

# HISTORIC LANDMARKS COMMISSION

## HISTORIC SIGNIFICANCE REPORT

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1130 State Street

Santa Barbara, California

**Designation Status:** Listed on the Historic Resources Inventory. Structure of Merit Eligible (Museum Building), Landmark Eligible (Designed Landscape). Contributing historic structure to El Pueblo Viejo Landmark District

**Assessor Parcel Number:**  
039-232-020

**Constructed:** 1912-1914 (original Federal Building), 1941 (Santa Barbara Museum of Art)

**Historic Name:** Santa Barbara Post Office (former), Santa Barbara Museum of Art (current)

**Architect:** Multiple, see *Criterion F* (Original building—Oscar Wenderoth and Francis Wilson)

**Builder:** N/A

**Architectural Style:**  
Mediterranean (before 1941, Italian Renaissance Revival)

**Property Type:** Museum

**Original Use:** Federal Building,



State Street (front) elevation, facing west



East Anapamu Street (side) elevation, facing north

Post Office

### What Makes this Place Historic?

The 1100 block of State Street can be traced via various maps back to the year 1877, illustrating its transformation from the outskirts of the City to a bustling corridor within the Downtown area. An [attached document containing all of the available maps](#) demonstrates the area's growth from a virtual outskirts of the City to a vital commercial center. The oldest map, an aerial rendering, shows the nearby County Courthouse and Our Lady of Sorrows Church building, which were among the most significant and earliest buildings in the area.

The 1100 block of State Street is located within the 169-acre Downtown neighborhood, and is also squarely within El Pueblo Viejo Landmark District, the City's most important collection of significant historic resources and structures. The purpose of El Pueblo Viejo is to preserve and enhance the unique heritage and architectural character of the central area of the city which developed around the Royal

Presidio starting in 1782, and which contains many of the most important historic and architectural landmarks in Santa Barbara. The cohesiveness of the area is achieved by regulation of architectural styles used in new construction, as well as a review of the exterior alterations of existing structures. The Mediterranean aesthetic of 1130 State Street contributes to the integrity of El Pueblo Viejo, even if the building cannot convey its original 1912-1914 appearance.

Development near 1130 State Street is characterized by a mix of commercial development (including restaurants, offices, and stores) and private as well as public institutional buildings (such as Our Lady of Sorrows Church, the Federal Bankruptcy Court, and County of Santa Barbara administrative buildings). The following properties in the vicinity of the Santa Barbara Museum of Art are listed by the City of Santa Barbara as significant historic resources, including 1101 State Street (formerly Owl Drug store), 1110-1114 State Street (La Arcada), 1129 State Street (San Marcos Building), 1100 Anacapa Street (Santa Barbara County Courthouse), and 40 East Anapamu Street



State Street (front/west) elevation



One of a few benches off of State Street designed by noted landscape architect Lockwood DeForest.



Northern elevation on East Anapamu Street

(Santa Barbara Public Library and Faulkner Gallery). Residential development includes single-family residences, apartment buildings, and condominium developments. While an eclectic mix of architectural styles ranging from Spanish- and Mexican-era buildings to contemporary interpretations of the Mediterranean Style can be found in the neighborhood, the dominant architectural motif is an interpretation of the Mediterranean Style built between the mid-1920s and the present, due to Santa Barbara's architectural guidelines.

In 1887, anticipating the completion of the Southern Pacific Railroad Company's coastal line between Santa Barbara and Los Angeles, the City experienced a real estate boom. With the construction of several buildings including the Arlington Hotel, the 1100 and 1200 Blocks of State Street began to develop as part of the City's most important commercial corridor. By the end of the 19th century, the extension of streetcar lines to upper State Street helped transform the 1100 block into an almost completely built-out commercial center. In contrast to the large business development that was occurring along State Street, the interior of the 1100 block continued to be mostly residential, with modest wood frame houses and cottages mixed in with a few small business enterprises. The north end of Our Lady of Sorrows' property remained undeveloped through the 1900s. By 1907 the Catholic Diocese had sold off the rear portion of their parcel, including the northwest corner of the lot facing State Street. In 1912 the northern end of the subdivided lot was sold to the Federal government, which intended to construct a new main post office/Federal Building on the parcel.

