



CITY OF SANTA BARBARA

COUNCIL AGENDA REPORT

AGENDA DATE: May 17, 2016

TO: Mayor and Councilmembers

FROM: Planning Division, Community Development Department

SUBJECT: Designation Of "The Olives" Residence, Our Lady Of Sorrows Church, And The Dolores/Notre Dame School 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 Olives" Residence at 2121 Garden 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 Our Lady of Sorrows Church at 33 East Sola 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 Dolores/Notre Dame School at 33 East Micheltorena Street as a City Landmark.

DISCUSSION:

Santa Barbara Municipal Code (SBMC) 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 February 24, 2016, the HLC held three separate public hearings for the City Landmark designations of "The Olives" Residence, the Our Lady of Sorrows Church, and the Dolores/Notre Dame School. The HLC voted 7 to 0 to adopt resolutions to recommend to the City Council that it designate all three structures as City Landmarks. The HLC determined through evidence provided in the HLC Staff Reports that the three resources are historically and architecturally significant and qualify under SBMC Section 22.22.040 as City Landmarks (Attachments 1, 2, and 3).

“The Olives” Residence

This residence was constructed in 1888 as the home of Mrs. Lucy Brinkerhoff in the Eastlake Victorian style and converted to the Craftsman style in 1906. The property is known as “The Olives” because the property occupies the former Mission Santa Barbara olive orchards. The unique combination of Eastlake Victorian and Craftsman elements distinguish the house from other Craftsman style houses. The house offers a visual record of the shift from one dominant style to another, and it blends the two styles seamlessly. The house was added to the City’s Potential Historic Resource List in 1986 and noted as eligible for designation as a City Landmark. “The Olives” Residence is significant for its historical and cultural influence on the heritage of the City.

The proposed boundary of the City Landmark designation is the entire parcel of the property to allow for adequate review of any changes to the parcel for compatibility.

Historic research in the form of the Staff Report that was accepted by the Historic Landmarks Commission on February 24, 2016 determined that “The Olives” Residence qualifies for historic designation under the City’s Master Environmental Assessment criteria.

Our Lady of Sorrows Church

Designed by the architect Edward A. Eames in 1929, in the Spanish-Romanesque subset of the Spanish Colonial Revival style, the Our Lady of Sorrows Church is a Catholic Church significant for its historical and architectural influence on the heritage of the City. The structure has been on the City’s Potential Historic Resource List since 1978, as it is eligible for the California Register of Historic Resources and as a City Landmark for its architectural style and historical significance.

The proposed boundary of the City Landmark designation includes the 1929 church building, the open lawns, and the significant trees, including the Norfolk Island star pine tree and the elegant palms on the site, except the windmill palms (*Trachycarpus fortune*), which are not original to the site.

Historic research in the form of the Staff Report that was accepted by the Historic Landmarks Commission on February 24, 2016 determined that the church qualifies for historic designation under the City’s Master Environmental Assessment criteria.

The Dolores/Notre Dame School

Designed by the noted Southern California architect Ilton E. Loveless in 1926, in the Spanish Renaissance subset of the Spanish Colonial Revival style, the Dolores/Notre Dame School is a Catholic school significant for its historic and architectural influence on the heritage of the City. The school was commissioned after the 1925 earthquake as part of the Our Lady of Sorrows parish to provide Catholic education to the parish children. The structure has been on the City’s Potential Historic Resource List since

1991, as it is eligible for the California Register of Historic Resources and as a City Landmark for its architectural style and historical significance.

The boundary of the City Landmark designation will be five feet around the 1926 structure and will include the front sandstone wall; it will exclude the playfields and convent building that are on the parcel as they do not contribute to the historic significance of the building.

Historic research in the form of the Staff Report that was accepted by the Historic Landmarks Commission on February 24, 2016 determined that the school qualifies for historic designation under the City's Master Environmental Assessment criteria.

CONCLUSION:

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 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 designations of "The Olives" Residence, Our Lady of Sorrows Church, and the Dolores/Notre Dame School as City Landmarks and for the City Council to adopt resolutions designating them as such.

- ATTACHMENTS:**
1. HLC Resolution No. 2016-6 and HLC Staff Report for "The Olives" Residence, dated February 24, 2016
 2. HLC Resolution No. 2016-4 and HLC Staff Report for the Our Lady of Sorrows Church, dated February 24, 2016
 3. HLC Resolution No. 2016-5 and HLC Staff Report for the Dolores/Notre Dame School, dated February 24, 2016

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 OLIVES" RESIDENCE
2121 GARDEN STREET
SANTA BARBARA, CALIFORNIA
025-252-003
RESOLUTION 2016-6**

FEBRUARY 24, 2016

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 January 27, 2016, the Historic Landmarks Commission adopted Resolution of Intention 2016-3 to hold a public hearing to consider a recommendation to City Council for designation of the "The Olives" Residence at 2121 Garden Street as a City Landmark; and

WHEREAS, the Staff Report concluded that "The Olives" residence constructed in 1888 in the Eastlake Victorian style that was modernized into the Craftsman style in 1906 is significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, "The Olives" has retained a high level of historical integrity as its location, setting, association, footprint, design, materials, and workmanship have not been altered so that it conveys its 1906 appearance; and

WHEREAS proposed boundary of the City Landmark designation the proposed

boundary of the City Landmark designation is the entire parcel to allow adequate review of any changes to the parcel for compatibility.

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 Olives” residence 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 “The Olives” residence at 2121 Garden Street, Assessor’s Parcel No. 025-252-003, meets the following City Landmark criteria 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;
- D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;
- F. 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 February 24, 2016, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the “The Olives” residence located at 2121 Garden Street, Assessor’s Parcel No. 025-252-003, 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: February 24, 2016

