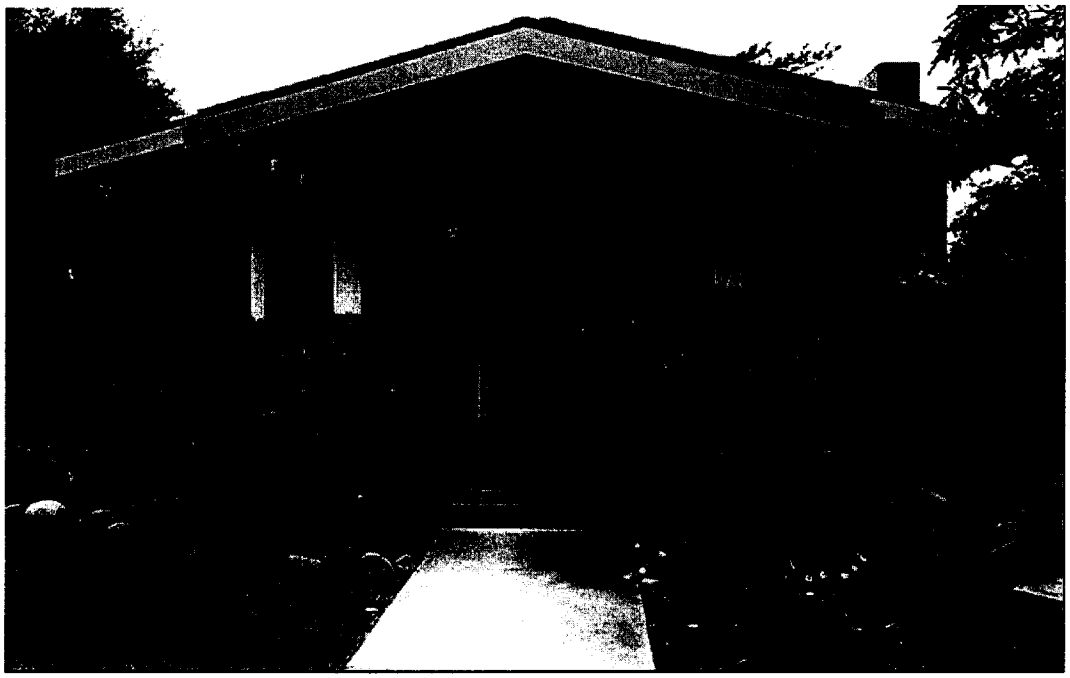
LOWER RIVIERA SPECIAL DESIGN DISTRICT DESIGN GUIDELINES



COMMUNITY DEVELOPMENT DEPARTMENT
PLANNING DIVISION

CITY OF SANTA BARBARA, CALIFORNIA

December 2006

EXHIBIT

ACKNOWLEDGEMENTS

The City of Santa Barbara and the Historic Landmarks Commission expresses its appreciation to the Bungalow Haven Neighborhood Association and the following individuals for their commitment and assistance in drafting and supporting the publication to these guidelines.

John Bock
Melanie Brewer
Steve Dowty
Dee Duncan
Michael Jogoleff
Cheri McKinney
John McKinney
Stephanie Nicholas
Brad Parks
Joe Rution

Lower Riviera Special Design District Guidelines

(500 Block of West Sola Street)

TABLE OF CONTENTS

INTRODUCTION ..... Page 1

Purpose of the Guidelines Page 1

CHAPTER 1: OVERVIEW

1.1 Historic vs. Non-Historic Resources ..... Page 1

A) Historic Resources ..... Page 2
B) Non-Historic Resources ..... Page 2

1.2 Protection Focus: "Character-Defining Features" ..... Page 2
1.3 Special Rules for Demolition and New Development ..... Page 2

CHAPTER 2: APPLICABILITY: WHAT'S COVERED, WHAT'S NOT

2.1. All Building Permits ..... Page 2

2.2 Permit Application Review Levels (What type of review is required?) ..... Page 2

2.3 Administrative Staff Review ..... Page 3

CHAPTER 3: HOW TO USE GUIDELINES

3.1 Determine whether a Structure Historic or Non-Historic ..... Page 4

3.2 What is an Historic Structure ..... Page 4

3.3 Determine if a structure is Historic ..... Page 5

3.4 Application Of Appropriate Guidelines ..... Page 5

A. Guidelines Applicable to All Projects ..... Page 5

B. Guidelines Applicable To "Historic" Structures ..... Page 5

C. Guidelines Applicable To "Non-Historic" Structures ..... Page 6

3.5 Structures that require Architectural Board of Review Approval ..... Page 6

3.6 Structures that require Historic Landmarks Commission Approval ..... Page 6

3.7 Neighborhood Context ..... Page 6

CHAPTER 4: GENERAL DESIGN GUIDELINES

4.1 Applicability of Chapter ..... Page 7

4.2 Basic Goals: Neighborhoods and Streetscapes ..... Page 7

4.3 Basic Goals: Individual Structures ..... Page 8

A. Historic Structures ..... Page 8

B. Non-Historic Structures and New Infill Construction ..... Page 8

CHAPTER 5: "STREETSCAPES" NEIGHBORHOOD COMPATIBILITY CONSIDERATIONS

5.1 Applicability of Chapter ..... Page 9

5.2 Neighborhood Character- The District's Main Purpose ..... Page 9

5.3 The Special Design District's Primary Neighborhood Characteristics ..... Page 10

CHAPTER 6: ALTERATION AND REHABILITATION OF HISTORIC RESOURCES

6.1 Applicability of Chapter ..... Page 10

6.2 Technique: preservation of "character-defining features" ..... Page 11

6.3 Repair and Replacement of Architectural Features and Materials ..... Page 11

6.4 Porches ..... Page 13

6.5 Windows and Doors ..... Page 14

6.6 Roofs ..... Page 14

6.7 Chimneys ..... Page 15

6.8 Commercial Structures/Uses ..... Page 15

CHAPTER 7: ADDITIONS TO HISTORIC RESOURCES

7.1 Applicability of Chapter ..... Page 16

7.2 Design Criteria for Additions ..... Page 16

CHAPTER 8: ALTERATIONS TO NON-HISTORIC RESOURCES & INFILL CONSTRUCTION

8.1 Applicability of Chapter ..... Page 17

8.2 Design Criteria for Non-Historic Buildings ..... Page 17

CHAPTER 9: ANCILLARY "STREETSCAPE VIEW" ITEMS

9.1 Applicability of Chapter ..... Page 18

9.2 Public Works: Streets, Sidewalks, and Public Areas ..... Page 19

9.3 Fences and Masonry Walls, Screening Vegetation ..... Page 19

9.4 Historical Streetscape, Landscape Features ..... Page 19

9.5 Parkway & Driveways ..... Page 20

9.6 Yards ..... Page 20

9.7 Accessory Structures ..... Page 21

9.8 Equipment, Service Areas, Upper Level Decks, Exterior Lighting ..... Page 21

9.9 Building Colors ..... Page 21

CHAPTER 10: RELOCATION AND DEMOLITION

10.1 Special Rules for Demolitions ..... Page 22

10.2 Applicability of Chapter ..... Page 22

10.3 Conditions of Approval ..... Page 22

10.4 Applicability of Guidelines to Design Review ..... Page 22

10.5 Exemptions: Demolition of structures not covered by Ordinance ..... Page 23

CHAPTER 11: NEW DEVELOPMENT

11.1 Rules for New Development ..... Page 23

11.2 New Primary Buildings ..... Page 23

11.3 New Additional Dwelling Units ..... Page 23

11.4 Detached Accessory Buildings and Garages ..... Page 24

11.5 Required Findings of Approval ..... Page 24

11.6 Applicability of Guidelines to Design Review ..... Page 25

APPENDIX A: LEGAL AUTHORITY ..... Page 27

APPENDIX B: HISTORIC RESOURCES ..... Page 27

1) History and Development of District ..... Page 27

2) Lower Riviera Special Design District Map ..... Page 30

3) Architectural Styles and "Contributing Structures" ..... Page 30

APPENDIX C: CONTRIBUTING ARCHITECTURAL STYLES ..... Page 31

American Craftsman ..... Page 32

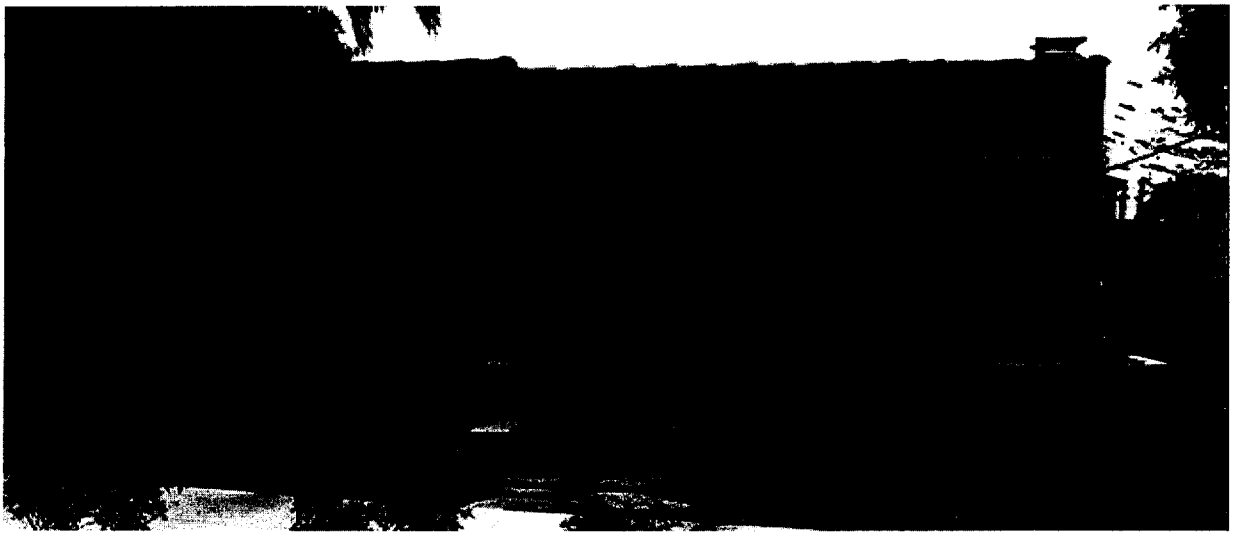
National Folk (Vernacular) ..... Page 35

Mission Revival ..... Page 36

Spanish Colonial Revival (or Spanish Eclectic) ..... Page 37

American Colonial Revival ..... Page 38

APPENDIX D: DEFINITIONS AND GLOSSARY OF TERMS ..... Page 39



GUIDELINES FOR THE LOWER RIVIERA SPECIAL DESIGN DISTRICT

INTRODUCTION:

The material in this document is intended to serve as design guidelines for the Lower Riviera Special Design District, which was designated by City Council on October 20, 2004. The Special Design District Is currently being surveyed by the City in Phase I of the Lower Riviera Historical Survey. The intent of the historical survey is to identify the boundaries of the Bungalow Haven Neighborhood. The expected outcome of this survey is the identification of an Historic District.

The Bungalow Haven neighborhood is an assemblage of modest, mainly one-story, bungalows designed in the craftsman and period revival styles. The houses generally feature open front porches facing tree lined streets in a pedestrian friendly manner. Although the houses are placed on small lots, gardens designed in the craftsman tradition, play an important role in the traditional development pattern of the neighborhood. (See Appendix B: "Historic Resources" for a complete history of the neighborhood)

These Guidelines are intended to guide all development within the Lower Riviera Special Design District in order to ensure continuing compatibility with the existing traditional architecture and development patterns of the neighborhood.

PURPOSE OF GUIDELINES

The function of these guidelines is two-fold:

A. To assist the property owner, developer, architect, or contractor to design a project that will be appropriate, compatible, and beneficial to the Special Design District, and

B. To assist the Design Review Boards and Staff in the review of the alterations to structures and applications for new development within the Special Design District.

CHAPTER 1. OVERVIEW

The overall function of these Guidelines is to aid in the identification, description, and preservation of those resources, historic or non-historic, that contribute to the neighborhood's "unique character and style".