The building was designed in the Italian Renaissance Revival Style by the United States government architect, Oscar Wenderoth, Supervising Architect of the United States Treasury Department, with the assistance of local architect Francis Wilson, who appears to have played a minor role, if any, in the building's design process, which closely followed in plan and overall design other buildings designed by the office of the Supervising Architect of the United States Treasury in California and other states. The cornerstone for the building was laid in 1912 and it was completed two years later. Officially known as the "Federal Building," the Santa Barbara Post Office was built, as were many other post offices, to house a number of other federal agencies in addition to the post office. As with most Federal buildings of the period, the Santa Barbara Post Office's monumental design and setbacks from the street and nearby buildings are reflective of the building's status as an

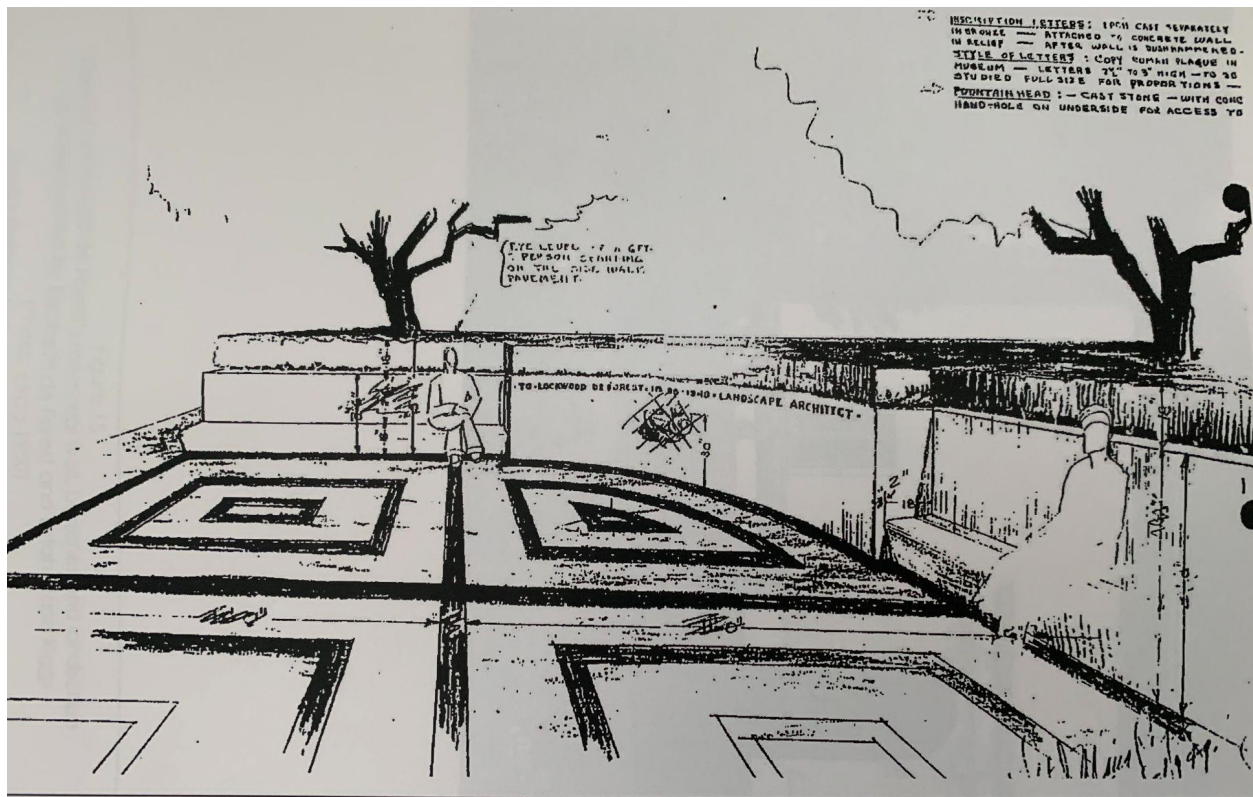
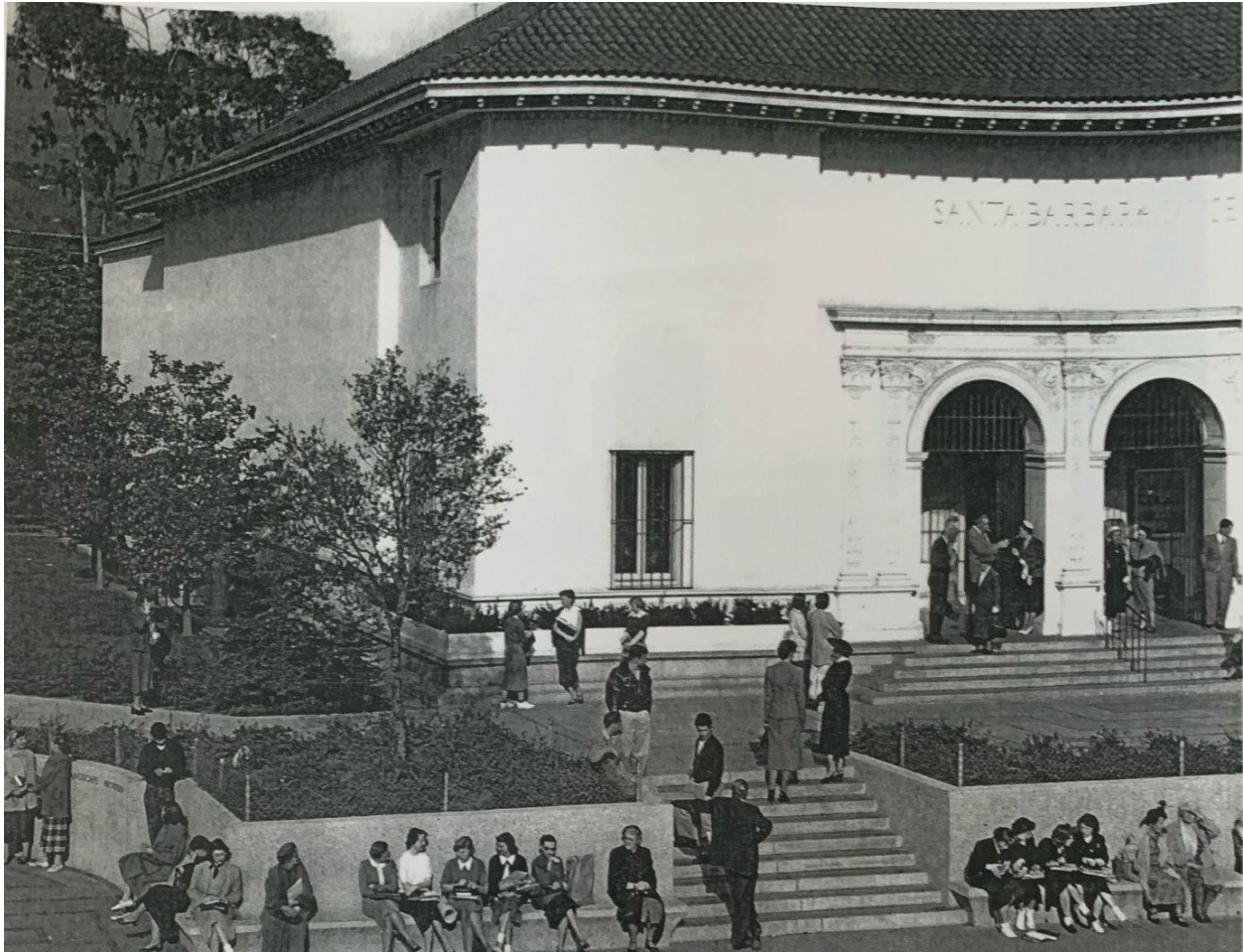


