



**City of Santa Barbara**  
 Community Development Department \* Historic Landmarks Commission  
**Historic Resources Nomination Form**

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

Nomination for:

- Potential Resource List *(complete 1, 2, 4, 5 and 6(a, b c.i))*  
 Structure of Merit *(complete 1, 2, 4, 5, 6, and 7(a to i))*  
 City Landmark *(complete all sections)*

**1. Name of Property**

Historic Name: Casa de Cuatro Vistas  
 Current or Other Names: \_\_\_\_\_  
 Name of related multiple property listing: N/A  
*(Enter "N/A" if property is not part of a multiple property listing)*

**2. Location**

Address: 1201 Las Alturas Rd. APN 019-113-024  
 City: Santa Barbara State: California County: Santa Barbara

**3. Agency Certification (City Staff Only)**

As the designated authority under the Historic Resources Ordinance, as amended, I hereby certify that this Landmark nomination request for determination of eligibility meets the documentation standards for registering properties as a Landmark and meets the procedural and professional requirements set forth in Ordinance #30.157.

In my opinion, the property:

a. meets the Historic Resource Inventory Criteria; I recommend that this property be considered at the following level(s) of significance:

local  statewide  national  
 ...under the following Applicable Criteria: *(check all that apply)*

•	1	Associated with events that have made significant contributions in our past; or
• x	2	Associated with the lives of persons significant in our past; or
• x	3	Embodies distinctive characteristics of a type, period, architectural style, method of construction, represents the work of a master, possesses high artistic value or a distinguishable collection whose individual components lack distinction; or
•	4	Yields or may yield information important in prehistory or history; or
•	5	Its unique location or singular physical characteristics represent an established and familiar important visible feature of a neighborhood.

b. does not meet the Historic Resource Inventory Criteria.

		
<b>Nicole Hernandez, Architectural Historian</b>		
<u>5/10/2022</u>		
<b>Signature</b>	<b>Name/Title:</b>	<b>Date</b>

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#### 4. Classification

##### a. Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

##### b. Category of Property (Check only one box.)

Building(s)

District

Site

Structure

Object

##### c. Number of Resources within Property

Number of Resources within Property		<i>(Do not include previously listed resources in the count.)</i>
Contributing	Noncontributing	Resource Type
2	1	buildings
		sites
1		structures
2	1	objects (document objects with continuation sheet)
5	1	Total

Number of contributing resources previously listed in the Historic Resources Inventory: None

#### 5. Function or Use *(Enter categories from instructions.)*

##### a. Historic Functions

Residence

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

##### b. Current Functions

Residence

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

#### 6. Description

##### a. Architectural Classification *(Enter categories from instructions.)*

Residential

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

Principal exterior materials of the property: House: Concrete –coated in stucco, terra cotta roofs, and wood windows and doors. Walls: Sandstone. Studio: Glass with wood members and stucco.

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### **c. Narrative Description**

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

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#### **i. Summary Paragraph**

The 1201 Las Alturas Road property, parcel number APN 019-113-024, consists of 2.56 acres of land, a one-story 6,188 square-foot main house constructed in 1919 with four bedrooms and four-and-a-half baths, a detached guest house cottage built in 1965, a detached mid-century modern style studio built in 1959, and a detached 3-car garage building with three sets of doors built in the 2006. The site is characterized by Santa Barbara sandstone walls; including pier and cap walls, a Japanese pagoda and pond and several mature trees. The property retains high level of historic integrity.

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#### **ii. Narrative Description**

##### **Main House, 1919**

The property, named *Casa de Cuatro Vistas*, is located on top of the Riviera, and was carefully situated among large old live oak trees to take advantage of the four views. The one-story, U-shaped house is divided into two wings on the east and west sides, and a central block with a courtyard. The house is constructed of a double wall concrete covered in stucco with a sand texture. The gable roofs features terra cotta tiles and stucco chimneys. The cornice and eave details are simple with the emphasis on the terra cotta tile that creates a decorative edge from the roof to the wall.

The main entrance to the house is accessed on the east elevation, featuring a deep-recessed opening with a decorative segmented arched wood plank door topped with a window covered in wood decorative bars. The front entrance is flanked by windows covered in metal *rejas*. There is a large fixed window on the elevation.

The two wings and south elevation of the central portion of the house form a courtyard facing south. The elevation facing south has a covered veranda with a rustic tile floor and divided light French doors open out to the veranda and courtyard. One set of wood doors has decorative wood *rejas*.

Windows on the house are a combination of recessed wood casement with true divided lights and fixed single pane windows.

The character-defining features of the house include the terra-cotta tile roofs, concrete plastered siding, the wood plank main door, original wood framed windows, and French doors to the veranda and to the family room.

##### **Alterations to the 1919 Main House**

Several alterations have occurred to the main house since its construction in 1919.

The first documented change was done 1955 when MacKinley and Frances Helm purchased the property. They hired architect Peter Edwards, AIA to do the following changes:

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## **1955 Alterations**

### Rear north and west side elevations

The rear northwest side of the house was changed in 1955. A dressing room at the west side elevation was remodeled and enlarged with bathroom and cabinets.

At the northwest section of the house, an original garage with a roof deck cover was changed also in 1955. The garage was converted to a bedroom on the first floor. The roof deck was removed and replaced with a bedroom on the second floor. This second floor bedroom features a narrow balcony with stucco wrought iron railing (best seen from the west elevation). See photos of alterations pages 1-9, and Peter Edwards' Plot floor plans.

### East wing: south and west elevation of the living room

The east side of the U-shaped covered porch by the living room was enclosed and converted into a library.

The original living room window, (east wing), south elevation facing the ocean, was changed to its present configuration of three fixed large picture windows. It is not known when the trellis arbor was built outside this living room window.

These 1955 additions contribute to the landmark designation of the 1919 Casa de Cuatro Vistas because they were constructed within the original footprint of the house. They are compatible additions that respected the character-defining features of the Santa Barbara Spanish Colonial Revival style. The changes were made by another important local architect Peter Edwards for MacKinley and Frances Helm

These 1955 alterations have acquired historic significance in their own right and shall be preserved. They are contributing to the landmark designation.

## **1996 Alterations**

### North rear elevation

In 1996 former owners of the property, H.E. and Ann Igoe, made more changes also at the rear north side of the house. The elevation drawings by The Fine Line firm in Santa Barbara show two additions were constructed: a gabled kitchen and a gabled guest room clad with tile roofs were added to middle of the north rear side of the house. (See 1996 Elevations by The Fine Line, 2019 kitchen remodel floor plan, and photos pages).

These recent alterations extended beyond the original 1919 footprint of the house. The kitchen was changed again in 2019. The window features of the moderate sized guest room addition are not compatible with historic house. Therefore, the 1996 additions are not contributing to the landmark designation. (See floor plans, elevations, and photos pages 10-13).

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## **2019 Alterations**

### North rear elevation

In October 2019 the McDonough family received permits to the remodel kitchen. The work was done by Dale S. Pekarek of the The Fine Line firm.

The kitchen remodel work removed all (then existing) kitchen windows and patio door and replacing them with metal-paned windows and sliding doors. The kitchen area was enlarged with an addition of 87-square-feet to its west side. (See photos, Pekarek's site plan, floor plan, and elevations).

For contextual understanding, please see the 1996 elevations by The Fine Line firm which show what 1996 kitchen window looked like before it was removed and replaced with the current configuration.

