

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



## 1. Name of Property

Historic name: Santa Barbara Club

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:  
N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 1105 Chapala Street

City or town: Santa Barbara State: California County: Santa Barbara

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national      \_\_\_ statewide      \_\_\_ local

Applicable National Register Criteria:

\_\_\_ A      \_\_\_ B      \_\_\_ C      \_\_\_ D

<p>_____</p> <p><b>Signature of certifying official/Title:</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____</p> <p><b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p> <p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>Date</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>2</u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>4</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

SOCIAL/clubhouse  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

SOCIAL/clubhouse  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS/Beaux Arts

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Wood and plaster

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Santa Barbara Club is a two-story stucco-clad wood-framed building, built in the Beaux-Arts style in 1903-1904. It is located at the northwest corner of Chapala and West Figueroa Streets in the City of Santa Barbara. The building's street facades are symmetrical in design with a balanced arrangement of arched and rectangular windows, stringcourses, entablature, and parapet emphasizing a feeling of formality and horizontality. In addition to the clubhouse, contributing resources include a one-story brick accessory building and two structures—the sandstone retaining walls that extend along the West Figueroa Street frontage and part of the Chapala Street frontage, and a plastered wall and gate piers on Chapala Street. The remaining garden hardscape, plantings, paved parking, and rear garden postdate the period of significance. The surrounding neighborhood, with its mix of commercial and residential properties, forms a transition zone between the commercial corridor along and adjacent to State Street and the primarily residential neighborhood located to the west of De La Vina Street. The clubhouse retains a sufficient amount of its original materials and design features to convey the essential features of its appearance during the period of significance. The most notable alteration is the removal of the ornamentation and steps at the main entrance on Chapala Street from 1925, during the period of significance. The property retains all aspects of integrity, with integrity of setting moderately diminished due to changes in the surrounding neighborhood.

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## Narrative Description

### Setting

The property is located in an area identified by the City of Santa Barbara's General Plan as the Downtown Neighborhood that encompasses the blocks on either side of lower State Street, the city's primary commercial corridor. The clubhouse building is located at the southeast corner of a corner lot at the intersection of West Figueroa Street and Chapala Street, delineated by concrete sidewalks. The lot is almost flat with the entrance façade on Chapala Street abutting the sidewalk and most of the West Figueroa Street façade set back several feet from a sandstone block retaining wall. Buildings on the west side of the street frontage of the 1100 block of Chapala Street are composed of several large three-story office buildings, all constructed since 1980. The east side of the street frontage is composed of a public parking lot flanked on its north and south sides by one and two-story commercial buildings. The West Figueroa Street frontage features one and two story houses built before circa 1925 and a one-story commercial building built in the 1960s. While the area off the west elevation is landscaped with a lawn, a large native oak and hedging, the remainder of the lot serves as a paved parking lot with hedging along most of the property lines. Older plantings are confined to a Canary Island Date palm and a native oak located off the west side of the building. An outdoor terrace, circa 2000, is located off the south end of the west elevation and features a partially walled courtyard with a wall fountain that opens onto a lawn. A Classical style bronze sculpture of a Greek athlete, located off the north end of the billiard room, was installed after the period of significance. The asphalt-paved parking area, which dates to the mid-1950s and later, extends around the north and west sides of the property with driveways that exit onto West Figueroa Street and Chapala Street.

The West Figueroa Street frontage is delineated by a sandstone block retaining wall. Near the west end of the wall a set of sandstone steps lead up to a wood gate. At the west end of the West Figueroa Street frontage a driveway, with a metal gate, leads to the parking lot. The Chapala Street frontage is defined by a stuccoed brick wall with a pedestrian gate near its south end and a vehicular gate that is flanked by gate posts located near the parcel's northeast corner. A small, rectangular, stuccoed brick building is located at the northeast corner of the parcel with its east elevation abutting the sidewalk and its north elevation abutting the property line. Constructed between 1903 and 1907, the building's original use may have been that of a stable or tack room.

### Clubhouse

**(contributing building)**

The building is set on a masonry foundation with wood timber frame walls. Exterior walls are sheathed in plaster. Interior walls are primarily wood frame, covered in lath and plaster. Floors appear to employ standard joist construction, covered in narrow-strip wood flooring. Fenestration features wood frames and sash windows. Interior trimwork is wood. Ceilings are plaster over wood lath. The roof, essentially flat, is surrounded by a metal and wood parapet. Exterior architectural trimwork is sheathed in plaster; the material of the cornice may be metal. Exterior doors are wood, while the main entrance on Chapala Street features a pair of glazed metal doors covered by wrought metal grilles.

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## **Exterior**

The clubhouse is a two-story wood-framed building sheathed in stucco with a partial basement level. Several features of its design, including its emphasis on overall balance and symmetry, flat roof, planer walls, arcuated windows, and Classical style architectural details—such as its windows surrounds, cornice and entablature—identify it as an example of the Beaux-Arts style. The building has an almost rectangular footprint with a shallow two-story projection at its southwest corner, a one-story shed-roofed addition extending along most of its west elevation, and a projecting one-story bay on its north elevation. Facing towards public thoroughfares, the clubhouse's south and east elevations feature the most elaborate architectural detail. On these façades, the rhythm of symmetrically-placed paired and triple windows—rectangular on the first floor and arched on the second floor, along with stringcourses, and a heavy cornice with egg and dart detailing, dentil moldings and brackets, enhance the feeling of rigorous symmetry and balance, all hallmarks of the Beaux Arts style. Further emphasis is given to the east elevation by pilasters that embellish the centrally placed triple arched window, located above the arcuated main entrance. The west (rear) elevation and north elevation, which face into the lot, maintain an overall sense of balance, though its arrangement of fenestration does not exhibit the same rigorous adherence to symmetry of the fenestration found on the two street façades.

### *East Elevation*

The symmetrical entrance façade faces Chapala Street. The first floor features a centrally placed arched opening with glazed entrance doors flanked on either side by pairs of square, wood-framed windows. Triple rectangular windows, fit with wood sash, are set at either end of the elevation. On their inner side, these windows are flanked by smaller one-over-one wood sash windows. These windows feature simple, molded window hoods. A stringcourse that extends the length of the elevation defines the division between the first and second floors. On the second floor, a centrally placed set of three arched, one-over-one wood sash windows are embellished with Classical style pilasters supporting an entablature. On either side of these windows, smaller pairs of arched windows are flanked on either side by triple, double-hung sash arched windows. All of the windows feature simple, molded window hoods. Above the windows, a stringcourse creates a plain frieze that extends to the base of the cornice. This elevation, like other sides of the building, features an elaborate Classical style cornice. When the clubhouse was completed in 1904, the main entrance was comprised of a flight of steps leading to a portico composed of engaged columns supporting an entablature and capped by a shallow faux balcony. When Chapala Street was widened in 1925, the steps, engaged columns, entablature, and balustrade were removed. Small rectangular vents, covered by metal grilles, are set near the base of the walls.

### *South Elevation*

Facing West Figueroa Street, this façade is almost symmetrical in design with a shallow one-story projection, capped by a parapet at its west end. The first floor of the two-story block features four pairs of rectangular one-over-one wood sash windows, while the fenestration of the slightly projecting one-story wing is composed of narrow arched windows with diamond-patterned glazing and transoms. A stringcourse that extends the length of the elevation's two-

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story block defines the division between the first and second floors. On the second floor, paired one-over-one arched windows feature simple molded window hoods. As with the other elevations, the second floor of this side of the building features an elaborate Classical style cornice. The elevation's one-story wing is capped by a parapet composed of wood boards. This parapet replaced a balustrade depicted on a pre-1925 photograph. This repair may have been made after the 1925 earthquake. Alterations to the south elevation, carried out between 2013 and 2017, have been confined to repairing and replacing windows and the re-painting of the exterior.

#### *North Elevation*

Facing into the lot, this side of the building is almost L-shaped in configuration. A chamfered bay with leaded glass windows and transoms, installed in 1925, is located near the east end of the elevation. A deeply recessed one-story wing is located at the west end of the elevation. At the base of the bay window, concrete steps lead down to an entrance to the partial basement level. On the first floor of the two-story main block, the flat-roofed bay window is flanked on its east by an enclosed porch and on its west by a pair of large one-over-one wood sash windows and a glazed wood-paneled door opening to the kitchen. On its west side, the door is flanked by a small one-story addition housing a vestibule. A review of building permits indicate that the vestibule was built in two phases, between 1920 and 1940. The second floor is more symmetrical in design and features a series of three, paired one-over-one sash windows with molded window hoods. This side of the two-story block features the same type of stringcourses and cornices as those found at the south and east elevations. The recessed one-story wing, located at the west end of the elevation, features arched windows with diagonal glazing bars.

#### *West Elevation*

This side of the clubhouse is L-shaped in configuration. The recessed section of the elevation is composed of a small, flat-roofed one-story addition with both metal frame and wood frame windows. A review of building permits indicated that these windows were built in two phases between 1920 and 1940. A shed-roofed extension to the original dining room, featuring large sliding plate glass windows, is flanked at its south end by a pair of French doors. This shed-roofed addition was built as an open dining porch in 1934 from the design of the Santa Barbara architectural firm of Soule and Murphy. In 1955, the dining porch was enclosed when the existing glass sliders were installed. At the south end of the elevation, the flat-roofed, one-story billiard room, built in 1906, is capped by a wood board parapet and a series of wood beams installed in 1940 to strengthen the roof. The billiard room's fenestration is composed of three arched openings with French style wood doors comprised of divided light glazing and arched transoms. The lanterns flanking these openings were installed sometime in the 1980s or later based on a review of photographs taken of the building since the early 1970s. On their north side, the arched openings are flanked by a plastered chimney with a metal flue that extends above the wing's top plate. The second floor's fenestration is composed of a series of arched and rectangular one-over-one wood sash windows.

