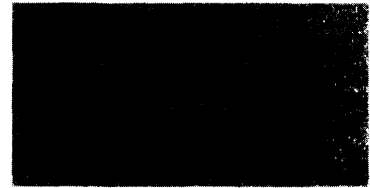


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**



See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Steedman Estate

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and/or common Casa del Herrero (House of the Blacksmith)

OHP

2. Location

street & number 1387 East Valley Road

N/A not for publication

city, town Montecito

N/A vicinity of

congressional district

state California

code 06

county Santa Barbara

code 083

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> religious
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Mrs. George E. Bass (Medora Steedman Bass)

street & number 1387 East Valley Road

city, town Santa Barbara

N/A vicinity of

state California 93108

5. Location of Legal Description

courthouse, registry of deeds, etc. Santa Barbara Courthouse

street & number 1100 Anacapa Street

city, town Santa Barbara

state California

6. Representation in Existing Surveys

A Guide to Architecture in Los Angeles
title and Southern California

has this property been determined eligible? yes no

By David Gebhard and Robert Winter, Published by Peregrine Smith, Inc.

date 1977

federal state county local

depository for survey records c/o Dr. David Gebhard, Department of Art
University of California

city, town Santa Barbara

state California

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	N/A
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Steedman House, a private residence in Montecito, California, was designed by George Washington Smith in the years 1922 to 1925. Built in the Spanish Colonial Revival style, the house is made of steel reinforced concrete, with tile walls stuccoed and painted white, topped by red tile roofs. The approximately 11 acre property, in excellent condition, consists of the main house surrounded by a series of walled formal and informal gardens, two gardener's cottages (one with attached garage and guest house), a workshop and three gardening outbuildings.

A gentle S curve drive winds through three sets of gate posts to suddenly reveal - beyond a spacious auto court - a whitewashed two story Spanish facade broken into irregular bays. A stone portal dominates the entrance facade. The three bay main block is rectangular, with two wings extending one bay forward. A one story, one bay wing with shed roof nestles in the corner formed by the facade and the left wing. An octagonal one story tower juts from the left corner. Although the house is large, only one facade is visible at a time. Modelled on Andalusian architecture which plays with a sense of mystery, revealing only small glimpses at a time, this house so combines walls and courts that the whole is never seen.

The foundation, basement and frame are of reinforced concrete, the frame infilled with six inch hollow tiles. On the interior, stud walls project into the rooms to give the illusion of thickness. The low-pitched, side-gabled roof, of red tile, is of four different heights. Between the two wings runs a shed roof, paralleling the lateral eaves. Seven stucco interior chimneys pierce the roof, one on the front, one on the ridge, and five on the back slope.

The off-center heavy wooden door, decorated with iron studs, is set into a large stone portal. In the lintel a carved stone tile of a centaur blacksmith makes reference both to the Steedman symbol and to the name of the house, Casa del Herrero or House of the Blacksmith. Above the cornice is a shallow wrought iron balcony with French doors. To the right of the doorway a lamp hangs from a wrought iron rooster. Thirteen fixed and casement windows, all but four embellished with elaborate wrought iron grilles, punctuate the facade asymmetrically. Some have hoods and projecting sills. Others are set in deep reveals.

A double band of North African tiles in a geometric pattern of blue, white and green skirts the base of the house. Colored pebbles in patterns form the surface of the auto court. In front of the door white and black stones upended in concrete form a castle and lion, symbols of Ferdinand and Isabella, and the eagle of the Hapsburg Charles V. An octagonal tiled Moorish fountain rises from the center of the court. Low white stucco walls surround the court, with wrought iron gates leading to a garden on the left and the service wing on the right.

The rear, or south, elevation is relatively symmetrical. A second floor arcade is centered over a double arched loggia below. Flanking the

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1922-25 **Builder/Architect** George Washington Smith

Statement of Significance (In one paragraph)

The Steedman House in Montecito, California, was designed in the 1920's by Santa Barbara's prime architect of the Spanish Colonial Revival style, George Washington Smith, and reflects a close intellectual and artistic collaboration between him and the St. Louis industrialist owner, George Fox Steedman, an artisan and silversmith. Built in the middle of Smith's short (1916-1930) but prolific career, the house is considered one of Smith's most beautiful, epitomizing his ability to integrate discrete elements of Moorish and Andalusian style into a cohesive whole. The house, presently owned and occupied by Steedman's daughter, Medora S. Bass, is notable for having retained the spirit of the 1920's; neither the elegantly landscaped estate grounds nor the house has been significantly altered since the death of the original owner.

Although numerous southern California architects, such as Wallace Neff and Reginald Johnson, Joseph Plunkett and William Albert Edwards, designed in the 1920s in the Spanish Colonial Revival style, made popular by Carleton Winslow, Sr. and Bertram Goodhue's buildings for the San Diego Exposition of 1915, George Washington Smith is considered the most sophisticated of these early twentieth century architects. In addition he is given credit for originating, with another Santa Barbara architect, James Osborne Craig, its simpler Andalusian forms.

