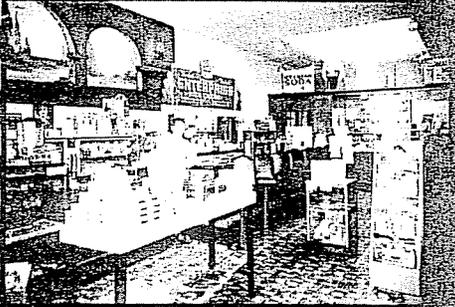


GOLETA OLD TOWN HERITAGE DISTRICT

# ARCHITECTURE AND DESIGN GUIDELINES



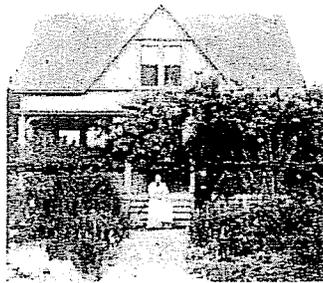
COUNTY OF SANTA BARBARA PLANNING & DEVELOPMENT DEPARTMENT

ADOPTED SEPTEMBER 2001



*Historic photos are courtesy of The Goleta Valley Historical Society  
&  
Santa Barbara County Planning & Development Photo Archives*

*For Goleta's Heritage District:  
Honoring Our Past.....Shaping Our Future*



*Approved and Adopted by the Santa Barbara County Board of Supervisors  
by Resolution # 01 - 304 on September 18, 2001*

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

## *Acknowledgements*

Santa Barbara County Planning and Development wishes to extend their appreciation to the many community members who gave their time and energy to participate in the process of developing the Goleta Heritage District Architecture and Design Guidelines.

### *Project Area Committee*

Jonny Wallis, Chair  
Tom Miller, Vice Chair  
Kitty Bednar, Secretary

Jean Blois	Rich Mires
Harlan Green	Spike Moore
Brian Larinan	Phil Unander

### *Architectural Design Subcommittee*

Ken Radtkey, Chair  
Harlan Green and Eric Kleiner, Co-Vice Chairs

Robert Bernstein	Joyce Mohun
Bob Cunningham	Fermina Murray
Derrick Eichelberger	Alison Tamminga
Laura Funkhouser	Jonny Wallis
Tom Miller	Dennis Whelan

### *Santa Barbara County Board of Supervisors*

Naomi Schwartz	Susan Rose	Gail Marshall
Joni Gray	Tom Urbanske	

### *Santa Barbara County Planning Commission*

Colleen Parent Beall	Doreen Farr	Elizabeth Farnum
Joe Valencia	Charles E. Oberdeck	

### *Santa Barbara County Planning and Development Department*

John Patton, Director  
Dan Gira, Comprehensive Planning Deputy Director  
Matt Dobberteen, Supervising Planner  
Lisa Plowman, Supervising Planner  
Heather Flint, Planner  
Lisa Porras, Planner

### *David Black and Associates, ASLA*

#### *Landscape Architecture*

David Black, Principal  
Robert Adams, Associate  
Susan Hazard, Associate

#### *Graphic Design*

Dianne Gomersall      Gomersall Design

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*Goleta Railroad Depot*

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# *Introduction*



## *Introduction*

Located along the central California coast, Goleta is the largest unincorporated urban area in California. Nestled between the mountains and the sea, Goleta's landscape includes office parks, lemon ranches, and both urban and suburban neighborhoods. The Goleta Valley represents an eclectic array of architectural styles that express the taste, needs and capacities of its inhabitants over a period of 150 years. Its history and future is a microcosm of the major issues facing Californians from growth and development to historic preservation. Goleta is making important decisions about the community's appearance and the quality of life it will offer its residents for the next century.

Old Town is a unique asset to the Goleta Valley community and as the historic heart of Goleta, it has been the center of the community's commercial and cultural activities. It is unique in the diversity of its people, culture and rich history of rural and urban heritage that has been an important part of Goleta life.

The Goleta Old Town Heritage District Architecture and Design Guidelines are intended to guide both public and private development of prominent Old Town parcels. They were developed in order to enhance the image of Old Town, ensure development of a distinctive and unified streetscape, and contribute to a more pedestrian oriented downtown area. Their implementation is expected to provide a distinctive and unifying visual environment that residents, business owners and visitors will appreciate.

The designation of the Heritage District provides an opportunity for the community to review and evaluate development within Old Town Goleta. This evaluation must begin with the careful identification and appreciation of what is valuable about Old Town's past, how the legacy of its past and present residents can be maintained and how the unique character of its quality of life can be enhanced for residents and visitors alike.

The development of these design guidelines is the first step in creating this opportunity.

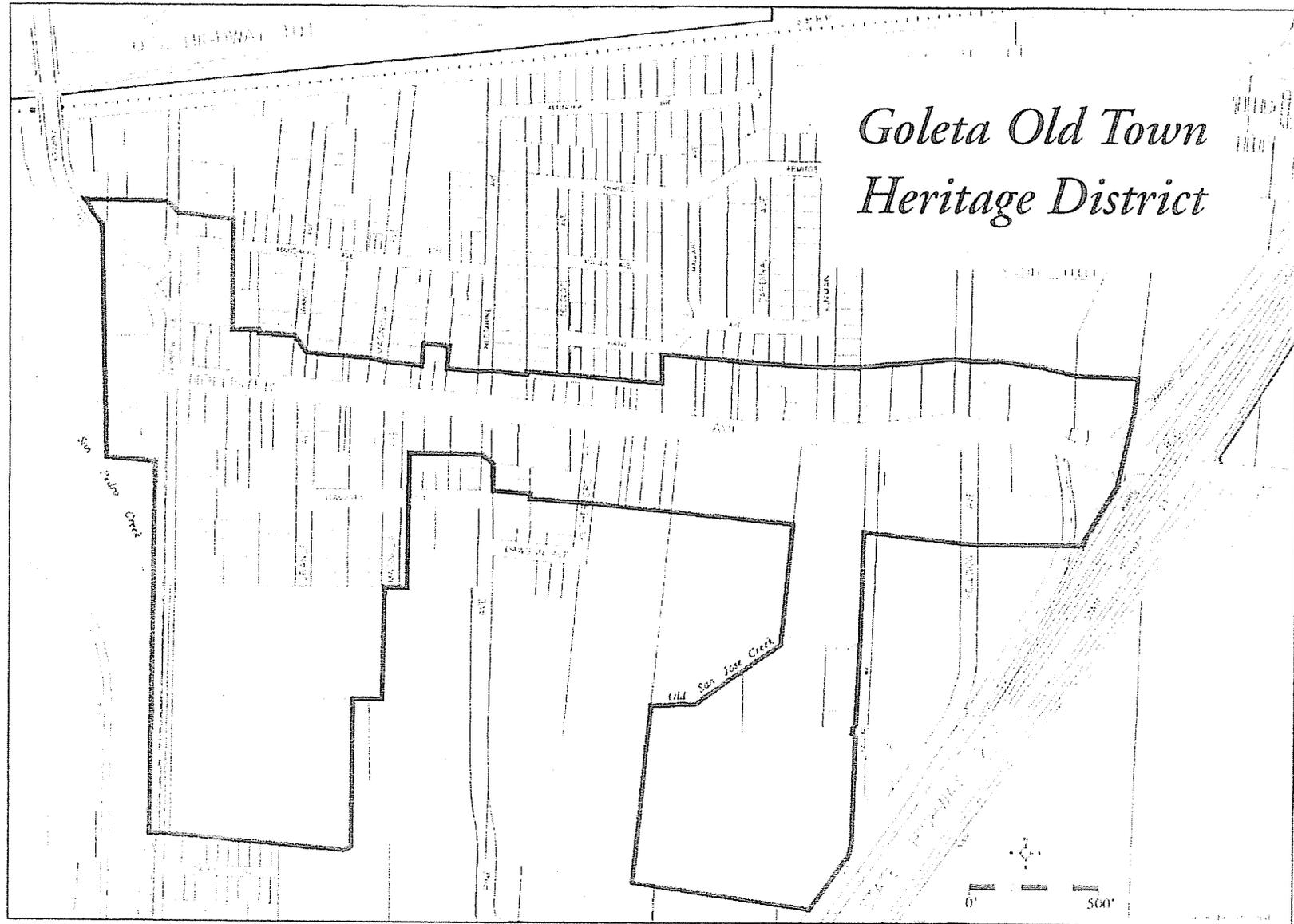


Figure 1 - Old Town Heritage District Boundaries

## *A. Purpose*

The purpose of the Heritage District Architecture and Design Guidelines is to encourage and guide improvements, both public and private, in the Goleta Old Town Heritage District. The guidelines are intended for use by architects, designers, property owners, tenants and residents, government agencies and the general public. They provide a basis for reviewing and evaluating improvements that may be proposed within the District. In addition, the guidelines reinforce and provide consistency to the design goals and policies already established by the Goleta Old Town Revitalization Plan. The guidelines are also intended to ensure and improve the environmental, visual and functional quality of Old Town, to create an urban environment that provides design continuity, historical appropriateness and an active, visually pleasing, pedestrian-friendly experience within the Heritage District.

## *B. Background*

In the summer of 1995 the County of Santa Barbara Board of Supervisors approved the Goleta Old Town Redevelopment Feasibility Study, as an implementation item of the Goleta Community Plan. Based upon the need to identify and analyze a range of public infrastructure improvements, private developments and financing options, the Board initiated the Goleta Old Town Revitalization Project. To assist county staff in developing specific revitalization strategies, the Board also appointed the Goleta Old Town Advisory Committee in the winter of 1996. The work of this committee resulted in the release of the Initiation Draft Goleta Old Town Revitalization Plan in August 1996 for public review and comment.

To maintain redevelopment as a potential financing mechanism to fund Old Town improvements, the Board of Supervisors appointed a Project Area Committee (PAC) in November 1996 as mandated under State redevelopment law. The PAC concluded its review and recommendations on the Initiation Draft Revitalization Plan in September 1997, resulting in the release of the Revised Draft Revitalization Plan (December 1997).

This draft plan, after over 65 community meetings, workshops and hearings, resulted in the preparation and adoption by the Board of Supervisors of the Final Goleta Old Town Revitalization Plan in July 1998. The mission statement prepared as part of the Revitalization Plan and presented at the beginning of the document is important to note. It reads as follows:

*“As the historic heart of the Goleta Valley, a revitalization project shall be undertaken in order to make Old Town a sustainable and dynamic community center with a vital and diversified economy and enhanced quality of life.”*

The Goleta Old Town Revitalization Plan identified the Heritage District Aesthetics and Design Standards. These standards were prepared as a preliminary step to developing detailed design guidelines. The intent of the standards is “to enhance the image of Old Town, ensure the development of a distinctive and unified streetscape, and contribute to a more pedestrian-oriented downtown area.”

These Revitalization Plan Aesthetics and Design Standards and their accompanying design goals and policies (see appendix A, pg. 41) provide the basis for the Heritage District Architecture and Design Guidelines.

## *C. Historic Context*

The history of Goleta Valley begins with the indigenous Chumash Indians. The commercial and cultural center of the local Chumash people was located around Mescal Island in and adjacent to the sheltered deep harbor, now known as Goleta Slough and the site of Santa Barbara Airport. The Chumash people thrived on the acorns of the dense oak forests that once covered the valley and on the abundant marine life from the sea until their population began a systematic decline due to disease and a changing way of life brought by non-indigenous settlers.

The Chumash inhabited the land when it was claimed by King Carlos of Spain and then granted to the Franciscan fathers when the Presidio and Mission were founded in Santa Barbara in 1782-1786. Under the Franciscans the oak forests were cut down and the land was used for cattle grazing to support the needs of the Mission for livestock and food.

When Mexico became independent from Spain in 1822, the missions were secularized and the lands were granted to former Presidio soldiers. Land in today's Old Town Goleta was granted in small parcels to families of the soldiers, for raising crops. When Pio Pico became governor of California he actively sold off land to finance the Mexican American War of 1846 (Edwards 1978). The land now comprising the Goleta Heritage District was included in the rancho granted by Pico to Daniel Hill, a Bostonian merchant who had married Rafaela Ortega and had become a Mexican citizen. His deed, entitled La Goleta Rancho, encompassed 4,426 acres (Tompkins 1966:39-40).

Hill continued to use the land for cattle grazing in the same manner as the Franciscans, selling the hides to eastern manufacturers. A major drought in 1863-1865 killed his cattle and spelled the end of the rancho way of life. When Hill died in 1865, his land was virtually worthless because of the drought, and his family was destitute. His land was subdivided among his widow Rafaela and his thirteen children. To raise money the family had the rancho surveyed and divided into 38 smaller farmsteads, thirteen chosen by lot by the heirs and the remainder advertised for sale in San Francisco and Los Angeles newspapers (Tompkins 1966:70-73). This sale was the first time any of the rancho land in Goleta was opened for sale to those not associated with the Mission or Presidio, and marked a transition in land use from Hispanic cattle ranching to Anglo mixed-crop farming.

The various farmers and homesteaders moving onto the former La Goleta Rancho from the 1860s through the 1880s were families from both the Midwest and eastern United States, as well as Western Europe, who grew crops such as grains, fruits and vegetables. Walnut growing became the first major commercial agricultural business in Goleta, as new property owners sought viable commercial crops to raise on the former cattle grazing lands. Later, lima beans and lemons were also successful, and all of these crops served to put Goleta on the map.

The 19th century farmers required goods and services such as farm machinery, wagons and buggies, blacksmithing and country stores selling supplies.

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



*Figure 2 - Goleta Depot, Goleta, CA*

To provide the necessary goods to the farmers, two towns grew along the County Road (now Hollister Ave.). This road, oriented in an east-west direction, linked the isolated farms with More's Landing and Santa Barbara. In 1869, with the opening of Hiram Hill's blacksmith shop, a town began to grow around the intersection of Fairview and Hollister Avenues. This town, La Patera, was named after the gathering place of ducks in the adjacent marshy slough. Frenchman Jean Marie Birabent's hotel and saloon followed, as well as a store and saloon run by another Frenchman. St. Raphael's Church was built in La Patera in 1890 (Tompkins 1966:104; Ruhge 1991:152-54; Oneill 1939:368).

The second town, La Goleta, began in 1869 and grew at the intersection of Hollister and Patterson Avenues. It too had a general store, as well as a blacksmith shop owned by Benjamin

Pettits, the Rafacla School, Methodist and Baptist churches, and a post office (Ruhge 1991:152-54).

The two towns continued as separate entities servicing the farming community for about sixty years, between 1870 and the 1930s. However, La Patera took precedence over La Goleta in the 1920s and 1930s for four reasons. First, in 1927, the construction of the Goleta Union School (now the Community Center) on a ten-acre parcel at the La Patera end of Hollister Avenue; second, the discovery of oil in 1928 at the Ellwood Oil fields to the west; third, the creation of an airfield and hangar near Fairview and Hollister Avenues; and fourth, the opening of the Southern Pacific Railroad Station in 1901.



*Figure 3 - Stow House, Goleta, CA*

By 1930 the north side of Hollister Avenue between Fairview Avenue and Pine Street contained eighteen businesses serving local needs, including a carpenter's shop, auto repair shop, bakery, drug store, blacksmith and machine shop, lumber yard, barbershop, restaurant, pool hall, butcher shop, and beauty parlor. In addition to

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

servicing the local population, several businesses catered to the new breed of tourists taking to the scenic highways in their automobiles. One of these businesses was an auto camp known as Camel Auto Court with its gas station, and the other business was the Ellwood Hotel. Dwellings and open farmland, planted with walnuts and lemons, were found on the south side of Hollister Avenue (1930 Sanborn Map).

In 1933, when the post office was moved into a new building developed by realtor Robert E. Smith at the corner of Hollister and Orange Street, the two towns were consolidated and renamed Goleta. Today this building houses the Natural Cafe.

World War II brought the Marine Corps Air Base to the airport area, and its increased population brought new business to Goleta. However, the town remained small and agricultural well into the late 1940s. The construction of Highway 101 in 1947 and the Cachuma Dam in 1950, the relocation of the University of California at Santa Barbara from the Riviera to Goleta Point in 1950 and the building of defense industries throughout the 1960s brought enormous growth to the Goleta Valley. This growth was so rapid that only a few



Figure 4 - Sexton House, Goleta, CA

historic buildings from the pre-1946 era now remain in the Goleta Valley. These structures represent an array of architectural styles that includes: Carpenter Gothic, False-Front, Craftsman, Spanish Colonial Revival, Mediterranean, Streamline Moderne, Art Deco, International and Commercial.

Please also refer to: 1) Architectural Character Sections, pages 11-13 for examples of some of these styles, 2) Glossary Section, pages 37-40 for definitions of these styles, 3) Appendix B, pages 45-47, for a listing of buildings 50 years or older and associated locator map, 4) Bibliography Section, pages 65-67 for a listing of local sources of historical information and publications on Goleta history and local architecture.

## D. Setting

Goleta Old Town is set against a backdrop of foothills and mountains of the Los Padres National Forest and is situated among several prominent natural and community features, including the Pacific Ocean and Goleta Slough, the University of California at Santa Barbara, Goleta's light industrial parks and the Santa Barbara Municipal Airport. In general, age and a lack of public and private investment have resulted in the deterioration of buildings and the visual environment. The area lacks substantial landscaping, street trees, planters or other aesthetic and public amenities. Unscreened industrial areas, open storage lots and junk yards are visible from travel corridors.

The downtown Hollister Avenue corridor forms the primary visual impression for the Old Town area. The commercial core includes small to medium-size businesses, restaurants, car lots and a community center in a mix of architectural styles. Some existing developments show deterioration. Heavy traffic, narrow sidewalks, a lack of pedestrian amenities and the absence of significant landscaping on Hollister Avenue tend to detract from Old Town's aesthetic quality.

Development north (primarily residential) and south (commercial and industrial) of Hollister Avenue includes newer, well-maintained construction but is generally characterized by a lack of aesthetic quality and continuity, with areas of aging and deteriorating buildings. Pockets of general commercial service and industrial development both north and south of Hollister Avenue suffer from a lack of maintenance, parking and landscaping.



Figure 5 - Goleta Old Town, SW Aerial Photo

## E. Use of the Guidelines

The guidelines are flexible and allow for creative design solutions that are consistent with section goals. Note, while the guidelines are suggestive they are intended to implement county policies and development standards which are mandatory. Prior to designing a project in the Heritage District, project applicants should also carefully review the Goleta Community Plan, The Goleta Old Town Revitalization Plan, Article III and the County's Sign Ordinance for mandatory development requirements and/or limitations.

The illustrations shown in this document exemplify the concepts described by the guidelines. The examples are just that – examples. They are not the only acceptable solutions.

A glossary is included (see page 37) to assist users with any unfamiliar terminology.

Goals, policies, actions and development standards contained in the adopted Goleta Old Town Revitalization Plan comprise Appendix A. Each section of the guidelines references the appropriate standards and policies contained in Appendix A so that a strong relationship exists between the suggestive Guidelines and the mandatory standards of the Revitalization Plan.

Sample Section Reference: J. Gateways (See also Appendix A DevStd VIS-OT-1.5)

## F. Vision Statement

Defining the future of Goleta Old Town is an important part of its redevelopment. The following is a descriptive summary of a series of ideas of what Goleta Old Town could be in the future. This vision statement was compiled from a series of individual vision statements prepared by members of the Heritage District Design Guidelines Sub-committee. Its purpose is to describe a vision of the future of Goleta Old Town; the quality of one's experience in Old Town, what Old Town would look like, its streetscape, its architecture, the commercial and residential uses, the quality of its pedestrian environment and the diversity of its cultural and community facilities and activities.

The Goleta Heritage District Design Guidelines are the means for putting into reality the tasks and vision set forth within the Goleta Old Town Revitalization Plan. The following is a continuation of that visioning effort as conceived by the Goleta Heritage District Design Guidelines Subcommittee.

