

PHASE 1
HISTORIC STRUCTURES/SITES
REPORT

For 1242 Dover Lane
(APN 019-203-002)

Santa Barbara, California
For
Peg Phelps

By

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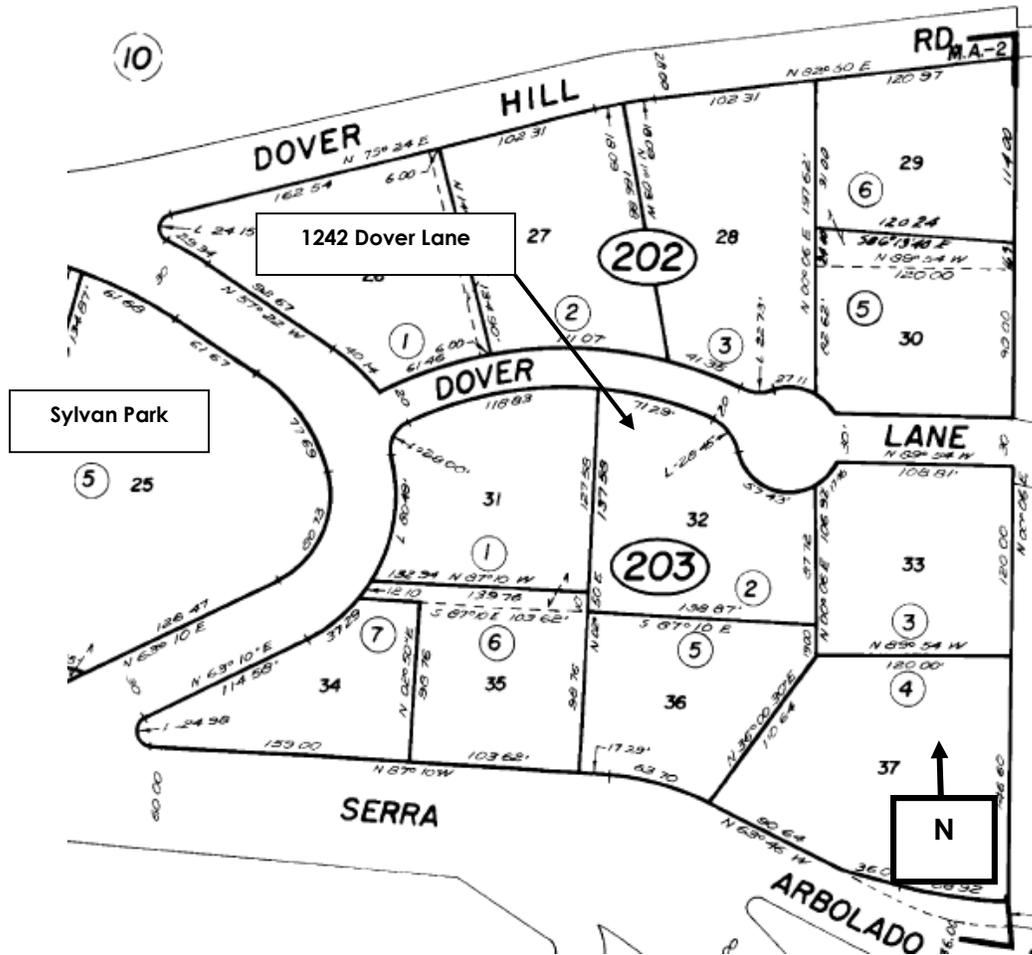
November 8, 2022

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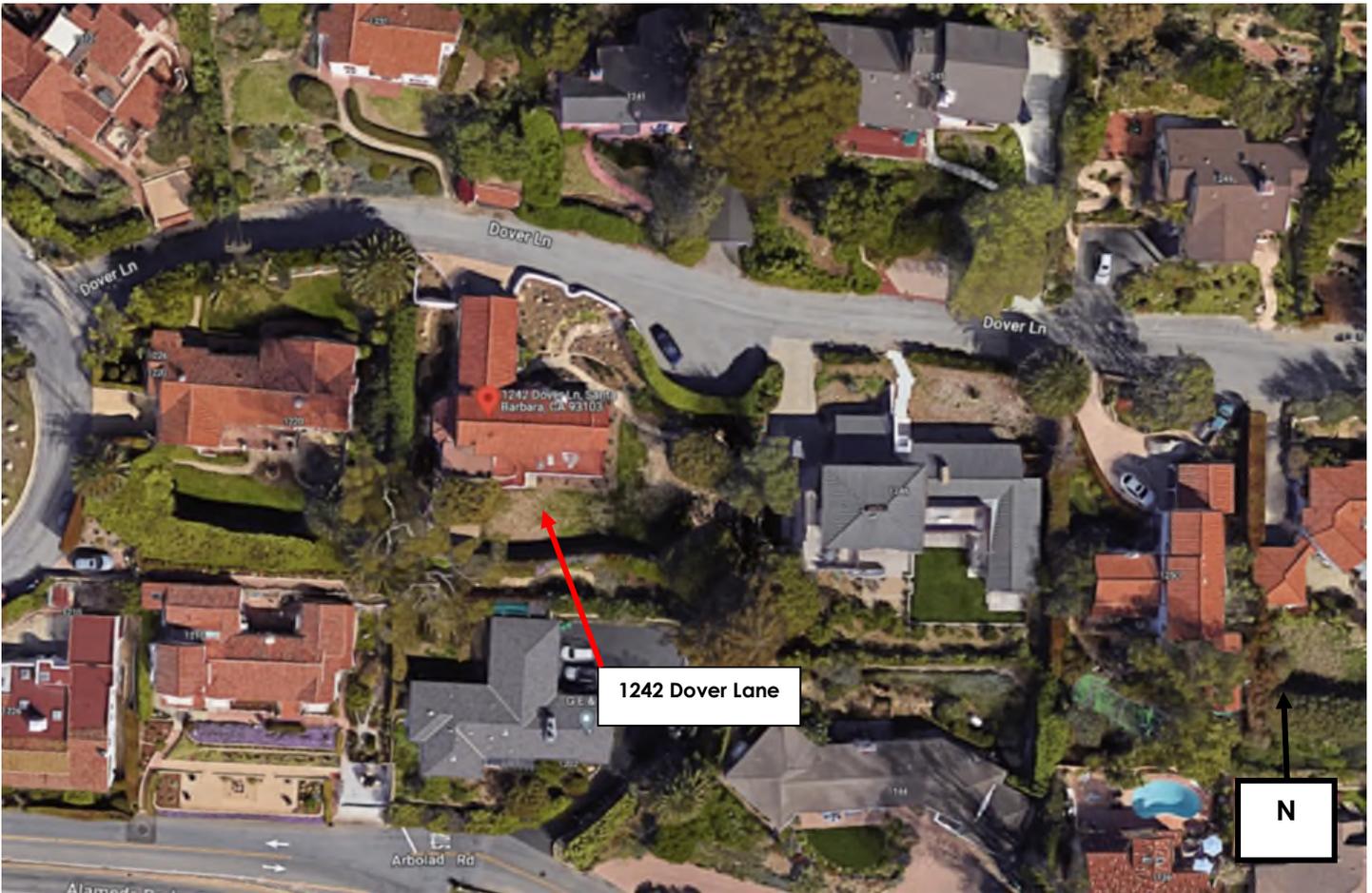
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1.0 INTRODUCTION

This Phase 1 Historic Structures/Sites Report (HSR) is for the property at 1242 Dover Lane, Santa Barbara, California (APN 019-203-002) (Figures 1 – 3). Guidelines for determining a property's historical significance and assessing alterations to historic resources are delineated in Appendix D, Chapter 30.157, of the Historic Resource Guidelines, adopted by City Council in 2021. This report was prepared by Pamela Post, Senior Partner, and senior author and Tim Hazeltine of Post/Hazeltine Associates.



Map 2, Assessor Parcel Map



Map 3, Aerial Photograph (Google Earth)

1.1 Previous Studies and Assessments

In 2014 a Historic Significance Report for 1242 Dover Lane was prepared by Nicole Hernandez, MFA, City Architectural Historian, and Devin Stuzin, BA. The report concluded the house was eligible for listing as a City of Santa Barbara Place of Historic Merit (Stuzin & Hernandez 2014). In 2022 a "Historic Narrative" was prepared by the owner. The narrative outlined a proposed project to remodel the house's exterior and interior. The reports and a proposed project were reviewed in a One-Time, Pre-Application Consultation by the Historic Landmarks Commission (HLC) on September 28, 2022. After discussing the project, the HLC directed the applicant to submit a Phase 1 Historic Structures/Sites Report to evaluate the property's eligibility for listing as a historic resource.

2.0 DOCUMENTS REVIEW

The following resources and information sources were consulted during the preparation of this report (Bibliographical resources are listed in Section 11 of this report):

City of Santa Barbara:

Street Files for 1242 Dover Lane

Santa Barbara Historical Museum, Gledhill Library

Preliminary Sketch of Santa Barbara 1853. Field Notes of Surveyor, 1853. Bancroft Library, University of California, Berkeley.

United States Coast Survey Map of Santa Barbara: 1852, 1870 and 1878.
1877 Bird's Eye View of Santa Barbara, California. Drawn and published by E. S. Glover.

C.1887 Bird's Eye View of Santa Barbara. 1898 Bird's Eye View of Santa Barbara.
United States Geological Survey, Santa Barbara County Special Maps: 1903 and Gltrover1917
1909 Bird's Eye View of Santa Barbara. *El Pueblo de las Rosas*. Published by E. S. Map of the City of Santa Barbara.

Sanborn Fire Insurance Company Map of Santa Barbara, 1907-1931 (updated to 1960).

Santa Barbara Morning Press and *Santa Barbara News Press*, as cited in text.
Various files on the Laguna Neighborhood

Santa Barbara Public Library

Eldon Smith Collection
Santa Barbara City Directories: 1901-1991.

3.0 ENVIRONMENTAL AND NEIGHBORHOOD SETTING

The project parcel is located in the Upper Riviera Neighborhood a 607-acre located above Alameda Padre Serra on Mission Ridge. The neighborhood is characterized by single family houses set on winding streets (see Figure 3). Non-residential development comprises private schools, the El Encanto Resort, and the Riviera Business Park. The neighborhood's streetscape has few sidewalks or streetside lighting. A characteristic feature of the Upper Riviera are the extensive sandstone walls, retaining walls, steps, and parapets and extensive streetside plantings that characterize the streetscape. Sylvan Park, opened in 1932, located near the west end of Dover Lane (see Figure 2).

4.0 HISTORICAL CONTEXT

4.1 Neighborhood and Parcel History: 1782 - 1930

The Riviera Corporation created several residential tracts on the Upper Riviera between the early 1920s and the mid-1930s. One of these was Marine Acreage #2, which encompassed 21 lots bounded on its north by Dover Hill Road and Dover Lane, on its south by Alameda Padre Serra, on its east by an adjacent residential tract and on its west by Marine Acreage #1, a residential tract. The study property, which was Lot 32, remained undeveloped until a house and its attached garage were built on the property in 1927 for Taylor McDougal. Construction of the house and its garage were approved under Permit A3120 issued on May 27, 1927. The permit names the architect as Leonard Cooke and the contractor as Andrew C. Jensen. Less than a three weeks later on June 10, 1927, an amended site plan with a new location for the garage was filed (Figure 1). Plans filed with the City confirm Cooke prepared the updated plans. It should also be noted that the sketch plan depicts Dover Lane ending at the at the east end of the study property, suggesting the east end of the street may have been graded through sometime in the 1920s.

Cooke's revised design, like many upper middle-class homes of the era, separated reception rooms (entrance hall, the living room and dining room) from the service rooms (kitchen, pantry, and

servant's quarters, and a second floor devoted to family bedrooms and a bathroom (Figures 2 & 3 and Appendix A). The entrance hall, living room and dining room flanked by service rooms including a kitchen, rear entry with a pantry and a bedroom and bathroom for a servant. The servant's quarters, which were on the same level as the garage, were accessed via a staircase. A separate staircase located off the entry hall provided access to the second floor, which housed three bedrooms and a bathroom for the family. The plan set prepared by Cooke also depicts retaining walls and steps on the property's Dover Lane street frontage, which mostly survive. Development on the street is depicted by a 1930 Sanborn Fire Insurance (Figure 4).

