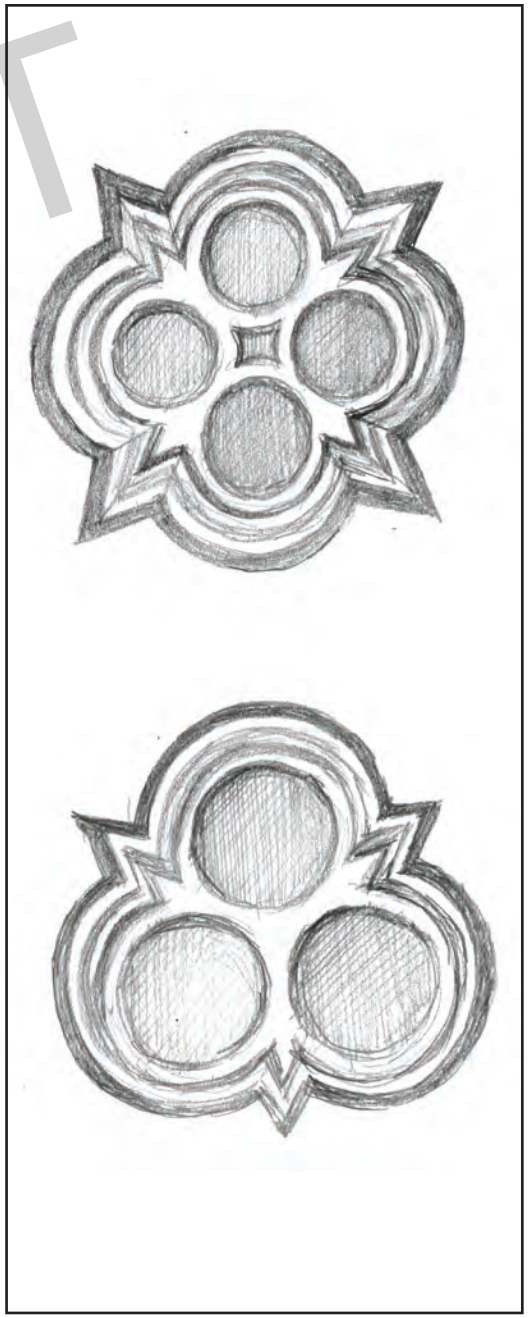
Doors: Doors are often wide or paired wood plank or paneled doors. Doors and doorways are often distinguished by an arch. Decorative divided-light glazing is often in main entry doors as well as doors that are flanked by sidelights.

Windows: Decorative windows, such as four-sided quatrefoils and three-sided trefoils are often used in the Mission Revival upper story or in the parapet. Originally, these windows were simply openings for venting heat from the upper portion of the building. Eventually, they were enclosed with glass and became decorative features of the Mission Revival style. Other windows often had arched openings, wood frames and casings with double-hung sash and sometimes intricately divided lights in the upper sash. Windows are recessed at the wall plane with a stucco return and no trim.

Dormers: Dormers were common on the hipped shaped roofs of the Mission Revivals.

Wall Material: Smooth stucco nearly always adorn the walls of Mission Revival buildings, sometimes with various minor plaster or stone decorative elements.