1.1 Historic vs. Non-Historic Resources

In seeking to preserve the neighborhood's character and historic resources, these guidelines are intended to function as follows:

A. **Historic Resources**: The intent of these Guidelines is to assist in the *preservation* of specific sties and structures that are identifiable as historic resources.

B. **Non-Historic Resources**: With respect to structures or features within the district that *do not qualify as historic resources*, or to new construction that does not involve such historic structures, the intent is to ensure *compatibility* with the existing historic elements.

1.2 Protection focus: "Character-Defining Features"

These Guidelines aim to identify and protect the Special Design District's *Character-Defining Features* - the distinctive tangible elements and physical attributes that comprise the appearance of a site or structure. The purpose of review of the applications within the Special Design District is to ensure, to the greatest degree feasible, that these character-defining features are not compromised or diminished, but are respected, preserved, and even enhanced.

1.3 Special rules for Demolitions and New Development

The ordinance that established the Special Design District includes provisions addressing Demolitions within the District (§ 22.68.115, Subsection C, which protects Bungalows or Arts and Crafts features) and provisions for New Development (§ 22.68.115, Subsection D, which requires incorporation of existing site historic resources, and historic compatibility). These guidelines provide criteria for making the required findings and determinations called for by those ordinance provisions. Demolitions are treated in Chapter 10 of these guidelines, and New Development in Chapter 11.

CHAPTER 2. APPLICABILITY: WHAT'S COVERED, WHAT'S NOT

2.1 All building permits

These guidelines shall be used as a source of design criteria for City reviews of all new development applications and exterior alterations to existing structures within the Special Design District. Exterior alterations requiring a building permit shall be subject to these guidelines, and review by the Architectural Board of Review (ABR), the Historic Landmarks Commission (HLC), or Staff as provided herein.

Not all building permit applications will require ABR or HLC review as outlined in Chapter 3.

2.2 Permit Application Review Level (What type of City review is required?)

The *level* within the City governmental organization where review will actually occur will depend upon the *intensity or significance* of the development being proposed – which might range from minor maintenance to major additions, demolitions, reconstruction, or new structures. Minor maintenance, repairs, and repainting of structures that require no building permit will not usually require any City review unless it is determined that the cumulative

effects of non-permitted alterations will cause negative impacts on an historic resource. In addition, City Design Review Boards may request as part of their review of proposed work, that inappropriate alterations such as dish antennas, chain-link fencing in front yards, oversized mailboxes, and inappropriate paving, be removed.

2.3 Administrative Staff Review

Various minor applications are eligible for administrative approval by City staff; others will require review by the Architectural Board of Review. (Applications involving Landmarks, Structures of Merit, and structures on the City's List of Potential Historic Resources will be reviewed by the Historic Landmarks Commission.)

The **general rule** for determining if an application for alteration qualifies for Administrative Staff review only is as follows:

> Any proposed minor alteration or demolition that will not substantially and adversely alter the structure's appearance or remove a character-defining feature of the structure or site shall be eligible for Administrative Staff Review.

NOTE: Applications qualifying for Administrative Review are still subject to the design review provisions of these Guidelines.

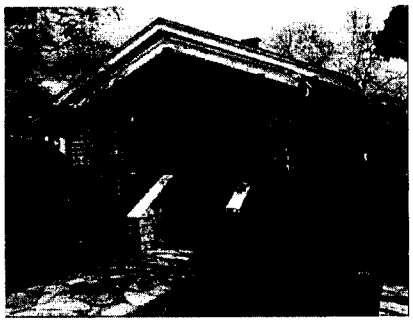
Applications eligible for Administrative Staff Review

Generally, the following types of applications (even though they may alter a structure's appearance) will be eligible for administrative review:

- Rooftop equipment, skylights and satellite dishes (subject to the conditions outlined in the Architectural Board of Review Guidelines, Part 3: Meeting Rules and Procedures, §2.4: Review Levels).
- Door Changes to enhance access by the physically challenged and for compliance with the Americans with Disabilities Act (subject to the conditions outlined in the Architectural Board of Review Guidelines, Part 3: Meeting Procedures, §2.4: Review Levels).
- Door or window additions or alterations if compatible with the architecture.
- Dry rot, termite damage repairs to replace as is, or fire damage repairs to replace as is;
- Re-roofing that is done with materials similar to the old, or that are compatible with the architectural style of the building.
- Restoration of original historic features (including removal of non-historic siding or other non-historic elements) for purposes of restoring structure or feature to original condition.
- Items primarily of a maintenance or repair nature, not resulting in alteration of appearance of original design elements.
- Minor landscaping and hardscape/paving improvements
- Ground-mounted air conditioning units or similar equipment
- Exterior lighting fixtures and electrical metering equipment
- Fireplace and mechanical equipment venting;

- Small decks or stairs, awnings, trellis, gazebo or any other small accessory structure which matches the architectural style of the existing building;
- Fences, gates, trash or water heater enclosures;
- New garage doors, if compatible with the architecture of the structure or (if on a non-historic building) that of the surrounding structures.

Note, the Community Development Director or designated Staff has the authority and discretion to refer any minor alteration to the ABR or HLC if Staff determines that the alteration has the potential to have an adverse effect on the architectural integrity of the building, structure, or surrounding property.



CHAPTER 3. HOW TO USE THESE GUIDELINES

3.1 Determine whether the structure is Historic or Non-Historic

Applicability of specific guidelines will depend upon whether or not the structure involved is deemed an "Historic Structure". The determination of historic significance is based on established significance criteria for individual structures but may also be based on whether structures contribute to a potential historic district as determined by professional historical consultants and City Community Development Department Planning Staff.

3.2 What is an "Historic Structure"

Whether or not a structure is deemed historic – and thus one that these guidelines are intended to preserve – depends on its age, architectural style, and level of architectural integrity of the original design.

Generally speaking, a building must be at least fifty years of age to be considered as historically significant. Not all buildings greater than fifty years of age are eligible for protection under these Guidelines; only those dating from the neighborhood's "period of significance" and that are of a "contributing" architectural style. Some others falling outside of these categories also qualify if they are determined to be of individual historical significance or value to the traditional historic fabric of the neighborhood or City.

It is the intent of these guidelines to assure visual compatibility of new development within the Special Design District. As there are five predominant architectural styles found within the Special Design District, the architectural style and scale of new infill construction and additions to existing buildings should fit neatly into the immediate environment. For example,

a modern steel and glass structure would be inappropriate between two existing Craftsman style buildings; and an excessively tall building should not be constructed next to a one-story bungalow.

This District's "period of significance" is the first quarter of the 20th Century – the time of the initial development of the neighborhood.

The "contributing" architectural styles of buildings considered "contributing structures" are:

American Craftsman

National Folk

Spanish Colonial Revival

Mission Revival

American Colonial Revival

(These styles are described in detail in Appendix C: "Contributing Architectural Styles")

3.3 Determine if a structure is "Historic"

All designated City Landmarks and Structures of Merit are considered to be "Historic Structures" for the purposed of this document. Other structures over 50 years of age may be considered historic as outlined in section 3.2 above. Applicants will be advised as to whether their structure is deemed "historic", for purposes of applying these guidelines, upon filing a permit application. The determinations are made based on Historic Resources Surveys that have been undertaken in the area. In some cases, additional historic resource studies may have been completed or may be required to be undertaken to ascertain the level of historic significance and/or to evaluate project impacts. A homeowner can find out whether such a historic significance determination has been made with regard to their property at any time by contacting the Santa Barbara Community Development Department, Planning Division to review the survey records or check for "parcel tags".

3.4 Application of Appropriate Guidelines.

Use the following guide, letters "A through C" to determine which chapters specifically apply to your project proposal.

A. GUIDELINES APPLICABLE TO ALL PROJECTS

ALL projects are subject to the review criteria of:

Chapter 4: "General Design Guidelines",
Chapter 5: "Streetscapes: Neighborhood Compatibility",
Chapter 9: "Ancillary Streetscape View Items."

B. GUIDELINES APPLICABLE TO "HISTORIC" STRUCTURES

The Chapters of these Guidelines that are *specifically* applicable to structures determined to be "Historic" are:

Chapter 6: "Alteration and Rehabilitation of Historic Structures", and
Chapter 7: "Additions to Historic Structures"

C. GUIDELINES APPLICABLE TO NON-HISTORIC STRUCTURES

The Guidelines Chapter *specifically* applicable to non-historic structures is:

Chapter 8: "Alterations to Non-Historic Structures and Infill Construction"

3.5 Determine if a proposal will require Architectural Board of Review approval

Proposals for significant alterations and additions to non-historic structures located within the Special Design District are referred to the Architectural Board of Review (ABR). The ABR is charged with assuring that the alteration of existing non-historic buildings and new construction shall fit neatly into the neighborhood context of the Special Design District. Minor alterations to non-historic structures may be approved administratively by Planning Staff. (For a list of projects that can be approved administratively, see section 2.3) All new development requires ABR review.

3.6 Determine if a proposal will require Historic Landmarks Commission approval

Applications for alteration or demolition of structures deemed to be "Historic", per Sections 3.2 and 3.3 above, that are within the Special Design District, shall be reviewed by the Historic Landmarks Commission (HLC). As part of the HLC review, the City's Urban Historian may determine that an Historic Structures Report is required based on the proposal. Additional protection of potentially significant buildings within the Special Design District may be accomplished through individual designation as City Structures of Merit or Landmarks.

3.7 Evaluation of Neighborhood Context

In evaluating individual applications, the context of the relationship of the building to the traditional historic fabric of the neighborhood is the primary concern of these Guidelines. In order to ensure review within that context, the following actions are strongly encouraged for review boards and commissions:

A. Site visit to the actual building site and street where the project is planned;

B. Walk through the surrounding neighborhood; and

C. Accessing the photo archives maintained by the City and the Bungalow Haven Neighborhood Association (available in format suitable for use at public meetings, and which presents a neighborhood context for any site within the Special Design District).

(500 Block of East Sola Street)

CHAPTER 4: GENERAL DESIGN GUIDELINES

4.1 Applicability of Chapter: This Chapter applies to **all applications**.

The stated purpose of the establishment of the Special Design District and of these Guidelines is the preservation of the unique character and style of the Bungalow Haven Neighborhood, while the historic district proposal is being considered by the City. The exact boundaries of the Historic District, within the Special Design District, will be determined by the architectural survey.

These guidelines provide rules that help ensure the compatibility of new projects and the alteration of existing buildings within the existing neighborhood.

Before applying those specific rules, however, there are some broader goals that should be kept in mind as a context for their application, so they are interpreted and applied in a way that will truly further the objectives of neighborhood preservation.

4.2 BASIC GOALS: for <u>Neighborhoods and Streetscapes</u>

GOAL: All projects undertaken within the District that are visible from the street should be respectful of the need to preserve the historic fabric of this traditional neighborhood, and be complementary to its traditional streetscapes.

A. Preserve the traditional, historic fabric of the neighborhoods and their streetscapes in the Special Design District, by preserving as many of the traditional neighborhood characteristics as possible. (Listed in Chapter 5: "Streetscapes: The District's Primary Neighborhood Characteristics", beginning on p. 9)

B. Be careful to take note of impacts that the proposed work might have upon these neighborhood characteristics, when formulating and reviewing applications for work within the Special Design District.

C. Preserve the "pedestrian friendly" character of the area by such traditional means as having dwellings oriented toward the street; minimizing prominence of garages; and preserving set-backs, open front yards, fences and landscaping features that are in keeping with historical patterns.

D. The ABR/HLC may encourage and support zoning modifications that help perpetuate the preservation of the traditional development patterns of the neighborhood (other than regulations intended to address life-safety concerns). These may include but are not limited to: the repair and maintenance of historically significant (non-conforming) portions of a building within a setback; the use of tandem parking to preserve an existing one-car garage; and a reduction of the required open space provision of the Zoning Code.

4.3 BASIC GOALS: for Individual Structures

A. Historic Structures

GOAL: If the structure is deemed "Historic", it is the purpose of the Special Design District Guidelines to substantially preserve it and/or its historic architectural features.

1. Identify the historic character-defining features of the structure, especially those contributing to the streetscape.
2. Seek to preserve such historic features when they are affected by any planned work.
3. Assure that new additions, exterior alterations, or related new construction respect the historic character of the building.
4. Promote the use of the State Historic Building Code where appropriate.
5. Protect historically significant buildings that are built in a style that is not one of the five predominant architectural styles found in the neighborhood, by allowing them to be maintained and expanded in their existing significant architectural style.