Born in Pennsylvania, Smith studied architecture at Harvard until a change in his father's fortunes forced him to drop out. Moving to Europe he studied painting and linked himself with Robert Henri and George Bellows. On a trip with his wife to see the San Diego Exposition in 1915 and to paint, he stopped in Santa Barbara and stayed there the rest of his life. In 1916 he built a home in Montecito, a massive L-shaped house sheltering a rear garden, with balconies, decorative tiles, and severe doorways. This house depended on the interplay of red tile roof lines, balconies, and the decoration of windows and doors to enliven its massive white stucco facade. As a painter, Smith's appreciation for Cézanne's abstract planes led him to emphasize a simplicity of form in his house. It so intrigued his friends - who all wanted one - that he abandoned his painting career to pursue architecture. Considering himself a "gentleman architect", he could operate on a social par with his clients and was able to work closely with them on renderings for their houses. So popular were his designs that by the mid-twenties to have a Smith house was considered the "hallmark of success".²

The thirty some houses Smith designed between 1916 and 1930, when he died, represented a second generation of building in Montecito by well-

9. Major Bibliographical References

- Allen, Harris. "Spanish Atmosphere." Pacific Coast Architect, 29, No.5 (1926), pp. 5-6.
- Badger, Betsy. "Preserving an Image.The Architecture of George Washington Smith (1876-1930) Using the George F. Steedman House as an Example."

10. Geographical Data

(continued)

Acreeage of nominated property 10.93 acres
 Quadrangle name Santa Barbara, California Quadrangle scale 1:24000

UMT References

A	1 1	2 5 7 9 0 0	3 8 1 3 5 2 0	B	1 1	2 5 7 9 6 0	3 8 1 3 2 5 0
	Zone	Easting	Northing		Zone	Easting	Northing
C	1 1	2 5 7 7 2 0	3 8 1 3 2 2 0	D	1 1	2 5 7 7 1 0	3 8 1 3 5 0 0
E				F			
G				H			

Verbal boundary description and justification

Boundaries are drawn on current lot lines which encompass the 10.93 remaining acres of the original estate. Boundaries are shown on accompanying maps. Assessor's Map Book 9, Page 06, County of Santa Barbara, 10/75.

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	N/A	code
state		code	county		code

11. Form Prepared By

name/title Alexandra C. Cole, Preservation Planner

organization Preservation Planning Associates date September 12, 1985

street & number 736 Coyote Road telephone (805) 969-4183

city or town Santa Barbara state California 93108

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

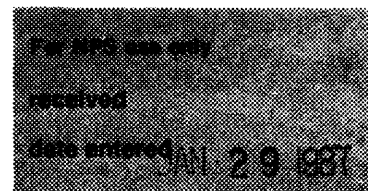
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature Kathryn Hultner
 title State Historic Preservation Officer date 12/29/86

For HCRS use only
 I hereby certify that this property is included in the National Register
Melrose Byrum Entered in the National Register date 1-29-87
 Keeper of the National Register
 Attest: _____ date _____
 Chief of Registration

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National Park Service**

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REPRESENTATION IN EXISTING SURVEYS (Continued)

Santa Barbara Architecture, by Herb Andree and Noel Young

Published by Capra Press, Santa Barbara, 1980

x Local

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Steedman House

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arcade are a French window with shallow wrought iron balcony to the left and a Moorish multifoil arched window to the right. To the left of the loggia is a triple arched window, to the right a double arched window, the arches of both separated by slender columns. Leaded glass windows with diamond quarrels are set behind these stone surrounds.

The recessed left bay incorporates a cutaway corner balcony with chamfered wood posts and turned balusters. Its supporting beam ends are painted whimsically with grinning cats' heads. A cornice formed by a double row of miniature stucco arches, mimicking the curved roof tiles, enlivens the eaves.

To the right an attached wall leads through three arches into a Moorish garden extending the length of the east facade. The recessed left bay of this facade contains a balcony with iron railing and French doors. A second balcony juts from the wall near the right corner. A six-light casement window with iron grille and a small round headed window set in a deep reveal lies between the balconies. On the first floor two six-light casement windows with iron grilles flank the central arched door to the living room. Up five brick steps from the garden terrace, this door has decorative arched spool shutters on either side. The shallow scalloped second story overhang rests on carved wooden brackets. Three cut-out triangles form a decorative vent in the gable.

On the west side of the house a driveway leads into a sandstone auto court, enclosed by the west facade of the house and the east facade of the workshop and by two walls to north and south. Two segmental arches, one enclosing a wooden double garage door, the other forming a kitchen entrance dominate this west, or service, facade. To the left of the kitchen door under the arch is a massive tiled sink. The shallow overhanging second story is supported on overscale stucco corbels. On the second floor two six-light casement windows flank a small round headed window. Two similar casement windows, with iron grilles, light the servant's dining room to the right of the kitchen entrance. Three cut out triangles form a decorative vent in the gable. The cutaway corner porch wraps around the corner from the rear facade.