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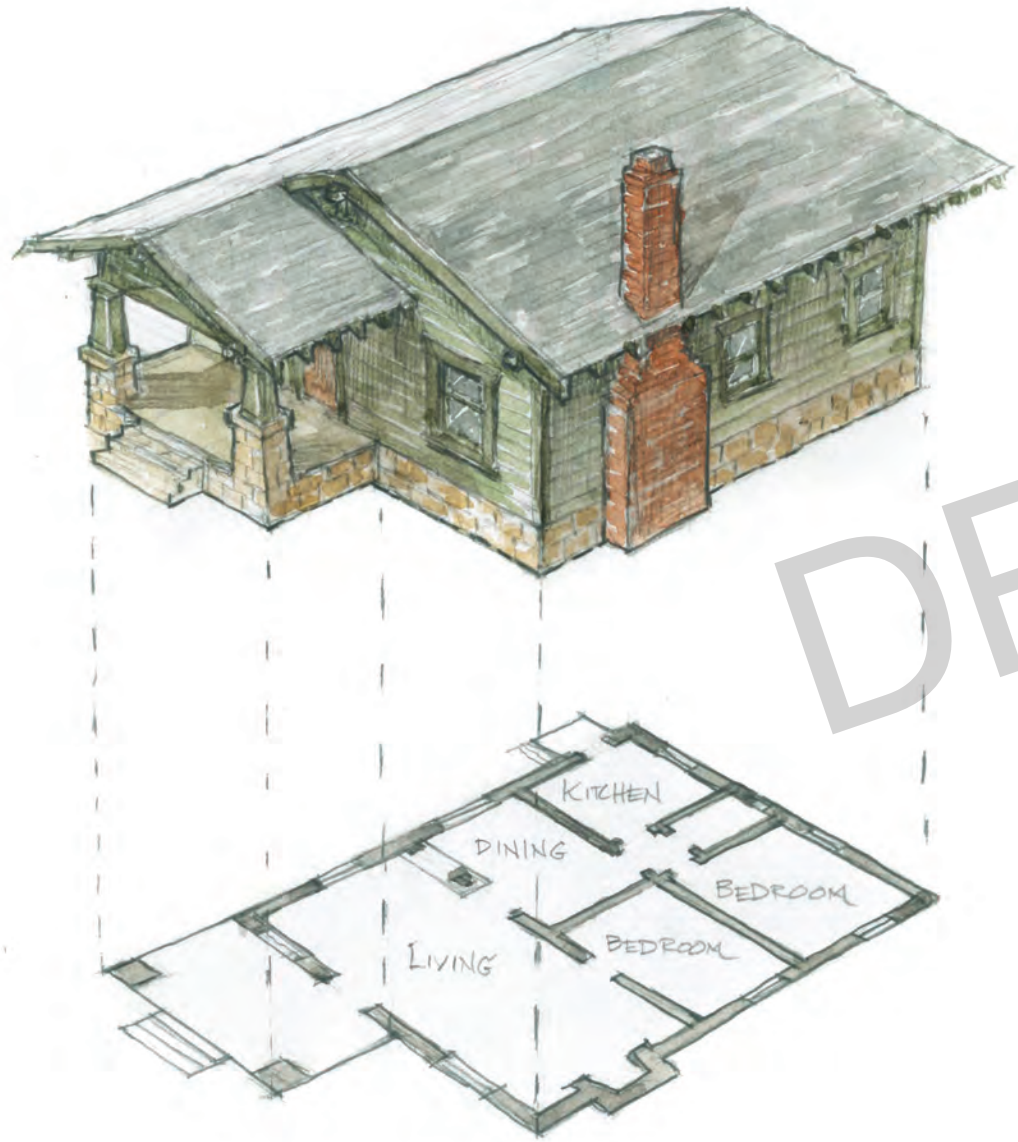
Craftsman

Historic Resources • Santa Barbara, California



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Introduction

Intent on rekindling the hand craft in the art of building, Craftsman architecture played a pivotal role in the architecture of the early 1900's. As a style, it has left behind a legacy of beautiful and expressive details – especially in wood – that continue to inspire architects, builders, and home owners to this very day.

A Craftsman bungalow in the Bungalow Haven neighborhood with wide overhanging eaves, wood clapboard siding and square, tapered, wood, porch columns on masonry piers. Note the large front window flanked by double hung windows.

A Craftsman bungalow in West Downtown features shingle siding under in the porch gable and wood siding on the main walls of the house. Notice the large, simple rafter tail under the porch eave and the divided lights of the upper sash of the window.

HISTORY

Reacting to loss of human craft found in the Industrial Revolution, the Arts and Crafts Movement formed in England and soon spread to the United States. It became known as the Craftsman Movement in the United States and utilized local, natural materials, simplicity of forms, originality, and hand-crafted detail. In 1901, the first issue of The Craftsman magazine was published by Gustav Stickley, a strong proponent of Craftsman furniture, textiles, and architecture. Architects such as Greene and Greene in Pasadena, and David Owen Dryden in San Diego championed the Craftsman style, helping it to become the most popular style of the early 1900's.

