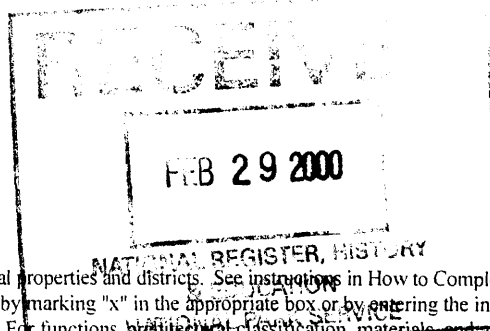


United States Department of the Interior
National Park Service



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NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Virginia Hotel
other names/site number Traveler's Hotel

2. Location

street & number 17 and 23 West Haley Street N/A not for publication
city or town Santa Barbara N/A vicinity
state California code CA county Santa Barbara code 083 zip code 93101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Samuel Alveyta February 22, 2000
Signature of certifying official Date
State Historic Preservation Officer
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)
Signature of commenting or other official Date
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
 entered in the National Register See continuation sheet.
 determined eligible for the National Register See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other (explain): _____
Signature of the Keeper Edson H. Beall Date of Action 3/31/00

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: DOMESTIC Sub: hotel
COMMERCE/TRADE specialty store

Current Functions

(Enter categories from instructions)

Cat: DOMESTIC Sub: hotel

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS;
Mission / Spanish Colonial Revival

Materials

(Enter categories from instructions)

foundation CONCRETE
roof ASPHALT
walls CONCRETE
other METAL

(See continuation sheet for further materials.)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1925

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Denman, C.K., architect

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>11</u>	<u>252331</u>	<u>3811408</u>	3	<u> </u>	<u> </u>	<u> </u>
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>

 See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Stephen D. Mikesell / Christopher D. McMorris, architectural historians

organization JRP Historical Consulting Services date October 18, 1999

street & number 1490 Drew Avenue, Suite 110 telephone (530)757-2521

city or town Davis state CA zip code 95616

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Marc Recordon

street & number 2559 Whitney Street telephone 805/969-9043

city or town Summerland state CA zip code 93067

Paperwork Reduction Act Statement. This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement. Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 200137127; and the Office of Management and Budget, Paperwork Reductions Project (10240018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 1

Virginia Hotel
Santa Barbara, California

ADDITIONAL MATERIALS

Walls
BRICK
STUCCO

Other
CERAMIC TILE
SYNTHETICS: Plastic

NARRATIVE DESCRIPTION

Situated along the south side of West Haley Street, just east of Fig Street, the Virginia Hotel is a three story, 28,000 square foot, flat roofed, newly rehabilitated building constructed of brick and reinforced concrete with a cement plaster stucco finish. As shown in **Photograph 1**, the hotel is designed in Spanish Colonial Revival style and features arched openings, ceramic tile, decorative wrought iron balconies, recessed store fronts, and original interior elements including plaster rosettes and decorative moldings. The hotel is L-shaped in plan and comprises two buildings functioning as a single property. The two portions of the hotel are connected by a four foot segment that houses passageways on the second and third floor as well as double hung windows on the main façade. The portion of the building at 17 West Haley Street is located at the east end of the property stretching to the back of the parcel with the first story extending out from the east corner of the building to create a second floor balcony as shown in **Photograph 2**. The portion of the building at 23 West Haley Street runs parallel to the street and extends to the neighboring building at the west end of the property. Adjacent to the connection of the two buildings there is a passage at the first floor for automobiles to access parking in the rear. There is also a parking lot on the east side of the hotel. The rehabilitated building retains historic integrity – although not throughout the entire building for all aspects – of location, design, setting, materials, workmanship, feeling, and association.

The hotel's primary façade along West Haley Street is where most of its refined architectural features are located. The façade is unified by two string courses and a common molded cornice roof line. The first floor,

