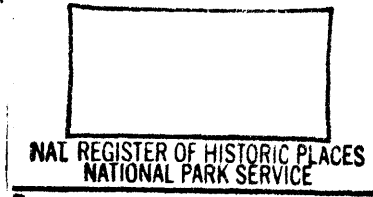


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Gould, Thomas, Jr., Residence

other names/site number _____

2. Location

street & number 402 Lynn Drive NA not for publication

city or town Ventura NA vicinity

state California code CA county Ventura code 111 zip code 93003

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 8 NOV 2005
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

[Signature] Signature of the Keeper Date of Action 12/23/05

Gould, Thomas, Jr., Residence
Name of Property

Ventura County, California
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in count.)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	1	buildings
		sites
1		structures
		objects
2	1	Total

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

N/A

Number of Contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENT Bungalow/craftsman

Materials

(Enter categories from instructions)

foundation CONCRETE
walls WOOD/redwood siding
roof COMPOSITION/shingle
other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Gould, Thomas, Jr., Residence
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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1924; 1926; 1938-39; 1944

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Greene, Henry Mather

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:

Huntington Library, Greene and Greene Archives

Gould, Thomas, Jr., Residence
Name of Property

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10. Geographical Data

Acreage of Property 1.6

UTM References

(Place additional UTM references on a continuation sheet.)

1 11 292940 3795260
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____
 See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Cynthia Thompson (consultant) and Christy Johnson McAvoy (consultant)
organization Historic Resources Group date May 1, 2005
street & number 1728 Whitley Avenue telephone (323) 469-2349
city or town Hollywood state CA zip code 90028-4809

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Mr. Robert Gould, Co-Trustee/Richard B. Gould Marital Trust/Richard B. Gould Family Trust
street & number 44-365 Kaneohe Bay Drive telephone (808) 254-5242
city or town Kaneohe state HI zip code 96744-2664

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Gould, Thomas, Jr., Residence
402 Lynn Drive
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Section 7: Description

The Thomas Gould, Jr. residence is a two-story wood frame Craftsman structure. It was designed with a rectangular floor plan by Henry Mather Greene in 1924. Mr. Greene's association with the Gould family continued with designs and renovation until 1944. The residence has a very horizontal roofline along both stories, accented by truncated gable ends and a dormer-like gable on the primary elevation. The foundation and front porch are concrete; the exterior walls are covered in redwood siding. Exterior window casings are redwood. There are two prominent bays on the first floor south exterior and another one on the north exterior second floor. The interior of the house contains some of Henry Greene's finest decorative work, reflected in the detail of the hand planed ceiling moldings with a signature "cloud lift" pattern, the design of the stairway mirror, and the leaded glass china cupboard. Located in the east end of the city of San Buenaventura (commonly called Ventura), California, it has been owned and occupied continually since 1924 by the Gould family. The residence is surrounded by 1.6 acres of undeveloped land and is bordered on all sides by more recent suburban development. Both the south and north gardens maintain the original landscape designs of Henry Greene, Theodore Payne, and Mabel Gould. A garage situated to the west of the house was constructed in 1982 and replaced a garage erected in the late 1920s. Access to the property is via Lynn Road, through an electronic gate that replicates the siding pattern of the original house and was constructed in 1986. The house is in excellent condition in its original location. An addition designed by Randell Makinson to the second story north façade was added in 1982, extending the second floor to the rear. The interior of the kitchen was also renovated in 1982. The original redwood shingles of the house's roof were replaced by composition shingles in 1982 as per Fire Department requirements. With the exception of these alterations, the house remains intact. The house has been recognized by Greene and Greene scholars as a rare specimen of Henry Mather Greene's artistic talent.

The site of the Thomas Gould, Jr. house on the 1.6 remaining acres of land (once part of a larger property of approximately 100 acres) remains unchanged since 1924, with the exception of a new garage that was built in 1982. The original garage appears in historic photos of the house as early as 1926 and was sited just west of the current garage. However, there is no existing documentation that this structure was designed by Henry Greene. The original garage served as a carport, service area and barn for the Gould family's livestock. The current garage is primarily to provide coverage for up to four vehicles and has a small half bath for family and workers. Both south and north exterior front and rear gardens still contain the rock walls (counted as a contributing structure) of the terraces that were part of the original landscape plans of Henry Greene, Theodore Payne and Mabel Gould. Thomas Gould, Jr., his son Richard, and a Japanese gardener named "Old Doi" hauled the rocks, fitted and balanced them against one another. The motor court formed by the rock walls (counted as a contributing structure) that line the west side of the house is still intact and is a primary feature of entry. The front garden retains examples of native plants Mabel Gould decided upon with the advice of Theodore Payne. The rear garden upper terrace lily pond is in its original location; the pond itself has been filled in. The sundial suggested by Theodore Payne rests in the rear garden where it was placed. Behind the immediate rear garden and to the east of the house is what remains of formerly extensive acreage that consisted of family owned orchards. It is the only undeveloped land in this vicinity of East Ventura. Over many years, the Gould family sold off acreage and part of the land that was a walnut orchard belonging to Thomas Gould, Jr. was annexed by the city to become Loma Vista Elementary School. The entry gate at the top of Lynn Drive and

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the surrounding undeveloped 1.6 acres of land protect the original setting of the house, giving a picture of what life was like in agricultural Ventura over eighty years ago.

The house and its surroundings continue to reflect the vision of Mabel Gould to own a Greene and Greene-designed Craftsman residence with native gardens. Though Craftsman influence was waning in 1924, this family kept to its original plan begun some years before. This resulted in an outstanding and well-preserved example of Henry Greene's artistic abilities and his expression of the individual personalities of his clients through architecture.

Primary (South) Elevation

The south exterior is the **primary elevation** of the house. It remains intact and in original condition. The foundation and front entry stoop are concrete, as is the extended east terrace, which was added in 1926. The entire frame structure is clad with greenish stained redwood siding laid in a repeated horizontal pattern of one wide board followed by two narrow boards. This siding pattern is repeated on all exterior facades of the house. The south exterior window casements contain a double band of horizontal muntins in the upper sash. The surrounding trims are redwood boards that extend top and bottom on either side, a character-defining feature of the Craftsman bungalow. This exterior fenestration and ornamentation is repeated throughout all the windows of the house. The south exterior has two prominent bays that project from the living room and bedroom #3, or currently, the den. The south entry door was designed by Henry Greene and crafted in the Peter Hall Workshop in Pasadena. It uses the cloud lift motif in the top and bottom of the tripartite middle glass panel. Side panels are divided into four panes each. The door trims are flat redwood boards carved into a curved step pattern reflect a Japanese influence. The first floor roofline is horizontal with a small, square shed roof projection extending over the entry. The second story south exterior rises over the center portion of the first floor and is clad in the same siding. The horizontal roofline is accented by a dormer-like gable that frames the three separate single windows of bathroom #3, squarely positioned over the entry on the first floor. Centered beneath these windows are two flower boxes designed by Henry Greene.

East, West, and North Elevations

The **east elevation** has a concrete foundation and a terrace that extends away from the house on the first floor. The first floor east exterior is intact and in original condition. The terrace was designed by Henry Greene and added in 1926. The roofline of the first floor has a truncated gable with two rafter tails that extend beyond the roof. Beneath the rafter tails on the exterior wall is a pierced tripartite panel framed with vertical openings that provides ventilation for the first floor attic. On the south end is a glass paneled door that exits from the first floor sleeping porch of bedroom #2 and has a double band of horizontal muntins in the upper and lower portion of the fixed pane. There are two single casement windows on either side of the door that act as sidelights and also contain the muntin pattern. On the north end of the east façade is a set of French doors that exits from the first floor sewing alcove of bedroom #1 (or master bedroom). Between the two doors are two window casements with replicating muntins that provide light for bedroom #2. The second story east elevation was altered in 1982. The current ridge line is exactly perpendicular with the first floor truncated gable. The original gable was off-center to the left of the ridge poll of the first floor gable.

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The second story was unfinished when the family moved into the house in 1925. On the south end of the second story east elevation is an original double set of casement windows with the same original muntin pattern. Above these windows is another framed panel with pierced vertical openings which provide ventilation into the second floor attic. The north end of the second story east façade is part of the 1982 addition. The siding on the addition replicates the original pattern. Directly under the new gable ridge pole and to the right, the exterior extends out by two feet, creating an interior closet space. The façade then lines up with the original face of the east façade and holds a double casement of windows with trims that match the original of the house.

