

**HISTORIC LANDMARKS COMMISSION
LANDMARK DESIGNATION
STAFF REPORT**

**THE CENTRAL LIBRARY, FAULKNER GALLERY
AND CORYMBIA (EUCALYPTUS) CITRIODORA TREES
40 EAST ANAPAMU STREET
APN 039-232-002
August 29, 2012**

Background

The Santa Barbara Central Library site (Library) consists of two connected buildings, the Central Library, the Faulkner Gallery, and a landscaped plaza. The Library is located on the corner of Anapamu and Anacapa Streets within the El Pueblo Viejo Landmark District Part I. The Library sits on a commanding site on a prominent corner of downtown Santa Barbara across Anacapa Street from the Santa Barbara County Courthouse, one of Santa Barbara's most significant landmarks. Sitting on a 59,367 square foot lot, the Library has been on the City of Santa Barbara Potential Historic Structures List since 1978 because of the significance of both its history and its architecture. Towering over the Library are thirteen, eighty-year-old, lemon-scented gum trees (*Eucalyptus citriodora*, now called *Corymbia citriodora*). They are planted along the side and rear elevations creating a dominant skyline feature of portions of the downtown neighborhood and El Pueblo Viejo Landmark District.

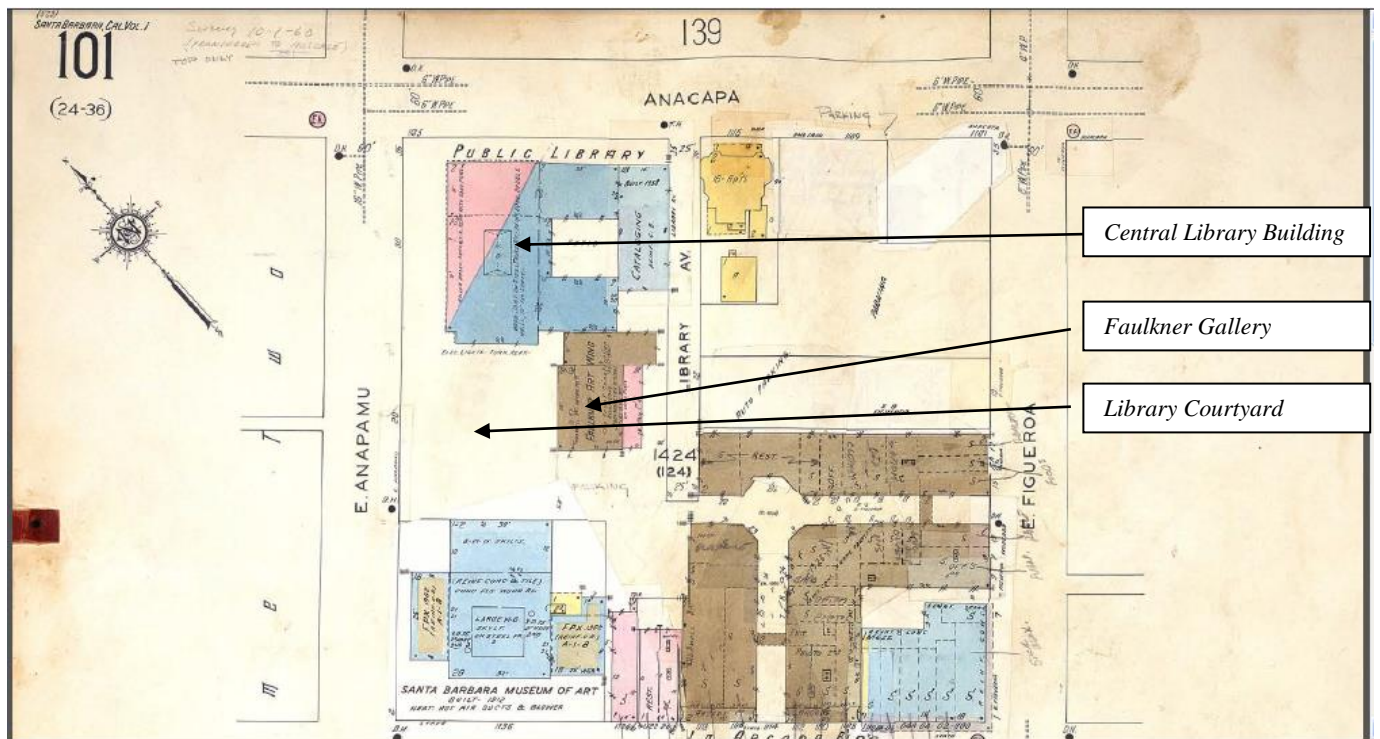
On November 30, 2011, the Historic Landmark Commission reviewed a proposal to upgrade both landscape and hardscape of the plaza and areas in front of the Library and the Faulkner Gallery along portions of East Anapamu and Anacapa Streets. The goal of the project was to alter the plaza to create a large, flat, ADA accessible, well-lit space for



