

Post/Hazeltine Associates Architectural Historians

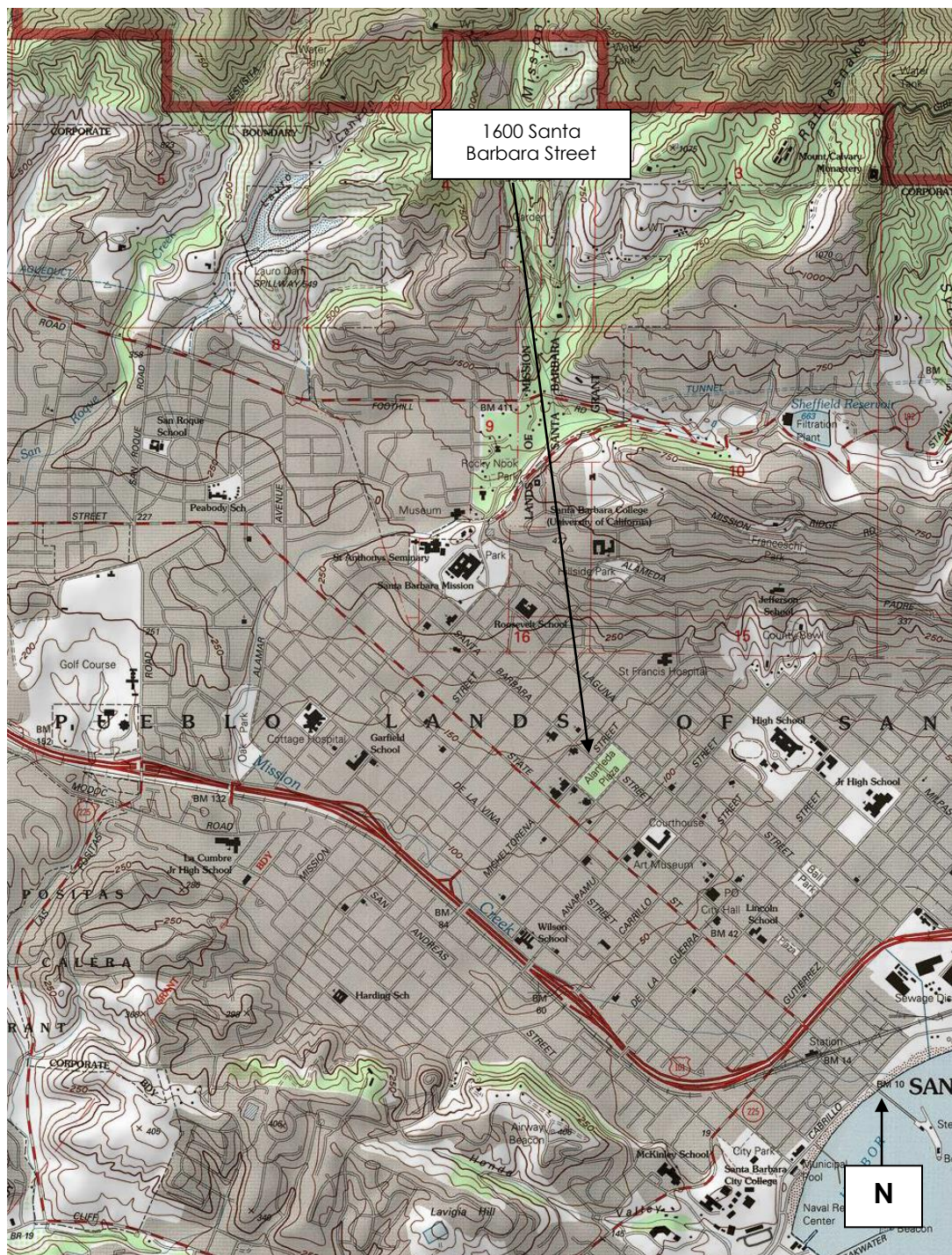
213A West Anapamu Street
Santa Barbara, CA 93101

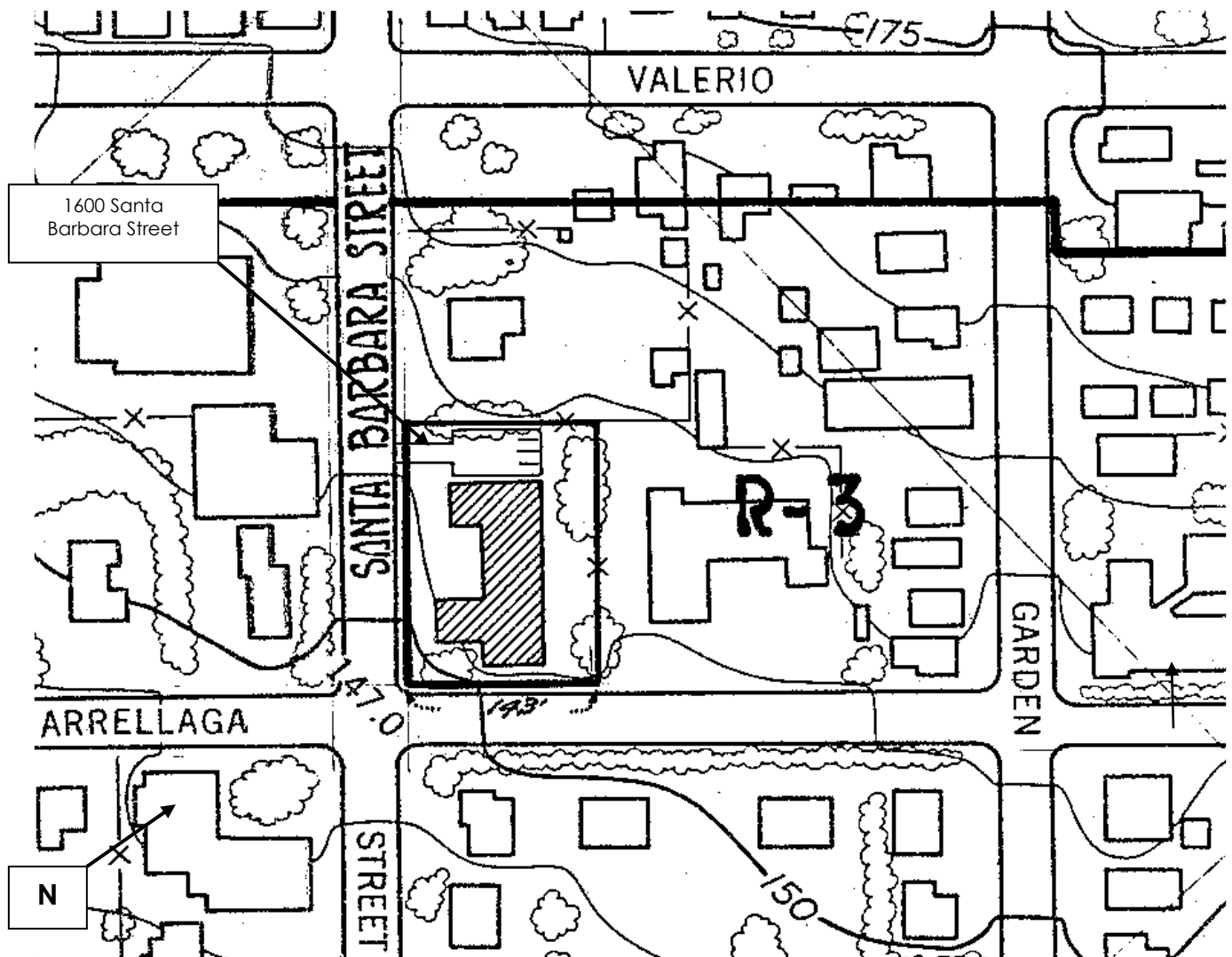
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1.0 INTRODUCTION