The 2019 kitchen remodel and addition are not contributing to the landmark designation. Although their massing, size, bulk, scale and proportion are moderate, their features are too contemporary and therefore do not contribute to the landmark designation. (See 1996 elevations, 2019 floor plan and elevations, and photos pages 10-13 showing these non-contributing parts of the landmark designation).

### **Non- contributing elements on the parcel include:**

#### Detached Guesthouse constructed in 1965

The non-contributing detached guesthouse cottage was built in 1965. Not visible from the main house, it is located at the northwesterly part of the property fronting Las Alturas Road. (See the site plan).

#### Swimming Pool

The swimming pool at the rear north side of the house was built in 1977 during the time the Gillespie family owned and lived on the property.

#### Detached Garage constructed in 2006

The detached 3-car garage, located just north of the front entrance to main house, was built in 2006.

### **Historic Integrity:**

As listed above, in the 103 years life of the building, few alterations and additions have occurred to the house since its construction in 1919. These changes, such as the 1955 infill of the former garage, the widening of the living room window, and an enclosure of a section of the open porch into a library are changes that have acquired historic significance in their own right and therefore contribute to the landmark designation.

The only two non-contributing additions of a small room in 1996 and the remodeled enlarged kitchen in 2019 are both located in the rear side of the house and do not affect the overall integrity of the house or the property. Despite the alterations, the house retains most of its original features, and therefore rates very high historic integrity of location, feeling, setting, design, materials, workmanship,

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and association. The house continues to convey most of its 1919 appearance. (see historic 1924 photographs on page 25).

**Studio:** The Mid-century modern style studio was designed in 1959 by the architectural firm of Edwards and Pitman, founded by Peter Edwards, AIA and John Pitman, FAIA in 1957. The studio is set to the rear of the main house and behind the swimming pool in an informal, woody location. The building features a flat roof with wide eaves extending over the elevations that are adorned with distinctive wood finish on the underside. The exterior wall surface is a combination of stucco and expansive glass windows wrapping from the front elevation to the side elevation divided by a repeated pattern of vertical, wood structural members painted black. The windows form a glass wall under the eave, which is a mid-century modern approach to marry indoor spaces to the outside. The studio's features decorative thin angular wood posts painted black, one perpendicularly extending from the front entrance and a series of eleven along the side elevation along the windows. The front door has a large glass panel surrounded by simple frame with a rectangular window above and two elongated rectangular windows to the north. There is a short 1/2 wall made of concrete reddish, blocks below the windows along the front elevation.

The unique setting opens up to views of the surrounding nature of the site, welcoming nature into the studio. It has the overall composition of "pure" geometric forms and embodies the following character defining features of the mid-century modern style including flat roofs, angular details, an asymmetrical profile, an expansive walls of glass, and clean lines. The north and east elevations of the building are constructed of simple stucco and were treated as rear elevations that do not have the unique character defining features as the south and west elevations.

**Integrity:** The studio retains most of its original features so that it has high historic integrity of location, feeling, setting, design, materials, workmanship, and association and can convey its 1959 appearance.

### **Significant Site and Landscape Features**

**Sandstone:** The property has a symphony of different types of Santa Barbara sandstone stonework including;

- large ashlar cut stone piers with a decorative cap that frame at the driveway entrances
- round rock walls and bench capped with ashlar cut stones
- pier and cap wall along the northwest driveway
- sandstone steps
- sandstone milk box
- sandstone tables.

Perhaps the most spectacular is the collection of carved stone steps and railings leading to the large stone bench nestled within the shady woods just below the northwestern driveway. The design and placement of the stone bench and steps blend so beautifully into the landscape; they appear as if they had been there for centuries. See site plan map for location of different types of stone piers and walls.

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**Integrity:** The sandstone stonework on the property retains most of its original features so that it has high historic integrity of location, feeling, setting, design, materials, workmanship and association and can convey its 1919 stonework craftsmanship.

**Japanese Pagoda:** The pagoda is a prominent structure close to the southern boundary of the property. It was built by Ina Campbell sometime during her ownership of the property from 1928-1953. It is approached by way of stepping-stones across a pond. The overall height of the pagoda is approximately 21 feet. It features a square base made of redwood with each side measuring 65 inches. Above this is a two story hipped roof clad in copper on both stories of the pagoda the roof curves upwards at the four corners creating a “flying corner”. The roof edges from one corner to another curve downwards creating a deep bow shape. The copper cladding was applied in large sheets except for the ribs at the corners, which are covered in overlapping copper tiles. The structure is topped by a tapering 4-sided steeple with a round finial at the top. Both steeple and finial are constructed of copper. The redwood base features wood posts at each corner, which rise to a height of 8 1/2 feet. Wooden walls between the beams are 3 feet high. Inside are two wooden benches attached to the walls and also a small wooden semicircular table. On the East side is an opening to enter the pagoda. On the floor are ceramic tiles arranged in a geometric design. The sides above the walls are open, affording views of the ocean to the South and mountains to the North.

No record of the pagoda’s provenance has been found but, because of Ina Campbell’s interest in Asian art, it was most likely commissioned by her for the garden she was developing. Examples of this style of roof can be found in Japan. Known as “tahoto”, these pagodas have a lower roof which provides shelter and an upper roof which gives the appearance of an additional smaller story, but it is not in fact accessible. Flying corners originated in Asia as a means of warding off evil spirits since it was believed that devils cannot walk over a curved roof.

**Significant Trees:** There are a few significant trees on the property that contribute to the significance of the property.

- **Live Oak Trees:** The house was purposely sited among live oak trees and there are many on the property. Notably, there is a live oak tree grove between the garage and the studio. There is a large live oak tree near the gravel driveway roundabout.
- **Melaleuca Tree:** There is a large mature Melaleuca tree next to the gravel driveway roundabout.
- **Podocarpus gracilior:** There is a large podocarpus gracilior next to the pagoda with ferny leaves.

**Integrity:** The landscape has changed somewhat over the past 103 years, but the notable Oaks and oak groves, Melaleuca Tree, Podocarpus gracilior, and the Japanese Pagoda are significant features that remain on Casa de Cuatro Vistas property.

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## 7. Statement of Significance

### a. Applicable Criteria *(see instructions for criteria descriptions)*

*(Mark "x" in one or more boxes for the criteria qualifying the property for Historic Resource Inventory listing.)*

1	2	3	4	5
•	x•	x•	•	•

### b. Criteria Considerations *(See Instructions. Mark "x" in all the boxes that apply.)*

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

### c. Areas of Significance

*(Enter categories from instructions.)*

Architecture  
Landscape  
\_\_\_\_\_  
\_\_\_\_\_

### d. Period of Significance

1919  
\_\_\_\_\_  
\_\_\_\_\_

### e. Significant Dates

1959: Construction of Mid-Century  
Modern Studio  
\_\_\_\_\_

### f. Significant Person

*(Complete only if Criterion 3 is marked above.)*

Henry L. Hitchcock,  
Ina T. Campbell,  
MacKinley and Frances Hammond Helm,  
and John E. Gillespie.