B. Non-Historic Structures and New (Infill) Construction

GOAL: If the structure is not deemed "Historic", then the purpose of these guidelines, rather than preservation, is to ensure that any new development or alterations are complementary and compatible with the surrounding neighborhood, in terms of size, scale, height, site relationship and design character.

1. Minimal impact upon the historical integrity of the District should be ensured when considering rehabilitations, additions, and/or replacement of features, as well as construction of new structures.
2. Size, scale, proportions and character of additions, alterations and new construction should respect the traditional houses in the neighborhood,

and their style should respect and complement the District's "contributing" historical styles.

3. The traditional scale and sense of proportion with respect to the overall size of its lot should, to the greatest degree possible, be maintained by new construction.

CHAPTER 5: "STREETSCAPES": NEIGHBORHOOD COMPATIBILITY

5.1 Applicability of Chapter: This chapter applies to **all applications**.

5.2 Neighborhood Character – The Special Design District's "Main Purpose"
The overall thrust of these Guidelines is to preserve the traditional, historic character of this District's neighborhoods. The guidelines are primarily *neighborhood oriented,* in that while they apply to specific structures and work affecting those structures, their main objective is to preserve neighborhood streetscapes.

That being the overriding purpose, before embarking upon a review and evaluation of the details of the specific project or application, consideration should first be taken of the neighborhoods sought to be protected – their overall style, feel or "flavor" - and the specific traits of the individual structures that make them up. Since the purpose of the Special Design District is "neighborhood" oriented – that is, intended to preserve characteristics of a neighborhood and its streetscapes - this will provide a context for judgments as to the appropriateness of the particular application.

GOAL: In applying the specific provisions of these Guidelines, the primary emphasis should be the respect for and perpetuation of traditional neighborhood characteristics. In the application of any of the specific provisions within these guidelines, review bodies shall consider the context of the neighborhood, and seek to preserve the Special Design District's primary neighborhood characteristics listed in this section.

5.3 The Special Design District's Primary Neighborhood Characteristics

The following is a list of the most recognizable characteristics of the neighborhoods of the Special Design District, which contribute to its overall character and uniqueness.

A. Residential architecture reflects a period running generally from the last decade of the 19th century, to the late 1920s, with many of the buildings being original to the neighborhood.

B. Building scale is relatively uniform: these were developed primarily as neighborhoods of single family, one story to one-and-a-half story, modest "bungalows".

C. Although this is a neighborhood of small urban lots, structures were of sufficiently small scale to accommodate yards and set backs of sufficient size to allow a "garden-like" setting, in the Craftsman tradition.

D. Porches oriented to the street are a common feature of the neighborhood.

E. Driveways, on lots that had them, are narrow and ran along the sides of dwellings, close to the side property line.

F. Garages, on lots that have them, are one-car, generally detached, built to rear of lots, and often abut side and/or rear property lines.

G. Sandstone curbs are common on most streets.

H. Sandstone retaining walls and construction details are commonly found throughout the neighborhood.

I. Building setbacks from the street are relatively uniform.

J. House fronts are oriented to the street, and have primarily open front yards.

K. Gables of houses on most streets are of a relatively similar pitch, with ends predominantly oriented to the street, providing a consistently rhythmic element to the streetscapes.

L. The bungalows are predominantly wood sided, of wood frame construction.

M. A variety of yard landscaping treatments are evident, many in the tradition of the garden-like setting envisioned in the Craftsman esthetic.

CHAPTER 6: ALTERATION AND REHABILITATION OF HISTORIC STRUCTURES

6.1 Applicability of Chapter: This section applies to projects involving **"historic" structures.** (See Chapter 3, Page 4 for what constitutes "historic")

6.2 Technique: preservation of "character-defining features"

Historical architecture is preserved by techniques that identify and focus upon a structure's *character-defining features;* the guidelines in this chapter are intended to preserve these features.

"Character-defining features" are **major visual elements** of a building, such as architectural details, windows and doors, porches, construction materials and techniques, roof forms, chimneys, scale and location on its lot: those things that characterize the architectural style of a building.

The work covered in this chapter includes repair and maintenance, restorations, renovation, repair, or other modifications. (Remodeling, in the sense of altering the design image by removing original detail or adding new historically incongruous features, is inappropriate for historical structures.)

Subsequent chapters covers substantial *additions* to structures, as well as *demolitions* of entire structures and new construction on their site.

> **GOAL: With respect to "historic" structures in the District, a primary goal of these guidelines is the preservation of their historic character-defining features**

In reviewing a proposal to alter or demolish an historic or potentially historic structure, the following are appropriate considerations:

A. The *architectural integrity* of the structure and the relative impact of the proposed work on its integrity and its historical appearance;
B. The *significance of the building's contribution to the neighborhood*, with consideration to the context of the street and immediate surrounding buildings;
C. The *relation of the proposed work to the specific features* of the structure that provide its historical contribution and relationship to the neighborhood (i.e. architectural detailing, basic form and/or materials, windows and doors, location on the site, roofline, etc.); and
D. The extent a structure has been determined to be *structurally substandard or has been damaged by an earthquake, fire, or other natural casualty* such that repair or restoration is not reasonably practical or feasible would be a substantial hardship. Substantial hardship occurs when a property cannot be put to reasonable beneficial use. It is the responsibility of the applicant to prove that compliance with these guidelines can not be readily achieved and demolition is necessary to avoid substantial hardship and/or to avoid substantial detriment to the public welfare. For proposals where significant alteration or demolition are to occur, mitigation measures may be required.

The following guidelines provide principles for the preservation of character-defining features, and for their replacement when that becomes necessary. They apply to all applications for alterations or rehabilitations of historic buildings.

6.3 REPAIR & REPLACEMENT OF ARCHITECTURAL FEATURES AND MATERIALS – GENERAL RULES

Stylistic and architectural features, like columns, trellises, porches, dormers, and distinctive building materials, define the character and style of a building. If they are historic, their removal or alteration should be avoided if at all possible. Proposed or already completed alterations that do not require a building permit but "negatively affect" an historic resource may require removal when a project is reviewed by the ABR/HLC.

A. Deteriorated elements should be repaired rather than replaced. If repair is necessary, use of a technique that poses the least threat to the element should be encouraged, such as preservation in place rather than removal, or careful documentation to facilitate accurate replacement if removed. If replacement is necessary, the new feature should match the old in design, color, texture and, where possible, materials.

B. Architectural detail, decorative elements or building materials should not be added if they were not original to the building (for ex., decorative millwork, stucco, shingles, shutters). (For major additions, see Chapter 7: "Additions to Historic Structures".)

C. In replacing missing features, or features thought to have been removed from the original structure, care should be taken to assure historic accuracy.

D. The particular characteristics of the feature should be documented by whatever historical documentation (physical or pictorial) that may be available. If such documentation is unavailable, the appearance of the replacement (in terms of design, materials, texture, etc.) should be based upon documentation of its historical architectural appropriateness. If accurate reconstruction is impossible or impractical, a design that is a simplified interpretation of the original may be used, as long as it is similar to comparable features in appearance, texture, materials and finish. A Preservation Plan or Restoration Plan may be required to be submitted to staff.

E. Original building materials such as siding, masonry and stonework should be preserved and reused whenever possible.

F. Materials such as wood siding, windows, doors, shutters, and hardware, which are not to be reused, should be offered to an architectural salvage yard for reuse.

G. Effort should be made to recondition and reuse original materials. When replacement is necessary, the material should match the original as closely as possible in design, color, texture, and visual quality.

H. The covering of original façade material with a different material such as aluminum or vinyl shall not be permitted. Stucco over original wood siding shall be prohibited.

I. Removal of materials that cover original historic fabric is encouraged. When removal of materials reveals original facades, reuse of the original façade material, or a faithful reproduction of it, should be encouraged.

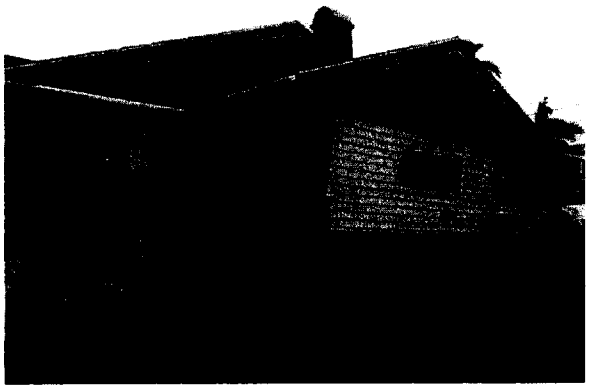
J. Minor maintenance and repairs of structures that require no building permit will not require any City review unless a project is submitted and it is determined that the

cumulative effects of non-permitted alterations will cause negative impacts on an historic resource. In addition, City Design Review Boards may request that inappropriate alterations, such as dish antennas, chain-link fencing in front yards, oversized mailboxes, and inappropriate paving, be removed.

6.4 PORCHES

Porches are one of the most significant of the character-defining traits of the District, and ideally should be preserved in original appearance. However, since porches are important to the "livability" of the house, homeowners should be allowed to make reasonable modifications such as reconstructing a porch, which has been removed from the building, as long as the historic character of the house is respected.

PREFERRED



AVOID

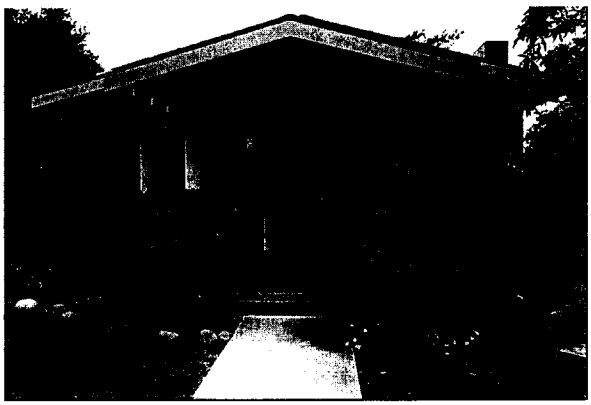
A. Original porches should not be removed, and repairs should seek to restore the porch to its original state in terms of design, details, and materials.
B. Restoring an altered porch to its original condition is encouraged.
C. When modifying an existing porch or adding or replacing elements or an entire porch, compatibility with the design of the existing porch or the dwelling is essential.
D. When adding a new porch, the design should be appropriate to the historic style of the house, in terms of scale, location, materials, and detail.
E. When replacing a porch, which has been removed from the building, or elements of an existing porch, reference should be made to any available documentation of the original; if documentation is unavailable, simplified interpretations of traditional designs are acceptable.
F. The enclosure of an original open porch is discouraged. Enclosures undertaken should be done in a manner as to still read as a porch and not obscure the original visual character of the porch.
G. Porch locations should complement the structure and be designed in a traditional manner. Large open wood decks on the front of buildings shall not be permitted.

6.5 WINDOWS AND DOORS

Windows and Doors are significant character-defining elements, but, as with porches, they affect the livability of the house, and the homeowner should not be precluded from making reasonable modifications to accommodate changing needs. Again, these changes can and should be made without adversely affecting the historic character of the house.

A. Repair and reuse of existing original doors and windows, instead of replacement, is strongly encouraged.
B. Historic proportion and spatial relationships of windows and doors, and arrangement of windows on primary façade, should be preserved.
C. Design and functional features of original windows and doors should be preserved.
D. When adding or a replacing a door or window, one matching the original design or that is historically appropriate in terms of design, materials, and appearance should be used.
E. New door or window openings should be similar in location, materials, type, and size to those seen traditionally in the area.
F. Trim elements of new windows and doors should match or be consistent with the others on the house.
G. The addition of new window or door openings on primary facades should generally be avoided.
H. Security devices should be as visually unobtrusive as possible.
I. Traditional single pane window glass should be preferred over double or thermal pane glass, where the latter will have a negative visual effect but a minimal relative effect in preventing heat loss from an old building.
J. If double glazed windows are used, the mullions shall be exposed and not set between the sheets of glass, with the purpose of keeping a more traditional appearance.