Major Interior Features

The entrance hall contains a significant fifteenth century Gothic ceiling. Removed from Teruel, in southern Aragon, it is made of pine and painted in rich shades of red, green, black and gray, highlighted in gold. Recessed panels, set between scored wooden beams, consist of Islamic geometric and organic patterns coupled with Christian figures and animals. (According to a 1927 article only two Teruel

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ceilings were in California collections, one with Mr. Steedman and the other belonging to William Randolph Hearst.¹⁾

A Tunisian-tiled "three point" staircase curves dramatically from the dining room to the upstairs bedrooms. A polychrome ornamental hood on the dining room corner fireplace, painted by Mr. Steedman with a centaur and a fox, symbols of his name, as well as the creatures he painted on the vaulted ceiling of the loggia, reflect both his artistic skill and his admiration for medieval art.

The octagonal library, inspired by a medieval French chateau tower, rises to a frieze of twenty four Biblical scenes copied from a fifteenth century block book. At each juncture of the octagon's sides, small portrait heads depicting authors such as Dante, Bocaccio, Shakespeare, Chaucer and Cervantes, each with an open book in front of it, jut from the wall.

Outbuildings

A rectangular wood-frame workshop, with red tile roof, connects to the house by two stucco garden walls, its east facade forming a side of the auto court off the kitchen. The walls are stuccoed and painted white. The main entrance is off the auto court. A gable dormer with fixed two light windows juts from the north slope of the hip-ped roof. Three interior chimneys, with miniature gabled red tile roofs, extend from the roof, two on the north and one on the west slope.

Built into a hill, the split-level workshop has blind arcades, infilled with brick, on the south and west facades. Two doors and two windows are enclosed in the arcades. A tiled stairway on the south facade leads to the upper level. Three arched windows with vertical mullions and an oriel window with leaded glass panes light the north facade. Six-light casement windows are set in the remaining three facades.

Built in 1928 and attributed to George Washington Smith, the workshop, with tools, machinery and a casting furnace intact from the 1930s, fills the top floor. A darkroom, wine cellar and wine tasting room are on the ground level.

Immediately to the west of the workshop stand three one-story gardening buildings: a board and batten whitewashed tool shed with a gabled red tile roof and attached concrete compost shed; a rectangular greenhouse, its glass panes rising to a gabled roof from a four foot high concrete base; a board and batten potting shed on

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National Park Service**

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Steedman House
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a four foot high concrete base with an attached barrel vaulted lath house.

North of these outbuildings and connected by a sandstone boulder wall to the workshop is a gardener's cottage with an attached four car garage. Built in 1928, this complex is also attributed to George Washington Smith. The split-level, L-shaped wood frame and stucco house has several projecting bays to the rear. The gabled red tile roof is of several heights and pitches. The recessed front entry, facing north, is flanked by two shallow wings containing oriel windows with wrought iron grilles. The rear entry and two second story windows have stone surrounds with overscale keystones.

Attached to the east side of this cottage is a four car garage with gabled red tile roof. Its lintel is supported by five octagonal concrete columns whose bolsters are decorated with cats and floral designs. A one-story guest house of half timbering infilled with brick painted white was built into the corner formed by the cottage and garage in 1932.

A large circular sandstone incinerator with a six foot high domed top stands in the northeast corner of the property. Beyond this incinerator, across a driveway, lies another gardener's cottage, designed by G. W. Smith and built in 1923. Sited right against the main road, this complex consists of an L-shaped main house and small utility house linked by a stucco wall which has large wooden garage doors opening onto an auto court. Originally paved in large sandstone blocks, the court has been covered in asphalt. A verandah running along the rear, south, facade of the main block opens onto a garden supported by a sandstone retaining wall. The rear wing, rising to two stories, originally housed a garage and upstairs bedroom. The garage has been converted to a room and its doors replaced with aluminum sliding glass doors. A simple four-car wood frame garage with rough redwood plank siding and red tile roof was built later for gardeners' cars.

All of the outbuildings are considered to be contributing elements of the estate.

Landscaping

The land slopes gently downhill from the front of the property to the back. Surrounding the house are a series of walled gardens and courts, interconnected by arches or small gateways. With the exception of the long vista from the upper terrace to the base of the garden, the variety of enclosed gardens are designed in the Spanish style to provide unexpected visual surprises, revealed only as the viewer strolls through an arch or around a bend in the path.

The long formal garden at the rear of the house extends in steps down the hill to a terrace surrounded by arched, tiled concrete walls with inset tiled benches. Its long strip of grass, bordered by brick

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paths and hedges, is punctuated by two tiled fountains. Tiled channels carry the water from one fountain to the next. A succulent garden lies at the base of this long garden. The outer gardens surrounding the formal garden, reached by semi-circular, stone-bordered paths, contain tree roses and citrus trees.

Two attached walled gardens lie east of the main house, a formal Moorish tiled garden with two fountains just off the living room, and further east, through a privet-covered arched wall, a grassy rectangle surrounded by borders of perennials. An extravagantly tiled wall fountain with tiled benches marks the eastern edge of the perennial garden. Baroque twisted columns resting on dragons and supporting a vine-covered pergola separate this garden from the citrus trees to the south.

To the north of these gardens, next to the library tower, is a narrow, hedged camellia garden, its boundaries marked by statues of Pan and St. Francis. To the west of the main house, next to the kitchen area, lie a series of stepped walled gardens for herbs, vegetables and cutting flowers. The edges of the property drift gently into wilderness.