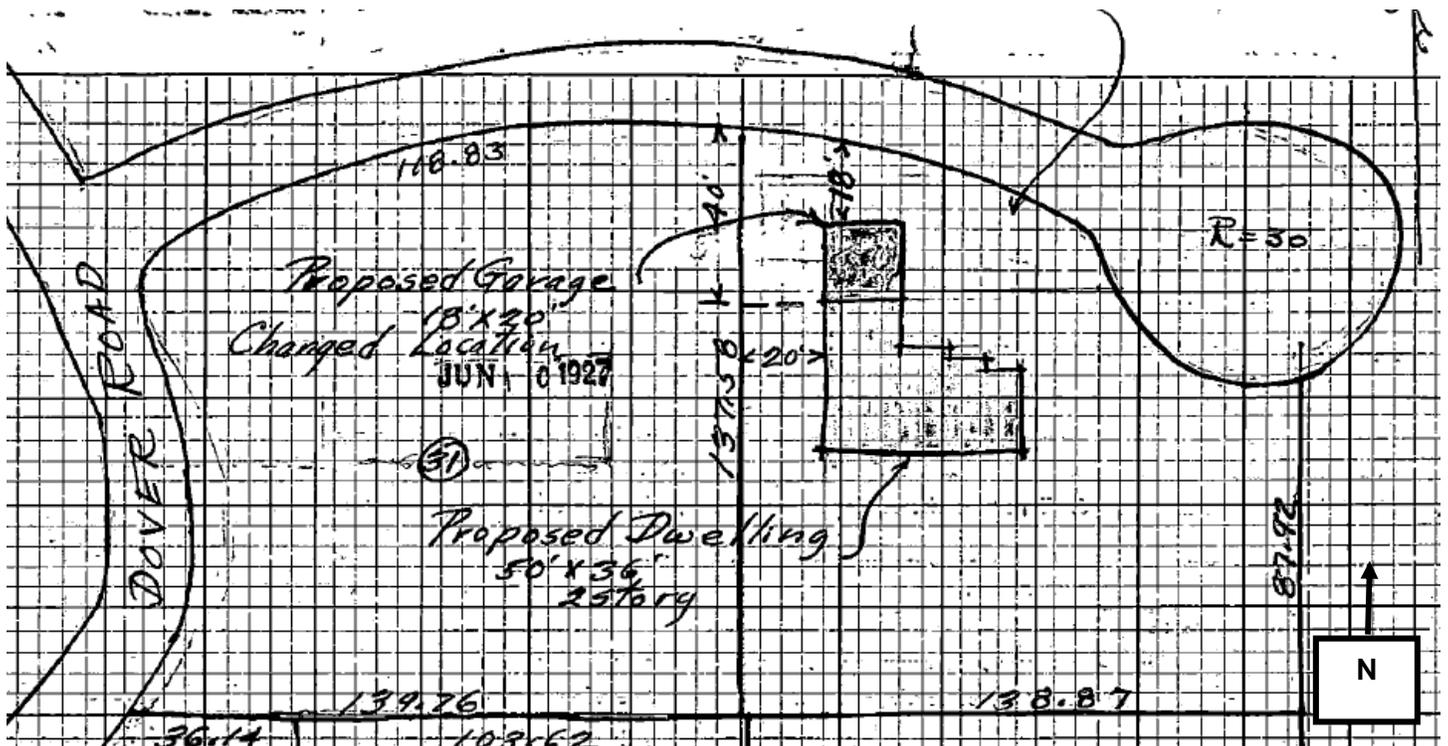


Figure 1, June 10, 1927, Sketched site plan

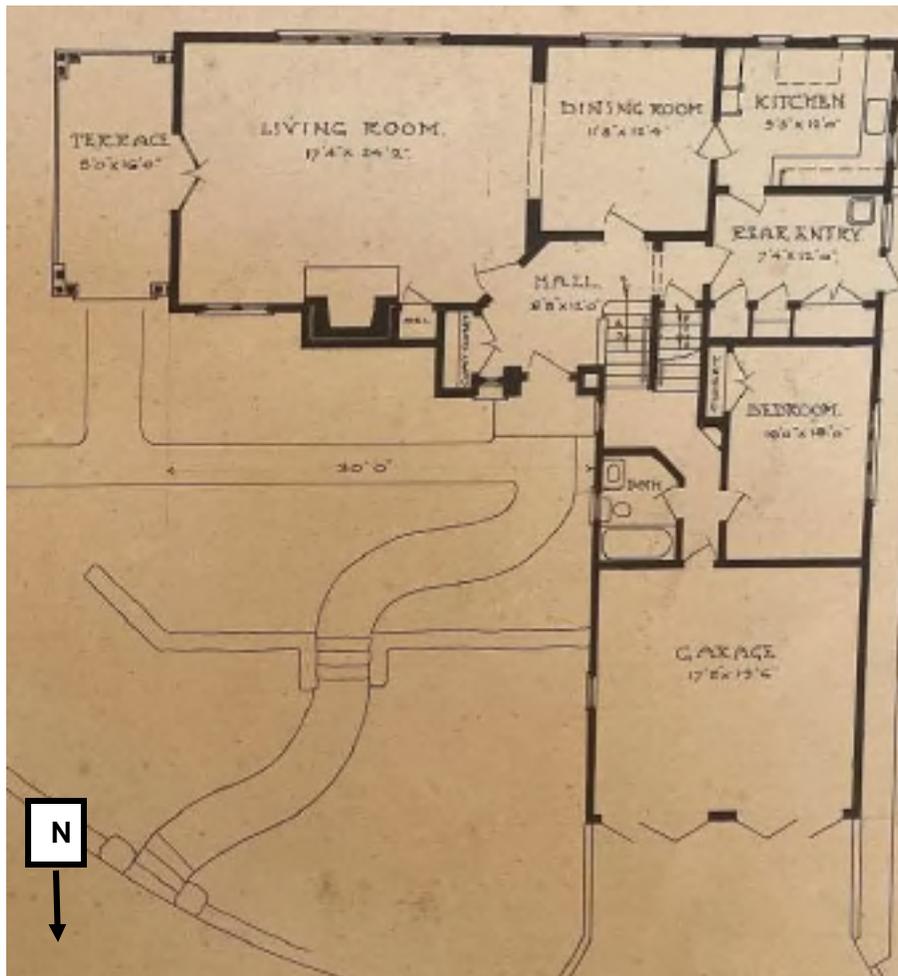


Figure 2, First floor plan set depicting the garage, + prepared by Leonard Cooke

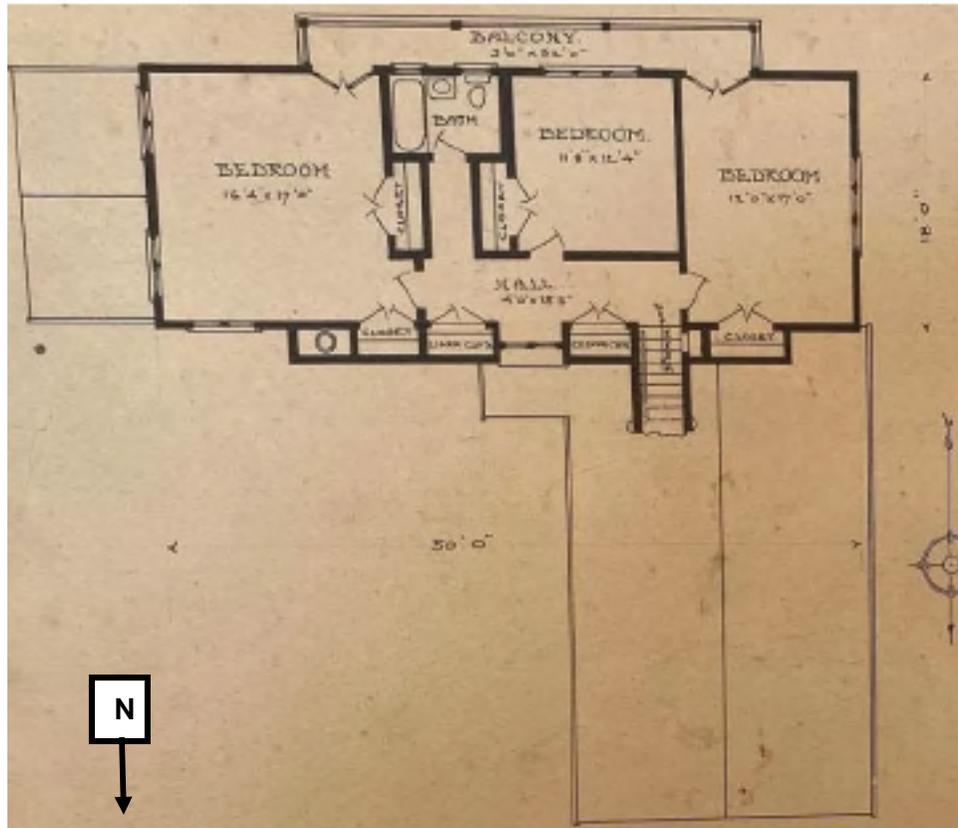


Figure 3, Second floor plan set prepared by Leonard Cooke

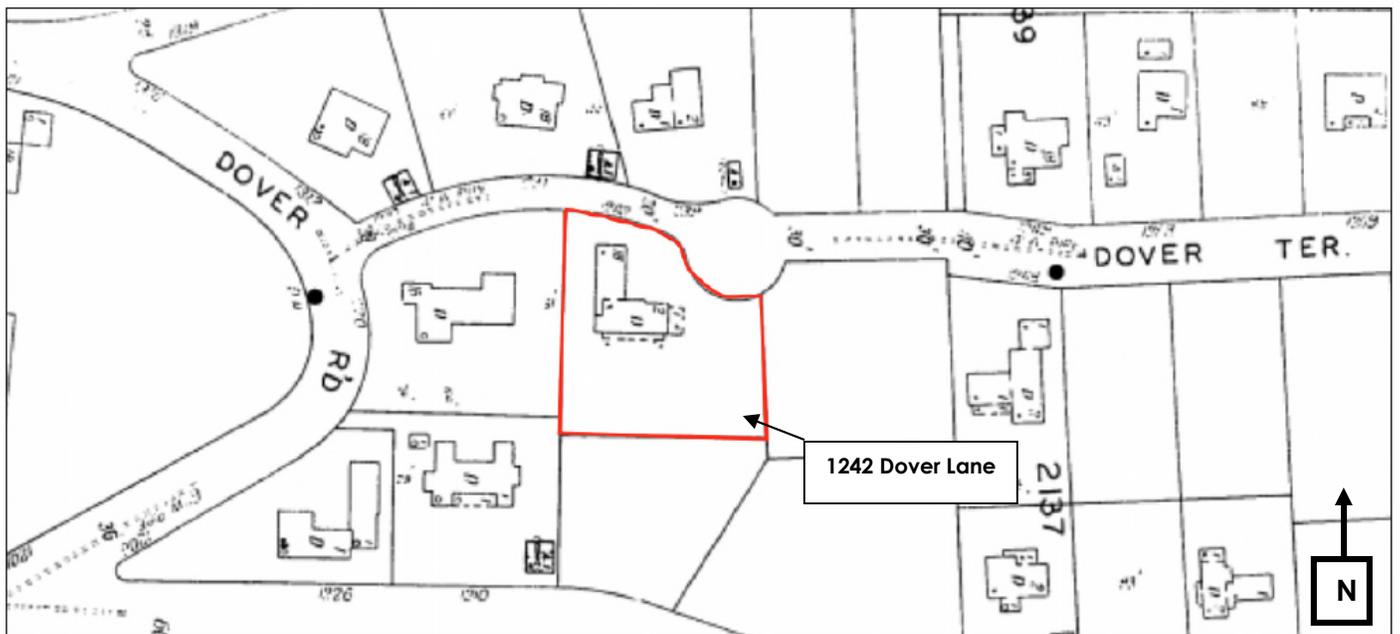


Figure 4, 1930 Sanborn Fire Insurance Map (Stuzin and Hernandez 2014)

4.2 Leonard Cooke and the Period Revival Movement and the Spanish Colonial Revival Style

4.2.1 Leonard Austin Cooke (1880-1955)

Leonard Austin Cooke first began his architectural practice in Santa Barbara as a draftsman in 1902 (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects). Five years later, in 1907, he was working as “an architect in Mr. [Augustus B.] Higginson's office” preparing plans for an addition to the Free Public Library in Santa Barbara (News Notes of California Libraries, Volume 2, Nos. 1-4, January-October 1907, *Santa Barbara News Press*, March 7, no year). Born in Birkenhead, England on May 25, 1880, the 21-year-old Cooke immigrated to the United States in 1901, possibly for health reasons (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects; Powell/Williamson Family Tree; ancestry.com). Debarking from Liverpool, England on the ship *Belgenland*, he arrived in Philadelphia on October 15, 1901 (Pennsylvania, Passengers and Crew Lists, 1800-1962). After a few years, Cooke left Santa Barbara and moved to Pasadena in 1909 where he worked as a draftsman for the architectural firm of Greene and Greene. Approximately a year later, Cooke left Greene and Greene to establish his own independent practice. Working with Charles and Henry Greene introduced Cooke to the Craftsman style and by the time he had left them he had become so adept at designing in the Craftsman style that “many of his houses have since been mistaken for the work of the Greene Brothers” (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects).

