Phase 1-2 Cultural Resources Study, Historic Resources

for

83 Eucalyptus Lane (All Saints By-the-Sea Church), Montecito, California (APN 009-332-009)

Prepared for:
All Saints By-the-Sea Episcopal Church
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1.0 INTRODUCTION

The Phase 1-2 Cultural Resources Study, Historic Resources for the property at 83 Eucalyptus Lane (All Saints By-the-Sea Church), California (APN 009-332-009) was prepared for All Saints By-the-Sea Episcopal Church (Figures 1 & 2). The property, which sits on a 0.81-acre parcel, was built in 1900 and is located in Montecito, County of Santa Barbara (Figure 2). At present, built improvements to the property consist of a one-story church, a detached Centennial Parish House, a detached Friendship Center/Sunday School and several other auxiliary buildings. The study is written by Pamela Post, Ph.D., primary author and Timothy Hazeltine and follows the guidelines for a Phase 1-2 Historic Resources Report set forth in the County of Santa Barbara Cultural Resource Guidelines Historical Element criteria (see Appendix A for architect's drawings). The study will provide the following:

a) Evaluate the project area for the presence or absence of significant historic resources; and

b) Evaluate project impacts to significant historic resources should they be present in the project area and provide a historic resources treatment plan, if necessary.

1.2 Report Format

Tasks a and b will apply the guidelines for historic property studies outlined in the County of Santa Barbara, *Cultural Resources Guidelines, Archaeological, Historical and Ethnic Elements* (County of Santa Barbara: 1993, updated February 2011). The review of the proposed project's impacts to significant historic resources outlined in Task b follows the guidelines for historic property studies outlined in the County of Santa Barbara, Cultural Resources Guidelines, Archaeological, Historical and Ethnic Elements (County of Santa Barbara: 1993, updated February 2011).

1.3 Project Description

The applicant proposes to dismantle the church's existing unreinforced masonry bell tower and rebuild it to meet current seismic code requirements. Project architect is Bob Easton, AIA, Architect, the structural engineer is Parker-Resnick, Structural Engineers; and Suzanne Elledge Permitting and Planning Services is the planning consultant. Please see Appendix A for the project plans and Appendix B for the structural engineer's report.

2.0 REGULATORY SETTING

The following policies enacted by the County of Santa Barbara guided the identification of potential significant historic resources and evaluation of

potential project impacts to significant historic resources outlined in this report.

2.1 County of Santa Barbara Historical and Archaeological Policies:

1) All available measures, including purchase, tax relief, purchase of development rights, etc. shall be explored to avoid development on significant historic, prehistoric, archaeological, and other classes of cultural sites.

2) When developments are proposed for parcels where archaeological or other cultural sites are located, project redesign shall be required which avoids impacts to such cultural sites if possible.
3) *When sufficient planning flexibility does not permit avoiding construction on archeological or other types of cultural sites, adequate mitigation shall be required. Mitigation shall be designed in accord with the State Office of Historic Preservation and the State of California Native Heritage Commission* (Santa Barbara County Comprehensive Plan, Land Use Element, Adopted 1980, Amended February 2011: 81).

Montecito General Plan

Goal CR-M-1 of the Montecito General Plan Update includes the following: *Preserve and Project Properties and Structures with Historic Importance in the Montecito Community to the Maximum Extent Feasible* of the Montecito General Plan.

2.2 Project Thresholds

The County of Santa Barbara uses the thresholds outlined in the California Environmental Quality Act (CEQA) to characterize project impacts to significant historic resources. Each impact under consideration is identified according to its level of *significance as described below:*

- *Beneficial Effect: An impact that would result in beneficial changes to the environment.*
- *Less than Significant Impact* (Class III)*: An impact that may be adverse, but does not exceed threshold levels and does not require mitigation measures. However, mitigation measures that could further lessen the environmental effect may be suggested if readily available and easily achievable.*
- *Significant but Mitigable Impact* (Class II)*: An impact that exceeds a threshold of significance, but that can be reduced to below the threshold level given reasonable available and feasible mitigation measures. Such an impact requires findings to be made under §15091 of the State CEQA Guidelines.*
- *Unavoidably Significant Impact* (Class I)*: An impact that exceeds a threshold of significance and cannot be reduced to below the threshold level, given reasonably available and feasible mitigation measures. Such impact requires a Statement of Overriding Considerations to be issued if the project is approved*

(per §15093 of the State CEQA Guidelines).

In determining the impact of a project on a significant historic resource, CEQA regulations require the application of the Secretary of the Interior's Standards to the question of whether the project results in a substantial adverse change to the resource and in particular those physical characteristics or character-defining spaces and features that convey its historical significance.

CEQA Guidelines Section 15064.5(b)(3) state, *Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Secretary's Standards, Weeks and Grimmer, 1995) shall be considered as mitigated to a level of less than a significant impact on the historic resource*.

While compliance with the Secretary's Standards indicates that a project may have a less than significant impact on an historical resource, the converse of this does not hold. Failure to comply with the Secretary's Standards is not, by definition, a significant impact under CEQA. CEQA recognizes that alterations that are not consistent with the Secretary's Standards still may not result in significant impacts on the historical resource. Therefore, the significance of project impacts on an historical resource can be evaluated by determining:

- Whether a project is in conformance with the Secretary's Standards (less-than-significant impact);
- Whether a project is in substantial conformance with the Secretary's Standards and does not result in material impairment (less-than-significant impact); or
- Whether a project is not in conformance with the Secretary's Standards and results in material impairment (significant impact).

The above criteria are important not only in determining whether the project would have a significant impact on a significant cultural resource, but also in considering effective mitigation measures and/or alternatives.

<u>The Secretary of the Interior's Standards for The Treatment of Historic Properties (Restoration and Rehabilitation):</u>

The following standards for rehabilitation and restoration, developed by the United States Department of the Interior are the generally accepted guidelines for assessing the suitability of additions and modifications to historic resources. Implementation of the guidelines helps identify potentially significant impacts to historic resources and helps to ensure that the historic character of a property is preserved. The guidelines are as follows:

Rehabilitation is defined as: *the act or process of making possible a compatible*

use for a property through, repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1) *A property will be used as it was historically or given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
2) *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided*.
3) *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements form other historic properties, will not be undertaken*.
4) *Changes to a property that have acquired historic significance in their own right will be retained and preserved*.
5) *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved*.
6) *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence*.
7) *Chemical and physical treatments, if appropriate, will be undertaken by the gentlest means possible. Treatments that cause damage to historic materials will not be used*.
8) *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken*.
9) *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment*.
10) *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired* (36 CFR Part 68, 1995 Federal Register, Vol. 60, No. 133).

To assess the effects of the proposed project on an identified historic resource within the project site, the definition of significant effects from CEQA Appendix G, Section 15064.5, is commonly used. Section 21084.1 of the Public Resources Code provides the framework for determining whether a property is an historic resource for CEQA purposes; these include historic resources that are listed in or eligible for listing in the California Register of Historical Resources (California Register), that are, *per se* significant, other resources that are officially designated on a local register, or that are found to be significant by the State

Historic Preservation Officer (SHPO) under Section 5024.1(j) of the Public Resources Code are presumed to be significant. In determining potential impacts on historical resources under CEQA, projects are reviewed according to the Secretary of the Interior's Standards (Standards). The Standards are discussed in detail below. A "substantial adverse change" means "demolition, destruction, relocation, or alteration of the resource such that the significance of an historical resource would be materially impaired." Section § 800.5 (a) (2) states that adverse effects on historic properties include, but are not limited to:

(i)Physical destruction of or damage to all or part of the property;
(ii) Alteration of a property, including restoration, rehabilitation, repair, maintenance, stabilization, hazardous material remediation and provision of handicapped access, that is not consistent with the Secretary's Standards for the Treatment of Historic Properties (36 CFR part 68) and applicable guidelines;
(iii) Removal of the property from its historic location;
(iv) Change of the character of the property's use or of physical features within the property's setting that contributes to its historic significance;
(v) Introduction of visual, atmospheric or audible elements that diminish the integrity of the property's significant historic features;
(vi) Neglect of a property which causes its deterioration, except where such neglect and deterioration are recognized qualities of a property of religious and cultural significance to an Indian tribe or Native Hawaiian organization; and
(vii) Transfer, lease, or sale of property out of Federal ownership or control without adequate and legally enforceable restrictions or conditions to ensure long-term preservation of the property's historic significance.

Under CEQA modifications or alterations to a designated historic resource must be evaluated to determine if they will result in an adverse impact to the resource. An adverse effect is defined by as an action that will diminish the integrity of those aspects of the property that make it eligible for the listing at the local or state level, or in the NRHP.

CEQA defines an adverse effect in the following manner:

A substantial adverse change in the significance of a historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.

CEQA defines material impairment of a historic resource in the following manner:

A. Demolishes or materially alters in a adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources;
B. Demolishes or materially alters in an adverse manner those physical

characteristics that account for its inclusion in a local register of historical resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
C.Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA (State CEQA Guidelines Section 15064.5).

Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995) shall be considered as mitigated to a level of less than significant. Therefore, in determining the impact of a project on an "historical resource" CEQA regulations require the application of the Secretary of the Interior's Standards to determine if the project results in a substantial adverse change to the resource or those physical characteristics or character-defining spaces and features that convey its historical significance.

3.0 SITE HISTORY

3.1 Early History of the Property at 83 Eucalyptus Lane (All Saints By-the-Sea Church) (Pre-contact to 1900)

In the pre-contact period the area that encompasses the property at 83 Eucalyptus Lane (All Saints By-the-Sea Church) was located within the region inhabited by the Chumash. When the Spanish established a permanent settlement in Santa Barbara, in 1782, most of Montecito was set aside for the use of the Royal Presidio in Santa Barbara. However, it was not until Mexico won its independence from Spain, in 1821, that Montecito began to be settled. It was during this period that some Presidio soldiers, in lieu of pay, were granted small tracts of land, most of them located north of the 101 Freeway. This area subsequently became known as "Old Spanish Town." By the mid-1840s a number of adobe houses were scattered throughout the Montecito area, though none were located on or near the project parcel. In 1848, California was incorporated into the territory of the United States as a result of the Mexican/American War; two years later California was accepted into the Union as its 31st state. Over the next twenty-five to thirty years the remaining Pueblo lands, including what would later become Miramar Beach in Montecito, were granted or sold by the City of Santa Barbara.

Well into the late 19th century the project parcel continued to remain

unimproved. It was not until 1887, the year that the Southern Pacific Railroad Company completed construction on a railroad line linking Santa Barbara with Los Angeles that Montecito and its environs began to develop more rapidly. The arrival of the railroad provided Montecito with its first reliable link to the rest of California and helped transform it and nearby Santa Barbara into one of California's premier resort destinations. Among the notable resorts in Montecito during this period were the Edgecliff and Miramar hotels, located just to the east and west of the project area. With its resorts, mild climate, and spectacular scenery much of Montecito soon developed into a wealthy residential enclave characterized by expansive estates, large homes, and lavish gardens. However, few of the larger estates were located along the oceanfront no doubt due in part to the area's proximity to the railroad tracks. By the end of the 19th century the project parcel was part of a larger property owned by E. A. Humphrey. Later, in the early teens, the former Humphrey property was subdivided into small undeveloped lots, including the project parcel.

By the early 1890s Episcopalian guests of the Miramar Hotel, as well as nearby residents, were urging the establishment of an Episcopalian church in Montecito. Prior to this people would have to take a 90-minute buggy ride each way to attend the closest Episcopal Church, Trinity Church in Santa Barbara. To accommodate their needs church services were first held in circa-1893 in Montecito Hall, located on East Valley Road near the intersection of San Ysidro Road (McGee, 2000: 4). For the next several years Reverend William A. Ramsey of Trinity Church would travel to Montecito to conduct services. Some of the earliest attendees were Josiah and Emmaline Doulton, proprietors of the adjacent Miramar Hotel who had been requesting a permanent place of worship for themselves and their hotel guests. In May 1896 the Episcopal Bishop of Los Angeles, Bishop Johnson, gave consent to organize a mission in Montecito to be called All Saints, appointing Reverend W. J. O'Brien the rector of both All Saints mission in Montecito, as well as St. Andrews' mission in Carpinteria. Initially, worship for All Saints was held at the Presbyterian Church on East Valley Road; these services, however, proved to be somewhat sporadic as Reverend O'Brien declared that serving two missions so far apart was overwhelming. As a result in early 1898 Bishop Johnson appointed Reverend Melville M. Moore, the vicar of All Saints, the first to serve the Montecito church exclusively. By July of that same year the Doultons had erected, at a cost of $498.68, a small chapel on the grounds of the Miramar to serve the All Saints congregation. Within a short time it was evident that All Saints would need a larger facility, separate from the hotel property.

3.2 The Property at 83 Eucalyptus Lane (All Saints By-the-Sea Church) (1900-2015)

By July 1900 a sum of $2,500.00 had been raised to fund the construction of a new church on a lot traded by the Doultons for one that had been owned by the Humphrey family. Construction began on September 3, 1900 under the supervision of the architect, Arthur B. Benton; several weeks later, on September

26th the cornerstone was laid. The church was designed by architect Arthur Benton in the Craftsman style with Gothic Revival elements somewhat reminiscent of the Bay Area Tradition popular in Northern California, particularly for ecclesiastical architecture during the late 19th and early 20th centuries (Figures 3 - 5). On November 27, 1900 All Saints By-the-Sea Church was consecrated by Bishop Johnson with 100 parishioners in attendance (McGee, 2000: 8). Initially, the church's bell tower was not planted with ivy, but within the first decade Josiah Doulton planted ivy on the south side of the tower, while Walter Humphrey did the same on the north and east sides; in two years the tower was completely covered in ivy and by the 1920s the entire façade of the church was covered (McGee, 2000: 72; 77) (The ivy has since been removed from all but the tower). On January 18, 1901 a 616- pound bell was placed in the bell tower donated by Mr. & Mrs. Walter Humphrey in memory of their daughters. Two years after completion of the church, in 1902, a small one-story two-bedroom Vicarage, located to the south of the church, was completed for $1,000.00; the funds provided by Josiah and Emmaline Doulton (this building forms the nucleus of the existing Centennial House/Parish House). At first the church lacked stained glass windows; an early photograph of the interior shows "decorative greenery placed around the walls [which added] to the misleading impression of an outdoor place of worship" (McGee, 2000; 9). By 1910 stained-glass windows had been installed in most of the window openings (The majority of the stained glass windows were fabricated by Judson Studios of Los Angeles, founded in 1897, a number of them the gift of Reverend Moore). (McGee, 2000: 166). In 1913 All Saints became a self-supporting parish and was no longer a mission dependent on funds provided by the Los Angeles Diocese; incorporation was approved on April 13, 1913. Reverend Moore, who had shepherded All Saints through its initial beginnings, died at the age of 68 in that same year.