This Preliminary Historic Resource Assessment is for the property at 1600 Santa Barbara Street (APN 027-192-020), in the City of Santa Barbara, California (Maps 1 & 2). This study provides a property history, preliminary assessment of the property's historic and architectural significance and identifies the property's significant historic resources. Pamela Post, Senior Partner, and Tim Hazeltine of Post/Hazeltine Associates prepared this study. Please note this study, which represents the professional opinion of Post/Hazeltine Associates, may not guarantee the opinions in this study or a future project will be approved by the lead agency (The City of Santa Barbara).

(see next page)





Map 2, Map depicting the Study Property

2.0 PREVIOUS STUDIES, DESIGNATIONS AND SUMMARY OF FINDINGS

The property was included in a 1980s survey of the City of Santa Barbara's Upper East Neighborhood. As a result of the survey, the property was added to the City of Santa Barbara Historic Resources Inventory.

3.0 SITE HISTORY

The building at 1600 Santa Barbara Street was designed by the architect Chester Carjola for Joseph H. Barnard, the estate manager for Mrs. Katherine D. McCormick. Built in 1940, the one-story Minimal Traditional style building originally housed a "recreation building." The specific use of the building is unclear although it appears to have sheltered medical or therapeutic treatments. In 1949, Katherine McCormick hired Chester Carjola to transform the building into a residence. Between 1949 and 1956 Carjola completed an extensive series of alterations including the addition of a second floor and the addition of a chimney and first floor porch. Carjola's additions and modifications were in the Minimal Traditional style, matching the

design of the original building designed by Carjola in 1940.

After Katherine McCormick's death in 1967, the house was donated to the Santa Barbara Museum of Art. The Museum returned the building to its original non-residential use. The building sheltered classrooms, lectures, storage, and offices. In 1990 – 1992 the building was remodeled by Don Nulty, AIA. Nulty's exterior alterations were relatively modest in scope and included the replacement of a solid patio roof with a trellis style roof, the addition of a large window at the south end of the west elevation and the insertion of an exterior universal access ramp to the basement on the east elevation.

The exterior of the building retains sufficient integrity of design, materials, workmanship, and association to convey its Minimal Traditional architecture designed by the architect Chester Carjola. The sandstone block wall extending along the Arrellaga and Santa Barbara Street frontages appears to have been installed prior to 1940, likely when an earlier house (demolished before 1940) was built on the property.

4.0 SITE DESCRIPTION

General Description

The study property at 1600 Santa Barbara Street is 0.72-acre parcel located on the northeast corner of the intersection of Santa Barbara Street and the 200 block of East Arrellaga Street. The property's original address was 203 East Arrellaga Street. The street frontage's sandstone retaining walls are comprised of horizontally bedded sandstone blocks with capping stones. The walls were installed sometime in the late nineteenth or early twentieth century.

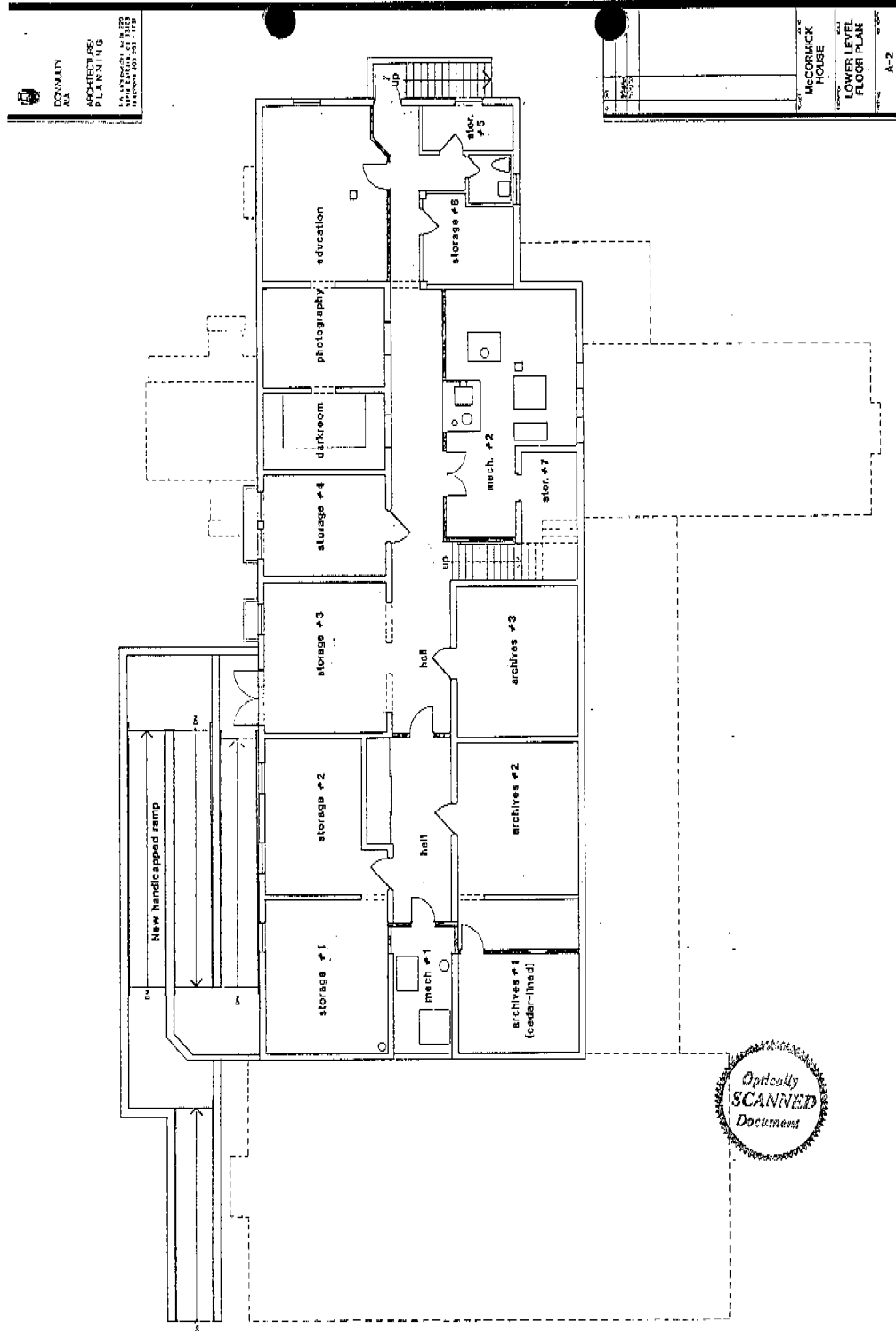
Vehicular access to the property is via a driveway leading to a paved parking area located at the north end of the Santa Barbara Street frontage. A flight of steps on the East Arrellaga Street frontage provides pedestrian access to the property and building. Built improvements on the property include a two-story Minimal Traditional Style building constructed in 1940 by Chester Carjola with later alterations, including a second floor also designed by Chester Carjola (Photograph 1).

