AGENDA DATE: December 13, 2016

TO: Mayor and Councilmembers

FROM: Planning Division, Community Development Department

SUBJECT: Designation Of The Rattlesnake Canyon Bridge, The Santa Barbara County National Bank, And The George Edwards House 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 Rattlesnake Canyon Bridge at 1819 Las Canoas Road as a City Landmark;

B. Adopt, by reading of title only, A Resolution of the Council of the City of Santa Barbara Designating The Santa Barbara County National Bank at 1000 State 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 George Edwards House at 1721 Santa Barbara 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 October 19, 2016, the HLC held three separate public hearings for designations of the Rattlesnake Canyon Bridge, the Santa Barbara County National Bank, and the George Edwards House, and 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).
Rattlesnake Canyon Bridge

The bridge is on Las Canoas Road over Rattlesnake Creek, near the northern boundary of the City, by Skofield Park. It was constructed in 1919 and opened a new road connection between Mission Canyon on the west and Sycamore Canyon on the east and also provided access for the City’s expansion into Santa Barbara’s backcountry. The bridge was constructed with a closed spandrel 25-foot span arch made out of form concrete faced with ashlar cut and rubble round sandstone. The bridge was designed by master engineer Owen Hugh O’Neill Jr., who designed the majority of the masonry arch bridges built in Santa Barbara County and was also a civic leader in the community. The bridge represents the outstanding attention to design and engineering of O’Neill. The bridge is also a testament of the work of master mason Peter Poole, whose talent gave the bridge high artistic value and excellent craftsmanship, with the unique rectangular cut arch and uncut rubble spandrel walls that blend the bridge into its natural environment. Poole was a local mason who built much of the sandstone infrastructure of Santa Barbara. This was one of Poole’s more significant contributions to Santa Barbara’s stonework, in one of the City’s most popular hiking and recreation areas.

The proposed boundary of the City Landmark designation is the bridge itself and no other features in the park.

Historic research in the form of the Staff Report accepted by the HLC on October 19, 2016 determined that Rattlesnake Canyon Bridge qualifies for historic designation under City of Santa Barbara Master Environmental Assessment criteria.

Santa Barbara County National Bank

The Santa Barbara County National Bank, now known as Montecito Bank and Trust, was designed by one of the most noted architects in Southern California, Myron Hunt, between 1919 and 1921 in the Spanish Colonial Revival style. The bank is noted for being a simple basilica form on the prominent corner of State and Carrillo Streets. This piece of Spanish Colonial Revival architecture contributes to the collection of buildings that will always be key to Santa Barbara’s identity. The structure has been on the City's Potential Historic Resources 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 only includes the 1919-21 building and the original planter on the Carrillo Street elevation, and not the later additions.

Historic research in the form of the Staff Report accepted by the HLC on October 19, 2016 determined that the structure qualifies for historic designation under City of Santa Barbara Master Environmental Assessment criteria.
The George Edwards House

The George Edwards House is located at 1721 Santa Barbara Street, between East Islay and East Valerio Streets, in the Upper Eastside neighborhood. Development of the 1700 block of Santa Barbara Street occurred primarily between the 1880s and circa 1930. Constructed in 1887, the Queen Anne style residence was designed by one of Santa Barbara’s most accomplished late-nineteenth-century architects, Thomas Nixon, for George S. Edwards, Mayor of Santa Barbara from 1902-1905. The Queen Anne house features original intricate woodwork and a complex asymmetrical façade with bay windows that characterize the Queen Anne style. The structure has been on the City’s Potential Historic Resources List since 1978, eligible as a City Landmark for its architectural style and historical significance. In 2015, a full rehabilitation was undertaken on the building as well as a rear addition. The successful project was completed under the review of the HLC and meets the Secretary of the Interior's Standards for Rehabilitation.

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

Historic research in the form of the Staff Report accepted by the HLC on October 19, 2016 determined that the parcel qualifies for historic designation under City of Santa Barbara Master Environmental Assessment criteria.

CONCLUSION:

Staff and the HLC recommend the designation of these three structures, 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 structures deserve to join the elite list of City Landmarks that are important features contributing to the City’s unique historical and architectural traditions. There is sufficient evidence on record to support Rattlesnake Canyon Bridge, Santa Barbara County National Bank, and the George Edwards House as City Landmarks and for the City Council to adopt resolutions designating them as such.