In 1913 the first rector of All Saints, Reverend George F. Weld, was appointed at a yearly salary of $1,500.00 (McGee, 2000: 10). In the first year of Weld's appointment a Sunday school was built behind the church, just to the north of the present Centennial/Parish House. Constructed at a cost of $296.00 the three-classroom building had a fourth classroom added shortly after at a cost of $75.00. In 1913 leaded glass windows were installed for "all clerestory sash in old and new windows of church" by the architectural firm of E. Russel Ray and Winsor Soule. Ray and Soule also were engaged to finish the gable of the new organ chamber, including an exterior truss, as well as re-shingle the church's roof, dormers and robing robe (Order Sheets for the Office of E. Russel Ray, October 15, 27 and October 30, 1913). A year later, in 1914, a chancel was erected as a memorial to Reverend Moore (the architect for this addition is not documented in church records). That same year the church was valued at $6,500.00, the Rectory (Vicarage) at $2,700.00 (McGee, 2000: 73).

During Weld's tenure other improvements were made to the church, including the construction of a room off the east end of building and a wing off its south end to provide a study for the rector and a choir room. It was completed in 1916

(no architect could be documented for these additions). After an earthquake in June of 1925, unspecified damage to the church required $4,500.00 to repair (McGee 2000: 18 -19). In 1929, a detached Parish Hall located to the east of the church was completed at a cost of $5,062.00. In that same year the interior of the church was renovated when the ceiling was replaced and interior arches constructed when aisles were added off either side of the nave. In 1930 trusses were installed in the nave's ceiling and additional windows were added under the supervision of architect Carleton Winslow (Letter from Carleton Winslow to Reverend Weld, February 26, 1930). Funding for this project was provided by the wealthy industrialist, George Owen Knapp. Weld continued to serve as All Saints' rector until his death in November 1933 (McGee, 2000: 77).

The second rector of All Saints was John DeForest Pettus who had been curate of the church for six months prior to Reverend Weld's death. Born in Nanking, China, on May 1, 1909, Pettus was a graduate of Yale. Ordained in 1934 he was appointed rector of All Saints on April 19, 1934. In that same year construction began on a new Rectory. Completed in late 1934 at a cost of $10,600.00 it was built on the site of the old Rectory (Vicarage) with Reverend Pettus and his family the first to occupy it (McGee, 2000: 79). In 1938 the church underwent further remodeling (there are no details as to what the remodeling entailed). By 1941, when St. Michael's Chapel was added to the church's north elevation the entire property was valued at $138,000.00 (no architect could be documented for the St. Michael's addition) (McGee, 2000: 79). No major additions or alterations took place during World War II, though during this period the Parish Hall was used as a USO canteen. The last improvement during Reverend Pettus' tenure was the re-roofing of the Parish Hall in 1947 (McGee, 2000: 79). Reverend Pettus resigned on February 1, 1948 and on April 27th of that year George J. Hall, born in Greenville, Mississippi in 1911, became the third rector of All Saints. Hall who served as rector from 1948 until his retirement in 1980 was the longest tenured rector in the history of parish.

During his first year in office a new Sunday school building, located across from the church, was constructed in 1949. Two years later, in 1951, the Sunday school was enlarged; in 1958 it was further expanded and renovated (McGee, 2000: 80). In 1958-1959 the nave of the church was enlarged by adding an addition at its east end to accommodate an additional 125 seats; this addition was designed by the architectural firm of Howell, Arendt, Moser and Grant. The only other major infrastructural change to take place during Reverend Hall's tenure was in 1958-1959, when the Parish Hall was rotated 180 degrees and set on a new foundation (McGee, 2000: 80).

All Saints fourth rector, Gethin B. Hughes, began his tenure in September 1980. In 1981 a detached garage was built adjacent to the Rectory (McGee, 2000: 85). This was followed, in 1987, by the remodeling of the church's interior and the construction of a room behind the new altar to house pipes for the organ. Reverend Hughes remained at All Saints until 1992 when he was appointed

Bishop of San Diego (McGee, 2000: 50). For the next year several interim clergy served the parish. On September 16, 1993 Reverend Dennis R. Odekirk became the fifth rector. During his tenure a fourth wing was added to the Friendship Center/Sunday school in 1998 and in 1999 the Rectory was renovated and transformed into Centennial/Parish House with Sunday school rooms, library, meeting rooms, and large terrace linking it with the church. The architect for these changes was Thompson/Naylor Architects. There appear to have been no other major infrastructure improvements to the property since1999. The current pastor is Aimee Eyer-Delevett who was appointed in December of 2014.

3.3 The Architects of All Saints by the Sea

3.1 Arthur Burnett Benton (1858 – 1927)

An architect noted for his stylistic eclecticism that included commissions in the Mission Revival, Craftsman, and Gothic Revival styles, Arthur Burnett Benton was particularly known for his hotel and ecclesiastical projects, the majority of them completed between his arrival in California in 1891 and his death in Los Angeles in 1927. His love for his newly adopted state and its romantic early California history inspired him to once write:

> *They (the Missions) advertise the State as nothing else can*
> *They give a touch of the romantic and historical atmosphere*
> *which is the lure that draws the people to our new America*

Arthur Burnett Benton was born on April 17, 1858 in Peoria, Illinois to Ira Eddy Benton (1829-1910) and Caroline Chandler Benton (1831-1907) (1860 United States Census; A. B. Benton Family Tree). Benton was descended from ancestors who immigrated to America in the 1630s first settling in Connecticut and then later moving to Ohio where Arthur's father, Ira, was born (A. B. Benton Family Tree). Benton's early years were spent in Peoria, where he graduated from Peoria High School in 1875; two years later he moved to Rolling Hills, in Morris County, Kansas to try his hand at farming (historicechopark.org/id106.html). Benton remained in Rolling Hills for the next six years. It was there that he met his future wife, Phillipina Harriet Von Schilling (1849-1940). Nine years his senior, Phillipina, who preferred to be called Hattie or Harriet, married Arthur Benton on May 17, 1883 (California Biographical Index Cards, 1781-1990). Harriet, who saw an innate artistic talent in her husband, convinced him, in 1887, to move his family, which now included a two-year old daughter, Edith, to Topeka, Kansas to enroll in the School of Art and Design. For the next several years while attending school Benton worked as a draftsman in the architectural department of the Atchinson, Topeka and Santa Fe Railroad (historicechopark.org/id106.html). Graduating in 1890 Benton moved to Nebraska to work as a draftsman in the Omaha office of Virgil G. Bogue, chief engineer for the Union Pacific (archive.chandlermuseum.org/Exhibits/The _San_Marcos_Hotel_/…). A year later he moved with his family to Los Angeles, working initially for the architectural

firm of Sidney I. Hass as a draftsman (www.missioninnmuseum.com). By 1893 Benton had joined in partnership with architect, William Cleveland Aiken.

One of Benton's and Aiken's first commissions was for a Shingle style house on Angeleno Heights in Los Angeles. Built in 1896 for Mary Stilson, the widow of the William W. Stilson, the developer of Angeleno Heights, it was purchased by Benton shortly after it was finished. Located on what is now 801 Kensington Road, it would become Benton's home for the remainder of his life (the house was extensively remodeled in 1912, when Benton embellished both the exterior and the interior of the house with Gothic Revival elements) (historicechopark.org/id106.html). In 1896 Benton severed his relationship with Aiken and for the rest of his career he practiced solely for himself. Benton exhibited an early interest in California's Spanish Colonial/Mexican era architecture. In the same year that he and Aiken parted, Benton, along with newspaperman and historic preservationist, Charles Fletcher Lummis and architect, Sumner P. Hunt, became a founding member of the California Landmarks Club, the purpose of which was to restore and preserve the California Missions.

It was undoubtedly this attraction to the Spanish Colonial and Mexican period architecture of California that spurred Benton's interest in designing in the Mission Revival style. In fact, "even before he met Lummis, Benton had become intrigued with the Missions and soon became a vocal proponent for Mission Revival architecture" (historicechopark.org/id106.html). Arthur Benton's first commission in the Mission Revival style was the First Church of Christian Science in Riverside, California (1900). Other commissions soon followed, including one of his greatest examples of the Mission Revival style, the Mission Inn in Riverside (1902). Other Mission Revival style hotels by Benton included the Arlington Hotel in Santa Barbara (1910-1911) (Figure 6) and the San Marcos Hotel in Chandler, Arizona (1913). During this period he continued to design houses, including a group of fashionable houses in Berkeley Square in Los Angeles' West Adams district and *El Nido* in La Canada, built in 1911 for California's Lieutenant Governor Albert Wallace.

In addition, to his residential and commercial works Arthur Benton was equally noted for his ecclesiastical projects, particularly for his commissions for the Episcopal Church. An active member of St. Paul's Episcopal Church in Los Angeles his first project was the design of All Saints Episcopal Church in Duarte (1897) (historicechopark.org/id106.html). This was followed by All Saints By-the-Sea in Montecito (1900); St. John the Evangelist in Chico (1904), Trinity Episcopal Mission at Port Hueneme (Figure 7)(later moved to Fillmore), Holy Trinity in Covina 1910-1911)(Figure 8); St. Marks in Upland (1910-1911); and his last, Church of the Advent in West Adams (1925-1926). Almost all of his church schemes combined stylistic elements drawn from the Craftsman and Gothic Revival styles, a preference of both Benton and parishioners who favored designs inspired by the rural churches of England. Arthur Benton's last major commission was for the

Riverside Municipal Auditorium completed in 1927. Designed in his signature Mission Revival style, a style now in the nadir of its popularity, it would prove to be a fitting memorial for Benton who shortly after died in his home on Angeleno Heights on September 18, 1927 at the age of 69.

3.2 E. Russel Ray (1878-1950) and the Firm of Ray and Soule

E. Russel Ray's contribution to Santa Barbara architecture is significant and includes, among other commissions, his house at 24 East Mission Street (1910), the remodeling of George Knapps's Arcady estate (1910), the design for the expansion of Cottage Hospital (1912), the first cottages at El Encanto Hotel (1913), the Black estate (in conjunction with Winsor Soule) (1914), the Municipal Bathhouse (1914), the YMCA building (in conjunction with Winsor Soule) (1914), the school buildings for Cate school (in conjunction with Winsor Soule) (1914), the Charles S. Denison residence (1916), the Julie Horne residence (1917), the Sport Shop for Otts Hardware (1929), the Edison Modoc substation (1930), the George G. Whitelow residence (1930), and the El Montectio Presbyterian Church (1932). For the some twenty-five years that he lived in Santa Barbara Ray's work was varied, as well as eclectic in style, ranging from the design of residences, to stables, power substations, retail stores, and churches, as well as public, institutional, and commercial buildings.

Edward Russel Ray was born on August 6, 1878 in Ocean Grove, New Jersey to Edward C. Ray and Martha Prescott Ray (New Jersey Births and Christening Index; 1900 United States Census). Ray and his parents soon moved to Chicago where he received his primary education. He attended Lake Forest College in Lake Forest, Illinois and then Harvard University where he received, in 1904, his Bachelor of Science degree (Davis Commercial Encyclopedia of the Pacific Southwest, 1911-1915: 101). Following his graduation he moved to New York where he set up an architectural practice. Sometime later he relocated to Los Angeles and then to Santa Barbara. Arriving there in the spring of 1908 Ray soon joined architect, Augustus B. Higginson as a junior partner (independent.com/news/2011/jun/10/phones-sb). The following year Higginson retired selling his interest in the firm to Ray. For the next four years Ray continued his practice in Santa Barbara, eventually joining in partnership, in 1913, with Winsor Soule as the firm of Ray and Soule. On October 7, 1916 Ray traveled to Japan and China aboard the Tenyo Mara, spending a month in the two countries before returning on November 11th.

Ray's partnership with Soule lasted until 1918, when Ray enlisted in the Army serving as a second lieutenant during World War I; upon returning from the war Ray moved to San Francisco (California Grave Index; 1920 United States Census). While living there Ray took a brief trip to Honolulu in 1921. In 1926, Ray returned once again to Santa Barbara and soon was immersed in a number of architectural projects, including his largest project to date, the Santa Barbara Telephone Company building, beginning in late 1927. Ray remained in Santa

Barbara until around 1935 when he left for San Diego. He continued his practice there through the 1940s. Russel Ray, who never married, died on July 21, 1950 and is buried at the Fort Rosecrans Cemetery in San Diego (California Death Index; California Grave Index).

3.3 Carleton Winslow (1876-1946)

One of the leading proponents of the Period Revival Movement in California, Carleton Winslow was born in Damarescotta, Maine, in 1876. After studying at the Arts Institute in Chicago, Winslow, like many aspiring architects, traveled to Paris where he studied under the Cheffort Brothers. Winslow quickly established his credentials as a designer. In 1905, he won a gold medal in design from the Architectural League of New York. Six years later he was appointed supervising architect for the San Diego Exposition. Working with Bertram Goodhue he helped design many of the fair's exposition buildings (Andree and Clark 1975: 189). After the close of the fair, in 1917, Winslow moved to Los Angeles where he opened his office. Winslow soon became known for his ecclesiastical commissions which included, among others, Mary, Star of the Sea Church, St. Columba's Chapel, Community Presbyterian Church, and Saint Luke's Church. Winslow also continued to collaborate with other architects, including Bertram Goodhue (Goodhue designed the Los Angeles Public Library) and James Craig (designer of the Hoffman House and El Paseo, in Santa Barbara).

Within a few years of establishing his practice in Los Angeles Winslow opened an office in Santa Barbara. Richard H. Pitman, a Santa Barbara architect, had become Winslow's associate. Notable local commissions by Winslow that are still extant include the Bliss House (1916); Santa Barbara Clinic, 1421 State Street (1920-1930); Brinks Grocery, 1424 State Street (1933); Santa Barbara Museum of Natural History (additions: 1927-1934); and additions to El Paseo (1928-29). Winslow who was a Fellow of the American Institute of Architects, served on numerous boards and commissions, including the Municipal Art Committee of Los Angeles. An Episcopalian, Winslow was a member of a number of church boards and organizations, including the Diocean committee on Architecture and the Episcopalian Home for the Aged. With the onset of the Great Depression, in 1929, Winslow, like many other architects, experienced a precipitous decline in large-scale commissions. However, a number of more modest projects, such as the design for the gardener's cottage on the Gould estate, allowed Winslow to keep his offices open. In 1942, Winslow closed his office in Santa Barbara. He died four years later on October 10, 1946.