The **north (rear) elevation** of the first floor of the house is intact. A bridge (part of the 1982 addition) was attached over the rear exit to provide access to the water tank structure. The foundation and rear porch steps are concrete. The siding pattern is repeated. All of the windows on the first floor are double casements with typical muntins and trims, except for a quadruple casement for the kitchen. One of the most interesting features of the north façade is the bay window of the breakfast nook with dual fixed center windows flanked by two side opening windows. The rear (service) door of the house has a vertical glass pane and a smaller horizontal pane on the bottom.

Three windows with repeating ornamentation indicate the first floor bedroom and bathroom. The roofline in this area is horizontal. The shed roof protrudes over the rear entry door. Over the bay window is a flat roof.

The renovation of the second-story of the north façade was commissioned by Virginia Gould in 1982. While the only change to the first floor was the addition of a sheltered breezeway that attached the rear entry door to the west side of the original water tank house. The breezeway is framed on the west side by glass panel doors designed to block the severe afternoon winds. The breezeway covering serves as a bridge leading from the second floor of the north façade to the roof of the tank house, which is used as a deck area. The original water tank that formed the top of the tank house was removed. The tank was originally built prior to 1925; the remaining portion is in good condition and functions as a laundry/utility room.

The original second floor was walled in just below the ridgeline of the first floor gable. The exterior of this wall originally contained four small windows, two double casements in the center, and one single casement on either side. The original second-story north façade roofline was horizontal from east gable to west gable. The renovation in 1982 removed this wall and extended the second floor fourteen feet to the north, thereby allowing room for the addition of the dressing room for bedroom #5, the work/study room, and the dressing room, and new bath for bedroom #4. The exterior siding pattern is repeated. On the east end of the north façade is a set of triple casement windows with duplicating exterior ornamentation. Nearly mid-point of the façade is a bay window, whose fenestration replicates the bay of the first floor breakfast nook. To the right of the bay is a single paned glass door with matching muntins, which allows egress from the second story along the bridge to the water tank house and down to the rear gardens. Three new windows in the new second floor bathroom addition form the second floor fenestration at the northwest area. All windows repeat the muntin pattern. The new roofline is punctuated by a slightly curved shed roof that sits atop the new bay and has projecting beams in a starburst pattern with an overhead skylight above the shed roof. The original redwood shingles of the house were replaced by composition shingles in 1982 as per Fire Department

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requirements. The flat roof of the first floor breakfast nook, the second floor bay, the breezeway, and the deck of the water tank house are covered in asphalt and the edges were rolled.

The **west elevation** is original, with typical siding patterns and materials. The roofline replicates the east elevation; the first floor gable is truncated. On the north end of the west elevation is a quadruple pane window casement for the dining room with repeating ornamentation and muntin pattern. At the south end of the west façade is a bay window for the west sunroom with four casement windows and a shed roof that slants downward away from the house. Above the shed roof and centered below the truncated gable is a four section panel with vertical openings that ventilate the first floor attic. A prominent feature is the chimney -- a stucco core with brick veneer -- that serves both the living room and sunroom fireplaces, and is original to the house.

The west elevation at the second floor is bifurcated between the original south end and the north addition. The original south end of the second floor west elevation has a triple casement consisting of a central fixed pane and two side panes with repeating ornamentation. The north end of the second floor west elevation shows the 1982 change in the roofline, which is now centered directly over the truncated gable of the first floor. Another "extension" of two feet mirrors that on the east, projecting westward for new closet space added to bedroom #4. Double casement windows repeat the fenestration of other facades.

Interior

The interior footprint of the first floor is intact. The floors of the living room, dining room, sunroom and the butler's pantry are original oak. The walls are original lath and plaster with a sanded grain finish. In 1982 all the walls of the interior of the house were repainted for the first time since 1924; the original paint color was matched. All of the redwood trim, moldings, doors, drawers, and cabinets in the house are stained with a green tint Henry Greene created with a formula that was never revealed. All the window interiors are vertical boards of redwood in a recessed stepped pattern moving toward the outside to frame the view. The window hardware was created specifically for the house and consists of a sliding bar that is attached to a levered handle. A niche is carved in the lower frame of each window to accommodate this mechanical action. This is repeated in every window of the house, except where noted otherwise in this text. Windows have original retractable roller screens that remain operable. Trimmed in redwood with the upper and lower horizontal edges extending beyond the vertical trims and carved in the cloud lift motif, all windows in the house have a drapery rod made up of a notched support piece on either side of the window connected with a bar. A peg inserts into the support piece for security. These rods are made of redwood and are original to the house. Henry Greene designed all of the original light fixtures of the house, most of which are extant.

First floor: Living Room, Dining Room, Sun Room

The front door enters into a long rectangular wing that flows to the left of the entry. To the right (or east) of the entry is an L-shaped stair and a small square landing. On the south face of the landing is a vertical fixed pane window with double band of horizontal muntins at the top of the pane. On the east face of the landing is a niche created specifically

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for a mirror that Henry Greene designed. The mirror was crafted in the Peter Hall Workshop in Pasadena. It is the only Greene designed furniture in the house. On either side of the mirror are cast iron, hand hammered sconces with a back plate, scrolled vine supports, a crown base to hold the original candle dripper sheath below the candle shaped light bulbs. Below the niche are built-in drawers of redwood with carved concave pulls designed in the shape of billowy clouds. This drawer pull design is repeated throughout the house. The stairs are wood covered in the center with a rug that was cut from an original Egyptian cotton rug that originally served bedroom #1, or the Master bedroom. A three-quarter wall frames the stairway with a pillar of redwood accented by hand-carved corbels. The facing of the stair is redwood paneling with a board and batten design. Along the north wall are two sets of matching built-in bookshelves designed by Henry Greene. Shelves are placed asymmetrically, revealing the architect's Oriental influences. Next to the dining room entry along the north wall is a door that once lead to the Butler's pantry and is now locked shut.

Ceiling molding runs around the entire length of all sides of the room. The molding consists of a concave top section that attaches to the ceiling, a central flat board and a bottom piece that creates a picture rail. The ceiling molding made of redwood is hand planed and reflects light throughout the day. At the west end of the room is the living room fireplace. The hearth and face of the lower chimney are covered in Batchelder tile tinted in brown and gold earth tones. Within the field tile are three decorative inset tiles of a floral and berry pattern. On either side of the open hearth within the field tile are placed two, large vertical decorative tiles that are Sequoia trees, a favorite of Mabel Gould. The upper portion of the chimney tapers toward the wall, giving the impression of an easel. This feature was designed to showcase the artwork of Mabel Gould's mother, Alice Bartlett. On the south wall directly adjacent to the fireplace is a single casement window. On the south wall of the living room is the large bay window that contains three center fixed windows and two side opening windows with redwood trim. The two light fixtures in the living room are intact and original to the house. These elements are hanging cast iron, hand hammered overhead chandeliers that have a leaf finial with vine tendrils that flow downward to wrap around a hammered ring with attachments to the six lights that sit inside a crown base holding the candle drippers and candle shaped light bulbs. Next to the north side of the fireplace is the entry to the west sunroom.

The west **sunroom** is original. The entry from the living room has double glass paned doors framed in redwood. On the east wall is the back of the living room fireplace which has a sanded, finely-grained plastered finish. The top of the chimney is a reversed stepped crown with stepped, flanked side panels. The chimney is somewhat pyramid-shaped and mirrors the position of the living room fireplace. The hearth in this room is concrete and inlaid with Batchelder tiles, including three decorative tiles in the surround. In the center of the upper portion of the fireplace is a large cast iron medallion that says "Medallion of Law", a reference to owner Thomas Gould, who was a lawyer, as well as a farmer. This medallion is flanked by original sconces of the same design as those found by the mirror on the stair landing. On either side of the upper portion of the chimney breast are inlaid medallions of the same material, one saying "Medallion of Leland Stanford-1891" (Mabel Gould was a graduate of Stanford) and the other, "University of Michigan-1837". Built between the chimney and the south wall is a desk designed by Henry Greene in 1938-39. This piece has the billowing cloud drawer pulls and is made of redwood. On the south wall are tripartite casement windows with a fixed center and the two open sides, all with repeating trims and hardware. On the west wall on either

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side of the windows are bookshelves designed by Henry Greene with asymmetrical shelves and curved carved edges made of redwood in 1938-39. The window on the west wall is a large bay that has three center windows (middle fixed, two open sides) and two fixed side windows. All window and trim treatments are uniform. Beneath the windows is a bench, also designed by Henry Greene, with two large drawers and two small side cabinets under the bench, featuring the billowy cloud drawer pull design. The ceiling molding pattern of the living room is repeated in the west sunroom. The north wall contains double glass doors that lead into the dining room.