ATTACHMENTS:

1. HLC Resolution No. 2016-10 and HLC Staff Report for Rattlesnake Canyon Bridge, dated October 19, 2016
2. HLC Resolution No. 2016-11 and HLC Staff Report for the Santa Barbara County National Bank, dated October 19, 2016
3. HLC Resolution No. 2016-12 and HLC Staff Report for the George Edwards House, dated October 19, 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
RATTLESNAKE CANYON BRIDGE
1819 LAS CANOAS ROAD, SKOFIELD PARK
SANTA BARBARA, CALIFORNIA
APN 021-040-024

RESOLUTION 2016-10

OCTOBER 19, 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 September 21, 2016, the Historic Landmarks Commission adopted Resolution of Intention 2016-10 to hold a public hearing to consider a recommendation to City Council for designation of the Rattlesnake Canyon Bridge located at 1819 Las Canoas Road as a City Landmark; and

WHEREAS, the Staff Report found the property meets four City Landmark criteria listed in section 22.22.040 of the Municipal Code and concluded that Rattlesnake Canyon Bridge, constructed in 1919 out of ashlar cut sandstone and designed by master engineer Owen Hugh O'Neill Jr., is significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, the bridge 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 1919 appearance; and

WHEREAS, the proposed boundary of the City Landmark designation is the 1919 bridge itself and no other features in the Canyon or Skofield Park; 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
designated of the Rattlesnake Canyon Bridge 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 Rattlesnake Canyon Bridge at 1819 Las Canoas Road, Skofield Park, Assessor’s Parcel No. 021-040-024, 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;

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

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 October 19, 2016, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Rattlesnake Canyon Bridge located at 1819 Las Canoas Road, Skofield Park, Assessor’s Parcel No. 021-040-024, 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 19, 2016
Background:
Rattlesnake Canyon Bridge was constructed in 1919 with a closed spandrel 25-foot span arch made out of form concrete faced with ashlar cut and rubble round sandstone. The bridge was designed by master engineer Owen Hugh O’Neill Jr., who designed the majority of the masonry arch bridges built in Santa Barbara County and was also a civic leader in the community. The bridge represents the outstanding attention to design and engineering of Owen Hugh O’Neill. The bridge is a testament of the work of master mason Peter Poole, whose talent gave the bridge high artistic value and excellent craftsmanship with the unique rectangular cut arch with uncut rubble spandrel walls that blend the bridge into its natural environment. Peter Poole was a local mason who built much of the sandstone infrastructure of Santa Barbara. This was one of Peter Poole’s more significant contributions to Santa Barbara’s stonework in one of Santa Barbara’s most popular hiking and recreation areas.

The bridge is on Las Canoas Road over Rattlesnake Creek in the northwestern corner of the City by Skofield Park. It opened a new road connection between Mission Canyon on the west and Sycamore Canyon on the east and also provided access for the City’s expansion into Santa Barbara’s backcountry. The bridge is at the base of Rattlesnake Canyon, one of the most popular hiking and recreational areas in Santa Barbara. The Spanish first “developed” the canyon in the early 1800s, evidence of which can still be seen today. The Spanish called it Las Canoas (The Canoes) and in the
second half of the 1800s, the canyon came to be called Rattlesnake. Supervisor Sam Stanwood suggested the bridge be built of rounded stream stones to better harmonize with the environment. Although Rattlesnake Creek has been subject to numerous floods over time, the bridge still stands solidly over the creek above Skofield Park.

The nomination of the Rattlesnake Canyon Bridge for listing in the National Register of Historic Places and designation as a City Landmark was required by the City of Santa Barbara Historic Landmarks Commission (HLC) as part of its acceptance of the demolition of the Montecito-Yanonali Street Bridge in the Historic Structures/Sites Report on December 16, 2015. As the Montecito-Yanonali Street Culvert was one of only a few remaining examples of a masonry stone arch structure in the City but was not highly visible, it was concluded that the preservation of another similarly eligible masonry stone arch structure with greater public access would provide mitigation for the loss of this rare resource type. There were three masonry arch bridges either listed or previously determined eligible for listing on the National Register of Historic Places in the City of Santa Barbara. The Mission Creek Bridge is listed under a multiple-property documentation package. The Sycamore Canyon Creek and Rattlesnake Canyon bridges have not been listed but were determined eligible for listing on the National Register of Historic Places in the City of Santa Barbara. The Mission Creek Bridge is listed under a multiple-property documentation package. The Sycamore Canyon Creek Bridge is located on State Route 192, is on an active thoroughfare, and only provides one lane of traffic. This bridge will likely need to be replaced/upgraded in the near future, resulting in the loss of another such structure. The Rattlesnake Canyon Bridge, however, is located in Skofield Park and is one of only two remaining unmodified masonry arch bridges made of uncut rubble in all of California. The bridge’s location in the park provides greater accessibility to the public compared to the visually restricted location of the Montecito-Yanonali Street Culvert that is to be demolished. To further enhance recognition of the rare masonry bridge type and its historical significance to the public, it was a condition of approval of the demolition of the Montecito-Yanonali Street Culvert that the bridge be nominated for listing on the National Register of Historic Places and as a City Landmark. Because the Bridge meets the City Landmark eligibility criteria for its historical significance, it is the opinion of the HLC Designations Subcommittee that it is an excellent candidate for City Landmark designation.
Vicinity Map

Left: View of the North façade of the bridge with spandrel walls. April 2016.
Historic Context:

This section was excerpted from *Survey and Evaluation of Masonry Arch Bridges*, a thematic study prepared by Stacie Ham and Andrew Hope (2003) for the Caltrans State and Local Historic Bridge Inventory update.