The Building

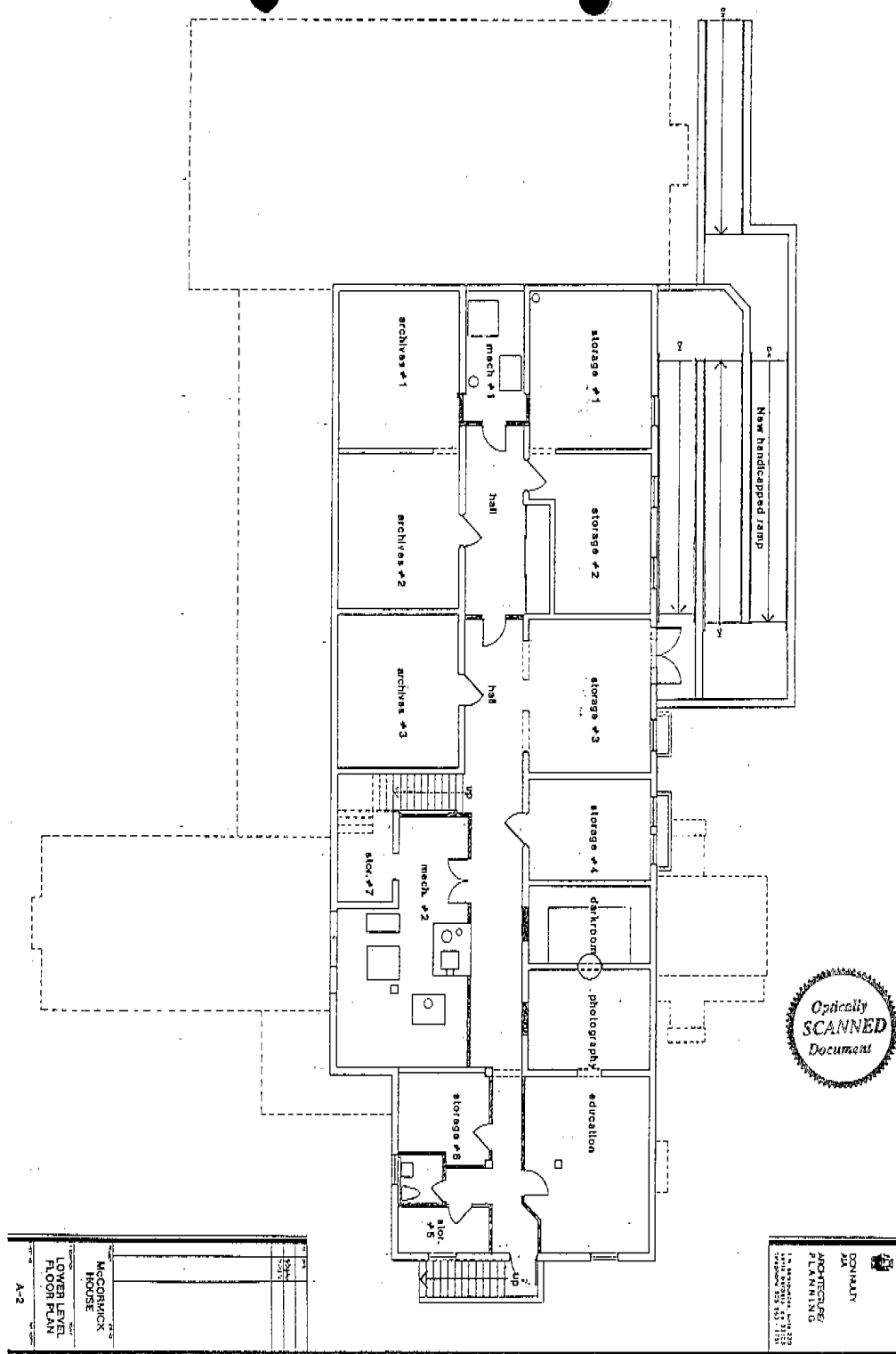
The building is a wood frame, one and two story building with a basement. The building is capped by low-pitched hipped roofs covered in composition shingles (Photograph 1 & Plans 1 – 4). Eaves are shallow with board style fascia. The building has a u-shaped configuration with projecting one-story wings flanking a recessed wing with a second floor. The exterior is sheathed in a smooth plaster finish. The recessed wing facing Santa Barbara Street features a terrace covered by a trellis style roof. Fenestration is comprised of a variety of rectangular windows, most being double, multi-light casement types, some with a four-part arrangement of fenestration. Alterations in the 1990s included a handicapped ramp on the east side of the building, a large window/door at the south end of the west elevation, trellised roof on the building's west elevation and alterations to several doors and windows.



Photograph 1



Plan 1, Basement level, depicting the alterations completed in 1990-1992 ,



Plan 3, Second floor level, depicting the alterations completed in 1990-1992



5.0 PROPERTY HISTORY

The property was developed in the late nineteenth century with a single-family residence with sandstone block retaining walls along East Arrellaga Street and Santa Barbara Street. The same style retaining wall extends along most of the street frontage on Santa Barbara Street. The house is depicted on a 1928 aerial photograph (Exhibit 1). While the photograph's resolution is poor it does confirm the presence of a building on the property with its primary entrance facing East Arrellaga Street. By 1940 the parcel was vacant as noted on a building permit issued in March of 1940 for the construction of a new building (Permit B-5018, March 29, 1940).

