



# CITY OF SANTA BARBARA

## COUNCIL AGENDA REPORT

**AGENDA DATE:** February 3, 2015

**TO:** Mayor and Council members

**FROM:** Planning Division, Community Development Department

**SUBJECT:** Designation Of Joseph Knowles Mural, First Church of Christ, Scientist, And Mont Joie Residence As City Landmarks

**RECOMMENDATION:** That Council:

- A. Adopt, by reading of title only, A Resolution of the Council of the City of Santa Barbara Designating the Joseph Knowles Mural at 38 West Victoria Street (Formerly Known as 34 West Victoria Street Along 1200 Block of Chapala Street) as a City Landmark;
- B. Adopt, by reading of title only, A Resolution of the Council of the City of Santa Barbara Designating the First Church of Christ, Scientist at 116-120 East Valerio Street as a City Landmark; and
- C. Adopt, by reading of title only, A Resolution of the Council of the City of Santa Barbara Designating the Mont Joie Residence at 931 Las Alturas Road as a City Landmark.

### EXECUTIVE SUMMARY:

Santa Barbara Municipal Code Section 22.22.050 grants the Historic Landmarks Commission (HLC) the authority to adopt resolutions to forward recommendations to the City Council regarding City Landmark designations. Designation as a City Landmark confers honor and recognition on structures contributing to the City's unique historical and architectural traditions.

On October 8, 2014, the HLC held a public hearing for the City Landmark designation of the Joseph Knowles Mural. The HLC voted 8 to 0 to adopt a resolution to recommend to the City Council that it designate the Joseph Knowles Mural as a City Landmark. On November 19, 2014, the HLC held two separate public hearings for City Landmark designations; the First Church of Christ, Scientist and the Mont Joie Residence. The HLC voted 6 to 0 to adopt a resolution to recommend to the City Council that it designate the First Church of Christ, Scientist as a City Landmark. The HLC voted 7 to 0 to adopt a resolution to recommend to the City Council that it designate the Mont Joie Residence as a City Landmark. The HLC determined through evidence provided in the HLC Staff

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Reports that the three resources are historically and architecturally significant and qualify under Santa Barbara Municipal Code Section 22.22.040 as City Landmarks (Attachments 1, 2 and 3).

### The Joseph Knowles Mural

The Joseph Knowles Mural is significant for its historical and cultural influence on the heritage of the City. It was designed in 1958 by noted Santa Barbara artist, Joseph Knowles, who made a significant contribution to the heritage of the City. The mural represents the largest, mid-twentieth century public art piece in Santa Barbara. The mural consists of six panels made out of polychromatic tiles. The panels depict six historic epochs in the history of Santa Barbara County in sequential order from left to right (north to south). The first panel depicts the area's first inhabitants, the Chumash, the successive periods are represented by the Spanish explorers, Mission Santa Barbara, the California rancho, the American settler, and finally the modern era. When the mid-century grocery store building upon which the mural was originally installed, was demolished, the mural was carefully removed, cleaned and installed on the west elevation of the new Public Market building facing Chapala Street. The mural was added to the City's List of Potential Historic Resource in 2013 and noted as eligible for designation as a City Landmark and for inclusion on the California Register of Historical Resources and National Register of Historic Places based on the findings of the Historic Structures/Sites Report.

The proposed boundary of the City Landmark designation is the six panels of the mural and excludes the 2014 building upon which it is hung.

On May 27, 2014, the property owner, Margaret L. Cafarelli of Victoria Street Partners, LLC, sent a letter supporting the City Landmark designation.

Historic research in the form of the Historic Structures/Sites Report accepted on September 16, 2009, by the Historic Landmarks Commission, has determined that the mural qualifies for historic designation under City of Santa Barbara Master Environmental Assessment criteria.

### The First Church of Christ, Scientist

Constructed in 1931, the First Church of Christ, Scientist, was designed by noted San Francisco architect, Henry Gutterson, in the Byzantine and Romanesque styles with Santa Barbara Mediterranean influence seen in the walls of poured concrete over form boards, and red roof tiles. The landscape, including the mature magnolia trees along Santa Barbara Street was designed by noted local landscape designer, Lockwood de Forest. The structure has been on the City's Potential Historic Resource list since 1986 as it is eligible for the National Register of Historic Places, California Register of Historic Resources, and as a City Landmark for its architectural style, historical significance, and notable architect.

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The proposed boundary of the City Landmark designation is limited to the footprint of the church originally designed by Henry Gutterson (1931) and six feet around the garden side of the church building; and included within this boundary is the decorative cement sidewalk on the garden side of the church building, with no specific flora included in this six foot area; and the designation also includes a) the courtyard fountain in its current location, b) the stepped concrete garden wall along Valerio and Santa Barbara streets and c) the significant mature trees along the garden wall, being character defining elements of the Lockwood de Forest landscape, as per the site plan on page two of the HLC Staff Report.

On October 21, 2014, representatives of the church membership sent an e-mail stating that the City Landmark designation has the support of the great majority of the church's membership. Representatives of the church membership were in attendance at the HLC Public Hearing.

Historic research in the form of a HLC Staff Report was accepted by the Historic Landmarks Commission on November 19, 2015, determining that the improvements described above qualify for historic designation under City of Santa Barbara Master Environmental Assessment criteria.

### Mont Joie Residence

Constructed in 1928, the L-shaped, two-story residential villa, known as Mont Joie is one of Santa Barbara's architectural gems that is a significant part of the heritage of the City. Mont Joie is the French term for Mount Joy and the residence was designed using elements of the Italian Renaissance, Beaux Arts, and French Eclectic styles. A circular motor court brings visitors to the home, with a façade that features wrought-iron window railings, elegant balconies, flared eaves and French doors on the south elevation. The property was added to the City's Potential Historic Resource list in 2013. Based on the findings in the 2002 Historic Structure Report, the building is eligible for the National Register of Historic Places, California Register of Historic Resources, and as a City Landmark for its architectural style. This HLC Staff Report is a summary of the findings of the 2002 Historic Structure Report completed by Applied Earth Works.

The proposed boundary of the City Landmark designation is limited to the 1928 'L' shaped house and motor court and the designation boundary does not include any landscaping features or gardens. This is consistent with the limited vegetation noted as per the original 1928 drawings and that any original landscaping has been altered or removed and is not considered historic. The owners requested that the HLC not place any conditions for restoring the house to the original colors and the HLC was amenable to the request.

The property owners, Lynn Sarko and Laurie Ashton, verbally indicated to staff their support for the City Landmark designation and were in attendance at the HLC Public Hearing.

Historic research in the form of the Historic Structures/Sites Report accepted on May 1, 2002, by the Historic Landmarks Commission, has determined that the L-shaped residence, motor court and the other improvements within the designation boundary qualify for historic designation under City of Santa Barbara Master Environmental Assessment criteria.

**Significance Criteria:**

The HLC found that the Joseph Knowles Mural meets the following City Landmark criteria listed in Section 22.22.040, subsection A through K, of the Municipal Code:

- Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- Criterion C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State, or the Nation;
- Criterion F. Its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;

The HLC found that the First Church of Christ, Scientist, meets the following City Landmark criteria listed in Section 22.22.040, subsection A through K, of the Municipal Code:

- Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;
- Criterion E. Its exemplification of the best remaining architectural type in a neighborhood;
- Criterion F. Its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;
- Criterion G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship;
- Criterion I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood.

The HLC found that the Mont Joie Residence meets the following City Landmark criteria listed in Section 22.22.040, subsection A through K, of the Municipal Code:

- Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;

- Criterion E. Its exemplification of the best remaining architectural type in a neighborhood;
- Criterion G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship;
- Criterion I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood.

**RECOMMENDATION:**

Staff and the HLC recommend the designation of these three properties which are important to the heritage of the City of Santa Barbara. The outstanding attention to detail, materials and craftsmanship cannot be duplicated. The prominent and beautifully designed mural and buildings deserve to join the elite list of City Landmarks that are important structures contributing to the City's unique historical and architectural traditions. There is sufficient evidence on record to support the City Landmark designation of the Joseph Knowles Mural, the First Church of Christ, Scientist, and the Mont Joie Residence and that City Council adopt resolutions designating the Joseph Knowles Mural, the First Church of Christ, Scientist, and the Mont Joie Residence as City Landmarks.