**HISTORIC LANDMARKS COMMISSION
CITY LANDMARK DESIGNATION
STAFF REPORT**

**THE OLIVES
2121 GARDEN STREET
SANTA BARBARA, CALIFORNIA
025-252-003
FEBRUARY 24, 2016**

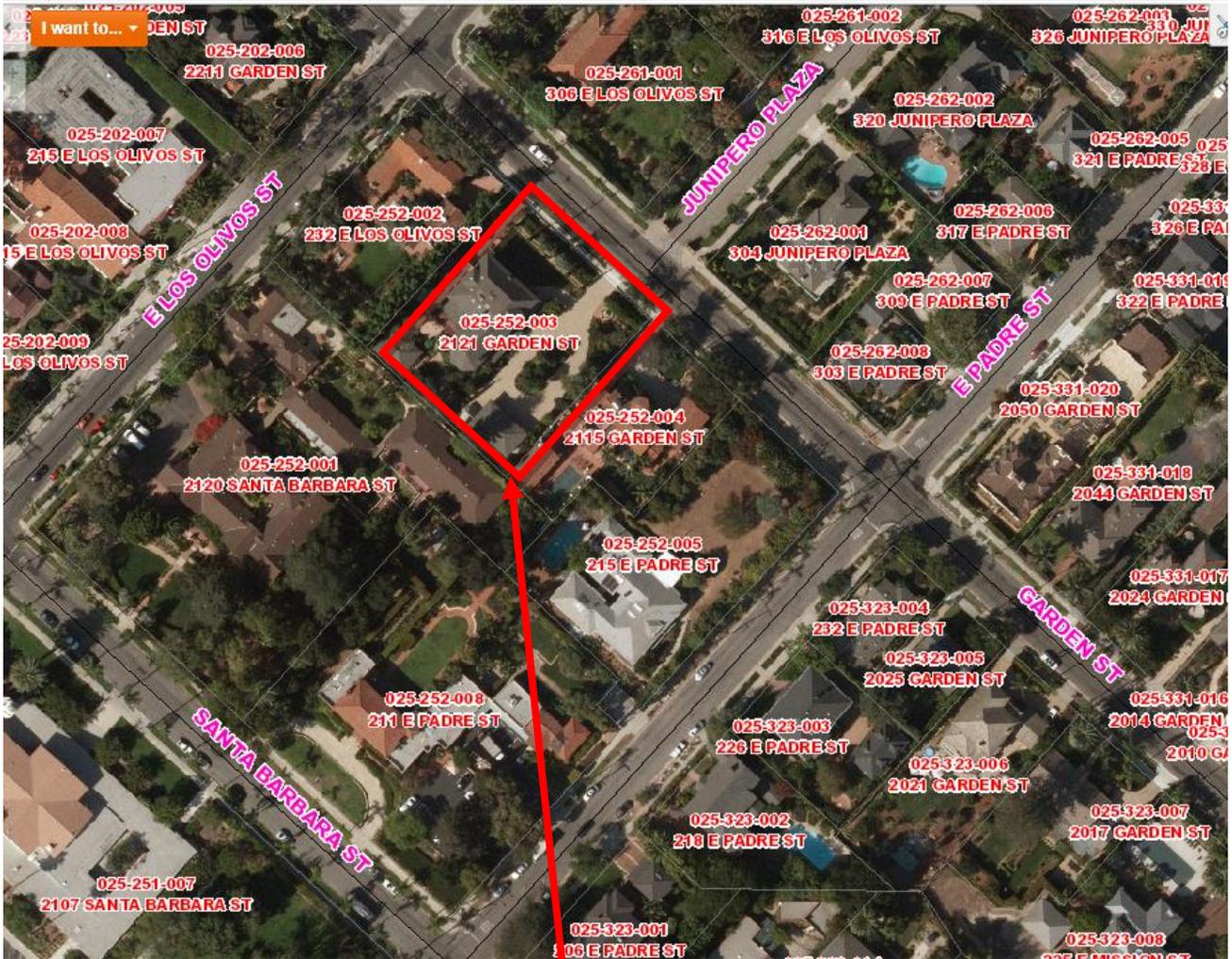
This staff report is a summary of the Historic Structures/Sites Report completed by Fermina Murray and accepted by the Historic Landmarks Commission in 2004. The house was constructed in 1888 as the home of Mrs. Lucy Brinkerhoff. The two story home was originally constructed in the Eastlake Victorian style and converted to the Craftsman Style in 1906. The property is known as "The Olives" because the property occupies the former Mission Santa Barbara olive orchards. The building has been on the Potential Historic Resources List since 1986 and was found eligible for the National Register of Historic Places, the California Register of Historic Resources and as a City Landmark in the Historic Structures/Sites report that was accepted by the Historic Landmarks Commission on March 31, 2004. The landscaping was recently renovated and the work included adding the stone wall along Garden Street with the careful review of the Historic Landmarks Commission that found the alterations to be compatible with the structure and meet the Secretary of the Interior's Standards for Rehabilitation.

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



The elegant residence at 2121 Garden Street features Craftsman style details on a house that was constructed in 1888 in the Eastlake Victorian Style then was converted to the Craftsman style in 1906. Photo courtesy Thomas Ochsner, AIA

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



2121 Garden Street: The red line indicates the proposed boundary of the City Landmark designation is the entire parcel to allow adequate review of any changes to the parcel for compatibility.

Historic Context:

The house sits on Garden Street, named after a ten acre flower garden, fruit orchard and vegetable plot dating to the Spanish Colonial era which surrounded a cluster of artesian springs near the corner of Ortega and Garden Streets. The springs provided the water supply for the Presidio. It is now capped and known as De La Guerra Wells, which are still part of the city's water system. During the Spanish Colonial era, a trail meandered from this site up to the Mission. The former trail became Garden Street. By the 1890s Garden Street developed into a street of fashionable homes of wealthy Americans.

The house at 2121 Garden Street, "The Olives," was commissioned in 1888 by Lucy Brinkerhoff the widow of Samuel Brinkerhoff, after whom the local street, Brinkerhoff Avenue, is named.

Samuel Bevier Brinkerhoff was a medical doctor who arrived in Santa Barbara in 1852. He was the only physician along the central California coast. Dr. Brinkerhoff treated all of the residents in the area, regardless of their ability to pay, or their nationality. In addition, Sam Brinkerhoff was involved in a variety of civic pursuits, including: construction of Santa Barbara's first wharf (located at the end of Chapala Street) in 1868; the 1868 construction of the Santa Ynez Turnpike Road, which was a toll road over the mountains until 1898 when he sold

it to the County and it became Stagecoach Road/San Marcos Pass; cofounder of Santa Barbara Gas Light Company in 1871; benefactor of the land for the first Trinity Episcopal Church in 1867; one of the founders of one of Santa Barbara's first banks; owner of extensive real estate in Barbara and Carpinteria; and one of the original "tourist promoters" for the town.

In January, 1877, at the age of fifty-four, Samuel Brinkerhoff married Lucy Noyce. They lived together in the white house at the end of Brinkerhoff Avenue until his death just three years later. Later, in 1886, Lucy Brinkerhoff commissioned the mayor and noted architect Peter J. Barber to design her an Eastlake Victorian style home that was completed in 1888 with a corner turret. This was the first home erected on the block and was originally surrounded by open space and designed to take advantage of the ocean vista to the southeast. Barber was Santa Barbara's most prolific architects of Victorian homes and buildings. He designed several buildings that are listed



*The house features Craftsman style details including: the shingle siding on the second floor and the wide overhanging eaves with exposed brackets. The front coffered ceiling of the front porch and the 2nd story loggia are features of the original Eastlake Victorian style.
Photo courtesy Thomas Ochsner, AIA*

City Landmarks and listed on the National Register of Historic Places. In 1899 the home was sold to Anna and William Dreer, who in 1906, "modernized" the house by converting the house into, what at that time was the most fashionable style, the Craftsman Style. They removed the turret on the southwest corner over the hexagonal shape bay, and added shingle siding to the second story and replace linear one over one Victorian style windows with Craftsman style wider style windows with small divided lights in the upper sashes. In addition, they added a large dining room and upstairs master bedroom to the south elevation.

Anna Dreer gave the house to the Visiting Nurse Association in 1927, the association then sold the house to the family of Cammillo Fenzi, son of noted horticulturist in Santa Barbara, Dr. Francesco Franceschi. The Fenzi family preserved the Mission olive trees that were on the property and planted other exotics such a pineapple, guavas, and avocados. By the late 1930s the area around 2121 Garden Street had filled with elegant homes and mansions. Two generations of the Fenzi family owned and lived in the property for 76 years when it was sold out of the family.