In 1940 Joseph H. Barnard received a permit to construct a 143 foot long by 80 feet wide recreation building. Designed by the noted architect Chester Carjola, the u-shaped wood frame one-story building encompassed a 7,260 first floor and a 4,536 square-foot basement. Carjola designed the building, which was built at a cost of \$48,000.00 dollars. In 2025 dollars the cost of construction was approximately \$1,102,165.00 dollars, a considerable sum for the period. The building was designed in the Minimal Traditional style, which is characterized by cubic volumes, an emphasis on horizontal massing and reductive architectural detailing usually limited to linear moldings, string courses and cornices. The building had a shallow u-shaped configuration closely matching the building's current footprint with hedging delineating the street frontages and a parking area located off the north side of the house (Exhibit 2 & 2a). As noted below in his biography, Barnard was the manager of the Riven Rock, the Montecito estate owned by the McCormick family. This previous association suggests Katherine McCormick may have played a role in financing the building's construction given the considerable cost of its construction. The 1940 Building Permit identifies the building as a "recreation building." What the precise use was is unknown, although a later permit issued in 1949, when the building was converted to residential use by Katherine McCormick notes the conversion of "Treatment Rooms" into a kitchen, which suggest it was used for medical or therapeutic treatments (Permit D2392, May 6, 1949). Given Barnard's role as manager of the McCormick Estate where Katherine McCormick's mentally-ill husband lived, and Katherine's funding of medical research to treat her husband's illness, it is likely the building was funded by McCormick with its use associated, in some manner with medical treatments or therapies.

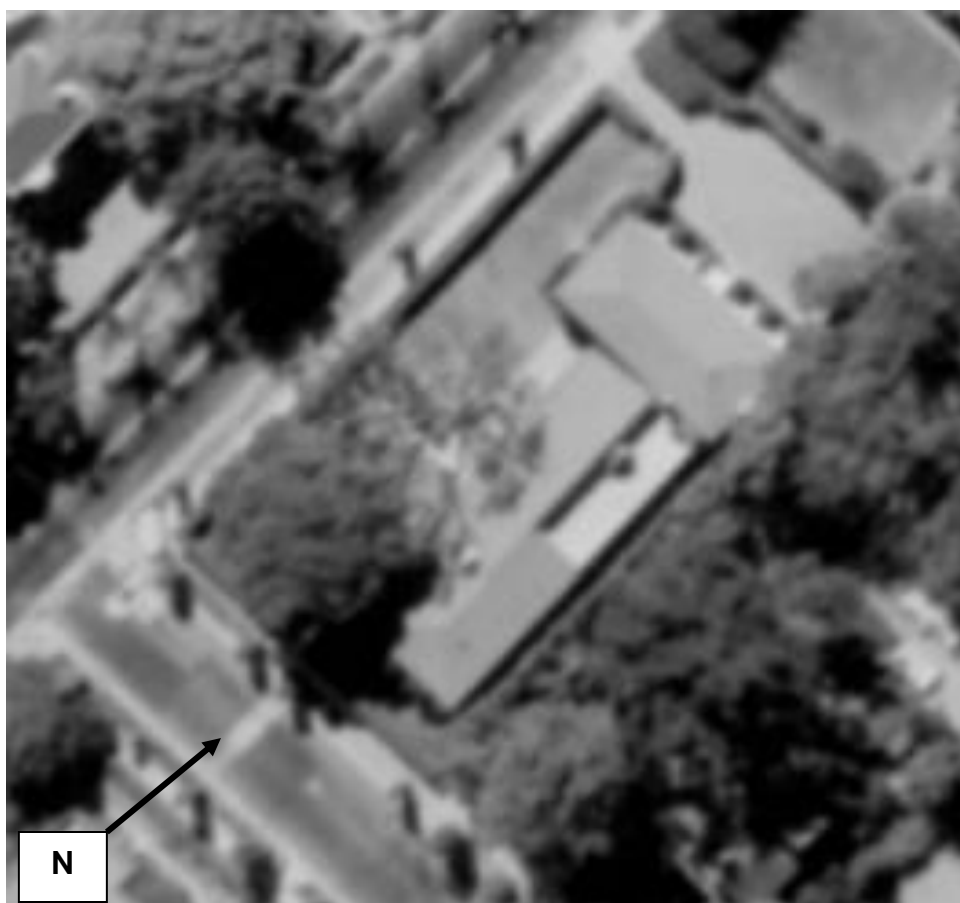
In 1945, Joseph H. Barnard died in Santa Barbara. Four years later, in 1949, Katherine McCormick was issued a permit to convert the building to residential use (D2392, May 6, 1949). The alterations, designed by Chester Carjola, included converting treatment rooms to a kitchen, the addition of a porch and the construction of a pantry. Over the next seven years McCormick engaged Carjola to further remodel the building. These alterations included adding a fireplace and chimney (Permit E-1191, October 17, 1950), the addition of a service porch on the rear elevation (Permit F-887, 1953), and most notably, the addition of a second floor in 1956 (Permit F-4785, September 16, 1956). While the permit for the second floor addition does not identify the architect, the addition's design incorporates elements characteristic of Carjola's interpretation of the Minimal Traditional style, which strongly suggest it was designed by him. All of the alterations carried out by Katherine McCormick used Davidson and Sons as the builder.



Exhibit 1, 1928 Aerial Photograph (Flight c-311c_b-10, Special Collections, Library, University of California, Santa Barbara)



Exhibit 2, 1948 Aerial Photograph (Flight C12790_12-196, Special Collections, Library, University of California, Santa Barbara)



**Exhibit 2a, 1948 Aerial Photograph (Flight C12790_12-196, Special Collections, Library,
University of California, Santa Barbara)**



Exhibit 2a, 1948 Aerial Photograph (Flight cc_3-9, Special Collections, Library, University of California, Santa Barbara)



Exhibit 3, 1967 Aerial Photograph (Flight hb-jw_153, Special Collections, Library, University of California, Santa Barbara)



Exhibit 3, 1972 Aerial Photograph (Flight HB-TI_102, Special Collections, Library, University of California, Santa Barbara)