- ATTACHMENTS:**
1. HLC Resolution No. 2014-8 and HLC Staff Report for the Joseph Knowles Mural dated October 8, 2014
  2. HLC Resolution No. 2014-9 and HLC Staff Report for the First Church of Christ, Scientist, dated November 19, 2014
  3. HLC Resolution No. 2014-10 and HLC Staff Report for the Mont Joie Residence dated November 19, 2014

**PREPARED BY:** Nicole Hernandez, Urban Historian

**SUBMITTED BY:** George Buell, Community Development Director

**APPROVED BY:** City Administrator's Office



**CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION**

**RESOLUTION RECOMMENDING THAT CITY COUNCIL  
DESIGNATE AS A CITY LANDMARK  
THE JOSEPH KNOWLES MURAL**

**38 WEST VICTORIA STREET (FORMERLY KNOWN AS 34 WEST VICTORIA STREET ALONG 1200  
BLOCK OF CHAPALA STREET) SANTA BARBARA, CALIFORNIA  
039-610-014**

**RESOLUTION 2014-8**

**OCTOBER 8, 2014**

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara grants the Historic Landmarks Commission the authority to initiate a designation process to recommend to the City Council the designation as a City Landmark of any structure, natural feature, site or area having historic, architectural, archaeological, cultural or aesthetic significance; and

WHEREAS, the historic research found in the Historic Structures/Sites Report by Post/Hazeltine Associates, that was accepted by the Historic Landmarks Commission on September 16, 2009, found the mural designed by the noted artist Joseph Knowles in 1958 significant for its historical and cultural influence on the heritage of the City; and

WHEREAS, on August 12, 2010, the City of Santa Barbara Planning Commission supported the City Landmark designation by passing Resolution Number 009-10 stating that the property owner shall submit an application to the Historic Landmarks Commission for designation of the mosaic mural as a City Landmark based on the conclusion of the Historic Structures/Sites Report that if the mural is preserved and relocated on site the impact of the demolition of the 1958 commercial building and the parcel improvements will be less than significant (class III) as per the California Environmental Quality Act; and

WHEREAS, in Spring 2014, the construction of the new building and preservation and relocation of the mural was complete and on May 27, 2014, the property owner, Margaret L. Cafarelli of Victoria Street Partners, LLC, sent a letter supporting the City Landmark designation; and

WHEREAS, on September 24, 2014, the Historic Landmarks Commission adopted Resolution of Intention 2014-8 to hold a public hearing to consider a recommendation to City Council for designation of the Joseph Knowles Mural located at 38 West Victoria Street (Formerly Known As 34 West Victoria Street Along 1200 Block Of Chapala Street) as a City Landmark; and

WHEREAS, the proposed boundary of the City Landmark designation is the six panels of the mural and excludes the 1914 building upon which it is hung.

WHEREAS, under the provisions of Article 19, Section 15308 of the California Environmental Quality Act Guidelines and the City List of Activities Determined to Qualify for a Categorical Exemption (City council Resolution Dated November 10, 1998), staff has determined that designation of the Joseph Knowles mural as a City Landmark is eligible for a Categorical Exemption; and

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara states that the City Council may designate as a City Landmark any structure, natural feature, site or area having historic, architectural, archeological, cultural, or aesthetic significance by adopting a resolution of designation within 90 days following receipt of a recommendation from the Historic Landmarks Commission, and;

WHEREAS, in summary, the Historic Landmarks Commission finds that the Joseph Knowles mural at 34 West Victoria Street, Assessor's Parcel No. 039-610-014, meets the following City Landmark criteria (A through K) listed in section 22.22.040 of the Municipal Code:

- A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State, or the Nation;
- F. Its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;

NOW, THEREFORE, BE IT RESOLVED that on October 8, 2014, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Joseph Knowles Mural located at 38 West Victoria Street (Formerly Known As 34 West Victoria Street Along 1200 Block Of Chapala Street), Assessor's Parcel No. 039-610-014, as a City Landmark and makes findings based on the historic and cultural significance of facts presented in the Staff Report.

**CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION**

**Adopted: October 8, 2014**

**HISTORIC LANDMARKS COMMISSION  
LANDMARK DESIGNATION  
STAFF REPORT**

**THE JOSEPH KNOWLES MURAL  
38 WEST VICTORIA STREET (FORMERLY KNOWN AS 34 WEST VICTORIA STREET  
ALONG 1200 BLOCK OF CHAPALA STREET)  
SANTA BARBARA, CALIFORNIA  
039-610-014  
OCTOBER 8, 2014**

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**Background:**

The mural at 38 West Victoria Street (Formerly Known As 34 West Victoria Street Along 1200 Block Of Chapala Street) represents the largest, mid-twentieth, century public art piece in Santa Barbara. The mural was designed in 1958 to extend approximately 120 feet along a *Safeway* Grocery Store's south elevation. The mural was divided by vertical piers into six panels, each panel 13 feet in height by 18 ½ feet in width. The mural was made out of polychromatic tiles. The panels depict six historic epochs in the history of Santa Barbara County in sequential order from left to right (north to south). The first panel depicts the area's first inhabitants, the Chumash, the successive periods are represented by the Spanish explorers, Mission Santa Barbara, the California rancho, the American settler, and finally the modern era. When the grocery store building was demolished, the mural was carefully removed, cleaned and installed on the west elevation of the new Public Market building facing Chapala Street. The mural was added to the City's List of Potential Historic Resource in 2013 and noted as eligible for designation as a City Landmark and for inclusion on the California Register of Historical Resources and National Register of Historic Places based on the findings of the Historic Structures/Sites Report. The Historic Landmarks Commission (HLC) Designation Subcommittee selected the mural to be designated a City Landmark as it is one of the few prominent and noteworthy historic murals in the City.

The designation of the mural as a City Landmark will honor and recognize the efforts of Victoria Street Partners, LLC to restore and integrate the mural with the new project to the high standards required by the HLC. The Joseph Knowles mural will join the elite list of important structures contributing to the City's unique historical traditions.



*Above: The mural sits in its new home facing Chapala Street.*

*New Location of Mural on Site Plan and Elevation*



*The new location of the Joseph Knowles Mural (2014) on the West Elevation of the new Public Market building facing Chapala Street.*



**Historic Context:**

The Joseph Knowles mural was designed to be on the south elevation of a mid-twentieth century modern grocery store. The store’s design included references to Santa Barbara’s history and architectural heritage, most notably the narrative mural designed by local artist, Joseph Knowles, and the extensive use of local sandstone for planters and wall cladding. The store’s architectural scheme clearly reflected the type of “industrial modernism” that characterized much of California’s commercial development during the mid-twentieth century. Because much of downtown Santa Barbara had already been developed in the pre-World War II period, before the advent of Postwar Modernism, relatively few Modernist style buildings were constructed in Santa Barbara’s downtown core during the apex of Modernism (circa 1945 to 1965). The establishment of El Pueblo Viejo Landmark District was to create a cohesive urban landscape that would preserve and enhance Santa Barbara’s heritage of Mediterranean style architecture. Following the establishment of the El Pueblo Viejo Landmark District, the construction of Modernist style buildings largely ceased in Santa Barbara’s downtown district.



*Above and below: Views of the Knowles mural in their original location and setting on the South Elevation of the grocery store facing Victoria Street. Photos taken from the Historic Structures/Sites Report dated September 8, 2009.*



The post World War II era saw a number of new artists drawn to Santa Barbara, instilling a fresh vitality in the arts community. New exhibitions opened and organizations such as the Santa Barbara Art Association were reactivated. Joseph Knowles brought the art form of murals to Santa Barbara. It was an art form that became popular in the 1930s due to such influential muralists as Diego Rivera, David Siqueiros, and Thomas Hart Benton, as well as the federally funded art programs of the Works Progress Administration.

**Artist Joseph Knowles (1907-1980):**

The artist of the mural was Joseph Knowles. He was born in Kendall, Montana on June 15, 1907. When just a few years old, Knowles moved with his family to San Diego where he lived until he was twenty. In 1927, he arrived in Santa Barbara to attend the Santa Barbara School of the Arts, one of the most prestigious art schools between San Francisco and Los Angeles. Studying under the school's



*Above: The mural panel illustrating the Mission, photo taken August 2014.*

director, Frank-Morley Fletcher, who proved to be particularly influential on his work, Knowles

learned the technique of woodblock printmaking. Knowles studies at the school until 1930. Knowles helped create the Santa Barbara Art Association, becoming its first chairman in 1933. As a leader in the local art community, Joseph Knowles was a magnet for his fellow artists, many of whom sought his guidance. Knowles was hired to teach art at Cate School in Carpinteria and at Crane Country Day School where he taught until 1960. In 1941, Knowles became the first director of education for the Santa Barbara Museum of Art. Knowles' artistic versatility included designing china, ceramics, and glass (he designed two dinnerware patterns for Winfield China), and designing award winning floats in the Pasadena Tournament of Roses. Knowles was also elected to the California Watercolor Society, enjoying one-man exhibitions at the Santa Barbara Museum of Art, the Fine Arts Museum of San Diego, Los Angeles' Cowie Galleries, and in San Francisco at the De Young Museum, the California Legion of Honor, and the Rotunda Gallery. In 1954, Knowles received his Masters of Fine Arts at Claremont Graduate School. He later taught at UCSB extension and for a number of years he was the consultant for art education for the County of Santa Barbara schools. In the 1960s he assisted in organizing the school of fine arts at the Brooks Institute of Photography. Some of Knowles most notable commissions as a muralist and stained glass maker were for Beckwith Instruments, Inc., Safeway Stores, Cottage Hospital, the La Rinconada Building, the Santa Barbara Girls Club, Ernest Righetti High School, Shell Oil Company, and Santa Barbara Bank & Trust. Knowles remained an active artist until his death in Santa Barbara in 1980.