6.6 ROOFS



PREFERRED

AVOID

Rooflines are one of the most defining elements of a streetscape; their pitch, orientation to the street, height, and materials contribute to the overall character of the street. Maintaining the traditional pattern of roof configurations is thus an important goal in preservation of neighborhood character.

A. Original roof form should be preserved.
B. Roofing materials should be historically appropriate in appearance.
C. Original roof details such as eave overhangs, brackets, soffits, open rafters, etc. should be maintained and preserved.
D. Skylights should be designed and installed so as to minimize visual impact by placing away from street views.
E. Skylights should not interfere with the plane of the roofline and should not be bubble or domed.
F. Dimensional shingles which were developed in the 1970's should not be used. Flat shingles are preferred because they are more historically accurate.

6.7 CHIMNEYS

Chimneys are strong, architectural elements on the exterior of historic buildings. They are of varying materials, such as brick or cobble stones, with a variety of cap treatments, including simple brick, stepping (or corbelling) of courses of brick or stone, terra cotta caps, bishop's cap (a pointed brick arch), or flat stone coping.

A. Historic chimneys constructed of brick and the softer mortars used a century ago often need lining to prevent fire or smoke damage due to deteriorated mortar joints. This can be done without changing the exterior of the chimney.
B. When re-pointing brick or stone work, the mortar mix should match the original in color and joint profile.
C. The painting of brick or other natural materials, while discouraged, is not prohibited, but applicants should be aware of the difficulties in removing paint once applied.
D. The use of clapboard, shingles, or other wood siding materials on the exterior of new wood–frame (prefabricated metal firebox) chimneys is discouraged. Although stucco is preferred over wood siding materials, new wood-framed chimneys should be covered in brick or stone for a more authentic look.

6.8 COMMERCIAL STRUCTURES/USES

The "Corner Store" was, and is, a fixture in most of Santa Barbara's older residential neighborhoods. There are two in the Bungalow Neighborhood Special Design District, one at the corner of Olive and East Victoria Streets, and the other mid-block of the 400 block of East Micheltorena Street. Both were built during the period of significance of the neighborhood, and exist in substantially original condition, retaining their original architectural features. Architecturally, as well as functionally, they contribute to the traditional historic fabric of the neighborhood.

A. Structures originally and historically serving as neighborhood markets should retain their historic character-defining features, and even if the uses change, their visual features reflective of their original function and character should be preserved in such a manner as to allude to their historic function.
B. Alterations and modifications should be undertaken subject to the considerations in these guidelines applicable to historic structures.
C. Favorable consideration should be given to proposed modifications such as innovative features or minor use changes, etc., that may be necessary for continuing economic

viability in order to perpetuate the existence of the structure, as long as they are compatible with the surrounding residential neighborhood.

CHAPTER 7: ADDITIONS TO HISTORIC STRUCTURES

7.1 Applicability of Chapter: This section applies to projects involving **"historic" structures** (See above, Chapter 3, Page 8 for what constitutes "historic".)

7.2 Design Criteria For Additions

Since it is not the City's purpose to stifle the evolution of its existing dwellings in response to the changing needs of residents, additions to historic houses are not discouraged. The purpose of these guidelines is simply to preserve historic architectural character and the traditional streetscape, and this can be facilitated by ensuring respect for the character and integrity of the original structure. Minor to very extensive additions should be undertaken in this spirit. Compliance with the Secretary of Interior Standards is recommended.

> **GOAL: The overall design of the addition shall be compatible and in keeping with the design of the main structure, while not obscuring the character-defining elements of the structure.**

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

A. The addition should not block or obstruct views of the front of the structure: it should be placed toward the rear or set back from the main structure.
B. In constructing additions, original architectural details should not be damaged, removed or destroyed, nor their views obstructed.
C. The addition should be compatible with the original structure's mass, scale, and proportions.
    1) Ideally, it should be subordinate to the main building, and not "compete" with it.
    2) While smaller additions are preferred, if a significantly larger one is proposed, it should be designed to relate to the main structure, rather than overwhelming it, by such means as separating and linking it using a connecting structure, or breaking up its mass into components that relate to the original.
D. The addition should be compatible with the architectural style and character of the primary structure.
E. If replication of the original style is used, appropriate devices should be considered to subtly distinguish the new from the original structure (so as not to confuse the buildings true history), such as:
    1) Roofline breaks
    2) Step backs of new addition from main structure
    3) Preservation of corner boards on original building
F. Use of historical styles different from that of the original structure that confuses the history of the structure (such as one reflecting an earlier period that never would have appeared on a building of the period of the main structure) should be avoided.

G. Windows that are similar in character to those of the main structure should be used.
H. Roof forms should be in character with (and preferably subordinate to) that of the original structure.
I. Higher level additions (such as second stories or "pop-ups") should be designed so as to limit impact upon the visual effect of the original structure, as well as that of the street or surrounding structures.
    1) The mass and scale should be subordinate to the primary building.
    2) The addition should employ setbacks to preserve the building's original profile; cantilevered upper-stories should be avoided.
J. Dormers should be in character with the primary structure's design.
    1) Dormers should not overwhelm or "clutter" the roofline in size or number; they should be in scale with those on similar historic structures.
    2) Dormers and roofline alterations should be designed as smaller elements; if more interior space is needed, a rear addition should be considered.
K. Lifting the foundation of a building should be avoided if it threatens the historic character of the building or area.
L. Additions should not usurp so much of the lot's open area as to preclude the traditional function of yards during the period of construction of the historical structure (see "Yards" provisions in Chapter 9).

CHAPTER 8: ALTERATIONS TO NON-HISTORIC HOUSES & INFILL CONSTRUCTION

8.1 Applicability of Chapter: This section applies to projects that do not involve "historic" structures. (See Chapter 3, Page 3 for what constitutes "historic")

8.2 Design Criteria for Non-Historic Buildings

Alterations of non-historic buildings or the building of new structures are anticipated in the Design Review District. New buildings or modifications are not required to conform to any particular architectural style. However, a primary purpose of the District is to ensure that such projects do not compromise, adulterate, or adversely contrast with the streetscapes and historical flavor and development patterns of the neighborhood.

New buildings need not mirror or try to imitate historic styles in the vicinity, but the basic design relationships such as location of building on the site, relation to the street, basic form, mass, and materials should seek visual compatibility.

GOAL: Modification and rehabilitation of non-historic buildings and construction of new (infill) structures shall complement the historic characteristics and reinforce the basic visual characteristics of the neighborhood.

A. The traditional pattern in which buildings relate to the street should be maintained.

    1) The front of the house, including its front entry and porch, should be oriented to the street in a traditional manner, to preserve the "pedestrian friendly" atmosphere of the neighborhood.
    2) Setbacks and general alignment should reflect the pattern of adjacent and nearby buildings.

3) New buildings should not obstruct or detract from views of surrounding traditional buildings.
4) Automobile parking accommodations should not detract from traditional house-to-street visual relationships.

B. The mass, scale and form of new buildings should reflect the neighborhood's traditional pattern
1) New buildings should be designed to ensure visible compatibility with the smaller single-family houses that predominate the neighborhood.
2) Building forms, especially rooflines and their orientation to the street, should be reflective of those existing traditionally in the neighborhood.

C. New buildings should conform to the traditional development patterns and relationships in the neighborhood.
1) Setbacks should be consistent with other buildings on the street.
2) Alignments of visual components, such as heights of eaves, porches, window and door moldings, should be harmonious with the streetscape.
3) The traditional neighborhood proportions of overall floor to lot area ratios (FAR) should be maintained or not significantly exceeded to the greatest degree possible.

D. Building materials, such as siding and roofing, should be compatible in appearance with those used historically in the District.

E. The architectural character of new buildings, or major renovations or additions, should be compatible with traditional styles of adjacent buildings.
1) New buildings or alterations should not overwhelm, impede views of, or interfere with the setting of nearby or adjacent historical buildings.
2) A contemporary interpretation of historic styles found in the District is encouraged, but interpretations of historical styles not common to the area are inappropriate.
3) Architectural features such as windows, entries, porches, detailing should be visually compatible with those appearing traditionally in the area.
4) Alterations that do not require a building permit but negatively affect an historic resource may be subject to scrutiny when a project is before the ABR or HLC.

F. New construction should relate to the historic design characteristics of the surrounding neighborhood, but should convey the stylistic trends of the present rather than trying to "pass" for an authentic historical building.
1) Compatibility should be achieved by the basic mass, form, and materials of the building, rather than the application of historically conjectural detail.
2) Use of historical styles that have endured into modern usage, however, should be encouraged, as long as misleading historical references are avoided.
3) Second dwelling units built on existing lots should not usurp so much open area to preclude the traditional function of yards during the period of construction of the historical structure (see "Yards" and "Accessory Structures" in Chapter 9).

CHAPTER 9: ANCILLARY "STREETSCAPE VIEW" ITEMS

9.1 Applicability of Chapter: This Chapter is applicable to all projects involving the items enumerated below.

A number of factors and considerations, other than those already dealt with in these guidelines, affect the streetscapes – visual impressions from street and sidewalk that establish character, appearance and "feel" of Santa Barbara's traditional neighborhoods.

GOAL: In the interest of preserving and maintaining traditional streetscapes within the Special Design District, every reasonable attempt should be made to avoid visual interference with the historic or traditional character of streetscapes that may collectively form an historic setting.

The following guidelines apply to all projects undertaken for whatever purpose in the District.

9.2 PUBLIC WORKS: STREETS, SIDEWALKS & PUBLIC AREAS

A. New sidewalks and repairs should be similar to originals.
B. Traditional patterns of street trees should be maintained, and lost trees replaced.
C. Sandstone curbing should be maintained, and replaced when lost or damaged.
D. Historic artifacts in public rights-of-way should be preserved.
E. Streetscapes were traditionally free of auto-age regulatory signage, and in this spirit, effort should be made to minimize the intrusiveness of regulatory signs.
F. Street repairs, street cuts, etc. should attempt to restore the street to prior condition (i.e. no repairs of concrete streets with blacktop, etc.).
G. Preservation of cement masons or street name sidewalk stamps is encouraged where feasible. The applicant shall provide photo documentation, per the City's standards, of concrete stamps when they must be removed.

9.3 FENCES & MASONRY WALLS, SCREENING VEGETATION

A. Original historically-appropriate fences and masonry walls should be preserved, in original appearance, whenever possible.
B. New fences and walls should be similar in character with those that appear historically in the neighborhood.
C. Metal, chain link or plastic fences are inappropriate, as are walls of non-traditional material, such as concrete block, railroad ties, or faux materials.
D. Fences or shrubbery fronting a house should be of a height and transparency appropriate to preservation of a "street-friendly" relationship of house to street; preservation of views to and from the street is encouraged.
E. Trellises extending from dwelling to property line are common historical features in the District; zoning or other setback requirements should not preclude their maintenance, or reconstruction.

9.4 HISTORICAL STREETSCAPE FEATURES

A. Historic features, such as stone carriage steps and horse hitching posts and the like, should be preserved.
B. Plantings and landscaping reflective of traditional patterns is encouraged.
C. Hard surface paving of visible yard areas is strongly discouraged.
D. Removal of healthy mature trees is to be avoided, and replacement of lost trees is recommended (Refer to Municipal Code Chapter §15.24 and Single Family Residence Design Guidelines).

9.5 PARKING & DRIVEWAYS AND GARAGES

The Lower Riviera Special Design District's neighborhoods were developed when the automobile was in its infancy, and the streetscapes were affected very minimally by the car. While auto dependency is a fact of modern life and lack of parking is a critical local issue, minimizing the *visual impacts* of the necessary accommodations for automobiles is important, if we are to succeed in preserving the traditional flavor of our older neighborhoods.

A. Driveways should be as minimally intrusive as possible

1. Keep paved area to a minimum.
2. Avoid paving in front yards.
3. Use traditional materials/designs (Avoid excessive blacktop; consider "Hollywood drive" turf strips).