Figure 14  
 Lutah Riggs' sketch of the corner memorial to Lockwood de Forest Jr. (August 4, 1949)  
 Sketch: courtesy of Lockwood de Forest Collection, University of California, Berkeley

important public building.

Eleven years after the Post Office was completed, Santa Barbara was hit by a devastating earthquake in 1925, but the building was so well built that it was able to escape relatively unscathed. A year after the earthquake, in 1926 a large addition housing a mail sorting room was added off the building's rear elevation. By the mid-1930s, the Federal offices had outgrown the building. Rather than altering the structure, a new Federal Building was designed by Reginald Johnson, FAIA, at the intersection of Anacapa and East Canon Perdido Streets. After the opening of this new Post Office in 1937, the State Street Post Office closed down. According to one source, the postmaster agreed to allow the older post office building to be used for one year as an exhibition space for local artists.

For a number of years there had been growing support in Santa Barbara to establish a public art museum. The possibility of opening one gained momentum when the artist Colin Campbell Cooper advocated for using the now-vacant post office as a site for the Museum. One of the founding trustees of the Museum, Wright Ludington, was a passionate collector since the 1920s of European and American paintings as well as Greek and Roman sculptures, and he contributed from his private collection much of the Museum's initial core collection of paintings, drawings, and classical sculpture. In 1938, Santa Barbara County's purchase of the former post office building for \$48,730 was made possible by a United States Treasury regulation that allowed the County to buy the building for half of its appraised value. United States Senator Thomas Storke's influence was invaluable in helping to ensure the building's sale. The County subsequently leased the property "to a museum group with the agreement that the group would raise sufficient funds to remodel and maintain the property as a free Museum of Art." Articles of incorporation were filed in 1939 and Chicago architect David Adler, assisted by local architect Chester Carjola, was commissioned to



View of de Forest's memorial wall, benches, and landscape, as implemented by Elizabeth de Forest and Lulah Maria Riggs (photo: circa 1950)

*Courtesy of Santa Barbara Historical Museum, Gledhill Library*

redesign and reconfigure the former post office into the Santa Barbara Museum of Art. Adler was charged with taking the existing Italian Renaissance Revival Style building and redesigning it in a Mediterranean Style, an aesthetic motif that enjoyed increasing interest and support in the City.

Work began on renovating the building in 1940 and for the next nine months, Adler and Carjola, in conjunction with the contractor O. J. Kenyon, moved quickly to transform the Italian Renaissance Revival Style building from a post office into a museum designed in a reductive interpretation of the Mediterranean Style. In order to accomplish this, extensive alterations were made to the interior and exterior of the building, including eliminating most of the building's fenestration and exterior ornamentation, removing most of the interior walls and partitions to accommodate gallery areas, replacing the existing courtyard arcade with a wall pierced by squared-off entryways, and eliminating all of the existing decorative stonework and floor tile in the interior courtyard. In its place, the courtyard was retiled in black mosaic cut from Belgian marble and designed by Adler to center around a massive Greek urn donated by the art collector Wright Ludington in the newly named Ludington Court, named in honor of Wright's father Charles. The Court would be the Museum's center point from which the gallery rooms would pivot.

**Property Description:** Inspired in part by Italian Renaissance palazzos, the post office building was



View of the Museum's street facade (photo: circa 1975)  
*Courtesy of Post/Hazeltine's Historic Sites/Structures Report*

embellished with polychromatic glazed terracotta ornamentation, the decorative details of which were classical in inspiration. laced near the center of the parcel, the building was set on a shallow granite plinth, of which its projecting base extended around all four sides of the building. The base of the exterior walls was sheathed in sandstone revetment capped by classical-style moldings. The remainder of the exterior walls was covered in stucco while the door and window surrounds, as well as the cornice and upper portion of the exterior walls, were clad in glazed polychromatic terracotta. The mansard-style roof was covered with terracotta tiles. A glazed pyramidal roof covered the post office lobby. Extended eaves with decorative wood rafters extended around all four sides of the building.

**Significance:** City of Santa Barbara establishes historical significance as provided by the Municipal Code, Section 30.157.025. Any historic building that meets one or more of the criteria established for a City Landmark, or a City Structure of Merit can be considered significant. The structure may be significant as a Structure of Merit per the following criteria:

### **Historic Integrity**

1130 State Street is in good condition. The building conveys integrity of location, design, setting, materials, feeling and association by being an example of the Mediterranean Style in Santa Barbara. It was extensively renovated in 1941 and no longer conveys its original 1912 Italian Renaissance Revival Style appearance. While the original design intent is apparent, the loss of many features dating to the Adler/Carjola remodeling, including the original iron gates and open portico on State Street, elements of the glazed terracotta surround on the entrance facade, the iron grilles covering the windows, and most of the exterior elevation on the north and south sides of the building, results



## Front entrance to the Museum building on State Street

in the building only conveying the overall design intent of the Adler/Carjola remodel. It still conveys its 1941 Mediterranean Style appearance. It sits within El Pueblo Viejo Landmark District, which is the product of one of the earliest efforts in America to conceive of historic preservation as an integral element in the planning process.