The **dining room** is intact with the exception of two elements; the relocation of the double glass doors that once led from the living room to another bedroom in the hallway, and the re-setting of the leaded glass china cabinet doors into the back wall of the cabinet to create a buffet instead of a cupboard. The floors are oak. There is a repeating wainscot bordered on the bottom of redwood baseboard with vertical battons spaced to line up with the outer edge of the windows and a horizontal redwood board that meets the lower edge of the windows. These are all hand planed and stained to reflect light. On the west wall are four casement windows with the same trims, mechanical opening devices, and drapery treatments. The two center panes are fixed and the two side panes operable. On the north wall, to either side of the china buffet are double casement windows with repeating trims, mechanical opening devices and drapery treatments. On the center of the north wall is the china buffet. The lower portion of the buffet has built-in side cabinets with the billowy cloud pulls and four center drawers in graduating sizes. The drawer pulls were hand carved by Henry Greene in the form of a California daisy. The face-plate of the upper portion of the buffet is hand carved by Henry Greene with a vine, floral, and ribbon motif border. The top surface of the buffet is the original top of the drawer section of the china cupboard. In 1982 the leaded glass doors of the china cupboard were removed and a special frame created to encase them on the north wall with a pane of glass installed behind for element protection. This allowed more light into the dining room and highlighted the intricate design by allowing exterior natural light to filter through. The glass of these doors is Tiffany. The design was created by Henry Greene working with Mabel Gould and her mother, Alice Bartlett. The background of the leaded glass is vertical lattice. There are two vertical center lights and two vertical side lights with an asymmetrical pattern of hummingbirds, vines, butterflies, and leaves. The colors of the stained glass are indigo blue, green, yellow, red, cream, lavender, orange, pink, and black. The hanging light fixture in the center of the room is not original but is a compatible design by Randell Makinson. The fixture is suspended by four leather straps that hang from a ceiling mounted redwood carving. The fixture is a hand carved redwood box that has leaded glass in the vertical lattice pattern, repeating the pattern found in the china buffet leaded glass.

On the east wall of the dining room are two doors. The one on the left leads to the breakfast nook and the one on the right leads to the butler's pantry. On the south wall is the doorway to the living room. Again, all of the trims, ceiling moldings, window trims and treatments are the same as found in the living room and west sunroom.

Kitchen, Breakfast, and Service Area

The **breakfast nook** is a small room formed by the extended bay window on the north side of the house. All of the window trims, mechanical devices, and drapery treatments are original. On the south side of this room is a china

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cupboard that extends the length of the wall and has a pass-through sliding glass door that joins the butler's pantry. Above the pass-through are enclosed glass cupboards. All of the drawer pulls and hardware are original and are of the same style used in the Gamble House kitchen, glass knobs on cabinets and horizontal redwood pulls on drawers. This room is painted a cream color and was originally wallpapered with painted trims for practicality. On the east wall is the opening to the kitchen.

The footprint of the **kitchen** remains the same as in 1924. In 1982, the kitchen was renovated with new countertops, cupboards and cabinets, installation of a range top on the east wall counter, and a double door refrigerator. Original blue linoleum was replaced by the Gould family in 1955. The pine sub-floor was exposed and refinished in 1982. On the northwest corner of the kitchen is the opening to the butler's pantry. The butler's pantry contains the other side of the china cupboard of the breakfast nook, with matching drawers, cabinets, glass cupboards, and drawer pulls. On the other side of the pantry the door to the living room was locked so that a modern oven with storage could be installed. Next to the new oven are original storage cabinets and pantry shelves. On the east side of the kitchen is the doorway to the service porch.

The **service porch** is original. It is an enclosed area that contains cabinets and closets with original hardware. On the north wall is the screened door that leads to the rear garden. On the south wall of the service porch is a pocket door that enters into the hallway that leads to the bedrooms.

For years the family would only use the east terrace for outdoor entertaining because of this wind condition, so Virginia asked Randell Makinson to find a solution to allow social use of the rear garden. The glass panels in the doors match the muntin pattern of all other windows.

Hallway, Bedrooms and Baths

The floors in this wing of the house are original maple. The hallway has a barrel, curved ceiling and the walls are plaster with a sanded grain. Redwood molding runs the length of the hallway. Directly across from the service porch is a door that leads to the basement. The **basement** is intact and original with a center portion being somewhat finished as a work/storage room that includes a built-in safe the height of an adult. The telephone alcove in the hall was made slightly deeper and larger in 1982 by walling off the exterior door to the hallway from bathroom #1 (master bathroom) and installing bookshelves and a suspended art glass light fixture to add light to the hallway. In the hallway are built-in linen closets, with redwood that is stained the same colors as all other redwood treatments in the house. The doors of the cabinets and drawers repeat the board and batten pattern of all doors in the house. Just beyond the linen closet is bedroom #1, or the master bedroom.

Bedroom #1 is original with maple floors. The adjoining **master bath** has elements that are original with a cabinet sink added in the 1940s. The built-in linen cupboards have the original glass and wood drawer pulls. The two medicine cabinets are original, as is the radiator heater. The pine sub floor was exposed and refinished in 1982. Hanging light fixtures are original. The bedroom west wall is a walk-in closet with built-in redwood drawers and

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shelves. The north wall of the bedroom has two sets of double casement windows. A simple crown molding is painted the cream color of the walls. The light fixtures are original. On the east wall of the bedroom to the left side is the opening of the alcove, which was used by Mabel Gould as a sewing room. The ceiling at the opening of this alcove is flanked by corbels manufactured by Batchelder. On the south wall of the alcove are built-in closets, cabinets, and drawers that are stained redwood with original glass door knobs and hardware. These closets were specifically designed for the Goulds by Henry Greene. Because Thomas Gould was six feet and four inches tall, and Mabel Gould was just over five feet, the closets are noticeably different heights. On the north side of the alcove are two sets of double casements windows with repeating treatments. The east wall of the alcove contains the double French doors that lead out to the east terrace, all in original condition, including hardware.

Bedroom #2 is original to the 1924 design; the sleeping porch was enclosed by Henry Greene in 1926. This room was used as Richard Gould's (son of Thomas and Mabel) bedroom. Later, the space became an office. The floors are maple; the entry door is redwood with repeating patterns, trims and hardware. On the north wall are two built-in glass cabinets with redwood trim and the cloud lift pattern at the top of the frame. On the east wall are two single casement windows. On the south wall is the opening to the original sleeping porch, which is lined with a board and batten wainscot under the four casement windows. On the east wall of the sleeping porch is a large glass door that leads out to the east terrace. On the west wall is a walk-in closet with built-in shelves and drawers.

The third bedroom on the first floor is intact with the exception of the doorway. This opening was widened in 1982 to accommodate the relocation of the double glass doors that originally led from the living room to the dining room. This alteration allowed use of the room as a den and admitted greater light into the hallway. This bedroom was originally Margaret Gould's. It contains the second large bay window that forms the character-defining feature of the primary exterior. This window treatment is three middle fixed windows and two operable double side windows. Under the bay are the bookshelves Henry Greene designed in 1944 as the last work he did for the house (known as Project #397). On the west wall of the room are two walk-in closets with built-in drawers and shelves. On the east wall is the door to a **second bathroom**, originally an unfinished space. Henry designed it to be a half bath with a toilet and a lavatory under the south window. There is a built-in medicine cabinet on the west wall of the space. The lavatory was later moved from under the window and to the north wall. A tub was added in 1982 and the tile was replaced.

Second Floor: Spaces by Henry Greene

Henry Greene had designed a partial second story centered over the first story. The ridgepole of the second story gable was centered over the front south end of the house and not aligned over the center pitch of the first floor gables, leaving approximately fourteen feet on the north side of the roof. This portion of the house was unfinished, as indicated by Henry's notes on the plans. The cost of the house exceeded the original estimate and budget constraints (along with the family's desire to move in quickly) left the spaces unfinished for the time being. Because the first floor had more than adequate space for the Goulds and their two children, it became less and less important to officially finish the second story. It wasn't until 1932 when Mabel Gould's sister, Effie Bartlett Daly moved in after

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the death of her husband that this portion of the house was finished. Effie paid for the woodwork, walls, and floors in bedrooms #4 and #5. A bathroom on the second floor was tiled and plumbed. Although Effie had only planned to stay a short while, she occupied the second floor until her death in September of 1972.

Originally, Greene designed a passageway (or hall) at the top of the stairs leading from the first floor whose north wall contained only four windows. To the left of the stairwell the passageway led west to bedroom #4. Along the south wall is a walk-in storage closet that remains intact. Just west of the storage closet was the entry door to bedroom #4. The footprint of this bedroom is unchanged. A door which originally led to an adjoining bath was removed in 1982 to allow more room for a bed. All the windows in this room are original. The windows on the south wall are triple casements with a center fixed and two side openings. The trim elements repeat typical windows. On the west wall are another set of triple casement windows that repeat the elements and trim patterns of the rest of the house.