The 1917 Central Library dominating the corner (with Eucalyptus Trees in the background) of Anacapa and East Anapamu Streets. July 2012.

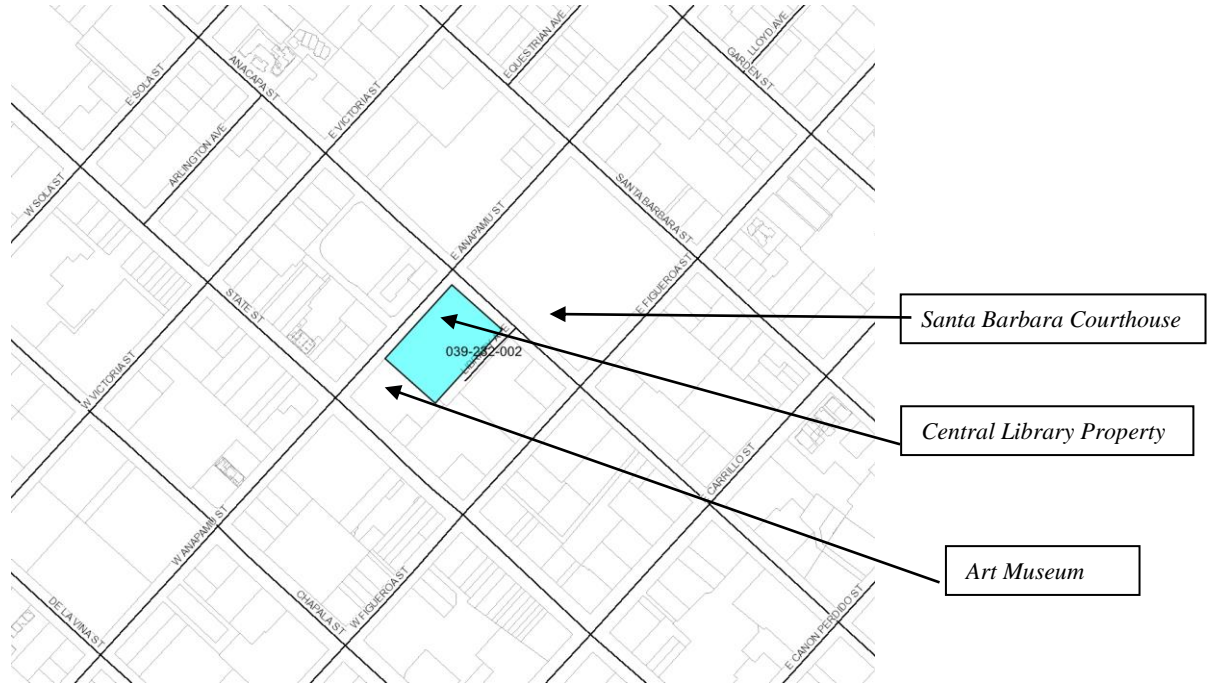
Library and other community activities. Through the removal of the low walls and hedges and some trees of the current landscape, the project proposed to create a more visible and direct path to the entry foyer of the Library, a wider, well-lit paseo along the Art Museum, and to highlight the sculpture surrounding the original Library entrance. The proposed improvements included removing three of the thirteen *Corymbia (Eucalyptus) citriodora* trees on the property, three in the planter immediately in front of the Library door on the north portion of the building.