In an article titled, “Pasadena, California – Arts and Crafts Architecture, 1895-1918” it was noted that “by the turn of the 20th century Pasadena was attracting a large number of well-trained architects”, among whom included, in addition to Cooke, such illustrious architects as Greene and Greene, Sylvanus B. Marston, Reginald Johnson, Myron Hunt, and Elmer Grey (<https://www.livingplaces>). Between 1910 and 1912 Cooke, had designed at least three houses in Pasadena, including a Prairie style house at 1258 Hillcrest (1910), a Craftsman/Mediterranean style house at 1141 South Oak Street, (1912), and a Craftsman style house at 640 Loma Road (1912). In 1915, Cooke received his State of California license to practice architecture (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects). Cooke's documented commissions from this era demonstrate he, like many architects of the era, practiced in a range of styles, including eclectic houses combining motifs from more than one style. The house at 1242 Dover Lane is one of his eclectic commissions conflating a range of motifs.

Leonard Cooke continued to live and work in Pasadena until 1916, when he gave up his practice to join the British Army's Royal Lancashire Regiment during World War I. Upon his arrival in England, he was sent to the front in France where he served as an officer in the Pioneer Battalion, 60th Division of the British Expeditionary Forces (*Southwest Contractor*, Volume XVIII, #15, Los Angeles, California, August 12, 1916). Cooke was subsequently wounded in battle. After his recovery he continued to remain in England until 1921 (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects). It was during this period that he met his future wife in Scotland, Dorothy Irma Daniel (1896-1991). In early 1921, Leonard returned to Santa Barbara with Irma, as she preferred to be called, and shortly after the couple were married in Berkeley, California on June 14, 1921. Eventually, Leonard and Irma would have three children, David, Noel, and Barbara (California Marriage Records from Select Counties, 1850-1941; 1930 United States Census).

One of Leonard Cooke's first commissions after returning to Santa Barbara was a design for an English Style cottage at 2225 Las Tunas Road (1921). In 1923, Cooke's office was located in the Howard-Canfield Building at 831 State Street and his residence at 423 East Victoria Street (1923 Santa Barbara City Directory). By no later than 1926, Cooke had become a partner in Associated Architects. Among commissions completed by the firm was Santa Barbara's Chamber of Commerce (circa-

1925) and the Southern Pacific Roundhouse (1926-1927). Cooke's residential architecture included commissions for a house at 1241 Dover Lane (1927), the house at 1242 Dover Lane (1927), the house at 817 Moreno Road (1928), and the house at 246 Canon Drive (1930). Cooke also designed La Muralla ("The Wall") a Spanish Colonial Revival style house that was designated a Better Homes in America Demonstration House (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects). By 1930, Cooke had relocated his office to his East Victoria Street house (1930 United States Census). In 1933, Leonard Cooke designed a house at 131 San Ysidro Lane in Montecito. During the 1920s through 1930s, Cooke worked primarily in various iterations of the Spanish Colonial Revival style. Some of these commissions, such as the house on Canon Drive, incorporated motifs derived from the Monterey Revival style. In 1936, Cooke, then head of Associated Architects, collaborated with seven other architects in the design of a float for the Rose Parade; the float would go on to win the sweepstakes prize at the 1937 Pasadena Tournament of Roses (*Santa Barbara News Press*, January 13, 1937). In the late 1930s, Cooke designed Santa Barbara's municipal tennis courts as part of the federal government's Works Progress Administration (WPA) program (1937). As late as 1951, the year he retired, Cooke was living at 423 East Victoria Street (1951 City of Santa Barbara directory). Leonard Cooke died in Santa Barbara on October 10, 1955, at the age of 75 (Powell/Williamson Family Tree; ancestry.com). Irma would survive her husband another 36 years, dying in 1991.

4.2.2 The Period Revival Movement

The Period Revival Movement

The period revival movement originated in United States the late 19th century. To a great extent it was inspired by similar architectural trends in Europe which drew their inspiration from earlier architectural styles, often with a regional or national focus. In America, the Centennial Exhibition of 1876 did much to popularize the colonial era architecture of the eastern seaboard. Later, in 1893, the Chicago Columbian exposition popularized various iterations of the Classical Revival and regional motifs, exemplified by the California State pavilion which incorporated Mission Revival motifs. Unlike earlier revivals, the Period Revival attempted greater fidelity to past styles and also emulated earlier regional forms such as the architecture of the Hispanic Southwest, the anti-bellum architecture of the American South or Colonial architecture of the East Coast. Other motifs, such as the architecture of Great Britain and France were also influential. Consequently, a range of motifs informed the architecture of early 20th century California, including Santa Barbara. As a consequence, Santa Barbara's neighborhoods, including those of the Riviera often display an eclectic range of styles inspired by the Period Revival movement.

The Spanish Colonial Revival Style (Circa-1918 - 1940)

The Spanish Colonial Revival style is one of a number of Period Revival styles that enjoyed great popularity in the United States during the 1920s and 1930s. The Period Revival movement included a diverse range of architectural styles, including Tudor, French Norman, Spanish, Italian Renaissance, American Colonial, and Spanish Colonial styles. In California attempts to develop a regional motif began in the late nineteenth century. Inspired by the remaining examples of Mission period architecture in California and the American Southwest, the Mission Revival style (circa 1895-1915) was an early manifestation of this movement. Among examples of the style, in Santa Barbara, are Crocker Row (1894-95), located on the 2000 block of Garden Street, the Elkhorn Creamery Building at 17-21 West Ortega Street (1905), and the Santa Barbara Railroad Depot (1905). One of the few surviving examples in Montecito is the Arcady estate (later known as the Knapp Estate), built for Ralph Radcliffe Whitehead, in 1894.

While the Mission Revival Style achieved some degree of popularity, it never reached any degree of stylistic prominence in California. It was not until Bertram Goodhue designed a scheme for the Panama Pacific Exposition in San Diego (1913 -1915) that a new style, based largely on Spanish Colonial and Mexican antecedents, would gain widespread popularity. Providentially, it was during this time that Santa Barbara and Montecito were experiencing an expansion of their residential neighborhoods. This growth provided opportunities for architects and designers, such as George Washington Smith, Edwards and Plunkett, Roland Sauter, James Osborne Craig, Winsor Soule, Carlton Winslow, and Reginald Johnson, to design buildings in the Spanish Colonial Revival style in the years between the late teens and the late 1930s. Attributes of the Spanish Colonial Revival style include, among others: 1) use of vernacular materials, such as plaster, stucco, wood, and terra cotta; 2) classically inspired ornamental detailing, ranging from the simple to the ornate; 3) the emphasis on broad uninterrupted wall surfaces, punctuated by a careful use of openings (fenestration was generally asymmetrical; and 4) an emphasis on the interplay of cubic volume (this interplay was not only picturesque; it emphasized the hierarchical division between the house's utilitarian service areas, and the private and public areas, meant for the use of the family and its guests). The style gained additional impetus in Santa Barbara after 1925, when a devastating earthquake required the construction or repair of hundreds of buildings in the Santa Barbara area.

Monterey Revival Style (Circa-1920 - 1955)

The Monterey Revival Style is subtype of the Spanish Colonial Revival Style that reached its apex in popularity between circa-1920 and 1955. The Monterey Revival Style is based upon a form of architecture first introduced in northern California in the early-to-mid-19th century. Combining adobe construction with a two-story massing, it merged California's Spanish Colonial/Mexican era architecture with that of the forms and some of the materials of mid-19th century Anglo architecture. Like its 19th century progenitor, the Monterey Revival Style was predicated on a symmetrical two-story building with a full or partial, cantilevered second floor, an open porch sheltered by the house's main roof. The house usually employed a low-pitched side gabled roof, most often covered in wood shingles, though a low-pitched hipped roof, while less common, is also a characteristic of the Monterey Revival Style. Another variant to the symmetrically aligned house was one that was asymmetrically configured, with a projecting front gabled wing on one side of the side-gabled house. The house's siding was usually stucco or plaster, or a combination of plaster on the first floor and wood siding on the second. Windows were usually wood-framed, multi-paned sash or casement types.

4.3 Later History of the Property

By 1936, Taylor McDougal and Alice, his spouse had sold the study property to John S. and Kathryn Wright. The Wrights also owned the vacant lot to the east. The Wrights owned a number of businesses in Santa Barbara including John Wright and Sons, Marine Supplies, and Wright Wholesale Hardware. The Wrights were responsible for the construction of a one-story addition off the house's rear elevation. Substantial changes did not occur during the 1940s or 1950 (Figures 5 & 6). The rear terrace, designed by Edwards and Pitman, was installed in 1963 (Appendix A). The Wrights owned the property until sometime before 1967. The next documented owner was Frank Malinowski who was responsible for re-roofing the house in 1986.



Figure 5, Aerial Photograph of the Study property in 1948 (University of California, Santa Barbara, Maps and Imagery Collection, Special Collections, Flight c-12 790_12-24)



Figure 6, Aerial Photograph of the Study property in 1956 (University of California, Santa Barbara, Maps and Imagery Collection, Special Collections, Flight ha-an_1-112)

5.0 SITE DESCRIPTION

5.1 Setting and Streetscape

The west end of Dover Lane, originally named Dover Terrace, is a cul-de-sac lined on its north and south frontages by single family houses, most built between circa 1923 and the 1950s (Figures 7 & 7a). Originally, the street, terminated at a circular turn-around just east of the study property whose configuration resembled the turn-around at Bonita Plaza in the Lower Riviera Neighborhood. The street, like many on the Riviera, has a somewhat sinuous layout due to the topography. The lack of sidewalks is also a characteristic feature of this neighborhood. The neighborhood's terrain slopes steeply from north to south, which enhances views west towards the City's downtown, the Mesa and the Pacific Ocean. As a consequence, houses on the south side of the street, including the one on the study property, are set sometimes set below street grade in all or part. A characteristic feature of the street is sandstone retaining walls or boundary walls, and sandstone steps and stone-paved pathways.

The study property is one of five Period Revival style houses, including two designed by Leonard Cooke, clustered at the west end of Dover Lane built on the street between 1924 and 1927. These include the following (see Figures 7 & 7a):

- 1220 Dover Lane (north side of the street) built in 1926 in the Spanish Colonial Revival style to the design of E. Clarkson;
- 1231 Dover Lane (north side of the street) built in 1927 in the Mediterranean Revival style. The owner is listed as the designer;

- 1241 Dover Lane (north side of the street) built in 1927 in the Spanish Colonial Revival style to the design of Leonard Cooke;
- 1242 Dover Lane (south side of the street) built in 1927 to the design of Leonard Cooke in a conflation of the Spanish Colonial Revival and Monterey Revival styles; and
- 1312 Dover Road (north side of the street) built in 1923-1924 in the Spanish Colonial Revival style. The designer is undocumented.

Two of the eight houses on the original segment of Dover Lane were built in the 1950s. 1246 Dover Lane was built in 1959 and 1245 Dover Lane was constructed in 1952 (see Figure 7). These two houses were built on undeveloped lots and their construction did not remove historic buildings or hardscape that contributed to the setting of the street.