Just east of the top of the stairs was the doorway that led into bedroom #5. The footprint of this room is unchanged, but its north wall has been opened. On the east wall are original triple casement windows with repeating elements. On the south wall are another set of triple casement windows with repeating elements. On the west wall toward the south corner is the doorway to bathroom #3. The footprint of this bathroom is unchanged. On the south wall are the three casement windows that are centered under the dormer-like gable of the south exterior. The lavatory was originally placed under one of these windows, as evidenced by the inset water glass and soap alcoves. The sink has been moved to the west wall underneath the original and existing medicine cabinet. On the north wall is the tub and on the east wall is the toilet. On the west wall leading from the doorway are original, built-in linen closets. The room has a 1930s-era tile wainscot; the floors were re-tiled in 1982.

Second Floor: Alterations

After the passing of Thomas Gould, Jr. in 1981, Richard Gould inherited the house. He and his wife Virginia asked Randell Makinson to help guide them to complete the second story to accommodate their lifestyle in 1982.

In 1982, the second story north wall was removed in order to accommodate an addition of a dressing room for bedroom #5, a work/study room at the top of the stairs, and a dressing room and new bathroom for bedroom #4. The living space was expanded fourteen feet of depth on the north side of the house. The addition of the fourteen feet along the north wall changed the pitch and elevation of the north roof to match the south roof.

Along the original north line of the second story, a new work/study room was created by raising the ceiling above the original passageway an extra five feet to accommodate cantilevered beams that project beyond a bay window that forms the new north wall. Above the beams is a skylight that illuminates the second story passageway and work/study room. A glass paned door with repeating muntin patterns provides egress from the second story to a patio over the bridge to the rear gardens. The original height of the old passageway is delineated by a redwood linear band. The ceiling of the new passageway is barrel in shape like the old ceiling. The original entry into bedroom #4, next to the storage closet, was closed, and a new door entry at the end of the passageway was created. The original door was

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installed in this entry. The closet has become a dressing room with two added closets. The west wall closet is the area that extends outward onto the roof. A skylight was installed in the center of the bedroom ceiling, which has a pyramid like opening that is angled to follow the pitch of the south roof. The north wall of the dressing room is a long make-up counter with a sink. The windows that run along this new north exterior are double and triple casement, two of them housing leaded glass windows brought from the Alice Bartlett house, a prior family home in Ventura. The windows are built with redwood and designed to match the original windows. The mechanical openings were not replicated and have different hardware. All of the windows have retractable roller screens. A bathroom that contains a shower and a toilet is part of the newer addition.

Bedroom #5, on the east end of the house, had its original doorway closed and converted to bookshelves. A new entry doorway was placed at the end of the passageway and the original door was installed. The dressing room was created by extending the north wall fourteen feet. This room has closets in the east and west walls, the east wall projecting out approximately two feet onto the roof. A triple casement window on the north wall contains a leaded glass window from the Alice Bartlett house. The entry into bedroom #5 is now through an opening on the south wall of the dressing room that replicates the new opening to bedroom #4. The actual bedroom #5 remains in original footprint and condition.

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Section 8: Statement of Significance

The Thomas Gould, Jr. house is significant under Criterion C as a rare design of famed architect and designer Henry Mather Greene. This property showcases his individual artistic and creative abilities, which are often over-shadowed by his partner and brother, Charles Sumner Greene. This project is one of the most completely documented projects of the Greene and Greene collection, including preliminary and original design proposals, construction drawings, building and contractor receipts, and correspondence with the owners and vendors before and during Henry Gerene's near quarter-century relationship with the property. It is one of only a handful of projects brought to completion after the reorganization of the firm in 1922. The residence is one of only a small number of projects constructed outside the city of Pasadena, California, and it is the single most architecturally significant residential property within the boundaries of the City of San Buenaventura (commonly known as Ventura), California. It is the only Greene and Greene structure within the city limits. Of the ten Greene and Greene properties listed on the National Register of Historic Places, this one best exemplifies the design abilities of Henry Mather Greene independently.

Historical Background and Significance

The Thomas Gould, Jr. house is located within the current city limits of San Buenaventura (commonly known as Ventura), California. The city was founded in 1782 with the building of the ninth California mission, the last one to be built by Father Junipero Serra. By 1874, the area was primarily farmland. In this era the first generation of both branches of the Gould family located to Ventura to develop their business ventures in agriculture and horticulture. The senior Goulds (Thomas and Elizabeth Crane) were renowned for their cultivation of very early strains of petunias that were distributed by the Burpee Seed Company and admired by Luthur Burbank. Ten acres of family farmland were given to Thomas Jr. and Mabel Bartlett Gould at the time of their marriage in 1911. By the time the junior Goulds contacted the firm of Greene and Greene shortly before World War I, the total acreage of the property had increased to nearly 100.¹

After first contacting the architectural firm of Greene and Greene shortly before World War I, it wasn't until 1920 that Thomas and Mabel Gould, Jr. were financially ready to proceed with construction of a Greene-designed home of Mabel's desire. Though the bungalow style had fallen from popularity by this time, Mabel insisted on this type. The first plan Henry Greene designed in 1920 was a larger, L-shaped, two-story bungalow craftsman house, with upper floors that would include a sleeping porch. But after spending a weekend with the family to determine their lifestyle and needs, he streamlined the first set of plans and re-created nearly the same amount of space in a symmetrical rectangle with a partial second-story over the center portion of the house. This process took nearly four years, during which the official reorganization of the Greene and Greene company took place, leaving Henry in charge. Construction finally began in July of 1924.

¹ Gould, Virginia Kerr. *Story of Mabel and Thomas Gould, Jr., Greene & Greene House*, 1994. Ventura, California: Gould Family Archives.

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Mabel Gould was an avid reader of *The Craftsman* by Gustav Stickley, and she was determined to one day have a permanent home for her growing family that would be designed by the firm of Greene and Greene. However, the young family was not financially ready to proceed with serious consideration of construction until 1920. It was in this year that the correspondence between Thomas and Mabel Gould and the firm of Greene and Greene began, with Henry Mather Greene as their contact. Henry drew a first set of plans in 1920. The initial design for "Mabel's bungalow" was larger and more sophisticated than the current property, and it was located nearer to the center of town. Mabel had been drawing her own floor plans for many years. However, the execution of this first set of plans by the Greens was put on hold twice; first because of the failure of a crop, and then second, because the family decided to try living on their ranchland east of the city. By 1923 they had abandoned the idea of living within the city limits. Additionally, Mabel felt the first design was "too toney" and showy for their personalities. Henry Greene also expressed concern for the young couple's ability to maintain and afford such a house. Henry now decided to design a second set of plans that would reflect the Goulds' agricultural lifestyle and modestly express the Greens' rich architectural vocabulary. In spring of that year, Henry spent the weekend with the family to understand their lifestyle and assist in the selection of a building site. He spent several hours talking with the family and carefully examining the light to determine the perfect location for the house. On July 21, 1924 the stakes for the construction of the new home were laid in place.²

The sibling partnership of Charles Sumner Greene and Henry Mather Greene (known as the architectural firm of Greene and Greene) gave high art form to the American Arts & Crafts Movement of the early twentieth century.³ Charles was known for his artistic creativity, while Henry transformed his brother's visions into buildable form, as well as maintaining the business affairs of the company. But by 1916, the formal partnership took a dramatic shift when Charles moved to Carmel, California. This left Henry in complete charge of the firm, but this change in events also enabled him to explore the greater scope of his own creative talents.⁴ The brothers continued to be associated with each other's projects and consulted each other frequently on a variety of subjects.⁵ Henry continued to run the company under the name of Greene and Greene until its official dissolution in 1922. It was during this time that the first designs were drawn for the Gould family. During the 1920s only fifteen new projects were completed by the Greene brothers -- five of Charles' and ten of Henry's. The majority of their works during this time were additions and renovations of previous projects.⁶ The four most notable and original designs of Henry's completed projects during this time period are the Kate A. Kelly house in the Mediterranean style, the Walter D. Valentine cottages at the Wild Wood Park development in the Americanized Craftsman aesthetic, the Walter L. Richardson house in the rustic

² Gould, Virginia Kerr. *Story of Mabel and Thomas Gould, Jr. Greene & Greene House*. 1994 Ventura, California: Gould Family Archives

³ Bosley, Edward R. *Greene & Greene*, "Guarding the Legacy, Chapter 7. 2000. London, England: Phaidon Press Limited

⁴ *Ibid.*, pp. 176

⁵ Makinson, Randell L. *Letter of Significance*. 2003. Pasadena, California: The Gamble House

⁶ Makinson, Randell L. *Greene & Greene, Architecture as Fine Art*. "Separate Work, Retirement and Recognition 1923-1968", chapter XI. 1977 Salt Lake City: Gibbs M. Smith, Peregrine Smith Books.

