

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

**DRAFT**

### 1. Name of Property

Historic name: Santa Barbara Veterans Memorial Building

Other names/site number: CA-SBA-27

Name of related multiple property listing:  
N/A

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

### 2. Location

Street & number: 112 West Cabrillo Boulevard

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

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

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

Applicable National Register Criteria:

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

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

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	_____	buildings
<u>1</u>	_____	sites
<u>1</u>	_____	structures
_____	_____	objects
<u>4</u>	_____	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/village site

SOCIAL/meeting hall

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

**Current Functions**

(Enter categories from instructions.)

OTHER/archaeological site

SOCIAL/meeting hall

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

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Mission/Spanish Colonial Revival

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

Principal exterior materials of the property: Cement Plaster, Tile Roof

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.) Confidential information has been redacted under Section 304 of the National Historic Preservation Act.

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### Summary Paragraph

The Santa Barbara Veterans Memorial Building is situated on a 2.24 (97,433 sf) acre parcel facing the Pacific Ocean along Cabrillo Boulevard within the incorporated City of Santa Barbara. The building has been under the ownership of the County of Santa Barbara since the early 1930s. The Spanish Colonial Revival building is a City Historic Landmark and is located within the City of Santa Barbara *El Pueblo Viejo* Landmarks District. This is a common architectural expression for Santa Barbara after the devastating earthquake of 1925. The style was also the popular choice for Southern California development during this time period. Another significant feature of the property lies under the surface as the site of a prehistoric Chumash Village that extends some distance beyond the property boundary. The site has been mapped and studied over the years, first documented in 1929 by David Banks Rogers as CA-SBA-27.<sup>1</sup> The location of the Santa Barbara Veterans Memorial Building served in prehistoric time the "harbor and kitchen" function of the Chumash village that once boasted a population of several thousand. After the turn of the nineteenth century, the lagoon that formed the harbor for this village was filled in to help create the current day waterfront in this area of Santa Barbara. In the late 1920s and early 1930s property development began that resulted in construction of visitor services buildings. The nominated building was remodeled in 1937 from a 1927 building and has remained substantially unchanged since 1937. The setting, building exterior, and configuration of buildings on the site have remained unchanged since 1937. Only minor modifications have occurred to improve access for mobility challenged individuals and removable wrought-iron grilles have been added to the street facing arcade to increase evening security of the facility when closed. The property retains all aspects of integrity.

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<sup>1</sup> David Banks Rogers, *Prehistoric Man of the Santa Barbara Coast, California* (Santa Barbara: Santa Barbara Museum of Natural History Special Publications, 1929).

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## **Narrative Description**

### **Setting**

The property is surrounded by a variety of architectural building types—commercial, residential, hospitality, and recreational uses. The Pacific Ocean is directly south across the frontage road (Cabrillo Boulevard.) Residential and visitor-hospitality are situated on the remaining three sides of the property.

The Santa Barbara Veterans Memorial Building is situated upon its parcel with some 70% building coverage. The south face of the building (main entry) aligns with the property line. Also facing south is an open courtyard shielded from street view by a perforated lattice-wall. The courtyard is surrounded by a shade structure along the western property line, a connected annex building to the north, and the primary building to the east. Along the eastern property line are a limited number of parking spaces that exit to a public alley along the northern property line. Both the east and north façades provide exit from the main spaces inside the primary building. The main façade (south) has a distinctive five-arched colonnade. Each arch is enclosed with a wrought-iron gate or panel with the insignia of a branch of the U.S. Military: Army, Navy, Air Force, Marines, and Coast Guard. The primary building has a second floor comprised of meeting rooms that face the Pacific Ocean and are located directly over the exterior colonnade on the ground floor.

The prehistoric Chumash community inhabited the coast of California from roughly 13,000 to the late sixteenth century. Many of their villages were located in Santa Barbara County and one in particular was located in the area later known as the Ambassador Track in the City of Santa Barbara. The area generally known as Burton Mound and the Ambassador Track hold a known volume of cultural resources subsurface to nineteenth and twentieth century land development and specifically below the 5-foot mark directly under the Santa Barbara Veterans Memorial Building.

The general area of Burton Mound described locally includes the mound proper south toward Cabrillo Boulevard, east toward U.S. Highway 101, west toward State Street, and north toward the railroad right-of-way. The Santa Barbara Veterans Memorial Building is situated within this general area.

### **Contributing Resources**

Primary Building Exterior, Annex Building, Shade Structure  
(two contributing buildings; one contributing structure)

#### **Primary Building**

Beginning with the main façade (facing south toward the Pacific Ocean) it is comprised of a two-story element with five roughly even half-circle arched openings that form an outdoor colonnade. The second floor element is in plane with the ground floor arched colonnade and has three large scale windows over the center three arches. A smaller set of lancet type windows with sloping exterior recessed sills make up the western end of the main façade with a French door and wrought-iron balcony toward the eastern end of this façade.

The eastern elevation (facing the small parking area) has a number of unadorned openings including two exit doors. The wall coping (parapet) steps down as the façade reaches the north-east corner of the building and conceals a barrel roof form.

The western elevation faces an adjacent private property where mature cypress trees have been planted to shield the private use from the public use. The physical barrier between the two parcels is the rear wall of the shade/storage annex structure. The western elevation of the main building (interior of the

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courtyard) is not completely visible from either the street or adjacent parcels and does not exhibit detailing or adornment of any distinction.

The north elevation faces the public alley and has the least amount of architectural features. The north façade has very few openings and detailing that makes the façade distinctive. Because this façade is directly in alignment with the public alley, there is a protective wood wainscot attached to the wall at 30 inches above the pavement as a measure to reduce damage to the building from motor vehicles traveling the alley and the placement of trash containers.

### **Annex Building and Shade Structure**

The annex emulates the main building in design, style, detailing and was constructed at the same time as the main building remodel in 1937. It is a single story with openings onto the enclosed courtyard. There are a few interior spaces surrounding a large open central room used for small group meetings. The original purpose of the annex was additional meeting and office space for the service agencies supporting veterans. The shade structure originally housed auxiliary restrooms and showers for beach goers and was also constructed during the 1937 remodel. The restroom/showers are still in place and no longer used because of maintenance or access code issues. These spaces are used for storage to support the use of the outdoor courtyard.

Access by the mobility impaired to the main building, courtyard, and annex building is provided through a gated arched opening along the main façade. There is a specimen palm tree located in the open courtyard. The roof structures are made primarily of two types: sloped and tiled or barrel-vaulted with bituminous materials. Each roof material has experienced replacement since the original construction period. The ground floor of the main building is a raised wood floor system over support piers, spot footings, and floor joints. The finish floor material is placed over a subfloor structure of 2x8s place at a diagonal to the supporting joists below.

### Primary Building Interior

The main entry lobby to the Santa Barbara Veterans Memorial building is unique among the six Veterans Memorial Buildings in Santa Barbara County because it is the only one to have military insignia painted around the top of the lobby walls and on the main entry doors to the large auditorium. Due to the date of construction all of the insignia are drawn from those used during World War I and likely represented local veterans who had served in that conflict in the various capacities indicated by the insignia, including: Infantry, Service Corps, Service of Supply, Training Schools, Chemical Warfare, Engineering, and Medical Services.

The six Veterans Memorial Buildings in Santa Barbara County—in Carpinteria, Guadalupe, Lompoc, Santa Barbara, Santa Maria and Santa Ynez—were constructed within a half dozen years of each other, with varied combinations of public-private partnerships. Only the Lompoc and Santa Barbara Veterans Memorial Buildings are designated local historic landmarks; and only the Santa Barbara building possesses painted military insignia on its interior.

As the insignia unfold around the room in a clockwise fashion, they represent units organized or reorganized from local National Guard units to form the American Expeditionary Forces and placed into action by Declaration of War in April 1918. Most early twentieth century military insignia were hand made of durable textile material with hand sewn detailing. It was not until the latter half of the twentieth century that insignia patches were manufactured by mechanical means. The creative methods used to design these insignia expose the level of pride the soldiers had in their particular units. As an example the 27<sup>th</sup> Infantry New York Division insignia was designed with a capital N blended with a capital Y for New York. Surrounding this is the constellation of Orion, to represent unit commander Major General John Francis O’Ryan.