Use of masonry for construction in the Santa Barbara area dates back to the time the Spanish arrived. Since it was necessary to travel some distance into the woods to obtain lumber, but rocks were found scattered on the ground, stone became the preferred building material. Stones were cut and incorporated into the original Santa Barbara Mission structures, although most of the early buildings and walls of the mission were made of adobe. In 1811, stone arches were erected the length of the main corridor. After the mission was badly damaged in the earthquake of 1812, thick walls of sandstone were incorporated into the towers (Santa Barbara News-Press 2 March 1975). The tradition of building with stone continued in Santa Barbara County through the 19th century. This method of construction was often chosen because local brown sandstone was readily available and easily transformed from round or shapeless boulders into symmetrical smooth faced stone for building purposes.
A local stonemason explained in July of 1883, “When a quantity of it is wanted, a blast of powder is drilled into the heart of one of the large boulders and exploded and a number of square edged building stones are produced” (Santa Barbara News-Press July 1883). Many residences, walls, bridges, and commercial structures were constructed out of local sandstone during the nineteenth and early twentieth century. Immediately after the First World War, Santa Barbara began a concerted effort to revamp its visual image. During this time, city planners carefully monitored all construction of any new structure to make sure it was consistent with the master plan that was based on a Hispanic/Mediterranean streetscape mode (Conard and Nelson 1986:14). The use of a traditional building material, sandstone, in the construction of the many new bridges and culverts built during this period was in line with Santa Barbara’s planning and design efforts.

The majority of the masonry arch bridges built in Santa Barbara County were the result of designs by county surveyor Owen Hugh O’Neill, Jr. O’Neill was born on February 8, 1873 in La Graciosa in Santa Barbara County. His father, O.H. O’Neill Sr., was born in Ireland and educated at Trinity College in Dublin, and upon coming to the United States, he found work in a company of engineers. The younger O’Neill spent time in Mexico where he worked from 1905 until 1909 at various companies including the Canarea Consolidated Copper Company and Guerrero Plantation and Investment Company. He
returned to Santa Barbara County in 1909 where he worked as a draftsman for both the city engineer and county surveyor. He was elected county surveyor in 1914 and held that position until 1946. While serving as county surveyor, he also maintained a private practice until the surveyor’s position became a full-time job in 1931. He served as president of the California County Engineer’s Association and was a life member of the American Society of Civil Engineers. After retiring, he was elected to the Santa Barbara City Council for one term in 1949 and then became planning commissioner for Santa Barbara County until 1961. An important local figure in the Santa Barbara community, O’Neill edited a history of the county in 1939 and also lectured on California history (Israel 1980:197–199). (11–14)

In the years from 1870 to 1940, when Santa Barbara was quickly evolving into a vibrant, growing city, the period witnessed an extraordinary explosion of stone construction made possible by the abundant supply of sandstone, cadre of expert masons, and financing by private citizens. This period provided an atmosphere conducive to the building of public and private spaces of all kinds, bridges, walls, gardens, and an assortment of other stone works and encouraged some exceptional expressions of the masons’ art. Among the most apparent expressions of the beauty in stone that give the region such distinction are the bridges. While serving a functional purpose, they are artistic expressions. Santa Barbara is cut through by a number of creeks and their canyons, which drain from the mountains to
the sea. All east-west roads are forced to span these sometimes steep canyons and always volatile streams, dry during the summer but occasionally raging torrents in the winter rainy season; these crossings demand seriously engineered bridges. Local masons were imbued with the tradition of the arch, the constructive power of which liberated stoneworkers from the constriction of post and lintel.

In the early 1900s, as Santa Barbara was developing this important infrastructure, masons took advantage of the opportunity to display a variety of styles and approaches. In doing so, they created and maintained a high standard for excellence in stonework, one that has lasted over a century. At the behest of the County Supervisor, Sam Stanwood, rounded stones were used for the Rattlesnake Canyon Bridge façade over the rectangular cut arch, as Stanwood believed it would better blend the bridge into its natural surroundings. Designer O’Neill put a unique signature on the Rattlesnake Canyon Bridge by placing large rounded rocks, in keeping with the bridge’s theme on the top of the end posts. Less information is available regarding the stone mason Peter Poole. A Scottish stonemason, he was responsible for a number of stone buildings in Santa Barbara; Poole is considered by Santa Barbara historians to be local significance in the stone building tradition.

Ray I. Skofield, a New York City stockbroker, purchased the canyon in 1927. In the mid-1920s, his family moved to Santa Barbara, hoping climate would help his ailing wife. Skofield, a founding member of Rancheros Visitadores, set aside part of his property for the group to use in their annual trek over the Santa Ynez Mountains. His son sold his 35 acres to the group in 1950; the group then sold the land to the City of Santa Barbara in 1964. Towards the end of the 1960s, Skofield’s daughter and son offered the balance of the family holdings to the City of Santa Barbara as parkland, and in 1970, with a combination of city, county, and federal funds, the transfer of more than 450 acres was given as part of the park, a gift to the thousands of hikers who enjoy the area annually.
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. Rattlesnake Canyon Bridge 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**

Constructed in 1919 out of sandstone with an ashlar, rectangular cut arch with uncut rubble spandrel walls laid in irregular courses, this closed spandrel arch has a 25-foot span. The mason of the arch was Peter Poole, and it was designed by Owen Hugh O’Neill, Jr. This was one of Peter Poole’s more significant contributions to Santa Barbara’s stonework in one of the City’s most popular hiking and recreation areas. The bridge qualifies as a City Landmark because it is a significant part of the heritage of the City.