Although the project is no longer being proposed, the outcome of the proposal generated concerns from citizens on the preservation of the *Corymbia (Eucalyptus) citriodora* trees that initiated a draft of a Landmark Nomination Report by Landscape Architect, Bob Cunningham, dated April 5, 2012. The Historic Landmarks Commission Designation Subcommittee reviewed the report on April 11, 2012 that requested the designation as landmarks the three threatened *Corymbia (Eucalyptus) citriodora* trees and the two at the rear entrance of the library. The Subcommittee recommended that given the historic and architectural significance of Central Library and the Faulkner Gallery, City Staff shall initiate the City Landmark designation process of the Central Library building, the Faulkner Gallery along with the trees. Because all thirteen of the trees are estimated to be approximately eighty years old by Tim Downey, Santa Barbara Urban Forest Superintendent and none are more significant to the skyline than others, the Historic District Landmarks Commission voted to recommend all thirteen trees rather than only a select few or those that were threatened by the proposed plaza plan. The library plaza was excluded from the designation due to drastic alterations from its original design and that it no longer conveys its historic significance.

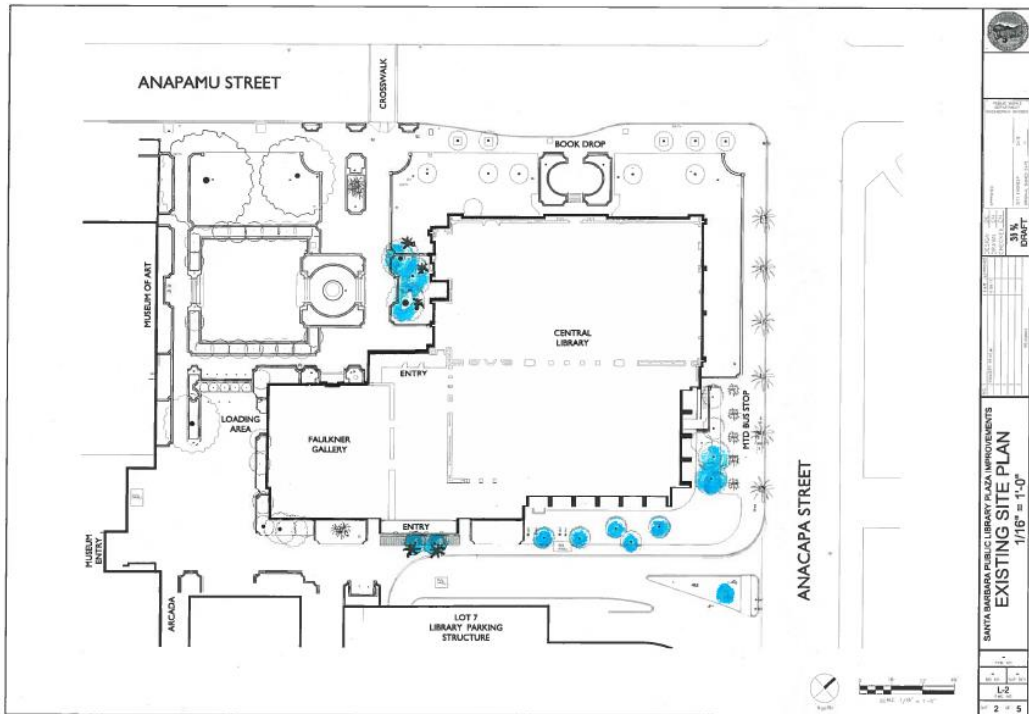


Sanborn Fire Insurance Company: 1886-1931, Insurance Rate Maps of Santa Barbara, California, Sanborn Map Company, New York, 1931 (corrected through 1963).