The Craftsman Movement embodied great variety with the Arts and Crafts English antecedents, to homes with an aesthetic reminiscent of oriental wood joinery, to the Craftsman Bungalow style which ennobled modest homes for a rapidly expanding American middle class.

In Santa Barbara the Craftsman house enjoyed a popularity that can still be seen today. From the small bungalow to the large, almost grandiose house, Craftsman architecture thrived in Santa Barbara. Craftsman architecture is found in the neighborhoods surrounding downtown, but the Bungalow Haven Historic District is home to the largest intact concentration of Craftsman bungalows in Santa Barbara (See Historic Resource Guidelines, Appendix A. Proposed Bungalow Haven Historic District.)

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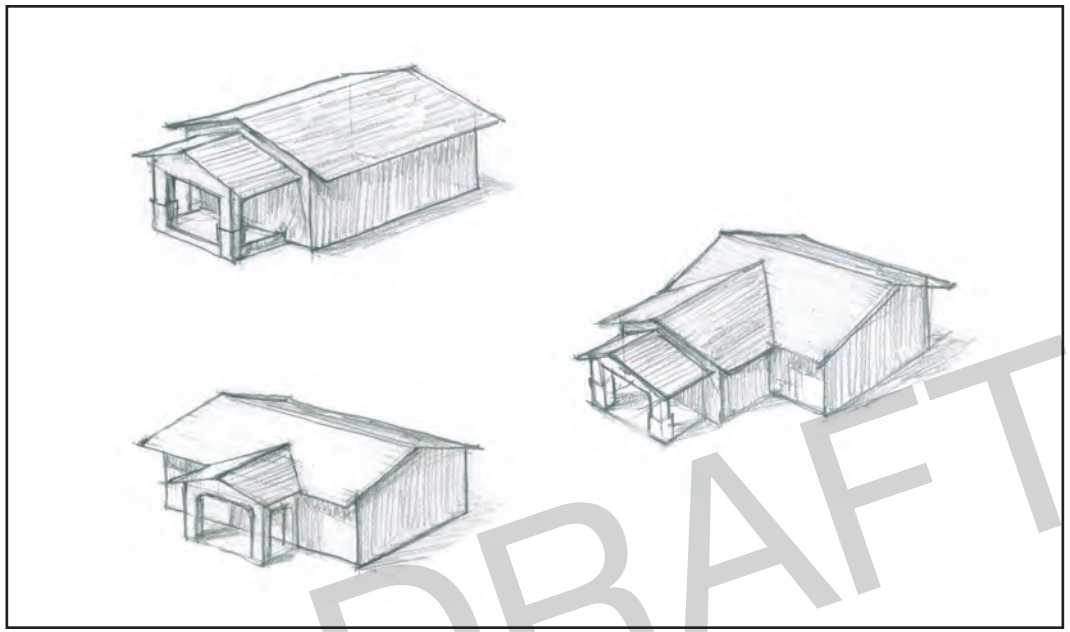

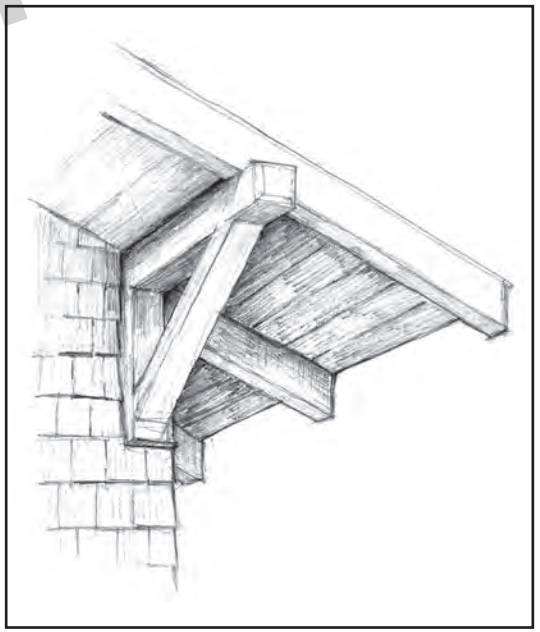

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MASSING & OVERALL FORM

Low-sloped with large eave overhangs, and generally simple in form, the Craftsman roof is well suited to the warm climate of California. Three key subtypes are found within Craftsman architecture.