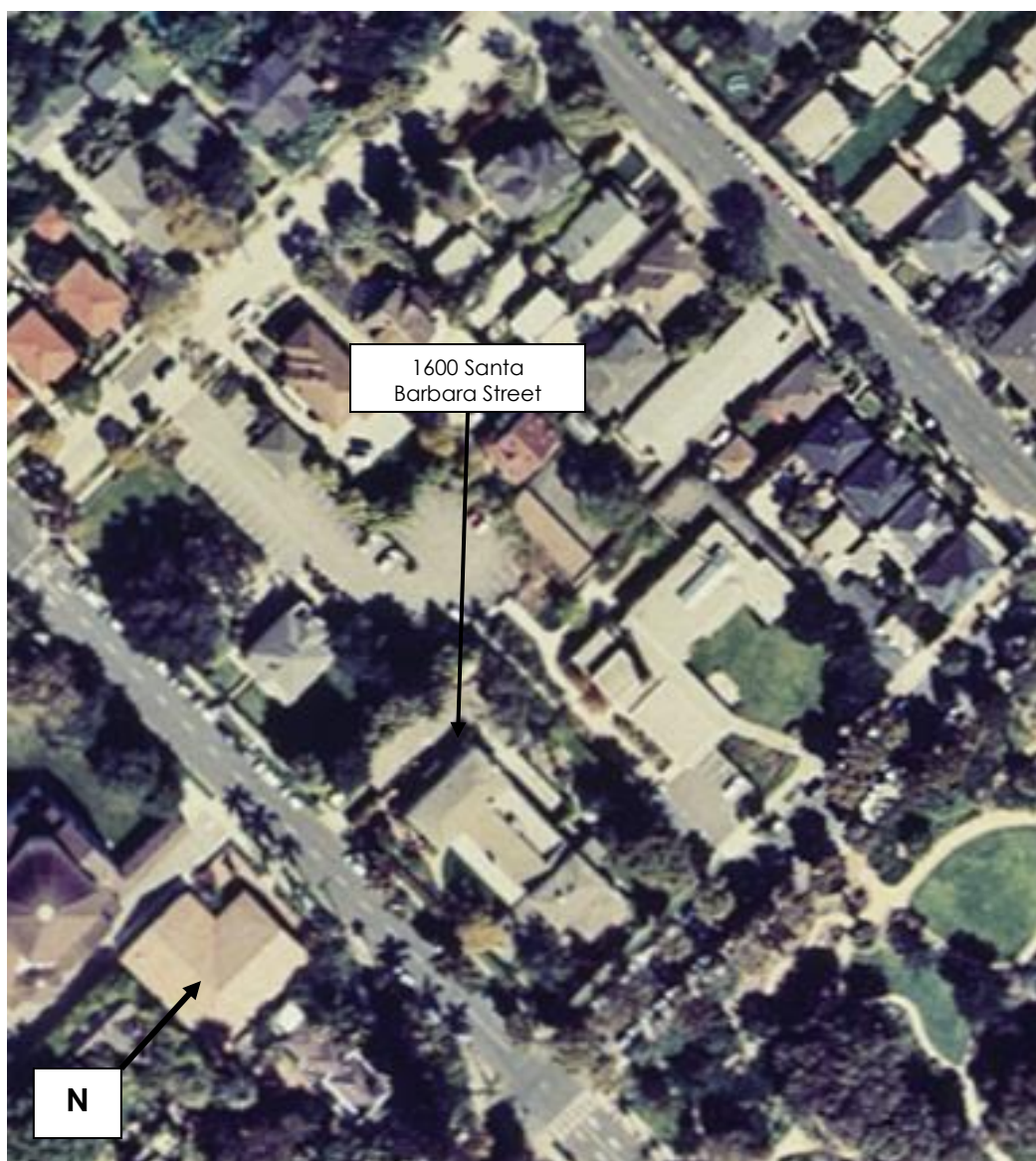


Exhibit 4, 2010 Aerial Photograph (Flight PW-SB-18_5-12, Special Collections, Library, University of California, Santa Barbara)



Exhibit 4A, 2010 Aerial Photograph with a detail of 1600 Santa Barbara Street (Flight PW-SB-18_5-12, Special Collections, Library, University of California, Santa Barbara)

5.1 Individuals and Institutions Associated with 1600 Santa Barbara Street

Colonel Joseph Howard Barnard

Joseph H. Barnard, who is listed as the owner/lessee on the 1940 permit for the construction of the building was born in Illinois in 1877. He joined the United State Army in 1898 during the Spanish-American War. During the war he served in the Philippines. In 1901 he became a commissioned officer in the Army Calvary (*Evening Star*, March 22, 1945, "Col J. H. Barnard, Retired dies in California"). After serving in the Philippines, China, and France, he retired from the Army in 1930 and moved to Santa Barbara where he served as manager of the McCormick estate in Montecito. His obituary notes Barnard was the President of the Santa Barbara Museum of Art until his death on March 21, 1945 (*Pasadena Star News*, March 21, 1945, "Lt. Col. J. H. Barnard Called by Death"). This likely to the head of the Museum's board of trustees. In 1940 the Barnards were living at 190 Pepper Lane in Montecito, near the McCormick estate. That same year, Barnard is listed on Permit B-5018 issued on March 29, 1940 for the construction of a "recreation building designed by the architect Chester Carjola at 203

East Arrellaga Street (1600 Santa Barbara Street). The building's use is unclear. However, a later permit (D-2392) issued in 1944 to Katherine McCormick notes the conversion of "treatment rooms" into a kitchen, which suggests the building was used for therapeutic or medical treatments. It is possible, if not likely, that construction and use of the building and possibly its ownership, rested with Katherine McCormick the spouse of Stanley McCormick who financed medical research associated with her the treatment of her husband's schizophrenia.

Katherine Dexter McCormick (1875-1967)

Katherine McCormick (Exhibits 5 -5b), was a noted philanthropist, which was not unusual for a woman described as "rich a Croesus" (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick01875-1967/). Her philanthropy focused on the arts especially in regard to the Santa Barbara Museum of Art and family planning, which make her a notable historical figure at local and national levels. Her advocacy of family planning was a controversial cause for a woman, particularly an upper class woman in the first half of the twentieth century particularly as at the time when few doctors, scientists or pharmaceutical companies promoted contraceptive research. Katherine McCormick provided "almost every single dollar necessary to develop the oral contraceptive, yet little is known of her (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick01875-1967/).



Exhibit 5, Katherine Dexter McCormick around the time of her marriage to Stanley McCorimick



Exhibit 5a, Katherine Dexter McCormick canvassing for the 18th Amendment



Exhibit 5b, Katherine Dexter McCormick in her later Years

Katherine McCormick was born Katherine Dexter in 1875 to an upper class family, at Gordon Hall in Dexter, Michigan, a town founded by her grandfather. Her parents were Wirt Dexter (1832-1890), a prominent attorney and president of the Chicago Bar Association and his wife, Josephine More Dexter (1846-1937) a member of the politically and socially prominent Dexter family.