Craftsman Architectural Style:

The Craftsman style was created in reaction to loss of human craft found in the Industrial Revolution, the Arts and Crafts Movement

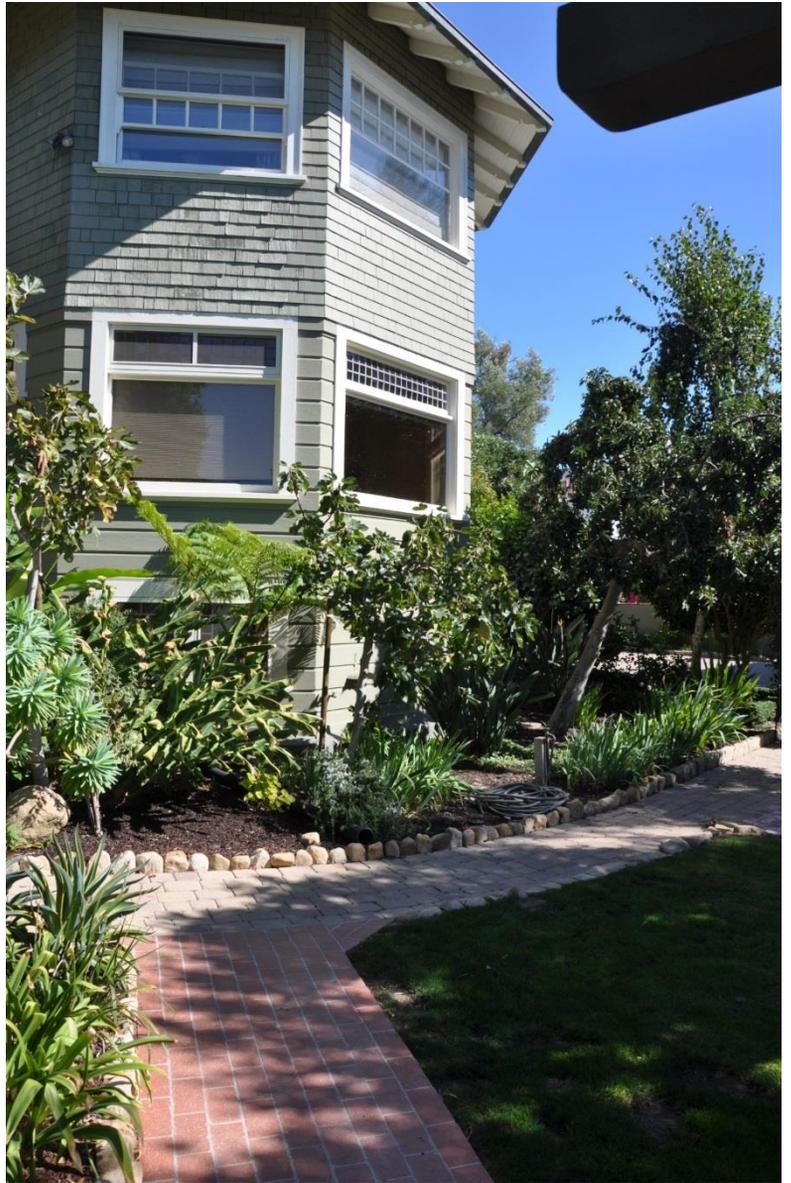


The eastern elevation of the house features Craftsman style double hung windows with multiple divided lights over a single plane. Photo courtesy Thomas Ochsner, AIA



The eastern elevation of the house features a hipped roof dormer as well as a loggia under a rounded arch on the 2nd floor. Photo courtesy Thomas Ochsner, AIA

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 Olives" residence at 2121 Garden Street expresses some of California's high-style interpretations of the Craftsman style introduced by the prominent architects Charles and Henry Greene of Pasadena. The wide horizontal windows with multiple divide lights in the upper sashes, the walls that are shingled and stained in various hues of green and brown, colors found in the surrounding natural landscape, and the eaves that are deep to provide shade with exposed rafter tails are iconic features of the well-known Greene & Greene Craftsman exterior style.



View of the southeast hexagonal corner that once has a turret rising above it until 1906 when the house was converted from an Eastlake Victorian house to a Craftsman style house. Photo courtesy Thomas Ochsner, AIA

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. At the beginning of the twentieth century, bungalows took America by storm.

In Santa Barbara, the Craftsman style 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 City's older residential neighborhoods including the Upper and Lower Eastside neighborhoods and the Westside neighborhood. The Craftsman style characterizes Santa Barbara's early twentieth century residential expansion.

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 Craftsman house at 2121 Garden Street 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;

As unique example of an Eastlake Victorian house converted into a Craftsman style that is illustrative of the growth and development of Santa Barbara's high-end residential neighborhoods during the late nineteenth and early twentieth century, "The Olives" qualifies for listing as a City of Santa Barbara City Landmark under criterion A.

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

The house is identified with the original owner, Lucy Noyes Brinkerhoff, the widow of noted Dr. Samuel Bevier Brinkerhoff, the only medical doctor in Santa Barbara during its early development, and after whom Brinkerhoff Avenue and the Brinkerhoff Avenue Landmark District are named. The house is also associated with the Fenzi family. Camillo and Warren Fenzi, son and grandson of Santa Barbara's renowned botanist/horticulturalist Dr. Francesco Franceschi, occupied the house for 76 years and contributed significantly to the civic and cultural heritage of the city.

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 a unique example of a late 19th century Eastlake Victorian style house that was converted in the early 20th century to a Craftsman Style house. The house is one of the



View of the east elevation of the house "The Olives". Photo courtesy Thomas Ochsner, AIA

earliest Craftsman style structures in the City, yet it retains elements that reveal its Eastlake Victorian style origins, including; the ship lap siding on the first floor, the tall hipped roof, and the hexagonal bay that was the base of the turret, the coffered ceiling of the front porch, and the inset loggia on the second floor. The Craftsman elements include the divided lights in the upper sashes to give the house a more horizontal appearance, rather than the Victorian verticality, and the wide overhanging



View of the rear elevation of the house. Photo courtesy Thomas Ochsner, AIA

eaves with exposed rafter tails. The house thus embodies the actual transition in taste from the ornamental Eastlake Victorian style to the simpler and more horizontal, Craftsman style favored so much in Santa Barbara and California in the early decades of the twentieth century. The house offers a visual record of the shift from one dominant style to another, and it blends the two styles seamlessly.

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

The combination of the Eastlake Victorian and Craftsman elements distinguish the house from other Craftsman style houses on Garden Street and mark it as a unique one of a kind example of its type in the neighborhood.

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 with the inset loggia on the second floor and hexagonal bay on the south east corner of the house. The house embodies extreme attention to detail, materials and craftsmanship. These include its porch with beautifully detailed coffered ceiling, large, bay windows with divided lights in the upper sashes, mix of drop lap and wood shingle siding, hipped roof dormers, and hipped roofs with wide overhanging eaves supported by exposed rafter tails.

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

Most of the Upper East neighborhood was developed in the late nineteenth and early 20th century with many Queen Anne Free Classic and Craftsman style houses. This unique combination of the Eastlake Victorian and Craftsman elements distinguish the house from other Craftsman style houses on Garden Street represents an established and familiar visual feature of the neighborhood as it has had very few alterations since 1906 when it was converted to the Craftsman style.