The first type is the front gabled, whose main gable faces forward. The porch on this type sometimes is created by extending one side of the roof and using a separate gable tucked below the main house gable.

The second type is the cross-gabled roof, which typically has a large side facing gable with a smaller front facing gable coming off of it.

The last main type is the side-gable, which often has the porch included within the roof, and a central dormer above.

CHARACTER DEFINING FEATURES

Cornice and Eave Details: Instead of intricate cornice moldings that decorated the eaves of Victorian era houses, the Craftsman houses have wide exposed eaves with rafter tails adding subtle details to the simple form. The tails themselves are usually cut in a plain manner (a single angled cut or two being the most common). In addition to rafter tails, the Craftsman often have exposed protruding

beams, or triangular knee braces to visually hold the large over-hanging eaves.

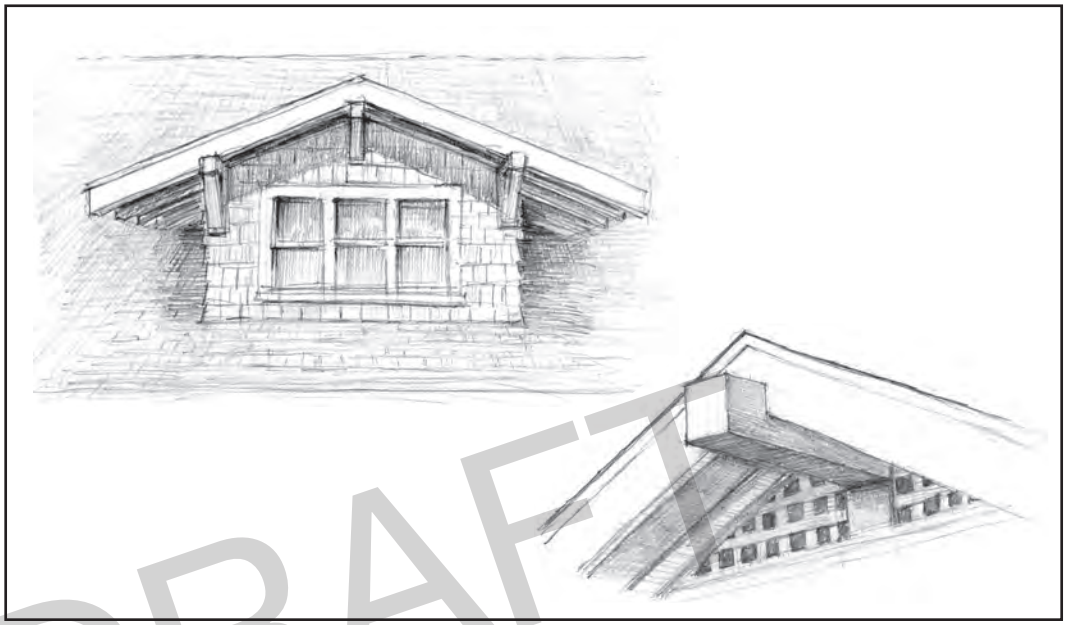
Porch Columns: Craftsman typically have short, wide, square tapered columns that rest upon massive piers, often made of local Santa Barbara sandstone.