**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 mason of the bridge was Peter Poole, a local mason who built much of the sandstone infrastructure of Santa Barbara. The bridge was designed by engineer Owen Hugh O’Neill, Jr., who designed the majority of the masonry arch bridges built in Santa Barbara County and was also a civic leader in the community.

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

The bridge’s unique rectangular cut arch with uncut rubble spandrel walls that blend the bridge into its natural environment demonstrates outstanding attention to design. The bridge is made of Santa Barbara sandstone, demonstrating outstanding attention to materials. The excellent masonry craftsmanship is demonstrated in the rectangular cut stone under the arch.

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

The bridge is at the trailhead for Rattlesnake Canyon, where thousands of hikers see the unique sandstone bridge and have done so since 1919 when it was constructed. Thus, the sandstone bridge is a familiar visual feature to Rattlesnake Canyon.

Historic Integrity:
Since 1919, the bridge’s location at the base of the Rattlesnake Canyon hiking trail, a natural setting between two canyons in the hills of Santa Barbara surrounded by native, natural plantings, has not changed. Since the design of the bridge relates directly to its function as a transportation crossing, it is also important that the bridge still accommodates a road situated over the creek, and thus, the bridge
has high integrity of setting, location, feeling, and association. The essential features of its design, including the arch, abutments, spandrel wall, parapet railing, and piers are intact, and it retains integrity of design, workmanship, and feeling. The historic sandstone materials, with the exception of the large stone cap on the southeast pier that is missing, are present, giving the bridge a high integrity of materials. Evidence of the craft of the ashlar cut stone masonry technology remains as seen around the arch of the bridge; thus, the bridge has high integrity of workmanship. The building has retained a high level of historic integrity so that the building conveys its original 1919 appearance.

Recommendation:
Staff recommends that the HLC adopt a resolution to recommend to City Council that the Rattlesnake Canyon Bridge be designated as a City Landmark. Staff recommends the proposed boundary of the City Landmark designation include the 1919 bridge itself and no other features in the Canyon.

Works Cited:


CITY OF SANTA BARBARA
HISTORIC LANDMARKS COMMISSION

RESOLUTION RECOMMENDING THAT CITY COUNCIL
DESIGNATE AS A CITY LANDMARK
SANTA BARBARA COUNTY NATIONAL BANK
(NOW KNOWN AS MONTECITO BANK & TRUST)
1000 STATE STREET
SANTA BARBARA, CALIFORNIA
APN 039-282-014

RESOLUTION 2016-11

OCTOBER 19, 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 September 21, 2016, the Historic Landmarks Commission adopted Resolution
of Intention 2016-11 to hold a public hearing to consider a recommendation to City Council for
designation of the Santa Barbara County National Bank located at 1000 State Street as a City
Landmark; and

WHEREAS, the Staff Report found the property meets five City Landmark criteria listed in
section 22.22.040 of the Municipal Code and concluded that Santa Barbara County National Bank,
constructed in 1919-21 in the Spanish Colonial Revival style and designed by noted architect Myron
Hunt, is significant for its historical and architectural influence on the heritage of the City; and

WHEREAS, the basilica-shaped building 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 1919-21 appearance; and

WHEREAS, the proposed boundary of the City Landmark designation is the 1919-21 basilica
form bank building only and not the northern portions that have been renovated; 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
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 Santa Barbara County National Bank at 1000 State Street, Assessor’s Parcel No. 039-282-014, 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;

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 identification as the creation, design or work of a person or persons whose effort has significantly influenced the heritage of the City, the State, or the Nation; and

G. Its embodiment demonstrating outstanding attention to architectural design, detail, materials or craftsmanship.

NOW, THEREFORE, BE IT RESOLVED that on October 19, 2016, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the Santa Barbara County National Bank located at 1000 State Street, Assessor’s Parcel No. 039-282-014, 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 19, 2016
Background:
The 1919-21 Santa Barbara County National Bank was designed by noted architect Myron Hunt in the Spanish Colonial Revival style. The property was placed on the Potential Historic Resources List in 1978. The bank is noted for being a simple basilica form on the prominent corner of State and Carrillo Streets. The building embodies character-defining features of the Spanish Colonial Revival style, for which Santa Barbara is known. Its simple, smooth, yet thick plaster walls and clay tile roof, and its deeply recessed windows and doors under rounded arches with subtle wood window mullions and details carved in wood add to the quality of the architecture and character of the City. This piece of Spanish Colonial Revival architecture contributes to the collection of buildings that will always be key to Santa Barbara’s identity. The proposed boundary of the City Landmark designation only includes the 1919-21 building and the original planter on the Carrillo Street elevation and not the later additions. Because the building meets the City Landmark eligibility criteria for its architectural style and historical significance, it is the opinion of the Historic Landmarks Commission (HLC) Designations Subcommittee that the building is an excellent candidate for City Landmark designation.
Red line indicates proposed boundary of the City Landmark designation that only includes the 1919-21 building and original planters along Carrillo Street.