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 house has had few alterations since 1906 and retains its character-defining features, including the drop lap and shingle siding, hipped roof, coffered ceiling of the porch, and multi-paned lights in the upper sash of the wood, double hung, wide windows. Since 1906, 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 1906.

Recommendation:

The HLC Designation Subcommittee and Staff recommend that the HLC adopt a resolution to recommend to City Council that "The Olives" residence at 2121 Garden Street be designated as a City Landmark. The proposed boundary of the City Landmark designation is the entire parcel to allow adequate review of any changes to the parcel for compatibility

Works Cited:

Murray, Fermina B., Consultant Historian. *Historic Structures Report for 2121 Garden Street*, March 31, 2004. City Of Santa Barbara Community Development Department, Planning Division.

Tompkins, Walker A., *Santa Barbara History Makers*, Kimberly Press, Goleta, CA. 1983.

Hartmann, Peter. Wright, Stacey. "Beautiful Little Brinkerhoff." *Edhat Santa Barbara*. Edhat Inc. December 10, 2011. Web. November 2, 2015



**CITY OF SANTA BARBARA
HISTORIC LANDMARKS COMMISSION**

**RESOLUTION RECOMMENDING THAT CITY COUNCIL
DESIGNATE AS A CITY LANDMARK
OUR LADY OF SORROWS CHURCH
33 EAST SOLA STREET
SANTA BARBARA, CALIFORNIA
039-072-007
RESOLUTION 2016-4**

FEBRUARY 24, 2016

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 January 27, 2016, the Historic Landmarks Commission adopted Resolution of Intention 2016-1 to hold a public hearing to consider a recommendation to City Council for designation of the Our Lady of Sorrows Church located at 33 East Sola Street as a City Landmark; and

WHEREAS, the Staff Report concluded that the church at 33 East Sola Street, completed in 1929 in the Spanish Romanesque subset of the Spanish Colonial Revival style with dark intricate cast stone details that contrast with the smooth stucco walls, is significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, the church has retained a high level of historical integrity as its location, setting, association, footprint, design, materials, and workmanship have not been altered so that it conveys its original 1929 appearance; and

WHEREAS, the proposed boundary of the City Landmark designation includes the 1929 church building, significant trees, including the large Norfolk Island Star Pine on the

south elevation of the church, the elegant palms, except for the non-original windmill palms, and the open lawns around the building.

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 Our Lady Of Sorrows Church 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 Our Lady of Sorrows Church at 33 East Sola Street Assessor's Parcel No. 039-072-007, meets the following City Landmark criteria 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
- G. Its embodiment demonstrating outstanding attention to architectural design, detail, materials or 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 February 24, 2016, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Our Lady of Sorrows Church located at 33 East Sola Street, Assessor's Parcel No. 039-072-007, 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: February 24, 2016

**HISTORIC LANDMARKS COMMISSION
CITY LANDMARK DESIGNATION
STAFF REPORT**

**OUR LADY OF SORROWS CHURCH
33 EAST SOLA STREET
SANTA BARBARA, CALIFORNIA
039-072-007
FEBRUARY 24, 2016**

Background:

The 1929 Our Lady of Sorrows Roman Catholic Church was designed by noted architect Edward A. Eames in the Spanish-Romanesque subset of the Spanish Colonial Revival style. The property was placed on the Potential Historic Resources List in 1978. Although the church rectory that sits directly to the west of the church was also designed by Edward A. Eames in 1927, the rectory was not added to the Potential Historic Resources List and has not yet been evaluated for historic significance. The parish school, Notre Dame



Above: View of the front elevation of the Our Lady of Sorrows Church. September 2015.

School, was constructed in 1926 and sits one block behind the church on 33 East Micheltorena Street. The Church embodies character defining features of the Spanish Romanesque subset of the Spanish Colonial Revival style with its ornate octagonal bell tower, elongated stained glass windows with rounded arches, dark stone details that are highlighted against the light, simple smooth stucco walls, and the intricate rose windows. The proposed boundary of the City Landmark designation includes the significant trees, including the large Norfolk Island Star Pine on the south elevation of the church, the elegant palms, except the non-original windmill palms, and the open lawns around the 1929 church building. Because the Church meets the City Landmark eligibility criteria for its architectural style and historical significance it is the opinion of the Historic Landmarks Commission Designation Subcommittee that the building is an excellent candidate for City Landmark designation.

Vicinity Map

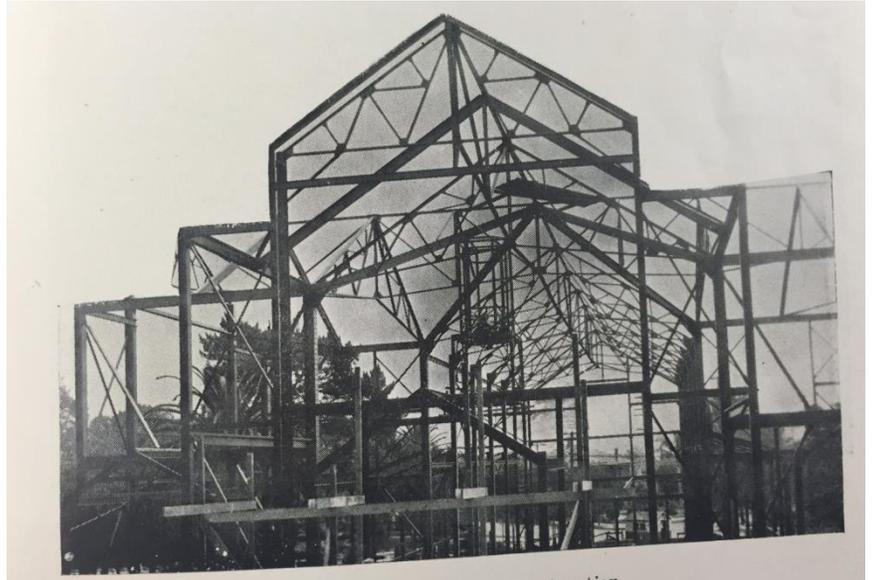


Vicinity Map, City of Santa Barbara Mapping Analysis and Printing System, 2013

Historic Context:

Our Lady of Sorrows Church is the successor parish of the Royal Presidio Chapel founded in the eighteenth century by the Spanish when they arrived in Santa Barbara. The previous Our Lady of Sorrows church building was constructed and completed in May 1867 at Figueroa and State Streets, however the earthquake on June 29, 1925 destroyed that church. A new site was selected at the corner of Anacapa and Sola Streets for a new church and rectory. The church is unique in that it sits on an angle on the site facing the corner rather than the being parallel to the street so that the entrance faces east and the apse to the west. This is the only church in Santa Barbara that recognizes the European tradition of having the building set on the east/west axis. This is an early Roman tradition as the earliest churches in Rome had a façade to the east and an apse with the altar to the west. But for most of the Middle Ages to modern period the altar was to the east, front door to the west. In Alta California, the Spanish built their churches with the altar to the west, door to the east.