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Virginia Hotel
Santa Barbara, California

painted a burnt umber color, has large openings for windows and a door set between engaged columns at the east end, shown in **Photograph 3**. In addition, the east end has an infilled door with a new window and an infilled window, both retaining their original form. A particularly prominent feature of the building is the pressed metal marquee that has been restored above the main entrance near the east corner. It has metal panels, small light bulbs lining its base, and orbed light fixtures on the top corners. The marquee is tied back to the building by two large chains. Its original signs, however, have been replaced. To the west there are arched openings for doors and the auto passageway on the first floor. There are also wood frame store fronts recessed in a colonnade behind engaged and full columns, shown in **Photograph 4**. The upper stories are painted pale yellow highlighted by string courses and the cornice painted in brighter yellow as well as decorative ceramic tile. The second story has recessed openings with French windows and embossed sills on the east end and to the west are French windows with awnings interspersed with small vertical three and six pane windows between them. The third floor has arched windows with decorated sills at the east end with ornamental ceramic tile between and above them. To the west are pairs of arched windows divided by single spiral columns as well as three and six pane vertical windows placed above the same seen on the second floor. There is an additional string course on the western part of the hotel above the windows adjacent to the base of the parapet. All of the second and third story windows have decorative wrought iron balconies. A structurally unsound and historically insignificant fire escape was removed from the main façade during the building's rehabilitation.

The secondary and rear elevations, represented in **Photograph 5**, have regularly spaced segmental arch openings with one-over-one double-hung windows of varying sizes. The painted brick walls, which were exposed before rehabilitation and repointed during the rehabilitation, have vertical retaining strips attached almost up to the top of the walls. They are tied back to the building's structure by metal bolts. The rear faces also have original molded rain water leader collector boxes and added decorative lighting and awnings by the doors. A few openings have been infilled but their shapes have been retained. At the east corner of the building, the old "Virginia Hotel" large lettering that had been painted on the wall has been replaced by smaller attached lettering, including the Holiday Inn Express sign and logo, along with two vintage style exterior hanging light fixtures. Above the east corner of the building, the elevator shaft projects above the roof with a door and stairs on its west side.

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Virginia Hotel
Santa Barbara, California

On the interior, the first floor is divided into a large lobby, offices, common rooms, and guest rooms. The lobby retains original windows, decorative rope molding, and column/pilaster capitals with decorative plaster rosettes. The main desk sits on the east wall next to the elevator which is on the lobby's south wall. Across from the front door is a simple wooden staircase, original to the space, with carved newel posts which continues on the upper floors. Additional Spanish style elements have been added to the lobby mostly with the use of decorative ceramic tile. In particular there is an eight pointed star forming a fountain that sits adjacent to the front door. The guest rooms throughout the hotel have been largely remodeled and do not retain historic integrity. Most original interior plaster in the guestroom areas has been replaced. The guest rooms are small and minimally adorned. The guest room space was reconfigured during rehabilitation, without compromising exterior window rhythm or geometry, to accommodate private bathrooms and persons with disabilities. This reduced the number of units in the hotel from 96 to 61. Along the halls, one original skylight remains, some doors retain their transoms, there are simple door surrounds, and new wall sconces and inset ceiling lighting has been added. The former shops located along West Haley Street on the western end of the property have been converted to rooms with their exterior doors made inoperable. Large metal ducts have been added along the ceilings of these rooms, and the ceiling in the hallway behind these rooms has been lowered. Room 312 has been rehabilitated to its vintage condition sympathetic to the building's 1925 period of significance. Contributing to this vintage condition are lighting, flooring, finishes, and fixtures including a non-functioning radiator.

The Virginia Hotel has been rehabilitated, in part, to take advantage of available tax credits. Work on the hotel has been approved by the California Office of Historic Preservation and the National Park Service as meeting the United State Secretary of the Interior's Standards for Rehabilitation. Preparation of this nomination has benefited greatly from the excellent work done to prepare the Part I certification for the Federal tax credits written by Preservation Planning Associates of Santa Barbara. Alexandra C. Cole, Principal.

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Section 8 Page 1

Virginia Hotel
Santa Barbara, California

Statement of Significance

Summary Statement

The Virginia Hotel at 17 and 23 West Haley Street in Santa Barbara is significant at the local level under National Register Criterion C, as a locally important example of the Spanish Colonial Revival style, which was the style of choice among city planners in Santa Barbara as that city sought to rebuild following a destructive earthquake in 1925. The Virginia Hotel, which comprises structural elements from two pre-earthquake buildings, was one of the first commercial buildings to be rebuilt in the manner adopted by the Architectural Advisory Committee, empowered by the city to approve all plans for the reconstruction of buildings damaged by the earthquake. Specifically, the Committee adopted the Mission Revival/Spanish Colonial Style as the preferred architectural theme for all repair and reconstruction work, following the earthquake. As such, the Virginia Hotel exemplifies the characteristics that reflect its context: buildings in Santa Barbara that were designed and built in a manner consistent with City Beautiful design guidelines, immediately following the 1925 earthquake, a pattern of design that transformed the city. The building is significant within this context because it is a rare and characteristic example of this type, period, and method of construction. Because it was one of the first buildings approved by the Architectural Advisory Committee, the Spanish Colonial Virginia Hotel helped pave the way for the broader reconstruction of the city along Mission Revival, Spanish Colonial, and Mediterranean lines in the years after 1925.