**Criteria 3. It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possesses high artistic or historic value, or represents a significant and distinguishable collection whose individual components may lack distinction; )**

Museum Building: As remodeled between 1940 and 1942, the building at 1130 State Street is an example of Mediterranean Style architecture as was designed by the architect David Adler, with the assistance of Chester Carjola. With its planar elevations, terracotta roof and ornamentation, and arched entry arcade, the building represents one of the City's most significant examples of non-residential Mediterranean Style architecture dating back to the early 1940s, a period during which the dominant Spanish Colonial Revival Style had been supplemented by more reductive versions of Mediterranean aesthetics. While substantially remodeled, the building's street facade, as well as elements of the north, south, and east elevations, retains a sufficient amount of historic building fabric in good enough condition to convey the overall character of the original design. While the original design intent is apparent, the loss of many features dating to the Adler/Carjola remodeling, including the original iron gates and open portico on State Street, elements of the glazed terracotta surround on the entrance facade, the iron grilles covering the windows, and most of the exterior elevation on the north and south sides of the building, results in the building only conveying



**Cornice running around the facade underneath the terracotta tile barrels**

the overall design intent of the Adler/Carjola remodel. Therefore, the Museum is only eligible for designation as a historic resource.

Designed Landscape: The De Forest-designed landscape has undergone a series of alterations since its installation in 1950, the most notable being the removal of a section of walling on State Street to accommodate a new flight of stairs. The insertion of a flight of steps is the most significant since it removed a section of the original retaining wall. While this has somewhat impacted the ability of the designed landscape to convey the original quality of its workmanship, the retention of almost all of the other hardscape features, including the remainder of the retaining walls, terrace paving and plantings, such as the oak trees and ornamental Kei Apple hedge, is sufficient for the character of its workmanship to be discerned. Therefore, the designed landscape, which is the work of the nationally renowned landscape architect Lockwood de Forest, Jr., and was his last major commission, is eligible for designation as a historic resource.

Museum Building: The building at 1130 State Street is an example of Mediterranean Style architecture. It is one of the most substantial non-residential examples of this style in the Downtown Neighborhood. The building has been the end piece of the architectural assemblage that comprises the east side of the 1100 block of State Street since its original construction in 1912-1914. This streetscape has undergone considerable changes since the Museum opened, including the construction of a commercial building at the corner of East Figueroa and State Streets, the demolition of two commercial buildings between La Arcada Complex and the Museum, and the construction of wings off the north and south elevations of the original Museum Building. While the construction in the early 1960s of wings off the north and south elevations brought the building envelope closer to East Anapamu Street on the north and the La Arcada Complex on the south, it did leave the landscaped area designed by Lockwood de Forest, Jr., in place along the East Anapamu Street frontage, which still exists today. Because the west elevation of the original Museum continues to maintain its historic setback from State Street and its placement on what amounts to a raised plinth formed by the retaining walls and planters on State Street and East Anapamu Street, and



because the setback with the Lockwood de Forest, Jr., landscape has been maintained on East Anapamu Street, the west elevation of the building has maintained a sufficient amount of its historic visual and spatial qualities to convey its appearance during the resource's period of significance (1941-1950).

Designed Landscape: The De Forest-designed landscape is the only example of the work of renowned landscape architect Lockwood de Forest in the Downtown Neighborhood of Santa Barbara.



Overhanging eaves and intricately carved wooden brackets

The building at 1130 State Street was designed in two main sequences, with a number of architects contributing different elements. The original Post Office structure was designed and constructed between 1912 and 1914 by Oscar Wenderoth (serving at the time as Supervising Architect for the United States Treasury Department), with additional assistance from local architect Francis Wilson. A few decades later, the building was extensively redesigned into the Santa Barbara Museum of Art by David Adler, Chester Carjola, and Lockwood de Forest, Jr., with significant input from the museum's primary benefactor, de Forest's lifelong friend Wright Ludington. Additional, mostly exterior, design work was completed in 1949 after de Forest's untimely death—the effort was helmed by his wife Elizabeth, in cooperation with distinguished local architect Lutah Maria Riggs.

**Oscar Wenderoth** is the architect responsible for designing Santa Barbara's State Street Post Office. Born in Philadelphia in 1871, Wenderoth studied architecture at the Franklin Institute Drawing School before working as a draftsman for a number of firms. In 1899 he and his wife Sara moved to Washington, D. C. where he worked as a draftsman for the Office of the Supervising Architect of the United States Treasury. In 1904 he became the Assistant Superintendent of Construction for the United States Mint and in that same year was appointed Head Draftsman for the Superintendent of the House and Senate Office Buildings in Washington, D. C. Wenderoth left his government position and joined a New York private firm in 1909, but ultimately returned to Washington, where he was appointed by President Taft as the Supervising Architect for the United States Treasury Department. As supervising architect, he was responsible for designing most of the post offices built by the Federal Government. Around this time, Wenderoth supervised the State Street Post Office, as well as nearly identical post office buildings in Pasadena and Berkeley. In 1915, the somewhat peripatetic Wenderoth left Washington to work in Chicago. Wenderoth ultimately went blind in 1920 and left the practice, and very little is known of his whereabouts over the following decades, other than that he and Sara were living in Manhattan in 1930 and that he died in Marion, Pennsylvania in 1938.