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ranch style, and the Thomas Gould, Jr. house, a Craftsman residence which is most closely associated with the firm's popular identity.⁷

By the mid-1920s Craftsman residences and bungalows were past the popular fashion they had enjoyed in the early part of the twentieth century. A new idiom of the Mediterranean and/or Spanish Revival style had been made popular from the 1915 Panama-California Exposition in San Diego. At first, Henry urged the Gould family to consider a Mediterranean style, which he believed would insure a better resale value should the house ever be sold. But Mabel Gould was insistent on building a Greene-designed bungalow, particularly one with the finely crafted interior details the team was known for. Despite that fact that this second design for the Goulds was controlled by financial constraints, the house conveys Henry's characteristic was of coaxing utility, dignity, inventiveness, efficiency, and most importantly, artistic expression of both architect and owner, out of a more limited space.⁸

The interior detailing of the house includes some of Henry Greene's finest decorative work, and further hints of the unrealized promise of a creativity that had been too-little exercised and acknowledged.⁹ The ceiling molds, window frames, and doors of the Gould house were hand planed and stained by an unrevealed formula created by Henry to capture light at all times of the day. He had carefully chosen the site of the house on the parcel so that this detailing of the woods would be evident by the changing positions of the sun across the landscape. Particularly character-defining are the many built-in drawers and cabinets, whose facing and concave pulls are carved in a signature billowing cloud formation. For example, the lower portion of the china cupboard has vertical cabinets and horizontal drawers that Henry designed, and the drawer pulls are hand-carved in the shape of a California daisy. On the faceplate of the buffet is a hand carved border of a vine, floral, and ribbon motif executed by Henry. The wood detailing is delicately stained with hues of blue, red, and green. The leaded glass doors of the upper portion of the cabinet (now converted to windows) have a vertical lattice background with a asymmetrical design of hummingbirds, vines, butterflies, and leaves. The colors of the stained glass are indigo, blue, green, yellow, red, lavender, orange, pink, and black. The design was created by Henry with input from Mabel Gould and her mother, Alice Bartlett Gould, a renowned local artist. Tiffany glass fills the openings in these doors. This focal point of the dining room took nearly two years to be completed and was installed in late 1926.

Attention to detail and craftsmanship are evident throughout the residence. Examples include a Greene-designed niche at the top of the stair landing for a mirror cabinet. The drawer pulls of the cabinet contain the billowy cloud design, stained for reflective light. Hand carved, sanded and stained with Greene's formulas, the mirror niche forms a perfect frame for the mirror and gives its appearance an almost celestial presence. Two cast iron, hand hammered sconces that take their cue from nature with vine extension supports for the candle shaped light bulbs that sit atop original candle drippers. The original light fixtures in the living room (cast iron, hand hammered chandeliers that have a leaf finial with vine tendrils that flow downward to wrap around a hammered ring) are among the forty-one Greene-designed light fixtures in the house, most of which still exist in their original locations.

⁷ Bosley, p. 183

⁸ Bosley, Edward R. *Greene & Greene*. "Guarding a Legacy", Chapter 7. 2000. London, England: Phaidon Press Limited

⁹ *Ibid*, p. 184

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The fireplaces in the living room and the west sunroom, which share a common flue, were designed to showcase the revolving artworks of the Gould family's talented friends and relatives. The living room fireplace hearth and mantel face are inlaid with Batchelder field tiles in earthen tones of gold and brown, forming a wainscot from the floor to the mantel height. Within the field tile are three decorative inset tiles of floral and berry design. On either side of the open hearth within the field tile are placed two large vertical decorative tiles depicting Sequoia trees, which were a favorite of Mabel Gould. The collaboration between Henry Greene and his clients is particularly evident in this room.

Henry Greene designed every window in the house to create glowing redwood frames of the extraordinary natural beauty of the surrounding landscape. The windows consist of vertical boards fastened in a stepped recessed pattern with the narrower opening at the exterior so that the detail and reflection of the stained wood would be seen from the interior of the house by its inhabitants. A special mechanical operating system was created for the single-hung, vertical glass panes that are decorated with a double band of horizontal band of muntins. By lifting the handle and pulling to the right, the window glides open. These mechanical devices still operate smoothly today. Inside the frame of the windows are retractable roller screens, all of them in working condition. Each window is hand planed redwood with smooth flowing edges. All the windows in the house are ornamented with the inverted cloud lift motif with the upper and lower horizontal edges extending beyond the vertical trims, typical of Greene and Greene's signature style. The drapery treatment mechanism is a simple configuration of a carved, redwood support arm on either side of the top edge of the trims with a planed redwood bar that fits into the arm and is secured by a peg inserted into the bar. The wood surface of every window element is stained an earth toned green to complement the golden red hues of the wood.

The front door, a character-defining focal point, was designed to admit light and interior views to the surrounding landscape. The door, crafted in the Peter Hall Workshop in Pasadena¹⁰, has asymmetrically placed glass panes that are framed by the cloud lift pattern in the middle panes. The door frame is redwood and the exterior trim surrounding the door are carved in a stepped waterfall decorative design with the horizontal top edge replicating the inverted cloud lift motif of the interior windows. All the doors in the house are framed in the same way, and each one was hand planed to create an uneven surface so as to capture the shifts of light during the day. The extensive amount of hand planning on nearly every piece of trim redwood in the house was the result of Henry Greene's insistence on artistic perfection; so much so, that allegedly the project's workmen had to rotate shifts in order to take enough time off to allow their hands to heal.¹¹

The use of Batchelder tiles in the sunroom hearth surround is subdued but adds the right amount of character and ornamentation for a room that would be used as a place of quiet contemplation or work. Embedding the medallions of the family's educational history lends all the more personal presence to the room. The desk that Mabel had Greene

¹⁰ Gould, Jean Bryant. *Tour of the Gould Greene and Greene House, Ventura, California*. 2005. Ventura, California: Gould Family Archives.

¹¹ Gould, Virginia Kerr. *Story of Mabel and Thomas Gould, Jr., Greene & Greene House*. 1994. Ventura, California: Gould Family Archives.

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design fits neatly between the fireplace and the south wall, making a comfortable work station. The bookshelves on either side of the bay window bench replicate the asymmetrical shelf arrangement of the living room, but not being built into the wall, they become pieces of furniture in the room with soft curved edges that frame the bench. The bench beneath the bay window is practical and beautiful, providing a nook suited to relaxation, but also offering storage space concealed behind cabinets whose surface wood is stained for reflective light and easily opened with the billowy cloud drawer pulls.

Greene's meticulous design for a beautiful Craftsman style home in the country extend beyond the primary social spaces. All of the bedrooms have the same typical door, window, and trim elements found in the greater portions of the house. Even the linen closet in the main hallway and the door to the basement are crafted with the same attention to detail. The master bedroom, or bedroom #1, has individually designed closets for Mabel and Thomas Gould.¹² Therefore, built-in redwood closets are customized for individual use. Built-in collection cabinets are located in bedroom #2, which was Richard Gould's bedroom in his youth. Henry knew that Tom and Richard liked to collect different species of bird eggs, and so these two very small cabinets were designed to satisfy that interest. In bedroom #4 bookshelves fit under the large bay window that is part of the south character of the exterior of the house. Originally Margaret Gould's bedroom, the room became used as an east study room (better known as a den). This was a house that was designed for a particular family in mind, with their needs and interests being expressed architecturally in the Greene fashion to the level of which they could afford. Because Henry was associated with the house for over twenty years, his style and the family's personality and changing needs provides a history of this collaborative relationship.

The elements Henry designed for the house are not just skillfully crafted window frames, moldings, and trims, but are functional elements vital to the total composition. They function to re-emphasize and maintain the interior and exterior horizontal configuration of the overall design compatibility of the house. These elements also provide continuity to bind one room to the next -- even though the rooms vary in use, size, and configuration -- as they become a unified whole. The ceiling moldings serve as a transition of vertical members (walls) and horizontal members (ceilings). Each room is scaled to human proportions so that the amount of ornamental detailing, which is unusual for a single family home, is not over-powering, yet rather comfortable and secure.