### g. Cultural Affiliation

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

### h. Architect/Builder

Main House 1919: Carleton Monroe  
Winslow, FAIA.  
Mid-Century Modern Studio 1959:  
Peter Edwards, AIA & John Pitman, FAIA

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

*Casa de Cuatro Vistas* was designed in 1919 in the Spanish Colonial Revival style by noted architect Carleton Monroe Winslow, FAIA. It is the opinion of the writers of this nomination report, Fermina Murray, local qualified consultant historian, and Nicole Hernandez, City Architectural Historian, that the main house named *Casa de Cuatro Vistas* fully qualifies to be nominated as a City of Santa Barbara historic landmark under Criteria 2 and 3. Elements that contribute to this landmark status include the mid-century studio building designed by Edwards and Pitman in 1959 near the eastern driveway entrance, the two pairs of sandstone driveway pillars, sandstone driveway walls and railings and sandstone-parking on the north side by Las Alturas Road, sandstone perimeter walls, tables, bench steps and other sandstone features. The garden has several significant trees, a Japanese Pagoda and a pond in the south side of the property. The period of significance for the property is 1919, when the house was constructed and 1959 for the mid-century modern studio.

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

**Introduction:**

On December 11, 2021 Mr. Emmett McDonough and his wife Jadwiga McDonough initiated a City of Santa Barbara Landmark nomination application for their historic property located at 1201 Las Alturas Road. Local consultant historian Fermina Murray is a volunteer preparer of the landmark designation application on behalf of the property owners. She is working with close assistance from Nicole Hernandez, the City's architectural historian. Photography was done by Thomas Ploch, of Photography, Digital Reproduction: the Art of Seeing Things Invisible and Nicole Hernandez.

The property at 1201 Las Alturas, including the 1919 Spanish Colonial Revival style house, the Mid-century Modern Studio and sandstone walls, enhanced by significant site and landscape features of several significant trees, and a Japanese Pagoda meet criteria 2 and 3 outlined in the Santa Barbara Municipal Code and retains sufficient historic integrity to qualify as a City Landmark.

**Criterion #2: associations of the house with the lives of persons significant in Santa Barbara history.**

The house is associated with the lives of many persons of significance in Santa Barbara's history. Prominent on the list would be Henry L. Hitchcock, Ina T. Campbell, MacKinley and Frances Hammond Helm, and John E. Gillespie. The following short biographical profiles of each of these important citizens show the years they owned and occupied *Casa de Cuatro Vistas*. Their varied contributions to real estate development, higher education, formal gardening, the arts, culture, and music, cumulatively have greatly enriched the life and history of our community.

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Henry L. Hitchcock:1919-1928

Henry L. Hitchcock came to Santa Barbara in 1918, and purchased eight acres of land in the Riviera from George and Mary Batchelder. He then hired Carleton Winslow, FAIA, a highly-regarded architect in southern California, to design and build a house for him on his new property – the home at 1201 Las Alturas Road.

Hitchcock went on to become associated with the Riviera Real Estate Company, then left the company to begin his own real estate business, where he developed large portions of land within the City. The biggest parcels ran from the Westside of Las Positas Road over to Hope Avenue, north to State Street and south to Modoc Road. Hitchcock created various subdivisions of the Garcia Heights property (tracts of land near Bishop Garcia Diego High School). He also platted Miramonte Drive and the historic Plaza Rubio tracts next to the rose garden of Mission Santa Barbara. Hitchcock was one of the directors of the Mortgage Securities Company, Inc. and he served on the City Council for two years. Hitchcock Way on upper State Street, which runs between State Street and Calle Real, is named after him.

Henry Hitchcock was married in 1895 to Grace M. Hutchinson, and they had two children, son Henry W. and daughter Mrs. Oliva Schaat, who both lived in Santa Barbara. The first owners of the subject property, the Hitchcock family owned and occupied *Casa de Cuatro Vistas* from 1919 to 1928. (History of Santa Barbara County, vol. one, Santa Barbara Historical Museum, Gledhill Library).

Ina Therese Allison Campbell: 1928 – 1953

Ina Therese Allison Campbell was born in Toronto, Canada to parents who became wealthy in the soap manufacturing business. She married John Campbell, an Englishman; in circa 1878 the couple moved to New York City and founded the Campbell Dye Company, a firm soon known throughout the United States. The Campbells lived within a few blocks of the Metropolitan Museum and were active members of the Museum, the Museum of Natural History, and the New York Botanical Gardens. One can surmise that Ina Campbell spent many hours visiting the museums and gardens and training herself in the appreciation of fine art.

John Campbell died in 1905, and after his death Ina began extensive traveling around the world. She started buying art on her trips to the Orient, and became a serious collector of Asian art. She often remained abroad for several years, traveling with her own guides, companions and sometimes even on camels.

In 1916 she came to visit California and was urged to see Santa Barbara. Ina fell in love with area at first sight and soon bought property on Hixon Road in Montecito. In 1927 she bought the Las Alturas Road property. It appears to have been Mrs. Campbell who renamed the estate *Loma Encinal*, meaning small hillside with live oaks. The 1201 Las Alturas Road deeds of the property owners show that Ina

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T. Campbell was a widow when she bought *Casa de Cuatro Vistas* from the Hitchcock family in early 1928 (Property Ownership History, Title Deeds, provided by Emmett McDonough for this report).

Campbell was a well-known philanthropist who provided funds to support Santa Barbara College in its beginnings when it was located in the Riviera Campus. When the college was transformed into UC Santa Barbara and the new campus was built and expanded around Goleta Point, Ina Campbell was one of its largest benefactors. Campbell Hall is named the *John and Ina T. Campbell Lecture Hall* to honor her generosity to the campus. She also established the school's earliest major scholarships and donated significant sums to the university for many years.

Campbell was also a key benefactress of the Santa Barbara Botanical Garden, having designed and constructed exceptional gardens on her own property, including a cactus garden and one in Asian style. She scattered numerous stone and porcelain statues of Buddha and gods throughout the property, creating a landscape that was a great favorite among the many visitors who attended Pearl Chase's garden and home tours. Her garden's most notable piece would have to be the stunning Japanese pagoda that sits in a quiet corner, from which visitors can admire the home's breathtaking views.

Among Campbell's many contributions to the Botanic Gardens of Santa Barbara, notable was her funding the construction in 1941 of the Garden's Campbell Bridge that spanned the Mission dam. The bridge was designed by the prominent landscape architect Lockwood de Forest, Jr. Unfortunately the County of Santa Barbara historic landmark bridge was destroyed by the Jesusita Fire on May 6, 2009. A compatible replacement bridge was built in 2013 with enthusiastic support from the community.

In 1941 the City post office was converted to the Santa Barbara Museum of Art, giving an immense boost to the variety and quality of art resident in the community. Ina Campbell's enduring legacy is her major donations to the Art Museum. A founding member of the Museum, she donated 43 Chinese paintings and sculptures, statues and wall hangings from Tibet and Thailand, and numerous other pieces, which became the foundation of the Museum's collection of art from East Asia. The local philanthropist Wright Ludington joined Mrs. Campbell by establishing the Greek and Roman sculptures in the atrium of the building, while Campbell created the Asian Gallery in memory of her late husband. She also donated five notable paintings by the British artist John Ruskin (1819-1900), and a mountain landscape by the American painter Thomas Moran (1837-1926). After her death in 1952, at age 97, her gifts to UCSB and the Art Museum continued, as she made numerous bequests of works of art to the Museum, funded its first educational curator, and gave yet more financial aid to the university.

(Online research about Ina T. Campbell was provided by Emmett McDonough 1/11/2022 supplemented by the Gledhill Library's file on 1201 Las Alturas Road property, containing The Santa Barbara Daily News-Morning Press clippings, 20 August 1934, photographs, and an undated essay about Ina T. Campbell by the late beloved local journalist and historian Patricia Gardiner Cleek, 1952-2018).

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MacKinley and Frances Helm: 1955 - 1973

In 1954 the Alturas Road property was owned by Harold and Joyce Penne, and a year later it was sold to MacKinley Helm and his wife, Frances Helm.