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

## THE VISION

*Goleta Old Town serves as the heart of the Goleta Valley. To preserve and enhance what is special about Goleta, an attractive and vital Heritage District provides a safe, pedestrian-oriented environment, which preserves the variety of shops and services, in a downtown where businesses can thrive and residents can live close to work and community resources.*

*Old Town's unique character is defined by its rich and colorful multi-cultural fabric, diversity of age groups, backgrounds, lifestyles, income levels and multi-generational family-owned businesses. With these characteristics as the foundation for Old Town's community life, it is a friendly, welcoming, tolerant, integrated, human-scale neighborhood.*

*The downtown displays a sense of identity and pride in Goleta's character and diversity, with entrances to Goleta and individual buildings giving a first impression that is both comfortable to residents and welcoming to visitors. This entrance presents a sense of life and stability to people traveling by foot, bike, bus or car, inviting people to stop and visit, shop or do business.*

*Transit options predominate along Hollister Avenue with buses, shuttles, bike lanes, bike racks and off-street parking areas readily accessible. Traffic calming is achieved through reduced speed by creating visual interest along Hollister Avenue. Crossing Hollister Avenue and traveling within the Old Town area is safe due to wider sidewalks, an increased number of protected crosswalks, bike paths, trails, passageways, arcades and paseos that encourage people to explore the downtown area.*

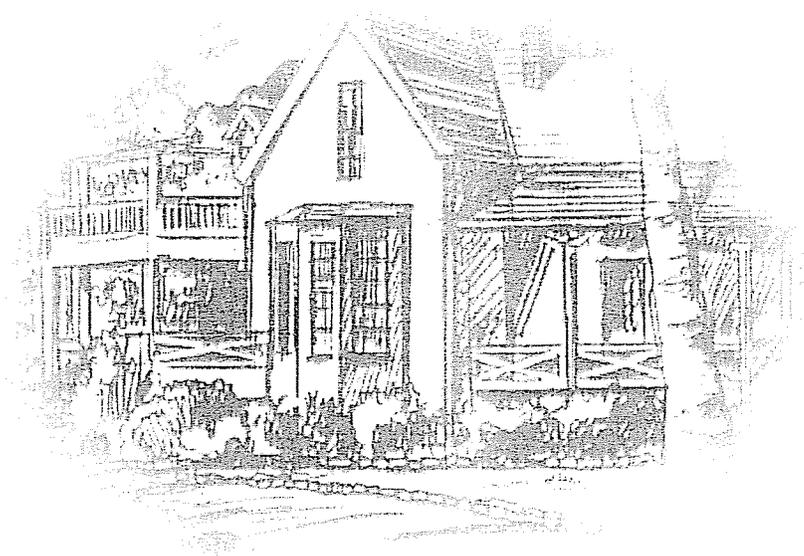
*Plantings and street furnishings contribute to an appealing pedestrian environment, with safe lighting, directional signage and community kiosks serving as communication mediums, keeping people informed of upcoming events. Amenities such as drinking fountains, trash cans, post boxes and benches provide added comfort and enhance the outdoor environment.*

*Streetscape is characterized by abundant and appropriate native and ornamental plants, planters and landscaped medians, with areas of shade and rest created through the use of awnings, covered porticos over sidewalks and arbors of trees.*

*A revitalized Goleta Old Town includes mixed-use developments that provide a variety of commercial, retail and housing opportunities, which brings an increase in evening activities and adds to the local population who use downtown shops and services. The diversity of the people and cultures of Old Town is reflected in its historic architecture. The architecture contributes to a more pedestrian-friendly environment with design elements such as applied and articulated three-dimensional forms, human-scale entries, display windows to merge indoor and outdoor space and building massings in one- two- and three-story variations. Traditional building materials are used, with many colors yet limited intensity. Existing historical buildings are preserved, with new architecture reflective of the heritage of Old Town, creating a visually enhanced environment without destroying diversity and historical context.*

*The downtown contributes to a sense of community by providing gathering opportunities in public spaces of varying sizes and locations, such as a central urban square, mini-playgrounds, public gardens and recreation areas. Cultural amenities such as public art, farmer and craft markets and a museum or cultural center enhance Old Town's sense of identity as a place for activities, celebrations and community events.*

*Old Town's unique environment provides an active pedestrian-oriented place to live and work and a sense of local history throughout the Heritage District. Together these elements enhance and celebrate Goleta Old Town as the visual, cultural and social focus of the Goleta Valley.*



*Stow House*

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*Private Improvements*



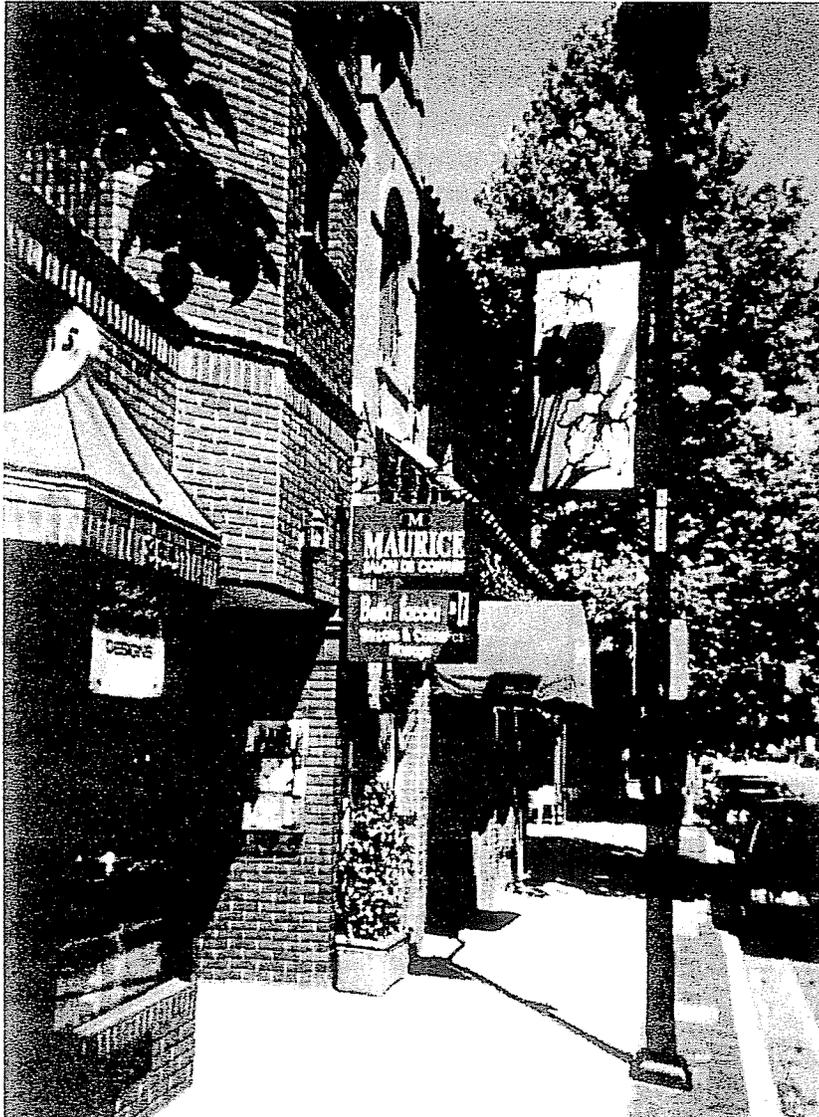


Figure 6 - Streetscape, Danville, CA

## II. PRIVATE IMPROVEMENTS

### A. Design Objectives

While the number of remaining historic buildings in Goleta Old Town is limited, the architectural tradition of the area is unique. At the historic heart of Goleta, the authentic condition of many of Old Town's buildings provides an opportunity to build on its ties with the past to enhance the downtown's historic sense of place. The private property within Old Town provides the "physical backdrop" for the downtown area. As a place where people want to stroll, shop, conduct business and interact with their neighbors, the buildings of Old Town will contribute to the overall perception of Old Town's spirit and quality of life and will work together to provide an integral part of the community's experience there.

It is the intent of these guidelines to accomplish the following objectives with regard to private property and buildings in Old Town.

1. Reveal and enhance the historic character of Goleta and provide greater architectural continuity and cohesiveness.
2. Reinforce and ensure a high level and quality of design and materials for all proposed projects within the district;
3. Ensure that adjacent buildings work together to reinforce the character of Old Town as a vital, lively place abundant with a diversity of shops, businesses and residences;

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

4. Provide direction to ensure that improvements enhance a building's overall appearance in the context of the Heritage District;
5. Enrich the quality of the pedestrian experience at street level, including improved signage, storefront design and the use of quality materials and landscape.

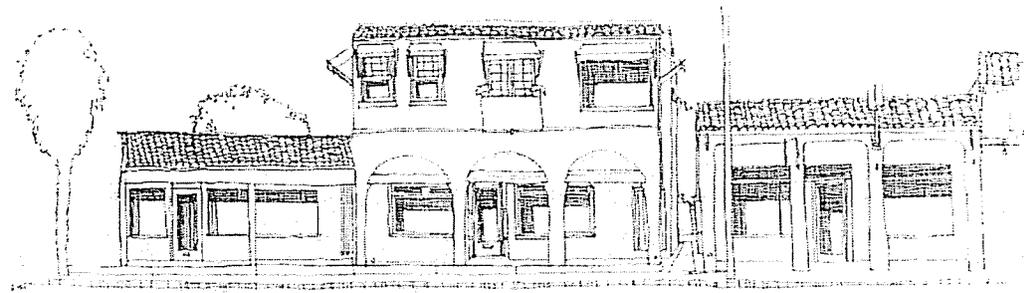
While these design guidelines only apply to properties within the Heritage District, new projects that are in close proximity to the district are strongly encouraged to be consistent with these guidelines. This voluntary compliance will further the overall effort to enhance Goleta Old Town.

## *B. Site Design & Neighborhood Compatibility*

*(See also Appendix A DevStd VIS-OT-1.4, 4, 4.1)*

1. The size, bulk and scale of new buildings should be compatible and in scale with adjacent structures in the surrounding neighborhood. Where the proposed structure is taller than existing adjacent structures, one or more of the following methods should be used to make the structure compatible.
  - Stepped upper floors
  - Roof types that minimize building mass at the perimeter
  - Architectural treatments such as varying building materials, window sizes and color

2. Site layout, building height and roof pitch should respect the privacy and solar access of adjacent residential parcels. Structures should be located and designed to avoid placement of windows, decks and balconies that look directly onto private areas of adjacent property.
3. Site design should incorporate public art (see page 33, section K) where feasible. Applicants are encouraged to coordinate with the County Arts Commission to identify opportunities to incorporate public art.



*Hollister Avenue North and South Elevation Sketches  
(from Fairview Ave. to Kellogg Ave.)*

*Note: North and South Hollister Avenue elevation sketches are provided as Appendix C of the Guidelines (pages 48-64) so that neighborhood compatibility can be assessed by evaluating architecture of proposed projects in context with the existing adjacent architecture (see also Section C, Architectural Character, Guidelines 1c, bullet 1).*

## C. Architectural Character

(See also Appendix A DevStd VIS-OT-1, 2.2, 2.3, 5, 5.2, 5.3, 8.2)

*Note: Architectural sketches are examples of massing and detailing (for a complete list of existing architectural styles see page 6, Historic Context section).*

Consistent with the policies and objectives established in the Goleta Old Town Revitalization Plan, the architectural character of Old Town should reflect and enhance Goleta's heritage.

The primary goal of the guidelines is to create an architectural character that draws inspiration from the historic qualities that exist in Goleta and to create new work that reflects its rich and diverse culture.

The character expressed in architectural design in conjunction with the common walkways, benches, landscaping and lighting will promote a unified environment.

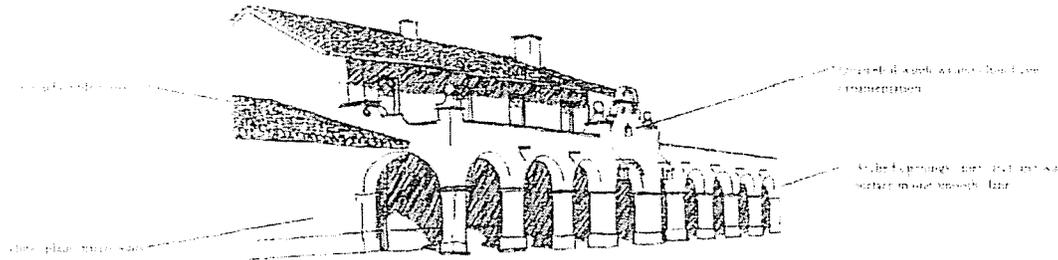


Figure 7 - Mission Revival Sketch



Figure 8 - Spanish Colonial Revival Sketch

1. New development should express architectural character by:
  - a) Drawing inspiration from the historic architectural styles that exist in Goleta, ranging from 19th century Craftsman to 20th century International. (Photographic examples of some of the existing architectural styles in Old Town are provided as part of these guidelines on the cover and on pages 5 and 6).
  - Applicants should submit photos of buildings and/or building elements from structures in Goleta to demonstrate the source of design inspiration and a relationship to the historic context.

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

b) Using well-executed design and quality materials that emphasize detail and craftsmanship.

- Applicants should submit material and color boards to the BAR to demonstrate the type and quality of proposed materials.

c) Respecting the size, proportion and scale of neighboring structures.

- Applicants should demonstrate the relationship of the proposed project to adjacent structures through photos and/or sketches. Elevation sketches of Hollister Avenue are provided in Appendix C of the guidelines (pages 48-64) so that proposed projects along Hollister Avenue can be reviewed in context with the existing streetscape. (Applicants are strongly encouraged to make enlargements of these elevations and provide the BAR with a facade elevation of the proposed projects set against a background of the applicable Hollister Avenue street block elevation.)



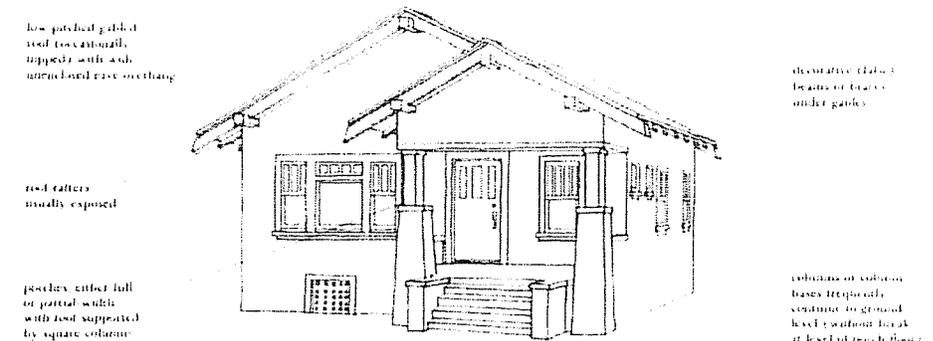
partial or full width asymmetrical porch, usually one story high and extended along one or both side walls

steeply pitched roof (or gable) shape, usually with dominant front facing gable

restored shingles and/or other decorative used to avoid smooth-washed appearance

ornate porch railings

Figure 10 - Queen Anne Victorian Sketch



low-pitched gabled roof (occasionally, topped with wide, unenclosed rake overhang)

roof rafters usually exposed

porches, either full or partial width, with roof supported by square columns

decorative frieze, beams or braces under gables

columns or columns bases (especially cast-iron) to ground level (without break at level of porch floor)

Figure 9 - Craftsman Sketch

2. Common and encouraged design elements and architectural characteristics associated with the historic styles mentioned above include the following:
- Recessed or raised window and door entrances. (Plaster reveals deep-set doors and windows, wainscoting, etc.)
  - Parapet rooflines or gabled roofs of varying shapes and pitches
  - Second floor balconies overlooking the street
  - Wood, tile and stone wainscot bulkheads
  - Colonnaded walkways, arcades and porches with roof overhangs
  - Woodframe and steel windows
  - Decorative wrought iron railings, grilles, gates, etc.
  - Window awnings
  - Articulated relief detailing that emphasizes shadows and depth
  - Columns with bases and capitals

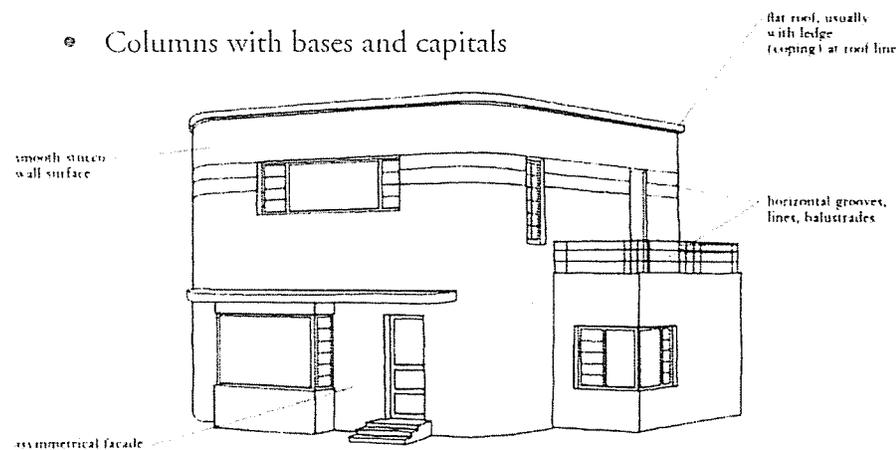


Figure 11 - Streamline Modern Sketch

## D. Historic Resources (See also Appendix A DevStd VIS-OT-1, 1.A, 5)

See Appendix B, page 45, for a listing of buildings 50 years or older and associated locator map. Also, see the Bibliography Section, pages 65-67 for a listing of local sources of historical information and publications on Goleta history and local architecture.

1. Any preservation, rehabilitation, restoration or reconstruction efforts on Historic Properties (see Glossary for definitions) should be coordinated with the County's Historic Landmarks Advisory Committee.
2. Any effort should be consistent with *The Secretary of the Interior Standards for the Treatment of Historic Properties* to determine potential impacts to historic properties and guide proper historic preservation.
3. Consideration should be given to occupant safety, energy conservation and access for people with disabilities consistent with *the State Historic Building Code* to facilitate restoration or accommodate change of occupancy to preserve a historic structure's original or restored architectural elements and features.

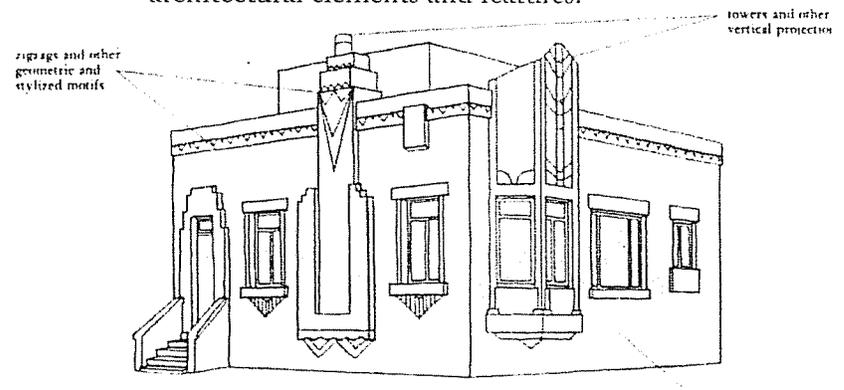


Figure 12 - Art Deco Sketch

## E. Building Width

(See also Appendix A DevStd VIS-OT-5.3)

The Heritage District has buildings of varied shapes, sizes and styles. Lots and onsite building widths vary from 25 to 30 feet with some exceeding 100 feet. The march of common-size buildings should define a characteristic rhythm.

1. New construction on two or more lots should respect the existing building widths by maintaining a similar division of the facade to maintain this progression.
2. To ensure that new and renovated buildings are compatible with the existing character and scale of the district, such projects should be organized into visible building increments of no more than 50 feet in width.

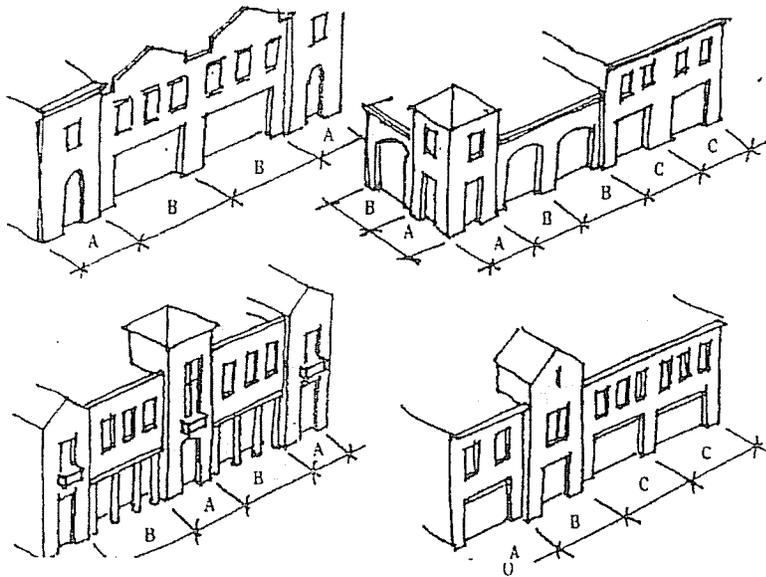


Figure 13 - Building Proportion and Rhythm

3. Where the street frontage is defined by a continuous building facade, infill construction should maintain the facade by building from side lot line to side lot line. Where entry alleys between adjacent properties exist, pedestrian-oriented spaces that provide access and promote interaction (e.g., public squares, seating areas, public plazas) are encouraged.