The apparent discrepancy in property line configuration between the Assessor's parcel map and Mr. Stevens' landscape scheme lies in the fact that the landscaped area did not cover the entire property Steedman owned, which included, for example, the dog leg to the east which opened onto Pimiento Lane. The only change in the historic property boundaries is the loss of a small parcel north of the property across E. Valley Highway; the remaining 10.93 acres encompasses the balance of the historic estate.

RESOURCE COUNT: 8 Contributing Buildings (house, two gardeners cottages, three garden buildings, one detached garage, and a workshop)
2 Contributing Structures (incinerator and formally landscaped gardens)

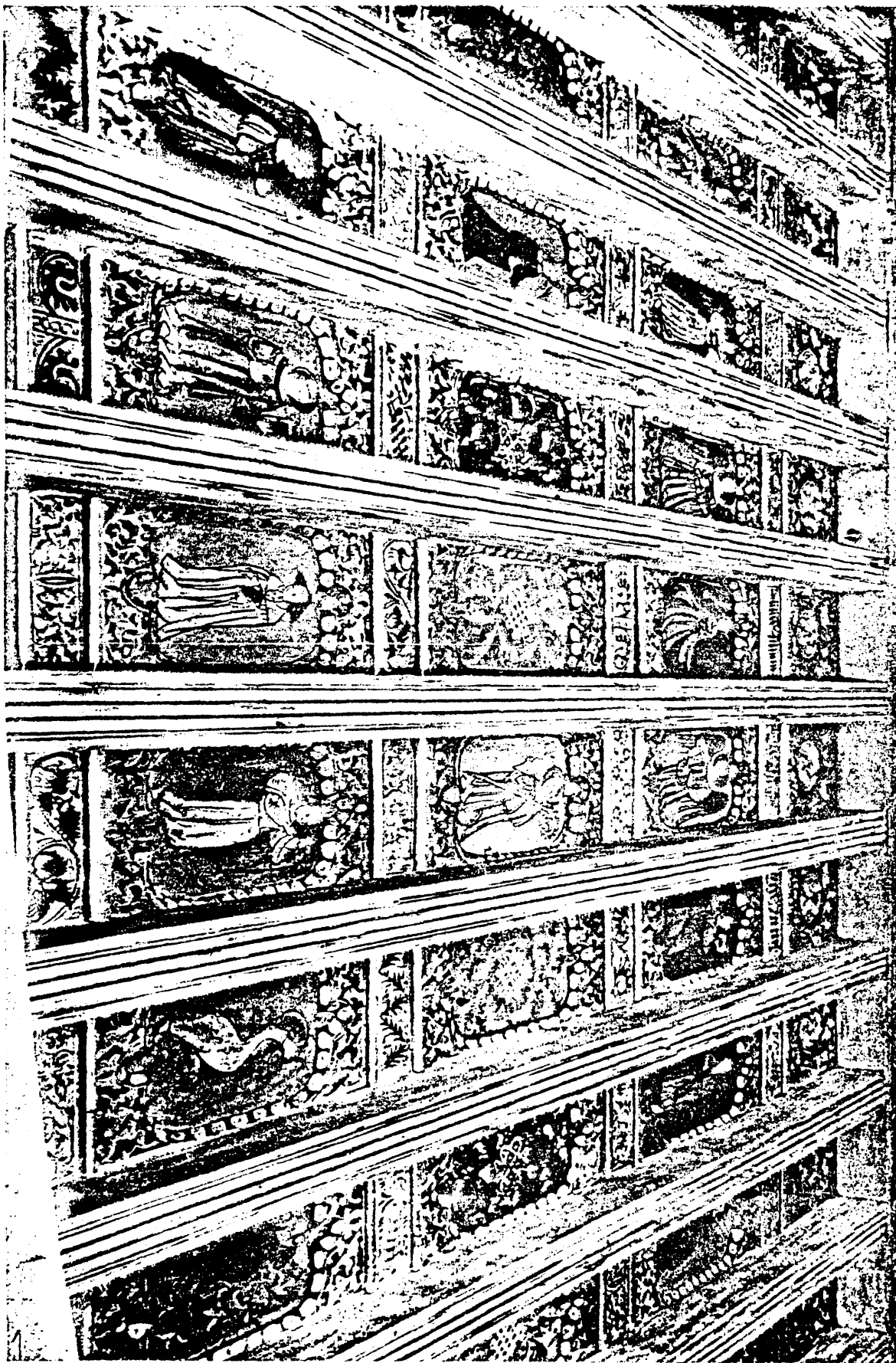


FIG. 1.—*Santa Barbara, Calif., Collection of Mr. G. E. Steedman: Ceiling Painting from Ternel*

From M. S. Byne, "Gothic Painted Ceilings From Ternel," The Art Bulletin, 9 (June 1927).

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to-do Easterners and Midwesterners attracted to this rustic wooded village. Not as fabulously wealthy as the inheritors of great Victorian fortunes - the Mortons, McCormicks, Swifts, Armours, and Pillsburys - who came to Montecito in the teens to build enormous hilltop estates in the Mediterranean and Renaissance styles, this next generation found satisfaction in the smaller scale villas with landscaped gardens.