Figure 7, Aerial Photograph of the Dover Lane (Google Earth)



Figure 7a, Dover Lane Streetscape (Will Sofrin Inc.)

Stonework retaining walls and steps are a visual feature of the street. The study parcel's hardscape improvements include stone steps and retaining walls in the front garden, garden features including an ornamental pond and incinerator or barbeque. Another characteristic feature of the streetscape are garages set at or near the street frontage with the garages on the north side of the street set into the hillside and the garages on the south side of the street attached to the house or immediately adjacent to it (Figures 8 -11). The study parcel's residence, like some houses of the era, features an attached garage wing (see Figure 11).

5.2 Landscaping and Hardscape

The lot has is roughly rectangular in configuration. The house is set towards the west property boundary, which provide more expansive landscaping off the east side of the house (Figures 12 – 20). The street frontage is defined by a low stucco clad wall with a pedestrian gate near its east end and a gap at its west end providing access to the garage. A shallow recession near the boundary wall's center point features an eroded stone basin set on a stone plinth. The pedestrian gate is wood plank and opens onto a curvilinear stone-paved stepped pathway with a railing on one side. The steps lead down to the house's formal entrance. The pathway is defined by sandstone retaining walls that form a sloped planter bed. At the base of the steps a narrow strip of paving edged with waterworn sandstone cobbles leads to the front door. The pathway, steps, and retaining walls closely match those depicted on the original plan set, which indicates they are original features.

The landscape area off the east side of the house is comprised of turf, trees, and drought tolerant plants. Access to this area is provided by a flagstone walkway leading from the front garden to the east property line. A sandstone block incinerator or barbeque is located at the east end of the walkway. A small concrete-lined ornamental pond with a sandstone cobble border is located south of the walkway. The rear garden features a sloping turf lawn leading down to a concrete pathway stamped to emulate the appearance of sandstone. A hedge lines the north side of the pathway while the south side is delineated by a wood plank fence set on the property line. A stamped concrete patio is located off the southwest corner of the house. The landscaping off the west side of the house is comprised of a concrete walkway lined on its west side by fencing, shrubs, and drought tolerant plants.

Alterations and Modifications

- A stucco wall, which was originally between three to six feet tall, along street frontage was installed without a permit in 2014 (Notice of Violation dated January 9, 2014). The wall replaced a hedge set on a retaining wall depicted on aerial photographs taken in the 1950s and 1960s. To abate the violation, the wall in front of the house was lowered to three feet and its attached light fixtures were removed. A section of six-to seven foot wall located on the west side of the driveway remained. These alterations were approved under BLD 2014-01874, November 6, 2014.
- As part of this abatement, an as-built replacement driveway, that was wider than the original driveway was permitted under BLD 2014-01874, November 6, 2014;
- A wood plank fences extending the length of the south property line was installed under BLD 2022-01828, August 10 2022; and
- Alterations to the landscaping include the installation of drought-tolerant plantings in the front garden. New hardscape includes cobblestones surfacing intermixed with plants.



Figure 8, Dover Lane with 1242 Dover Lane on the left, looking northwest (1241 Dover Lane, also designed by Leonard Cooke, is the pink-plastered house)



Figure 9, Dover Lane, looking west



Figure 10, Dover Lane, looking east



Figure 11, Dover Lane, with 1242 Dover Lane on the left, looking west



Figure 12, Dover Lane, with 1242 Dover Lane, looking southwest



Figure 13, Dover Lane, with 1242 Dover Lane and its front garden, looking southwest



Figure 14, 1242 Dover Lane and its front garden and gate, looking southwest



Figure 15, 1242 Dover Lane, the front garden and gate, looking northeast



Figure 16, 1242 Dover Lane, the front garden, looking south



Figure 17, 1242 Dover Lane, the front garden, looking west



Figure 18, 1242 Dover Lane, the front garden, with the water feature and incinerator/barbeque, looking east



Figure 19, 1242 Dover Lane, the rear garden, looking north



Figure 20, 1242 Dover Lane, the rear garden, looking west

5.3 The House

Set near the west end of the lot, two-story wood frame house has an L-shaped footprint. A projecting garage and service wing extends north to the street while the recessed two-story main block is set at a right angle to the garage wing. As noted previously the lot slopes down from north to south. Consequently, the house's rear (south) elevation features a partial basement. The house is sheathed in plaster and its intersecting gable roof with shallow eaves, is covered in terra cotta tiles. Fenestration is formed of a variety of wood frame window types including casement, fixed, and sash. Doors are glazed wood panel and plank types.

Alterations and Modifications

- Two plan sets are archived at the City of Santa Barbara (Appendix A). One set depicts floor plans for a revised project incorporating a garage on the house's entry façade (north elevation). Other plans include a sketch plan of the attached garage, the west elevation, and the north elevation before the plans were altered to include an attached garage. All of the drawings are signed by Leonard Cooke, confirming he was responsible for revising the original plan set; and
- The earlier set of drawings without the garage, detail a partially bracketed gable roof covered in rustic wood shingles. The existing roof is unbracketed. It is likely the change was made during construction as Permit issued in 1986 to re-roof the house with terra cotta tiles does not include alterations to the roof assembly.

5.3.1 North Elevation (facing Dover Place)

The north elevation is L-shaped in configuration with the one-story garage wing capped by a front gable roof extending towards the street frontage and a two-story recessed, intersecting residential wing capped by a side gable roof (Figures 21 – 26). The garage features a single rectangular bay with a paneled metal door. A narrow vent is centered below the gable's peak.

The recessed wing features shallow stepped backs that enliven the façade. At its west end, a narrow continuation of the garage's gable roof caps the recessed, arcuated, wood plank entry door. The door is flanked on its east by a metal lantern embellished with a Spanish galleon motif and a two-light window. The entry is flanked on its east by a stepped, plastered chimney. The slightly recessed east end of the elevation features paired three-light casement windows on the first floor. On the second floor fenestration is made up of a paired two-light casement aligned with the first floor entry and at the east end of the elevation, a paired three-light casement window set aligned with a first floor window of the same type.

Alterations and Modifications to the North Elevation

- The garage originally featured two bays separated by a pier (Appendix A). At some point, likely, after World War II, the pier was removed and a new single bay door was installed. A permit for this alteration is not included in the property's street file;
- The original plan set depicts a wood grille covering the window flanking the east side of the front door. Grilles were often installed over bathroom windows to provide additional privacy. The grille, if it was installed, is no longer present.



Figure 21, 1242 Dover Lane, North Elevation, looking southwest



Figure 22, 1242 Dover Lane, North Elevation, garage, looking southwest



Figure 23, 1242 Dover Lane, North Elevation, two-story wing, looking southwest



Figure 24, 1242 Dover Lane, North Elevation, Entry door, looking southwest



Figure 25, 1242 Dover Lane, North Elevation, Detail of the entry door's lantern, looking west



Figure 26, 1242 Dover Lane, North Elevation, Detail of the garage wing, looking west

5.3.2 South Elevation (Rear Elevation)

The rear elevation is L-shaped in configuration with a shed-roofed addition at its west end and a raised terrace with a metal railing extending east from the addition around the southeast corner of the house (Figures 27 – 29). The raised terrace is plastered with a low, arched doorway near its east end and a set of steps leading down to the garden. The first floor opens onto the raised terrace. Its fenestration is comprised of a triple window with a central fixed light flanked by one-light casements at the east end of the elevation and a pair of double French doors near the west end of the elevation. The shed-roofed addition's fenestration is comprised of two pairs of double three-light casement windows. A shallow cantilevered Monterey Revival style porch supported by wood posts extends across the center of the second floor. It shelters pairs of four-light French doors and two two-light casement windows.

Modifications and Alterations to the South Elevation

- A plan set for the house depicts the first floor living room window as a five-part type. The existing window is a three-part window comprised of a central fixed light flanked by casements. The three-part window is a type often found on houses built between the mid-1920s and the early to mid-1930s. Consequently, the window is very likely an early replacement made in 1936 when an addition was made to the rear elevation;
- The shed-roofed addition was built in 1936 by Andrew Jensen, the contractor for the original house (Permit A10077, October 13, 1936). The addition emulates several features of the original house, including its plastered walls, multi-light wood casements and reductive detailing. The casement windows on the addition's south elevation may be the original

kitchen windows (they have different hardware, but the dimensions are the same or similar to the original kitchen windows), which may have been relocated to the addition's south elevation;

- The construction date for the raised terrace designed by Edwards and Pitman, is 1963; and
- A 1927 plan set for the house depicts a three-part window on the first floor instead of the existing pair of one-light French doors. This alteration was likely made when the rear terrace was installed.



Figure 27, 1242 Dover Lane, South Elevation, looking northeast



Figure 28, 1242 Dover Lane, South Elevation, looking northwest



Figure 29, 1242 Dover Lane, South Elevation, looking north

5.3.3 East Elevation

The east elevation is L-shaped in configuration with the deeply recessed service and garage wing flanked on its south by the house's residential wing (Figures 30 & 31 and see Figure 26). The garage wing features two, two-light casements and a three-light window on its main level and a two-light

casement on its basement level. The elevation's two-story wing features a centrally placed porch with a front gable roof supported by wood posts set on stuccoed plinths. The porch shelters a double four-light French door. The porch's tiling appears to be a recent alteration. Second floor fenestration is comprised of a symmetrical arrangement of double, three-light casement windows.

Modifications and Alterations to the East Elevation

- The porch and its arraignment of posts set on plastered plinths are original
- The existing railings may not be original;
- The porch's floor tiles appear to be a recent alteration;
- The extension of the raised terrace around the southeast corner of the house appears to have been added after 1962, based on a review of aerial photographs; and
- The deeply recessed shed-roofed wing was added in 1936.



Figure 30, 1242 Dover Lane, East Elevation, looking west



Figure 31, 1242 Dover Lane, East Elevation, looking south

5.3.4 West Elevation

The west elevation has a shallow L-shaped configuration. Its north end is comprised of the one-story garage wing capped by a side gable roof, flanked on its south by the two-story main block of the house and at its south end by a slightly projecting one-story wing built in 1936 (Figures 32 -34). A four-sided porch supported by wood posts that is set at the base of the elevation's two-story element was built in 2014. The garage's fenestration is comprised of two, one-light basement windows and a triple, three-light casement window on the main level. The elevation's two-story block features a paneled door, a one-light window and two, two-light casements, all sheltered by the porch. Second floor fenestration is limited to triple casement window capped by a narrow rectangular vent. The shed-roofed addition at the south end of the elevation features a rectangular hatch opening into a crawl space and a pair of two-light casements on the main level.

Modifications and Additions to the West Elevation

- The shed-roofed addition was built in 1936 by Andrew Jensen, the contractor for the original house (Permit A10077, October 13, 1936). The addition emulates several features of the original house, including its plastered walls, multi-light wood casements and reductive detailing; and
- The four-sided porch was built in 2014.



Figure 32, 1242 Dover Lane, West Elevation, looking northeast



Figure 33, 1242 Dover Lane, West Elevation, detail of the porch, with original fenestration, looking south



Figure 34, 1242 Dover Lane, West Elevation, East end of th Elevation, looking northeast

6.0 SIGNIFICANCE EVALUATION

This section of the report will determine the historic significance of the property at 1242 Dover Lane as well as its physical and visual integrity. The historic significance of the property will be evaluated using the criteria set forth by the City of Santa Barbara significance criteria. The evaluation will determine if the property qualifies for its designation as a City of Santa Barbara Landmark or Structure of Merit, placement on the State Register of Historic Places or nomination to the National Register of Historic Places. The integrity of the house and accessory buildings will be evaluated through the application of the integrity criteria set forth by the City of Santa Barbara for historic property studies. The property at 1242 Dover Lane is not a designated City of Santa Barbara Landmark or Structure of Merit, nor is it listed on the City of Santa Barbara Historic Resources Inventory List. The property is not listed in nor has it been determined eligible for listing in the California Register of Historical Resources or the National Register of Historic Places.