3.4 The Firm of Howell, Arendt, Moser & Grant (1956-1959)

The architectural firm of Howell, Arendt, Mosher and Grant consisted of Henry W. Howell, Wallace William Arendt, Glen Gaylord Mosher, and Robert Grant. The firm initially was comprised of Henry Howell and Wallace Arendt. The senior partner of the firm, Henry Howell (born March 5, 1889; died September 22, 1962)

moved to California from Butte, Montana where he was living in 1920; in that same year, he married his wife, Elizabeth. Howell arrived in Santa Barbara in the mid-1920s, initially joining the firm of Edwards and Plunkett in 1926. Howell left Edwards and Plunkett two years later to establish his own firm, continuing his independent practice until 1946, when he brought on Wallace Arendt as his partner. It appears that much of Howell's independent practice (pre-Arendt) consisted of designing single-family houses, including, among others, a house on Cheltenham (1929) and residences at1445 Alameda Padre Serra (1932); 1637 Oramas Road (190); and 825 Jimeno Road (1939).

Wallace William Arendt, AIA (born March 6, 1917; died February 20, 1975) was born in Fort Dodge, Iowa. His post-secondary education included two years at Notre Dame, followed by two years at the University of Southern California where he received his Bachelor of Architecture degree in 1940. During World War II he worked for various architectural firms designing projects for the United States Army and United States Navy. It was during this period that Arendt met Howell and his family. Arendt subsequently married Howell's daughter, Elizabeth, on February 3, 1943. After the war Arendt moved briefly to Los Angeles and then to Santa Barbara where, in 1946, he joined Henry Howell as a partner, forming the firm of Howell and Arendt. During their partnership the firm designed, among other projects, Jordanos Market (1950); the Schmode residence (1952); Washington Elementary School (1953); Santa Barbara County Office Building (1954); La Cumbre Junior High School (1954); and Pierce Medical Building (1955). Glen Gaylor Mosher (born 1914; died?) was born in Nebraska where he attended the University of Nebraska graduating from the university in 1938 (University Records, Ancestry.com). By 1940 he was married to his wife, Lena and working as an estimator in a mill work company in Lincoln, Nebraska (1940 United States Census). By the early 1950s Glen and Lena had moved to Santa Barbara. Mosher joined the firm of Howell and Arendt in 1956, prior to that he briefly had been a partner with Winsor Soule (1954, 1956 City of Santa Barbara Directories). It was Mosher's responsibility to handle the financial concerns of the firm and he had little, if anything to do with the firm's designs (Gil Garcia, personal interview, January 29, 2013).

Robert Grant (born 1928) joined the firm shortly after Glen Mosher. Stylistically, Grant was more of a Modernist than either Howell or Arendt, both of whom were more traditionalists in regard to their architectural aesthetic (Gil Garcia, personal interview, January 29, 2013). This typified the firm's eclectic range of styles exhibited during the time the firm operated. After Henry Howells' retirement in 1959 the firm operated as Arendt, Mosher and Grant from 1959 to 1975 (Henry Howell died in Santa Barbara in 1962). During this period the firm carried out a wide range of commissions that in addition to their residential designs included a significant amount of institutional work for a number of school districts in Goleta, Paso Robles, and Atascadero (Gil Garcia, personal interview, January 29, 2013). Following Arendt's death in 1975 the successor firm became Peterson, Phillips, Mosher and Grant. Included among the various commissions, in addition to their

residential work, where the designs for the University of California, Santa Barbara's library addition, the Student Center and the Marine Science Center (Gil Garcia, personal interview, January 29, 2013).

3.4 The Craftsman Style

The Arts and Crafts Movement originated in England in the mid-19th century and while it is most remembered for its popularization of a new aesthetic style, the movement also encompassed (primarily in Great Britain) serious attempts at social and political reform. The Arts and Crafts Movement was largely popularized through the writings of such Victorian-era critics as John Ruskin, who championed the development of a new artistic and architectural style that emphasized the use of natural materials, handcrafting, and the rejection of mechanized production. In England the designer, painter and architect William Morris was instrumental in developing its design aesthetic. The style, with its use of handcrafting and references to the aesthetic principles of medieval, pre-Renaissance England, enjoyed great popularity among the British intelligentsia. The new style, advanced through Ruskin's writings and other proponents of the movement, soon found adherents in the United States and eventually became one of the most popular architectural motifs for houses and some non-residential buildings, such as rural and suburban churches, between the years circa-1890 and circa-1925.

In California a number of architects and builders, including, among others, architects Arthurs B. Benton and Greene and Greene in Southern California and Bernard Maybeck and A. C. Schweinfurth in Northern California, did much to advance the Craftsman tradition, an architectural subset in the United States of the Arts and Crafts Movement. This new style eschewed the elaborate decorative treatments, formal floor plans and complex volumes that had characterized the preceding Victorian era styles, in favor of schemes emphasizing picturesque yet, simple, reductive detailing, natural finishes, and rural, vernacular forms that enhanced a sense of domesticity for both houses and public buildings (Massey, 1998: 39). As is generally the case, architectural motifs and styles achieve a pinnacle of fashionableness and then decline in preference of newer traditions. By early 1920s even the seemingly once ubiquitous Craftsman style began to lose favor, to be replaced by a renewed interest in the historic styles of America and Europe.

5.0 SITE DESCRIPTION

Improvements to the property include, in addition to the church (Figure 9), a detached Parish Hall (built 1929); a detached Centennial/Parish House (formerly the Rectory, built in 1934 and remodeled in 1998-1999); as well as a detached Friendship Center/Sunday School (originally built as a Sunday school in 1949, additions were made in 1951, 1958, with additions and renovations in 1998-1999) (Figures 10,10a & 10b). The property's designed landscape features a paved

parking lot and formal landscaping composed of trees, hedges, turf and specimen plants

5.1 The Church

Built in 1900, the wood-framed and masonry Craftsman style church incorporates Gothic Revival style motifs (Figure 11). The church, which is essentially rectangular in configuration, is aligned on a west to east axis with the vestibule at its west end, opening into the narthex and baptistery. The narthex opens into the nave which extends east to the sanctuary, which is flanked on its south side by the vestry and a small chapel. The church's picturesque massing, composed of steeply pitched roofs and a masonry bell tower set at the northwest corner of the building, is designed to emphasize the domestic scale of the building which recalls the appearance and character of a rural Gothic Revival English church as filtered through the sensibilities of Arthur Benton's interpretation of the Craftsman style.

The building's exterior employs a range of materials, including wood shingles, dressed masonry, stained glass windows, wrought metal, and massive wood timbers finished to emulate the appearance of hand-hewn beams. These building materials are characteristic features of the Craftsman style, which emphasized the use of hand-crafted natural materials or those that emulated the appearance of handcrafting rather than mechanization of industrially-produced products. This emphasis on natural materials can be seen in the employment of the church's sandstone masonry base, which is composed of rectangular sandstone blocks. Other natural, handcrafted materials include wood-framed walls sheathed in wood shingles on the church's north, west and south elevations, wood timbers, hand-wrought metal, and stained glass windows. The steeply pitched roof, with its thick wood fascias, and chamfered beam ends also emphasizes the appearance and quality of handcrafted materials and finishes. The picturesque quality of the building is further enhanced by the employment of an apse-like projection housing the baptistery on the primary façade (west elevation) and the architect's decision for asymmetry by locating the main access to the church at the base of the bell tower rather than on axis with the nave.

<u>West Elevation (entrance facade)</u>

The west elevation is the entrance façade of the building (Figures 12 - 14). Its picturesque massing is defined by the asymmetry of the elevation with the main front gable roof flanked on its north by a masonry bell tower composed of rectangular sandstone blocks housing a recessed entry porch at its base and a belfry. A series of steeply-pitched front gable roofs cap the main block of the church and the two recessed wings set off the south side of the elevation. The central gable is capped by a Celtic style cross. Wide wood plank fascias sheath the slightly projecting roof eaves. A semi-circular apse-like projection housing

the baptistery at the centerpoint of the façade is embellished with five lancet-style stained glass windows. Three narrow lancet-style stained glass windows are set below the apex of the elevation's main front-facing gable. The bell tower is composed of a rectangular masonry base with flared corners, capped by two masonry piers with pyramidal caps that support a Gothic style woof belfry. Set atop a short flight of sandstone steps, the porch's arched opening is sheltered beneath a shallow front-facing gable roof featuring Gothic style wood trusses, supported by timber braces. On the recessed wing, flanking the central gable, a similar, but slightly simplified version of this roof type, shelters a secondary entrance into the church. This wing is flanked on its south by recessed, shingle-clad recessed wing capped by a front-facing gable roof with a centrally-placed brick chimney. The fenestration of this wing composed of twelve-over-one wood sash windows.

Modifications to the West Elevation

Originally, the recessed wing and secondary entrance flanking the south side of the nave was capped by a shed roof (see Figures 3 & 4). This wing was rebuilt with a front gable roof and a porch capped by open trusswork whose design emulated the roof over the main entrance to the church. The addition housed a study and choir room. The recessed wing at this end of the elevation was built in 1916.

The North Elevation

The north elevation is L-shaped in configuration, with the entry porch and belfry flanked on their east by an extension to the nave added in 1921 that has a front-facing gable roof (Figures 15 -18). At its east end the addition is flanked by the remaining section of the original exterior wall of the church, which is capped by a side gable roof. This part of the elevation features a base of sandstone blocks capped by a shingled wall. Fenestration is comprised of a series of stained-glass windows set in arched openings. A circular stained glass window, added in 1921, is set in the gable end of the wing.

Modifications and Additions to the North Elevation

In 1921 a part of the north elevation was extended several feet to the north to provide space for approximately 40 additional seats in the nave. In 1941 St. Michael's Chapel was built off the north side of the sanctuary. Further changes took place in 1958-1959 when the building was further enlarged to accommodate seating for 125 additional worshipers.

The East (rear) Elevation

The east elevation has an irregular footprint composed of the centrally-placed sanctuary at the end of the church, flanked on its south by the recessed end of

the vestry and on its north by the slightly recessed end of the 1921 addition to church (Figures 19 &20). The entire east elevation is clad in wood shingles. Fenestration is confined to a small entry door accessed through a Gothic style ogee arch opening; set in a slight projection, it comprises the east end of the sanctuary.

Modifications and Additions to the East Elevation

In 1914 the elevation was altered when a chancel was inserted at the east end of the sanctuary. In 1916 a small room was added off the east end of the sanctuary. Finally, in 1987 a room was added behind the altar to house additional pipes for the organ.

The South Elevation

The south elevation is L-shaped in configuration and is flanked on its east by a projecting wing built in 1916 housing a study for the rector and a choir room (Figures 21 & 22 and see Figure 14). The nave and aisles of the church are capped by a steeply-pitched side-gable roof; its fenestration is composed of stained glass windows set in arched reveals. The choir room and study are capped by a steeply-pitched side gable roof. A porch, capped by a front-gable roof supported by corbelled wood timbers, shelters a glazed wood-paneled door that provides access to the choir room.

Modifications to the South Elevation

The wing at the east end of the south elevation was built in 1916 (Today this wing, built to house the rector's study and a choir room, is referred to as the Vesting Room). In 1916 other alterations were made to the wing, which included enlarging the interior to accommodate more seating. Changes may have been made to this side of the building in 1958-1959 when extensive alterations were made to increase the building's seating by 125 seats.

Designed Landscape

In addition to the church the property is developed with several buildings, including the Centennial/Parish House (built 1934; renovated 1998-1999) located just to the south of the church, the Parish Hall (1929) located to the rear (east) of the church and a Sunday School/classroom building (1949)located to the southeast of the church (see Figures 9 - 22). An asphalt-paved parking area is located to the north of the church, while another paved parking lot is located at the southwest corner of the property. The street frontage on Eucalyptus Lane is landscaped with shrubs and lawn. Off the front of the church a semi-circular concrete walkway leads from the sidewalk to the entry porch. On its north side the walkway is flanked by brick paving that provides access to a parking lot. Informal brick-paved walkways set into expanses of lawn lead around all four

sides of the building. A more formal terrace, composed of brick and concrete paving with shallow sandstone walls, extends from the south side of the church to the Parish House. A concrete walkway set at the west end of the terrace extends to the sidewalk fronting Eucalyptus Lane. The landscaping off the rear of the property is more informal with expanses of lawn transected by walkways and planter beds. Most of this area is set aside as a recreation area for the church's Sunday School/classroom building.

Modifications to the Designed Landscape

The original landscape, as documented on period postcards and photographs on file in the parish archive and the Montecito History Committee, was very informal in nature with turf, planter beds and stands of eucalyptus trees. Gradually, as the parish's facilities were expanded with the construction of a Rectory, Parish Hall, classrooms and paved parking lots, the grounds' informal landscaping was replaced with a more formal layout featuring walkways, turf, planter beds, and paved terraces. Many of these alterations took place when significant renovations to the church property took place in 1998-1999. As a result of these changes virtually all of the landscape features that characterized the property during the first 40 years of its existence have been removed. Today, the existing designed landscape represents the post-1998-1999 period.

6.0 EVALUATION AND ANALYSIS

The church at 83 Eucalyptus Lane, which is more than 50 years old, will be evaluated for potential historic/cultural significance using County of Santa Barbara, State of California and National criteria. None of the other buildings or landscaping will be evaluated. The criteria to be used in determining the preliminary historic and architectural significance of the church building in the County of Santa Barbara are as follows:

6.1 County of Santa Barbara Significance for Evaluation of Historical Resources

Any structure 50 years or older is considered potentially significant and shall be subjected to the following criteria (*County of Santa Barbara Resource Management Department Cultural Resource Guidelines Historic Resources Element*: 1986, Revised January, 1993).
A significant resource a) possesses integrity of location, design, workmanship, material, and/or setting: b) is at least fifty years old; and c) demonstrates one or more of the following:

1) *is associated with an event, movement, organization, or person that/who has made an important contribution to the community, state or nation;*
2) *was designed or built by an architect, engineer, builder, artists, or other designer who has made an important contribution to the community, state, or nation;*

3) *is associated with a particular architectural style or building type important to the community, state, or nation;*
4) *embodies elements demonstrating a) outstanding attention to design, detail, craftsmanship, or b) outstanding use of a particular structural material, surface material, or method of construction or technology;*
5) *is associated with a traditional way of life important to an ethnic, national, racial, or social group, or to the community-at-large;*
6) *illustrates broad patterns of cultural, social, political, economic, or industrial history;*
7) *is a feature or cluster of features which a sense of time and place that are important to the community, state, or nation;*
8) *is able to yield information important to the community or is relevant to the scholarly study of history, historical archaeology, ethnography, folklore, or cultural geography.*

The levels of significance for these criteria are established by rating each significance attribute of the resource (detailed below) according to the following scale:

E = exceptional
3 = high; very good
2 = good
1= little

Period of Significance

A review of the history of the church building's development reveals that the period of significance for the church is 1900-1930, the period when the Craftsman style church was designed and built by the renowned architect, Arthur B. Benton and additions and alterations designed by the noted architects, E. Russel Ray, Winsor Soule and Carleton Winslow were built.

The property's original landscaping has been removed or greatly altered and in its current state the designed landscape represents a period of 50 years or less in age. Consequently, the designed landscape represents a period of less than 50 years of age.