Vicinity Map, City of Santa Barbara Mapping Analysis and Printing System, 2013
Historic Context:
Immediately after the First World War, Santa Barbara began its concerted effort to revamp its visual image, so that the past and present would symbolically merge as one in the Spanish Colonial Revival/Mediterranean style. The success of State Street started with one of the most influential architects in the country, Bertram G. Goodhue, who designed the famous Panama-California Exposition of 1915 in San Diego in the Spanish Churrigueresque style. In 1917, Goodhue was hired to plan the State Street commercial streetscape in the Spanish Colonial Revival/Mediterranean style, where he designed patios, corridors, and covered walks (paseos). Myron Hunt’s bank building at the corner of State and Carrillo Streets was one of the earliest examples of a building designed with the Spanish Colonial Revival style motif.

The bank president, Charles A. Edwards, was a man of great civic interest and public spirit. For example, as President of the Board of Trustees, he donated fourteen acres on Mission Ridge for the site of the State Normal School of Manual Arts and Home Economics (now University of California, Santa Barbara). Under Edwards’ leadership, the bank grew and prospered. Edwards commissioned Myron Hunt to draw plans for the new building. Edwards spent hours with the architect, working out the details of the exterior and interior. The result was the bank building completed in 1921 and rated as among the most noted in Santa Barbara downtown area.

In 1925, Santa Barbara suffered a major earthquake, and damage was so extensive that virtually all of State Street was reconstructed, in a consistent Spanish Colonial Revival/Mediterranean style. Because
the 1925 earthquake had damaged some of the bank building, Hunt was hired to reinforce the building in 1925-26. The rear of the building had a northern extension to house vaults. Only the top of the rear gable and side wings are visible from the rear, as the building was built directly abutting the Hill-Carrillo Adobe that was constructed in 1825-26.

In 1961, interior renovations were made to the building. The 1961 drawings (shown in the image to the right) show the building as Hunt designed it, without any major alterations to the façade. In 1990, the lower square portion to the north had a complete façade renovation, and a third story facing State Street and second story added to the rear of the building (shown in drawing to the right). The renovated northern portion of the building reads as a separate building from the unaltered basilica form section of the 1919-21 building, so that the addition can be separated from the historic designation boundary.
Architect

Architect Myron Hunt:
Myron Hunt was one of Southern California’s most accomplished early-twentieth-century architects. Dapper and bespectacled, Hunt had a fondness for tweed suits, and his appearance was always tidy, reserved, and precise. He did not seem like the type of person who could have created some of Southern California’s most iconic architectural structures, his formal dress and manners belying the creative whirlwind inside his head. Santa Barbara deeply bears Hunt’s vision with the Santa Barbara County Bank, the La Arcada Building at 1110 State Street, the San Marco Building, and the Faulkner Gallery. Hunt studied at Northwestern University and at the Massachusetts Institute of Technology and spent time in Florence, Italy. By the time he was 34, he had already designed 39 buildings in Massachusetts. Hunt’s solo architectural accomplishments include an impressive array of commercial and institutional buildings. His numerous projects included many noted landmarks in Southern California. Hunt was a contemporary of Frank Lloyd Wright, and in 1903, he moved to Los Angeles, where he entered into a partnership with architect Elmer Grey (1871–1963). Opening an office in Pasadena, the firm of Hunt and Grey soon became popular. Some of the firm’s Pasadena work was featured in the national magazine Architectural Record as early as 1906. They were soon designing large houses in communities throughout Southern California, including the summer ranch home for cereal magnet Will Keith Kellogg. They also began receiving commissions to design larger projects, including hospitals, schools, churches, and hotels. By 1912, Hunt was no longer in partnership with Elmer Grey but had established a new firm with Los Angeles architect Harold C.
Chambers. In this partnership, Hunt designed a number of libraries, including the Faulkner Gallery in Santa Barbara, and libraries in Redlands, Palos Verdes Estates, and Pasadena. He also designed one of the three major buildings making up the Pasadena Civic Center. Hunt was the principal architect of all of Occidental College's buildings through 1940. In 1913, Hunt designed a new wing for the Mission Inn in Riverside, California. He designed the impressive Ambassador Hotel in Los Angeles, which opened in 1921. Hunt's association with Henry Huntington was established in 1909 when he designed his house in San Marino. With a large addition built in 1934, the house was to become the main art gallery of the cultural center built around the Huntington Library. Hunt also designed the Pasadena Rose Bowl. Hunt designed Santa Barbara's San Marcos building in 1926. Santa Barbara is fortunate to have a few Myron Hunt masterpieces in the downtown architectural repertoire.