MacKinley Helm (1896-1963) was a nationally known art critic, collector, and writer who published eleven books. His 1941 book about the Mexican master painters titled, "Mexican Painters: Rivera, Orozco, Siqueiros and other artists of the social and realist school," is a seminal book that is still used today and is considered the best introduction to the art and artists of Mexico during the great artistic movements of the 1920s – 1930s. He was reputed to have owned a broad representation of contemporary Mexican paintings. (Wikipedia)

MacKinley passed away in 1963, and his wife Frances Hammond Helm continued to live in the house for another ten years. It was during this period that Frances donated 81 contemporary Mexican paintings to the Santa Barbara Art Museum. The breadth and depth of this collection established the museum's Mexican Art Collection.

Frances Helm was one of the six children of Gardiner and Esther Fiske Hammond, a wealthy family from Boston who began to spend winters in Santa Barbara in 1908. By 1910 Esther had separated from her husband and brought the children to establish a permanent home in Santa Barbara. The family rented and eventually purchased the 7.5-acre beachfront Bonnymede Estate in Montecito from William Davidson. Within 15 years Esther Hammond bought the Bonnymede Estate along with additional property totaling some 46 acres of waterfront property in Montecito and environs.

The Hammonds had an extensive library of rare and first edition books that Frances Hammond Helm inherited and donated to the UC-Santa Barbara Library. The books formed the foundation collection of the Special Collections Department of the Library that was being created in the late 1950s. Frances H. Helm lived at *Casa de Cuatro Vistas* until her death in 1973, when the property was acquired by another important family, John E. Gillespie and his wife Anna Gillespie.

John E. Gillespie: 1973-1989

John Gillespie, who served with great distinction as chair of the Music Department of the University of California at Santa Barbara, was born in Indiana in 1921 and received his early degrees in German and piano from DePauw University. He served in the U.S. Army in World War II, and after the war's end he remained in Europe and studied organ for two years at the Conservatoire Nationale de Paris under the direction of the celebrated musicians Marcel Dupre and Andre Marchal. Afterward he studied at the University of Southern California, earning degrees in piano (1947) and an M.A. in musicology (1948). He won a Fulbright grant that returned him to Paris for two more years at the Sorbonne. He received his Ph.D. in musicology in 1951 from the University of Southern California.

With this rich preparation in music history and keyboard performance, Gillespie was appointed Assistant Professor of Music at the new and rapidly expanding campus of UCSB. He soon became

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chair of the department and continued his tireless efforts to gain for it a national and international reputation as a location welcoming to scholars, students, and performers.

He published several landmark books on keyboard music, and anthologies on European and American music for the piano. He also recorded a wide range of harpsichord music, with one memorable series of recitals including Gillespie's playing with his colleagues concertos for one, two, three, and four harpsichords, by Johann Sebastian Bach. Given his astonishing keyboard technique and ability to read at sight almost any score, his recitals, whether solo or in collaboration with fellow faculty members, were not to be missed. On one memorable occasion Gillespie and his departmental partners found that the recital hall for a concert was not only filled to capacity, there were an equal number of hopeful listeners gathered outside. Gillespie promised them a second performance if they would remain on the grounds; the audience stayed almost intact, and reaped their reward.

Gillespie loved the teaching aspect of his job, and he was warmly admired by his generations of students. In Santa Barbara he played as the chief organist for All Saints Episcopal Church, and served as well as organist for St. George's Anglican Church in Ventura. He and his wife Anna were cheerful and warm hosts who welcomed guests from around the world to their breathtaking home and its incomparable views from Santa Barbara's Riviera. In this magnificent setting a small gathering would often be inspired to create an impromptu concert. (In Memoriam: Obituary Library of Congress, 2003 online)

**Criterion #3: the house embodies distinctive characteristics of a type, period, architectural style, or method of construction; it represents the work of a master, or it possesses high artistic value or a distinguishable collection whose individualized components lack distinction.**

**Main House:** The main house, its unique setting, and its landscape features embody distinctive characteristics of a Santa Barbara style Spanish Colonial Revival architecture dating to 1919. It was designed by the work of master architect, Carleton Monroe Winslow Sr., FAIA, a highly respected architect from Santa Barbara and Southern California. The house was constructed of concrete that was reinforced with twisted wire cable. The use of twisted wire cable to reinforce concrete was a new construction method in 1919 according to Carleton Winslow. The twisted wire cable later on became known as "rebar," the familiar steel bar or mesh of steel wires used in reinforced concrete and masonry structures to strengthen and hold the concrete tension.

Winslow successfully integrated the use of early rebar into the concrete construction method of the house. The main house meets criterion #3 as one of the finest examples of Spanish Colonial Revival style houses in the City of Santa Barbara. The studio qualifies as part of the parcel as an excellent example of mid-century modern architecture. The guest house constructed in 1965 and the garage constructed in 2006 do not qualify to be contributing historic resources to the site.

The building exemplifies the Spanish Colonial Revival style that emphasizes the interplay of cubic volumes, patios, pergolas, and verandas; each interpreted and redefined by local architects or regions in their own oeuvre of the form, massing, and decorative treatments. Santa Barbara has examples of

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the Spanish Colonial Revival style throughout the city from the distinct commercial buildings on State Street, to large homes and estates on the Riviera, to multi-family housing and hotels in the West Beach neighborhood along the waterfront. This building is an example of the Spanish Colonial Revival Style, which became an important part of Santa Barbara's heritage in the 1920s when the City deliberately transformed its architecture and look from an ordinary western style town into a romantic Spanish Colonial Revival/Mediterranean style city. This transformation was the result of the planning vision of a number of Santa Barbara citizens in the early 1920s with the founding of the Santa Barbara Community Arts Association, which urged that the town identify its individual character and then use planning principles to develop it.

The City's architecture became known for the smooth stucco walls, clay tile roofs and recessed wood windows of the Spanish Colonial Revival style, all exemplified in the house at 1201 Las Alturas. With its visual and historical references to the City's Spanish and Mexican era heritage, the Spanish Colonial Revival style particularly resonated in Santa Barbara and was responsible for the transformation of the visual character of the community from a Victorian era town into an evocative celebration of Mediterranean and Spanish inspired architecture.

As an original building designed in the style important to the identity of Santa Barbara, the Spanish Colonial Revival *Casa de Cuatro Vistas* employs the following character-defining elements of the Spanish Colonial Revival style:

- Emphasis on expansive planer wall surfaces;
- Gable roofs covered in terra cotta tiles with emphasis on the terra cotta tile edge that creates a decorative edge from the roof to the wall;
- Square decorative windows beneath gable peaks
- Windows are recessed at the wall plane with a stucco return and no trim and the casement windows are wood, horizontally divided lights
- Arched front entrance opening with heavy wood door; and
- Expressive, tower like stucco chimneys

**Sandstone Walls:** The property also includes large ashlar cut stone piers with decorative caps, round rock walls capped with ashlar cut stones, pier and cap wall, and gate markers made of Santa Barbara sandstone, a feature that gives the region such distinction while offering a surprising and pleasing bit of artistry. Walls usually require far less engineering compared to bridges, so they offer more opportunity for stonemasons to express themselves and their artistry in the selection, carving, and setting of stones. Use of masonry for construction in the Santa Barbara area dates back to the time the Spanish arrived. Since it was necessary to travel some distance into the woods to obtain lumber, but rocks were found scattered on the ground, stone became the preferred building material. The tradition of building with stones continued in Santa Barbara County through the 19<sup>th</sup> century. This method of construction was often chosen because local brown sandstone was readily available and easily transformed from round or shapeless boulders into symmetrical smooth faced stone for building purposes.