#### **Interior**

A basement level houses the clubhouse's mechanical systems. The first floor is comprised of the main entrance, the vestibule, meeting and dining rooms, restrooms, and service rooms, such as

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the kitchen. The second floor is largely devoted to what were originally sleeping rooms for club members, restrooms, and a billiard room. These rooms are used as offices for staff and club members.

The first floor is the most formal in design, with the centrally placed glazed entrance doors off of Chapala Street opening to a staircase with glazed tile risers and treaders leading to a shallow landing with a set of double, glazed wood doors, capped by a multi-light transom. The doors' brass doorknobs are initialized with "SBC" for the Santa Barbara Club. This set of doors open into a rectangular vestibule, flanked on its south side by a staircase leading up to the second floor and on its north by the former doorman's station, later the reception area. The rear wall of the vestibule features a large fireplace with a massive Classical style fireplace surround, partially veneered in *verde antico* marble. Built-in wood benches, with tufted cushions, flank either side of the fireplace. Floors are narrow wood plank type. At either end of the room, arched openings open into hallways accessing club rooms on the south side and on the north, the former ladies lounge and ladies dining room, later used as private dining and meeting rooms.

The club rooms on the south side of the ground floor include two large rectangular rooms, both rooms featuring prominent fireplaces, coved plaster ceilings and wood trimwork. Wood trimwork includes picture rails, window surrounds, paneled wainscoting, and fireplaces with wood fireplace surrounds embellished with paired Tuscan pilasters. The reception room on the west end of the enfilade of public rooms opens into a room added in 1906. Like the other public rooms on the south side of the first floor, the Domino Room features wood wainscoting and trimwork and a prominent fireplace with a wood and marble surround, flanked on either side by triple French doors, capped by transoms. This room features a flat ceiling with exposed wood beams. This set of three public rooms are flanked on their north by a hallway opening into the main dining room which is divided into two sections by three rectangular openings that represent the building's original exterior wall. To the west of the openings is an extension to the dining room that was designed by the architectural firm of Soule and Murphy in 1937 as an outdoor covered dining room. That same year, Soule and Murphy remodeled the original dining room in the Spanish Colonial Revival style. In 1955, the outdoor dining room was converted to interior space by infilling the west side of the patio with a wall composed of large plate glass sliding doors. On the north side of the dining room, doors lead into the kitchen and its associated pantries and staff restroom.

The second floor, accessed via a staircase flanking the south side of the main entrance, features a central hallway flanked on either side by secondary hallways that lead to offices for club members and staff, the billiard room, and restrooms. At the west end of the main hallway a set of double wood panel doors open into the billiard room, which features a Classical style fireplace on its north wall. Trimwork in the billiard room and main hallway feature simplified versions of the first floor's wood trimwork and doors. The secondary hallways are finished with more utilitarian materials, such as wood beadboard, and have less elaborate doors and trimwork. Both floors feature lath and plaster walls and ceilings.



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The building's public spaces have elaborate finishes and details, such as wood wainscoting, fireplaces with decorative surrounds, detailed doors and door surrounds, picture rails, and coved plaster ceilings. Secondary spaces, such as the second floor offices, bathrooms, and upstairs hallways are finished with less elaborate wood trimwork and beadboard wainscoting. Service spaces, such as the kitchen and staff bathrooms, are utilitarian in design. Mechanical systems have been periodically updated since the 1930s.

The building is in good overall condition with new roofing installed in 2000 and the foundation repaired in 2009. Badly deteriorated windows, located on the east and west elevations, were replaced with copies of the original windows between 2013 and 2017. This was done under the supervision of the City of Santa Barbara's Urban Historian. Despite these changes, almost all of the interior and exterior finishes survive in-place and are in good condition.

### **Clubhouse Alterations**

Less than two years after the club was completed, members decided to add a small one-story wing off the southwest corner of the building facing onto West Figueroa Street. The purpose of the wing, designed by Francis Wilson in the same style as the original clubhouse, was to house a billiard room. In December 1905, members voted to build the wing "at an expense not to exceed \$2,000; the project was completed two months later at a cost of \$2,045" (Spaulding 1954: 52-53). Other improvements carried out included alterations to the ladies dining room and adjoining ladies lounge. During this period, the parcel to the west of the Santa Barbara Club's property, at 108 West Figueroa Street, known as the Pretty property, was purchased for \$4,000.00 (Spaulding 1954: 52-53).

By 1905, automobiles had become so prevalent in city that the directors of the club requested that members not park their cars immediately in front of the club's building, particularly as Chapala Street remained unpaved. Later that year the president of the club petitioned the city to pave Chapala Street. Apparently, his entreaty fell on deaf ears, because it would be another twelve years before the city paved the street (Spaulding 1954: 77). By 1907, the one-story brick-clad accessory building had been built at the northeast corner of the property; a two-story wood-framed building was flanked on its west by a one-story wood-framed auto-shed that projected off the rear of the accessory building; and the stucco-covered wall along Chapala Street from the clubhouse to the service building had been constructed.

In 1912, to address concerns with the state of the clubhouse's service buildings, bonds were issued to cover the expense of "restoring the outside of the Club, [and] constructing adequate accommodations for automobiles, vehicles, saddle horses, fuel and quarters" (*Santa Barbara Morning Press*, June 15, 1912). The two-story building on the north property line was remodeled with auto-stalls on the first floor, rooms for staff or servants on the second floor, and an auto-shed. Sometime between 1907 and 1923, additional covered parking was added. Only the accessory building remains, the covered parking and two-story building housing auto-stalls and rooms having been demolished in the 1950s when a larger paved parking area was created.

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In 1913, the club purchased, at a cost of \$6,500, the Eastman property at 118 West Figueroa Street, located just to the west of the Pretty property, which the club had purchased circa 1905. This additional land “gave the Club a frontage on Figueroa Street of 245.65 feet” (Spaulding, 195:64). An advertisement was placed in the newspaper for the sale and removal of the Eastman property’s improvements consisting of a two-story residence, barn, and outbuildings (Santa Barbara Club minutes, May 19, 1913). Several months later, the built improvements were sold to J. A. Walton for \$800 (Santa Barbara Club minutes, August 26, 1913). In 1916, Francis Wilson, who had become a member of the club, was authorized to proceed with alterations to the building, including adding French windows on the southwest and northwest sides of the billiard room and on the southwest side of the dining room. In addition, the raised ends of the billiard room were to be removed, steps widened, and the outside of the building was to be re-clad in plaster on galvanized metal lath. To fund the improvements the club authorized the borrowing of \$5,000 in order to complete the work (Santa Barbara Club minutes, February 21, 1916 and April 13, 1916).

There appear to have been no substantial changes to the club until sometime between 1923 and 1930 when a small one-story addition was built at the northwest corner of the building to house restrooms and a service porch. For several years, the city, wanting to widen Chapala Street, negotiated with the club to purchase a 10-foot wide strip of property along Chapala Street. A deal was reached in 1924, when the club deeded to the city 10 feet of its property along Chapala Street in return for \$4,000.00 in compensation from the city. In hindsight, the club felt the city’s compensation inadequate since the club was still required to pay for its share of the widening and paving of the street. The loss of its street frontage required the club to remove the portico on the club’s east elevation as it was within the new setback for Chapala Street (Spaulding 1954:81).

While plans were being prepared to remodel the entrance façade, a severe earthquake struck Santa Barbara on June 28, 1925. While a number of buildings within the city’s commercial core were badly damaged, the club’s building survived relatively unscathed, with only the loss of some of its plaster and several of its chimneys (Spaulding 1954:84; Santa Barbara Club minutes, July 8, 1925). Less than two months after the earthquake, a permit was issued for the removal of the building’s Ionic portico, sandstone steps, and part of the retaining wall along Chapala Street. After their removal, the entrance to the club was remodeled to include a flight of steps set behind a pair of wrought-iron gates leading up to the main entrance (City of Santa Barbara Building Permit# A-198, August 10, 1925). In that same year, a 10-foot-by-15-foot addition, comprised of a three-sided bay with leaded glass windows, was added off the north end of the ladies dining room, later called the Remington Room after a number of Frederick Remington’s artworks that once hung there (City of Santa Barbara Building Permit#A-703, September 21, 1925). In 1927, the kitchen was remodeled; alterations included new partition walls. In 1928, the main dining room was remodeled. Though the permit does not detail the scope of the alterations (City of Santa Barbara Building Permit#A-4254, September 28, 1928), the project included installation of Mediterranean style metal light fixtures.

During the 1930s and 1940s, several alterations and additions were made to the club. In 1934, a one-story 16½-foot-by-38-foot dining room porch, designed by the firm of Soule and Murphy,

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was added at the center of the building's west elevation (City of Santa Barbara Building Permit #A-81-46, June 13, 1934). In 1937, interior alterations included the addition of a bar and the relocation of existing doors (City of Santa Barbara Building Permit #B-1169, December 20, 1937). In 1940, the ceiling of the club's game room, located in the room built off the south end of the west elevation in 1906, was reinforced with wood beams (City of Santa Barbara Building Permit #B-4785, January 20, 1940). It may have been at this time that the wing's original parapet was removed. Several months later, a 6-foot-by- 8-foot vestibule addition that connected a bathroom to the kitchen and service rooms was added to the northwest corner of the club (City of Santa Barbara Building Permit #B-4982, March 15, 1940).