The Spanish Colonial Revival Style:
The basilica-shaped bank building with its simple gable lined with terracotta roof tiles was designed in the Spanish Colonial Revival style. The old form of the basilica plan was inspired from ancient Roman public court building. By extension it was applied to Christian buildings of the same form and continues to be used in an architectural sense to describe those buildings with a central nave and aisles. The building is oriented from west to east, typical

Above: An early photo of the front elevation of the bank (courtesy of Santa Barbara Historical Museum).

Above: The front gable is lined with Spanish Colonial Revival style terracotta tiles and Italian Romanesque corbel tables under the eaves. January 25, 2016.
of Christian churches. The form translates well into a bank building with a central public space (the nave) and side areas (aisles) for tellers and offices. On the exterior, Hunt employed subdued images of Italian Romanesque corbel tables under the eaves. The two free-standing Corinthian columns of sandstone that flank the arched entrance are echoed by similar ornate columns on the interior. The bank building features many intricate details, including two-story round arches with deeply recessed, wood windows with ornately carved vertical wood sash bars that divide the many lights in each of the original bays.

California’s 52-year period of Spanish-Franciscan cultural impact and the subsequent 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 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 the definitive style of Spanish Colonial Revival, Mediterranean, and Mission, which reflect the unique heritage of the City. Many architects, later notable for their use of this style, created commercial façades and whole new buildings in variations of the style.

Therefore, in 1920s 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 bank building with its white stucco walls and dark contrasting stone details fits in the Spanish aesthetic of the City’s 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. Santa Barbara County National Bank 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**
This building is an excellent example 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 1919-21, Spanish Colonial Revival structure, it qualifies as a City Landmark because it is a significant part of the heritage of the City.

**Criterion C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation**
The building is associated with the first bank president, Charles A. Edwards. Under his leadership, the bank grew and prospered. Edwards commissioned architect Myron Hunt to draw plans for the new building. Edwards spent hours working with the architect in working out the details of the exterior and interior of the new building.

**Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation**
The building embodies distinguishing characteristics of the Spanish Colonial Revival style, an important architectural style of Santa Barbara. Its terra-cotta tiles; smooth stucco walls; elongated, rounded arches; and ornate wood detailing around the main entrance and windows are character-defining features of the style. Between 1919 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.

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

The building was designed by Myron Hunt, one of Southern California’s most accomplished early-twentieth-century architects. Hunt is noted for his design efforts that significantly influenced the heritage of the City, State, and Nation. He is recognized for several well-known public buildings and landmarks in Santa Barbara, Los Angeles, and Pasadena areas.

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

The bank building’s simple basilica composition, massing, and simplicity are exemplary elements of design. In addition to the ornate wood sashes of the main entrance and windows, the Corinthian columns flanking the front entrance and simple Doric columns of the Carrillo Street elevation separating the dramatic arched windows show outstanding attention to detail. The simple corbel table under the eave of the front gables and the terra-cotta tiles of the roof demonstrate outstanding attention to detail, materials, and craftsmanship.

**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. Although the northern portion of the building was renovated with a third-story addition in 1990, the bank building’s basilica form portion is intact, with a high level of integrity, and the bank building reads as its own structure. Since 1919-21, the bank building, which is still used as a bank today, has high integrity of location, setting, association, and feeling. The original design, materials, and workmanship have been retained so that the building conveys its original 1919-21 appearance. Thus, the building has retained a high level of historical integrity.

**Recommendation:**

The HLC Designations Subcommittee and staff recommend that the HLC adopt a resolution to recommend to City Council that the Santa Barbara County National Bank building be designated as a City Landmark. Staff recommends the proposed boundary of the City Landmark designation include the 1919-21 basilica form bank building and original planters along Carrillo Street only and not the northern portions that have been renovated.
Works Cited:
Cervin, Michael. *The Hunt for Distinction* Myron Hunt, one of Pasadena’s most prolific architects, designed some of Southern California’s most iconic buildings and arenas. Pasadena Weekly. 09/01/11. Web 1/25/16.


City of Santa Barbara Archives. *1000 State Street archive plans (1961, 1989)*.
CITY OF SANTA BARBARA  
HISTORIC LANDMARKS COMMISSION  

RESOLUTION RECOMMENDING THAT CITY COUNCIL  
DESIGNATE AS A CITY LANDMARK  
THE GEORGE EDWARDS HOUSE  
1721 SANTA BARBARA STREET  
SANTA BARBARA, CALIFORNIA  
APN 027-111-005  

RESOLUTION 2016-12  
OCTOBER 19, 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 September 21, 2016, the Historic Landmarks Commission adopted Resolution of Intention 2016-12 to hold a public hearing to consider a recommendation to City Council for designation of the George Edwards House located at 1721 Santa Barbara Street as a City Landmark; and  

WHEREAS, the Staff Report found the property meets seven City Landmark criteria listed in section 22.22.040 of the Municipal Code and concluded that the George Edwards House, completed in 1887 for Mayor George Edwards by architect Thomas Nixon in the Victorian Queen Anne style with steeply pitched roof, asymmetrical façade, front-facing dormer, patterned shingles, cutaway bay windows, and ornate two-story decorative porch, is significant for its historical and architectural influence on the heritage of the City; and  