**Significance:**

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

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

The mural is Joseph Knowles' largest and most visually prominent public art in Santa Barbara. Its semi-abstract imagery incorporates iconic transportation related motifs drawn from local history, including Chumash canoes, Spanish galleons, carretas, wagon trains, automobiles, and rockets. Presented in chronological vignettes, the mural depicts the idea of progress, both culturally and technologically, through the lense of mid-twentieth century modalities. The mural embodies the distinctive characteristics of its type and represents the work of a regionally significant artist.

***Criterion C: its identification with a person or persons who significantly contributed to the culture and development of the City, the State, or the Nation;***

Joseph Knowles was an important regional artist in Southern California between 1930 and the 1970s. During his career Knowles created hundreds of paintings and watercolors, of which over 400 are in private and public collections. Recognized not just for his works on canvas and paper, Knowles' artistic versatility included varied mediums. The mural is identified with Knowles who made notable contributions to the artistic heritage of the city.



*Above and below: Views of the Knowles mural in their new location and setting on the West Elevation of the Mediterranean Style new Public Market Building facing Chapala Street, photos taken August 2014*



*Above: The mural panel illustrating the American Settler, photo taken August 2014*

**Criterion F: its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;**

The artist Joseph Knowles who designed the mural made significant contributions to the artistic heritage of the city and region through his public art projects and other artistic productions.

**Historic Integrity:**

Historic integrity is the ability to convey original appearance. There are essential physical features that must be considered to evaluate the integrity. Although the mural is no longer located on the original mid-twentieth century designed grocery store, it has been carefully saved and reinstalled on the west elevation of the new Mediterranean style Public Market building. The mural retains its essential character-defining features, including its original materials, original dimensions, chronological arrangement, division into six panels, as well as the original sandstone planter that was re-installed at their base. Although the mid-twentieth century location and setting are lost, the mural has retained its integrity of design, materials, workmanship, and feeling so that it can still convey their original appearance.



Above: The mural panel illustrating the Modern Era, photo taken August 2014.

**Recommendation:**

Staff Recommends that the HLC adopt a resolution to recommend to City Council that the Joseph Knowles mural be designated as a City Landmark. The proposed boundary of the City Landmark designation includes the mural only and not, the new building on which it is displayed.

**Works Cited:**

Post/Hazeltine Associates. *Historic Structures/Sites Report for 34 West Victoria Street (APN: 039-131-016) dated September 8, 2009.* City of Santa Barbara Planning Division Files, 630 Garden Street.



Above: The mural panel illustrating the California Rancho, photo taken August 2014.



**CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION**

**RESOLUTION RECOMMENDING THAT CITY COUNCIL  
DESIGNATE AS A CITY LANDMARK  
FIRST CHURCH OF CHRIST, SCIENTIST  
116-120 EAST VALERIO STREET  
SANTA BARBARA, CALIFORNIA  
027-191-012**

**RESOLUTION 2014-9**

**NOVEMBER 19, 2014**

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara grants the Historic Landmarks Commission the authority to initiate a designation process to recommend to the City Council the designation as a City Landmark of any structure, natural feature, site or area having historic, architectural, archaeological, cultural or aesthetic significance; and

WHEREAS, on October 22, 2014 the Historic Landmarks Commission adopted Resolution of Intention 2014-9 to hold a public hearing to consider a recommendation to City Council for designation of the First Church of Christ, Scientist located at 116-120 East Valerio Street as a City Landmark; and

WHEREAS, the Staff Report concluded that the Church at 116-120 East Valerio Street designed by the noted architect, Henry Gutterson in 1931, with a unique Byzantine style dome with Romanesque style arches and windows, is significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, the building has retained a high level of historical integrity as its location, setting, association, footprint, design, materials, and workmanship have not been diminished by minor alterations and the building conveys its original 1931 appearance; and

WHEREAS, the proposed boundary of the City Landmark designation is limited to the footprint of the Henry Gutterson original designed (1931) church and six feet around the garden side of the church building; and included within this boundary is the decorative cement sidewalk on the garden side of the church building, with no specific flora included in this six foot area; and the designation also includes a) the courtyard fountain in its current location, b) the stepped concrete garden wall along Valerio and Santa Barbara streets and c) the significant mature trees along the garden wall, being character defining elements of the Lockwood de Forest landscape, as per the site plan on page two of the staff report; and

WHEREAS, under the provisions of Article 19, Section 15308 of the California Environmental Quality Act Guidelines and the City List of Activities Determined to Qualify for a Categorical Exemption (City council Resolution Dated November 10, 1998), staff has determined that designation of the First Church of Christ, Scientist as a City Landmark is eligible for a Categorical Exemption; and

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara states that the City Council may designate as a Landmark any structure, natural feature, site or area having historic, architectural, archeological, cultural, or aesthetic significance by adopting a resolution of designation within 90 days following receipt of a recommendation from the Historic Landmarks Commission, and;

WHEREAS, in summary, the Historic Landmarks Commission finds that the First Church of Christ, Scientist at 116-120 East Valerio Street Assessor's Parcel No. 027-191-012, meets the following City Landmark criteria (A through K) listed in section 22.22.040 of the Municipal Code:

- A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;
- E. Its exemplification of the best remaining architectural type in a neighborhood;
- F. Its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;
- G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship;
- I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;

NOW, THEREFORE, BE IT RESOLVED that on November 19, 2014, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the First Church of Christ, Scientist located at 116-120 East Valerio Street, Assessor's Parcel No. 027-191-012, as a City Landmark and makes findings based on the historic and cultural significance of facts presented in the Staff Report.

**CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION**

**Adopted: November 19, 2014**

**HISTORIC LANDMARKS COMMISSION  
LANDMARK DESIGNATION  
STAFF REPORT**

**FIRST CHURCH CHRIST, SCIENTIST  
116-120 EAST VALERIO STREET  
SANTA BARBARA, CALIFORNIA  
APN 027-191-012  
NOVEMBER 19, 2014**

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**Background:**

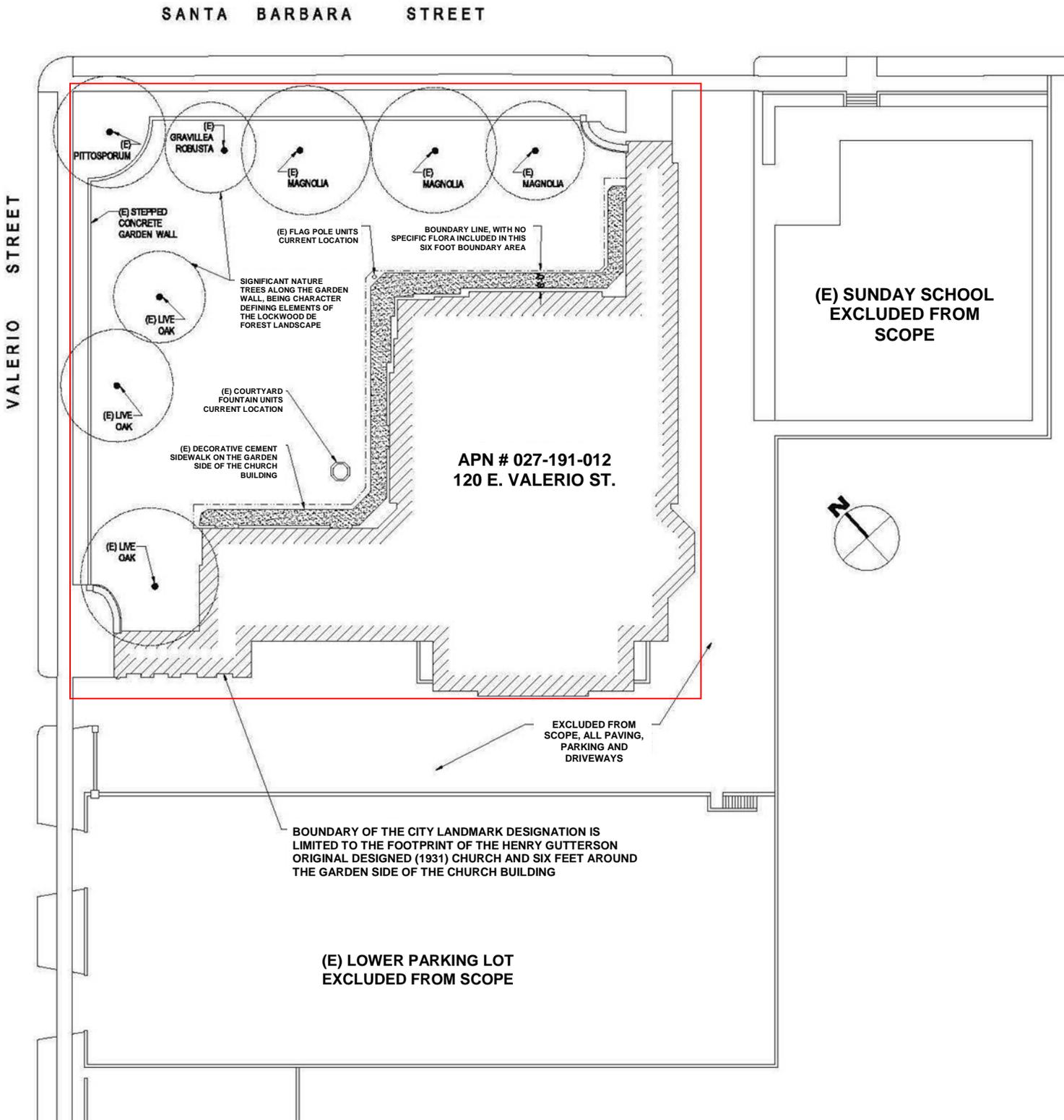
Constructed in 1931, the First Church of Christ, Scientist, was designed by noted San Francisco architect, Henry Gutterson in the Byzantine and Romanesque styles with Santa Barbara Mediterranean influence seen in the walls of poured concrete over form boards, and red, roof tiles. The form board of the walls recreates wood form board textures out of poured concrete. Construction of the form board work requires particular skill and craftsmanship. The design including the mature magnolia trees along Santa Barbara Street was designed by noted local landscape designer, Lockwood de Forest. The structure has been on the City's Potential Historic Resource list since 1986 as it is eligible for the National Register of Historic Places, California Register of Historic Resources, and as a City Landmark for its architectural style, historical significance, and notable architect. It is the opinion of the Historic Landmarks Commission (HLC) Designation Subcommittee that the building is an excellent candidate for City Landmark designation.