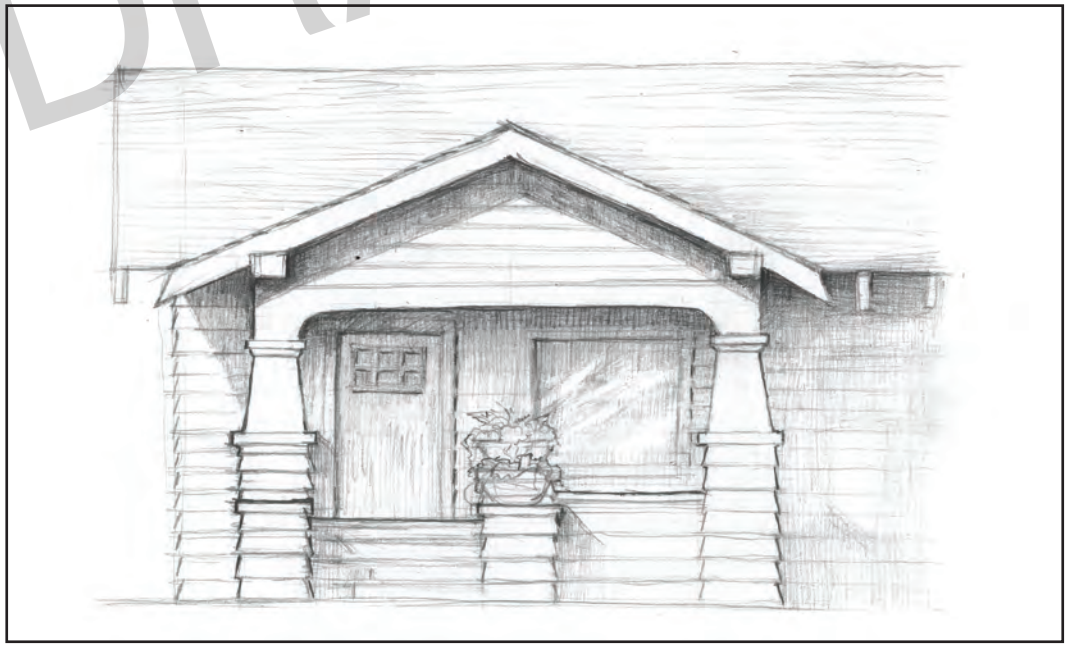
Doors: The proportions of the Craftsman door tend to be wide. Craftsman doors feature a pattern or grid of small lights inset in the upper portion of the solid wood door.

Windows: Santa Barbara Craftsman houses often demonstrate intricate detailing in the upper sashes of double hung wood windows with multiple lights divided in unique patterns that are sometimes the same pattern as found in the glazing of the front door. The front elevation often features a large window opening holding a set of three windows; a large center window flanked by two double hung windows.

Dormers: Even though the roof pitch is low, dormers are still found in the Craftsman house. Typically, the dormers take the form of individual gables with open eaves to echo the forms of the rest of the house, or one large shed dormer that rises from the long roof of the side-gabled Craftsman.

Wall Material: In Santa Barbara, craftsman structures typically have wood shingle and/or wood weatherboard siding with local sandstone often used for piers, chimneys and other detailing.





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APPENDICES:
Historic Districts and Boundary Maps

Historic Districts Guide of Santa Barbara

HISTORIC DISTRICTS

Santa Barbara is truly a city of great neighborhoods. In communities throughout the city, just slightly off the beaten path, are remarkably intact historic neighborhoods. Recognizing the need to identify and protect neighborhoods with distinct architectural and cultural resources, the City of Santa Barbara has identified several Historic Districts to provide for review of proposed exterior alterations and additions to historic properties within the historic districts.

Historic Districts range in size from neighborhoods of nine contributing structures to over 100 contributing structures. While most districts are primarily residential, many have a mix of single-family and multi-family housing, and some include commercial and industrial properties. Historic Districts are established and administered by the City of Santa Barbara Community Development Department, Planning Division (in concert with the City Council). Individual buildings in a Historic District need not be of landmark quality on their own: it is the collection of a cohesive, unique, and intact collection of historic resources that qualifies a neighborhood for Historic District status.

Brinkerhoff Avenue Historic District
El Encanto Hotel Historic District
Riviera Campus Historic District

A Spanish Colonial Revival Bungalow in the Mission Gardens Historic District.

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Brinkerhoff Avenue Landmark District

Adopted as a Historic District by City Council in 1977.

The Brinkerhoff Avenue Landmark District extends over the entirety of Brinkerhoff Avenue and includes properties on Chapala, De La Vina, Haley and Cota Streets.

Brinkerhoff Avenue features many architectural styles including this Folk Victorian building constructed in 1894.