Because the earthquake had destroyed the previous church, the new church was designed to be particularly resilient to earthquakes. The architect Edward Eames, was likely chosen for his experience in designing steel frame Catholic



Above: Construction of the steel frame Our Lady of Sorrows Church in 1928. The steel frame construction was designed to be resilient to earthquakes. Courtesy Graffy de Garcia, Erin. Our Lady Of Sorrows 1782–2004. 2004



Intricately carved dark stone surrounds the wood double entrance doors and is used to contrast with the white stucco. September 2015

churches in San Francisco, where since the 1906 earthquake, architects were becoming well versed in using the steel frame as a seismic design. Our Lady of Sorrows Church's steel frame was unique in Santa Barbara in 1929 when it was completed, with the cornerstone dated May 26, 1929.

Spanish Romanesque subset of the Spanish Colonial Revival Style:

The cross shaped church, with the open belfry is designed in the Spanish Romanesque subset of the Spanish Colonial Revival style. The Spanish-Romanesque inspired church has a basilica plan, in the shape of a cross, set diagonally on the lot with the wood double door entrance and tower facing the corner of Anacapa and Sola Streets, facing directly east. The church features many intricate details including; elaborate pre-cast stone work in the tower, around the elongated rounded arched windows and doors. The Church features over 50 stained glass windows and four rose windows. Rose windows are circular windows with mullions and traceries generally radiating from the center and filled with stained glass. The



The rear of the church features a rounded apse and a rose window. The church features four rose window and over 50 stained glass windows. September, 2015

term is used as the windows resemble a rose and its petals. The rose window is considered one of the most characteristic features of medieval architecture. There is no consensus for the beginning date of the Romanesque style, with dates ranging from the 6th to the late 10th century, this later date being the most commonly held. Romanesque architecture is an architectural style of medieval Europe. The style can be identified all across Europe, despite regional characteristics and different materials. Spanish Romanesque architecture spread throughout the entire northern half of Spain combining features of ancient Roman and Byzantine buildings and other local traditions. Spanish Romanesque architecture is known by its massive quality, thick walls, round arches, sturdy piers, groin vaults, large towers and decorative arcading characterized by elongated semi-circular arched openings. It developed in the 12th century into the Gothic style that was marked by pointed arches. Romanesque buildings have clearly defined forms, frequently of very regular, symmetrical plan; the overall appearance is one of simplicity when compared with the Gothic buildings that were to follow.

The Spanish Romanesque left its mark especially on religious buildings such as cathedrals, churches, monasteries, cloisters, and chapels. California's 52 year period of Spanish-Franciscan cultural impact and the following brief Mexican period brought in piecemeal elements of the Spanish period styles in the early twentieth century. The formal influence was a combination of high style details with

vernacular mission and adobe buildings. This building is an excellent example of the Spanish Romanesque style a subset of the Spanish Colonial Revival movement, which became an important part of Santa Barbara's heritage in the early 1920s, when the City deliberately transformed its architecture and look from an ordinary western style town into a romantic Spanish Colonial Revival city. When the earthquake of 1925 occurred, the Santa Barbara Community Arts Association viewed the disaster as an opportunity to rebuild the downtown in definitive styles of the Spanish Colonial Revival, Mediterranean and Mission styles that reflect the unique heritage of the City. Many architects, later notable for their use of this style created commercial facades and whole new buildings in a variety of the style.



Above: The East side elevation of the building features rows of elongated, arched, stained glass windows and a rose window in the transept. September 2015.

Therefore, in the 1920s, in Santa Barbara, the Spanish Colonial Revival style sources were broadly and loosely interpreted. Each architect and educated client developed a favorite formal Spanish repertoire and some were inspired by buildings seen in travels to Spain, Mexico, or Spain's former South American colonies. However, both architects and clients tended to like examples clearly based on Spanish European designs rather than Mexican or South American interpretations of original Spanish structures. This Spanish Romanesque inspired church with its white stucco walls and dark contrasting stone details fits in the Spanish aesthetic of the City new identity. The building received an award from Santa Barbara Beautiful in 1976 and is featured in the book, *Santa Barbara Architecture*.

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. Our Lady of Sorrows Church meets the following four criteria:

Criterion A. Its character, interest or value as a significant part of the heritage of the

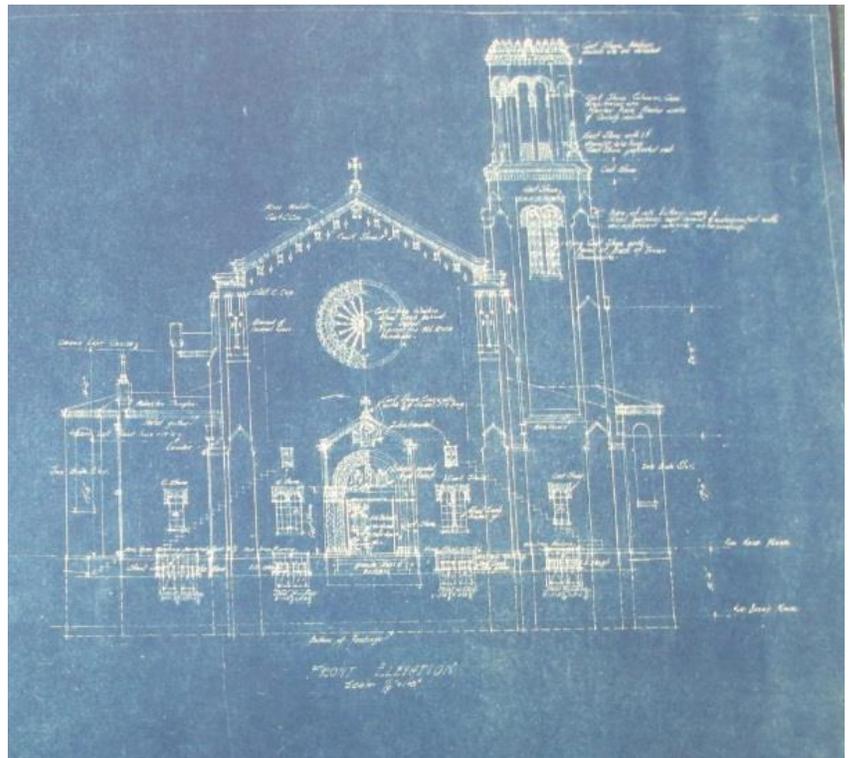
City, the State or the Nation; This building is an excellent example of the Spanish Romanesque subset of the Spanish Colonial Revival style, which became an important part of Santa Barbara's heritage in the 1920s, when the City deliberately transformed its architecture and look from an ordinary western style town into a romantic Spanish Colonial Revival city. This transformation was the result of the planning vision of a number of Santa Barbara citizens in the early 1920s with the founding of the Santa Barbara Community Arts Association, who urged that the town identify its individual character and then use planning principles to develop it. As an original 1929, Spanish Colonial Revival structure, it qualifies as a City Landmark because it is a significant part of the heritage of the City.

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

The building embodies distinguishing characteristics of the Spanish Romanesque subset of the Spanish Colonial Revival style that is an important architectural style of Santa Barbara. Its smooth stucco walls, elongated, rounded arches, tall tower with an open belfry and ornate stone detailing are character defining features of the style. Between 1922 and 1925, several major cultural buildings within the downtown core, were built using the architectural motif of the City's Colonial and Mexican past. As a result, when the earthquake occurred in 1925, the Community Arts Association viewed the disaster as an opportunity to rebuild the downtown in Spanish Colonial Revival/Mediterranean/Mission styles that reflect the heritage of the city.