6.1.2 Integrity

E = pristine integrity in all 5 categories
3 = very good integrity in at least 3 categories
2 = good integrity in at least 1 category
1 = fair to poor integrity in all categories

Integrity means that the resource retains the essential qualities of its historic character. These guidelines recognize five components of integrity: location,

design, setting, materials, and workmanship.

6.1.2a Integrity of Location

Integrity of location means that the resource remains at it original location.

Built in 1900, the church as remains at its original location. Therefore, the building at 83 Eucalyptus Lane receives a ranking of "very *good*" (3) for integrity of location.

6.1.2b Integrity of Design

Integrity of design means that the resource accurately reflects its original plan. However, it is rare to find structures that have not been modified in some manner. Therefore, the County guidelines recognize that building additions that accurately incorporate design elements found in the original structure do not compromise a building's integrity of design.

Since its construction in 1900 the church has undergone several alterations and additions. The additions made between 1900 and 1930 emulated the modest scale and massing of the original building and referenced the architectural motifs of the original church's Craftsman style architecture. Changes made after 1930 also emulated the style of the original building, but did result in the loss of some original exterior fabric on the north, south and east elevations. These changes, however, did not substantially impact the overall design integrity of the church especially in regard to its character-defining street façade, which continues to maintain the essential characteristics of its initial 1900 design. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of "very good" (3) for integrity of design.

6.1.2c Integrity of Setting

Integrity of setting means those buildings, structures, or features associated with a later development period have not intruded upon the surrounding area to the extent that the original context is lost.

When the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) was built in 1900 the west side of Eucalyptus Lane was developed with single-family houses, as well as the Edgecliffe Hotel and the Bonnymede estate, while the acreage to the east of the church property was the site of the Miramar Hotel. The redevelopment of the former Bonnymede estate into a residential subdivision in the 1980s and the subsequent demolition of the Miramar Hotel in 2012 have altered the setting of the church by removing buildings, features and landscaping dating to the early 20th century. However, because these changes are largely relegated to the east or west of the project parcel, the setting of the property, as well as the street frontage along the west side of Eucalyptus Lane,

which retains most of its early 20th century buildings, retains sufficient integrity to convey the overall character of the neighborhood as it appeared during the early 20th century. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of "good" (2) for integrity of setting.

6.1.2.d Integrity of Materials

Integrity of materials means that the physical elements present are still present, or if materials have been replaced, the replacement(s) have been based on the original.

Additions and alterations have been made to the church following its initial construction in 1900. These additions and alterations to the church's exterior include the construction of a chancel (1914); additions off the east and west elevations (1916); addition off the north elevation (1921), an addition off the north elevation of St. Michael's Chapel (1941) and alterations to the interior and exterior in 1958-1959. Alterations that took place after the period of significance (1900-1930) did remove historic fabric from the side elevations and rear of the church, but left the street façade, including its bell tower, largely untouched. Because the street façade as well as most of the west elevation and parts of the north and east elevations have been retained, the church retains sufficient original building fabric to convey the quality and character of its historic building materials. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of "very good" (3) for integrity of materials.

6.1.2.e Integrity of Workmanship

Integrity of Workmanship means that the original character of construction details is present. These elements can not have deteriorated or been disturbed to the extent that their value as examples of craftsmanship has been lost.

While portions of the north, south and east elevations have been altered through the construction of additions, a sufficient amount of its original elements, including the stonework, bell tower and street façade remain in place to convey the quality of its original workmanship. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of "very good" (3) for integrity of workmanship.

6.1.3 Age

E = 125 years old or older
3 = 100 years old or older
2 = 75 years old or older
1 = 50 years old or older

Comment: A "E" designation is based on the premise that any manmade

feature which survives for 125 years or more is intrinsically exceptional and therefore subject to special consideration be virtue of its age, irrespective of other ratings.

Based on the County ranking, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church), which is 115 years of age, receives a ranking of 3 for age.

6.1.4 Association

1. Association with an event, movement, organization, or person important to the community, state or nation:

E = Resource has a central or continuous association with an event…
3 = Resource has a direct association with an event…
2 = Resource has an indirect association with…
1 = Resource has a distant association with…

Comment: The significance of the event, movement, organization, or person must be established before this criterion is applied.

The church was built, in part, with contributions from its parishioners, including the Doulton family, who owned the adjoining Miramar Hotel. As owners of the Miramar Hotel, which was Montecito's leading resort during the late 19th and early 20th centuries, the Doultons played a central role in the early development of Montecito. However, since the Doulton's were not the only parishioners who contributed to the construction of the church and because the Doulton's role as hoteliers was more closely tied to the adjacent Miramar Hotel, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of 2 for association an event, movement, organization, or person important to the community, state or nation.

6.1.5 Designer

E = a designer that has made important contributions to the community and to the sate or nation.
3 = a designer that has made important contributions to the community.
2 = an "attributed to" designer who made important contributions to the community.
1 = designer is unknown.

Comment: This significance attribute focus on overall designer contributions rather than on the aesthetic merits of the design itself.

The church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) was designed by Arthur B. Benton. An architect noted for his stylistic eclecticism that included commissions in the Mission Revival, Craftsman, and Gothic Revival styles, Arthur

Burnett Benton was particularly known for his hotel and ecclesiastical projects, the majority of them completed between his arrival in California in 1891 and his death in Los Angeles in 1927. Benton exhibited an early interest in California's Spanish Colonial/Mexican era architecture and in 1916, Benton, along with newspaperman and historic preservationist, Charles Fletcher Lummis and architect, Sumner P. Hunt became a founding member of the California Landmarks Club, the purpose of which was to restore and preserve the California Missions. Benton, who had become intrigued with the Missions and a vocal proponent for its architecture was one of the earliest proponents of the Mission Revival style. Among some of his most important commissions in the Mission Revival style were the Mission Inn in Riverside (1902), the Arlington Hotel in Santa Barbara (1910-1911) and *El Nido* in La Canada (1911). Arthur Benton was equally noted for his ecclesiastical projects, particularly for his commissions for the Episcopal church, including, among others, All Saints Episcopal Church in Duarte (1897), All Saints By-the-Sea in Montecito (1900); St. John the Evangelist in Chico ((1904), Holy Trinity in Covina (1910-1911, and Church of the Advent in West Adams (1925-1926). Moreover the alterations and additions made to the church between 1900 and 1930, while modest in nature, were designed by regionally notable architects, E. Russel Ray, Winsor Soule and Carleton Winslow. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church), receives a ranking of E for its association with designers who made important contributions to the community and the state.

6.1.6 Architectural Style or Building Type

E = retains all of the attributes associated with its style or type <u>or</u> is a good example of its style or type if few survive.
3 = retains most of the attributes associated with it style or type or is remodeled in a recognizable style that does not destroy the original style or type.
2 = retains few, but sufficient attributes associated with its style or type.
1 = undecipherable as a style or type or is one of many examples of its style or type.

Comment: Vernacular building types and industrial architecture are equal in research to well defined and studied architectural styles.

The church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) is an outstanding exemplar of ecclesiastical architecture designed in the Craftsman style with Gothic Revival style elements. Attributes of the style that are embodied in the church's design include its picturesque scheme, shingled siding, stained-glass windows, sandstone clad belfry tower, and handcrafted details. As an exemplar of its type, in which its stylistic characteristics have remained intact, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of E for architectural style.

6.1.7 Construction Materials

E = outstanding or very early example if few survive.
3 = outstanding or very early example if many survive; good example if few survive.
2 = good example if there are many examples of any material(s) and/or method(s) not generally in current use.
1 = common example of any method(s) and/or material(s).

Comment: examples of outstanding construction methods or structural materials include those which successfully address challenging structural problems, or which are treated as visible elements that contribute significantly to the resources overall design quality, or which exhibit fine craftsmanship.

The church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) is an example of the Craftsman style embellished with Gothic Revival style elements. Its construction elements, which vernacular materials, such as sandstone masonry, wood shingles, wood beams, handcrafted details, and stained-glass windows help to convey the building's architectural aesthetic. While a rare example in the County of Santa Barbara of early 20th century Craftsman style ecclesiastical architecture built to a high standard of craftsmanship, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of 3 for construction materials because of post-1930 alterations and additions that have removed some of the church's original construction materials.

6.1.8 Traditional Lifeways

E = resource has a central association with a tradition spanning three or more generations.
3 = resource has a direct association with a tradition spanning three or more generations
2 = resource has a direct association with a tradition spanning two generations or an indirect association with a tradition spanning two or more generations.
1 = resource has a distant association with a tradition spanning two or more generations.

Comment: traditional lifeways, as used here, pertain to cultural patterns that have attained antiquity commensurate with the age requirement to which tangible resources are held. A central association ("E" rating) implies a quality of uniqueness between the resource and the tradition.

The church building at 83 Eucalyptus Lane (All Saints By-the-Sea Church) does not have an association with a traditional lifeway. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives of ranking of not applicable for traditional lifeways.

6.1.9 Association with Broad Themes or Local, State, or National History

E = resource has a central association with theme(s)
3 = resource has a direct association with themes(s)
2 = resource has an indirect association with theme(s)
1 = resource has a distant association with theme(s)

Comment: The theme and its significance must be established before this criterion is applied. A helpful measure of this criterion is to consider how useful the resource would be for teaching or writing about cultural history.

The church was built, in some part, with the support of the Doulton family who owned the adjoining Miramar Hotel. While not built as an adjunct to the hotel the provision for a convenient located Episcopal church would have been seen as an amenity for the resort's affluent client. Because the church was built with the support of the Doulton family it has an indirect association with the County of Santa Barbara's matrix, Americanization Period (1880-1915) and the development of the region's tourist industry's during the late 19th and early 20th century. Therefore, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives a ranking of 2 for its association with broad themes of local history.

6.1.10 Conveys (an) Important Sense of Time and Place

E = an individual resource or a unified urban or rural landscape which defines a period of 100 or more years ago.
3 = an individual resource or a unified urban or rural landscape which defines a period of 75 or more years ago.
2 = an individual resource or a unified urban or rural landscape which defines a period of 50 years or more.
1 = an individual resource or a unified urban or rural landscape which defines a period less than50 years old.

Comment: A useful measure of this criterion is to consider the resource(s) has/have a prominence that contributes to a historic, visual, or environmental continuity. Would a typical resident notice the resource(s) and remember it/them?

Using the County's formula for *Convey(s) an Important Sense of Time and Place,* the property receives a ranking of 3 for "*an individual resource or a unified urban or rural landscape which defines a period of 75 years or more.*"

6.1.11 Ability to Yield Important Information

This attribute of significance is not quantifiable. Generally, when this criterion is invoked, it is an indication that the resource under study requires further examination by a professional from a related discipline. Nevertheless, it is incumbent upon the historical specialist to consider what qualities of the resource or the project area might enable it to yield information that is important to another scholarly discipline.

Further study of the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) would not yield information important to historical or cultural studies. The application of this criterion to potential archaeological deposits is beyond the purview of this report.

6.1.12 Quantification of Historic Resource Criteria

In assessing the three major categories and the 13 subsets within the various categories in the County of Santa Barbara's significance for evaluation of historical resources it is the professional opinion of Post/Hazeltine Associates that the house at 83 Eucalyptus Lane (All Saints By-the-Sea Church) achieves the following historic resource ranking:

Integrity (3.0)

1. Integrity of location = 3
2. Integrity of design = 3
3. Integrity of setting = 2
4. Integrity of materials = 3
5. Integrity of workmanship = 3

The church receives an overall ranking of 3 for integrity because it receives a ranking of 3 in all five categories.

Age (3)

Association (E)

1. Association with an event, movement, organization or person important to the community, state, or nation = 2
2. Designer = E
3. Architectural style or building type = E
4. Construction materials = 3
5. Traditional lifeways = NA
6. Association with broad themes or local, state, or national history = 2
7. Conveys an important sense of time and place = E
8. Is able to yield information important to the community or is relevant to the

scholarly study of history, historical archaeology, ethnography, folklore, or cultural geography. (This criterion does not have a numeric ranking).

The church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) receives the following overall ranking (County of Santa Barbara Resource Management Department, Cultural Resource Guidelines, Historic Resources Element, 1983: 23-24). (Integrity = 3 Age = 3, Association = E (because the resource receives a ranking of E in one or more categories, it automatically receives an E for Association). This ranking indicates the church retains sufficient integrity to require an evaluation of its eligibility for listing as a Santa Barbara Landmark or Place of Historic Merit.

6.1.13 Eligibility for Listing as a County of Santa Barbara Landmark or Place of Historic Merit

Any structure 50 years or older is considered potentially significant and shall be subjected to the following criteria (County of Santa Barbara Resource Management Department Cultural Resource Guidelines Historic Resources Element: 1986, Revised January, 1993).

A significant resource a) possesses integrity of location, design, workmanship, material, and/or setting: b) is at least fifty years old; and c) demonstrates one or more of the following:

1) is associated with an event, movement, organization, or person that/who has made an important contribution to the community, state or nation;
2) was designed or built by an architect, engineer, builder, artists, or other designer who has made an important contribution to the community, state, or nation;
3) is associated with a particular architectural style or building type important to the community, state, or nation;
4) embodies elements demonstrating a) outstanding attention to design, detail, craftsmanship, or b) outstanding use of a particular structural material, surface material, or method of construction or technology;
5) is associated with a traditional way of life important to an ethnic, national, racial, or social group, or to the community-at-large;
6) illustrates broad patterns of cultural, social, political, economic, or industrial history;
7) is a feature or cluster of features with a sense of time and place that are important to the community, state, or nation;
8) is able to yield information important to the community or is relevant to the scholarly study of history, historical archaeology, ethnography, folklore, or cultural geography.

As noted in Section 4.1.12 of this report, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church), which is more than 50 years of age, retains sufficient integrity to convey its original Craftsman style architectural scheme. In addition, the church's design represents the work of Arthur B. Benton, an architect of state-wide significance.

Criterion 1

The church was built, in part, with the support of the Doulton family who were instrumental in acquiring the land upon which the church sits. However, the Doulton family's role as owners and developers of The Miramar, Montecito's first large-scale resort, is more closely associated with their ownership and management of the hotel, as well as their ownership and occupancy of their residential estate on High Road. Therefore, the property at 83 Eucalyptus Lane **is not eligible** for listing under Criterion 1.