Vicinity Map



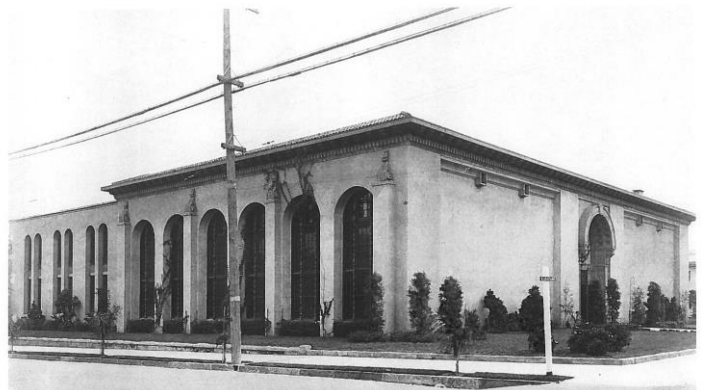
Vicinity Map Courtesy of City of Santa Barbara Mapping Analysis and Printing System



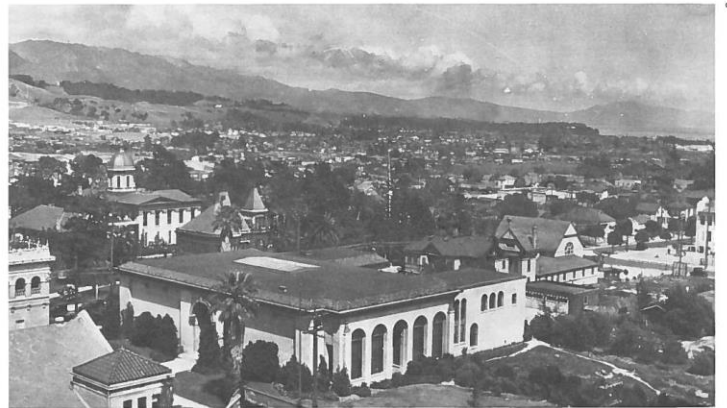
Existing Site Plan
 ■ = 13 Existing Eucalyptus
 (Corymbia) citriodora Trees

Historic Context:

The Santa Barbara Public Library system began in 1870 when Sara A. Plummer opened a library with 200 books on State Street. After ten years, the Odd Fellows organization purchased the library and moved it into their lodge at State and Haley Streets. The Odd Fellows donated their collection of about 2,000 volumes to the City after the enactment of the California Municipal Library Law by the State Legislature in 1880 at which point the library became a tax supported institution. In 1882, the City Council established, by ordinance, the first Library Board of Trustees. The collection continued to be housed at the Odd Fellows Building until, 1888 when the City's Library had grown to capacity and was moved to the "Upper Clock Building" at State and Carrillo Streets. However, within four years, the City's Library outgrew the new space. A new building was built for the City's Library in 1892 at 14 East Carrillo Street. The building was remodeled and enlarged in 1907. The use of the library expanded so rapidly that by 1914 it was necessary to plan a much larger building on a larger site that would be the City's existing Library.