B. Garages should bear traditional relation to house.

1. Historic garages should be preserved where they exist.
2. New or replacement garages serving historic dwellings should be designed to reflect the architecture of the dwelling and the traditional relationships to the site and development pattern of the neighborhood.
3. Replacements of historic garages should be built, preferably, in the location of the original; many were originally located within setbacks or close to property lines, and that pattern should continue to be permissible.
4. Detached garages were the norm historically within the District.
5. As most garage doors are visible from the street; special attention should be paid to appearance and historical appropriateness of garage doors. Early garage doors were simple in design, usually vertical plank with minimal hardware. Overly elaborate garage doors call attention to the subordinate garage structure and should not be used.
6. Metal or fiberglass "roll-up" doors shall not be used where they can be seen from any public right of way.
7. Garages and parking facilities should be designed to be as minimally prominent, when viewed from the street, as possible, and preferably located to the rear of the property.
8. Carports were not in the architectural lexicon of the Craftsman or other contributing styles of the historic period, and therefore their construction in connection with such structures should be carefully evaluated
9. If built, carports should be designed to complement historic architecture.
10. When compliance with City covered parking requirements would necessitate historically inappropriate structures, waivers from those requirements should be considered.

9.6 YARDS

A. Yard areas should be preserved in accord with traditional patterns.

1. Bungalows of the historical period of the development of the District were designed to exist in harmony with their outdoor setting and had yards to accommodate gardens that evoke rural associations. Alterations or additions or new buildings that preclude such possibilities should be avoided.
2. Location of permanent swimming pools or other recreational equipment in front yards is inappropriate.

9.7 ACCESSORY STRUCTURES

A. Accessory Structures should be designed to reflect traditional development patterns. Accessory buildings should be unobtrusive and not compete visually with the house; they should be complementary to the house in terms of materials and appearance.

B. Tin or vinyl sheds, if visible from the street, are inappropriate in the District.

C. Secondary Dwelling Units are covered in Chapter 11.

9.8 EQUIPMENT, SERVICE AREAS, UPPER-LEVEL DECKS, LIGHTING

A. Utility boxes and connection devices, meters and the like should be located away from the front of the house, and screened from street view.

B. Equipment, such as window air conditioners, heater or fireplace vents, etc., should not be located on the front façade.

C. Satellite dishes: If roof mounted, should be located away from street view; if ground mounted, should be screened from street view.

D. Facilities for storage of trash containers should be located in areas screened from public view.

E. Security lights should be screened from street view, and shielded so as not to shine upon or into neighboring buildings.

F. Solar panels should be constructed and located so as to be as minimally visible as possible.

G. If decks or balconies are part of the upper story they should be carefully designed to avoid incompatibility with surrounding historical architecture. For example, compatibility with Craftsman styles would dictate they be completely covered by roof overhang, and contained within walls and/or posts, in the manner of the traditional "sleeping porch".

9.9 BUILDING COLORS

A. Traditional treatments of colors are encouraged, such as using contrasting colors or shades for trim and details.

B. Additions shall match the existing colors of the building, house siding, and trim. Simple color changes can be approved where existing modern color changes are substituted with traditional colors. Bright or non-traditional color changes are discouraged.

CHAPTER 10: RELOCATION AND DEMOLITION

Relocation and demolition of historic structures should be avoided and considered only when all other possible alternatives have been investigated. Relocation removes the building from its historical context and also alters the overall block and setting. Demolition forever removes the building from existence. It is not reversible. Before relocation or demolition, the building should be fully documented using the City's guidelines for "documentation of buildings prior to demolition".

The intent is to maintain the existing ambiance of the Lower Riviera Special Design District, and to protect valuable resources that cannot be replaced. If on-site relocation is absolutely necessary, the building should be placed in a setting as near to the original as possible, with the same orientation, context, and setting.

10.1 Subject to special rules: Applications for demolitions within the Special Design District are specifically covered by Municipal Code Chapter 22.22, Section 22.68.115, subsections B, C, and D, and some special rules applicable to demolitions within the Special Design District are provided therein.

10.2 Applicability of this Chapter: Municipal Code Chapter 22.22, Section 22.68.115, subsections B,C, and D applies to the approval of any full demolition or partial demolition of a structure within the Lower Riviera Special Design District that either:

A. Contains a primary feature and or a significantly historic structure worthy or appropriate for historical preservation, or
B. Is a prime example of one of the five predominant architectural styles appropriate for preservation, or
C. Is prominent or is a prime example of the Bungalow or Arts and Crafts architecture for which the neighborhood is characterized or known.

10.3 Conditions of Approval: Conditions may be appended to approvals of demolitions of any of the above covered structures. These conditions may be applied to new development:

A. Any new development on the site of the demolition may either:
   1. In the case of a multi-unit development on a site where demolition is to occur, incorporate the existing structure(s), in whole or in part, into the new development, or
   2. Preserve certain features or aspects of the existing structures or site and incorporate them in the new development, or
   3. This incorporation or preservation may be accomplished by either:
      a. Preservation of the building or feature, or
      b. Replication of the building or feature as may be determined appropriate by the ABR or HLC.

10.4 Applicability of Guidelines to ABR/HLC review of demolition applications: For Special Design District demolition applications these guidelines provide the ABR/HLC direction in making judgments and determinations such as:

A. Does the structure contain "primary Bungalow or Arts and Crafts features", or is it a "prime" or "prominent" example of such architecture?
B. What features are "appropriate for historic preservation"?
C. How are existing features to be "appropriately incorporated into the new development"?
D. What are the "appropriate" preservation – or replication – designs or techniques?

The following Guideline Chapters shall apply to demolition applications:

Chapter 4: "General Design Guidelines"
Chapter 5: "Streetscapes: Neighborhood Compatibility"
Chapter 8: "Alterations to Non-Historic Houses and Infill Construction"
Chapter 9: "Ancillary Streetscape View Items"

10.5 Demolitions of Structures Not Covered By Ordinance

For new construction on the sites of demolitions of structures that are determined by the ABR not to fall within the ordinance – in that they do not contain primary features of Bungalow architecture, etc. – then, the following guidelines shall apply:

Chapter 4: "General Design Guidelines"
Chapter 5: "Streetscapes: Neighborhood Compatibility"
Chapter 8: "Alterations to Non-Historic Houses and Infill Construction"
Chapter 9: "Ancillary Streetscape View Items"

CHAPTER 11: NEW DEVELOPMENT

11.1 Subject to Special Rules

Municipal Code Chapter 22.22, Section 22.68.115, Subsection 'E' covers "New Development" in the District. These guidelines are intended to supplement the ordinance provisions to ensure that new structures are designed to be consistent with the character of the Lower Riviera Special Design District.

11.2 New Primary Buildings

New primary buildings should be designed to fit neatly into the streetscape and building site while respecting the surrounding neighborhood. The intent is to design new primary buildings and additions that are compatible with the historic architectural qualities of the Lower Riviera Special Design District. Compatibility derives directly from an evaluation of both the building and its setting. In addition to architectural style, important design considerations for new buildings include height, massing, scale, form, texture, lot coverage, setbacks, spacing of buildings, orientation, and alignment.

11.3 New Additional Dwelling Units

Additional units (2nd Unit), Accessory Unit, Secondary Dwelling Units, "Granny Units", if permitted by the Zoning Code, shall be subordinate to, and should be designed in a manner that is complementary to, the primary residential structure on the site. All of the sections of these guidelines that apply to the main residence on the site shall also apply to secondary dwelling units.

The siting and design of any new dwelling unit requires careful evaluation of both specific site conditions and its relationship to the primary structure. This careful attention is necessary to properly fit additional dwelling units onto a building site. It

should be noted that secondary dwelling units are not appropriate for all sites and design solutions must be evaluated on a case by case basis.

11.4 Detached Accessory Buildings and Garages

Accessory buildings augment the livable space of the primary building and, if carefully sited and designed, will aid in preserving the overall character of the Special Design District. Typical accessory structures include, but are not limited to, garages, carports, storage sheds, cabanas, children's play houses, and artist studios. There is no "one size fits all" approach to designing accessory buildings and requests must be considered on a case-by-case basis, as not all types of secondary buildings are appropriate for all sites. The challenge is to balance the desire for more space with that of preserving the character of the district.

When designing an accessory building, it is generally appropriate to:

- Maintain a proportional mass, size, and height to ensure that the accessory building is not taller than the primary building on the lot and does not occupy the entire backyard.
- In general, any secondary building should be sited and designed in a manner that will not visually compete or overshadow the primary building on the lot.
- Subordinate the additional dwelling unit, accessory building, or garage to the primary residential building on the site by placing the structure to the rear of the lot. If site constraints dictate that the accessory building must be built on the side of the primary residence, the new building should be set back substantially as to not overshadow the primary residence.
- Avoid removing significant site features or character defining features from the primary building on the site when locating accessory buildings.
- Use the same roof form as found on the existing primary building.
- Incorporate existing architectural features or other aspects of the existing buildings (where feasible) into the design of the new structure.
- Use similar building materials, such as siding, roofing, windows, and doors, as found on the existing primary building on site.

11.5 Required Findings of Approval

Chapter 22 of the Municipal Code requires the ABR, HLC, or Planning Commission to make the following findings for every approval of new structures within the Special Design District:

A. That the proposed development will not substantially diminish the unique architectural style and character of the Lower Riviera Special Design District as a residential neighborhood, and

B. That the development appropriately incorporates (or appropriately replicates) existing structures deemed appropriate to be retained on the site, or architectural features or other aspects of existing structures, or of the site.

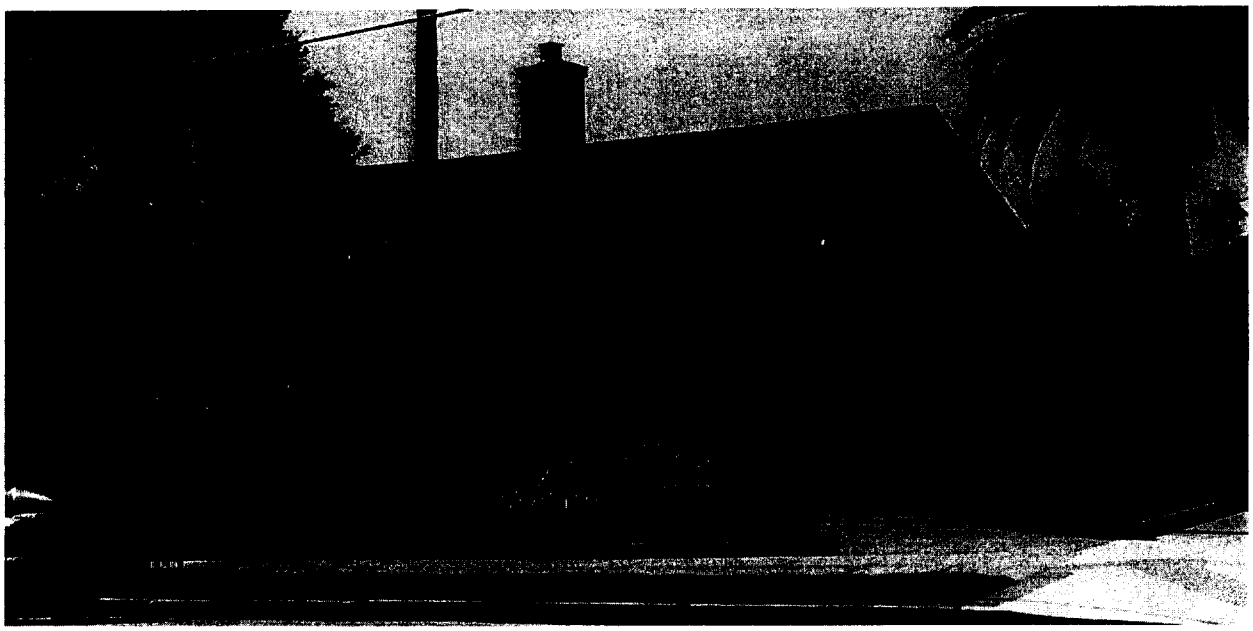
11.6 Applicability of Guidelines for neighborhood compatibility determinations

For new multi-structure developments on "infill" sites, as described in the Zoning Ordinance Subsection 22.68.115E. the ABR, HLC, or Planning Commission may require any or all of the following neighborhood compatibility standards:

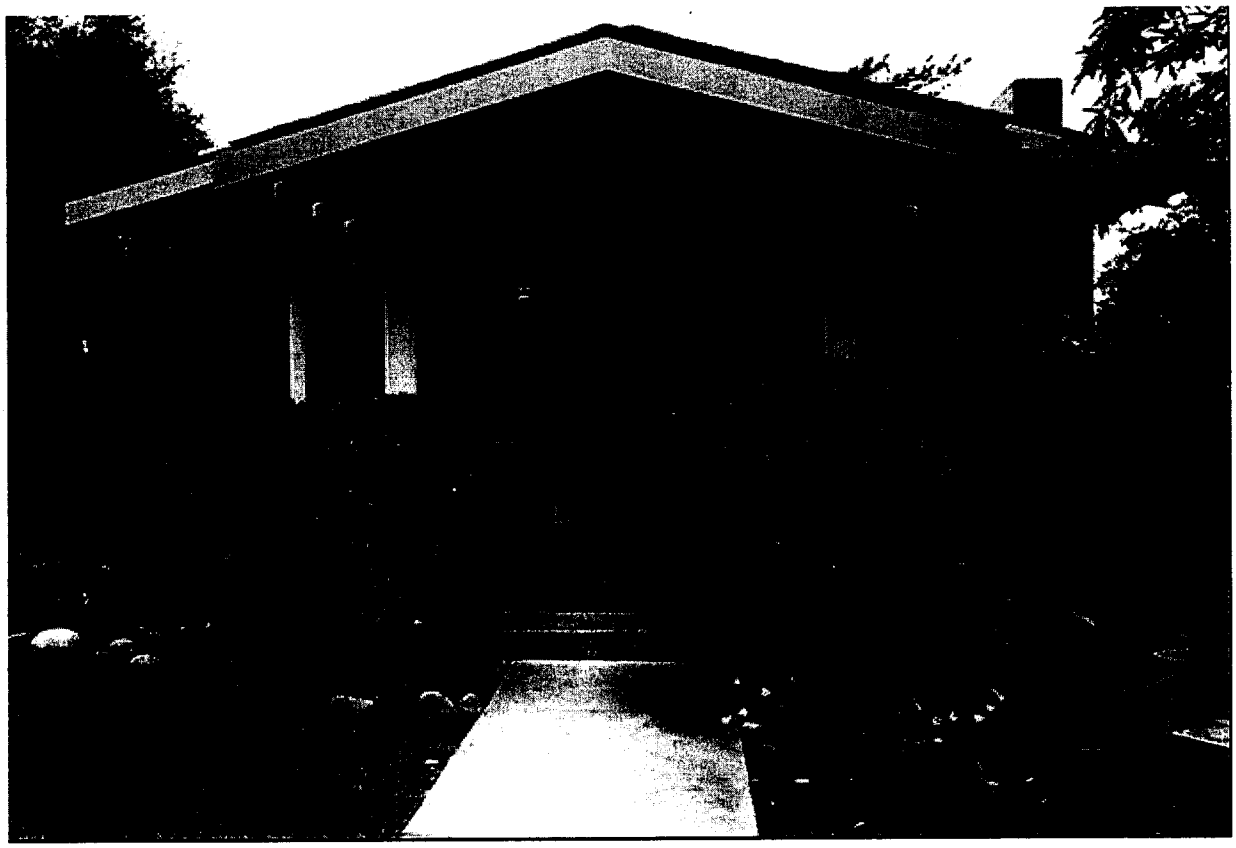
A. Appropriate building size, bulk and scale.
B. Compatibility with the existing predominant architectural styles of the neighborhood.
C. Appropriateness of existing structures or architectural features for incorporation into new developments.
D. Where demolition is proposed as part of the project, existing character-defining features or materials be successfully incorporated within the new development.

To make the required determinations and interpretations under this ordinance in the review for "new Development" applications within the Special Design District, the following provisions of these Guidelines shall apply:

Chapter 4: "General Design Guidelines"
Chapter 5: "Streetscapes: Neighborhood Compatibility"
Chapter 8: "Alteration of Non-Historic Houses and Infill Construction"
Chapter 9: "Ancillary Streetscape View Items"



Unusual adaptation of wrap-around porch on a corner lot



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

Ward Bucher, AIA

- APPENDICES -

APPENDIX A: LEGAL AUTHORITY

This Special Design District is the first to be established under the 2004 revisions to Chapter 22.68 of the City Code. Its purpose is the preservation of the historic character of one of Santa Barbara's older residential areas, known as the Bungalow District, the core of which is being studied for potential designation as an Historic District. This Design District defines an area where it is appropriate to regulate architectural styles to ensure compatibility with the potential Historic District, which it surrounds, and to preserve the area's traditional streetscapes.

The City ordinance establishing the Special Design District (Chapter 22.68) provides (in §22.68.115, Subsection A) that all applications for building permits within the District are subject to the design review provisions applicable to the District, and (in §22.68.115, Subsection F) that the Guidelines established pursuant to the ordinance shall provide direction and guidance to the review process for the purposes of defining and preserving the unique character and style of the District neighborhood. §22.68.040 (B) requires that all permits to erect or alter the exterior of single residential or one story duplex structures within the District be referred to the Architectural Board of Review.

APPENDIX B: HISTORIC RESOURCES

1) History & Development of District

Because of its geographical isolation imposed by its boundaries of mountains and the sea, Santa Barbara experienced relatively little growth from the time of the Spanish and Mexican periods (1782-1848, during which time settlement was primarily concentrated around the Presidio), until the late 1880s. A number of factors paved the way for substantial growth, including the completion of the railroads and Stearns Wharf. Agriculture and a blossoming tourist trade spurred the economy, and the importation of lumber for the first time facilitated the evolution of Santa Barbara from an adobe-based pueblo to a typical American city of the Victorian period, exhibiting the building and development patterns typical of the era.

Still, as late as 1898, the Lower Riviera area was very sparsely developed. Soon thereafter, a number of factors came together enabling Santa Barbara to becoming an economically bustling small city, and this led to the development of the areas beyond the city core, such as the neighborhoods of the Design District.

In 1850 the City's orthogonal grid street pattern was extended beyond the principal development that was concentrated close to State Street and downtown. Substantial growth around the turn of the century led to real estate speculation, and a considerable amount of subdivision took place in the Lower Riviera area. This accounts for the residential lot patterns that exist in the District today.

As Santa Barbara's housing tracts developed, the neighborhood on the east side of State Street above Anapamu Street took on the flavor of an upper middle class to wealthy area (known as the Upper Eastside), while the district below Micheltorena Street, located closer to downtown, primarily developed as an area of modest middle and working class housing. The

economic fortunes of the City meant substantial growth of its middle class, and an influx of permanent residents that created a demand for modest yet esthetically pleasant, affordable housing. Such was the "niche" fulfilled by the development of neighborhoods filled with their stylish "Craftsman" houses, like the one that has become known as the Bungalow District.

While a few high style examples of the Craftsman style were built in Santa Barbara, most, including those in the District, were modest interpretations. Plans found in pattern books and catalogs – and even factory built houses sold by local lumber mills or available through distributors like Sears and Aladdin – made the Craftsman style accessible to the working and middle classes.

Initial rapid development of the neighborhood, much of it due to the expansion of the city's streetcar system, took place to the west, bordering Alameda Park. Streetcar lines provided convenient access to the business district for residents living between Mission and Anapamu Streets and the extension of city utilities facilitated the development of these areas into residential housing for the city's growing workforce. Many of these speculative residential tracts were developed by "subdividers", who acquired and surveyed the land, developed plat plans, laid out lots and made improvements to the overall site.

Improvements in these new residential tracts generally included the installation of utilities (gas, water, electricity), sidewalks, and graded roads. Unlike later subdivisions or tracts, the "subdivider" rarely built houses, but instead would sell one or more lots to homeowners or contractors who would then build houses on the improved lots.

Access to streetcar lines meant prospective buyers did not have to provide their own transportation; hardly any of the houses built in the District in the very early years of the twentieth century had stables or horse barns (few middle class or working class families could afford to stable horses). By the mid-teens the automobile was becoming more than a novelty, if not yet a necessity, and many of the houses now included a small freestanding one-car garage. Generally located at the rear of the parcel, garages were usually accessible via a narrow ribbon driveway from the street or from rear alleys.

In addition to garages, the houses in the newly developing neighborhood shared several other characteristics that distinguished them from earlier Victorian era developments, including the familiar "bungalow" configuration of compact floor plans and one-story, rather than two-stories and lots that tended to be smaller in size than those developed in the late nineteenth century.

By the mid-1920s most of the unimproved parcels in the District had been developed, many of them Craftsman or vernacular style cottages. Occupants of these houses were primarily blue-collar workers or low-to middle-class professionals, such as nurses, seamstresses, contractors, or musicians. This demographic makeup remained consistent until well after World War II. Occasionally, a higher level professional lived in the area, such as a physician, or a utility company superintendent or a merchant or a major retail branch manager. A few individuals of some historic importance lived in the district, such as the landscape architect, Lockwood de Forest who lived at 1327 Olive Street (since demolished), or graphic artist Robert W. Hyde, whose house still stands at the corner of Salsipuedes and Victoria.

Beginning in the early 1930s, probably due to the constraints dictated by the Depression, a trend began toward increasing density in the area. This was generally accomplished by subdividing single-family houses into multiple family residences or by constructing small detached cottages to the rear of existing houses. Houses were sometimes expanded, often through the enclosure of existing front and rear porches. However, with the exception of

these changes little new development took place in this neighborhood between 1929 and the end of World War II in 1945.

The economic prosperity of the post World War II period spurred intense housing development on Santa Barbara's western periphery, as well as in nearby Goleta. While some close-in neighborhoods, such as those enjoying expansive views on the Upper Riviera or consisting of prestigious houses on large lots in the Upper Eastside, maintained their desirability, other areas, like the Lower Riviera neighborhoods, experienced an exodus of residents, many of them moving to the newly established suburban tracts. This was a common phenomenon in most cities, where the older inner-city residential areas ultimately deteriorated into the familiar pattern of "transitional" areas. It was one that some of the traditional downtown neighborhoods of Santa Barbara somehow avoided.

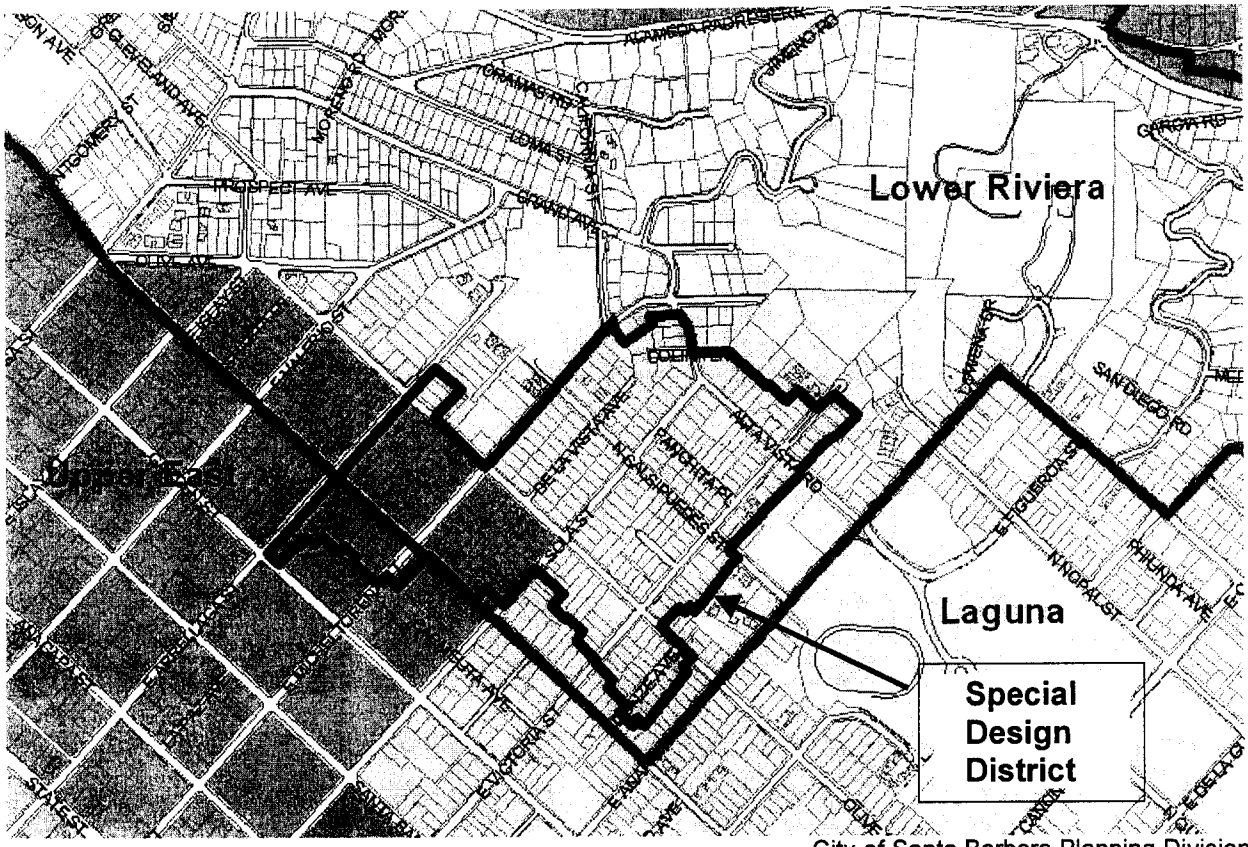
During the postwar period, development in older neighborhoods often took the form of higher density apartment units, which necessitated the demolition of existing single-family houses, many of them typical craftsman bungalows. The City had adopted a conventional zoning formula, endemic of the times, that relegated multiple unit development to the neighborhoods close to the city's downtown, and failed to respect the traditional existing development patterns (such zoning remains in place today). The resulting apartment buildings were at odds with the traditionalist architectural forms of the prewar period. Usually two or three stories in height, with minimal setbacks, these new buildings presented a stark contrast to the scale and massing of the existing single-story houses. Several of these were constructed in the District. This development trend typically led to the further degradation of the existing single family housing stock. Fortuitously, however, this spurt of apartment construction in the District ended around the early 70s, before the old neighborhoods were decimated.