Historic Context

The historic context for evaluating significance for this building is that of City Beautiful-inspired urban design guidelines in the City of Santa Barbara in the mid-1920s. For this context, the time is the mid-1920s, the place is Santa Barbara, and the theme is City Beautiful-inspired urban design guidelines. The theme implies two related themes that were significant in American urban history in the early 20th century – the City Beautiful

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Virginia Hotel
Santa Barbara, California

Movement and the development of a city planning apparatus that was capable of enforcing zoning restrictions, design guidelines, and other aspects of modern city planning. This context concerns two areas of significance: city planning and architecture. In practical terms, however, the areas are one and the same as they relate to design review in Santa Barbara in the mid-1920s: that design review was governed by concerns over architectural consistency, specifically a desire to have the city rebuilt according to a Spanish Colonial/Mission Revival/Mediterranean architectural theme.

Virtually all sizable cities in California were inspired by the City Beautiful Movement during the early 20th century. City Beautiful plans were commissioned and prepared for San Francisco, Los Angeles, Sacramento, San Diego, and many other smaller cities in the state. A common thread in all of these plans was the desire to develop design guidelines that emphasized some sort of architectural thematic consistency for major buildings and structures. These efforts, however, were rarely successful. The City of Santa Barbara holds a special place in the city planning history of California in that its City Beautiful-inspired design guidelines were actually enforced as early as the 1920s; the architectural consistency and beauty of that city today is the best available evidence of how well that program succeeded. Ironically, the city was aided in its efforts by a devastating earthquake that leveled much of the community in 1925, giving city planners the opportunity to start from scratch in rebuilding the architectural fabric of the community. Santa Barbara was not alone, however, in this respect. There were many, for example, who saw the 1906 earthquake in Northern California, as the grand opportunity for San Francisco to rebuild along Beaux Arts lines, as recommended in its City Beautiful Plan. San Francisco did not follow its plan; the post-1906 city was different from the pre-1906 city, but not because the city enforced its design criteria. Santa Barbara was arguably the first city in California to adopt and enforce design guidelines that embraced a consistent architectural theme.¹ That historic development was of considerable importance in the context of California generally but was, of course, most important to the community itself.

¹ A case could be made for smaller Southern California suburbs, such as Rancho Santa Fe, Palos Verdes Estates, Brentwood, and others, as being the first to exercise effective design review. This control was exercised by the developer, however, and not by an elected council or appointed commission or committee. Architectural consistency was enforced in these smaller communities as part of the development process and not as an exercise in city planning. Among the incorporated cities, Santa Barbara holds that distinction.

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Virginia Hotel
Santa Barbara, California

The City Beautiful Movement is sometimes seen as growing from the success of the 1893 Columbian Exposition in Chicago, specifically the Great White City, in which collections of like-designed buildings, laid out along rational circulation plans, inspired hope that American cities could be planned rationally and made beautiful.² Cities throughout the United States paid for City Beautiful plans, with a small number of New York-based architects and landscape architects devising most of these. In California, Los Angeles, San Francisco, Sacramento, Santa Barbara, and other communities paid for such plans. Daniel Burnham, Charles Mulford Robinson, and Charles Cheney developed the lion's share of such plans for California cities.

In many instances nationally, City Beautiful plans recommended Beaux Arts classicism as the architectural theme for such city plans. The Beaux Arts was favored for many reasons: it was the style of the Great White City, it was popular at the time, and it was easily adapted to city halls, court houses, and other public buildings over which city leaders had direct control.

Not all City Beautiful plans, however, recommended adoption of a neo-classical theme. The Santa Barbara plans, developed in sequence by Charles Mulford Robinson, Bertram Goodhue, and Charles Cheney, consistently argued that the city should draw upon the Mission Revival/Spanish Colonial heritage that already characterized much of the city's building stock.³ These plans were in hand by the time of the 1925 earthquake, as was a commitment to their implementation on the part of many civic leaders. The earthquake presented an opportunity for their implementation on a large scale. The Virginia Hotel was one of the earliest examples of the impact of the city's City Beautiful plan and it is significant within that context.