## F. Building Setback

(See also Appendix A DevStd VIS-OT-1.4, 4, 4.1)

The dominant pattern of building setback along the Hollister Corridor is distinguished by commercial buildings that are typically set on the front lot line, creating a continuous facade of buildings along each side of the street.

1. The alignment of building facades should generally be maintained along the sidewalk edge.
2. If there is no alignment of buildings at the front lot line, but a strong uniform setback exists, the uniform setback of buildings should be maintained and the facades should be aligned.
3. Where setbacks from the property line exist, the provision of open areas suitable for gathering space or other outdoor activities is encouraged. Outdoor eating spaces, fountain courts, extensions of the streetscape or simply expanded planted and hardscaped spaces that act as entry points for commercial businesses are encouraged.
4. The use of arcades, loggias and colonnades at the front property line is encouraged where appropriate.

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

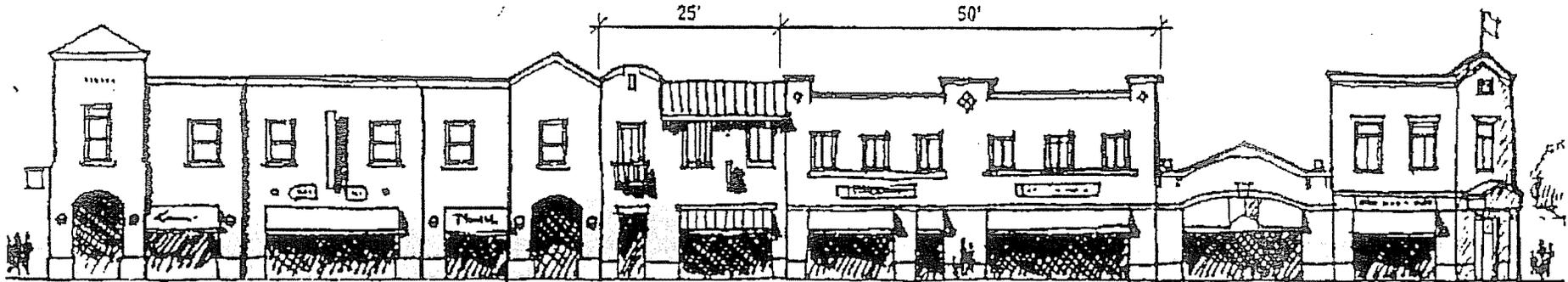


Figure 14 - Example of Building Rooflines and Alignment of Horizontal Elements

## G. Building Height

(See also Appendix A DerStd VIS-OT-2.2. 5.2)

Buildings within the Heritage District have a similarity of height.

1. Within the limits established by local zoning ordinances, the building height of renovated or newly constructed buildings should respect existing structures except in cases where existing structures are in conflict with the design guidelines.
2. New design should reflect the alignment of adjacent building cornices, rooflines and other horizontal elements.
3. Corner buildings should respect the height of buildings on adjacent corners.

## H. Building Rooflines

Buildings within Old Town are typically simple in mass and form.

1. New buildings with lot frontages of 50 feet or less should present a profile reflective of this mass and form through the use of simple roof forms or parapet lines.

2. Buildings with frontage that exceed 50 feet should incorporate changes in roof parapet or type that serve to reinforce the expression of the historic building increment.
3. Building rooflines should emulate the simple parapet roofline or profile typical of existing buildings of the historic architectural styles within the district. Visually busy roof forms that are inconsistent with the general design context or architectural character should be avoided.
4. Where feasible, equipment should not be mounted on the roof. If such equipment must be mounted on the roof, it should be screened from view by roof forms that are designed as an integral part of the building architecture.
5. Photovoltaics and solar water heating panels that require roof-mounting should be reviewed by the BAR for appropriate aesthetic design and consistency with intent of the Guidelines. Recommended techniques to address aesthetics and minimize visibility include:

- Camouflaged design (e.g. photovoltaic roof shingles)
- Screening through roof forms and landscaping
- Painting equipment to blend with roof design tinting to minimize glare

## I. Building Storefronts & Facades

(See also Appendix A DevStd VIS-OT-2.2, 2.3, 5, 5.2, 5.3)

- Existing commercial buildings in Old Town are diverse in period, style and materials, and several show common attributes that should be reinforced and strengthened when the opportunities arise.
- Simple structures of one, two and three stories that front the street and provide a distinct contrast to the surrounding residential community are encouraged.
- Storefront design should include open, generous display windows above bulkheads at the street level.

- Building design that includes seating spaces (e.g., low walls or wide ledges) as part of the facade is encouraged.

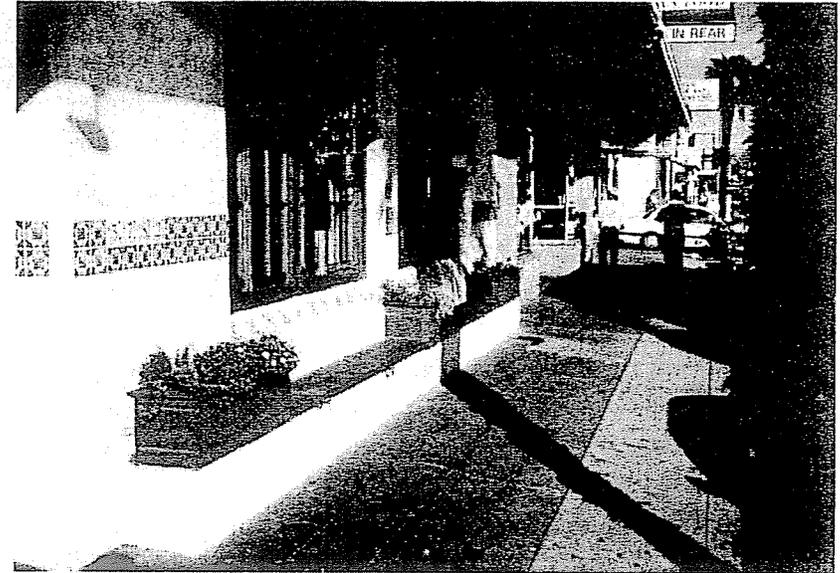


Figure 16 - Seating Integrated with the Building

- A quality and variety of traditional materials, textures and details at street level that enrich the pedestrian experience are encouraged.
- Buildings that contain office and professional uses should provide window openings and detailed entrances to maintain pedestrian and visual interest along the sidewalk.

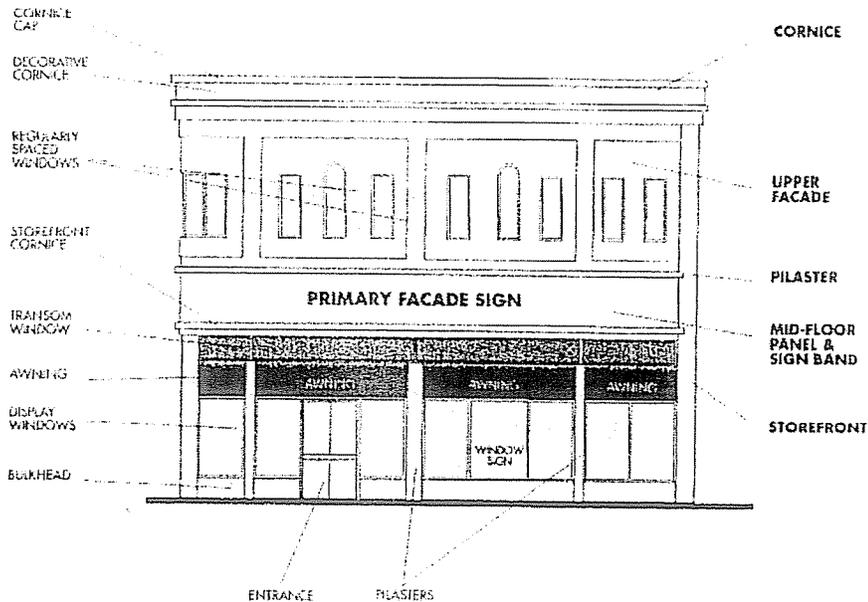


Figure 15 - Elements of the Facade

6. At the street level, building design should reflect the regular and somewhat uniform pattern of alternating facades. Although architectural styles may vary from building to building, similar combinations of entries and storefronts are encouraged.
7. Individual shop or tenant spaces should be expressed on the building exterior through the rhythm of openings, walls and columns, as well as by the careful use of color and material changes;
8. Where possible, at least one building entrance should be provided every 25 to 50 feet to encourage a high level of pedestrian activity at the street.
9. Buildings that occupy more than 50 feet of frontage should be designed to appear as several small buildings or several smaller but related parts of a larger structure.
10. Walls without openings are strongly discouraged at the street front.

## Side and Rear Building Facades

1. Building design character should be consistent over the entire building, especially where the building will be visible from publicly accessible areas such as streets, alleys or parking areas. Although details may be simplified, elements such as finish materials and architectural details should be consistent on each elevation.
2. Where a building abuts a side property line at the interior of the block and where that building's side wall is likely to remain visible for an extended period of time, that

building elevation should reflect a design treatment consistent with the building's established street-front design.

3. Corner buildings are considered to have two street-front facades.

## Blank Wall Area

1. Design elements such as mosaics, decorative masonry patterns, sculpture, relief and landscaping are encouraged to minimize the expanse of large continuous wall planes.

## J. Building Entries *(See also Appendix A DevStd VIS-OT-5.2)*

1. Any publicly accessible building entry should be consistent with California Accessibility requirements.

## Primary Entries

1. Primary building entries should be consistent with the chosen architectural style.
2. Main entries to street-level shops should be emphasized in one or more of the following ways:
  - Flanked by columns, decorative fixtures or other details.
  - Recessed within a larger arched or cased decorative opening.
  - Covered by means of a portico (formal porch) projecting from or set into the building face.
  - Punctuated by means of a change in roof line, a tower or break in the surface of the subject wall.
3. Prominent entries that occur at the corner of a public street should be treated as entries described above.



Figure 17 - Primary Entry and Use of Accent Color

## Secondary Entries

1. Secondary entries should be enhanced with detailing, trim, and finish consistent with the character of the building and the primary entry so that they are attractive and easy to identify while remaining visually subordinate to the primary entrance.

## Service Entries

1. Service entries should be designed with simple detailing so as to blend into the surrounding building facade.
2. Where trash or storage areas are located in conjunction with service entries, such areas should be completely enclosed and screened by the use of design elements that are consistent with the particular style of building.

## K. Building Color

Exterior colors play an important role in the way a building and its details are perceived. Color can be used to enhance or draw attention to specific parts of building such as entries. It can also be used to mask or diminish the visual importance of features such as service entries or storage and trash areas. Since color is such a subjective component of building design, the following are general guidelines, which should be considered.

1. Primary exterior colors should be muted while trim and detail colors should provide contrasting accent.
2. Colors should represent the architectural style of the building.
3. Where practical, materials with natural colors such as brick, stone or copper should be left unfinished.
4. Bright or intense colors should be used sparingly and should typically be reserved for more delicate or intricate design elements such as grillework, as well as more transient features such as awnings, signs and flags.

## L. Building Materials

1. Building materials should be appropriate to the architectural style of the particular building, lasting aesthetic quality, and durability of the finish. Where the availability of traditional materials may be limited, contemporary materials that are compatible with the objectives of these guidelines would be allowed.
2. Products are encouraged to be of renewable, reclaimed or recycled materials from locally available sources. Products should be non-toxic and capable of being reused or recycled.
3. Applicants should submit material and color boards to the BAR to demonstrate the type and quality of proposed materials.

4. Developers, architects and business owners are encouraged to use green building materials and practices. Applicants are encouraged to consult with the County's Innovative Building Review Committee (IBRC) which offers a free review of residential and commercial projects to advise on efficient building designs and equipment.



Figure 18 - Streetscape, Carpinteria, CA

## M. Awnings

(See also Appendix A DevStd VIS-OT-2.1)

Awnings serve a functional purpose by protecting shop windows from intense direct sunlight. The most functional awnings are retractable, having a frame that can be adjusted up or down depending upon lighting conditions.

1. Awnings should be limited to the width of the protected opening.
2. Awnings should be of a durable, commercial-grade fabric, canvas or similar material having a matte finish. Awning frames and supports should be of painted or coated metal or other non-corroding material.
3. Brackets and supports should be decorative, preferably of wrought iron, and designed to visually complement the architecture.

## N. Signage (See also Appendix A DevStd VIS-OT-8, 8.1, 8.2, 8.3)

All signs are subject to the Sign Regulations of Article I of Chapter 35, Zoning Regulations of the Santa Barbara County Code.

The objective of standards and sign guidelines is not to foster uniformity, but to express the spirit and quality of the business behind the sign.

1. Signage should enhance and complement the architectural character of a specific building, while enriching the visual attractiveness and pedestrian scale of the downtown street.
2. Signage should be limited to the business name only and can include a figurative component that represents the type of business.
3. Signs should be in proportion to the building's scale and design.
4. The BAR reserves the right to ask commercial chains to change their signs (e.g. size of commercial logo) to comply with the guidelines.

5. Letter height shall be limited to a maximum height of ten (10) inches, except where it can be found that said letter size is inconsistent with building size, architecture, and setback from the public right-of-way. For developments that are subject to an overall sign plan or are setback more than fifty (50) feet from the right-of-way, the BAR may approve a letter height in excess of ten (10) inches.
6. Signs should not be excessive, cluttered, or out of proportion with a building's architecture.
7. The total area for all signs identifying a business shall not exceed the following:
  - a) For a dominant building frontage up to one hundred (100) linear feet, one (1) square foot of sign area per linear foot of building frontage, or sixty-five (65) square feet, whichever is less.
  - b) For dominant building frontage of one hundred (100) linear feet or greater, three-quarters (3/4) square foot of sign area per linear foot of dominant building frontage or ninety (90) square feet, whichever is less.
  - c) For a building occupied by more than one tenant, the dominant building frontage for each business is that portion of the building elevation adjacent to the business. For a business that is not on the ground floor, one half (1/2) square foot of sign area per linear foot of dominant building frontage is permitted.

## Wall Signs

1. Wall signs should enhance a building's architectural style and overall proportion.
2. Flat wall signs should be aligned with major architectural elements such as storefront windows and doors.
3. Flush-mounted signs should be framed by ornamental elements such as cornice lines, pilasters, transom windows, etc.
4. Flat or painted signs should not cover or detract from any significant architectural details.
5. Unless they are an integral part of a building facade or overall roof design, wall signs should not extend above the cornice line or into or above roof areas. A "sign board" may extend above an existing parapet if it is designed as a parapet integral with the style of the building.
6. Flush-mounted sign boards should be mounted above the storefront display windows and below the second-story window sills. Lettering should be no larger than 10 inches high. The lettering size should be appropriate to the scale and proportion of the overall facade.

## Projecting Signs

1. Projecting or perpendicular signage should be attached to the building so that no portion of the sign extends lower than 8 feet above finish grade, and no further than 4 feet from the face of the building wall.

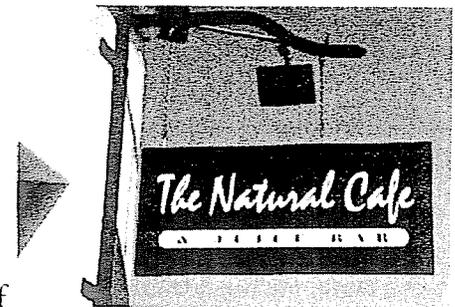


Figure 19 - Projecting Sign

2. A proportion of at least 2:1, height to width, should be used for a slender vertically-oriented sign. If a hanging “blade” sign is used below an awning or fixed canopy, a proportion of at least 2:1, width to height, should be used to ensure an appropriate slender ratio.
3. Projecting signs should be directly attached to the building with decorative metal supports integral to the overall design of the facade.

4. Projecting signs should not extend above the cornice line or into the roof area unless the sign is an integral part of the new facade design. If the sign is a faithful restoration of a historically original design, it should enhance the existing architectural details and forms.



Figure 20 - Projecting Sign

3. Color combinations for awning lettering should contrast for legibility but keep to simple patterns and lettering styles. More complex textures and patterns are discouraged.

### Figurative Signs

1. Figure-shaped signs should identify the specific type of business through the use of objects as graphic symbols (e.g., coffee cup, key or shoe).
2. Size standards for figurative signs should comply with the same guidelines as noted for wall and projecting signs.

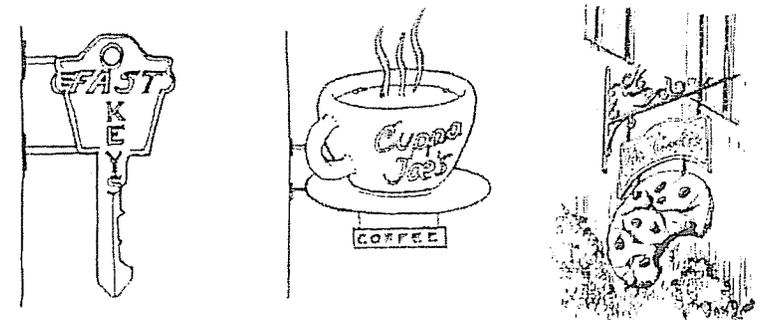


Figure 21 - Figurative Signs

### Awning and Canopy Signs

1. An awning is often used for weather protection and storefront shading and secondarily for signage. The sign area should be limited to the valance or bottom of the awning or canopy area. Valances should not exceed 12 inches in height.
2. Signs on awnings or canopies should be in the form of printed letters and logos.

### Other Signs

1. New free-standing pole signs of any size or scale are prohibited.
2. Free standing signs should not exceed a height of six (6) feet.

## Sign Lighting

1. Lighting should be considered an integral part of sign design.
2. New internal box-type or back-lit lighting is prohibited.
3. Neon signs are acceptable if the following criteria are incorporated:
  - The sign is not directed toward or visible from residentially zoned areas.
  - The sign is artistic and subtle in design and execution.
  - Neon signs may be figurative and should reflect the business name.
4. Where signs are externally illuminated and light fixtures are visible, they should be compatible in character with both the sign and the building design.
5. Uplighting should be restricted to signs no higher than six (6) feet above the ground and should be focused solely on the sign area. Uplighting of signs should not result in a negative visual impact to pedestrians, other businesses or adjacent neighborhoods.

## Recommended Materials

1. The following materials are recommended for use in signs:
  - Wood-carved, sandblasted, etched and properly sealed, primed and painted or stained.
  - Metal-formed, etched, cast, engraved and properly primed and painted or factory coated to protect against corrosion.

- High-density preformed foam or similar material - new materials may be very appropriate if properly designed in a manner consistent with these guidelines, and painted or otherwise finished to complement the architecture.
- Unique materials and designs that are not identified here, but which are compatible with the objectives of the Design Guidelines, may be considered, subject to review and approval.

## O. Exterior Lighting

*(See also Appendix A DevStd VIS-OT-1.7)*

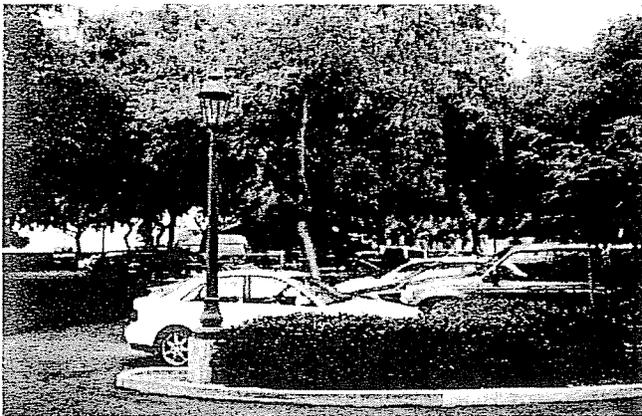
1. The design of exterior lighting fixtures should enhance and complement the character of a specific building or space, and should reflect the heritage of Old Town.
2. The lighting of buildings, landscaping, driveways, signs and other exterior uses of lighting should be designed to minimize light and glare on adjacent neighborhoods.
3. The use of uplighting should be avoided to minimize light pollution of the night sky.

## P. Private Parking

*(See also Appendix A DevStd VIS-OT-3.3, 3.4, 7.1, 7.2, 7.3, 7.4)*

1. On-site parking should be located at the rear of the building.
2. Parking lots should include accessible parking consistent with California Accessibility requirements.