Criterion 2

Arthur Burnett Benton was a renowned architect noted for his stylistic eclecticism that included commissions in the Mission Revival, Craftsman, and Gothic Revival styles. He was particularly noted for his hotel and ecclesiastical projects, the majority of them completed between his arrival in California in 1891 and his death in Los Angeles in 1927. One of the early proponents of the Mission Revival style, his most notable commissions in that scheme included the Mission Inn in Riverside (1902); the Arlington Hotel in Santa Barbara (1910-1911); and the San Marcos Hotel in Chandler, Arizona (1913). In contrast to his commercial and residential work, much of it designed in the Mission Revival style, his ecclesiastical projects were conceived primarily in the Craftsman style, combined with Gothic Revival style elements. These included, among others, All Saints Episcopal Church in Duarte (1897); All Saints By-the-Sea in Montecito (1900); St. John the Evangelist in Chico ((1904); Holy Trinity in Covina (1910-1911); and Church of the Advent in West Adams (1925-1926). The design of All Saints By-the-Sea Church employs the full range of Craftsman motifs, combined with Gothic Revival style elements exhibited in the best of Benton's ecclesiastical work, such as the church's picturesque massing, Gothic Revival style decorative features, stone combined with wood shingled walls, bell tower and stained-glass windows. Therefore, as an outstanding exemplar of the Arthur B. Benton's ecclesiastical designs, the church at 83 Eucalyptus Lane **is eligible** for listing as a County of Santa Barbara Landmark under Criterion 2.

Criterion 3

Designed by the architect, Arthur B. Benton, the church meets Criterion 3 since it is an exemplar of early 20th century ecclesiastical architecture synthesizing elements of the Craftsman style with motifs inspired by the Gothic Revival style. Benton's scheme is defined largely by its Craftsman style features, including its

domestic scale and use of stone and wood-shingled siding, materials common to the style, with decorative motifs and forms derived from the Gothic Revival style, such as its Gothic style stained-glass windows, steeply pitched roofs and picturesque massing and bell tower. While there have been some alterations and additions to the church since its construction in 1900, these changes have been sympathetic in design, materials, and massing to the original design and have left its most important façade, the west elevation, almost untouched. Because the church at 83 Eucalyptus Lane is an exemplar of its Craftsman style, designed by an architect of state-wide importance, the church **is eligible** for listing as a County of Santa Barbara Landmark under Criterion 3.

Criterion 4

The church at 83 Eucalyptus Lane is an exemplar of early 20th century ecclesiastical architecture. Designed in the Craftsman style, it was embellished with decorative elements in the Gothic Revival style. The church, with its hand-dressed stonework, hand-worked carpentry and hand-made stained glass windows exemplifies the high level of design and workmanship found in the best examples of early 20th century Craftsman style architecture in California. Therefore, the church at 83 Eucalyptus Lane, which exhibits a high level of design and workmanship, **is eligible** for listing as a County of Santa Barbara Landmark under Criterion 4.

Criterion 5

The church does not have an association with a traditional lifeway important to the community. Therefore, the church at 83 Eucalyptus Lane **is not eligible** for listing under Criteria 5.

Criterion 6

The church, which was built, in part, with the support of the Doulton family, who owned the adjacent Miramar Hotel, only has an indirect association with the development of Montecito's resort industry, which is an important historical theme for the community. Therefore, the property at 83 Eucalyptus Lane **is not eligible** for listing under Criterion 6.

Criterion 7

The church is a part of a cluster of features, built and added to primarily between 1900 and the mid-1950s. Because this complex of building has undergone extensive alterations and modifications since the mid-1950s, the cluster of buildings and features, as a whole, can no longer effectively convey a strong sense of time and place when it was initially developed in the early 20th century. Therefore, the property at 83 Eucalyptus Lane **is not eligible** for listing

under Criterion 7.

Criterion 8

Because the property's historic association is exclusively religious in character, the property at 83 Eucalyptus Lane **is not eligible** for listing under Criterion 8.

6.2 Eligibility for Listing in the California Register of Historical Resources

Public Resources Code Section 5024.1 defines the following significance criteria for eligibility for listing in the California Register of Historical Resources (CRHR):

A. *is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;*

B. *is associated with the lives of persons important in our past*; and

C. *embodies the distinctive characteristics of a type, period, region or method of construction, or represents the work of an important creative individual, or possesses high artistic values*.

As noted in the guidelines the resource must also retain integrity in the relevant categories of location, setting, materials, feeling and association, and association and must, in most cases be more 50 years of age to qualify for listing the in the CRHR

Application of the CRHR Criteria:

Criterion A: The church, which was built, in part, with the support of the Doulton family, owners of the adjacent Miramar Hotel, the church only has an indirect association with the development of Montecito's resort industry. Therefore, the property at 83 Eucalyptus Lane, which has a distant association with the development of the region's resort industry, **is not eligible** for listing under Criterion A.

Criterion B: The church was built, in part, with the support of the Doulton family who were instrumental in acquiring the land upon which the church sits. However, the Doulton family's role as owners and developers of the Miramar Hotel, Montecito's first large-scale resort, is more closely associated with their association with adjacent Miramar Hotel property and their owner/occupancy of their residential estate on High Road. Therefore, the property at 83 Eucalyptus Lane, **is not eligible** for listing under Criterion B.

Criteria C: Arthur Burnett Benton was a renowned architect noted for his stylistic eclecticism that included commissions in the Mission Revival, Craftsman, and Gothic Revival styles. He was particularly noted for his hotel and ecclesiastical

commissions, the majority of them completed between his arrival in California in 1891 and his death in Los Angeles in 1927. In contrast to his commercial and residential work, much of it designed in the Mission Revival style, his ecclesiastical projects were conceived primarily in the Craftsman style combined with Gothic Revival style elements; these included, among others, All Saints Episcopal Church in Duarte (1897); All Saints By-the-Sea in Montecito (1900); St. John the Evangelist in Chico ((1904); Holy Trinity in Covina (1910-1911); and Church of the Advent in West Adams (1925-1926). The design of All Saints By-the-Sea Church employs the full range of Craftsman motifs, combined with Gothic Revival style elements exhibited in the best of Benton's ecclesiastical work. These include its picturesque massing, Gothic arches and decorative features, stone combined with wood shingled walls, bell tower and stained-glass windows. Therefore, the church **is eligible** under Criterion 3 because it is an outstanding exemplar of its stylistic type designed by an architect who made substantial contributions to the architectural heritage of early 20th century California.

6.3 Eligibility for Listing in the National Register of Historic Places

The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

(a) That are associated with events that have made a significant contribution to the broad patterns of our history; or

(b) That are associated with the lives of persons significant in our past, or

(c) *That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction, or*

(d) *That has yielded, or may be likely to yield, information important in prehistory or history.*

The only criterion that the property at 83 Eucalyptus Lane (All Saints By-the-Sea Church) would be potentially eligible for listing is under Criterion c (*That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction*).

Criterion c

Arthur Burnett Benton was a renowned architect noted for his stylistic eclecticism

that included commissions in the Mission Revival, Craftsman, and Gothic Revival styles. He was particularly noted for his hotel and ecclesiastical projects, the majority of them completed between his arrival in California in 1891 and his death in Los Angeles in 1927. In contrast to his commercial and residential work, much of it designed in the Mission Revival style, his ecclesiastical projects were conceived primarily in the Craftsman style combined with Gothic Revival style elements; these included, among others, All Saints Episcopal Church in Duarte (1897); All Saints By-the-Sea in Montecito (1900); St. John the Evangelist in Chico ((1904); Holy Trinity in Covina (1910-1911); and Church of the Advent in West Adams (1925-1926). The design of All Saints By-the-Sea Church employs the full range of Craftsman motifs, combined with Gothic Revival style elements exhibited in the best of Benton's ecclesiastical work. These include its picturesque massing, Gothic arches and decorative features, stone combined with wood shingled walls, bell tower and stained-glass windows. In addition, the church is an outstanding exemplar of its stylistic type, which combines characteristics of both the Craftsman style and Gothic Revival style. Craftsman style features included the building's domestic scale and use of stone and wood-shingled siding, materials common to the style, as well as Gothic Revival style embellishments, such as its Gothic arches, lancet and stained-glass windows, picturesque massing, and bell tower. Therefore, as the work of the renowned architect Arthur B. Benton, as well an outstanding exemplar of its stylistic type, the church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) **is eligible** for listing to the National Register of Historic Places under Criterion c.

6.4 Summary Statement of Historic Significance for the Property at 83 Eucalyptus Lane (All Saints By-the-Sea Church)

The church at 83 Eucalyptus Lane (All Saints By-the-Sea Church) qualifies for listing as a significant historic resource at the County level, under Criteria 2, 3 and 4. It also is eligible for listing to the California Register of Historical Resources under Criterion C and the National Register of Historic Places under Criterion c. Therefore, the church which is eligible for listing at the local level, as well as the California Register of Historical Resources and the National Register of Historic Places, is a significant historic resource for the purposes of environmental review.

PHASE 2 SECTION

7.0 POTENTIAL ADVERSE IMPACTS

The following section of the report will evaluate the impact of the proposed project on the significant resources identified in this report. Potential adverse impacts include alterations or changes that result in changes to a resource or its setting that diminish those qualities that justify its potential listing as a significant historic resource at the County of Santa Barbara, state and national levels. Please refer to Section 2 of this report for an overview of the regulatory setting for the project. Please see Section 1.3 for a project description and Appendix A for

project plans and Appendix B for the structural engineer's report.

State CEQA Guidelines #15064.5 for determining the significance of impacts to historic resources:

An adverse effect is defined as an action that will diminish the integrity of those aspects of the property that make it eligible for listing in a local, State or National register of historic resources. CEQA defines adverse effect in the following manner: *A project with an effect that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment* (Public Resource Code 15064.5 (b)). *Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired* (Public Resource Code 15064.5 (b1)).

CEQA defines material impairment of a historic resource as follows:

(A) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources;

(B) *Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant;* or

(C) *Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify it eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.* (Public Resources Code 15064.5 (b2).

(D) Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995) shall be considered as mitigated to a level of less than significant.

(E) A lead agency shall identify potentially feasible measures to mitigate significant adverse changes in the significance of an historical resource. The

lead agency shall ensure that any adopted measures to mitigate or avoid significant adverse changes are fully enforceable through permit conditions, agreements, or other measures.

The following direction for applying mitigation measures is found in Section 2.5 of the MEA *Guidelines for Archaeological Resources and Historic Structures and Sites* (2002: 65 - 70).

These include the following:

1) In-situ preservation is the preferred manner of avoiding damage to significant historic resources.
2) Planning construction so that demolition or alteration of structures, sites and natural objects are not required; and
3) Incorporating existing structures, sites and natural objects into planned development whenever avoidance is not possible.
Secretary of the Interior's Standards (Standards):

The project proposes alterations to the building including additions to the existing north, east and west facades. Under the Standards this project is defined as rehabilitation. The Standards define rehabilitation as follows:

Rehabilitation is defined as the act or process of making possible a compatible use for property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural or architectural values (http://nps.ov/history/hps/tps/standards/rehablitation.htm).

The following standards developed by the National Park Service to evaluate rehabilitation projects will guide the evaluation of the proposed project:

Secretary of the Interior's Standards for Rehabilitation

1) *A property will be used as it was historically or given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
2) *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.*
3) *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
4) *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5) *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

6) *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*
7) *Chemical and physical treatments, if appropriate, will be undertaken by the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8) *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
9) *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.*
10) *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired* (36 CFR Part 68, 1995 Federal Register, Vol. 60, No. 133).

Further guidance for retrofitting projects is given in NPS Preservation Brief 41: *The Seismic Retrofit of Historic Buildings, Keeping Preservation in the* Forefront:

- Historic *materials should be preserved and retained to the greatest extent possible and not replaced wholesale in the process of seismic strengthening;*
- *New seismic retrofit systems, whether hidden or exposed, should respect the character and integrity of the historic building and be visually compatible with it in design; and,*
- *Seismic work should be "reversible" to the greatest extent possible to allow removal for future use of improved systems and traditional repair of remaining historic materials.*

As noted in Preservation Brief 41 the scope of retrofitting is based on several factors:

The integrity and significance of the historic building, paired with the cost and benefit of seismic upgrading, need to be weighed by the owner and the consulting team. Buildings in less active seismic areas may need little or no further bracing or tying. Buildings in more active seismic zones, however, may need more extensive intervention. Options for the level of seismic retrofit generally fall into four classifications, depending on the expected seismic activity and the desired level of performance. Realistically, for historic buildings, only the first three categories apply.

***1. Basic Life Safety**. This addresses the most serious life-safety concerns by correcting those deficiencies that could lead to serious human injury or total building collapse. Upgrades may include bracing and tying the most vulnerable elements of the building, such as parapets, chimneys, and projecting ornamentation or reinforcing routes of exit. It is expected that if an earthquake were to occur, the building would not collapse but would be seriously damaged requiring major repairs.*

***2. Enhanced Life Safety**. In this approach, the building is upgraded using a flexible approach to the building codes for moderate earthquakes. Inherent deficiencies found in older buildings, such as poor floor to wall framing connections and unbraced masonry walls would be corrected. After a design level earthquake, some structural damage is anticipated, such as masonry cracking, and the building would be temporarily unusable.*

***3. Enhanced Damage Control**. Historic buildings are substantially rehabilitated to meet, to the extent possible, the proscribed building code provision. Some minor repairable damage would be expected after a major earthquake.*

***4. Immediate Occupancy**. This approach is intended for designated hospitals and emergency preparedness centers remaining open and operational after a major earthquake. Even most modern buildings do not meet this level of construction, and so for a historic building to meet this requirement, it would have to be almost totally reconstructed of new materials which, philosophically, do not reflect preservation criteria* (National Park Service, Preservation Brief 41). Based on a review of the proposed project and the goals of the applicant, the proposed intervention is considered to be Category 3, *Enhanced Damage Control* as the project intends to provide for both enhanced life safety and enhanced damage control.

10.3.1 Application of the Secretary of Interior's Standards to the Project

The following Standards apply to the project as a whole:

Standard 1: *A property will be used as it was historically or given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships*.

The applicant does not propose changes to the use of the building which will continue to be used as a place of worship.

Analysis

Since its completion in 1900 the church has functioned as the parish church for All Saints by the Sea Church. After the implementation of the proposed project the building would continue its historic function as a church. Therefore the

proposed project meets Standard 1.

Standard 2: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.*

The applicant proposes to rebuild the bell tower to meet current code requirements. The rebuilt tower will match the exterior appearance and design of the original bell tower; its exterior stonework and woodwork will be rebuilt using original materials.

Analysis

The rebuilt bell tower would match the existing tower in plan, design, materials and appearance and would incorporate the historic woodwork and stonework at their original location to ensure this architectural element would precisely match the historic tower in materials, detail and appearance. Therefore, the proposed project to dismantle and rebuild the bell tower meets Standard 2.

Standard 3: *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

The project does not propose the addition of conjectural features or architectural or decorative elements from other historic properties.

Analysis

Because the project does not propose the use of historic materials for another property, the proposed project meets Standard 3.

Standard 4: *Changes to a property that have acquired historic significance in their own right will be retained and preserved*

The project does not propose changes to features that have acquired historic significance in their own right.

Analysis

The additions by E. Russel Ray, Winsor Soule and Carleton Winslow, which have architectural significance, will not be altered. Therefore, the proposed project meets Standard 4.