The fact that Santa Barbara adopted a Spanish Colonial theme for its city plan reflects two subsidiary trends in California history: the growing popularity of the Mission Revival and Spanish Colonial Revival in the state during the period, 1890 to 1930; and developments that are unique to Santa Barbara, including the restoration of

² The national importance of the City Beautiful Movement is discussed in: William H. Wilson, *The City Beautiful Movement*, Baltimore: Johns Hopkins University Press, 1989.

³ The long evolution of city plans in Santa Barbara is discussed in detail in Kevin Starr, *Material Dreams: Southern California through the 1920s*, New York: Oxford University Press, 1990. Chapter 10, "Castles in Spain: The Santa Barbara Alternative." There was not a single City Beautiful plan for Santa Barbara but rather a series of plans, each building on the previous work and each

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Virginia Hotel
Santa Barbara, California

the Santa Barbara Mission and other Spanish-Mexican era buildings at the turn of the century, and the growing importance of the city as a recreational destination in the late 19th and early 20th centuries. Recent scholarly studies, particularly that of Karen Weitze,⁴ have traced the roots of the Mission Revival Style to a variety of developments in Southern California in the late 19th century. The development of the style coincided with the birth of a substantial recreational industry in California during the late 19th century. Not surprisingly, the style was widely adopted in the design of tourist hotels, with the Mission Inn in Riverside being one of the grandest examples. The Spanish Colonial Revival took root in California with the 1915 Panama-California Exposition in San Diego, designed chiefly by Bertram Goodhue. While there were important distinctions, the Mission Revival and Spanish Colonial Revival shared many characteristics, including a romanticization of the early history of the region.

In Santa Barbara, the proponents of historic preservation joined hands with the proponents of good urban design to embrace the Mission Revival/Spanish Colonial Revival as the style of choice for the city generally. David Gebhard and Kevin Starr have documented the role of community activists, particularly Bernhard Hoffman, in supporting the reconstruction of the Santa Barbara Mission as well as their support for adopting Hispanic architecture in new construction in the city.⁵ These community activists helped convince the city and local leaders to sponsor a series of studies for how the major streetscapes in Santa Barbara could be rebuilt in the Hispanic style, blending the restored Spanish-Mexican era buildings with new construction in the Mission Revival/Spanish Colonial Style. Such studies included a 1909 city plan by Charles Mulford Robinson, a 1919 streetscape study by Bertram Goodhue, early 1920s studies by George Washington Smith and Charles Osborne Craig, and an early 1920s city plan by Charles Cheney. A few substantial buildings were built in the style prior to the 1925 earthquake. It was the earthquake, however, that gave the opportunity to exert design review controls on a massive scale, as much of the commercial district was damaged and had to be repaired or rebuilt.

proposing increasingly specific guidelines. The one consistent element in all of these plans was the preference for what Starr calls "Hispanicized" architecture.

⁴ The Mission Revival style is discussed in great detail in: Karen J. Weitze, *California's Mission Revival*. Los Angeles: Hennessey & Ingalls, 1984.

⁵ Starr, *Material Dreams*; David Gebhard, *Santa Barbara: the Creation of a New Spain in America*, Santa Barbara: University Art Museum, 1982.

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Virginia Hotel
Santa Barbara, California

Immediately following the earthquake, the Santa Barbara City Council established a Committee of Public Safety and Reconstruction, which in turn created an Architectural Advisory Committee to monitor plans for the rebuilding of the city. The Architectural Advisory Committee, which comprised local architects and civic, professional, and business interests, was empowered to approve all building permits in the years just after the earthquake. This committee adopted the Mission Revival/Spanish Colonial as its preferred style for the rebuilt town; committee members generally called it the "Spanish Style." The committee even formed a Community Drafting Room, through which architects could donate their time in drafting designs that would be appropriate to the reconstructed elements of the city as well as for new construction. Carlton Winslow, a member of the Committee, declared: "Santa Barbara now faces its opportunity. It can make of itself the most romantic, beautiful and best planned city in Western America."⁶

The Architectural Advisory Committee was arguably the first true design review commission in California and was more successful than nearly any other such entity in enforcing a coherent image for the city.⁷ The committee was particularly interested in work on State Street, the principal commercial corridor in the city and the least harmonious of areas prior to the earthquake. The Virginia Hotel epitomized both the disharmony of the pre-earthquake design, particularly around State Street, and the success of the post-earthquake reconstruction. It was one of the first buildings to be rebuilt according to the dictates of the committee and is quite successful as an expression of the architectural program of the committee. The success of this hotel as an example of these design review guidelines defines its historical significance.