**Francis Wilson** was born in Massachusetts in 1870 and first came to California with his

parents in 1887, in order to visit his sister, who was teaching in Placerville. Initially, he worked as a log driver on the American River, then as a surveyor for the Southern Pacific Railroad. Wilson had no formal training in architecture and began his career as a draftsman for the firm of Pissis and Moore. Wilson went to study at the San Francisco chapter of the American Institute of Architects. As was common at the time, Wilson's studies were followed by a grand tour of Europe. Shortly after, in 1895 Wilson moved to Santa Barbara to establish his own office. Three years later, he was successful enough to have been living in Montecito. Following his marriage in 1905, he moved to a home that he built at 1616 De La Vine Street. Trained in the Beaux Arts tradition, his oeuvre from the beginning proved to be eclectic and ranged from high-end Italian Renaissance Revival Style residences to less formal Craftsman and Mission Revival structures. He worked for a number of high end clients, and worked on the Southern Pacific Railroad Depot (1905), the Santa Barbara Country Club (1909), the Post Office (1912-1914, although he appears to have played a more minor role than Wenderoth), the Santa Barbara Main Library (1917), and the Las Tejas Estate in Montecito (1917). By the end of the 1910s, Wilson was approaching fifty and his marriage was collapsing. Shortly before his divorce, he left Santa Barbara and moved to Sonora, California. He purchased a small ranch in Tuolumne County in 1920 and built a few houses in the area over the following decades. Despite being in his seventies, he worked at the Lockheed Aircraft plant in Los Angeles during World War II. Wilson died in 1947 on his ranch.

**David Adler** was born in 1882 in Milwaukee, and he studied at Princeton before touring Europe and continuing his education in Berlin and Paris. In Paris, Adler met Henry Dangler, a fellow architectural student. The two returned to Chicago and soon launched their own firm. Dangler had acquired a licence to practice architecture in Illinois, but because Adler lacked a professional license, Dangler's name appeared on all of their building plans. After Dangler died in 1916, Adler brought on Robert Work as a partner. Adler was a skilled designer trained in the Beaux Arts tradition, and he often employed classical symmetry to balance the scale, proportion, and ornamentation of the building. He became a trustee of the Art Institute of Chicago in 1925. Although he rarely worked outside of the Greater Chicago Area and midwest, Adler did contribute to the Santa Barbara Museum of Art redesign in 1941. He died in 1949 in Libertyville, Illinois.

**Chester Carjola** was born in Minnesota in 1901 and studied architecture at the University of Minnesota. At some point before his graduation, Carjola apparently lived in California. After graduation, he taught at Kansas State University from 1928 to 1929 and by the early 1930s had progressed from a draftsman to a licensed independent architect. One of his first residential designs was the English Tudor Revival Style Waters, Jr., House in Montecito. Then worked on the Spanish Colonial Revival Style Hamilton House ("The Grange") in Montecito in 1932. Carjola received a significant number of commissions, including the remodeling of Santa Barbara's Little Town Club (1936-1937), the design of the Santa Barbara Natural History Museum's Fleischmann Auditorium (1938), and the commission in conjunction with David Adler for the alteration of the Italian Renaissance Revival Post Office into the Mediterranean Style Santa Barbara Museum of Art (1941). After a gap during World War II, Carjola continued his work in the City—he designed the geological and marine environment exhibition halls at the Santa Barbara Museum of Natural History (1952), the Koefod Junior Library (1956), the first building phase of the library at the University of California, Santa Barbara, and Gladwin Planetarium (1957). Unlike his earlier work, Carjola's designs began to reflect the influence of Modernism on postwar architecture. After bringing on Frank Greer as a partner around 1960, Carjola retired in 1964 and ultimately died in 1985.

**Lockwood de Forest, Jr.**, was one of the most renowned American landscape architects of the 20th century, a visionary who had the prescience to see that designing a garden in Santa Barbara's semi-arid environment required an acute attention to detail. He created "regionally sensitive gardens planted with native species and exotics suited to the southwestern climate.