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The 1937 version of the building was completed under a WPA project grant which included the painting of two demi lune murals; one at each end of the upper walls surface of the main lobby. The artist, George Edgon Vaughan, painted these canvas murals, which have been glued to the wall that comprises the demi lune shape of the ceiling over the entry lobby. Vaughan was among thousands of artists put to work as part of the Federal Art Project, a component of the WPA program to put craftsmen and artisans back to work following the Great Depression of the early 1930s, working on public works projects.

Little is known about Vaughan and his body of work. These demi lune murals express two scenes of war-time America. The first mural depicts a scene of metal smiths working to create elements of steel and various workman walking by with lunch pails, mothers and children walking past on the way to shops or school. A mother and little girl are highlighted waving a greeting to a nearby worker in denim overalls. The second mural depicts a number of seemingly random people seated or standing in the foreground as a troop of soldiers pass by with infantry, horses, and supplies. At one edge is a group of men holding a drawing observing the area. There is a woman sitting at the edge of the mural with her dog as the two look upon the men holding the drawing.

There are other interior spaces of varying sizes and shapes including a smaller assembly room adjacent to the large auditorium space. A commercial kitchen serves both the building and exterior courtyard. Next to the small assembly room on the ground floor is the management office of the complex. There are smaller office spaces on the north side of the main assembly area used by veterans groups. Various storage rooms, closets, and restrooms are also located on the ground floor near the main lobby.

The second floor is limited to the southern edge of the building and houses a large meeting room and smaller office space for veterans groups along the north edge of the building.

CA-SBA-27  
(one contributing site)

After initial excavation in 1923, CA-SBA-27 was identified by David Banks Rogers as *Amolmol*, although most scholars believe that it is part of the historic village of *Syuxtun*. Rogers (1929) identified the portion of the site that the Veterans Memorial Building is on as CA-SBA-27 and suggested that it was occupied by the Canaliño People (sometimes also referred to as the Hunting People).

The Hunting People roughly correspond to the Middle Period as identified by King (1990). When Rogers excavated at the site with John P. Harrington in 1923 under the auspices of the Museum of the American Indian, they encountered the water table in all of their excavations at about 40 inches (101.6 cm) below the surface. Rogers noted that they found midden beneath the water table. At about 66 inches (167.6 cm) below the surface, they encountered ash lenses and midden with sea mammal and fish bones and scales.

The surrounding area is known more generally as Burton Mound. An actual small mound or crest called Burton Mound remains on APN 033-100-007, identified as California Historical Landmark Number 306 in 1939. The surrounding area was developed as a large resort complex under the moniker of the Ambassador.

Alterations to the buildings and structure include:

- 1937 Conversion of entire property to Veterans Memorial Hall, including new Annex and Restroom/Shower Pavilion and redesign of the building to Spanish Colonial Revival detailing
- 1980 Interior remodel/modernization of kitchen
- 1992 Installation of exterior access ramp into main building from courtyard
- 1994 Retrofit of restrooms for greater ADA access
- 2004 Removal of the Bar-B-Que in the exterior courtyard

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- 2009 Installation of wrought-iron security grilles within archways facing south along main access road  
2012 Installation of an interior ADA Access lift from the ground floor to the second floor

No alterations to the subsurface archaeological site have occurred during the 85 years of County ownership (1930-2015). During the 2012 improvement project for ADA-compliant access, the University of California at Santa Barbara, Archaeology Department conducted a short duration Research Class on site.

**Integrity**

The property retains a high degree of integrity because of limited intrusive alterations and adherence to the application of the Secretary of the Interior's Standards when maintenance related work is executed. There are no built additions, major exterior alterations, or conversion of original interior spaces into some other use. The subsurface Native American site is well-guarded and protected. There have been no alterations to the exterior of the building that impacts its architectural detailing, no alterations to the site that have compromised the site context and no subsurface ground disturbance to remove known artifacts under the building or adjacent open areas of the courtyard.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

ARCHAEOLOGY/PREHISTORIC

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

**Period of Significance**

C: 1927-1937

D: 5,000-3,000 YEARS BEFORE PRESENT

\_\_\_\_\_

**Significant Dates**

1927 Construction

1937 Remodel

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**

Chumash

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

**Architect/Builder**

Soule, Winsor, FAIA

Murphy, John Fredrick, FAIA

\_\_\_\_\_

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

Santa Barbara Veterans Memorial Building is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture for its embodiment of the distinctive characteristics of the Spanish Colonial Revival style. The building was designed and later modified by the regionally important architectural firm of Soule & Murphy, both of whom were Fellows in the American Institute of Architects. The period of significance is 1927 to 1937 reflecting the original construction and subsequent modification for a new purpose by the same architects. The property is also eligible at the local level of significance under Criterion D in the area of Prehistoric Archaeology for the information potential of subsurface site CA-SBA-27, a Chumash village whose period of significance represents its occupation 5,000 to 3,000 years before the present. Initially identified in 1923, the site was the subject of further research several times including 1927 when the building was constructed on a portion of the site, 1967 when the site was surveyed by the University of California, and 2012, at which time pertinent research questions were identified.

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

**Criterion C: Architecture**

The most influential style in Santa Barbara is, without a doubt, the Spanish Colonial Revival Style. This style began to influence Central and Southern California as early as 1915 with the Panama California Exposition in San Diego. It was not until the earthquake of 1925 in Santa Barbara that implementing the style gained significant and lasting traction. Rather than look to California's historical missions, architects looked to the influence of Spanish or Mediterranean regional architecture for inspiration.

In the hands of architects such as Winsor Soule, FAIA, John Fredrick Murphy, FAIA, Edward Plunkett, and Reginald Johnson, Spanish Colonial architecture transports the visitor to arid climates of the Mediterranean. Through simple lines and sensuous curves of concrete plaster and hand forged wrought iron gates, grilles and decorative plates, Spanish Colonial Revival has a sophisticated feel that in the hands of talented architects like Soule and Murphy, creates a warm and inviting setting. The Santa Barbara Veterans Memorial Building is the best example of this type of architectural expression in this region of the city and the reason it is a contributor to a historic district created by the City of Santa Barbara in the Burton Mound Neighborhood.

Winsor Soule, FAIA, and John Fredrick Murphy, FAIA, were partners in an architectural practice whose base of operation was Santa Barbara. They executed numerous buildings locally that include residences, commercial buildings, various government office buildings, and clinics. The Santa Barbara Veterans Memorial Building is an excellent example of its style and was the first of its type in the area when constructed in 1927 as a dance hall. In 1937 Soule and Murphy executed a renovation of the original dance hall that made minor changes to its exterior design and interior spatial layout. The architectural features of the building are unique to its style and period of significance: exterior plaster, two-piece clay tile roofing materials, wrought-iron grilles, inset ceramic tiles, niches, solid wood moldings window frames, and solid full dimensional framing.

Soule & Murphy

Biographical information for each principal, Winsor Soule, FAIA (1883-1954) and John Frederic Murphy, FAIA (1887-1957) follows this brief historical sketch of the firm. A native New Yorker, Soule first moved to Santa Barbara around 1911, and initially teamed with prominent architect, Russell Ray. Together they designed buildings for Cate School in Carpinteria, as well as homes on the upper Eastside, one of which

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was for artist Reginald Vaughn at 316 East Los Olivos Street. The firm evolved into Soule & Murphy, and at one point, also included Theodore Mitchell Hastings and was known as Soule, Murphy & Hastings from circa 1920 to 1930.<sup>2</sup> Soule & Murphy received a large number of commissions for all types of buildings in the Santa Barbara area, including a number of private residences designed in various styles. Examples of the firm's work include: the Hodges Home (1921), now the Fielding Graduate Institute; 1811 El Encanto, the El Encanto Hotel; La Plumada, a residence; the McKinley School (1932), an award-winning elementary school in the Spanish Colonial Revival style.