A local stonemason explained in July of 1883, "When a quantity of it is wanted, a blast of powder is drilled into the heart of one of the large boulders and exploded and a number of square edged building stones are produced" (Santa Barbara News-Press July 1883). Many residences, walls, bridges, and

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commercial structures were constructed out of local sandstone during the nineteenth and early twentieth century. Immediately after World War I, Santa Barbara began a concerted effort to revamp its visual image. During this time, city planners carefully monitored all construction of any new structure to make sure it was consistent with the master plan that was based on Spanish Colonial Revival/Mediterranean streetscape mode (Conrad and Nelson, 1986: 14). The use of a traditional building material, sandstone, in the construction of the walls built during this period was in line with Santa Barbara's planning and design efforts. In the years from 1870 to 1940, when Santa Barbara was quickly evolving into a vibrant, growing city, the period witnessed an extraordinary explosion of stone construction made possible by the abundant supply of sandstone, cadre of expert masons, and financing by private citizens. This period provided an atmosphere conducive to the building of public and private spaces of all kinds: walls, bridges, gardens, and an assortment of other stone works; and encouraged some exceptional expressions of the mason's art. Among the most apparent expressions of the beauty in stone that give the region such distinction are the stone walls.

The research for this nomination did not find the names of master stonemasons who built the driveway sandstone piers, walls, pier and cap railings, and garden stone bench of Casa de Cuatro Vistas. However, Carleton Winslow Sr., FAIA, designed the Hacienda de Peidras for Jerome Chaffee in 1918. A wonderful stone structure in Montecito, sometimes known as an elegant farmhouse or ivy-covered English cottage, Chaffee's house was given life by stonemason Gottardo Calvi, a native of Italy. Casa de Cuatro Vistas was built only a year after Chaffee's house. It is a likely guess that Winslow may have engaged Gottardo Calvi to construct the stone elements at Casa de Cuatro Vistas. (*Images of America: Stone Architecture in Santa Barbara*, by Santa Barbara Conservancy, page 55).

As part of the landmark designation these stone elements are some of the excellent examples of stonework by Santa Barbara stonemasons who built the infrastructure of roads, walls, and bridges in the Riviera as well as the houses and gardens of private large estates in Montecito during the late 19<sup>th</sup> century to the 1940s.

**Studio:** MacKinley and Frances Helm, who owned and lived on the property from 1955-1973, commissioned architects Peter Edwards and John Pitman to design and build the Mid-century Modern style Studio in 1959. As mentioned, MacKinley Helm was a renowned art critic and collector of contemporary Mexican art and it is not surprising that he would be interested in mid-20<sup>th</sup> century modern style of buildings.

The studio on the parcel is an excellent example of the mid-century modern style. World War II reversed the pattern of period designed architecture popular in the early 20<sup>th</sup> century. The studio demonstrates the Modernist-influenced architectural style, a style that is not common in Santa Barbara. Its style is representative of a brief period in post-World War II Santa Barbara during which architects introduced new, non-Spanish-influenced architectural themes. Asymmetric facades, rectilinear flat roofs, metal and glass compositions with open plans, smooth wall surfaces, and no decorative detailing characterize the mid-century modern style. Creating an architectural style that took advantage of the new materials brought about by the modern industrial civilization was major goal of mid-century modern architects. Mid-century modern buildings demonstrated an innovative new style on the landscape of mid-20<sup>th</sup>-century America. The design of the studio expresses the character defining features of Mid-century modern architecture showcasing three predominant characteristics: a clean,

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minimalist aesthetic, an emphasis on bringing the outdoors in, and the presence of angular structures. In the middle of the 20th century, many artists began working in an abstract style, re-imagining traditional art and pioneering a new aesthetic. This interest in abstract forms carried to the architecture of the time, as demonstrated by Mid-century modern's minimalist appearance. Flat planes, clean lines, and little ornamentation characterize both the exteriors—which often feature monochromatic brickwork and pops of color—and the matching interiors of Mid-century modern buildings.

The spatial relationship of the Mid-century Modern style studio to the Main House was carefully planned where the Studio is not visible from the Main House. Under the Secretary of Interior's Standards, the 1919 Santa Barbara Spanish Colonial Revival style house and the 1959 Mid-century Modern style Studio are examples of compatible, harmonious spatial relationship where two very different architectural styles of historic buildings are contained in one family residential property and therefore worthy of landmark designation.

### **The Master Architect of *Casa de Cuatro Vistas*: Carleton Monroe Winslow, FAIA**

Winslow, FAIA (1876 – 1946) designed *Casa de Cuatro Vistas* for the prominent and wealthy businessman Henry Hitchcock in 1919. Winslow, FAIA was an excellent choice as architect given his lifelong interest in and appreciation for the architecture of the Mediterranean region. Winslow, FAIA became a leader in the movement that flowered in the city after the 1925 earthquake to transform Santa Barbara from a standard American town of the coastal west to a city displaying imaginative and often breathtaking Spanish styles of building, which lent beauty, novelty, and coherence to the community while honoring its important Spanish past.

Winslow, FAIA, in an August 1921 Detroit publication titled *Concrete*, states his design inspiration for Casa de Cuatro Vistas:

The house for H. L. Hitchcock, on top of the hilly slope called the Riviera, overlooking the City of Santa Barbara, Calif., was designed in the manner of the early Spanish houses, excepting that the construction is of concrete instead of masonry or adobe brick. The house, which goes by the name of Casa de Cuatro Vistas, was carefully located among ancient live oak trees to take advantage of the panorama of the mountains to the north, that of the city and distant ocean to the south and of a beautiful vista of the Rincon mountain rising out of the ocean to the east. Towards the west is a beautiful background of live oaks.

The house is U-shaped in plan with the court thus formed towards the south for the sunshine and prevailing breeze. Simple roofs covered with a reproduction of old tiles, and ample proportion of wall areas to windows, painted wood rejas or grilles, old tile floors, hewn beams, and irregular stucco and plastering complete the old California's character, and the whole building, though it is scarcely two years old is already taking on a kindly patina of age...The color of the stucco, which was placed directly on the concrete surface, was obtained by mixing the plaster with local, colored sand until it simulated old work at the Santa Barbara Mission. (*Southern California Home of H. L. Hitchcock Built of Double Wall Concrete* by Carleton Monroe Winslow, FAIA, Architect, Los Angeles; *Concrete*: Detroit, August 1921, Vol. 19, No. 2., pp 55-62)

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Carleton Monroe Winslow, Sr. FAIA, a prominent Southern California architect, maintained offices in Los Angeles and Santa Barbara. Winslow, FAIA was educated at the Art Institute of Chicago, and also at the Atelier Pascad and Atelier Chifflet Frères, in Paris, France. He acted as resident architect of the Panama-California Exposition in San Diego from 1911-1915. He started his own practice in 1913, and became a member of the Santa Barbara Municipal Architectural Advisory Board, which was established after the large 1925 earthquake destroyed many of the downtown buildings. Winslow, FAIA opened his office at 114 East De la Guerra, but kept his home at 1923 Laughlin Park Drive in Los Angeles (*Who's Who in California*: 635).