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DISTRICT DESCRIPTION

Period of Significance: 1886-1913

The Landmark District centered around Brinkerhoff Avenue is reflective of the growth of residential neighborhoods in the late 19th and early 20th centuries. Originally owned by its namesake, Dr. Samuel Brinkerhoff, the block was purchased by Henry Tallant in 1886 and subsequently subdivided and developed over the next 20 years as low density single family dwellings. With a period of significance ranging from 1886-1913, the district is a turn of the century architectural catalogue, which maintains prime examples of Colonial Revival, National Folk, Italianate, Queen Anne, and Crafsman styles. While originally the street was exclusively residential, in the late 1960's it began to attract a variety of commercial interests drawn by its close proximity to State Street. Today, this Landmark District retains its original beauty and is home to an eclectic collection of single family homes, boutiques, galleries, and even a veterinary office.

Above is a Queen Anne house with a sandstone low wall topped with a hedge framing the property. Below is a Folk Victorian with intricate upper sash windows on the front elevation.

HISTORY

With the promise of the Southern Pacific Railroad and the completion of Stearns Wharf in the mid to late 19th century, land prices in Santa Barbara began to skyrocket. Because of this, many streets west of Lower State Street such Chapala, De La Vina, and Bath saw large scale development. It was during this time that Brinkerhoff Avenue also began a 20 year period of development. Less than three blocks away from State Street, Brinkerhoff Avenue had easy access to the Wharf, the train station, and the trolley line that ran the course of Santa Barbara's downtown neighborhood.

While much of the growth around the downtown area during the 1880-1920 period was built with the expressed purpose of temporarily accomodating the nation's vacationing elites, Brinkerhoff Avenue is noted for its attempt to house the growing permanent population of service industry workers. Henry Tallant is credited with kickstarting development on Brinkerhoff Avenue in 1886 by purchasing the unimproved block and subdividing it into eighteen separate lots. By 1900, 11 of the 18 lots on Brinkerhoff Avenue were developed, three homes were added between 1901-1906, two between 1907-1909, and three bungalows were finally added in 1913.

ARCHITECTURE

While not the only residential neighborhood of the time, Brinkerhoff Avenue stands out as one of the most well preserved. The range of styles present on Brinkerhoff Avenue exemplifies its broad period of development, with styles including Queen Anne, Italianate, Stick, Craftsman, Folk Victorian, and Colonial Revival. The neighborhood also maintains its original sandstone curbing, and many of the original buildings remain unaltered. Since the mid 1960s, the neighborhood has seen commercial businesses rehabilitate what were once single family homes; all the while maintaining the charm and history that makes Brinkerhoff Avenue a Landmark District.

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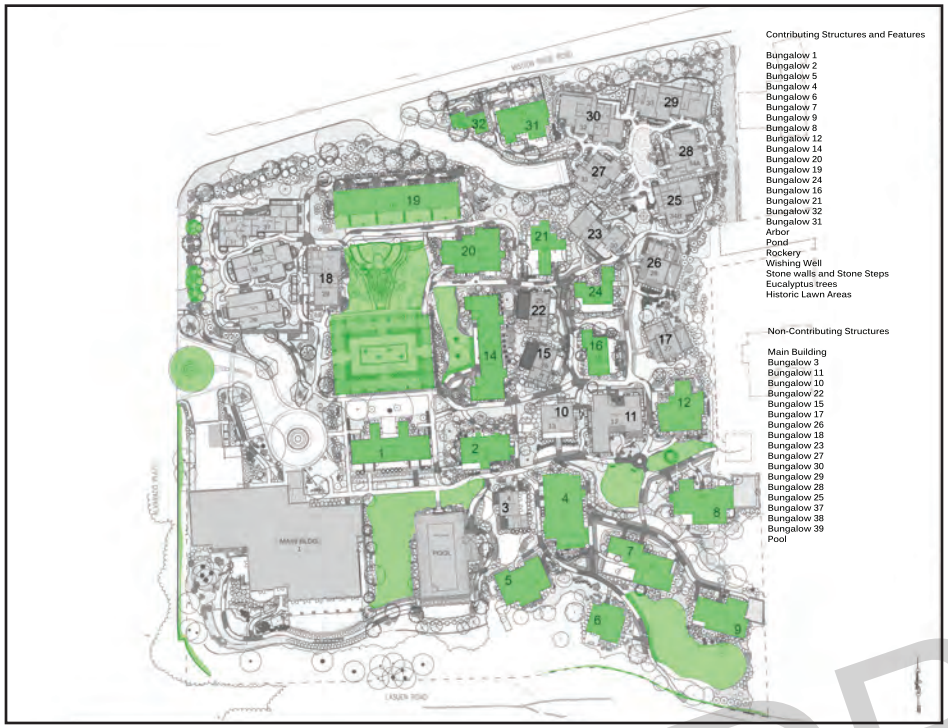
El Encanto Hotel Historic District

Adopted as a Historic District by City Council in 2013.