3. Project design should incorporate bicycle parking facilities such as racks and lockers. These facilities should be conveniently located near main entrances, and the design of these parking facilities should be consistent with the Public Improvement guidelines on Bicycle Racks (see page 29, Section C ).
4. Where feasible, access to parking lots should be off secondary streets and alleys to minimize vehicular penetration through the commercial street frontage.
5. Parking areas should be designed to minimize curb cuts.
6. Parking should be broken up with landscape buffers, perimeter plantings, textured paving and plant materials to accent and define entries.
7. Alternatives to asphalt concrete paving such as surfaces that facilitate permeability are encouraged.



*Figure 22 - Parking Lot Landscaping with Overhead Tree Canopy, Planters, and Decorative Lighting*



*Figure 23 - Example of Landscape Screening from the Street*

8. Trees should provide a lush overhead canopy and should be provided in finger planters at a ratio of at least one tree per every 8 parking stalls.
9. Parking that is adjacent to residential areas or visible from public streets should be screened with walls, fences and landscape plantings.
10. Area lighting should be included in the design of all parking areas. The scale and style of lighting fixtures should be compatible with the overall architectural character of Old Town. The lighting should be low intensity, shielded to reduce glare, and should not exceed 14 feet.
11. Parking area lighting should be compatible with the design of private area lighting fixtures and should be directed away from residential areas. If feasible, lighting should be solar powered.

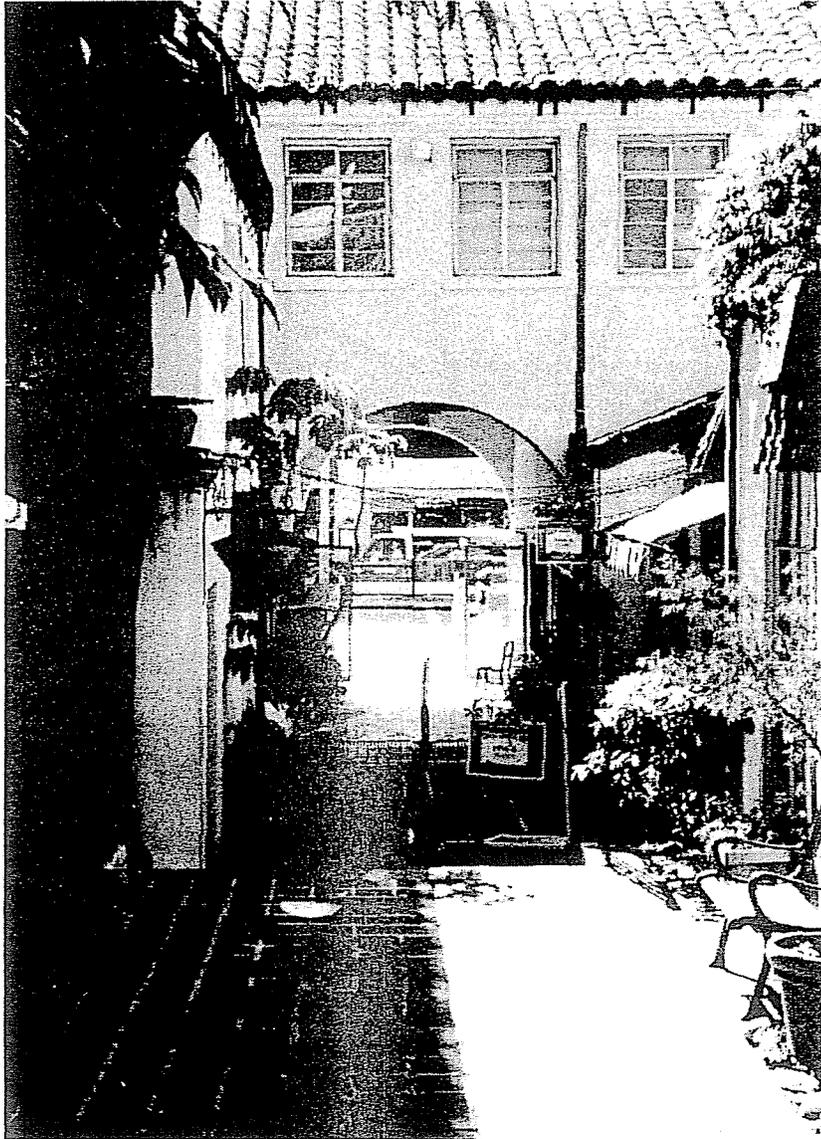


Figure 24 - Pedestrian Passageway with Landscaping & Pedestrian Amenities

## Q. Pedestrian Passageways

(See also Appendix A DevSid VIS-OT-2, 2.2, 4, 4.1, 5.2, 6, 6.1, 7, 8.1)

Pedestrian passageways are encouraged to increase pedestrian access within the Heritage District. Passageways may include alley walkways, paseos and mid-block passthroughs.

1. Pedestrian passageways should provide inviting entrances, pedestrian interest and a sense of arrival at the connecting destination.
2. Pedestrian passageways are encouraged where any of the following situations occur:
  - An area exists within the interior of a block that should be connected to an adjacent street frontage.
  - Pedestrians are required to walk out of their way to move between public areas on a block.
  - There is an opportunity to connect a new passageway with an existing passageway.
  - There is an opportunity to restore a pathway that historically existed in a certain location.
3. Although the pavement widths may vary, passageways should be developed with a minimum width of 10 feet between building faces. Where the minimum width is infeasible, a reduction in width may be considered.
4. Blank facades along passageways should be softened with the use of landscaping such as vines, planter boxes and small trees.
5. Passageways should contain adequate lighting and directional signage. The inclusion of special paving, landscaping, public art, seating and other pedestrian amenities is encouraged.

## R. Outdoor Spaces

(See also Appendix A DevStd VIS-OT-2.2, 4.1, 5.2, 6, 6.1, 7, 7.1)

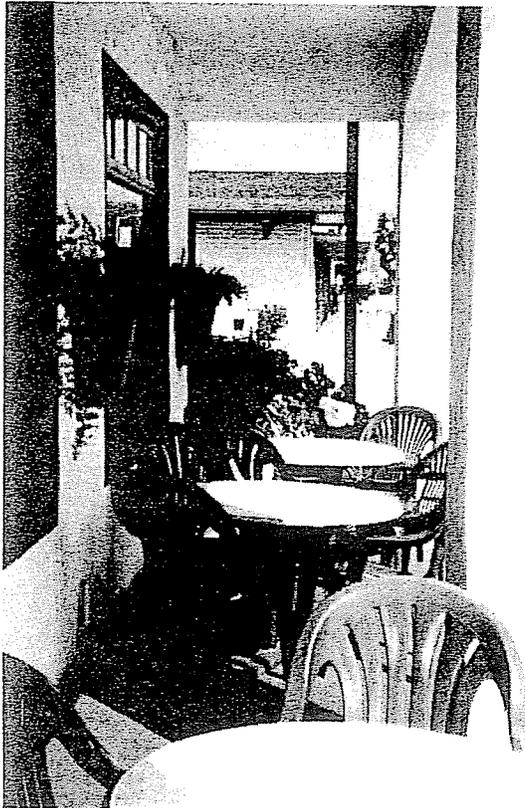


Figure 25 - Outdoor Dining

1. Outdoor spaces such as courtyards, balconies and paseos are encouraged.

2. Roof gardens and use of roof space is encouraged where feasible and where residential units would not be impacted by light and noise associated with use of the roof.

3. If private space is accessible to the public, then the Public Space guidelines are applicable. (See Section E, page 31)

## S. Landscaping

(See also Appendix A DevStd VIS-OT-2.1, 3, 3.3, 3.4, 5.3, 7, 7.1, 7.2, 7.3, 7.4)

1. Landscape should define, unify and enhance development.
2. Landscape should complement and enhance private buildings, parking areas and frontages.
3. Landscape should screen and/or buffer views of parking, loading, trash areas and service yards.
4. All areas not devoted to walkways, parking or structural development should be landscaped and permanently maintained.
5. All planting area dimensions should be consistent with plant material requirements and the purpose of the planting.



Figure 26 - Landscaping

6. Where residential and commercial uses abut one another, landscaping should be used to provide a buffer.
7. Permanent automatic low water-consuming irrigation facilities should be provided in all landscaped areas.
8. Project landscaping should consist primarily of drought tolerant and/or Mediterranean species and should be compatible with the character of the surrounding architectural style of the structure.
9. Integration of landscaping and building elements such as trellises and pergolas is encouraged.
10. Where appropriate, landscape areas should be provided adjacent to building facades and side elevations.
11. Root control barriers should be required where trees are planted within 5 feet of any walls, curbs, walks, buildings or other paved surfaces. Root barriers should be located at the perimeter of planted areas.
12. Raised planters designed with wide ledges that provide seating space are encouraged.
13. Where feasible, edible landscaping such as fruit trees or landscape representative of street names (i.e., orange trees on Orange Ave. or magnolias on Magnolia Ave.) is encouraged in the project landscaping.



*Goleta Community Center*

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*Public Improvements*





Figure 27 – Public Streetscape with Street Trees and Pedestrian Amenities

## III. PUBLIC IMPROVEMENTS

### A. Design Objectives

The development of public improvements in Old Town (e.g., within the public right-of-way and on publicly owned properties) is an integral part of the effort to enhance the functional and visual character of the Heritage District. Improvements should contribute to the safety and the quality of life, provide the basis for enriching its urban character and support a pedestrian-oriented and diversified commercial environment.

It is the intent of these guidelines to accomplish the following objectives with regard to proposed public improvements in Old Town.

1. Develop public improvements that reinforce and enhance the character of Old Town's heritage.
2. Develop high-quality streetscape and pedestrian amenities that create an attractive and visually unifying environment and contribute to pedestrian interest, access and community enjoyment.
3. Promote the development of improvements that complement the positive qualities of Old Town as a vital, lively place with a diversity of shops, businesses and residences.
4. Develop public improvements that seek to create a pedestrian-friendly environment and improve the interface between pedestrians and vehicles throughout the District.

5. Employ landscape treatments that provide an aesthetically pleasing and comfortable environment through the use of shade trees and colorful plantings while respecting the need for business visibility.
6. Encourage the use of recycled materials whenever possible.

## B. Street Improvements

(See also Appendix A DevStd VIS-OT-1, 2, 3, 3.1, 3.2, 6, 6.1, 7)

1. All street improvements associated with new and existing roads should be designed to reduce vehicular speed, minimize vehicular interaction with pedestrians, encourage safe bicycle circulation and contribute to an improved pedestrian environment within Old Town.
2. The use of landscape is encouraged to the maximum extent possible to enhance the overall visual quality of the streetscape while reducing the visual expanse of pavement within the public right-of-way.

## C. Sidewalk Improvements

(See also Appendix A DevStd VIS-OT-2, 2.1, 6, 7)

1. Sidewalks along the Hollister Corridor should be widened to the maximum extent feasible in order to facilitate pedestrian circulation and to create opportunities for pedestrian amenities such as outdoor cafe spaces, street trees, landscape plantings and street furnishings.

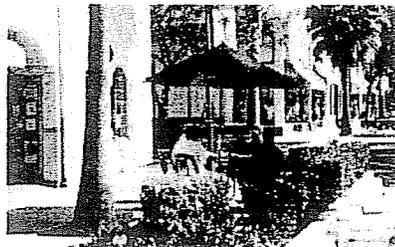


Figure 28 - Wide Sidewalks Allow For Outdoor Dining

2. A uniform sidewalk paving material (consistent with California Accessibility regulations for paving materials) or pattern with a non-skid surface should be used throughout the Heritage District to promote design continuity and cohesiveness. However, variations of pavement color, material or pattern may be utilized to express the significance of crosswalks, driveway crossings, building entrances, bus stops, historic sites or other such features.



Figure 29 - Pavement Material and Pattern Variation



Figure 30 - Pedestrian Oriented Sidewalk Details

3. Landscape plantings and street trees should be incorporated as part of the sidewalk design where appropriate.
4. Sidewalk improvements should ensure the opportunity for complete pedestrian accessibility throughout Old Town, pursuant to Americans with Disabilities Act requirements.

## D. Street Furnishings

(See also Appendix A DevStd VIS-OT-6, 6.1)

Street furnishings should contribute to a diversity of visually pleasing elements and provide a variety of functional amenities that will contribute significantly to the quality and comfort of the pedestrian environment.

1. Street furnishings should be of common design throughout the Heritage District.

## Benches and Litter Receptacles

1. Bench styles should reflect Old Town's heritage and should be constructed of wood, wrought iron or recycled materials of similar character. Benches should be selectively placed along the commercial corridor to provide users with opportunity to rest, congregate or wait for public transportation.



Figure 31 - Decorative Bench

2. The paint colors for all benches and litter receptacles should match or complement each other.

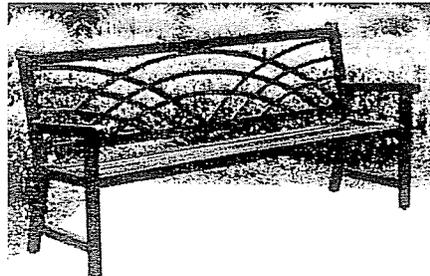


Figure 32 - Decorative Bench

3. Litter receptacles should be similar in style and materials to the benches and should be located in adequate numbers to ensure capacity and facilitate public maintenance.



Figure 33 - Decorative Trash Receptacle

## Bicycle Racks

1. Bicycle racks should be conveniently located (e.g., near bus stops) within the commercial corridor in order to make bicycling a more viable mode of transportation.
2. The optimal placement of bicycle parking facilities should take into account pedestrian circulation patterns.
3. Bicycle racks design should reflect the heritage of Goleta Old Town and complement other street furnishings.

## Informational Kiosks

1. Informational kiosks appropriate to Heritage District design should be located at selected locations within the commercial core and community center in order to provide both resident and visitor alike with the opportunity to review community news and events.
2. Kiosks should not obstruct pedestrian circulation.



Figure 34 - Kiosk, Carpinteria, CA

## Transit Stops

1. Transit stops should be located to maximize convenience, provide pedestrian connections to nearby destinations and be visible to potential users. Transit stops should not be located away from the public right-of-way where they are not readily visible.
2. The design of transit stops and related facilities should reflect the character of the surrounding neighborhood and complement the architectural styles of adjacent buildings and street furniture. The design of transit stops should be as simple as possible and not dominate the appearance of the streetscape.
3. The design or improvement of a transit stop should include the following amenities where feasible:
  - Adequate lighting for pedestrian safety
  - Bus stop markers/signs that are oriented to the pedestrian, rather than to passing vehicles
  - Seating for waiting passengers
  - Shelter to protect passengers from rain, wind and sun
  - A trash container
  - Built-in displays for bus maps, routes and schedules, and where necessary room for an interactive transit information kiosk
  - Enhanced signage showing nearby destinations/ pedestrian amenities
  - Decorative hardscape surfaces
4. Landscape should be incorporated where possible to soften the appearance of bus stops and shelters without reducing clear access to the transit vehicle

## Newspaper Racks

1. Newspaper racks should be consolidated into decorative multi-slot containers and placed at selected locations to reduce visual clutter.
2. Newspaper racks shall be of a uniform character and color that is consistent with other street furnishings.
3. Newspaper racks should not obstruct pedestrian circulation.

## Bollards

1. Cast iron-type or stone bollards could be used in areas to provide spatial definition and “edges” to publicly accessible spaces. For example, bollards could be used around focal points, at entrances to pedestrian paseos and at selected street corners.
2. Bollards should be of a character, materials and color that is consistent with other street furnishings.

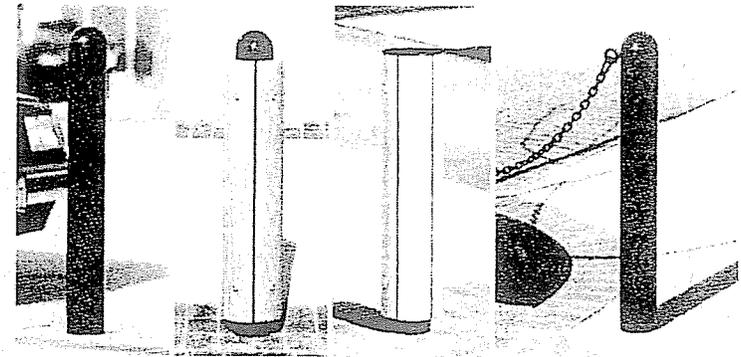


Figure 35 - Bollards

## E. Public Spaces

(See also Appendix A DetStd VIS-OT-1, 1.4, 2, 3, 6.1, 7, 7.1, 8)

Public spaces are places for people to gather, interact, rest, relax and recreate. Spaces may be used as outdoor theaters for concerts and events, festivals, markets, and play areas. Public spaces can take many forms including:

- Street spaces along sidewalks
- Public plazas typically located next to both residential and commercial uses
- Parks and greenbelts

1. Focal points (e.g., fountains, public art, architectural elements, landscaping features) and public amenities (e.g., benches, play equipment, etc.) are encouraged in the design of public spaces.

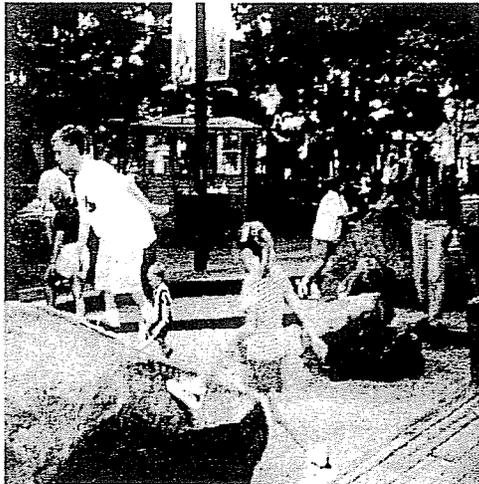


Figure 36 - Public Play Area

2. Public spaces with evening uses should provide pedestrian-scale lighting that complements the surrounding built and natural environments. Lighting should be subtle, yet bright enough to provide security and make the area attractive for evening use.

3. Drainage facilities for public spaces should be designed and located to minimize visibility and interference with pedestrian circulation.
4. All public spaces should contain seating, which may occur in a variety of forms such as low walls, benches, movable chairs or fixed seating.



Figure 37 - Public Park, Tuckers Grove, Goleta, CA

5. Public spaces should include sunny and shaded areas for seating. Shaded areas may be created using landscaping elements (e.g., canopy trees) or architectural devices (e.g., arcades, colonnades and pergolas).
6. Public spaces should be clearly marked and accessible from the street and sidewalk.

## F. Street Lighting/Traffic Signalization

(See also Appendix A DevStd VIS-OT-1.6)

1. Street lights of a uniform design and character consistent with the heritage of Old Town should be utilized to provide adequate illumination and to contribute to the visual quality of the Heritage District.

2. Poles utilized for traffic and pedestrian signals should be of similar in style to street lighting poles.

3. Street lighting poles should be equipped with double cross arms suitable for hanging colorful decorative banners during seasonal holidays and special events.

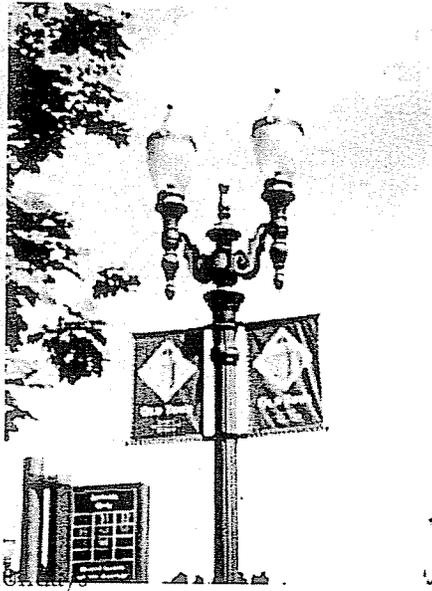


Figure 38 - Decorative Street Light with Banners

4. New light standards should be able to accommodate specialized wiring to meet the auxiliary power needs of decorative lighting for the and special events.

5. Street lights should minimize light pollution to the greatest extent possible.

6. The use of energy-efficient, as well as recycled light fixtures is encouraged where feasible.

## G. Street Signage

(See also Appendix A DevStd VIS-OT-8, 8.1, 8.2)

1. Public street signage should reflect the historic character of Old Town.
2. Within the constraints of government regulations regarding the color and materials of standard street signage, public street signage should be consistent with the design intent of these guidelines.

## H. Public Parking

(See also Appendix A DevStd VIS-OT-3.3, 5, 7.1, 7.2, 7.3, 7.4)

1. Public parking should be convenient, safe and easily accessible.
2. The design and development of public parking shall be consistent with the guidelines set forth in this document regarding the development of private parking facilities on private property.
3. The design of publicly owned parking structures should be consistent with the intent of these guidelines.

## I. Pedestrian Passageways

(See also Appendix A DevStd VIS-OT-2, 4.1, 6, 6.1, 7, 8.1)

1. Public pedestrian passageways are subject to Private Pedestrian Passageway guidelines. (See Private Improvements, Section Q, pg 24.)