There were no other substantial alterations to the Santa Barbara Club until 1955, when the dining room porch, added in 1937 to the club's west elevation, was enclosed with glazed door sliders (City of Santa Barbara Building Permit #F-3406, June 6, 1955). Circa 1955, acoustical ceiling tiles were installed in the dining room, and the outbuildings along the club's north property line were demolished.

In 1982, the second floor parapet was repaired. In 1990, the kitchen was remodeled; alterations included new mechanicals, fixtures, finishes, and lighting. In 1991, alterations were made to the kitchen, including changes to the partition walls in order to provide a new ladies lounge and universal access toilet. Also in 1991, the main entrance's interior doors were altered to restore this feature to its original appearance.

In 2000, the roof was replaced (City of Santa Barbara Permit #BLD2000-01434) and the club's exterior was repainted (City of Santa Barbara Permit #MST2000-00851). In 2002, two of the upstairs bathrooms were altered to meet universal access requirements. Changes included altering partitions and adding new fixtures and finishes. This was followed in 2009 by the repair of the building's foundation (City of Santa Barbara Building Permit #BLD2009-01052). In 2013, a permit was issued to repair and replace windows on the south and east elevations; this project, under the supervision of the City of Santa Barbara's Urban Historian, was completed in 2017 (City of Santa Barbara Building Permit #BLD201301358). In 2017, a walk-in freezer was added to the kitchen.

**Accessory Building** **(contributing building)**

The one-story brick building is located to the north of the clubhouse on the north side of the main entrance drive on Chapala Street. The east elevation abuts the public sidewalk. The shed roof is surrounded on three sides by a brick parapet. Fenestration is confined to two arched doors set into the building's south elevation. The north, east, and west elevations have no doors or windows. According to a review of the Sanborn Company fire insurance maps, this building was constructed sometime between 1903 and 1907 and is the only surviving element out of a series of one and two-story wood frame buildings that once housed garages, tack rooms, and staff quarters for the Santa Barbara Club. These ancillary buildings are documented by Sanborn Company fire insurance maps and pre-1950 site plans. The accessory building is connected to the clubhouse via a plastered wall and gate that extends to the northeast corner of the clubhouse. While its original function is not documented, it originally may have functioned as a tack room. The

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interior is undivided with a concrete floor and exposed brick walls. The ceiling has exposed wood joists. The building is used for storage.

The building is of brick construction with a concrete floor and has a shed roof with wood joists. The two doors on the south elevation are wood. The building is in good overall condition with the original brick walls and most of the ceiling joists still in-place.

### **Accessory Building Alterations**

In 1983, one of the building's exterior walls was repaired. The permit does not specify which wall was repaired. At an unknown date, the exterior walls were reinforced with metal bolts. The existing concrete floor may be a post-construction alteration installed when the building was converted to a storage area.

### **Plastered Wall and Gate Piers on Chapala Street (contributing structure)**

A plastered wall, with a gate and driveway opening, is flanked by square piers and capped by spheres and extends along the Chapala Street frontage from the southeast corner of the accessory building (**Photo 14**). The wall was constructed sometime between 1904 and 1906, as it is depicted in a photograph taken shortly after a one-story wing was added to the clubhouse in 1906. Based on the design of the wall and gate piers, capped with spheres, both of which employ classical forms, this resource was most likely designed by Francis Wilson. The wall and the gate piers appear to have retained their original configuration and design, based on a comparison with historic photographs. The metal gate is not original. The plastered wall and gate piers are of brick, covered in plaster. Overall condition is good with the original plaster and bricks in place.

### **Sandstone Retaining Walls on Chapala and West Figueroa Streets (contributing structure)**

A low sandstone block retaining wall extends along the West Figueroa Street frontage, and a segment of the Chapala Street frontage (**Photos 1, 6, 28**). The existing walls represent two distinct types of construction. The wall that fronts the original club property is composed of large rusticated rectangular sandstone blocks that wrap around the corner of the property at Chapala Street and West Figueroa Street. This wall most likely was constructed in 1903 when the clubhouse was initially built. The wall along the remainder of the West Figueroa Street frontage of the clubhouse property is built of smaller sandstone blocks and features a different capping element. This wall initially was located on a separate lot and was likely already in place when the clubhouse subsequently purchased the property. A section of the stone retaining wall along the north end the Chapala Street frontage was removed in 1925 when the street was widened. The sandstone retaining walls are in good overall condition with their stone and mortar joints in place.

### **Integrity**

Location: The clubhouse, accessory building, stuccoed wall and gate piers, and sandstone retaining walls, have remained in place. Therefore, the clubhouse and its associated resources have retained their integrity of location.

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**Design:** The exterior of the clubhouse has retained most of its original building materials *in situ*, including its stucco cladding, window openings, window frames, and most of its original architectural embellishments, such as the cornice, stringcourses, the second-floor pilasters on the entrance façade, and the windows' plastered hoods. The most significant loss of original design elements occurred in 1925 when the original entrance portico was removed to accommodate the widening of Chapala Street. This change altered, to some degree, the building's primary façade. Because other elements of the street façade, including the windows, cornice, and the original door opening have remained in place and other street-facing elements (south elevation) have remained largely unaltered, the building is still able to effectively convey its Beaux Arts style architecture. The interior, with the exception of the kitchen, service areas, and the addition to the dining room, retains almost all of its plaster walls, wood trimwork, fireplaces, doors and flooring and can still effectively convey its original design features. Therefore, the clubhouse retains its integrity of design. The accessory building, sandstone walls, and plastered wall and gate piers retain their integrity of design.

**Setting:** Alterations to the setting of the property include the widening of Chapala Street in 1925, which narrowed the street frontage. Further alterations have occurred since the mid-1960s. These include the demolition in the mid-1970s of most of the early twentieth century commercial buildings located on the east side of Chapala Street and their replacement with a City-owned parking lot. During the 1980s and 1990s a row of nineteenth and early twentieth century houses located north of the clubhouse, on the west side of Chapala Street, were replaced with three-story Mediterranean style commercial buildings. To the west of the clubhouse, on the north side of West Figueroa Street, a nineteenth century wood frame house was demolished in the 1950s by the Santa Barbara Club and replaced by a parking lot. Remaining features dating to the Santa Barbara Club's period of significance include the street grid, sidewalks, and an early twentieth century commercial building located across Chapala Street from the clubhouse. Due to the extent of these changes, the property's integrity of setting has been diminished.

**Materials:** The clubhouse retains most of its original construction materials, such as its stucco-clad wood frame walls, molded window surrounds, wood sash windows, Classical style cornice, stringcourses, and the decorative detailing around the main entrance door located off of Chapala Street. The original roof assembly also remains in place. The interior preserves its lath and plaster walls and ceilings, wood floors, wood trimwork, wainscoting, and wood window and door surrounds, as well as the elaborate Classical style fireplace surrounds in the vestibule, reception area, and dining rooms. The original main staircase is also preserved, as are the second story's floors, wood trimwork, lath and plaster walls, ceilings, and door and window surrounds. Therefore, the clubhouse, which retains almost all of its original construction materials, retains integrity of materials. The accessory building, sandstone walls, and plastered wall and gate piers, also retain integrity of materials.

**Workmanship:** The clubhouse and its associated resources remain in place and in good condition. Clubhouse interior and exterior finishes, such as window casings, decorative architectural detailing, the exterior cornice, and the interior wood trimwork, doors, fireplaces, floors, and plasterwork remain in place. Because these materials and finishes survive in place and are in

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excellent condition, the clubhouse can still convey the character and quality of its original workmanship. The associated resources, which retain almost all their original materials, still convey their original level of workmanship.

Feeling: The survival of almost all the features of its original plan and its original finishes and materials allows the building to convey its historic and continuing use as a private club. The property retains integrity of feeling.

Association: The clubhouse continues to serve its original function as a private club. The property, including associated resources, retains sufficient integrity of location, setting, design, materials, and workmanship, to retain integrity of association.

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

SOCIAL HISTORY

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1904-1965

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1904 Construction of clubhouse

1925 Modification of main entrance

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Wilson, Francis W.

Soule and Murphy

\_\_\_\_\_



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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Santa Barbara Club is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Social History for the club's association with Santa Barbara's social, political, and economic leaders. The club, whose members included leading politicians, business leaders, artists, and architects, served as a meeting place where business was transacted in social setting. The period of significance under Criterion A begins with construction in 1904, and ends in 1965 by which time changing social mores, including the increasing role of women in the economic and political life of the community, eroded the role of the private men's club. The property is also eligible at the local level of significance under Criterion C in the area of Architecture as an outstanding and rare example of Beaux Arts architecture in Santa Barbara as designed by Francis W. Wilson, one of the community's leading early twentieth century architects. Few other examples of this style exist in Santa Barbara due to the rebuilding that occurred in city after the 1925 earthquake that caused widespread destruction and damage in the city's downtown. After the earthquake, various iterations of the Mediterranean Revival style, including most notably Spanish Colonial Revival, recast the city's visual imagery in stucco and red tile. The 1904 to 1925 Criterion C period of significance encompasses the original construction of the clubhouse and subsequent alterations by original architect Francis Wilson and the firm of Soule and Murphy who remodeled the clubhouse entrance in 1925.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

**Criterion A: Social History**

The Santa Barbara Club was the headquarters for a private club that played an influential role in the political, social, cultural, and business life of Santa Barbara between 1904 and 1965. The club hosted influential visitors and was used for meetings that played an important role in the city's economic development and political life. The club's status in the community was conveyed through its prominent location at the corner of Chapala and West Figueroa Streets and formal Beaux-Arts design.