As a Santa Barbara-based firm, Soule & Murphy designed predominantly in the Spanish Colonial Revival style. The style, which elaborated on the Hispanicism of the Mission Revival style, became profoundly popular after its appearance at the Panama California Exposition held in San Diego in 1915-16. The Exposition was designed by architect Bertram Goodhue, Soule's former employer in Boston, who felt that the richness of Spanish architecture found in Latin America was an appropriate precedent in the development of a regional style for Southern California. Spanish Colonial Revival style buildings proliferated in Southern California in the 1920s and 1930s, and particularly so in Santa Barbara, which adopted the style as its official design aesthetic in the 1920s. After the devastating earthquake in 1925, the city mandated that all new construction be designed in the Spanish Colonial Revival style.

#### Winsor Soule, FAIA (1883-1954)

Born on November 3, 1883, the son of Richard Herman and Ida Helen Soule, in Stanton Island, New York, he attended the St. Paul School in Concord, New Hampshire before entering Harvard. After graduation from Harvard in 1906 with a Bachelor of Art degree, he attended the Massachusetts Institute of Technology, receiving a Bachelor of Science degree in 1907. Soule joined the Boston firm of Cram, Goodhue and Ferguson as a drafter from 1907-1908, acted as an associate architect for Bryn Mawr [College] from 1908-09 and served as a drafter from 1909-1911 with Allen and Collins. In 1911, he visited Santa Barbara and decided to settle, establishing an architectural firm with Russell Ray from 1912-1917.

In 1917, Winsor Soule became the first fellow elevated to the College of Fellows in the American Institute of Architects before the College was formally organized and established in 1952. John F. Murphy, FAIA joined the firm as a designer in 1915 and was Soule's partner from 1917-1953. T. Mitchell Hastings was a junior partner from 1921-1926. The firm of Soule, Hastings and Murphy was particularly active during Santa Barbara's rebuilding. Considered a leading practitioner of Santa Barbara's Spanish Colonial Revival style, with both Spanish and Mediterranean traditions, Soule was influential in his field as evidenced by this quote,

In Santa Barbara, architects George Washington Smith, Winsor Soule, FAIA, Carleton Winslow, Sr. James Osborn Craig and Reginald D. Johnson were pioneers in embracing the Mediterranean style. Their widely published, appreciated, and imitated building designs provided models throughout California and the United States. Their work excelled due to their acquaintanceship with and sophisticated appreciation of Spanish architecture, acquired through extensive travel and familiarity with historic and current literature.<sup>3</sup>

Highly proficient in the Spanish Colonial Revival style, adding charming touches of wrought iron balconies, plaster facades, and clay tile roofs on large commercial buildings, the firm also worked in other styles, designing an English cottage in Sandyland, a Pueblo revival adobe in Hope Ranch, and the New England style Yacht Club on Stearn's Wharf. Soule was noted for his civic enthusiasm, serving as the chairman of the Parks Commission in 1925. He sat in the California State Board of Architectural Examiners from 1940-1950, and was president in 1943 and 1945; he was also a member of the California

<sup>2</sup> University of California Santa Barbara Art, Design, & Architecture Museum, "Architecture and Design Collections," website <http://www.museum.ucsb.edu/collections/architecture-design>.

<sup>3</sup> Patricia Gebhard and Kathryn Masson, *The Santa Barbara County Courthouse* (Santa Barbara: Daniel & Daniel, 2001), 13.

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Council of Architects, 1948-1949. Soule was the supervising architect for the University of California at Santa Barbara from 1949-1952, continuing his partnership with John Murphy until Murphy's retirement in 1954. Soule took Glen Mosher as a partner in February of 1954. Soule died later that year.

John Frederick Murphy, FAIA (1887-1957)

Murphy was a commercial designer-architect with the firm Soule, Hastings and Murphy. He was born on September 25, 1887 in Winterset, Iowa. Attending Grinnell College from 1906-08, he transferred to Columbia University and received a Bachelor of Architecture degree in 1912. After graduation, he joined the firm of Proudfoot, Bird and Rawson in Des Moines, Iowa, as a drafter until 1914. Murphy and his wife Marjorie settled in Santa Barbara, at which time he joined the firm of Russell Ray and Winsor Soule, FAIA, as a designer. He became Soule's partner in 1917 when Ray left the firm, the partnership continuing until 1921 when T. Mitchell Hastings joined for a period of five years. Soule and Murphy remained active partners through 1953. The firm was the backbone of Santa Barbara's reconstruction following the 1925 earthquake designing primarily public buildings. Their best-known works are the Veterans Memorial Building in Carpinteria (1936), the Emanuel Lutheran Church (1940), and the University of California-Santa Barbara Science Building (1953). They designed every elementary school in Santa Barbara, with the exception of Garfield and Jefferson Schools. They won innumerable awards for their Spanish Colonial Revival designs, including a citation from *American Schoolbook Journal* for the McKinley School, considered one of the best-designed schools in the United States.

Theaters, offices, service stations, and stores were built, rebuilt, or remodeled by the firm. They also built several beautiful residences in the Spanish Colonial Revival and period styles, receiving a certificate of honor in 1923 for an English cottage in Montecito. Murphy retired from practice on January 1, 1954. He became the Architectural Consultant for the Santa Barbara Building and Loan Association following his retirement. He was an active participant in city affairs throughout his life, and was one of the original members of the Architectural Board of Review in 1925. Murphy was a charter member of the Santa Barbara Chapter of the American Institute of Architects formed in 1929, serving as secretary in that year and president in both 1932 and 1940. He also served on the Santa Barbara City Planning commission in 1932 and 1936. Murphy was elevated to the College of Fellows in the American Institutes of Architects in 1957; he died that same year survived by his wife, a prominent local artist, and a daughter.

Soule and Murphy are responsible for a number of important local and regional buildings that have been designated local Structures of Merit, City Landmarks, or have reached a higher designation. While Soule & Murphy's practice may have taken them up and down the California coast executing a variety of buildings, there is no question that their contribution to the body of work in Spanish Colonial Revival is important regionally. The Santa Barbara Veterans Memorial Building is among their best examples in the local landmarks district.

**Criterion D: Archaeology**

Research Questions

The subject of scholars and researchers for decades, the Native American culture in Santa Barbara reaches back tens of thousands of years. The preeminent authority on the topic, Dr. Lynn Gamble resides in Santa Barbara. Her undergraduate course at the University of California at Santa Barbara is known around the world as the critical place of learning with regard to the topic. During a 2012 improvement project Dr. Gamble had the opportunity to lead a research class on site at the Santa Barbara Veterans Memorial Building.

The following Research Questions were among those being investigated:

1. How significant is the prehistoric subsurface site to the modern day site?
2. What additional knowledge can be understood or gained from what we know already about the people who lived here 13,000 ago.

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### Site Significance

The Chumashan Indians, both of the islands and of the coast, were visited by Europeans as early as 1542, when Cabrillo spent some time in their territory, meeting with an exceedingly friendly reception. Vizcayno in 1602 and Portola in 1769 also came in contact with them, and have left accounts of their visits. Five missions were established by the Franciscans among the Chumash; those of San Luis Obispo (1771), San Buenaventura (1782), Santa Barbara (1786), Purísima (1787), and Santa Inez (1804); the missionaries were met with little opposition and no forcible resistance.

The early friendship for the Spaniards soon changed to a sullen hatred under their rule, for in 1810 it was reported by a missionary that nearly all the Indian women at Purísima had for a time persistently practiced abortion, and in 1824 the Indians at Santa Barbara, Santa Inez, and Purísima revolted against the mission authority, which they succeeded in shaking off for a time though the Spaniards apparently suffered no loss of life at their hands. Even during mission times the Chumash decreased greatly in numbers, and in 1884 Henshaw found only about 40 individuals. This number has been reduced to less than half, the few survivors being largely "Mexicanized," and the race is extinct on the islands.