## J. Gateways

(See also Appendix A DevStd VIS-OT-1.5)

Consistent with policies set forth in the Goleta Old Town Revitalization Plan, gateways to Old Town should be designed for the vicinity of the Fairview and Hollister intersection and the Kellogg and Hollister intersection.

1. Gateways should create a visual statement of location and contribute to the sense of community.
2. Gateways should reflect the unique identity and character of Old Town.
3. Gateway designs to be considered should include unique landscape features, monuments, signage or structural elements.

## K. Public Art

(See also Appendix A DevStd VIS-OT-2. 6)

Art can help build a sense of community and enhance neighborhoods. It can add warmth and character, strengthen a community's unique identity and encourage human interaction. Art may be decorative, functional, educational and/or historical. Most projects, including a building, park, playground, garden, fence, pathway, etc., can include, and be enriched by, an art component.

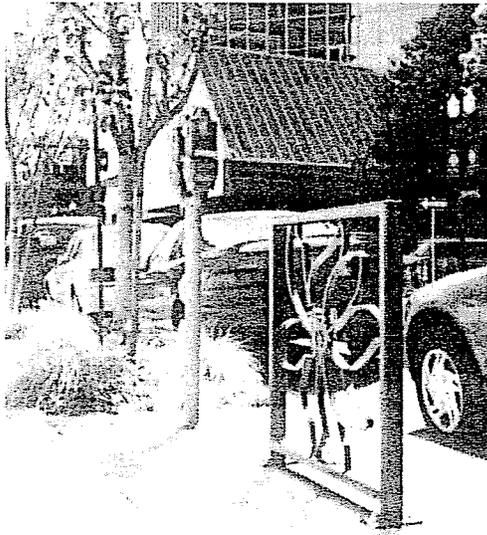


Figure 39 - Artistic Bike Rack, Portland OR

1. Art is encouraged be diverse in medium and style, interactive and easily accessible to the public.
2. Public art, such as fountains, sculptures, mosaics, murals and inlaid designs, is encouraged within streetscape design. Areas that can be enriched by public art may include, but are not limited to, street furnishings, landscape planters, street surfaces, bus shelters and public gathering spaces.

## L. Landscaping

(See also Appendix A DevStd VIS-OT-2.1, 3, 3.3, 7, 7.1, 7.2, 7.3, 7.4)

Landscaping should contribute to the visual and aesthetic character of Old Town in the following ways:

1. Landscape should complement and enhance buildings, parking facilities and public use areas.
2. Landscape should screen and/or buffer views of parking, loading, trash areas and service yards.



Figure 40 - Public Landscaping and Pedestrian Amenities

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

3. Raised planters designed with wide ledges that provide seating space are encouraged.

In addition, the following guidelines should apply to landscape within the public right-of-way.

4. All areas not devoted to paving or buildings should be landscaped with appropriate plantings and permanently maintained.

5. Where space allows, street trees of suitable size and type should be planted in treewells in the pavement or in landscape planting areas on all streets within the District.

6. Where appropriate, landscape areas should be provided adjacent to building facades and side elevations.



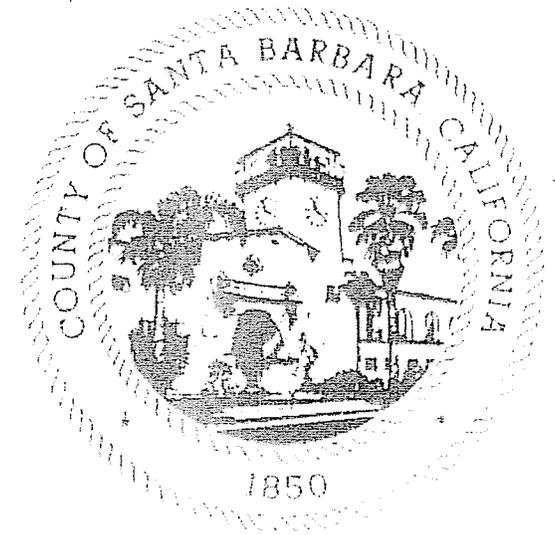
Figure 41 - Street Trees and Pedestrian Amenities

7. Planting area dimensions should be consistent with plant material requirements and the purpose of the planting such as aesthetics and screening.

8. Permanent automatic low-water consuming irrigation facilities should be provided where feasible in all landscape areas.

9. To minimize exterior water use, drought-tolerant plants should be utilized in all landscape areas.

10. Root control barriers should be required where trees are planted within 5 feet of any walls, curbs, walks, buildings or other paved surfaces. Root barriers should be located at the perimeter of planted areas.



*County Seal*

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# *Implementation & Procedures*



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## *IV. IMPLEMENTATION AND PROCEDURES-GOLETA*

*Note: Due to the incorporation of the City of Goleta, the design review procedures below may not apply. Applicants are advised to contact the City of Goleta to verify the design review procedures applicable to their project.*

### *A. Applicability*

These guidelines apply to all parcels and road right-of-ways within the boundaries of the Goleta Heritage District. The guidelines address site design, access, size, bulk and scale, architecture and landscape architecture. The guidelines apply to all construction including new buildings and structures, reconstructed and rehabilitated buildings and structures, additions to buildings and structures, and signs with the exception of those exempt from the Board of Architectural Review under Section 35-329 of the Zoning Ordinance.

The County Board of Architectural Review (BAR) is responsible for administering the Goleta Heritage District Guidelines. The purpose and intent of the BAR is to encourage developments that exemplify the best professional design practices so as to enhance the visual quality of the environment, benefit surrounding property values and prevent poor quality of design.

If a Goleta Old Town Architectural Review Committee (GOTARC) is formed by the community, this committee would act in an advisory capacity and would use the guidelines and forward its comments regarding a project to County BAR. If requested by the applicant, review at the community level allows

the applicant and the GOTARC an opportunity to discuss the project. This review is suggested as a means for the GOTARC to provide input from design professionals and lay members of the Goleta Old Town community. GOTARC approval of a project is a good indicator to the County BAR that the project is consistent with the goals and objectives of Heritage District Guidelines. The Heritage District Guidelines are intended to guide property owners and architects in designing projects that will be compatible with the existing community in which they are sited. In order to approve a project, the County BAR must make the required findings that all elements of the proposed project are consistent with these guidelines. However, if a project is unable to meet each guideline, due to unique project issues that make strict compliance with one or more guidelines impossible, the BAR will balance the various guidelines to ensure that the project meets the overall guideline objectives. In addition, prior to approving any application, the County BAR must make the required findings contained in the zoning ordinance, Section 35-329.6.

### *B. County Review*

The following is a description of the steps that must be adhered to as part of the County design review and approval process. It is meant as a general guide for applicants and does not include a description of all of the information that would be required to be submitted for review. Submittal requirements and details for each level of review are described in the Board of Architectural Review application package.

## *C. Conceptual Review*

Conceptual Review is a required review step in which the applicant and the County BAR participate in an informal discussion about the proposed project. Applicants are encouraged to initiate this review as early in the design process as possible. It is intended to provide the applicant with good direction early in the process to avoid spending unnecessary time and money by developing a design concept that may be inconsistent with these

## *D. Preliminary Review*

An application for preliminary plan review shall be accepted only if the application is accompanied by a development application or if the department is processing an existing development application for the proposed project. This required level of review involves substantive analysis of a project's consistency with the intent of the Heritage District Guidelines. Preliminary approval of a project design is considered the "go-ahead" for the preparation of construction documents. Fundamental design issues such as the precise size of all built elements, site plan, elevations and landscaping are resolved at this stage of review. The County BAR will identify to the applicant those aspects of the project that are not consistent with these guidelines and the findings that the BAR is required to make.

## *E. Final Review*

An application for final plan review shall be accepted only if it is accompanied by a development application or if the Department is processing an existing development application for the proposed project. Final review confirms that the construction documents are in conformance with the project that received preliminary approval if no preliminary review was requested by the applicant. In addition to reviewing the site plan and elevations for conformance, final building details and landscape plan will be reviewed for acceptability.



*Sexton House*



## GLOSSARY

**Arcade:** A series of arches supported by columns or piers; a roofed passageway, especially one with shops on either side.

**Art Deco:** A subtype of the Modernist style, (see Modernist style definition). A style of decorative art developed originally in the 1920's with a revival in the 1960's, marked chiefly by geometric motifs, streamlined and curvilinear forms, sharply defined outlines and often bold colors.

**Articulate:** To give character or interest; to define.

**Base:** The lowermost portion of a wall, column, pier, or other structure, usually distinctively treated and considered as an architectural unit.

**Blade sign:** A slender, vertically-oriented sign.

**Bollard:** A post or similar obstruction that prevents the passage of vehicles; the spacing of bollards usually allows the passage of bicycles and pedestrians; bollards may also incorporate lighting.

**Bulkhead:** A solid portion at the base of the storefront that frames and protects the store window above.

**Carpenter Gothic:** A style of architecture that utilized Gothic forms in domestic U.S. architecture in the mid-19<sup>th</sup> century. It is an eclectic use of motifs of Gothic decoration such as turrets, spires, and pointed arches.

**Capital:** The top, decorated part of a column or pilaster crowning the shaft and supporting the entablature.

**Casing:** The finished, often decorative framework around a door or window opening, especially the portion parallel to the surrounding surface and at right angles to the jambs.

**Character:** A distinguishing feature or attribute of a building or area.

**Colonnade:** A row of columns supporting arches or entablature.

**Column:** An upright, vertical support.

**Compatibility:** Presentation of a harmonious character between new developments and adjacent structures or the surrounding neighborhood.

**Cornice:** A continuous, molded projection that crowns a wall or other construction, or divides it horizontally for compositional purposes.

**Craftsman:** Includes Bungalow and Cottage variations. Craftsman style homes have low gable or hip roofs with a wide overhang. Structural roof supports, such as knee braces and rafters, are exposed. Wide, deep front porches are supported by thick, square, simple columns, which often sit on brick or stone pedestals. Windows are frequently grouped in pairs or ribbons. One- or one-and-a-half-story Craftsman houses are called bungalows.

**Detailing:** The use of small architectural features or elements to give character or definition to a space or building.

**Eclectic style:** Of or pertaining to works of architecture and the decorative arts that derive from a wide range of historic styles, the style in each instance being chosen for its appropriateness to local tradition, geography or culture.

**Façade:** The front of a building or any of its sides facing a public way or space, especially one distinguished by its architectural treatment

**False Front:** A form of 19th and early 20th century commercial architecture. Single story gabled buildings with the false front extending the façade vertically and horizontally so as to create a more interesting profile and convey the illusion of a larger size.

**Flush-mounted Sign:** A sign that is mounted directly on the wall or slightly inset.

**Free-standing Pole Signs:** A sign supported by one or more poles, columns, uprights or other structural support separated from a building.

**Gabled Roof:** A roof sloping downward in two parts from a central ridge, so as to form a gable at each end.

**Heritage District:** The core section of the Goleta Old Town Redevelopment Project Area. District boundaries delineate parcels that are subject to the design guidelines. (See Heritage District boundary map on page 2).

**Hardscape:** In landscape architecture, the non-living components of the design, especially walls, walks, overhead structures, stones, benches, and similar objects.

**Human Scale:** Site design elements oriented to human activity. The size or proportion of a building element or space, or an article of furniture, relative to the structural or functional dimensions of the human body.

**International:** A functional architecture devoid of regional characteristics, developed in the 1920's and 1930's in Western Europe and the U.S. and applied throughout the world: characterized by simple geometric forms, large untextured, often white surfaces, large areas of glass, and general use of steel or reinforced concrete construction.

**Italianate (Victorian era):** Style that includes low pitched or flat roofs, wide eave with details, smaller second floor windows, recessed porches, symmetrical window patterns, and a formal entry.

**Kiosk:** A small structure used as a newsstand, refreshment booth, etc.

**Loggia:** A colonnaded or arcaded space within the body of a building but open to the air on one side, often at an upper story overlooking an open court.

**Masonry:** Building with units of various natural or manufactured products such as stone, brick, or concrete block, usually with the use of mortar as a bonding agent.

**Mass:** The overall volume or form of a building or building element.

**Mediterranean (Spanish Eclectic):** An architectural style found in moderate climates such as those along the Mediterranean Sea, in Mexico, and the coastal region of Southern California. Materials include stone, stucco surfaces for walls, terra cotta floor and roof tiles, and a limited use of milled lumber. Other features include low-keyed traditional colors, exposed stone and woodwork, Spanish/Mediterranean inspired ironwork, canvas, benches, fountains, arbors, signing, lighting, traditional paving and landscaping.

**Mission Revival (Spanish Eclectic):** (1890-1920)

The reintroduction of a style characterized by stucco walls, round arches supported by piers, hip roof with red tiles, Decorative stringcourse outlining the arches, and overhanging eaves with exposed rafters.

**Modernist Style:** Characterized by a plain, undecorated design with modern materials of concrete, metal and glass.

**Molding:** An ornamental strip used to decorate a surface.

**Mosaics:** A picture or decorative pattern made by inlaying small, usually colored pieces of tile, enamel, or glass in mortar.

**Parapet:** A low, solid, protective wall or railing along the edge of a roof or balcony.

**Paseo:** A connecting walkway that joins streets, open plazas, courtyards, cafes, and shops through the central portions of City blocks. A paseo sometimes serves as a connector between parking facilities, commercial street frontage, and other popular destinations. Paseos are intended for use by the general public and may be either publicly or privately owned and maintained.

**Pedestrian Oriented:** Describing an environment that is pleasant and inviting for people to experience on foot; specifically, offering sensory appeal, safety, street amenities such as plantings and furniture, good lighting, easy visual and physical access to buildings, and diverse activities.

**Pedestrian Passageways:** A type of pedestrian facility that is located on private property. Pathways can serve a variety of functions, including linking separate buildings on a single site, linking buildings on adjacent sites, and connecting private buildings to sidewalks or paseos.

**Pergola:** A structure of parallel colonnades supporting an open roof of beams and crossing rafters or trelliswork, over which climbing plants are trained to grow.

**Pilaster:** A shallow rectangular feature projecting from a wall, having a capital and a base and architecturally treated as a column.

**Portico:** A porch having a roof supported by columns, often leading to the entrance of a building.

**Public Right-of-Way:** Includes, but is not limited to, any street, avenue, boulevard, lane, mall, highway, sidewalk or other pedestrian pathway, bike path, trail, or similar place that is owned or controlled by a public entity.

**Queen Anne (Victorian era):** (1880-1910) A late Victorian architectural style displaying ornamentally textured surfaces, especially those with highly picturesque rooflines, eccentric surface patterns, frequent use of bay windows, and chimneys that incorporate molded brick or corbelling.

**Relief:** The projection of a figure or form from the flat background on which it is formed.

**Reveals:** A recessed edge, especially the exposed masonry surface, between a window jamb and the main face of the wall.

**Spanish Colonial Revival (Spanish Eclectic):** (1915-1940) A style characterized by the use of arches, courtyards, plain wall surfaces, and tile roofs, all derived from the Mediterranean world.

**Storefront:** A front room on the ground floor of a building, designed for use as a retail store.

**Streamline/Art Moderne:** A subtype of the Modernist style (see Modernist Style definition). Characterized by simplicity and economical style. Symbolic of the dynamic twentieth century of speed and machines. Streamline Moderne relies on synthetics-plastics, plywood, black glass, and chrome strips.

**Transom Window:** The horizontal window panel above the storefront door.

**Trellis:** A frame put together by crossing wood strips or beams.

**Wainscot:** The simple, early form of wooden paneling, either full height or on the lower half of a wall; also called wainscoting. The term is also applied to the oak or other timber used for the paneling.

**Vernacular style:** A style of architecture exemplifying the commonest building techniques based on the forms and materials of a particular historical period, region, or group of people.



*Goleta Community Center Gazebo*



## APPENDIX A

### *Goleta Old Town Revitalization Plan Aesthetics and Design Goals and Policies*

*(note DevStd Vis-OT-5.1 and DevStd Vis-OT-5.4 deleted from the guidelines based on a County Planning Commission determination that these development standards are no longer applicable and are not consistent with the intent of the guidelines).*

**GOAL:** *To promote an attractive and economically vital Goleta Old Town that will become the visual, cultural and social focus of the Goleta Valley through the preservation and enhancement of the Valley's agricultural history, the creation of a pleasing and safe pedestrian-oriented environment, the promotion of superior architectural design and construction, the reduction of dependence on the automobile, and protection of the privacy of neighboring residential uses.*

**Policy VIS-OT-1:** Through its discretionary and design review process the County shall improve the quality of the environment and buildings in Old Town. The sense of community and preservation of the historic value of the downtown area should be preserved and enhanced.

**Action VIS-OT-1.1:** The County shall work with the Goleta Old Town PAC and other interested citizens to form a committee within six months of adoption of this Plan to draft the Heritage District Design Guidelines. This committee shall include a mix of local residents, local business owners and, if feasible, design professionals and should include input from the County Board of Architectural Review (BAR).

**DevStd VIS-OT-1.2:** All parcels within the Heritage District boundaries shall adhere to the Heritage District Guidelines once they are adopted.

**Action VIS-OT-1.3:** The County shall work with the Goleta Old Town community to form a local advisory committee to review development and landscape plans for sites within the Old Town area to ensure consistency with the standards of this Plan.

**DevStd VIS-OT-1.4:** Site design shall include an analysis of existing conditions on and adjacent to a site. The analysis shall include an examination of the site's physical properties and natural features, amenities, special problems, and neighboring environment. Development proposals shall demonstrate an effort to incorporate significant existing natural features into the project design. Site layout shall demonstrate compatibility and integration with neighboring properties.

**Action VIS-OT-1.5:** Gateways to Old Town shall be created on Hollister Avenue at or near Fairview and Kellogg Avenues in order to identify a distinct and unified downtown area.

**DevStd VIS-OT-1.6:** Street lighting on Hollister shall be cohesive, designed to provide ambiance, safety and security, and shall balance energy efficiency with aesthetic concerns.

**DevStd VIS-OT-1.7:** Nighttime building and window illumination shall be energy efficient and help light the street, parking and sidewalk areas, creating a safe environment and adding visual interest. Harsh or direct light shall be avoided. Security lighting within or adjacent to residential and open space/park areas shall be shielded to minimize the spread of light.

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

**Policy VIS-OT-2:** A high-quality pedestrian environment shall be created in the downtown area. Pedestrian needs shall be assessed and creative approaches to improving pedestrian interest, access, and enjoyment shall be developed.

**Action VIS-OT-2.1:** Sidewalks shall be safe in terms of width, design, and condition. Trees and awnings shall be used to provide solar protection as necessary on Hollister Avenue.

**Action VIS-OT-2.2:** Pedestrian interest should be maximized by creating attractive, human-scale building frontages with inviting indoor and outdoor spaces visible from the sidewalk and street.

**Action VIS-OT-2.3:** Buildings and establishments where goods and services are not offered should contain at least passive elements focused to the pedestrian. These may include architectural detailing, art, landscaped areas, etc.

**Policy VIS-OT-3:** Visual interest in the Old Town area shall be stimulated through creative and extensive use of landscaping.

**Action VIS-OT-3.1:** The County Planning & Development and Public Works Departments shall identify funding for installation and maintenance of landscaping for Hollister Avenue, S.R. 217, and the Ekwill Street and Fowler Road extensions, including the use of available revitalization funds, CDBG funds, habitat restoration grants/funds, coordination with private developments, airport funds, etc.

**Action VIS-OT-3.2:** The County shall pursue property owner-funded methods (e.g., a Business Improvement District consisting of business and property owners) to assist the County in the long-term maintenance of improvements associated with the Hollister corridor reconstruction project.

**DevStd VIS-OT-3.3:** Landscaping within surface parking areas shall include internal planting to develop tree canopies that soften the visual impact of the lots and provide relief from heat build-up. Trees which have a spreading shape to maximize shade shall be emphasized. Vertical shaped trees shall be avoided except as accent trees near buildings. Grade changes, berms, and/or low walls can also be used to provide screening.

**DevStd VIS-OT-3.4:** Prior to receipt of a certificate of occupancy on projects requiring a landscape plan, the owner shall record a Landscape Maintenance Agreement with the County which shall require maintenance of project landscaping in perpetuity.

**GOAL:** *To enhance Old Town's identity and sense of place.*

**Policy VIS-OT-4:** Site planning within the Heritage District shall promote buildings and renovations that strengthen the urban character of the area and support a pedestrian-oriented and diversified retail niche.