**Social Clubs**

Social clubs have a long history in the United States with some of the oldest social clubs dating back to the colonial era. One of the oldest surviving men's clubs is the Philadelphia Club founded in 1834 (Baltzell 2017). Men's social clubs, while not exclusively the domain of the upper classes, were a characteristic feature of this class. As noted by Baltzell, private men's clubs served a number of functions beyond being an organization for socializing and recreation; they were informal centers for political and business transactions that reinforced and perpetuated the political and business elites (Baltzell 2017). The network of upper class men's clubs in larger urban centers like New York, Boston, Chicago, Saint Louis, San Francisco, and Los Angeles—as well as smaller communities with significant concentrations of wealth, such as Santa Barbara—

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provided an important means of solidifying elite social and business networks. Many of these clubs had reciprocal agreements that opened their facilities for members of other clubs.

### **Santa Barbara Club History**

Santa Barbara and Montecito had been winter enclaves for the affluent since the 1880s with families such as the Armours, Peabodys, Blissés, Thaws, Knapps, and Crockers having seasonal homes in the community. These individuals and families, often from the East Coast or Midwest, had deep ties to the nation's political, business and social elites, and it was not unusual for them to establish seasonal homes in Santa Barbara and Montecito to escape the harsh winters of their homes in the Midwest and East Coast. Socializing played an important role for the upper classes with parties, fetes, musicals, and other events playing a prominent role in the social calendar. Because correct deportment and elaborate social codes guided men's and women's interactions during this era, clubs and informal groups provided venues for peer to peer socializing. Segregated by gender, the clubs offered them a place where they could be free from many social constraints.

In Santa Barbara, women's clubs such as the Saint Cecilia Society and the Rookwood Ladies Club provided venues to meet and socialize, while the University Club and Santa Barbara Club provided similar venues for men. While charitable work often characterized the driving force of many of the women's clubs, it was a much less integral component for their male equivalents. Men's clubs also put a greater emphasis on providing a venue for social activities, like eating, drinking, and overnight accommodations than women's clubs, perhaps due to the greater latitude of freedom afforded for male socializing during this era. While socializing was an important aspect of men's clubs, their status as a nexus for business and political deal making played a critically important and significant part in club life. As noted in the Santa Barbara Club official history:

Historically, much of the planning and development of the City of Santa Barbara took place within the confines of the Club, including the planning and development of Santa Barbara's water system and the building of Gibraltar Dam. The Union Oil Company was created here. Sherman P. Stow, the ranching son of Southern Pacific's most famous lawyer, was an early member as were Thomas M. Storke, the Pulitzer Prize winning publisher of the *Santa Barbara News-Press*, and Medal of Honor recipient General Pierpont Morgan Hamilton.<sup>1</sup>

The role the club played as a locale for business and political deal making is an important aspect of the club's historical significance. Prominent members included artists Frederick Remington and Edward Borein; architects George Washington Smith, Carlton Winslow, Bertram Goodhue, and Francis Wilson; financiers Andrew Carnegie and Edward Harriman; and industrialists and capitalists such as Max Fleischmann and members of the Crocker family. Important economic figures in the community included local ranchers and landowners, such as members of the Fernald, Hollister, and Hammond families.

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<sup>1</sup> Club History, Santa Barbara Club, accessed November 13, 2018  
<http://www.santabarbaraclub.org/Default.aspx?p=DynamicModule&pageid=376733&ssid=292649&vnf=1>.

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The Santa Barbara Club was founded in 1890 when a group of affluent men in the community met with seasonal guests of the Arlington Hotel to establish an informal association through their shared interest in horses and racing (Spaulding, 1954: 5). Initially, they rented a residence located on the corner of West Figueroa Street and Chapala Street, where they organized themselves as the Arlington Jockey Club. The residence was likely a nineteenth century adobe house that subsequently was demolished in 1903 to make way for the new clubhouse. During this period, they raced horses at the city's Agricultural Park near East Beach. In the spring, the men would hold "one week's races, free to the state" (*Los Angeles Herald*, Vol.37, No.62, December 21, 1891, 5). Members, or stewards as they were referred to, were drawn from local residents such as W. W. Hollister, Sherman P. Stow, and Charles Bigelow, and those outside the community, including Charles Fay and William Barnes of San Francisco, Pierre Lorillard, Jr., the Harmonus brothers, Pierpont Duryea, and I. G. Waterman of New York (*Los Angeles Herald*, Vol.37, No.62, December 21, 1891, 5).

In 1892, Jockey Club members, comprised of fifty-eight residents and eight nonresidents, voted to form a men's social club that would be organized on a permanent, year-around basis (Spaulding 1954: 5). Meeting at the Amateur Musical Club, the members formed a nominating committee headed by Clinton B. Hale, to form the parameters of the club, elect officers, and determine club regulations. The first president, of what was to be called the Santa Barbara Club, was Fairfax H. Wheelan who served for two years before returning to San Francisco. Wheelan was succeeded by Clinton B. Hale who served as president for the next seven years. In 1893, members established their clubhouse in a house on East Figueroa rented from fellow member, Hiram Pierce. That same year club members voted to incorporate (Spaulding, 1954:10). In 1901, the club's directors began looking for a location in order to build a permanent clubhouse. A year later, in 1902, the club purchased a parcel on Block 126 at the northwest corner of Chapala Street and West Figueroa Street, paying \$2,500 for the 100-foot by 170-foot lot already developed with a one-story adobe house, built sometime before 1870 (Spaulding 1954: 43).

### **Planning and Construction of the Building**

After securing the property, bonds were issued by the Santa Barbara Club in the amount of \$25,000 to pay for the construction and the furnishing of the organization's new building. In less than a year, all the bonds, sold in increments of \$500 each, had been purchased by club members. Santa Barbara architect Francis Wilson was hired to design the new clubhouse building. On May 16, 1903, three bids for constructing the clubhouse were received. The lowest bid was received from a, "builder named Miller for \$19,891 and was accepted at once" (Spaulding, 1954:46). Circa 1903, the adobe house was demolished to make way for the construction of the new clubhouse.

On February 16, 1904, the Santa Barbara Club celebrated the completion of their new clubhouse by holding an inaugural reception for over 200 people. As members and guests arrived in their horse-drawn carriages, they were greeted at the entrance by arc lights illuminating the portico. Two bands played, including one from the Potter Hotel, while guests enjoyed the banquet and views of the members' dining room, reading room, billiard room, central hall, kitchen, and guest

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dining room on the first floor, and game room and guest bedrooms on the second floor (Spaulding, 1954: 45). The *Santa Barbara Morning Press* declared the next day that the event was “one of the most successful ever given in this city” (*Santa Barbara Morning Press*, February 17, 1904). In one of the rooms, a large grisaille colored painting by the famed Western artist Frederic Remington hung on the walls. Remington reputedly gave the painting to the club in lieu of paying a bar tab he owed from one of his stays at the club’s temporary quarters during “the winter in the early 1900s as he traveled the West in search of new material” (*Santa Barbara News Press*, July 5, 2005).

The Santa Barbara Club was not immune to widespread social and political changes that pushed greater community inclusion. By 1965, these social/political movements substantially eroded the influence of private men’s clubs, including the Santa Barbara Club, in the life of the community.

### **Criterion C: Architecture**

The Santa Barbara Club is a unique surviving example of Beaux-Arts style architecture in the city of Santa Barbara. Designed by local architect Francis Wilson, the building is one of only two of his commissions, the other being the Santa Barbara Train Depot, that have retained integrity. Very few examples of the Beaux-Arts style exist in Santa Barbara due to the widespread rebuilding that occurred after the 1925 earthquake.

### **Beaux-Arts Style**

The Beaux-Arts style was thought to be particularly suitable for the design of civic buildings, institutional buildings, and private clubs in the United States at the end of the nineteenth century and during the first three decades of the twentieth Century. Allusions to the classical architecture of ancient Greece and Rome were filtered through the sensibilities of nineteenth century architects of the Ecole de Beaux-Arts in Paris and classically inspired British architects of the period, such as Charles Barry. The style found a receptive audience among late nineteenth century America architects, such as the firm of McKim, Mead and White in New York. The style reached a national level of popularity following the World’s Columbian Exposition of 1893, which helped to popularize classical architecture and classically inspired town planning, known at the time as the City Beautiful Movement.

Nationally important efforts in Beaux-Arts-inspired town planning, such as McKim, Mead and White’s urban plan for Washington D.C. and their renovation of the White House during the same period, gave the style further prestige. As early as the 1820s the classical style had deep associations with men’s clubs in England, such as Decimus Burton’s classical scheme for the Athenaeum Club (1824) and Charles Barry’s Reform Club (1837), both of which received widespread acclaim. This classical style was later closely emulated in New York by McKim, Mead and White’s Metropolitan Club (1893). The style was most closely associated with the design of government buildings, like courthouses, city halls, county buildings, libraries, state houses, and federal buildings, such as courts and post offices. Banks were often designed in the classical style, as the style that suggested permanence and grandeur. The Santa Barbara Club, whose membership was composed of men from the city’s upper classes, likely believed the

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building's classically inspired architecture embodied the status and importance of its members in the local community.