The Significance of the Virginia Hotel within the Larger Context of Architecture and City Planning in Santa Barbara in the mid-1920s

The Virginia Hotel is an important example of a property type that is unique to Santa Barbara: a pre-1925 building that was reconstructed in the Mission Revival/Spanish Colonial Revival Style following the 1925

⁶ Quoted in Starr, p. 288.

⁷ Again, a distinction is made between the design review function in an established municipality and design review that was enforced as part of the development process.

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Virginia Hotel
Santa Barbara, California

earthquake in Santa Barbara. The Virginia Hotel was, prior to 1925, a linking of two nondescript hotel units built in 1916 and 1922. The 1925 repair and reconstruction was implemented in strict accordance with the policies of the Architectural Advisory Committee, which mandated the use of the Spanish Colonial/Mission Revival styles for any work within the core of the city. The Virginia Hotel represents an important example of this type, period, and method of construction. The building is important in the areas of architecture and city planning, areas that blended together in Santa Barbara, as the city sought to remake itself in a "Hispanic" mode following the earthquake of 1925.

The Virginia Hotel's two component buildings were originally constructed between 1916 and 1925. Before their transformation following the 1925 earthquake, the hotel was a standard commercial design with little outstanding architectural detail. Charles Maas had a two story hotel constructed at 17 West Haley Street in 1916. Built amongst small houses on large lots, it was the first commercial property on Haley Street. This extended commercial uses found on State Street which was Santa Barbara's primary commercial street. In 1922, his next door neighbor, Freas Hayman, demolished his house and constructed a three story hotel at 21-31 West Haley Street (later referred to as 23 West Haley Street). While they were separate buildings, the hotels were linked on the upper floors and functioned as a single establishment.

Santa Barbara's major 1925 earthquake caused damage to both buildings. Maas and Hayman hired Los Angeles architect and engineer C. K. Denman not only to design repairs for the Virginia Hotel, but also to transform the property's façade to a Spanish Colonial Revival design required under the city's architectural ordinance. Denman also added a third story to 17 West Haley Street at this time.

In 1931, the connections between the two buildings were closed. A new lobby was built at 23 West Haley Street, and it opened as the Traveler's Hotel. Over the years, the two hotels declined. By the 1970s, the property had begun to operate as a long term dwelling similar to that of a single resident occupancy hotel, or SRO. The two hotels operated separately until 1977 when they were again joined as the Virginia Hotel. The property was determined eligible for the National Register of Historic Places under Criterion C on May 9, 1978 because of a United States Department of Transportation project in Santa Barbara at the time. While the

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Virginia Hotel
Santa Barbara, California

property was not demolished and had been noted by preservationists for its historic and architectural value, it continued to operate as it had. The hotel went out of service and was vacated by 1997, and the current owner purchased the property in 1998. The rehabilitation project began in March 1998 and was completed in early 1999 opening up as the Holiday Inn Express Virginia Hotel. The City of Santa Barbara has designated the property as a local historic landmark and praised the rehabilitation project. Plans are currently underway to list the property in the Historic Hotels of America guidebook produced by the National Trust of Historic Preservation.

C.K. Denman's design for the Virginia Hotel unified the two component buildings, but differentiated between them. Among the character defining features of the hotel uniting the design are broad stucco/cement plaster expanses, deep reveals, decorative ceramic tile and wrought iron work, repetitive columns, pronounced string courses, and a consistent molded cornice roofline. Denman also retained differences between the two buildings by using different window treatments on the upper floors and adding an extra string course, for example. While the hotel's recent rehabilitation has included repairs and alterations to allow for compatible use of the property, its significant character-defining features were preserved, as they were central to conveying the hotel's architectural and historic significance. Besides its Spanish elements it also includes Mediterranean and classical stylistic features. The third floor contains Venetian-inspired spiral columns flanked by arched windows, and the openings and layout of the broad façade have classically-inspired symmetry as well as embossed moldings and ornamental sills below second floor windows.