Although primarily a residential architect, Smith also designed several commercial buildings in downtown Santa Barbara, among them the Lobero Theater, News-Press building, the Little Town Club, and Meridian Court, a series of artists' studios. Indeed the height of his career coincided with the extensive rebuilding of Santa Barbara, after the destructive earthquake of 1925, in the Spanish Colonial Revival style, a conscious attempt by the city to create a Hispanic fantasy on top of the Victorian rubble.

By 1922 when George Fox Steedman, President of the Curtis Manufacturing Company of St. Louis, which produced saws and pneumatic machines, commissioned Smith to build a house in Montecito, Smith had already designed at least seven other Spanish Colonial Revival houses in Santa Barbara, three within a mile of Steedman's property. Steedman's choice of Smith was a happy one, and perhaps not unusual given their similar backgrounds. They were only five years apart in age, both went to Harvard, and Smith's father as well as Steedman was an engineer. In addition Steedman's strong interest in European architecture would have drawn him to Smith who already had a reputation for involving his clients closely in the design of their houses.

Steedman's Montecito property originally was part of the Pueblo lands deeded by Spain in 1782 to the Santa Barbara Presidio, a military fort established to protect Spanish California from attack by other European powers. When possession of California passed to Mexico and then to America the land was sold off by the city of Santa Barbara, with priority given to descendants of Presidio soldiers. In 1868 José de Jesus Cota, possibly one of these descendants, was granted nineteen acres. He was declared incompetent in 1912, and his land sold at auction. Mrs. Meysenburg of St. Louis bought it, and after several resales and subdivisions the Steedmans bought their property in 1922.*

The collaboration between Steedman and Smith was unusually strong during the three years they worked together on the design of the property. Smith produced over forty studies for the house, many of which Steedman marked with comments revising design elements, modifying floor plans, simplifying rooms. In addition he drew Smith's attention to details from books on Spanish architecture (particularly Austin Whittlesey's 1917

*Subsequent subdivision of a small parcel across the road which contained the pumphouse reduced the property to its present 10.93 acres.

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The Minor Ecclesiastical, Domestic and Garden Architecture of Southern Spain), photographs of Italian courtyards, as well as providing him with several hundred photographs as possible sources for small details. As a result many details can be traced directly to their European counterparts. The library tower was inspired by a French chateau, the loggia with vaulted ceiling by an Italian loggia, the outer court by the Patio de la Reja in the Alhambra, the front doorway by one in Ronda, Spain, the walled Moorish garden by those in Seville.

Most important for the looks of the finished house, Steedman sailed for Spain in 1923 on a "furniture and fitting hunt", accompanied by an old friend from St. Louis, architect Louis La Beaume, and a husband and wife team, Arthur Byne and Mildred Stapley, authorities on Spanish gardens and antiques. In the months before his trip he worked over Smith's elevations and floor plans so he could shop intelligently for details. During his six week trip he bought iron window grilles, Moorish stone windows, a Gothic ceiling, seventeenth century panelled Moorish doors, Tunisian tiles, huge garden pots and wrought iron gates, which he shipped to the Santa Barbara site. Smith and his close collaborator and draftsman, Lutah Maria Riggs, then measured the items on site and incorporated them in the final working drawings. As a result of such close care and attention to detail, Smith was able to meld these disparate Spanish elements into a unified elegant whole.

Immediately after moving into the house - on the morning of Santa Barbara's major earthquake in 1925 - Steedman and his wife began designing the surrounding gardens. Although a leading California landscape architect Ralph Stevens, and horticulturalist Peter Reidel designed the gardens, Smith and Steedman worked with them closely to ensure their harmony and integration with the house plan. Although each side of the house looks onto a court or garden, Smith purposely kept the interior separate from the exterior. The series of walled gardens with fountains, circular pathways, and terraces epitomize Smith's thoughts on the ideal Spanish garden, where "intimacy and mystery is achieved...One is not overcome by seeing it all at once, but has new surprises as he progresses through the garden".³

With a staff of ten to fifteen gardeners, Steedman over a twenty year period worked on and changed the gardens until they suited him, moving mocked up trees around to achieve desired effects. To water the large estate, in Montecito where water is often in short supply, he used an artesian well several hundred yards north of his property. Plunkett and Edwards, a Santa Barbara architectural firm, built a pump house for it in the Spanish Colonial Revival style in 1928. This portion of the property was later subdivided and is not part of the nomination.

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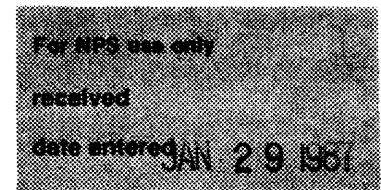
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Steedman also continued to impress his lively interests and keen intelligence on the outbuildings. He added the workshop and gardener's cottage with garage in 1928. Three years later he added the library tower, designed by Lutah Riggs after Smith's death. He put up the guest cottage rapidly in 1932 to house his daughter, her infant son, and Swiss nurse, on a visit from Europe. In his meticulously arranged workshop - still intact - he designed garden furniture, modelled on heavy leather and wood Spanish chairs, but translated into aluminum which he cast himself. For the iron stair railings leading to the back garden he cast lion finials of bronze. Two Gothic birdhouses of his creation, one with a vertical sundial, adorn the east gardens. A student of medieval art, he decorated the vaulted ceiling of the loggia with mythical creatures and his aluminum garden chairs with scholarly monks and puckish school-boys. He cast silver vases for Mrs. Steedman's prize winning camellias, then photographed the arrangements in his downstairs darkroom before bringing the vases into the house.