### **Francis William Wilson (1870-1947)**

Francis Wilson was born February 25, 1870 in Massachusetts to William and Helen Wilson. In 1887, the 17-year-old Wilson came to California with his parents to visit his sister, a schoolteacher living in the city of Placerville. Initially, he worked as a log driver on the American River, then as a surveyor for the Southern Pacific Railroad. Wilson, who had no formal training in architecture, began his career as a draftsman for the architectural firm of Pissis and Moore (Mary Louise Days: 1987: 3). After his apprenticeship with Albert Pissis, Wilson went on to study at the San Francisco chapter of the American Institute of Architects. As was the case of many artists and architects of the day, Wilson's studies were followed by a grand tour of Europe. It appears that Wilson returned to Europe for another grand tour circa 1910 (Days 1987: 2). In 1895, Wilson moved to Santa Barbara to establish his own office. Three years later, he had become successful enough to purchase a home in Montecito.

Francis Wilson's friendship with fellow Santa Barbara Polo Club member Lawrence Redington, led to Wilson's marriage to Lawrence's sister, Julie Redington, in 1905 (Mary Louise Days 1987: 11). Following his marriage, in 1905 Wilson moved to Santa Barbara where he built a house at 1616 De la Vina Street. Trained in the Beaux Arts tradition, Wilson's oeuvre from the beginning proved to be eclectic, ranging from high-end styles, such as Italian Renaissance Revival, Classical Revival, and various formal iterations of the Mediterranean style, to less formal, more handcrafted regional interpretations, including the Mission Revival and Craftsman styles (Days, 1987:9).

Wilson seemed to have little trouble acquiring large and significant projects, including commissions to design the Montecito estates of Dr. C.C. Park (1896) and General Henry J. Strong (1896), and in Santa Barbara, the Alexander Building (1896) and the C.H. Hopkins (El Nido) house (1897). These buildings have either been demolished or so extensively remodeled that they no longer convey Wilson's designs. His contacts with wealthy clients led to an avid interest in polo and horse racing helping to boost his career. In one year, he designed the Vail House (1903, substantially remodeled after the 1925 earthquake), the Santa Barbara Club (1903-04), and the McKay Building (1903-04, remodeled in the Mediterranean style in the 1920s).

As designed by Wilson, the Santa Barbara Club was rectangular in configuration with the long side of the two-story building paralleling Chapala Street centered on the formal entrance. The building employed classical symmetry and restrained ornamentation. The cornice set at the base of the roof parapet is composed of classical egg-and-dart detailing and dentil moldings, capped by a bracket. Fenestration is symmetrical, employing, as is the case with many classically inspired buildings, alternation of trabeated and arcuated forms. For the Santa Barbara Club, this included treabated windows on the first floor and arcuated windows on the second floor. Smooth plaster covered the surface of the building's exterior walls. Above the main entrance is a series of three, large arcuated windows, flanked by engaged Ionic style pilasters, capped by an entablature.

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The two-story wood frame, lath and plaster building was inspired in part by men's social clubs in London (100<sup>th</sup> Anniversary Invitation card, Santa Barbara Historical Museum, Gledhill Library). A partial set of undated architectural plans archived at the Santa Barbara Club depict the original floor plan of the building. The years between 1905 and 1917 proved to be among the most prolific for Wilson. It was during this period that he completed, among others, the Santa Barbara Depot (1905), the Santa Barbara Country Club (1909), the Grand Canyon Depot (1910), the Santa Barbara post office (with Oscar Wenderoth in 1914), the Santa Barbara library (1917), and the Las Tejas estate in Montecito (1917).

Wilson's friendship with Edward Payson Ripley, president of the Santa Fe Railroad, led to a number of commissions for the railroad and the Fred Harvey Company and the design of Ripley's winter home (*Noticias*, Vol. XXXI, No.3, Fall, 1985: 48). Between 1909 and 1910, Wilson and his wife relocated to Los Angeles where Wilson set up an office while he worked on various projects for the Santa Fe Railroad. Returning after a one-year hiatus, Wilson re-established his office in Santa Barbara (1910 United States census). By the end of the teens, Wilson was approaching fifty and his marriage was failing. Shortly before his divorce, Wilson left Santa Barbara, moving to Sonora, California in 1918 (*Noticias*, Vol. XXXI, No.3, Fall, 1985: 52). In 1920, Wilson purchased a small ranch and a nearby mining company in Tuolumne County. During the 1920s and 1930s his interests continued to center around his ranch and mining interests, though he did build a few houses in and around Sonora. During World War II, Wilson, then in his seventies, worked as a designer at the Lockheed Aircraft plant in Los Angeles (*Noticias*, Vol. XXXI, No.3, Fall, 1985: 52). Returning to his ranch at the end of the war, he died two years later in Tuolumne County on November 28, 1947. Francis Wilson was survived by at least one daughter (*Noticias*, Vol. XXXI, No.3, Fall, 1985: 53; California Death Index).

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## 9. Major Bibliographical References

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Post/Hazeltine Associates

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**The following maps and aerial photographs were consulted:**

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Bird's Eye Views of Santa Barbara, 1877 and 1898. On file at the Santa Barbara Historical Museum, Gledhill Library.

Preliminary Sketch of Santa Barbara 1853. Field Notes of Surveyor, 1853. Bancroft Library, University of California, Berkeley (Copy on file at the Santa Barbara Historical Museum, Gledhill Library).

Sanborn Fire Insurance Company: 1886-1957. *Insurance Maps of Santa Barbara, California*. Sanborn Map Company, New York, 1886, 1888, 1892 (corrected through 1903), 1907 (corrected through May 1921), 1907 (corrected through 1929—post earthquake), 1931 (corrected through 1953), and 1931 (corrected through 1957). On file at the Santa Barbara Historical Museum, Gledhill Library.

United States Coast & Geodetic Survey Map of 1854. On file at the Santa Barbara Historical Museum, Gledhill Library.

United States Coast & Geodetic Survey Map of 1870. On file at the Santa Barbara Historical Museum, Gledhill Library.

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**Previous documentation on file (NPS):**

\_\_\_ preliminary determination of individual listing (36 CFR 67) has been requested

\_\_\_ previously listed in the National Register

\_\_\_ previously determined eligible by the National Register

\_\_\_ designated a National Historic Landmark

\_\_\_ recorded by Historic American Buildings Survey # \_\_\_\_\_

\_\_\_ recorded by Historic American Engineering Record # \_\_\_\_\_

\_\_\_ recorded by Historic American Landscape Survey # \_\_\_\_\_



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**Primary location of additional data:**

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: City of Santa Barbara

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 34.421220

Longitude: -119.704990

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundaries are defined by the boundaries of Assessor's Parcel 039-222-024 in the City of Santa Barbara, California. This is a one-acre parcel fronting on the intersection of the 1100 block of Chapala Street and the 100 block of West Figueroa Street. The parcel is at an elevation of approximately 70 feet above sea level.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries encompass the parcel boundaries historically associated with the property.

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**11. Form Prepared By**

name/title: Pamela Post, Ph.D., and Tim Hazeltine

organization: Post/Hazeltine Associates, Architectural Historians

street & number: 2607 Orella Street

city or town: Santa Barbara state: CA zip code: 93105

e-mail: [Posthazeltine@cox.net](mailto:Posthazeltine@cox.net)

telephone: (805) 682-5751

date: January 2017; Revised August 2017, July 2018, November 2018

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### **Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

Name of Property: Santa Barbara Club  
City or Vicinity: Santa Barbara  
County: Santa Barbara  
State: California  
Photographer: Alexandra Post  
Date Photographed: April 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 30 East and south elevations of the clubhouse looking southwest from the intersection of the intersection of West Figueroa Street and Chapala Street
- 2 of 30 East elevation (primary façade), looking west
- 3 of 30 Recessed main entrance (detail of wrought-iron grille work from interior), looking east
- 4 of 30 Recessed main entrance at top of stairs on east elevation, looking west from base of stairs
- 5 of 30 Detail of doorknobs emblazoned with SBC for Santa Barbara Club, looking west
- 6 of 30 South elevation, looking north