In Los Angeles, Winslow, FAIA was associated with the firm of Bertram Grosvenor Goodhue in designing the Los Angeles Public Library. As a church architect he designed All Saints By-the-Sea Church in Montecito, the First Congregational Church in Santa Barbara, Saint Paul's Cathedral Memorial Chapel in Los Angeles, the Community Presbyterian Church in Beverly Hills, the First Baptist Church in Pasadena, the Mary Star of the Sea Church in La Jolla, Calvary Presbyterian Church at Riverside, Saint Andrews Episcopal Cathedral in Honolulu, and the Vestry of the Church of Saint Mary of Angels in Hollywood. He also designed the Fullerton High School (*Los Angeles Times: Obituary*: 17Oct1946 and UCSB: Architecture & Design Collection).

The largest and most famous of Winslow, FAIA's designs in the Santa Barbara area is the 1916 mansion of Mr. and Mrs. William Henry Bliss, in Montecito. This 80-room palatial estate, praised as a "Spanish Renaissance," was taken over briefly by the U.S. Navy during World War II. After that it was used by the Montecito School for Girls and now it is a retirement home known as Casa Dorinda, located at 300 Hot Springs Road. (Myrick: *Santa Barbara and Montecito Great Estates*, Vol.II:417-420).

Although very modest in scale compared to the Bliss Estate, one of Winslow, FAIA's most fully realized designs is the 1919 *Casa de Cuatro Vistas*, built on top of the Riviera hillside at 1201 Las Alturas Road.

In 1925 Winslow, FAIA designed the *Edgewild Estate* at 339 – 341 Hot Springs Road, Montecito. The main house and its Gate Lodge House (341 Hot Springs Road) are still standing.

Winslow, FAIA also designed *Billings Park*, in 1926-1930. Larger than *Edgewild*, this Montecito estate, built along Cima Linda Lane and Rametto Road, featured a main house surrounded by formal gardens and clusters of guesthouses and servants' cottages.

Downtown Santa Barbara contains an array of Winslow, FAIA's creations that demonstrate the post-earthquake revitalization of building designs in the city. This creative architectural period instigated the transition of Santa Barbara City's core from a typical American town of its era to one with a distinct Spanish Colonial Revival/ Mediterranean architectural theme, today defined by the building codes of the El Pueblo Viejo Landmark District.

Winslow, FAIA was also involved with the Small House Design movement in Santa Barbara, and during the Great Depression he designed a cluster of three professional offices built to look like small houses, at 10, 14, and 18 West Micheltorena Street; these still stand today.

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The following are further examples of Winslow, FAIA's designs, some of them done with his architect-business partner Richard H. Pittman, as described in Conard and Nelson: *Santa Barbara: A Guide to El Pueblo Viejo*: 79,98-99,120,133, & 180.

**El Paseo** – 808-818 State Street, (entrances also on De la Guerra, Anacapa and Canon Perdido): The first complex that aimed at converting Santa Barbara's architecture from Anglo Main Street to Hispanic Pueblo, El Paseo included designs by several noted local architects. They designed a courtyard with a central fountain, an open air patio, a restaurant and quaint passageways, and the famed Street of Spain, all of which encompass the historic De la Guerra Adobe. Winslow, FAIA's contribution to the El Paseo complex is the arcaded façade with its own small courtyard on the Anacapa Street side, dating from 1928-1929.

**Lugu Adobe/Meridian Studios** – 112-116 De la Guerra: Winslow, FAIA was responsible for additions in 1925 to enhance the early 19<sup>th</sup> century Lugu Adobe and the Meridian Studios, designed by George Washington Smith in 1923.

**Santa Barbara Public Library** – 40 E. Anapamu Street: Winslow, FAIA did the attractive main entrance portal facing East Anapamu Street in 1925. This was originally the main entrance to the library, but is now closed off.

**Santa Barbara Clinic** – 1421 State Street: the former clinic, now housing professional offices, was designed by Winslow, FAIA in several stages in 1920, 1927, and 1929-1930. The building, with an arcaded and ornamented one-story façade, was designated as a City of Santa Barbara Structure of Merit on May 26, 1977.

**Santa Barbara Museum of Natural History** – 2559 Puesta Del Sol Road: Winslow, FAIA contributed the additions of the Botany Hall, the Mammal Hall, and library in 1927-1928, and the Junior Nature Center, the Bird Hall, and laboratories in 1932-1934.

**Cottage Hospital School of Nursing**, 2400 Bath Street, 1923A private residence at 2301 Santa Barbara Street, 1928.

**The former Binks/Jordanos' Market** – 1424 State Street, was built in 1933.

**Auto Show Rooms and Seaside Oil Company Building** – 318-330 State Street: Winslow, FAIA and Pittman added the three arched- loggia and its tower on the north side in 1937. Although small in size, this two-layered tower, with its own thin lantern, is considered by many as one of the most outstanding tower designs in the City.

Winslow, FAIA and Edward Fisher Brown co-edited a pamphlet titled *Small House Designs*, a collection of architectural plans and instructions on how to build small houses. The pamphlet was published by the Santa Barbara Community Arts Association in 1924. He was a member of the Museum of Natural History and served as President of the Santa Barbara Municipal Arts Commission from 1931-1933 (*Los Angeles Times Obituary*: 10-17-1946).

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His Los Angeles and national professional affiliations included a fellowship in the American Institute of Architects, Governor of the Society of Colonial Wars, President of the Sons of the Revolution, Trustee of the Episcopal Home of the Aged, member of the Advisory Board of Barlow Sanitarium, the Diocesan Commission on Architecture, and the Medieval Academy of America (*Los Angeles Times Obituary*: 10-17-1946).

Mrs. Jadwiga McDonough has kindly provided some reflection of what it is like to live in such an extraordinary house, and perhaps why she and her husband want to submit this landmark nomination application. Jadwiga writes,

It has been our privilege to live in this house at the top of the Riviera for 26 years. We will try to describe some of the features of the property that we admire and enjoy the most. Our living room is a spectacular space. A high, arched ceiling is constructed of massive redwood beams. The walls are very thick and covered with heavily textured plaster. Large windows in the South wall provide views of the city, the harbor and the ocean. Windows on the North wall look towards the mountains. Square, stained glass windows set high up in the South and North walls bathe the interior with a golden light at certain times of the day. It is always uplifting to be in this room.

Another wonderful space is our courtyard. It is bounded on 3 sides by the walls of the house. Multiple doors from the rooms on these 3 sides open onto the courtyard. The most direct way to go from the bedroom wing of the house to the living room is by way of this courtyard. The North side features a deep, covered patio held up by large rough hewn beams. This is our favorite place to enjoy a meal outdoors. The South side is open and provides magnificent views of the shoreline, the ocean, and the Channel Islands. It is flanked by mature olive trees and also features a wide variety of succulents.

The courtyard also provides a great view of the pagoda. This is a substantial open-air structure constructed of redwood with 1/2 walls on the 4 sides and open areas above. The roof is covered in copper and is highly elaborate. There are 2 benches attached to the inside walls and a small table attached to a third wall. Six people can comfortably sit in contemplation of the garden and nearby pond. The pagoda is very beautiful and probably as old as the house. (email correspondence to Fermina Murray, January 17, 2022).

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## 8. Major Bibliographical References

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

### Primary Sources and Local Historical Repositories

City of Santa Barbara Community Development Department:

Architectural and Historic Resources Survey

Building Permit Files

Street Files and Archival Records for 1201 Las Alturas Road Property

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Grumbine, Anthony, Harrison Design. Hernandez, Nicole. *Santa Barbara Style Guides, Spanish Colonial Revival*. City of Santa Barbara, Community Development Department. November 2014.