Lockwood de Forest's genius lay in the art of compromise. He took dusty California colors and interpreted them with introduced species—from South Africa, the Mediterranean, China, Japan, and Australia, any place with a similar growing condition—in such a way that these outsiders felt, and looked, at home in their new landscapes.” Lockwood de Forest, Jr., was born in New York City in 1896. His father was a writer, artist, and interior designer who had worked on projects for Samuel Clemens, Cornelius Vanderbilt, and Andrew Carnegie, as well as the redecoration of the White House interiors during the Arthur administration, along with his partner Louis Comfort Tiffany. In 1912, the young Lockwood's parents sent him to the Thatcher School in Ojai, where a unique combination of classroom training and outdoor activities led him to develop an early interest in nature. It was at Thatcher that he met Wright Ludington and formed a friendship that would last a lifetime. Lockwood reluctantly returned east to Williams College and left after one semester. The next year was spent, with the exception of a summer session taking landscape design at Harvard, as a World War II volunteer in the 144th Field Artillery. In 1919, he returned to California and studied at the University of California, taking landscape architecture courses. He moved to Santa Barbara and worked briefly under Ralph Stevens, before opening his own office in 1920, at the age of twenty-four. He found Stevens and others too traditional and too conventional in their designs and selection of plant materials. Lockwood's gardens were considered daring and avant-garde at the time, with regional plants and simple, monochromatic color schemes that anticipated many of the Modernist gardens of the 1940s. These gardens were frequently exemplified by several non-traditional characteristics, including an integration of the garage within the landscape, the incorporation of drought tolerant plants, and a dramatic employment of “borrowed scenery” that extended the vistas of the garden outside its actual boundaries. Lockwood was very successful and worked in cooperation with George Washington Smith and other noted architects. Among his most significant commissions were the Edwin Gledhill residence in Santa Barbara (1926), the Walska (Lotusland) Estate in Montecito, the William Dickenson House in Hope Ranch (1928), the Baldwin residence in Pasadena (1931-1932), the Santa Barbara Botanic Garden (1937-1943), and the Harold Chase Residence in Hope Ranch (1947). His most enduring and important project was executed between 1925 and 1942 for Wright Ludington and his late father Charles at their *Dias Felices / Val Verde*. Lockwood de Forest, Jr., died unexpectedly in 1949.

**Elizabeth de Forest** was a landscape designer like her husband Lockwood, Jr., and she also used borrowed vistas as well as native, indigenous plants as appropriate drought resistant botanicals in Southern California's semi-arid environment. She was born in San Francisco in 1898 and studied architecture at Vassar College and later earned a masters at Stanford University. She moved to Santa Barbara in 1925 with her husband. They soon started a successful monthly publication, *The Santa Barbara Gardner*, which continued in print until 1942. One of her first independent projects was implementing the plan of her husband for the landscape design commissioned for the Santa Barbara Museum of Art following his untimely death in 1949. Working in conjunction with the architect Lulah Maria Riggs, she executed his original scheme with only some minor changes. She received a commission in 1957 to design the landscape at *Hesperides*, for Wright Ludington. Elizabeth continued working for several decades until her death in 1984, publishing *The Gardens and Ground of Mount Vernon* in 1982 and serving on a number of civic boards and committees, including 33 years as a trustee for the Santa Barbara Museum of Art, 34 years on the board of the Santa Barbara Botanic Garden, and 40 years with the Santa Barbara Chapter of the American Women's Voluntary Services.

**Wright Ludington** was born in New York City in 1900 and as a boy was sent to the Thatcher School in Ojai, California, where he met Lockwood de Forest, Jr. As a young adult, he showed a predilection for art and briefly studied architecture at Yale. His father Charles sent him to Europe with Lockwood, and the two explored Paris, the mecca for artists and intellectuals at the time. Wright's experience increased his interest in art collection, and with money inherited after the

deaths of his mother and father, he had the finances to become an aesthete and connoisseur of art.. He focused on classical antiquities and modern art, and is considered one of the most notable private American art collectors of the twentieth century. It was during the late 1930s that Ludington became involved in the founding of the Santa Barbara Museum of Art, which was the City's first major cultural institution. The building was transformed at Ludington's request into a schematic representation of a Roman atrium. He donated over three hundred pieces of art to the Santa Barbara Museum of Art, which he endowed in honor of his father. Ludington was drafted into the Army during World War II, and he taught camouflage painting while in the service, first at Warner Brothers Studio in Burbank and then at an army base in the midwest. He remained a patron of the museum until his death in 1992.