Standard 5: *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved*.

The proposed project would dismantle the existing bell tower and rebuild it to maintain its original design, dimensions. The bell tower's existing exterior stonework and woodwork would be incorporated into the tower to match its historic appearance.

Analysis

The proposed project would remove some evidence of the original craftsmanship and workmanship, such as the original mortar pointing and the construction technique exemplified in the coursed masonry construction. The project would, however, rebuild the tower using the original stone blocks, returning them to their original location with the exterior face of the individual blocks restored to view and the stones re-pointed to match the original mortar in material, texture and finish. Also, the original woodwork, including roof framing, fascias and brackets, would be re-installed. Therefore, sufficient elements of the original material, including the hand-dressed stone blocks and hand-finished woodwork, dating to the period of significance, would be retained for the church's bell tower to convey the materials, finishes, features and construction techniques that characterized it when originally built. Therefore, the proposed project meets Standard 5.

Standard 6: *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence*.

The project proposes to dismantle the existing bell tower and rebuild it with a concrete foundation and a steel and concrete superstructure clad in the original stonework and incorporating the historic wood timbers, roof framing and corbels. Before the bell tower is dismantled the existing stonework would be recorded by photometry, numbered and stored. After the new foundation and tower are installed the existing stone blocks would be trimmed to fit while maintaining the exterior of each block's dimensions and surface finish. After trimming, the blocks would be reinstalled at their original location as documented by photometry and would then be pointed using mortar that would match the original mortar joints and material in dimension, material and texture. After rebuilding, the bell tower would exhibit its historic appearance in materials, dimension and profile. If portions of the original woodwork or stone blocks are too deteriorated to be re-used, the replacement materials would match the original in material, dimension and exterior appearance.

Analysis

Bulletin 41 encourages the retention of original building fabric to the maximum extent feasible for seismic strengthening projects. This guidance is consistent with the guidance in the Standards. Generally, this standard is met by employing design and construction strategies that minimize the loss of historic building fabric and features. A review of the existing structure by Parker-Resnik, Structural Engineering, revealed that the foundation of the bell tower is constructed of unreinforced sandstone blocks, with a sandstone block foundation. According to the Parker-Resnik evaluation, the tall, narrow shape of the tower and its type of unreinforced masonry construction exacerbates the potential for significant damage or collapse during a seismic event (see Appendix B, pg. 2). Another technique for strengthening the bell tower, which would include sinking steel posts through the structure, could provide enhanced life safety but would not provide enhanced damage control since character-defining historic fabric, such as stone blocks and woodwork, could still be dislodged or collapse during an earthquake.

Other alternative methods for enhancing life safety include the installation of a steel armature to the exterior of the tower or spraying the exterior of the tower with gunnite. These alternative strategies would not require the complete rebuilding of the tower but would substantially impact the visually integrity of the tower and its ability to convey its historic appearance and design. Moreover, these alternatives would not provide enhanced damage control. Because of these considerations, the preferred alternative of dismantling the tower with a steel and concrete frame and recreating its exterior using the original building materials to precisely match its historic is the preferred alternative. Therefore, the proposed project, which would re-use the original stonework and woodwork and would precisely match the historic tower in dimension and appearance meets Standard 6.

Standard 7: *Chemical and physical treatments, if appropriate, will be undertaken by the gentlest means possible. Treatments that cause damage to historic materials will not be used*.

At this time, the project does not propose the cleaning or treatment of the bell tower's stonework or woodwork. If the project is revised to include cleaning or other treatments, the treatment plan shall be reviewed by a County-qualified historian to ensure that it is consistent with the Secretary of the Interior's Standards. A letter reviewing the proposed treatment plan shall be submitted to the County of Santa Barbara, for their review and approval.

Standard 8: *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken*.

Analysis

The application of this criterion to archaeological deposits is beyond the purview of this report.

Standard 9: *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment*.

The project proposes to dismantle the existing bell tower and rebuild it with a concrete foundation and a steel and concrete superstructure clad in the original stonework that would incorporate the historic wood timbers, roof framing and corbels.

Analysis

The rebuilt tower would match the exterior of the original in appearance, materials and dimension by incorporating the historic stonework and woodwork. New construction materials would consist of a reinforced concrete foundation and a steel and concrete armature that would recreate the form of the historic tower. This steel and concrete core would be sheathed in the original stonework, whose blocks would be trimmed in thickness to form a veneer that would preserve the exterior dimension and finish of each block. Existing wood work, including the porch roof, belfry element and corbels would be reinstalled at their original location as documented by numbered photographs.

Analysis

The proposed project would preserve and reinstall the exterior stonework and wood work of the bell tower matching the original placement of the stone blocks and woodwork. The loss of historic fabric would be confined to the stone blocks that compose the interior of the tower, the interior faces of the exterior stone blocks and the foundation. While these are components of the original structure they do not make a substantial contribution to the character of the tower since they are not visible. Moreover, the bell tower was built of coursed stone masonry which was a common early 20th century building technique that does not embody important examples of engineering or technology. Therefore the proposed project, which would recreate the dimensions and design of the original tower, using the original materials, meets Standard 9.

Standard 10: *New additions and adjacent or related new construction will be undertaken in such a manner that if removed, in the future, the essential form and integrity of the historic property will be unimpaired*.

We would like to note that the structure of the bell tower, which is essentially a one-sided campanile rather than a traditional four-sided tower, limited the range of seismic strengthening strategies that could be employed. Other interventions, such as the inserting of steel piers into the interior of the tower, installing exterior steelwork or sheathing the interior of the bell tower in gunnite, would result in a lower level of enhanced life-safety, or would substantially impair the bell tower's integrity of design by obscuring character-defining building material. In conclusion the project does not fully meet Standard 10, since the structural interventions necessary to rebuild the bell tower are not reversible.

Application of Guidance in NPS Preservation Brief 41: *The Seismic Retrofit of Historic Buildings, Keeping Preservation in the* Forefront:

- Historic *materials should be preserved and retained to the greatest extent possible and not replaced wholesale in the process of seismic strengthening.*

Discussion

The bell tower's character-defining exterior construction materials will be preserved and reinstalled to recreate the original exterior appearance of this structure. Loss of historic fabric is confined to the existing foundation and the interior surfaces of the existing stonework. Therefore, the proposed project meets the intent of this guidance.

- *New seismic retrofit systems, whether hidden or exposed, should respect the character and integrity of the historic building and be visually compatible with it in design*

Discussion

The bell tower's character-defining exterior construction materials will be preserved and reinstalled to recreate the original exterior appearance of this structure. New construction composed of a steel and concrete foundation and armature for the tower, will either be below ground level or clad in the original stonework and woodwork. Therefore, the proposed project meets the intent of this guidance.

- *Seismic work should be "reversible" to the greatest extent possible to allow removal for future use of improved systems and traditional repair of remaining historic materials.*

Discussion

The proposed project is considered to be as reversible as feasible given the goals of the project to provide for both enhanced life safety and enhanced damage control. Therefore, the proposed project meets the intent of this guidance.

Summary Statement

The proposed project to dismantle the existing tower and rebuild using the original exterior stonework and woodwork attached to a steel and concrete structure, meets Standards 1 through 9. Standard 10 is not fully met because the proposed intervention is not reversible. While the project does not fully meet Standard 10, the project as a whole is consistent with the intent of the Standards given the nature of the bell towers' construction and building materials, which are of unreinforced masonry construction.

10.3.2 Required Treatment Plan

While the methodology for the project largely meets the Secretary of the Interior's Standards for Rehabilitation (with the exception of Standard 10), the incorporation of the following required treatment plan will ensure that the historic and architectural significance of the property is preserved and that project impacts are less than significant:

1) The exterior elevations of the building shall be photo-documented after the foliage is removed from the tower with archival large-format black and white photography;

2) Final architectural and structural plans shall incorporate Historic Preservation Treatment Plan Notes prepared by a County–qualified historian and approved by the County of Santa Barbara Planning Staff, detailing the methodology for documenting the recordation of the original placement of the exterior stonework and woodwork.

3) During construction, periodic monitoring encompassing site visits shall be made by a County-qualified historian and letters shall be prepared for submittal to County of Santa Barbara Planning Staff to ensure that the approved treatment plan is implemented.

4) Alterations to the approved treatment plan shall be reviewed and approved by a County-qualified historian and shall be submitted to County of Santa Barbara Planning Staff for their approval.

10.3.3 Summary Statement of Impacts

After implementation of the proposed treatment plan the church building at 83 Eucalyptus Lane would retain its eligibility for listing as a historic resource at the local, state and national levels. Therefore Implementation of the proposed project and the required treatment plan would ensure that the proposed project would have a less than significant impact on significant historic resources (Class III).

11.0 CONCLUSIONS

The Historic Resources Report has determined that the church at 83 Eucalyptus Lane, Montecito, California, (APN 009-332-009) is eligible for designation as a County of Santa Barbara Landmark, as well as for listing in the California Register of Historical Resources and the National Register of Historic Places and is therefore, a significant historic resource for the purposes of environmental review. Provided the treatment plan outlined in Section 10.3.2 of this report is implemented, the proposed project would be consistent with County of Santa Barbara Historical and Archaeological Policies 1- 3) and Section F, Cultural Resources /Archaeology: Goal CR-M-1: *Preserve and Project Properties and Structures with Historic Importance in the Montecito Community to the Maximum Extent Feasible*. Therefore, project impacts to significant historic resources would be less than significant.

12.0 REFERENCES

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1977 *A Guide to Architecture in Los Angeles & Southern California*. Peregrine Smith, Salt Lake City.

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2000 *One Hundred Years: A History of All Saints By-the-Sea Episcopal Church, 1900-2000*. Ventura Printing, Montecito.

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The following archives were used in the preparation of this report:

County of Santa Barbara, Hall of Records
County of Santa Barbara Tax Assessor's Office
Montecito Association, Montecito History Committee
Santa Barbara Historical Society, Gledhill Library
University of California, Santa Barbara, University Art Museum, Architecture and Design Collection
University of California, Santa Barbara, Main Library, Map and Imagery Room
University of California, Santa Barbara, Main Library, Special Collections

Maps

Flood Plain Information-Montecito Streams, Vicinity of Montecito, prepared for Santa Barbara County Flood Control and Water Conservation District by the Department of Army, Los Angeles District, Corps of Engineers, Los Angeles County, June 1974.
Sanborn Fire Insurance Maps for Montecito, 1918-1958
U. S. Geodetic Survey Maps, 1870, 1878.
U.S.G.S. Map of Montecito, Quad, 1903.
U. S. Land Commission Map, 1855.

Web Sources

Ancestry.com

www.missioninnmuseum.com
nps.gov

Other Sources

All Saints By-the-Sea Episcopal Parish Archive, 83 Eucalyptus Lane, Montecito, California.

MAPS & FIGURES

Figure 1
Location Map
83 Eucalyptus Lane

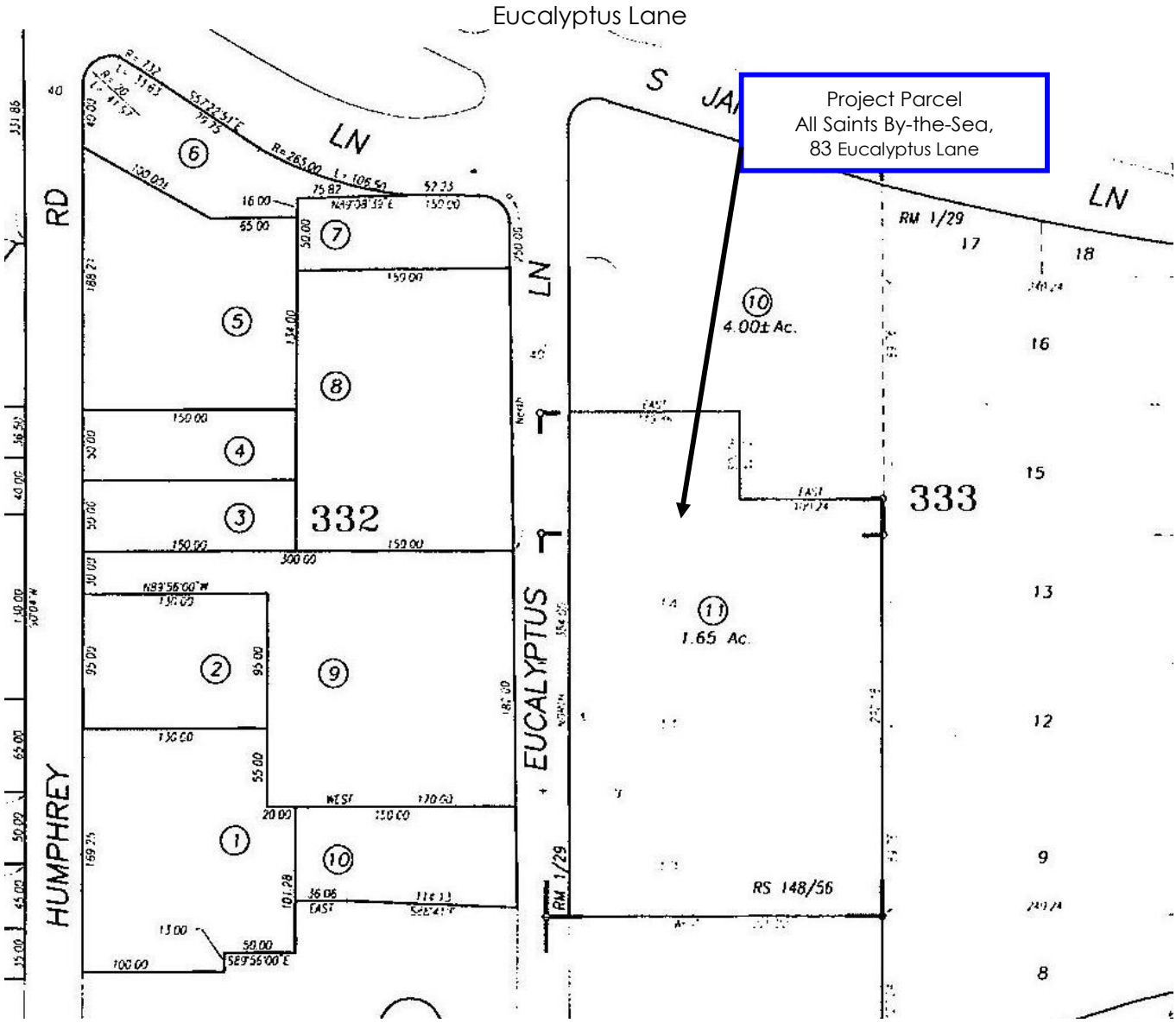


Figure 2
Assessor's Parcel Map
83 Eucalyptus Lane
Montecito, California

Figure 3
All Saints By-the-Sea Church at 83 Eucalyptus Lane in Montecito
Postcard of church shortly after completion
Circa-1900-1915 (postcard)