Katherine's ancestors can be to the Mayflower and one of her ancestors was Samuel Dexter, United States Secretary of Treasury under President John Adams (<https://americanaristocracy.com/people/katherine-dexter-mccormick/bio>). Katherine's childhood was spent primarily in Chicago, but following the sudden death of her father, at the age of 58, in 1890, Katherine and her mother moved to Boston. As was common for many women of her class, Katherine was expected to have a well-rounded education. Highly intelligent, she enrolled at the Massachusetts Institute of Technology (MIT) in the fall of 1899, with the intent of becoming a surgeon. An early advocate of woman's right to vote, Katherine "became a key member of the Massachusetts Women's Alliance, a branch of the national suffrage organization" (*The Independent*, March 4, 1913; www.pbs.org/wgbh.american experience/pil-Katherine-dexter-mccormick01875-1967) . In 1904, Katherine graduated from MIT with a bachelor's degree in biology, becoming the second woman in the school's history to graduate from MIT (*The Independent*, March 4, 1919).

It was at MIT that Katherine was reacquainted with Stanley McCormick, the wealthy heir to the International Harvester Company of Chicago; the two first met while they were living in Chicago. After a brief courtship, Stanley and Katherine became engaged and on September 15, 1904, Katherine married Stanley McCormick. A lavish society wedding took place in Geneva, Switzerland, before the couple settled in Chicago where they were expected to live a privileged lifestyle commiserate to their class and wealth. Unfortunately, only a few years after their marriage, Stanley McCormick developed schizophrenia. At the time, it was a common belief, shared by Katherine, that the disease was hereditary. Katherine, "loath to pass on the terrible disease to her offspring, vowed never have children" (www.pbs.org/wgbh.american)).experience/pil-Katherine-dexter-mccormick-1875-1967).

Katherine and Stanley remained married until his death, although after his diagnosis, the couple lived separately. Ultimately, it was decided to move Stanley to a secure location where he could be supervised by a team of medical and psychiatric doctors. The McCormick family decided it to create an estate including a residence for Stanley on undeveloped property in Montecito, California that had been owned by the family for some years.

After the construction of the estate's main residence, Stanley was moved to the estate, named Riven Rock because of an oak tree on the property that was growing out of a split sandstone boulder. Though lavish in its appointments, Riven Rock was intended as confined home for Stanley. The estate would be his home with only occasional outside visits until his death in 1947. At Riven Rock "Katherine was forbidden to see him" (*The Independent*, March 4, 1913). Under the circumstances, Katherine could have divorced her husband or had her marriage annulled, but she chose to maintain her marriage to ensure her husband received care. After their separation, Katherine lived at a number of residences including her mother's home in Boston, at Chateau de Prangins in Switzerland, in New York, and the El Mirasol Hotel in

Santa Barbara. In 1944, which she remodeled in 1947 and in New York (<https://articanaristocracy.com/people/katherine-dexter-mccormickbio>).

In succeeding years, disagreements over treatment methods and therapies for Stanley resulted in disputes between Katherine and the McCormick family (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick-1875-1967). Now living a separate life from her husband, Katherine turned to philanthropy, in particular, political activism including advocating for women's right to vote. As one of the most prominent figures in the suffragist movement Katherine "was a key figure in having the 19th Amendment passed in 1920 which gave women the right to vote" (www.pbs.org/wgbh.american). During the 1920s Katherine was Vice-President of the League of Women Voters before moving some years later to advocating for family planning.

Katherine McCormick was an early proponent "of a woman's right to control her body, [believing this] as important as the right to vote" (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick01875-1967). It was during his period when Katherine met fellow activist Margaret Sanger at a lecture Sanger was giving in Boston in 1917. Katherine was so committed to the cause that she smuggled diaphragms into the United States during a trip to Europe in 1922 (*The Independent*, March 4, 2013). The diaphragms were then delivered to Sanger's birth control clinics. At this time Katherine was also emmeshed in a dispute with her husband's family as to whom would be controlling Stanley's substantial fortune. This dispute continued for decades and only ended with Stanley's death in 1947 when Katherine, now 75, inherited Riven Rock estate and other assets valued at fifteen million dollars, which in 2025 dollars would be almost 220 million dollars.

In 1949, two years after her husband's death, Katherine remodeled 1600 Santa Barbara Street into a residence. Between 1949 and 1956, Katherine undertook extensive alterations to the building including the addition of a second floor, installation of a fireplace and chimney and a porch as well as altering the interior to serve as a residence. These alterations were designed by Chester Carjola, the same architect who built the original recreation building in 1940.

Katherine was now a wealthy woman in her own right, and it was noted by her attorney that Katherine was so wealthy that "she couldn't even spend the interest on her interest" Katherine now, more than ever, was in a position to back the causes in which she believed" (*The Independent*, March 4, 2013). Spurred by Margaret Sanger's vision of a developing a pill "as easy to take as an aspirin," Katherine poured her money into seeing Sanger's vision come to fruition (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick01875-1967). Now Katherine was determined to see the development of an oral contraceptive in her lifetime.

On June 8, 1953, she met with Margaret Sanger at a small laboratory in Worcester, Massachusetts. It was this laboratory Sanger believed was capable of developing a birth control pill. Assured that the Worcester laboratory would achieve success, Katherine wrote a check for \$40,000 to finance its research. It proved to be the first of many checks that Katherine would write for the project. Not content with being a silent donor, Katherine spent considerable time on the East Coast from Santa Barbara to "actively monitor the development of the birth control pill" urging the scientists to move faster (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick01875-1967). Just seven years after Katherine wrote her first check an oral contraceptive was authorized for sale

to the public in 1960. While the scientists and doctors that developed the pill were “thrust into the national spotlight for their contributions to science” Katherine’s support for the development of an oral contraceptive was quickly forgotten, her name barely a footnote in the history of its development (www.pbs.org/wgbh.americanexperience/pil-Katherine-dexter-mccormick01875-1967). Later in life Katherine turned increasingly to her philanthropy donating thousands of dollars to Santa Barbara’s Community Art Association and providing the funding for a new wing for the Santa Barbara Museum of Art in honor of her husband. Katherine McCormick died on December 28, 1967, in Massachusetts, at the age of 92. In her will she bequeathed her house at 1600 Santa Barbara Street to the Santa Barbara Museum of Art.

In her long life Katherine McCormick was in the forefront of some of the most historically and culturally important achievements for women’s rights and health care in the twentieth century. Only recently have her considerable contributions to women’s rights been acknowledged (<https://marticanaristocracy.com/people/katherine-dexter-mccormickbio>). In 1968, a year after her death, Katherine McCormick was posthumously recognized for her considerable achievements when she was elected to the National Women’s Hall of Fame.