Corner of Anapamu and Anacapa view of Central Library, c. 1917-1926



Aerial view of Central Library c.1917

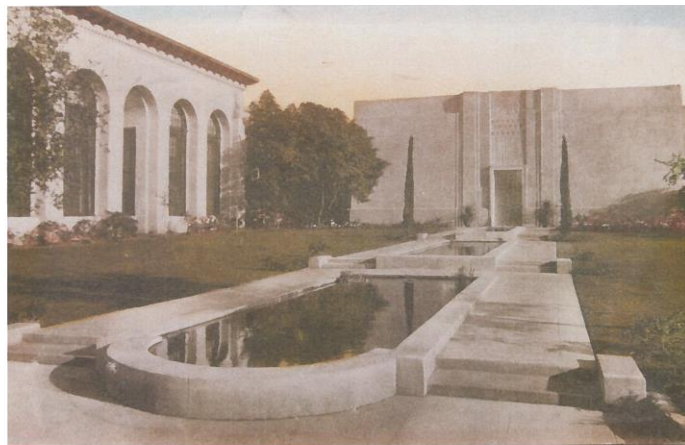
The Carnegie Foundation awarded the city with a \$50,000 grant toward a new Library that was matched by the City. Between 1886 and 1919, philanthropist Andrew Carnegie's donations of more than \$40 million paid for 1,679 new library buildings in communities large and small across America. Carnegie was an immigrant born self educated millionaire industrialist. Through his library grant program, Carnegie changed the nation by providing access to self education through access to book collections never before available to the public of all incomes and races. Carnegie's stated his philosophy that, "*The best means of benefiting the community is to place within its reach the ladders upon which the aspiring can rise. The fundamental advantage of a library is that it gives nothing for nothing. Youths must acquire knowledge themselves*"(Kortum). The Carnegie grant program dictated that the architecture of a Carnegie library was typically simple and formal, welcoming patrons to enter through a prominent doorway, nearly always accessed via a staircase. The entry staircase symbolized a person's elevation by learning. The new Santa Barbara Library was no exception, designed by architect Henry Hornbostel of Pittsburgh in the Spanish Colonial Revival Style with classical Renaissance details. The drawings were simplified by local architect Francis Wilson to meet local requirements and materials. The project broke ground on July 5, 1916 and was completed in November of 1917. Santa Barbara's Carnegie

Library with its formal design and prominent entrance dominated the corner of East Anapamu and Anacapa Streets.

The earthquake of 1925 caused the Library's west wall and a portion of the east wall to collapse. Carleton Winslow, who had designed the sculpture around the main door on the Anapamu elevation, was the architect that directed the library reconstruction that was completed in September, 1926.

Soon after the reopening of the Central Library following the earthquake, library trustee, Clarence A. Black, donated a parcel of land adjacent to the Central Library on Anapamu Street to be used as an art gallery. With funds donated by Mary Faulkner Gould, architect Myron Hunt was hired to design the gallery to house the library's art and art related material. Called the Faulkner Gallery, the building was completed in 1930 in the Art Deco Style. An architectural rendering completed by Hunt & Chambers illustrated the landscaped courtyard off Anapamu between the two buildings with decorative tiered pools extending from the entrance of the Faulkner Gallery to the street (attachment A).

Although, the Hunt and Chambers plot plan of the plaza and fountain did not specify the *Corymbia (Eucalyptus) citriodora* trees, soon after the completion of the Faulkner Gallery, *Corymbia (Eucalyptus) citriodora* trees were planted on the property (attachment B, page 6). Three at the center bay of the west elevation, eight on the rear elevation and two on the Anacapa elevation of the Central Library. Tim Downey, Santa Barbara Urban Forest Superintendant estimated that based on the size of the trees, they are approximately eighty years old. Nationally recognized landscape architect, Ralph Tallant Stevens is credited with the Library landscape design, but no known plans are extant and the date he designed a formal plan and what elements he designed are unknown. The tall trees now tower over the Central Library and have become significant skyline elements to portions of the downtown neighborhood and the Pueblo Viejo Landmark District. *Corymbia (Eucalyptus)*



Faulkner Gallery with tiered pools adjacent to Central Library c. 1930.



Three Corymbia (Eucalyptus) citriodora trees in front of the center bay of the west elevation of the Central Library. July 2012.



Ten Corymbia (Eucalyptus) citriodora trees on the rear and Anacapa elevations of the Central Library. July 2012.

citriodora trees were widely planted in southern California for over a century. An evergreen tree originally from Australia, it is one of the larger trees on the skyline and known for its lemony fragrance, drought tolerance, fast growth, and smooth, light colored trunk and unique silhouette.