**DevStd VIS-OT-4.1:** For parcels that have Hollister frontage, new structures shall be built without setback from the front property line. Exceptions may be granted if it can be clearly demonstrated that the pedestrian character of the sidewalk and street frontage will be better maintained and enhanced by the alternative design. Examples of such exceptions would include setbacks for front yard patios and courtyards that enhance pedestrian access to retail commercial areas.

**Policy VIS-OT-5:** Superior architecture shall be used to create a visually unified environment without destroying diversity and historical context.

**DevStd VIS-OT-5.2:** Architecture shall contribute to a pedestrian friendly environment. The following design elements shall be incorporated in order to achieve this goal: applied and articulated three dimensional forms, human scale entries, large display windows incorporated with large door openings to merge interior and exterior spaces, and building massing which is articulated with one, two and three story variations in vertical building height.

**DevStd VIS-OT-5.3:** Large or long continuous wall planes shall be avoided. Buildings over 50 feet in length shall divide their elevations into smaller parts by providing a change of plane, projection, recess surface texturing, or paint and shall reduce bulk and mass with the use of landscaping.

**Policy VIS-OT-6:** Streetscape and pedestrian amenities shall be used to create an attractive and visually unifying environment and shall include creative approaches to enhancing pedestrian interest, access and enjoyment.

**DevStd VIS-OT-6.1:** Street furnishings and pedestrian amenities such as benches, planters and trash receptacles are encouraged in all new development proposals. Furnishings shall be consistent with Old Town's architectural theme and character and shall be consistent with the Heritage District Design Guidelines. Genuine materials shall be utilized however, high quality representations made from recycled materials may be included.

**Policy VIS-OT-7:** Visual interest in the Old Town area shall be stimulated through creative and extensive use of landscaping designed to create an attractive, unified and comfortable outdoor

environment for pedestrians and to enhance public roadway corridors and road medians.

**DevStd VIS-OT-7.1:** Landscaping shall serve to screen and soften the massing and expanse of large buildings and parking areas as viewed from offsite and onsite.

**DevStd VIS-OT-7.2:** At parking lot edges, landscaping shall be designed to screen parked vehicles from offsite through the use of berms and dense shrubbery in addition to the regular hierarchy of streetscape landscaping.

**DevStd VIS-OT-7.3:** At a minimum, all parking areas shall be landscaped with a consistent canopy of broad-spreading trees to reduce glare and heat, to provide the broad spaces between buildings with a landscaped character (in commercial areas), and to connect other landscaped areas.

**DevStd VIS-OT-7.4:** Parking lot landscaping shall emphasize durability, low maintenance requirements, and minimal water consumption.

**Policy VIS-OT-8:** Signs shall be used to maintain and enhance the overall charm and character of Old Town.

**DevStd VIS-OT-8.1:** Distinctive, finely crafted signs oriented to pedestrians and automobiles shall be used.

DevStd VIS-OT-8.2: Sign styles and colors shall be in character with the architecture of the related building and compatible with the signs of adjoining premises.

DevStd VIS-OT-8.3: Business addresses shall be visible to pedestrians and automobiles along the Hollister corridor.

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

## APPENDIX B HISTORIC RESOURCES LOCATOR MAP

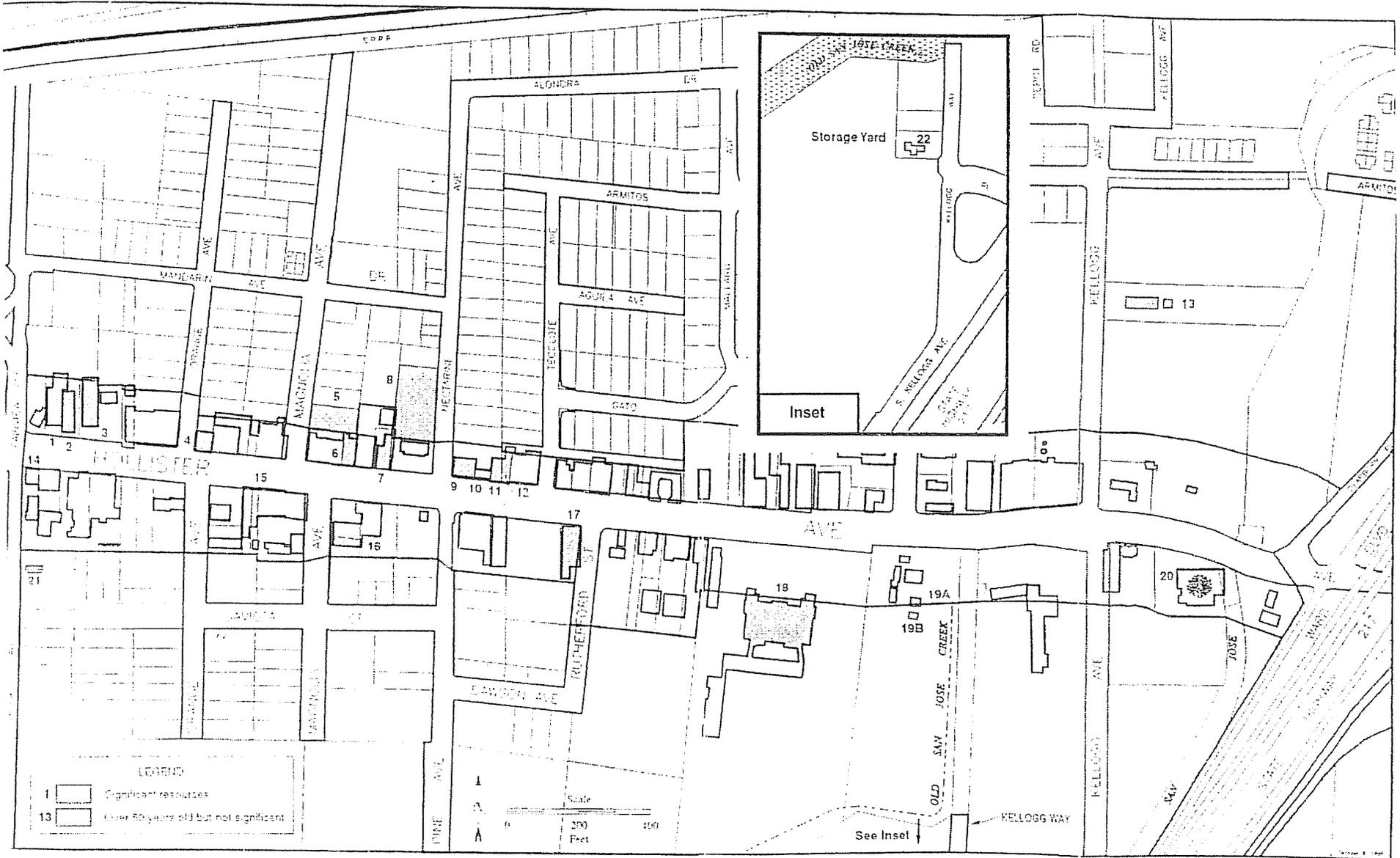


Figure 42 - Historic Resources Locator Map

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

## APPENDIX B OLD TOWN STRUCTURES OF 50 YEARS OR OLDER

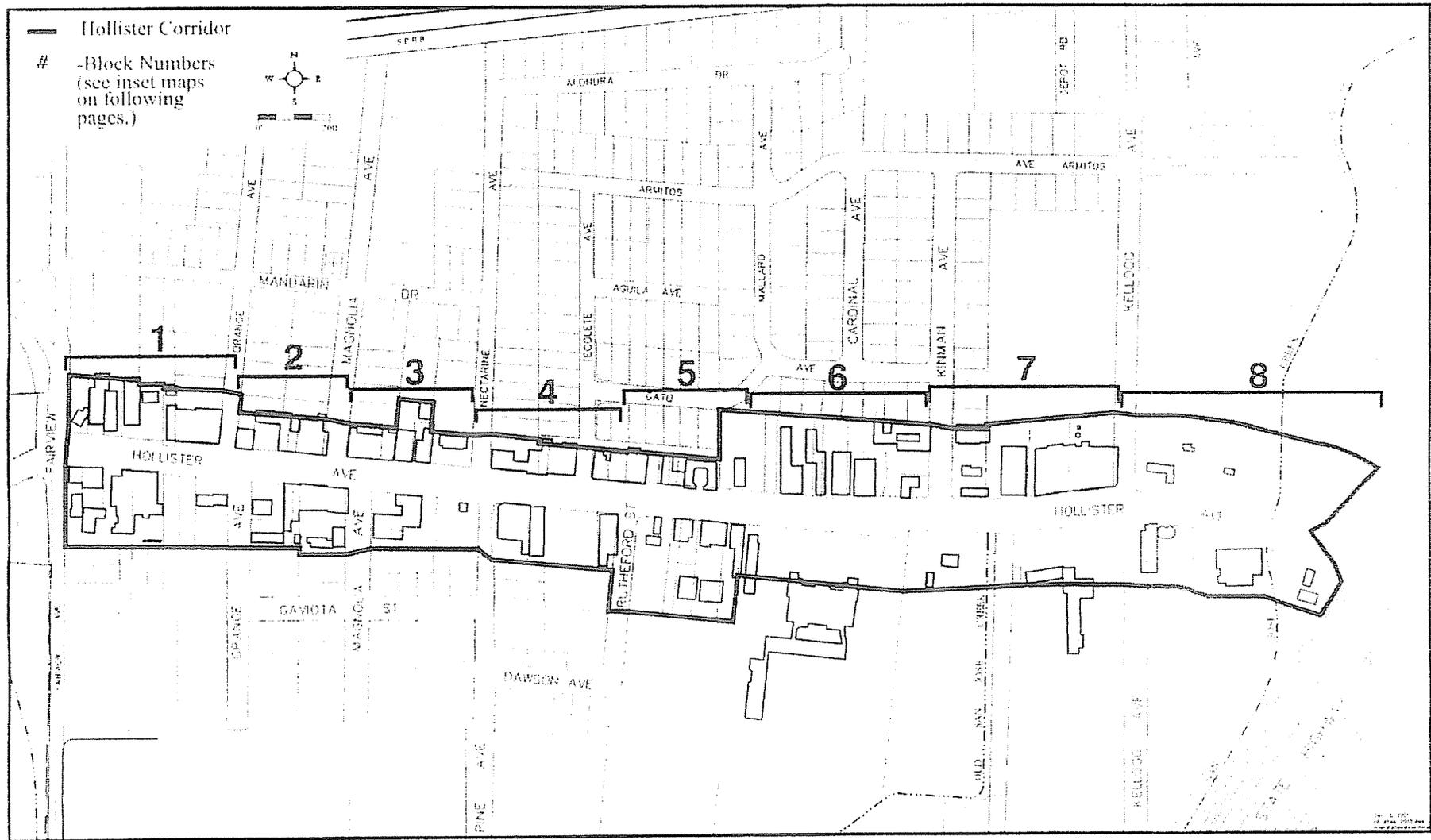
<i>Map#</i>	<i>Address</i>	<i>Date of Construction</i>	<i>Building Style/Significance</i>
1.	5970 Hollister Goleta Electric	1915	False front, Streamline Moderne; assoc. w/ Goleta pioneer business/family; early Goleta commercial architecture; integrity; community association; <b>significant resource</b>
2.	5968 Hollister Parkway Furniture	c. 1910-1920	False front; assoc. w/ Goleta pioneer family; early Goleta commercial architecture; integrity; community association; <b>significant resource</b>
3.	5960 Hollister S.B. Sleep Shoppes	c. 1910-1920	False front; assoc. w/ Goleta pioneer family; early Goleta commercial architecture; integrity; community association; <b>significant resource</b>
4.	5890 Hollister The Natural Cafe	1934	Spanish Colonial Revival; assoc. w/ early development of Goleta; integrity; community association; <b>significant resource</b>
5.	170 Magnolia Private Apartments	1915	Craftsman; assoc. w/ auto tourism and first hotel; integrity; community association; <b>significant resource</b>
6.	5838 Hollister Nephew's Noodles	c. 1942	Mission Revival; significant architectural style; integrity; community association; <b>significant resource</b>
7.	5826, 5822 Hollister Affordable Silk-screen Custom Printing, California Water Sports	c. 1933	Spanish Colonial Revival, Streamline; Moderne alterations; significant architectural style; integrity; community association; <b>significant resource</b>
8.	171 Nectarine Private Residences	1930	Vernacular; assoc. w/ auto tourism; integrity; community association; <b>significant resource</b>
9.	5798, 5794, 5792 Hollister Futons for Less, Victorian Rose, Goleta Jewelers	1940	Streamline Moderne; integrity; community association; <b>significant resource</b>
10.	5790, 5788 Hollister Lords and Ladies, Upholstery Decor	1938	Spanish Colonial Revival; significant architectural style; integrity; community association; <b>significant resource</b>
11.	5786 Hollister Mundo Infantil (Vacant)	1927	Spanish Colonial Revival; significant architectural style; integrity; community association; <b>significant resource</b>

# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

<i>Map#</i>	<i>Address</i>	<i>Date of Construction</i>	<i>Building Style/Significance</i>
12.	5784 Hollister Goleta Bakery	1932	Spanish Colonial Revival; significant architectural style; integrity; community association; <b>significant resource</b>
13.	108-110 S. Kellogg Avenue Kellogg Ranch Condominiums	c. 1910	Craftsman; integrity; agricultural lifestyle assoc.; <b>significant resource</b>
14.	5999 Hollister Palm Reader	c. 1942	Small cottage; not significant
15.	5877 Hollister Far East Restaurant	c. 1942	Spanish Colonial Revival elements; not significant
16.	230 Magnolia Avenue Windansea Welding	c. 1890-1900	False front; integrity; agricultural lifestyle assoc.; early Goleta commercial architecture; <b>significant resource</b>
17.	5757 Hollister Santa Cruz Market	1939	Airplane hangar/commercial bldg.; agricultural lifestyle assoc.; assoc. w/ Goleta pioneer aviator; community association; Goleta Historic Structure; <b>significant resource</b>
18.	5679 Hollister Goleta Valley Community Center	1927	Spanish Colonial Revival; significant architectural style; integrity; community gathering place; Goleta Historic Structure; <b>significant resource</b>
19A.	5665 A Hollister Residence	1920s	Vernacular; not significant
19B.	5665 B Hollister Residence	1890s	Vernacular; assoc. w/ Goleta pioneer era; community association; <b>significant resource</b>
20.	5555 Hollister "Witness Tree" at Sizzler Steak House	N/A	<b>significant resource</b>
21.	286 Fairview Just Surf'N	1930	Spanish Colonial Revival; significant architectural style; integrity; community association; <b>significant resource</b>
22.	469 Kellogg Way Residence	c. 1885	Carpenter Gothic; vernacular homestead; assoc. w/ Goleta pioneer families; National Register of Historic Places; <b>significant resource</b>
23.	Fairfield Tract	c. 1920s	Small residences; not significant

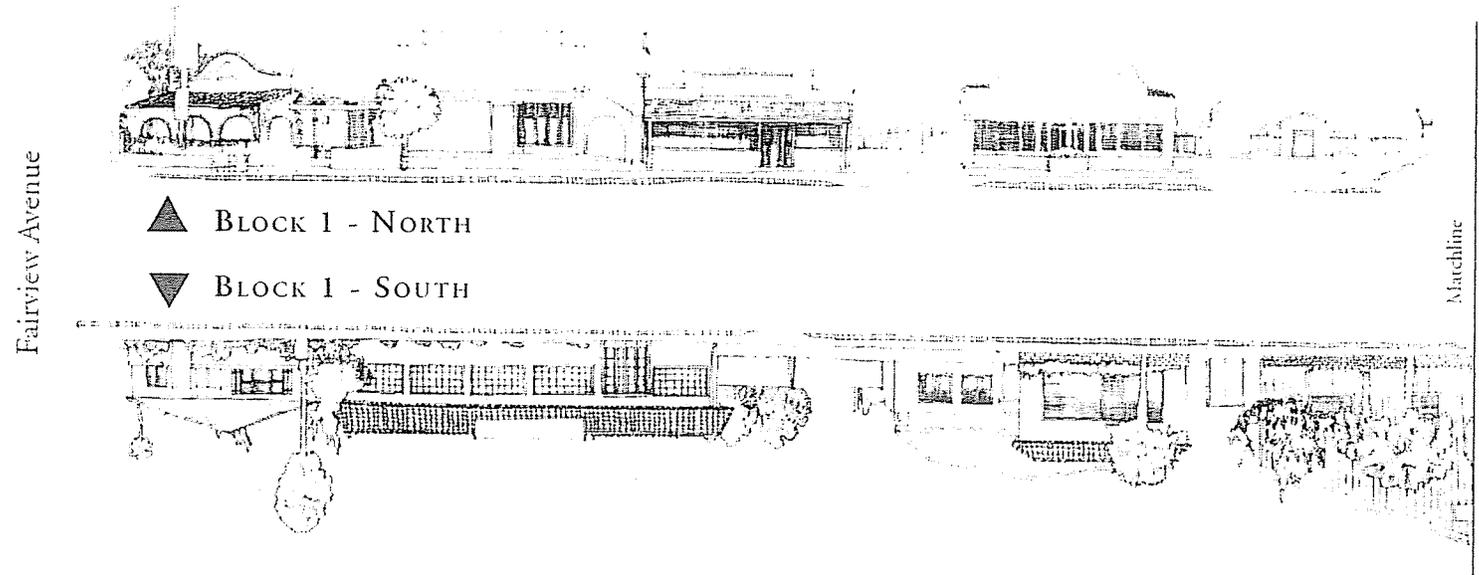


## APPENDIX C HOLLISTER AVENUE ELEVATION SKETCHES



KEY TO HOLLISTER AVENUE ELEVATION SKETCHES

## BLOCK 1 - FAIRVIEW AVENUE TO ORANGE AVENUE

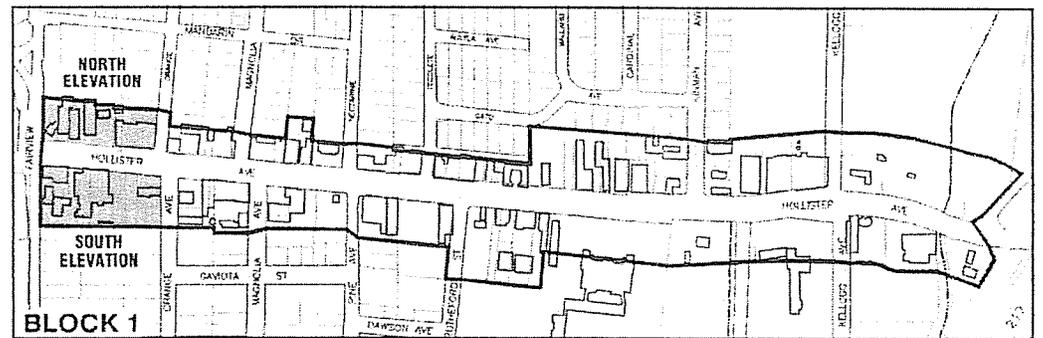
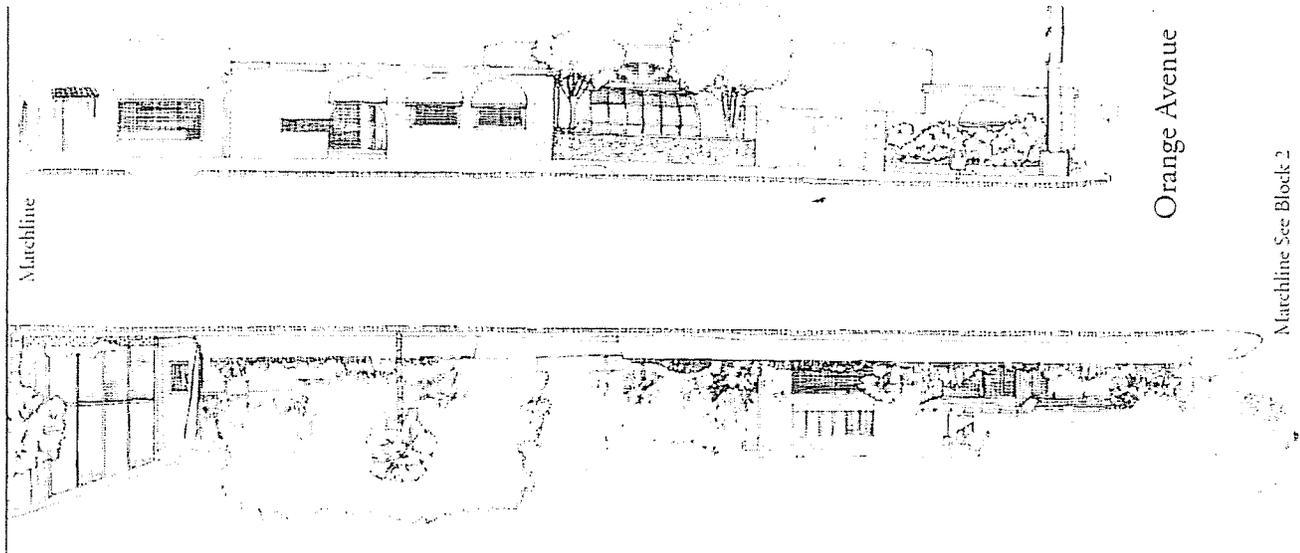


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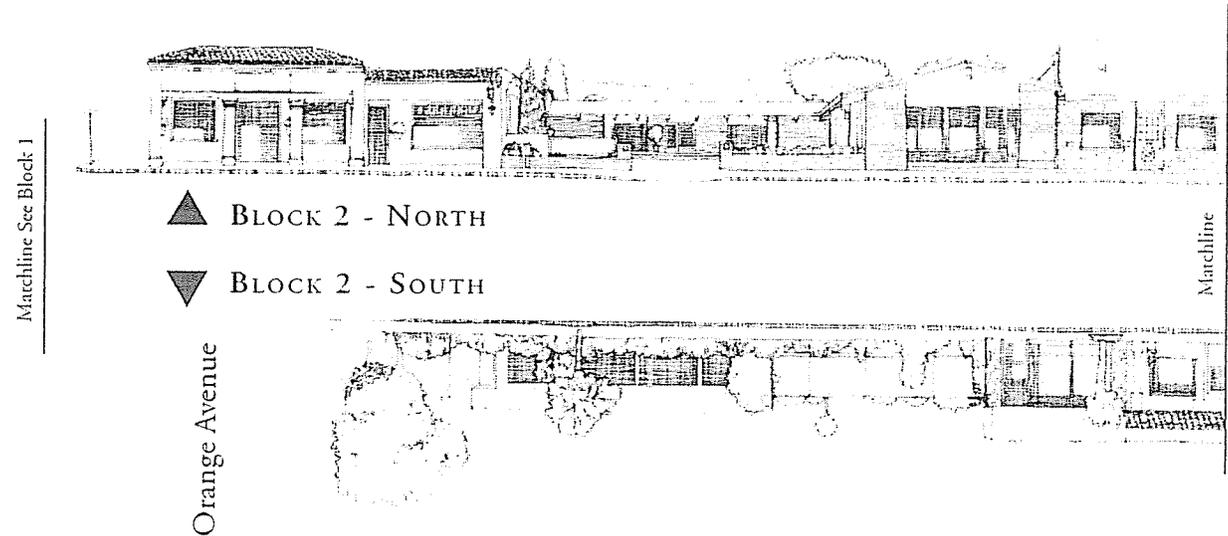
Elevations are intended for illustrative purposes only. Scale shown is approximate, actual measurements should be field verified.