The Santa Barbara Museum of Art

In her will, Katherine McCormick’s bequeathed the property at 1600 Santa Barbara Street to the Santa Barbara Museum of Art (the Museum). For the next 56 years the Museum used the property for office space, archives, art classes, exhibits, and events. The City of Santa Barbara Planning Commission granted a Conditional Use Permit approving the use of the property as an educational center on August 10, 1970. A subsequent Condition Use Permit was granted on August 21, 1973 that continued the approved use of the property. The Museum appears to have made few changes to the property until 1990-1992 when the building’s interior was remodeled and several alterations were made to the exterior designed by Don Nulty, AIA. These included the construction of an exterior ramp to the basement located on the building’s north elevation, the replacement of a porch roof on the building’s south elevation with trelliswork, the addition of a hard-surface patio on the south elevation, alter several doors to provide handicapped access, new drought tolerant landscaping with parking designed by Castleberg Associates, and the addition of a gated entry on Garden Street. The alterations made by the Museum to the exterior of the building emulated the building’s Minimal Traditional style architecture. One exception to this is a large oversized window located at the south end of the building’s west elevation adjacent to East Arrellaga Street. During the last few decades of its use, the building was named the Ridley-Tree Education Center in honor of Lady Ridley-Tree a prominent philanthropist and donor to the Museum and community.

Historic Architects Associated with 1600 Santa Barbara Street

Chester Carjola (1901-1985)

Chester Leonard Carjola was an architect who practiced in Southern California, primarily Santa Barbara, between the decades of the 1930s and the mid-1960s. Carjola was born in Menahga, Minnesota on May 2, 1901 (1956 American Architects Directory). He was educated at the University of Minnesota where he received a Bachelor of Arts degree in architecture in 1928 (1956 American Architects Directory). At some point before his graduation Carjola lived in California. As noted by his fraternity chapter’s newsletter “Brother Chester Carjola is also

living at the house now, he having just returned from a long stay in California" (*The ARCHI of Alpha Rho Chi*, Volume VI, Number 7, April 20, 1925). After graduation Carjola taught at Kansas State University in 1928 and 1929 (1956 American Architects Directory). In 1930, he relocated to Santa Barbara, along with his wife, Jean (1930 United States Census). Initially, he began his career as a draftsman, but by the early 1930s Carjola had established his own practice and had begun to receive both residential and non-residential commissions. One of his first residential designs was the Waters, Jr. House, an English Tudor Revival style house built in Montecito in 1932. This project was followed by Carjola's design for the Hamilton House ("The Grange"), a Spanish Colonial Revival style house in Montecito (1932-1933) (Andree & Young, 1975: 296). Like a number of architects practicing at the time Carjola's architecture reflected popular stylistic trends of the day, which included variations of period revival styles, ranging from Mediterranean to English Tudor Revival, to Spanish Colonial Revival, Spanish Colonial Revival proving to be the most popular style in both residential and non-residential design in Santa Barbara and Montecito during the 1920s and 1930s.

By the end of the 1930s Carjola, who had become a member of the AIA in 1937, was receiving significant commissions, including the remodeling of Santa Barbara's Little Town Club (1936-1937), the design of the Santa Barbara Natural History Museum's Fleischmann Auditorium (1938), and the commission, along with David Adler, for the alteration of the Italian Renaissance designed Post Office (built by Francis Wilson, in 1914) into the Mediterranean styled Santa Barbara Museum of Art (1941) (Andree & Young, 1975: 296). Like many architects during the period of World War II there was little in the way of new commissions for Carjola. After the war, however, Carjola began to work on a number of residential and non-residential commissions, including the design of the geological and marine environment exhibition halls at the Santa Barbara Museum of Natural History (1952). Unlike his earlier buildings Carjola's designs began to reflect the influence of Modernism on postwar architecture, referencing in a schematic fashion, the Mediterranean motifs of the prewar years. Several years later, Carjola was commissioned to design the Koefod Junior Library (1956) and Gladwin Planetarium (1957) for the museum, and with the exception of their tiled roofs, the buildings bore little semblance to the Spanish Colonial Revival style of Carjola's prewar aesthetic (Post/Hazeltine, 2007: 9-11). Other institutional buildings designed by Carjola during this period included the first building phase of the library at the University of California, Santa Barbara (1956). Like much of his postwar non-residential designs the library reflected a more Modernist aesthetic, in this case combining a tangential nod to the decorative motifs of Frank Lloyd Wright. A second library phase was completed in 1960-1961 by Carjola and his partner, Frank Greer, who joined Carjola as his partner sometime around 1960.

In residential design the postwar years reflected Carjola's move toward the California Ranch style, the most popular residential aesthetic in the years between the mid-1940s and the mid-1960s. Residential commissions included the California Ranch style Casa Robles on the Riviera (1948), the McMenemy House in Montecito (1950) which combined elements of Carjola's prewar Spanish Colonial Revival style of the 1930s with the more informal California Ranch style of the Second Bay Region Tradition of the 1940s and the California Ranch style W. E. Cooper House (1954). In the succeeding years Carjola and Greer continued to practice, completing the Kurfess House (1960) and one of their last as a partnership, a remodeling of the Clark House in Montecito (1964). Shortly after Carjola retired, while Greer formed a new firm, Greer, and Frost. Chester Carjola died on October 17, 1985 (1985 California Death Index).

6.0 ARCHITECTURAL STYLES

The Minimal Traditional Style (Circa-1935-1955)

Characterized by reductive detailing, smooth exterior finishes and an emphasis on horizontal massing and minimal architectural detailing, as well as the employment of traditional construction materials and techniques, the Minimal Traditional style is a transitional style that links the Period Revival movement of the 1920s and 1930s with the emerging postwar California Ranch style. This style enjoyed its most significant period of popularity between the mid-1930s and the mid-1950s.

Minimal Traditional style buildings feature wood or stucco siding, metal, or wood windows, usually sash or casement types with reductively detailed frames and trimwork, and gabled or hipped roofs. Architectural detailing was usually confined to entries, and sometimes, as is the case with 1600 Santa Barbara Street, chimneys. In some cases, like 1600 Santa Barbara Street, the emphasis on severity and horizontality in the building's architectural detailing references motifs of the then popular Streamline Moderne style. The most common window types were often a combination of fixed and operable casement types, often with metal frames.