In 1958, a children's wing was added to the building and extensive interior renovations modernized the interior of the Central Library. By 1974, more renovations and repairs were necessary on the building. The City selected Jerry Zimmer of Architects West to complete a feasibility study to assess the structural stability and an expansion of the Central Library. Zimmer recommended demolition of portions of the building that were unsound and construction of an addition to tie into the salvageable portions of the original building. In 1977, the City funded \$3.9 million of Public Works Project funds to be used for the rehabilitation of the Central Library. Although the Anapamu Street entrance was permanently closed, the sculpture in the arch was restored by Nathan Zakheim. The addition was completed on the rear elevation of the Central Library and retained the original front elevation and most of the side elevations. The formal opening of the expanded Central Library was January 11, 1980. In conjunction with the rehabilitation and expansion, a new landscaping plan was implemented between 1978-84. In the plaza, the 1930s reflecting pool was removed. The Corymbia (Eucalyptus) citriodora trees, along with an oak tree, red blooming camellia hedges, two Italian cypress trees and white oleander were posed to be preserved in the plan. The new plan relocated walkways and added a lawn area with handicapped access to the Central Library. A new fountain, after being reviewed by the city Landmarks Committee and Architectural Board of Review, was donated by antique dealer, Ed Lewis, and added to the plaza in 1984.

Architectural Descriptions/Style

The 1917 Central Library building embodied distinguishing characteristics of the Spanish Colonial Revival style with classical Renaissance details. The Spanish Colonial Revival style was part of the Eclectic Movement that stressed relatively pure copies of the classical, Medieval, and Renaissance Classical movements in different European countries and their New World colonies. The Eclectic movement began as European-trained architects began to design landmark period houses. The trend gained momentum with the 1893 Chicago Columbian Exposition, which stressed the correct historical interpretations of European Styles. From 1913-1915, architect Bertram Goodhue (formally of Cram, Goodhue, and Ferguson), author of a book on Spanish Colonial architecture, helped to promote the new Spanish Colonial Revival style with his designs for the Panama-California Expo in San Diego. Until then, the only Spanish themed architecture was based on Mission prototypes. The Spanish Colonial Revival style flourished throughout the Southwestern States that were once territories originally settled by the Spanish. As early as 1909, Santa Barbara was looking for a visual image with which to link its Spanish past to future developments within the City. A Civic League of citizens hired the planner Charles Mulford Robinson to determine the City's assets and to offer plans for development. Robinson pointed to the City's Hispanic heritage as a focal point for a unifying architectural style. Therefore, it is no surprise that the architect chose the Spanish Colonial Revival Style for the Central Library.

The Central Library incorporates characteristics of the Spanish Revival style in its thick plaster walls with a flat roof and terra cotta parapet that covers deep eaves with intricately carved wood brackets over stucco dentils. Two-story round arches with deeply recessed, wood windows have ornately carved vertical wood sash bars that divide the many lights in each of the original bays. The ornately carved entrance defines the original front façade facing Anapamu Street. Designed by Carleton M. Winslow and executed by Marshall Laird the Central Library door is made of geometrically carved wood with a coat of arms over the center and figures of Plato and Aristotle on either side. Surrounding the center are the shields of four famous libraries; The University of Bologna, The Biblioteque Nationale in Paris, the University of Salamanca and the Bodleian Library, Oxford University. The smooth walls of the side elevations are adorned with plaster pilasters topped with ornate corbels.



Intricately carved brackets over dentil molding and intricately carved wood window sashes of the Central Library. July, 2012.

The 1980 rehabilitation and addition functionally closed the entrance from Anacapa Street. The new entrance is recessed from Anacapa Street next to the Faulkner Gallery. On the Anapamu elevation, the original building and the newer addition are separated by a large stucco extension with a large cornice. The new addition and alterations are on the rear of the Central Library and are distinguished from the original building yet compatible with the complex. The addition has a terra cotta parapet over a simple cornice rather than the ornate cornice elements of the original building. The addition has two-story round arched window openings with metal windows set deeper into the arch than the originals and are divided similar to the original portion of the building with thicker, simple metal muntins. The addition did not sacrifice the integrity of the original Central Library building following the Secretary of Interior Standards of Rehabilitation in that the new additions, exterior alterations and new construction did not destroy historic materials, features, and spatial relationships that characterized the property. The new work was differentiated from the old and compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.



The intricately carved entrance to the Central Library is a defining element of the Spanish Colonial Revival style. July, 2012.