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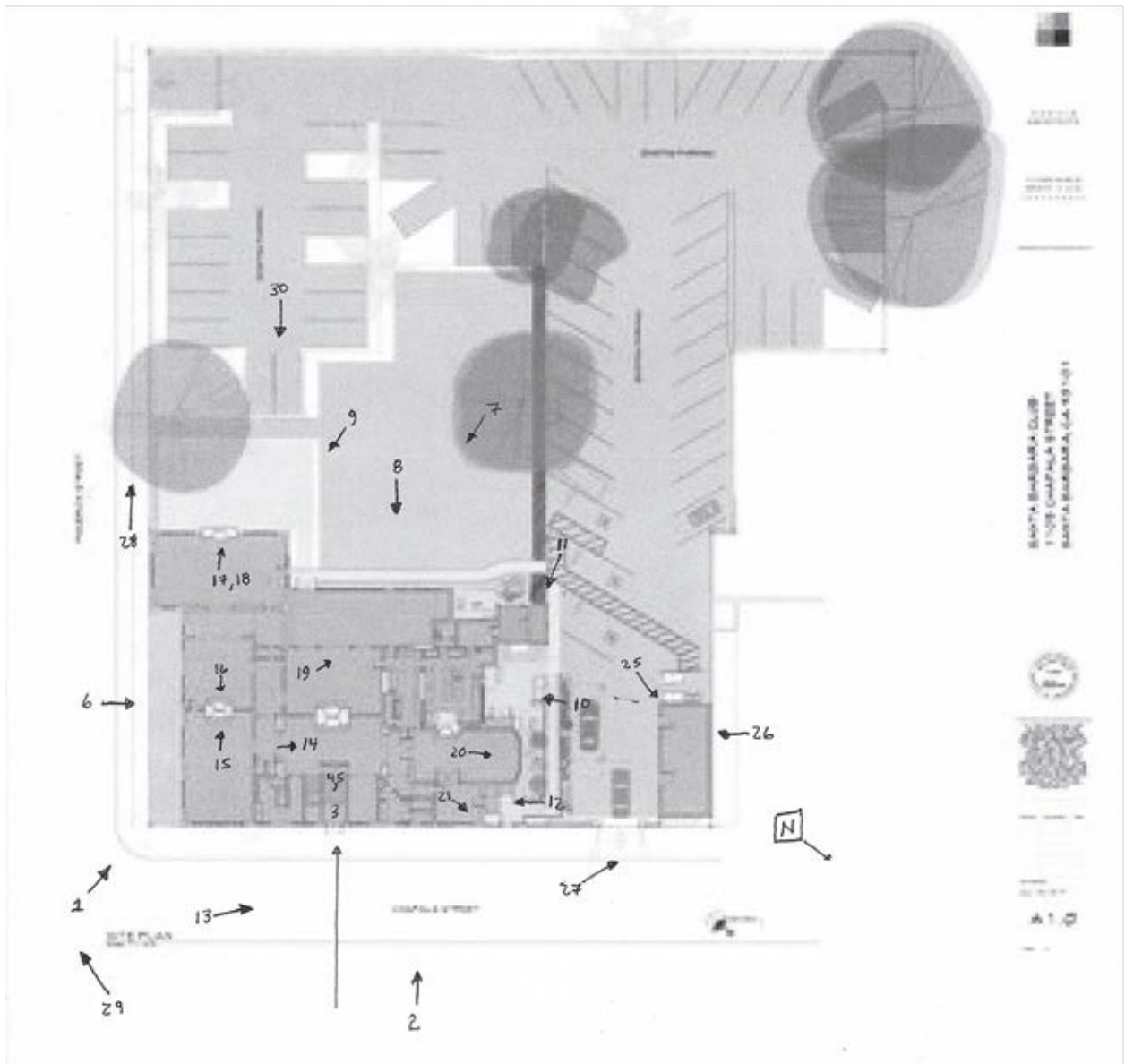
- 7 of 30 West elevation, looking southeast
- 8 of 30 West elevation, central section, looking east
- 9 of 30 West elevation (south end, exterior of Domino Room), looking southeast
- 10 of 30 North elevation, looking south
- 11 of 30 North elevation, detail of the west end of the elevation, looking southeast
- 12 of 30 North elevation, detail of east end of elevation, looking south
- 13 of 30 Accessory Building from Chapala Street, looking north
- 14 of 30 First floor lobby, looking north
- 15 of 30 First floor club room, looking east
- 16 of 30 First floor club room, looking east
- 17 of 30 First floor, Domino Room, looking west
- 18 of 30 First floor, Domino Room, looking west
- 19 of 28 First floor dining room, looking northwest
- 20 of 30 First floor, former ladies dining room, looking north
- 21 of 30 First floor, former ladies lounge, looking northeast
- 22 of 30 Second floor, staircase to second floor, looking west
- 23 of 30 Second floor, billiard room, looking west
- 24 of 30 Second floor, hallway leading to former sleeping rooms, looking north
- 25 of 30 Accessory Building, west and south elevations, looking east
- 26 of 30 Accessory Building, north elevation, looking south
- 27 of 30 Accessory Building, east and south elevations, looking northwest

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- 28 of 30 Boundary wall on East Figueroa Street, looking west
- 29 of 30 Intersection of Chapala Street and West Figueroa Street, looking southwest
- 30 of 30 Clubhouse parking lot, looking east

**Sketch Map/Photo Key**



Note: As a plan for the second floor could not be found, photographs 22-24 are not included on the photo key.

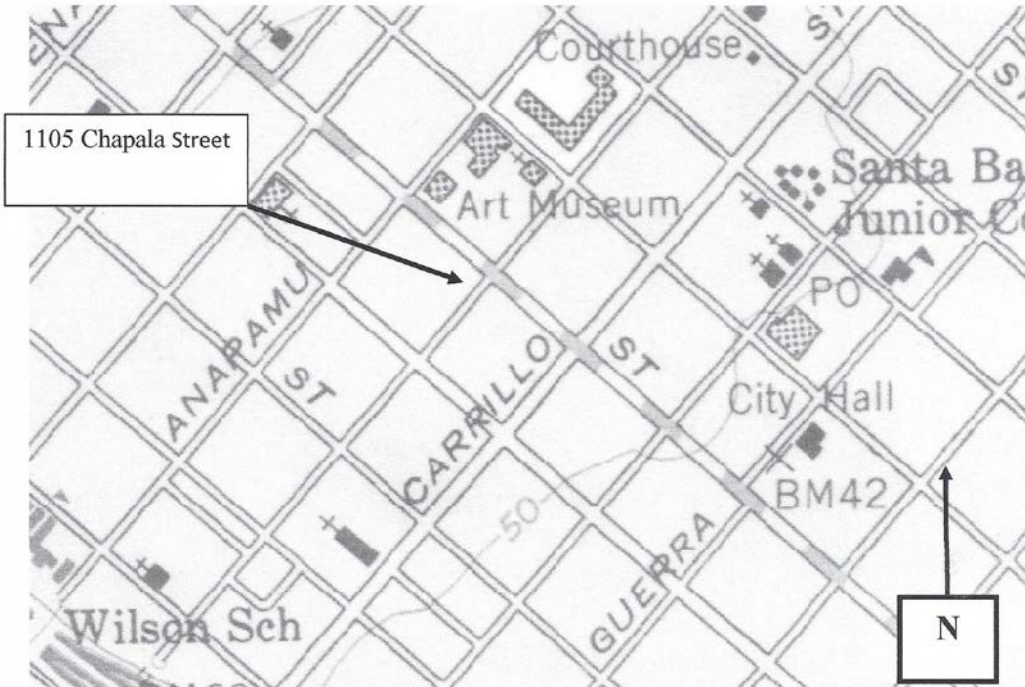
Santa Barbara Club  
Name of Property

Santa Barbara, California  
County and State

### Location Map

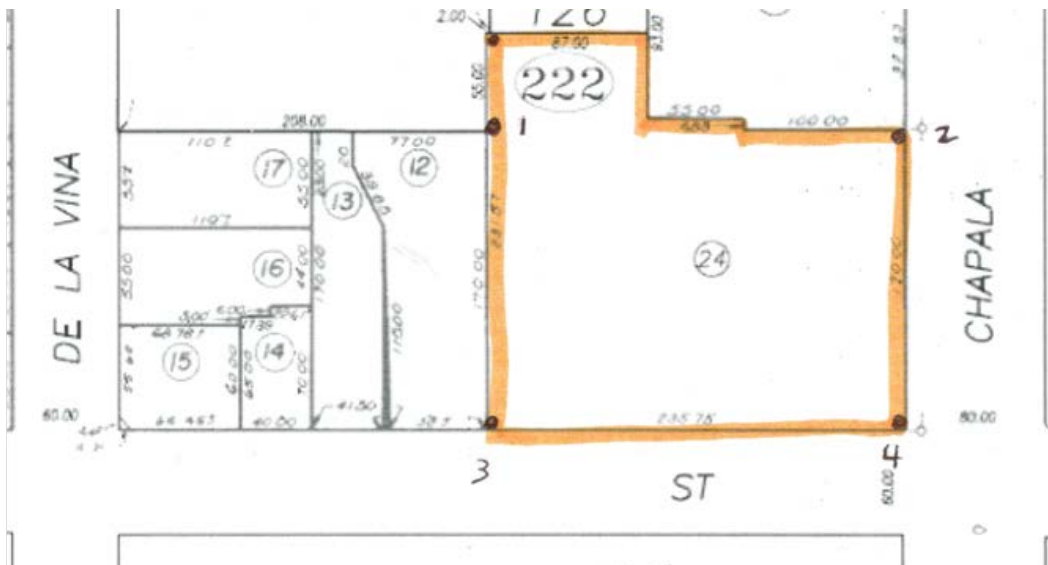
Latitude: 34.421220

Longitude: -119.704990



Santa Barbara Quadrangle, California, Santa Barbara CA, 7.5 Series (Topographic)  
1952, photo-revised 1988

### Site Map



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**Figure 1. East Elevation (circa 1910), courtesy Santa Barbara Historical Museum**