Above: The intricate carving of the window grills and surround of the tower, September 2015.



Above: The original drawings of the façade of the church illustrating how the church has retained its original features.

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

The Church's composition, massing and simplicity are exemplary elements of design. In addition to the solid wood doors, stained glass and rose windows, the elaborate pre-cast stone surrounding the entrances and windows and lining the cornices demonstrate outstanding attention to detail, materials and craftsmanship.

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

The diagonally set church with its intricate belfry rising over the corner of East Sola and Anacapa Streets has been an established and familiar visual feature of the neighborhood since 1929.

Historic Integrity:

Integrity is the ability of a property to convey its original appearance. There are essential physical features that must be considered to evaluate the integrity of a significant building. Since 1929, the church's location, setting, association and feeling have not changed. The original design, materials, and workmanship have been retained so that the building conveys its original 1929 appearance. Thus, the building has retained a high level of historical integrity.

Recommendation:

Staff Recommends that the HLC adopt a resolution to recommend to City Council that the Our Lady of Sorrows Church be designated as a City Landmark. Staff recommends the proposed boundary of the City Landmark designation include the 1929 church building, the open lawns around the building, significant trees, including the large Norfolk Island Star Pine on the south elevation of the church, and the elegant palms, except for the non-original windmill palms.

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Graffy de Garcia, Erin. *Our Lady Of Sorrows 1782–2004*. 2004

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**CITY OF SANTA BARBARA
HISTORIC LANDMARKS COMMISSION**

**RESOLUTION RECOMMENDING THAT CITY COUNCIL
DESIGNATE AS A CITY LANDMARK
DOLORES/NOTRE DAME SCHOOL
33 EAST MICHELTORENA STREET
SANTA BARBARA, CALIFORNIA
027-232-014
RESOLUTION 2016-5**

FEBRUARY 24, 2016

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 January 27, 2016, the Historic Landmarks Commission adopted Resolution of Intention 2016-2 to hold a public hearing to consider a recommendation to City Council for designation of the Dolores/Notre Dame School located at 33 East Micheltorena Street as a City Landmark; and

WHEREAS, the Staff Report concluded that the school at 33 East Micheltorena Street, completed in 1926 in the Spanish Renaissance subset of the Spanish Colonial Revival style with intricate cast stone details surrounding the entrance and windows, is significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, the church has retained a high level of historical integrity as its location, setting, association, footprint, design, materials, and workmanship have not been altered so that it conveys its original 1926 appearance; and

WHEREAS, the proposed boundary of the City Landmark designation be five feet around the 1926 structure and includes the front sandstone wall. The school playground,

fields and the 1965 convent building are excluded from the designation as they do not contribute to the significance of the 1926 building.

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 Dolores/Notre Dame School 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 Dolores/Notre Dame School at 33 East Micheltorena Street, Assessor's Parcel No. 027-232-014, meets the following City Landmark criteria 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;
- 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 February 24, 2016, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Dolores/Notre Dame School located at 33 East Micheltorena Street, Assessor's Parcel No. 027-232-014, 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: February 24, 2016

**HISTORIC LANDMARKS COMMISSION
CITY LANDMARK DESIGNATION
STAFF REPORT**

**DOLORES/ NOTRE DAME SCHOOL
33 MICHELTORENA STREET
SANTA BARBARA, CALIFORNIA
027-232-014
FEBRUARY 24, 2016**

Background:

The 1926 school, was designed by noted Southern California architect, Ilton E. Loveless, in the Spanish Renaissance subset of the Spanish Colonial Revival style that played a significant part in the heritage of Santa Barbara. The school was commissioned as part of the Our Lady of Sorrows parish to provide Catholic education to the parish children. The school as well as the church were commissioned after the 1925 earthquake. The school, originally called Dolores School, was completed three years prior to the completion of the church.



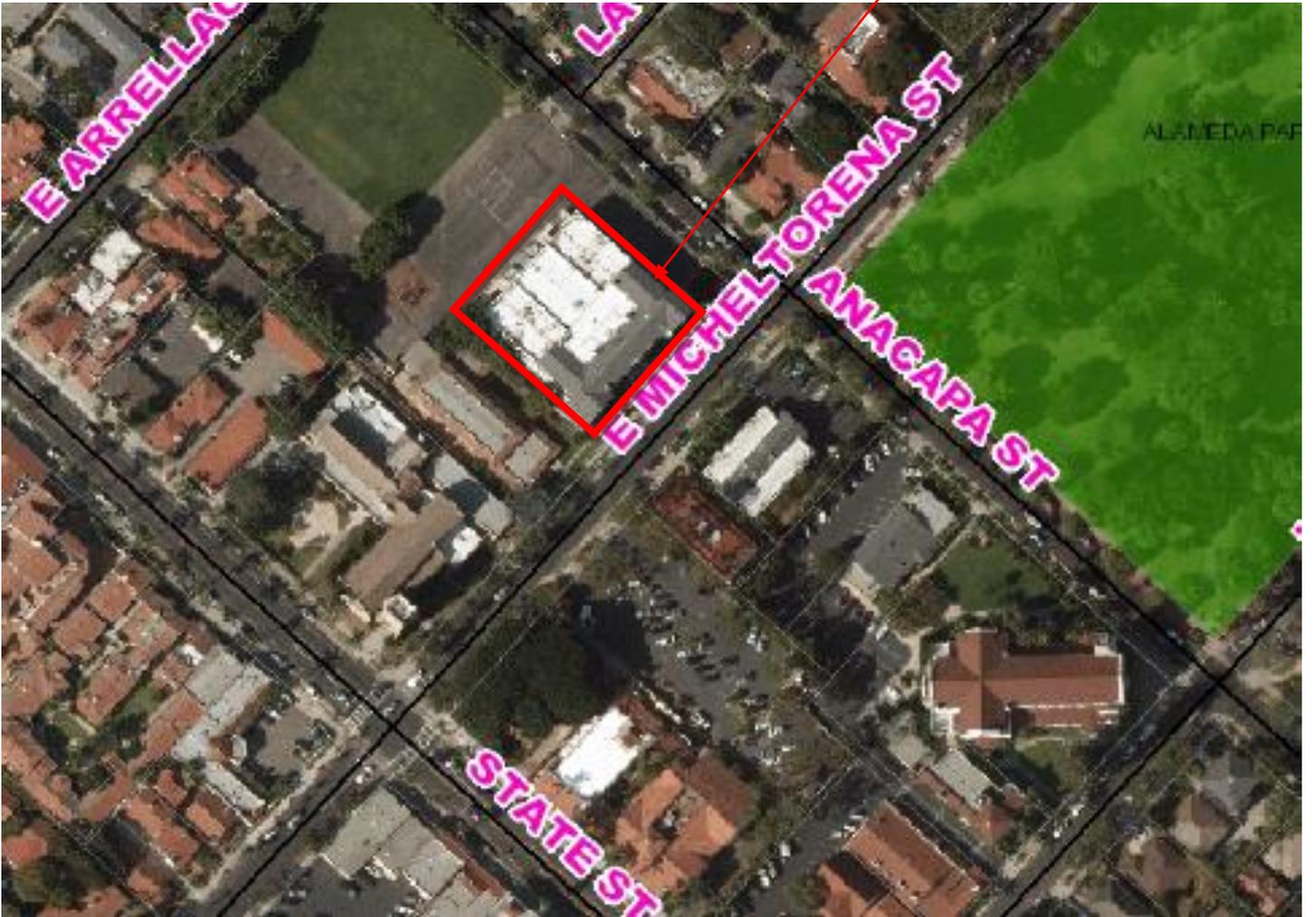
Above: View of the southern elevation of the Dolores/Notre Dame School with its ornate entrance. September 2015.