The Gould family's nearly quarter-century association with Henry Greene and his influence created a house specifically tailored to their character, interests, surroundings and relationships. This is documented meticulously through their archiving of all the design proposals, construction drawings, building and contractor receipts, and correspondence that dates from 1920 to 1944. The bulk of these original documents have been donated by the Gould family to the Greene and Greene Archives at the Huntington Library, prompting archivist Ann Scheid to express "these [documents] are a wonderful addition to our collection, especially since we have very little of this sort of material documenting other houses by the Greene brothers".¹³ In a letter to Mabel Gould from Henry dated April 20,

¹² Gould, Virginia Kerr. *Story of Mabel and Thomas Gould, Jr., Greene & Greene House*. 1994. Ventura, California: Gould Family Archives.

¹³ Scheid, Ann. *Instrument of Gift cover letter*. 2004. San Marino, California: Greene & Greene Archives: The Huntington Library.

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1944, he writes, "When I left the old home at Bellefontaine street, I was forced to destroy all my records of long years of architectural work, yours, among the others."¹⁴ This statement emphasizes the precious rarity of the breadth of this documentation. Both Directors of the Gamble House, Randell Makinson and Edward Bosley, have acknowledged amongst the Greene collection the Thomas Gould, Jr. house as "one of the most completely documented projects of the Greens."¹⁵

The Thomas Gould, Jr. house is significant to the architectural history of Ventura. Henry Greene employed, for the greater part, local contractors to carry out most of the work. The abundance of correspondence, contracts, time cards, and receipts reveal names, prices, materials, resources, and craftsmanship not only associated with this particular house, but offer historic information regarding locations, existing businesses, and persons during this time period.

The house and the family have occupied an important position in the community because of the association with Henry Greene, the fame of the firm of Greene and Greene, and the many contributions made by family members through several generations. When Thomas Gould, Jr. died in September of 1981, his obituary noted "the architects (of his home) were Greene and Greene of Pasadena, whose dwelling designs are famous throughout the nation."¹⁶ The residence has always functioned as a private home. However, Virginia Gould understood its significance and did allow a few tours for charitable organizations. Since her death in November of 2002, the heirs of the house, Richard, Jean, and Robert Gould, have generously opened the doors to allow public access on specified occasions in order to increase public appreciation of its significance. Most notably, in November of 2004, the house was a prominent feature of Ventura Architecture Weekend, the community's annual showcase of important architecture. Jean Gould, a retired history professor at Florida State University, has prepared exhibits for every room in the house, weaving family history with the architectural contributions made to its beauty by the collaborative relationship with the Goulds and Henry Greene.

As mentioned in the summary, the Thomas Gould House is the most architecturally significant residential property in the City of Ventura because it represents not only the work of the Greene and Greene firm, but is one of the outstanding examples of the independent work of Henry Mather Greene. There are ten properties listed on the

¹⁴ Greene, Henry Mather. *Correspondence with Mr. & Mrs. Thomas Gould, Jr. from March 15, 1920 to April 27, 1944*. Ventura, California: Gould Family Archives.

¹⁵ Makinson, Randell L. *Letter of Significance*. 2003 Pasadena, California: The Gamble House.

¹⁶ Ventura County Star *Obituaries*, September 14, 1981. Ventura, California: Ventura County Star Archives.

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National Register of Historic Places in the City of Ventura, three of which are former single dwelling residences (Dudley House, Franz House, and Olivas Adobe).¹⁷ These properties are different in context and architecture, and none has been occupied continuously by the same family. There are ten Greene and Greene properties listed on the National Register of Historic Places, only four of which are outside Pasadena. All of the Greene and Greene properties listed represent only the early years of the Greene brothers achievements, their time span for construction ranging from 1897 to 1915. None of the listed properties represent either of the Greene brothers' individual achievements after the dissolution of their partnership in 1922.¹⁸ None of them are attributed to Henry Greene alone; this residence represents the extent of his involvement in a single property over two decades.

The Thomas Gould, Jr. house exemplifies the work of a nationally recognized master architect, bears the distinctive characteristics of the Craftsman aesthetic as interpreted by the Greene brothers, and applies these elements to the individuality of the Gould family within the context of Ventura, California. This property is thus eligible for listing in the National Register of Historic Places under Criterion C as the work of master architect Henry Mather Greene and its embodiment of the Craftsman style. It is also a significant representation of the honed artistic values and abilities of Henry Mather Greene developed over a lifetime of defining architectural excellence through the built environment.

¹⁷ The National Park Service, National Register of Historic Places, *National Register Information System database*. Listing by State and City, Ventura, California. 2005.

¹⁸ The National Park Service, National Register of Historic Places, *National Register Information System database*, Listing by Architect, Greene & Greene. 2005

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Section 10: Geographical Data

Verbal Boundary Description

Parcel A: 078-0-012-735. Sq. Gross Footage: 32,763 (includes house)
Parcel B: 078-0-012-745. Sq. Gross Footage: 22,147 (extension to Foothill Road is part of property with an easement for storm drain)
Parcel B: 078-0-012-320. Sq. Gross Footage: 3,992 (North of easement)
Parcel C: 078-0-012-755. Sq. Gross Footage: 15,805 (East of house, easement to West of Shamrock)
Lynn Drive: 078-0-012-640. Sq. Gross Footage: 435
Lynn Drive: 078-0-012-650. Sq. Gross Footage: 797

Total land area of 75,939 square feet as outlined on site map (1.7433 acres)
Site includes three parcels (A, B, C) and six tax parcels.

Verbal Boundary Justification

The boundaries include the original house, water tank house, and surrounding landscape of the Thomas Gould, Jr. House indicated on Parcel A on the accompanying base map. It also includes all of the surrounding land indicated on Parcel C and B indicated on the accompanying base map. The justification for these boundaries is that the structures and surrounding land have historically been part of the Gould family farmlands and the siting on this property was used by Henry Mather Greene to determine location for the house and landscaping that he designed.

The only non-contributor within these boundaries is the garage built in 1982.

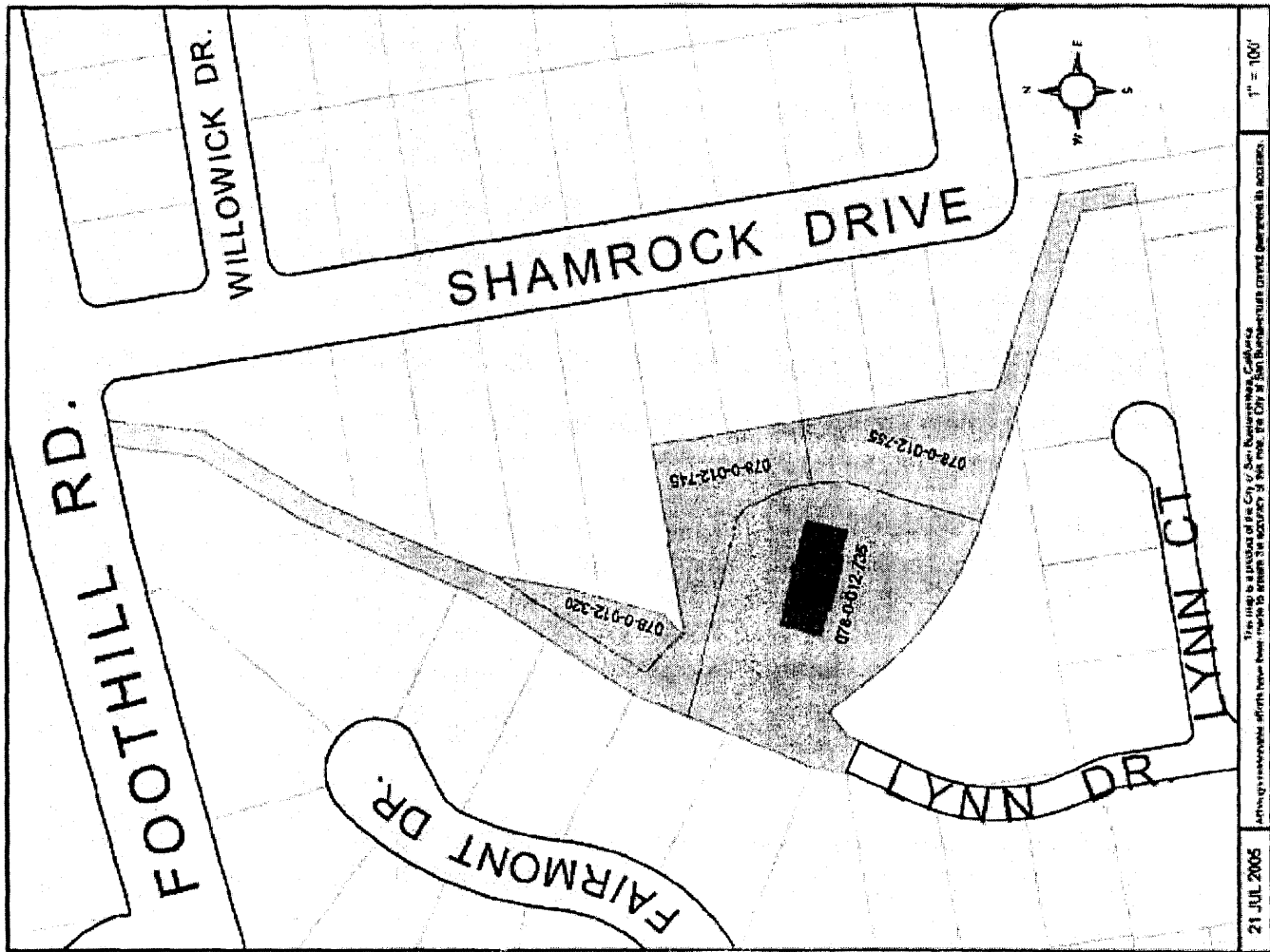
United States Department of the Interior
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National Register of Historic Places Continuation Sheet