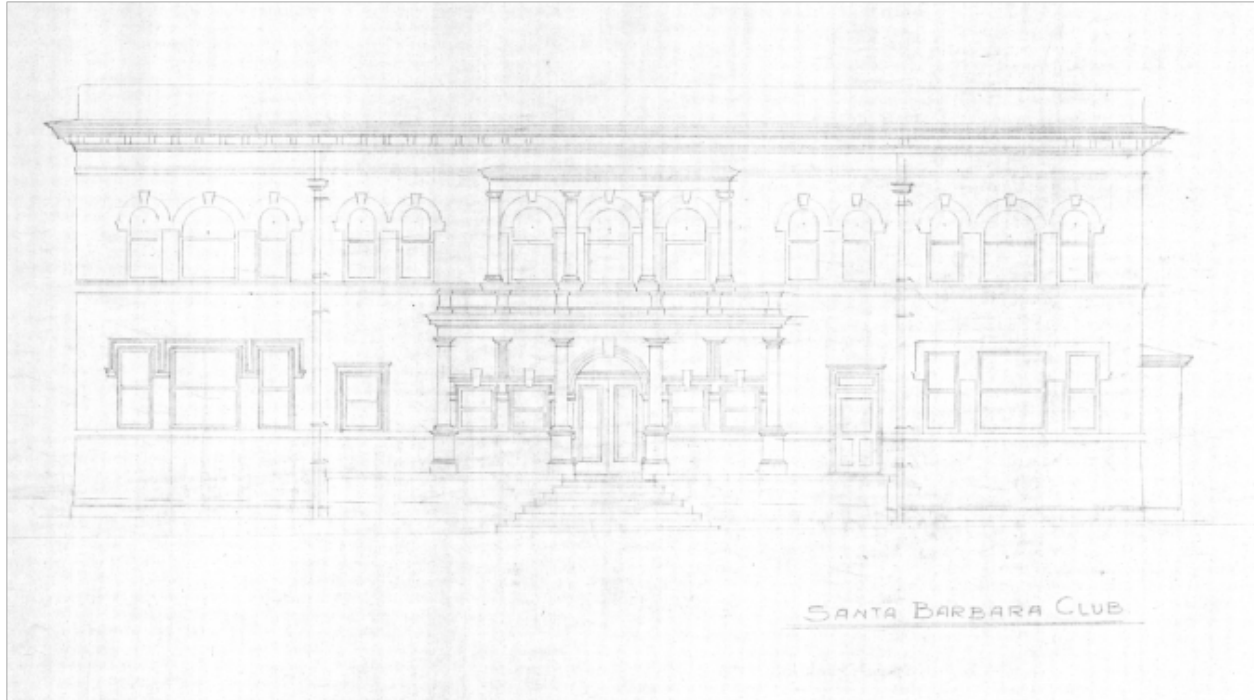
**Figure 2. South and East Elevations, looking northwest (circa 1920), courtesy Santa Barbara Historical Museum**



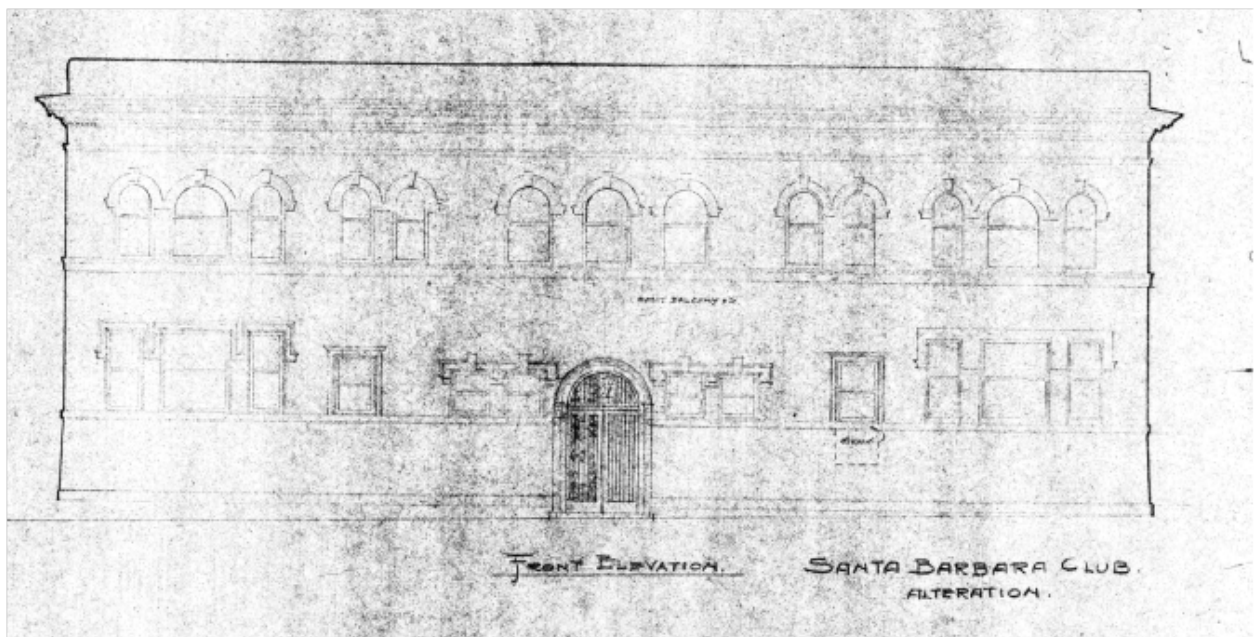
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**Figure 3. Original South and East Elevations with portico (circa 1920), courtesy Santa Barbara Historical Museum**



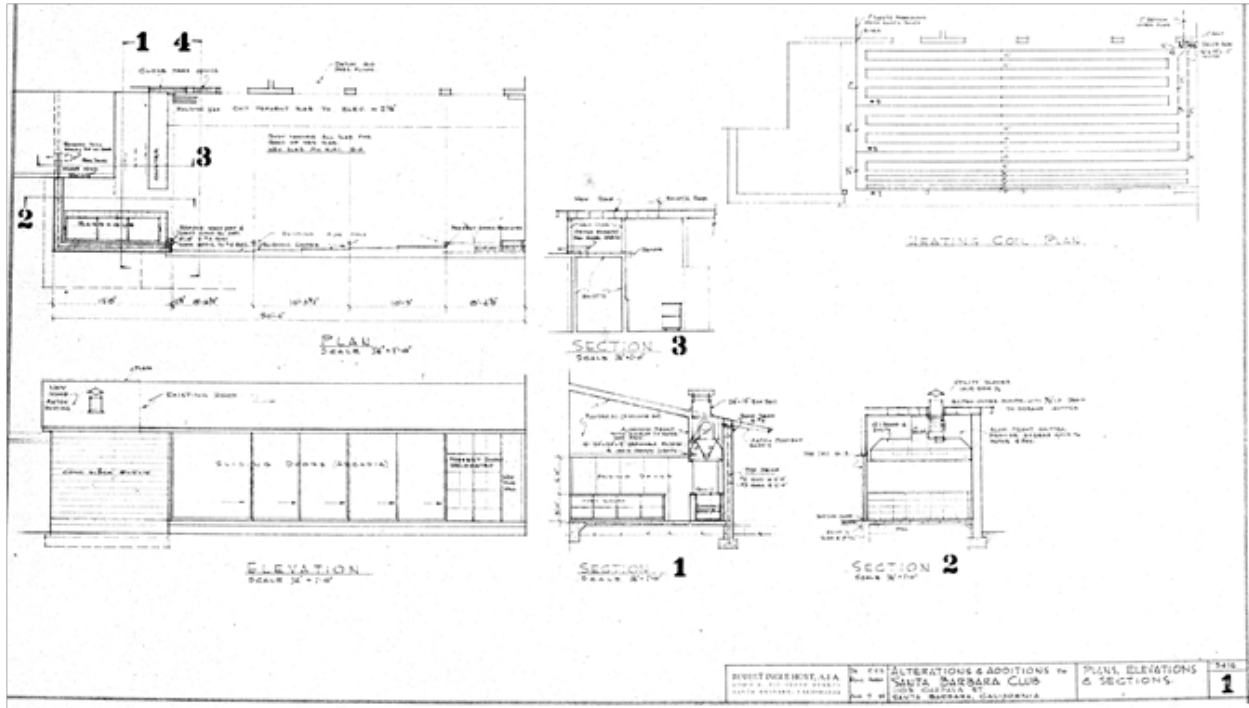
**Figure 4. Remodeled East Elevation with portico removed (1925)**



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**Figure 5. Plans for addition and enclosure of dining porch**