The 1930 Faulkner Gallery exemplifies the Art Deco Style with smooth stucco wall surfaces with linear symmetry and a stylized, geometric entry, characterized by the sunburst

painting. Art Deco is an eclectic, artistic design style that began in Paris in the 1920s and flourished internationally throughout the 1930s and into the World War II era. The style influenced all areas of design, including architecture and interior design, industrial design, fashion and jewelry, as well as the visual arts such as painting, graphic arts and film. At its best, art deco represented elegance, glamour, functionality and modernity. Art deco's linear symmetry was a distinct departure from the flowing asymmetrical organic curves of its predecessor style, art nouveau; it embraced influences from many different styles of the early twentieth century, including neoclassical, constructivism, cubism, modernism and futurism and drew inspiration from ancient Egyptian and Aztec forms.

Architects:

The Santa Barbara Central Library and Faulkner Gallery were designed by very influential architects whose body of work significantly formed American cities.

Henry Hornbostel (1867-1961) designed the original Central Library and donated the plans as a gift to the City. He designed more than 225 buildings, bridges, and monuments in the United States throughout his career, 22 of which are listed on the National Register of Historic Places. Hornbostel was born in Brooklyn, New York, he graduated in 1891 from Columbia University and also studied at the École des Beaux-Arts in Paris, France. Hornbostel was part of a generation of architects that shaped the urban American landscape with orderly plans and monumental buildings that communicated power, stability and government as expressed in the Central Library.

He was a partner in several New York firms and he also practiced independently from a Pittsburgh, Pennsylvania office. Nearly half of his works (110 buildings) were in Pittsburgh. Hornbostel's buildings and bridges can be found in New York, Connecticut, Georgia, Illinois, Iowa and California, including the Library and Oakland's City Hall. And in the 1930s, when the Depression caused a nationwide building slump, Hornbostel became a well-known and colorful public figure as Allegheny County's Director of Parks.

Francis W. Wilson (1870 - 1947) was the local architect that altered the Hornbostel plans for the Central Library to make them work with local materials. His practice in Santa Barbara, California included work for the Atchison, Topeka and Santa Fe Railway and its associated Fred Harvey Company hotels, as well as many residences.

Born in Massachusetts, Wilson moved to California at the age of seventeen. Wilson studied at the San Francisco chapter of the American Institute of Architects and toured Europe before establishing his own firm in Santa Barbara in 1895.



The stylized geometric front entrance to the Faulkner Gallery is a characteristic of the Art Deco Style. July, 2012.

Shortly after arriving in Santa Barbara, Wilson built up a practice designing homes for the wealthy, as well as designing, building and selling speculative houses. His connections with the wealthy led to commissions for the Santa Barbara Club, the Central Savings Bank, the Central Library, post office, and railroad station.

Carleton Monroe Winslow (1876–1946), also known as **Carleton Winslow Sr.**, designed the ornate sculpture over the Central Library's original main entrance door. He was a key proponent of Spanish Colonial Revival architecture in Southern California in the early 20th Century.

Winslow was born in Maine, studied at the Art Institute of Chicago and at the École des Beaux-Arts in Paris, France, and joined the office of Bertram Goodhue in time for the planning of the 1915 San Diego Panama–California Exposition. Winslow is "credited for choosing" Spanish Colonial Revival style for that project, a choice with a vernacular regional precedent.

Winslow moved to Southern California in 1917, completed the Los Angeles Public Library after Goodhue's 1924 death, and also pursued his own commissions, including a number of Episcopal churches. Winslow was the architect that designed the repairs to the Central Library after the 1925 earthquake.