The designation of the building as a City Landmark will honor and recognize the importance of the First Church of Christ, Scientist as it will join the elite list of important structures contributing to the City's unique historical and architectural traditions.



*The elegant First Church of Christ, Scientist is topped with an octagonal dome covered in red terra cotta tiles.*

Site plan illustrating designation boundaries.





### Historic Context:

Christian Science was introduced in Santa Barbara in 1882 by Mr. John Hiller and Mrs. Julia E. Hiller of Escanaba, Michigan, who came as winter visitors. After the organizing of the church, membership increased as both interest and attendance rose. In 1902, a small church building on State Street was purchased and refurbished. Services were held there until more space was needed in 1906. A 112-by-200-foot lot was purchased at the corner of Micheltorena and Anacapa Streets, facing Alameda Park. In 1910, the church building was moved to this lot and enlarged, doubling the seating capacity. The structure was completely refurbished and a pipe organ installed. The church remained in this location for 22 years.



*The arcade to Santa Barbara Street has a rhythm of groin arches that leads to solid wood double doors.*

On the day of the 1925 earthquake (June 29, 1925), this church was one of two church edifices in the city left standing. During the reconstruction period, the church members selected and purchased the property at the southwest corner of Valerio and Santa Barbara Streets to erect a new, larger church. In early 1930, the building committee began clearing the lot. As the Depression was at its height, local banks were not forthcoming with loans large enough to cover the cost of building. Church member Mrs. Lora J. Knight offered a generous sum to meet the need. A further motive for building came from the fact that employment was especially needed in the town. Construction took about two years.



*The elongate Romanesque style windows are set deep behind three elongated arches. The gable is adorned with a band of corbelling.*

## Architectural Style:

The church was designed in the Byzantine style with some Romanesque detailing. Byzantine architecture is the architecture that originated in the Byzantine Empire, also known as the Later Roman or Eastern Roman Empire. This terminology is used by modern historians to designate a distinct artistic and cultural entity centered on the new capital of Constantinople rather than the city of Rome and the Western Roman traditions. The Eastern Roman Empire endured for more than a millennium, dramatically influencing Medieval architecture throughout Eastern Europe and the Near East. Stylistic drift, technological advancement, political and territorial changes meant that a distinct style gradually resulted in Eastern Europe adopting the Greek, square, cross plan in church architecture. As seen in First Church of Christ, Scientist, complex domes rested upon massive piers, and windows filtered light through stained glass to softly illuminate interiors. Architect Henry Gutterson incorporated smooth poured concrete walls and a red clay tile roof into the design to suit Santa Barbara's Spanish Colonial Revival and Mediterranean identity. This deviates from the patterned brick and rusticated finishes of traditional Byzantine architecture. The massing of the church steps up toward the octagonal drum at the center with its bell-shaped dome. The centrally planned church draws predominantly from Early Christian design elements. At First Church of Christ, Scientist, Santa Barbara the central dome is impressed through four gabled extensions. A narrow band of corbelling adorns the flush eaves of the drum and the gable ends of the main wing. Two gabled roof arcades project from the Valerio Street and Santa Barbara Street elevations. The arcade openings are divided by clustered columns. The use of the Byzantine style soaring central dome became associated with the Church of Christ, Scientist at the Mother church extension in Boston that was constructed in 1904.

Romanesque architecture is an architectural style of medieval Europe characterized by semi-circular elongated arches. The Romanesque elements of the church are the elongated arches and arched windows of the three of the gabled elevations.



*The gabled arcade projecting to Valerio Street.*



*The massing of the building steps up to the octagonal drum.*

## Architect

### Henry Gutterson (1884-1954)

The career of San Francisco architect Henry Gutterson spans the first half of the 20<sup>th</sup> Century. He graduated from the School of Architecture at the University of California Berkeley in 1905, he attended the Ecole De Beaux Arts in Paris from 1906 to 1909, then opened his own practice in 1914 in San Francisco. Gutterson's work closely relates to the Beaux-Arts, Bay Area Arts and Crafts and Academic Eclecticism. Gutterson's major works includes duplexes, cottages and houses in the San Francisco Bay Area. Gutterson was a practicing Christian Scientist which likely led to his commissions of a number of



*The massing of the building steps up to the octagonal drum is accentuated with the sharp contrast of the white poured concrete walls against the diverse red clay tile roofs.*

buildings at Principia College, a college for Christian Scientists in Illinois, the Christian Science Benevolent Society, Arden Wood in San Francisco, the Ninth Church of Christ, Scientist in San Francisco, First Church of Christ, Scientist in Berkeley, and the First Church of Christ, Scientist in Santa Barbara. When designing the Santa Barbara church it was noted that Gutterson asked, "What shall the building express?" The answer provided to him was "loveliness, beauty, hospitality, affluence, strength, light, joy, substance and healing."

Gutterson taught briefly at the University of California from 1910 to 1911 and from 1920 to 1921. He was active in civic planning and was a member of the Berkeley Planning Commission and the co-founder and president of the Berkeley Planning and Housing Association. From 1927 to 1930, he served as president of the Sierra Nevada chapter of the AIA.

## Landscape Architect:

### Lockwood de Forest, Jr.

The original landscape of First Church of Christ, Scientist was designed by Lockwood de Forest. Although, the landscape has had some alterations of plants from the original plan, the large trees along the streetscape, the fountain and the decorative sidewalk along the church building remain. Lockwood de Forest, Jr. (1896-1949) was a major figure in Santa Barbara landscape design for almost thirty years, from 1920 to 1949. He was a prolific designer; a catalog of his works in the Berkeley Environmental Design Documents



*The landscape seen through the trees that line Santa Barbara Street.*

Collection lists 270 clients. He designed many private gardens, but he also produced for civic clients such as the Lobero Theater, the Santa Barbara Mission, the Santa Barbara Natural History Museum, the Santa Barbara Botanic Gardens, Thacher School, Cate School, La Cumbre Country Club and the First Church of Christ, Scientist. Born in New York City, de Forest, Jr.'s family moved to Santa Barbara permanently in 1915. De Forest, Jr. started his own landscape business in Santa Barbara in the early 1920s after working for Ralph Stevens, an established landscape architect in Santa Barbara. He was almost immediately successful for his services among Santa Barbara, Montecito and Southern California estate owners. He was known for employing the colors and textures of a property's natural surroundings as a principal organizing tool for his landscape projects.