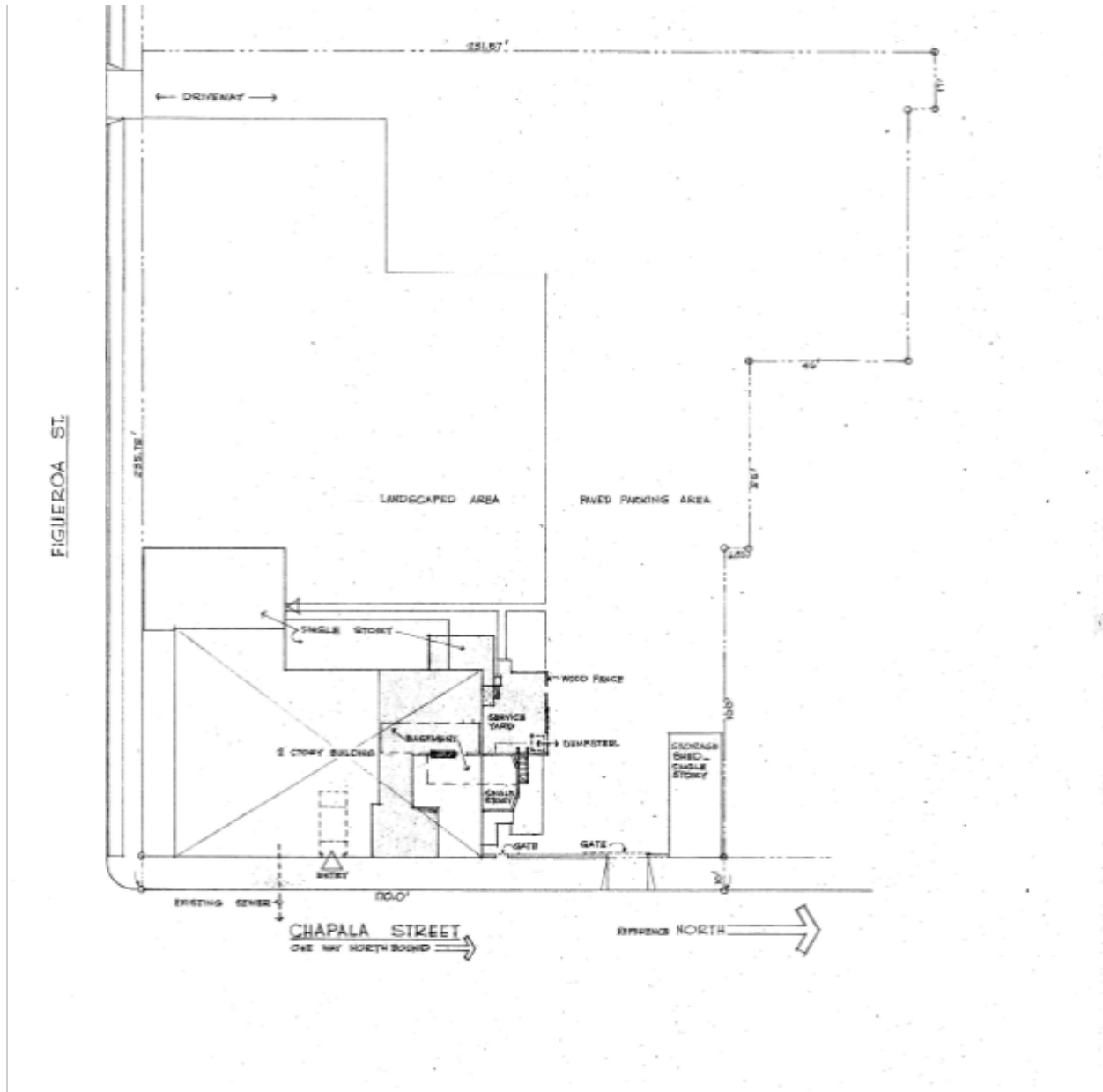




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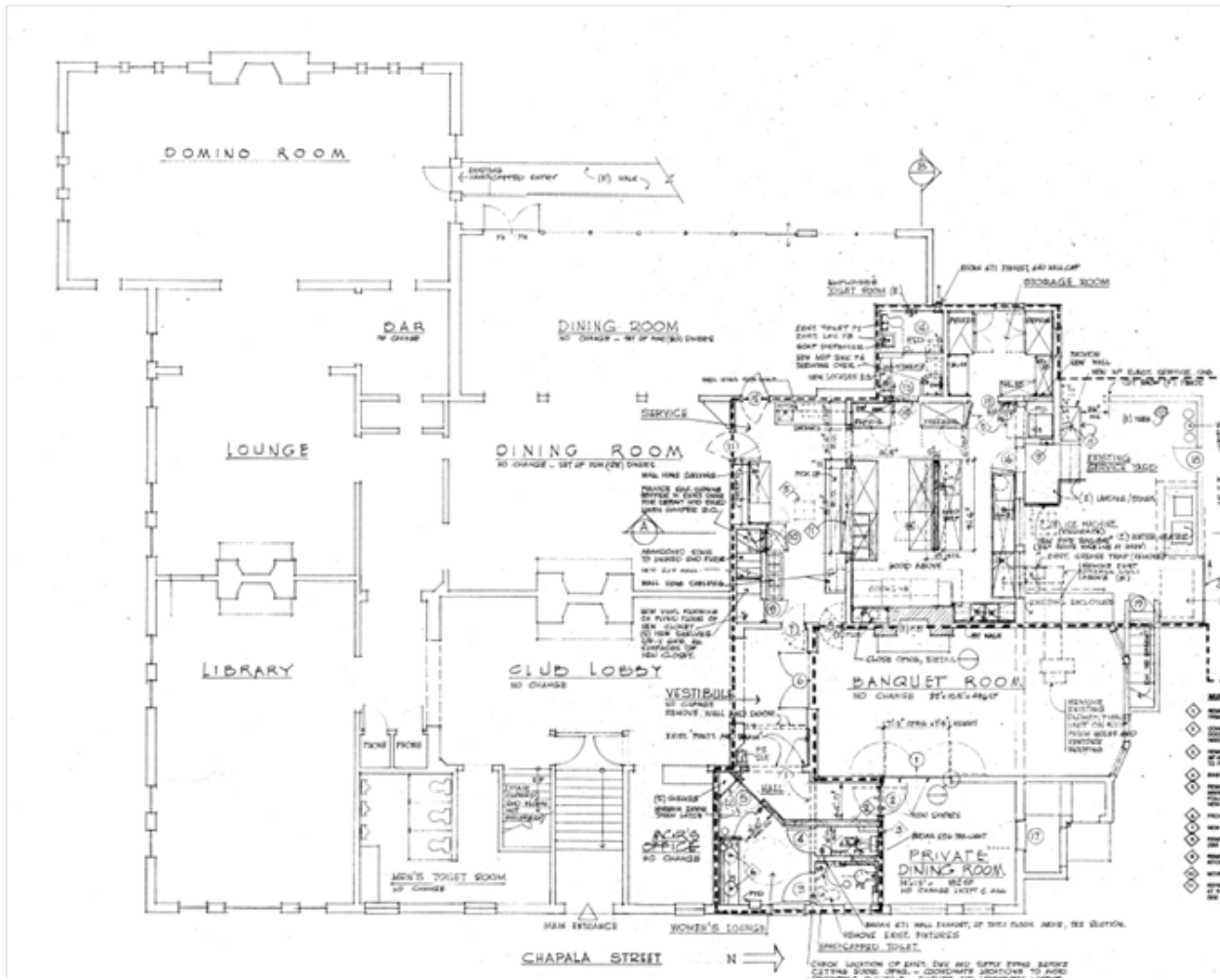
Figure 6. Site Plan (1990)



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Figure 7. First Floor Plan (1990); Note: no second floor plan could be located



**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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**Photo 1.**



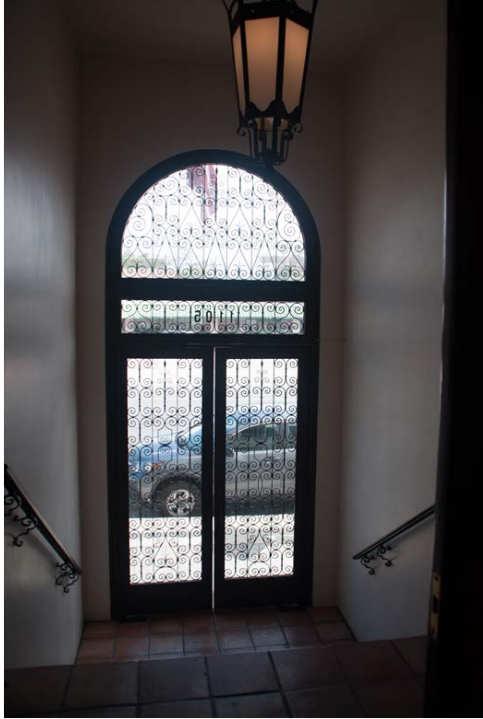
**Photo 2.**



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**Photo 3.**



**Photo 4.**



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**Photo 5.**



**Photo 6.**



Santa Barbara Club  
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Santa Barbara, California  
County and State

**Photo 7.**



**Photo 8.**



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Name of Property

Santa Barbara, California  
County and State

**Photo 9.**



**Photo 10.**



Santa Barbara Club  
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Santa Barbara, California  
County and State

**Photo 11.**



**Photo 12.**





Santa Barbara Club  
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Santa Barbara, California  
County and State

**Photo 13.**



**Photo 14.**



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**Photo 15.**



**Photo 16.**



Santa Barbara Club  
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**Photo 17.**



**Photo 18.**



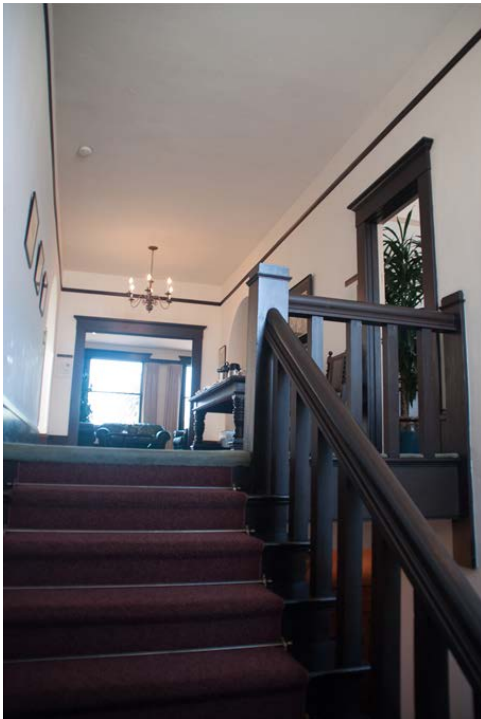
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**Photo 21.**



**Photo 22.**



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**Photo 23.**



**Photo 24.**



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County and State

**Photo 25.**



**Photo 26.**



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Santa Barbara, California  
County and State

**Photo 27.**



**Photo 28.**



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**Photo 29.**



**Photo 30.**