Figure 4
All Saints By-the-Sea Church at 83 Eucalyptus Lane in Montecito
Postcard of church shortly after completion
Circa-1900 (Myrick 1987: 130))

Figure 5
Arthur Burnett Benton
Circa-1915

Figure 6
Arlington Hotel, Santa Barbara
Circa-1915-1920 (Santa Barbara Historical Museum)

Figure 7
Trinity Episcopal Mission
(Originally built in Port Hueneme in Ventura County,
it was later moved to Fillmore)

Figure 8
Holy Trinity Episcopal Church in Covina, California
(1910-1911)

Figure 9
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
Looking northeast

Figure 10
Centennial Hall/Parish House at
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
Looking southeast

Figure 10a
Classroom Building, looking east

Figure 10b
Parish Hall, looking east

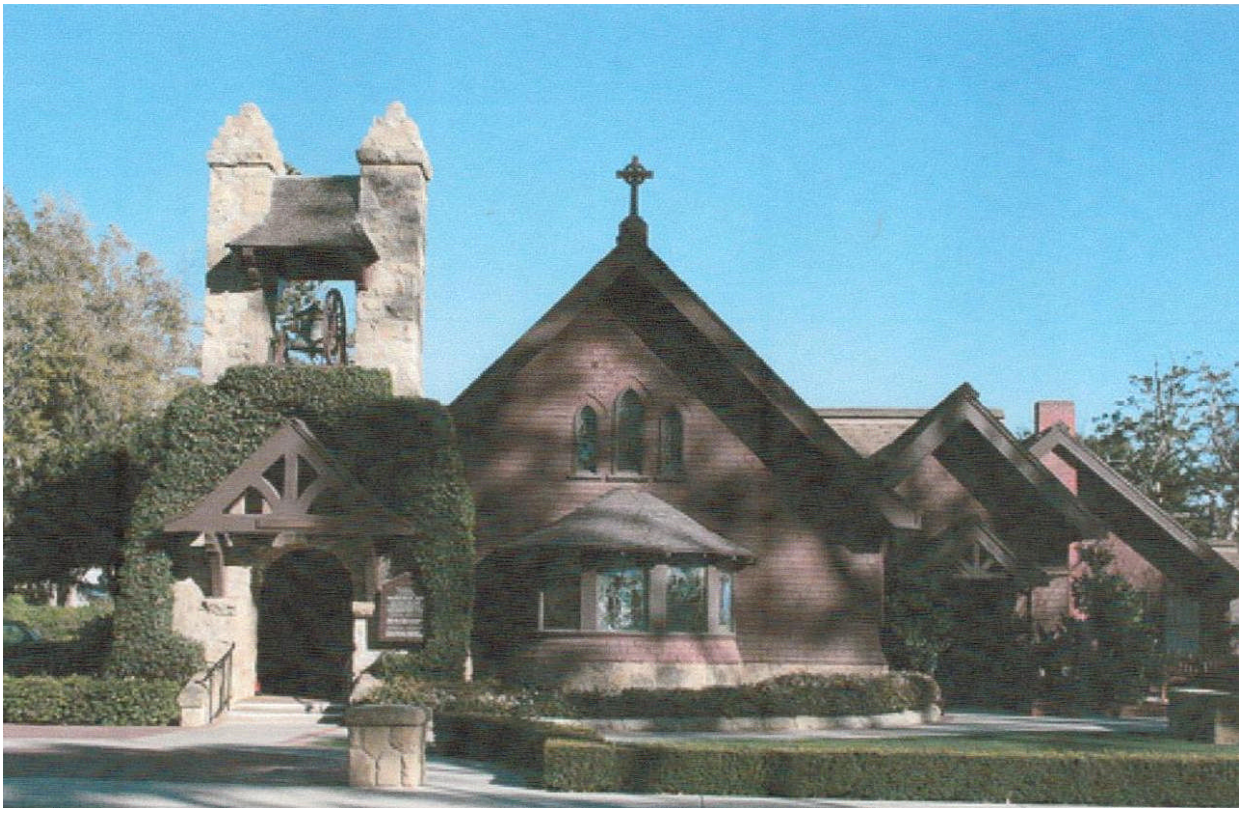


Figure 11
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
West elevation of the church (primary façade)
Looking east

Figure 12
West elevation(primary façade), detail of porch roof
Looking east

Figure 13
All Saints By-the-Sea Church at 83 Eucalyptus Lane in Montecito
North end of the west elevation (primary façade)

Figure 14
All Saints By-the-Sea Church at 83 Eucalyptus Lane in Montecito
west and south elevations, looking northeast

Figure 15
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
North elevation
Looking southwest

Figure 16
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
North elevation
Looking south

Figure 17
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
North elevation (west end of elevation with entrance porch into church
Looking southwest

Figure 18
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
North elevation
Looking west

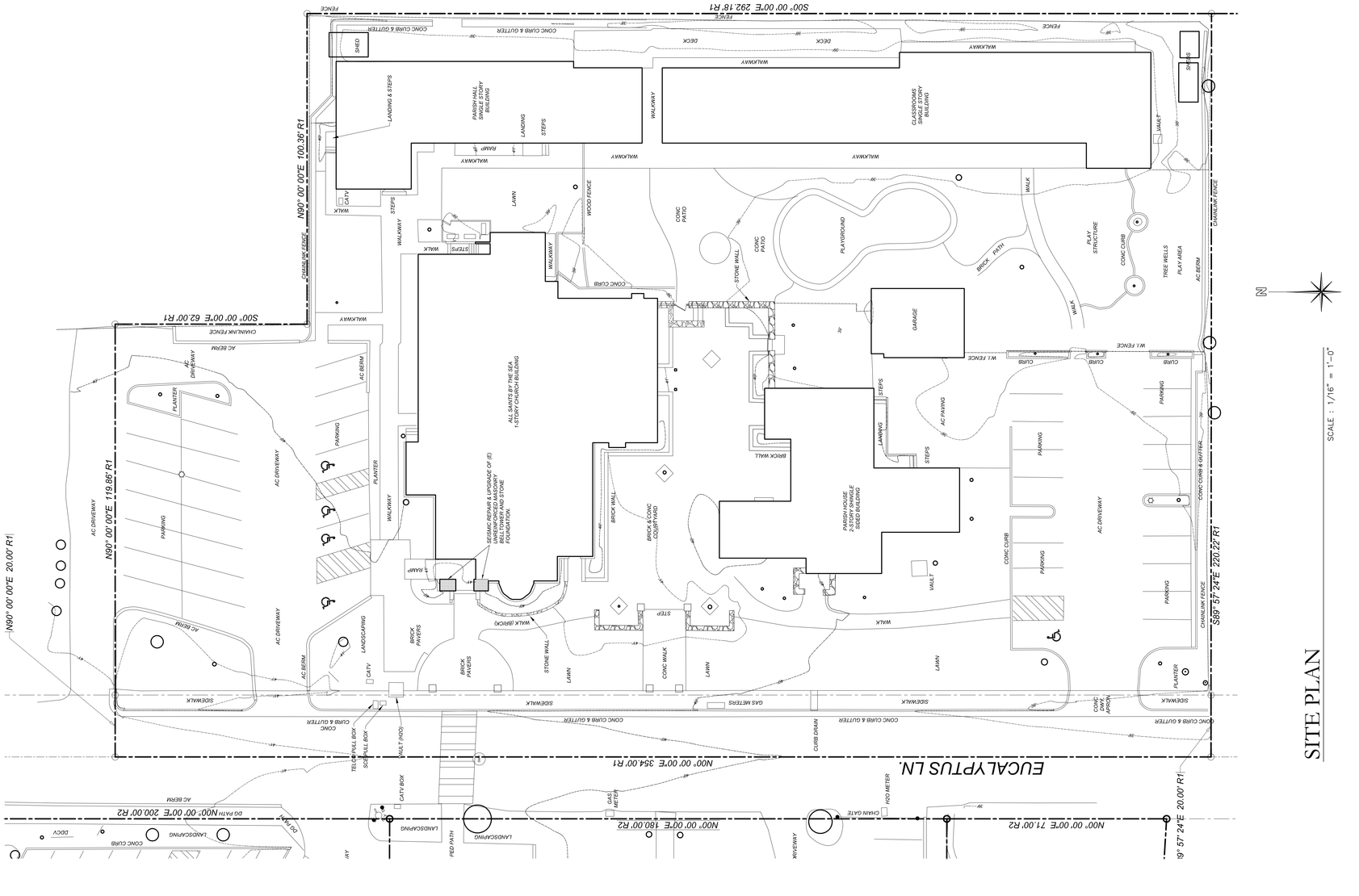
Figure 19
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
East Elevation, north end
Looking south

Figure 20
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
East elevation, south end of the elevation
Looking southwest

Figure 21
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
West end of the south elevation
Looking northeast

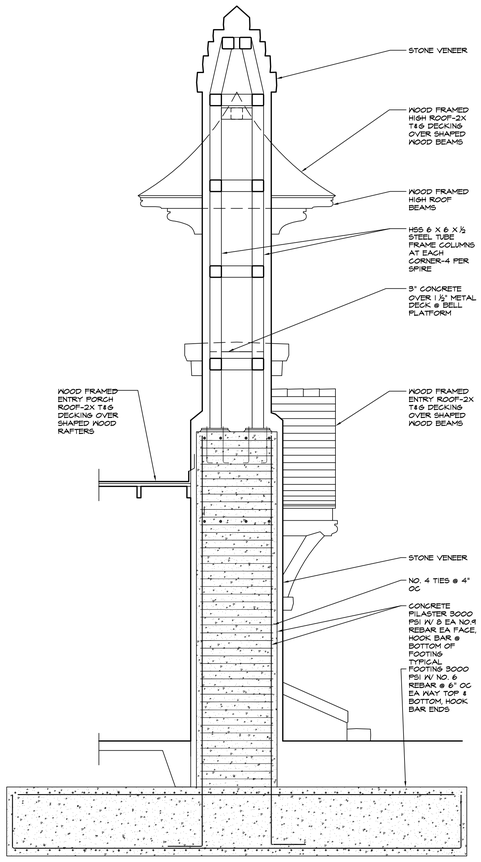
Figure 22
All Saints By-the-Sea Church at 83 Eucalyptus Lane, Montecito
East end of the south elevation
Looking northeast

APPENDIX A

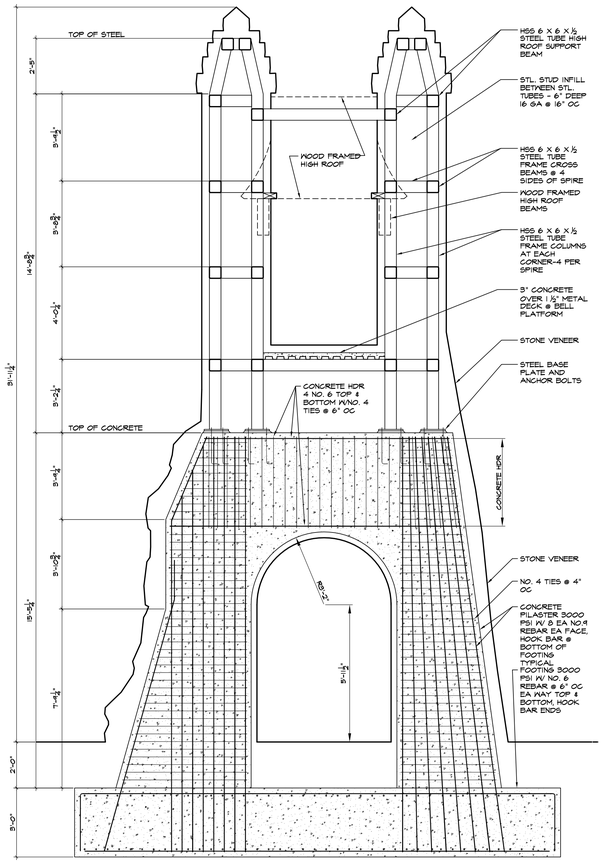


SITE PLAN

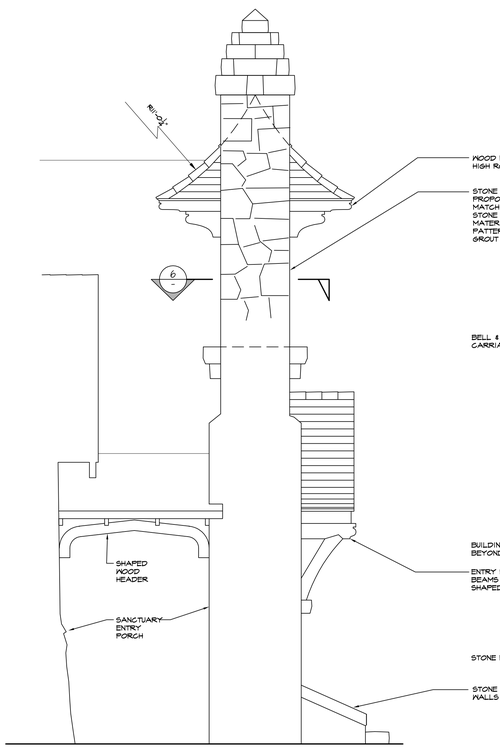
BOB EASTON AIA ARCHITECT 1505 EAST VALLEY ROAD SUITE E MONTECITO, CA 93108 T. 805 969 5051 F. 805 969 3292 www.bobeaston.com	ALL SAINTS BY THE SEA EPISCOPAL CHURCH Alterations to 80 Eucalyptus Lane Montecito, California 93108	SHEET TITLE SITE PLAN	DATE: 9-24-2015 REVISIONS	JOB NUMBER	SHEET NUMBER A1.0



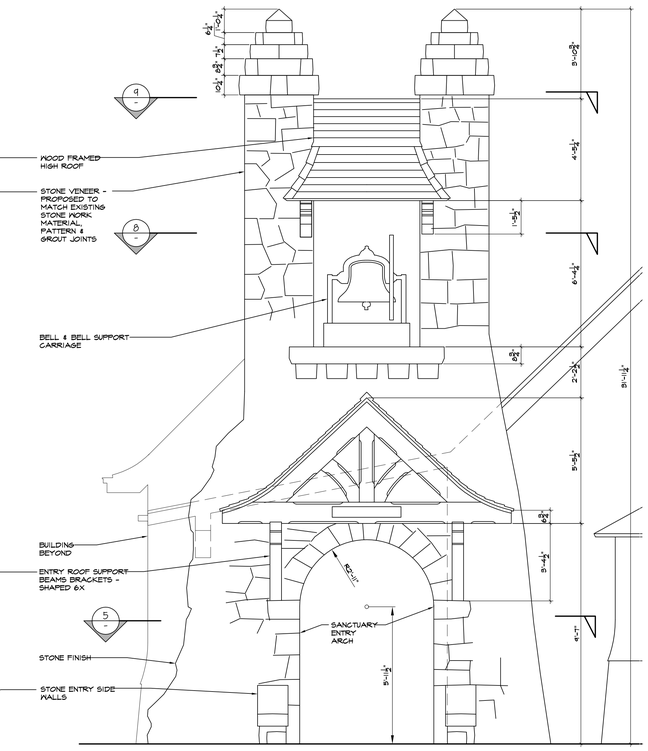
4 Proposed Structure @ Bell Tower
SCALE : 3/8" = 1'-0"