The house as well as the gardens remain largely unaltered since Steedman's death in 1940. The present owner, Medora Steedman Bass, has chosen to live in it almost as a curator, rather than make extensive changes. Such continuity is unusual in Montecito, where many Smith houses have been remodelled to suit new owners' tastes. Retention of such large acreage is also exceptional in a time when many estates have succumbed to economic pressure and have been subdivided. A major impetus in the remarkable continuity of the gardens, some sixty years after their inception, is the unrivalled devotion of several head gardeners, Joe Acquistapace, who worked on them from 1928 to 1977, and Ildo Marra, who arrived in 1946 and still tends them. Although the gardens have been simplified over the years, with the consultation of Lockwood deForest, noted Santa Barbara landscape architect, to acknowledge the sharp reduction in staff from fifteen to two, they remain remarkably true to the original intent of their owners and designers. Indeed a major value of the Steedman house, beyond its architectural worth, is its integrity. Seeing it and wandering through its gardens, one can readily slip back into the 1920s, the heyday of these Montecito estates.

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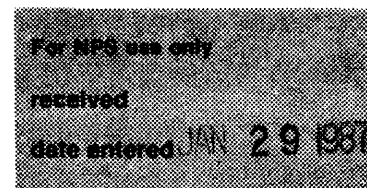
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Footnotes

- 1 M. S. Byne, "Gothic Painted Ceilings From Teruel," The Art Bulletin, 9 (June 1927), p. 344.
- 2 D. Gebhard, "George Washington Smith," in Santa Barbara Architecture, Herb Andree and Noel Young (Santa Barbara: Capra Press, 1980, 2nd ed.), p. 91.
- 3 Gebhard, p. 92.

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Deeds; County Recorder's Office, County Court House, Santa Barbara.

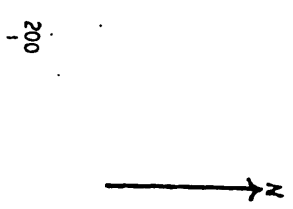
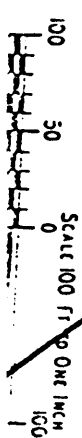
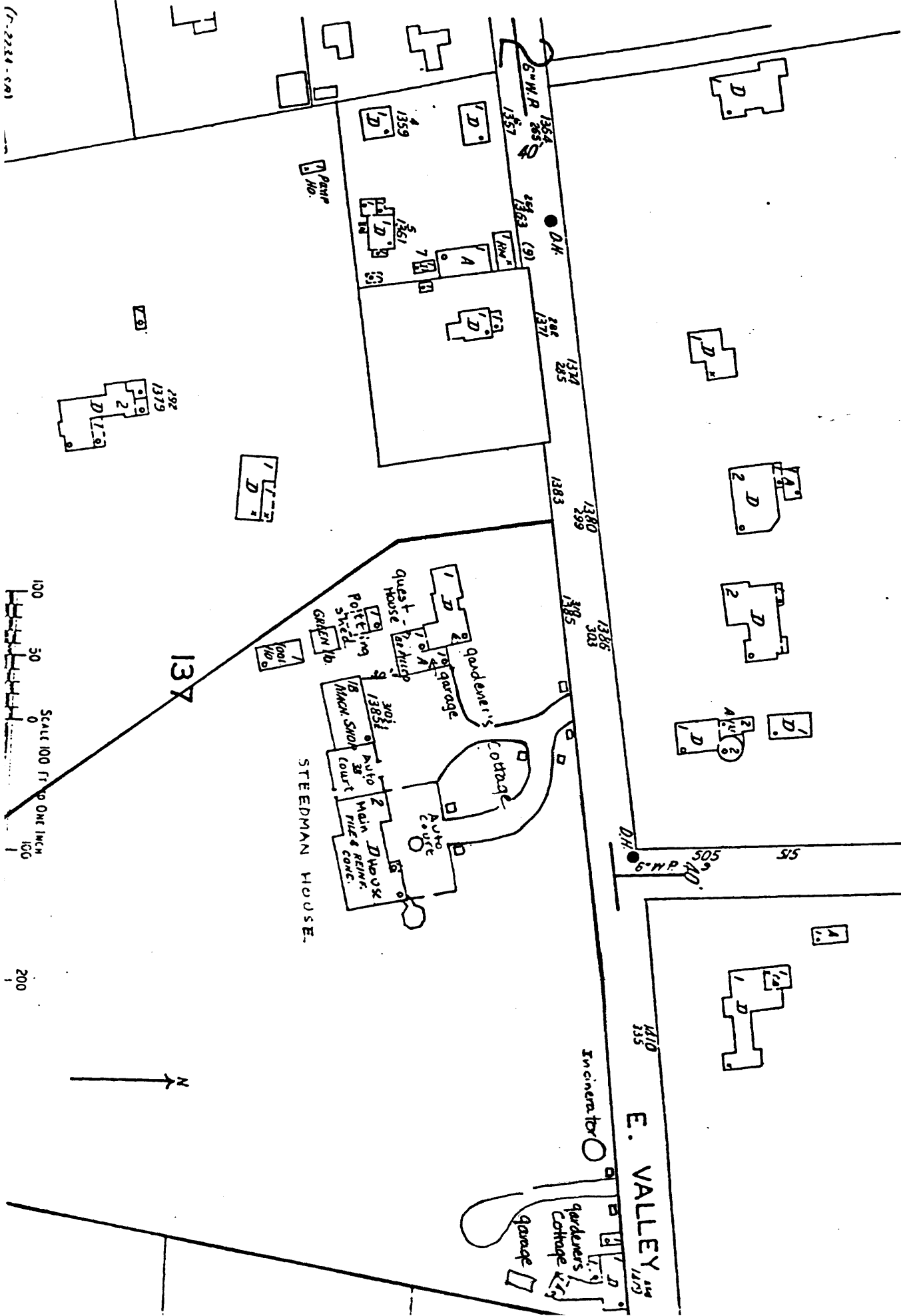
Maps: 1871 Norway Map. Old Pueblo Lands.
1918-58 Sanborn Map Company. Montecito.