**Lutah Maria Riggs** studied education at the Santa Barbara Normal School before winning a scholarship to attend the University of California, Berkeley in 1918, where she embarked on her architectural studies with only four other women in the program. The architecture department at that time was a direct outgrowth of the French L'Ecole Des Beaux Arts classical architecture school. Riggs worked as a draftsman in Santa Barbara for an iconic local architect, George Washington Smith, who worked mainly in the Spanish Colonial Revival Style. Smith and his wife took such a liking to Riggs that she became a quasi-surrogate daughter, travelling with the family on their architectural study trips to Mexico and Europe. In 1924, Smith named Riggs a partner in the firm, granting her the title of Chief Draftswoman. She became increasingly influential in the firm's design work, in some cases bearing full responsibility for the design of commissions. She contributed to some of Smith's best known buildings, including the Lobero Theater. In 1928, Riggs obtained her own architectural license. She continued to work for Smith through 1930, when he died after a sudden heart attack. Riggs tried out a short stint working in partnership with colleagues before starting her own firm in 1931, which she ran until 1942. Riggs completed a fair amount of residential work for wealthy clients in the greater Santa Barbara and Montecito area, as well as some commercial and institutional work, including Blaksley Library at the Santa Barbara Botanic Garden. She also designed modest residences for the Rolling Hills development on the Palos Verdes Peninsula in southern Los Angeles County. During World War II, Riggs worked briefly as a set designer on MGM and Warner Brothers films.

After World War II, Riggs continued to produce some traditional designs, but generally turned toward modernism. Her work from 1945 to the 1950s was influenced by the mid-century modern aesthetic, and incorporated elements of an informal and woodsy tradition. The exterior walls tended to be board-and-batten or stucco, the glass was intricately and extensively patterned, and the interiors were restrained and formal. Her use of wood sheathing and, above all, exposed wood structure, convey an atmosphere shared with the traditional wood houses of Japan. As noted by architectural historian David Gebhard, Riggs's designs around this time shared qualities of several of America's modernists of the late forties, while also anticipating the fascination with "pure" geometric forms which expanded in the American architecture of the 1950s. Riggs was active in her local AIA chapter, serving on the California Architects' Board as both a member and a Commissioner. In 1960, she was named a Fellow of the AIA for "excellence in design and service to the profession." In 1967, the *Los Angeles Times* named her "Woman of the Year," marking the first time an architect was chosen for this honor. Riggs continued to practice through 1980, and she died in Montecito, California in 1984. The Architectural Foundation of Santa Barbara funded a yearly scholarship in Riggs's name to be given to architectural students, with special consideration for women. Riggs's architectural legacy is still growing. In 2013, Santa Barbara citizens created the Lutah Maria Riggs Society to celebrate the courage and creative brilliance of the architect for whom the Society is named. Her remarkable work should command an important position in the history of American architecture, and yet until 2013 it had gone largely unrecognized. With the expertise of

Lutah archivist and historian Melinda Gandara, the Society has engaged hundreds of community members to share stories, memories, and places that went into an exciting documentary film, *Lutah, A Passion for Architecture: A Life in Design* (2014).

Museum Building: The building at 1130 State Street is an example of Mediterranean Style architecture that incorporates architectural motifs drawn from Classical elements. This can be seen in its balanced symmetry, prominent eave brackets, and stucco finish. The architect David Adler successfully remodeled existing elements of the former post office into an architectural composition that includes notable examples of craftsmanship, such as its terracotta ornamentation and arched arcade, which can still convey the essential features of their historic appearance.

Designed Landscape: Lockwood de Forest, Jr., is considered one of the United States's most important landscape architects. Practicing between the early 1920s and late 1940s, his work forms an important transitional link between the Beaux Arts tradition of the early twentieth century and the emerging Modernist movement of the 1940s. Lockwood de Forest's designs, rejected stylistic eclecticism in favor of simple, bold, theatrical effects achieved through plants and a synthesis of hardscape and landscape elements. As with other examples of his landscape schemes, most notably his work at the *Val Verde* Estate, the landscape at the Santa Barbara Museum of Art incorporates abstracted references to Classical design, most notably in the patterning of polished cobbles and flagstone in the paving and the symmetry of the overall plan.

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