Campus of the El Encanto Hotel with Contributing Structures in Green

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The center piece of the El Encanto Hotel, the Pergola and Lily Pond designed by Charles Eaton in 1918.

DISTRICT DESCRIPTION

Period of Significance: 1913-1930

The El Encanto Hotel ("The Enchanted Place") got its start as a school dormitory for the State Normal School of Santa Barbara. Proving unpopular with students, it was converted by 1918 to a cottage style resort on the recently-named American Riviera. The El Encanto Hotel site, a unique complex of early 20th century cottages and landscape features framed by low sandstone walls, is significant for its association with the tourist industry as a cottage style resort hotel serving Santa Barbara since 1918. The original 1913 bungalows, which still stand, were designed in Vernacular Crafstman style. After the 1925 earthquake, several Spanish Colonial Revival bungalows were added as the city moved more and more towards a unified look and feel. These two styles of bungalow are entirely indicative of the time, and are surrounded by beautiful semi-tropical gardens lined by sandstone walls and centered around a pergola and lily pond. Much of the campus is untouched, despite having undergone a recent remodel from 2002-2013. It is for these reasons the El Encanto is considered a Santa Barbara Historic District.

Two contributing structures located on the campus. A Spanish Colonial Revival Bungalow (top) and a Vernacular Craftsman style Bungalow (bottom)

HISTORY

In 1909, the State of California selected Santa Barbara as the site of a new Normal School of Manual Arts and Home Economics. With the opening of the college campus in 1914, an immediate shortage of housing developed on what is now known as the Riviera. To help fill that need, James M. Warren, Vice President of the County National Bank, built a two-story dormitory, two 10-room houses, and three cottages on his property adjacent to the Normal School along Lasuen Road. Warren's development would prove unpopular with the studentss, with only three of the eight bungalows being occupied by students, the rest of which were rented out to friends of Warren. By 1917, Warren converted his development into a cottage hotel. That year the main Craftsman style building was completed, and many of the existing bungalows remodeled. A pergola was added in 1918 by Charles Eaton, a landscape architect who also added a lily pond as a central element to the collection of cottages.

In 1928, the A.K. Bennett Hotel Corporation bought the property with the intention of adding cottages and renting them out as time shares. That year six new cottages were constructed in the Spanish Colonial Revival style and two more added the following year. From 2002-2013, the El Encanto went through a large restoration and redevelopment project. The project was closely overseen by the Historic Landmarks Commission to carefully maintain the historic elements that make El Encanto a City of Santa Barbara Historic District.

ARCHITECTURE

A grouping of 1913 wood board and batten or wood shingle cottages reflects the prevalent Craftsman/Vernacular style of architecture, an important style in Santa Barbara as well as other California communities in the early half of the 20th century. As tourism grew with the advent of the automobile, El Encanto continued to develop, adding a grouping of new cottages in the Spanish Colonial Revival style made popular in Santa Barbara after the 1925 earthquake. The hotel remains an excellent example of a tourist resort during the first half of the 20th century.