Lockwood de Forest was chosen to design the landscape of the First Church of Christ, Scientist. Landscape architecture in the 1930s was undergoing a transformation towards simplicity spurred by the Depression. Landscape designs had to be simple, low maintenance and inexpensive. There were many mature trees already on the lot including the large oak off of Valerio Street. The magnolias that line Santa Barbara Street were a gift to the church later after the original landscape design. Two sisters, Mrs. Ella G. Reeve and Mrs. Mary G. Hutchinson, gave the fountain located in the center courtyard. Due to efforts to increase the amount of drought tolerant landscaping, some the plants and grass originally planted have been replaced over time.



*That landscaping framed by the Magnolia Tree from Santa Barbara Street.*

**Significance:**

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

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

Because the 1931, First Church of Christ, Scientist, represents an example of the work of noted San Francisco architect, Henry Gutterson and is one of the few buildings in Santa Barbara that incorporated the Byzantine and Romanesque styles with the Mediterranean influence, the building's character is a significant part of the heritage of Santa Barbara. In addition, the landscape designed by noted local landscape designer, Lockwood de Forest with the large magnolia trees lining Santa Barbara Street contributes to the character that is a significant part of the heritage of Santa Barbara.

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

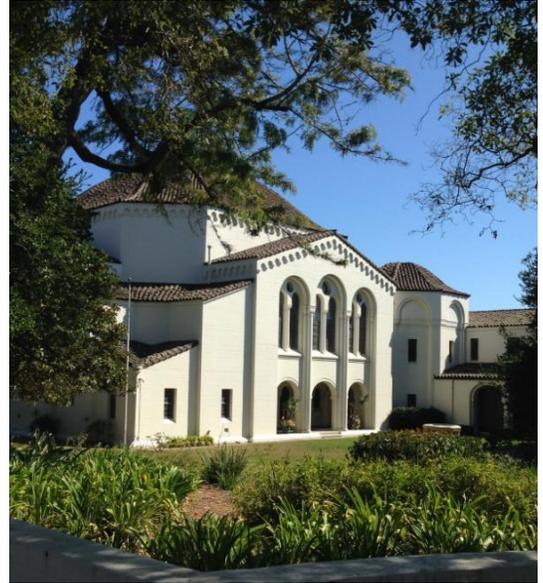
The building is an exemplification of the Byzantine and Romanesque style with Mediterranean influences. With its central Byzantine dome, elongated Romanesque windows and arches with Mediterranean influences of the smooth poured concrete walls over form boards, red tile roof and arched arcades, the building is important to the City as it is one of the only buildings in the city of this style and it is important to the development of Santa Barbara's architectural repertoire.

***Criterion E: Its exemplification of the best remaining architectural type in a neighborhood.***

Because the First Church of Christ, Scientist is one of the only buildings in Santa Barbara that incorporates the Byzantine and Romanesque styles with Mediterranean influences, it is the best remaining architectural type in the neighborhood.

***Criterion F: its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;***

The building represents an example of the work of Henry Gutterson, one of the leading architects of San Francisco and California in the first half of the 20<sup>th</sup> century. He designed numerous buildings in the San Francisco Bay Area. The First Church of Christ, Scientist is an exemplary example of the work of Henry Gutterson, whose work has



*North elevation of the church showing the many roof forms that make up the design.*



*Arcade of north elevation featuring subtle details of the cluster columns and arches.*



*Simple leaded glass windows along the arcade.*

significantly influenced the heritage of Santa Barbara and California. In addition, the landscape is the design of noted local landscape designer Lockwood de Forest whose designs throughout Santa Barbara have contributed to the heritage of the City.

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

The building embodies not only outstanding attention to design, but extreme attention to detail, materials and craftsmanship in the intricate stained glass windows and wood doors, that qualify this building as a City Landmark.

***Criterion I, Its unique location or singular physical characteristic representing an establish and familiar visual feature of a neighborhood;***

The domed church with its extending arcades on Santa Barbara and Valerio Streets has been an established and familiar visual feature of downtown Santa Barbara since 1931.

***Historic Integrity:***

Integrity is the ability to convey its original appearance. There are essential physical features that must be considered to evaluate the integrity. The church retains its character-defining features, including the intricate windows, dominate dome ceiling, elegant arches and arcades and simply designed solid wood doors are original and remain intact. Since 1931, the building has retained its integrity of location, design, setting, materials, workmanship, feeling and association so that the building can still convey its appearance of 1931. The landscape of the courtyard on the corner of Santa Barbara and Valerio Streets retains the Magnolia and mature trees along the garden edge, the courtyard fountain and decorative sidewalk of the Lockwood de Forest design.

***Recommendation:***

Staff Recommends that the HLC adopt a resolution to recommend to City Council that the First Church of Christ, Scientist be designated as a City Landmark. the proposed boundary of the City Landmark designation is limited to the footprint of the Henry Gutterson original designed (1931) church and six feet around the garden side of the church building; and included within this boundary is the decorative cement sidewalk on the garden side of the church building, with no specific flora included in this six foot area; and the designation



*The stained glass windows behind the arches are intricately, delicately detailed.*



*The solid wood doors at the end of the Santa Barbara St. arcade have simple carved panels contrasted by the intricate hardware of the door handles.*

also includes a) the courtyard fountain in its current location, b) the stepped concrete garden wall along Valerio and Santa Barbara Streets and c) the significant mature trees along the garden wall, being character defining elements of the Lockwood de Forest landscape, as per the site plan on page two of the staff report

***Works Cited:***

[http://en.wikipedia.org/wiki/Byzantine\\_architecture](http://en.wikipedia.org/wiki/Byzantine_architecture)

West, Richard, Preservation Planning Associates. Phase Two Cultural Resources Santa Barbara Museum of Art. October 17, 1990.

de Forest, Lockwood. Landscape Plan. Located in the archives of the First Church of Christ Scientist.



**CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION**

**RESOLUTION RECOMMENDING THAT CITY COUNCIL  
DESIGNATE AS A CITY LANDMARK  
MONT JOIE- RESIDENCE  
931 LAS ALTURAS ROAD  
SANTA BARBARA, CALIFORNIA  
APN: 019-141-002**

**RESOLUTION 2014-10**

**NOVEMBER 19, 2014**

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara grants the Historic Landmarks Commission the authority to initiate a designation process to recommend to the City Council the designation as a City Landmark of any structure, natural feature, site or area having historic, architectural, archaeological, cultural or aesthetic significance; and

WHEREAS, the historic research in the Historic Structure Report, that was accepted by the Historic Landmarks Commission on May 1, 2002, has determined that the property listed in the title of this document qualifies for historic designation under City of Santa Barbara Master Environmental Assessment (MEA) criteria; and

WHEREAS, the Staff Report, prepared in 2014, found the property meets several City Landmark criteria listed in section 22.22.040 of the Municipal Code and concluded that Mont Joie, the private residence estate designed in 1928, is significant for its architectural influence on the heritage of the City; and

WHEREAS, on October 22, 2014, the Historic Landmarks Commission adopted Resolution of Intention 2014- to hold a public hearing to consider a recommendation to City Council for designation of Mont Joie located at 931 Las Alturas Road as a City Landmark; and

WHEREAS, the proposed boundary of the City Landmark designation is limited to the 1928 'L' shaped house and motor court and the designation boundary does not include any landscaping features or gardens that are considered historic consistent with the limited vegetation noted as per the original 1928 drawings; and

WHEREAS, the City and the Historic Landmarks Commission are in agreement that there shall be no conditions placed for restoring the house to the original colors and that landscape plan alterations or changes in trees or plant materials are allowed consistent with city regulations; and

WHEREAS, under the provisions of Article 19, Section 15308 of the California Environmental Quality Act Guidelines and the City List of Activities Determined to Qualify for a Categorical Exemption (City Council Resolution Dated November 10, 1998), staff has determined that designation of Mont Joie as a City Landmark is eligible for a Categorical Exemption; and

WHEREAS, Section 22.22.050 of the Municipal Code of the City of Santa Barbara states that the City Council may designate as a Landmark any structure, natural feature, site or area having historic, architectural, archeological, cultural, or aesthetic significance by adopting a resolution of designation within 90 days following receipt of a recommendation from the Historic Landmarks Commission, and;

WHEREAS, in summary, the Historic Landmarks Commission finds that the Mont Joie residence at 931 Las Alturas Road, Assessor's Parcel No. 019-141-002, meets the following City Landmark criteria (A through K) listed in section 22.22.040 of the Municipal Code:

- A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
- D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;
- E. Its exemplification of the best remaining architectural type in a neighborhood;
- G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship;
- I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;

NOW, THEREFORE, BE IT RESOLVED that on November 19, 2014, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Mont Joie residence located at 931 Las Alturas Road, Assessor's Parcel No. 019-141-002, as a City Landmark and makes findings based on the historic and cultural significance of facts presented in the Staff Report.

**CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION**

**Adopted: November 19, 2014**

**HISTORIC LANDMARKS COMMISSION  
LANDMARK DESIGNATION  
STAFF REPORT  
MONT JOIE-RESIDENCE  
931 LAS ALTURAS ROAD  
SANTA BARBARA, CALIFORNIA  
019-141-002  
NOVEMBER 19, 2014**

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**Background:**

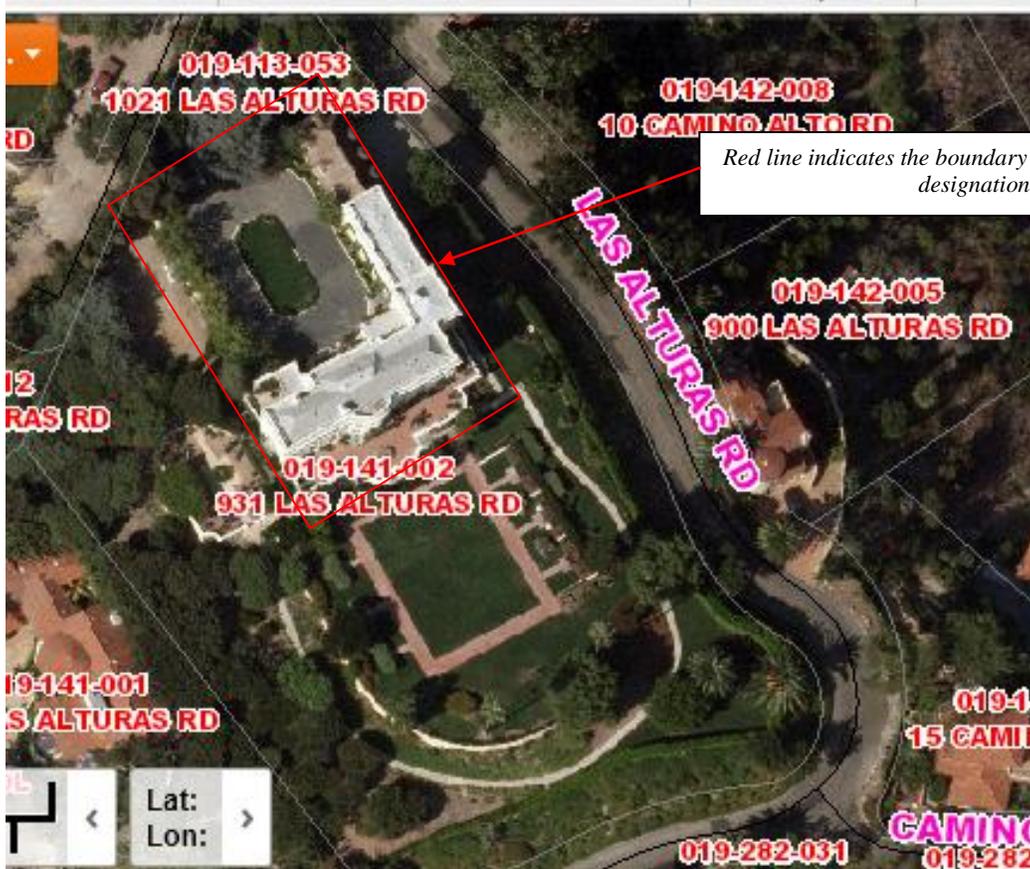
Constructed in 1928, the L-shaped, two-story residential villa, known as Mont Joie is one of Santa Barbara's architectural gems that is a significant part of the heritage of the City. Mont Joie is the French term for Mount Joy and was designed using elements of the Italian Renaissance, Beaux Arts, and French Eclectic styles. A circular motor court brings visitors to the home, with a façade that features wrought-iron window railings, elegant balconies, flared eaves and French doors on the south elevation.

The property was added to the City's Potential Historic Resource list in 2013 based on the findings in the 2002 Historic Structure Report that the building is eligible for the National Register of Historic Places, California Register of Historic Resources, and as a City Landmark for its architectural style. This staff report is a summary of the findings of the 2002 Historic Structure Report completed by Applied Earth Works, Inc. It is the opinion of the Historic Landmarks Commission Designation Subcommittee that the building is an excellent candidate for City Landmark designation.

The designation of the building as a City Landmark will honor and recognize the importance of the Mont Joie as it will join the elite list of important structures contributing to the City's unique architectural traditions.

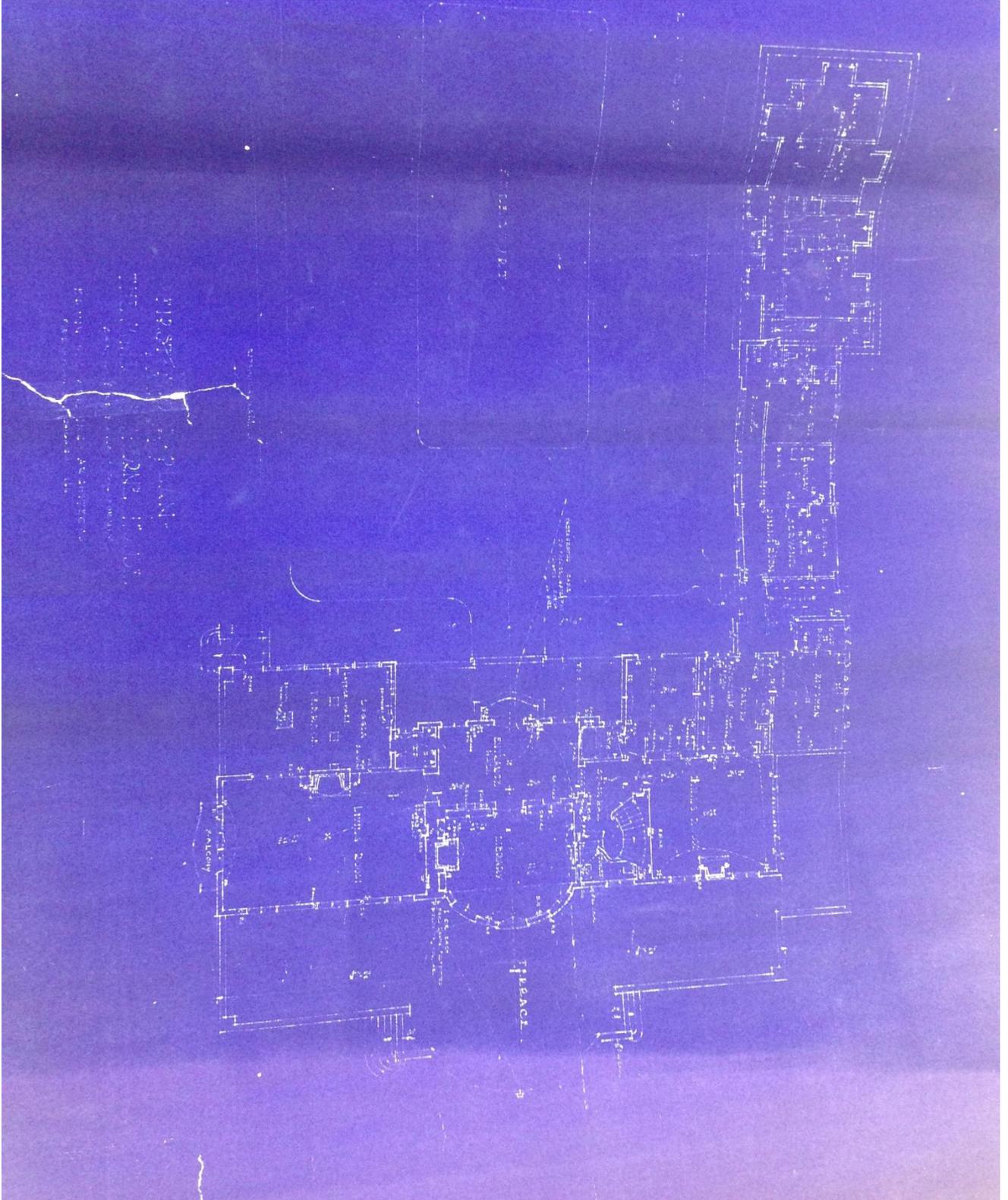


*South facade of Mont Joie, photo from September 2002 Historic Structure Report*



Red line indicates the boundary of the city Landmark designation.

1928 original drawings of the 'L' shaped house and motor court. Original drawings did not note any vegetation, landscaping or paint colors.