Santa Barbara Historical Society, Gledhill Library (scrapbooks, biographical files, Historical reference volumes, photographs and supplemental street files)

McDonough, Emmett, owner of 1201 Las Alturas Road provided the following Documents for the preparation of the nomination:  
Property Ownership History and Parcel Map  
Copies of online research on: H.L. Hitchcock, Ina Campbell, Frances Helm, Carleton M. Winslow, FAIA, and the architecture of the house

McDonough, Jadwiga, owner of 1201 Las Alturas Road provided the description of the Japanese Pagoda, page 7 and her reflection about living in Casa de Cuatro Vistas, page 20.

Ploch, Thomas. Professional Photographer. Photography, Digital Reproduction:  
The Art of Seeing Things Invisible. Santa Barbara, California.

Large format photographs of 1201 Las Alturas Road house and garden, commissioned by Emmett McDonough. January 11, 2022.

Photography for the City of Santa Barbara Historic Resource Landmark Nomination of 1201 Las Alturas property – *Casa de Cuatro Vistas*. February 2022.

Aerial photographs of property for the landmark nomination, April 27, 2022

Stanley, Jason. Studio 7 Architecture and Allied Arts, of Britton Jewett Architectural firm. Designer of the landmark nomination exhibits of site plans, elevations, survey map and photograph gallery. April – May 2022.

## **Books and Articles**

Bucher, Ward, editor, A.I.A. 1996. *Dictionary of Building Preservation*. New York, New York. Preservation Press. John Wiley & Sons, Inc.

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Myrick, David. 1991. *Montecito and Santa Barbara: The Days of the Great Estates*.  
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Phillips, Michael James. 1927. *History of Santa Barbara County, California: From Its  
Earliest Settlement to the Present Time*. Volume I. Chicago: The S.J. Clarke  
Publishing Company. Pages 273 and 432.

Santa Barbara Daily News-Morning Press. August 20, 1934. Newspaper clippings.  
"Loma Encinal" The Home of Mrs. Ina Campbell, Las Alturas Road, Santa  
Barbara. Santa Barbara Historical Museum Gledhill Library, 1201 Las Alturas  
Road property file.

Santa Barbara Daily News-Morning Press. June 22, 1947. Newspaper clipping,  
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Museum Gledhill Library, 1201 Las Alturas Road property file.

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Santa Barbara Conservancy. 2009. *Images of America: Stone Architecture in Santa Barbara*.  
Arcadia Publishing. Charleston, South Carolina.

Winslow, FAIA, Carleton Monroe, Sr., Architect, Los Angeles. August 1921.  
*Southern California Home of H. L. Hitchcock, Built of Double Wall Concrete*.  
Concrete: Detroit, August 1921, Vol. 19, No. 2. pp 55-62.

**b. Previous documentation on file:**

- preliminary determination of individual listing has been requested
- previously listed in City Inventory (date of survey: \_\_\_\_\_)
- previously determined eligible by a project Historic Structures Report
  - HSR Author: \_\_\_\_\_ Date: \_\_\_\_\_
  - HSR Author: \_\_\_\_\_ Date: \_\_\_\_\_
  - HSR Author: \_\_\_\_\_ Date: \_\_\_\_\_
- Other: \_\_\_\_\_

**c. Primary location of additional data:**

- Local government
  - University/Historical Society
  - Other
- Name of repository: Gledhill Library

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**9. Geographical Data**

**a. Acreage of Property** 2.56

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

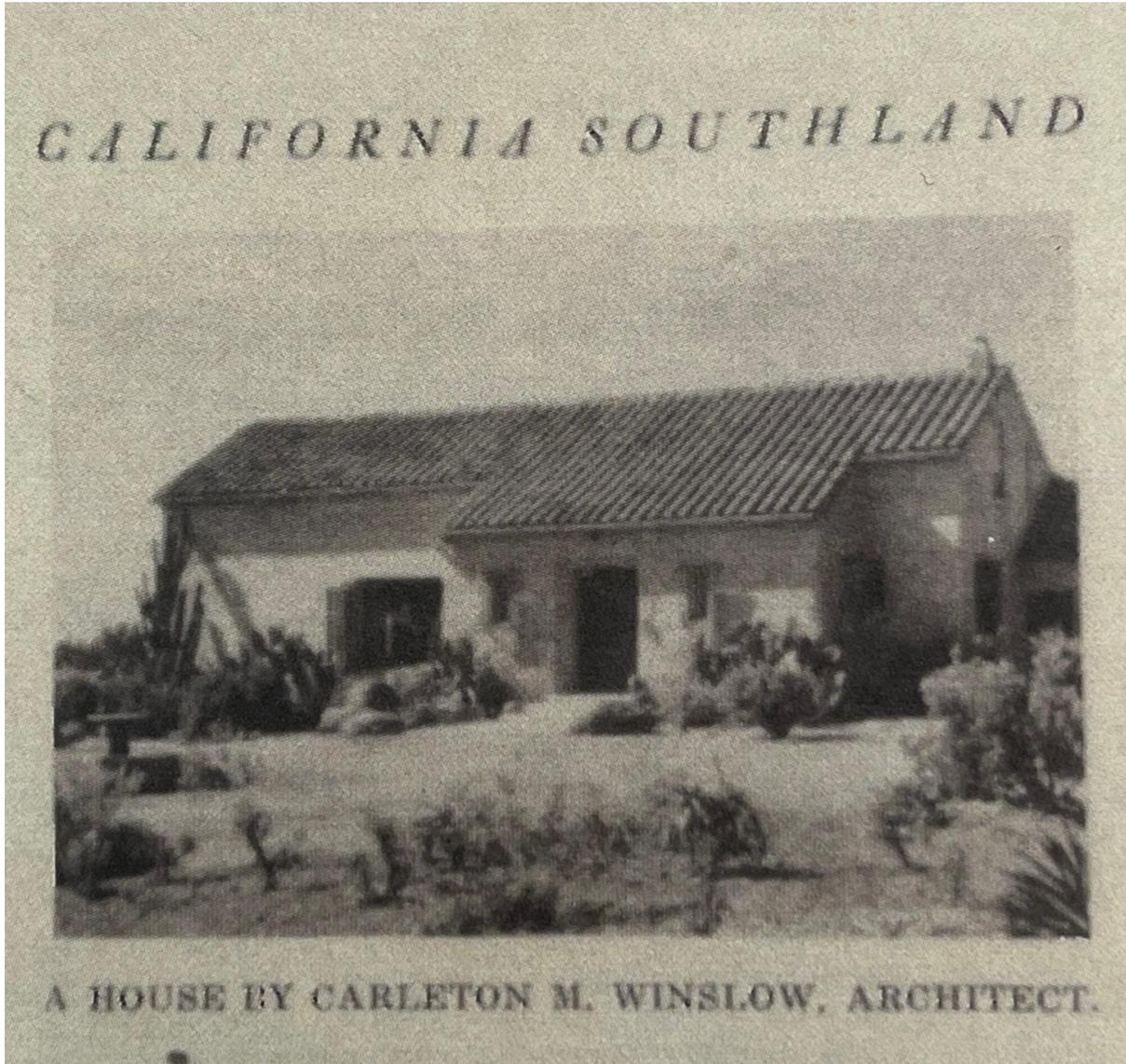
The 1201 Las Alturas Road property, parcel number APN 019-113-024, consists of 2.56 acres of land, a two-story 6,188 square-foot main house with four bedrooms and four-and-a-half baths, a detached mid-century studio built in 1959, a detached guest house cottage built in 1965, and a detached 3-car garage building with three sets of doors built in the 2006.