In character and habits the Chumash differed considerably from the other Indians of California. All the early voyagers note their friendliness and hospitality, and their greater affluence and abundance of food as compared with their neighbors. They appear to have had a plentiful supply of sea food and to have depended on it rather than on the vegetal products which usually formed the subsistence of California Indians. With the islanders this was no doubt a necessity. Their houses were of grass or tule, dome-shaped, and often 50 ft. or more in diameter, accommodating as many as 50 people. Each was inhabited by several families, and they were grouped in villages. The Chumash were noted for their canoes, which were not dug out of a single log, but made of planks lashed together and calked. Most were built for only 2 or 3 men, but some carried 10 and even 13 persons. As no canoes were found anywhere else on the coast from C. San Lucas to C. Mendocino, even where suitable wood is abundant, rafts or tule balsas taking their place, the well-built canoes of the Chumash are evidence of some ethnographic specialization. The same may be said of their carved wooden dishes and of the figures painted on posts, described as erected over graves and at places of worship.

### Additional Knowledge

On the Santa Barbara islands stone killer-whale figurines have been found, though almost nowhere else in California are there traces of even attempted sculpture. An unusual variety of shell ornaments and of work in shell inlaid by means of asphaltum also characterizes the archeological discoveries made in Chumashan territory. Large stone jars similar to those in use among the neighboring Shoshoneans, and coiled baskets somewhat similar to those of their southern neighbors, were made by the Chumash. Their general culture has been extensively treated by Putnam (Wheeler, Survey Rep., vii, 1879). Of their religion very little is known, and nothing of their mythology. The gentile system was not recognized by them, marriage between individuals of the same village being allowed. On Santa Catalina island birds which were called large crows by the Spaniards were kept and worshiped, agreeing with what Boscana tells of the Shoshonean condor cult of the adjacent coast. The medicine men of one of the islands are said to have used stone pipes for smoking, sucking, and blowing to remove disease, dressing in a hair wig, with a belt of deer hoofs. This practice was similar to that which prevailed through Lower California.

The dead among the Chumash were buried, not burned as in many other parts of California; property was hung on poles over their graves, and for chiefs painted planks were erected. The Franciscan missionaries, however, rightly declare that these Indians, like all others in California, were not idolaters. True tribal divisions were unknown to the Chumash as to most other Indians of California, the only basis of social organization being the family, and of political, the village settlement. The names of village sites are given in great number from the time of the earliest voyage in the sixteenth century.

The plaque for Burton Mound, California Historical Landmark Number 306, indicates,

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Thought to have once been the Indian village of Syujtun, this site has yielded some of the most important archeological evidence found in California. In 1542 the village was recorded by Cabrillo while on his voyage of discovery, and again in 1769 by Fr. Crespí and the redoubtable Portolá. Don Luís Burton, after whom the mound was named, acquired the property in 1860.

Over the years the mound has been divided into individual parcels and it is one of these parcels that holds the CHL designation as Number 306. Through an agreement between the 1930s landowners and the City of Santa Barbara, the CHL marker is located across the street in a City Park.

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## 9. Major Bibliographical References

### **Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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Waring Herrick, Pauline. 2014. *World War I Shoulder Patches and Sleeve Insignia*. <http://Freepages.military.rootsweb.ancestry.com/~worldwarone/WWI/insignia.shoulder.html>. Accessed 2013.

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

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

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

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

\_\_\_ designated a National Historic Landmark

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

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

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

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**Primary location of additional data:**

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Office of the County Architect, Santa Barbara County

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

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**10. Geographical Data**

**Acreage of Property** 2.24 acres

**Latitude/Longitude Coordinates**

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

(enter coordinates to 6 decimal places)

1. Latitude: 34.411011

Longitude: -119.691154

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

City of Santa Barbara, County Assessor Parcel Book 33, Page 10, Parcels 13, 14, 15, 16 as follows:  
Beginning at the southwest corner of parcel 13 traversing northeasterly through 25 feet beyond the  
northeasterly southwesterly corner of lot 15, then heading northwesterly approximately one-hundred  
twenty-one feet to the mid-point of the northwesterly line of lot 16 turning southwest to the  
northwesterly corner of lot 13 and returning to the southwestern corner of lot 13.

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

Legal parcel within the incorporated City of Santa Barbara with Grant Deed held in the name of  
County of Santa Barbara.

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**11. Form Prepared By**

name/title: Robert Ooley, AIA, County Architect

organization: County of Santa Barbara, Office of the County Architect

street & number: 1105 Santa Barbara Street, 2<sup>nd</sup> Floor

city or town: Santa Barbara state: CA zip code: 93101

e-mail: [countyarchitect@countyofsb.org](mailto:countyarchitect@countyofsb.org)

telephone: (805) 568-3085

date: June 2013; Revised October 2014, September 2015

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### Additional Documentation

Submit the following items with the completed form:

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

### Photographs

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

### Photo Log

Name of Property: Santa Barbara Veterans Memorial Building  
City or Vicinity: Santa Barbara  
County: Santa Barbara  
State: California  
Photographer: Robert Ooley, AIA  
Date Photographed: June 13, 2013  
Description of Photograph(s) and number, include view description indicating camera direction

- 1 of 21 Street view: courtyard screen wall, view toward west
- 2 of 21 Street view: courtyard entry building arch, view toward west
- 3 of 21 Street view: main arched building entry, view toward west
- 4 of 21 Street view: detail of building mounted flag poles, view toward west
- 5 of 21 Street view: north end arched arcade, view toward west
- 6 of 21 Street view: parking area at north side of property, view toward west
- 7 of 21 Street view: northwest corner main façade, view toward west
- 8 of 21 Street view: length of main façade south, view toward west

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- 9 of 21 Parking view: north facing façade, view toward south
- 10 of 21 Alley view: length of rear façade south, view toward west
- 11 of 21 Alley view: north corner of rear façade, view toward south
- 12 of 21 Alley view: length of rear façade of Main Building, view toward north
- 13 of 21 Alley view: length of rear façade of Annex, view toward north
- 14 of 21 Detail view: Flagpole corbel, view toward west
- 15 of 21 Detail view: Niche, main Façade, view toward west
- 16 of 21 Detail view: Main courtyard gate surround, view toward west
- 17 of 21 Exterior view: Courtyard interior – rear building, view toward west
- 18 of 21 Exterior view: West façade of main building – courtyard, view toward north
- 19 of 21 Detail view: Roof-window main building from courtyard, view toward northeast
- 20 of 21 Detail view: View toward northeast
- 21 of 21 Exterior view: Arch cover entry main building, view toward east

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

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

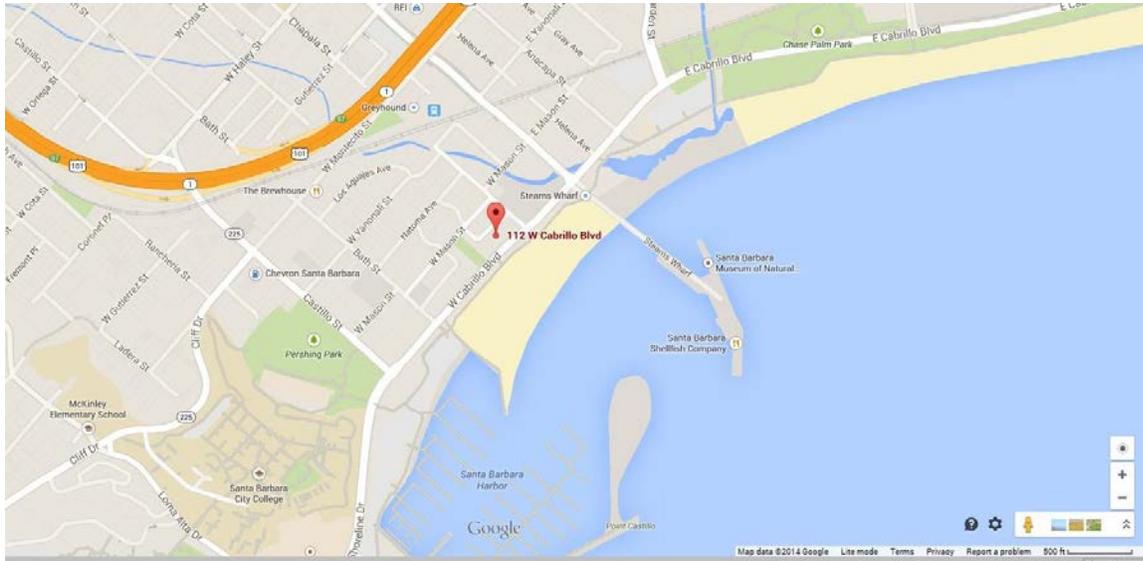
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**Location Map**