Myron Hunt (February 27, 1868 – May 26, 1952) designed the Art Deco Faulkner Gallery of the Central Library. His numerous projects included many noted landmarks in Southern California. Hunt was mentioned in the writings of Frank Lloyd Wright and other Chicago architects of the era as an early member of the group which came to be known as the Prairie School, but in 1903 he moved to Los Angeles, where he entered into a partnership with architect Elmer Grey (1871–1963). Opening an office in Pasadena, the firm of Hunt and Grey soon became popular. Some of the firm's Pasadena work was featured in the national magazine *Architectural Record* as early as 1906. They were soon designing large houses in communities throughout Southern California including the summer ranch home for cereal magnet Will Keith Kellogg. They also began receiving commissions to design larger projects, including hospitals, schools, churches and hotels. By 1912, Hunt was no longer in partnership with Elmer Grey, but had established a new firm with Los Angeles architect, Harold C. Chambers. In this partnership, Hunt designed a number of libraries, including the Faulkner Gallery, and libraries in Redlands, Palos Verdes Estates, and Pasadena. He also designed one of the three major civic buildings making up the Pasadena Civic Center. Hunt was the principal architect of all of Occidental College's buildings through 1940. In 1913, Hunt designed a new wing for the Mission Inn in Riverside, California. He designed the impressive Ambassador Hotel in Los Angeles, which opened in 1921. Hunt's association with Henry Huntington was established in 1909 when he designed his house in San Marino. With a large addition built in 1934, the house was to become the main art gallery of the cultural center built around the Huntington Library. In addition, Hunt also designed the Pasadena Rose Bowl.

Significance:

The City of Santa Barbara establishes historic significance as provided by the Municipal Code, Section 22.22.040. Any historic building that meets one or more of the eleven criteria (Criteria A through K) established for a City Landmark or a City Structure of Merit is considered significant. The Santa Barbara Central Library, Faulkner Gallery and Corymbia (Eucalyptus) citriodora trees are significant per the six following criteria:

Criterion A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;

As a Carnegie Library, the Central Library represents the impact of the Carnegie Library grant program had on providing access to knowledge for people of all incomes across the Nation. It is a significant part of the heritage of Santa Barbara, California and the Nation.

Criterion D, its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;

The Central, 1916 building embodies distinguishing characteristics of the Spanish Colonial Revival style with classical Renaissance details that are important to the City's character. The 1930 Faulkner Gallery exemplifies the once nationally popular Art Deco style characterized by its smooth, stucco wall surfaces, linear symmetry and stylized geometric entrance.

Criterion E, Its exemplification of the best remaining architectural type in a neighborhood.

The Art Deco Faulkner Gallery is one of the best remaining examples of Art Deco architecture in Santa Barbara.

Criterion F, its identification as the creation, design, or work of a person or persons whose effort significantly influenced the heritage of the City, the State, or the Nation;

Distinguished architects; Henry Hornbostel, Francis W. Wilson, Carleton Monroe Winslow, and Myron Hunt contributed to the design and creation of the Central Library. Their noted design efforts significantly influenced the heritage of the City, State and Nation.

Criterion G, its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials and craftsmanship;

The Central Library building has skillfully carved wood brackets under the eaves and carved wood windows. The intricately carved sculpture over the main entrance door demonstrates outstanding attention to detail and craftsmanship. The Faulkner Gallery's linear, Art Deco entrance with its stylized sunburst demonstrates outstanding attention to architectural design.

Criterion I, Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood.

The complex sits in a central location in the downtown neighborhood and El Pueblo Viejo Landmark District. It has dominated the highly visible corner of Anapamu and Anacapa Streets since 1916. It is an established and familiar visual feature of the neighborhood.

The approximately eighty-year-old Corymbia (Eucalyptus) citriodora trees tower over the Central Library and are an established and familiar visual feature of the neighborhood and El Pueblo Viejo Landmark District.

Integrity

In addition to determining significance, there are essential physical features that must be considered to evaluate the integrity of a significant building. The seven aspects of integrity include location, design, setting, materials, workmanship, feeling, and association. The Santa Barbara Central Library and Faulkner Gallery have retained sufficient integrity in all seven of the integrity criteria to communicate its potential significance.

Recommendation:

Staff recommends that the HLC adopt a resolution to recommend to City Council that the Central Library, Faulkner Gallery, and Corymbia (Eucalyptus) citriodora trees be designated as City Landmarks.

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