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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



## BLOCK 2 - ORANGE AVENUE TO MAGNOLIA AVENUE

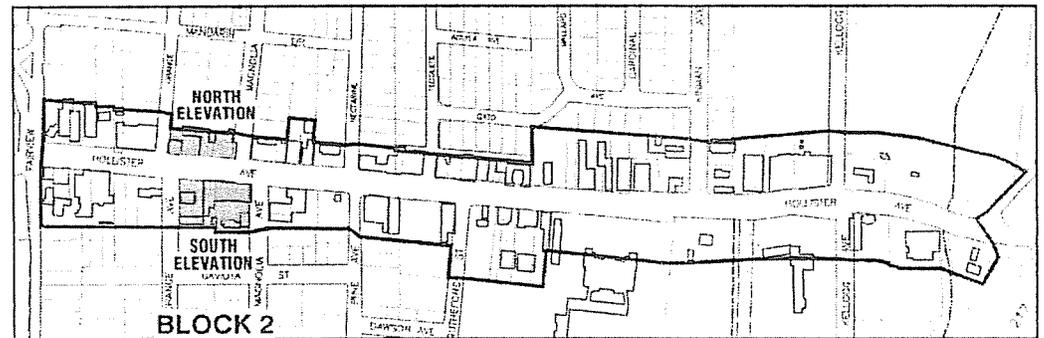
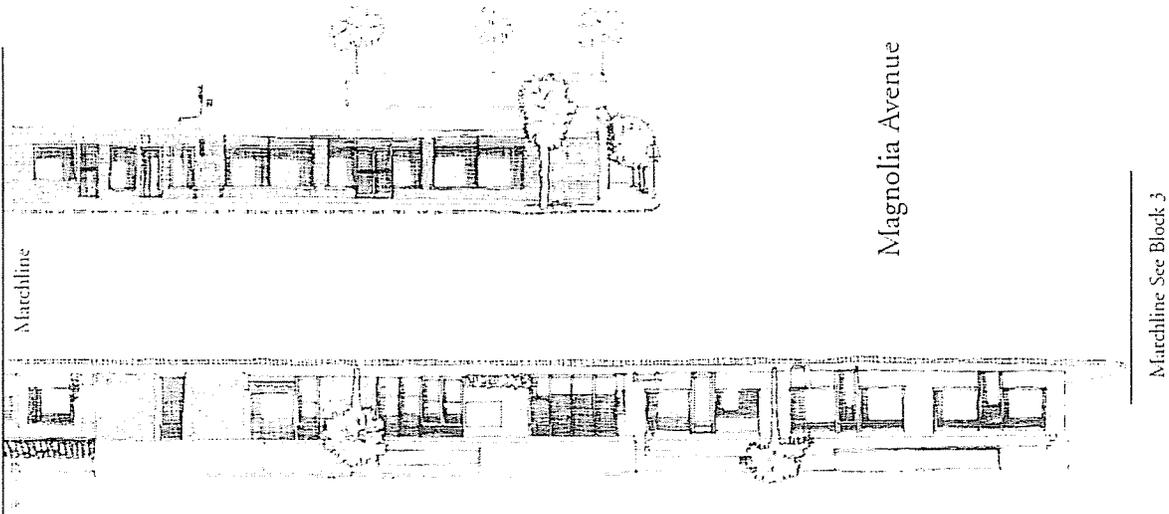


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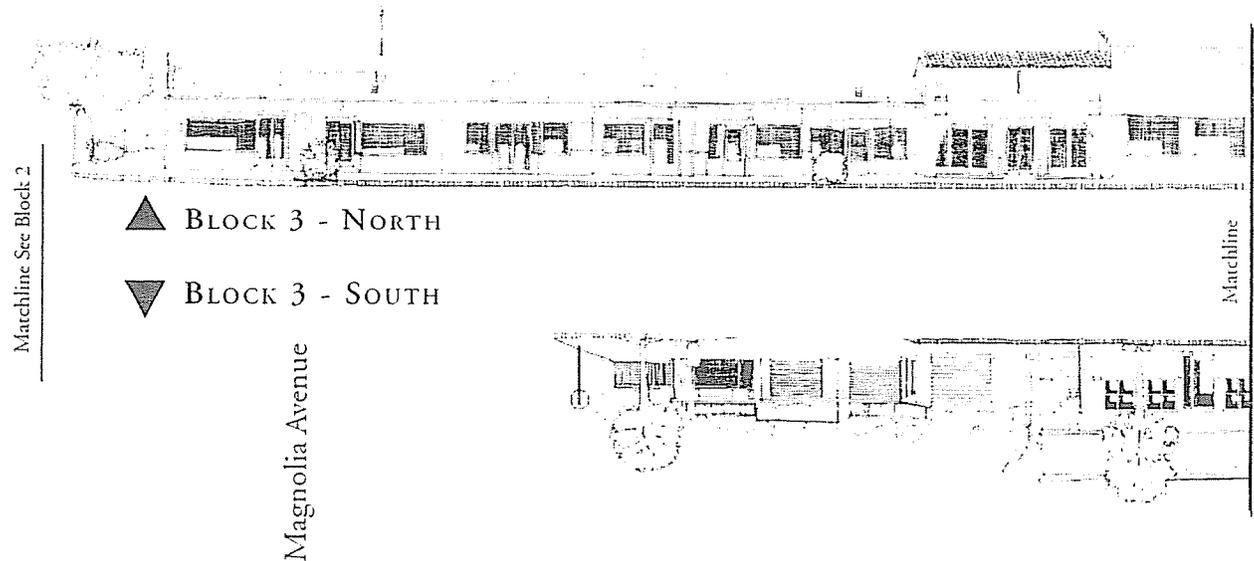
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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



BLOCK - 3 MAGNOLIA AVENUE TO PINE/NECTARINE AVENUE

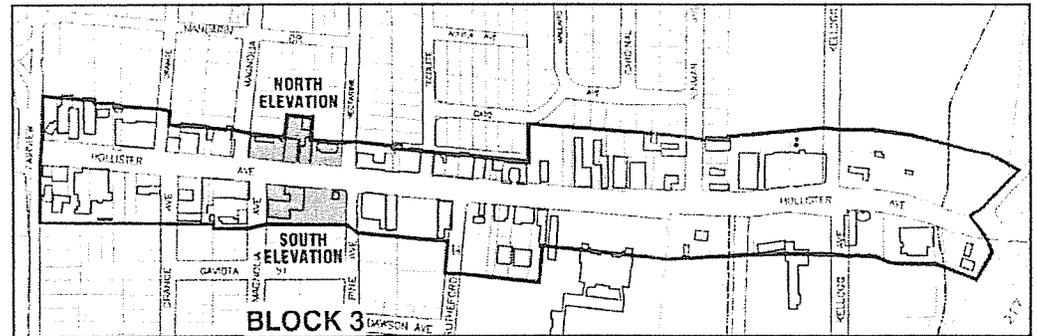
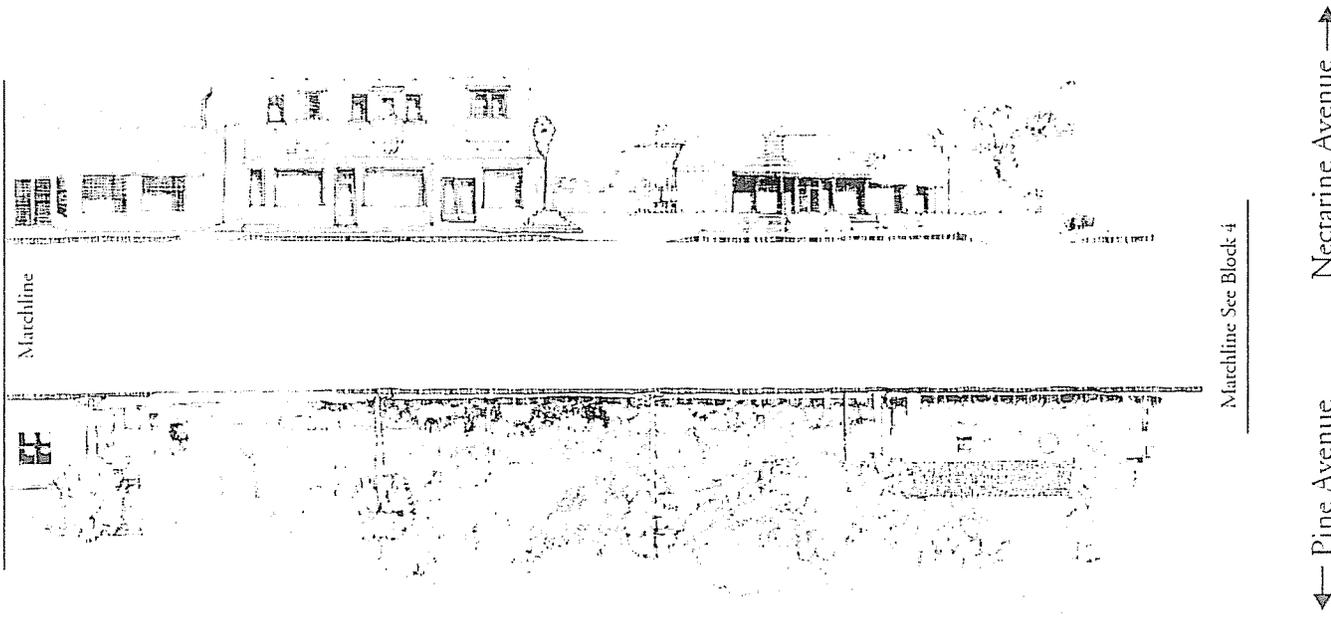


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Elevations are intended for illustrative purposes only. Scale shown is approximate, actual measurements should be field verified.

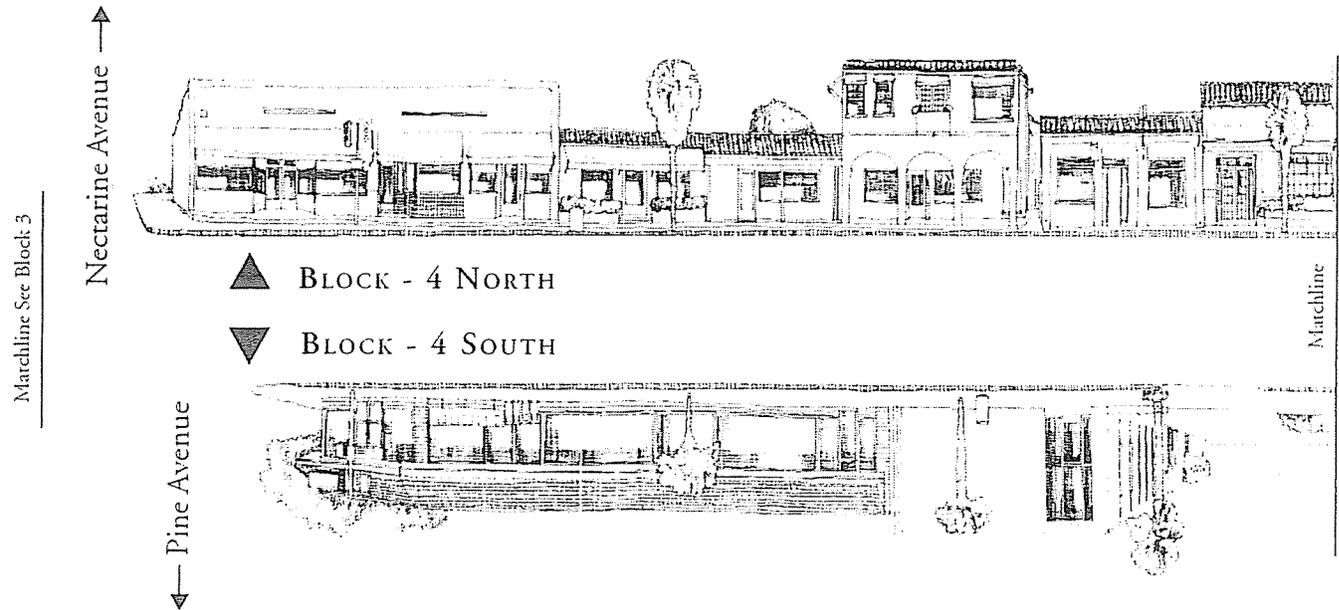
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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES

## BLOCK 4 - NECTARINE/PINE AVENUE TO TECOLOTE AVENUE/RUTHERFORD STREET

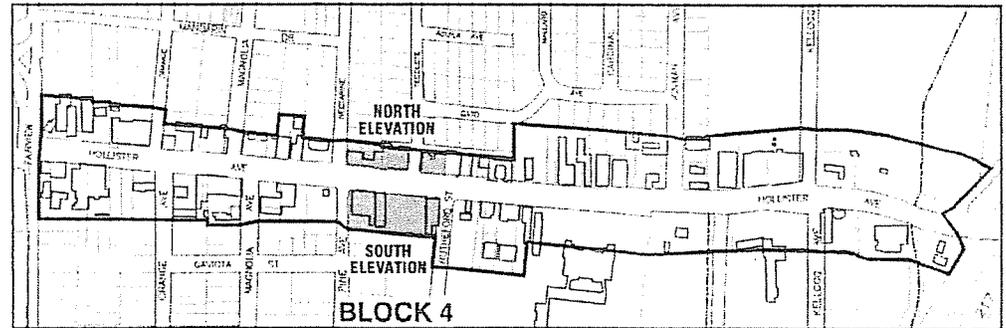
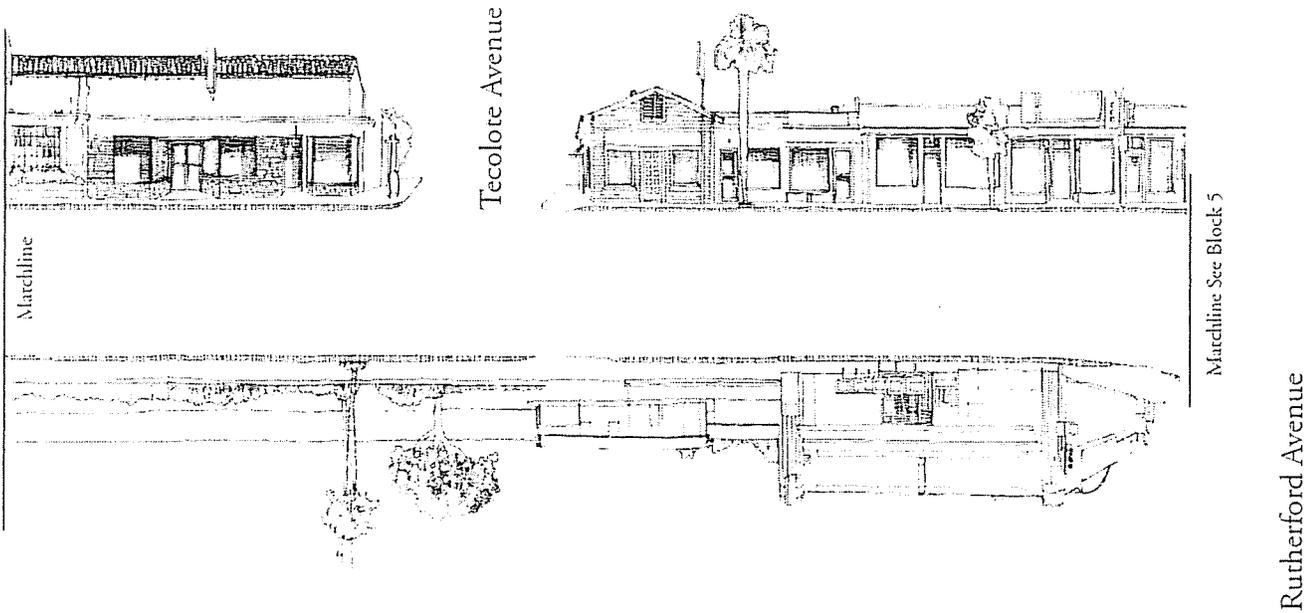


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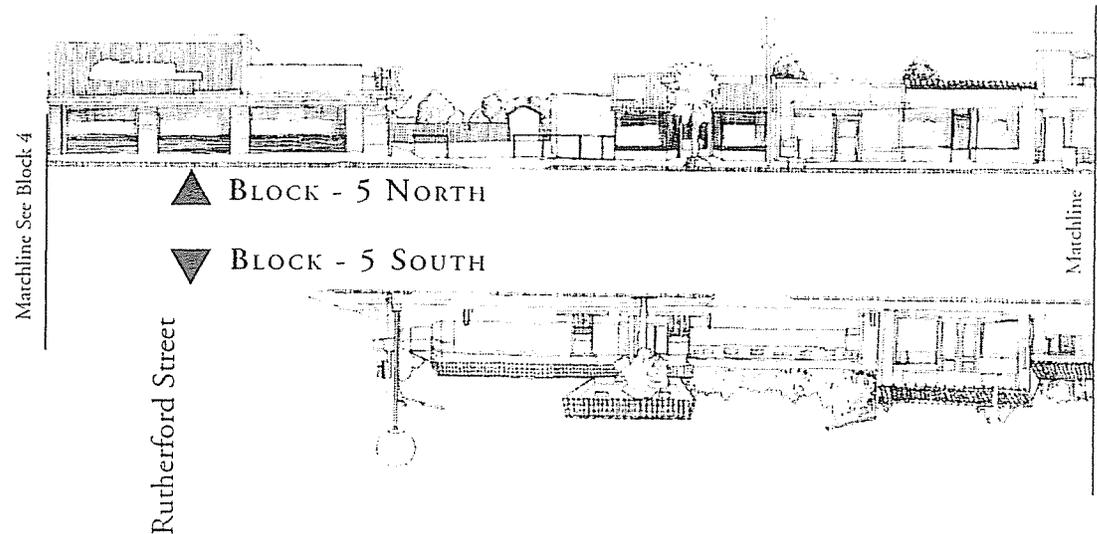
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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