Recently, new intense development pressures have been brought to bear – those engendered by the explosive escalation of real estate values resulting from the recognition of Santa Barbara as one of the country's most desirable communities. This coincided with the rising popularity of the concept of mixed-use developments and in turn the building of condominium complexes. Because these condominium projects are usually multi-story in height they have further altered the spatial massing of what is primarily an area of single-family houses.

The history of the neighborhood is not complete without reference to its modern day context, especially one that reveals a felicitous *fin de siecle*. This modest neighborhood experienced decline during the three postwar decades, when the prevalent upward-mobility consciousness led to it becoming passé. The economic prosperity of the automobile-age translated to a bigger-is-better consciousness - bigger houses on bigger lots, farther away from the city core - or life in a luxury, low-maintenance condo in a stylish locale. For many, this environment did not deliver the promised rewards, and led to a nostalgic yearning for the vanished qualities provided by these abandoned neighborhoods: cozy cottages with unique personality, and intimate neighborhood settings; neighbors close by, yet separated by more than a common wall. That somehow these neighborhoods were saved from extinction so they could be reborn and appreciated - for the very attributes that inspired their creation - is indeed one of the wonders of Santa Barbara. The Bungalow District is a fine example of one such neighborhood.

Post/Hazeltine Associates, 2005

2) Lower Riviera Special Design District Map



City of Santa Barbara Planning Division

3) Architectural Styles & "Contributing Structures"

The border delineations of the Special Design District were selected because they encompass a neighborhood that reflects the character of a particular period in Santa Barbara history. While it has within it some newer buildings that contrast with that pattern, the neighborhood shows obvious evidence of an inertial tendency to substantially retain the flavor of its beginnings.

At the heart of the District is a fairly contiguous core evidencing a predominant development pattern that has been fairly well preserved since its original development in the early part of the 20th century. This core contains a high concentration of original buildings, almost all of them "bungalows" of several architectural styles. The section on architectural styles that follows lists those styles that predominate and establish the primary historical context of this core, and thus constitute the "contributing" styles. Just as in traditional western music the tonic note provides the anchor of the composition, these styles provide the thematic "key" of this traditional neighborhood. It is this theme these Guidelines seek to preserve.

APPENDIX C: CONTRIBUTING ARCHITECTURAL STYLES

In order to further the purpose of the District in preserving its historic resources, one function of these guidelines is to illustrate what those resources are, selecting the ones that deserve preservation. The following pages identify the particular historic architectural styles that characterize the neighborhood, and focus in on the individual components of those styles - the elements that make up their defining traits.

References are made throughout the design and review process to architectural styles, compatibility with existing styles, and preservation of "character-defining features" of structures. The following brief descriptions of the styles, that establish the predominant historical "theme" of the district, should assist the homeowner and the review bodies in assessing any particular project for its compatibility with the neighborhood's prevailing historic resources. *

> * Note on Categorizing a Building/Style: The job of analyzing a particular building and assigning it to one of the concise categories described here is not always easy – builders do not always start out by saying: "this is going to be built by the rules of this or that particular style." Many of the houses within the district have elements of more than one of these styles. On the other hand, the builder or designer is, consciously or unconsciously, guided by some identifiable style – it is no more possible to design a building without the influence of some design that came before it than it is to make up and whistle a tune that bears no influence of something the whistler heard before. Consequently most every structure, if one carefully focuses on its various elements, can be deemed to have an overall or predominant influence of some recognizable style or styles. The ones in the Bungalow District that, when so examined, can be said to have as their overall or predominant influence any of the 5 styles listed in this chapter, are the "contributing" structures that the District is most concerned with protecting and preserving.

Please note that these shorthand descriptions are not intended to provide an all encompassing, comprehensive list of the various character-defining traits of each of these denoted styles, that being beyond the scope of these Guidelines. Reference should be made to any of a number of available authoritative publications on the subject, an excellent example being *A Field Guide to American Houses*, by Virginia & Lee McAlester (Knopf, 1984).

DESCRIPTIONS OF BUNGALOW* STYLES

*THE "BUNGALOW", or "BUNGALOW STYLE": A NOTE.

The "Bungalow District" derives its name from the type of structure that predominates within it. What *is* a "bungalow"?

The term lacks a consistent, precise and universally-consistent definition. While often confused as such, it is not so much a design *style* as a building *form*. In the parlance of the time when the bungalow's popularity peaked (the first two decades of the 20th century), it was a small, squarish, single or one-and-a half story wood frame dwelling, generally on its own lot, and having a prominent front porch (or "veranda").

Houses were constructed, within the general form of the Bungalow, in a number of differing architectural styles, and those styles are described in the following pages.

Although the District contains a rich variety of various bungalow styles, by far the most prominent was the American Craftsman, a style that was taken up enthusiastically in this Country around the turn of the last century, and was brought to its highest expression in California. However, a number of the other bungalow styles are represented in the District in sufficient numbers to be deemed "contributing", and those styles are described herein.

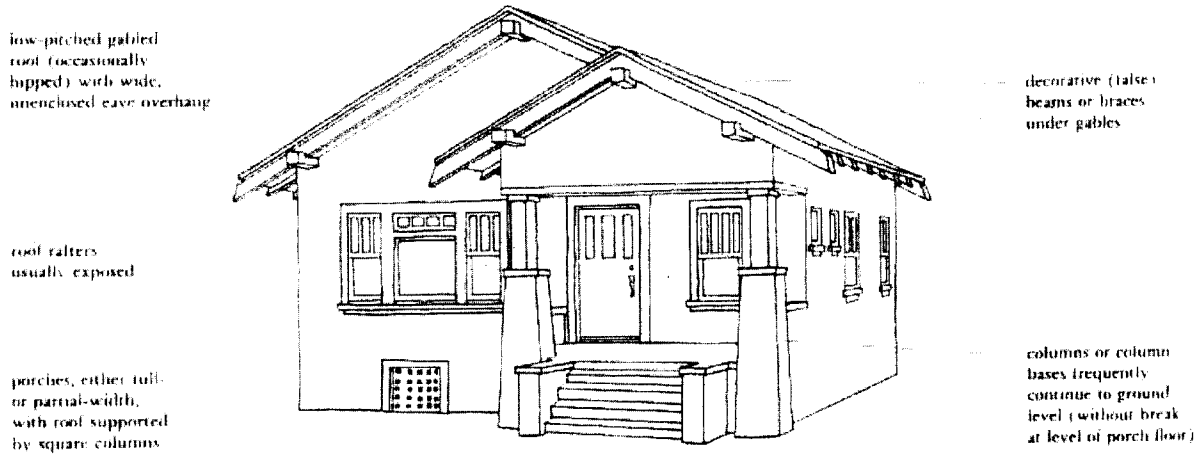
The following are the predominant historical architectural styles of the bungalows which define the District and which are sought to be preserved, as well as to be respected and complemented by any new development in the District.

AMERICAN CRAFTSMAN

Craftsman, as a distinctive style, was born of the 19th century English Arts and Crafts movement, with influences in this country – and especially in Southern California - from vernacular architecture of Japan and bungalow houses of India. It encompassed larger, architect-designed houses, such as those of the Greene brothers of Pasadena (the "ultimate bungalows"), and also influenced the development of the "Prairie" Style, whose foremost proponent was Frank Lloyd Wright. More commonly, however, it took the form of modest bungalows – often built by carpenters working from plans taken from pattern books and manuals - and that is the form that predominates in the District. The typical image that the term "Craftsman Bungalow" brings to mind is the "artsy" little wood frame house, sheathed in clapboard or shingles, and often making use of local stone for walls, chimneys, foundations and porch supports.

This style of architecture – complementing a wider social movement evoking the philosophical idealism of American colonial life – was a reaction to the ornate excesses of Victorian architecture, and to what were perceived as the rigors and constraints of urban living conditions during that period in history. Its predominant themes were simplicity (a symbolic return to the simple life), functional honesty, and the pleasures of independent rural living – all within an urban setting. The modest and inexpensive bungalows provided the artisan and middle-class urbanite with a "simple but artistic" dwelling on his own plot of land. The "back-to-the land" metaphor was reflected in the architecture: horizontally massed, landscape hugging, and of earth-toned natural materials (native stone structural elements,

wood cladding stained dark brown or green to merge with the landscape). The individual yards fostered this idea of "outdoors and indoors joining hands", and of being able to step from house into a park-like setting. Though Craftsman houses and bungalows vary widely in detail and materials, they are clearly recognizable by their low-pitched gabled roofs, wide overhanging eaves and exposed rafter tails and brackets, textural contrasts (wood and masonry), and front porches recessed beneath overhangs. (The original earth tones have been commonly replaced with white paint.)



(McAlester, A Field Guide to American Houses, 1997, pg 452)

Characteristics

Basic configuration

- Rectangular massed-plan, mostly single or one-and-a-half story. The houses were intended to "merge" with the landscape, and designed as if to "hug" the ground, giving the structure an overall low and horizontal appearance.

Traditional materials and methods

- Primarily wood construction with simple but expressive details.
- Exposed structural elements – brackets, gable ends, etc, anything revealing the structural composition of the building.
- Use of brick and stone masonry as contrasting secondary materials.
- Some use of stucco siding representing a "Mission Style" influence.

Roof forms

- Front, cross or side gabled. Front (street) orientation of the primary gable ends predominates in the District.
- Low slope
- Deep overhangs
- Exposed rafter tails

- Outriggers projecting to support roof at gable end, sometimes with knee braces supporting the outriggers.
- Roof vents at gable ends, rather than roof mounted.
- Light (white) colored roll roofing or red and green colored asphalt shingles (not dimensional type) were traditionally used.

Exterior Cladding

- Wood clapboards, of two primary styles: Approximately 3 inch exposure, mitered at outside corners, or approximately 5 inch exposure with 1 x 6 trim on outside corners.
- Shingle siding, of various configurations.
- Stucco used much less often, and demonstrating a handcrafted finish and muted color.
- Siding sometimes flared at foundation.

Porches

- Full width, open front porches were the norm, but partial or wrap-around porches also common.
- Porch posts usually massive and oversized, commonly tapering, and often supported on a base of native stone or brick.

Doors (exterior)

- Stile and Rail construction
- Front doors often wide in proportion to their height, e.g. 3'6" w x 7'-0" high.
- Entrance doors typically had window lights.

Windows

- Wood sash and frames with fixed transom
- Most common are one-over-one double hung, one-light fixed or wood casement. Mixtures of types in proportional sizes were common.
- Wood trim at window frames and prominent wood lintels, heavy sills, and aprons.
- Larger windows often have divided multiple lights over an (art glass) decorative transom.