Latitude: 34.411011

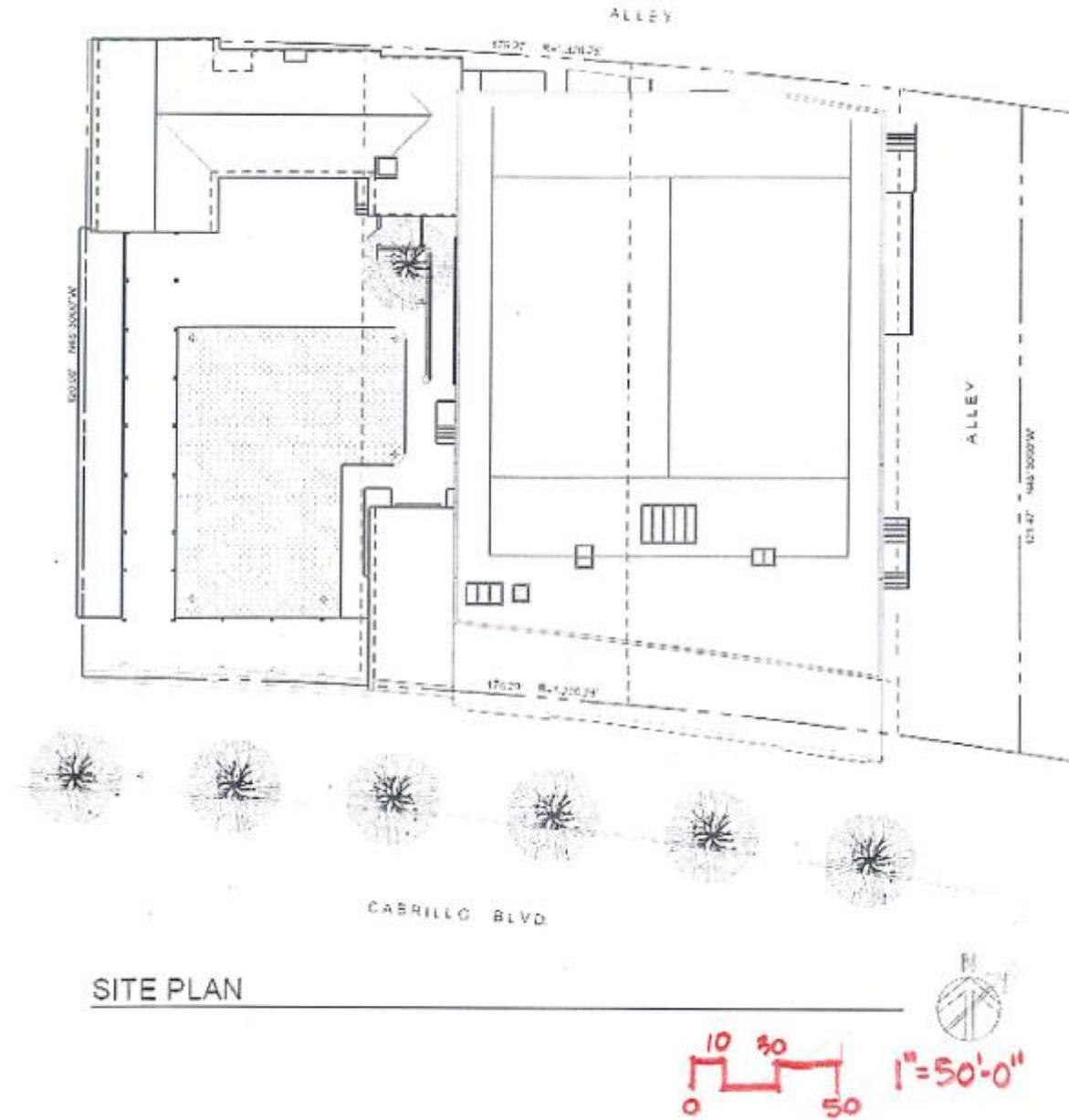
Longitude: -119.691154



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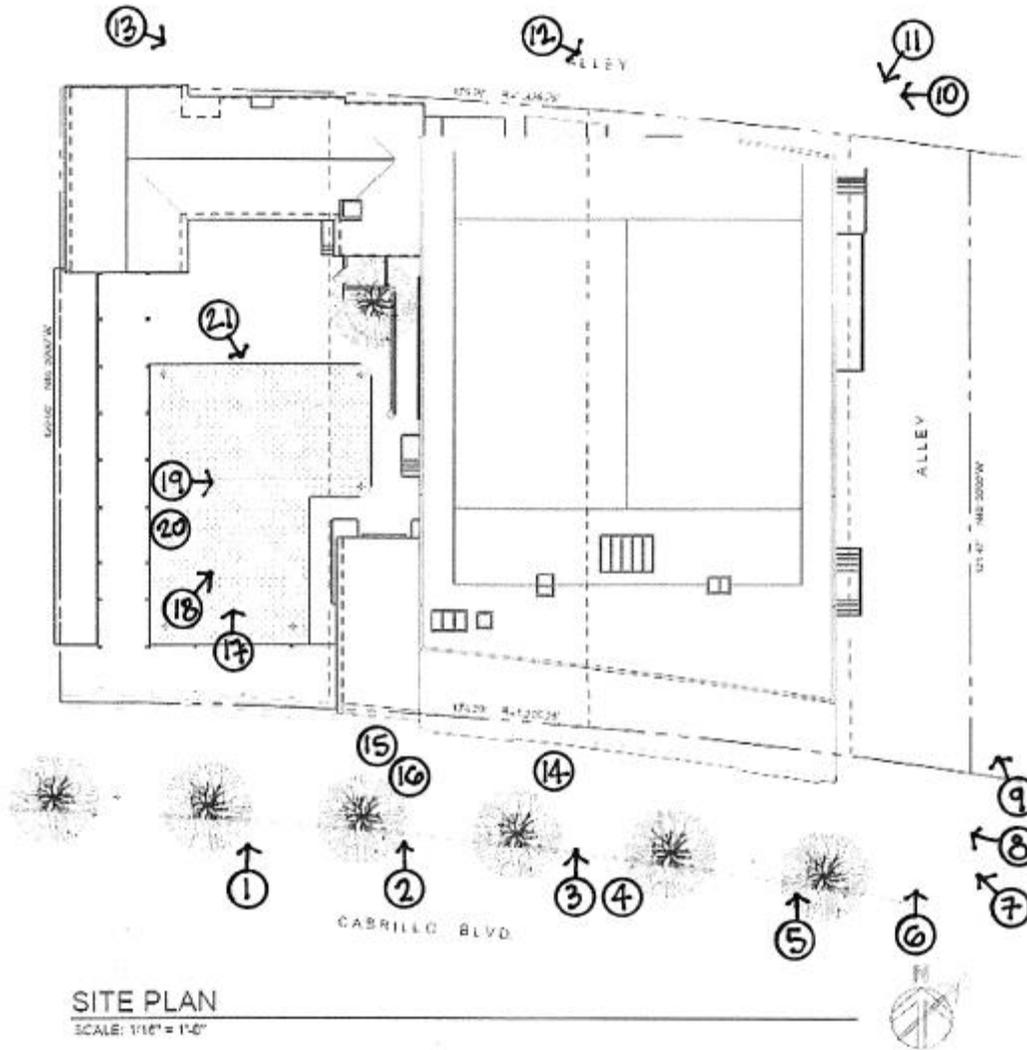
**Site Plan**