BLOCK 5 - RUTHERFORD STREET TO MATCHLINE BLOCK 6

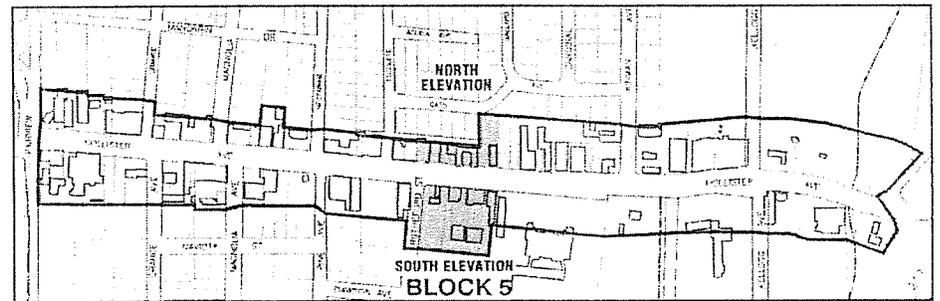
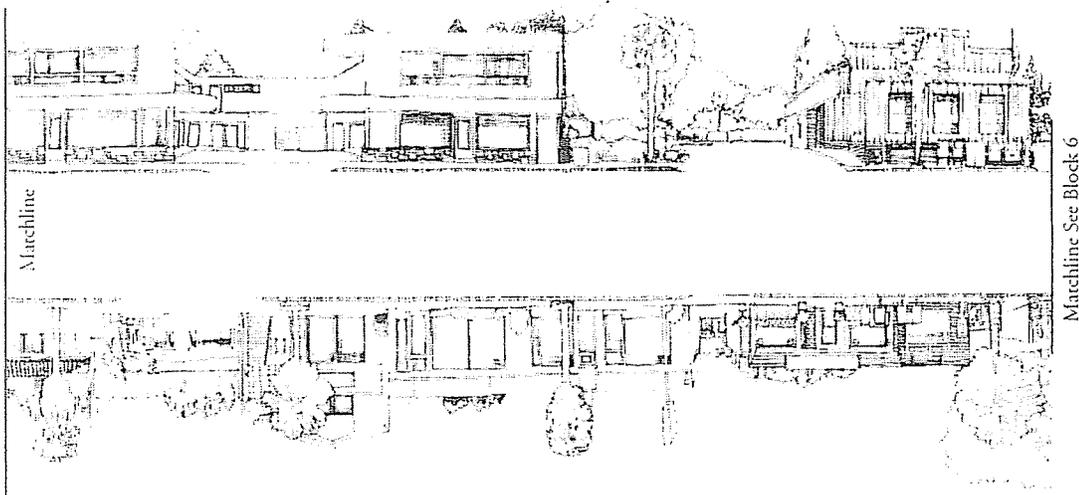


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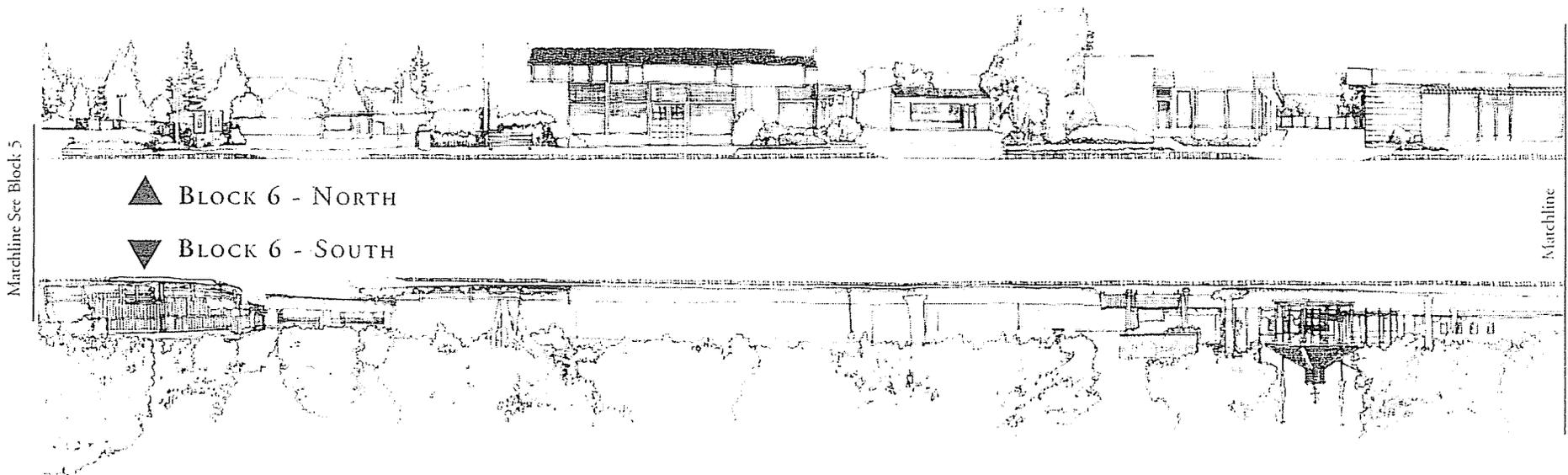
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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



## BLOCK 6 - MATCHLINE BLOCK 5 TO KINMAN AVENUE

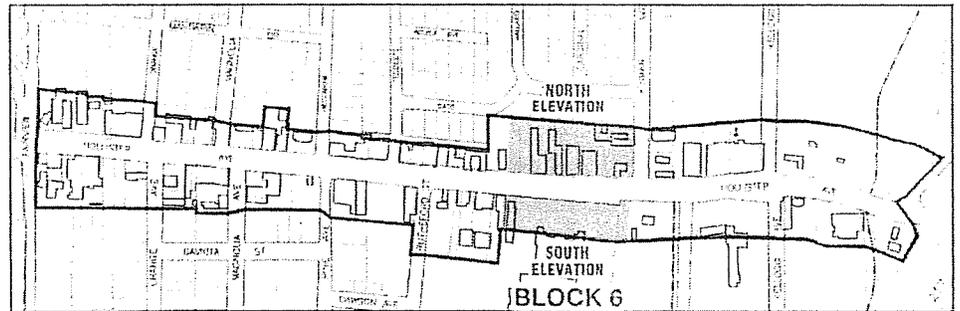
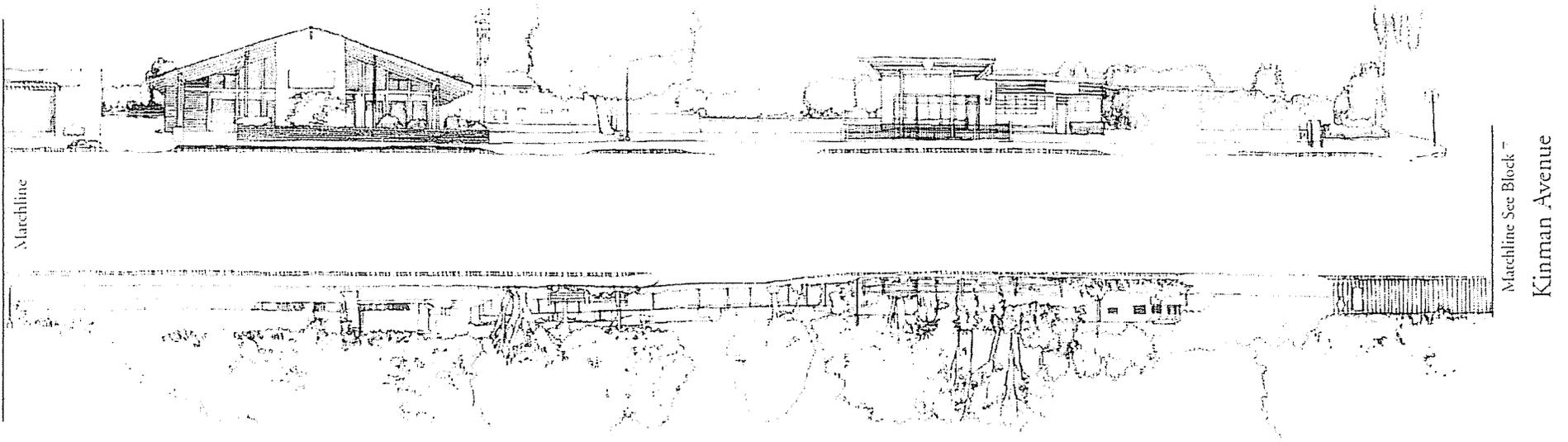


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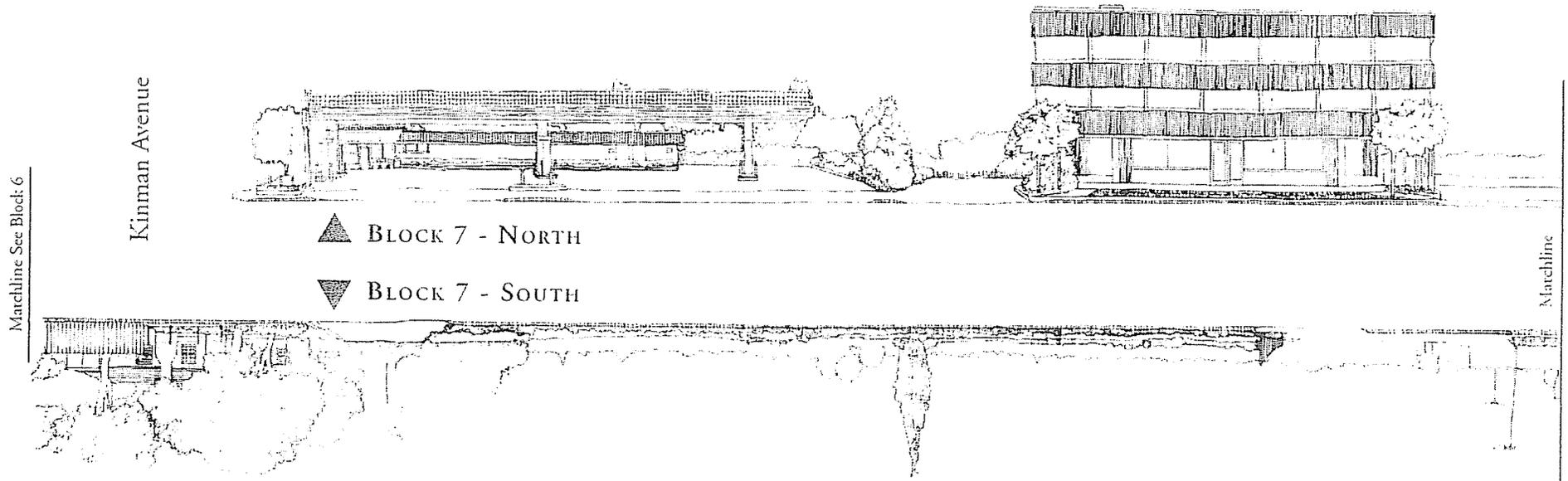
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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



## BLOCK 7 - KINMAN AVENUE TO KELLOGG AVENUE

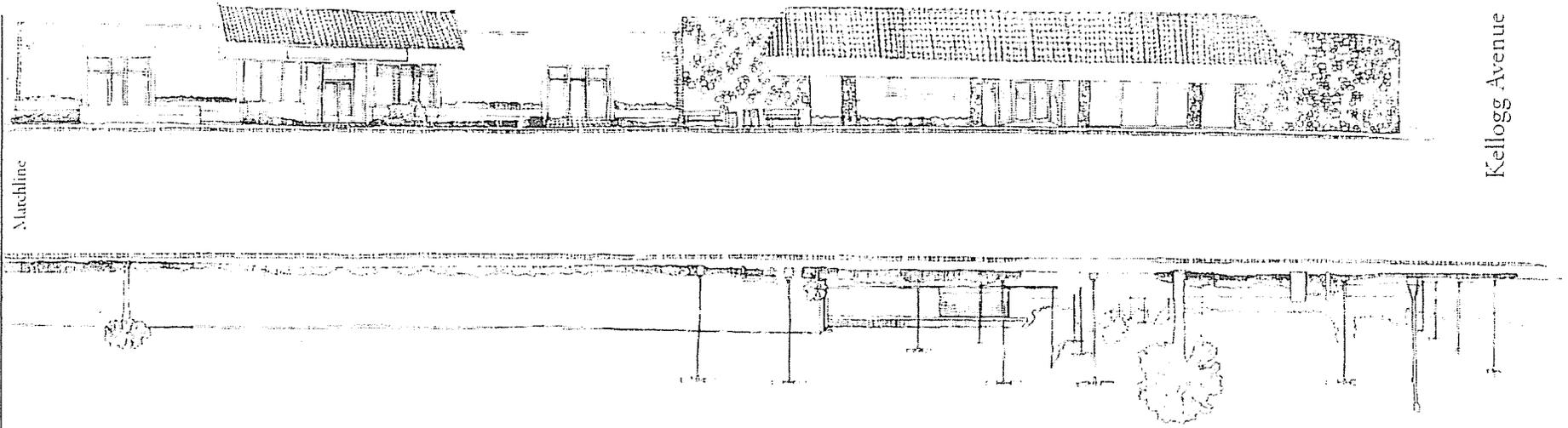


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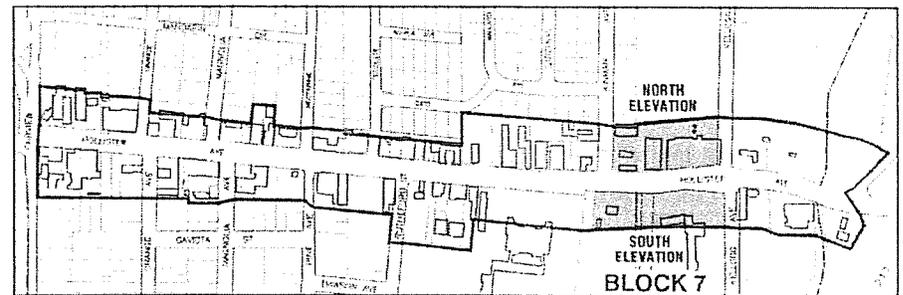
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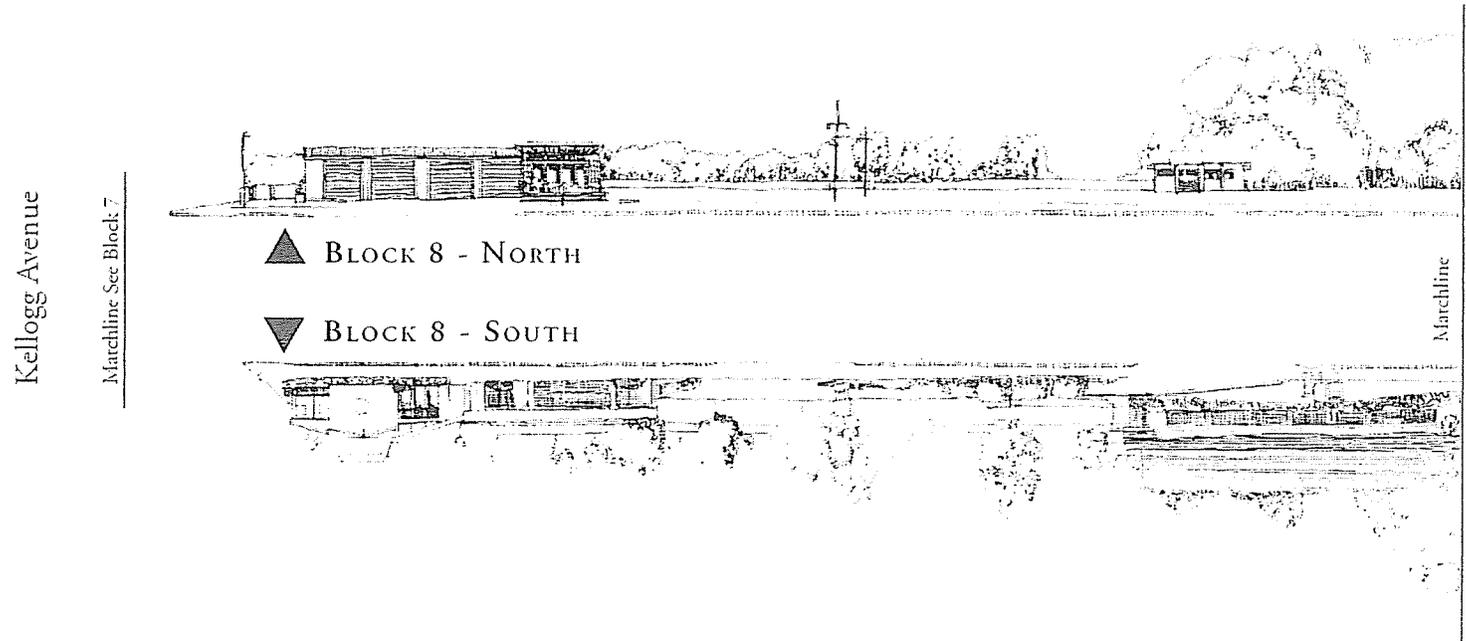
# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



Marchline See Block 3



BLOCK 8 - KELLOGG AVENUE TO DEARBORN PLACE

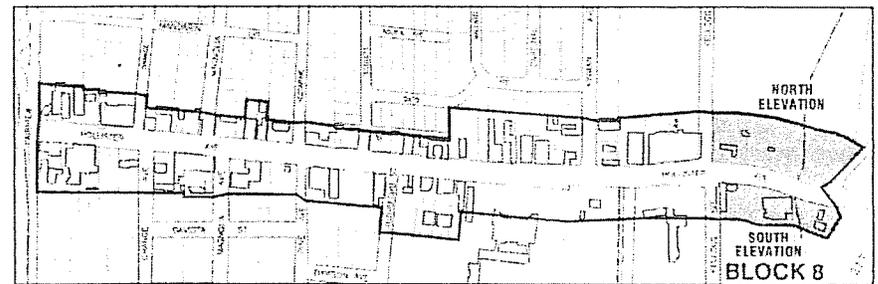
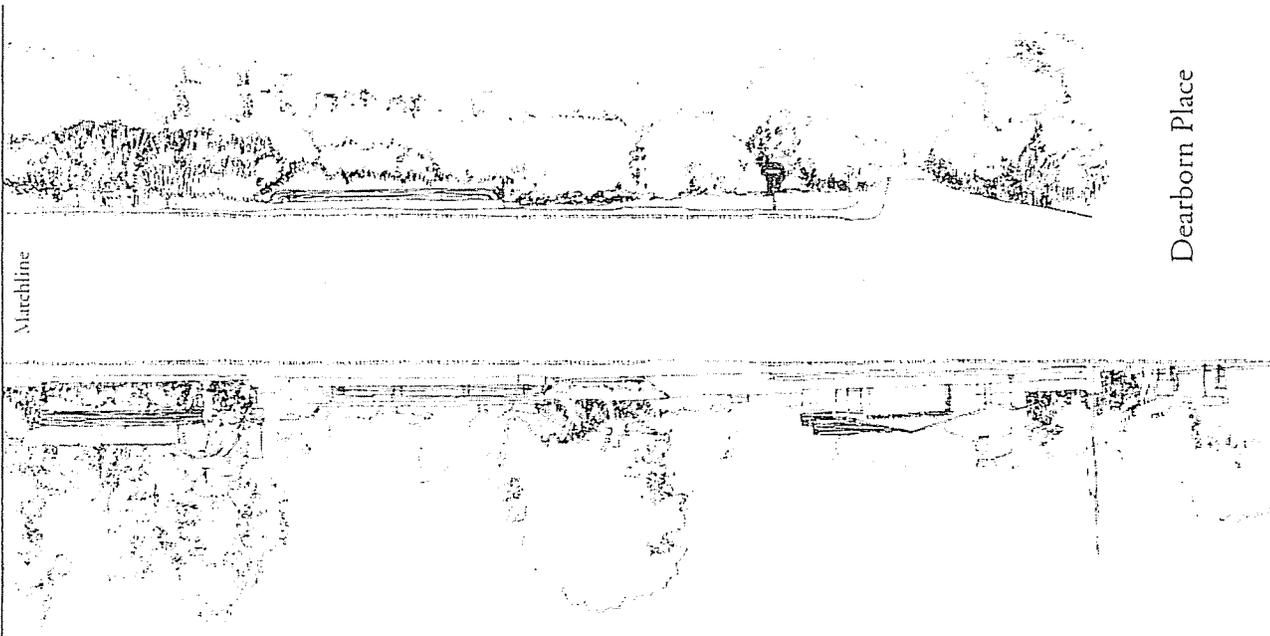


SCALE: 1/32"=1'-0"

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# GOLETA HERITAGE DISTRICT ARCHITECTURE & DESIGN GUIDELINES



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\*Old Town Cultures Project



HONORING OUR PAST  SHAPING OUR FUTURE