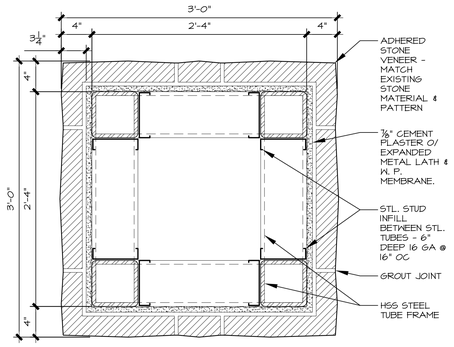
3 Proposed Structure @ Bell Tower
SCALE : 3/8" = 1'-0"



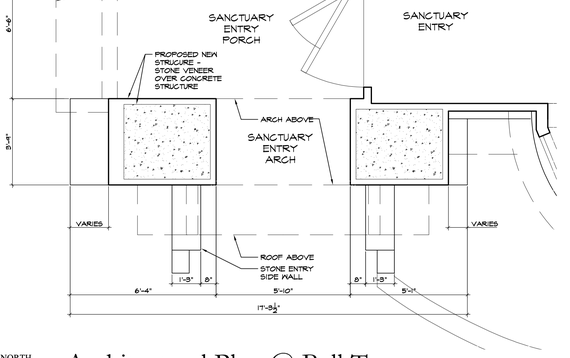
2 Existing & Proposed North Elevation
SCALE : 3/8" = 1'-0"



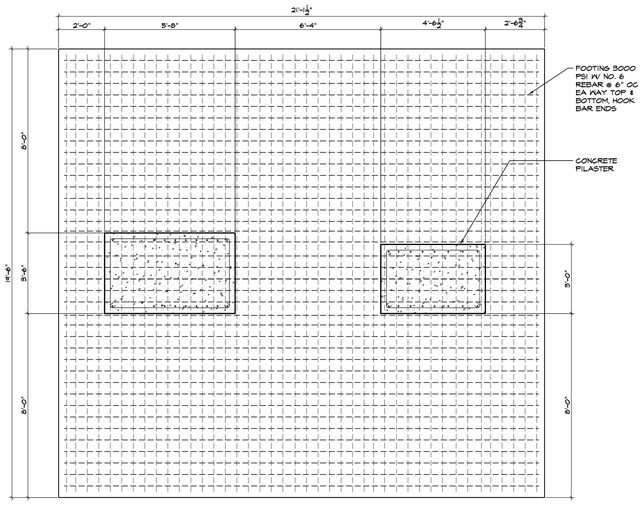
1 Existing & Proposed West Elevation
SCALE : 3/8" = 1'-0"



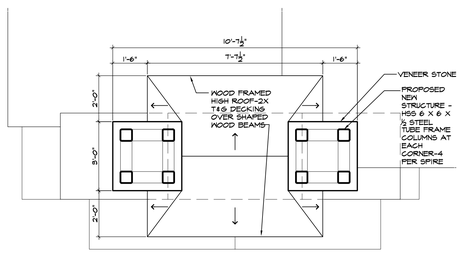
6 BELL TOWER PROPOSED SPIRE DETAIL
SCALE: 1 1/2"=1'-0"



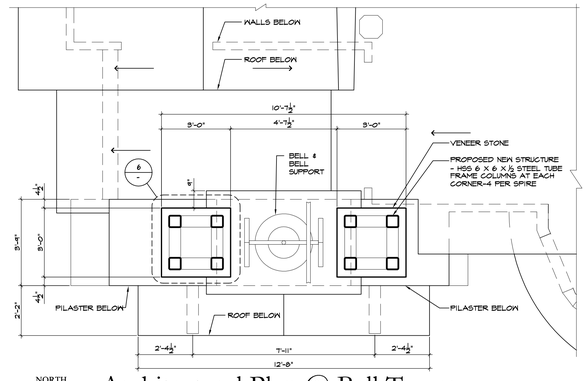
NORTH 5 Architectural Plan @ Bell Tower
SCALE : 3/8" = 1'-0"



NORTH 7 Proposed Foundation Plan @ Bell Tower
SCALE : 3/8" = 1'-0"



NORTH 9 Architectural Plan @ Bell Tower
SCALE : 3/8" = 1'-0"



NORTH 8 Architectural Plan @ Bell Tower
SCALE : 3/8" = 1'-0"

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Alterations to
ALL SAINTS BY THE SEA EPISCOPAL CHURCH
80 Eucalyptus Lane
Montecito, California 93108

SHEET TITLE
BELL TOWER ARCHITECTURAL & STRUCTURAL PLANS & ELEVATIONS

DATE: 07/10/2015

REVISIONS

JOB NUMBER

SHEET NUMBER

APPENDIX B

Structural Engineer's Report

PARKER • RESNICK
STRUCTURAL
ENGINEERING

August 18, 2015 Job No. 34278

Bob Easton Architects
1505 East Valley Rd.
Montecito, CA 93108

Re: All Saints-by-the-Sea Episcopal Church
Schematic Structural Assessment

Dear Bob,

At your request, we have performed a Schematic Structural Assessment of the existing All Saints-by-the-Sea Episcopal Church located at 83 Eucalyptus Lane, Santa Barbara, California. The evaluation took place during our meeting at the site with you on November 4, 2014.

The primary purpose of the assessment is to evaluate the overall structural condition of the church, to identify any significant structural concerns, and to provide recommendations for structural strengthening as required.

This assessment is similar in scope and intention to the Structural Survey requirements of Section 8-703 of the 2010 California Historical Building Code. While the building is not yet a designated historical building, it is in the process of qualifying as a County historical and architecturally significant building. The Code provides a good guideline for the assessment of the church, since the original portions of the church were built in 1900.

As described below, it is our opinion that the most critical structural item is the unreinforced stone bell tower. It is our opinion that there is an imminent risk of a partial or total collapse of the tower in a significant earthquake. It is our recommendation that the tower be removed and reconstructed.

STRUCTURE DESCRIPTION

The structure is primarily a single story wood framed building with wood stud bearing walls, and some interior steel beams and columns. Decorative wood trusses support the roof in the central nave portion of the church.

It is our understanding that the original portion of the church structure was built in 1900. There is also a stone bell tower at the front of the church that was built at this time.

The floor framing of the church is a raised wood floor. Based on our conversation at the site, in the original portion of the church, the perimeter footings for the building are stone foundations. The interior of the first floor is supported on a series of posts and piers.

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It appears that the church was been remodeled and expanded several times over its lifetime. Some architectural and structural drawings from a 1960 remodel were made available for our review. These drawings show the expansion of the building towards the east. The drawings show a partial basement, and the extension of the roof. Steel trusses are used in this area to copy the original wood trusses. Several steel beams and columns were also added.

In the expansion areas shown on the plans, some of the floors are raised wood floors, and others are concrete slabs on grade. In all of these areas, the perimeter footings are concrete footings. The basement retaining walls are concrete walls.

The seismic force resisting system for the building is not specifically shown. No steel moment frames are seen in the drawings, and no plywood shear walls are indicted. It is our assumption that the existing wood bearing walls, along with their interior and exterior finishes, are acting as shear walls to provide lateral resistance in the event of any earthquake.

At the front of the church is a tall stone bell tower. This structure appears to be part of the original construction of the church. Based on our meeting at the site, it is our understanding that the two piers which make up the bell tower are built of stacked stone construction with a hollow space within the piers. There is no steel reinforcing used in the construction. It is also our understanding that the base of the bell tower is supported on a stone foundation which flares out underground to create a wider base than the footprint of the tower. It is also assumed that the foundation is unreinforced.

STRUCTURAL REVIEW

Overall, the church structure appeared to be in relatively good condition. No significant cracks were seen in the architectural finishes in the interior or the exterior.

The raised wood floors in the nave, however, appeared to slope downwards 2” to 3” towards the north and south perimeter walls.

The bell tower showed some signs of cracking and of previous repair work. Some cracks were visible in the mortar joints in the archway that connects the two piers of the tower. Additionally, it appeared that some of the mortar between the stones had been previously removed and replaced. It also appeared that some of the stones had been repaired. It is likely that these repairs were required due to movement in the tower or weathering of the materials.

PRIMARY STRUCTURAL RECOMMENDATIONS

Stone Bell Tower

Based on our review of the building, it is our opinion that the primary area of structural concern in the church is the stone bell tower.

The bell tower is a tall narrow structure, built of unreinforced stone construction. This makes it highly susceptible to significant damage or collapse in an earthquake. Based on historical evidence of other earthquakes, unreinforced stone and masonry construction is one of the first types of construction to fail in an earthquake. The tall, narrow shape of the bell tower makes this problem even worse.

Additionally, the tower is supported on a stone foundation, and there are already visible cracks in the mortar joints and evidence of previous repairs. This all creates further cause for concern.

Based on the construction of the bell tower and its existing condition, it is our opinion that a significant earthquake creates an imminent risk of a partial or total collapse of the tower.

In the event of a partial or total collapse, the weight of the falling stones could cause serious or fatal injuries to anyone in the immediate area of the tower.

In order to mitigate the potential seismic hazard from the bell tower, it is our recommendation that the tower be completely taken down and rebuilt.

The new tower should be designed to meet the current seismic codes. The new tower would likely be constructed of a structural steel superstructure, supported on a concrete foundation. If desired, the tower could be clad in a stone veneer to match the look of the original tower.

Until the new tower is built, it is our recommendation that the tower be monitored on an ongoing basis to determine if any of the cracks in the stone and mortar are growing or changing. Any such movement could be an indication of potential problems.

Additionally, since the tower is located at the main entry to the church, it is our recommendation that a seismic safety plan for the church be put in place which requires anyone in the church to exit out of the back of the church in the event of an earthquake. The specifics of such a plan can be discussed with the church leadership.

Structural plans and calculations would be required and building permits would need to be obtained before any of work on the bell tower and the foundations could be done. The existing soils report would be the basis for the design of the foundations.

SECONDARY STRUCTURAL RECOMMENDATIONS

In addition to the bell tower, several other structural items were noted which should be addressed. In our opinion, these items are not as critical as the tower, but should be addressed within a reasonable time frame.

Stone Foundations

One area of structural concern are the stone foundations at the perimeter of the original building. As with the bell tower, the stone foundations are likely unreinforced, and it is

unlikely that there is any significant structural connection from the wood framing to the stone foundation.

Based on the construction of the stone foundations, it is our opinion that a significant earthquake could cause a partial failure of the foundations.

Additionally, the lack of connection to the foundations could allow the wood building to move off of the foundations. This could lead to significant damage to the building.

In order to mitigate the potential seismic hazard from the stone foundations, it would be our recommendation that the foundations be removed and replaced with new concrete foundations. The new foundations and the new connections to the foundations should be designed to meet the current code requirements. In areas where the stone is currently exposed, a stone veneer could be installed on the foundation walls if desired.

The removal and replacement of the foundations would require temporary shoring of the church structure. The extent of the shoring would be determined by the contractor depending on their construction methods and sequencing.

Seismic Code Upgrades

The seismic codes have changed considerably since the building and the additions were built, so it is likely that the building does not meet the current seismic code requirements.

Since the building is primarily a single story, wood framed structure, no specific seismic retrofitting is required.

However, in order to provide additional seismic resistance to the structure there are several items which could be considered.

First, new plywood shear walls could be added to the building. This would be done be adding plywood on top of the existing wood framed walls. The existing wall finishes would have to be removed and replaced in these areas so the plywood could be attached directly to the wood studs. This solution is most feasible where there are significant portions of solid wall, and the wall extends up to the roof. For example, this would make sense at the front, west wall of the church.

In areas where there is not enough potential shear wall, it would be best to add a steel moment frame or a steel braced frame. Specifically, steel moment frames could be added on the north and south sides of the alter area towards the back of the church. The connections of the steel beams along these framing lines would likely be reinforced to help drag the seismic loads to the new frames.

In the other direction, steel braced frames could be added on the north and south sides of the nave to help buttress the building. Connections would have to be made to drag the loads into these frames as well. Where new steel frames are added, it is likely that new foundations would be added as well.

Lastly, it is unclear if the existing roof is sheathed with plywood sheathing. If not, adding plywood roof sheathing over the existing roof framing would create a better roof diaphragm. This would help distribute the earthquake loads to the different seismic elements, and would help to keep the building tied together overall.

The specifics of any seismic strengthening or retrofit would need to be coordinated with the architect and the church, so that an optimal layout of the structural elements could be chosen.

Structural plans and calculations would be required and building permits would need to be obtained before any of work could be done. The existing soils report would be the basis for the design of the foundations.

CONCLUSION

Overall, the church appears to in good structural condition. The only signs of some structural distress were the cracks in the bell tower, and the unevenness in the nave floor.

Since the building is a single story wood framed building, there are no requirements for mandatory seismic retrofits.

However, as noted above, it is our opinion that there is an imminent risk of a partial or total collapse of the unreinforced stone bell tower in the event of a significant earthquake. It is our recommendation that the tower should be removed and rebuilt.

If it is desired to expedite the permits required for this work, it may be possible to present this scope of work as a voluntary seismic retrofit for high risk elements. In some cases, this may simplify the Planning Department approval process for the permits.

Additional seismic retrofit measures are noted above, including replacement of the stone foundations, new plywood shear walls, new steel frames, and new plywood roof sheathing. These items would all help the overall performance of the building in an earthquake, but in our opinion, they are not as important as the replacement of the bell tower.

Our firm has worked on remodels and retrofits to many buildings and structures throughout the years. Specifically, we recently completed the work on the 28th Street Apartments project, which was a renovation to the 28th Street YMCA Building. This is a Paul Williams building in Los Angeles that is on National Register of Historic Places. The renovation has been honored with several AIA and Preservation awards. In the Santa Barbara area, we have also been involved with the restoration and remodel work at the San Ysidro Ranch, including work on the cottages and the Stonehouse Restaurant.

The opinion expressed in this report is based solely on our past experience and on our visual inspection of the structure. No physical testing of materials or structural calculations were done. This report is not intended to be a complete and thorough structural survey of the property and does not guarantee the structure against any future problems that may occur.

We hope that we have been of service to you in this matter and should you have any further questions, please do not hesitate to call.

Sincerely,

PARKER·RESNICK STRUCTURAL ENGINEERING, INC.

Bruce D. Resnick, S.E. No. 3293