WHEREAS, the house has retained a high level of historical integrity as its location, setting, association, footprint, design, materials, and workmanship have been restored to excellent condition that highlights its original 1887 appearance; and  

WHEREAS, the proposed boundary of the City Landmark designation includes the entire parcel to allow adequate review of any changes to the parcel for compatibility; 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 George Edwards House 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 George Edwards House at 1721 Santa Barbara Street, Assessor’s Parcel No. 027-111-005, 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 or 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;

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 efforts has significantly influenced the heritage of the City, the State or the Nation;

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

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 October 19, 2016, the Historic Landmarks Commission of the City of Santa Barbara hereby recommends to the City Council that it designate the George Edwards House located at 1721 Santa Barbara Street, Assessor’s Parcel No. 027-111-005, 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 19, 2016
Background:
Constructed in 1887, the Queen Anne style building was designed by one of Santa Barbara’s most accomplished late-nineteenth-century architects, Thomas Nixon. The Queen Anne house features original intricate woodwork and complex asymmetrical façade with bay windows that characterize the Queen Anne style. The structure has been on the City’s Potential Historic Resource List since 1978, eligible as a City Landmark for its architectural style and historical significance. It is the opinion of the Historic Landmarks Commission (HLC) Designations Subcommittee that the building is an excellent candidate for City Landmark designation because it meets seven of the eleven required criteria outlined in the Municipal Code, Section 22.22.040. The building was designed by an important architect as the home for George S. Edwards, Mayor of Santa Barbara from 1902-1905. Not only is the house associated with an important person in Santa Barbara’s history, the house is an excellent example of a restored Queen Anne style house in a city that has few Queen Anne buildings from the late 1880s remaining. The recent restoration of the building restored the original materials to an excellent condition, and the addition at the rear of the building is minimally visible so that the building has a high level of historical integrity.

The designation of the building as a City Landmark will honor and recognize the importance of the Queen Anne residence as it will join the elite list of important structures contributing to the City’s unique historical and architectural traditions.
Red line indicates proposed boundary of the City Landmark designation, which includes the entire parcel to allow for adequate review of any changes to the parcel for compatibility.

_Vicinity Map, City of Santa Barbara Mapping Analysis and Printing System, February 2016._
**Historic Context:**
The Edwards House faces Santa Barbara Street between East Islay Street and East Valerio Street, in the Upper Eastside neighborhood. Though surveyed and named in 1851, Valerio and Santa Barbara Streets were not graded until many years later.

During the 1850s-1870s, the City began to transfer former pueblo lands to private ownership. Transportation between the waterfront and downtown improved in 1876, when a mule trolley service provided transportation between the base of State Street and the Arlington hotel.

Because of construction of the wharf, coupled with the development of the area’s tourist industry and the anticipated arrival of the Southern Pacific Railroad, a speculative real estate boom surrounded the area of downtown. In the mid-1870s, speculators began to subdivide land surrounding the downtown into smaller parcels that were sold for residential development and small farms.

The neighborhood surrounding the project parcel is defined in the City of Santa Barbara General Plan as the Upper East. Development of the 1700 block of Santa Barbara Street occurred primarily between the 1880s and circa 1930.

A number of architectural styles are represented in the houses and buildings built in the surrounding neighborhood, including Italianate, Queen Anne, Eclectic, Craftsman, American Colonial Revival, and Spanish Colonial Revival.

The original owner, George S. Edwards, was Mayor of Santa Barbara from 1902-1905 and was recognized for his business, political, civic, and philanthropic leadership. Among his accomplishments during his term as Mayor included appointing the City’s first park commission.
In 2015, a rear two-story addition was completed. The addition is minimally visible from the streetscape. The addition is compatible with the historic house in size, scale, proportion, and massing so that the integrity of the building is intact and it still qualifies as a City Landmark. The rear addition was completed so that minimal historic materials on the front and side elevations were removed and original windows, front door, and siding remain intact.

**Architect:**
**Thomas Nixon**

In 1887, George Edwards and his wife Anne commissioned architect Thomas Nixon to design the Queen Anne residence at 1719 Santa Barbara Street (the address changed to 1721 in the 1910s).

Thomas Nixon worked in Santa Barbara as an architectural designer, builder, and wood mill operator. Nixon’s architectural commissions involved supplying the design, materials, interior furnishings, and building construction. He specialized in using redwood burls and high-quality, first-growth redwood. Thomas Nixon is recognized as one of Santa Barbara’s most accomplished late-nineteenth-century architects. Nixon, who also often worked as the building contractor on his design commissions, was particularly known for his Queen Anne style homes with Eastlake style details, and his home interior workmanship.

The front porch features elaborate decorative woodwork including turned wood balustrade that is a character-defining feature of the Queen Anne Style. February 5, 2016.