As a result of the 1925 earthquake, building facades in the city's downtown core of approximately thirty blocks, particularly on State Street, were damaged or demolished. In Santa Barbara, there are only a few buildings remaining that assumed their Spanish Colonial Revival facades immediately following the earthquake and which retain historic and architectural integrity. The Virginia Hotel is one of two such downtown hotels. The other is the four story Andalusian-inspired Californian Hotel which is currently under development plans for alterations and additions. The Virginia Hotel's unique character-defining elements, including the Spanish Colonial Revival elements and the building's prominent marquee, set it apart as one of downtown Santa Barbara's most significant examples of buildings reconstructed after the 1925 earthquake.

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Virginia Hotel
Santa Barbara, California

The significance of the Virginia Hotel under National Register Criterion C can best be appreciated within the context, as detailed earlier. The building is a significant example of its type, period, and method of construction – as a Spanish Colonial building designed to meet the design guidelines of the Architectural Advisory Committee in Santa Barbara following the 1925 earthquake. That committee, as discussed, has a prominent place in the history of city planning in California. The Virginia Hotel is one of two extant examples of a hotel influenced by the work of that committee. It is also an important example of how the committee interpreted the Spanish Colonial style in the reconstruction of existing buildings, especially under the stress caused by the emergency of post-earthquake reconstruction. The Virginia Hotel, in short, is an important example of the influence of the Architectural Advisory Board, a key development in the history of city planning in California, and it is significant within that context.

The importance of the building is best appreciated, not as an individual expression of Mission/Spanish Colonial Revival architecture, but as a physical manifestation of the planning policies of the City of Santa Barbara in the mid-1920s. The essential form of the building was determined by the two pre-1925 buildings; these buildings were repaired, not reconstructed. The desired “Spanish Style” was achieved through the application of selected Mission Revival element to the façade of the existing structure. These elements – the first story arcade, arched windows at the third story, jack arches at the picture windows, and so forth – are restrained but unmistakable allusions to the “Spanish Style.” Reasonable people may disagree as to the success of the building as an expression of the Spanish Colonial Style. The building, however, is indisputably a good expression of the stylistic preferences of the City of Santa Barbara in the years after 1925. It is in this respect that the building is significant, in the closely related areas of architecture and city planning.

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Section 9 Page 1

Virginia Hotel
Santa Barbara, California

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City Building Permits for 17-23 West Haley Street.

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United States Department of the Interior
National Park Service

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Virginia Hotel
Santa Barbara, California

Maps

1907 Sanborn Map corrected to 1927

1930 Sanborn Map

Architectural Drawings

1925. C.K. Denman, Architect & Engineer. Hotel Virginia. Front elevation, Scheme B. July 23.

1926. 1925. C.K. Denman, Architect & Engineer. Hotel Virginia. First Floor Plan, Second Floor Plan, Third Floor Plan. July 25.

United States Department of the Interior
National Park Service

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Section 10 Page 1

Virginia Hotel
Santa Barbara, California

GEOGRAPHICAL DATA

Verbal Boundary Description

The property at 17 and 23 West Haley Street, Santa Barbara, California is located on Assessor Parcel Numbers 037-221-03 and 037-221-02. (See sketch map.)

Boundary Justification

The nominated property includes the entire parcel historically associated with the Virginia Hotel.

United States Department of the Interior
National Park Service

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Section ADDITIONAL DOCUMENTATION

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Virginia Hotel
Santa Barbara, California

MAPS

Attached are:

1. Virginia Hotel marked on a 7.5 series USGS map;
2. Sketch map of the hotel and its proposed National Register boundaries

PHOTOGRAPHS

1. Virginia Hotel
2. Santa Barbara, California
3. Robert G. Clayton
4. April 1999
5. Urban Financial Services Group, Pleasant Hill, CA
6. Principal façade along West Haley Street, camera facing south west
7. Photograph 1

1. Virginia Hotel
2. Santa Barbara, California
3. Robert G. Clayton
4. April 1999
5. Urban Financial Services Group, Pleasant Hill, CA
6. East corner of principal façade and east side of building, camera facing south east
7. Photograph 2

1. Virginia Hotel
2. Santa Barbara, California
3. Robert G. Clayton
4. April 1999
5. Urban Financial Services Group, Pleasant Hill, CA
6. East end of principal façade
7. Photograph 3

1. Virginia Hotel
2. Santa Barbara, California
3. Robert G. Clayton
4. April 1999
5. Urban Financial Services Group, Pleasant Hill, CA
6. Middle of principal façade along West Haley Street
7. Photograph 4