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

The proposed boundary of the Landmark designation includes the entire parcel to allow for adequate review of any site changes for compatibility with the City Landmark status.

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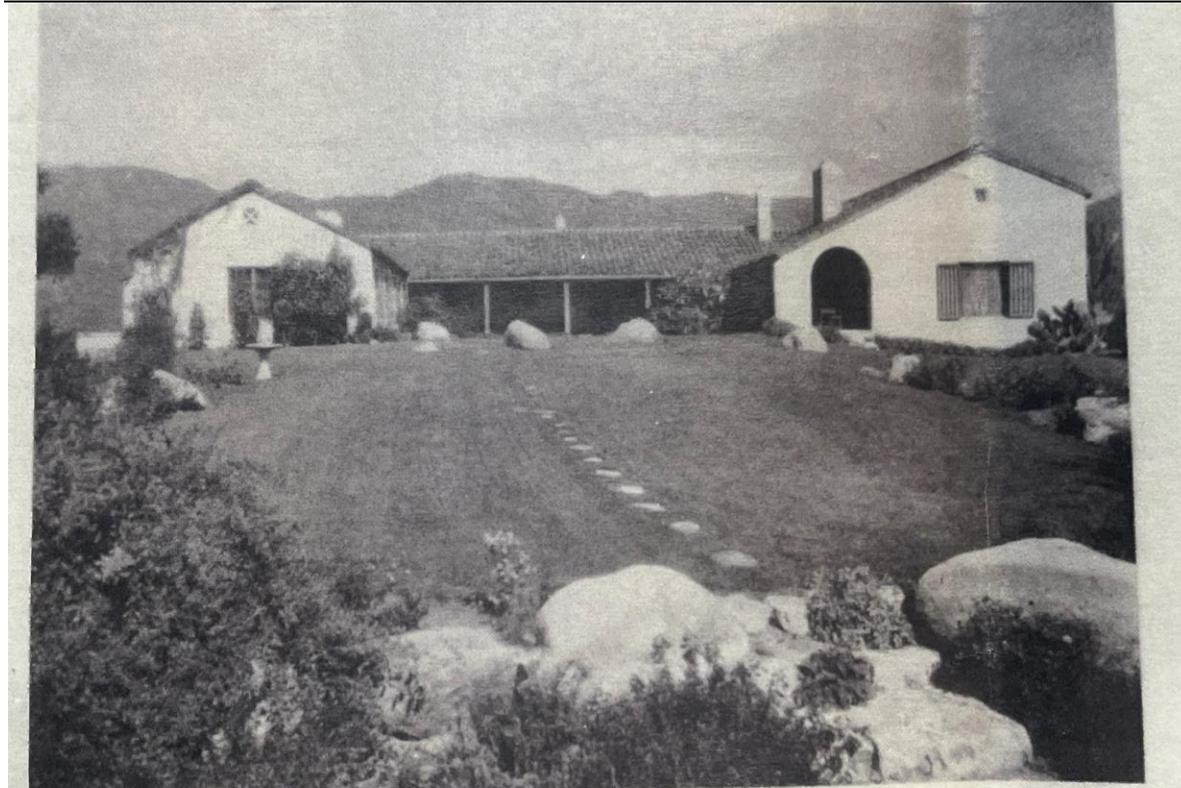
A newspaper clip, dated January 1924, from *California Southland* showing the East (front) elevation with parts of the north (rear) side of the house.

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HOME OF MR. AND MRS. H. L. HITCHCOCK, SANTA BARBARA. CARLETON M. WINSLOW, ARCHITECT.

A newspaper clip, dated January 1924, from *California Southland* showing the South elevation. Note the original east wing's living room window was changed in 1955 to its current configuration. The arched opening to the left of the living room window was enclosed to become a library also in 1955. The west wing is still the same today as it was in 1924. Note, to left of the photograph there is a glimpse of flat roof over the original garage (northwest corner) that was also changed to bedrooms in 1955.

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1924 Photograph of the northeast (rear) side of the house, showing music room and dining room.  
Courtesy of Jadwiga McDonough, April 2022.

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## 10. Form Prepared By

Fermina B. Murray  
State of California Registered Professional Historian No. 585  
Local Consultant Historian  
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Goleta, CA 931117  
Email: [ferminamurray@gmail.com](mailto:ferminamurray@gmail.com)  
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Relationship to nomination: Volunteer at the request of the owners.

## 12. Additional Documentation *(Submit the following items on a Continuation Sheet)*

- a. **Maps: Vicinity Map: Courtesy City of Santa Barbara Maps Analysis and Printing Program**



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**b. Sketch Map:** for historic districts and properties having large acreage or numerous resources.

(See Attachment A: Photos, Maps, Elevations)

**c. Additional Items:** *(check with City Staff regarding additional materials for this nomination)*

(See Attachment A: Photos, Maps, Elevations)

### 13. Photographs

Photo Log

Photographer: Thomas Ploch, of Photography, Digital Reproduction: the Art of Seeing Things Invisible  
additional photographs by Nicole Hernandez, Architectural Historian

See Attachment A for Photographs \_\_\_\_\_

Date Photographed: January, February, and April 2022

	Subject/Description	View Toward
1a	1919 Original Architectural Rendering, south elevation	North
1b	South elevation showing courtyard created by U shape and rubble wall and sandstone steps	North
2	Front (east) elevation of main house with deeply recessed front door, flanked by windows with metal <i>Rejas</i> .	West from roundabout
3	South elevation showing courtyard created by U shape house	Northwest
4	Pier and cap walls lining the driveway on the rear of house	Southwest
5	View of Pagoda and pond	Southwest
6	Front elevation of 1959 Mid-century modern studio	North
7	2019 Kitchen Addition- north elevation	South
8	1996 Guestroom addition-north elevation	South
9	1955 Garage Conversion- north elevation	South
10	1955 Garage Conversion- West elevation	East
11	1955 New Windows on south elevation of west wing	North
12	1955 Converted porch to library enclosure on east elevation of west wing	East

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13	Front (south) elevation of 1959 mid-century modern building	North
14	Front (south) elevation of 1959 mid-century modern building	North
15	Mid-century modern building wood column detail	Northeast
16	Mid-century modern building entry	North
17	Mid-century modern building –front entrance column/beam support detail	Northwest
18	Mid-century building east (side) elevation	West
19	Mid-century building east (side) elevation column detail	Northwest
20	Mid-century building- Front (south) entry with a wide view.	Southwest
21	Mature oak tree next to the roundabout	Southeast
22	<b>Melaleuca</b> Tree next to Roundabout	Southwest
23	Podocarpus gracilior next to the Pagoda	Southwest
24	Oak grove in front of Mid-century modern building	Northeast
25	South wall detail round stones with no ashlar cut caps	Northeast
26	Stacked rock wall with garden gate	Northeast
27	Example of pier and cap wall	Northeast
28	Stacked rock retaining wall	South
29	Sandstone driveway, walls with ashlar cut caps and pier and cap walls	Southeast
30	Sandstone bench with ashlar cut caps and stone table	Southwest
31	Sandstone entry piers	West
32	Ashlar cut cap and sandstone stairs	West
33	Northeast aerial	Southwest
34	North elevation aerial	South
35	North elevation aerial	South
36	Northwest aerial	Southeast
37	East elevation aerial	West
38	Roof aerial	
39	West elevation aerial	East

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40	Southeast aerial	Northwest
41	South elevation aerial	North
42	Southwest aerial	northeast