The school faces Micheltoarena Street, the street behind the location of the Our Lady of Sorrows Church and rectory. The entrance is at the top of a grand concrete staircase behind a low, ashlar cut sandstone wall topped with rosemary bushes and a low iron fence. The school property includes a large playground and playing field that extend to the East Arrellaga Street behind it. The playing side and rear school play grounds and fields are surrounded by a six foot chain link fence covered in hedges. In 1965, a separate convent and chapel building was added to the west side of the school and is on the same parcel as the school. The playfields, and convent building are not included in the proposed designation of the 1926 building.

The school demonstrates the architect's attention to intricate details. The cast concrete ornamental surrounds that adorn the entrance and window surrounds are highlighted against the smooth stucco walls. The structure has been on the City's Potential Historic Resource list since 1991 as a City Landmark for its architectural style and historical significance. It is the opinion of the Historic Landmarks Commission Designation Subcommittee that building is an excellent candidate for City Landmark designation

Vicinity Map

Red line indicates boundary of designation that includes the 1926 school building, and the front sandstone wall.



Historic Context:

The three-story school designed by architect Ilton E. Loveless was built on the corner of Micheltorena Street and Anacapa Street in 1926. The school opened as Dolores School in November 1926 and classes began on January 3, 1927. Dolores School served grammar school students (Kindergarten through Eighth grade). The school became Bishop High school from 1941 until separate building for Bishop High School was established in 1959 and Dolores School moved back to the building. After merging with Guadalupe School in 1974 the school was renamed as The Dolores/Notre Dame School. The philosophy of providing a quality Catholic education for all children lives on in the staff that serves the school today.



Above: The intricate front entrance surround is inspired by Spain's Renaissance/Plateresco style, September, 2015

The choice of the formal Spanish Renaissance subset of the Spanish Colonial Revival style shows that although more formal than some Santa Barbara Spanish Colonial Revival styles the building was sensitive to the fact that Santa Barbara was moving towards a Spanish Colonial Revival/Mediterranean aesthetic.

Spanish Colonial Revival Style; Spain's Renaissance/ Plateresco Style.:

California's 52 year period of Spanish-Franciscan cultural impact and the following brief Mexican period brought in piecemeal elements of the Spanish period styles in the early twentieth century. The formal influence was a combination of high style details with vernacular mission and adobe buildings. Therefore, in the 1920s, in Santa Barbara, the Spanish Colonial Revival style sources were broadly and loosely interpreted. Each architect and educated client developed a favorite formal Spanish repertoire and some were inspired by buildings seen in travels to Spain, Mexico, or Spain's former South American colonies. However, most architects and clients tended to like examples clearly based on Spanish European designs rather than Mexican or South American interpretations of original Spanish structures.

The Dolores/Notre Dame school took inspiration from Spain's Renaissance, *Plateresco* style. The origins for the decorative style were from the sixteenth-century Italian sculptors and artisans who came to Spain to execute commissions for tombs and altars for Spanish nobles and church officials.

This period produced a defined style. In California, the ornamental Spanish Renaissance, *Plateresco* style was intermixed with other Spanish Revival styles as it appears around the ornate entrances with exuberant stucco and stone ornament. This style is seen in many dramatic entrance doors and window treatments of offices and shops in the Los Angeles area. Such formality of style worked well for offices and apartment buildings. The architect of the Dolores/Notre Dame School was practicing primarily in Los Angeles where the style was more popular than the simpler Spanish Colonial Revival styles seen in Santa Barbara. The style is unique and an important addition to architectural repertoire of Santa Barbara.

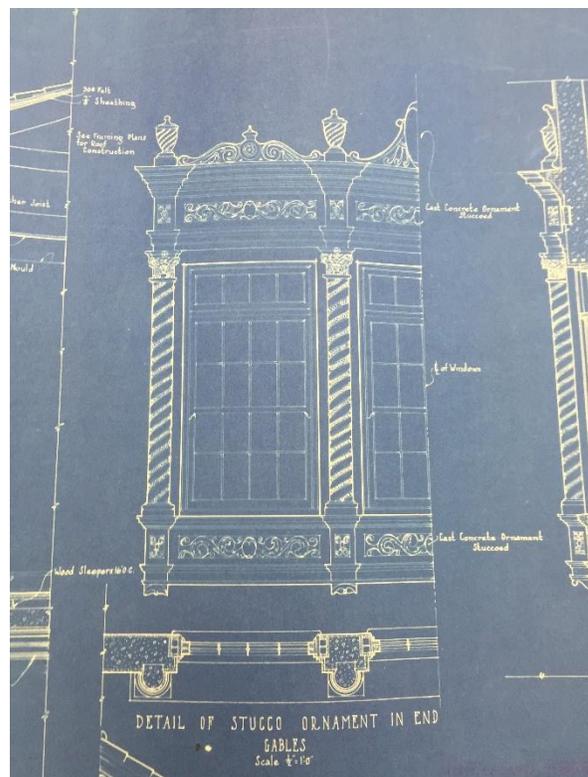
Architect:
Ilton E. Loveless 1892-1973:

Ilton Loveless was born in the District of Columbia on August 10, 1892. He moved with his wife to San Diego in 1919 where he began his career as an inspector with the U.S. Navy Public Works Office in 1920. He remained with the

Navy until 1923 when he opened his own architectural firm. He was listed as an architect in the San Diego City Directory until 1935. Loveless went on to build several buildings for the Roman Catholic archdiocese of Los Angeles. Loveless resided in Los Angeles until his death on March 27, 1973 at the age of 80. Loveless was well known in Southern California for his knowledge of mission architecture and was involved in an evaluation and study of the California missions for the Native Sons and Daughters of the Golden West. Loveless was contracted to restore the San Diego mission. In Los Angeles, he was contracted in 1929 as the architect for St. Mary's College, a girls' school which was said to be a \$1,000,000 academy built on a thirty-three and a half acre site in the Santa



Above: The third floor triplet windows in the gable have an elaborate window surround (original drawing below). The divided light, wood, double hung windows add an important detailed contrast to the stark stucco walls. September 2015.



Monica Mountains. The buildings included a chapel, dormitories, and classrooms. Other notable works of Ilton Loveless include: Mercy Hospital Historic Complex Roman Catholic Archdiocese of Los Angeles; Incarnation Roman Catholic Church Project Roman Catholic Archdiocese of Los Angeles; Saint Elizabeth Parish School; Van Nuys Roman Catholic Archdiocese of Los Angeles; Saint Michael's Church, Rectory and Convent; San Diego Unified School District, Point Loma Junior-Senior High School; Sisters of Charity of the Incarnate Word, Hospital, Long Beach, CA; Restoration of the San Diego de Alcala Mission, 1930; Nazareth House, 1924; St. Joseph's Catholic Church, 1926.