6.1 Evaluation of Integrity

Integrity means that the resource retains the essential qualities of its historic character. Built in 1927 the house and some of the garden's hardscape elements meets the 50-years-of-age criterion usually necessary for evaluation. Properties must retain sufficient integrity to convey the essential features of their appearance during their period of significance. The seven aspects of integrity are location, setting, feeling, association, design, workmanship, and materials. The National Register defines integrity in the following manner:

The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period. A property must resemble its historic appearance as well as retain materials, design features, and construction details dating from its period of significance. It must convey an overall sense of time and

place. If a property retains the physical characteristics it possessed in the past then it has the capacity to convey association with historical patterns or persons, architectural or engineering design and technology, or information about a culture or people (National Register Bulletin 15, 1999).

The Seven Aspects of Integrity

- 1) Location (the building, structure or feature has not been moved).
- 2) Design (the combination of elements that create the form, plan, and style of a property).
- 3) Setting (the physical environment of a property).
- 4) Materials (the physical elements used at a particular period of time to create the property).
- 5) Workmanship (the physical evidence of craft used to create the property).
- 6) Feeling (the property's expression of a particular time and place).
- 7) Association (the link between a significant event or person and the property).

The relevant aspects of integrity depend upon the National Register criteria applied to the property. For example, a property nominated under Criterion A (events), would be likely to convey its significance primarily through integrity of location, setting, and association. A property nominated solely under Criterion C (architecture) would rely upon integrity of design, materials, and workmanship.

6.2 The Resource's Period of Historic Significance and Historic Themes

The resource's period of significance encompasses the date of the house's construction 1927. The construction of the house occurred during a time when the Period Revival movement significantly contributed to the city's architectural heritage and during an era when several residential tracts were developed in the Upper Riviera Neighborhood. These developments shared a common development pattern characterized by residency and design covenants, winding streets, few sidewalks, and hardscape features constructed of native sandstone. Therefore, the property has a potential association with the themes of Historic Settlement, Architecture.

6.3 Application of the Integrity Criteria

The property will be evaluated using the seven aspects of integrity listed below:

1) Integrity of Location

Integrity of location means that the resource and its major components remain at its original location.

The house, and most of the original hardscape remain in-situ. Therefore, the property retains integrity of location.

2) Integrity of Design (the combination of elements that create the form, plan, and style of a property)

Integrity of design means that the resource accurately reflects its original plan.

House

Leonard Cooke's design conflates elements of the Spanish Colonial Revival style with motifs, such as its original rustic wood shingle roof and the rear elevation's cantilevered balcony, that recall the Monterey Revival style or the then popular English Cottage style. Some of Cooke's commissions,

including 1242 Dover Lane, melded elements of different Period Revival architectural styles into their design.

Alterations to the house since its construction include:

- In 1936 a one-story addition capped by a shed roof was built off the southwest corner of the house. The addition, which was built by Andrew Jensen, the house's original contractor, incorporates several materials and design features, including plaster walls and multi-light wood casement windows, that characterize the original house. While the placement of the additions shed roof directly under the west end of the second-floor balcony is somewhat awkward, the scale and materials of the addition are subservient to the original house. Also, the addition, which is on the rear of the house, is not visible from Dover Lane. Consequently, this alteration did not substantially impair the house's ability to convey its architectural style;
- In 2014 a one-story four-sided porch capped by a tile roof was built off the house's west elevation. The porch features wood posts supporting a segmented roof covered in terra cotta tiles. Construction of the porch did not remove original fenestration, which include two doors and a window or a concrete walkway, which also remains. The porch, which is set against the house's two-story main block is subservient in scale and massing to the house. Also, the visibility of the addition from Dover Lane or the street façade is minimal because the addition faces a narrow side yard and is set to the south end of the elevation more than 40 feet from the street frontage. Consequently, even though the porch is not an original feature, its one-story scale and placement off a subsidiary elevation ensures that it has not substantially impaired the house's design integrity.
- Sometime after 1956, a raised terrace extending along the rear (south) elevation and wrapping around the southeast corner of the house was installed. The terrace's materials, including its plaster sheathing, metal railings, a tiled deck, and a tongue-and-groove wood access door, emulate the house's original features and materials. Moreover, the insertion of the raised terrace did not remove character-defining materials or design features and raised terrace is not visible form Dover Lane. Consequently, this alteration did not substantially impair the house's integrity of design.
- At an unknown date, the garage's two bays were converted into a single bay with a paneled, roll-up door. This change did not enhance the house's integrity of design, but did not so impair the house that it cannot convey its original plan and most of its original design details.
- In 1986 -1987, new roofing composed of s-shaped terra cotta tiles was installed. The original plans called for a roof covered in rustic wood shingles. Later permits do not record an earlier roofing replacement, nor do they identify the roofing material replaced in 1986-1987. Aerial photographs taken between the late 1930s and the late 1980s lacked sufficient resolution to identify the house's original roofing material or if it had been previously replaced. The employment of a substitute roofing type which does not emulate the original roofing did not enhance the building's ability to convey its original design aesthetic. However, the impact of this alteration is minimized by the retention of the following original materials and design features:

a. The house retains almost all of its original construction materials, including its plaster cladding, almost all of its original multilight wood casement windows, including the street façade's windows, and the rear elevation's Monterey style porch, the vertical tongue-and-groove wood front doors, and Spanish Colonial Revival style light fixture flanking he front door,

in good condition. The gable-roofed porch off the east side of the house and a second floor, Monterey Revival style porch on the rear (south) elevation also survive.

b. The house's spatial relationship with the streetscape is largely unimpaired as the primary elevation retains its original configuration and substantial elements of the original hardscape, including sandstone retaining walls, steps, and stone pathway survive in the front garden. Other features including a sandstone barbeque/incinerator and a small ornamental water feature also remain in-situ.

Therefore, the house, with the exception of its roofing and original garage doors, preserves enough of its character-defining materials and design features to convey its original architecture, which melded elements of the Spanish Colonial Revival style with motifs characteristic of the Monterey Revival style, and retains its overall integrity of design.

3) Integrity of Setting

Integrity of setting means those buildings, structures, or features associated with a later development period have not intruded upon the surrounding area to the extent that the original context is lost.

The west end of Dover Lane preserves the five original houses built between 1923 and 1927. Later development is limited to the construction of houses on the vacant lots at 1245 and 1246 Dover Lane at the east end of the Marine Terrace #2 Tract. Another change was the extension of Dover Lane to the east, which appears to have occurred sometime in the 1950s. The scale and massing of the houses built in the 1950s is in character with previous development on the street; Also, the development in the 1950s did not remove historic hardscape or alter the spatial relationships of the pre-World War II era homes to each other or the streetscape. Therefore, the study property retains integrity of Setting.

4) Integrity of Materials

Integrity of Materials means the property retains most or all of the physical materials that date to its period of significance

House

The house retains almost all of its original materials, including its wall framing and roof assembly, plaster wall cladding, its wood frame, multi-light fenestration, front door, porches, and its decorative exterior light fixture. Loss of historic materials are confined to its roofing material and the garage's original bay doors. While these losses have not enhanced integrity, they are not so substantive that the house cannot convey the character of its original construction materials. Therefore, the house at retains integrity of materials.

5 Integrity of Workmanship

Integrity of Workmanship means that the original character of construction details is present. These elements can not have deteriorated or been disturbed to the extent that their value as examples of craftsmanship has been lost.

House

Most of the house's character-defining features, including exterior wall cladding, windows and doors survive. Losses are confined to the original roofing material, the original garage bays and likely, two windows on the rear elevation. Also, sandstone retaining walls, steps, and steps, that convey the character of the original bay doors survive in the front garden. Therefore, the house retains integrity of workmanship.

6) Integrity of Feeling

The property's expression of a particular time and place.

Additions to the house are relegated to the rear elevation and the west elevation. Moreover, these additions, while somewhat awkward in design, are compatible in materials, scale and massing with the original house and have not impaired the house's street facade. Despite the loss of its original roofing material and garage doors, the house has retained enough of its original design features including almost all elements of its street façade that contribute to the surrounding streetscape composed of five Period Revival style houses. Therefore, the property and surrounding streetscape, retains integrity of feeling.

7) Integrity of Association

The link between a significant event or person and the property

The house was built for Taylor McDougal in 1927. The house retains sufficient integrity to convey its association with the McDougal family.

6.3.1 Summary Statement of Integrity

The house retains integrity of design, setting, materials, workmanship and feeling. The retaining walls, steps, and paved pathways in the front garden contribute to the setting of the house.

6.4 Significance Assessment

The criteria used by the City of Santa Barbara, State of California and the National Register of Historic Places will be used to assess the potential historic and architectural significance of the property:

The City of Santa Barbara Architectural Historian completed an Administrative Resource Evaluation of and reached the following conclusions regarding the property's potential status as a historic resource:

6.4.1 City of Santa Barbara Significance Criteria

Guidelines for determining a property's historical significance and assessing alterations to historic resources are delineated in Appendix D, Chapter 30.157.025 of the Santa Barbara Municipal Code:

Significance: City of Santa Barbara establishes historical significance as provided by the Municipal Code, Section 30.175.025. Any historic building that meets one or more of the five criteria established for a City Landmark, or a City Structure of Merit can be considered significant. The structure may be significant as a Structure of Merit per the following criteria:

30.157.25 Significance Criteria.

In considering a proposal to designate or recommend designation of any structure, site or feature as a Landmark, Structure of Merit or for inclusion on the Historic Resources Inventory, any structure, site or feature must be at least 50 years of age, meet one or more of the criteria outlined below, and retain historic integrity. The designating authority must find that the structure, site or feature retains enough historic integrity of location, design, setting, materials, workmanship, feeling, and association that it conveys its historic significance in accordance with the most recent National Register of Historic Places Bulletin *How to Apply the National Register Criteria for Evaluation*. The designating authority must find that the structure, site or feature meets one or more of the following Significance Criteria:

1. It is associated with events that have made a significant contribution in our past;
2. It is associated with the lives of persons significant in our past;
3. It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possesses high artistic or historic value, or represents a significant and distinguishable collection whose individual components may lack distinction;
4. It yields, or may be likely to yield, information important in prehistory or history; or
5. Its unique location or singular physical characteristic represents an established and familiar visual feature of a neighborhood.

Historic Resource. A structure, site, cultural landscape or feature designated or eligible to be designated historically significant based on the criteria in Section 30.157.025 Historic resources may also include, but are not limited to:

1. City-designated Landmark or Structure of Merit;
2. California Historical Landmark;
3. National Historic Landmark;
4. Listed on the State Register of Historical Resources;
5. Listed on the National Register of Historic Places;
6. Contributing historic resources in a City-designated Historic District Overlay Zone;
7. State or National Register Historic District;
8. A resource listed in the City's Historic Resources Inventory; or
9. A Cultural Landscape as defined herein.

Landmark. A structure, site, cultural landscape or feature having historic, architectural, archeological, cultural, or aesthetic significance and designated by City Council as a Landmark under the provisions in this chapter.

Structure of Merit. A historic resource designated by the Historic Landmarks Commission that deserves official recognition as having historic, architectural, archeological, cultural, or aesthetic value but does not rise to the level of Landmark status.

1. It is associated with events that made significant contributions in our past;

The property does not have a demonstrable link to an important historic event. Therefore, the study property does not meet Criterion 1.

2. It is associated with the lives of persons significant in our past;

Neither Taylor McDougal, the first owner of the property or later owners, including John and Kathryn Wright made substantial contributions to the social, commercial, or social life of Santa Barbara. Therefore, the property, which has no direct link to a historically significant individual does not meet

Criterion 2.

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

Embodies the distinctive characteristics of a type, period, architectural style, or methods of construction:

The house retains enough of its character-defining features to convey its original design and the type and character of its original building materials and finishes. Cooke's scheme for the house synthesized motifs of the Spanish Colonial Revival style and the Monterey Revival style. Motifs characteristic of the Spanish Colonial Revival style include asymmetry, the arcuated front door set in a reveal, plastered walls which emphasize planer wall surfaces rather than fenestration, multilight wood windows, reductive detailing, and a prominent chimney on the street façade. Other motifs, such as the cantilevered second floor porch on the rear (south) elevation and the likely material of the original roof (rustic wood shingles) are more characteristic of the Monterey Revival style. Eclecticism was a characteristic feature of the Period Revival because the movement synthesized varied motifs from past architectural styles to create new forms, which displayed varying degrees of fidelity to the originals. Consequently, with few exceptions, Period Revival styles were intended to recall but not mimic the past. The house at 1242 Dover Lane, designed by Leonard Cooke, can be classified as an essay in eclecticism, a characteristic of the Period Revival.