**Historic Context:**

The L-shaped, two-story, stucco-clad building was constructed in 1928 for Montgomery Ward heir, James Ward Thorne and his wife, Narcissa Niblack Thorne. During a visit to Santa Barbara from Chicago, James and Narcissa Thorne purchased the hilltop locale on the Santa Barbara Riviera. The Thornes commissioned their friend, Chicago architect Edwin Hill Clark, to design a west coast residence at 931 Las Alturas Road. Clark had designed their Lake Forest, Illinois, summer home in 1910. Snook and Kenyon constructed the opulent villa, known as Mont Joie in 1928. James Ward Thorne is considered important for his



*North façade and east wing of Mont Joie, photo from September 2002 Historic Structure Report*

association with and development of the Montgomery Ward catalog and department stores. His wife, Narcissa Thorne is also a nationally significant person recognized for her historically accurate miniature rooms on display at major art museums. Although they commissioned the opulent Mont Joie, the Thornes rarely spent time there and sold the estate in 1941. In 1946 Charles M. and Ida B. Urton purchased the property and lived there until 1951. Charles Urton was locally renowned for maintaining high standards in the construction of many Santa Barbara residential estates and many of Santa Barbara's treasured landmarks including the Granada Theatre, the News Press Building, Los Banos del Mar, the Santa Barbara airport terminal and several schools and churches.

The house passed through several owners and in 1997, Charles and Jennifer House, computer specialists from Silicon Valley, purchased the house in a state of disrepair with crumbling terrace balusters, plumbing problems and in dire need of landscaping. Fortunately, the Houses successfully restored grandeur to the opulent mansion with no significant exterior alterations made to the original composition of the building.

The original plans by architect Edwin H. Clark included the driveway around the turf court on the north elevation, but no other landscaping is shown in the archive drawings. According to the Historic Structure Report, the landscaping has changed several times since the original owners constructed the house and the Houses added the south lawn, including the low retaining wall on the east side and the four scarlet oak trees in the late 1990s.

The Houses sold the estate in 1999 to John Marsch who refurbished the exterior, deteriorated roofline balustrade with a foam replica and other minor exterior alterations.

**Architectural Style:**

The house shares elements of the Italian Renaissance, Beaux Arts, and French Eclectic styles. In particular, wrought-iron window railings, roofline balustrades, and bowling pin-shaped balusters are typical Italian Renaissance components. Although Mont Joie is not as ornate as most examples of Beaux Arts, it has the Beaux Arts features of decorative swags, floral patterns, columns, wrought iron balconies and balustrades. The flared eaves and dormer windows on the garage and extensive use of French doors are features common to French Eclectic architecture. The architect's training in classical Renaissance architecture and the owners' appreciation of fine European architecture contributed to the fusion of these European styles.

**Architect: Edwin H. Clark**

Edwin Hill Clark was born in Chicago in 1885. He received his education at Yale University and studied abroad in England, France, and Germany where he was deeply influenced by classical European Renaissance architecture. Clark deigned numerous private estates and Chicago landmarks such as the Brookfield Zoo, Winnetka Villa Hall and Lincoln Park Administration Building. Two of his works are currently listed on the National Register of Historic Places.

**Significance:**

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

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

The 1928 building represents an example of the elegant fusion of Beaux Arts, French Eclectic, and Italian Renaissance architectural styles gives it a grand presence as it overlooks the city from the top of the Riviera. The building’s character is a significant part of the heritage of Santa Barbara.

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

*Mont Joie* embodies a distinctive style of architecture with its fusion of Beaux Arts, French Eclectic, and Italian Renaissance architectural styles. It also represents a distinctive National trend toward construction of opulent mansions during the early twentieth century.



*North façade showing Beaux Arts detailing over the front door, photo from September 2002 Historic Structure Report.*



*Four-car garage at the north end of the east wing, photo from September 2002 Historic Structure Report.*

***Criterion E: Its exemplification of the best remaining architectural type in a neighborhood;***

The property represents the best, and only, remaining late 1920s opulent estate in its neighborhood. The building's style is unique and impressive. *Mont Joie* survived the Sycamore Canyon fire in 1977 that engulfed a number of neighboring residences as well as the 1928 gardener's cottage that once stood on the estate. The house also survived the Tea Fire in 2008 that destroyed the house across the street as well as several houses to its north.



*East Elevation of Mont Joie, photo from September 2002  
Historic Structure Report*

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

The building embodies not only outstanding attention to design, but extreme attention to detail, materials and craftsmanship as expressed throughout the curved bay of the south facade, balustrades on the terraces, elegant, wood windows and decorative brackets under the eaves.

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

The monumental estate has been an established and familiar feature on its ridge top location since 1928.

***Historic Integrity:***

Integrity is the ability to convey the original appearance of the building. The original building plans show that *Mont Joie* remains essentially the same as when it was constructed in 1928. There are essential physical features that must be considered to evaluate the integrity. The building has retained its integrity of location, design, materials, workmanship, and feeling so that it can still convey its original appearance.

***Recommendation:***

Staff Recommends that the Historic Landmarks Commission adopt a resolution to recommend to City Council that the *Mont Joie* at 931 Las Alturas be designated as a City Landmark with the boundary of the City Landmark designation limited to the 1928 'L' shaped house and motor court and the designation boundary does not include any landscaping features or gardens. This is consistent with the limited vegetation noted as per the original 1928 drawings and that any original landscaping has been altered or removed and is not considered historic. The City and the Historic Landmarks Commission are in agreement that there shall be no conditions placed for restoring the house to the original colors and that landscape plan alterations or changes in trees or plant materials are allowed consistent with city regulations.

***Works Cited:***

Applied Earthworks, Inc. *Historic Structure Report and Addendum Pool and Landscaping Plan, Historic Architectural Survey Report for Mont Joie, 931 Las Alturas Road (APN: 019-141-002) dated September 2002.* City of Santa Barbara Planning Division Files, 630 Garden Street.



**Public Hearing to Consider the  
Designation of the Joseph Knowles  
Mural as a City Landmark  
38 West Victoria Street  
February 3, 2015**

STATE STRE.

# The Joseph Knowles Mural

## 38 W. Victoria Street

The 1958 Mural is the largest, Mid-Twentieth Century public art piece in Santa Barbara.



# The Joseph Knowles Mural

## 38 W. Victoria Street



*The new location of the Joseph Knowles Mural on the West Elevation of the new Public Market facing Chapala Street.*

# The Joseph Knowles Mural

## 38 W. Victoria Street

### Proposed Boundary of the City Landmark Designation:

- ◆ The proposed boundary of the City Landmark Designation is the mural itself and not the new building upon which it is hung.



*The new location of the Joseph Knowles Mural on the West Elevation of the new Public Market facing Chapala Street.*

# The Joseph Knowles Mural

## 38 W. Victoria Street

**The property qualifies for City Landmark status as per the Santa Barbara Municipal Code 22.22.040**

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



*Views of the Knowles mural in their original location and setting on the South Elevation of the grocery store facing Victoria Street. Photo taken from Historic Structures/Sites Report 4/6/2010*

# The Joseph Knowles Mural

## 38 W. Victoria Street

**The property qualifies for City Landmark status as per the Santa Barbara Municipal Code 22.22.040**

Criterion C: Its identification with a person or persons who significantly contributed to the culture and development of the City.



*The mural panel illustrating the Mission*

# The Joseph Knowles Mural

## 38 W. Victoria Street

Criterion F: Its identification as the creation, design or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation.



*The mural panel illustrating the Modern Era by noted artist Joseph Knowles*

# The Joseph Knowles Mural

## 34 W. Victoria Street

### Integrity:

- ◆ Location
- ◆ Design
- ◆ Setting
- ◆ Materials
- ◆ Workmanship
- ◆ Feeling
- ◆ Association



*The mural panel illustrating the California Rancho by noted artist Joseph Knowles*

# The Joseph Knowles Mural

## 34 W. Victoria Street

Victoria Street Partners, LLC. integrated the mural with the new Public Market to the high standards of the Historic Landmarks Commission.