Significance:

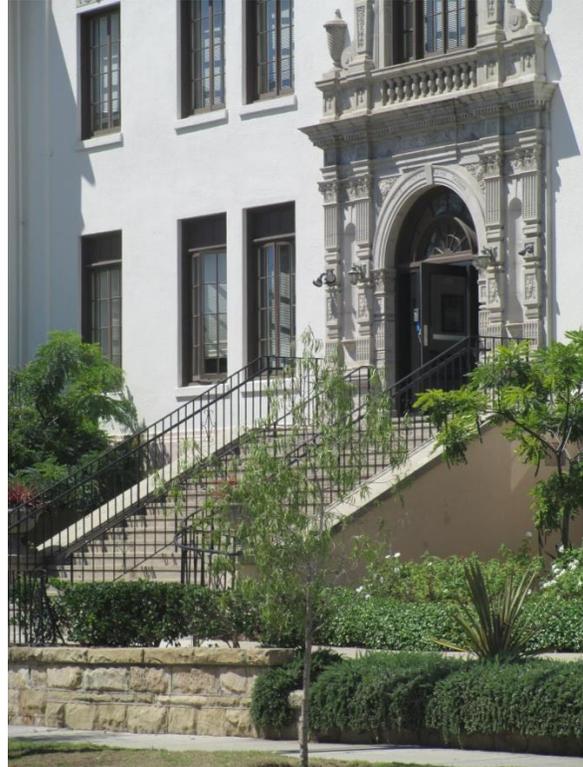
The City of Santa Barbara defines historic significance as outlined by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria (Criteria A through K) established for a City Landmark or a City Structure of Merit can be considered significant. Dolores/Notre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

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

This building is an excellent example of the Spanish Renaissance subtype of the Spanish Colonial Revival style, which became an important part of Santa Barbara's heritage in the early 1920s, when the City deliberately transformed its architecture and look from an ordinary western style town into a romantic Spanish Colonial Revival city. This transformation was the result of the planning vision of a number of Santa Barbara citizens in the early 1920s with the founding of the Santa Barbara Community Arts Association, who urged that the town identify its individual character and then use planning principles to develop it. As an original 1926, Spanish Renaissance subtype of the Spanish Colonial Revival structure, it qualifies as a City Landmark because it is a significant part of the heritage of the City.

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

Dolores/Notre Dame School's ornate front entrance and window surrounds that are highlighted against the simple smooth stucco walls are character defining features of the buildings Spanish Renaissance subtype of the Spanish Colonial Revival style. Between 1922 and 1925, several major cultural buildings within the downtown core, were built using the architectural motif of the City's Colonial and Mexican past. As a result, when the earthquake occurred in 1925, the Community Arts Association viewed the disaster as an opportunity to rebuild the downtown in Spanish Colonial Revival/Mediterranean/Mission styles that reflect the heritage of the city. The



Above: The intricate entrance at the top of the dramatic staircase above Micheltorena Street. September 2015.

building embodies distinguishing characteristics of the Spanish Renaissance subtype of the Spanish Colonial Revival style that is an important architectural identity of Santa Barbara.

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 is significant as the work of architect Ilton E. Loveless, who was a major practitioner of the Mission and Spanish Colonial Revival styles in the 1920's in San Diego and Los Angeles. His work is significantly influential to the heritage of the City as he used the Spanish Colonial Revival style to transform the architectural style of the downtown area.

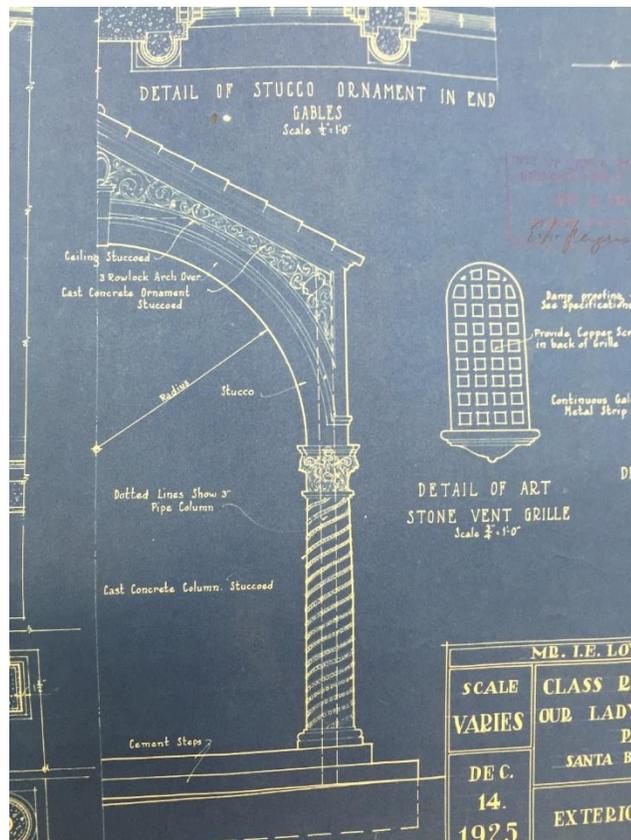
Criterion G, its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship;

The Dolores/Notre Dame School demonstrates outstanding attention to architectural design, detail, materials, and craftsmanship. The building's composition, massing and simplicity are exemplary of the style. The pre-cast stone entrance surround that is at the top of the steep staircase over Micheltorena



Above: The original drawings by architect Ilton Loveless demonstrate the building retains almost all of its original features so that it has a high historic integrity.

Below: Original drawings detailing the north side door surround.



Street, the window surrounds around the triple set of windows on the third floor and the true-divided light, wood, casement and double hung windows recessed into the stucco walls are a few examples of the outstanding attention to detail, materials, and craftsmanship that the school embodies that qualify it as a City Landmark.

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

The school rises over half a block of Micheltorena and Anacapa Streetscapes and has been an established and familiar visual feature of the neighborhood since 1926.

Historic Integrity:

Integrity is the ability of a property to convey its original appearance. There are essential physical features that must be considered to evaluate the integrity of a significant building. Since 1926, its location, setting, association and feeling have not changed. The original design, materials, and workmanship have been retained so that the building conveys its original 1926 appearance. Thus, the building has retained a high level of historical integrity.

Recommendation:

Staff Recommends that the HLC adopt a resolution to recommend to City Council that the Dolores/Notre Dame School be designated as a City Landmark. Staff recommends the proposed boundary of the City Landmark designation be five feet around the 1926 structure and includes the front sandstone wall. The school playground, fields and the 1965 convent building are excluded from the designation as they do not contribute to the significance of the 1926 building.

Works Cited:

Graffy de Garcia, Erin. Our Lady Of Sorrows 1782–2004 . 2004

McMillian, Elizabeth. California Colonial, the Spanish and Rancho Revival Styles. Schiffer Publishing Ltd, (Atglen, Pa) 2002.

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