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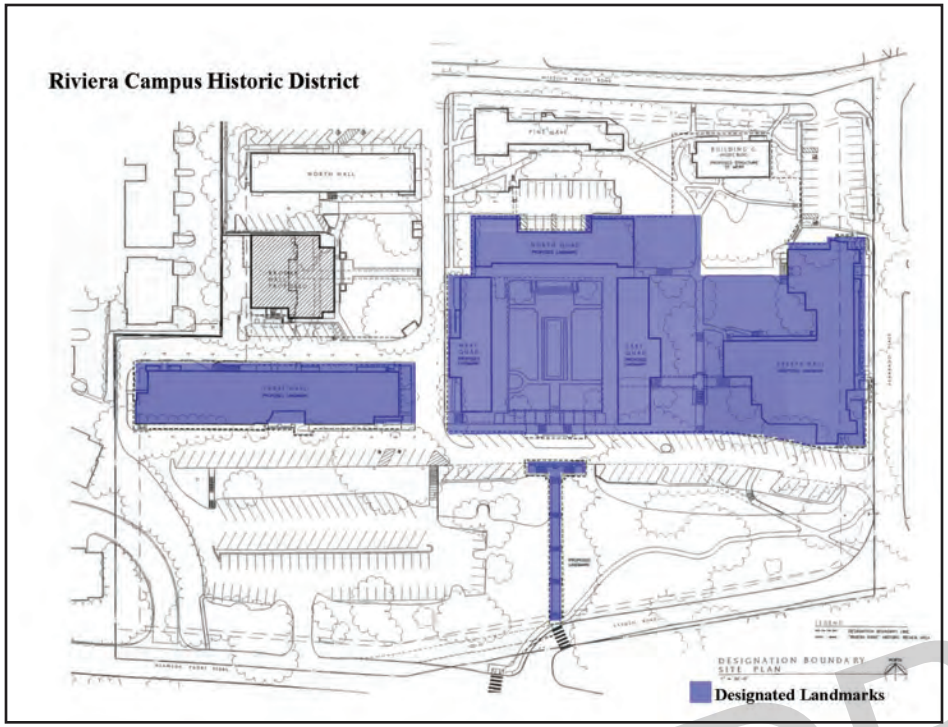
Riviera Campus Historic District

Adopted as a Historic District by City Council in 2004



The Riviera Campus Historic District is located on Alameda Padre Serra and covers the entirety of the old University of California Santa Barbara Campus.

Looking north across the lawn of the Quadrangle Building, which is situated atop the Grand Staircase.

DISTRICT DESCRIPTION

Period of Significance: 1909-1935

The Riviera Campus Historic District ("Riviera Campus") is located at 2020-2064 Alameda Padre Serra in the Riviera neighborhood north of downtown Santa Barbara. The District is topographically higher than the downtown core of the city, and offers sweeping views of the city, ocean, and islands. The District contains four significant buildings completed with rounded, arched arcades and classical columns. The historically significant buildings include: the Quadrangle Building, the Grand Stairway, Furse Hall, and Ebbets Hall, as they form the backbone of the former Santa Barbara Normal School of Manual Arts and Home Economics.

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Two designated City Landmark structures located on the campus. The east elevation of Ebbets Hall (top) and Furse Hall (bottom).

HISTORY

In 1909, the State of California selected Santa Barbara as the site of a new Normal School of Manual Arts and Home Economics. As part of the terms to establish the school, the state required the city to provide land for the campus and transportation for students and faculty. Local banker Charles A. Edwards responded by donating 14 acres of his Upper Riviera tract. The city extended its streetcar line from the Mission Santa Barbara up to what is now Lasuen Road to the Normal School site, later adding a short extension to Moreno Road, both of which would be removed in 1930. Seven extant historic buildings within the complex were constructed between 1913 and 1935, and represent part of the former Santa Barbara Normal School campus. Construction of permanent buildings did not begin at the site until 1911. The Quadrangle Building, the Grand Stairway, Furse Hall, and Ebbets Hall form the backbone of the former Santa Barbara Normal School of Manual Arts and Home Economics. By 1935, this campus became the University of California at Santa Barbara. The campus currently functions as a private business park known as the Riviera Park Research and Communications Center. The Riviera Campus retains a sufficient degree of architectural integrity to convey its story as a seat of higher education to all who visit.

ARCHITECTURE

The quadrangle, with its flat roof, simple planar walls, and minimal ornamentation represents an early classical version of the Spanish Colonial Revival style. Furse Hall and Ebbets Hall, both built in the 1920s, have the red tile roofs, decorative buttresses, and wood spindle and wrought iron ornamentation associated with the more typical Spanish Colonial Revival style.

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