Steedman Estate Item number 10.
 Sanborn Map. Montecito, California
 1918 corrected to 1958

117

Pump House - SOURCE OF WATER (not part of N.R. nomination)

Steedman Estate
 1387 East Valley Road
 Montecito, Santa Barbara
 County, California



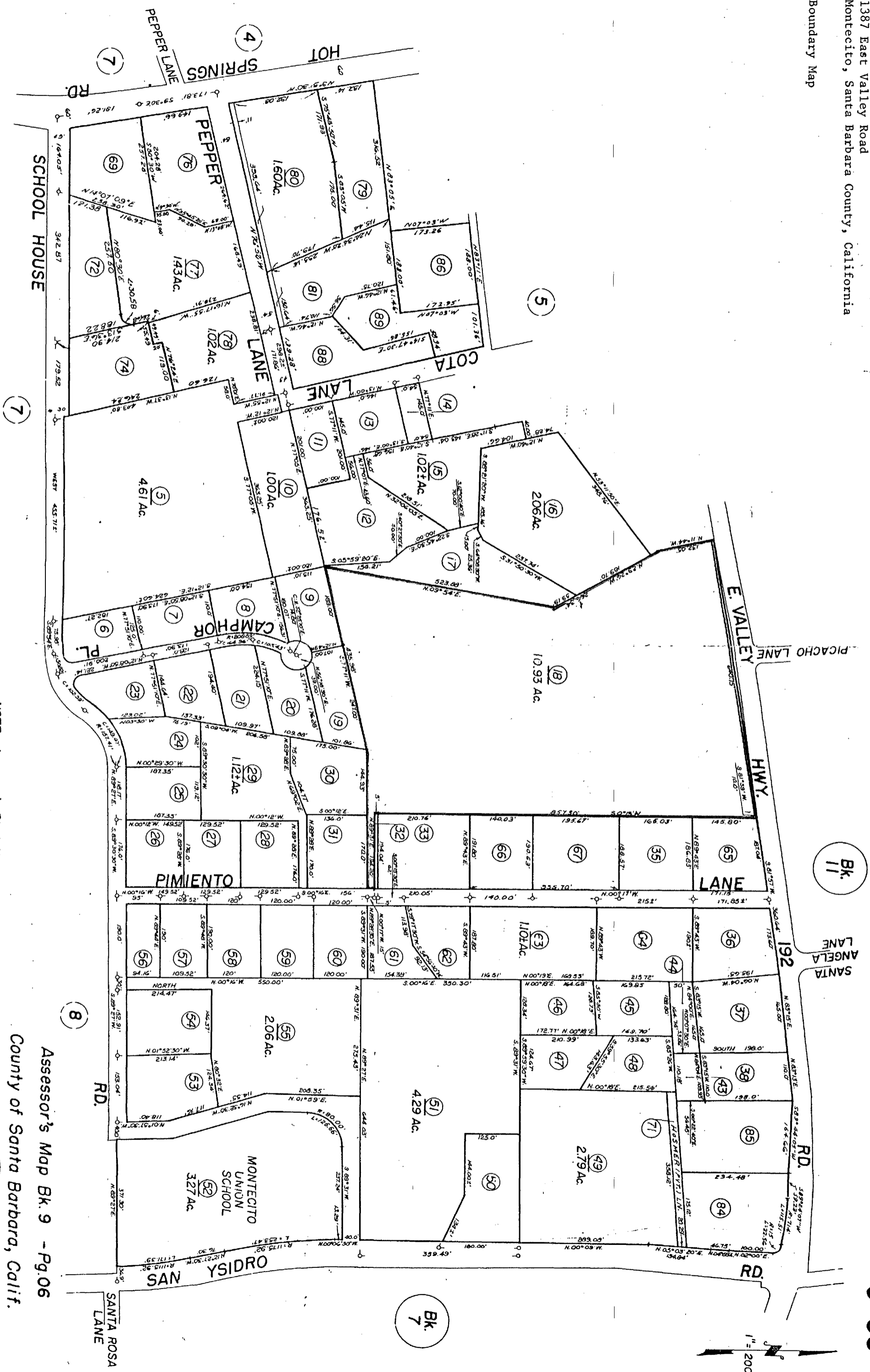
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Steedman Estate Item number 10.
 1387 East Valley Road
 Montecito, Santa Barbara County, California