*The tile mosaic murals  
reinstalled at the New Public  
Market*



**Public Hearing to Consider the  
Designation of  
The First Church of Christ,  
Scientist as a City Landmark  
116-120 East Valerio Street  
February 3, 2015**

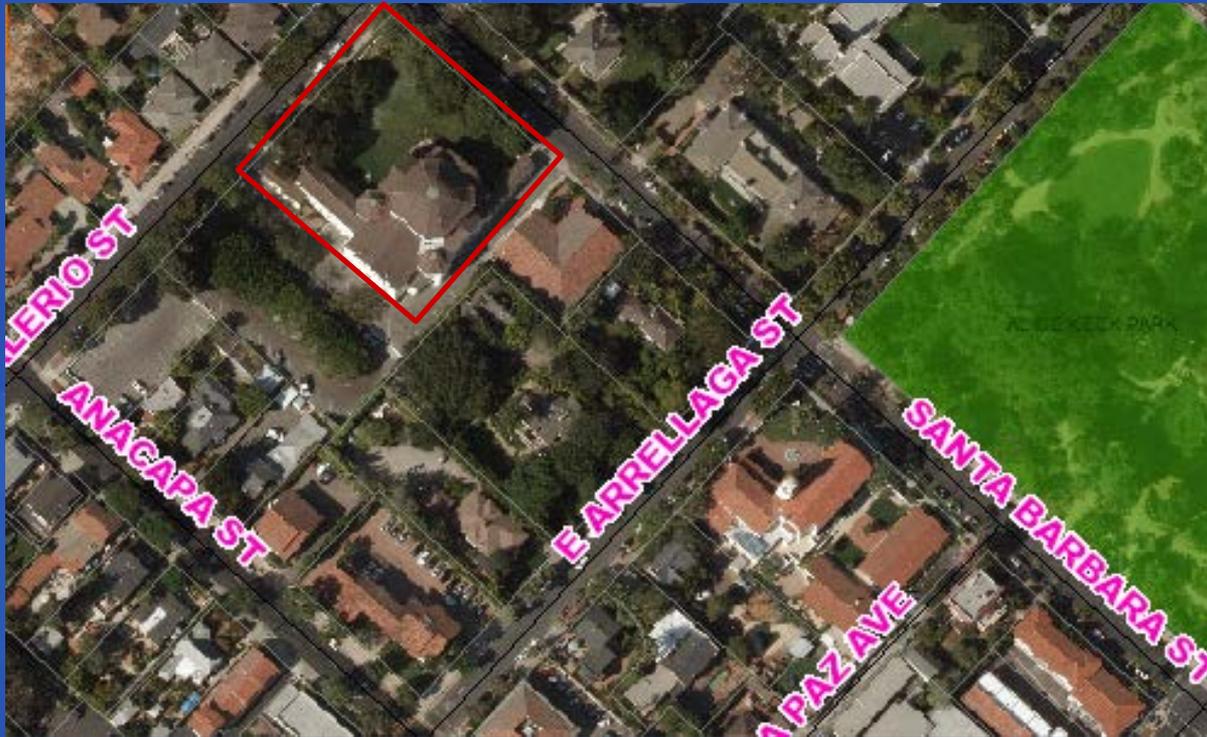
STATE STRE.

# The First Church of Christ, Scientist 116-120 East Valerio Street

Designed in 1931 in the Byzantine Style with Romanesque Detailing by noted Architect, Henry Gutterson and the landscape was designed by Lockwood de Forest, Jr.



# The First Church of Christ, Scientist 116-120 East Valerio Street

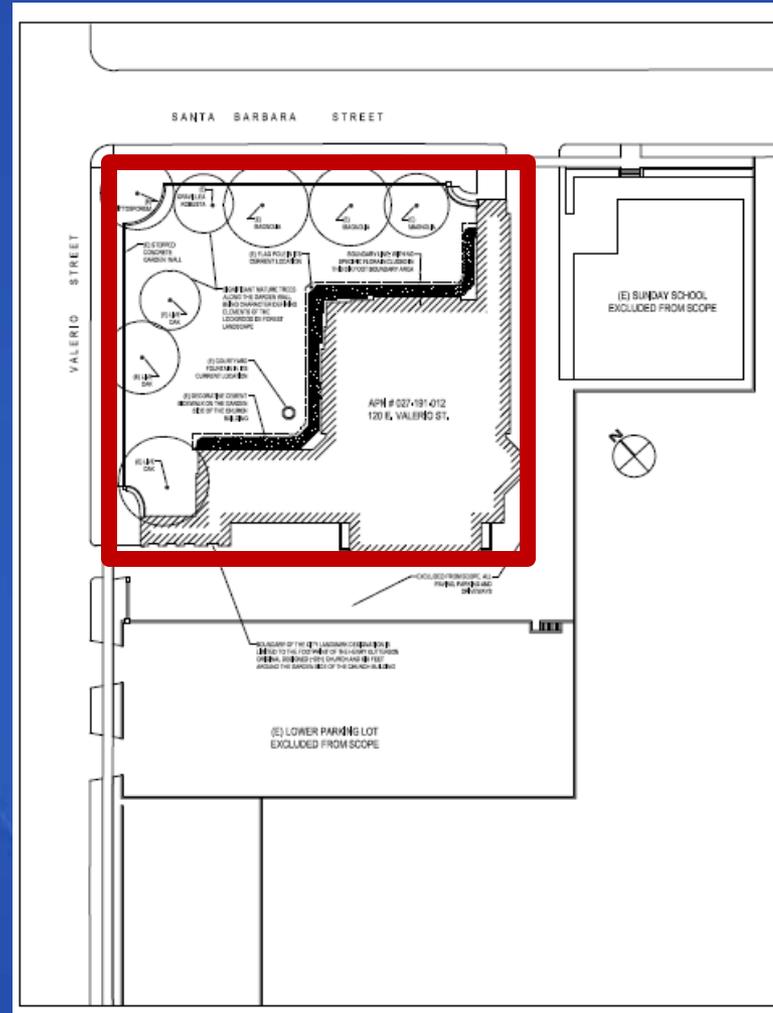


*Vicinity Map, City of Santa Barbara Mapping Analysis and Printing System, 2013*

# The First Church of Christ, Scientist 116-120 East Valerio Street

## Proposed Boundary of the City Landmark Designation:

The footprint of the 1931 church, the courtyard fountain in its current location, the stepped concrete garden wall along Valerio and Santa Barbara streets and the significant mature trees along the garden wall.



# The First Church of Christ, Scientist 116-120 East Valerio Street

**The property qualifies for City Landmark status as per the Santa Barbara Municipal Code 22.22.040**

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

*The elongated Romanesque style windows are set deep behind three elongated arches. The gable is adorned with a band of corbelling.*



# The First Church of Christ, Scientist 116-120 East Valerio Street

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

Criterion E: Exemplification of the best remaining type in a neighborhood.



*The gabled arcade projecting to Valerio Street.*

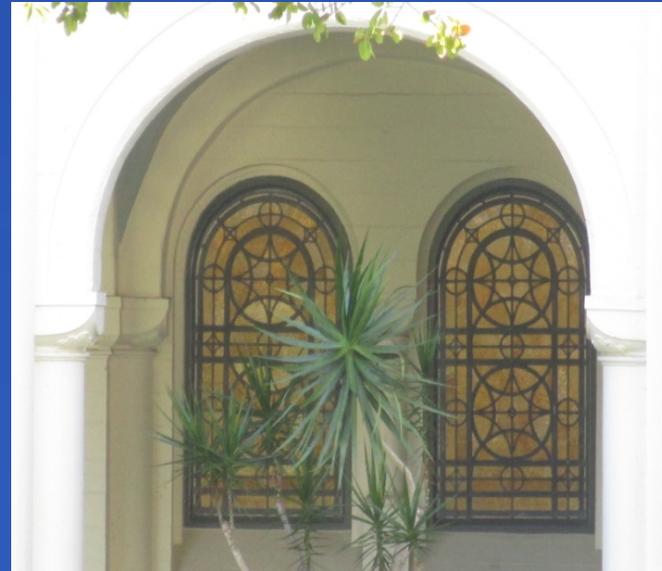
# The First Church of Christ, Scientist 116-120 East Valerio Street

Criterion F: Its identification as the creation, design or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation.



# The First Church of Christ, Scientist 116-120 East Valerio Street

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



*The stained glass windows behind the arches are intricately, delicately detailed.*

# The First Church of Christ, Scientist 116-120 East Valerio Street

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



*The massing of the building steps up to the octagonal drum is accentuated with the sharp contrast of the white poured concrete walls against the diverse red clay tile roofs.*

# The First Church of Christ, Scientist

116-120 East Valerio Street

## Integrity:

- ◆ Location
- ◆ Design
- ◆ Setting
- ◆ Materials
- ◆ Workmanship
- ◆ Feeling
- ◆ Association





**Public Hearing to Consider the  
Designation of  
Mont Joie Residence  
931 Las Alturas Road  
February 3, 2015**

STATE STRE.

# Mont Joie

## 931 Las Alturas Road

Constructed in 1928, the residential villa, known as Mont Joie is one of Santa Barbara's architectural gems.





# Mont Joie

## 931 Las Alturas Road

**The property qualifies for City Landmark status as per the Santa Barbara Municipal Code 22.22.040**

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



# Mont Joie

## 931 Las Alturas Road

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



**Criterion E:** Its exemplification as the best remaining architectural type in its neighborhood

# Mont Joie

## 931 Las Alturas Road

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

**Criterion I:** Its unique location or singular physical characteristic representing an establish and familiar visual feature of a neighborhood



# Mont Joie

## 931 Las Alturas Road

### Integrity:

- ◆ Location
- ◆ Design
- ◆ Setting
- ◆ Materials
- ◆ Workmanship
- ◆ Feeling
- ◆ Association



# City Landmark Designations

## **Recommendation:**

Staff and HLC  
Recommend that the City  
Council adopt resolutions  
to designate the Joseph  
Knowles Mural, the First  
Church of Christ,  
Scientist, and Mont Joie as  
City Landmarks.