Trellises, Pergolas and other overhead garden structures

- Wood post and beam
- Posts sometimes masonry with sandstone, river stone cobbles or stucco.
- Horizontal, 'ground hugging" proportions.
- Trellises commonly extended from house to property line.

Walls and fences

- Traditional construction materials were either stone or brick masonry, or wood. Walls were commonly of native sandstone or river rock.

Garages

- Garages, when present, were detached, with single-wall construction, usually with double, hinged wood doors.
- Garages were subordinate to house, usually set back on the site, and commonly built up to back or side property lines.
- Style is consistent with the architecture of the house.

Landscaping

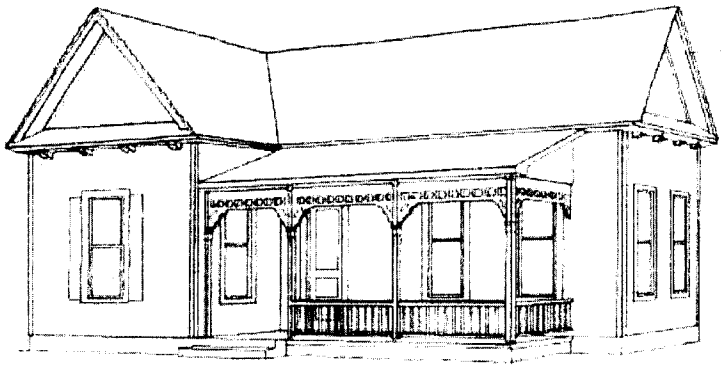
- Traditional bungalow landscaping included lawns, large trees and natural rock planter borders.
- Craftsman style landscaping was often natural in appearance, but evocative of a park-like or garden setting.

Miscellaneous

- The living-with-nature esthetic of the Craftsman period dictated the low profile of buildings, evidencing a respect for views and view corridors of neighboring properties.

NATIONAL FOLK (VERNACULAR)

This type of dwelling built in the District during the period of roughly 1880 through the early 1900s was of a simple design – often box-like in form – whose primary emphasis was function. Often passed over as non-descript or of "no particular style", these houses are so common as to comprise the majority of the traditional historic fabric of some of the country's older neighborhoods - a backdrop for the more recognizable-style houses without which these neighborhoods would lose much of their charm. They typically contain elements of other popular styles of their times, especially ones common to the neighborhoods in which they were built (such as Craftsman), but in simple arrangements and simple in form and detail.



(McAlester, A Field Guide to American Houses, 1997, pg 308)

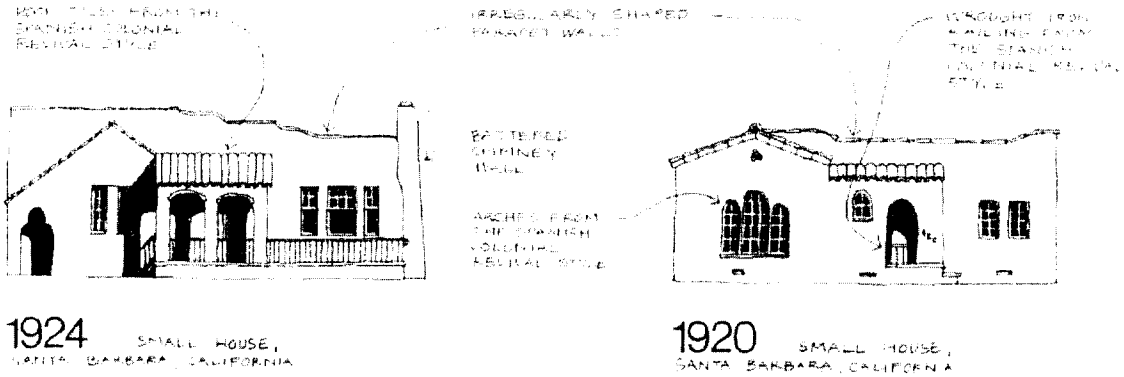
The folk house of Santa Barbara neighborhoods take several forms, the most common being the "Hall & Parlor" (one room deep), the Massed Plan (two rooms deep) and the Gable Front. The earlier ones (pre-1900) tended to have a vertical orientation, ship-lap siding and decorative cornices reflective of the Italianate or Queen Anne styles of the time, with the later examples expressing the horizontal massing and low-pitch gabled roofs of the then-popular Craftsman style.

Characteristics

- Box-like designs with compact floor plans, and relatively modest ornamentation, usually confined to porch and cornice (sometimes decorative knee-braces).
- Applied stylistic architectural elements and ornamental trim generally are simple in form and detail.
- Wood balloon framed (use of contrasting alternative materials, like native stone, was rare), clad with horizontal clapboards or board and batten.
- Windows almost always double hung sash.
- Raised foundations are common, and a front porch – often full-width – decorated with round columns and reached by steps.
- Small unadorned dormers.

MISSION (or MISSION REVIVAL)

Southwestern architecture, from the 1890s to around 1910, was influenced heavily by this style, which had its beginnings in California. It was described as the counterpart to the Colonial Revival popularity in the eastern states that was rooted in Georgian and Federal styles. Easily recognized as the style adopted by the southwestern railroads for many of their stations, it took its cues from the stylistic features of the California Missions. Its characteristic features were often borrowed for incorporation into craftsman-style houses, and vice-versa. Locally, the style was relatively short-lived, and supplanted by the Spanish Colonial Revival style.



(Walker, American Shelter, 1996, pg 199)

Characteristics

- Mission shaped (scalloped) dormers and roof parapets are the most common clues to this style.
- Red tile roofs with wide, open (not boxed) overhanging eaves.
- Porches supported by wide, square piers.
- Arched openings.
- Stucco wall surfaces.
- Common adornments are stylized bell towers, quatrefoil windows, and arcaded entry porches.
- Cut stone or tile coping on parapet walls.

SPANISH COLONIAL REVIVAL (or SPANISH ECLECTIC)

The style selected as the "official" esthetic for Santa Barbara's downtown was naturally adopted for many dwellings in most of the City's residential neighborhoods, even before the time of the 1925 earthquake and the rebuilding of downtown in that style, right up to mid-century and beyond. The style was popularized by the 1915 Panama-California Exposition, and even some of our Craftsman bungalows evidenced adaptations of some common elements – such as the use of stucco. The influence of this style overlapped the latter years of the Craftsman era, and it was the most influential of the "revival" styles in California during the 1920s and 30s. Far from a uniform style, it was applied eclectically, and evidenced influences from various sources. Its influences were broader than the "Mission" style that preceded it, using stylistic examples from the full range of Old and New World Spanish architectural history.

Because the District was fairly well built-out by the peak of the style's popularity, there are fewer examples in the neighborhood, and unlike some of the high-style architect-designed examples in more affluent neighborhoods, they tend to be modest in scale and design.

(McAlester, A Field Guide to American Houses, 1997, pg 416)

Characteristics

- Low-pitch gable or cross-gable roofs with red Mission or Spanish tile, or flat roof with parapets, often with tile coping. Little or no eave extension.
- Single-story, compact floor plans, with rectangular, "U" or irregular plan and normally asymmetrical façade.
- Decorative embellishments on modest houses in the District generally are confined to a few elements, such as tile coping, arched windows and doors, and simple woodturnings around windows and doors.
- Arched openings.
- Porches supported and partially enclosed by large, square piers.
- Windows and doors recessed. Windows usually wood casement, often in pairs or groups, sometimes decorated with wood or wrought iron grilles.

- Common wall decoration included colorful glazed tile, low-relief terra-cotta sculpture.
- Front or interior patios, often enclosed by stucco wall.
- Decorative ornamentation, on less modest structures, generally eclectic in its details: wrought iron railings and balconies, exposed, hewn-beam window headers, tile roof hoods over doors, round or square towers, classical ornamentation.
- Stucco walls with either smooth or textured finish, with large blank surface areas.

AMERICAN COLONIAL REVIVAL

Although the long run of popularity of the Colonial Revival style (late 19th through mid- 20th century) centered primarily in the eastern part of the U.S., Santa Barbara has traditionally attracted many east coast transplants who brought their architectural tastes with them. The examples finding their way into the District tended to be more eclectic in their representations of the numerous subtypes of the "Colonial" genre than typical Eastern counterparts. Many were simply variations of the bungalow adorned with Colonial Revival details. Those details finding their way to our neighborhoods were generally from the Georgian and Federal subtypes, applied to one story "Cape Cod" type houses.

(McAlester, A Field Guide to American Houses, 1997, pg 320)

Characteristics

- Box-like designs with centered, accentuated front entry and symmetrical façade.
- Detailing reflecting – in varying degrees – Classical (Greek or Roman) prototypes, such as cornices, pedimented entryway porticos displaying fanlights and/or sidelights, broken pediments, entablatures topping dormers or surrounding gable ends.

- Windows placed symmetrically, often in pairs and of double hung multi-pane sashes. Centered Palladian-style windows not uncommon.
- Cape Cod style houses identifiable by roof (often gambrelled and dormered) extending to top of first-floor windows, concealing second floor.
- Side panel doors, often with divided light sidelights.

APPENDIX D: DEFINITIONS AND GLOSSARY OF TERMS

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

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

architrave: The bottom band of the entablature, located immediately above the column capitals.

architrave trim: A molded trim band surrounding the sides and top of a rectangular wall opening.

art glass window: Leaded glass window often incorporating stained glass in geometric patterns typically associated with Prairie style architecture.

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

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

breezeway: A covered, open-sided walkway between two buildings. When glazed-in, it is called a "hyphen".

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

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

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

bungalow door: Any of various front door designs featuring lights in the top portion of the door; usually with divided lights above two or three long, vertical, flat panels.

bungalow window: A double hung window with a single light in the bottom sash and rectangular divided lights in the upper sash.

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

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

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

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

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

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

coping: The uppermost covering of a wall or parapet, usually of cut stone or clay tile on Mission Revival and Spanish Colonial Revival style buildings.

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

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

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

demolition: The permanent removal of a structure, or removal from a structure of either a significant component or character-defining element (see definition in City Code, §22.22.020 [K]).

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

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

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

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

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

entablature: A horizontal decorative part in classical architecture, usually supported by columns and often adorning tops of doorways, walls, or windows, consisting of cornice, frieze, and architrave.

façade: The front or principle face of a building, which appears to have been intended to provide primary visual accessibility to the public or by people approaching the building. It is usually that part facing onto a street or courtyard.

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

fixed window: A window that does not open.

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

frieze: The flat middle portion of an entablature or any long, narrow horizontal band on a building.

front gabled: Building whose gable end faces the street.

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

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

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

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

granny unit (or granny flat or house): See "secondary dwelling unit"

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

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

historic integrity: (See Integrity)

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

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

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

infill development: Construction on vacant land within a built-up area.

integrity: A measure of the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period of significance. For example: a historic building of high integrity has few alterations or ones that can be easily reversed.

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

lights: The glazed portions of a window.

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

low relief: method of depicting decorative sculptural detail by slight raising or projection from a surrounding plane or surface. (Sometimes called bas-relief).

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

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

mullion: A vertical member between two window or door frames.

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

natural feature: Any tree, plant life, or geological element.

neighborhood: For purposes of these guidelines, neighborhood shall mean the area delineated by the map of the "Lower Riviera Survey Area – Bungalow District" referenced in City Code §22.68.110 (4).

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

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

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

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

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

overhang: The extension of a roof beyond the wall.

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

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

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

period of significance: Time span during which the properties that established the character of the area were developed. In the case of the Bungalow Haven District, the first quarter of the 20th Century.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

scale: The relationship of structures or their elements, in terms of size or apparent volume, to some outward measure, such as one another, their surroundings, or the human form.

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

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

setback: The distances between structures and the property lines of their sites. These are dictated, in terms of minimum required yards (how close the structure can be to the property lines, on any side), by the Zoning Ordinance.

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

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

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

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

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

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

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

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

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

streetscape: The visual elements and features of a street that, when taken together, give the street its unique identity, feel and character.

structure: A building or any structure affixed on or under the ground, or that is a physical, visible exterior element of such a building or structure.

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

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

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

transomed window: A window with a decorative horizontal cross member near the top; the upper section above the decorative transom may be divided by muntins.

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

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

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

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

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