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**Photo Key**

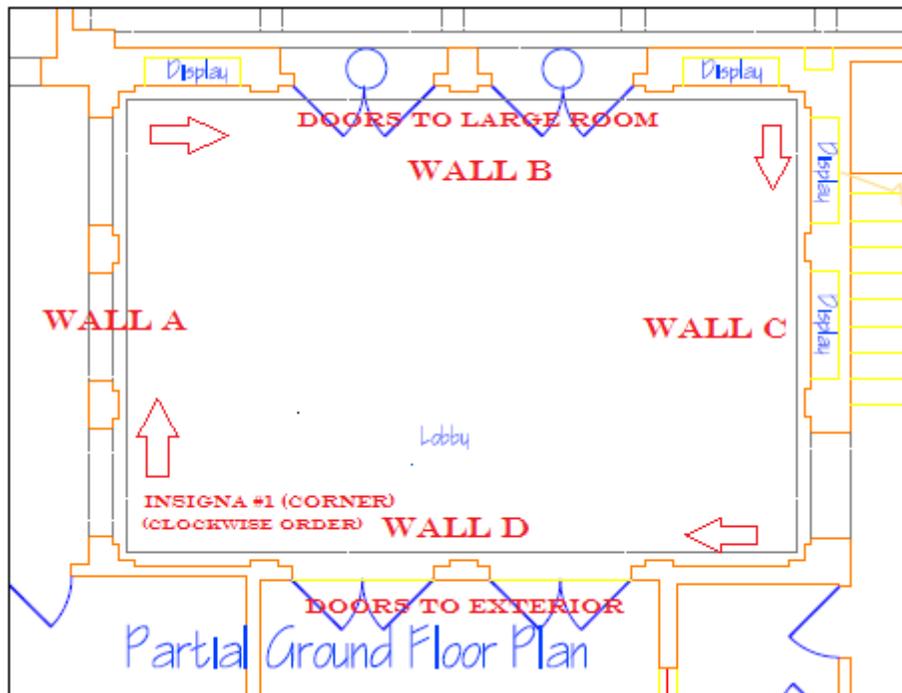


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### Military Insignia

All wall insignia are painted over an eight-inch diameter base bordered with a ¼" bronze stripe. If the painted circle is part of the insignia it is noted in the description. The individual insignia were first created prior to World War I, roughly in 1912; many of them were reused or slightly modified for subsequent conflicts. Almost all the insignia are related to the United States Army, a few to United States Marines or United States Navy. There was no United States Air Force prior to or during World War I.



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<u>Insignia Image</u>	<u>Number &amp; Location</u>	<u>Description</u>
	<p><u>01</u>                      Elevation A</p>	<p><u>78<sup>th</sup> Infantry Lightening Division</u>                      Insignia as a shoulder patch is composed of half-circle of orange fabric with a lightning bolt in white embroidery striking through the half circle from upper right toward lower left.</p>
	<p><u>02</u>                      Elevation A</p>	<p><u>93<sup>rd</sup> Infantry Division</u>                      Insignia as a shoulder patch is composed of white fabric infantry helmet on a dark green circle.</p>
	<p><u>03</u>                      Elevation A</p>	<p><u>42<sup>nd</sup> Infantry Rainbow Division</u>                      Insignia as a shoulder patch is composed of quarter-circle of three stripes: one orange, one yellow, and one dark green.</p>
	<p><u>04</u>                      Elevation A</p>	<p><u>28<sup>th</sup> Infantry Keystone Division</u>                      Insignia as a shoulder patch is composed of simplified keystone of orange fabric.</p>
	<p><u>05</u>                      Elevation A</p>	<p><u>29<sup>th</sup> Infantry Blue &amp; Grey Division</u>                      Insignia as a shoulder patch is composed of yin and yang of light grey and dark blue fabric.</p>
	<p><u>06</u>                      Elevation A</p>	<p><u>Army Tank Corps</u>                      Insignia as a shoulder patch is composed of three kites fit together to form a triangle. Each shape a different color: top yellow, left orange, and right dark grey. Patch represents an Army Special Unit.</p>

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	<p><u>07</u>                  Elevation A</p>	<p><u>34<sup>th</sup> Infantry Red Bull Division</u>                  Insignia as a shoulder patch is composed of olla (Mexican water flask) with the stylized image of a bull's skull embroidered with red thread. The number between the horns with text below indicates the division.</p>
	<p><u>08</u>                  Elevation A</p>	<p><u>6<sup>th</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of dotted line circle centered on the outer circle. The large number at the center is the Corps designation. The patch is made of black fabric with white thread number and inner circle.</p>
	<p><u>09</u>                  Elevation A</p>	<p><u>9<sup>th</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of embroidered circle with the centered Roman numeral 9 (IX) connected to the outer circle. Design created with orange thread.</p>
	<p><u>10</u>                  Elevation A</p>	<p><u>10<sup>th</sup> Infantry Division</u>                  Insignia as a shoulder patch is composed of embroidered circle with the Roman numeral 10 (X) enclosed. Design created with yellow thread.</p>
	<p><u>11</u>                  Elevation A</p>	<p><u>Advanced Section-Service of Supply</u>                  Insignia as a shoulder patch is composed of vertical element and two horizontal elements with clover ends, centered in a dark yellow circle bordered in dark grey. Large letters at the base of the vertical element indicate Advanced Section.</p>
	<p><u>12</u>                  Elevation A-B</p>	<p><u>88<sup>th</sup> Infantry Division</u>                  Insignia is painted in the corner bridging two walls. Insignia as a shoulder patch is composed of blue quatrefoil, formed by two Arabic numeral 8s resembling a four leaf clover.</p>
	<p><u>13</u>                  Elevation B</p>	<p><u>81<sup>st</sup> Infantry Division</u>                  Insignia as a shoulder patch is composed of orange bordered yellow circle with a centered orange prancing cat.</p>

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	<p><u>14</u>                  Elevation B</p>	<p><u>3<sup>rd</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of three dark grey fabric triangles that represent the 3<sup>rd</sup> Army pivoted around a central white triangle.</p>
	<p><u>15</u>                  Elevation B</p>	<p><u>2<sup>nd</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of large bi-colored number two. The top portion of the two is orange and the bottom portion is white.</p>
	<p><u>16</u>                  Elevation B</p>	<p><u>89<sup>th</sup> Infantry Middle West Division</u>                  Insignia as a shoulder patch is composed of large capital letter W centered in and extended to a broad band border. Both are dark grey.</p>
	<p><u>17</u>                  Elevation B</p>	<p><u>5<sup>th</sup> Infantry Red Diamond Division</u>                  Insignia as a shoulder patch is composed of large red elongated diamond.</p>
	<p><u>18</u>                  Elevation B</p>	<p><u>3<sup>rd</sup> Infantry Marne Division</u>                  Insignia as a shoulder patch is composed of three stripes placed at a 45 degree diagonal from right to left. Patch is made of dark grey over white fabric.</p>
	<p><u>19</u>                  Elevation B</p>	<p><u>90<sup>th</sup> Infantry Tough Ombres Division</u>                  Insignia as a shoulder patch is composed of serif capital letter T placed over a number zero placed on its side. The base of the T is centered on the zero. Both are made of orange fabric.</p>
	<p><u>20</u>                  Elevation B</p>	<p><u>92<sup>nd</sup> Infantry Buffalo Division</u>                  Insignia as a shoulder patch is composed of broad bordered circle with the centered silhouette of a North American Bison. The border and bison are dark grey on a light yellow base.</p>