Boundary Map

PUEBLO LANDS

9-06

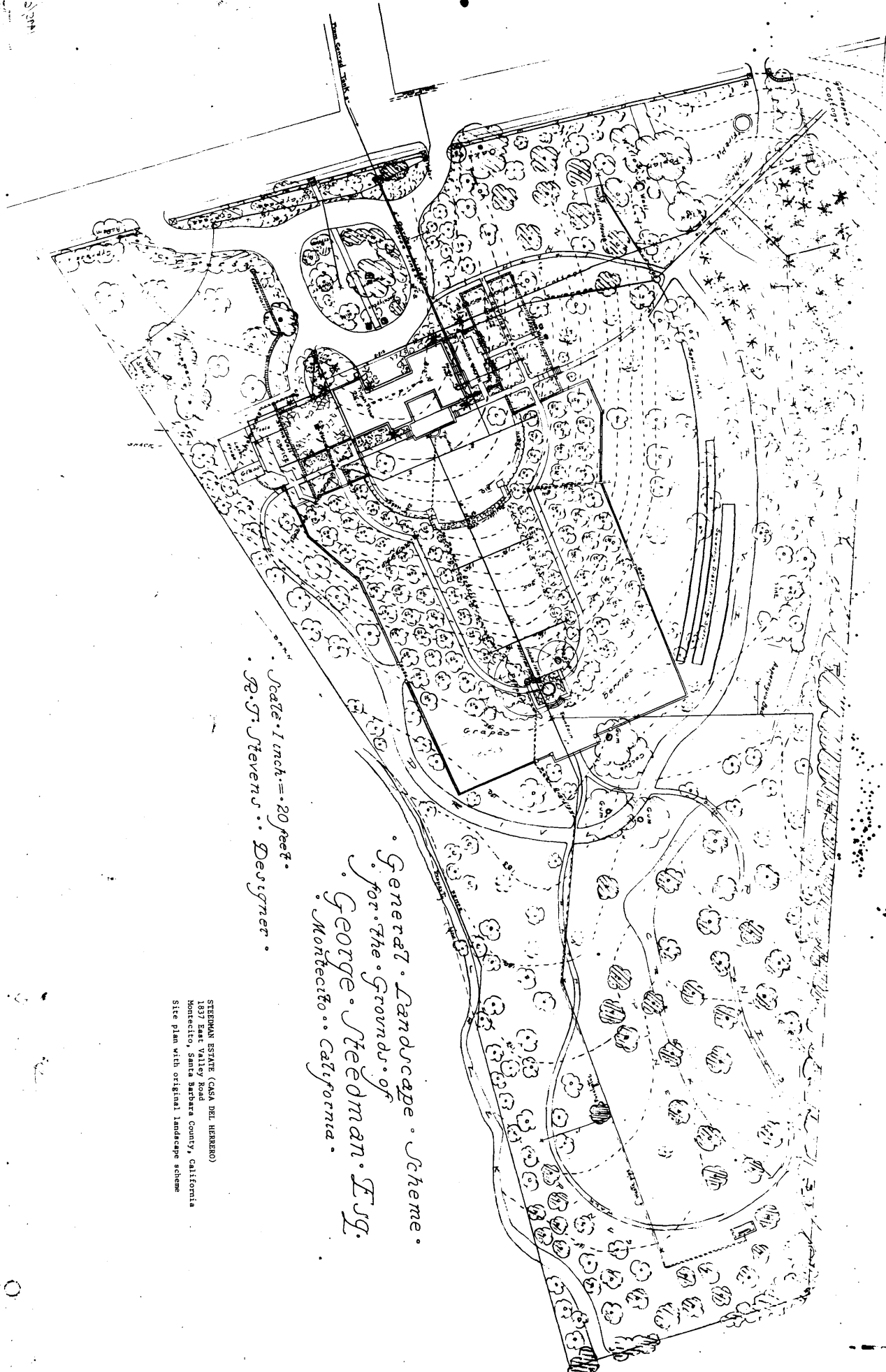


NOTE - Assessor's Block Numbers Shown in Ellipses.
 Assessor's Parcel Numbers Shown in Circles.

Assessor's Map Bk. 9 - Pg.06
 County of Santa Barbara, Calif.

10/75

1" = 200'



Scale 1 inch = 20 feet
P. G. Stevens .. Designer

General Landscape Scheme
for the Grounds of
George Steedman Esq.
Monterey .. California

STEEDMAN ESTATE (CASA DEL HERRENO)
1337 East Valley Road
Monterey, Santa Barbara County, California
Site plan with original landscape scheme