Or represents the work of a master:

Leonard Cooke, like many architects practicing in California between the early 20th century and the late 1930s, practiced in a range of styles from Craftsman to various iterations of the Period Revival. His early work included Craftsman style house and an eclectic Craftsman/Mediterranean style house in Pasadena. His essays in the Craftsman style in Pasadena were so assured that they have been confused with works by Greene and Greene (santabarbara.gov/government/priorities-policies/historic-preservation/historicarchitects). While his body of work in the Period Revival style did not always achieve the level of mastery typical of architects such as George Washington Smith or Reginald Johnson, it does make a substantial contribution to the City's architectural heritage because it was the work of architects like Cooke that forms the visual fabric and character of Santa Barbara's pre-World War II era neighborhoods, including the Upper Riviera, Lower Riviera, and San Roque neighborhoods. These neighborhoods are characterized by an eclectic array of middle and upper middle class houses designed in iterations of the Period Revival, dense plantings and an irregular and picturesque layout of streets, cul-de-sacs, and lanes. Cooke's individual commissions in Santa Barbara and the Pasadena region are often individually distinguished and/or strongly contribute to these communities' architectural heritage.

Eligibility under Criterion 3:

The house at 1242 Dover Lane meets Criterion 3 because it embodies the distinctive characteristics of an architectural type, namely, an eclectic essay in the Period Revival style and because it represents the work of an architect who made substantial contributions to the architectural heritage of the City and California.

The House

Character-Defining (contributing) Features:

- L-shaped footprint including the garage wing built at the same time as the house;
- Plastered walls;
- Intersecting gable roof with shallow or flush eaves;
- Multi-light fenestration, primarily casement types with reductive sills set into the plastered wall surface without noticeable window surrounds. The arrangement of windows and doors, which maintains a sense of controlled asymmetry;
- Reductive detailing emphasizing windows and doors set into the planer walls;
- The picturesque modulation of the street façade into three stepped elements recessed off the garage wing. The arcuated tongue-and-groove arched door set into a moderately deep reveal with ornamental banding. A stepped chimney rising above the roof's ridgeline, and the narrow extension of the garage roof to form a shed element over the entry door. While a minor detail, the metal light fixture with a Spanish galleon motif contributes to the façade's architectural scheme;
- The porch off the east elevation with its wood posts set on plastered plinths;
- The rear elevation's Monterey Revival style second floor porch.

Non-Contributing Features:

Roof

It is likely the original roofing material was rustic wood shingle. Therefore, the terra cotta tiles are non-contributing.

North Elevation (street façade)

- The garage's single bay and its door (the garage originally featured two bay doors separated by a pier);

South Elevation (rear elevation)

- One-story addition added to the west end of the elevation in 1936. This excludes the two windows in the addition's south elevation, which were very likely salvaged from the kitchen's south elevation; and
- The raised terrace, which appears to have been added after 1927;
- The pair of one-light French doors and the triple window, which are very likely alterations made in 1936 when a one-story addition was built to the rear of the house.

East Elevation

- The porch's tiled floor; and
- The extension of the raised terrace wrapping around the southeast corner of the house.

West Elevation

- The four-sided porch added in 2014; and
- The one-story shed-roofed addition at the south end of the elevation.

Landscape and Hardscape

Contributing:

Sandstone retaining walls, steps, and walkway in the front garden.

Non-Contributing:

The other landscape and hardscape features are non-contributing.

4. It yields, or may be likely to yield, information important in prehistory or history:

The application of this criterion to archaeological resources is beyond the purview of this report.

5. Its unique location or singular physical characteristic represents an established and familiar visual feature of a neighborhood.

The house on the study parcel is one of five Period Revival style houses at the west end of Dover Lane built between 1923 and 1927, shortly after the Marine Terrace #2 Tract was created by the Riviera Company. Two of these houses, located at 1241 and 1242 Dover Lane, which are located across the street from each other, were built in 1927 to the design of Leonard Cooke. 1242 Dover Lane and the other four houses at the west end of Dover Lane form a distinctive assemblage of houses and streetside hardscape including sandstone retaining walls, steps and landscaping linked by a similar architectural aesthetic and history associated with the early 20th century development of the Upper Riviera as an upper-class residential enclave. The study property's front garden and the hardscape features at the west end of the street remain, and later development, which is sympathetic in scale, massing, and placement, has not removed houses or streetscape features that contribute to the character of the neighborhood. Therefore, 1242 Dover Lane, which has been an established and familiar feature of the streetscape for 95 years, meets Criterion 5.

6.4.2 Summary Statement of Significance

The house and selected hardscape elements confined to the sandstone retaining wall, steps, and walkway on the street frontage, and excluding the non-contributing features identified in Section 6.4.1 of this report, meet Criteria 3 and 5 at the local level. Given their current state of preservation and level of architectural importance, the house is eligible for listing as a City of Santa Barbara Site of Historic Merit. Selected elements of the hardscape identified in Section 6.4.1 of this report are not individually eligible for listing but contribute to the setting of the house and streetscape. Therefore, the house is a significant historic resource for environmental review.

7.0 SUMMARY AND CONCLUSIONS

The house at 1242 Dover Lane is a significant historic resource for environmental review. The retaining walls, paved pathways and steps in the front garden contribute to the setting of the house. Other existing improvements on the study parcel are not historic resources for the purposes of environmental review. Therefore, the completion of a Phase 2 Historic Structures/Sites Report evaluating a proposed project to alter the house is recommended.

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1931, updated to 1950.

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Appendix A
Leonard Cooke Plans

TEYLER McDOUGALL RESIDENCE
SANTA BARBARA, CALIF.

APRIL 1927

LEONARD A COONE
- ARCHITECT
437 E. VICTORIA ST.
SANTA BARBARA, CALIF.



18' 0"

X

18' 0"

Y

DOVER ROAD

PROPERTY LINE

CONCRETE DRIVEWAY

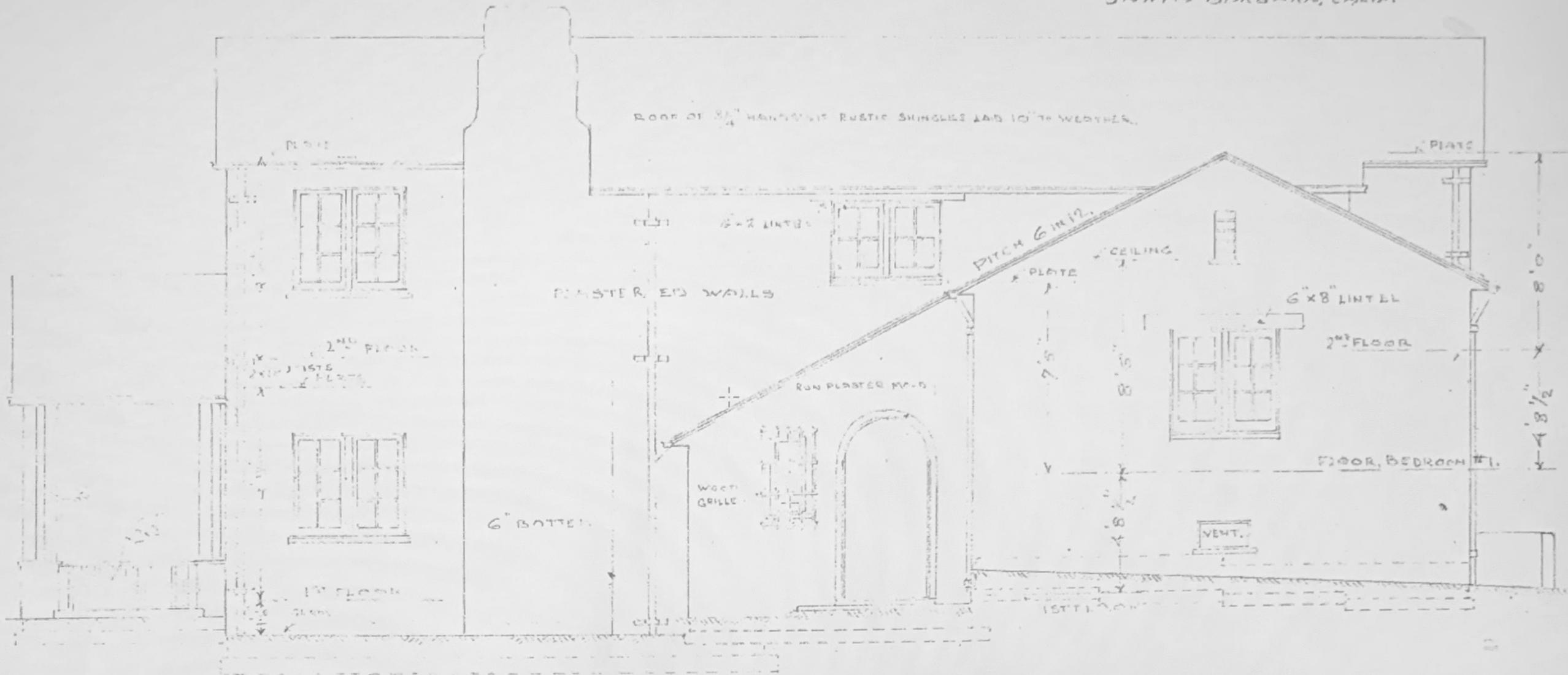


INDICATES LOCATION OF GARAGE
Scale $\frac{1}{4}'' = 1'0''$

TAYLOR McDOUGALL RESIDENCE,
SANTA BARBARA, CALIF.

APRIL 1927.

LEONARD A. COOKE
ARCHITECT,
423. E VICTORIA ST.
SANTA BARBARA, CALIF.



NORTH ELEVATION
Scale $\frac{1}{4}$ " = 1'-0"