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	<p><u>21</u>                  Elevation B</p>	<p><u>38<sup>th</sup> Infantry Cyclone Division</u>                  Insignia as a shoulder patch is composed of shield shaped base element with the capital letters C and Y layered over each other and centered on the shield. The bi-colored shield is blue on the left, red on the right, with white letters.</p>
	<p><u>22</u>                  Elevation B</p>	<p><u>U.S. Army – Siberian Forces</u>                  Insignia as a shoulder patch is composed of capital S centered on a polar bear centered on an inverted acorn. The acorn outline and bear are dark grey, base patch and S are white.</p>
	<p><u>23</u>                  Elevation B</p>	<p><u>85<sup>th</sup> Infantry Division</u>                  Insignia as a shoulder patch is composed of capital C and D centered on a circular background. While presented here in dark yellow and orange, the actual patch is red letters on a black circle.</p>
	<p><u>24</u>                  Elevation B</p>	<p><u>8<sup>th</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of octagon base with an embroidered white octagon border and the number 8 centered on the patch.</p>
	<p><u>25</u>                  Elevation B</p>	<p><u>87<sup>th</sup> Infantry Acorn Division</u>                  Insignia as a shoulder patch is composed of circular background with a centered acorn.</p>
	<p><u>26</u>                  Elevation B</p>	<p><u>5<sup>th</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of pentagram over a circular background.</p>
	<p><u>27</u>                  Elevation B</p>	<p><u>39<sup>th</sup> Infantry Division</u>                  Insignia as a shoulder patch is composed of circular background bordered in red with three diminishing triangles of white and blue; and a cluster of four equilateral triangles of red, white, blue, and green at the center.</p>

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	<p><u>28</u>                  Elevation B</p>	<p><u>77<sup>th</sup> Infantry Statue of Liberty Division</u>                  Insignia as a shoulder patch is composed of obelisk with a white embroidered Statue of Liberty.</p>
	<p><u>29</u>                  Elevation B</p>	<p><u>31<sup>st</sup> Infantry Dixie Division</u>                  Insignia as a shoulder patch is composed of white background with red border with two capital squared letter Ds in red back to back.</p>
	<p><u>30</u>                  Elevation B</p>	<p><u>14<sup>th</sup> Infantry Wolverine Division</u>                  Insignia as a shoulder patch is composed of inverted cone with WOLVERINES across the top edge in yellow. A circle of yellow is centered on the cone with a black silhouette of a wolverine.</p>
	<p><u>31</u>                  Elevation B</p>	<p><u>Army Artillery School</u>                  Insignia as a shoulder patch is composed of helmeted Roman soldier on a black background bordered in red.</p>
	<p><u>32</u>                  Elevation B-C</p>	<p><u>37<sup>th</sup> Infantry Buckeye Division</u>                  Insignia is painted in the corner bridging two walls. Insignia as a shoulder patch is composed of white background bordered in red with a solid red circle at the center.</p>
	<p><u>33</u>                  Elevation C</p>	<p><u>37<sup>th</sup> Infantry Buckeye Division</u>                  Insignia as a shoulder patch is composed of red circular background with embroidered railroad tracks placed at 45 degrees and centered. Insignia was used at Port Pontanezen in Brest, France.</p>
	<p><u>34</u>                  Elevation C</p>	<p><u>3<sup>rd</sup> Army Corps School</u>                  Insignia as a shoulder patch is composed of white circular background with red border. A large centered number 3 and lower case c and s to either side of the number 3 are in blue.</p>

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	<p><u>35</u>                  Elevation C</p>	<p><u>Chemical Warfare Division</u>                  Insignia as a shoulder patch is composed of inverted cone divided in color diagonally. Lower left is yellow and the upper right is blue.</p>
	<p><u>36</u>                  Elevation C</p>	<p><u>Army Ambulance Corps</u>                  Insignia as a shoulder patch is composed of red circular background with an embroidered white Gallic rooster at the center. Rooster might also appear in gold or silver.</p>
	<p><u>37</u>                  Elevation C</p>	<p><u>13<sup>th</sup> Engineers Regiment</u>                  Insignia as a shoulder patch is composed of blue square with an embroidered red castle at its center. The castle is surrounded by 13 white stars.</p>
	<p><u>38</u>                  Elevation C</p>	<p><u>6<sup>th</sup> Infantry Division</u>                  Insignia as a shoulder patch is composed of red six pointed star with the number six centered in blue.</p>
	<p><u>39</u>                  Elevation C</p>	<p><u>3<sup>rd</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of blue circular background with red border and a centered capital A in white.</p>
	<p><u>40</u>                  Elevation C</p>	<p><u>84<sup>th</sup> Infantry Lincoln Division</u>                  Insignia as a shoulder patch is composed of white circular background with red border and red and blue hatchet head and handle. LINCOLN and the number 84 in blue follow the border curve.</p>
	<p><u>41</u>                  Elevation C</p>	<p><u>26<sup>th</sup> Infantry Yankee Division</u>                  Insignia as a shoulder patch is composed of dark yellow diamond background with grey capital Y and D. The Y forms the left vertical of the D.</p>

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	<p><u>42</u>                  Elevation C</p>	<p><u>General Headquarters</u>  <u>American Expeditionary Forces</u>                  Insignia as a shoulder patch is composed of three horizontal stripes of red, white, and blue. The base and forces were under the command of General John Joseph "Black Jack" Pershing.</p>
	<p><u>43</u>                  Elevation C</p>	<p><u>1<sup>st</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of white circular background with a large squared capital letter A in blue.</p>
	<p><u>44</u>                  Elevation C-D</p>	<p><u>33<sup>rd</sup> Infantry Prairie Division</u>                  Insignia painted in the corner bridging two walls. Insignia as shoulder patch is composed of black circular background with a large centered yellow plus sign, or equilateral cross.</p>
	<p><u>45</u>                  Elevation D</p>	<p><u>27<sup>th</sup> Infantry New York Division</u>                  Insignia as a shoulder patch is composed of black circular background with red border. The constellation of Orion surrounds large capital N and Y melded together to form a stylized image. Orion was selected to indicate the commanding officer was Major General John Francis O'Ryan.</p>
	<p><u>46</u>                  Elevation D</p>	<p><u>Camouflage Corps</u>                  Insignia as a shoulder patch is composed of black wedge with yellow gecko.</p>
	<p><u>47</u>                  Elevation D</p>	<p><u>86<sup>th</sup> Infantry Blackhawk Division</u>                  Insignia as a shoulder patch is composed of red inverted cone with the centered black silhouette of a Blackhawk. The Blackhawk has a shielded breastplate with the capital letters BH.</p>
	<p><u>48</u>                  Elevation D</p>	<p><u>36<sup>th</sup> Infantry Texas Division</u>                  Insignia as a shoulder patch is composed of grey arrow head pointing down with centered capital T.</p>

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	<p><u>49</u>                  Elevation D</p>	<p><u>2<sup>nd</sup> Army Corps School</u>                  Insignia as a shoulder patch is composed of white circular background with a large centered number 2 in blue. The lower case c to the left and lower case s to the right of the 2 are also in blue.</p>
	<p><u>50</u>                  Elevation D</p>	<p><u>35<sup>th</sup> Infantry Santa Fee Division</u>                  Insignia as a shoulder patch is composed of black circular background with a large circle with four outward projecting perpendicular tick marks placed diagonally. The circle is connected by cross bars horizontally and vertically. The circle, tick marks, and cross bars are white.</p>
	<p><u>51</u>                  Elevation D</p>	<p><u>82<sup>nd</sup> Infantry All American Division</u>                  Insignia as a shoulder patch is composed of red square background with a large blue centered circle. Two white capital As at the center each have a straight inner leg slightly longer than the outer leg that follows the curve of the circle.</p>
	<p><u>52</u>                  Elevation D</p>	<p><u>7<sup>th</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of blue six pointed shield with white dotted line border and a large centered number 7 in white.</p>
	<p><u>53</u>                  Elevation D</p>	<p><u>7<sup>th</sup> Infantry Hourglass Division</u>                  Insignia as a shoulder patch is composed of red circle with centered black hourglass.</p>
	<p><u>54</u>                  Elevation D</p>	<p><u>40<sup>th</sup> Infantry Sunshine Division</u>                  Insignia as a shoulder patch is composed of blue square with centered yellow multi-pointed star. The patch is often oriented so that the square is turned 45 degrees and presents as a diamond.</p>
	<p><u>55</u>                  Elevation D</p>	<p><u>32<sup>nd</sup> Infantry Red Arrow Division</u>                  Insignia as a shoulder patch is composed of khaki background with large red arrow piercing a red line. The actual patch background is typically a rectangle just larger than the arrow</p>