Section number 10 Page 2

Gould, Thomas, Jr., Residence
402 Lynn Drive
Ventura County, California

Site Map



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 1

Gould, Thomas, Jr., Residence
402 Lynn Drive
Ventura County, California

Name: Gould House

Location: 402 Lynn Drive
Ventura, CA 93003

Photographer: Carly Caryn

Date of Photographs: March 2005

Location of Negatives: Historic Resources Group
1728 Whitley Avenue
Los Angeles, CA 90028

1. Exterior. West and South Elevations. Northwest view.
2. Exterior. West Elevation. East view.
3. Exterior. Detached garage. Northwest view.
4. Exterior. West and North Elevations. East view.
5. Exterior. North Elevation. Southeast view.
6. Exterior. North Elevation. South view.
7. Exterior. North Elevation and patio. Southwest view.
8. Exterior. East Elevation. Southwest view.
9. Exterior. East patio. South view.
10. Exterior. East and South Elevations. Northwest view.
11. Exterior. South Elevation. Northeast view.
12. Exterior. South Elevation. Northwest view.
13. Interior. Front door and entry. Southeast view.
14. Interior. Stairs to second floor. Northeast view.
15. Interior. Living room. West view.
16. Interior. Living room: fireplace. Southwest view.
17. Interior. Living room: fireplace tile detail. West view.
18. Interior. West sunroom. Southwest view.
19. Interior. Dining room. Northwest view.
20. Interior. Dining room. West view.
21. Interior. Dining room: stained glass detail. North view.
22. Interior. Kitchen: breakfast nook. East view.
23. Interior. Kitchen: breakfast nook. Northeast view.
24. Interior. Kitchen. West view.
25. Interior. Kitchen. Southeast view.

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Section number Photos Page 2

Gould, Thomas, Jr., Residence
402 Lynn Drive
Ventura County, California

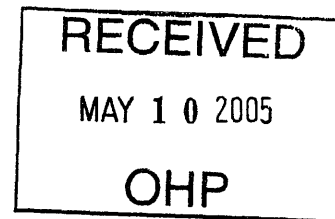
Photographs, Continued.

26. Interior. Hallway. East view.
27. Interior. Library. Southwest view.
28. Interior. Library door detail. West view.
29. Interior. Bedroom/memorabilia room. Northeast view.
30. Interior. Office. North view.
31. Interior. Office and east sunroom. Southeast view.
32. Interior. Stairs. South view.
33. Interior. Second floor hallway. East view.
34. Interior. Sitting room. Northeast view.
35. Interior. Bedroom #5. Southeast view.
36. Interior. Bedroom #5: dressing area. North view.
37. Interior. Bathroom off bedroom #5. West view.
38. Interior. Second floor hallway. West view.
39. Interior. Bedroom #4. Southwest view.
40. Interior. Bedroom #4: dressing area. North view.

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Thomas Gould, Jr. Residence
402 Lynn Drive
Ventura County, California

Additional Documentation

Aerial Photos of Gould House

Gould Aerial Photos
Gould Aerial 1946
Gould Aerial 1946-Orchard Outlines
Gould Aerial 2004

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National Register of Historic Places Continuation Sheet

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Thomas Gould, Jr. Residence
402 Lynn Drive
Ventura County, California

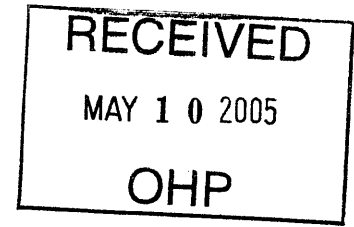
Additional Documentation

Building Chronology

Building Chronology from 1924 to 1986

- 1924: Construction begins in July. Thomas, Rick, and "Old Doi" build rock terraces Henry Greene designed for South and North landscapes and to line and define Motor Court area.
- 1925: Gould Family moves into house in January
- 1926: East Terrace designed by Henry Greene and completed in August.
China Cupboard glass doors completed and installed in December.
Sleeping porch for bedroom #2 (Richard Gould) is enclosed.
- 1932: Effie Bartlett Daly pays to complete plans for 2nd floor to finish woodwork, walls, floor in both bedroom #4 & #4 and #5 of second floor. Bathroom #3 of second floor is tiled and plumbing installed. Additional electrical outlets added downstairs.
- 1937-38: Bathroom #3 in Bedroom #3 (Margaret Gould's bedroom) is remodeled with installation of lavatory, toilet. New carpet and drapes are installed.
- 1938-39: Henry Greene designed and arranged building of West Sunroom shelves. In 1939 Henry Greene designed and supervised building of Sunroom desk. Second set of curtains are made for living room, dining room, and sunroom.
- 1941: Stickley dining room chairs and two Stickley sunroom chairs & stool recovered in fabric.
- 1944: Henry Greene designed bookcases for Bedroom #3 (Margaret Gould's bedroom)
- 1946: Bedroom #2 receives wallpaper (now Tom's den/office-was Richard's bedroom).
- 1950: Furnaces installed in Bedrooms #1, #2, & #3. Various new carpets and furniture.
- 1951: Wallpaper installed in breakfast nook. Kitchen painted and shelves added. House is fumigated and some areas re-stained with Cabot's stain.
- 1955: New kitchen linoleum installed. New range and refrigerator installed.
- 1956: Various furniture recovered in Sunroom, Living Room, and Dining Room.
- 1957: General house uplift with plaster and chimney repaired.
- 1982: Randell Makinson is employed to renovate and expand 2nd floor.
- 1983: New garage is built.
- 1986: New electronic gate is built and installed.

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Thomas Gould, Jr. Residence
402 Lynn Drive
Ventura County, California