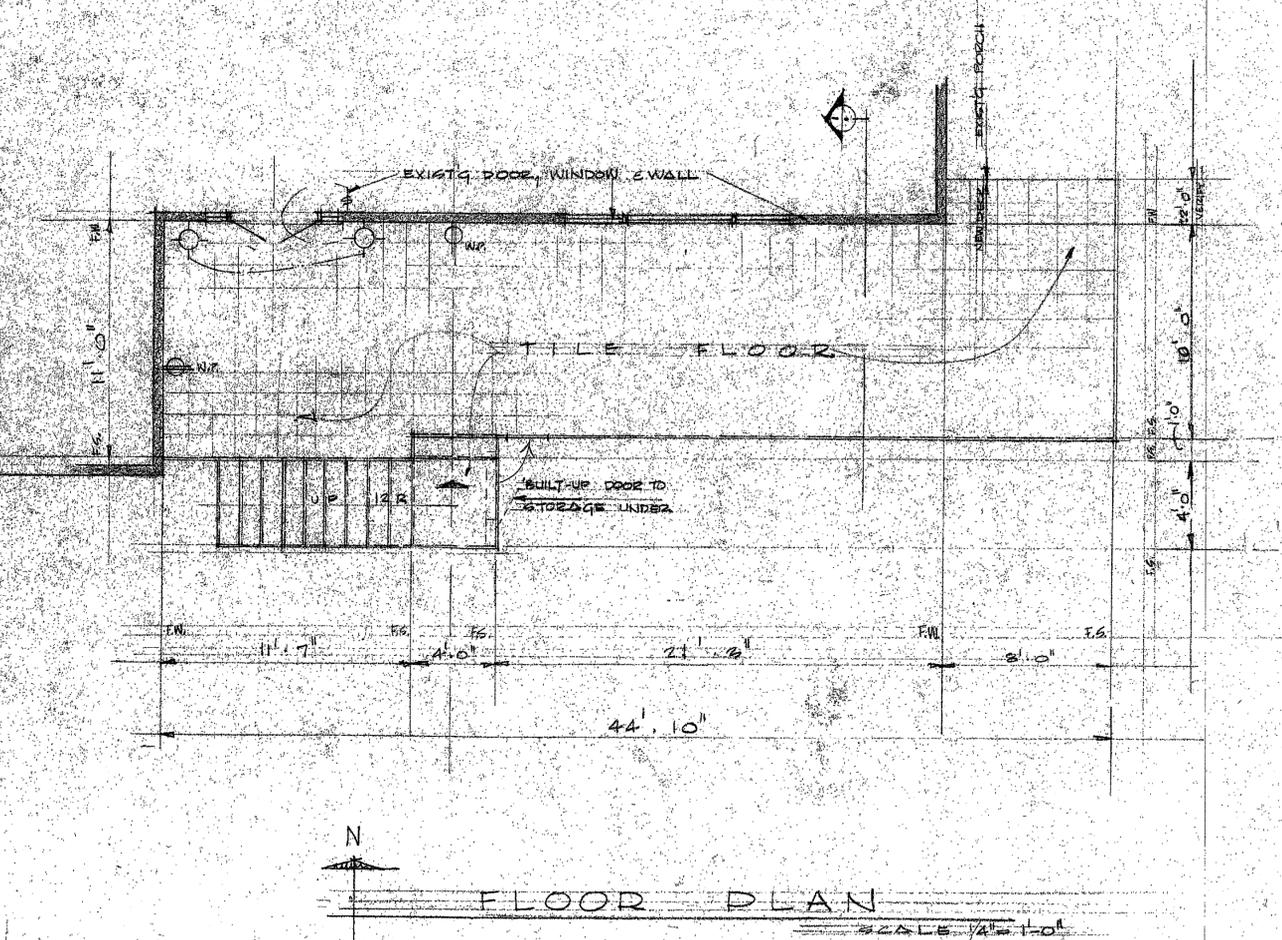
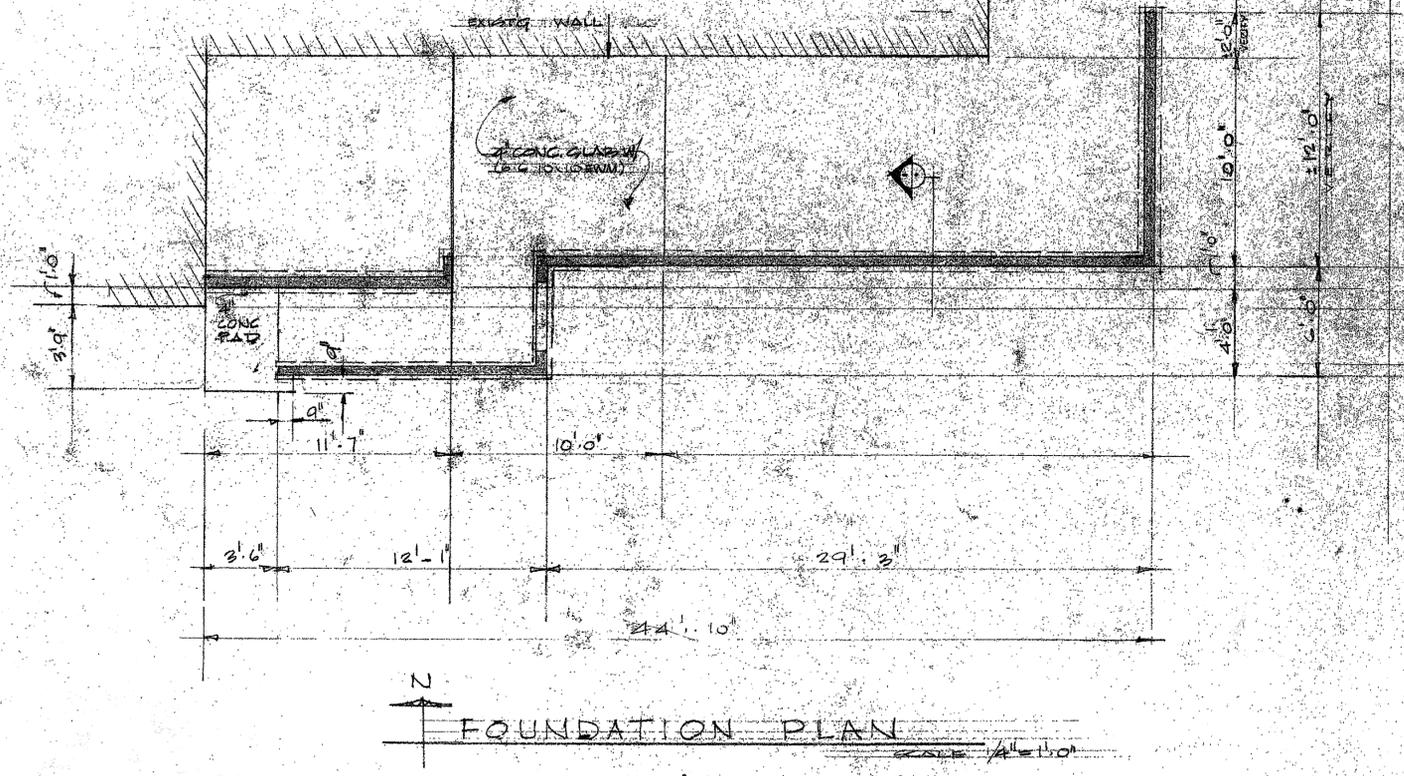
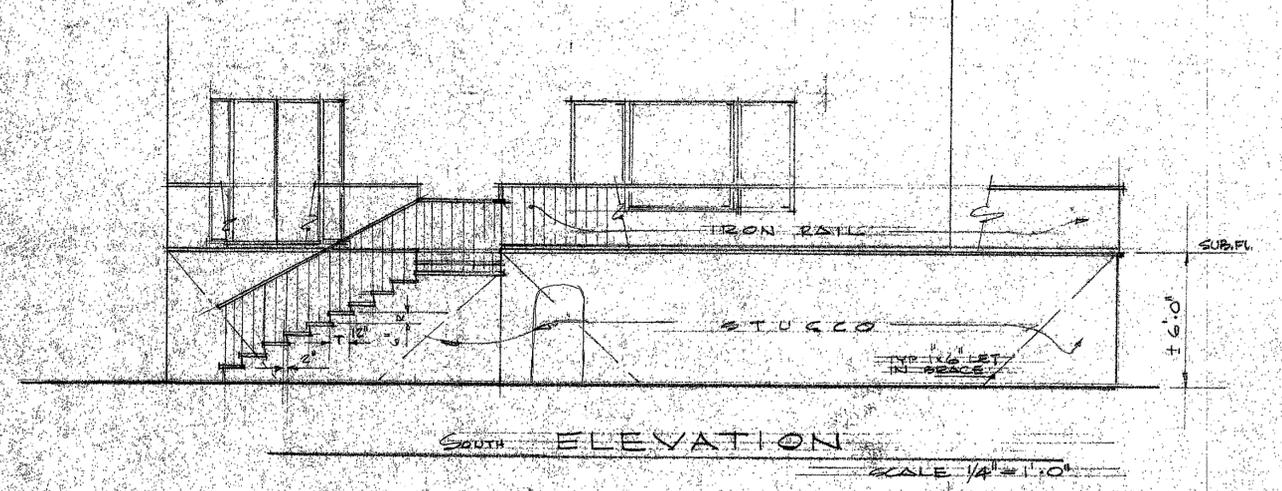
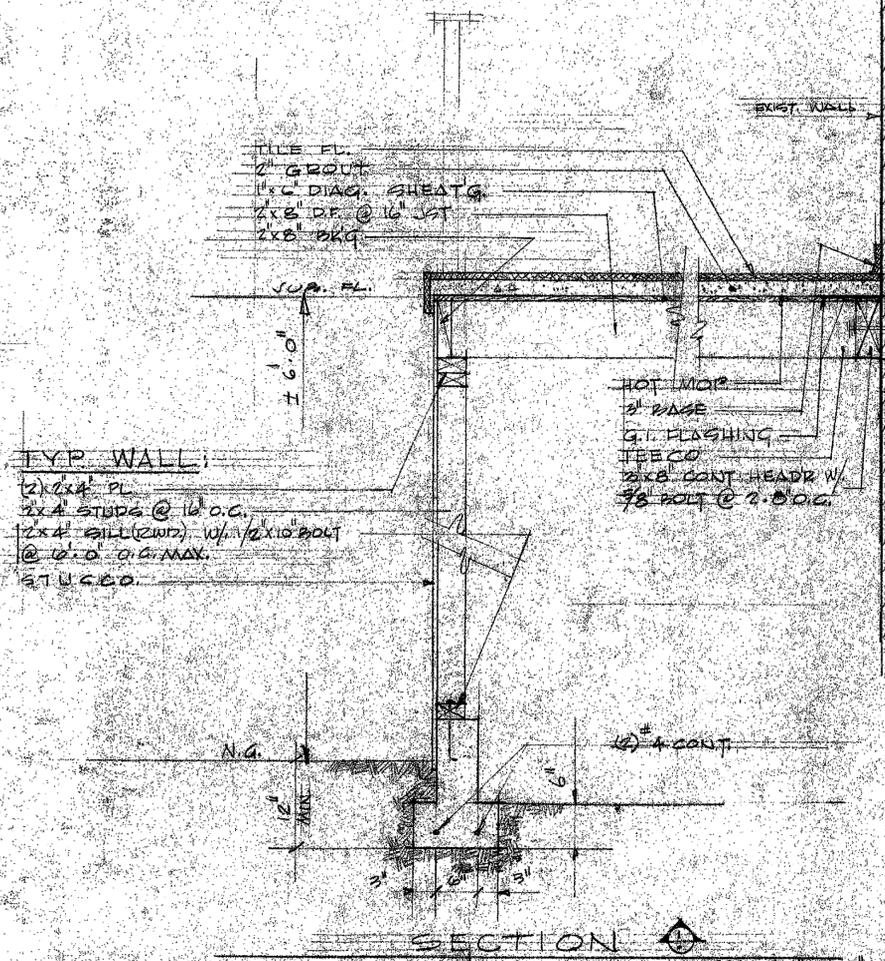
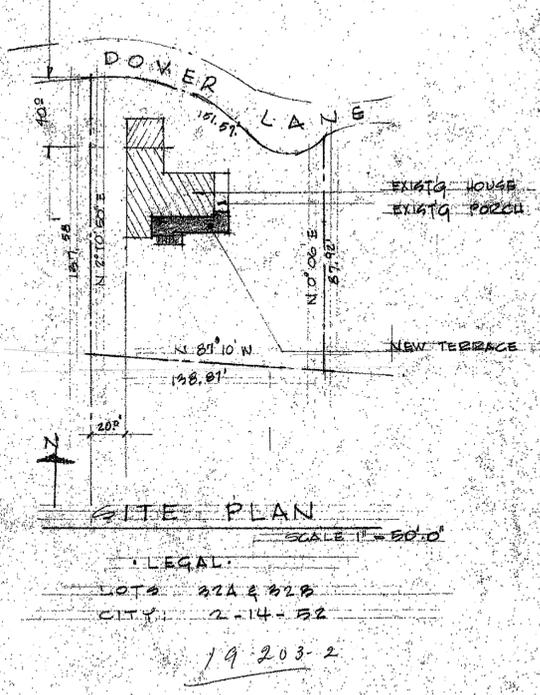
TAYLOR McDOUGALL RESIDENCE,
SANTA BARBARA, CALIF.

APRIL, 1927.

LEONARD A. COOKE,
ARCHITECT,
423. E. VICTORIA ST
SANTA BARBARA, CALIF.