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National Park Service

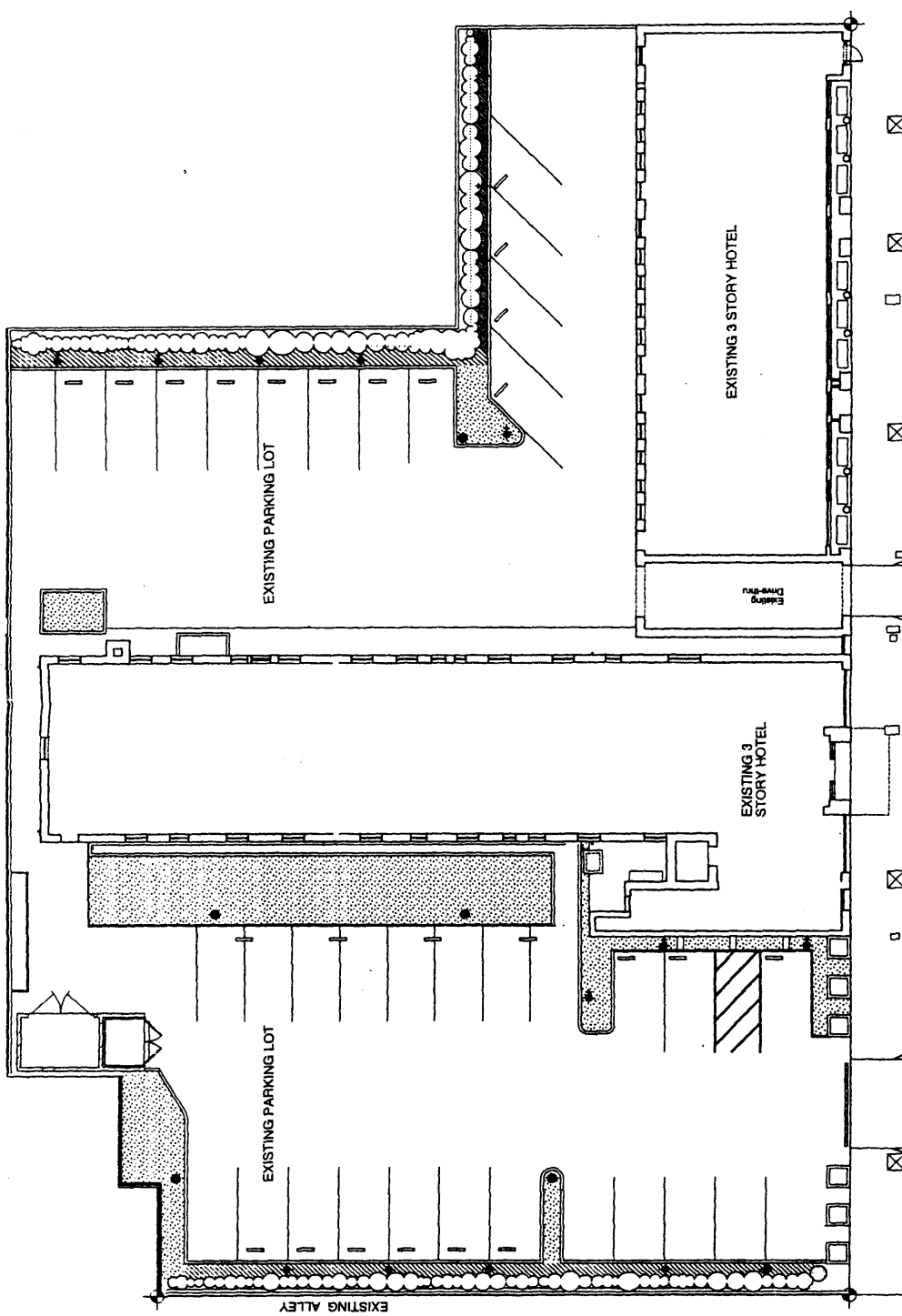
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Virginia Hotel
Santa Barbara, California

1. Virginia Hotel
2. Santa Barbara, California
3. Robert G. Clayton
4. April 1999
5. Urban Financial Services Group, Pleasant Hill, CA
6. South side of the property where the two wings meet, camera facing north
7. Photograph 5



STREET

HALEY

Virginia Hotel
Santa Barbara, California
Site Plan
Scale 1" = 20'