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	<p><u>56</u>                  Elevation D</p>	<p><u>4<sup>th</sup> Infantry Ivy Division</u>                  Insignia as a shoulder patch is composed of square khaki background turned 45 degrees with four ivy leaves connected together by a small circle. Ivy emblem is embroidered in green.</p>
	<p><u>57</u>                  Elevation D</p>	<p><u>2<sup>nd</sup> Infantry Indian Head Division</u>                  Insignia as a shoulder patch is composed of blue background with a large white star at its center. An Indian Head is placed at the center of the star. Typically the patch background is a shield shape rather than a square.</p>
	<p><u>58</u>                  Elevation D</p>	<p><u>30<sup>th</sup> Infantry Old Hickory Division</u>                  Insignia as a shoulder patch is composed of red oval bordered in blue with two horizontal lines top and bottom with 30 in Roman numerals (XXX) centered between the horizontal lines. Typically the insignia is positioned vertically and the Xs create the bar of the H inscribed within the long O.</p>
	<p><u>59</u>                  Elevation D</p>	<p><u>Railheads Regulating Service</u>                  Insignia as a shoulder patch is composed of black diamond bordered in gold with a centered capital R. Typically the capital R would also be gold.</p>
	<p><u>60</u>                  Elevation D</p>	<p><u>13<sup>th</sup> Infantry Luck Thirteenth Division</u>                  Insignia as a shoulder patch is composed of black circular background with a large upturned horseshoe. A black silhouetted cat sits over the number 13 centered in the horseshoe.</p>
	<p><u>61</u>                  Elevation D</p>	<p><u>1<sup>st</sup> Army Corps</u>                  Insignia as a shoulder patch is composed of blue disk with white embroidered circle.</p>
	<p><u>62</u>                  Elevation D</p>	<p><u>1<sup>st</sup> Infantry Big Red One Division</u>                  Insignia as a shoulder patch is composed of khaki banner with a large red centered numeral 1. This division was the first to land in France, the first to be at the front line, fire on the enemy, raid, attack, and suffer casualties.</p>

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	<p><u>63</u>                  Elevation D</p>	<p><u>11<sup>th</sup> Infantry Lafayette Division</u>                  Insignia as a shoulder patch is composed of red circle background with a centered black silhouette of Lafayette. Division was named after Gilbert du Motier, Marquis de Lafayette, a French General of the late 1700s and early 1800s.</p>
	<p><u>64</u>                  Elevation D-A</p>	<p><u>4<sup>th</sup> Army Corps</u>                  Insignia painted in the corner bridging two walls. Insignia as a shoulder patch is composed of alternating white and blue quarters of a circle.</p>
	<p><u>Door Pair A</u>                  Panels 65                  (upper left)                  to 70                  (lower right)</p>	<p>Door was constructed of butt-joint planks doweled and glued in a solid slab. Three panels were created by application of molding, creating individual display panels approximately 16 inches square. Each insignia was painted at the center of its display panel.</p> <p>Individual insignia are numbered top to bottom, left to right, 65 to 70. The top two panels, 65 and 68, represent branches of military service, Army Air Service and U.S. Marine Corps., respectively. Insignia are almost entirely from World War I and in a few cases continued into other conflicts.</p>
	<p><u>Door Pair B</u>                  Panels 71                  (upper left)                  to 76                  (lower right)</p>	<p>Door was constructed of butt-joint planks doweled and glued in a solid slab. Three panels were created by application of molding, creating individual display panels approximately 16 inches square. Each insignia was painted at the center of its display panel.</p> <p>Individual insignia are numbered top to bottom, left to right, 71 to 76. The top two panels, 71 and 74, represent branches of military service; U.S. Navy and U.S. Army, respectively. Insignia are almost entirely from World War I and in a few cases continued into other conflicts.</p>

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	<p><u>Panel 65</u>                  Door Pair A                  Upper Left</p>	<p><u>U.S. Army Air Service</u>                  Insignia as a shoulder patch consists of affronting wings joined at the center by a wooden propeller and embroidered in yellow and gold threads. This painted insignia has been placed over a light green background with an olive green line trim.</p>
	<p><u>Panel 66</u>                  Door Pair A                  Middle Left</p>	<p><u>12<sup>th</sup> Infantry Division</u>                  Insignia as a shoulder patch consists of diamond joined at the center by a sword with stars perpendicular at the center top and bottom. A number represents the division, with the name on the banner below. Insignia patch is embroidered in yellow, light green and red threads. This painted insignia has been placed over a dark blue background with an olive green line trim.</p>
	<p><u>Panel 67</u>                  Door Pair A                  Lower Left</p>	<p><u>2<sup>nd</sup> Army Corps</u>                  Insignia as a shoulder patch consists of rounded edge rectangle bordered in gold. Images include an eagle and standing lion either side of a roman numeral indicating the corps number.</p>
	<p><u>Panel 68</u>                  Door Pair A                  Upper Right</p>	<p><u>U.S Marine Corps</u>                  Insignia as a shoulder patch consists of an eagle with outstretched wings perched on a world globe placed over a ship's anchor. The patch is embroidered in gold, blue, and grey. For the door panel, the insignia was placed on a painted green square.</p>
	<p><u>Panel 69</u>                  Door Pair A                  Middle Right</p>	<p><u>79<sup>th</sup> Infantry Division</u>                  Insignia as a shoulder patch consists of inverted trapezoidal shape with a single vertical truck and two horizontal branches terminated with clover shapes. Embroidered on black with gold thread. The insignia was discontinued after World War I.</p>
	<p><u>Panel 70</u>                  Door Pair A                  Lower Right</p>	<p><u>91<sup>st</sup> Infantry Division</u>                  Insignia as a shoulder patch consists of an evergreen tree silhouette in green fabric and outlined in gold. No text was associated with it. For the door panel the insignia was placed on a light green rectangle lined with a light green trim.</p>

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	<p><u>Panel 71</u>                  Door Pair B                  Upper Left</p>	<p><u>U.S. Navy</u>                  Insignia as a shoulder patch consists of a ship's anchor and rope-hawser with bold letters USN in gold. For the door panel the insignia was placed on a dark blue rectangle trimmed in bronze.</p>
	<p><u>Panel 72</u>                  Door Pair B                  Middle Left</p>	<p><u>American Mission Reserve Mallet</u>                  Insignia as a shoulder patch consists of a shield shape with an embroidered horn centered in gold. The shield is trimmed with bronze thread. For the door panel insignia was placed on a tan rectangle. There is no text associated with the insignia.</p>
	<p><u>Panel 73</u>                  Door Pair B                  Lower Left</p>	<p><u>Service of Supply</u>                  Insignia as a shoulder patch consists of a black fabric trapezoid trimmed in gold fabric and SOS embroidered at its center in red. For the door panel insignia was placed on a tan rectangle.</p>
	<p><u>Panel 74</u>                  Door Pair B                  Upper Right</p>	<p><u>U.S. Army</u>                  Insignia as a shoulder patch consists of an intricately detailed eagle with both outstretched wings and talons; one talon grips an olive branch and the other a bushel of arrows. The eagle has a banner griped in its beak. Above this is a star cluster surrounded by trim. The breast plate of the eagle is a shield of stars and stripes. For the door panel insignia was placed on a dark blue painted rectangle trimmed in olive.</p>
	<p><u>Panel 75</u>                  Door Pair B                  Middle Right</p>	<p><u>U.S. Army Central Records Office</u>                  Insignia as a shoulder patch consists of a diamond shape of black fabric trimmed in bronze. An eagle head and extended wings rest atop a shield with three stars and stripes: one red, one white, and one blue.</p>
	<p><u>Panel 76</u>                  Door Pair B                  Lower Right</p>	<p><u>U.S. Army : North Russia Expedition</u>                  Insignia as a shoulder patch consists of oblong trapezoidal shape of olive fabric trimmed in gold. A bear walking across a surface is centered on the patch. An earlier version of the patch had the bear embroidered in white over blue fabric that indicated deployment in a cold climate region like Russia. Bear muzzle has been defaced by marker.</p>