WEST ELEVATION
Scale 1/4" = 1' 0"



Sheet 1 of 1

Job _____
Drawn By _____
Checked By _____
Contractor to verify all dimensions on job.
Date 4-4-52

PROPOSED ADDITION FOR:
MR. FRANK MALINOWSKI
1242 DOVER LANE, SANTA BARBARA, CALIFORNIA

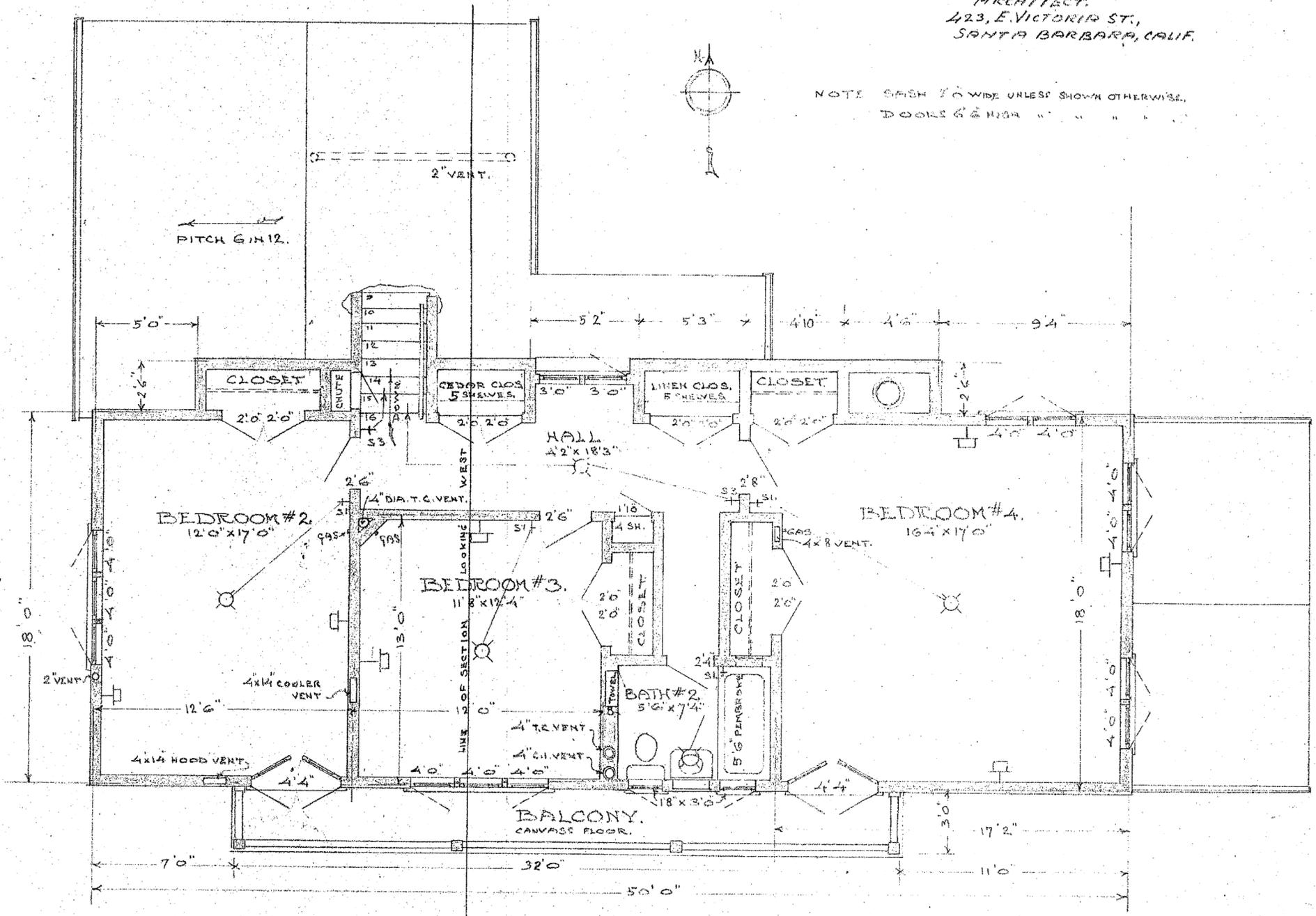
Edwards · Pitman
300 East Canon Perdido Street · Santa Barbara, California · Woodland 6-1200

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423, E. VICTORIA ST.,
SANTA BARBARA, CALIF.

NOTE: SASH 7'0" WIDE UNLESS SHOWN OTHERWISE,
DOORS 6'6" HIGH " " " " " " " "



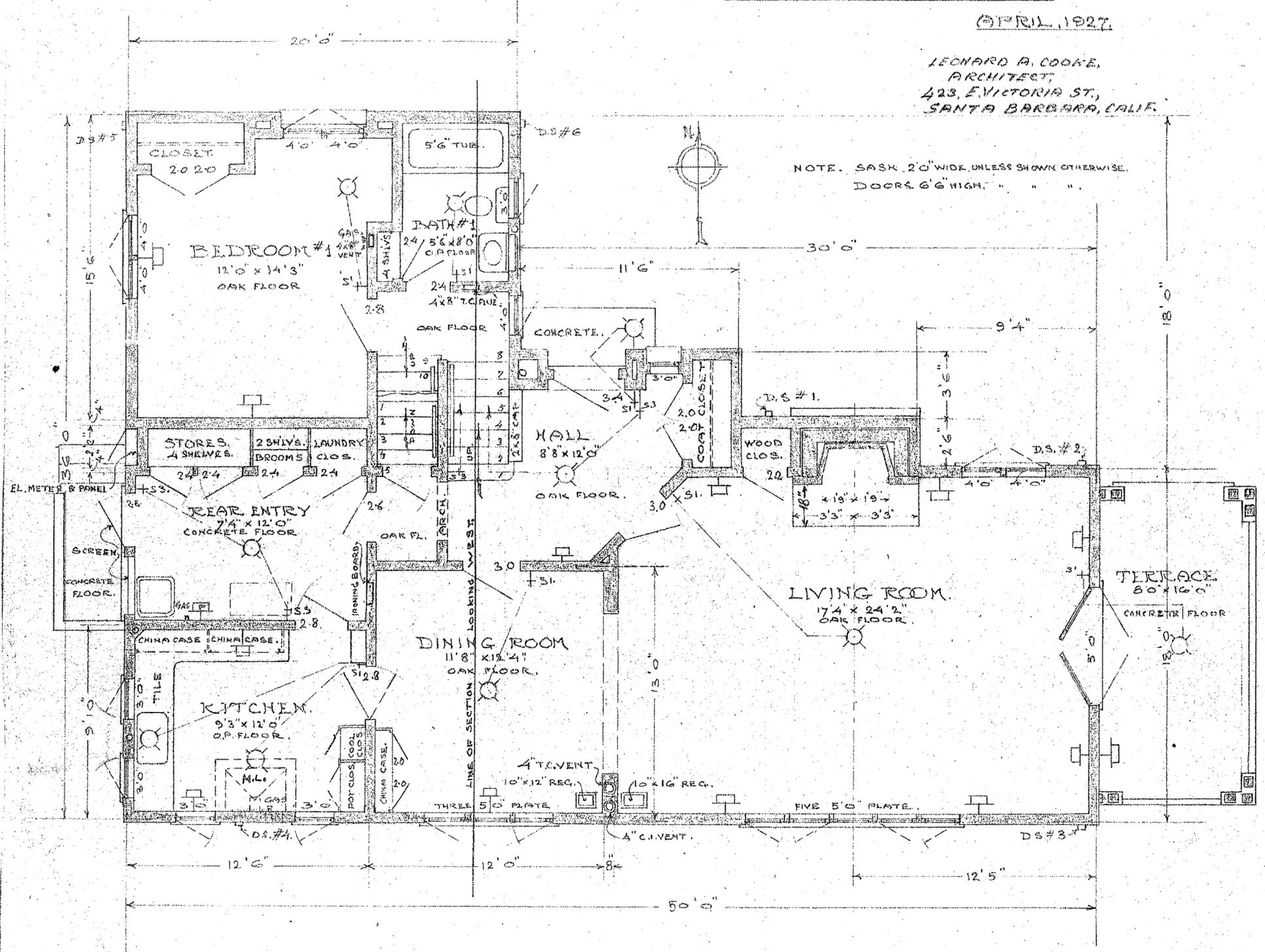
SECOND FLOOR PLAN.
SCALE 1/4" = 10'

TAYLOR McDOUGALL RESIDENCE
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NOTE. SASH 2'0" WIDE, UNLESS SHOWN OTHERWISE.
DOORS 6'6" HIGH. " " " "

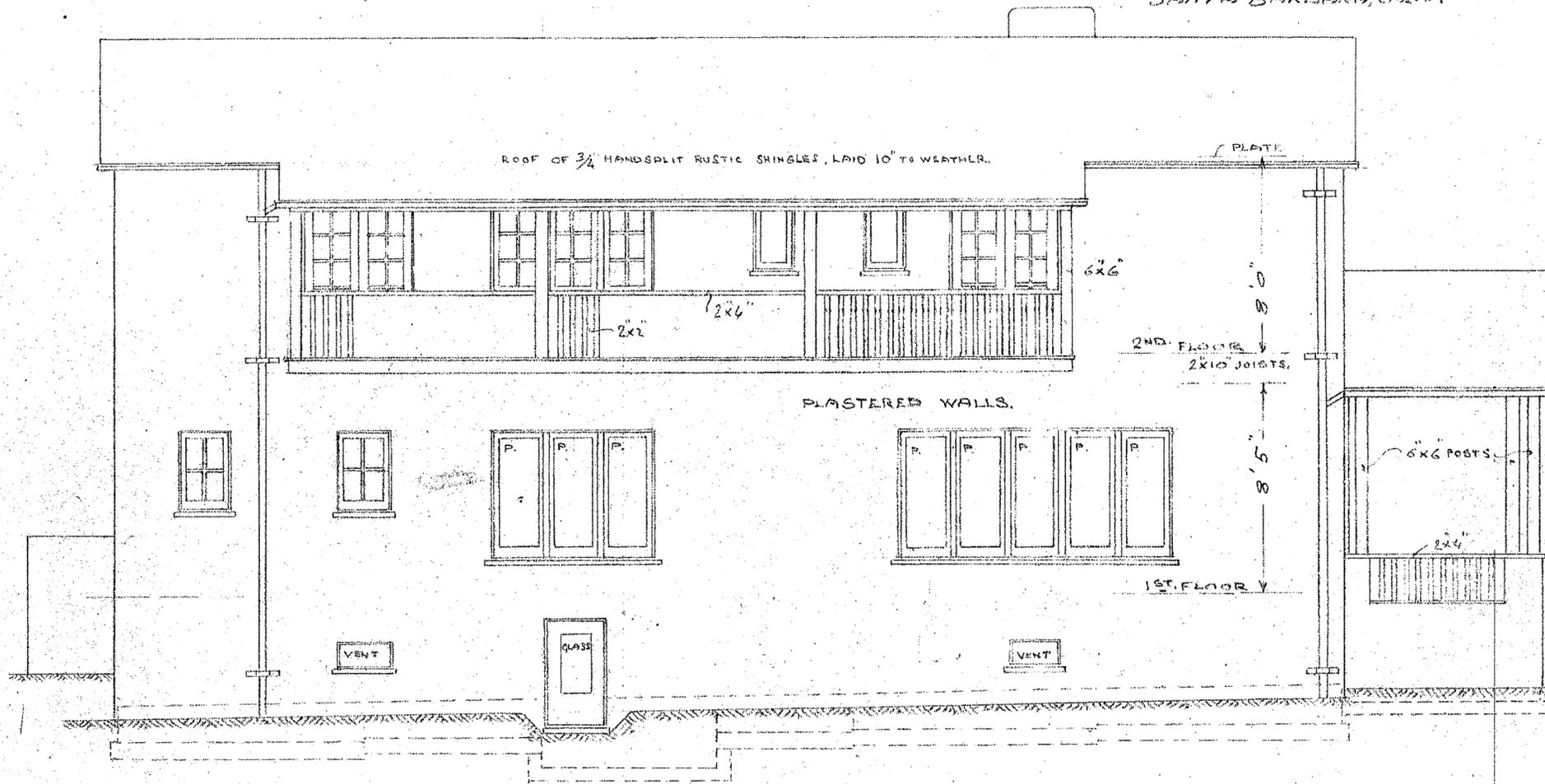


FIRST FLOOR PLAN.
Scale 1/4" = 1'0"

TAYLOR MCDUGALL RESIDENCE,
SANTA BARBARA, CALIF.

APRIL, 1927.

LEONARD A. COONE,
ARCHITECT,
423, E. VICTORIA ST.,
SANTA BARBARA, CALIF.



SOUTH ELEVATION.
Scale 1/4" = 1'-0"

DOVER ROAD

40.0'

DRIVEWAY

CARAGE

151.57'

ROAD 7'0" AVERAGE

20.0'

HOUSE

137.55'

27.54'

LOT # 32. MARINE ACERAGE NO. 2.

SEWER

133.00'



SCALE 1/8" = 10'