Stone Masonry in Santa Barbara

The history of stone masonry in Santa Barbara begins in the late 18th century when Spanish missionaries introduced this construction technique. Among the earliest surviving examples are Mission Santa Barbara's church, the walls surrounding the Mission's graveyard, the waterworks, other structures located at the Intersection of Alameda Padre Serra and Los Olivos Street, and the dams on Mission Creek and Rattlesnake Creek (Cleek 1994:1). With the exception of its continued use for foundations, the use of stone as a building material disappeared after the secularization of the mission in the mid-1830s. It was not until the late 1860s that sandstone masonry returned to common use for buildings as well as bridges, retaining walls, steps, curbs, and ornamental work, likely due to the presence of skilled masons from the United Kingdom, including Fred Henderson, Peter Poole, and George Roberson; Italy, including John Goggia, Giovanni Antolini, and Antonio Da Ros, and the United States, including John Arroqui, Clarence E. George, and Antonio Leyva (Cleek 1994: 3 – 21 & Santa Barbara Conservancy 2009).

With extensive outcroppings of sandstone in Santa Barbara and Montecito, the stone became a popular building material for institutional buildings including the Unitarian Church at the intersection of State Street and East Anapamu Street (1890, destroyed in 1925), the first St. Anthony's Seminary (1898, later remodeled in the Mediterranean style), and the Black Estate on Mission Ridge (1913 -1916), the first Hall of records at the Courthouse (1880s, destroyed in 1925). The design of several of these buildings built in the 19th century including the Unitarian Church, the First Hall of Records, and the first St. Anthony's Seminary were within the Richardsonian Romanesque style which favored rusticated masonry. Later examples such as the Black Estate employed sandstone in a more restrained manner for raised foundations, steps, and entries, reflective of the emerging Period Revival movement. During the 19th century and first few decades of the 20th century, stonework for residential construction was usually confined to foundations, terraces, walls, retaining walls, steps, parapets, and sometimes first floors. Surviving examples in Santa Barbara include the Hazard Estate's and stone boundary walls and bridge for the Hazard estate built in the early 1890s and the gates at

either end of Junipero Plaza built in 1904 -1905. During this era sandstone was used extensively for curbs, steps and retaining walls for working class through upper class residential properties, for culverts and bridge abutments for the Southern Pacific Railroad, and for curbing for public roads and streets (Redmon 2007).

Between the 1870s and the first three decades of the twentieth century dressed sandstone and to a lesser extent sandstone cobbles were often employed in the West Downtown neighborhood for retaining walls, steps, and curbs. The low sandstone retaining wall along 219 East Figueroa Street's frontage and the more extensive use of this material on the north side of the street (due to a change in grade) are characteristic examples of stone masonry in the West Downtown neighborhood during this era. The use of sandstone masonry for site improvements creates a strong and distinctive sense of time and place for the neighborhood that strongly evoked its pre-World War II development pattern.

By the 1940s the extensive use of stonework had declined in Santa Barbara likely due to the emergence of modernist architectural styles and the cost of labor. When stonework was used it usually lacked the handcrafting and the attention to detail characterizing earlier work. Beginning in the 1980s, sandstone masonry has experienced a resurgence in popularity in Santa Barbara, although for the most part it is now used as a veneer rather than for structural purposes.

7.0 HISTORIC AND ARCHITECTURAL SIGNIFICANCE

Period of Significance

The period of significance is between 1940 and 1967. This period encompasses the construction of the building designed by Chester Carjola and its subsequent transformation into a house for Katherine McCormick. Alterations made to the building after 1967 are non-contributing to the building's historic and architectural significance.

Historic Persons

Katherine D. McCormick is historically significant because of her local philanthropy, in particular her support of the Museum of Art during the formative period of its development (1940s through the 1960s). McCormick is historically significant at the national level due to her substantive and pivotal role in Women's Rights and Family Planning between the 1940s and the 1960s. The property, which is listed in the City of Santa Barbara Historic Resources Inventory, is eligible for designation because of its association with Katherine McCormick.

Architectural Significance

Chester Carjola practiced in Santa Barbara from the early 1930s until the mid-1960s. During that more than three-decade extended period he was responsible for making significant contributions to the architectural heritage of the city and county in such important residential commissions as the Hamilton house (1932-33), the Nathaniel Brush house (1936), Casa Robles (1948), the W. E. Cooper house (1951), and the Ketchum House (1951). Notable non-residential works include the design for the Fleischmann Auditorium at the Santa Barbara Natural History Museum (1938), the remodeling of the former post office on State Street into the Santa Barbara Museum of Art (1941), the Koefod Junior Library (1956) and Gladwin

Planetarium (1957) for the Natural History Museum, and the first and second phase of the library at the University of California, Santa Barbara (1956; 1960-61). The building at 1600 Santa Barbara Street, excluding alterations made after 1967 is eligible for listing because of its status as the work of Chester Carjola and because it may represent one of the most distinguished examples of its architectural style in the City.

Landscaping

The existing landscaping scheme was installed in the early 1990s by Castleberg & Associates. Therefore, the landscaping, which is less than 50 years of age, does not possess sufficient age (50 years or more in age) to require evaluation.

Sandstone Wall

Please note that the sandstone wall, which predates 1940, is individually eligible because of its contribution to the streetscape and because it represents a good example of late nineteenth/early twentieth century stone masonry.

Integrity

The House and Sandstone Wall:

The building and sandstone retaining wall at 1600 Santa Barbara Street enough of its original materials and design features to convey its appearance during the period of significance. Therefore,

7.1 Identification of the Building and Properties Contributing and Non-Contributing Features

The Building (contributing)

- The house's exterior footprint;
- The exterior walls and their smooth finish;
- Hipped roofs with shallow eaves;
- The chimneys;
- The arrangement of the remaining original fenestration and the building's characteristic multi-light casement windows;
- Porches.

The Building (non-contributing)

- Trelliswork porch cover installed in the early 1990s;
- The basement entry door and ramp;
- The paved patios;
- The fenestration and doors installed in the early 1990s, including a large door/window at the south end of the west elevation;
- The building's interior, including the basement, first floor and second floor;
- Signage.

The Landscaping (non-contributing)

The landscaping and hardscape, including gates, the parking area, fencing and signage (excluding the sandstone retaining walls) do not possess sufficient age or significance, to be considered a contributor to the property's significance.

The Sandstone Retaining Wall (contributing)

The rusticated sandstone wall extending along the street frontage of Santa Barbara Street and East Arrellaga Street.

Guidance

- **Demolition of the building, which is included in the City of Santa Barbara Historic Resources Inventory would very likely trigger further environmental review in the form of an Environmental Impact Report or Initial Study;**
- **If a project is proposed for the property, the City will focus on the project's impact on the property's contributing construction materials and design features;**
- **Please note that greater flexibility is given to alterations to rear and side elevations that are not visible or obscured from public view. Consequently, the building's east and north elevations are likely areas for more intensive changes;**
- **Less flexibility is usually granted to proposed alterations to elevations visible from the street (the building's south and west elevations);**
- **Repairs are usually approvable, provided they match the historic materials being replaced;**
- **Additions need to be compatible in scale, massing, design, and materials to the historic building.**

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