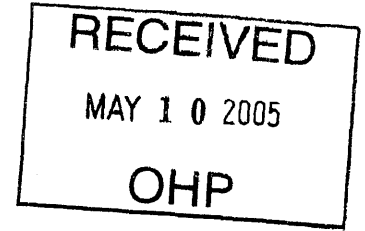
Additional Documentation

Residential Record for Ventura County Tax Assessor's Office

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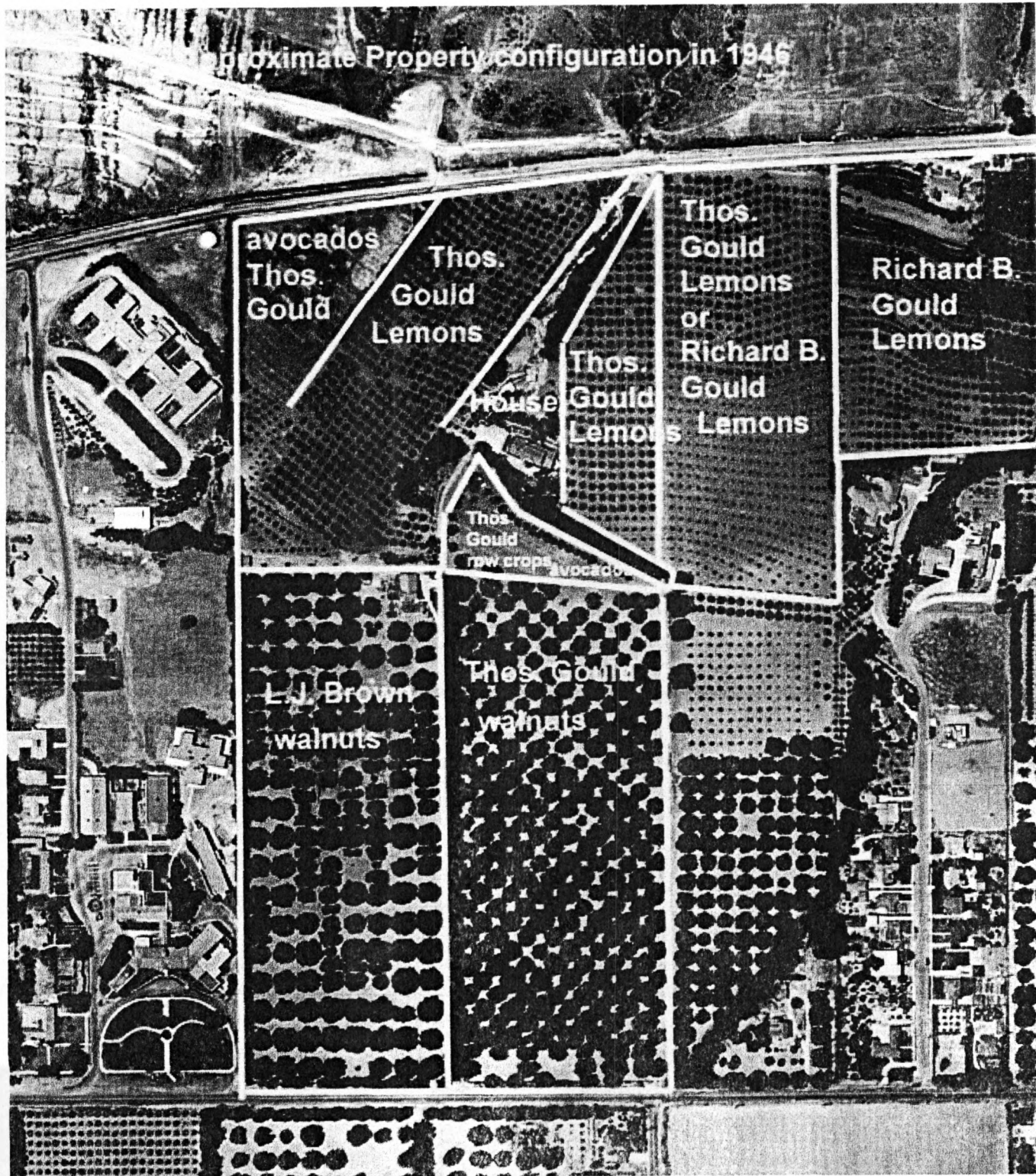
Thomas Gould, Jr. Residence
402 Lynn Drive
Ventura County, California

Additional Documentation

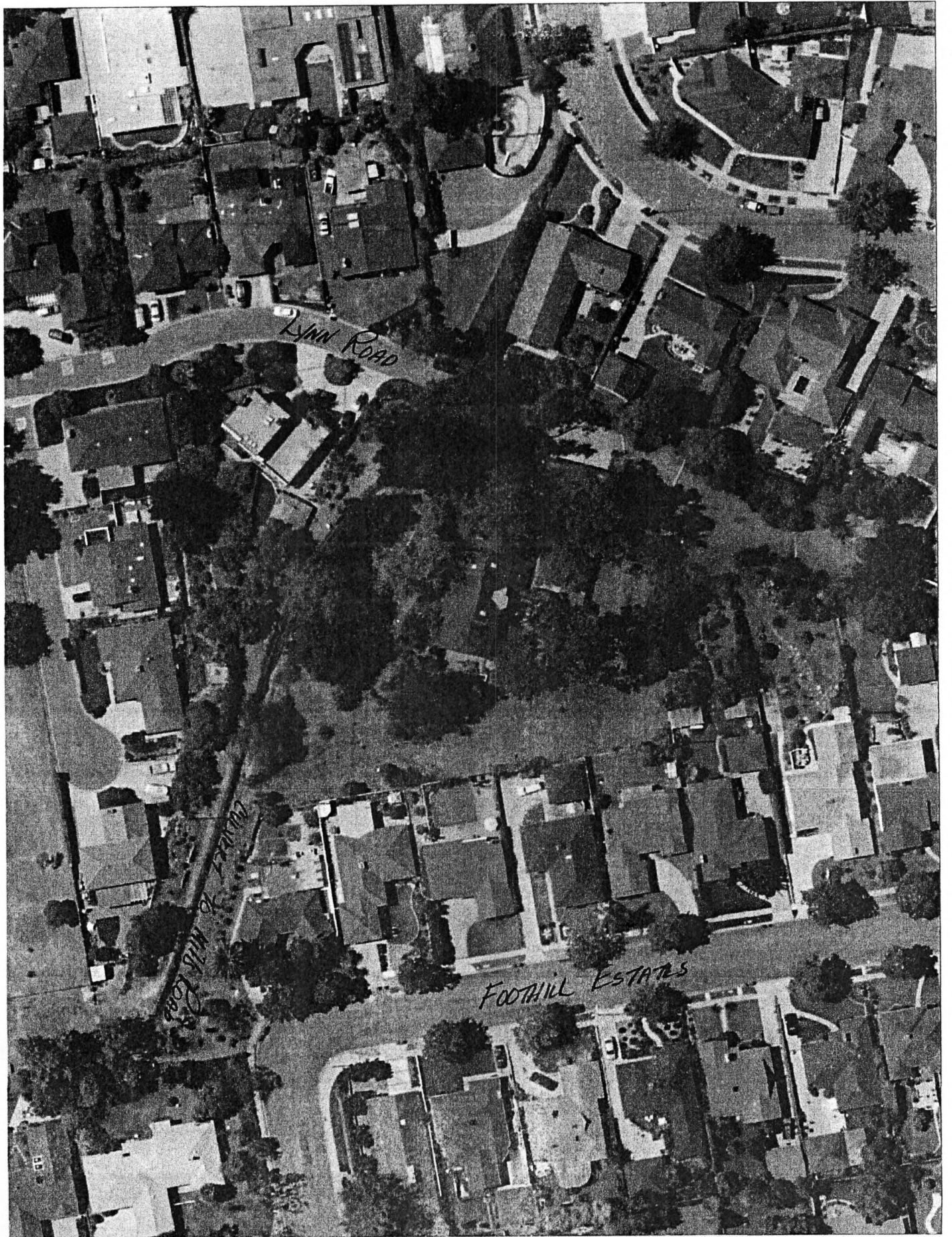
Makinson, Randell L. "Letter of Significance," 2003. Pasadena, California.

Scheid, Ann. "Instrument of Gift Cover Letter," 2004. San Marino, California. Greene & Greene Archives, The Huntington Library.

Gould Aerial 1946 - Orchard Outlines



COULD AERIAL 2004



Structure	Found	Cons.	Ext.	Roof	Floor	Int.	Size, etc.
GARAGE	WOOD	Box FR	Siding	Gab GI	Dirt	Unf	20 x 38
2nd House	CONC	POST & BEAM	Siding	Flat Comp	CONC	Unf	10 x 12
Patio		CONC	* WALL				3.66
FLAT		BIT CONC. BLOCK & FR		FLAT			3.000
GARAGE	CONC		SIDING		CONC.	UNF.	9.68


COMPUTATIONS

2nd FLR 3/4
 (9 x 2 + 4) = 22
 30 x 5 = 150
 31 x 5 = 155
 30 x 28 = 840
 32 x 7 = 224
 30 x 41 = 1230
 (9 x 2 + 4) = 22
 (9 x 2 + 4) = 22
 (12 x 2 + 4) = 28
 2693

DATE	COMPUTED BY	CHECKED BY	ENTERED BY
10/63	[Signature]		

2nd FLR 3/4
 20 x 48 = 809
 14 x 28 = 392
 Remarks: DRAWING ON ATTACHED SHEET
 USE DESIGNED BY GREENE BROS. OF PASADENA METICULOUS
 CRAFTSMANSHIP IN USE, BUT NOT GARAGE REPL. COSTS & DEPRE-
 CIATION VALUES ARE PRETTY MUCH IRRELEVANT THIS IS NOT
 A "MANSION" GREENE GREENE HOUSE BUT CERTAINLY ONE OF THE BEST
 HOMES IN THE COUNTY MAR-11-4-71

ENTRY DOUBT
 LASS BUTLER
 11-09-73



1691-7



GARAGE OH
 40 x 35.5 = 1420
 35 x 6 = 210
 2nd MOOR 83
 10 x 40 = 400
 2 x 7 = 14
 BALCONY 83
 6 x 12 = 72
 DECK 83
 10 x 12 = 120
 STAIRS
 4 x 15 = 60