The gable has square fish scale shingles and twin double hung windows with decorative divided lights. February 5, 2016.
Architectural Style:
Queen Anne

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

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

In the United States, our own first centennial was then approaching, and at the huge Philadelphia Centennial Exhibit in 1876, two model houses were built in the Queen Anne style. Americans immediately took to the style. Massively popular in America, Queen Anne spread across the nation at a rapid pace.

The Queen Anne style was characterized by a break with the box shape, a freer articulation of outer wall shapes, and a taste for outside living on wide verandahs. By 1886, it was still new on the West Coast and first appeared in San Francisco.

Queen Anne homes display irregular rooflines with corner towers, variegated walls, and an emphasis on the horizontal that lends a dynamic, restless quality to the composition as a whole. Surface textures became a defining characteristic of Queen Anne decoration. The Queen Anne taste for drama and asymmetry became apparent in complex roof shapes and an eclectic appropriation of ornamental features from earlier styles (Naverson, 1987).

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

Thomas Nixon incorporated Stick style patterning from the furniture motifs of English designer Charles Locke Eastlake in the mid-1880s. This ornamentation became characteristic of Queen Anne
decorative schemes. Other Eastlake style homes include decorative bull’s eyes, stars, rosettes, strips, and bars applied in the gables.

The Edwards House embodies Queen Anne characteristics in its steeply pitched roof, the irregular shape with a dominant front-facing dormer, patterned shingles, cutaway bay windows, and asymmetrical façade with an ornate two-story decorative porch. The property is one of few examples of Victorian residential architecture in the Upper Eastside area. The second-story addition to the rear elevation in 2015 was reviewed by the HLC to ensure that the character-defining features of the original building were restored and that it would not have a negative impact to the historical resource.

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 Queen Anne house at 1721 Santa Barbara Street meets the following seven criteria:

Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation
The residence retains character-defining features that identify it as an example of the work of designer Thomas Nixon. As few Victorian buildings remain in the Upper Eastside neighborhood of Santa Barbara, this residence is a rare example of a once-common architectural style; thus, the building’s character is a significant part of the heritage of Santa Barbara.

Criterion C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation
The 1721 Santa Barbara Street residence is associated with one of the most important Victorian period architects in Santa Barbara, Thomas Nixon. It is also associated with its first owner, George Edwards, an important civic leader, Mayor of Santa Barbara, and banker.

Criterion D. Its exemplification of a particular architectural style or way of life important to the City, the State or the Nation
The residence is an excellent example of the Queen Anne/Eastlake architectural style that dominated Santa Barbara from the 1870s until the 1910s. The house has the character-defining
features of the style in its decorative wood trim work, the elaborate central gable, the ornate front porch, and wood bay windows. The building is important to the development of Santa Barbara’s architectural repertoire.

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

The 1721 Santa Barbara Street residence is one of the best examples of Queen Anne/Eastlake residential architecture in the City of Santa Barbara and Upper Eastside neighborhood.

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

Thomas Nixon designed and constructed the exterior and interior furnishings of the 1721 Santa Barbara Street residence. He was one of the most influential architects of nineteenth-century Santa Barbara.

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

Thomas Nixon was a high-end designer hired for the quality of his work by affluent City residents, with a reputation for producing buildings with very high-quality craftsmanship on both the interior and exterior. The building embodies not only outstanding attention to design, but also extreme attention to detail, materials, and craftsmanship in the intricate wood trim work spindles; wood, double-hung, bay windows; wood front door; and decorative shingle siding.

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

The 1721 Santa Barbara Street residence is located in a residential neighborhood of large, well-designed homes on generously sized lots. As one of the earliest residences built in the immediate neighborhood, it established a high level of design standards and visual character, which subsequent home designers have sought to emulate and that has become a familiar visual feature of the neighborhood.
**Historic Integrity:**

Integrity is the ability to convey its original appearance. In 2015, a full rehabilitation was undertaken on the building as well as a rear addition. The project was completed under the review of the HLC and meets the Secretary of the Interior’s Standards for Rehabilitation. The addition was completed without sacrificing the integrity of the historic resource. There are essential physical features that must be considered to evaluate the integrity. The house retains its character-defining features, including the intricate woodwork; elaborate gable; porch columns; spindle work; wood, double-hung, bay windows; wood front door; and decorative shingle siding. Since 1887, the building has retained its integrity of location, design, setting, materials, workmanship, feeling, and association, allowing it to convey its original 1887 appearance.

*Photograph of the front elevation prior to the 2015 rehabilitation. Note the enclosed porch windows were removed to restore the original two story open porch. 2014.*

*Photograph of the rear elevation prior to the 2015 rehabilitation. The rear wall was removed and in deteriorated condition for many years. 2014.*

*Photograph of the rear elevation, with the 2015 rear addition that has a two-story, full porch. January 13, 2016.*
Recommendation:
The HLC Designations Subcommittee and staff recommend that the HLC adopt a resolution to recommend to City Council that the Queen Anne style Edwards residence at 1721 Santa Barbara Street be designated as a City Landmark. The proposed boundary of the City Landmark designation is the entire parcel to allow for adequate review of any changes to the parcel for compatibility.

Works Cited:
