



HISTORIC CONTEXT STATEMENT EXECUTIVE SUMMARY

HEARING DATE: April 7, 2021

Case No: 2014.0263U
Project: Gardens in the City: San Francisco Residence Parks, 1906-1940, Historic Context Statement
Staff Contact: Frances McMillen 628-652-7376
Frances.mcmillen@sfgov.org

Recommendation: Informational

Project Description

Gardens in the City: San Francisco Residence Parks, 1906-1940 (Draft) Historic Context Statement documents the development of eight residence parks: Jordan Park, West Clay Park, Ingleside Terraces, Forest Hill and Forest Hill Extension, St. Francis Wood, Sea Cliff, Lincoln Manor and Balboa Terrace. The historic context statement was developed to provide a framework for consistent, informed evaluations of historic resources in the eight neighborhoods included in the study and to aid Department staff in the identification and evaluation of other residence park neighborhoods in San Francisco. The *Residence Parks* Historic Context Statement documents the development history of each neighborhood between 1906 and 1940 and includes a discussion of the developers, architects, and builders involved in the establishment and design of each community. Common sales and marketing practices are also discussed, including the use of restrictive deeds and covenants to protect against building and lot modifications and to prohibit racial and ethnic minorities from property ownership or occupation. The study identifies architectural styles and character-defining building and landscape features, including planting areas, site furnishings and structures, street patterns and pedestrian circulation systems. The context statement includes potential areas of significance, criteria considerations, and provides recommendations for future study of potential individual landmarks and historic districts.

The *Residence Parks* Historic Context Statement was prepared by consultant Richard Brandi, who meets the Secretary of the Interior's Professional Qualifications Standards. The project was funded by the Historic Preservation Fund Committee (HPFC).

This historic context statement is one component of the citywide historic context statement framework, as part of the Citywide Cultural Resources Survey. Please see the attached presentation to the Historic Preservation Commission on November 18, 2020 with the full framework.

Public/Neighborhood Input

The consultant made several presentations on residence parks during the writing of the historic context statement. These include:

- Northern California Chapter Society of Architectural Historians – April 2013
- Society of American and Regional Planning History – November 2015
- SPUR – January 2016
- West Portal Branch Library – February 2016
- Presidio Terrace Walking Tour – June 2016
- Westwood Park Walking Tour – October 2016
- Hart Howerton – March 2017
- San Francisco History Association – March 2017
- Western Neighborhoods Project – August, September, October 2020

A public presentation of the Residence Parks Historic Context Statement held at the Planning Department was made by the consultant on August 24, 2017. The presentation included an overview of the development of residence parks neighborhoods accompanied by historic photographs, maps, and current images. The event was advertised through the Planning Department website, SF Heritage, and the Western Neighborhood Project's website. The Department reviewed drafts and provided feedback on the report throughout its completion. Due to limitations on staff capacity, coordination with the consultant on finalizing the document began in 2020. Neighborhood and community groups were notified of the April 7, 2021 informational hearing on March 24, 2021 and March 30, 2021.

Proposed

Staff will finalize the draft in consultation with the author to include the following updates.

- The report would benefit from additional language on the criteria necessary for a residence park to be considered eligible for the National and California registers. Further details, such as additional information on design and integrity considerations, along with examples of neighborhoods that may or may not be eligible for listing, would aid staff in evaluating and establishing the significance of potential resources and districts in the study areas, as well as other San Francisco developments that include characteristics of residence parks.
- The study would benefit from an expanded definition and further detail on residence parks as cultural landscapes. Landscape features are identified as “cultural landscape features” for some, but not all neighborhoods included in the study. Further clarity on residence parks as potential cultural landscapes will aid staff in evaluating potential resources.
- The discussion of architectural styles would benefit from additional language on the prevalence or

rarity of architectural styles in the neighborhoods included in the study and provide dates of when styles were common. Although stated in the report that it is outside the scope of the study, adding examples of potential landmarks and districts, including further detail on character defining features of neighborhoods and guidance on integrity considerations when determining potential districts, is recommended to further aid staff when evaluating resources.

- Additional language on the evaluation of properties or potential districts for their association with the history of housing discrimination and integration, such as properties or developments with deed restrictions and covenants or tied to fair housing or anti-discrimination legal challenges or civil rights actions is recommended. The Department acknowledges these practices were not limited to residence parks developments. They were prevalent throughout San Francisco and extend beyond the period of significance covered in the draft report. The history of housing discrimination, fair housing, civil rights actions, and legal challenges will be considered as a larger theme in the citywide historic context statement framework.

Attachments

Gardens in the City: San Francisco Residence Parks, 1906-1940 (Draft) Historic Context Statement
SF Survey presentation – November 18, 2020 update to Historic Preservation Commission

GARDENS IN THE CITY: SAN FRANCISCO RESIDENCE PARKS, 1906–1940

Historic Context Statement



October 2016

Prepared by Richard Brandi and Denise Bradley

Western Neighborhoods Project
4016 Geary Boulevard, Suite A
San Francisco, CA 94121

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Chapter 1

Project Description

Introduction

The Western Neighborhoods Project created this historic context statement in order to provide a framework for informed evaluations of San Francisco residence parks constructed during the first half of the twentieth century.

Influenced by nineteenth-century American suburban ideals and the City Beautiful movement, local developers created subdivisions of spacious and thoughtfully designed single-family houses surrounded by classically inspired landscaping—many to appeal to buyers from growing professional and managerial classes, with some designed specifically for middle-class incomes. Called “residence parks” to emphasize the park-like setting, they were also called “restricted parks” because of deed covenants that tightly controlled construction and use. Common examples of these restrictions include front setback requirements, defined minimum construction costs, landscaping guidelines, prohibition of commercial buildings, and excluding ownership or occupancy by minority races and ethnicities.

The origins of residence parks can be found in earlier movements to create master-planned communities called “garden suburbs.” Independent, self-sufficient entities with shops and civic buildings, garden suburbs were planned communities with artistic and almost pastoral elements, residential retreats from cities, but connected to work in cities by train, streetcar, or automobile. Robert A. M. Stern, in his magisterial book, *Paradise Planned*, identified the existence of 954 garden suburbs in 35 countries. The early twentieth century saw the greatest popularity in creating these communities. Stern counts at least twenty garden suburbs built before 1900 in the United States, and 145 by 1920.¹

San Francisco’s residence parks are what Stern calls “garden enclaves,” neighborhood versions of a garden suburb, sharing many of the same ideals and traits, but enclosed within city limits. The residence park is almost exclusively residential, with coordinated land-use planning, such as setbacks and landscaping.²

This historic context statement examines eight residence parks in San Francisco: Jordan Park (established 1906), West Clay Park (1910), Ingleside Terraces (1911), Forest Hill and Forest Hill Extension (1912), St. Francis Wood (1912), Lincoln Manor (1913), Sea Cliff (1913), and Balboa Terrace (1920). Of the many residence parks launched in the city during the early twentieth century—there were dozens of various size, scale, and ambition—this sample was selected to provide a range in size (a few dozen to several hundred houses), topography (hilly or flat), length of completion (3–5 years to 20–30 years), and developer experience, vision, and execution.

¹ Communication with David Fishman, Robert A.M. Stern, June 13, 2014.

² Robert A. M. Stern, David Fishman, Jacob Tilove, *Paradise Planned: The Garden Suburb and the Modern City* (New York: The Monacelli Press, 2013), 48.

The San Francisco Mayor's Office of Economic and Workplace Development funded the development of this context statement through an award by the Historic Preservation Fund Committee (HPFC) to the Western Neighborhoods Project.

Richard Brandi, a director of the Western Neighborhoods Project, who meets the Secretary of the Interior's Professional Qualifications Standards, is the lead author of this context statement. Denise Bradley, ASLA, who meets the Secretary of the Interior's Professional Qualifications Standards, wrote the culture landscape sections for each park. Woody LaBounty did the editing, layout, graphics, and assisted with research. Nicole Meldahl wrote the extensive biographies of the tract architects. Thanks go to Western Neighborhoods Project members Dennis Kelly, who researched the political attitudes of residents, John Freeman, who provided useful information about Jordan Park, and Inge Horton, who commented on an early draft. Review was done by the Historic Preservation Fund Committee and the San Francisco Planning Department.

Period Justification

The period 1906–1940 was chosen because it covers the primary era of residence park development in San Francisco. Nearly all construction in city residence parks occurred between 1910 and 1940, with peak building during the 1920s. Major factors that influenced the design and construction of residence parks during this period included reconstruction after the 1906 earthquake and fire; regional rivalry with suburban growth in the East Bay and Peninsula; the creation of the Municipal Railway in 1912; the construction and opening of the Twin Peaks streetcar tunnel from 1914–1917; the mass adoption of personal automobiles; and widespread municipal street improvements during the 1910s and 1920s.

Residence Park Boundaries

(Maps and detailed locality descriptions of the residence parks are listed in Chapter 5 and Appendix C.)

Balboa Terrace: Junipero Serra Boulevard, Monterey Boulevard, San Benito Way, and Ocean Avenue.

Forest Hill and Forest Hill Extension: 7th Avenue, Laguna Honda and Dewey Boulevards, Taraval Street, and, on the west, a north-south line running between the junctions of 8th Avenue and Linares and 9th Avenue and Pacheco Street. Forest Hill Extension: Dewey, Kensington, Vazquez, Garcia, Laguna Honda Boulevard.

Ingleside Terraces: Junipero Serra Boulevard, Ocean Avenue, Ashton Avenue, and Holloway Avenue.

Jordan Park: Geary Boulevard, California Street, Palm Avenue, and Parker Avenue.

Lincoln Manor: Geary Boulevard, 38th Avenue, Clement Street, 36th Avenue.

St. Francis Wood: Monterey and Junipero Serra Boulevards, Portola Drive, San Pablo Avenue, Yerba Buena Avenue, and San Jacinto Way.

Sea Cliff: 28th through 32nd Avenues, California Street, 25th, 26th and 27th Avenues north of El Camino del Mar; Lincoln Park, the Presidio, and the Golden Gate.

West Clay Park: 22nd to 24th Avenues between Lake Street and the Presidio.

Historic Context Statements

A context statement documents the development history of a neighborhood, identifies key builders and architects, documents the primary architectural styles and character-defining features, and provides a guide for the evaluation of buildings. This residence park context statement links a specific property type—the single-family house—to themes, geographic patterns, and time periods. It provides a detailed discussion of significance, criteria considerations, and integrity thresholds. The context statement can be used to assist historic-resource evaluation determinations in other residence park tracts.

The content and organization of the context statement is consistent with federal, state, and local guidelines that have been adopted for developing historic contexts. Numerous National Park Service publications were consulted to inform the organization and evaluative frameworks for the context statement, including: National Register Bulletin No. 15 (“How to Apply the National Register Criteria for Evaluation”), Bulletin No. 16B (“How to Complete the National Register Multiple Property Documentation Form”), and “Historic Residential Suburbs, Guidelines for the Evaluation and Documentation for the National Register of Historic Places.”

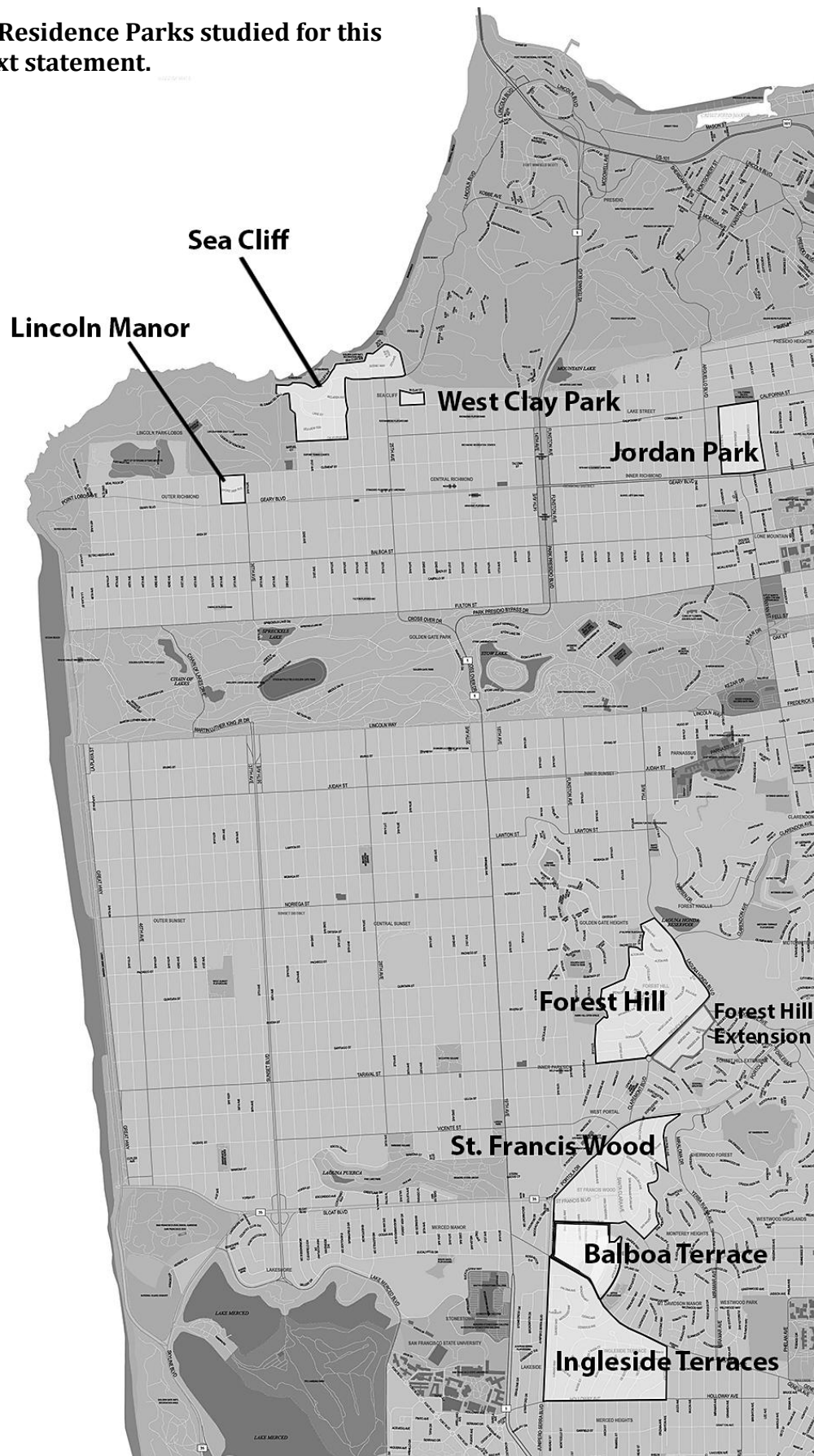
Objectives and Scope

At present, there is very little historical documentation or scholarly research focused on San Francisco’s residence parks. The context statement is intended to provide the necessary historic context to identify, document, and evaluate not only the eight selected residence parks, but also other contemporaneous residence parks in San Francisco.

Objectives of the context statement:

1. Identify and document the planning themes and building types associated with residence parks builders (1906–1940);
2. Identify character-defining features of the common architectural styles of residence parks (1906–1940);
3. Provide a framework for the identification and evaluation of residence parks houses (1906–1940), including significance and integrity thresholds;
4. Provide recommendations for future efforts to aid in the identification, rehabilitation, and recognition of significant historic resources.

Eight Residence Parks studied for this context statement.



Chapter 2

Methodology

Development of this context statement relied upon a range of primary and secondary sources and extensive field visits. This section briefly describes the archival sources, published works, and other documents consulted in the preparation of this document.

The context statement builds on the work of authors and researchers who have studied some of San Francisco's residence parks. Richmond District historian John Freeman provided information and research for Jordan Park and Lincoln Manor. Jacquie Proctor's *Bay Area Beauty: The Artistry of Harold G. Stoner* offered insights into the development of Forest Hill and Balboa Terrace. Woody LaBounty's *Ingleside Terraces: Racetrack to Residence Park* and Richard Brandi's *San Francisco's St. Francis Wood and San Francisco's West of Twin Peaks Neighborhoods* served as important beginning source material for the relevant neighborhoods. Additional research was conducted in the archives of the Western Neighborhoods Project, which focuses on the history of western San Francisco, including the residence parks contained in this study.

The amount of information available about these residence parks varies greatly. For the most part, intentions of the developers and builders can only be gleaned through their marketing statements, advertisements, or newspaper articles. Most of the developers were partnerships or small companies that didn't leave archives of their businesses. Firsthand accounts of how they managed their business or how they responded to changing circumstances are few.

Those residence parks that have been subject to book-length treatment are given salient coverage here without repeating details readily available in those volumes. Some of these residence parks were given extensive contemporary newspaper coverage or had records preserved through homeowners associations, while others have scant archival information available. We provided as much original research as we were able to access. As a result, the extent and richness of the historical discussion for each park varies.

Primary sources

- Searches of the *San Francisco Call* and *San Francisco Chronicle* online databases were conducted on the eight residence parks and the names of developers between 1890 and 1923. These searches produced hundreds of articles and advertisements about the residence parks.
- Clippings files at the San Francisco History Center at the San Francisco Public Library, the California Historical Society, the Bancroft Library at University of California, Berkeley, and San Francisco Heritage.
- Subdivision maps from the Office of the San Francisco Assessor-Recorder.

Secondary sources included:

- 1976 Department of City Planning Architectural Survey.
- Historic Resource Evaluations (HREs) completed on individual houses within the residence parks.
- Architectural guidebooks, including:
 - Susan Dinkelspiel Cerny, *An Architectural Guidebook to San Francisco and the Bay Area* (Salt Lake City: Gibbs Smith Publisher, 2007)
 - David Gebhard, et al., *Architecture in San Francisco and Northern California* (Salt Lake City: Gibbs-Smith Publisher, 1985)
 - Robert and T. H. Olmsted and Roger Watkins, *Here Today, San Francisco's Architecture Heritage* (San Francisco: Chronicle Books, 1968)
 - Mitchell Schwarzer, *Architecture of the San Francisco Bay Area: A History and Guide* (San Francisco: William Stout Publishers, 2007)
 - Sally Woodbridge, et al., *San Francisco Architecture* (San Francisco: Chronicle Books, 1992)
 - Sally Woodbridge, *Bay Area Houses* (Layton, Utah: Gibbs Smith, 1988)
 - Sally Woodbridge, et al., *San Francisco Architecture* (Berkeley: Ten Speed Press, 2005)

Many other secondary sources were consulted and can be found in the bibliography or footnotes.

We contacted the homeowners associations and residents of the eight residence parks. Residents from West Clay Park were particularly helpful with historical materials and insight.

Field Visits

Richard Brandi and Denise Bradley, as a team and separately, made field visits to all the residence parks. Representative buildings and cultural landscape features were photographed to aid in research, conclusions, and illustration of the context statement. All photographs were taken by Brandi or Bradley between September 2015 and September 2016, unless noted otherwise. All properties and landscapes mentioned are extant, unless otherwise noted.

Architecture

This context statement includes photos of buildings that are San Francisco designated landmarks as well as those known to be designed by master architects such as Bernard Maybeck, Julia Morgan, and Willis Polk, among others. In addition, photos are included of individual examples of each major architectural style observed in the residence parks. We also provide contemporary streetscapes. A survey of the residence parks was not included in this study, but a pattern of development was discernible from the field visits. In the

larger residence parks such as Sea Cliff, St. Francis Wood, and Ingleside Terraces, it appears that the houses built during the 1910s were generally larger than those built during the 1920s and 1930s. The smaller parks, such as West Clay Park, Lincoln Manor, Jordan Park, and Balboa Terrace, appear to have more uniformed-sized houses within each park (generally more modest sized in Balboa Terrace than the others). Forest Hill appears to have larger sized houses while Forest Hill Extension has smaller houses.

It is beyond the scope of this study to determine the designers of specific houses. Historic Resource Evaluations and architectural guidebooks did reveal the identities of 61 architects who worked in the residence parks, but a complete list would be much larger. For example, the St. Francis Homes Association has identified 161 architects who designed houses in St. Francis Wood alone. A photo inventory of houses with every architect in the tract can be found in *San Francisco's St. Francis Wood* (Brandi, 2012).

A number of architects had significant influence on the residence parks in this study because they designed many houses as the official or unofficial “tract architect,” or supervised the designs of others, or influenced landscape and street designs. Detailed biographies for these individuals are provided in Appendix A.

Cultural Landscapes

Each of the residence parks discussed contains unique landscape features related to its master plan and unique geography. This context statement includes a detailed description and list of the public cultural landscape features of each park. Representative photographs of the entrance structures, unique cultural landscape features, and typical streetscape views are also included. A list of landscape features are provided for each residence park along with photos.

Chapter 3

Historical Development: San Francisco and Residence Parks

San Francisco Overview

San Francisco got its start as an anchorage for sailing ships, and maritime commerce played a vital role in the development of the city during the nineteenth and early twentieth centuries. Confined to roughly 49 square miles at the tip of a peninsula where San Francisco Bay enters the Pacific Ocean, the city was reached largely via the ocean or bay. The earliest and densest settlements occurred near the ship anchorages on the northeast corner of the city. Roads, and eventually rail lines, provided land access down the Peninsula. A robust ferry service developed that linked the city to the East Bay and Marin County, and in the 1930s, new connections to the north and east came with the construction of the Golden Gate Bridge and San Francisco–Oakland Bay Bridge. The city’s topography is characterized by numerous hills, with a significant formation including Mount Sutro, Twin Peaks, and Mount Davidson that bisects the city east-west. During the nineteenth century, the present downtown and South of Market areas contained a dense concentration of business, commercial, industrial, and manufacturing activities. Multi-family and single-family housing development moved out of this area, west into the Western Addition and south into the Mission District in the 1870s and 1880s. Only during the twentieth century was most of the western half of the city developed, largely with low-density residential housing.¹

Native American, Spanish, and Mexican Periods, 5,000 years ago to 1848

Indigenous Native Americans inhabited the San Francisco Peninsula for at least 5,000 years prior to their contact with Europeans. During the Spanish exploration in the late eighteenth century, an Ohlone tribelet called the *Yelamu* lived in seasonal villages along the eastern portion of the San Francisco Peninsula. In 1776, Spain established a military outpost, or *presidio*, at the northern tip of the peninsula near the mouth of the Golden Gate, while the same year Franciscan missionaries established a *Misión San Francisco de Asís*, commonly called Mission Dolores, in the present-day Mission district. The current Mission building dates from 1791.

After Mexico achieved independence from Spain in 1821, the Mexican government secularized the missions and granted large tracts of land for agricultural and ranching uses to petitioners across California, including present-day San Francisco. By 1835, *ranchos* were exporting cattle hides and tallow through a small settlement called the *Pueblo of Yerba Buena*, in the vicinity of today’s California and Montgomery Streets.

In 1839, the rectangular grid street pattern seen in most of San Francisco was established with a small area around Portsmouth Square, platted in what became known as the 50 Vara Survey. (A vara is Spanish unit of measurement that varied over time and place, but

¹ Historic Resource Evaluation, 330 Sea Cliff Avenue Final, San Francisco.

corresponds approximately to 33 inches.) At the time, much of the land that makes up modern San Francisco was either undeveloped or held by the ranchos.

Nineteenth Century American Period, 1848–1906

In 1847, after the United States took possession of California at the end of the Mexican-American War, the pueblo of Yerba Buena had its name changed to San Francisco. In 1848, the discovery of gold in the Sierra Nevada foothills turned the settlement of about 400 into a boomtown of 35,000 within four years. In the 1850s, San Francisco began a transformation from an instant city of tents, shacks, and cabins, into the continent's most important West Coast city of commerce and industry. The city's maritime, commercial, and business activities remained concentrated near the port, with warehousing and manufacturing activity clustering to the south. Housing existed within walking distance of both areas.

In 1847, Market Street was laid out on a diagonal to the earlier street grid, running from the center of the shoreline of Yerba Buena Cove (approximately at the intersection of present-day Battery and Market Streets) toward Twin Peaks, with much of its route paralleling an old path to Mission Dolores (Mission Street). Soon thereafter, a 100-vara survey with quadruple-sized lots platted the area south of Market Street on a street grid aligned diagonally with Market, and in conflict with the 50 Vara Survey. This grid system of blocks and streets was extended over time, ignoring the city's hilly topography.

During the 1850s and 1860s, expansion of residential neighborhoods was limited by disputes over land titles and the lack of public transportation. Eventually, horse car, and later cable car, lines allowed for expansion of residential development into the Western Addition and Mission Districts. By 1870, the city's population had reached 150,000. Electric streetcars were introduced on some lines during the 1890s, and by the turn of the century cable car or electric streetcar lines ran on most major streets, with residential development and migration following.² At the turn of the twentieth century, San Francisco's population of almost 300,000, with a wealthy business elite, a growing professional middle class, and a large working class, made it the preeminent city on the West Coast.

Nearly all of the construction activity took place east of the ridge of hills that bisected the city. The western half remained largely untouched. These areas were often windy and foggy and were without roads, transportation, water, and utilities. The present day Richmond and Sunset Districts were part of the "Outside Lands," a vast area of sand dunes that had never been part of a rancho land grant. These lands remained outside of the city boundaries until the Clement and Outside Lands ordinances of 1866 and 1868. The hills themselves were part of a 4,400-acre Mexican land grant, Rancho San Miguel, awarded to Jose Noe in 1843. The eastern half of the rancho was sold in pieces for development in the 1870s, but the hills themselves and the land west of Twin Peaks remained undeveloped until the twentieth century.

² Daniel Gregory, "Be It Ever So Humble: The Impact of the Merchant Builder Land Developer on the Evolution of Housing in the Bay Area 1850-1979." (Berkeley, CA: University of California, 1979).

Development on the East Side of San Francisco: Western Addition and Mission District

Housing a rapidly growing middle- and working-class San Francisco population was initially a challenge met by many small-scale builders. These builders operated on speculation, buying lots, building houses, and trying to find buyers. As early as 1850, when the need was acute and supplies limited, William Howard imported prefabricated houses from Boston. But beginning in the 1860s, and continuing throughout the nineteenth century, builders took advantage of locally available lumber, especially redwood abundant in Peninsula forests. Speculative building, with progress periodically interrupted by financial panics, filled the city's Western Addition and Mission District during the 1870s, 1880s, and 1890s. An estimated 80 percent of the 20,000 houses erected between 1880 and 1900 were built as speculative developments in clusters of two or more houses. About half of the builders were working-class or middle-class owners who built single-family or two-flat residences for their own use. The rest were contractors who built small groups of similar houses. The Real Estate Associates was an atypically large and leading speculative building company of the era, constructing more than 1,000 Italianate designs in the Mission and Western Addition. Building took place on the standard street grid, usually on 25-foot-wide lots that were 100 or 125 feet deep. Both speculative development and builder-owner development usually occurred on or near street railway lines.

During the nineteenth century, nearly all construction activity took place on the east side of town. Speculators were active in the outlying areas to the south and west, notably many homestead associations formed to subdivide land and sell lots on installment. But few buildings were actually constructed in these homestead tracts, which suffered from a paucity of adequate public utilities, services, or transportation options. A ridge of hills cut much of the city's western half off. The present-day Richmond and Sunset Districts were vast foggy sand dunes that had never been part of a rancho land grant, lacked any services or transportation, and remained outside the city limits until the Clement and Outside Lands Ordinances of 1866 and 1868.

Development on the West Side of San Francisco: Richmond District

During the nineteenth century, the Richmond District (where Jordan Park, West Clay Park, Sea Cliff, and Lincoln Manor residence parks are located) was largely unimproved. Ordinances had extended the street grid and set aside public lands for Golden Gate Park and a city cemetery (now Lincoln Park). Although the Richmond District was platted by 1870, significant improvements and settlement wouldn't arrive for decades. Residential development in the Richmond consisted of farmhouses associated with local dairies, but in the 1880s, and as the 1890s progressed, lots were purchased and developed by merchant builders. Residential development followed two patterns: single-family or two-flat residences built on an individual basis by working-class or middle-class owner-occupants, or rows of nearly identical dwellings built by speculative developers.³

³ Christopher VerPlanck, "Social and Architectural History of the Richmond District," Western Neighborhoods Project website. http://www.outsidelands.org/richmond_arch.php.

One reason for lackluster growth was the absence of transportation. Although a Concord stage began operating along Geary Boulevard (Point Lobos Avenue) to the Cliff House at Ocean Beach in the 1860s, it was uncomfortable, infrequent, and expensive—a weekend excursion option, but impractical for commuting.⁴ By 1890, cable car companies had laid tracks along Clay, California, and Geary Streets as far west as Presidio Avenue to take passengers to four large cemeteries established around Lone Mountain. (Before the widespread introduction of public parks, groomed and landscaped cemeteries were used as Sunday recreation retreats.)

Transit companies extended steam and cable lines to the Inner Richmond to provide access to Golden Gate Park in the 1890s, and in 1895, Adolph Sutro built a steam railroad out to his newly-built indoor swimming complex, Sutro Baths. Although these lines were constructed to reach recreation sites, they also began real movement to residential development in the Richmond. Lots were purchased by working-class and middle-class people, who then constructed single-family or two-flat residences for their own use, and by merchant builders who built on speculation rows of nearly identical dwellings.

Development West of Twin Peaks: Adolph Sutro's Rancho San Miguel

The eastern and southern portions of Rancho San Miguel were sold during the 1860s and 1870s, and by 1880, of the original 4,400 acres, only 1,200 remained. That year, Adolph Sutro bought the remnants, including Mount Sutro, Twin Peaks, and Mount Davidson. During the next decade, Sutro planted thousands of trees to create what became known as Sutro Forest, a private nature reserve running from Ocean Avenue over the hills to the Inner Sunset District.⁵ Only a couple of dirt roads penetrated this vast forest of eucalyptus, and the only structure of substance within it was the city-operated Alms House, established in 1862 on the current site of Laguna Honda Hospital.⁶

In the early 1890s, Sutro sold his land south of today's Ocean Avenue, and some of this land was platted with streets and scattered houses were built. Now part of San Francisco's OMI District (Ocean View, Merced, and Ingleside), the area contains the Ingleside Terraces residence park. The rest of the rancho (where Forest Hill, St. Francis Wood, and Balboa Terrace residence parks are now located) remained covered by forest and inaccessible years after his death in 1898.⁷

⁴ "History of Public Transit in San Francisco 1850-1948," Transportation Technical Committee of the Departments of Public Works, Public Utilities, Police and City Planning, City and County of San Francisco, June 1948.

⁵ Robert E. Stewart, Jr. and Mary Frances Stewart, *Adolph Sutro: A Biography* (Berkeley, CA: Howell-North, 1962), 171. Originally part of the land held by Mission de Dolores, Jose Noe was granted the original and much larger Rancho San Miguel by the Mexican government in 1845. Noe's rancho was four times the size of Sutro's and it ran east to San Jose Avenue and south to Daly City. The eastern part was developed in the 1860s and 1870s and became Noe Valley, Eureka Valley, Fairmont Heights, Glen Park, and Sunnyside. See Mae Silver, *Rancho San Miguel* (San Francisco: Ord Street Press, 2001), 59–76.

⁶ Richard Brandi, "Farms, Fire, and Forest: Adolph Sutro and Development 'West of Twin Peaks,'" *The Argonaut: Journal of the San Francisco Museum and Historical Society*, 14:1, Summer 2003.

⁷ *San Francisco Chronicle*, January 12, 1896.

Burnham Plan and the 1906 Earthquake and Fire

Although San Francisco was by far the largest city in California by 1900, city leaders worried about losing stature and prestige to faster-growing Berkeley and Oakland, and even Los Angeles. The city's elite hoped to finally shed San Francisco's reputation as a rustic boomtown, and had ambitions to be seen as one of the world's great metropolises, even a rival of Paris in civic beauty and cultural amenities.⁸ In 1904, a group of leading citizens, led by former mayor James D. Phelan, hired architect Daniel Burnham to plan a new city.⁹

Daniel Burnham was the leading proponent of city planning on a grand scale, employing the tenets of the ascendant City Beautiful movement, which strove to impose order, dignity, and harmony onto grimy American cities. City Beautiful was influenced by the design ideals of the École des Beaux-Arts in Paris, which favored monumental and formal compositions inspired by classical architecture. For San Francisco, Burnham produced a Beaux-Arts vision of grand boulevards, monumental round points, vistas, and naturalistic parks. New diagonal boulevards, like those in Paris, would speed cross-town access (it was claimed). Streets would curve up the hills to reach classically styled monuments.

Had Burnham's plan been implemented, most of the residence parks in this study could not have been built. Sea Cliff would have been mostly a park bisected by a curving road connecting the Presidio with Lincoln Park (then Golden Gate Cemetery).¹⁰ A diagonal boulevard would have bisected West Clay Park. A vast park running from Twin Peaks to Lake Merced would have prevented the construction of St. Francis Wood, Forest Hill, Ingleside Terraces, Balboa Terrace, and many other future neighborhoods.¹¹

Although the Burnham Plan fired the imagination of architects and civic leaders, it did not become the blueprint for the rebuilding of San Francisco. The earthquake and fires that struck the city on April 18, 1906, devastated much of the developed area of San Francisco. The disaster killed 3,000 people, and made 250,000 homeless. Many left for the East Bay, Peninsula, or Marin County. The loss of population was jarring to the city's political, business, and cultural elite. Rebuilding as quickly as possible became the primary task. Competing with Paris became less urgent when thousands were leaving San Francisco for Oakland or Berkeley. The East Bay, with its inexpensive and spacious lots, good weather, and fast and economical ferry service to downtown San Francisco, posed the greatest threat to the city's dominance.

⁸ Mel Scott, *The San Francisco Bay Area: A Metropolis in Perspective* (Berkeley, CA: University of California Press, 1959), 9–11.

⁹ Mitchell Schwarzer, *Architecture of the San Francisco Bay Area: A History and Guide* (San Francisco: William Stout Publishers, 2007), 21.

¹⁰ This may have been inspiration for the 1915 construction of El Camino Del Mar, which runs through Sea Cliff.

¹¹ Scott, *The San Francisco Bay Area*, 105. In Burnham's words, an amphitheater to the north of the peaks "would recall by its location the stadium in the hills at Delphi, which overlooks the Gulf of Corinth, and the theater of Dionysus, at the foot of the Acropolis."

Municipal Railway Spurs Development

Instead of Burnham's diagonal boulevards slicing through huge new parks, Mayor James Rolph (elected 1912), City Engineer Michael O'Shaughnessy (engineer 1912–1934), and real estate broker A. S. Baldwin saw the West of Twin Peaks area as providing home sites for hundreds of thousands of new residents. The only thing blocking this dream was the lack of transportation. In the early twentieth century, automobiles were still expensive playthings of the rich, so streetcar service was essential to the viability of any residential development. Although a streetcar line ran on Ocean Avenue to Ocean Beach by 1911, the circuitous route through the Mission District took too long to be practical as a commuter line for most of the land West of Twin Peaks.

Civic leaders, land owners, and real estate boosters agitated for a streetcar tunnel under Twin Peaks to open up the area farther west, especially after Sutro's vast holdings became available for development after a decade-long probate of his estate ended in 1909.

The eastern part of San Francisco was served by a plethora of private transit companies that emerged, after a number of consolidations, as the United Railroads. The popular antagonism felt toward United Railroads' predecessor company, the Market Street Railway, led to the Charter of 1900, calling for city ownership of public transit. The City of San Francisco could not rescind franchises already held by United Railroads, but it passed restrictive charter amendments in 1902, 1907, and 1910, making it virtually impossible for United Railroads to expand its lines.¹² The company had no incentive to improve service, which was criticized as slow and infrequent. Instead of buying out United Railroads, the city decided to create its own system.¹³ After three failed attempts (1902, 1903, and 1909), the voters passed a bond measure for the creation of the Municipal Railway (Muni) in December 1909. Muni's first objective was not to compete with United Railroads, but to open up areas of the city to further development in the Richmond, Sunset, and West of Twin Peaks areas. In 1912, the city inaugurated the first San Francisco Municipal Railway line on Geary Street, followed by a line through the new Stockton Street tunnel in 1914. The Geary line and the existing transit lines on California and Sutter Streets gave added impetus to residence park development in the Richmond District, including the Jordan Park, West Clay Park, Sea Cliff, and Lincoln Manor developments.

The city encouraged private development and the increase of San Francisco's population by running Muni streetcars lines through the West of Twin Peaks and Rancho San Miguel areas via the new Twin Peaks tunnel. The promise of the Twin Peaks Tunnel made possible the start and eventual success of Forest Hill, St. Francis Wood, Balboa Terrace, and Ingleside Terraces.

A common theme of residence parks was convenient and affordable transportation from the relatively remote location in the "country" to the city center where the homeowner made his living. Because residence parks were designed for professionals, but not the ultra

¹² "History of Public Transit in San Francisco 1850-1948," Transportation Technical Committee of the Departments of Public Works, Public Utilities, Police and City Planning, City and County of San Francisco, June 1948, 33.

¹³ The city eventually took over United Railroads in 1944.

wealthy (who could afford to commute by private coach or automobile), there had to be easy access to reliable public transit.

Owners or developers of land West of Twin Peaks had a major role in getting the tunnel built. The Twin Peaks Property Owners Association, which described itself as responsible for the creation of the Twin Peaks Tunnel, consisted of A. S. Baldwin (Baldwin & Howell) as president; R. C. Newell (Forest Hill) as Vice President; and directors Joseph A. Leonard (Ingleside Terraces), C. C. Young, Duncan McDuffie (St. Francis Wood), J. E. Green, C. A. Hawkins, Fernando Nelson, and George N. Merritt—all owners or developers of land West of Twin Peaks.¹⁴

Tunnel excavation began on November 12, 1914, at Market and Castro Streets and at the western portal, which would become Ulloa and West Portal Avenue. Although city-planned and built, the four million dollar cost of the work was borne entirely by the property owners on either side of the tunnel. The first Muni cars traveled through the Twin Peaks Tunnel on February 3, 1918.¹⁵

While the long-awaited tunnel was under construction, the price of automobiles plummeted. Henry Ford had relentlessly reduced the price of his Model T, introduced in 1908, so that working-class families could afford one. As a result, the number of automobiles tripled in San Francisco from 12,000 in 1914, to 32,000 in 1917. The number of autos tripled again by 1924; by 1930, 156,000 autos were registered in San Francisco.¹⁶

San Francisco responded to the boom by widening streets; building new streets; and constructing a number of “scenic” roads, including the Great Highway, Sloat Boulevard, Twin Peaks Boulevard, Junipero Serra Boulevard, and El Camino Del Mar. Market Street, as part of the Twin Peaks tunnel project, was extended by cutting through the eastern slope of Twin Peaks from Castro Street to Corbett Road, where it was widened and renamed Portola Drive. The scenic roads provided recreation, a continuing of the tradition of horse-and-buggy Sunday drives, and were intended to serve the professional and managerial classes the city and developers expected to move into the West of Twin Peaks area. The road improvements were completed by 1920.¹⁷

The combination of a new streetcar tunnel, new and improved streets, and increased public transit (the first Muni line took over a Geary Street franchise to service the Richmond District) fulfilled the dream of city leaders and residential builders by opening up vacant areas for development. Developers of all kinds began to rush in before tunnel work even began, including those who marketed the residence-park idea to the professional and

¹⁴ San Francisco Chronicle, February 2, 1918.

¹⁵ Anthony Perles, *The People's Railway, The History of the Municipal Railway of San Francisco*, (Glendale, CA: Interurban Press, 1981), 63–4.

¹⁶ By comparison, there were 380,000 cars registered in San Francisco in 2015. Vincent Ring, *Tunnels and Residential Growth in San Francisco 1910–1930* (thesis, University of San Francisco, 1971) 56, 100, 101. Metropolitan Transportation Commission Web site. Accessed April 29, 2011. http://www.mtc.ca.gov/maps_and_data/datamart/forecast/ao98/A098.htm

¹⁷ Scott, *The San Francisco Bay Area*, 168.

upper-income classes. Many residence parks were launched during the early 1910s, including those that are the subject of this study: Jordan Park (1906), West Clay Park (1910), Ingleside Terraces (1911), Forest Hill (1912), St. Francis Wood (1912), Lincoln Manor (1913), Sea Cliff (1913), and Balboa Terrace (1920). This sample was selected to provide a range in size (a few dozen to several hundred houses), topography (hilly or flat), length of completion (3–5 years to 20–30 years), and developer experience, vision, and execution.

Chapter 4

Influences on the Development of Residence Parks

This chapter summarizes some of the national trends and local influences on the development of residence parks. San Francisco's residence parks arose from the confluence of several local forces: the Burnham Plan for San Francisco, with its emphasis on order and beauty; the drive to rebuild after the 1906 earthquake and fire; competition and emulation of new East Bay subdivisions; the availability of the 1,200-acre Rancho San Miguel land; streets improvements and the rise of automobiles; and the creation of the Municipal Railway. But the idea of residence parks was also already in the mainstream of American life.

National Influences

The seeds of the American garden suburb go back to English examples in the 1830s that were brought back by American travelers. During the 1840s and 1850s, the conflict between city and country life were addressed by many plans and proposals that attempted to combine the advantages of both while minimizing the disadvantages.¹ In the second half of the nineteenth century, American cities grew rapidly as they industrialized and the degraded conditions of the city created pressures for suburbanization.

In some places the gridiron plan of the city was extended, providing rectilinear streets and new blocks of evenly sized house lots. In others, a larger parcel was developed to form a private enclave separate from thoroughfares. Such subdivisions frequently laid out the streets and lots to follow the existing topography and create a park-like setting that fulfilled the ideal of domestic life in a semi-rural environment.

In the Midwest United States, Maximilian G. Kern's *Rural Taste in Western Towns and Country Districts* (1884) offered developers advice on improving the design of residential streets and public spaces while working within the gridiron. Kern designed Forest Park Addition (1887) in St. Louis, Missouri, a residential subdivision featuring private streets and long landscaped medians, which became a model for the city's exclusive neighborhoods known as "private places." These neighborhoods have private streets not opened to the public.

An influential modified gridiron development was the Country Club District in Kansas City, Missouri, by J. C. Nichols. Started in 1907 and still active in the 1950s, this garden suburb's many residential subdivisions formed a grid of long, narrow rectangular blocks interspersed by an occasional curvilinear or diagonal street. The landscape architecture firm of Hare and Hare over a twenty-year period modified the rectilinear grid so that many of the roads running east to west followed the contours of the rolling topography. Departure from the grid enabled the designers to create triangular islands at the site of intersecting roads, which were developed as small parks and gardens.

¹ John Archer, "Country and City in the American Romantic Suburb," *Journal of the Society of Architectural Historians*, 42:2, May 1983, 139-156.

Two residential developments became the prototypes of self-contained subdivisions where single-family houses were located along curvilinear roads in a park-like setting: Llewellyn Park (1857) in Orange, New Jersey, just west of New York City, and Riverside (1869), west of Chicago, Illinois. These residential suburbs fostered an American aspiration for life in a semi-rural environment, apart from the noise and pollution of the city, but close enough for commuting to work.

Llewellyn Park, New Jersey, platted by Llewellyn Haskell in 1857, featured a layout of curvilinear roads and a common natural park, called the “ramble,” and was influenced in large part by Andrew Jackson Downing’s writings (the “father” of American landscape design), and Olmsted and Vaux’s plans for Central Park. Llewellyn Park became one of the best known and most highly emulated examples of suburban design after it appeared in a supplement to the Sixth Edition of Downing’s *Theory and Practice* (1859).

Riverside, Illinois, platted for the Riverside Improvement Company by Frederick Law Olmsted and Calvert Vaux in 1869, furthered the ideals of a picturesque suburb, earning a reputation as the archetypal example of the curvilinear American planned suburb. Located on the banks of the Des Plaines River along the route of the Burlington Railroad, Riverside may have been the first to apply the principles of landscape architecture to development of real estate. Olmsted’s plan provided urban amenities and homes that afforded privacy in a park-like setting by following three design principles: a tranquil site with mature trees, broad lawns, and variation in the topography; roads laid out in graceful curves to suggest tranquility; and irregularly-shaped lots. Riverside established the ideal for the spacious, curvilinear subdivision for generations to come. Between 1857 and 1950, Olmsted’s practice, which was continued by Frederick Law Olmsted, Jr., and John Charles Olmsted under the Olmsted Brothers firm, planned 450 subdivisions in 29 States and the District of Columbia.

City Beautiful principles also influenced residence parks. Charles Mulford Robinson and designers such as George E. Kessler and the Olmsted firm called for the coordination of transportation systems and residential development, and fostered improvements in the design of suburban neighborhoods, such as tree-lined streets, installed utilities, and neighborhood parks.

The influence of the English garden suburbs and Beaux-Arts planning first appeared in the design of Forest Hills Gardens (1909-1911) in the New York City borough of Queens. The design was a collaboration between developer Edward H. Bouton, Frederick Law Olmsted, Jr., and architect Grosvenor Atterbury. Located on the route of the Long Island Railroad, Forest Hills was designed to house working-class families. The design of both the community and its individual homes upheld the values of sunshine, fresh air, recreation, and a garden-like setting for healthy, domestic life. Unlike the spacious Olmsted-influenced curvilinear suburbs built for the rising middle class, the early Garden City influenced designs in the United States were intended to house lower-income, working-class families. The spaciousness of the American garden suburb was replaced by a careful orchestration

of small gardens, courts, and common grounds shaped by the architectural grouping of dwelling units.²

Bay Area Influences

Before the rise of residence parks in the twentieth century, there were several attempts to create garden suburbs in the San Francisco Bay Area, most of which had lackluster success.

South Park (1854)

Five years after the Gold Rush began, and before the garden suburbs of Llewellyn Park and Riverside, a type of residence park was underway in San Francisco. In 1854, entrepreneur George Gordon established South Park, south of Market Street between Second and Third Streets and Bryant and Brannan Streets, in the style of fashionable squares and ovals in London and New York City. English architect George H. Goddard, the designer of the Holland Park Estate in West London, laid out a compact, four-section tract with an oval park in the middle. The lots were narrow, even for San Francisco, ranging from 20½ to 29 feet with most being 21 feet wide and relatively deep at 97 or 137 ½ feet.³

The northeast section of South Park and the garden were built by the end of 1855 with two-story residences constructed of brick and clad with stucco. The buildings had an “English” basement with a kitchen, dining room, and servants’ quarters. First floors contained the parlors and the second floors the bedrooms. A separate building in the rear of each residence held a stable and coachman’s quarters.

Although South Park had a dense urban scale with attached buildings, it also had many of the elements that would characterize later residence parks: a location away from the congestion of downtown (one mile), yet close to public transportation to reach it (the North Beach horse car line ran every ten minutes); a blank site on which to build (Gordon bought and assembled parcels at considerable cost); a planned development with a tract architect; its own park; only residential buildings; and architectural controls (all houses were to be of brick or stone construction).



South Park, 1856. (San Francisco History Center, San Francisco Public Library)

² David L. Ames and Linda Flint McClelland, “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” U.S. Department of the Interior, National Park Service, 2002. <http://www.nps.gov/NR/publications/bulletins/suburbs/part5.htm>

³ “The South Park development remains an anomaly, as one of only three nineteenth-century parks provided by private land subdividers. Harvey S. Brown gave a two-acre tract to the city in 1859, which is now Precita Park; Brown and John F. Cobb reserved a second park in 1860, the 7.5-acre hilltop oval of Holly Park; and in 1870, the city accepted Fairmont Plaza, a 0.731-acre plot. Providing land for private parks, or giving land to the municipality for parks, was highly unusual in nineteenth-century San Francisco. None were donated to the city between 1870 and 1910.” DPR District form, South Park Historic District, June 30, 2009.

The financial panic of 1855 slowed sales, and Gordon spent the next ten years trying to dispose of the property. He died in 1869 without realizing much profit. Despite the design not being fully realized, South Park drew in San Francisco's political and business elites during the 1850s and 1860s, who were attracted by its location, brick construction (which lessened the fears of fires that had devastated the city in the early 1850s), and the townhouse designs with London pedigrees. All of it contributed to an allure of urbanity and culture amid the shanties and sand hills that characterized early San Francisco.⁴

Berkeley (1865)

Famed landscape architect Frederick Law Olmsted, one of the creators of Riverside, Illinois, designed his first residential subdivision in Berkeley, California. In 1865, Olmsted laid out the Berkeley Property tract on Piedmont Avenue between College Avenue on the west, Prospect Street on the east, Dwight Way on the south, and Strawberry Creek on the north. It featured curvilinear parkways with a divided roadbed and landscaped median, and a large garden circle at Channing Way. The neighborhood was intended to serve as a retreat from the congested life in the city. But being removed from the center of town and lacking public transportation, the Berkeley Property tract languished for many years.⁵

Redwood City (1888)

Another early attempt at creating a picturesque suburb for San Francisco commuters was down the peninsula in Redwood City. In 1888, the Wellesley Park subdivision was platted bordering Cordilleras Creek, west of El Camino Real and close to the Southern Pacific rail line. The main streets followed the shape of the curving creek bed. The development was sponsored by Daniel O'Connell, a founder of the Bohemian Club, with landscape gardener William Brown. O'Connell envisioned an exclusive suburban enclave:

In order to effectually protect the interest and comfort of those who make their homes in Wellesley Park, the name of each intending purchase is submitted to a committee of gentlemen selected from the share-holders, who pass upon his desirability as a resident. Should he be deemed an unwelcome addition, the price of a Wellesley homestead is set so far beyond his reach that the hint is conclusively positive.⁶

Such exclusivity was seldom seen in other residence parks. But Wellesley Park attracted few buyers, due in part to the depression of the 1890s. George C. Ross took over the project after O'Connell's death in 1899, and he dedicated the streets to public rights of way in 1906. Sales in Wellesley Park, as well as the Peninsula in general, increased after the 1906 San Francisco earthquake and fire, but building did not begin in earnest until the 1920s.⁷

⁴ Albert Shumate, *Rincon Hill and South Park San Francisco's Early Fashionable Neighborhoods* (Sausalito: Wingate Press, 1988) 30-35.

⁵ Susan Cerny, "Piedmont Way," Berkeley Architectural Heritage Association website. Accessed June 25, 2014. http://berkeleyheritage.com/berkeley_landmarks/piedmont_way.html

⁶ "Wellesley Park," Historic American Landscape Survey HALS CA-44, 2005, 6.

⁷ Ibid.

Burlingame Park (1893)

A more successful example of a Bay Area garden suburb is Burlingame Park, an 1890s project eighteen miles south of San Francisco that later became the modern city of Burlingame. In 1893, Francis Newlands, developer of Chevy Chase, Maryland, promised it would “combine the charms of the country with the conveniences of the city.” The plat was designed by engineer Richard Hammond with curving roads on a flat section of land west of El Camino Real. John McLaren, superintendent of Golden Gate Park, did the landscaping. The sales map by agents Baldwin and Hammond (precursor firm to Baldwin & Howell) advertised the sites as having “piped water and sanitary drainage.” Slow sales prompted the construction of a country club, whose members partly financed a train station building for the settlement designed by A. Page Brown. Brown also designed a clubhouse and five cottages for the club. A second subdivision was platted by Michael O’Shaughnessy. The emerging town attracted wealthy residents, but it grew slowly until after the 1906 earthquake and fire.⁸

Presidio Terrace (1905)

The lackluster sales performance of the garden suburbs in the nineteenth century suggested that similar projects might have a greater chance of success closer to downtown San Francisco. By the turn of the century, South Park had become a working-class neighborhood. The 1906 earthquake and subsequent fire destroyed all traces of the original houses. Just before the earthquake, in 1905, a prominent San Francisco real estate company resurrected many of the residence park features that made South Park so appealing fifty years earlier. The new development, named Presidio Terrace, became the model for other residence parks to follow.



Presidio Terrace entry gates, as depicted on a 1910s postcard. (Western Neighborhoods Project collection)

The creation of banker and real estate investor Antoine Borel, and the real estate firm of Baldwin & Howell, Presidio Terrace was a nine-acre development built beside a golf clubhouse on the southern border of the Presidio at First Avenue (Arguello Boulevard). Lots were two or three times wider than the normal 25-foot lot in San Francisco. The site could have held 150 houses with the standard lot size, but only 40 lots were laid out on an oval street. With an intent to present a park-like setting with formal landscaping, utilities were set underground—a first in California,

according to architect Patrick McGrew. Deed restrictions banned non-residential uses and occupancy by non-Caucasians. Entrance gates designed by Albert Pissis were similar to

⁸ Burlingame Historical Society website. Accessed June 26, 2014. <http://burlingamehistory.org/history-of-burlingame>

those found on European estates. The gates and an offsite stable for carriages combined to convey exclusivity, privacy, and security.⁹

Borel helped provide public transportation to the development as an investor in the California Street Railroad Company. Lots went on sale in June 1905, with the expectation that buyers would commission architects to build custom houses and not buy lots on speculation (although this was not enforced). Three buildings had been built by the time of the 1906 earthquake and fire, but sales quickened in its aftermath, and 26 houses were built by 1911. A homeowners association was created, and the members were assessed to pay for the upkeep of streets, landscaping, and privately maintained streetlights. Baldwin & Howell advertised this was San Francisco's first and only residence park with panoramic views of Golden Gate Park and the Pacific Ocean.¹⁰

Competition with the East Bay and Peninsula

The time has come when the residential growth of San Francisco must proceed along new lines. Realty dealers are daily confronted with the competition of the cities across the bay, which offers large lots in sightly locations and "houses with four sides to them." — *San Francisco Call*, Editorial, February 11, 1911.

Picturesque developments in the East Bay that broke with the conventions of San Francisco's 25-foot-wide lot and restrictive street grid, acted as a competitive catalyst and model to development of residence parks in San Francisco.

Real estate development and sales boomed across the Bay Area in the period following the earthquake and fire, but R. C. Newell (developer of Forest Hill), argued it was not the disaster, but the lack of anything resembling residence parks in San Francisco that caused people to leave for the East Bay. He wrote that the anticipation of an expanded streetcar system and the launching of residence parks in Berkeley and Oakland caused a flurry of San Francisco residents to buy in Piedmont even before the earthquake. Business was so good that he opened in a branch office in San Francisco, where eighty percent of his East Bay sales were to San Franciscans.¹¹

Improved transportation resulting from electric streetcars, electrified trains, and a competitive ferry service made it practical for people to commute from the East Bay to San Francisco. In 1891, electric rail systems debuted in the Bay Area with a line from Oakland up Grove Street (now Martin Luther King Jr.) to downtown Berkeley. The success of the Grove Street line stimulated the construction of additional lines. In 1893, Francis "Borax" Smith and Frank Havens formed Oakland Transit Consolidated, which built new lines and integrated them into a unified rail network that covered the East Bay. This "Key System" was part of Smith and Havens' business plan in which they bought thousands of acres in the East Bay, extended electric rails to the undeveloped lands, and subdivided the vacant land

⁹ Patrick McGrew, *The Historic Houses of Presidio Terrace* (San Francisco: Friends of Presidio Terrace Association, 1995).

¹⁰ Ibid, 9–14. See also *San Francisco Call*, June 5, 1909, October 9, 1909, July 22, 1911; *The Argonaut*, May 22, 1905; and *San Francisco Chronicle*, February 8, 1913.

¹¹ *Homes and Grounds*, March 1916, 78.

for sale at higher prices.¹² In 1903, it took 36 minutes to reach downtown Berkeley from the San Francisco Ferry Building. Its competitor, the Southern Pacific, ran its own ferry service and was forced to electrify its branch line in 1911 and develop its own network of streetcar feeder lines. This added impetus to further development. As a result of the improved transportation, the population of Berkeley jumped from 13,214 in 1900, to 40,434 in 1910, making it the fourth fastest growing city in the United States and the fifth largest city in California.

East Bay developer Duncan McDuffie, who would launch St. Francis Wood in 1912, had earlier laid out two residential tracts that used many of the same features that would be employed in San Francisco. In 1905, McDuffie and other investors purchased 125 acres around the Claremont hotel near a recently extended streetcar line. McDuffie hired the prestigious architect John Galen Howard, head of the University of California architecture program, to design formal brick gates to the entrance of the tract called Claremont Court.¹³

McDuffie followed with Northbrae, a 1,000-acre tract developed in five phases between 1907 and 1910. The streets were laid out with respect to the steep site. John Galen Howard was again hired, and he designed a fountain in the center of the tract, where seven streets intersect above the Solano interurban streetcar tunnel (now reserved for automobile traffic). McDuffie offered financing to buyers (lots typically cost \$1,750) and required front setbacks and a minimum house cost (\$2,500). Buyers were free to choose their own designs, but McDuffie retained architect Walter Radcliff to assist with house plans.¹⁴

Both tracts illustrated traits common to residence park ideals: public sculptures to define a sense of place, custom-built houses using locally prominent architects, proximity to streetcar lines, and the exclusion of commercial services. Houses sited on curving roads with generous gardens created a park-like setting where it was advertised people could raise families in peace and safety. Yet residents could walk to nearby streetcar lines that would quickly and inexpensively bring them to jobs and the newly opened department stores in the Oakland or San Francisco city centers.

On the Peninsula, real-estate developers and speculators attempted to entice the wealthy upper classes and the professional middle class by stressing the lower costs compared to San Francisco. For example, in 1916, promoters advertised that lots in San Mateo County were one-fourth to one-fifth the cost of lots in West Clay Park or Presidio Terrace. They claimed that desirable lots in San Mateo County were practically no further from the center of San Francisco than were either development: the time it took to walk to the Southern Pacific station, travel 18–25 miles to San Francisco, and arrive at 4th and Townsend Streets was comparable to traveling from West Clay Park in the Outer Richmond District to the same location.¹⁵

¹² Charles Wollenberg, *Berkeley: A City in History* (Berkeley: University of California Press, 2008).

¹³ Joan Draper, "John Galen Howard" in Robert Winter, *Toward a Simpler Way of Life: The Arts and Crafts Architects of California* (Berkeley: University of California Press, 1991), 38.

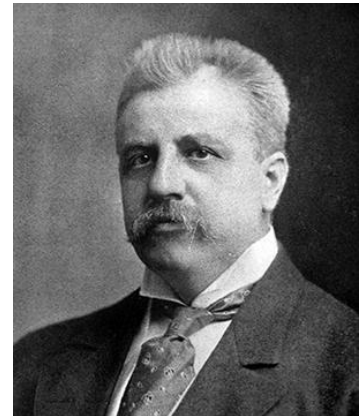
¹⁴ "Northbrae," Berkeley Architectural Heritage Association, 1994.

¹⁵ Philip W. Alexander and Charles P. Hamm, *History of San Mateo County* (Burlingame, 1916), 73–4.

The Peninsula did not become a commuter suburb of San Francisco to any great extent until after World War II, even though a steam railroad linked all the Peninsula cities with San Francisco in 1864. Peninsula towns remained small and much of the flat land near the railroad line was made up of large estates owned by wealthy San Franciscans. Growth occurred as people resettled after the San Francisco 1906 earthquake and fire, but the earthquake did not result in a flood of settlement to San Mateo County as it did in the East Bay. For example, promoters of the North Fair Oaks subdivision south of Redwood City advertised a 40-minute ride to San Francisco (compared with 36 minutes to Berkeley), yet few of its 1,400 lots were sold by 1910. Repeated attempts to promote San Carlos failed. Hillsborough incorporated in 1910 to maintain its exclusivity, not promote further growth. The entire county had only 26,585 people in 1910, whereas the city of Berkeley had 40,000, and Oakland 150,000.¹⁶

Baldwin & Howell

Residence parks in San Francisco owed a great deal to the efforts of the real estate firm Baldwin & Howell, headed by Archibald S. Baldwin (1858–1924) and Josiah R. Howell (1868–1916). The company was founded in 1885 as McAfee & Baldwin, and became Baldwin & Howell in 1897 when Josiah Howell joined. In 1905, Howell became the first president of the San Francisco Real Estate Board.¹⁷ The company was one of the most important residential development companies in the Bay Area between 1890 and 1940. The firm acted in many capacities, setting up investment syndicates to buy undeveloped land, selling lots, developing subdivisions, appraising and marketing real estate, selling houses, leasing, and more.



Archibald S. Baldwin
(San Francisco History Center,
San Francisco Public Library)

Baldwin & Howell was instrumental in the development of Forest Hill, Presidio Terrace, Balboa Park, West Portal, and St. Francis Wood. They were also active in San Mateo, Burlingame, the city of Richmond, Clear Lake, and Sacramento. Baldwin's obituary credited him with "conceiving" 11 residential subdivisions in San Francisco, including Presidio Terrace, identified as the first residence park in the city.¹⁸

In 1910, Baldwin surveyed the landholdings of the late Adolph Sutro, and found an opportunity to create a suburb rivaling the East Bay:

The mistakes of the past should not be repeated and when this tract is opened up wide and graceful avenues should be constructed through it on easy grades,

¹⁶ Scott, *The San Francisco Bay Area*, 134. John E. Vance, *Geography and Urban Evolution in the San Francisco Bay Area* (University of California, Institute Governmental Studies, 1964), 42-43; Alan Hynding, *From Frontier to Suburb: The Story of The San Mateo Peninsula* (Belmont, CA: Star Publishing, 1984), 64.

¹⁷ *The Argonaut*, April 28, 1906, 44.

¹⁸ California Historical Society, *San Francisco Chronicle* clipping files, February 28, 1924.

conforming as near as possible to the topography of the tract, instead of following the plan of the Richmond and Sunset districts, as well as most of the other suburban additions, where rectangular blocks have been carved out of property and in many instances streets have been projected on paper over grades which are inaccessible and in many cases prohibitive [...] lots would be as wide and cost no more than tracts in Piedmont and Berkeley.¹⁹

In 1912, Baldwin & Howell incorporated a land syndicate, the Residential Development Company, with a number of investors, including the real estate firm of Lyon & Hoag. The company raised \$2 million from the public and purchased 724 acres of Sutro's Rancho San Miguel for \$1,417,877. The goal was to prepare the land for development, sell subdivision sites, and recoup costs within 18 months. Not only would the syndicate earn a return, but also Baldwin expressed an intention to create a "city beautiful," by retaining John McLaren to landscape and preserve as many trees as possible on the heavily wooded land. He also promised to build a scenic road up Mt. Davidson, and considered an electric incline or funicular road to the summit (neither were built).²⁰

The Residential Development Company sold portions of the former rancho land to developers who created residence parks and other tracts: Forest Hill, Forest Hill Extension, St. Francis Wood, Claremont Court, Merritt Terrace, and West Portal Park. Baldwin & Howell itself developed or promoted Balboa Terrace, Westwood Park, Westwood Highlands, Monterey Heights, Mission Terrace, and Geneva Terrace.²¹

¹⁹ *San Francisco Call*, January 5, 1911.

²⁰ *San Francisco Chronicle*, May 11, 1912.

²¹ *Westwood Park Bulletin #1*, October 9, 1916.

Chapter 5

San Francisco Residence Parks: Eight Case Studies

Introduction

Residence parks were designed, marketed, and constructed to sell spacious and thoughtfully designed single-family residences. These subdivisions were laid out before San Francisco adopted comprehensive zoning or planning laws. In 1914, the Commonwealth Club and the San Francisco Real Estate Board, led by Duncan McDuffie, advocated for city planning and zoning regulations. After the State of California first authorized local governments to appoint city planning commissions on May 21, 1915, the San Francisco Board of Supervisors passed an ordinance authorizing one for the city. Mayor James Rolph and City Engineer Michael O'Shaughnessy opposed the creation of the planning commission and Rolph refused to appoint its members. The mayor and city engineer were quite satisfied with the way civic improvements were being planned and implemented by informal relationships among city agencies, private contractors, and private lenders.¹

Residence park sites were usually vacant or had been used for agriculture, presenting the opportunity for ambitious and artistic street plans. Often the sites were on the outskirts of the city's street system and deliberately set apart from the city proper to suggest a feeling of living in the country. Developers provided entry gates, public sculptures, ceremonial stairs and fountains to establish a sense of place in what were then remote areas. Hilly sites could take advantage of the benefits of curvilinear street designs to make it easier to traverse the slopes and to add picturesque streetscapes. Landscapers were able to endow public areas with trees and lush planting, and even provide private parks for the residents. Setback requirements were imposed to create sylvan views and a degree of privacy ordinarily unachievable in San Francisco. Not all developers were willing or able to do all these things. They were businessmen, foremost, who hoped to turn a profit on what were speculative developments. Each developer had to weigh the costs of artistic improvements against time, resources, and expected financial gain.

Each park began, or at least was advertised, with the intention of selling improved lots carrying building restrictions to ensure that only high-quality houses would be constructed. Developers did not initially offer to design or build the houses. Smaller residence parks with 30–70 lots, such as West Clay Park and Lincoln Manor, were able to sell their lots relatively quickly, within about five years. It took 20 years or longer to sell out the large parks of several hundred lots, such as Sea Cliff, Forest Hill, St. Francis Wood, and Ingleside Terraces. During the 1920s, many developers offered a number of incentives to boost sales, such as offering free house designs, building houses on speculation, constructing houses, and financing the purchases.

¹ Marc A. Weiss, "The Real Estate Industry and the Politics of Zoning in San Francisco, 1914-1928," *Planning Perspectives* 3, September 1988, 311–324.

Creating a residence park required the skills of several distinct disciplines: the developer who acquired the land and set the goals, the engineer who designed the street layout, a designer who planned the landscape features, a real estate broker who marketed and sold the lots, a developer or real estate company that arranged financing, architects who designed the houses, sometimes a tract architect who reviewed and approved plans, and builders who constructed the houses.

The degree of oversight and control varied a great deal. In some residence parks, such as St. Francis Wood, the developer exercised comprehensive control over all aspects for many years. In others, such as Jordan Park, the developer exercised limited control for a short time. Developers were well aware of what other developers were doing and attempted to capitalize on proven strategies. But there were considerable differences in how the developers operated and how well they succeeded. An examination of the developers selected for this study reveal divergent strategies and levels of success.

One of the most prolific and active of residence park developers in San Francisco was Lyon & Hoag. The firm not only created West Clay Park and Lincoln Manor (included in this study), but San Francisco's Ashbury Terrace residence park and other subdivisions on the Peninsula. William B. Hoag, an engineer, also laid out the streets in Sea Cliff, and the firm acted as sales agents in Balboa Terrace and Jordan Park. In contrast, Duncan McDuffie was involved with only one residence park in San Francisco—St. Francis Wood—but it was the most comprehensively and expensively designed and landscaped. He went on to build one of the largest real estate companies in the Bay Area. Another company, Newell-Murdoch, developed a successful project in Oakland, launched Forest Hill and Balboa Terrace, and then quickly sold out and left the real estate business. The Lang Company took over and oversaw the growth of these developments and became a large real estate and development company with projects throughout the Bay Area. James Jordan (Jordan Park) tried to capitalize on the cachet of residence parks for his plagued tract (the only one to be named after a developer), but he died before succeeding. Joseph Leonard was an accomplished architect, developer, and builder who launched his most ambitious project, Ingleside Terraces, just as his career was waning.

This study examines eight residence parks and how they varied in physical features and in planning sophistication. This sample was selected to provide a range in size (a few dozen to several hundred houses), topography (hilly or flat), length of completion (3–5 years to 20–30 years), and developer experience, vision, and execution.

Across variations, with one exception noted, each park had the following features in common:

- exclusively residential (except Jordan Park, which allowed limited commercial on its edges)
- only single-family houses (except Jordan Park, which allowed duplexes and some other multi-family)
- detached houses
- entrance pillars

- landscaping required in the front and rear of each house
- deed restrictions to enforce the features and racial homogeny
- nearby public transportation to downtown

To enhance the feeling of park-like living, some of these residence parks included:

- landscaping of streets and sidewalks
- private parks
- public statuary, stairs, and fountains
- curvilinear street design
- architectural controls over house size, fences, etc.

Residence parks were so popular that many developers and sales agents used the term “residence park” or “restricted park,” even when their offerings contained few or none of the residence park ideals. Many references to residence parks were uncovered during the research for this study. These include the following early twentieth-century developments that were marketed as residence parks or that included some attributes of residence parks. This is not a complete list:

- Ashby Terrace, Lyon & Hoag, 1912, “Another West Clay Park.” Featured 30-foot frontages and entry pillars.
- Windsor Terrace, Allen and Co., 1914, 8th Avenue and Lawton Street. Detached houses, entry pillars.
- Sutro Heights Park, Lyon & Hoag, 1915, Geary Boulevard, Anza Street, 44th and 46th Avenues. Some entry markers, and a limited number of detached houses.
- Parkway Terrace, Fernando Nelson & Sons, 1916, Lincoln Way. Entry benches, partial development.
- West Portal Park, Fernando Nelson & Sons, 1916.
- Claremont Court parcel 1, laid out by Mark Daniels (Daniels, Osmont & Wilhelm, Engineers) and Alfred L. Meyerstein, 1914. Claremont Court was later subdivided and part of it became Merritt Terrace. For a short time, the West Portal Muni station was named Claremont Court.
- El-Portal Park, C. A. Hawkins, next to Forest Hill Extension and Woodside Road.
- Merritt Terrace, George Merritt, 1916.
- Trevor Residence Tract, Trevor & Co., 1914, 2nd through 5th Avenue and Fulton Street.
- Edgewood Park, Parkside Realty Company, 1912.
- Crocker Amazon, Crocker Estate Co., 1912.

- Fassler Park, Edwards, Brewster & Clover, owners and sales agent, 1913, off Mission Street south of Geneva Avenue.
- Ocean View Park, J. W. Wright & Co., 1912, south of Alemany Boulevard.
- Woodside Addition, Parkside Realty Co., 1912, 20th Avenue and T street (Taraval)

Other developments during the 1920s and 1930s claiming or thought to provide residential park features to one extent or another include: Laguna Honda Park, St. Mary's Park, Westwood Park, Westwood Highlands, Mission Terrace, Monterey Heights, Mt. Davidson Manor, Merced Manor, Lakeside, and Little Hollywood. This is not a complete list. Some developments appealed to the middle class with more modestly sized houses and more stock designs such as Westwood Park, Crocker Amazon, and St. Mary's Park.

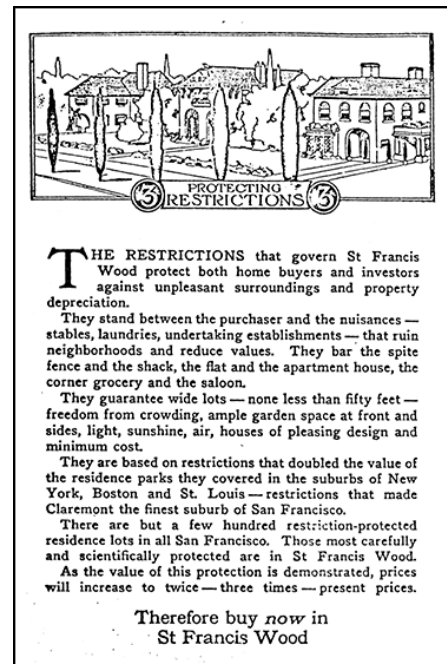
Further research is needed to establish the extent to which these developments incorporated residence park features.

Deed restrictions

Residence parks promised model communities of quality houses with gardens, quiet, tree-lined streets, and "unobjectionable neighbors." To assure buyers that they would get what they paid for, numerous restrictions were written into the deeds covering the lots. The restrictions limited what was built, how the land was used, and who could buy. Restrictions were intended to create a consistent neighborhood character so that the tracts would remain desirable places to live. The restrictions were enforceable through civil lawsuits filed by the developer or other property owners. Indeed the term "restricted park" was often used interchangeably with "residence park."

Deed restrictions have a long history. In 1869, the Riverside Improvement Company in Illinois required a mandatory 30-foot setback and a minimum cost of construction in its development. Roland Park in Baltimore, Maryland (1891) was a successful residential development in large part because of its extensive set of deed restrictions on lot sizes, building lines, setbacks, minimum dwelling values, and requirements for owner residency. By the 1920s, deed restrictions became widespread in garden suburbs across the nation.²

San Francisco's residence parks mirrored these trends and generally restricted buildings to single family residences, limiting fences, imposing a two-story limit, and requiring setbacks,



St. Francis Wood newspaper advertisement for deed restrictions, 1912.

² Linda Flint McClelland, David L. Ames, Sarah Dillard Pope, *Historic Residential Suburbs in the United States, 1830-1960*, National Park Service, September 2002.

architectural design review, and a minimum cost of construction. The restrictions were to prevent an oft-cited apocryphal danger: “It is not an uncommon sight to see a mansion located between a Chinese laundry and a delicatessen store simply because the mansion was constructed in an unrestricted district.”³

These restrictions also further defined how residence parks were not escapes out of a city into a rural or small town setting, which would have its own set of undesirable aspects. Restricted communities promised a “park in the city,” not in a house in the suburban countryside. Duncan McDuffie, developer of St. Francis Wood, explained in an advertisement:

An exclusive residence park in a metropolis is not a suburb. It is not a village removed from the city and consisting of a variegated collection of houses, cottages, bungalows, stores and saloons. In the great Eastern cities residence parks are laid aside in the most desirable section of the metropolitan area. Within their boundaries no shops are permitted. The houses measure up to a certain standard. The streets and boulevards are wide, usually lined with trees and flowers. Although part of the city, they are removed from the bustle and noise. They have the air of seclusion, an atmosphere of refinement and substantial comfort. Because of their restrictive area, the property in such parks is extremely valuable, and continually increases in value.⁴

In some residence parks, deed restrictions taxed buyers for the upkeep of the grounds via a home association.⁵ To prevent the typical nuisances of city life—traffic congestion, noise, and pollution—apartments, duplexes, stables, and businesses were prohibited. Activities associated with country life, such as animal husbandry, chicken coops, and agriculture, were banned. Also prohibited was ownership by racial minorities.

Racial Restrictions

A common residence park restriction prohibited non-Caucasians from owning or leasing property in the subdivision. In addition to catering to racist feelings, the restriction was often mentioned as a way to reassure prospective buyers that their investment would not be threatened. If minorities were allowed to be neighbors, the theory went, white buyers would shy away from the community, and property values would drop.

In 1913, California passed the Heney-Webb Alien Land Act that forbade property ownership by “aliens ineligible for citizenship.” The law effectively targeted Asian immigrants since they were not permitted to become naturalized citizens at the time.⁶ In 1914, St. Francis Wood developer Duncan McDuffie claimed that that nearly all of the residential subdivisions, not just residence parks, begun in the Bay Area since 1905 had

³ *Homes and Grounds*, March 1916, 314.

⁴ Advertisement, *San Francisco Chronicle*, November 1, 1912.

⁵ See Robert M. Fogelson, *Bourgeois Nightmares, Suburbia 1870–1930* (New Haven: Yale University Press, 2005), which mentions St. Francis Wood often.

⁶ Donna Graves, Page & Turnbull, “San Francisco Japantown Historic Context Statement,” May 2009.

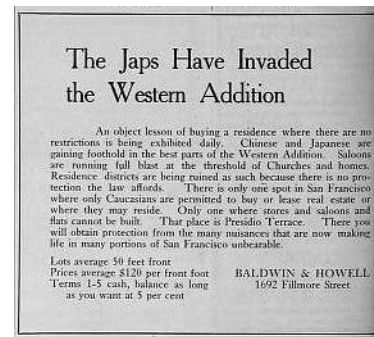
used building restrictions, including the exclusion of “various aliens” from ownership.⁷ By “aliens,” McDuffie meant ethnic minorities.

According to Richard Walker:

Every integrated development came with racial covenants and other deed restrictions from the 1890s onward, and the first exclusionary zoning laws in the country were adopted in the 1880s by Modesto and San Francisco to rid Anglo zones of Chinese. Subdivision maps were first required in California in 1893 and the regulations upgraded again in 1907, 1915 and in the 1920s. Berkeley's McDuffie came up at the same time with the idea of single-use and large-lot zoning to confine commercial activities to designated areas and restrain further subdivision of exclusive domains. These ideas became the norm throughout the United States between the World Wars.⁸

Evidence of racial deed restrictions was found for six of the eight residence parks in this study. (Lincoln Manor and Jordan Park may have had similar covenants, but the authors did not find them.) Language differed slightly; some deeds banned anyone other than Caucasians, and others specifically listed Chinese, Japanese, Mongolian, and even “Ethiopian.” Restrictions on Jewish occupation or ownership, present in deed covenants in other parts of the United States, were not found in this study.

Developers and sales agents didn’t heavily advertise racial exclusions. Usually these restrictions were buried in a list of “amenities.” But there were particular exceptions. For example, one Presidio Terrace ad in *The Argonaut* magazine in 1906, a time of particularly virulent anti-Japanese sentiment, had the large headline “The Japs Have Invaded the Western Addition,” and trumpeted that “there is only one spot in San Francisco where only Caucasians are permitted to buy or lease real estate or where they may reside.”



Ad in *The Argonaut*, September 1, 1906, promoting racial restrictions in Presidio Terrace.

Lynne Horiuchi cites another instance:

Presidio Terrace advertised racial covenants among its progressive urban amenities and design features in a small advertising brochure, *Object Lessons in Home Building* (1907). The real estate developers of this suburban development, Baldwin and Howell, offered its prospective buyers a community plan designed for “Caucasians” that would protect them from unruly or disorderly Japanese immigrant settlements, Chinese laundries, and other nuisances.⁹

⁷ “Restricted Homes Parks are a Feature of San Francisco,” *San Francisco Chronicle*, March 28, 1914.

⁸ Richard Walker, “Classy City: Residential Realms of the Bay Region,” (revised 2002), 12. Accessed at http://geog.berkeley.edu/PeopleHistory/faculty/R_Walker/ClassCity.pdf

⁹ Lynne Horiuchi, “Object Lessons In Home Building: Racialized Real Estate Marketing In San Francisco,” *Landscape Journal*, 26:1–07, 2007.

The Supreme Court outlawed local government residential segregation ordinances in 1917, but restrictions could be created and enforced by private contract, such as in residence parks. And residence parks continued to employ racial deed restrictions for many decades. Across the United States, these housing covenants commonly banned Asians, Mexicans, African-Americans, and Jews, each specific ethnicity named or unnamed depending on the racial attitudes of a particular area. These private racial covenants were outlawed by the Supreme Court in 1948.¹⁰

Baseball legend Willie Mays illustrates the burden that even a famous African-American person faced in buying in a white neighborhood in the late 1950s. In November 1957, Willie Mays of the newly arrived San Francisco Giants made an offer to buy a house at 175 Miraloma Drive in Sherwood Forest near St. Francis Wood. The seller accepted the offer but some residents of the all-white neighborhood, including Martin Gaewhiler of 148 Miraloma Drive, objected to the sale: "Certainly I objected. I happen to have quite a few pieces of property in that area and I stand to lose a lot if colored people move in."¹¹

The owner announced he would refuse Mays' offer because of neighborhood pressure. The newspapers picked up the story and San Francisco Mayor George Christopher offered his house to Mays. The furor was such that next day the owner changed his mind again and said he would sell to the ballplayer. Willie Mays bought the house in 1958.

A year and a half after the sale, a bottle containing a racial hate note crashed through the window of Mays' house. Mays sold the house and moved back to New York. In 1963, Mays bought a house at 54 Mendosa Avenue in Forest Hill. He hosted a block party with help from the Forest Hill Association, and neighborhood kids ate cake, ice cream, and potato chips. But a former resident remembered that racial animosity remained:

All of us neighborhood kids were overjoyed. Willie Mays is going to be our neighbor! Not so our parents. It was another age, the white man and his Japanese wife across the street were shunned, much in the same way that anyone with developmental disabilities was then deemed a pariah. And although we children swarmed Willie's new home, and he was most gracious, the adults' disapproving undercurrent was unmistakable, vocal behind closed doors, cold stares coming from cars slowly driving up past his new home. It made me feel ashamed at the time. Willie must have felt it. He lived there only a short time, moved quietly off. I always thought that it was because the adults were so terribly cold towards him.¹²

Racist deed restrictions worked as intended until outlawed, and even after racial covenants were made illegal, an informal exclusion of non-whites from many San Francisco residence parks continued. The residence parks remained exclusively Caucasian owned and occupied for many years.

¹⁰ Fukuo Akimoto, "California Garden Suburbs: St. Francis Wood and Palos Verdes," *Journal of Urban Design*, 12:1, 43–72, February 2007.

¹¹ Woody LaBounty, "Willie Mays on Miraloma Drive," August 2000. Western Neighborhoods Project website: <http://www.outsidelands.org/sw5.php>

¹² Roy K. Farber of Grand Junction, Colorado, October 2002, posting on Western Neighborhoods Project website: <http://www.outsidelands.org/>

Minority buyers were discouraged and steered away from these communities by real estate professionals, who were in turn lobbied and warned by residents not to show open houses to non-whites. Although outside the period of significance of this study, Asians, Blacks, and other racial minorities began to move into residence parks during the late 1950s and 1960s. There were some well-publicized incidents highlighting the challenges they faced in doing so.

On June 5, 1958, a burnt cross was found on the lawn of Cecil F. Poole, an African-American assistant district attorney and the first non-Caucasian owner and resident of Ingleside Terraces. A few months earlier, Poole, a graduate of Harvard Law School who later became a federal judge, had bought tract creator Joseph Leonard's former residence at 90 Cedro Avenue. Soon after the incident, teenagers confessed to the cross burning, but the act reflected the genuine animosity of many locals at the time. The Pooles noted that they were welcomed by most of their neighbors, and remained in Ingleside Terraces until the early 1980s.¹³



The Pooles with burned cross at 90 Cedro Avenue in 1958. (Duke Downey/*San Francisco Chronicle*)

Sociopolitical Demographics

Residence Parks in this study were targeted to people in the mid and upper level positions of business and the professions.

Although there is little research concerning the social demographics of the residence parks in San Francisco, anecdotally from newspaper articles, it appears that the tracts were largely successful in attracting higher income households. Analysis of the 1930 United States Census for one city residence park supports this idea.

The 1930 U.S. Census for St. Francis Wood shows a wide range of occupations for the head of households. The census does not provide information about wages or income but about one-third were business executives or in sales. The data doesn't show positions, but only about five percent of the head of house residents reported having titles such as President or Vice President. Doctors and lawyers made up 13%. Ten percent were retired or had no occupation, perhaps due to the onset of the Depression:

- Business executives and managers 17%
- Salesman 16%
- Retired or no occupation 10%
- Architects and contractors 7%
- Attorneys 7%
- Physicians 6%

¹³ Woody LaBounty, "Streetwise: The Burned Cross," March 2004. Western Neighborhoods Project website: <http://www.outsidelands.org/sw25.php>

There was average of 3.4 persons per household and 38% of the households reported they had a servant.

Politically, the residents of the residence tracts usually voted Republican. At a time, 1930 through the 1950s, when San Francisco was politically conservative, residence park voters tended to be somewhat more conservative than the rest of San Francisco.

According to Western Neighborhoods Project member Dennis Kelly, who has researched the political attitudes of residents between 1930 and 1960, the households of the eight residence parks in this study voted for Republican candidates more often than did the rest of San Francisco.¹⁴ Nearly all precincts of the parks voted for Republican candidates in fifteen of these elections held between 1932 and 1960. In Presidential elections, Republican candidates Hiram Johnson, Herbert Hoover, Wendell Willkie, Earl Warren, Thomas Dewey, Dwight Eisenhower, and Richard Nixon each attracted 70 per cent or more of the votes of park residents. During the Great Depression of the 1930s, Franklin D Roosevelt's share of the vote of the parks hovered around 50 per cent, below the rest of the city and the nation. In the gubernatorial races too, the Republican candidates received super majorities:

Average Percent Voting Republican 1932-1960		
Residence Park	President	Governor
St. Francis Wood	81	87
Balboa Terrace	74	81
West Clay Park	72	78
Sea Cliff	72	75
Forest Hill	68	78
Ingleside Terraces	66	74
Lincoln Manor	57	69
Jordan Park	57	70
San Francisco overall	41	50

Voters in the residence parks were more conservative than the rest of San Francisco on other issues. For example, between 1936 and 1946, Californians voted on a number of labor and welfare issues, and voters of the residence parks invariably took a conservative perspective than did the rest of the city: on whether to establish a state income tax, to expand the prerogatives of labor unions to engage in picketing, to enable multiple labor

¹⁴ Dennis P. Kelly, "The Political Culture of Western Neighborhood Residence Parks, 1932-1960," *SF West History*, 11:2, 2015.

unions to engage in joint action to strike "hot cargo" beyond their immediate industry, to authorize the state of California to subsidize weekly welfare payments to elderly citizens and whether or not to extend protection for racial minorities against discrimination in employment.

Average Percent Voting Conservative 1936–1946					
Residence Park	1936 Anti-Income Tax	1938 Anti-Picketing	1938 Anti-Welfare	1942 Anti-Hot Cargo	1946 Anti-Discrimination
St. Francis Wood	74	84	93	91	88
Balboa Terrace	72	87	90	86	90
West Clay Park	72	91	91	71	81
Sea Cliff	69	76	91	77	75
Forest Hill	57	68	87	76	81
Ingleside Terraces	63	76	82	75	81
Lincoln Manor	57	60	74	77	77
Jordan Park	61	68	80	74	67
San Francisco	49	43	59	48	67

Dennis Kelly found that residents of the residence parks made considerable contributions to the public and political history of San Francisco between 1932 and 1960. Some examples are given below, which is by no means a comprehensive account.

Lincoln Manor

George H. Casey (70 Shore View Ave), a member of the executive Board of the 1934 campaign to elect Republican Frank F. Merriam as Governor, was the general manager of the Pacific Fruit Exchange, a Central and Northern California company of fruit growers, dryers, and packers supplying fruit throughout California.

Sea Cliff

Leland W. Cutler (169 25th Avenue), an insurance underwriter, persuaded the Republican Reconstruction Corporation to invest in the bonds for the construction of the San Francisco-Oakland Bay Bridge. He was instrumental in the financing of the Six Companies consortium that constructed Hoover Dam in 1932. Culter organized and managed the 1939-1940 World's Fair on Treasure Island. Additionally, he was President of the Stanford University Board of Trustees (1942-1954), chairman of the 1930 Community Chest campaign committee, president of the San Francisco Chamber of Commerce in 1931, and a member of the city's Library Commission.

West Clay Park

Edward G. Cahill (67 West Clay Park) was a member of the family of the Cahill Brothers contractors and the manager of the city's Public Utilities Commission in the 1930s. During the 1930s, John E. French (88 West Clay Park) owned a Dodge automobile dealership on the Van Ness Avenue auto row, was an official of the San Francisco Motor Cars Dealers Association, a member of the fund-raising committee of the 1939-1940 Treasure Island World's Fair, and a member of the board of director of the San Francisco Chamber of Commerce.

Jordan Park

Bernard R. Brady (140 Jordan Avenue) was a long-standing member of the San Francisco Democratic Party committee throughout the 1930s, and was elected to the California Assembly throughout the 1940s. Scott F. Ennis (156 Commonwealth Avenue) was a major executive of the Islam Temple Shrine in San Francisco, a Director of the Bank of America, a member of the Republican *Merriam for Governor* 1934 committee, and President of the Pacific Fruit Exchange, selling dried and packed fruit in Northern California.

Forest Hill

Edmund G. (Pat) Brown (460 Magellan Avenue) was Governor of California between 1958 and 1966. Brown was an avid Democrat, a delegate to the national Democratic convention on three occasions and served as San Francisco District Attorney in the 1940s before election as Attorney General of California in 1954. Fred L. Berry (60 Lopez Avenue) was a Montgomery Street lawyer, a member of the Board of Governors of the San Francisco Bar Association, and was Vice President of the Forest Hill Residential Association during the 1930s.

St. Francis Wood

Colbert S. Coldwell (165 San Buenaventura Way and 120 Santa Ana Avenue) was a founder and partner of Coldwell Banker and Company, a member of the executive board of the 1939-1940 World's Fair on Treasure Island, and a member of the Board of Trustees of the San Francisco Opera Association. In 1915, he founded the San Francisco Bureau of Governmental Research. Waldo F. Postel (256 Santa Clara Way) was an attorney, active in the Republican Party, who ran unsuccessfully for San Francisco District Attorney in 1935. A member of the executive committee for Governor Frank Merriam's re-election in 1934, Postel helped dedicate Abraham Lincoln High School in 1940.

Balboa Terrace

John Francis Neylan (80 San Fernando Way) was an attorney and publisher of the *San Francis Examiner* during the 1930s and 1940s. Neylan helped settle the dockside 1934 General Strike in San Francisco, served on the San Francisco Community Chest, was a Regent of the University of California, and sponsored the annual East-West Shriners football game. Herbert Hanley (59 San Benito Way) served as a San Francisco Republican Party committeeman in the 1940s and 1950s, and as chairman of the San Francisco Republican Party committee in the late 1940s.

Ingleside Terraces

Chester MacPhee (800 Head Street) began his career in the 1930s as a Mission District real

estate broker and then became a City Supervisor in the 1940s and ran three times (unsuccessfully) for Mayor of the city in the 1940s.

Financial Difficulties

In 1913, just as many San Francisco residence parks were being launched, a national recession began. World War I followed a year later, which disrupted financial markets, resulting in significant declines in building activity. From a value of \$23 million in 1912, construction activity in San Francisco fell to \$14 million in 1915, a 30 percent drop.¹⁵ Residential real estate suffered a greater decline. Land sale promotion to 20 million visitors of the Panama-Pacific International Exposition in 1915 fell flat. An upturn in the national economy in 1916 had minor effects in the city, and the years “1917 and 1918 were depression years for real estate in San Francisco.”¹⁶

In 1932, Duncan McDuffie reflected on the difficulties in St. Francis Wood’s early years:

From the summer of 1914 to the spring of 1919, almost no lots were sold. I remember that in 1915 our total sales aggregated \$5,000. In the meantime, interest, taxes, and upkeep charges went on as usual. [...] They exhausted our every resource and if it had not been for the wise and generous attitude of the banks, and particularly George Kennedy’s bank (George Kennedy was an early resident and officer at First National Bank of San Francisco, later Crocker Bank), we would not have kept St. Francis Wood afloat. This difficult situation created the temptation to turn from our original idea. Among the temptations was pressure to cheapen street improvements, to reduce the size of lots, to encourage “jerry builders” and to let down on restrictions and architectural supervision. There were also opportunities to dispose of the property, but a sense of responsibility for our purchasers and an overwhelming desire to carry on [...] induced us to hang on no matter what the cost.”¹⁷

Perhaps due to the slow initial sales during the 1920s, and although custom houses continued to be built, most of the developers tried to attract buyers of more modest means. Developers offered stock plans or constructed houses on speculation in order to offer houses at a lower price. Plans included small-house designs, sometimes referred to as cottages or bungalows. A number of houses were constructed to the same design in several of the residence parks. These efforts, coupled with the national housing boom of the 1920s, resulted in the majority of residence-park houses being constructed by the onset of the Depression in 1929. The 1930s witnessed continued building on a slower scale, and by the onset of World War II, nearly all the lots had been sold. A few scattered lots remained, and limited house constructed occurred during the 1940s and 1950s, especially as some larger lots were subdivided.

¹⁵ *Report on Survey of Government of City and County for the San Francisco Real Estate Board by the Bureau of Municipal Research* (San Francisco: Rincon Publisher, 1916), 562.

¹⁶ Marc A. Weiss, “The Real Estate Industry and the Politics of Zoning in San Francisco, 1914-1928,” *Planning Perspectives* 3, September 1988, 311-324.

¹⁷ Duncan McDuffie, “St. Francis Wood,” December 11, 1932. A speech delivered to the residents of St. Francis Wood by McDuffie.

Architecture

This section provides information on the domestic architecture of the eight residence parks with an emphasis on the period 1905 to 1940, during which nearly all the houses were built. As was explained earlier, a survey of the residence parks was not part of the scope of the work for this report. But several themes emerge.

The architecture of San Francisco residence parks is heterogeneous. Developers did not impose a style and initially lot buyers were responsible for selecting their own architect, except perhaps in Jordan Park and later in Balboa Terrace. There were no model houses or stock designs. The houses constructed during the 1910s are relatively large, with two stories, several bedrooms, and servants' quarters.

During the 1920s, and continuing through the 1930s, smaller sized houses appear, in addition to larger custom designs, and the tract developer sometimes offered "stock" plans free to prospective lot buyers, or constructed speculative houses guided by popular tastes. Many of these custom, stock plan, or tract designs were created by notable architects: Joseph Leonard in Jordan Park and Ingleside Terraces; Henry Gutterson and Masten & Hurd in St. Francis Wood; Carl Bertz in Sea Cliff; Harold Stoner in Forest Hill and Balboa Terrace; and Ida McCain in Lincoln Manor. As tract architects, they approved designs of other architects for conformity with the restrictions and they designed custom houses. Many of these architects also designed for clients in other residence parks. Brief biographies are included in the discussion of each residence park, but more extensive biographies of these architects are contained in Appendix A.

The houses seen in the residence parks reflect the panoply of national and Bay Area architectural styles that were popular from about 1905 to 1940. Richard Walker, in writing of the luminaries of local architecture that arrived on the scene beginning in the 1890s and early 1900s—Willis Polk, A. C. Schweinfurth, A. Page Brown, Ernest Coxhead, Bernard Maybeck, Julia Morgan, John Hudson Thomas, John Galen Howard—noted how period styles could still be seen as new and modern:

The new architects rejected what they regarded as the falsity and incoherence of Victorian architecture in favor of a studied simplicity and integrity of design — a thoroughly Modern outlook. They favored classical revivals of "Mediterranean" styles, a loose assemblage of Italian Renaissance, Spanish-Moorish, and Roman-Beaux Arts. Californians had suddenly rediscovered their links to Mediterranean civilization through the Spanish conquest. The Mythos of the Missions took Southern California by storm at the turn of the century, giving that region its own identity against San Francisco's favored fantasies of the Pioneers and Argonauts. Ironically, Bay Area architects created the Mission style but abandoned it by the early 1900s. All the leading architects also worked in the Arts and Crafts genre, though this would show up less in the great estates than in smaller houses.¹⁸

Much of the architecture of the residence parks was classically inspired by architects using the vocabulary of various period revival styles to meet customer's tastes and budgets. In

¹⁸ Walker, "Classy City: Residential Realms of the Bay Region," 10.

addition to the architects noted above, many notable architects designed houses in the residence parks, including Willis Polk, Bernard Maybeck, Henry Hill, Walter Falch, Charles Strothoff, Edward E. Young, Ward and Blome, Julia Morgan, John Reid, Jr., Albert Farr, Bliss and Faville, George Kelham, Warren Charles Perry, and others. Indeed, the widespread use of architects and the existence of many custom houses is an important feature of residence parks. As a result, much of the housing stock of residential parks created in this era may be considered architecturally significant.

A number of houses in the eight residence park in this study are known to be the product of local masters such as Bernard Maybeck, Julia Morgan, and Willis Polk. A few examples of their work are included below. This is not an exhaustive list. Three buildings in the residence parks are designated landmarks by the City of San Francisco.

Bernard Maybeck designed three houses—270 Castenada Avenue, 51 Sotelo Avenue, and 275 Pacheco Street—and the clubhouse (381 Magellan Avenue) in Forest Hill:



270 Castenada Avenue, Forest Hill



51 Sotelo Avenue, Forest Hill



Forest Hill Clubhouse, 381 Magellan



275 Pacheco Way, taken during the 1976 Citywide Architecture Survey. The house today is partially obscured by trees.

275 Pacheco (APN 2862-003) is not attributed to Bernard Maybeck in standard architectural guidebooks, but the building permit filed July 7, 1917, shows the architect as “Maybeck and White, Lick Building.” The builder was John M. Barlett, 565 16th Street, Oakland, and the owner was Mrs. Dahlia H. Loeb, 639 Masonic Avenue, San Francisco. This same information is contained in *Building and Engineering News*, July 11, 1917, page 18.

Julia Morgan designed three houses in St. Francis Wood—67 and 195 San Leandro Way and 75 Yerba Buena Avenue—at least one in Jordan Park (85 Jordan Avenue), and at least one in Sea Cliff (50 Scenic Way).



67 San Leandro Way, St. Francis Wood



195 San Leandro Way, St. Francis Wood



75 Yerba Buena Avenue, St. Francis Wood



85 Jordan Avenue, Jordan Park



50 Scenic Way, Sea Cliff

Willis Polk designed three houses in Sea Cliff, 9, 25, and 45 Scenic Way.



45 Scenic Way



25 Scenic Way



9 Scenic Way

Landmarks of the City and County of San Francisco in the study area of this context statement are the Forest Hill/Laguna Honda Muni Station, 90 Cedro Avenue in Ingleside Terraces, and 171 San Marcos Avenue in Forest Hill. There are undoubtedly other buildings that could qualify as local landmarks, but the identification of these is beyond the scope of this study.



Forest Hill/Laguna Honda Station



90 Cedro Avenue, Ingleside Terraces



171 San Marcos Avenue, Forest Hill

The nomenclature of architectural styles used in the study was informed by the latest edition of *A Field Guide to American Houses* by Virginia Savage McAlester.¹⁹ San Francisco has some distinct styles that do not fit the McAlester classification and some styles are referred to by different names. Architectural style classifications are renowned for the lack of consensus they evoke and this context statement recognizes the limitations of classification and does not attempt to resolve the ongoing dialogue. Furthermore, it is important to note that it was common for houses to fuse elements associated with several styles. Few pure examples of any style exist.

The following list contains the most commonly seen examples in the Residence Parks in this study. It is not an exhaustive list of styles and not all styles are found in all the parks.

- Neoclassical
- Colonial Revival
- Tudor
- French Revival Chateausque
- Beaux - Arts
- French Provincial
- Italian Renaissance Mission
- Prairie
- Spanish Colonial Revival
- Monterey
- Pueblo
- Craftsman
- Art Deco/Art Moderne
- First Bay Area Tradition
- Storybook
- Second Bay Area Tradition
- Post 1940s styles (few are present in the Residence Parks in this study)

¹⁹ Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2015)

The First Bay Area style and the Storybook style are local adaptations of the Shingle Style of the Eastern United States, the Craftsman style, and the Arts and Crafts Movement. According to Richard Walker:

What had emerged by 1910 was a distinctive Bay Regional Style in house design, which influences design to this day [...] The rustic house took its studied simplicity from the English cottage movement, its shingled walls and plain interiors from New England revival by McKim, Mead and White, and married both to the mountain cabin of 49er lore. Buyers and architects were deeply influenced by the craftsman and vernacular emphasis of the Arts and Crafts movement of Englishman William Morris and in Japanese design, both of which flourished in California at the turn of the century. Redwood was cheap and plentiful, and easy to work with; and stone and brick were unstable in earthquakes. The architects were fascinated by the possibilities of the local terrain, as well. Clinging to the region's hillsides, the rustic house could be un presupposing and still offer the occupant space through multiple levels and the grandeur of a bay view.²⁰

There is a debate whether First Bay Area style should be called a style at all.²¹ Examples of this style are difficult to categorize. The overriding characteristic is an emphasis upon simplicity, structural honesty, natural materials, and craftsmanship. Identifying features are highly variable, but can include exposed rafter and purlin ends, stained wood trim shingle cladding, and picturesque and asymmetrical massing and articulation.

The Storybook style, also referred to as Fairy Tale, Disneyesque, and Hansel & Gretel, originated in Los Angeles in the early 1920s. San Francisco architect Harold Stoner designed many Storybook houses in Balboa Terrace.

This section provides examples of each style from the residence parks. It is not possible to estimate how many examples of each style occur in a given residence park or whether all the styles are present in every park without a detailed survey.

A number of observations can be made. All residence parks exhibit a mix of styles and no style dominates in any park. It appears that the most popular styles fall under the rubric of the Colonial Revival, Spanish Revival, and Mediterranean Revival while the Neoclassical, Mission, Pueblo, Monterey, Prairie, and Art Deco styles are seen less often.

²⁰ Walker, "Classy City: Residential Realms of the Bay Region," 19.

²¹ Mitchell Schwarzer, *San Francisco, Architecture of the San Francisco Bay Area: History and Guide* (San Francisco: William Stout Publishers, 2007) 30.

Neoclassical

Neoclassical, inspired by Greek and Roman forms, was a popular style nationally throughout the first half of the twentieth century. Identifying features are a facade dominated by a full height porch with roof supported by classical columns, columns with Ionic or Corinthian capitals, and symmetrically balanced facades.



129 Palm Ave, Jordan Park

Colonial Revival

Colonial Revival was a style influenced by early English and Dutch houses on the Atlantic seaboard during the Georgian and Federal periods. Details from precedents were freely combined and there are few academically correct examples nationwide or in the residence parks. The style was popular nationally especially during 1910-1930. Identifying features are an accentuated front door, usually with a pediment supported by pilasters or extended forward and supported by slender columns to form a porch. Doors commonly have fanlights or sidelights. Facades usually have symmetrically balanced double-hung windows and doors. Windows are usually multiple-pane and often paired. There are many variations.



55 25th Avenue, Sea Cliff



535 Dewey Boulevard, Forest Hill



56 Lopez Avenue, Forest Hill



1601 Monterey Boulevard, St. Francis Wood

Tudor

Although called Tudor (sixteenth century), this style dates from the late medieval and early English Renaissance prototypes of thatch roof cottages to grand manors. There are endless varieties of overall shape and roof forms. It was popular nationally with less pretentious designs occurring during the 1920s. Identifying features are almost universally one or more steeply pitched front-facing gables, tall narrow windows, usually in multiple groups, multiple-pane windows, massive chimneys crowned sometimes with chimney pots, a front door or entry porch with round or Tudor arch, and decorative half-timbering.



2940 Lake Street, Sea Cliff



196 Castenada Avenue, Forest Hill



55 Marcela Ave, Forest Hill



255 and 266 Moncada Way, Ingleside Terraces

Chateausque

Loosely based on monumental sixteenth century chateaus of France with a mix of Gothic and Renaissance detailing. Its construction required massive masonry and expensive detailing, and was used for large houses and is relatively rare. Identifying features are steeply pitched hipped roofs, busy roof lines with many vertical elements, multiple dormers, usually wall dormers extending through cornice lines, walls of masonry usually of stone.



2112 Lake Street, West Clay Park



1600 Monterey Boulevard, St. Francis Wood

Beaux-Arts

The term Beaux-Arts here refers to Classical precedents based on Italian or northern European Renaissance models, or French Renaissance models with lavish detailing. Most examples nationally date from before 1915. Identifying features are wall surfaces with decorative garlands, floral patterns, or shields; facades with quoins, pilasters, or columns, usually paired with Ionic or Corinthian capitals; masonry walls, usually smooth and light colored; rusticated first story; and symmetrical facades. Roofs are either flat/low pitched hipped or mansard.



65 Merced Avenue, Forest Hill



99 27th Avenue, Sea Cliff (H. Stoner, architect)

French Provincial

Based on centuries of French architecture, especially that of Normandy and Brittany, the style has a great variety of form and detailing united by a characteristic roof. It reached its peak of popularity nationally during the 1930s. Identifying features are tall, steeply pitched hipped roofs (occasionally gabled in tower subtypes) without dominant front-facing cross gable; eaves commonly flared upward at roof-wall junction; segmented arch on door, windows, or dormers; brick, stone or stucco wall cladding, sometimes with decorative half timbering.



2930 Lake Street, Sea Cliff



48 Alton Avenue, Forest Hill



2 Santa Ana Avenue, St. Francis Wood

Italian Renaissance

This style is borrowed from examples of the Italian Renaissance, and reached its peak during the 1930s nationally. Identifying features are low-pitched hipped roofs (some flat examples); widely overhanging eaves supported by brackets; ceramic-tile covered roof; upper story windows smaller and less elaborate than windows below; round arches above doors, first story or porches; entrances usually accented by small classical columns or pilasters; and symmetrical facades.



445 Darien Way, Balboa Terrace



160 Sea Cliff Avenue, Sea Cliff



100 Paloma Avenue, Ingleside Terraces



75 San Lorenzo Way, St. Francis Wood

Mission

California was a birthplace of the Mission style, recalling a Hispanic past in the Southwest United States. The style borrowed form from Hispanic design elements such as shaped parapets, arched quatrefoil windows, and is adapted to traditional shapes. Some examples borrowed bits from Craftsman or Prairie movements. Identifying features are Mission-shaped dormer or roof parapet, commonly with red tile roof coverings; widely overhanging eaves, usually open; porch roofs supported by large square piers, commonly arched above; and wall surfaces of smooth stucco.



30 West Clay Street, West Clay Park



180 Santa Ana Ave, St. Francis Wood

Prairie

The Prairie school of architecture originated in Chicago as an indigenous American style strongly associated with Frank Lloyd Wright. The style spread throughout the Midwest and to other regions of the country less commonly. Identifying features are low-pitched roof, usually hipped, with widely overhanging eaves that typically are boxed; two stories and one-story wings; porches and porte cochere; eaves, cornices and facade detailing emphasizing horizontal lines, often with square porch supports.



35 Lopez Avenue, Forest Hill

Spanish Revival

This style borrows decorative details from the history of Spanish architecture including Moorish, Byzantine, Gothic, or Renaissance. It reached its apex during the 1920s and early 1930s and is most commonly found in California, the Southwest, Texas, and Florida. Identifying features are low-pitched roof, usually with little or no overhang; red tile roof covering, typically with one or more prominent arches placed above door or principal window or beneath porch roof; stucco wall surface; wall surface extending into gable without break; and symmetrical facades.



200 Castenada Avenue, Forest Hill



585 El Plazuela, Ingleside Terraces



2970 Lake Street, Sea Cliff



70 West Clay Street, West Clay Park

Monterey

This style is an interpretation of the Anglo-influenced Spanish Colonial houses of Northern California, particularly those in Monterey, California (i.e. the Larkin House). Original examples blend Spanish adobe construction with pitched roofs and English shaped houses. The full-width balcony comes from examples found in the Southeastern U.S. and the Caribbean. Identifying features are two stories; low-pitched gabled roof (occasionally hipped), broad dominant second story balcony, usually cantilevered and covered by the principal roof.



501 Darien Way, Balboa Terrace



130 San Buenaventura Way, St. Francis Wood

Pueblo Revival

The style imitates Native American prototypes of the Southwest with elements from flat roof Spanish Colonial examples. Popular during the 1902s and 1930s, it lives on in parts of Arizona and New Mexico. Identifying features are flat roof with parapet wall above; wall and roof parapet with irregular, rounded edges; projecting wooden roof beams (vigas) extending through wall; and stucco wall surface, usually earth covered.



130 Cerritos Avenue, Ingleside Terraces



73 Sea Cliff Avenue, Sea Cliff

Craftsman

The style was inspired by work of the Greene Brothers of Pasadena, who designed high style bungalows mixing English Arts and Craft with Oriental wooded architecture. Simpler versions become very popular for smaller houses. Identifying features are low pitched, gabled roof (occasionally hipped), with wide unenclosed eave overhangs; exposed roof rafter tails; decorative beams or braces under the gables; full or partial width porches, with roof supported by tapered square columns; columns or piers frequently extended to the ground level without a break at porch floor; and one or one and one half stories.



710 Victoria Street, Ingleside Terraces



38 West Clay Street, West Clay Park



80 Merced Avenue, Forest Hill Extension



35 Parker Avenue, Jordan Park

Art Deco/Art Moderne

This style as used here includes both the Art Deco and the later Art Moderne streamline style. Identifying features of Art Deco style are smooth wall surfaces, usually stucco; zigzags, chevrons, and other geometric motifs; and towers or other vertical projections to give vertical emphasis. Art Moderne style features are smooth wall surface, usually stucco; flat roof, usually with small coping edge at roof line; horizontal grooves or lines in walls; horizontal balustrade elements; and asymmetrical facades.



2215 Lake Street, West Clay Park

First Bay Area Style

This is a local adaptation of the Shingle style of the Eastern United States, the Craftsman style, and the Arts and Crafts Movement. Examples of this style are difficult to categorize. The overriding characteristics are an emphasis upon simplicity, structural honesty, natural materials, and craftsmanship. Identifying features are highly variable, but can include exposed rafter and purlin ends, stained wood trim shingle cladding, and picturesque and asymmetrical massing and articulation.



129 24th Avenue, predates West Clay Park
(Ansel Adams House)



52 West Clay Street, West Clay Park



70 Commonwealth Avenue, Jordan Park



85 Santa Monica Way, St. Francis Wood

Storybook Style



306-314 San Leandro Way, Balboa Terrace



330 San Leandro Way, Balboa Terrace



125 San Rafael Ave, Balboa Terrace

Second Bay Area Tradition/Post 1940s styles



850 El Camino Del Mar, Sea Cliff



890 El Camino Del Mar, Sea Cliff



164 24th Avenue, West Clay Park

As noted in Chapter 2, the amount of information available about residence parks varies greatly. Those that have been subject to book-length treatment are given salient coverage here without repeating details that are readily available elsewhere. Those that have left records of their development through newspaper accounts or other sources have been covered extensively in this report. For others with scant archival information, we have presented whatever we have been able to find. As a result, the extent and richness of the discussion of each park varies. The parks are presented in the order that they came on the market.

As noted earlier, the following residence parks were selected to provide a range in size (a few dozen to several hundred houses), topography (hilly or flat), length of completion (3–5 years to 20–30 years), and developer experience, vision, and execution.

Jordan Park

Established 1906

Location

Jordan Park is bounded by California Street on the north, Parker Avenue on the east, Geary Boulevard on the south, and Palm Avenue on the west. Although it is currently associated with the Richmond District, it technically lies on land added to the city as the Western Addition.



Overall Design

Located on level terrain, the streets within the development are laid out in a grid to create rectangular blocks, with the length of each block oriented north-to-south. The broad streets, which are typically about 80 feet wide, are the primary distinguishing landscape characteristic within Jordan Park.



Commonwealth Avenue, circa 1925. Note entry pillars (not extant) at bottom of photo.
(Courtesy of John Freeman collection.)

As is generally the case in the other residence park neighborhoods in San Francisco, the houses in Jordan Park are set back from the street at a uniform distance to create a band of shallow front yards along both sides of the street. In this case, a six-foot-wide concrete sidewalk and a three-foot-wide planting strip are located between the front yards and the street. Originally, these features provided a unifying element between the front yards and the street. However, the visual impact of this feature has been reduced over time as some sections have been removed and replaced with brick or concrete so that the vegetation has

been completely removed or reduced to a tree planted within a small cut-out in the pavement. These alterations have reduced the value of the planting strips as a unifying visual feature within the development. There is no uniform planting scheme for the planting strips, and their vegetation varies from house to house.

According to a 1911 *San Francisco Call* article, “a palm tree was planted along the sidewalk in front of each house,”¹ but today the only surviving palms from that era are the eight towering specimens on Palm Avenue in the block between Geary Boulevard and Euclid Avenue, and the two located on the east side of Palm Avenue just north of the intersection with Euclid Avenue.

This article also stated that clinker brick pillars framed the “end of each street;”² however, there are no extant pillars at the entrance to Jordan Park. A pillar is located mid-block at 41 Commonwealth Avenue. It is not known how it came to rest there. Streetlights within Jordan Park consist of non-historic tapered concrete poles with cobra luminaires mounted at the end of a roadway arms. The curbs appear to have originally been granite, some of which remain, but concrete curbs have been added, typically, at the intersections with the driveways.



Pillar in Jordan Park at the rear of 41 Commonwealth Avenue.

Development History

Ownership and Management Chaos: James Clarke Jordan

James Clarke Jordan was the developer of Jordan Park. The eldest son of the founder of Jordan, Marsh and Company of Boston, he arrived in San Francisco in 1890. Despite having no previous real estate experience, Jordan almost immediately bought 50 acres adjacent to the Laurel Hill Cemetery for \$410,000. The tract was bounded by Point Lobos Avenue (now Geary), First Avenue (Arguello), California Street, and Williamson Street (now Parker Avenue). The streets have been renamed several times: Palm Avenue was marked as Mears Street in 1889, although it was probably not graded. Mears Street became Michigan Avenue sometime between the fall of 1894 and spring of 1895, and then became Palm Avenue in 1905/06. On the 1899 Sanborn map, Jordan Avenue was called Merrifield Street (“not opened”), Commonwealth was called Chase Street (“not opened”), and Parker Avenue was called Williamson Street. Euclid was called Richmond Avenue until 1906, and Geary Boulevard was called Point Lobos Avenue until 1909.

Although originally naming it after himself as the “Jordan Tract,” the neophyte developer partnered with George F. Macomber, and contracted the N. C. Carnall Company to begin improvements on the site, including grading sand dunes. Anticipating the extension of the Post Street and the Sutter Street cable car line to the tract, the partners’ intention was to

¹ “Jordan Park Has Set High Standards,” *San Francisco Call*, March 18, 1911.

² Ibid.

grade the site, install sewers, pave the streets, install sidewalks, and sell lots for house building. No mention was made of creating a restricted community, garden enclave, or residential park.³

In November 1891, work on the tract abruptly stopped as Macomber filed suit against Jordan, claiming he had abrogated the agreement with the Carnall Company and left the state. The Carnall Company had begun improvements and subdivision of the tract.⁴ It is not clear how this litigation was resolved, but in 1895, Jordan had more legal trouble, being sued by his attorney, James P. McElroy, who claimed non-payment for handling Jordan's legal affairs, including disputes over the Jordan Tract.⁵

Jordan was mired in litigation during the 1890s, and the land remained unsold. From May to July 1898, during the Spanish-American War, the U.S. Army set up a field hospital on the Jordan Tract as an adjunct to Camp Merritt, which was on the Bay District Race Track farther west. Tents were located along Point Lobos Avenue, possibly at Jordan Avenue.

Although Jordan had installed sewers in 1894, he did so without the knowledge or approval of the city. These inadequate sewers had to be reconstructed later.⁶ It is unclear whether the sewers were used by the army or whether they were in effect when the army set up camp. While the army occupied Camp Merritt, there were serious outbreaks of communicable diseases, especially typhoid, and several deaths occurred.⁷ The army left 44 cesspools in Jordan Tract that were cleaned up in late 1898.⁸

The 1899 Sanborn maps show 407 lots, although all were vacant. One of the earliest sales was made in February 1904 to Daniel Leary for \$1,850. The 33-by-130-foot lot on Michigan Avenue (Palm Avenue) was 100 feet south of California Street.⁹

The San Francisco and Suburban Home Building Society

In 1904, the San Francisco and Suburban Home Building Society announced that the company would furnish lots, provide plans, construct houses, insure the buildings, and finance purchases. Jordan Tract was not mentioned in the announcement, but the society was formed specifically to create what would become known as Jordan Park with Joseph A. Leonard as the general manager.¹⁰

³ *San Francisco Chronicle*, November 14, 1890. Post Street was never cut through and the Sutter Street cable car line was never extended to connect with the Jordan Tract.

⁴ *Daily Alta California*, June 2, 1891.

⁵ *San Francisco Chronicle*, June 22, 1895.

⁶ *San Francisco Chronicle*, April 9, 1914.

⁷ Communication with John Freeman, August 20, 2014.

⁸ *San Francisco Chronicle*, August 31, 1898.

⁹ *San Francisco Chronicle*, February 27, 1904.

¹⁰ *San Francisco Chronicle*, April 10, 1906, and *San Francisco Chronicle*, October 29, 1904. The newspaper accounts are not specific, but Jordan had a financial interest in the company. It is not known when the Society was started, but it existed in 1903.

In 1905, Jordan sold the tract to the San Francisco and Suburban Home Building Society using real-estate agents Lyon & Hoag.¹¹ At this point, hallmarks of residence park development began to be applied to the tract. The sale stipulated that the Society would build “superior” residences that were “suburban in their surroundings.” Lots were a minimum width of 33 feet, and houses would be set back 12 feet from the sidewalk separated from one another by 7 feet. Sidewalks were to be 6 feet wide with 4½ feet between the sidewalk and the street for landscaping. Palms “or other attractive trees” would be planted.¹² Water service was installed in 1905, and streets were paved in 1906. Richmond Avenue was renamed Euclid, and Michigan Avenue became Palm Avenue.¹³ Building started on California Street, Jordan Avenue, and Commonwealth Avenues. The 1905 Sanborn map shows 12 houses.¹⁴



Sales office of the San Francisco and Suburban Home Building Society in Jordan Park. The building is extant as a residence at 101 Jordan Avenue at the corner of Euclid Street. (Western Neighborhoods Project collection)

In 1906, the tract began being referred to as “Jordan Park.” In 1907, it was advertised as the only place of suburban homes in San Francisco with wide, well paved streets, green lawns and flower gardens, and street lights.¹⁵ This was two years after Presidio Terrace went on the market.

Joseph A. Leonard

Joseph Leonard was the first architect and builder for Jordan Park, serving as the general manager of the San Francisco and Suburban Home Building Society. He brought 30 years of experience in real estate as an architect, salesman, and builder (see biography in Appendix A). It is probable that many, if not most, of the homes constructed up through 1908 (and possibly later) were his designs.

But Leonard’s tenure was short-lived. He left Jordan Park in April 1908, after allegedly slapping an employee in the company’s office at 201 Euclid Avenue, and changing the locks. Leonard filed suit in 1909, claiming that Jordan had improperly acquired the stock of the

¹¹ *San Francisco Chronicle*, December 30, 1905. Title to some of the lots was still an issue until 1907, when title to the entire tract was finally granted to the San Francisco and Suburban Home Building Society.

¹² *San Francisco Chronicle*, April 8, 1905.

¹³ *Richmond Banner*, June 15, 1906; *San Francisco Chronicle*, April 9, 1914.

¹⁴ *San Francisco Chronicle*, December 30, 1905.

¹⁵ *San Francisco Chronicle*, September 28 and October 6, 1907.

San Francisco and Suburban Home Building Society, broke the contract with Leonard to design and construct houses, and was planning to sell the lots.¹⁶ Leonard left for other real estate developments in the Richmond District before launching his largest project, the Ingleside Terraces residence park, in 1911.

Jordan's Swan Song

While the suit with Leonard was pending, James Jordan was taking sole credit not only for Jordan Park, but also for being the first person to conceive of the idea of a residence park in San Francisco. He alleged he had his vision of a new kind of development when he saw San Francisco's narrow lots, and contrasted them with the spacious lots on Commonwealth Avenue in Boston. He vowed to create something similar in San Francisco. "Jordan was determined, filled with confidence in his idea and courageous to carry it out to the end."¹⁷

In 1909, Jordan published an advertisement featuring a house (purportedly built for himself¹⁸) at 45 Commonwealth Avenue on an enormous lot, 200 feet wide. Since all other lots in Jordan Park did not exceed 33 feet in width, this gambit was apparently meant to gain publicity and entice a buyer for the tract. Jordan took pains in the advertisement to refute any



1911 advertisement for Jordan Park in a promotional contest with the *San Francisco Chronicle* highlights a focus on high-end buyers with a house on Parker Avenue.

idea that he was trying to dispose of the property, but it seems reasonable that was exactly what he was trying to do. He purchased the land twenty years earlier and had been tied up in litigation over the development for most of that time. Given Jordan's lack of real estate training and experience, his erratic dealings with business partners, the hiring and firing of Joseph Leonard, and the convoluted evolution of the tract's development, it seems reasonable to surmise that Jordan tried to capitalize on the recent success of nearby Presidio Terrace and recast his "tract" into a "park." He died in 1910.

Fred A. Bull and Baldwin & Howell

After Jordan's death, the tract passed through several hands. In May 1911, the southern portion was sold to Fred A. Bull, the former sales agent for Jordan Park. M. Fisher was the

¹⁶ *San Francisco Call*, March 29, 1908 and April 19, 1908; *San Francisco Chronicle*, March 4, 1909.

¹⁷ *San Francisco Call*, October 16, 1909.

¹⁸ According to his obituary, he resided at 1998 Broadway.

builder, with Baldwin & Howell acting as the sales agents.¹⁹ Thereafter, management of the tract seems to have passed to several companies. In 1914, L. V. Kiddle, general sales agent for the Parkside Realty Company, is quoted as saying that the company was selling lots and building houses in Jordan Park. The park was placed in the hands of Kane and Co. in 1915.²⁰

Deed Restrictions

In 1905, the restrictions were advertised as:

- Minimum lot width of 33 feet
- 7 feet separation between houses
- 12-foot front setback from the street
- 15-foot-wide sidewalks with 4½ feet of trees to the street, a 6-foot paved sidewalk, and 4½ feet of grass to the houses

By 1907, the list of restrictions included:

- No house more than two stories on the “**main avenue**” (emphasis added)
- Minimum cost of construction \$5,000
- Review and approval of plans
- No stores or businesses “**in the residential section**” (emphasis added)
- Auto garages allowed

Building Types

Unlike other residence parks in San Francisco, Jordan Park allowed or even encouraged the building of flats and other multiple-family buildings. There were suggestions that Jordan did not intend to limit the land to residential uses nor limit houses to two stories, common restrictions of residence parks. An advertisement in 1907 mentioned that no stores or businesses would be allowed “in the residential section” and that no house could be more than two stories except on the “main avenue.”²¹ Neither of these was defined. Saying there was a residential section implied that there would be a non-residential section as well, although no further details have surfaced. Residence parks usually prohibited commercial activities and multiple-family buildings.

Although a 1909 article mentioned that flats and apartments were prohibited, there were many ads for flats to rent as early as 1910.²² In 1907, Joseph Leonard speaks of a “group of double duplexes” on one wide (unspecified) avenue with a private park. These residences were said to be for:

¹⁹ *San Francisco Chronicle*, May 20, 1911 and December 7, 1912.

²⁰ *San Francisco Chronicle*, June 13, 1914 and September 11, 1915.

²¹ *San Francisco Chronicle*, September 28 and October 6, 1907.

²² *San Francisco Call*, May 6, 1910.

small families who could not fill one of stylish and spacious residences in that section and to those who prefer to dwell beneath the same roof with relatives and still have separate apartments.²³

The inference is that Jordan Park was trying appeal to a larger audience with lower incomes.



Jordan Park residences and entry pillars on right (not extant), across Geary Street from the Odd Fellows cemetery (not extant) and crematorium, August 1925. (Bancroft Library, University of California, Berkeley)

Multiple-family buildings make up a significant part of Jordan Park. The 1915 Sanborn maps show 32 flats located on Palm and Parker Avenues, comprising 21 percent of Jordan Park's 153 buildings at the time (32 flats, 121 single-family dwellings). Large apartment buildings were also constructed. In 1919, architect E. E. Young announced plans to build a three-story apartment.²⁴ The percentage of multiple-family buildings increased over the years, and the 1950 Sanborn map shows 89 flat or apartment buildings (34 percent) and 172 single-family dwellings, plus one house used as a kindergarten. This tally excludes buildings on Geary Boulevard.

In 1908, residents formed the Jordan Park Improvement Club to agitate for removing the cemeteries; banning cremations; and creating better sidewalks, streets, streetlights, and public transportation. In spite of continued complaints about the fumes from the Odd Fellows crematorium²⁵ and the inadequacy of the sewers, by 1914 two thirds of the lots had been sold, and houses costing between \$5,000 and \$35,000 had been constructed.²⁶ Lot sales did not immediately translate into the construction of houses, as the 1915 Sanborn map shows that only 38 percent of the lots had buildings. By 1938, Jordan Park was fully built out, as seen on an aerial photo of that year.

²³ *San Francisco Chronicle*, October 6, 1907.

²⁴ *San Francisco Chronicle*, November 29, 1919.

²⁵ *San Francisco Chronicle*, September 8, 1910.

²⁶ *San Francisco Chronicle*, March 7, 1914.

Joseph Leonard's San Francisco and Suburban Home Building Society designed and constructed houses under contract to Jordan beginning in 1906-1908.²⁷ By 1910, buyers were encouraged to buy a lot with setback restrictions and hire their own architect and builder.²⁸

Houses constructed during the early years are generally large, with two stories. Houses built during the 1920s are more modest in size and stand on narrower lots (these might have been built to stock plans by the developer). The early houses (1905-08) were by architect/builder Joseph Leonard and they reflected Leonard's enthusiasm for the Craftsman style.

Streetscapes

Jordan Park has a range of architectural styles. The single-family houses are generally two-story detached buildings. It also has some multiple-family unit buildings and a church.



Houses along the 100 block of Jordan Avenue.



Streetscape of houses and a church on 100 block of Commonwealth Avenue.



²⁷ *San Francisco Chronicle*, August 19, 1906.

²⁸ *San Francisco Call*, December 11, 1910.

Landscape Features List: Jordan Park

- Broad streets.
- Public sidewalk and planting strips typically located on both sides of the street.
- Historic palm trees along Palm Avenue in the block between Geary Boulevard and Euclid Avenue (Blocks 1062 and 1062) and on the east side of the street just north of the intersection with Euclid Avenue (Block 1039).



Example of the broad streets in Jordan Park



Example of typical planting strip and sidewalk.



Palms along Palm Avenue.

West Clay Park

Established 1910

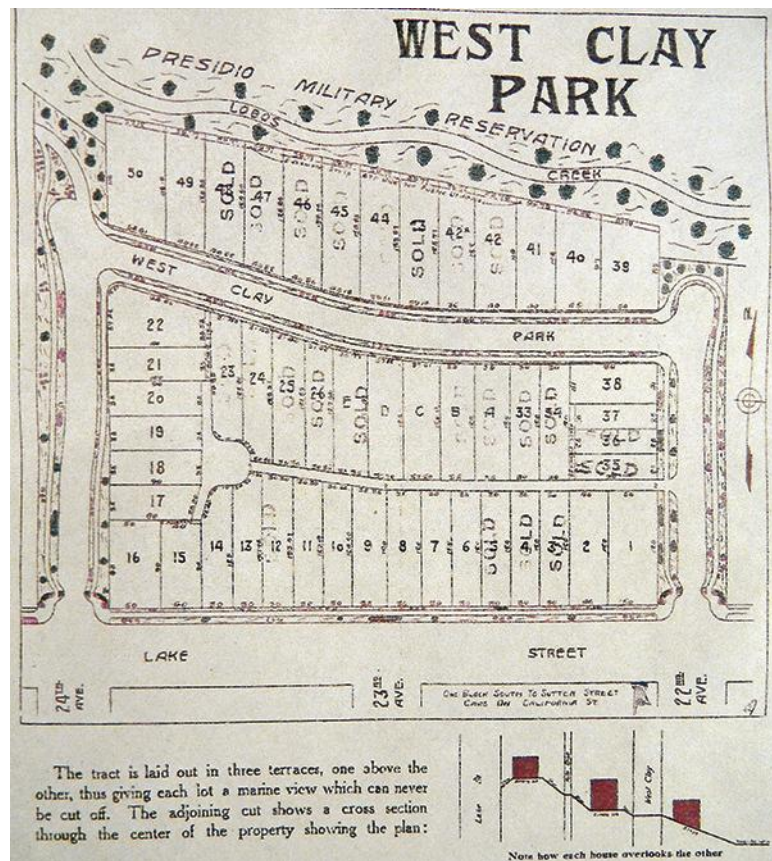
Location

West Clay Park borders the Presidio reservation, and is located in the northern tip of the Richmond District. It is bounded by Lobos Creek on the north, 22nd Avenue on the east, Lake Street on the south, and 24th Avenue on the west. Although not part of the original development, the houses on the east side of 22nd Avenue and the west side of 24th Avenue have become considered by the residents to be part of West Clay Park.



Overall Design

Although located on a hill, the streets and two blocks within West Clay Park are laid out on a grid. The street plan utilizes two north-to-south aligned streets—22nd and 24th Avenues—that are part of the broader street grid within the outer Richmond District area. West Clay Street, which was laid out specifically for the development, provides an east-west aligned link between 22nd and 24th Avenues. Both 22nd and 24th Avenues end in cul-de-sacs and 23rd Avenue does not extend north of Lake Street. This arrangement, in essence, creates a loop road that lacks connections for through traffic, and helps to create a separate identity for the development. This separate identity is further enhanced by the development's two rectangular blocks (Block 1335 and 1336) whose lengths are oriented east-to-west, in contrast with the north-to-south oriented blocks that surround them to the east, south, and west. An internal service road bisects Block 1336 and provides access to the garages for the houses fronting onto West Clay and Lake Streets.



Promotional map of West Clay Park, highlighting terracing of lots for views in 1910.

The two entrances into West Clay Park on Lake Street at 22nd and 24th avenues are framed by two identical gateway structures. Each side of the entrance structure consists of three parts: a tall pillar that frames the street, a shorter pillar located on Lake Street at the intersection of the Lake Street and West Clay Park sidewalk, and a curved wall that spans the area between the sidewalk and the shorter pillar. The pillars and wall are constructed of rough-cut stone topped with a decorative finial. A rectangular cast metal sign (West Clay Park) is attached to the front of the street pillars.



West side of Entrance Gate at 24th Avenue and Lake Street.



Lake Street streetscapes where planting strip (bricked over in left view), sidewalk, and brick retaining wall contribute to the public landscape setting.

As is typically the case in other residence park neighborhoods in San Francisco, the houses in West Clay Park are set back from the street at a uniform distance to create a band of shallow front yards along both sides of the street. A six-foot-wide concrete sidewalk, scored to create three rows of rectangular panels (a larger central panel with a narrower panel on each side), and six-foot-wide planting strips are located between the front yard and the street. The planting strips have a similar, though not uniform, planting scheme of grass and small trees and are divided by the extension for the sidewalk that leads to each house's front door. The strips along the north side of West Clay Street and along 22nd and 24th Avenues have additional divisions for the individual driveways that cut through the front yard area.

Although not part of the original development, the residents now consider the houses on the east side of 22nd Avenue and those on the west side of 24th Avenue to be part of West Clay Park. The sidewalk and planting strip along the east side of 22nd Avenue is similar to others in the development. However, due to the topography, the houses and the public

sidewalk along the west side of 24th Avenue are at a higher elevation than the street. Here, the steeply sloped planting strip area, between the sidewalk and street, is held in place by a concrete retaining wall.

The houses and front yards that front onto Lake Street sit slightly above the sidewalk and street grade. The retaining walls along the front edges of the yards and the stairs that lead up to the house's sidewalks are constructed of red brick. There is a narrow planting bed at the base of the retaining walls, which originally ran the length of the combined block, between 22nd and 24th Avenues. However, parts of this planting bed and of the planting strip next to the road have been paved over, in some cases with the same red brick as is used in the retaining walls and entrance stairs.

Streetlights generally consist of a non-historic tapered concrete pole with a cobra luminaire mounted at the end of a roadway arm. A few examples of historic streetlights (acorn globe mounted on metal post) remain in place. Most of the curbs throughout the development are concrete with a metal edge; however the ones immediately around the entrance features at 22nd and 24th avenues are granite.



Example of historic streetlight on West Clay Street.

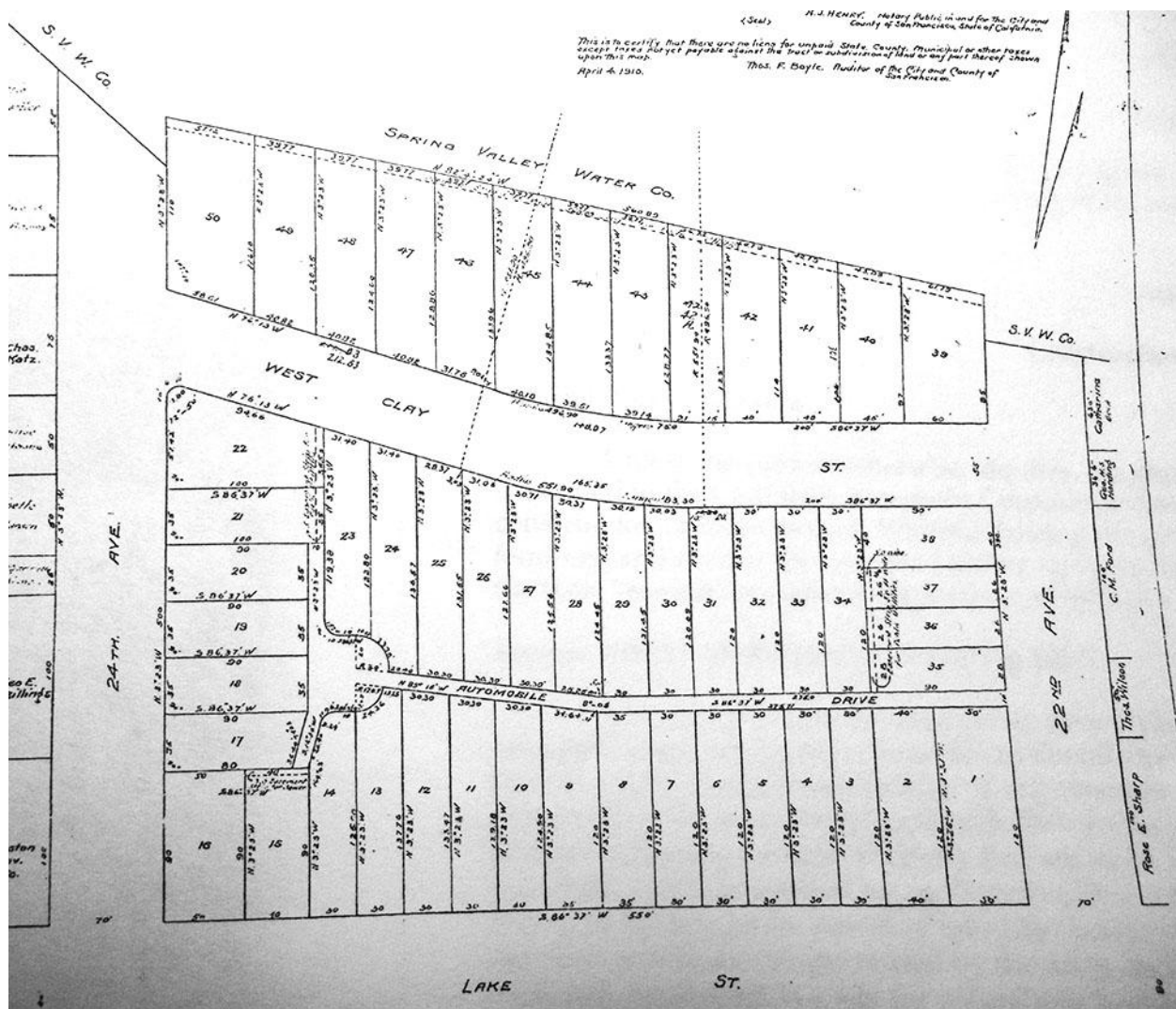
Development History

On March 30, 1910, the Boston Investment Company filed a subdivision map with the city drawn by engineer William B. Hoag for West Clay Park.¹ George F. Lyon was the president of the Boston Investment Company. The name “West Clay Park” referred to a new street created by the developers, West Clay, that ran through the subdivision. Although Clay Street stops at Arguello (then 1st Avenue), West Clay Street was probably chosen to perpetuate an association with Clay Street in Presidio Heights, 22 blocks east.

The subdivision consisted of 50 lots ranging from 26 feet to 60 feet wide and 90 to 120 feet deep. Most lots are about 30 feet wide. The lots are primarily arranged along the north side of Lake Street, and both sides of West Clay Street. The site slopes downward from Lake Street to Lobos Creek. This allowed the developers to terrace the tract and provide many of the houses with marine views of the Golden Gate to the north. The tree canopy of the Presidio north of Lobos Creek now obscures the view. The terracing involved grading thousands of cubic yards to create three terraces, each 25 to 35 feet high.² A number of houses on the tract site predate the creation of West Clay Park, but are now considered included in the tract.

¹ No further information was found about the Boston Investment Company, evidently created by Lyon & Hoag.

² *San Francisco Call*, April 23, 1910.



Map of West Clay Park, Subdivided by William Hoag, Engineer, March 30, 1910.

Lyon & Hoag placed the first advertisement for West Clay Park on April 14, 1910, and touted its features³:

- Houses would cost at least \$5,000
- No flats or other "objectionable features"
- All lots were graded and streets were paved and curbed
- Utilities were provided to the curb line with underground telephone and electricity
- Ornamental stone gates
- Trees, scrubs (bushes), and flowers
- Transportation downtown by electric streetcar nearby

In January 1911, Lyon & Hoag claimed West Clay Park was "The Most Successful Real Estate Sale of 1910," with half the lots sold and six houses erected.⁴ By March 1911, only 14

³ *San Francisco Examiner*, April 14, 1910.

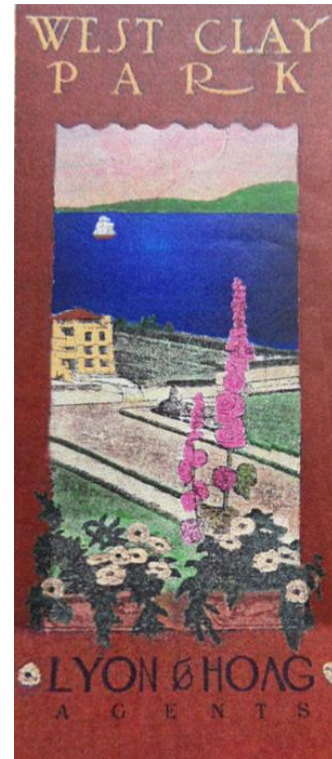
of the original 50 lots were left. The 1915 Sanborn map shows 35 houses, although it appears that some of the lots had been subdivided.

Whether or not West Clay Park was the most successful real estate sale of 1910, it achieved local prominence. Lyon & Hoag called Ashbury Terrace, their next development in 1912, “Another West Clay Park,” with marine views and entrance pillars at Ashbury and Piedmont Streets.⁵ The developer of Forest Hill, R. C. Newell, held West Clay Park and Presidio Terrace as models.⁶ Realtors on the Peninsula also used West Clay Park as an exemplary example of a residence park.⁷

In 1995, a 3-by-5-foot diameter sewer, paid for by Richmond property owners and constructed in 1895, collapsed dramatically, destroying one house and damaging the Ansel Adams house at 129 24th Avenue.⁸

Developers - Lyon & Hoag

The developers of West Clay Park, Lyon & Hoag, were business partners and close associates. William B. Hoag (1876–1955) was a civil engineer. After graduating from UC Berkeley in 1898, he worked in Alaska and returned to the Bay Area in 1907.⁹ Hoag was married in 1912 in the home of George F. Lyon to the sister of Lyon’s wife.¹⁰ George F. Lyon was born in San Francisco and completed one year of high school. In 1884, he joined the real estate firm of C. W. Beach and Co., where he learned the fundamentals of the real estate business. He later joined the real estate firm of McAfee Brothers, predecessors of Baldwin & Howell. Lyon, along with George D. Toy, was said to have been instrumental in organizing the San Francisco Real Estate Board.¹¹ Lyon & Hoag were involved in some aspect of development or sales in West Clay Park, Ashbury Terrace, Bakers Beach Park, Lincoln Manor, and Sutro Heights.¹²



Lyon & Hoag 1910 Brochure for West Clay Park. (Courtesy of West Clay Park Homeowners)

⁴ *San Francisco Chronicle*, January 7, 1911.

⁵ *San Francisco Call*, June 8, 1912.

⁶ *Homes and Grounds*, March 1916.

⁷ Philip W. Alexander and Charles P. Hamm, *History of San Mateo County* (Burlingame, 1916), 73–74.

⁸ *San Francisco Chronicle*, December 12, 1995.

⁹ California Historical Society, *San Francisco Chronicle* clipping files.

¹⁰ California Historical Society, *San Francisco Chronicle* clipping files.

¹¹ Lewis Francis Byington, *The History of San Francisco* (Chicago: S. J. Clarke Publishing, 1931), 389.

¹² *San Francisco Examiner*, October 28, 1917.

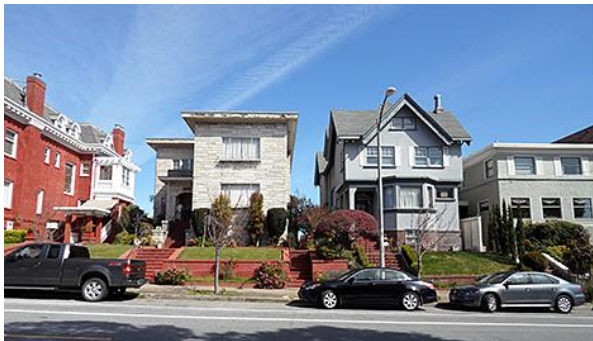
Deed Restrictions

West Clay Park deed restrictions, dated November 22, 1910, contained the following conditions.

- Only residential uses
- Minimum \$5,000 cost of house
- Maximum height of house 31 feet from curb and various setbacks
- Review and approval by the Boston Investment Company of exterior plan (or elevation)
- Review and approval by the Boston Investment Company of all walls and fences over 6 feet, garages, and any other structures
- No hedges or trees exceeding 12 feet
- Ownership and residents limited to the “Caucasian or white race”
- Once 30 lots have been sold, a group of 30 lot owners may rescind any of the restrictions

Streetscapes

West Clay Park has a range of architectural styles. The single-family houses are generally two-story detached buildings.



Lake Street views of West Clay Park.



View of West Clay Street facing east, and the rear of West Clay houses fronting the Presidio and Lobos Creek.

Architects and Builders

A number of architects were active in West Clay Park, but none designed more than two or three houses, except for Edward G. Bolles, who designed five. Three of these were for the S. A. Born Building Company, which probably commissioned them on speculation. There is no reference to a tract architect, although restrictions required review and approval by Lyon & Hoag's management company.

The houses are generally two or three story, detached, and designed in various period revival styles. A few houses predate the tract. The oldest house in West Clay Park stands at 40 22nd Avenue, on the east side of the street. It was designed by Harold D. Mitchell, and built in 1896 for A. L. Bowhay. Also predating the tract is 129 24th Avenue. Built in 1902 for the family of the famed photographer Ansel Adams, it was designed by J. W. Dolliver.

The S. A. Born Building Company constructed at least 12 houses in West Clay Park, more than any other builder. Lyon & Hoag and S. A. Born had a long association. In 1917, Lyon & Hoag shared a booth with Born at the Land Show, where they advertised residential parks Burlingame Terrace and Lincoln Manor, and Born built George Lyon's home in Hillsborough.

Stephen A. Born was born in Illinois and came to San Francisco in 1879, where he worked first as a carpenter in the shop of George Doring and then at Martin & McGuire, a real-estate company. In 1890, Born began his own business erecting and selling homes. In addition to West Clay Park, he built homes in Sea Cliff, Ashbury Terrace, and Lincoln Manor. His son George A. Born was an architect and vice president of the company. In the early 1920s, the firm was active in St. Francis Wood where it bought 17 lots along St. Francis Boulevard in 1921.¹³ At different times S. A. Born lived in West Clay Park (1912), Lincoln Manor (1916), and El Cerrito Park in San Mateo (1918).¹⁴ By the late 1920s Born's firm has established itself in Pebble Beach, building 19 houses. In addition to Lyon's house, the company constructed houses for other wealthy clients on the Peninsula.¹⁵

Researcher Gary Goss has compiled information about the houses in West Clay Park, which can be found in Appendix B.

Landscape Features List: West Clay Park

- Gateway entrance structure at 22nd Avenue and Lake Street.
- Gateway entrance structure at 24th Avenue and Lake Street.
- Public sidewalk and planting strips typically located on both sides of the street.

¹³ *San Francisco Chronicle*, July 29, 1922.

¹⁴ San Francisco Heritage architecture files.

¹⁵ Roy W. Cloud, *History of San Mateo County* (Chicago, S.J. Clarke Pub. Co., 1928), 558.

Ingleside Terraces

Established 1911

Location

Ingleside Terraces is bounded by Ocean Avenue on the north, Ashton Avenue on the east, Holloway Avenue on the south, and Junipero Serra Boulevard on the west in the Ocean View, Merced, Ingleside (OMI) District. The topography of the site descends gently from north to south; however, it was graded extensively for use as a racetrack in the late nineteenth century.

Overall Design

Ingleside Terraces is located in a valley between the western face of Mount Davidson and the ridgeline of Merced Heights. The natural topography sloped down from east to west, and the blocks within Ingleside Terraces have been graded into a series of terraces that gradually decrease in elevation from east to west. As a result, the houses fronting onto one side of the street are at a higher elevation—above the grade of the street and public sidewalk—than those on the other side of the street, which are at the same elevation as the street. The front yards of the houses at the higher elevation have a graded bank or a retaining wall to accommodate the difference in grade between the yard and the public sidewalk. As is typically the case in other residence park neighborhoods in San Francisco, the houses in Ingleside Terraces are set back from the street at a uniform distance to create a band of shallow front yards framing both sides of the street. The public streetscape along each street consists of a six-foot-wide concrete sidewalk along both sides of the street. Although there are no planting strips in Ingleside Terraces, some streets have trees planted



Moncada Way Park (left) and Corona Street planting island (right) as examples of small parks or landscaped medians.

in small, square planting beds, which have been cut directly into the outer edge of the sidewalks. None of the original “electroliers,” streetlight fixtures, which incorporated a trellis for rose vines, are extant and the current streetlights generally consist of a teardrop or cobra luminaire at the end of a roadway arm which is attached to a tapered pole.¹

In first proposing a residence park for the site, racetrack owner Thomas Williams declared that there would be “no square or straight streets in the tract”² Engineer E. J. Morser followed these instructions and organized the street and block plan around the oval alignment for the Ingleside Racetrack; Urbano Drive is laid out along the racetrack’s alignment. The grading or terracing of home lots around Urbano Avenue was intended to create views of the Pacific Ocean and Lake Merced.³ Streets within and south of Urbano Drive are laid out with a slightly curved alignment that creates a series of oblong blocks. Streets north of Urbano Drive have a pronounced curvilinear alignment that creates more irregularly shaped blocks. A few of the blocks (Blocks 6905, 6907, 6908, 6912, and 6913) north of Urbano Drive have interior alleys, but generally access to garages in Ingleside Terraces is provided by an individual driveway on each lot. There are also a limited number of pedestrian paths or alleys (Blocks 6913, 6914, 6915, 6923, and 6931), which are simply a narrow, paved sidewalk without any entrance structures or other framing features.



Left: One side of the entrance gate at Ocean and Cedro Avenues. Similar gateway features exist at the other entrances along Ocean Avenue. Right: Example of the small gateway structures that frame the entrances along Ashton Avenue.

Gateway structures frame the street entrances into Ingleside Terraces along three of its four boundaries streets (Junipero Serra Boulevard, Ocean Avenue, and Ashton Avenue); however, there are no entrance features on streets that intersect with Holloway Avenue.

The entrances along Junipero Serra Boulevard—including the main entrance at Mercedes Way and secondary entrances at Moncada Way, Paloma Avenue, Estero Avenue, and Holloway Avenue—are framed by large stone pillars constructed of rough-cut gray, Colusa sandstone. The ironwork archways, which incorporated the name into the ironwork, originally spanned the streets and connected the pillars; these were removed in the 1950s. Other changes include the replacement of the globe light fixtures atop the pillars with

¹ Woody LaBounty, *Ingleside Terraces: San Francisco’s Racetrack to Residence Park* (San Francisco: Outside Lands Media, 2012), 70–1.

² Ibid, 54.

³ Ibid, 63–4.

concrete bollards and the addition of stone plaques, which vertically spell out the name of the development and street names, to the fronts of the pillars.⁴

The entrances along Ocean Avenue—at Paloma, Cedro, Cerritos, and Victoria Avenues—are framed by large stone pillars that are similar in appearance and materials to those along Junipero Serra Boulevard. The entrance features at Paloma, Cedro, and Victoria Avenues also include wooden arbors.

The entrances along Ashton Avenue—at Pico Street, Head Street, and Holloway Avenue—are framed by small entrance structures consisting of a stone slab bench framed on each end by a short, square, stone pillar; an urn or planter is attached to the top of each pillar.

The oval Ingleside Racetrack alignment, located within the central portion of the development, was incorporated as Urbano Drive, and the primary public park for Ingleside Terraces is located in Block 6917B at the west end of the racetrack oval. Generally referred to as “Sundial Park,” this circular plot (with a 155' diameter) can be accessed via Entrada Court and is located at the west end of this cul-de-sac. The Giant Sundial, a concrete structure that is approximately 30 feet long by 17 feet high, is located at the center of the park, and four columns—one each in the Doric, Ionic, Corinthian, and Tuscan orders—are sited around the sundial. Concrete paths encircle the outer edge of park, each column, and the sundial and provide connections between each feature. These paths divide the lawn and create an elaborate pattern on the ground plane.

The Moncada Way Park or landscaped median consists of a crescent-shaped area (approximately 225 feet long by 65 feet wide) in the curve of Moncada Way between Paloma and Cedro Avenues (between Blocks 6907 and 6908) that divides the road into two lanes. Features within this small park include a concrete sidewalk, grass, several trees (the most notable of which is a large Monterey cypress at the park's south end), and some shrubs.



Sundial Park in Entrada Court, with concrete sundial and surrounding columns and benches.

The Corona Street planting island is an oval-shaped planting area (approximately 55 feet wide by 80 feet long), whose outer edge is defined by a concrete curb, at the north end of Corona Street, which terminates in a cul-de-sac. The island is planted with grass and several trees. A concrete sidewalk bisects the island and originally led to a drinking

⁴ Ibid, 73–4 and 143–4.

fountain and bird bath which were near the center of the island; these two features were removed by the Ingleside Terraces Homes Association in 1951.⁵

The Lunado Court Planting Island is an oval-shaped planting island (approximately 30 feet wide by 45 feet long), whose outer edge is defined by a concrete curb, located at the east end of Lunado Court which terminates in a cul-de-sac. The island is planted with grass and three trees.

A number of traffic islands or planters were added by residents in the 1990s to discourage drivers from cutting through the development.⁶ Two of these planters are located on the north side of Urbano Drive at the intersections with Corona and Victoria Streets, and one is located on the south side of Urbano Drive at the intersection with Victoria Street. Each planter is oval in shape with a concrete curb. A narrow exposed aggregate rim defines the small interior planting bed that currently contains a variety of perennials. The approximate measurements of these three traffic islands are as follows: north side of Urbano Drive at Corona Street, 14 feet wide by 32 feet long; north side of Urbano Drive at Victoria Street is 13 feet wide by 25 long; the one at the south side of Urbano Drive at Victoria Street is 21 feet wide by 32 feet long.

Development History

The site was part of a Mexican land grant, Rancho San Miguel, most of which was purchased by Adolph Sutro in 1880. In 1894, Sutro sold the site to a syndicate who built the Ingleside Racetrack. Michael O'Shaughnessy oversaw the grading of 191,000 cubic yards of soil and rock to create a flat area for an oval track and ancillary buildings. The track opened in 1895, and was used for horse racing until 1905. After the 1906 earthquake and fire, the owner of the racetrack, Thomas Williams, offered the site as an earthquake refugee camp, which was in operation until January 1908. Periodic bicycle and automobile races were held on the racetrack after the camp's closure.

In January 1910, Williams announced his intention to build a residence park on the site:

There will be no square blocks or straight streets in the tract. The whole area will be laid out in the highest style of the landscape gardener's art. There will be winding boulevards bordered with lawns, trees, and flowers...⁷

In February 1910, Williams sold the land to Joseph Leonard for \$400,000 and had no further involvement. An experienced builder with a long track record in the city of Alameda and in San Francisco with Jordan Park and Richmond Heights (9th to 11th Avenues, Anza to Balboa Streets), Leonard intended Ingleside Terraces to be his greatest achievement. (Leonard's full biography is found in Appendix A.)

⁵ Ibid, 143.

⁶ Ibid, 116.

⁷ "Option Is Given on the Ingleside Track," *San Francisco Chronicle*, January 28, 1910.

After Leonard's falling out with James Jordan in December 1909 (see this study's section on Jordan Park), Leonard created a new house-building company, the Urban Realty Improvement Company (URICo), with Charles A. Murdock, James Brownell, and Thomas Magee.⁸ His son, George L. Leonard, acted as assistant manager. The company's approach was to bring all aspects of property development in-house, from purchasing the land to designing, constructing, and selling houses. URICo hired its own carpenters, ran its own lumber mill, and financed the sales of houses. Its first project was Richmond Heights, from 9th to 11th Avenues between Anza and Balboa Streets on the existing city grid. The site has 104 lots, although some were further subdivided, and houses sold from \$5,000 to \$15,000. This was not a residence park although the lots, at 33½ feet, were wider than usual, and building restrictions such as 12-foot front setbacks and 7 feet between houses (the same as Jordan Park) were put in place.⁹ The success of Richmond Heights enabled Leonard to complete the purchase of land for Ingleside Terraces in May 1911.

On the tract's west side, on Spring Valley Water Company land, lay a golf course that survived until the early 1940s. The golf clubhouse was located within the Ingleside Terraces' boundaries and became part of the development. To the north of Ingleside Terraces, Sutro Forest was soon subdivided into Forest Hill, St. Francis Wood, and Balboa Terrace. East of Ingleside Terraces was the sparsely settled Ingleside District, a working-class neighborhood. Poor public transportation was a primary factor in the eventual failure of the Ingleside Racetrack. The United Railroads' #12 streetcar line on Ocean Avenue opened in 1895 and provided service to downtown via Mission Street. Initially, service was infrequent, but with prodding from URICo and other property owners, cars were running every 10 minutes by 1913.

Leonard announced the opening of Ingleside Terraces for sale on November 11, 1911, with a promise: "I frankly and unhesitating say that I shall make this tract the very best residence park, not only in San Francisco, but in the state of California, not excepting the beautiful residence parks in Los Angeles and Pasadena." Lots were from 50 to 150 feet wide, with "marine views that can never be obstructed." Leonard said 24 lots had already been sold at the time of this first announcement (likely purchased by URICo shareholders and family).¹⁰

The street plan, by engineer E.J. Morser, was filed in April 1912, but was rejected by the city because the curving avenues were "contrary to established customs and ordinances." Leonard persevered, using the argument that Oakland and Berkeley were being built up because developments there followed the contours of the hills.¹¹ (Amended subdivision maps of Ingleside Terraces can be found in Appendix C.) Somewhat incongruously, URICo did *not* strictly follow the contours of the land. The company moved 300,000 yards of soil to create terraces with views of the Pacific Ocean. (Later housing developments and the Stonestown shopping mall would eliminate most of these views.)

⁸ *San Francisco Call*, November 11, 1911.

⁹ *San Francisco Call*, December 19, 1910.

¹⁰ *San Francisco Call*, November 11, 1911.

¹¹ "Curved Streets Are Novel Feature at Ingleside Terraces," *San Francisco Call*, May 25, 1912.

By July 1912, the north end of the tract was completed, with sewers, gas, and water mains. Paloma Avenue, Victoria Street, Mercedes Way, Moncada Way, and Cedro Avenue were graded with curbs and gutters, and by the end of the year, 38 houses were built or under construction. Leonard added dramatic public elements, including sandstone entry pillars and an enormous concrete sundial set over a reflecting pool in one of the tract's small parks.

Like other large San Francisco residence parks, Ingleside Terraces sold slowly during the 1910s. Eighty percent of the lots were still vacant by 1921. Six-bedroom houses with servants' quarters and sleeping porches began to give way to one-story bungalows. In 1920, Joseph Leonard retired and turned the business over to others; construction went to W.C. Duncan, and sales were shared by Duncan and R. D. McElroy. The firm of Morrison and Holt took over exclusive sales management in 1921. A year later, Joseph A. Leonard's son, George L. Leonard, bought out Morrison, and the company became Leonard and Holt. George's son, a namesake of Joseph A. Leonard, became vice president.



This early view of 70 Cedro Avenue illustrates the Craftsman style and landscape terracing of the first Ingleside Terraces houses. (San Francisco History Center, San Francisco Public Library)

Leonard and Holt took on the design, construction, and real estate sales for Ingleside Terraces, but not exclusively. They sold pieces of the tract to other firms who hired their own designer or architects. Contractor John R. Lindsey built houses on Borica and Alviso, while Gordon W. Morris built on Ashton, Holloway, Urbano, De Soto, Head and Victoria Streets. C. S. Allred designed and constructed 200 houses during the 1920s, including on Corona and most of Lunado Way.

In 1927, on the site of the former golf clubhouse, Leonard and Holt create an "L" shaped cul-de-sac with 14 two-story houses, marketed as a picturesque Spanish village, "El Plazuela" or "square."

The houses built in the 1920s during the Leonard and Holt period were smaller than were the earlier houses. They designed and marketed to those of moderate incomes, with \$4,000

houses along Ocean Avenue that could be had for \$75 a month. Only 150 houses stood in the tract in 1921, but by the end of the decade, Ingleside Terraces had more than 600 houses built.

Leonard originally turned the former racetrack clubhouse at 85 Cerritos Avenue into a \$30,000 Social Center Club House for resident events. This anticipated the Forest Hill clubhouse (1919), and a similar clubhouse planned, but never constructed, for St. Francis Wood. The clubhouse was torn down in the 1930s and replaced with houses.¹²



The clubhouse for the former racetrack was incorporated as a sales office and resident social hall before being demolished for housing in the 1930s. (Western Neighborhoods Project Collection)

Deed Restrictions

Joseph Leonard originally announced the following deed restrictions:

- No lot would be less than 50 feet wide
- Houses would be no closer than 14 feet apart and set 12 feet back of the front line
- No taller than two stories
- Minimum cost of \$3,000
- Only single-family houses were allowed
- Lodgers and borders were prohibited
- Fences were limited to the rear of the houses and could be no higher than six feet
- Persons of “African, Japanese, Chinese, or any Mongolian descent” were barred from owning or leasing
- Plans had to be submitted to Leonard and approved by the URICo board of directors

Ingleside Terraces did not have a formal homeowners association until 1938, when the Ingleside Terraces Homes Association was created by the residents specifically to address the maintenance of tract landscaping. Prior to this, the Urban Realty Improvement Company or Leonard and Holt enforced building restrictions and maintained the landscaping.

¹² *San Francisco Chronicle*, August 31, 1913.

Streetscapes

There are nearly 800 houses in Ingleside Terraces. The initial houses built during the 1910s were generally substantial and designed in the Craftsman and Edwardian styles when Joseph Leonard was actively engaged. Examples can be found on Victoria Street and Moncada Way. During the 1920s, many smaller bungalows designed by Leonard, or his son George, were built, as were stucco-clad Mediterranean-style houses. Examples can be found on Monticello Street, Estero Avenue, and Corona Street.



Larger Ingleside Terraces houses are found on the northwest section of the parcel, including Moncada Way (right), with some early residences along Victoria Street (left).



The first block of Corona Street and the 100 block of Estero Ave. feature smaller bungalows built in the 1920s.

Cultural Landscape Features

Notable cultural landscape features include entrance gateway structures, the street and block arrangement organized around the oval alignment of the Ingleside Racetrack and in response to topography, the presence of a limited number of internal block alleys and several pedestrian pathways through blocks, the uniform depth of the front yards and a public sidewalk within the street viewshed, Sundial Park, and several landscaped street medians or planting islands.

Landscape Features List: Ingleside Terraces

- Landscape frontage along Junipero Serra Boulevard from Moncada Way to Holloway Avenue, which provides a buffer between the development and this major thoroughfare.
- Entrance Gateway Structure on Junipero Serra at Moncada Way
- Entrance Gateway Structure on Junipero Serra at Mercedes Way
- Entrance Gateway Structure on Junipero Serra at Paloma Avenue
- Entrance Gateway Structure on Junipero Serra at Estero Avenue
- Entrance Gateway Structure on Junipero Serra at Holloway Avenue.
- Entrance Gateway Structure on Ocean Avenue at Paloma Avenue
- Entrance Gateway Structure on Ocean Avenue at Cedro Avenue
- Entrance Gateway Structure on Ocean Avenue at Cerritos Avenue
- Entrance Gateway Structure on Ocean Avenue at Victoria Street
- Entrance Structure on Ashton Avenue at Pico Avenue
- Entrance Structure on Ashton Avenue at Head Street
- Entrance Structure on Ashton Avenue at Holloway Avenue
- Legion Court, a paved Pedestrian Path in Block 6915, provides access between Urbano Drive and Ashton Avenue.
- An unnamed pedestrian path in Block 6915 provides access between Urbano Drive and Ocean Avenue.
- An unnamed pedestrian path, located at the shared boundaries for Blocks 6913 and 6914, provides access between Corona Court to Ocean Avenue
- An unnamed pedestrian path, located at the shared boundaries for Blocks 6923 and 6931, provides access between Urbano Drive and Head Street.
- Public sidewalks along both sides of streets throughout the development.
- Sundial Park located on Block 6917B in at the west end of the Entrada Court cul-de-sac.



Example of entrance gates along Junipero Serra Boulevard.



Example of entrance gates along Ocean Avenue.

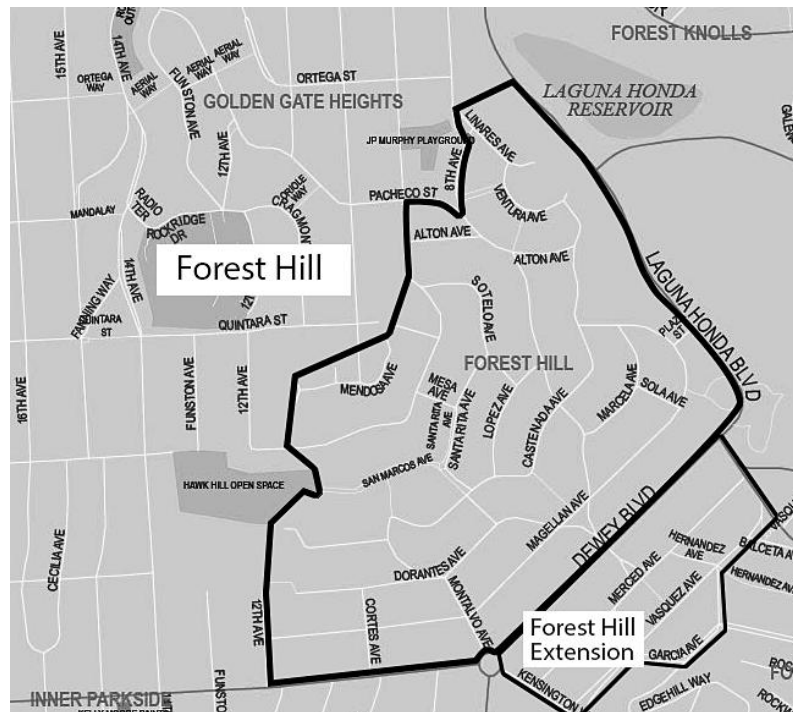
- Moncada Way Park located in the curve of Moncada Way between Paloma and Cedro Avenues (between Blocks 6907 and 6908).
- Corona Street Planting Island located at the north end of Corona Street, which terminates in a cul-de-sac.
- Lunado Court Planting Island located at the east end of Lunado Court, which terminates in a cul-de-sac.

Forest Hill and Forest Hill Extension

Established 1912

Location

Forest Hill and Forest Hill Extension are located in the West of Twin Peaks area across from Laguna Honda Hospital, in a hilly site roughly bounded by Laguna Honda Boulevard, Vasquez Avenue, Garcia Avenue, Kensington Way, Taraval Street, and 12th Avenue. Dewey Boulevard bisects the tract and is relatively flat. Forest Hill is northwest of Dewey, and the streets are steep with sharp turns. Forest Hill Extension lies southeast of Dewey and the streets are nearly flat until they run up against the promontory known as Edgehill.



Plat maps for both developments can be found in Appendix C.

North

Overall Design

Forest Hill is located on a hill in a roughly triangular area that is bounded by Laguna Honda Boulevard on the east; Dewey Boulevard on the south; and a line that follows the former boundary of the San Miguel Rancho on the west. The southern portion of the development is located on gently sloping terrain that is graded into a linear street and block arrangement. However, the majority of Forest Hill is laid out in a curvilinear street and block arrangement that responds to the hilly topography. This arrangement distinguishes it from the grid in the surrounding neighborhoods to the north and west. In addition to this arrangement, the key cultural landscape features within Forest Hill include its entrance features, the uniform depth of the front yards and the use of planting strips within the street viewshed, its network of internal paths and stairs, divided streets with medians, and the park area around the Forest Hill Station.

The main entrance to Forest Hill is at Pacheco Street and Dewey Boulevard. The entrance features at this location mirror those at the entrance to Forest Hill Extension on the opposite side of Dewey Boulevard. Both were designed by Mark Daniels. Two seat walls frame Pacheco Street at Dewey Boulevard and in conjunction with similar walls on the opposite side of the street encircle this intersection. A large triangular planting bed, bounded by Pacheco Street and Magellan Avenue, sits at the base of a two part, grand stair that leads up the hillside. The first part of the stair feature consists of a median, with a

centrally-located stair, that divides the upper and lower lanes of Magellan Avenue. This feature leads to a grand stair that leads up the hill to Castenada Avenue. This stair incorporates a decorative retaining wall and a curved seat wall at its base. The retaining wall extends across the base of the lots on either side of the stair (Blocks 2862 and 2880). Two decorative light fixtures, which frame the stair, and small decorative urns are mounted to the top of the wall. The seat walls, urns, retaining wall, and stairs are all constructed of concrete and are painted off-white. The urns were designed by the Sarsi studios, which collaborated with Newell-Murdoch and Daniels on Haddon Hill in Oakland.¹



Left: Seat wall and urn at each of the four corners of the Dewey Boulevard entrance. Right: Median and large urn with view toward identical features on the south side of Dewey Boulevard entrance.

A second entrance on the north side of the development at Pacheco Street and 9th Avenue is also marked by a gateway structure, designed by Mark Daniels. Each side of this structure consists of a tall pillar next to the street and a curved freestanding seatwall that frames the sidewalk. A large light is mounted to the top of each pillar. Metal script (“Forest Hill”) attached to the front of each pillar identifies this as an entrance to Forest Hill. This entrance feature is constructed of concrete and has a similar character and detailing as those at the main entrance on Dewey Boulevard.



West side of Entrance Gate at 9th Avenue and Pacheco Street.

Within Forest Hill, houses are set back from the street at a uniform distance, creating band of shallow front yards along each side of the street. A six-foot-wide concrete sidewalk, scored to create three rows of rectangular panels (a larger central rectangle with a narrower panel on each side), and a six-foot-wide planting strip are located between the front yards and the street. The planting strips are divided by individual driveways and the extensions for the sidewalks that lead to each house’s front door. The vegetation within the planting strips varies from house to house and appears to be maintained by the residents. The viewshed along the streets is enhanced by the location of utilities underground and by

¹ *San Francisco Call*, September 21, 1912 and November 16, 1912.

the use of uniform street light fixtures. These street lights consist of a roadway arm with teardrop luminaire (original) mounted onto a tapered metal; in some instances, the original luminaire has been replaced with a cobra light; an example of an intact original streetlight is located in the median at the intersection of Mendoza and Dorantes Avenues. Concrete curbs (with a metal edge) and gutters provide additional unifying features within the shared view shed along the streets.

A network of public stairs cut through steeply sloped blocks. These stairs are constructed of concrete and often have short pillars, topped with urns or small planters, framing their entrances.

Due to a combination of steep topography and narrow street width, some of the streets are divided into upper and lower lanes that are separated by a narrow (2 to 3-foot-wide) landscaped median. In some cases the difference between the elevations between the two lanes requires a retaining wall; these walls are constructed of concrete and have minimal detailing. Some medians are bisected by a stair that provides a pedestrian link between the upper and lower lanes, and often pipe railings have been added around the upper portion of the median. These medians, planted with a variety of small shrubs and trees, are found on portions of Magellan, Marcela, Pacheco, Mendoza, Santa Rita, San Marcos, 9th, and Montalvo Avenues.



Examples of entrances to pedestrian stairs.

A small park, located on Block 2864, provides the setting for the Forest Hill Station. A paved path leads from each end of the station, through the park, and up to Magellan Avenue. The main features within the park include a broad sloping lawn, a variety of small trees, a small rock garden just north of the station, and streetlights (a round luminaire atop a fluted metal pole) along the path. Based on a review of a 1938 aerial photograph, the alignment of the path, the locations of the trees, and the rock garden are not original, but the dates of their origins are unknown.

Forest Hill Extension Overall Design

The main entrance to the development is from Pacheco Street at Dewey Boulevard. The entrance features at this location mirror those at the entrance to Forest Hill on the opposite side of Dewey Boulevard and have the same design and materials. As is the case at the Forest Hill entrance, two seat walls frame the main entrance and a large triangular planting

bed, here bounded by Pacheco Street and Merced Avenue, sits at the base of a grand stair that leads up the hillside. The stair feature, which divides Blocks 2878 and 2887, incorporates a decorative retaining wall and a curved seat wall at its base; however, here the decorative lights, which frame the base of the stair, and the urns have been removed from the top of the retaining wall. The Forest Hill Extension stair ends at Vasquez Avenue, but an open path or easement continues, on the same alignment, north of this street, between Blocks 2921 and 2922, to Garcia Avenue.

Forest Hill Extension is located on sloping terrain. The blocks are graded into a series of terraces within a linear street and block arrangement. Short internal cross streets are laid out at 45 degrees to provide a more gradual incline along the edges of each block than would have been the case with a more typical 90-degree alignment.

Due to a combination of steep topography and narrow street width, some of the streets are divided into upper and lower lanes that are separated by a narrow (2 to 3-foot-wide) bank or median. These medians, planted with a variety of shrubs and trees, are found on portions of Kensington Way/Vasquez Avenue and Garcia Avenue. The planting strips, typically found along the sides of the streets, are missing in these locations.



Historical view across Dewey Boulevard to Forest Hill Extension from Forest Hill, displaying the complementary landscape design circa 1913. (Western Neighborhoods Project Collection)

The houses are set back from the street at a uniform distance creating a band of shallow front yards along each side of the street. A six-foot-wide concrete sidewalk, scored to create three rows of rectangular panels (a larger central rectangle with a narrower panel on each side) and six-foot-wide planting strip are located between the front yards and the street. The planting strips are divided by individual driveways and the extension for the sidewalk that leads to each house's front door. The vegetation within the planting strips varies from house to house and appears to be maintained by the residents. Non-historic decorative streetlights (a short roadway arm with teardrop luminaire mounted onto a tapered metal pole) located in the planting strip and concrete curbs (with a metal edge) provide additional unifying features within the public viewshed along the streets.

Development History

Forest Hill was developed on part of the holdings of the Adolph Sutro, whose heirs sold the land to the Residential Development Company (RDC) in 1910. RDC soon sold the tract to the Newell-Murdoch Realty Company. Construction began in 1912 in Forest Hill (north of Dewey Boulevard) and building began on Forest Hill Extension (south of Dewey Boulevard)

on May 8, 1913. The land for Forest Hill was owned by the Newell-Murdoch Company, while Forest Hill Extension was owned by J. H. Spring, Alfred Meyerstein, and C. S. Hawkins. Landscape engineer Mark Daniels laid out both Forest Hill and Forest Hill Extension as one landscape composition.² While Newell-Murdoch actively advertised the creation and early sales of Forest Hill, other firms, including Buckbee, Thorne & Co., and the O. A. Brown Building Company, handled the marketing and much of the early building activity in Forest Hill Extension.

Dewey Boulevard acts as the dividing line between Forest Hill to the northwest and Forest Hill Extension to the southeast. The cross axis of both tracts is at the intersection of Pacheco Avenue and Dewey Boulevard. The name “Forest Hill” was used in marketing the site and few mentions of Forest Hill Extension were found in advertisements. On September 19, 1913, Newell-Murdoch added 23 acres on the north to the tract, calling it Forest Hill Court, a name no longer in use. (Plat maps for the three developments can be found in Appendix C.)

The Newell-Murdoch Company claimed that they would incorporate the best features found in the residence parks in Chicago, Cleveland, Detroit, Boston, and New York, as well as artistic features from England and the Riviera.³ The Twin Peaks streetcar tunnel runs under the site, and Newell-Murdoch donated three lots for the Municipal Railway’s West Portal Station. Eighteen additional lots were given for the Laguna Honda Station, now known as the Forest Hill Station, and for a small commercial strip to the south of the station.⁴ Original plans for these commercial buildings called for a mirroring of the classically inspired design of the Laguna Honda Station, but this was not carried out.⁵

Developers: Newell-Murdoch

The Newell-Murdoch Realty Company was a partnership of Robert C. Newell and William C. Murdoch. Robert C. Newell (1878–1963) was born in Iowa and moved to California in the 1890s, settling in Piedmont. In 1897, he became an organist for St. Paul’s Episcopal Church in Oakland, and was a director in the musical group Oakland Orpheus. He traveled widely as a musician around the turn of the century and helped organize the Bohemian Club’s orchestra. He entered the real estate business in 1909 to develop the Thousand Oaks neighborhood in Oakland. He rose to serve as president of the San Francisco Real Estate board before leaving the real estate business in 1921. He moved into brokerage and insurance, serving as a director and vice president of the Title Insurance and Guaranty.⁶

² “Oakland Dealers To Operate Here; Take Large Part of Sutro Tract to Improve in Most Beautiful Style,” *San Francisco Call*, May 11, 1912, 20.

³ *San Francisco Call*, November 16, 1912.

⁴ *San Francisco Call*, October 20, 1912. Laguna Honda Twin Peaks Station is etched on the façade of the station. In 1915, City Engineer O’Shaughnessy suggested the name change because of the developers’ donation.

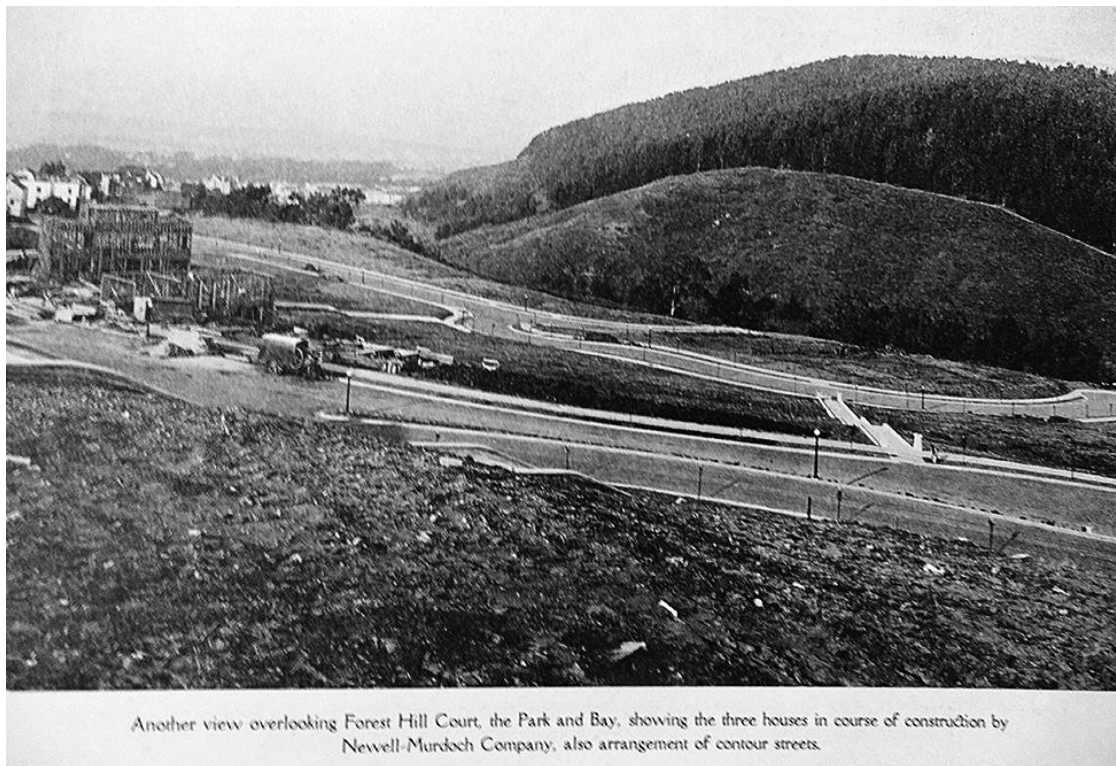
⁵ Undated brochure c. 1913 by Newell-Murdoch Co., 30 Montgomery, San Francisco; *San Francisco Call*, October 19, 1912.

⁶ *San Francisco Chronicle*, January 8, 1921; March 1, 1921; May 15, 1963.

William C. Murdoch, Jr. (1884–1968) served as a cashier in the Western National Bank before entering real estate with Newell. In 1921, Murdoch also left real estate to join in a stock brokerage business with Newell to form Newell, Murdoch, Railey & Co.⁷

Mark Daniels

Landscape architect Mark Daniels graduated from U.C. Berkeley with a B.S. in civil engineering in 1905. In 1909, he was hired by John Hopkins Spring to lay out the Thousand Oaks subdivision in Berkeley in conjunction with Newell-Murdoch. When interviewed about his work in Forest Hill, Daniels stated: "It became evident some five or six years ago that the mere cutting up of property into rectangular blocks without regard to grades, scenic effects, and other natural advantages which the property might have, was rapidly becoming a thing of the past."⁸



Home and Grounds, March 1916, displaying view of north section of Forest Hill under development.

Also in 1912, Daniels began working on the Crocker-Amazon subdivision south of Geneva Avenue, touted as "the workingman's opportunity to own a home with a lawn and garden without leaving San Francisco." Daniels studied at Harvard University in 1913, and returned to the Bay Area to become the general superintendent and landscape engineer for the National Park Service. After service with the Army Corps of Engineers during World War I, Daniels worked on several projects in the Bay Area and in Pebble Beach before relocating to Southern California. There he was involved with the Bel Air and Highland Hills subdivisions. (See biography in Appendix A.)

⁷ California Historical Society *San Francisco Chronicle* clipping files.

⁸ *San Francisco Call*, July 13, 1912.

In 1916, Daniels explained his approach for Forest Hill and how he tackled the “forest in a hill” site, balancing his artistic vision with business necessities:

Streets, sidewalks, sewers there had to be, and arranged as to give the maximum of selling and salable frontage. This much was laid down as law by owners. No experiments were to be made with irregularly shaped lots, inner courts, back lot parks, and group houses. Genuine orthodox, hand to hand subdividing was to be done with a uniform lot as a unit [...] since no parks of size or other unique features were to be introduced, the problem resolved itself into how to secure a park-like effect [...] all effects would have to be secured by the streets themselves and the vistas which they would open up, so that a passage along the street would have the effect of ride in a park.⁹

Daniels acknowledged that the winding streets were misleading to visitors, but countered that the residents had no objections. Two arteries were provided (referring to Pacheco and Magellan), with winding secondary streets adding a picturesque effect with the benefit of slowing traffic. Footpaths were provided to give pedestrians shortcuts, an amenity Daniels said was seldom provided in residence parks. (In this study, they are also found only in St. Francis Wood.)

Newell-Murdoch did not provide for common areas such as children’s playgrounds or tennis courts (provided in St. Francis Wood), with a justification that Golden Gate Park was only eight blocks away.¹⁰ It is a steep eight blocks to Forest Hill from Golden Gate Park, and Daniels’ comments on maximizing salable frontage imply Newell-Murdoch probably weren’t inclined to dedicate salable land for more resident amenities.

The company did reveal grander ambitions for the development than were eventually realized. A promotional map published in 1912, shows Forest Hill extending all the way east to Portola Drive, and north to Woodside Avenue.¹¹ This map contains Forest Hill and Forest Hill Extension, but also sections eventually developed by other companies: El Portal Park (E. A. Hawkins), Claremont Court parcel #2, and Edgehill. The area just south of Woodside Avenue is separated from Forest Hill and was developed as Laguna Honda Park by the Lang Realty Company in the 1920s.



View of San Marcos Avenue to Sutro Forest (*Homes and Grounds*, March 1916)

⁹ *Homes & Grounds* (San Francisco, J. A. Drummond, Publisher) March 1916, 63.

¹⁰ *San Francisco Chronicle*, September 27, 1913.

¹¹ *San Francisco Call*, October 9, 1912.

By March 1919, the residents of Forest Hill proved so dissatisfied with Newell-Murdoch's oversight of the tract that they took over the management of streets, sewers, and lighting from the company.¹²

The following year, the Lang Realty Company bought out the disengaging Newell-Murdoch Company and began planning, financing, and constructing new houses in Forest Hill. Newell and Murdoch, both residents of the tract they created, left the real estate business.¹³

Newell-Murdoch began with a high degree of ambitious sophistication for Forest Hill—donating land for a streetcar station and a community shopping center; hiring a prominent landscape designer to plan curvilinear streets on a hilly site; and installing formidable sculptures, lawns, and stairways. Yet after only five years, they turned Forest Hill over to the Lang Realty Company and got out of the development business.

It is not clear why Newell-Murdoch retreated, but the owners' backgrounds and training suggest they were ill equipped to deal with such a large tract. Newell claimed Forest Hill (230 acres) and St. Francis Wood (175 acres) were just the right size, and refuted claims that tracts over 20 or 30 acres would glut a small market. He justified larger tracts with residence park ideology. They should be large enough, he claimed, so residents could walk to the streetcar stop without having to see “undesirable things such as saloons, a livery stable, or Chinese laundry.” Despite this odd assertion, smaller tracts, such as Presidio Terrace, West Clay Park, and Lincoln Manor, sold much more quickly than larger tracts like Forest Hill. After delays in construction of the Twin Peaks tunnel, developing some of the most difficult topography in the former Sutro land, and slow sales because of a recession and World War I, Newell and Murdoch may simply have reached the end of their patience with real estate.

Lang Realty

In contrast to Robert Newell and William Murdoch, the principals in the Lang Realty Company had a real commitment to the real estate business. The company that took over Forest Hill from Newell-Murdoch was a prolific, family-run development firm active in the Bay Area from 1915 through the 1950s. Throughout the 1920s, Lang Realty used Forest Hill



Two Magellan Avenue houses sold by Lang Realty, (345 Magellan on right), July 1925. Extant. (Western Neighborhoods Project Collection)

¹² *San Francisco Chronicle*, March 8, 1919.

¹³ *San Francisco Chronicle*, April 3, 1920; April 24, 1926.

to highlight their work, and opened a “San Francisco Model House” in the tract to showcase design features.



Forest Hill grand staircase looking west from Dewey Boulevard.

Lang Realty was founded by August J. Lang (1865–1955) in 1915. He came to San Francisco in 1878, and opened a butcher shop and brewery before establishing a real-estate firm. A. J. Lang, Jr. joined the business in 1919, and worked in Forest Hill, the Parkside District, and later Marin County, until his death in 1946.¹⁴ Several members of the Lang family had previous experience in the building industry, working as managers and salesmen at major construction and sales firms, including F. Nelson and Sons, and Oscar Heyman and Brothers. In the early 1920s, the firm was in the business of real estate, insurance, and home building, promoting itself as exclusive sales agents for Forest Hill, Claremont Court, and Balboa Terrace. They would also “build to order” throughout the West of Twin Peaks area. Marketed as “Real Estate, Insurance, and Home Builders,” in the mid-1920s, during a peak period of construction, Lang Realty consisted of August Lang, sons August, Jr., William, and Rudolph Lang, and hired in-house architects, including W. E. Hughson and Harold G. Stoner. In the 1920s, the Lang Realty Company created the residential development of Laguna Honda Park adjacent to Forest Hill Extension, and offered 200 “Lang-built” bungalows in the Parkside District on wide lots for \$6,950–\$8,500, with easy terms. By

¹⁴ California Historical Society, *San Francisco Chronicle* clipping files; *San Francisco Chronicle*, October 30, 1920; September 20, 1924; April 2, 1926; July 12, 1930; April 1, 1949; City of San Francisco Planning Department, “SUNSET DISTRICT RESIDENTIAL BUILDERS, 1925-1950,” Historic Context Statement, 2013, 62.

1930, the firm had 12 sales offices and had expanded to offering home sites in the Sherwood Forest development adjacent to St. Francis Wood.

By 1937, operation of the firm passed to August Lang's three sons, August, Rudolph, and William (who was president of the San Francisco Board of Realtors). In 1939, Lang Realty had a headquarters downtown and branch offices near Sherwood Forest, West Portal, San Anselmo, and Burlingame. At that time, the firm's president, August Lang, Jr., and secretary-treasurer, William Lang resided in Burlingame, while vice president Rudolph Lang resided in a prominent house near the entrance to the firm's Balboa Terrace development.

In 1949, Lang Realty moved its headquarters to 19th and Ocean Avenues and claimed to have built more than 2,000 houses over a 30-year period. At the time, the firm was planning a \$12 million building program in Sherwood Forest, Merced Gardens, and Laurel Village in San Francisco, and Sleepy Hollow and San Anselmo in Marin County.



Landscape behind Forest Hill Station

Deed Restrictions

Forest Hill advertised the following restrictions:¹⁵

- No flats, apartments, double houses, or business dwellings outside of the 15 to 20 lots in a select business section around the entrance to the Twin Peaks Tunnel
- No house costing less than \$4,000
- All houses to be built at least 15 feet back from street and at least 2 feet from each side line
- No “Japanese, Chinese, or Negroes”
- No house containing more than two stories, plus a basement and attic
- No fences or walls could be higher than 4 feet within 15 feet of street line
- No more than one house to be built on one lot

Streetscapes

Forest Hill’s approximately 650 houses were built on a hilly site with extremely curvilinear streets designs. Initially, houses were designed by individually commissioned architects in a variety of revival styles. For example, Bernard Maybeck designed three houses and the residence park’s clubhouse during the 1910s. Harold Stoner introduced picturesque and Storybook designs and, in 1927, designed a Flemish cottage that became one of four model homes commissioned and opened for tours “under the auspices of the [San Francisco] Chronicle.”¹⁶ Morrow and Morrow designed what many consider to be the first Modern (International) Style house in San Francisco at 171 San Marcos Avenue. Forest Hill Extension was filled in with a mix of large and more modest-sized houses, built during the 1920s.



500 block of Dewey Boulevard



¹⁵ Newell-Murdoch Co., Undated brochure.

¹⁶ Jacqueline Proctor, *Bay Area Beauty: The Artistry of Harold G. Stoner, Architect* (San Francisco, 2011), 28.



100 and 200 blocks of Vazquez Street in Forest Hill Extension.



200 Block of Magellan Avenue and 171 San Marcos Avenue.



Landscape Features List: Forest Hill

Main Entrance Features: Pacheco Street at Dewey Boulevard

- Decorative seat wall, small planting bed, and decorative urn at the southeast corner of Pacheco Street and Dewey Boulevard (Block 2864)
- Decorative seat wall, small planting bed, and decorative urn at the southwest corner of Pacheco Street and Dewey Boulevard (Block 2885)
- Median planting bed with large decorative urn that aligns with the Grand Stair-Path Street: Bounded by Pacheco Street, Dorantes Avenue, and Magellan Avenue
- Median and stair located on Magellan Avenue between the median planting bed and Grand Stair-Path Street
- Grand Stair-Path Street (between Blocks 2880 and 2862): Magellan Avenue (bottom) to Castenada Avenue (top)

Secondary Entrance Features: Pacheco Street at 9th Avenue

- Gateway Structure (Pillars and seat wall)

Pedestrian Stairs and Paths:

- Forest Hill Path (Block 2840): Pacheco Street (top) to Castenada Avenue (bottom)
- Block 2817: Alton Avenue (top) to Ventura Avenue (bottom)
- Block 2817: 8th Avenue (top) to Ventura Avenue (bottom)
- Block 2818/2837: Soleto Avenue (top) to Pacheco Avenue (bottom)
- Block 2860: Mendoza Avenue (top) to 9th Avenue (bottom)
- Block 2861: 9th Avenue (top) to San



Grand staircase and path at entrance on north side of Dewey Boulevard.



Example of Forest Hill pedestrian stairs.



Typical example of public sidewalk and planting strip.



Example of one of the medians and retaining walls between divided streets.

Marcos Avenue (bottom)

- Block 2882: San Marcos Avenue (top) to Castenada Avenue (bottom)
- Block 2883: Dorantes Avenue (bottom) to path connecting to 12th Avenue (outside of Forest Hill)
- Blocks 2819-2841: Provides access from Magellan Avenue to the Forest Hill Station (path alignment altered since 1938 aerial)
- Block 2864: Linking Dewey and Magellan avenues



Forest Hill Station Park

Public sidewalk and planting strips typically located on both sides of the street; street with medians often lack a planting strip on one side of the road.

Medians and retaining walls between divided streets:

- Magellan Avenue between Castenada Avenue and Plaza Street
- Marcela between Magellan Avenue and Sola Avenue
- Pacheco Street between Lopez Avenue and Alton Avenue
- Mendoza Avenue between 9th Avenue and 10th Avenue
- Santa Rita Avenue between Mesa Avenue and San Marcos Avenue
- San Marcos Avenue north of intersection with Castenada Avenue
- 9th Avenue between Mesa Avenue and 12th Avenue

Median:

- Intersection of Montalvo Avenue and Dorantes Avenue

Forest Hill Station Park

Streetlights with tapered metal poles, roadway arms, and teardrop globes.



Example of streetlight on Montalvo Avenue. (Note the teardrop globe has often been retrofitted with a cobra light.)

Landscape Features List: Forest Hill Extension

Main Entrance Features: Pacheco Street at Dewey Boulevard

- Seat wall, small planting bed, and urn at the northwest corner of Pacheco Street and Dewey Boulevard (block 2879)

- Seat Wall, small planting bed, and urn at the northeast corner of Pacheco Street and Dewey Boulevard (block 2886)
- Triangular-shaped median and planting Bed with large urn: Bounded by Pacheco Street (on two sides) and Merced Avenue
- Pacheco Street stair (between Blocks 2878 and 2887): From Merced Avenue (bottom) to Vasquez Avenue (top)



Pacheco Street stairs



Undeveloped landscape easement at Garcia Ave.

Pedestrian Path/Easement:

- Pacheco Street path/easement (between Blocks 2921 and 2922): From Vasquez Avenue (bottom) to Garcia Avenue (top)

Public sidewalk and planting strips typically located on both sides of the street; street with medians lack a planting strip on streets are divided by medians (i.e., Kensington Way/Vasquez Avenue and Garcia Avenue)

Medians between divided streets:

- Kensington Way/Vasquez Avenue between Merced and Garcia Avenues
- Garcia Avenue between Vasquez and Idora Avenues



Example of typical sidewalk and planting strips.



Example of median between divided streets.

St. Francis Wood

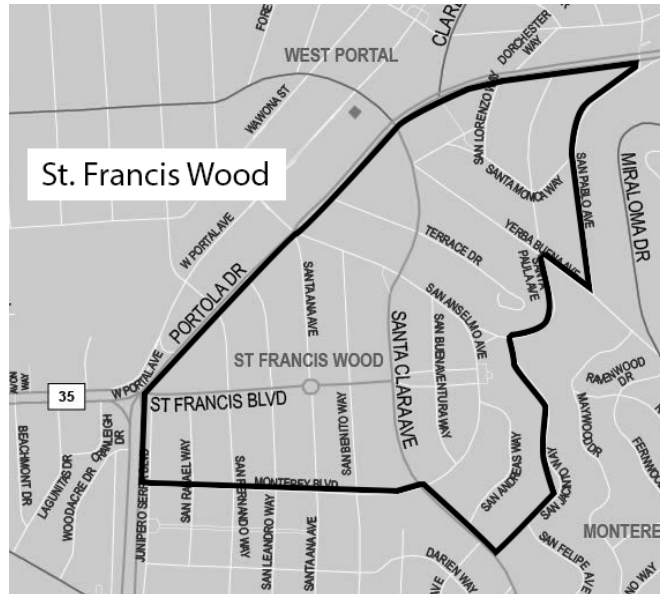
Established 1912

Location

St. Francis Wood is located between Monterey Boulevard, Junipero Serra Boulevard, Portola Drive, and San Pablo Avenue on the southwestern slope of Mount Davidson. The main entrance to the tract, at the intersection of Sloat Boulevard, Junipero Serra Boulevard, and Portola Drive, rises gently for several blocks; then the grade increases steeply moving eastward.

Overall Design

St. Francis Wood lies on the western face of Mount Davidson on land that gradually slopes down from east to west, and the Olmsted Brothers, who were responsible for the design of the circulation system and the block plan, created a plan that responds to this topography. The arrangement of the streets and blocks transitions from a grid in the more gently sloped western portion of the development to a curvilinear arrangement in response to hilly terrain and steeper slopes in the northeastern portion.



St. Francis Boulevard, the main entrance road, connects a series of landscape structures that contribute to the visual identity and to the entrance experience for the development. Beginning at Junipero Serra Boulevard, these features include an elaborate entrance gateway structure, progressing to a fountain and traffic circle at the intersection with Santa Ana Avenue, and culminating with St. Francis Plaza and the multi-level terminal fountain at the east end of the street. Brief descriptions of these features are provided below.



Circle Fountain at the intersection of St. Francis Wood Boulevard and Santa Ana Avenue.

The main entrance, located at Junipero Serra Boulevard, is defined by a large gateway structure, each side of which consists of a curved loggia (facing Junipero Serra Boulevard) which is attached to a small, gable-roofed gate house (facing onto St. Francis Boulevard).

The concrete sidewalk paving features a distinctive red brick edging and a diamond inlay pattern that is used throughout the development.

The intersection of St. Francis Boulevard and Santa Ana Avenue is organized as a traffic circle. A concrete fountain set within a circular base defines the center of the intersection and provides the hub for the traffic circle. Each of the four intersections is framed by pillar gateways. Each side of these gateways consists of a tall pillar located next to the street and a shorter pillar located on the outer side of the sidewalk. These square pillars are constructed of concrete; the taller one (next to the street) has an acorn light fixture attached to the top, and a sign (“The Circle” written in metal script”) is attached to its front; the shorter pillar (next to the sidewalk) has a concrete urn or planter mounted to the top. A sidewalk, with the distinctive red brick edging and inlays used throughout St. Francis Wood, and planting beds define the outer edge of “The Circle” and connect the four gateways.

St. Francis Plaza is the name given to the 50-foot-wide median, planted with a lawn and a row of trees along each side, which extends from Santa Clara Avenue to San Anselmo Avenue. This median sits at the base (west) of the terminal feature, and the median’s broad lawn provides a forecourt to this feature.

A multi-level fountain and retaining wall structure (“The Terminal”) sits at the east end of St. Francis Boulevard. The structure, restored in 2008 by the St. Francis Homes Association, was designed in 1916 by Henry Gutterson with input from the Olmsted Brothers firm on a series of his preliminary designs. The lower level of the structure consists of a retaining wall that stretches the combined width of St. Francis



Fountain at the terminus of St. Francis Wood Boulevard.

Boulevard, St. Francis Plaza, and the two public sidewalks and planting strips on either side of the street. A wide stair flanks either end of the wall and a three-tier fountain feature is located in the center on line with the axis of the street. The upper level of the Terminal includes a fountain (four tiers of octagonal shaped basins) that aligns with the lower fountain and the center axis of the street; this upper fountain is flanked on each side by a wide stair.

Low, free-standing, concrete walls framed by a low, square column or pillar flank both sides of San Anselmo Avenue and the east end of the median on St. Francis Boulevard and help to define the spatial dimensions of the Terminal “plaza.” Pairs of pre-fabricated concrete benches, which do not appear to be a part of the original design, sit in front of each wall.

The street entrances along Portola Drive are defined by decorative pillars that were designed by John Galen Howard. The secondary entrances—at Terrace Drive, Santa Clara Avenue, San Lorenzo Way, Santa Paula Avenue, and San Pablo Avenue—have identical entrance structures consisting of a single pillar on each side of the road. These pillars are constructed of concrete and are square, are approximately 8 feet tall, and have an acorn light fixture mounted to the top; a sign (“St. Francis Wood” written in metal script) is attached to the front of each pillar.

The primary entrance on Portola Drive, at the intersections of San Anselmo and Santa Ana Avenues, has a more elaborate structure. Here each side of the entrance structure consists of two pillars located on either side of the entrance sidewalk and a curved bench-wall that is attached to the outer pillar; on the west side of the entrance, this bench-wall extends around the corner and continues as a retaining wall along Portola Drive. The pillars are identical in appearance to those at the other entrances on Portola Drive.

At each of the Portola Drive entrances, new sidewalk paving—to provide ADA access—has been added at the street corners, and as a result, the historic concrete sidewalk, with its distinctive brick inlay edging, is missing at these specific locations.

Notable cultural landscape features include a series of landscape structures along the main entrance street, gateway structures that frame the entrances along Portola Drive, the street and block plan which transitions from a grid to a curvilinear arrangement in response to the development’s topography, the uniform depth of the front yards, a distinctive public sidewalk design, a coordinated planting scheme for planting strips within the viewshed of each street, and a



North side of Main Entrance at St. Francis Wood and Junipero Serra Boulevards.

series of small parks and landscaped street medians that extend the public green space throughout the development. The arrangement of the streets and blocks, the planting strips along the streets, and the public green spaces were all designed by the Olmsted Brothers firm of Brookline, Massachusetts. San Francisco architect John Galen Howard designed the landscape structures including the entrance gateways, the series of structures along St. Francis Boulevard, and the sidewalk patterns.¹

¹ Adah Bakalinsky and Mary Burk, *Stairway Walks in San Francisco* (San Francisco: Wilderness Press, 2007), 110.

The Olmsted firm intended the landscape along each street—the band of front yards on each side of the street, the distinctive public sidewalk design, and coordinated planting scheme for planting strips—to contribute to the overall landscape design. The houses throughout St. Francis Wood are set back from the street at a uniform distance to create a band of shallow front yards along both sides of the street.

Due to the topography, many of the blocks have been graded so that the houses on the two sides of the street are at different elevations. In the streets that are oriented north-to-south, the houses and front yards fronting onto the east side of the street are at a higher elevation than the street and those on the west side of the street are at the same elevation as the street. The front yards have a graded bank or a retaining wall to accommodate the difference in elevation between the yard and the public sidewalk.



Planted median along Monterey Boulevard.

The six-foot-wide concrete public sidewalks have a uniform design throughout most sections of the development. They are scored to create a row of rectangles down the center with a row of red brick edging inlaid along both edges; a red brick diamond pattern is inlaid at regular intervals in the center portion of the walk. This same pattern is used in the sidewalk paving for the landscape structures along St. Francis Boulevard and at the entrances along Portola Drive.



Set of pillars that frame sidewalks at the intersection of St. Francis Wood Boulevard and Santa Ana Avenue.

The planting scheme for the eight-foot-wide planting strips was part of the Olmsted Brothers' design. They envisioned the "consistent planting on the parking strips" as a way to promote a park-like setting throughout the development and to contribute to the creation of an individual visual identity for each street. The Olmsteds specified a species of tree having a broad, spreading canopy for the wider, main streets (such as the *Eucalyptus*

viminalis planted on St. Francis Boulevard,) and the narrower secondary street were planted with a species having a more upright form. The Olmsted's original vegetation for the planting strips has largely been replaced but the intent of having a coordinated planting scheme along each street is still evident. Currently, most strips within a block have one species of tree and a mixture of lawn and small shrubs or perennials.

The placement of three small parks—at the east end of St. Francis Boulevard above the Terminal fountain, on Terrace Drive, and in the interior portion of Block 2989A—extend the public green space throughout the development.

Terminal Park, on the northern portion of Block 3077, sits above (east of) the terminal fountain feature. The principal vegetation features within this small park include a lawn and a stand of eucalyptus trees. The eucalyptus stand originally extended throughout Block 3077 and into Block 3078 (to the east); however the portion in the southern half of Block 3077 and in Block 3078 were removed when these areas were developed for housing.

The Olmsted firm designed a landscaped traffic circle with a radius of 105 feet at the junction of Sloat Boulevard, Junipero Serra Boulevard, Portola Drive, and West Portal Avenue. The circle was built and later removed, but the intersection is still known as St. Francis Circle.



St. Francis Wood entrance gateway from St. Francis Circle.

The Terrace Drive park occupies approximately two acres of the southern portion of Block 3076 and can be accessed via Terrace Drive, which forms its northern boundary, and Santa Clara Avenue, which forms its western boundary. In the Olmsted Brothers' plan, this park was designed to provide a recreation area for both children and adults and included lawn areas, tennis courts, a clubhouse, and a sidewalk system that divided the park into a series of three level lawn areas which were separated by graded slopes. The original sidewalk system was removed at some point, and the site currently consists of a long lawn with trees and shrubs around the perimeter, a basketball court near the southwest corner, and a children's play area and two tennis courts in the east end. In 1921, the St. Francis Homes Association formed a committee to raise funds for the construction of a clubhouse and community center. Although a design for the clubhouse was prepared, they were not able to raise sufficient funds for its construction, and the idea was abandoned. The former sales

office building was moved from its original location near the main entrance to the west end of the park and is used as an office and meeting room for the Association's board of directors.

A triangular-shaped space, located in the central portion of Block 2989A, has been planted with a lawn and trees to create a shelter park or common green space. Located behind the houses on this block, this space can only be accessed via three pedestrian paths—one on Terrace Drive and two on Portola Drive—and is not visible from any of the surrounding streets.

Several landscaped medians are located throughout the development at the end of a cul-de-sac or in areas where the curvilinear alignment of the streets created enough space for the placement of a small landscaped parcel. The use of these landscaped medians provided yet another way to extend the public green space throughout the development.

The Terrace Drive Planting Island consists of a small planting island and is located at the east end of Terrace Drive, which terminates in a cul-de-sac.

The San Lorenzo Way and Santa Monica Way Mini-Park is a triangular area of approximately one-third acre created by the alignments of San Lorenzo Way and Santa Monica Way; this mini-park contains grass, trees, shrubs, and a sidewalk that connects to Portal Path, which provides a pedestrian connection through Block 2987A to Portola Drive.

The San Anselmo Avenue and Santa Paula Avenue Mini-Park is a triangular area of approximately one-tenth of an acre defined by the alignments of San Anselmo and Santa Paula avenues; this mini-park contains grass, several trees, and shrubs.

Monterey Boulevard, which defines the southern boundary of the development, has a 15-foot-wide median that extends from Junipero Serra Boulevard to San Anselmo Avenue. The principal vegetation features consist of a single row of trees, planted in the middle of each median, and different shrubs and perennials. (Monterey Boulevard turns 90 degrees to the south at its intersection with San Anselmo Avenue, and the median continues along this portion of the street, which is outside of the boundaries of St. Francis Wood.)

Development History

Duncan McDuffie (1878–1951) is primarily responsible for conceiving and building St. Francis Wood.² In 1905, the 27-year-old McDuffie joined real estate broker Joseph Mason to form the Mason-McDuffie Company.³ The firm was well-connected with the progressive wing of the Republican Party, including C. C. Young, who was an Assemblyman (1909–1919), Lieutenant Governor (1919–1927), and Governor (1927–1931). Mason-McDuffie

² In a speech given in 1932, McDuffie said that he, as well as Louis Titus, C. C. Young, Perry T. Tompkins, and Elmer I. Rowell, scouted the property in March 1912. He credited the group with the concept for St. Francis Wood.

³ The Mason-McDuffie Company included a number of special-purpose real-estate companies with Louis Titus, president, and McDuffie as secretary. In 1906, C. C. Young and Perry T. Tompkins joined the firm. *Claremont Country Houses and Their Gardens*, Berkeley Architectural Heritage Association, 2000.

created several developments after the San Francisco earthquake and fire, but the Claremont and Northbrae residence parks in Berkeley established their reputation. (See Chapter 4.)

Mason-McDuffie launched St. Francis Wood in October 1912, offering improved lots, deed restrictions, and a homeowners association.⁴ Home sites were twice the width of the standard San Francisco lot of 25 feet. Trees and community parks were to be placed through the tract, along with a children's playground and tennis courts. To ensure the construction of only high-class homes, all plans had to meet the restrictions of the development. Mason-McDuffie established a homeowners association with the power to



St. Francis Wood promotional map, undated. (St. Francis Homes Association) The significance of the red marks is unknown.

⁴ *San Francisco Chronicle*, October 12, 1912.

enforce covenants, maintain common areas, and make needed repairs to the tract infrastructure.

Mason-McDuffie hired John Galen Howard, head of UC Berkeley's Architecture program, to design the entrance gates, a fountain, and the sales office building, which later became the homeowners association office. The Olmsted Brothers firm was engaged to lay out the streets and design a comprehensive landscape scheme for the tract. They also consulted on the design of public structures, a belvedere, sidewalks and driveways, and landscape plans for some individual houses.

St. Francis Wood's first phase consisted of 283 lots located on a relatively flat section on either side of St. Francis Boulevard. Only 15 houses were completed by the end of 1915. Eleven were added in 1916, five more in 1917, and another six in 1918.⁵ Despite this slow start, in 1917, Mason-McDuffie enlarged the tract along San Anselmo Way and Monterey Boulevard, extended St. Francis Boulevard eastward, and laid out the street plan north to San Pablo Avenue. In 1924, the final phase extended the residence park to San Andreas Way and part of San Jacinto Way.⁶ (Subdivision maps can be viewed in Appendix C.)

Mason-McDuffie's business plan was to offer lots, but realizing that lots sold faster with houses on them, the firm broadened its offerings. Mason-McDuffie started a construction firm and offered to finance purchases and construction costs. Free stock plans were offered with purchase of a lot, and in 1919, architects were hired to design custom houses, and a number of homes were constructed on speculation. In 1922, Mason-McDuffie was offering "Homes for All Purses." Buyers had a choice of company-designed-and-built houses at \$10,250 to \$13,500, built-to-order houses as low as \$8,750 to \$9,250, or just lots with financing and construction provided.⁷ At that time, Mason-McDuffie claimed that two-thirds of the lots in St. Francis Wood had been sold.⁸ During the 1920s, 347 houses were built in St. Francis Wood, more than 60 percent of the eventual total.

Deed Restrictions

St. Francis Wood allowed:

- Only single-family residences no more than two stories tall, set back on the lots at least 20 feet from the street and 10 feet from the rear lot line
- Total free space on both sides of a house had to be no less than 25 percent of the width of the lot and the minimum on any side was 10 percent

⁵ From data provided by St. Francis Wood Homes Association. Does not include lots sales where no house was constructed.

⁶ Some early sketches done by the Olmsted Brothers show the streets laid out as far east as Yerba Buena Avenue and Monterey Boulevard. This eastern portion was owned by the Residential Development Corporation and was later developed by Baldwin and Howell.

⁷ *San Francisco Chronicle*, January 28, 1922 and February 11, 1922.

⁸ *San Francisco Chronicle*, March 11, 1922. In September of that year the firm held a weeklong "close-out sale" to dispose of the last 81 lots. The 45-foot-wide parcels were offered at \$1,755, with \$195 down payment, easy terms, and free house plans. It is not clear where these lots were located.

- Detached, one-story garages were allowed for automobiles, but not as living quarters
- Houses had a minimum cost of \$3,500 and plans had to be submitted to a supervising architect to ensure they met the restrictions
- Only Caucasians were allowed to buy

Streetscapes

St. Francis Wood contains 561 houses. Photos of each house along with the name of the designer are contained in the book, *San Francisco's St. Francis Wood*, and will not be repeated here. The styles of houses run the full gamut of period revival styles, as well as Craftsman and Arts and Crafts. St. Francis Wood initially advertised that houses were expected to be designed in the "Italian Renaissance style," but adherence to a particular architectural style was not a requirement.⁹ Houses in the first phase, constructed during the 1910s, tend to be large, especially along St. Francis Boulevard.



100 block of Terrace Drive (left) and 100 block of Santa Ana Avenue (right).



100 block of San Benito Way (left) and first block of Santa Paula Way (right).

⁹ "New Residential Park to be Opened Today," *San Francisco Chronicle*, October 12, 1912. Other residence parks could be more restrictive about style. At Palo Verde, designs had to be approved by an Art Jury who required that each design be "reasonably good," conform to the Mediterranean style, be light in tone, clad in plaster, stucco or stone, and have a roof pitch less than 30 degrees. Robert M. Fogelson, *Bourgeois Nightmares, Suburbia 1870–1930* (New Haven: Yale University Press, 2005), 16.

In 1923, Mason-McDuffie offered buyers five house designs in a variety of sizes (and prices) by Henry Gutterson, Masten & Hurd, and Carl Bertz. Houses constructed during the 1920s, for example, on the slopes along Santa Paula Way, tend to be smaller.

Masten & Hurd designed a total of 101 houses from 1917 to 1940, the great majority built during the 1920s. Additionally, the tract architect Henry Gutterson designed 83 houses from 1913 to 1948, most between 1913 and 1925. He reviewed the plans of other architects for conformity with the restrictions for 40 years, 1914–1954.

Landscape Features List: St. Francis Wood

- Main Entrance Gateway Structure on Junipero Serra Boulevard at St. Francis Boulevard.
- “The Circle” Fountain, four sets of pillar gateways, and sidewalks and planting beds at the intersection of St. Francis Boulevard and Santa Ana Avenue.
- “The Terminal” Fountain Structure and gateway walls at the intersection of east terminus of St. Francis Boulevard and San Anselmo Avenue.



Low seat walls



St. Francis Plaza

- Entrance Gateway Structure on Portola Drive across the intersections of San Anselmo and Santa Ana Avenues.
- Entrance Gateway Structure on Portola Drive at Terrace Drive
- Entrance Gateway Structure on Portola Drive at Santa Clara Avenue
- Entrance Gateway Structure on Portola Drive at San Lorenzo Way
- Entrance Gateway Structure on Portola Drive at Santa Paula Avenue
- Entrance Gateway Structure on Portola Drive at San Pablo Avenue
- Entrance Gateway Pillars on Yerba Buena just west of its intersection with Maywood Drive.
- Public Sidewalks and Planting Strips typically located on both sides of street throughout St. Francis Wood.

- Portola Path, a pedestrian path through Block 2987A, connecting between Portola Drive and Santa Monica Way.
- Terrace Walk North, a pedestrian path through Block 3076, connecting Terrace Drive to Yerba Buena Avenue.
- Terrace Walk South, a pedestrian path through Block 3076, connecting Terrace Drive to Santa Paula Avenue.
- Unnamed concrete pedestrian path providing a connection to the interior common green in Block 2989A from Terrace Drive.
- Unnamed grass pedestrian path providing a connection to the interior common green in Block 2989A from Portola Drive.
- Unnamed concrete pedestrian path providing a connection to the interior common green in Block 2989A from Portola Drive.
- St. Francis Plaza: 50-foot-wide median on St. Francis Boulevard that extends from Santa Clara Avenue to San Anselmo Avenue.
- Terminal Park in the northern portion of Block 3077
- Terrace Drive Park in the southern portion of Block 3076
- Common Green or park in the interior of Block 2989A
- Terrace Drive Planting Island: at the east end of Terrace Drive
- San Lorenzo Way and Santa Monica Way Mini-Park
- San Anselmo Avenue and Santa Paula Avenue Mini-Park
- Monterey Boulevard Median: from Junipero Serra Boulevard to San Anselmo Avenue.



Example of one of the mini-parks



Terminal Park

Sea Cliff

Established 1912

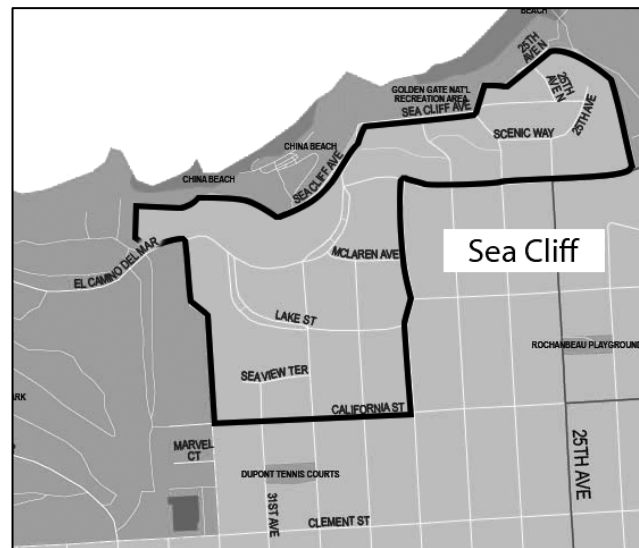
Location

Sea Cliff is bounded by the ocean and beach to the north, by the Presidio to the east, by the city's street system (El Camino Del Mar, 27th Avenue, and California Street) on the south, and by the Lincoln Park golf course and Legion of Honor to the west.

Overall Design

Decorative pillars are used as gateway features to define the entrances into Sea Cliff along its boundaries that intersect with the broader street system. The most elaborate of these structures is located on Lake Street at the intersection with 28th Avenue. Each structure consists of a tall pillar near the street, a shorter pillar located next to the sidewalk, and a short curved section that connects the two. These structures are constructed of rough-cut stone; the base and cap of each pillar have a smooth finish; and each pillar is topped with a decorative finial. The structures are almost completely covered with vegetation.

Four secondary entrance structures frame El Camino Del Mar at its intersection with 27th Avenue and the three of the entrances along the California Street boundary (at 28th, 29th, and 30th avenues). Each side of these gateway structures consists of a tall pillar that frames the entrance street. These rough-cut stone pillars are similar in appearance to the main entrance gateway at Lake Street and 28th Avenue. An additional feature includes signage that is integrated into the front of each pillar ("Sea Cliff" incised into a panel and underscored with a row of three bas-relief sea shells). Currently, the gateway at 29th Avenue is totally overgrown with ivy, and this signage is not visible.



Left: west side of entrance gate at 28th Avenue and California Street.

Right: west side of entrance gate at 25th Avenue and El Camino Del Mar.

Three additional entrance structures frame the entrances at 25th, 26th, and 27th Avenues along the El Camino Del Mar boundary. Each gateway consists of two pillars that frame the entrance street. The pillars at each of these three locations have a similar appearance (a stone base, the body of the pillar constructed of concrete detailed to resemble cut stone, and a concrete cap with a small globe finial). Signage has been incorporated into the front of each pillar ("Sea Cliff" incised into a panel and underscored with a row of three bas-relief sea shells). A metal plate, with a seal's head in relief, is mounted above this sign.

The development incorporates the linear arrangement of the existing street system (for 25th, 26th, 28th, 29th, 30th, 31st, and 32nd Avenues) around the outer southern edges and then becomes more curvilinear in the interior and along the seaside portions where the topography is more varied. This curvilinear arrangement distinguishes the Sea Cliff streets and lot arrangement from the surrounding outer Richmond neighborhood.

Due to the steep topography in the western portion of the development, the west ends of Lake Street and El Camino Del Mar are divided into upper and lower lanes that are separated by a 14-foot-wide landscaped median. The El Camino Del Mar median is planted with grass and a row of Canary Island date palms, and the Lake Street median has grass and small groupings of shrubs. Both medians have red brick retaining walls and public stairs that link the upper and lower lanes.

The houses throughout Sea Cliff are set back from the street at a uniform distance to create a band of shallow front yards along both sides of the street. A six-foot-wide, concrete sidewalk, scored to create three rows of rectangular panels (a larger central panel with a narrower panel on each side) and planting strips are located between the front yard and the street. The width of the planting strips varies on different streets; they are four to six feet wide on most streets but are almost 12 feet



Landscaped median at Lake Street with brick retaining wall and central staircase.

wide in several areas (including the north side of McLaren Avenue, on the south side of the western portion of Lake Street, and on the east side the western portion of El Camino Del Mar). The planting strips have a similar, though not uniform, planting scheme of grass and a row of small trees.

Most of the blocks within the core of the development have an internal service road or alley that provides access to the garages. The alleys eliminate the need for driveways to the front of the houses, and the break these cause in the planting strips, and thereby increases the amount of green space in the viewshed along the streets. Generally, the front yards and planting strips have a more uniform appearance in the blocks with alleys. In the early years of the development, the alleys also diminished the presence of automobiles along the main

streets. The blocks in the northeastern corner of the development (Blocks 1301 to 1304), along the northern boundary (Blocks 1306 and 1307), and along the western boundary (Blocks 1312 and 1392) lack the internal road system and have driveways in front of the houses. Here the rhythm of the front yards and the planting strips is broken by the addition of driveways.

Streetlights throughout Sea Cliff consist of a non-historic tapered concrete pole with a cobra luminaire mounted at the end of a roadway arm. Utilities are underground. Curbs are concrete, often with a metal edge.

Development History

Sea Cliff was originally part of the Baker tract, a large area owned by Colonel Edward Dickinson Baker until his death in 1863. His widow Maria, and her new husband, David Batchelder, mortgaged the property to John Brickell. The Batchelders defaulted in their taxes for the fiscal year 1877–78, giving Brickell the right to foreclose. After approximately 20 years of court battles over the foreclosure, Brickell purchased the Baker tract. John Clinton Brickell (1872–1926) was head of the John Brickell Company. The company had extensive land holdings in San Francisco, much of it remote, where no development occurred during the nineteenth century.¹

A precursor to Sea Cliff took place on part of Brickell's holdings. In 1908, George F. Lyon filed a subdivision map ("Lyon & Hoag Subdivision of the Property of the Bakers Beach Land Company") on a narrow north/south strip of land along 32nd Avenue, north of California Street, which ended in a cul-de-sac at West Clay Street. (West Clay Street was later renamed El Camino Del Mar. 32nd Avenue has since been cut through to connect with El Camino Del Mar.) The Bakers Beach Land Company, which was owned by Lyon & Hoag, platted 79 lots. A number of Craftsman, Shingle, and Edwardian style houses were erected relatively quickly.



200 block of 32nd Avenue.

The success of that subdivision and the examples of Presidio Terrace, West Clay Park, and others led the John Brickell Company to launch Sea Cliff on adjacent land to the east.² In 1913, Brickell commissioned Lyon & Hoag to survey and record Sea Cliff Subdivision #1, which covered the parcels between 25th and 27th Avenues, north of West Clay Street (El Camino Del Mar) overlooking the Golden Gate and the Marin Headlands.³ Sea Cliff

¹ California Historical Society, *San Francisco Chronicle* clipping file collection: *San Francisco Chronicle*, August 30, 1895; October 1, 1904; November 26, 1905; August 6, 1908; October 29, 1909; April 5, 1913; September 26, 1914.

² *Homes and Grounds*, October 1916, pages 293-313.

³ Sea Cliff was sometimes spelled as one word, Seacliff.

expanded over the next decade. Unlike Forest Hill, St. Francis Wood, Balboa Terrace, and Ingleside Terraces, Sea Cliff was close to public transportation provided by the Municipal Railway's C-line streetcar along California Street, and the Market Street Railway's Sutter and Clement Street line.

Another Sea Cliff selling advantage was its proximity to the Golden Gate. Marketing stressed the ability to bathe in the ocean.⁴ To preserve as much of the marine view as possible, engineer William B. Hoag terraced parts of Sea Cliff where feasible (i.e., along the 600 block of El Camino Del Mar) and sited roads to reserve marine views in other cases. Hoag claimed to have graded thousands of cubic yards of sand to endow as many lots as possible with a marine view.⁵ The John Brickell Company donated an 80-foot-wide strip of land to



Sea Cliff's great selling point: its dramatic location. Allen and Co. publicity photo by Lothers and Young Studios. Houses now block this view. (Bancroft Library, University of California, Berkeley)

build El Camino Del Mar Boulevard, linking the Presidio with Lincoln Park through Sea Cliff. The idea of building such a boulevard is shown on Daniel Burnham's Plan from 1905. Although some sources credit Mark Daniels for the roads or landscaping in Sea Cliff, his only known work occurred in 1915 when he designed a terraced garden down the seaside cliffs of the Doble residence in Sea Cliff.⁶

By 1916, the development of Sea Cliff was managed under the ownership of the John Brickell Company with Allen and Company (Harry B. Allen) as exclusive sales agents, and the S. A. Born Company building many of the houses. Designs were by individual architects. Lot buyers could have a house built to order on the installment plan by the Sea Cliff building department (presumably S. A. Born). Utilities were placed underground and, whenever possible, detached garages were placed at the rear of lots, providing a "more artistic arrangement of houses" and lowering fire insurance premiums. In 1916, a second subdivision was made, bounded by California Street, McLaren Avenue, Lake Street, and 28th and 29th Avenues, with a group of moderately priced homes for the "average buyer" under construction.⁷

⁴ *Homes and Grounds*, October 1916, pages 293-313.

⁵ *Ibid*

⁶ "Mark Daniels: Engineer & Architect, Part II" by Marlea Graham for *Eden: Journal of the California Garden & Landscape Historic Society*, Vol. 10, No. 1, Spring 2007, 5.

⁷ *Homes and Grounds*, October 1916, pages 293-313.

In 1923, a third subdivision was made with parcels north of El Camino Del Mar, Sea Cliff Avenue to the west and north, and 27th Avenue to the east. A large building program on Lake Street from 30th Avenue to El Camino Del Mar was underway by 1926.⁸ The fourth and last subdivision was completed in 1928, encompassing the remaining Sea Cliff neighborhood.


In 1951, the intersection of Sea Cliff Avenue and El Camino Del Mar was altered to grade an access road to China Beach, where a public beach house was constructed⁹.

Allen and Co., the sales agents for Sea Cliff, was headed by Harry B. Allen (1889-1966). Born in San Francisco, Allen was just 21 years old when he started Allen and Co. in 1910. He served as president of the San Francisco Real Estate Board in 1923-24, and the California Real Estate Association in 1927. In 1935, he moved to Belvedere where he took over the Belvedere Land Company and developed Belvedere Lagoon. He is said to have considered Sea Cliff as his personal monument.¹⁰

Although Sea Cliff did not have an official tract architect, Carl Bertz designed so many of its houses that advertisements credited the architect for creating the “spirit of Sea Cliff.” Bertz began working with John Brickell in 1918, and shortly thereafter joined forces with Harry B. Allen.¹¹ This description of how Bertz designed houses is illustrative of a methodology used, not only in Sea Cliff, but in other residence parks and by other architects as well—using a wide vocabulary of architectural styles and influences to create designs that often cannot be easily categorized as one or another “style”:

In designing homes no hard and fast rules apply, but rather Mr. Bertz studied each precise location with an artist's perception, drawing upon any school or vogue that would produce the most satisfying result, sometimes the English Gothic gave a charming effect to the general vistas, in others the Spanish or Italian example was applied with delightful impressiveness; or the architect's own conception, was used

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Seacliff was often named as one word in advertisements, including this one by builder S. A. Born in *State Building Trades Magazine* from 1914.

⁸ \$850,000 Building Program Underway in Sea Cliff, *San Francisco Examiner*, November 6, 1926.

⁹ Historic Resource Evaluation for 330 Sea Cliff.

¹⁰ California Historical Society, *San Francisco Chronicle* clipping file collection.

¹¹ *Architect and Engineer*, April 1918, Vol. 53, 108.

broadly and in as way to create diversity in the ensemble without disturbing the harmony.¹²

By 1925, Bertz had designed more than 30 houses including Allen's home at 290 Sea Cliff Avenue.¹³ Commissions given to Bertz between 1921 and 1925 included adjoining lots on 29th Avenue and Lake Street, as well as homes on 25th Avenue, 28th Avenue through 30th Avenue, Sea View Terrace, McLaren Avenue, Sea Cliff Avenue, and Lake Street. Bertz moved his family into a Sea Cliff house at 165 28th Avenue, where he lived until his death.¹⁴

Throughout the 1920s, Bertz and Allen earned a reputation for a high level of quality in craftsmanship as well as design.¹⁵ Bertz was best known for his work in Sea Cliff, but he also designed residences in other parts of the Richmond District, St. Francis Wood, Russian Hill, and Forest Hill.¹⁶ A contemporary advertisement placed by the Mason-McDuffie Company in the *San Francisco Chronicle* notes the beauty, the convenience, and the soundness in construction of each Bertz-designed residence in St. Francis Wood.¹⁷ This work—which was characterized by his use of period revival styles such as Spanish Colonial, Tudor, and French Provincial¹⁸—earned him a seat as Director of the San Francisco Chapter of the American Institute of Architects (AIA).¹⁹ He showcased a collection of his residential work during an Exhibition of Architecture staged at the De Young Museum in Golden Gate Park in 1927.²⁰

Deed Restrictions

Deed restrictions included:

- 20–25-foot setbacks from the street
- Exclusively residential uses
- Prohibition against ownership by non-Caucasians

¹² *The Home Designer and Garden Beautiful*, Dixen and Hiller, Oakland, June 1924.

¹³ "Sea Cliff Then and Now," Sea Cliff Neighborhood website. Accessed February 25, 2015. <http://www.livinginseacliff.com/then---now.html>

¹⁴ David Parry, "Earle B(alwin) Bertz," Encyclopedia of San Francisco website. Accessed February 25, 2015. <http://www.sfhistoryencyclopedia.com/articles/b/bertzEarl.html>

¹⁵ San Francisco Planning Department, "Historic Resource Evaluation Response, Case No. 2007.1473E (757 4th Avenue)," May 9, 2008. Accessed February 15, 2015.

¹⁶ *Building and Engineering News*, February 11, 1922, 11.

¹⁷ Mason-McDuffie Company ad in the *San Francisco Chronicle*, February 3, 1923.

¹⁸ "Historic Outline for the Acheson Block, Berkeley, CA," Knapp Architects, June 9, 2010.

¹⁹ *Pacific Coast Architect*, January 1925, 35.

²⁰ *Architect and Engineer*, April 1927, 117.

Streetscapes



200 block of 28th Avenue.



100 block of 28th Avenue (left) and Lake Street at El Camino Del Mar (right).



100 block of Sea Cliff Avenue (left) and first block of McLaren Avenue.



700 block of El Camino Del Mar (left) and first block of Scenic Way (right).

Landscape Features List: Sea Cliff

- Pillar Gateway Entrance Structure: across Lake Street at intersection with 28th Avenue
- Pillar Gateway Entrance Structure: across 25th Avenue at El Camino Del Mar
- Pillar Gateway Entrance Structure: across 26th Avenue at El Camino Del Mar
- Pillar Gateway Entrance Structure: across 27th Avenue at El Camino Del Mar
- Pillar Gateway Entrance Structure: across El Camino Del Mar at 27th Avenue
- Pillar Gateway Entrance Structure: across 29th Avenue at California Street
- Pillar Gateway Entrance Structure: across 30th Avenue at California Street



Left: Gateway at Lake Street at 28th Avenue, currently obscured with vegetation. Right: Gateway structures along El Camino Del Mar.



Banked planting strips and stair connections



Public sidewalk and planting strip example.

- Blocks 1308, 1326, 1327, 1329: Stair connections in banked planting strips (between public sidewalk at top of bank and street grade)
- Public sidewalk and planting strips typically located on both sides of the street
- Planted median near the west end of Lake Street with red brick retaining wall and a centrally-located staircase
- Planted median near the west end of El Camino Del Mar with palm trees, red brick retaining wall, and two staircases.



Landscape median at El Camino Del Mar

Lincoln Manor

Established 1914

Location

Lincoln Manor is located in the northern tip of the Richmond District, between 36th and 38th Avenues, bordering Clement Street and Lincoln Park on the north, and Geary Boulevard on the south. 37th Avenue runs halfway into the tract where it intersects with Shore View Avenue. The land slopes slightly uphill toward Clement Street, which borders Lincoln Park. The slight rise in elevation provides the lots on the tract with a view south toward the Pacific Ocean. The tract is close to the golf course at Lincoln Park.



Overall Design

Gateway features are used to designate three entrances into Lincoln Manor. The main entrance gateway faces onto Geary Boulevard at 37th Avenue and consists of two tall pillars, aligned parallel to 37th Avenue, framing each side of the street, and a single, shorter pillar that frames each side of the 37th Avenue sidewalks. A wall connects the two street pillars; a curved wall connects the front street pillar with the inner sidewalk pillar; and the low wall spans the area between the outer sidewalk pillar



Main Entrance Gate at 37th Avenue and Geary Boulevard.

and the outer wall of the corner house facing onto 37th Avenue. Each pillar is constructed of buff-colored brick; the base, cap, and ornamental finial are concrete.

Each of the two secondary entrances at 36th Avenue, one at Geary Boulevard and the other at Clement Street, consists of a single pillar that frames each side of the street. These pillars have the same materials and design as the ones in the more elaborate main entrance gateway at 37th Avenue. (The concrete acorn finial is missing from the north-side pillar at the Clement Street entrance.) The two entrances at 38th Avenue, one on Geary Boulevard and the other on Clement Street, do not have these gateway features.

Although located on a hill, the streets and three blocks within Lincoln Manor are laid out on a grid. The street plan resembles the letter “T” with 37th Avenue forming the tail and Shore View Avenue forming the cross. Two alleys provide automobile access to reach garages set at the rear of the lots.

The street plan utilizes three north-south aligned streets—36th, 37th, and 38th Avenues—that are part of the broader street grid within the outer Richmond area. Sea View Terrace, which was laid out specifically for Lincoln Manor, provides an east-west aligned link between 36th and 38th Avenues. Each of the three blocks is bisected by an east-west aligned internal service road or alley; these alleys provide access to the garages for the houses fronting onto Sea View Terrace and Clement Street and are where utility poles are located.

The arrangement of the streets creates three blocks (Blocks 1468, 1469, and 1469A). In this part of the city, the rectangular blocks are generally oriented with their length aligned north-to-south. The two truncated blocks on either side of 37th Avenue, south of Sea View Terrace, share this orientation. However, the addition of Sea View Terrace created Block 1468 whose length is oriented east-to-west. This arrangement creates an inward focus along Sea View Terrace, which functions as the main street for this small development. This street is distinguished by its slightly curved alignment, its broad planting strips, and the distinctive use of red brick for many of the stairs, sidewalk connections, and retaining walls.

As is typically the case in other residence park neighborhoods in San Francisco, the houses in Lincoln Manor are set back from the street at a uniform distance to create a band of shallow front yards along both sides of the street. Six-foot-wide concrete sidewalks, each scored to create three rows of rectangular panels (a larger central panel with a narrower panel on each side), and planting strips are located between each front yard and the street.



Overview of public landscape setting along Shore View Avenue.



Shore View Avenue streetscape, where planting strip, sidewalk, and uniform depth of front yards contribute to the public landscape setting.

The planting strips along 36th, 37th, and 38th Avenues are about 4 or 5 feet wide with a similar, though not uniform, planting scheme of grass and small trees. The planting strips along these streets are divided by individual driveways and by the extension for the sidewalk that leads to each house's front door. Additionally, entire sections have been removed and paved on 36th and 38th Avenues between Sea View Terrace Avenue and Clement Street.

The planting strips have a more prominent visual presence along Sea View Terrace due to the lack of driveways, the curved alignment of the street, and the topography of Block 1469. The planting strip along on the north side of the street widens in the center of the block, where the street curves. At the northeast corner of Block 1469, the houses and the public sidewalk are at a higher elevation than the street. Here, the planting strip, on the south side of Sea View Terrace, has been expanded to approximately 12 feet wide and has been graded to create a bank that slopes down from the sidewalk to the street. Stairs, located in front of each house, provide the connection between the street and public sidewalk and from there to the private sidewalk that leads to each house's front door. Red brick is used for many of sidewalk connections on the north side of the street and for stairs and retaining walls along its south side.

Streetlights throughout Lincoln Manor consist of a non-historic tapered concrete pole with a cobra luminaire mounted at the end of a roadway arm. Curbs throughout the development are concrete, often with a metal edge.

Development History

On January 19, 1914, Lyon & Hoag filed a subdivision map for Lincoln Manor under the company name "Boston Investment Company." This was Lyon & Hoag's fourth subdivision in six years in San Francisco (Baker Beach, West Clay Park, and Ashbury Terrace). The map shows a subdivision containing 72 lots on a grid pattern. Most of the lots are 33 feet to 34 feet wide and 100 feet to 117 feet deep, except for smaller lots near Geary Boulevard. Two "auto drives" were platted to provide access to garages at the rear of the properties. (Lincoln Manor plat map can be found in Appendix C.)

Lincoln Manor was advertised as having the same residence park features of Lyon & Hoag's West Clay Park (marine views, building restrictions, large lots, curved streets, wide auto drives, and imposing entrance gates) with lots going for one-third the price: \$90 per front foot versus the \$200–\$300 in West Clay Park.¹

Lot sales proceeded quickly. In 1914, Pockman and Company bought 15 lots on both frontages of 37th Avenue with the intention to build houses costing from \$8,000 to \$12,000.² Richmond District builder A. R. Lapham purchased three lots. Single-lot purchases totaled another 17. Thus, about half of the lots were sold during the first few

¹ *San Francisco Chronicle*, February 7, 1914.

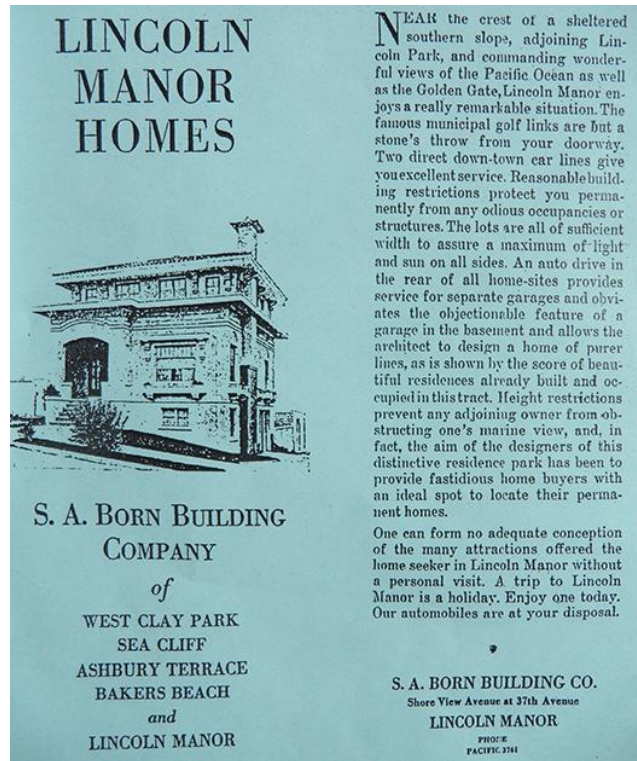
² *Ibid.*

months, although some might have been resold later.³ In April 1914, E. A. Janessen & Company, formerly of Oakland, purchased five lots.⁴

In 1916, the S. A. Born Company began building houses in Lincoln Manor. The company purchased more than 20 lots comprising the entire northern frontage of Shore View Avenue, and the frontage on 38th Avenue between Clement Street and Shore View Avenue.⁵

Lyon & Hoag prominently advertised the purchase, highlighting that the S. A. Born Building Company, “the noted builders of West Clay Park and Sea Cliff,” were building Lincoln Manor homes similar to the other parks at half the price: i.e., \$8,000 to \$12,500.⁶

While Lyon & Hoag promised the same kind of features as in their other residence parks, water supply proved a problem. In 1918, residents of Lincoln Manor filed a complaint with the Railroad Commission to declare the Lyon & Hoag water system in Lincoln Manor a public utility. This was a ruse to force the Spring Valley Water Company to make good on its promise to take over the system.⁷ In 1920, the Lincoln Manor Improvement Association asked the San Francisco Board of Supervisors to increase the water pressure in the tract. The association claimed there was no water for firefighting north of Geary Boulevard. Lack of water pressure was a problem for some time.



Sales Brochure for Lincoln Manor (Courtesy of a Lincoln Manor home owner.).

³ *San Francisco Chronicle*, March 28, 1914.

⁴ *San Francisco Chronicle*, April 10, 1914.

⁵ *San Francisco Chronicle*, October 21, 1916.

⁶ *Ibid.*

⁷ *San Francisco Chronicle*, November 16, 1918.

Deed Restrictions

Deed restrictions were not located for Lincoln Manor.

Streetscapes

Lincoln Manor has generally two-story detached houses built in a variety of architectural styles. In 1915, the S. A. Born Company hired architect Ida McCain to design houses in Lincoln Manor.⁸ She designed several houses on 38th Avenue, including personal houses for S. A. Born at 414 38th Avenue and William Hoag at 420 38th Avenue, as well as houses at 400 and 428 38th Avenue and 88 Shoreview Avenue.⁹

Architect Ida Florence McCain was born on August 27, 1884 in Fort Collins, Colorado. Ida enrolled at the Colorado State Agricultural College in 1899, the only woman in the college's new architecture program. She moved to Los Angeles after graduation in 1903, and was hired as a draftsman in the firm of L. B. Valk & Son. The firm built a reputation on their Craftsman bungalows and most likely influenced McCain in this style.



414 38th Avenue. Designed by Ida McCain for builder S. A. Born.

McCain moved to San Francisco in 1915, and soon earned a reputation for designing homes in the bungalow style. Ida was hired by the Stephen A. Born Building Company to design residences in Lincoln Manor, including the home of her employer. One of her first big commissions as an independent architect came from Ferdinand Thierot, who asked for a French Renaissance home located at the corner of Washington and Gough Streets in San Francisco. In addition, she was hired by Baldwin and Howell to supervise architectural work on Westwood Park.

⁸ *San Francisco Chronicle*, January 15, 1919.

⁹ Inge Schaefer Horton, *Early Women Architects of the San Francisco Bay Area* (Jefferson, NC: McFarland & Company Publishers, 2010) 298.



Shore View Drive.



Shore View Drive.



West side of 36th Avenue.

Landscape Features List: Lincoln Manor

- Main gateway entrance structure at 37th Avenue and Geary Boulevard.
- Secondary gateway entrance structures at (1) 36th Avenue and Geary Boulevard and (2) 36th Avenue and Clement Street.



36th Avenue entrance structures.

- Public sidewalk and planting strips typically located on both sides of the street.
- Use of red brick along Sea View Terrace: (1) stairs along the south side of street in Block 1469, (2) stair on the north side of the street (middle of Block 1468) that align with 37th Avenue, and (3) sidewalk connections on the north side of street.



Example of banked planting strips and red brick stairs and sidewalk connections.

Balboa Terrace

Established 1920

Location

Balboa Terrace is bounded by Junipero Serra Boulevard on the west, Monterey Boulevard and Darien Way on the north, San Aleso Avenue and Aptos Avenue on the east, and Ocean Avenue on the south.¹ Its northern boundary at Monterey Boulevard is shared with St. Francis Wood. The Mason-McDuffie Company, developers of St. Francis Wood, constructed the 80-foot-wide Monterey Boulevard with a grassy median, to separate the two tracts in 1914.²



Overall Design

The topography in this part of the city slopes down gradually from east to west, and the blocks within Balboa Terrace are graded into a series of terraces that gradually decrease in elevation from east to west. This terracing results in the houses fronting onto the east side of the street being at a higher elevation—and above the grade of the street and the public sidewalk—than those fronting on the west side the street, which are at the same elevation as the street. As a result, the front yards of the houses at the higher elevation have a graded bank or a retaining wall to accommodate the difference in grade between the yard and the public sidewalk.

As is typically the case in other residence park neighborhoods in San Francisco, the houses in Balboa Terrace are set back from the street at a uniform distance to create a band of shallow front yards along both sides of the street. The public streetscape along each street consists of a six-foot-wide concrete sidewalk along both sides of the street. These sidewalks are scored with three rows of square panels in a similar manner to the ones in the pedestrian greenways. Although there are no planting strips in Balboa Terrace, some streets have trees planted in small square planting beds, which have been cut directly into the outer edge of the sidewalks.

Streetlight fixtures along the streets and the primary pedestrian greenway consist of a tapered concrete pole with a teardrop luminaire attached to a curved roadway arm.

¹ Balboa Terrace Homes Association Amended Articles of Incorporation, By Laws, and Deed Restrictions (May 1, 2001 edition).

² *San Francisco Chronicle*, June 6, 1914. The street intersected with Junipero Serra Boulevard but was closed off later and ends at the frontage road.

Utilities are underground for the blocks that are north of Darien Way. In the blocks south of Darien Way, utility poles are located in the service alleys.

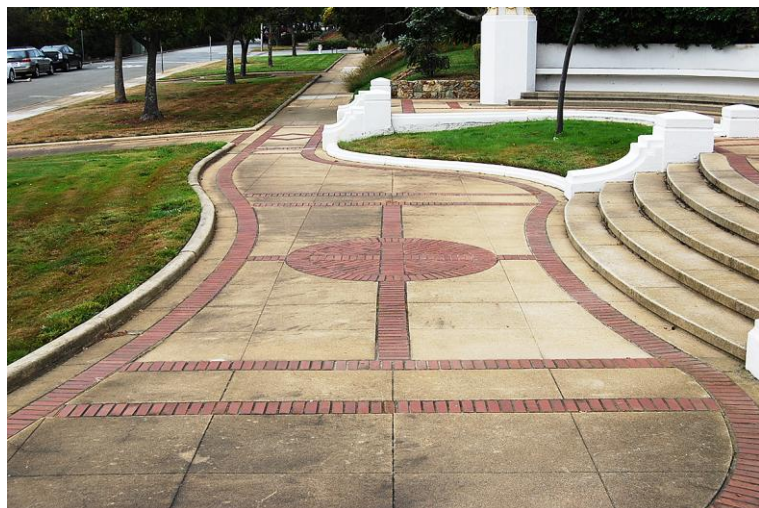
The entrance streets into Balboa Terrace are not marked with gateway structures. Rather the primary entrance feature frames a 25-foot wide pedestrian open space—or greenway—that extends from Junipero Serra Boulevard to San Benito Way, bisecting Blocks 3250, 3251, 3252, 3253, and 3243. This elaborate, multi-level, entrance structure, designed by civil engineers Punnett & Perez in 1920, is located at the west end of the greenway facing onto Junipero Serra Boulevard. Each

side of the greenway is framed by a curved, concrete seatwall, whose ends are framed by a tall, concrete pillar. Three sets of concrete stairs extend across the base of this entrance; the center stair is on axis with the greenway. A 25-foot-wide band of lawn, which extends along Junipero Serra Boulevard from Monterey Boulevard to Darien Way, occupies the lower level of the entrance gateway. A small planter, defined by low concrete walls, is located on axis with the greenway in this lawn area. The concrete sidewalks and paving in this area have inlays of red brick edging and decorative details. A stucco-clad bus shelter with red tile roof is located near the front entrance across the frontage street on Junipero Serra Boulevard; a sign (“Balboa Terrace” in metal script) is attached to both sides of the shelter identifying it with Balboa Terrace.

The five sections of the greenway extend from Junipero Serra Boulevard to San Benito Way, bisecting Blocks 3250, 3251, 3252, 3253, and 3243, respectively. The primary components of each section are a 14-foot-wide grass strip that is bordered on both sides by a concrete sidewalk and a circular sidewalk defining a grass circle at the center. A streetlight is generally located in the center of this grass circle. The sidewalks are scored to create three rows of square panels.



Pedestrian gateway on Junipero Serra Boulevard.



Brick inlay in the pavement at the entrance.

A second pedestrian greenway extends from San Fernando Way to San Benito Way, bisecting Blocks 3257, 3258, 3259. It has the same general appearance and features as the primary greenway except there is no entrance structure, and a small round concrete planter, rather than a streetlight, is located in the center of each grass circle.

The streets within Balboa Terrace are laid out in a modified grid that creates a series of blocks whose length is oriented north-to-south. The north-to-south aligned streets south of Darien Way have a slight curve. Here the blocks progressively increase in length from San Fernando Way to San Benito Way due to the angle of the alignment of Ocean Avenue, which forms the south boundary for the development. Each block has a north-to-south aligned interior alley, which provides communal access to the garages; the pedestrian greenway bisects each alley and creates two separate, disconnected alley segments.



Left: Secondary pedestrian greenway that runs between San Fernando and San Benito Ways. Right: Bus shelter on Junipero Serra Boulevard.

Development History

Balboa Terrace had a protracted development. In 1912, the Balboa Terrace Company bought 15 acres from the Residential Development Company and installed street improvements, gas lines, and water mains.³ Nothing is known about the Balboa Terrace Company (for example, it is not listed in city directories). Balboa Terrace is shown on John M. Punnett's 1914 plat map of new neighborhoods planned by the Residential Development Company, but the 1915 Sanborn map shows no houses in the tract. The Balboa Terrace Company may have desired to sell the entire development to one buyer who would construct a unified residential park. The company reportedly refused to sell individual lots and sold the entire property to the Newell-Murdoch Company, developer of Forest Hill, in May 1918.⁴

An official plat map for Balboa Terrace, designed by Punnett and Parez, was filed with the City of San Francisco in 1920 by John Rosenfelds' Sons Company. It is unclear what this

³ *San Francisco Call*, October 10, 1912.

⁴ *San Francisco Chronicle*, May 4, 1918.

firm's relationship was with Newell-Murdoch. A newspaper article reported four houses were under construction in Balboa Terrace by October 1920.⁵

In 1922, with the Lang Realty Company acting as brokers, Newell-Murdoch sold the Balboa Terrace property to brothers, Ernest C. and Oscar M. Hueter.⁶ Under the ownership of the Hueter Brothers, Balboa Terrace took off. The Hueter Brothers created a team of Lang Realty, architect Harold Stoner, and builder Walter Zweig of Boxton & Zeig to build out the tract. In 1924, the Hueters expanded the tract by purchasing 36 acres to the east of Balboa Terrace from Charles W. Sutro for \$325,000. Balboa Terrace eventually reached the east side of San Aleso Avenue, employing a street pattern that subtly bends with the hillside as it runs down to Ocean Avenue.⁷ (Subdivision plat maps for Balboa Terrace can be found in Appendix C.)

An article in *Homes and Gardens* stated that after one block was built out, the developers would move on to the next.

That is when an entire block or avenue is built up, activity moves to the next street. Pavement and walks are laid, ornamental lighting installed, and the new street is built up in units of homes in types that vary from the villas of the Italian Renaissance to the English Cottage type. However the majority are, by popular demand, of Italian and Spanish design [...] One might call it a symphony of architectural types.⁸

A majority of the houses in the tract were designed by one man. Author Jacquie Proctor, in her book *Bay Area Beauty*, estimates that at least 60 percent of the houses in Balboa Terrace were designed by Harold Stoner.⁹ Harold Stoner arrived in San Francisco from England in 1914, and began working for architect George Dixon. Stoner saw combat in the U.S. Army in France during World War I. After being discharged from the army in 1919, Stoner's first commission was to design houses in Ingleside Terraces for Joseph Leonard's Urban Realty Improvement Company. Afterward, Stoner was hired as the senior architect for Lang Realty Company developments in the Balboa Terrace and Forest Hill tracts. Stoner's association with Lang Realty continued for many years. (See biography in Appendix A.)

Balboa Terrace is unique in this study in that it abuts two public schools and two churches. The Commodore Sloat School sits on a site long occupied by public-school buildings on the corner of Ocean Avenue and Junipero Serra Boulevard.¹⁰ In 1928, the St. Francis Episcopal

⁵ *San Francisco Chronicle*, October 30, 1920.

⁶ *San Francisco Chronicle*, August 2, 1924.

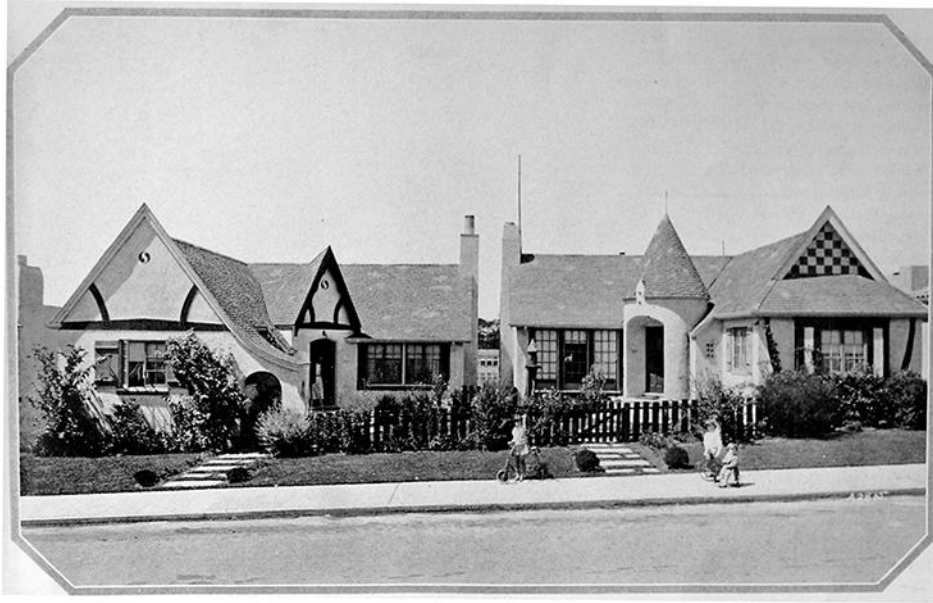
⁷ *San Francisco Chronicle*, August 2, 1924; *San Francisco Examiner*, August 21, 1924.

⁸ *Homes and Grounds*, October 1926.

⁹ Jacqueline Proctor, *Bay Area Beauty: The Artistry of Harold G. Stoner, Architect* (San Francisco, 2011), 158.

¹⁰ In 1865, the City of San Francisco opened a school on the Ocean House Road (today's Ocean Avenue) near Junipero Serra Boulevard. Around 1911, the school was renamed after Paul Revere. In 1922, a large modern building replaced the old and the new school was named Commodore Sloat Elementary. Western Neighborhoods Project website: <http://www.outsidelands.org/commodore-sloat.php>, accessed February 2, 2015.

Church was built on San Fernando Way and Ocean Avenue. In 1931, Aptos Middle School and playground was constructed on part of the Hueters' land.¹¹ San Aleso Way was closed off between Upland Drive and Ocean Avenue, eliminating 41 lots. The Ninth Church of Christ Scientist church was designed by Henry Gutterson and built in 1941 on the site of an earlier 1921 church. These buildings are not part of Balboa Terrace.



330 and 320 San Leandro Way, designed in Storybook style. (*Home Designer*, 1926.)

Many of the houses designed by Harold Stoner in Balboa Terrace were in the Storybook Style, which included Tudor and English garden cottages. As development stretched further into the 1920s, however, Stoner began to design larger Spanish Colonial and Italian Renaissance Revival buildings. Most of the houses are one or two story and clad in stucco. The earliest houses were constructed in the center of the tract on the east side of San Leandro Way. R. W. Lawton of the Howard Automobile Firm bought one of the first homes, a \$12,500 bungalow. In 1921, Lang Realty announced five completed houses of the "English cottage type." Jacque Van Meurse, local representative of the Holland-American Steamship Company, purchased a house on the corner of Monterey and San Benito Way. William Klaasen lived next door in a new \$18,000 Colonial style home. "English cottage" purchasers included Frank Hoel, importer, who bought on Santa Ana Avenue for \$10,000. Carl Neuman and Frank S. Thompson each paid \$12,500 for their San Leandro Way homes.

Deed Restrictions

The Hueter Brothers' restrictions were similar to other residence park developments at the time:

- minimum construction prices
- building setbacks
- lots reserved for residential use only, and
- ownership and occupancy limited to Caucasians

¹¹ <http://mtdavidson.org/great-depression/> Accessed February 2, 2015.

Streetscapes

The footprint of the houses suggests that those closer to Junipero Serra Boulevard were more often custom or one-of-a-kind designs. Moving farther east, the floor plans were repeated or the designs were done as mirror images. There are rows of identical footprints along Santa Ana Avenue and San Benito Way.



200 block of San Leandro Way (left) and 100 block of San Rafael Way (right).



200 Santa Ana Way (left) and 300 San Leandro Way (right)

Landscape Features List: Balboa Terrace

- Landscape Frontage along Junipero Serra Boulevard from Monterey Boulevard to Darien Way.
- Entrance Gateway Structure: stairs, walls, planters, and paving at Junipero Serra Boulevard that frame the primary pedestrian greenway.
- Balboa Terrace Bus Shelter on Junipero Serra Boulevard in front of the Entrance Gateway Structure.



Landscape frontage along Junipero Serra Boulevard and main entrance structure.

- Primary Pedestrian Greenway, a 25-foot wide pedestrian open space that extends from Junipero Serra Boulevard to San Benito Way, bisecting Blocks 3250, 3251, 3252, 3253, and 3243; public sidewalks along both sides of primary and secondary pedestrian greenways.
- Secondary Pedestrian Greenway, a 25-foot wide pedestrian open space that extends from San Fernando Way to San Benito Way, bisecting Blocks 3257, 3258, 3259; public sidewalks along both sides of primary and secondary pedestrian greenways; small round concrete planters in the grass circles at the center of each section of the greenway.
- Public sidewalks run along both sides of streets throughout the development.



Primary pedestrian greenway and example of the sidewalk and banked front yards that contribute to the public landscape setting along the streets in Balboa Terrace.

Chapter 6

Evaluation Guidelines

Individual Properties and Historic Districts

The following section provides an overview of the criteria for significance and integrity used to evaluate individual properties and potential historic district evaluations of the eight residential tracts in this context statement.

The *National Register of Historic Places* (NRHP) is the official federal list of historic resources that have architectural, historic or cultural significance at the national, state or local level. To be eligible for listing on the NRHP a property must be historically significant under at least one of the four “Criteria for Evaluation:”

- Criterion A (Event): Properties that are associated with events that have made a significant contribution to the broad patterns of our history.
- Criterion B (Person): Properties that are associated with the lives of persons significant in our past.
- Criterion C (Design/Construction): Properties that embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- Criterion D (Information Potential): Properties that have yielded, or may be likely to yield, information important in prehistory or history.

The California Register of Historical Resources (CRHR) evaluates a resource’s historic significance based on similar criteria:

- Criterion 1 (Event): Resources associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
- Criterion 2 (Person): Resources associated with the lives of persons important to local, California, or national history.
- Criterion 3 (Design/Construction): Resources that embody the distinctive characteristics of a type, period, region, or method of construction, or that represent the work of a master or possess high artistic values.
- Criterion 4 (Information Potential): Resources that have yielded or have the potential to yield information important to the prehistory or history of the local area, California, or the nation.

Integrity is the authenticity of physical characteristics from which resources obtain their significance. When a property retains its integrity, it is able to convey its significance, its association with events, people, and designs from the past. Integrity is the composite of seven qualities: location, design, setting, materials, workmanship, feeling, and association. The National Register defines the seven aspects of integrity as follows:

1. Location is the place where the historic property was constructed or the place where the historic event occurred. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved.
2. Design is the combination of elements that create the form, plan, space, structure, and style of a property. Design can also apply to districts. For districts significant primarily for architectural value, design concerns more than just the individual buildings or structures located within the boundaries. It also applies to the way in which buildings, sites, or structures are related.
3. Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space.
4. Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. A property must retain the key exterior materials dating from the period of its historic significance.
5. Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.
7. Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character.

Individual Resource Evaluation

- **SIGNIFICANCE:** National Register Criterion A / California Register Criterion 1 (Association with significant events in local, state, or national history)

Buildings constructed in residence parks from 1906 to 1940 are associated with several broad contextual themes including the rebuilding after the 1906 earthquake and fire, the expansion of San Francisco into the north Richmond District and West of Twin Peaks areas, and the residence park phenomenon itself. But in order for a theme to qualify as significant under Criteria A/1, there must be a specific association to an event, pattern of events, or historic trends and for an individual house to be associated with the specific historic context in an important way. The themes of rebuilding after the 1906 earthquake and fire and the expansion of San Francisco into the north Richmond District and West of Twin Peaks areas is too broad to qualify as significant under Criteria A/1. The theme of residence park phenomenon is applicable, but only for historic districts rather than individual resources. All the individual houses were constructed as part of the general sales and marketing of the residence park and none are known to be associated with the specific historic context in an important way. In some cases it is possible to identify houses of unique distinction, such as the first house to be built or a house owned by the developer, but research has not established that these kinds of distinctions were associated with the residence park in an important way. The first houses were not “model” homes of the tract, but merely the first ones to be constructed. The houses attributed to the developer in newspaper accounts was a common device intended to spur sales and developers often moved their residences as they opened newer residence parks.

- **SIGNIFICANCE:** National Register Criterion B / California Register Criterion 2 (Association with significant individuals in local, state, or national history)

Buildings constructed in residence parks from 1906 to 1940 may be significant for their association with persons significant to San Francisco’s, California’s, or the nation’s history. People who lived in residence parks were often part of the local business, political, or artistic elite. Professionals like doctors and lawyers, officers in large San Francisco companies, local politicians, and artists and entertainers lived for varying periods of time in the residence parks. For example, at one time Governor Pat Brown and Secretary of Defense Casper Weinberger lived in Forest Hill, U.S. Senator Diane Feinstein lived in Presidio Terrace, and Mayor George Moscone and entertainer Art Linkletter lived in St. Francis Wood. In such cases, a house must be closely associated with the productive life and accomplishments of a significant person. The birthplace, childhood home, or temporary residence of a significant person would not generally qualify under this criterion. Further research would be necessary on a case-by-case basis to in order to establish whether a house is closely associated with the productive life and accomplishments of a significant person.

The private homes of individual builders may qualify, if occupied during key periods of activity and development of their career. However, it appears that many of the

developers/builders established temporary residences in whatever residence park they were developing at the time as a marketing and promotional effort. Some or all may have had primary residences in other parts of San Francisco or the greater Bay Area. Further research would be necessary on a case-by-case basis to in order to establish whether a house is closely associated with the productive life and accomplishments of a significant person.

- SIGNIFICANCE: National Register Criterion C / California Register Criterion 3 (Possesses distinctive characteristics of a type, style, period, or method of construction; is the work of a master designer, builder, or craftsman; or exhibits high artistic values.)

Buildings constructed in residence parks from 1905 to 1940 may be significant for any of the three parts of Criterion C/3:

Possess the distinctive characteristics of a style as expressed in the form of a single-family house. In general, there are three types of houses in residence parks:

- one-of-a-kind custom house designed by architects;
- model houses or spec houses constructed by the developer in order to spur sales, usually designed by the tract architect; and
- house plans made available by the developer to purchasers of lots, usually designed by an architect.

In most residence parks, the developer retained the services of an architect who designed some or many of the houses, provided stock plans, supervised the designs of other architects, or did all these things. There is a great range in the tenure of these in-house architects from a couple of years (Jordan Park) to 40 years (St. Francis Wood). In addition, the architect may or may not be considered a master in his or her own right. The residence parks exhibit designs by many distinguished local architects. Many of these architects have designed buildings and houses that have been landmarked. The question when looking at any specific house design is whether the design reflects or is representative of his or her best work. Undoubtedly many of the houses in the residences parks can be considered as significant as a work of a master. Further research would be necessary on a case-by-case basis.

- SIGNIFICANCE: National Register Criterion D / California Register Criterion 4 (Yielded, or may be likely to yield, information important to prehistory or history)

Individual residential buildings constructed from 1906 to 1940 are unlikely to convey significance under this criterion, which is primarily focused on ruins or subsurface remains.

Integrity

Properties associated with an important event or person should retain sufficient integrity such that “a historical contemporary would recognize the property as it exists today.” In general, a lower threshold of integrity is appropriate for properties significant under Criteria A/1 or B/2, provided there is sufficient historic fabric to convey the association with a significant event, trend, or person. The aspects of integrity most important for Criteria B/2 are determined by the significant association. Likewise, the retention of essential features in order to convey significance is determined by the identified significance and period of significance.

Buildings that are significant solely for architecture, Criteria C/3, must retain higher integrity of materials, design, and workmanship.

The aspects of integrity most important for Criteria C/3 are design, materials, and workmanship. Nearly all of the houses were built during the 1910-1940 period revivals and examples are found from all the major types that were popular during the period. Various typologies can be used for characterizing the styles during this period.

The nomenclature of styles used in this report is:

- Neoclassical
- Colonial Revival
- Tudor
- French Revival Chateausque
- Beaux - Arts
- French Provincial
- Italian Renaissance Mission
- Prairie
- Spanish Colonial Revival
- Monterey
- Pueblo
- Craftsman
- First Bay Area Tradition
- Storybook
- Art Deco/Art Moderne
- Second Bay Area Tradition
- Post 1940s styles (few are present in the Residence Parks in this study)

These styles are rough guides only, as there are no pure styles and designers freely choose elements and features from various styles as well as their own ideas to create interpretations based on the client’s desires and other factors. It is not possible to provide individual examples of significant/not significant houses because a survey and research on individual houses was not part of this report.

Each of these styles has distinctive character-defining features are essential and must be present in order to meet the minimum threshold for integrity for properties significant under Criteria C/3. Although each style has its own character-defining features and any particular house may have a few or many of the features, some common character-defining features of houses in residence parks are:

- Original massing, form, setback, and roofline
- Original cladding materials
- Original entryway and/or stairs configuration
- Original door and window openings or changes to door and window openings that are minimal and compatible
- Architectural detailing that reflects original design and key elements of a style

A relatively small number of houses were constructed after the period of significance, 1940, reflecting the architectural styles of the time, and these may be individually eligible for listing under Criteria C/3.

As a general observation, the housing stock in the residence parks in this study appear to have been maintained to a higher degree than other neighborhoods and unsympathetic alterations are relatively rare. As a result, many individual houses in the residence tracts appear to retain most, and in many cases all, aspects of historic integrity. Therefore, individual resources should be considered for individual eligibility only if they retain a high degree of integrity.

Important Building Features

The following building features are important and, in combination with other elements, contribute to the design. Prior replacement of the building features, as described below, will not necessarily impact integrity to the extent that the building is no longer eligible for listing on the California or National Registers.

Windows

Windows are a prominent feature of residential park houses. Residential park houses were constructed from 1906 to 1940 with wood or metal sash windows, in a variety of configurations including fixed, double hung, or casement configuration. The retention of original window configuration, wood sash material, and decorative muntin patterns is important. The prior replacement of historic windows, however, may not impact the building's eligibility for listing if the original window shape, framing, and openings are retained.

Doors

The entry door often has a predominate position in the design of houses in residential parks. The type, number, placement, material of entry doors varies enormously as a reflection of the multiple architectural styles, architect's interpretations, and taste of the homeowner. Miscellaneous doors and tradesman's

doors often are located on secondary or rear facades where they are generally are not important part of the design although some may reflect the charter defining features of period architect, i.e., English cottage. Prior replacement of entry doors may impact the building's eligibility for listing unless the replacements are appropriate to the design.

Garages, Garage Doors and Openings

Garages were often detached structures in residence parks built concurrently with the house or added thereafter. In other cases, garages were inserted into the lower levels of houses and garage doors were cut into secondary facades. Sometimes houses were built with integral garages with the entrance onto rear alleys. Historic garages and garage doors exist, but are rare. As such, the prior replacement of such doors may not impact a building's eligibility for listing.

Additions

Generally, there are few vertical additions to houses in residential parks for a number of reasons. Most parks limited houses to two stories. Houses were already rather large sized obviating the need for additional space. In those cases where additional living space was sought, the residential park home associations exercised varying degrees of oversight and control of the extent and design of the addition. Some horizontal additions on secondary facades have occurred. If these additions are minimally visible and respect the scale and massing of the historic building, then they may not impact a building's eligibility for listing. However, in cases where additions are visible and are out of scale with the historic building may impact integrity.

Setting and Landscape Features

The design of the landscape was an important component of the residence park concept and generally includes two separate but related landscape settings within each development—the public landscape and the landscaping around individual homes. Considerations for the evaluation of each are described below.

The public landscape and its individual features would generally be evaluated for their contribution to the integrity of the residence park as a historic district; only rarely would a component of the public landscape be significant as an individual resource, such as the Ingleside Terraces Sundial. Most but not all residence parks included public landscape features in their designs and those that did vary in the extent of the features and in the sophistication of their design. Generally the tract developer or homeowners association originally added these features and then maintained the public areas; in some cases, the homeowners association continues to maintain these features. The components of the public landscape can include:

- entry features (stone or masonry pillars, staircases, balustrades, etc.) that mark the entrance or the boundaries to the residence park and which are important devices to create identity and to establish a sense of place;
- other hardscape features such as stairs, retaining walls, fountains, urns, etc.;

- the alignment of the street system (curvilinear, linear, or grid);
- internal alleys within each block which eliminated the need for driveways across front yards;
- the size of individual lots and the uniform setback for houses which, in turn, impact the size of front yards, establish a uniform depth to front yards, and, with the width of the street, determines the breadth the streetscape;
- pedestrian circulation systems including public sidewalks along each side of the street, pedestrian paths through blocks, and staircases;
- streetlights;
- curb design and materials, and;
- shared greenspace, including planting strips along the outer edge of sidewalks, landscaped medians, and small parks.

The continued presence of the features that were originally part of a specific residence contributes to the integrity of the overall residence park (as a historic district) and to the setting of individual homes. Similarly, the loss or alteration of these original features can contribute to the loss of integrity and can impact the setting of individual homes. For residence parks that have a system of planting strips along the outer edge of the public sidewalks, the continued presence of these strips can still contribute to integrity even if the original vegetation has changed; the change in vegetation would constitute a change in materials but not a loss of this feature. Other questions that should be assessed in judging the integrity of the planting strip system as a contributing resource would be: (1) does this feature retain its original width, (2) are most of the planting strips extant, and (3) if there are driveway cuts across the planting strip, are these driveways original or added features? Similarly, for residence parks that have planted medians or small parks, the change in vegetation may represent a change in materials but the continued presence of these features can contribute to the integrity of the residence park, if the median or park retains other aspects of its original design (i.e., size, configuration of hardscape features such as paths, decorative features such as urns or fountains, topography, etc.).

The landscape (i.e., the location and materials of the sidewalks and driveways, the arrangement of vegetation, site furnishings, etc.) around private houses is generally on land owned by the lot owner. Although there may be restrictions and limitations on what homeowners can plant or build (such as limitations on the location and the height of fences and hedges), the landscape around individual houses generally reflects the individual tastes and preferences of the owner. In general, the landscape features of individual houses are not essential to the design of the public landscape features associated with a specific residence park. Exceptions to this generalization may occur when a property is adjacent to a public landscape feature and so may contribute to the design and setting of this feature. Additionally, instances where masonry or wood fences have been constructed to visually enclose individual houses generally violate the spirit if not the letter of deed restrictions. The purpose of the restrictions was to create a landscape setting where houses look like they are arrayed in a park, with no boundaries between houses. To the extent that such barriers degrade the design, setting, and feeling of the original residence park, these additions can contribute to a loss of integrity, both for the individual property and for the

overall residence park. The design of gardens, patios, or other outdoor features may contribute to the design of an individual house if these features were designed as an integral part of the house. Additionally, the landscape design of a specific property may be significant in its own right if it meets the requirements of NRHP Criterion C (i.e., embodies distinctive characteristics of a type, period, or method of construction, represents the work of a master, etc.). However, the landscape associated with an individual property is most often evaluated for its contribution to that specific property.

Evaluating Residence Parks as Historic Districts

Residential Parks were conceived, planned and executed to a plan or design. They reflect the National Park Service's definition of a historic district in Bulletin 15:

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

A district must be significant, as well as being an identifiable entity. It must be important for historical, architectural, archeological, engineering, or cultural values. Therefore, districts that are significant will usually meet the last portion of Criterion C, plus Criterion A, Criterion B, other portions of Criterion C, or Criterion D.¹

The residence parks in this study are significant for their historical and architectural values. They are thematically related to residence park movement in San Francisco, the Bay Area and the nation.

- **SIGNIFICANCE:** National Register Criterion A / California Register Criterion 1 (Association with significant events in local, state, or national history)

Residential parks in this study are associated with several broad contextual themes including the post 1906 earthquake and fire rebuilding; the birth and growth of residence park movement; expansion of residential development in the western or outside lands of San Francisco; the creation of residence parks in San Francisco, the state, and the nation; and the 1920s housing boom. Nearly every house constructed during this era is generally associated with some combination of these wide-ranging themes and patterns of development. However, in order for a theme to qualify as significant under Criteria A/1, there must be a specific association to an event, pattern of events, or historic trends. Moreover, a residential park must be associated with the specific historic context in an important way. The aforementioned themes are too broad to qualify as significant under Criteria A/1 except for the theme of the creation of residence parks.

- **SIGNIFICANCE:** National Register Criterion B / California Register Criterion 2 (Association with significant individuals in local, state, or national history)

¹ http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_4.htm

Residence parks from 1906-1940 may be significant for their association with persons significant to San Francisco's, California's, or the nation's history. In such cases, a property or grouping of properties must be closely associated with the productive life and accomplishments of a significant person. A historic district is less likely than an individual building to meet this criterion. Several of the residence parks may be associated with important developers, realtors, or builders.

Although these individuals or firms were undoubtedly important in shaping the development of San Francisco or parts of the Bay Area, their contribution and significance within the context of twentieth century development has not yet been established.

The residence parks, with their prohibitions against ownership by racial minorities, may be significant to the story of the Civil Rights movement in America, although many of the most important events took place later than the period of significance in this context statement.

- **SIGNIFICANCE:** National Register Criterion C/ California Register Criterion 3 (Possesses distinctive characteristics of a type, style, period, or method of construction; is the work of a master designer, builder, or craftsman; or exhibits high artistic values.)

The distinctive characteristics of the residence park lies in its overall planning design such as development boundaries, circulation pattern of streets and walkways, the division of housing lots, walls, plantings, walkways, parkland, ponds, statuary fountains, and landscaping.

INTEGRITY

Historic integrity requires that the various features that made up the neighborhood in the historic period be present in the same configuration and similar condition. These qualities are applied to dwellings, as well as roadways, open spaces, garages, and other aspects of the historic design. For residential parks, the integrity of the original boundaries, circulation patterns, the division of housing lots, walls, plantings, walkways, parkland, ponds, statuary, fountains and the design, materials, and workmanship of individual houses is important. Changes and additions to the neighborhood since the period of significance, including infill development, substantial additions, widened roads, and non-historic facilities, diminish historic integrity and are considered noncontributing.²

Although a survey is required to assess historic integrity for individual parks, it appears that the eight residence parks in this study likely retain their historic integrity and probably would qualify as historic districts under National Register Criterion A/California Register Criterion 1, and National Register Criterion C/California Register Criterion 3.

² "Historic Residential Suburbs in the United States, 1830—1960," Linda Flint McClelland, Historian, National Park Service; David L. Ames, University of Delaware; Sarah Dillard Pope, Historian, National Park Service, September 2002.

The boundaries of the potential residence park historic districts in this study correspond to the subdivision maps filed by the developers through the 1920s, when extensions to the parks ceased. While a survey is needed to calculate whether the percentage of contributors constitute 70% or more in each park, an overwhelming percentage of houses appear to date within the period of significance and major visible exterior alterations are not common.

Chapter 7

Recommendations

The following is a set of recommendations for future activities related to the documentation, evaluation, and protection of the residence parks significant architectural resources.

1. Conduct an intensive architectural survey of each residence park including cultural landscape features to document each resource and to make determinations of individual significance under the National Register and California Register and the contributors and non-contributors of a historic district. This is a necessary step to identify potential landmarks.

2. Encourage property owners and the homeowner associations to realize the benefits of local landmark district designation and encourage grassroots efforts seeking designation. The recently-expanded access to Mills Act contracts, which can provide a reduction in property taxes, may spur San Francisco property owner interest in such protections. A number of properties within the residence parks have been designated San Francisco Landmarks:

- The Joseph Leonard/Cecil F. Poole House, 90 Cedro Avenue, Ingleside Terraces. (Landmark 213)
- Laguna Honda/Forest Hill Station (Landmark 231)
- The Cowell House, 171 San Marcos Avenue, Forest Hill

Article 10 of the San Francisco Planning Code provides for official designation of landmarks, landmark districts, and structures of merit that have “a special character or special historical, architectural or aesthetic interest or value.” In addition to properties officially designated under Article 10, the City and County of San Francisco also recognizes those properties identified as eligible resources in adopted informational historic and cultural surveys. Properties lacking official designation at the local, state, or federal levels, and also lacking documentation in an adopted informational survey, may still be considered potential resources pursuant to San Francisco Preservation Bulletin No. 16, “City and County of San Francisco Planning Department CEQA Review Procedures for Historic Resources.”

The scope of this report and the sheer number of properties in the eight case studies precludes the creation of a list of potential Landmarks and Landmark Districts.

3. Encourage long-range preservation efforts to be created and initiated by the homeowners associations that include maintenance of the planting strips along the outer edge of public sidewalks, and the restoration of sections that are missing.

4. With the participation of the HPFC, have the Planning Department and Historic Preservation Commission conduct interagency meetings in conjunction with the City Attorney’s office to make the Department of Public Works, MTA, PUC Water Department,

and other city departments aware of the historic significance under CEQA of the residence parks and their key cultural landscape features so that they can be protected during repairs and infrastructure improvements by city agencies and their contractors.

5. Conduct a survey to document the visual condition of the entrance gateways, seatwalls, retaining walls, and other structures that are key components of the public landscape. The need for this type of survey became apparent during the fieldwork for this report. For example, there are large cracks in the bases of the pillars at the entrance gateways at Lincoln Manor, stones are cracked in the pillars at Sea Cliff, and vegetation has grown over or has been planted where it has obscured some of the entrance gateways at Sea Cliff. With the participation of the HPFC, have the Planning Department and Historic Preservation Commission provide this information to the appropriate city departments as part of the interagency meetings under Recommendation 4 or to the appropriate homeowners associations.

6. Walking tours of each of the residence parks could be developed and offered to the public.

Chapter 8

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Appendix A

Selected Architect Biographies

Earle B. Bertz Biography (Sea Cliff)



Earle Baldwin Bertz was born in San Francisco to Jacob and Caroline (Baldwin) Bertz on September 7, 1885. His father, a Texas native, was the proprietor of the Central Dining Company on Ellis Street, and, according to the 1903 publication *Men of the Pacific Coast*, was an originator of popular-price restaurants that were less expensive and more casual. His mother was an influential philanthropist best known for her work with the San Francisco Nursery for Homeless Children at Lake Street and Fourteenth Avenue. The Bertz home was at 2215 Fillmore, and Earle attended Pacific Heights Elementary and then Lick High School where he was a star athlete, captaining the football team in 1903. After graduation, he apprenticed as a

draftsman under the tutelage of Bay Area architect Albert Farr, who was well known for residences designed in period revival styles. While apprenticing with Farr, Bertz was assigned to the Glen Ellen project—Jack London’s tragic Wolf House in Sonoma that burned to the ground before completion, never to be rebuilt.

In August 1914, Bertz passed the state architectural license examination, and, one month later, married Oakland socialite Hazel Martineau Congdon. The daughter of Louise Jane (Brandt) and Charles H. Congdon of Fruitvale, Hazel attended the University of California, Berkeley, and was a member of Kappa Alpha Theta sorority. The wedding ceremony took place at the home of Hazel’s uncle, Russell Osborn, in Berkeley on September 23, 1914. Upon return from their honeymoon, the newlyweds settled in San Francisco.

Bertz opened an office in the Foxcroft Building at 68 Post Street in 1918, and began working with real estate developer and insurance broker John Brickell. Shortly thereafter he joined forces with realtor Harry B. Allen—an influential property developer who was also a prominent member of several real estate associations in San Francisco. Starting in 1916, Allen built a dozen homes in Sea Cliff on 28th Avenue under the name of Allen & Co., but development was stalled with the onset of World War I. When business resumed after the armistice, Bertz and Allen resumed work in Sea Cliff. Between 1916 and 1925, the pair designed and built more than 30 homes in the area—including Allen’s own home at 290 Sea Cliff Avenue. Commissions given to Bertz included adjoining lots on 29th Avenue and Lake Street in 1919, as well as homes on 25th Avenue, 28th Avenue through 30th Avenue, Sea View Terrace, McLaren, Sea Cliff Avenue, and Lake Street between 1921 and 1925. Bertz followed Allen’s lead by moving with his wife and two daughters, Jacqueline and Sally, into a Sea Cliff home at 165 28th Avenue, where Bertz lived until his death.

Throughout the 1920s, Bertz and Allen earned a reputation for their standards and high level of quality in craftsmanship as well as design. Bertz was best known for his work in Sea

Cliff, but he also designed residences in upscale subdivisions located in the Richmond District, St. Francis Wood, Russian Hill, and Forest Hill for Allen & Co. in the early 1920s. A contemporary advertisement placed by the Mason-McDuffie Company in the *San Francisco Chronicle* notes the beauty, the convenience, and the soundness in construction of each Bertz-designed residence in St. Francis Wood. This work—which was characterized by his use of period revival styles such as Spanish Colonial, Tudor, Mediterranean, Italian Renaissance, and French Provincial—earned him a seat as Director of the San Francisco Chapter of the American Institute of Architects (AIA). In this period of professional accomplishment, he moved his office to 168 Sutter Street, and showcased a collection of his residential work during an Exhibition of Architecture staged at the De Young Museum in Golden Gate Park in 1927.

That same year, he partnered with two of his draftsmen—Albert H. Winter and Charles F. Maury—and the firm so constituted as Bertz, Winter & Maury designed upscale residences for local developers, particularly in Sea Cliff, until 1935. When the partnership dissolved, Bertz began working with another San Francisco real estate developer by the name of Martin Stelling, Jr. For Stelling, he renovated a significant residence at 2980 Vallejo Street in Pacific Heights, and also designed several commercial buildings in Burlingame and San Francisco from the mid-1930s through 1940. In June of that year, he walked Jacqueline down the aisle at her wedding to Harley M. Leete, Jr., in Swedenborgian church in San Francisco. The reception that followed was held at the Bertz home in Sea Cliff, and the couple—both graduates of U.C. Berkeley—settled in Berkeley following a honeymoon in Southern California.

Business continued apace for Bertz, who now worked from an office at 681 Market Street, but was soon interrupted by U.S. entry into World War II. His private practice on hold, he spent the duration of the war on U.S. Government projects in the East Bay. While attending to this work, he also celebrated the marriage of daughter Sally to Franklin Tuttle in November of 1944. His office was reopened after the war, but Bertz fell ill in 1947 and died in 1948. Hazel chose to bury her husband in Bakersfield, California where the Congdons made their home and her father had served as County Supervisor. He was interred in Union Cemetery near the Congdon plot, and Hazel moved to San Rafael where she remained until her death, at the age of 96, in August of 1985. She was interred beside her husband and parents, and four years later their daughter, Sally, was also buried beside them.

Homes designed by Earle Bertz are still a pivotal feature of the San Francisco architectural landscape, and can be seen at 549 El Camino del Mar, 20 San Paula Way, 140 San Leandro Way, and 2825 Lake Street, among others.

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Mark Roy Daniels Biography (Forest Hill)

Mark Roy Daniels was born on 14 July 1881 in Spring Arbor, Michigan, the youngest child of Julia Francis and Emergene Philander “Philo” Daniels—a veteran of the Civil War and member of the Grand Army of the Republic. When Daniels was still young, the family relocated to California where Philo found work as a Seventh Day Adventist minister in Healdsburg in 1885. In 1893, the Daniels family moved to Oakland where Philo found work as principal at the Oakland School of Shorthand and Typing by 1894. The family may have encountered financial difficulties because two years later they were listed as boarders on 11th Street, and Philo was teaching at Oakland High School while their oldest son, Paul Ivan, was earned money by teaching guitar. Mark also entered the workforce in 1899 as a draughtsman for San Francisco Patent Attorneys E.F. Murdock & Company, and later worked for Francis M. Wright, same trade, in offices on Market Street.



Mark Daniels in National Park Service uniform.

Mark Daniels entered U.C. Berkeley in the Fall of 1901, and he moved into the Sigma Alpha Epsilon fraternity house after his family returned to Fresno where his father entered the mining business in 1904. He was an active undergraduate as a member of the Skull and Keyes and Theta Nu Epsilon honor societies in addition to extra-curriculars that spoke the diversity of his interests. Where he found the time to study is a wonder since he performed in choral group called the De Koven’s Club and also wrote and performed in theatrical plays with the Dramatic Society, was on staff at the student newspaper and yearbook, and also served as adjutant for the campus Reserve Officers’ Training Corps unit. He graduated from Berkeley with a BS in Civil Engineering in 1905, and immediately began working as a civil engineer. In the span of a few short years, he worked as superintendent of his father’s mine in Plumas County, where he oversaw the implementation of an extensive water system; in the engineering department of the Southern Pacific Railroad, for which he invented a safety switch to signal danger in the wake of a horrific train crash; as chief engineer of the Monterey, Fresno, & Eastern Railroad; and simultaneously as engineer for Weyerhaeuser Lumber Company, as well as assistant city engineer in Potlach, Idaho. When he left Idaho, Daniels returned to San Francisco where he opened an engineering office and took advantage of reconstruction efforts following the 1906 earthquake and fire.

In San Francisco, Daniels partnered with fellow Berkeley alumni George P. Dillman and Samuel P. Eastman to form Daniels & Dillman in 1907. He also married the first of four wives—Frances A.T. “Dolly” Trost, a singer and artist who first encountered Daniels as an art contributor to the U.C. Berkeley annual, *Blue and Gold*. Following their wedding, the couple settled into a home near Alta Bates hospital in Berkeley before moving to Nob Hill in San Francisco, and Daniels launched his career in civil engineering.

By 1909, Daniels had split from Dillman and Eastman, and was hired by John Hopkins Spring to develop a Berkeley subdivision called Thousand Oaks. Daniels quickly brought in Vance C. Osmont—a Berkeley engineer with expertise in volcanic rock—to mitigate the

“profusion of rock outcrops” on the site. The two formed a partnership known as Daniels & Osmont, and opened offices in the First National Bank Building. In general, Daniels designed streets to curve around the outcroppings, and chose a lot for his own home nearest to Great Stone Face—an untouched parcel of open space that eventually became a City park. The Daniels home was designed by Oakland architect A.W. Smith, and in 1911 the young couple moved into a block that was also home to Robert C. Newel and Percy Murdock—partners in Newell-Murdoch, the real estate company in charge of the Spring development, who had also married John Spring’s two daughters.

In May of 1912, Baldwin & Howell announced the development of “a vast residential park—a ‘city beautiful’—an ideal community of artistic homes and the real showplace of San Francisco” on property from the Adolph Sutro estate. The Newell-Murdoch Realty Company was awarded development rights to approximately 225 acres north of Corbett Road, and they hired Mark Daniels to engineer this property that became known as the Forest Hill Tract. A prominent feature of his design, the Grand Pacheco Stairway at the tract’s entrance on Dewey Boulevard, is still a fixture of the landscape. When interviewed in July about his work in Forest Hill, Daniels stated: “It became evident some five or six years ago that the mere cutting up of property in to rectangular blocks without regard to grades, scenic effects, and other natural advantages which the property might have, was rapidly becoming a thing of the past...It is absolutely essential nowadays in the construction of street improvements in a residential district, that all work be done in the best possible manner.

In the fall of the same year, Daniels began working on a large project called the Crocker-Amazon subdivision for the Crocker Estate Company. Located near Cow Palace in what is now known as South San Francisco, this subdivision was advertised as an affordable alternative to the wealthier, “restricted” residential parks in development in Forest Hill or St. Francis Wood, and touted as the workingman’s opportunity to own a home with a lawn and garden without leaving the city. Daniels was also retained by Crocker to design a “manufacturing town in Guadalupe Valley,” which was intended for but never built on land just west of John McLaren Park near San Bruno Mountain in San Francisco. After working on these projects, Daniels left San Francisco for Boston, Massachusetts in 1913 and explored the “economic value of art” while attending courses in city planning and landscape architecture during post-graduate studies at Harvard University. The firm of Daniels & Osmont closed as Daniels went East, but reopened in 1914 in partnership with George H. Wilhelm, a fellow Berkeley alum, under the name Daniels, Osmont & Wilhelm, Inc.

As Daniels emerged from Harvard, he was tapped to “design a comprehensive general plan for the development of the floor of the Yosemite Valley” by Adolph C. Miller—a U.C. Berkeley economics professor who had recently been appointed as assistant secretary with the National Park Service. Within two months, Daniels had been hired as the General Superintendent and Landscape Engineer for the entire National Park Service. This was a new position considered essential for the development of the country’s national parks, and Daniels focused on making parks more attractive to tourists who might otherwise travel abroad. Daniels devised a plan based on “garden city” planning learned through his work in the Bay Area, which, although never implemented, informed future planning in the park; ideas such as a “unified, pseudo-vernacular architectural theme; strong visual relationships

between public spaces and nearby natural features; zoning of residential, public, and commercial areas; and hierarchy of different street types” would all be referenced by his successors. In addition to this work, Daniels redesigned the park service uniform in 1915, and, while this was never widely adopted, it was officially sanctioned and occasionally worn on the West Coast.

From 1914 to 1915, Daniels surveyed western park sites and promoted his agenda by writing articles and giving speeches during the summer months while returning to private practice in San Francisco during the winter months. When Stephen Mather was tasked with reorganizing the Park Service in 1915, he deemed Daniels “lacking in the necessary administrative abilities needed for his position, and asked for his resignation.” Daniels returned to San Francisco, having missed the birth of his son in November of 1914, just as the Panama-Pacific International Exposition was winding down in 1915. During his “sabbatical” with the park service, Daniels, Osmont & Wilhelm were commissioned by the Spring Valley Water Company to design a subdivision for the Lake Merced Rancho property; by Hewitt Davenport to landscape Beamer Park in Woodland; and to design the “Pacific Heights” subdivision in Richmond Hills. Around the same time, Vance Osmont left the firm, which thereafter was known as Daniels & Wilhelm.

Daniels was asked by the National Highways Association to design a monument meant for installation on the esplanade at Ocean Beach to mark the western terminus of Lincoln Highway. His drawings show a large cement structure, and it was suggested that a popular Exposition sculpture titled “The End of the Trail” be mounted on the top. However, his design was never implemented, perhaps due to lack of City funding for the project. Around the same time, he designed a terraced garden down the seaside cliffs of the Doble residence in Sea Cliff, and publicly remarked on the lack of foresight by the subdivision’s developers to consistently landscape the cliffs in the same manner. In 1916, Daniels went to Monterey with a drinking companion from the Bohemian Club, Chesley K. Bonestell, and the two were hired by Samuel F.B. Morse to extend Seventeen Mile Drive through a new development in Monterey called Pebble Beach; this would solidify a working relationship that proved fruitful for Daniels after World War I. Around the same time, Daniels began to publically advocate a proposal by M.H. de Young to incorporate design elements from the Panama-Pacific International Exposition into San Francisco city planning. He was subsequently hired by the Marina Corporation to do just that, and his plan for the area he called “Presidio Park” was devised around remnants of the fair—particularly Bernard Maybeck’s Palace of Fine Arts. Unfortunately, most of his design elements were not implemented, except for the use of shorter streets to reduce wind hazards.

The year of 1917 brought U.S. entry into World War I, and 1918 brought a company reorganization in which George Wilhelm left and Chesley Bonestell was made full partner, forming the firm of Mark Daniels & Company. Shortly thereafter, Bonestell left for New York City and Daniels was drafted into the Army Corps of Engineers, leaving his company under the supervision of a draftsman, Emerson Knight. Little else is known about this time in Daniels’ biography, although he mentioned having the flu in scarce correspondence from the era. After the war, Dollie divorced Daniels in 1920, and he accepted the position of consulting engineer with Del Monte Properties Company in August of 1920.

Working again with S.F.B. Morse, Daniels was hired “to make Pebble Beach more attractive and advise on the clearing of property and the subdivision plans” that were already underway. The two men became close friends, and Morse described Daniels as “an engineer with imagination and foresight” whom he credited with guiding all future development at his property in Monterey. In 1922, the *San Francisco Chronicle* announced Daniels’ impending nuptials to Frances Turner—“a charming artist of Carmel” whom he met while golfing at Pebble Beach. The couple resided in a home designed and built by Daniels on property that was gifted from Morse. After designing the western part of Pacific Grove, engineering an extension to the 18th hole at Pebble Beach Golf Links, and designing the Del Monte golf course, he left Monterey for Southern California in 1924.

Simultaneous to his work in Monterey, Daniels was engaged in various California projects: designs for a new Holy Sepulchre at Holy Cross Cemetery in Menlo Park; landscaping at the Anthony estate in Los Feliz Park in collaboration with Jo Mora and Bernard Maybeck; construction of stables on the J.C. Jackling estate in Woodside; and the grounds of St. Joseph’s College in Cupertino. Upon relocating to Southern California, he met Alphonzo E. Bell, an eccentric oil millionaire who hired Daniels as the landscape architect for a west Los Angeles real estate development called Bel-Air. This restricted subdivision included a golf course, tennis courts, clubhouse, and equestrian stables along with an exercise track, arena and grandstand, and riding trails, and Daniels was responsible for the layout of the development in addition to the Bel-Air Bay Club, the Administrative Building, and his commission for the design Bell’s private residence on site.

Daniels parlayed his work at Bel-Air into a position supervising the layout of a subdivision in Los Angeles known as Highland Hills, which was advertised as the “crowning achievement” of his career. Here Daniels purchased an estate at 13613 Amalfi Drive where he spent his free time cultivating rare and unusual plants. The sheer volume of his subsequent work in Los Angeles is impressive, especially since he appears to have worked alone save for hiring Ralph Owen to draw his proposals. A partial list of projects include subdivisions in Pasadena, Malibu, Pacific Palisades, and Capistrano; hotels, such as the Arrowhead Springs Resort, the Biskra Oasis Hotel, and the Biltmore Hotel in Arizona; academic campuses for Occidental College, San Diego State College, and Mount Saint Mary’s College and other ventures, such as a botanical garden in Santa Monica, a country club in Brentwood, and the W.A. Clark Library. In addition, *The Los Angeles Times* also financed and commissioned Daniels to design a “demonstration home” in his Miramar subdivision in order to encourage “practicable” building. After its completion in 1927, Daniels proudly proclaimed the home to be “a monument to his skill in the architectural planning of a dwelling with no equal in Southern California...the perfect exemplification of Spanish design.”

The 1920s ended with the stock market crash and subsequent Great Depression that defined the 1930s. Throughout this period, Daniels supplemented his income with an editorial position at *California Arts & Architecture*, a Pasadena publication for which he worked until 1938. In April 1930, Daniels received a certificate to practice architecture in California, and later that year a photographic exhibition of his landscape and architectural work went on display in Los Angeles, showcasing designs from his work in Bel-Air, at Mt. St. Mary’s College, and on his own residence in Miramar, among other works. As 1930 came to a close, Daniels was again divorced. After building and landscaping the Berkeley home of

his good friend, specialty printer John Henry Nash, Daniels sold his home in Los Angeles and toured Europe. He took up residence at Ferncliff, the San Leandro home of his brother, after his return, and was commissioned to build the East Bay Municipal Utility District water treatment plant in Orinda in 1934 while continuing his work as editor of *California Arts & Architecture*.

Commissions were scarce in the 1930s, and Daniels designed projects that either never came to fruition, such as a 27-story downtown hotel financed by Eastern capitalists, or were of a style he disliked, such as the Moderne Atherton residence of George A. Davis. As the decade came to a close, his designs were commissioned for the Golden Gate International Exposition to be held on Treasure Island in San Francisco, 1939-1940. His work as a landscape architect were utilized for the California Commission and Federal Building, the Southern Counties Building, the Hall of Flowers, and the Chinese Village—which utilized only native plants from China at the request of the Chinese syndicate. This work led the San Francisco Junior Chamber of Commerce to request designs for the Ping Yuen Housing Project in Chinatown. The proposal was drafted in collaboration with architect Henry Temple Howard, son of noted architect John Galen Howard, but U.S. entry into World War II delayed the project until after the war. By the time the project resumed, Howard had removed to the East and Daniels' health was deteriorating to a point that he was unable to continue his work on the project despite Howard's intention to return to San Francisco; the Pin Yuen Housing Project did move forward, and Daniels' portion of the work was contract out.

Daniels appears to have grown reflective as his career moved into its final act. In the May 1940 issue of *Architect & Engineer*, Daniels published a lengthy article titled "Orchids or Cabbages? The work of Mark Daniels, A.I.A., Architect and Landscape Architect, by Mark Himself" in which he lamented the lack of lasting appreciation for his "unsung masterpieces." His last big project was the Albany Race Track and Grounds in Alameda County, which incorporated a Moderne clubhouse and the widest possible range of trees, shrubs, and flowering plants. Construction was undertaken during a time of particularly inclement weather, and, when asked about this turn of events, Daniels remarked that "had he known there was to be a period of fifteen days of steady rain, he might have confined the varieties [of plants] to seaweed."

In 1941, Daniels was living in Southern California, but he remained invested in San Francisco. When the Japanese Tea Garden in Golden Gate Park was in jeopardy of demolition due to a wave of anti-Japanese sentiment during World War II, Daniels publicly repudiated the action by highlighting the Garden's Chinese influence. Whether on his advice or arrived at independently, the City of San Francisco chose to rename the area the Oriental Tea Garden, and staffed it with Chinese women during the war. By the end of the war, Daniels lived at 1449 Lake Street in San Francisco with his wife, Ruth, and was president of the San Francisco Art Commission. In 1948, he officially retired citing high blood pressure. Daniels passed away after a long illness on 14 January 1952; he was survived by his fourth wife, Ruth, and his brother, Paul.

In a 1914 interview with *Sunset Magazine*, Daniels reflected on his successes as a landscape engineer: "I have succeeded where others have failed because I have demonstrated the commercial value of Art...Value is created by design, and demand by desirability, which is

the thing to work for. Practical idealism, as opposed to idealistic impracticability, is the key note of the new school of Art whose followers keep pace with the progress of the world."

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Henry H. Gutterson Biography (St. Francis Wood)

Henry Higby Gutterson was born in Owatonna, Minnesota on 8 September 1884, the son of Minnie (Higby) and Frederick S. Gutterson. In the late 1880s, the family came to California where his parents earned a living as musicians, staging and performing in local concerts and musicales. Henry attended Berkeley High School, and studied at the Mark Hopkins Institute of Art from 1897 to 1899. Inspired by an architect uncle, he enrolled in the School of Architecture at the University of California, Berkeley in 1903. There, he was closely mentored by John Galen Howard, a leader of the Beaux-Arts movement in the United States, and founder of the architecture program at U.C. Berkeley. Under Howard's tutelage, Gutterson contributed to the Burnham Plan for San Francisco, and made preparations to attend the Ecole des Beaux Arts after his graduation in 1907.



Unfortunately, he was unable to finish his coursework in Paris due to financial hardship, and left France for New York where he briefly worked for architect Grosvenor Atterbury in New York City while en route to San Francisco. Again in the San Francisco Bay Area, he briefly taught at U.C. Berkeley, and married Helen Arnett in July 1911.

Following his marriage and the construction of his home, Gutterson was quickly immersed in work; Gutterson joined Willis Polk on the Daniel Burnham plan for San Francisco, worked for the City of Oakland as an architectural planner, and then joined Howard's firm where he helped with designs for the 1915 Panama-Pacific International Exposition. In 1914, Gutterson opened his own office in San Francisco, and two of his earliest commissions were for Sophie McDuffie and pianist Charles Mallory Dutton in a Mason-McDuffie-developed tract in Berkeley's Claremont district. These homes showcase Gutterson's ability to design for the programmatic needs of his clients, as well as his ability to feature gardens as an extension of the home. That same year, he was hired by the firm of Mason-McDuffie as supervising architect for St. Francis Wood—a position he would hold until his death in 1954. By 1916, his office had grown to include multiple draftsmen—including women, such as Gertrude Elizabeth Comfort. Gutterson would consistently hire female architects in San Francisco, and was remembered fondly by prominent local architects such as Dorothy Wormser Coblentz, who collaborated with Julia Morgan and worked for Gutterson at various points in her career.

During World War I, Gutterson closed his office to work on the Christian Science Relief and Camp Welfare Committee, and named Gertrude Comfort as Supervising Architect of St. Francis Wood for the duration of the war. His wife also joined the cause, and volunteered as a Welfare Room Attendant. When the end of World War I sparked a building boom in San Francisco, Gutterson's office was reopened and ready to handle the workload. In 1919, the *Architect & Engineer of California* heralded his return to practice at 278 Post Street in San Francisco "after an absence of nearly two years in Canteen Work for the Christian Science

Church.” Described as an architect for the Mason-McDuffie Company, his other work is also briefly noted: an apartment building on Spruce Street in Berkeley, as well as residences for H.B. Brainard and E.O. Stratton in St. Francis Wood.

By 1920, business was steady enough for Gutterson to employ numerous draftsmen in his office, and take on other work. In addition to his building projects, he returned to U.C. Berkeley as a professor with the architecture department through 1921, and was an active member of the San Francisco Society of Architects in 1922. In 1923, he was hired by Dr. and Mrs. Frank Gray to “design houses, duplexes, and cottages on lots adjacent to, and bordering on, Rose Walk” in Berkeley—a subdivision that was designed by Bernard Maybeck in 1913; building on the complex would begin in 1924, and finish in 1936. In addition, he was commissioned to design a Carmel mansion for Grace and Paul Flanders, President of the Carmel Land Company. Originally called “Outlands,” work began in 1924 on the 6,000 square foot Tudor Revival English Cottage that utilized an unusual cavity wall system for seismic stability, and its alleged water- and fire-proof qualities. The mansion was completed in 1925 at a cost of \$17,500, and is currently on the National Register of Historic Places as Flanders Mansion.

With Outlands successfully completed, Gutterson was hired to reconstruct an apartment building at 1022 Powell Street for John L Hitchcock. He contracted with the firm Moore and Madison, and in late November he and Clarence Moore—senior member of Moore and Madison, met in Gutterson's office at Hitchcock's request to discuss how the project was proceeding. Once Angelo Hewetson, a draftsman in the Gutterson office, was seated, Hitchcock mused, “It's a nice day, isn't it?” and drew an automatic pistol from his pocket—shooting all three men before turning the gun on himself. Gutterson was shot in the left arm, Moore was wounded in the right arm, and Hewetson, who was wounded in the chest and head, was not initially expected to survive. All three victims did survive the incident, but Hitchcock died from his injuries at St. Francis Hospital in January of 1926. At least one newspaper account at the time rationalized the incident as a moment of temporary insanity. When asked about his motive shortly after the shooting, Hitchcock stated that Gutterson and his affiliates weren't complying with project specifications, that he was worried by ensuing financial troubles, and that he had intended to kill them. He finished his statement by reflecting, “Now that I look back on it I am sorry, for they were nice fellows.”

This dramatic episode, however, did not derail Gutterson's career. Almost without flinching, Gutterson undertook a rare commercial building—the White Motor Company building at 1100 Mission Street. Built in the Streamlined Moderne style, the building later housed the Coca-Cola bottling company into the 1980s, and most recently has been used as a Goodwill store. Perhaps his faith can be credited for his ability to overcome the shooting. Gutterson was raised as a devout Christian Scientist, and designed numerous buildings for the Christian Science Church over the course of his career. While his work often quietly revolved around the Church, his mother and sister were more vocal about their faith, often publishing articles in Christian Science journals. For instance, Geraldine reflected on her faith in relation to World War I in an article titled “Our Light Affliction,” which was published in the *Christian Science Sentinel* in 1918. In addition, his mother (with contributions from her daughter, Geraldine) qualified her faith in an article titled “The great peace, which comes in...” that was published in the February 1929 issue of *The Christian Science Journal*.

In 1926, Gutterson designed the Second Church of Christ, Scientist, at 1521 Spruce Street. In the wake of a disastrous wildfire that scorched the Berkeley hills in 1923, the church was made from concrete blocks manufactured by the Carmel Thermotite Company, which Gutterson also used in the Flanders Mansion. His next religious project was at the request of Bernard Maybeck, who hired Gutterson as the associate architect in designing a new Sunday School building that was added to Maybeck's First Church of Christ, Scientist building, which had been completed in 1912. Gutterson was a natural choice since the two had been friendly at U.C. Berkeley, Maybeck was also a member of the church, and Gutterson was a follower of Maybeck's First Bay Tradition. Gutterson prepared the working drawings, while Maybeck, as supervising architect, handled the design.



Henry Gutterson, seen leaning against the railing to the left, with Marvin and Mary Higgins (center)—the main promoters of Ardenwood. (Courtesy of Ardenwood.org.)

Other projects for the Church took Gutterson to Vallejo, where he designed the First Church of Christ, Scientist on Kentucky Street in 1929, and back to San Francisco with Ardenwood. Located at Wawona and 15th Avenue, Ardenwood was commissioned by the Christian Science Benevolent Association for the Pacific Coast in 1928. It was intended to be a sanatorium, and was designed by Gutterson “in a modernized Breton style” to accommodate 120+ guests, buffered by the purchase of an adjoining property from the City of San Francisco “to secure additional quiet and freedom from outside disturbances.” He immediately followed this project by designing the Campfire Girls Association Building at 325 Arguello Boulevard between California and Clement—a building that still stands and is now designated as San Francisco Landmark #169.

In the 1930s, Gutterson employed other architects in his office, and began to relinquish some extracurricular duties—such as his position with the State Board of Agricultural Examiners; business, however, continued apace. In 1939 and 1940, Gutterson, in collaboration with architect William Corlett, Sr., designed four additions to Berkeley High School: the Shop Building, the Science Building, the Florence Schwimley Little Theater, and the Berkeley High School Community Theater. This planned group of Art Deco buildings included bas-relief murals designed by Jacques Schnier and Robert Howard on some exterior walls. Gutterson then went east, succeeding Bernard Maybeck on the design of Principia College—the only college dedicated to the education of Christian Scientists. When Maybeck retired from the Principia project, Gutterson reworked the design for Maybeck's Sylvester House, and designed smaller buildings on the campus' west side: Cox Cottage, the duplex, Beeman, Williams, and Hitchcock. According to the *National Register*, “his work was not as bold as that of Maybeck, but it maintained the scale and English atmosphere of the older buildings.”

The *Architect and Engineer* was overjoyed when Gutterson returned to the west coast, proclaiming “now that he is back in San Francisco with coat off in new offices, we may look

forward to more work from his gifted pencil.” However, with construction restricted by a scarcity of building materials following U.S. entry into World War II, residential building was focused on housing war workers that were flooding the San Francisco Bay Area. In 1945, Gutterson and Ernest Born designed North Beach Place on Bay Street, a San Francisco Housing Authority project intended for war workers that was eventually built in 1950. North Beach Place had 226 modest apartments with a large “social room, experimental kitchen, and two craft rooms.” In addition, Gutterson and Born located the laundry and drying yards on the roof, thereby freeing up space on the ground for recreation and landscaping.

Following the war, Gutterson received an award from the American Institute of Architects for his contributions to the unification of his profession in 1946—a fitting culmination to a lifetime dedicated to his craft. He retired from active work, and Gutterson moved in with his sister after the death of his wife on September 8, 1953. Then, on August 20, 1954, he succumbed to cancer after battling the disease for some time.

During the course of his career, Gutterson designed more than sixty homes and several churches in Berkeley. In addition to the work mentioned in this biography, his Berkeley designs included the Jefferson School (1921), the Vedanta Society building (1932), and Civic Center Park Fountain (1935). He was annually re-elected by the Homeowner’s Association as the Supervising Architect for St. Francis Wood for 40 consecutive years, and he designed approximately 100 homes in that upscale neighborhood. In addition to this work, he was active in professional and civic circles. From 1927 to 1930, he served as president of the Sierra Nevada chapter of the A.I.A., was appointed to the State Board of Architecture (1929-1934), and served on the Berkeley City Planning Commission (1934-1936.)

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Joseph A. Leonard Biography (Jordan Park, Ingleside Terraces)

Joseph Argyle Leonard was born near Dallas, Texas to Scotch-Irish parents on 1 January 1850. His father, George Lawan Leonard, and mother, Mary Ann Gilbert, arrived in Texas in December of 1843, and claimed land in an area that is today known as Oak Cliff. Joseph Leonard left Texas to study at Eastman's National Business College in Poughkeepsie, New York, before apprenticing as a contractor and studying mechanical engineering in the area. He then moved to Philadelphia, where he studied architecture, and returned to Dallas to begin his career building homes. After marrying Anna Jeffries in 1875, the couple lived in Tombstone, Arizona before moving to San Francisco in 1883. Unfortunately, Leonard was forced to declare bankruptcy after overextending himself and the family moved to Alameda in the summer of 1887—an opportune time, when “railways and ferries were making it a commuter suburb.” In 1890, Leonard opened a real estate office in the Post Office building at Park Street and Central Avenue, and from this office he designed and built more than 100 residences in Alameda—including his own.



Between 1889 and 1896, Leonard built 48 homes on a five-block tract from Union Street to Chestnut Street in Alameda—an area that was beachfront property at the time, and conveniently located near the Chestnut train station on Encinal Avenue. In April of 1890, the *Argos* newspaper stated “J.A. Leonard is building so many houses that it is impossible to keep track of them,” and this Victorian Queen Anne development became known as “Leonardville.” He also designed an ornate clubhouse on the end of a pier for the Encinal Yacht Club, where he raced luxurious yachts as the club’s commodore. Leonard became a noted yachtsman, and he built the family a grand mansion on 891 Union Street in full view of his beloved yacht club the following year.

The Leonard family would prosper in Alameda through the 1890s, but Leonard was forced to shutter his business after a recession in the spring of 1898. That February, he established The Alaska Mining and Transportation Company with prominent friends and his son, George, in hopes of cashing in on the newest gold rush in the Klondike. By June of 1898, he was in business for himself as the Jos. A. Leonard Company in Alameda. That month, he led an expedition of twenty aboard his vessel, the *Dawson City*, to dredge for gold in the Yukon River. His forays into Alaska proving an utter failure, Leonard eventually abandoned his scheme to strike it rich in the gold rush and returned to the Bay Area. By 1902, Leonard was gaining traction as a developer and focused on founding the San Francisco & Suburban Home Building Society. In 1905, a Society advertisement in the *Amador Ledger* told potential clients that the agency built “Modern Homes, taking First Mortgages On Them to Secure Its Investing Patrons, who Share in Profits and receive Interest at Six Per Cent...Guaranteed.” That same year, he was hired by the Vedanta Society of Northern California to build a temple designed in collaboration with Swami

Trigunatitananda. The temple was inspired by the ideal of inclusiveness inherent to the Vedanta Society, and incorporated design elements of the Edwardian, Queen Anne, Colonial, Medieval, and Oriental styles. Construction began in 1905 and ended in 1908, but was interrupted by the earthquake and fire of 1906. As San Francisco sought to rebuild, Leonard and his son, George, were hired alongside four other companies “to commence the erection of comfortable two and three-roomed cottages at the very reasonable rate of \$100.00 for two-roomed cottages and \$150.00 for three-roomed cottages [to house refugees]. Ground was broken for the erection of the first cottages on September 11, 1906, by the San Francisco & Suburban Home Building Society, and work continued with rush until, when the first rains came, there were enough cottages erected to house all those who needed them.” The San Francisco Red Cross commended Leonard and his associates for the “enthusiasm” displayed in building such “artistic and comfortable” cottages, while concurrently acknowledging the incentivizing bonus they were awarded for constructing them well under the announced deadline, and the threat of no compensation at all if they failed to make said deadline.

“By 1906, Leonard was developing two medium-size tracts, Jordan Park (off California Street near the current California Pacific Medical Center) and Richmond Heights (centered around 10th and Balboa avenues) with the Society. Jordan Park consisted of cheap land bounded by California, Parker, Point Lobos, and First avenue that was purchased by real estate developer James Clark Jordan in 1891. Jordan allowed the U.S. Army to use the area as a staging ground for troops during the Spanish-American War free of charge, and began developing the land after the war in 1900. The tract became known as Jordan Park, and, under the “magic Leonard touch,” it became “one of the choicest spots for suburban homes in the city.”

Leonard would part ways with Jordan and the Society on less than amicable terms. With the value of the Jordan Park property now much increased “due to the skill and energy of Leonard, who directed the improvements and supervised the architecture up to March 8, 1907,” the Society opted to sell the remaining lots at a profit instead of developing them. By foregoing development, Leonard was denied his contractually obligated share of profits from the sale of developed lots. Concurrent to this, Leonard’s contract was rescinded—a move he attributed to nefarious dealings by Jordan, who had become chief stockholder of the Society’s capital. As a result, Leonard sued the Society in 1909 for somewhere between \$125,000 to \$160,000 in lost income and damages—a lawsuit that dragged on for at least three years, even after Jordan’s death from a series of strokes in 1910.

Now on his own, Leonard incorporated the Urban Realty Improvement Company (URICO) in partnership with architect Charles A. Murdock, and real estate brokers James Brownell and Thomas Magee; he also included his son as assistant manager. URICO began development on a parcel of land consisting of two blocks from 9th to 11th Avenues that were bounded by Anza and Balboa Streets. In this subdivision that Leonard called “Richmond Heights,” he designed and built single-family detached homes in the Craftsman style, with some with picturesque detailing, “for people of ordinary means but possessing intelligence and refinement.” To ensure his homes were not adversely affected by later development on adjacent lots, he developed a list of restrictions that stipulated the distance between houses as well as their distance from the street, the ratio of house to lawn, and the minimum selling price. Leonard then placed an advertisement in the *San Francisco Call*,

which somewhat inartistically announced “Richmond Heights, Means a Good Home On Easy Terms.” As the *Call* proclaimed in 1913, “Richmond Heights became noted throughout the city for its magnificent homes, and property there [was] held at a premium.”

As development in Richmond Heights slowed, URICO paid Thomas Williams \$400,000 for the old Ingleside Race Track in San Francisco, a 150-acre parcel located on the southwestern part of the San Miguel Rancho in February of 1910. The new development was announced on November 11, 1911, with a large-scale marketing campaign to follow in 1912 for the newly-named “Ingleside Terraces.” “No expense [would] be spared in improving and building up the tract with suburban homes,” and Leonard assembled a team of assistant architects as well as assistant managers and site overseers who managed building projects. To standardize work, he opened an industrial plant on the subdivision, which included a planing mill, cabinet shop, paint shop, plumbing shop and lumberyard. Leonard and his son, George, who was also an integral part of the subdivision’s development, designed and built two of its earliest residences for themselves.

During development, Leonard became increasingly frustrated with the slow pace of bureaucratic red tape in securing approval to move the project forward. To keep construction on track, he installed water mains, electrical, and gas with the blessing of the public utilities companies, and then focused on moving forward with plans for the Twin Peaks streetcar tunnel. He first approached the United Railroads with a guarantee of patronage from new Ingleside Terrace residents in exchange for the construction of a tunnel that could open access to downtown. However, he was unhappy with the arrangements, and pushed the city to prioritize the tunnel—then under consideration.

Leonard had built “a well ordered private park, a place of beautiful dwellings on ample grounds, free from the dangers of crowded streets to romp and play and live a hearty outdoor life.” Homes were arranged on curving, Spanish-named avenues—including one named for URICO, called Urbano, which outlined the old Ingleside racetrack at the center of the subdivision. In the middle of Urbano was a large sundial that was dedicated in October of 1913 with an “allegorical performance” proudly featuring George’s son, Joseph, as well as his granddaughters Marian and Elizabeth Hopper and Jeffries Morse, who were dressed as sprites. In addition, entrance gateways designed by George Leonard were installed on Ocean Avenue and Junipero Serra Boulevard. Leonard also implemented restrictions similar to those he had levied on development in Richmond Heights. “Some of these restrictions dealt with the appearance and use of the property”, but others specifically excluded all persons “of African, Japanese, Chinese, or any Mongolian descent” from owning property in Ingleside Terraces.

This achievement had warranted a large profile in the *San Francisco Call* in which he was described as “a man whose name [was] almost synonymous with the new San Francisco.” Titled “The Story of Joseph Leonard, Home Building: One Man’s Work in the City’s Transformation,” the article describes, in flowery prose, Leonard’s mission to transform San Francisco into “a nest of homes that are not only modern, but beautiful and comfortable...that are tenanted by families which are spared the necessity of moving across the bay” to enjoy suburban amenities. The divorce of his daughter, Zona, the same year proved a minor blight on an otherwise bright future for the Leonard family.

In 1914, the City of San Francisco was preparing to stage the Panama-Pacific International Exposition the following year, and Leonard was an active participant in San Francisco's development as Chairman of the streets, water supply and sanitation committee in the San Francisco Section on City Planning. Development in Ingleside Terraces progressed steadily, but "the United States' entry into World War I in 1917, and the resulting unavailability of building materials reserved for the war effort stalled construction and sales in Ingleside Terraces until after the long-anticipated Twin Peaks Tunnel opened in February 1918." By that time, George Leonard was managing much of the business, and Joseph was nearing retirement.

Building had resumed after the war, but Leonard had passed operations over to his son George L. Leonard, who formed a partnership with Charles H. Holt in February 1922. The firm was renamed Leonard & Holt, and by 1924 it had become one of two large real estate enterprises in San Francisco to include a construction business alongside direct land ownership, claiming subdivisions underway in Redwood City, Burlingame, Tamalpais Valley, and Fairfax.

With his son ably steering his business in San Francisco, Leonard purchased the Jack Huntley ranch in Ukiah, and he retired there with his wife in 1921; however, his was not to be an idle retirement. Ukiah residents were thrilled to have "one of the most famed architects in America" as a neighbor, and he was almost immediately commissioned to building St. Mary's Church and a commercial building in town after a local resident "found him busy remodeling the buildings on his ranch" in 1922. By the following year, Leonard had taken an advertisement out in the *Ukiah Republican Press*, simply announcing himself as "Joseph A. Leonard, Ukiah, Designer and Builder, Home Building a Specialty."

The Leonards split the rest of their time between Ukiah and San Francisco where, at the age of 79, Joseph Leonard died in his Ingleside home at 344 Moncada Way following an extended illness in February of 1929. Services were held on February 18th, and interment was in Cypress Lawn. By the time of his death, the family real estate interests had expanded to include Leonard & Holt, Inc., for which his grandson and namesake, Joseph A. Leonard, Jr., was now vice president; the Lenoit National Securities Company, a mortgage company; the Union Building and Loan Association and the Lenoit Hotel Properties Company—all totaling \$5,000,000.

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Masten & Hurd Biography (St. Francis Wood)

Charles Franklin Masten was born on 8 October 1885 to Emma J. (Purdy) and William W. Masten in Holt County, Nebraska. William was the son of a homesteading Iowa pioneer with Pennsylvania roots that date back to the Revolutionary War. A self-educated man, he married Emma Purdy in 1881, and the couple removed to Nebraska as early pioneers along the South Dakota border in 1883. There they had two children, Charles and his older brother John Wesley.

William Masten settled in San Diego, California in 1890, and Charles Masten attended Corona High School, graduating June 2, 1905. In 1907, the entire Masten family traveled to Berkeley to help sons John and Charles settle in as undergraduates at the University of California. William sold his ranch holdings in 1908, and entered the real estate business by building the “first house, hotel, meat market, bakery, and start[ing] the first transfer business in El Centro.”

Lester W. Hurd was born on 20 January 1894, the youngest child of Alma C. (Mortensen) and George H. Hurd. Lester’s mother was a native of Sweden and a homemaker, while his father was a prolific inventor who filed numerous patents for inhalers, the Clark-Hurd gas apparatus, and a shock-absorber, among others, from the 1890s through the 1910s. In 1900, the Hurd family lived in Ukiah, but had moved to 1417 Webster Street in Oakland. Hurd enrolled at U.C. Berkeley where he studied architecture under John Galen Howard at U.C. Berkeley, and then attended the Ecole des Beaux Arts in Paris after graduation.

Masten graduated with a B.S. in Architecture in 1912; his thesis, titled “A library for a state capitol,” was a “study of the design of a special Library Building” that included a set of drawings and sketches, as well as a “short written thesis on the growth of Library Design and the constituents of good library construction.” Masten followed a subsequent M.S. from Berkeley in 1913 with his certificate to practice architecture in the State of California, which he received on 6 November 1914 and thereafter worked as an inspector for John Galen Howard from 1914 to 1915.

Masten and Hurd met while working in the office of architect Walter Harris Ratcliff, a former employee of John Galen Howard around 1916. These friends and associates both enlisted in the Army when the U.S. entered the war in 1917, and the men were assigned to the 115th Engineers, 40th Infantry Division with training in Camp Kearny in Linda Vista prior to embarkation overseas. Both men were sent abroad to France where Hurd served as a topographical officer, and Masten served as an instructor at the U.S. Art Training Center in Seine-et-Oise in France by 1919.

When both men returned from the war, they formed a partnership called Masten & Hurd, opening offices on the sixth floor of the Foxcroft Building, San Francisco in 1920. In 1922, Hurd was granted a certificate to practice architecture in the State of California, and also welcomed the birth of his son, Lester B. Hurd. One of the firm’s first large commissions came that same year as Masten & Hurd were hired to design an addition onto the Live Oak School Building in Santa Cruz; more commissions were to follow. In 1924, operating in collaboration architect E.G. Bangs and engineer T.F. Chase, the firm was hired as associate architects by Willis Polk & Co. to design the new Kezar Stadium Pavilion, which was

completed in 1926. By 1925, Masten & Hurd had contracted with the Mason-McDuffie Company, for which they designed Hezlett's Silk Store Building on Shattuck Avenue in Berkeley. With Mason-McDuffie, Masten & Hurd also designed a total of 99 homes in St. Francis Wood that catered to "those without unlimited means at their disposal" and demonstrated, "excellent taste and a quiet dignity, with good scale and proportion." Due to the large volume of their residences in this subdivision, the work of Masten & Hurd largely influenced the aesthetic feel of the affluent residence park.

In the 1930s, the firm consistently designed work that was funded by the Public Works Administration, including Agassiz Elementary at Bartlett and 22nd Street in San Francisco (1935); the Samuel Gompers High School, also on Bartlett Street (1937); and University of California Press Building at 2120 Oxford Street in Berkeley (1939); and the Streamline Modern Redding Fire House (1939). Masten's wife, Wilcy, often found her name in print around this time as local newspapers promoted her activities as president of the San Francisco-Peninsula Association of Phi Mu Sorority. Masten and Hurd also worked on individual projects, separately, and Hurd was credited in the design of a private residence in Larkspur in 1935. In addition, also collaborated with James H. Mitchell and landscape architect Emery LaVallee on Westside Courts in San Francisco's Western Addition. Designs began in 1941 on what would become the only segregated housing project to be built of eleven commissioned by the San Francisco Housing Authority.

During World War II, both Masten and Hurd enlisted in the Army for a second time and the firm was forced to shuttered their offices until 1946. In 1942, Masten rejoined the U.S. Army Engineers with the rank of major; he served the duration of the war in New Guinea and at Bogainville Island in the Pacific Theater, and emerged with the rank of colonel. Hurd was assigned to the Chemical Warfare Service (CWS), and was promoted to Executive Officer of the Industrial Division by 1943. As the war neared its end, Colonel Hurd commanded the Boston and New York Chemical Welfare Procurement Districts. When interviewed about America's preparedness, Colonel Hurd told reporters that the "development and production of new and more destructive incendiary bombs has become the biggest single job of the Chemical Warfare Service," and he assured readers that the CWS was capable of hitting Japanese industrial centers with 150,000 bombs in 1945 and 1946. By the time he was discharged and returned home to Berkeley in November of 1945, Hurd had been awarded the Legion of Merit for his service.

Following the war and for the remainder of the firm's existence, Masten & Hurd was primarily involved in large institutional projects such as schools, university buildings and hospitals. According to Hal Crosby, a former employee with the firm at this time, Masten was primarily involved with schools while Hurd spearheaded the hospital projects. Almost immediately after reopening their offices, Masten & Hurd were hired to construct a Veterans' Affairs (VA) hospital in Fresno, California. This commission was part of a government program in which the Army Corps of Engineers and the VA "shar[ed] the responsibility for the construction of VA hospitals during 1945-1954." In this program, the majority of the project's design was "specified by a federal agency and local architects were tasked with detail design and site construction issues." Construction broke ground in 1946, and the campus eventually included a 256-bed hospital with five residential buildings. The project finished in 1950 and the campus remained relatively unaltered until the 1980s.

In 1949, Masten & Hurd were tapped to oversee the development of an elementary school to be located on the former wartime site of Marinship, a ship building company that was responsibly for a large percentage of the country's maritime production. That same year the firm undertook a new Boys' and Girls' Gymnasium Building at Garfield Junior High School in Berkeley, and the Lawrence Berkeley National Laboratory Bevatron Site. When the Bevatron opened in 1954, it was the largest and most powerful particle accelerator in the world; with it, Emilio Segre, Owen Chamberlain, Clyde Wiegand, and Tom Ypsilantis discovered the antiproton—a discovery which earned the Nobel Prize in 1959, and additional research at the site by Luis Alvarez warranted the 1968 Nobel Prize. From the 1940s through the 1960s, the firm remained active with the construction of Arcata High School (1947-1949), the Hastings School of Law in San Francisco (1950), U.C. Berkeley's Warren Hall (1955), Cabrillo College in Santa Cruz (1962), and De Anza College in Cupertino (1968).

Masten & Hurd had become one of the preeminent firms in the design of institutional projects, and the cost of their commissions reflected that achievement. At a dedicatory event for the Pedro Valley School in 1956, speakers defended the cost of the project by stating that "schools are built to last a lifetime", and Masten strengthened this justification by noting "that children spend half their waking hours in the school room." After decades of commendable institutional design, Masten and Hurd were in the golden years of their careers in the 1950s. In 1957, Masten was awarded an AIA fellowship for Public Service, and in 1959 the firm welcomed a third partner—Cabell Gwathmey.

In 1962, Masten & Hurd designed the Foothill College campus in Los Altos in collaboration with Ernest J. Kump—a project that would be one of their last large commissions. The *San Francisco Chronicle* called the campus "a major work of architecture and planning," and the pair won the AIA Honor Award that year as well as an Award of Merit in 1963. On 29 May 1967, Lester Hurd died and was interred in Golden Gate National Cemetery, leaving Masten in business with Gwathmey and his son. In the 1970s, Masten became a Chairman of the Board of Directors at San Francisco Federal Savings shortly before his own death in 1973, when the office of Masten, Hurd & Gwathmey closed for good.

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Ida Florence McCain Biography (Lincoln Manor)

Ida Florence McCain was born on August 27, 1884 in Fort Collins, Colorado. Her mother, Hanna (Oelrich) was a native of Germany, and her father, James Milton McCain, originally hailed from Iowa where he had served with the 13th Iowa Infantry Regiment during the Civil War. In 1888, Hannah married George W. King—a local builder who constructed the King family home in Fort Collins, and allowed Ida to “play around” in his construction shops.

After attending public schools, Ida enrolled at the Colorado State Agricultural College in 1899. Ida was the only woman to enroll in the College’s new architecture program—perhaps having been influenced by her step-father’s business as a builder.

She moved to Los Angeles after graduation with her family in 1903, and was hired as a draftsperson in the firm of L.B. Valk & Son. Originally based in New York, Architect Lawrence B. Valk and his son, Arthur, designed and built many churches on the east coast before moving to Los Angeles in the 1890s. Once established on the west coast, the firm quickly built a reputation on their Craftsman bungalows, and most likely influenced McCain in this style. She next joined the architecture firm of Lambert and Martin, for which she designed several homes and in which she was made full partner in less than a year.



Ida McCain, as seen in her 1922 passport.

In 1909, the McCains moved to Portland, Oregon, and Ida lived with her mother and brother. Ida, Arthur, and their brother-in-law wasted little time in promoting their building company, the Spencer McCain Co., as a “new firm of architect and builders, located in Lumberman’s building, corner of Fifth and Stark, come to Portland to make their permanent homes. Had an unlimited experience in this line and come direct from Los Angeles where for the past six years, they have been specializing and perfecting the down-to-date apartment houses, residence flats and the artistic California bungalows which are in advance of the times in this well known apartment house city. Their reputation as up to date architects and first class builders ranks the highest. Here to stay and to please the people and glad to furnish any idea for the advancement of the rapidly growing city.” This advertisement appears to have worked since the firm was involved in four simultaneous projects including a five-story hotel and three private residences by December of 1911. Their claims to have been in business in Los Angeles, however, could not be confirmed. Perhaps the firm operated under a different name, or that advertisement referred to Ida’s experience as an architect and Spencer’s separate experience as a builder in California. Either way, Spencer McCain Co. was off to a good start.

Although she was successful in Oregon, Ida briefly tried her luck again in Los Angeles in 1914 before moving to San Francisco in 1915. The Bay Area was experiencing a building boom, and Ida soon earned a reputation for designing “fine homes” in the bungalow style—particularly on the City’s rapidly developing west side. Ida was hired by the Stephen A. Born Building Company to design a plethora of residences in Lincoln Manor, including the

home of her employer. One of her first big commissions as an independent architect came from Ferdinand Thierot, who asked for a French Renaissance home located at the corner of Washington and Gough Streets in San Francisco. This led to more work and, beginning in 1917, she held offices at 318 Kearny. In addition, she was hired by Baldwin and Howell to supervise architectural work on residences in one of San Francisco's early planned subdivisions, Westwood Park—an innovative residence park that arranged single-family, detached homes around streets patterned in an oval.



This rare photograph of McCain accompanied a 1919 interview with the *Muskogee Times*.

Having established herself in San Francisco, Ida felt comfortable to grant an interview to the *Muskogee Times* in 1919. The first line of the article defiantly proclaims “Miss Ida McCain elected a career outside matrimony,” and seemingly validates this choice with a fact: Baldwin and Howell paid her more than her male predecessor. The most remarkable element of the interview is McCain’s discussion of “ambitious girls” in the field of architecture. McCain felt “women [were] particularly fitted if they [had] good heads,” and she advocated architecture as a career for “young women who like drawing and higher mathematics” primarily because there was money in it—and not the “bread-and-water wage many women work for when they are capable of earning more.” By comparison, architecture offered women a chance to “earn \$50 to \$75 a week instead of taking up stenography at \$15 to \$25.” And if women were unable to go to college, Ida felt they “should study drawing and then take up ‘tracer’ work in a small architectural office [to] get in touch with other phases of the work.” She believed women had a “natural instinct for home building” accrued from generations of “house-wifery”, and felt their attention to detail was superior to men—going so far as to say she needed to employ a good draftsman soon, and that she had not intention of hiring a man. Ida also detailed her approach to design, which began “from the inside where the real home will be”, and ended with the exterior which was to be “artistic and attractive.”

This interview was not an aberration; McCain was featured prominently in advertisements throughout the 1920s in order to capitalize on her rarity as a female architect. In one

advertisement, McCain proudly states: “Because I am a woman, I can anticipate those many important details that mean so much to her who spends more time than anyone else within the home.” On 5 June 1920, Baldwin and Howell ran a large advertisement in the San Francisco Chronicle which said: “We’re glad to say that ‘Westwood Park’ owes much to Miss McCain’s skill and tireless energy, for, as our pictures show, she has designed and constructed some of the most notable bungalows in San Francisco.” The advertisement ran with a cartoon showing McCain drafting a Westwood Park home, next to the quote “I’ll design a bungalow especially for YOU.”

Despite her acceptance and success as a builder, McCain frequently experienced gender bias as a woman in a male dominated field; she related one such incident, believed to be about her work in Westwood Park, in 1932:

I had a little experience one time when I was superintending the construction of buildings in one of the large residence tracts here in the city. I was passing on one building supposedly ready for a payment, but found the sheathing on the sides of the building and roof boarding an inferior grade and full of knots. The boards were rejected and blue penciled and the contractor agreed to replace with solid lumber. I went out the next day to pass on it and found the sheathing covered with building paper, but the contractor assured me the boarding had been changed both on the sides and the roof. I was a bit doubtful and had him take some of the paper off, and sure enough I found the same knots and blue pencil marks. Then I insisted on a ladder to climb to the roof and on its inspection found that none of the roof boarding had been changed. I decided to fix it so new lumber would have to be substituted for promises, so I used my heel, for lack of something better, to break the knots through, but my heel caught in a knot hole and my shoe came back minus the heel—but it helped in no way to heal the situation. The carpenter kindly brought me a hatchet, which was more efficient, and in a true ‘Carrie Nation’ style, we knocked the knots out and the holes in, so there was no question about new lumber replacing the defective board.

Her success as an architect translated to a prominent position in local professional circles. In 1922, she became an early member of the Soroptimist Club of San Francisco, which described itself as “an organization comprising active business and professional women.” Its founding members intended the Club to “live as a monument of woman’s intelligent service to humanity,” and invoked the Golden Rule as its guiding philosophy. Its structure was based on Men’s Rotary Clubs of the time, but membership was restricted to one representative woman from each profession. As a charter member, McCain attended a dinner held at the St. Francis hotel to celebrate the launch of the Club’s San Francisco Chapter. Her membership may also have led to a 1923 commission to design the clubhouse for the East Bay Women’s Country Club in the hills near Hayward. On the heels of these accomplishments, McCain treated herself to a six-month tour of Asia, returning to San Francisco from Yokohama, Japan on the *SS President Lincoln* in 1923. Her choice of travel comes as no surprise, given the Chinese motifs that were incorporated into some of her bungalows, however the birthdate she gave for the ship’s manifest is surprising—at a full seven years later than her actual birthdate. This change in birthdate is one of the reasons have had difficulty in compiling a comprehensive biography on McCain.

By 1924, building opportunities in San Francisco proved scarce and McCain moved to San Mateo in search of work as a residential designer. To further her daughter's career, Hannah King financed McCain's entry into speculative development; McCain remembered her first experiences:

I had quite an experience in high finance, raising the required amount, but after a good deal of effort I finally succeeded. Then I fired my foreman and had some more experience, building a house all on my own responsibility, but in due time it was all satisfactorily finished and for sale. The selling was not as easy as it looked, but finally I had a buyer and then some more financing and the place was sold. I had to take a second mortgage for most of my equity, but nevertheless I had cleared close to one thousand dollars and that seemed like a fortune to me even if it was in form of a second mortgage.

This fortified McCain's confidence and spurred more speculative investments, including the design and construction of The Fleming Apartment Building in San Mateo in 1926. McCain and her mother moved back to San Francisco in 1929, but commissions for residential development were more scarce than when she had left due to the onset of the Great Depression, and she made ends meet by buying and managing an apartment building at 1580 Filbert Street. She lived here with her mother until Hannah's death on 7 July 1934, and McCain sold the Filbert apartment building the following year.

The last public record of Ida McCain in San Francisco is in 1937, when she was recorded as living at 1165 Bay Street in San Francisco. Throughout her career, Ida was often asked to speak to women's organizations and on the radio. As an independent designer, builder, and real estate agent, she helped shape San Mateo Park, where she built her own home, as well as San Francisco neighborhoods such as St. Francis Wood, Parkside, and Monterey Heights.

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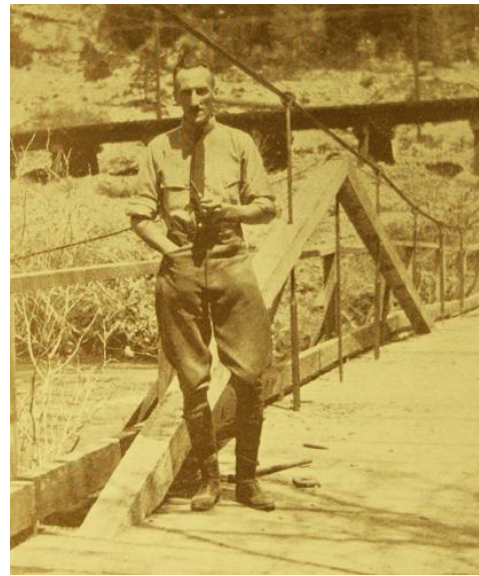
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Westwood Park Association Newsletter, Spring 2013

Harold G. Stoner Biography (Forest Hill and Balboa Park)

Harold Gordon Stoner was born on 10 November 1890 to John Philip and Mary Grace Barnett Stoner in Brighton, England. Harold decided on a career as an architect while still in high school. He earned his draughtsman certificate from York Place technical school, and absorbed Picturesque and Storybook architectural influences that were readily available to him in the English landscape.



At the age of 20, he sailed to Saskatchewan, Canada in order to further his career as an architect in 1910. Harold took additional courses at the University of Saskatchewan, and was granted an apprenticeship with fellow English immigrants, architects F. Chapman Clemesha and Frank H. Portnall. During his time with Clemesha and Portnall, the firm won a competition to design a new City Hall for Winnipeg, as well as some large-scale residential projects. However, the housing boom burst soon after he joined the firm, and Harold set out for South America in December of 1913 to seek better fortunes. He never made it past San Francisco, impressed as he was by the beauty of the area.

When Stoner arrived, San Francisco was in the throes of rebuilding after the 1906 earthquake and preparing to host the Panama-Pacific International Exposition of 1915; there was no better time for an architect to come to San Francisco than 1914. He was soon employed by George H. Freer of the Van Fleet-Freer Builder's Supply Co., and in 1915 he began working for architect George Dixon, who also took Harold on as a boarder in his Oakland home. While in residence there, he was introduced to Jeanne Legallet through one of Dixon's daughters.

Harold also enlisted in the U.S. Army on 7 September 1917, and was assigned to the 363rd Regiment of the 91st Infantry Division. He trained at Fort Lewis, Washington, and embarked overseas as a platoon sergeant. In France, he participated in three battles: St. Mihiel, Meuse Argonne, and Lys Scheldt between September and November of 1918; he would suffer the effects of mustard gas exposure for the rest of his life as a result of this service.

In 1919, Harold was discharged and became a naturalized U.S. citizen. His first commission after his discharge came from Joseph Leonard's Urban Realty Improvement Company, for which he designed residences in Ingleside Terraces. He followed this work with a commission from a contracting company called W.C. Duncan & Company to "build a group of Mission type moving picture studio buildings at San Mateo for the Pacific Studios Company" in 1920. Plans for the studio had been announced by Hobart Bosworth in 1916, and would share San Mateo with Mrs. E.O. Lindholm's Liberty Film Company. Bosworth told *The Moving Picture World* that he expected less "trouble with the authorities", and thought San Mateo offered the ideal landscape and climate in which to make movies. When work commenced on the project, the *Stanford Daily* announced the benefits of the studio's "desirable" location, since it offered a "background for the 'shooting' of almost any kind of

outdoor picture.” Built in collaboration with architect Roy L. Purnal, the “state-of-the-art studio had two enormous glass stages, as well as separate buildings for administration, laboratories, and dressing rooms.” Buildings featured “tan stucco walls, arched doors and windows, terra-cotta tile roofing—designed to suggest a street in some Mediterranean town.” Unfortunately, the studio was plagued by poor financing and inexperienced management. In addition, the lot paralleled Southern Pacific Railroad tracks and the noise proved problematic when motion pictures transition from silent films to “talkies” with sound. Despite the prediction that the Bay Area would surpass Los Angeles’ prosperity as a center for film making, the studio only produced two films—*White Hands* (1921) and *The Great Alone* (1922), and closed in 1927.

In 1920, Stoner was hired to build a mansion for Desire Fricot, the son of a Sierra Nevada mining speculator, near Angels Camp, California. This Stoner-designed home burned to the ground in the 1992 Old Gulch Fire.

In 1921 Stoner held offices in the Sharon Building at 61 Montgomery, and was working with architect Charles W. McCall, an Oakland-based architect who designed over 250 residences and public buildings in a diverse variety of styles over the course of his career. That same year, he welcomed the birth of his son, Harold Eugene Stoner, on 21 March. He moved his offices to the First National Bank Building in San Francisco the following year, Stoner was hired as the senior architect for Lang Realty Company residential developments in the Balboa Terrace and Forest Hill neighborhoods west of Twin Peaks. Following World War I, veterans and brothers August and Rudy Lang partnered to form The Lang Realty Company, which “specialize[d] in building better class homes.” Ernest and Oscar Hueter purchased the tract of land that encompassed Balboa Terrace, and the Lang Realty Company was retained as sole agent for the tract. In turn, Stoner was hired as the supervising architect, and Walter Zweig was brought on to supervise construction activities. Many of the approximately 60 percent of the homes designed by Stoner in Balboa Terrace were in the storybook style, which included Tudor and English garden cottages that were mellow and dignified, human and comfortable. All of these homes harmonized with one another, but retained their individuality in a “symphony” of architecture. As development stretched further into the 1920s, however, Stoner began to design larger Spanish Colonial and Italian Renaissance Revival buildings—including a home for Rudy D. Lang, which was described by some as pretentious, and a Craftsman-Tudor home for Lang’s daughter in 1934.

Development of the Forest Hill Extension followed a similar pattern through the 1920s and 1930s, after the Lang Realty Company took the tract over from the Newell-Murdoch Company. Here, in 1927, Stoner built a Flemish cottage that became one of four model homes designed and opened for tours “under the auspices of the Chronicle.” While Balboa Terrace and Forest Hills featured a high percentage of Stoner’s designs, he also contributed to St. Francis Wood, Monterey Heights, and Sea Cliff. In his 1926 brochure, Stoner prominently featured a Beaux Arts residence built for James H. McAvoy in Sea Cliff that showcased how his work was able to connect indoor and outdoor space. Stoner was commissioned to design seven homes in St. Francis Wood, including the residence of Mrs. Ada Dunn, which incorporated Spanish Revival elements, in 1929. In Monterey Heights, Stoner designed elegant homes on lots strategically purchased by A.J. Wilbe, and the “Old

World beauty” of their mostly Spanish Revival collaborations were described as unusually charming.

As early as 1923, the Lang Company and Stoner expanded into Marin with development of the Fernhill Tract. The Company next secured a deal to build on Sleepy Hollow Ranch outside of Anselmo in 1925, however, substantial development of the property was delayed until 1932. In 1924, Stoner saw his collaboration with architect Sam Heiman, The Tam Theater, open with a screening of Gloria Swanson’s *The Hummingbird*. With all this work under his belt, Stoner earned his California architectural license in 1926, and opened his own office at 39 Sutter Street in San Francisco. He continued to work with the Lang brothers, but independently designed a multi-unit building called The Osada Apartments at the corner of Fillmore and Pine for Jeanne’s father in 1928. Then, the Lang brothers embarked on a joint venture with Harriet Pullman Carolan to subdivide and sell parcels from her Carolands estate in Hillsborough, and Stoner was hired to design the gatehouse for this project in 1929.

As America began a decade of economic Depression in 1930, Stoner designed the Independent Order of Foresters (IOF) building on Valencia Street, which was described as “an elegant Art Deco perfume bottle.” But the family finances were in dire straits, and the Stoners were forced to live with relatives after they lost their Oakland home the same year. In 1932, the Lang Company began development Sleepy Hollow Ranch. Stoner was able to build a home in the Norman-Provincial style, and he lived here with his wife and two children from 1936 through 1943. As supervising architect for Sleepy Hollow, Stoner designed a residence near the subdivision’s entrance that adapted early California and Mexican ranch styles. This home was later featured on a San Francisco Realtor Board tour staged for visitors to the Golden Gate International Exposition in 1939.

Concurrent to his work with the Lang brothers, Stoner began a professional relationship with Adolph Gilbert Sutro, the grandson and namesake of San Francisco’s populist former mayor. Part of the Sutro family real estate included the Sutro Baths and Mount Sutro, and Stoner was commissioned to redesign the entrance to the Baths, as well as an opulent mansion on the top of Mount Sutro. The authentically medieval residence, called *La Avenzada*, was built for \$250,000 in 1935. “The mansion featured large, wood-beamed rooms with tile and stained glass ornamentations,” and Sutro lived in this three-story residence with his mother, Henrietta L.B. Sutro, for eighteen years before they both relocated to Mission San Luis Rey de Francia (now known as Oceanside) in 1948. The property was sold to ABC for use by the KGO-TV television station, which built transmitters, a studio and a broadcast tower next to the mansion. This operation, which was called Sutro Mansion Studios, moved to a new location downtown in 1953, and the mansion was retained as a transmitter site that fell further and further into disrepair. Through the 1960s, plans for the construction of Sutro Tower moved through the permitting process, and by 1970 the City had approved prospective construction with the stipulation that Sutro’s mansion be demolished in light of safety issues such as fire hazards and the frequency of vandalism. When the mansion was demolished in 1972, a few artifacts were salvaged from the home: a large stained glass window panel from the library currently hangs between two vending machines at the site; and two stone lions that once guarded the mansion’s entrance were saved and installed at Clarendon playground.

Following his work on *La Avenzada*, Sutro hired Stoner to redesign the entrance to the Sutro Baths in 1934; the result was a new Art Deco, Tropic Beach façade. By some accounts, the design was Coney Island inspired and the renovation was advertised as “an outgrowth of the Chicago World’s Fair, coupled with western ingenuity and enterprise”—delivered through 37,000 watts of electrical power. This new entrance promoted upgrades to the Baths, which included the addition of an ice rink and a tropical beach installed over the largest pool in 1937. In addition to his exterior designs, Stoner likely painted murals surrounding the ice rink. Unfortunately, these murals and the arched elements to Stoner’s façade were removed after the Baths were sold to the Whitney family, but the original canopy and tower panels were left intact and visible when the entrance underwent a redesign in 1952. When the Sutro Baths burned to the ground in 1966, Tom Bratton, son of the Baths’ manager, said the steel trusses designed by Stoner to stabilize the structure over the ice rink were some of the few elements to survive the fire.

The 1930s also triggered a stylistic transition for Stoner to Moderne. In 1939, San Francisco was selected to host the Golden Gate International Exposition on Treasure Island. Intended to boost the local economy, the San Francisco Board of Realtors built a model home on the island, and organized a tour of 30 architect-designed homes—including two Stoner designed residences—that was advertised as “one of the greatest home shows ever held” in the country. In addition to his featured homes, Stoner was hired by Sally Rand to design the façade of her Nude Ranch “in the Gay Way”, in addition to some interior details. Sally Rand’s Nude Ranch became one of the most popular attraction at the Exposition, signaled his transition from the architectural style from Spanish Revival to the popular California Rancher in the 1940s.

While Stoner also branched out to design residences in San Mateo, San Rafael and Santa Clara counties, he began a partnership with the Stoneson Brothers in San Francisco. The Stonesons “described themselves as progressive builders of the sort that have helped make this country the greatest ‘Home’ country in the world.” In their Lakeside subdivision, Stoner designed residences what he called Colonial Moderne—a combination of Colonial Revival and Moderne architecture. The area was originally “advertised as an exclusive development for the bridge club and golf course set,” and later rebranded as College Park following the construction of San Francisco State University. Henry and Ellis Stoneson brother commissioned private residences in Lakeside, and Mayor George Christopher also chose to settle in the area. His most recognizable contribution to Lakeside was a prominent medical building in the area’s commercial strip—a building that incorporated both Art Deco and Streamline Moderne elements and was described as having “a real Buck Rogers flair to it.”

With U.S. entry into World War II, residential building stalled, and Stoner spent the duration of the war simultaneously working for the U.S. Government at Bechtel McCone & Parson Engineers and serving with the U.S. Army Corps of Engineers. He and his wife moved to Larkspur in 1943, where he built himself a home office over the carport, and he was granted membership to the AIA in 1945—finally recognized by the organization that had rejected him in 1926 for not having earned his college degree. In 1950, the last residence Stoner designed before his retirement was built in College Park. By the 1960s, he and his wife had retired to Grass Valley, and in 1961 he was elected Member Emeritus to the AIA. Harold Stoner died on 13 March 1971 in Grass Valley.

During his career, the man who was remembered by his son as an English gentleman who defined himself through moral integrity, honesty, loyalty, and courteousness, never built for fads, but rather for livability and endurance. As Jacquie Proctor ended her comprehensive book on Stoner, "Stoner's career spanned an evolutionary time in architecture, when it changed from a craft and an art to scholarship and science. His beautifully crafted buildings, embracing the full range of the Period Revival and Moderne styles, possess exceptional integrity of design, setting, materials, workmanship, and feeling. Like jewels on a necklace, his landmark homes define the lovely 'garden aesthetic' ambience of some of the Bay Area's most beautiful neighborhoods, as well as gracious living."

Sources:

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Architect and Engineer, Volumes 63-64 (1920), 116.

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<http://www.shha.org/documents/architecturebook.pdf>

Appendix B

The following table contains information compiled by researcher Gary Goss for West Clay Park residents. This information has not been verified. Houses in italics predate West Clay Park, or were built outside of the tract's history. Asterisks mark the houses built by the S. A. Born Company.

Address	Date Built	Architect
<i>10-22nd Ave</i>	<i>1926</i>	<i>William H. Toepke</i>
<i>22-22nd Ave</i>	<i>1926</i>	<i>William H. Toepke</i>
<i>40-22nd Ave</i>	<i>1896</i>	<i>Harold D. Mitchell</i>
<i>70/72-22nd Ave</i>	<i>1921</i>	<i>Earl B. Bertz*</i>
<i>78-22nd Ave</i>	<i>1906/7</i>	<i>No architect known</i>
<i>82-22nd Ave</i>	<i>1921</i>	<i>G. A. Appelgarth</i>
55-22 nd Ave	1950	No architect known
65-22 nd Ave	1911	No architect known
71-22 nd Ave	1911	Schroeffer & Bolles*
77-22 nd Ave	1910	No architect known *
99-22 nd Ave	1924	Louis Upton
2 West Clay	1912	Havens & Toepke
12 West Clay	1912	No architect known
16 West Clay	1912	Edward G. Bolles
30 West Clay	1912	McNally & McGraw
34 West Clay	1913	Edward G. Bolles
38 West Clay	1910	No architect known
46 West Clay	1919	George A. Born*
52 West Clay	1912	McNally & McGraw*
60 West Clay	1927	Henry H. Gutterson
70 West Clay	1928	No architect known
80 West Clay	1912	Righetti & Headman

Address	Date Built	Architect
88 West Clay	1913	Edward G. Bolles
90 West Clay	1913	Havens & Toepke
17 West Clay	1910	No architect known *
25 West Clay	1913	Edward G. Bolles*
29 West Clay	1912	J. S. Fairweather
37 West Clay	1912	No architect known
45 West Clay	1912	Edward E. Young
51 West Clay	1912	McNally & McGraw
55 West Clay	1914	Charles Peter Weeks
67 West Clay	1924	Weeks & Day
75 West Clay	1910	No architect known *
79 West Clay	1910	Albert Schroepher*
95 West Clay	1913	Edward G. Bolles

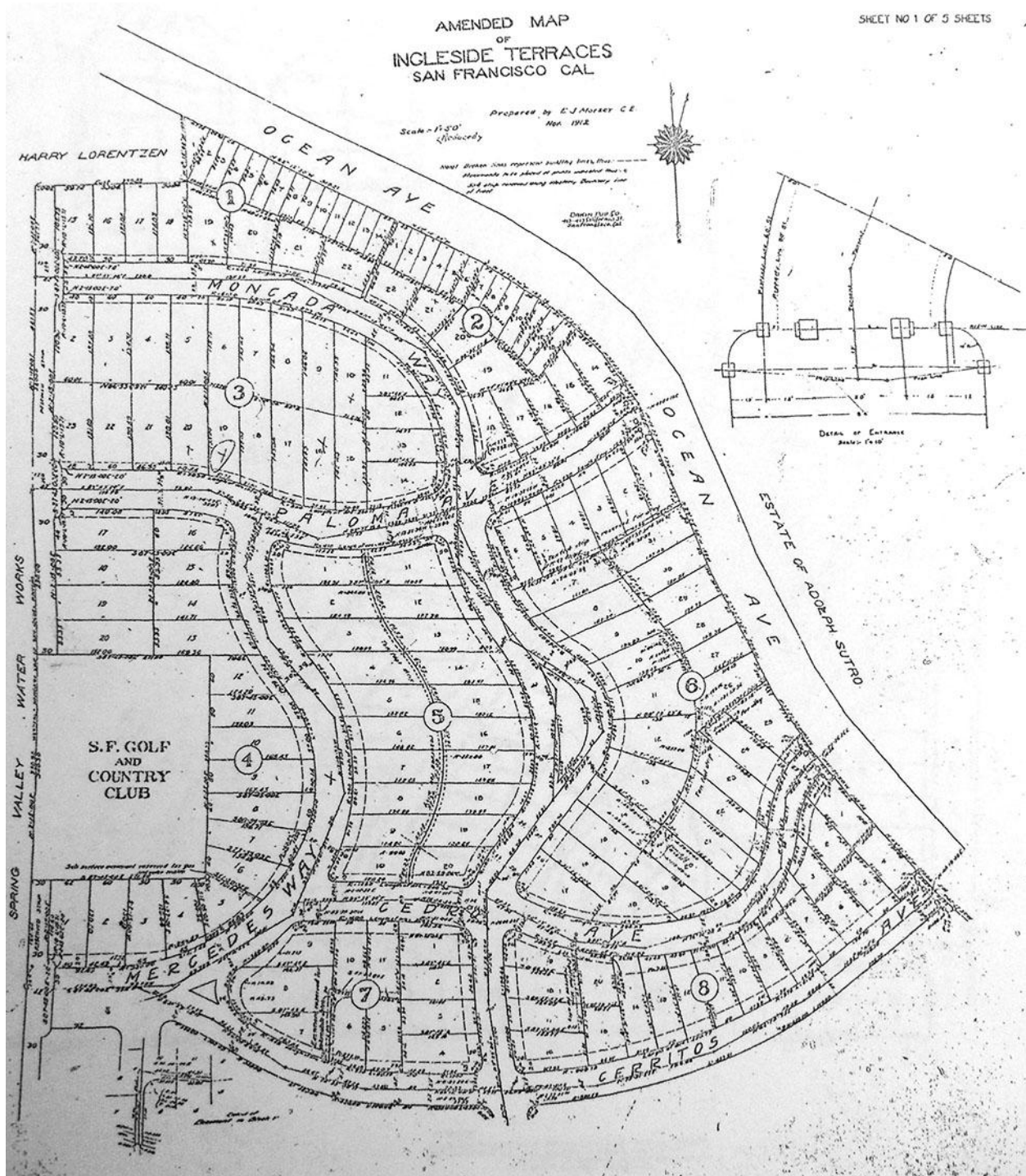
2050 Lake Street	1916	Nathaniel Blaisdell
2112 Lake Street	1929	Mel I. Schwartz
2122 Lake Street	1913	George A. Born*
2140 Lake Street	1913	George A. Born*
2144 Lake Street	1914	Harvey P. Smith
2160 Lake Street	1912	Nathaniel Blaisdell
2206 Lake Street	1911	Schroepher & Bolles
2212 Lake Street	1911	Schroepher & Bolles
2218 Lake Street	1912	No architect known
2224 Lake Street	1911	Schroepher & Bolles*
2240 Lake Street	1912	Ross & Burgen
2270 Lake Street	1912	Julius E. Craft & Son
129–24 th Avenue	1902	<i>J. W. Dolliver (Ansel Adams House)</i>

Address	Date Built	Architect
<i>139–24th Avenue</i>	<i>1910</i>	<i>Ralph Warner Hart*</i>
<i>151–24th Avenue</i>	<i>1904</i>	<i>Dodger & Dolliver</i>
<i>155–24th Avenue</i>	<i>1921</i>	<i>Morrow & Garren</i>
<i>157–24th Avenue</i>	<i>1908</i>	<i>Oliver Evertt</i>
<i>183–24th Avenue</i>	<i>1901</i>	<i>Depierre & Righetti</i>
<i>191–24th Avenue</i>	<i>1925</i>	<i>Lewis M. Gardner</i>
<i>140–24th Avenue</i>	<i>1911</i>	<i>No architect known *</i>
<i>150–24th Avenue</i>	<i>1912</i>	<i>Bernard J. Joseph</i>
<i>160–24th Avenue</i>	<i>1911</i>	<i>Edward E. Young</i>
<i>164–24th Avenue</i>	<i>1968</i>	<i>Bruce E. Heiser</i>
<i>* Built by the S. A. Born Co.</i>		

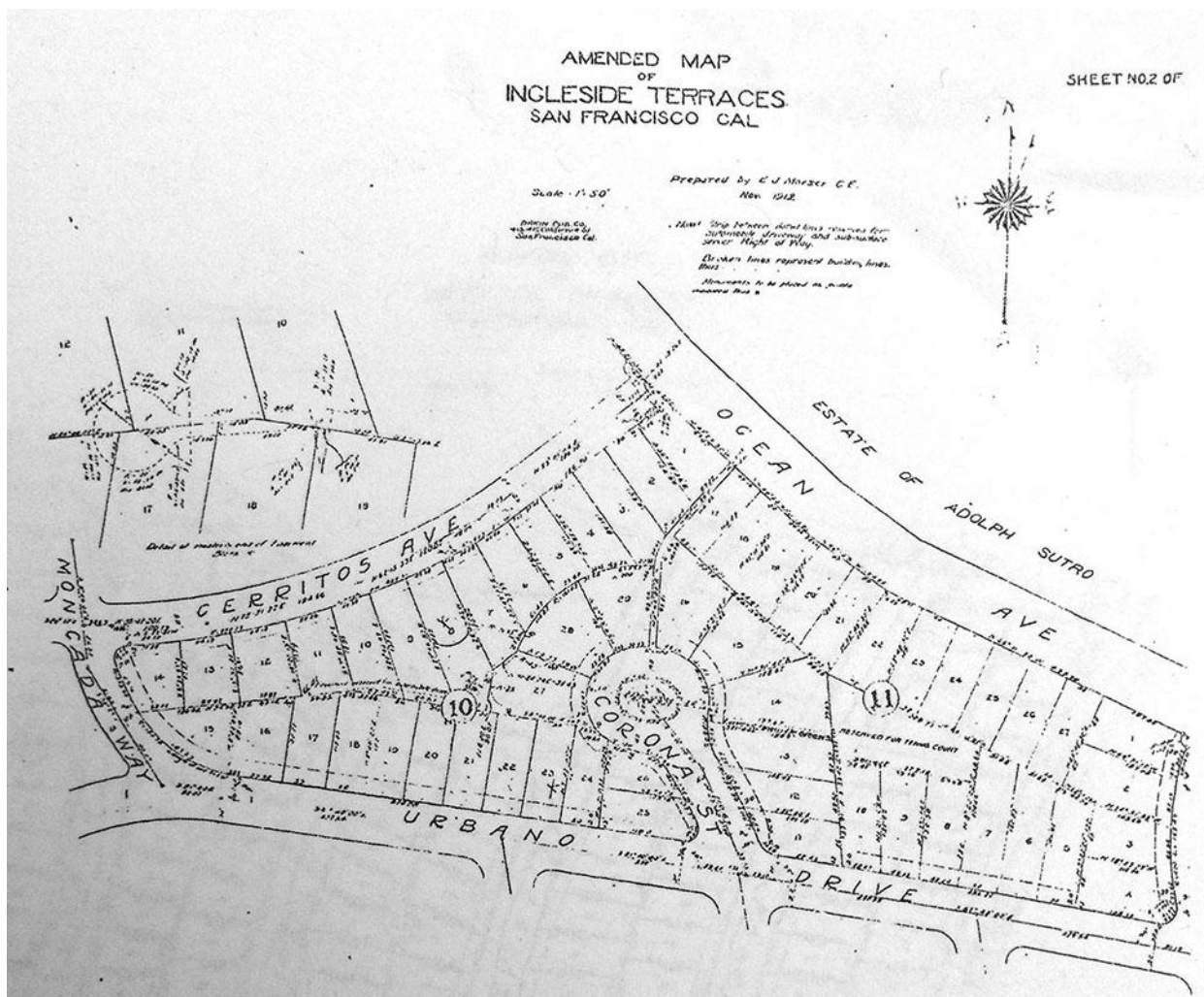
Appendix C

Ingleside Terraces

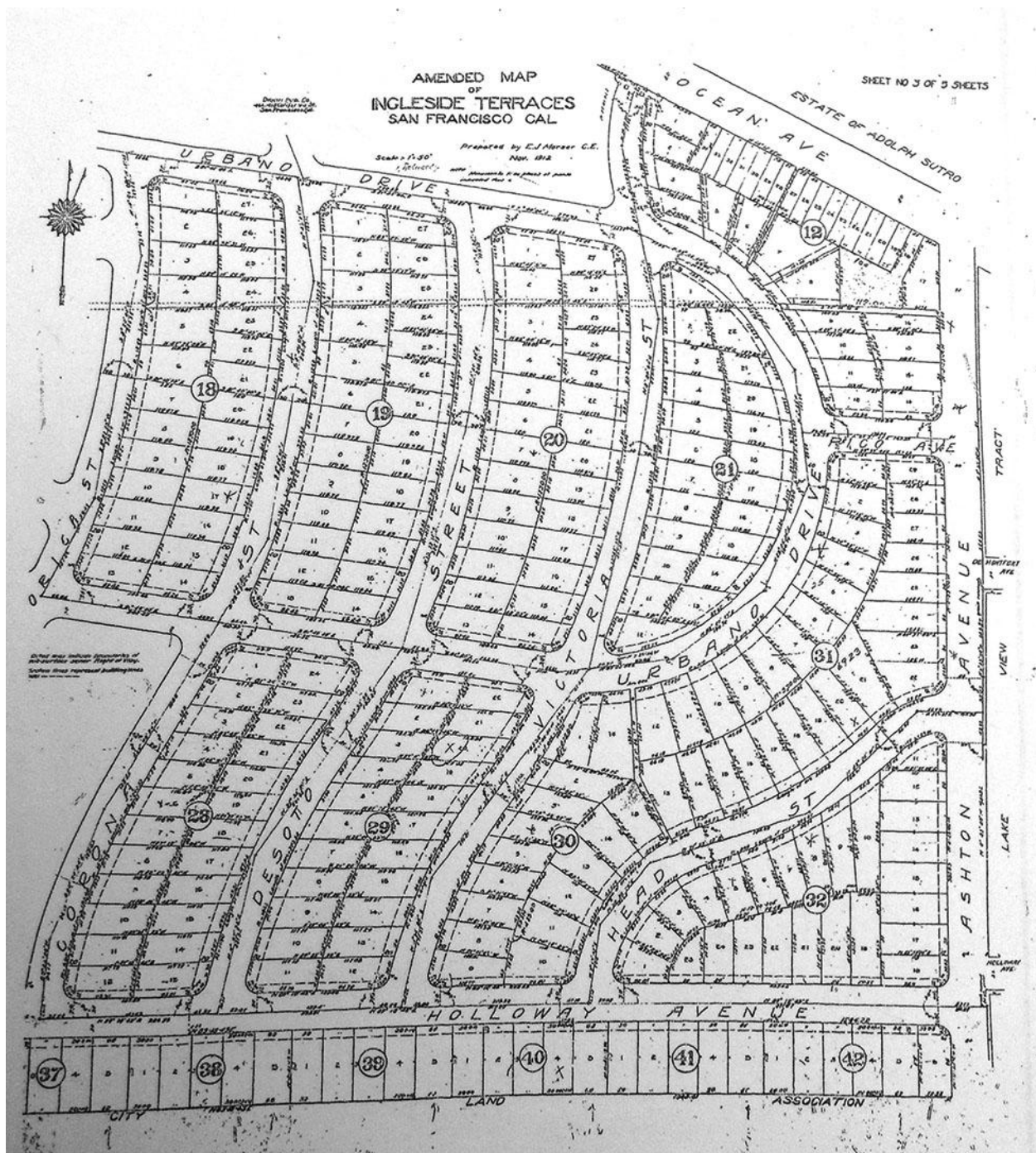
Subdivision Plat Maps from San Francisco Assessor-Recorder



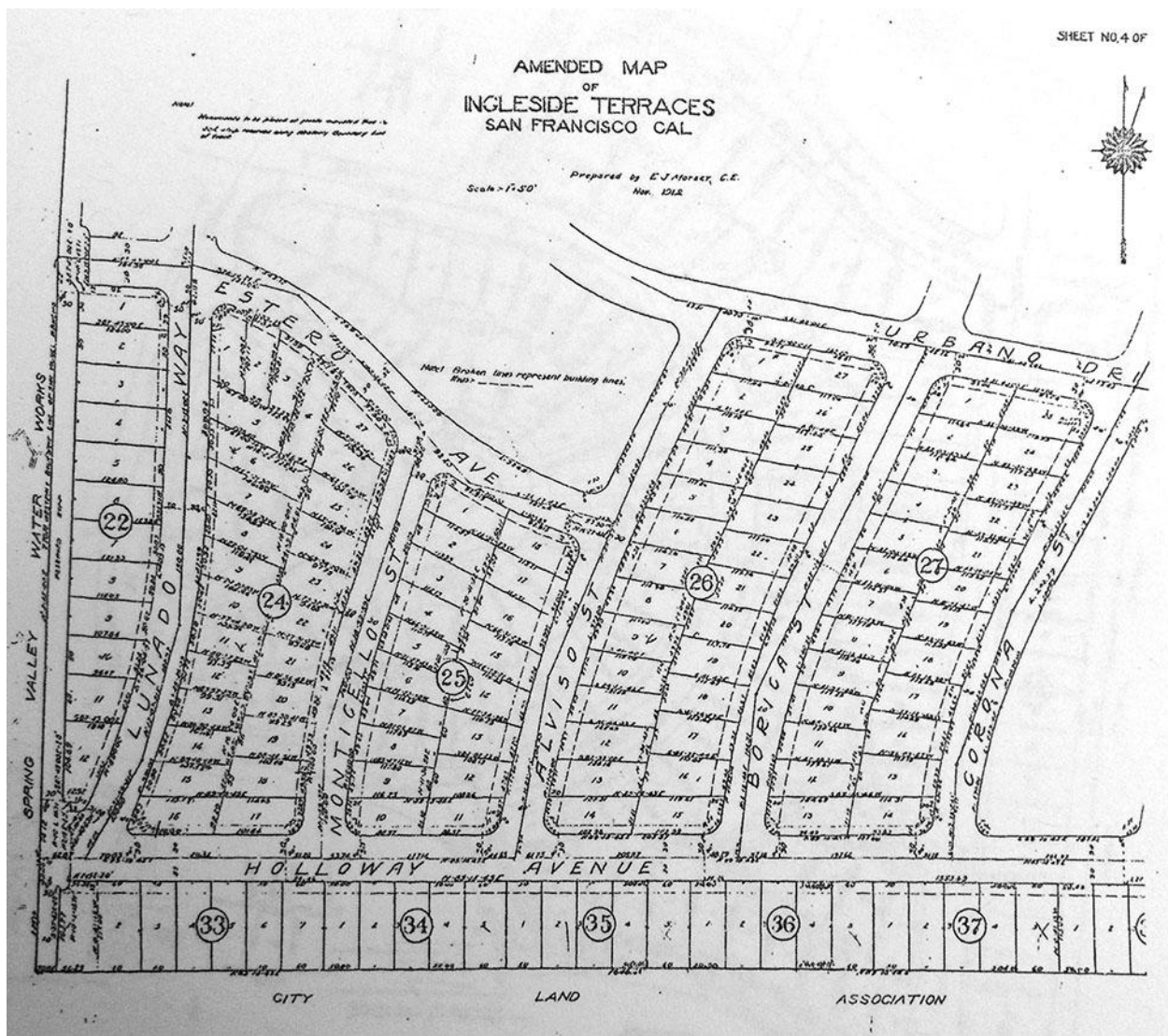
Amended Map of Ingleside Terraces, Prepared E.J. Morser Nov 1912, Filed January 20, 1913, Sheet 1.



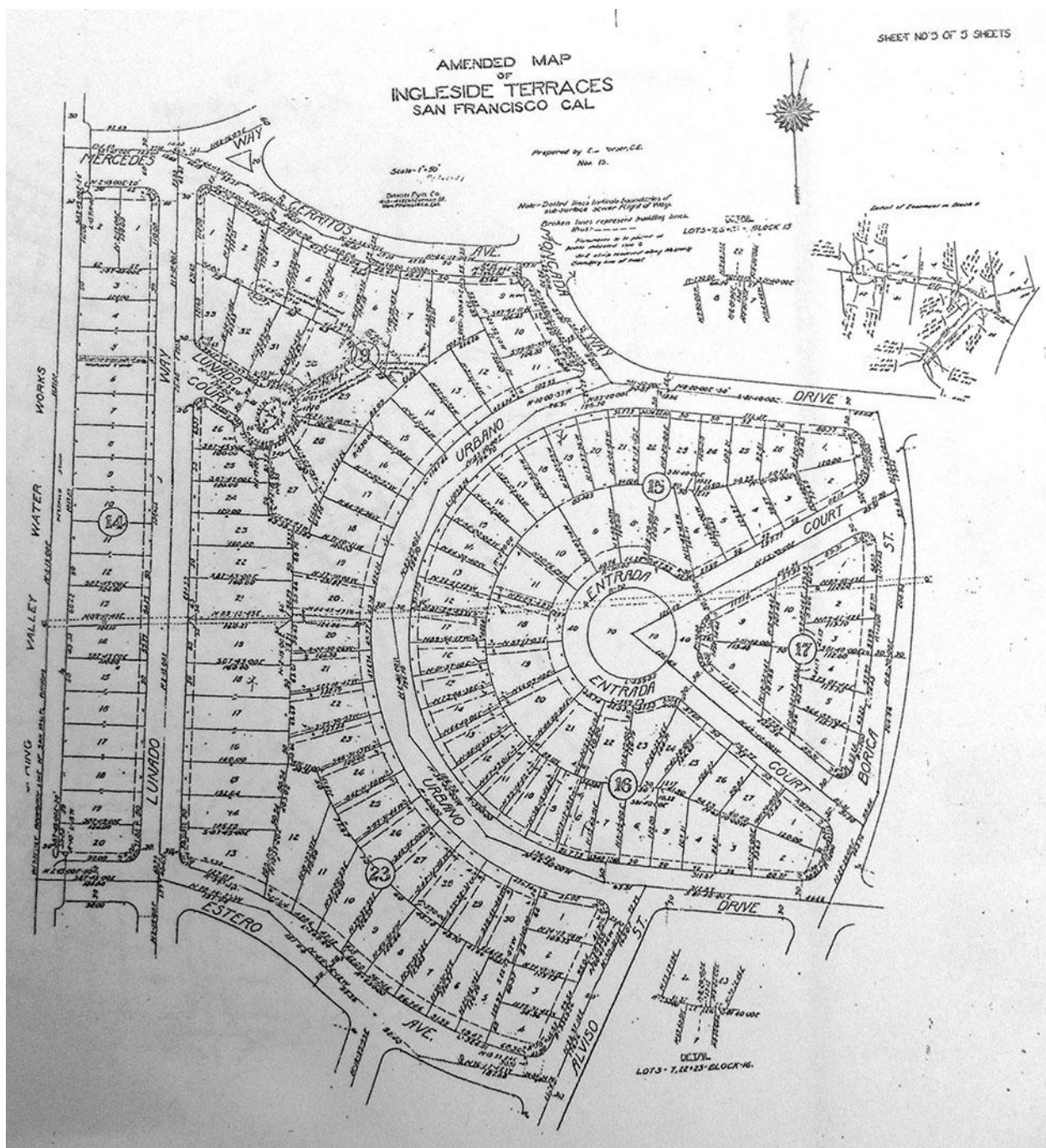
Amended Map of Ingleside Terraces, Prepared E.J. Morsey Nov 1912, Filed January 20, 1913, Sheet 2.



Amended Map of Ingleside Terraces, Prepared E.J. Morser Nov 1912, Filed January 20, 1913 Sheet 3.



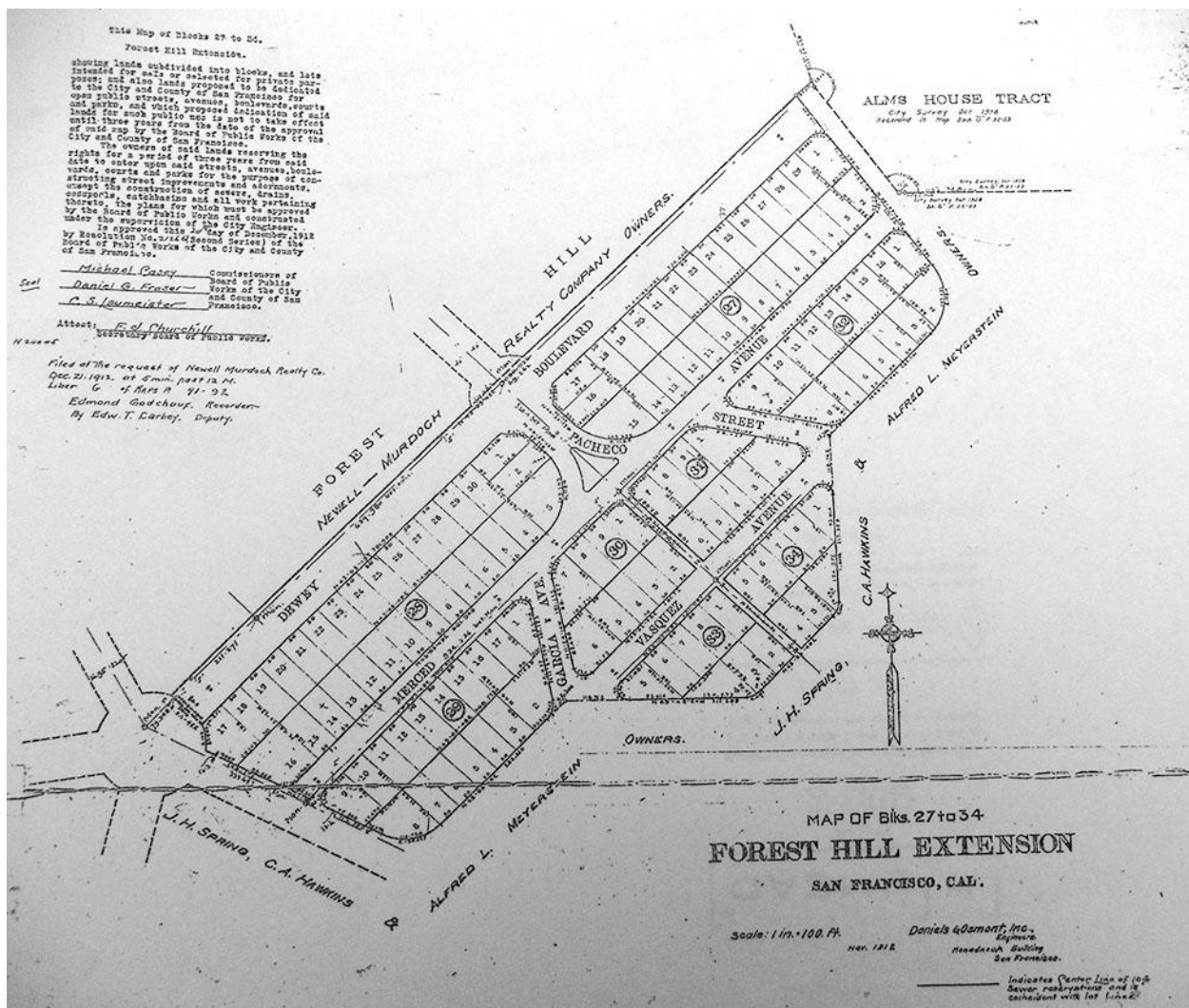
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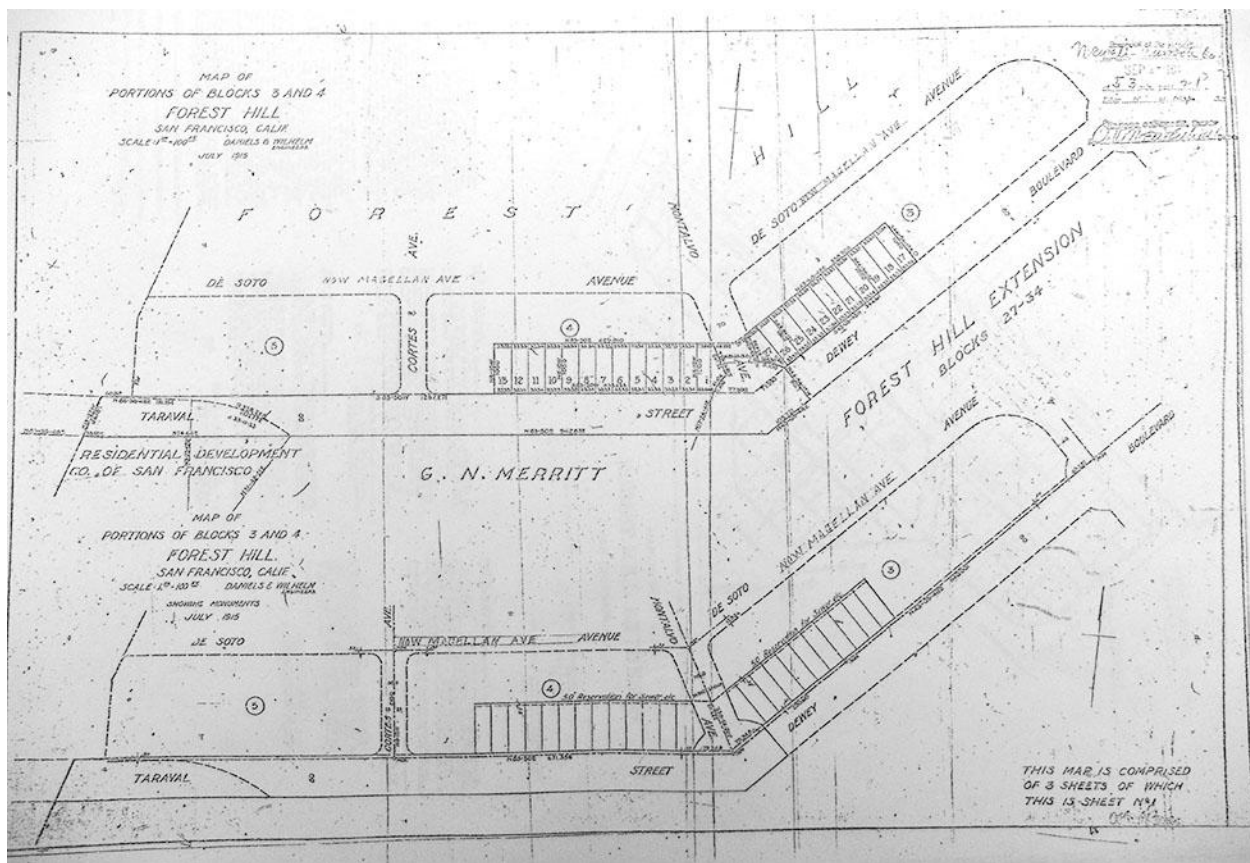
Amended Map of Ingleside Terraces, Prepared E.J. Morser Nov 1912, Filed January 20, 1913 Sheet 5.

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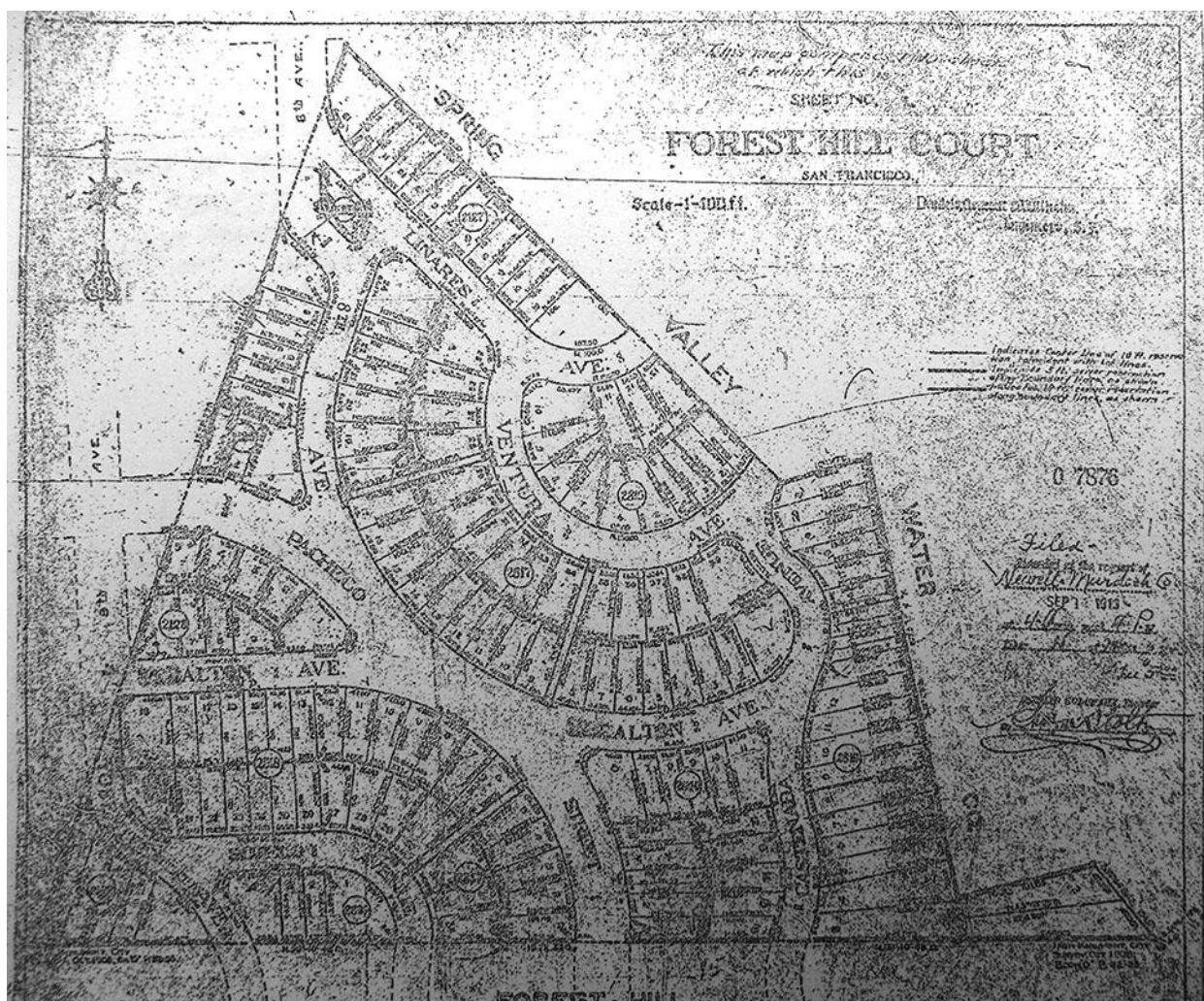
Gardens in the City: San Francisco Residence Parks, 1906-1940
October 2016



Map of Blocks 27 to 34, Forest Hill Extension, Daniels & Osment, December 21, 1912.



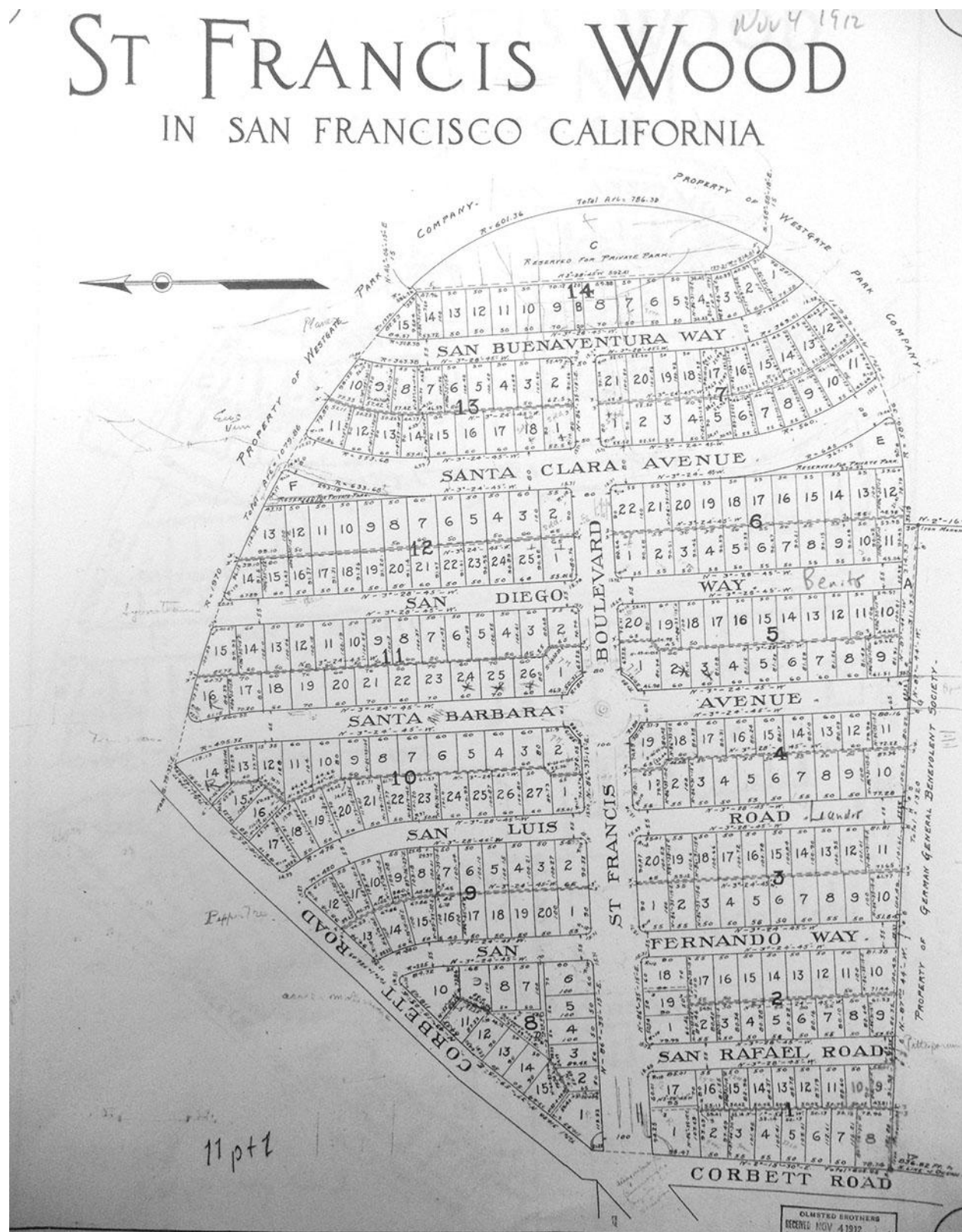
Map of Blocks 3 and 4 Forest Hill, Daniels & Wilhelm, July 1915.



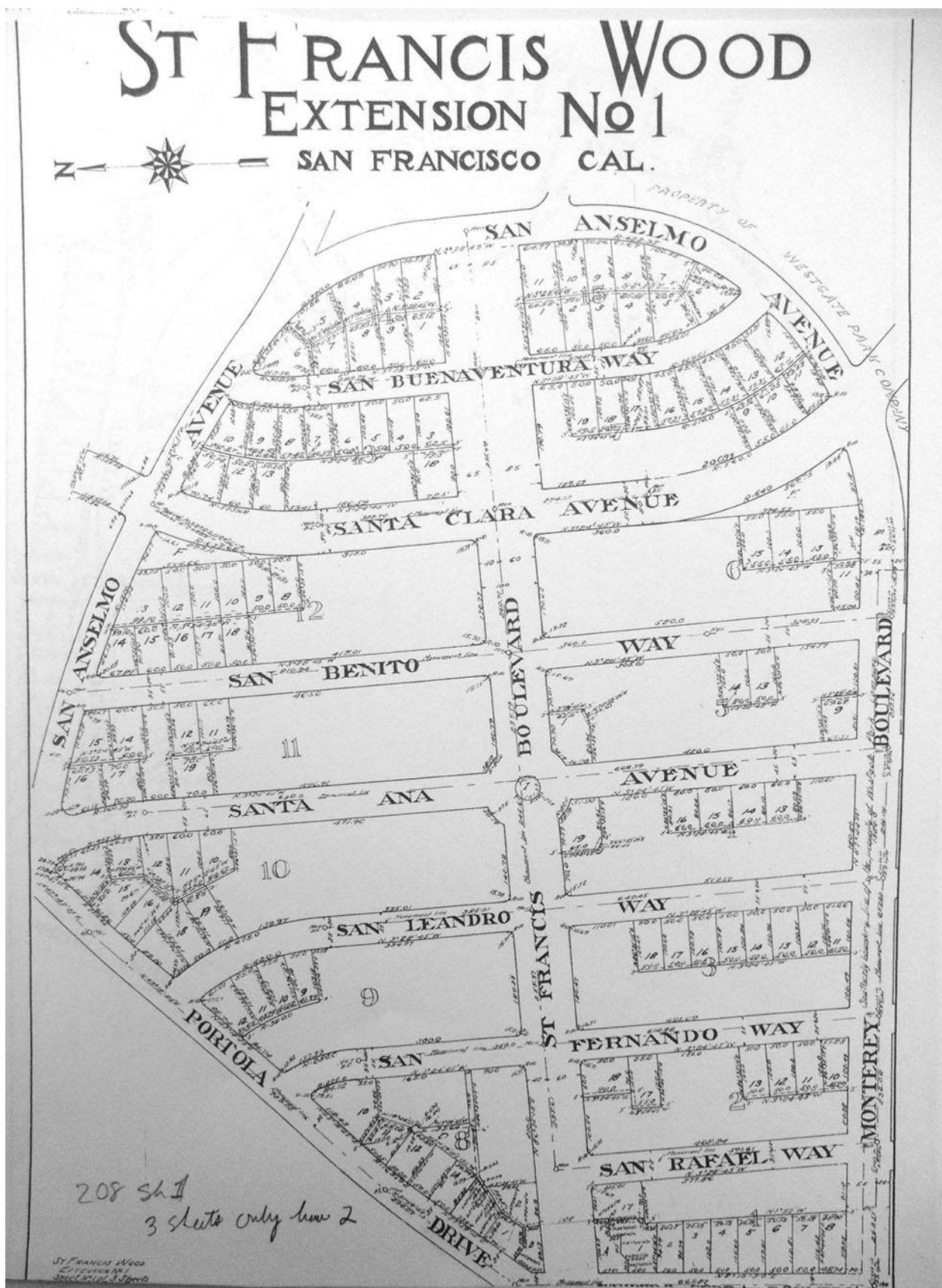
Sheet No. 1 Forest Hill Court, Daniels, Osmont, Willhelm, Engineers. Filed September 11, 1913.

St. Francis Wood

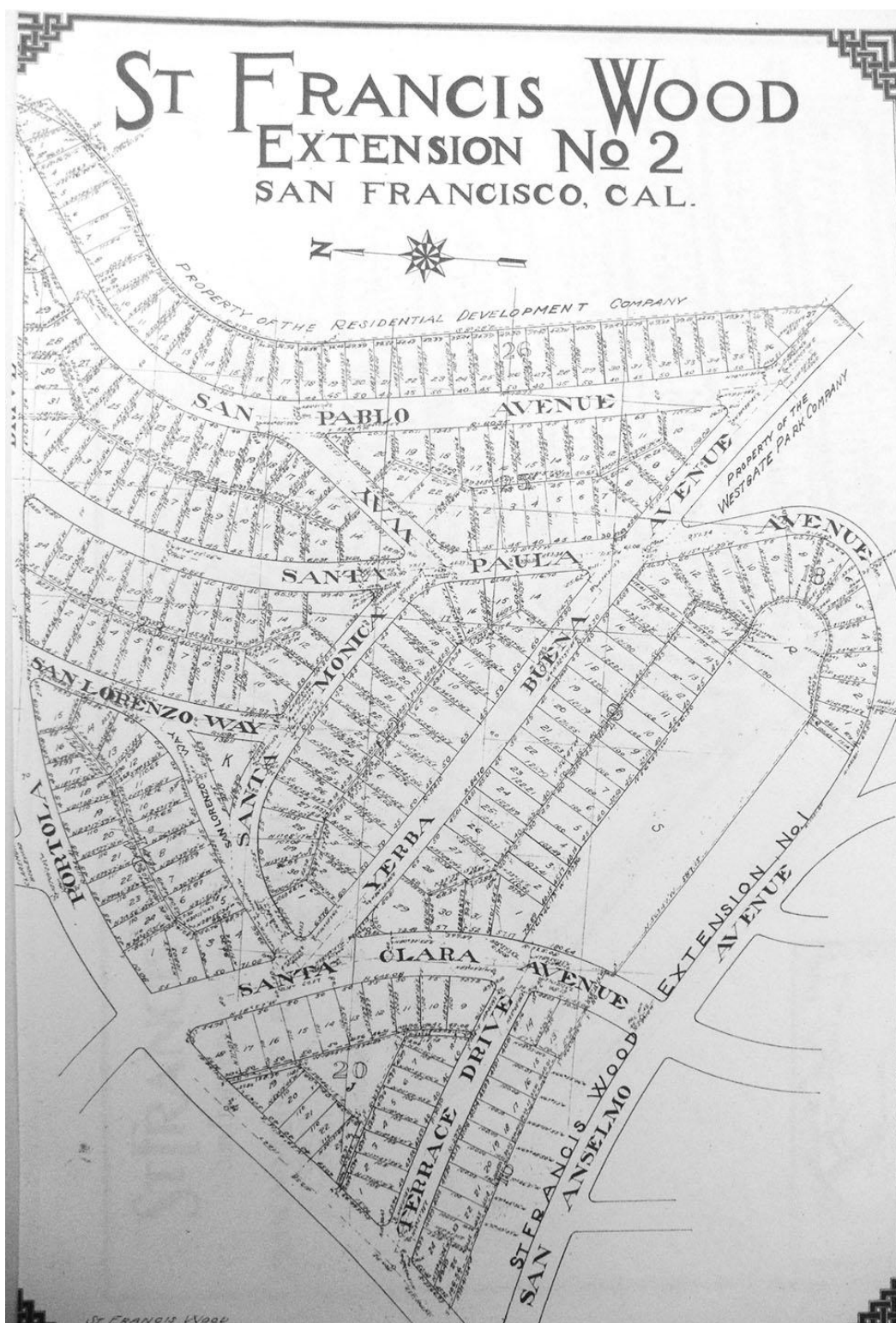
Subdivision Plat Maps from San Francisco Assessor-Recorder



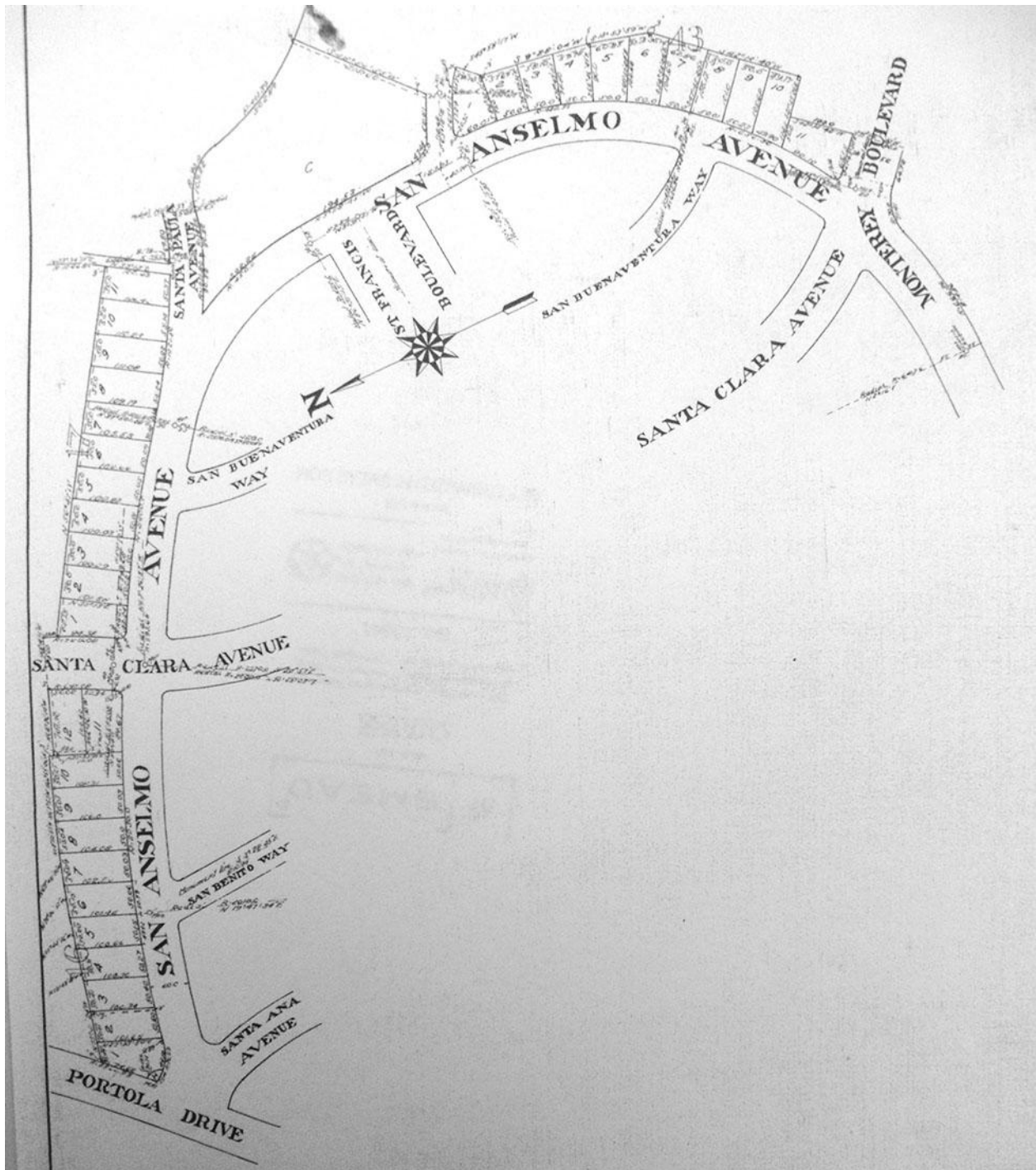
Map of St Francis Wood.



Map of St. Francis Wood Extension #1, February 15, 1917.



Map of St. Francis Wood Extension #2, May 1, 1917, Sheet 1.

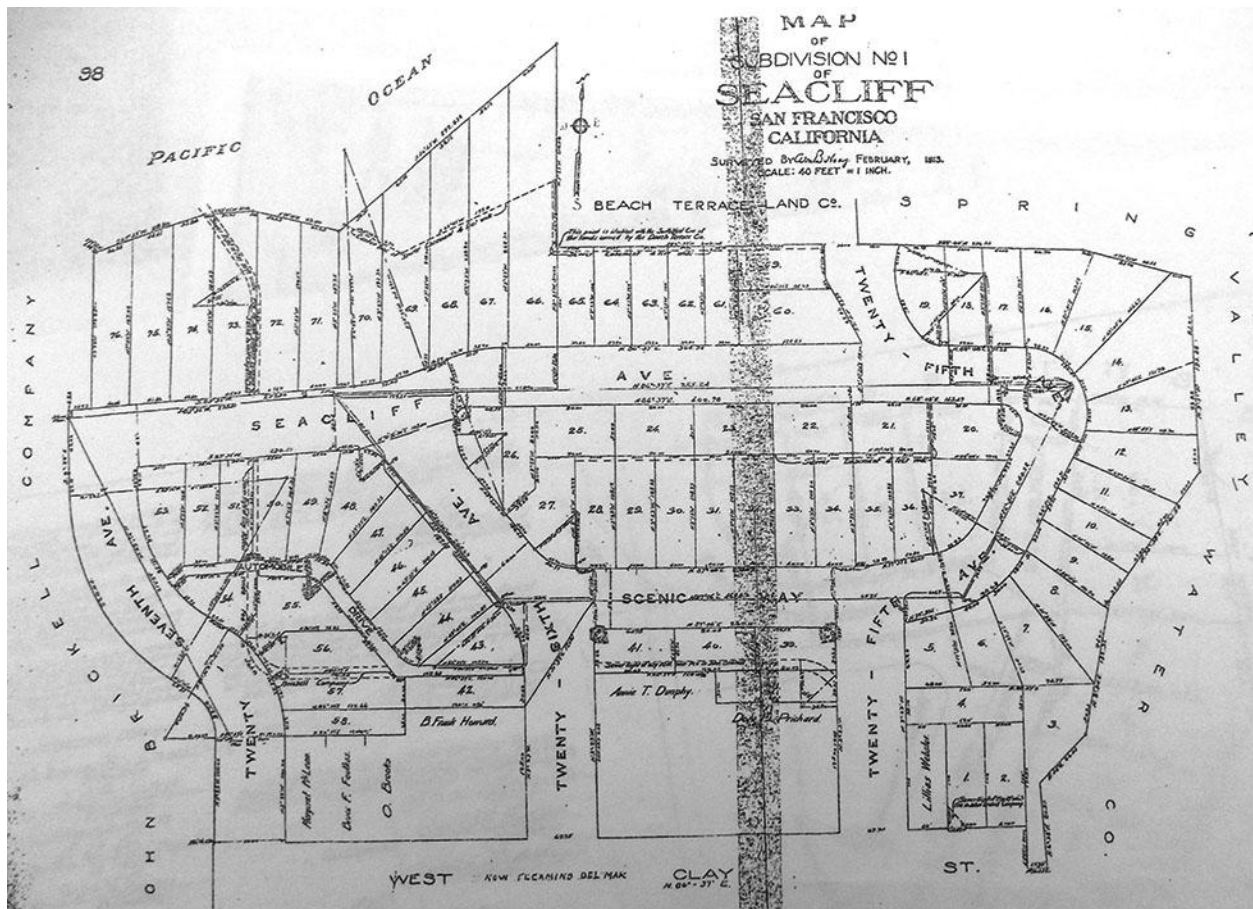


Map of St. Francis Wood Extension #2, May 1, 1917 Sheet 2.

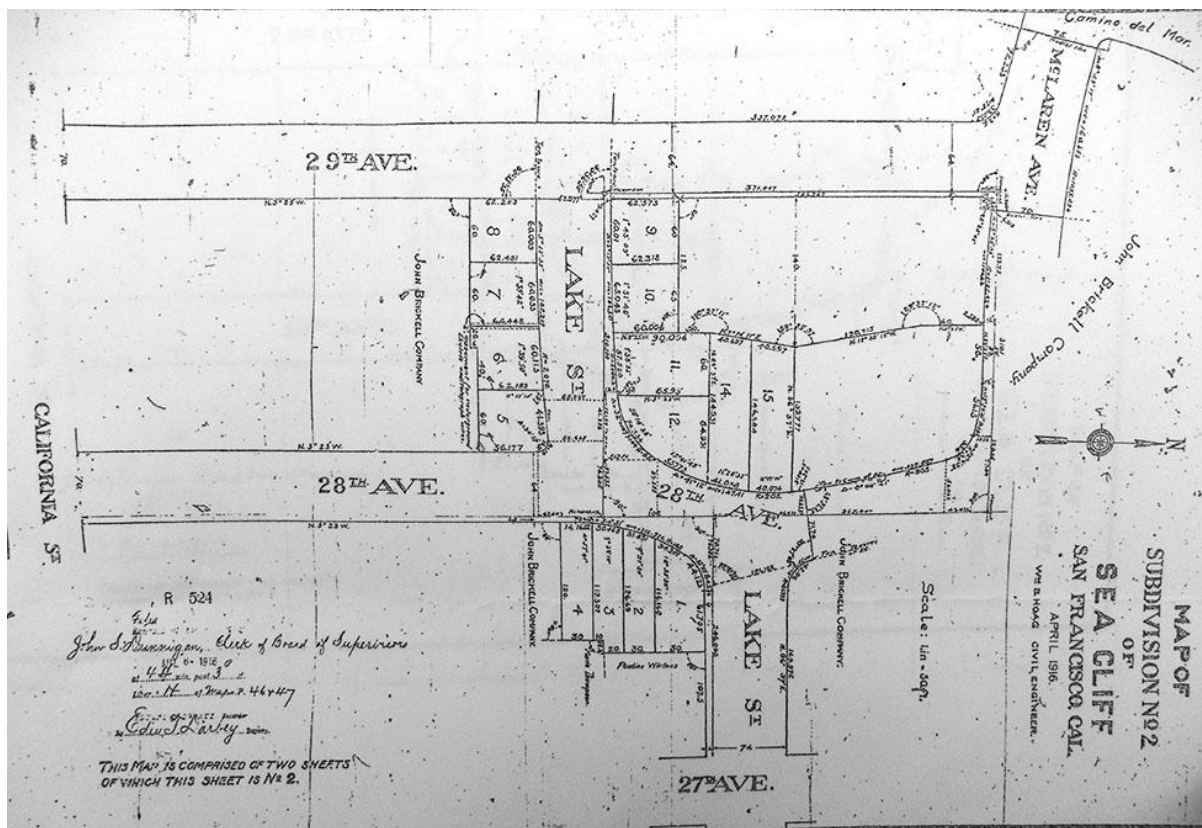


Map of St. Francis Wood Extension #3, October 1924.

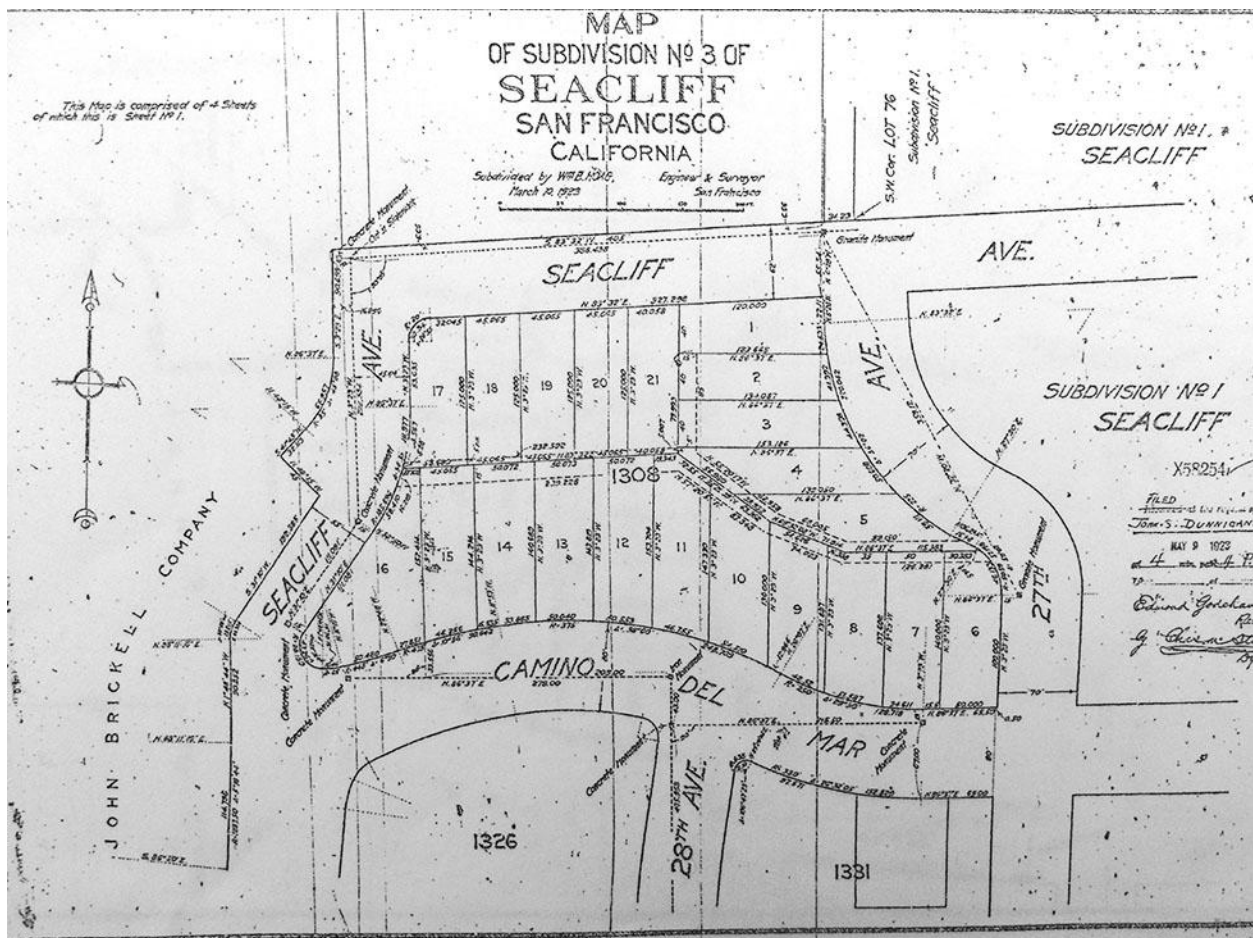
Subdivision Plat Maps from San Francisco Assessor-Recorder



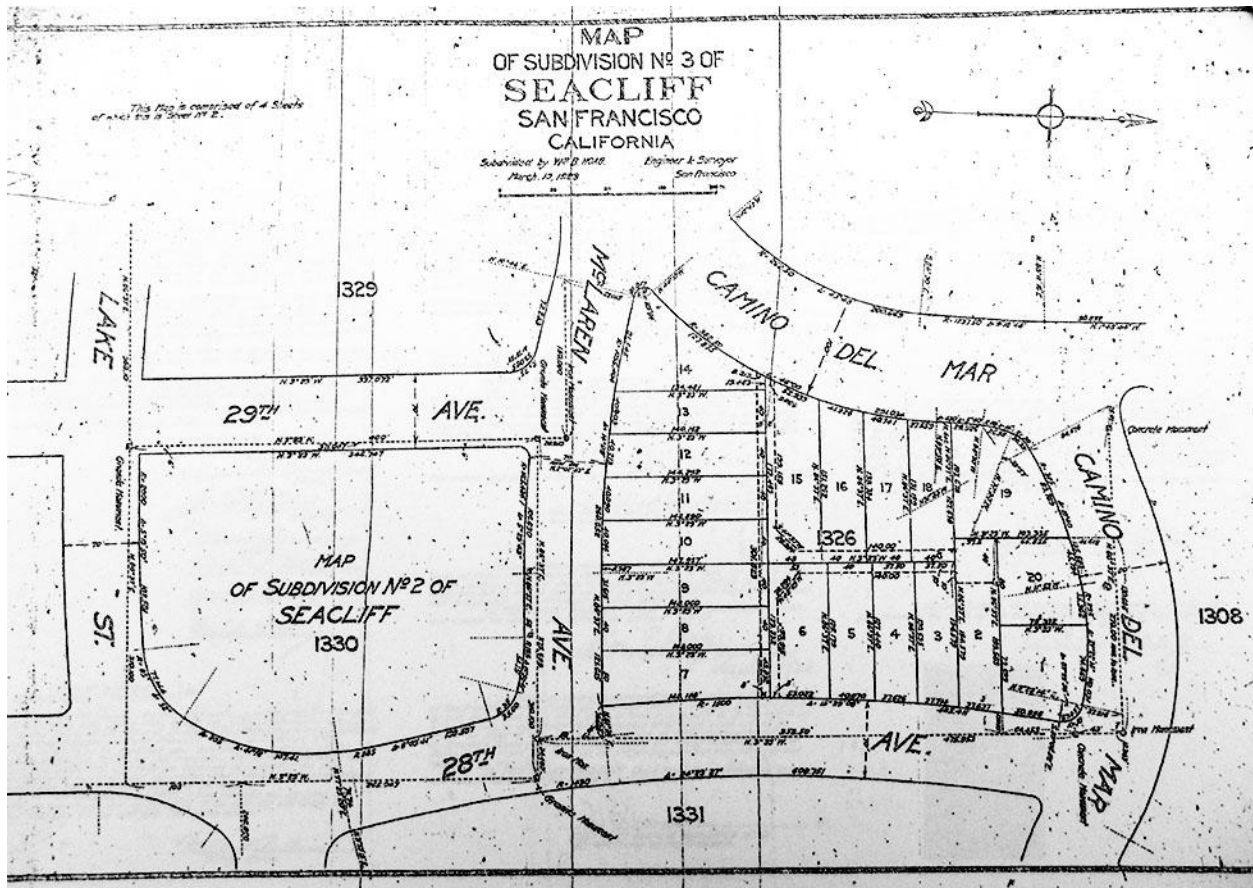
Map of Subdivision No. 1 of Seacliff, filed April 1, 1913, by John Brickell Company.



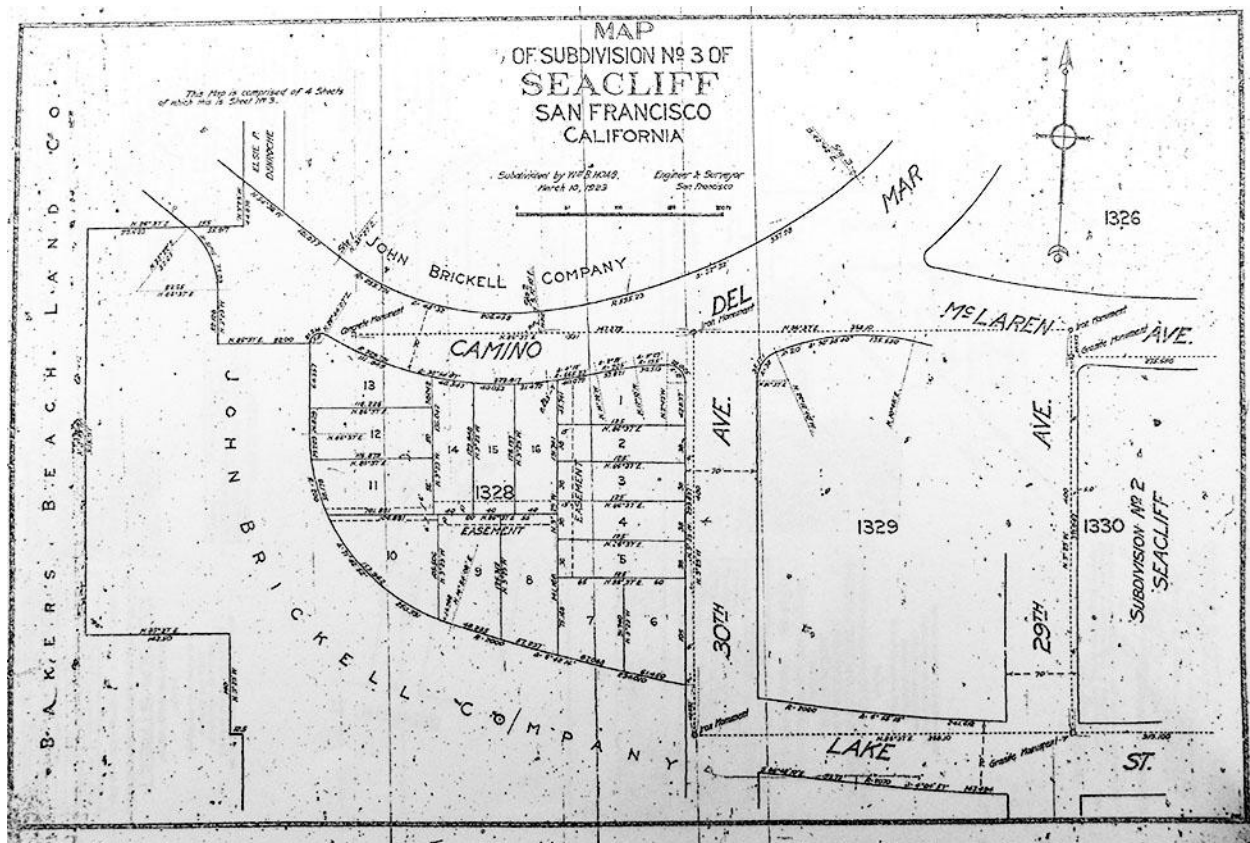
Map of Subdivision No 2 of Sea Cliff, William Hoag Civil Engineer, filed July 6, 1916 by John Brickell Company.



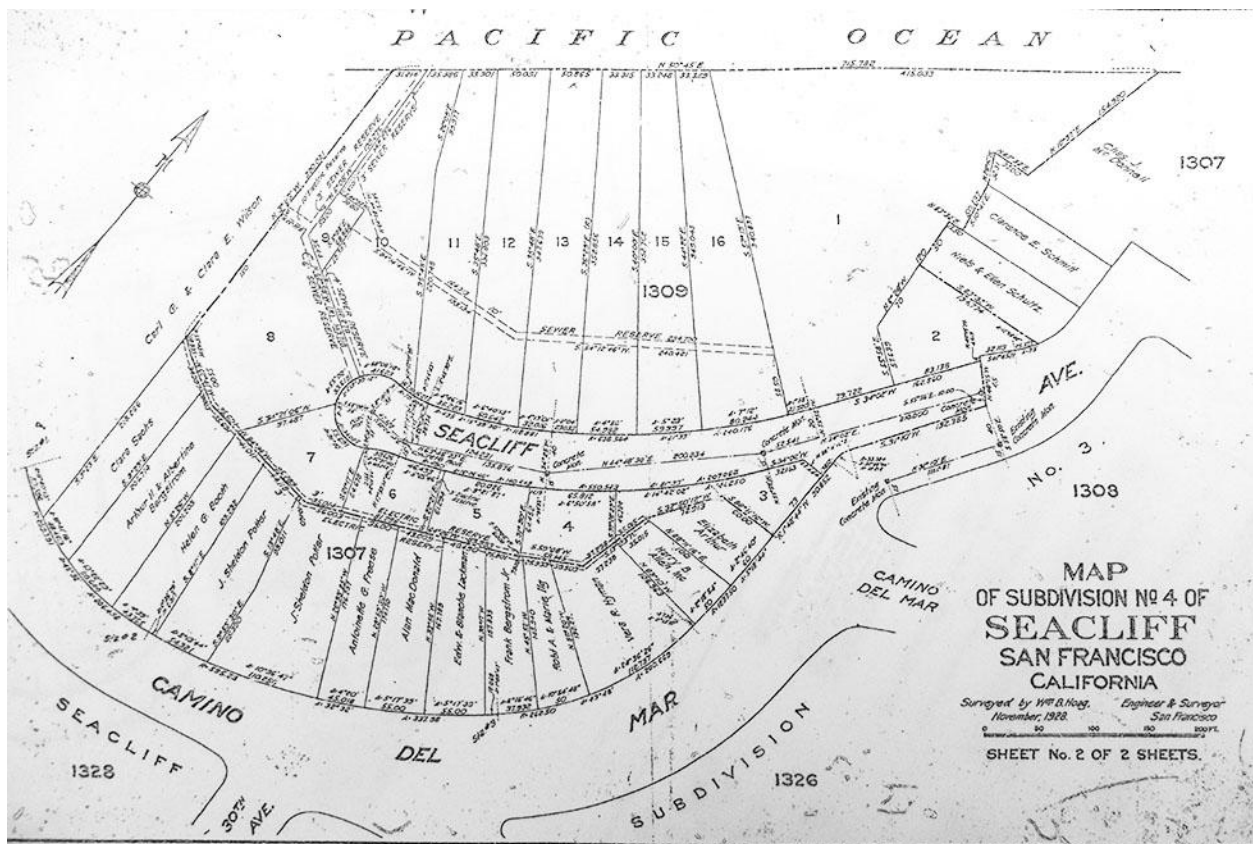
Map of Subdivision No 3 of Sea Cliff, Sheet 1. William Hoag Civil Engineer, filed May 9, 1923 by John Brickell Company.



Map of Subdivision No 3 of Sea Cliff, Sheet 2. William Hoag, Civil Engineer, filed May 9, 1923 by John Brickell Company.

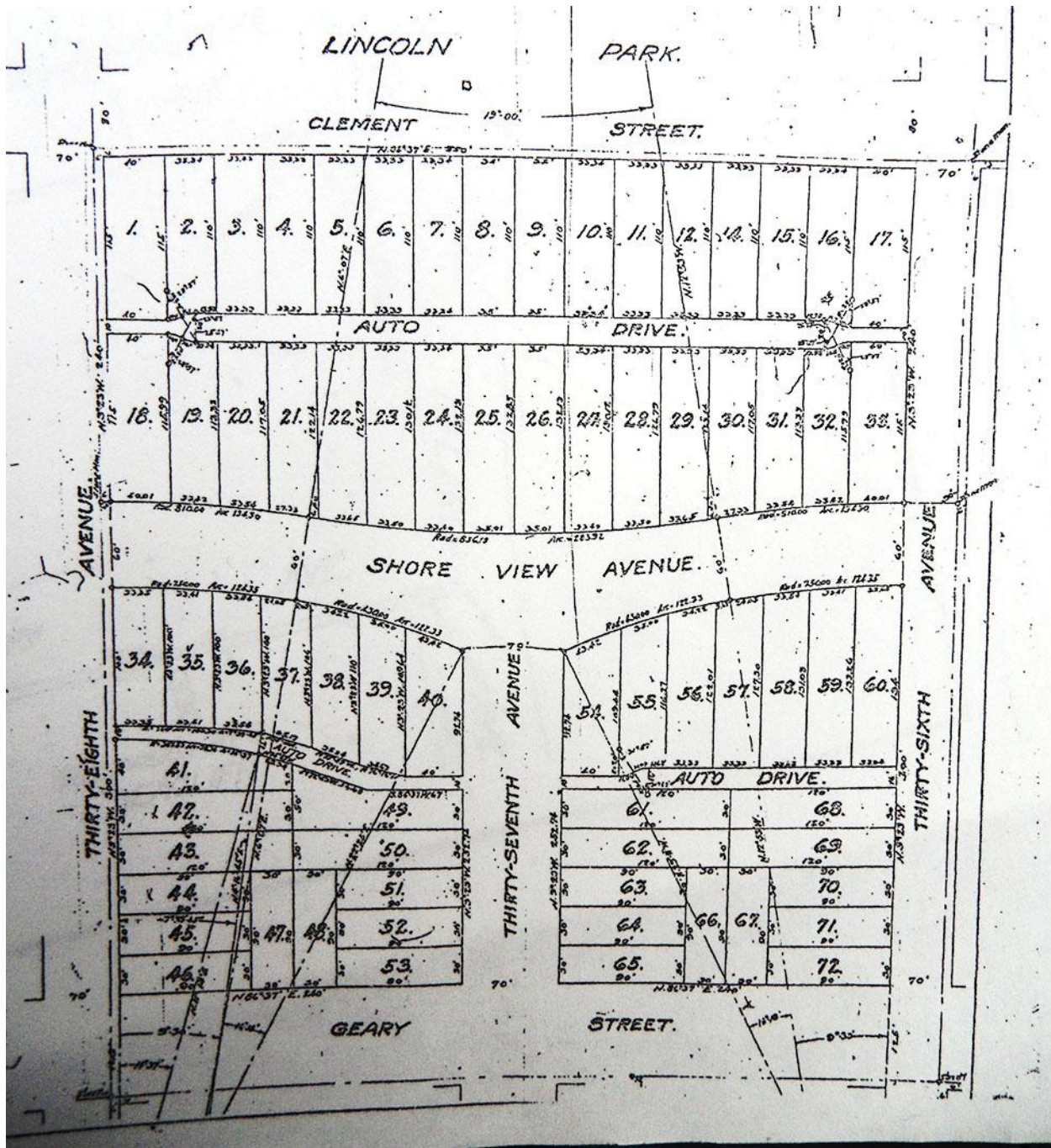


Map of Subdivision No 3 of Sea Cliff, Sheet 3. William Hoag, Civil Engineer, filed May 9, 1923 by John Brickell Company.



Map of Subdivision No. 4 of Seacliff, surveyed William Hoag, filed December 28, 1928 by Harry Allen.

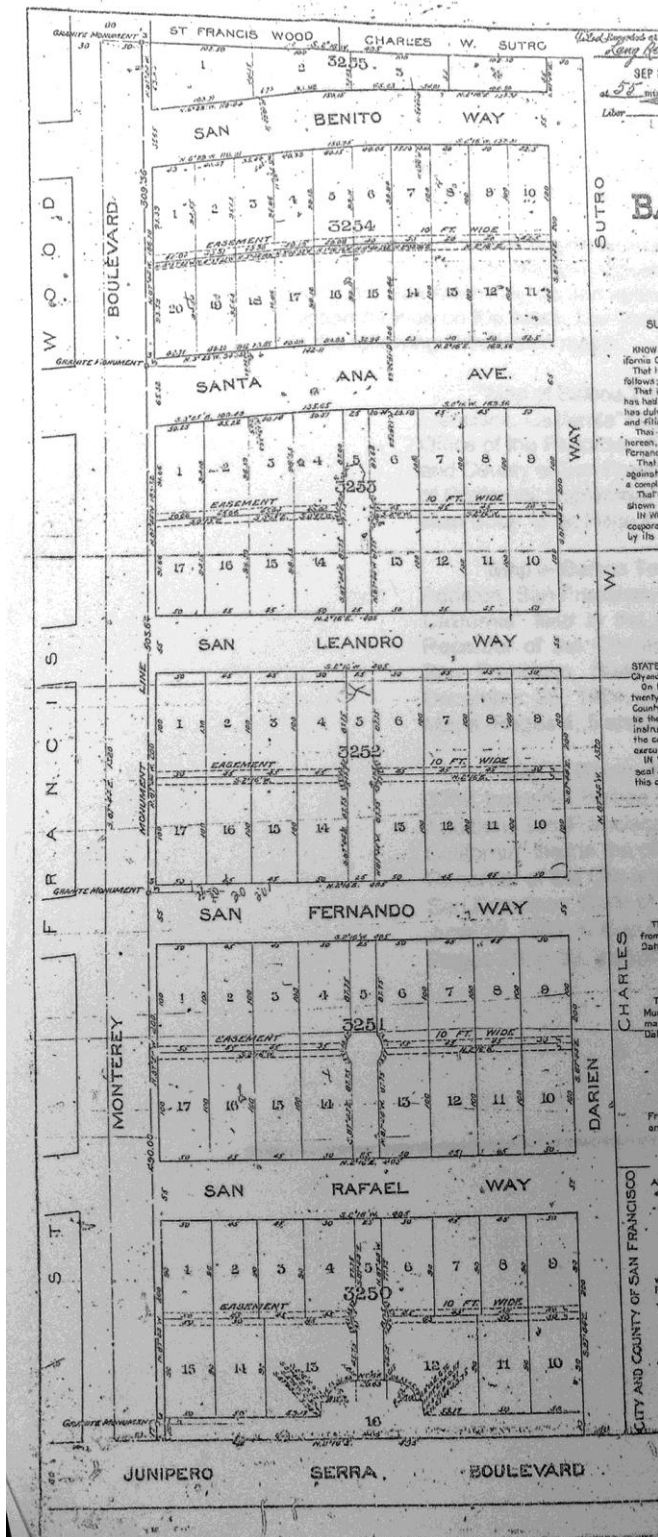
Lincoln Manor
Subdivision Plat Map from San Francisco Assessor-Recorder



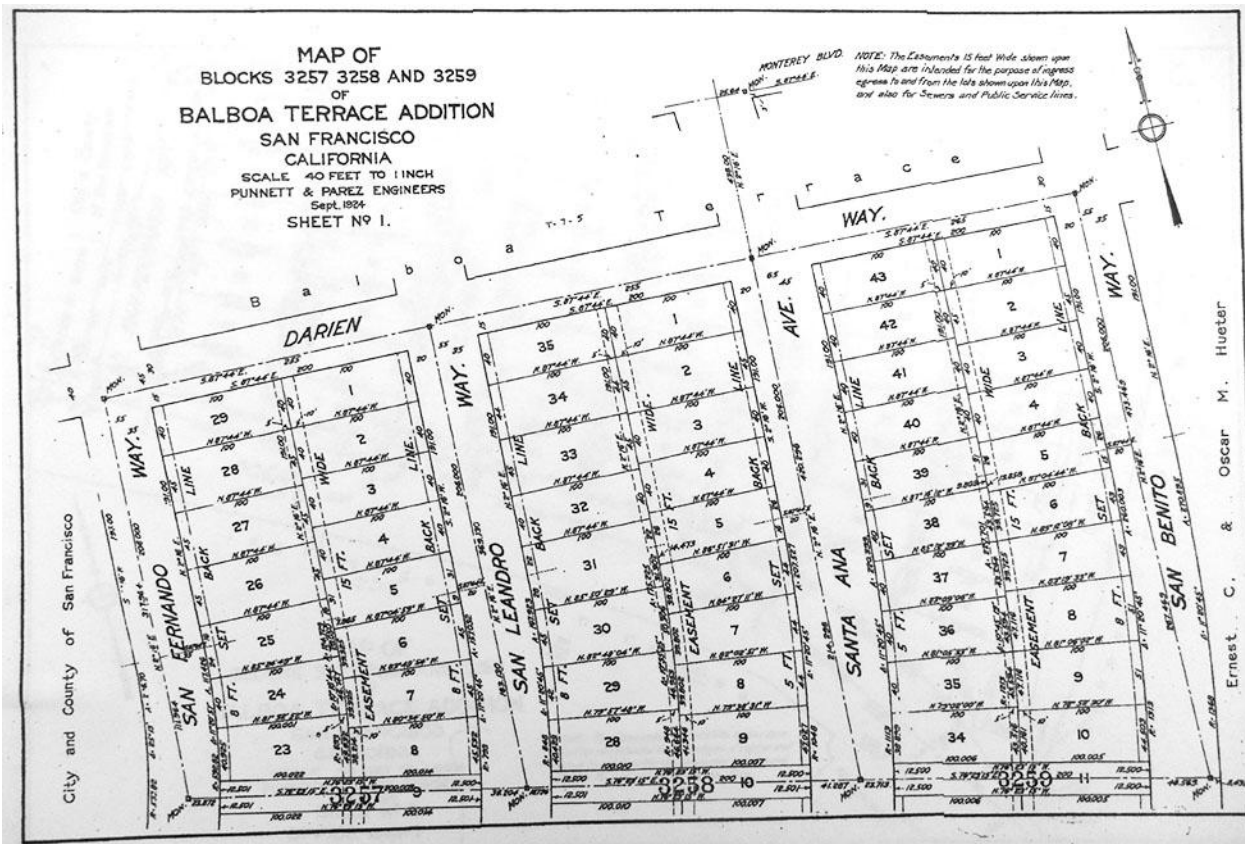
Map of Lyon & Hoag's Subdivision of Lincoln Manor, September 1913, Recorded January 29, 1914.

Balboa Terrace

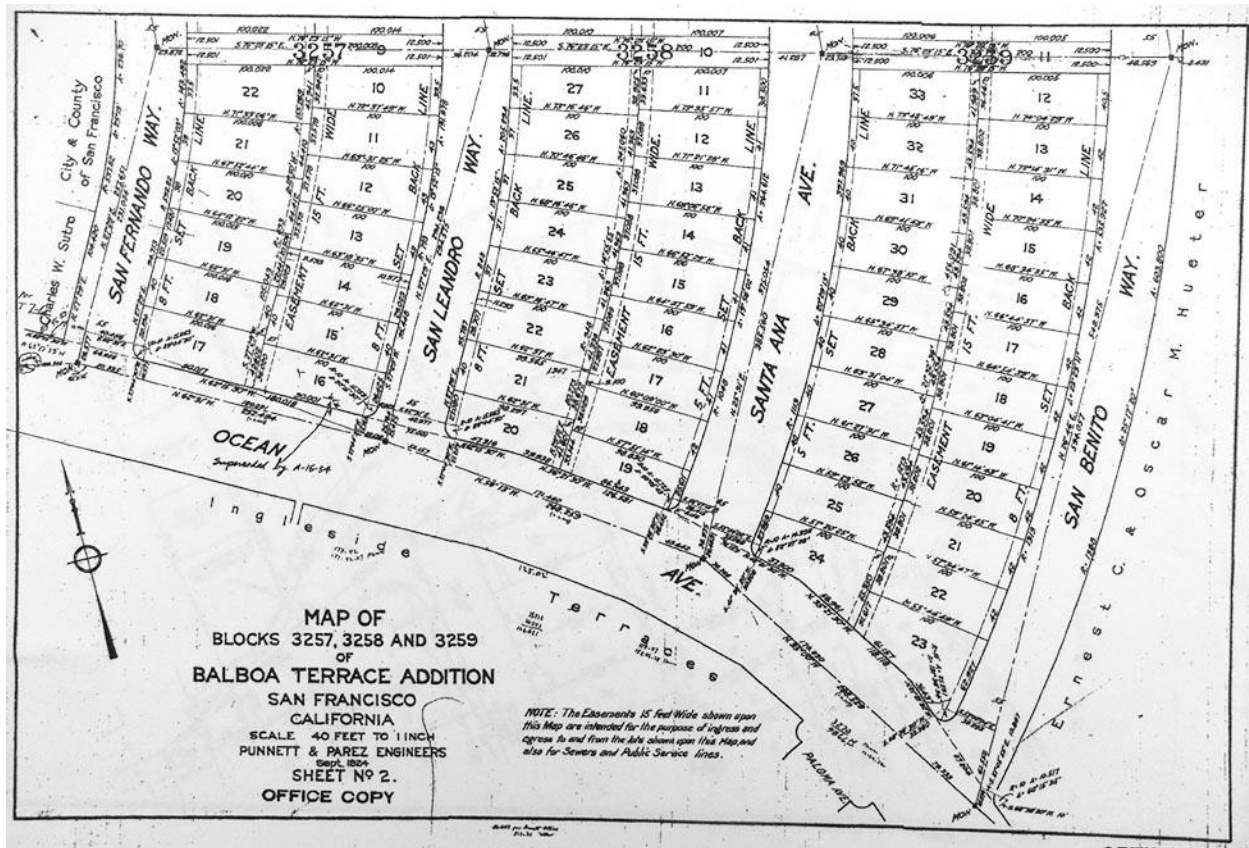
Subdivision Plat Maps from San Francisco Assessor-Recorder



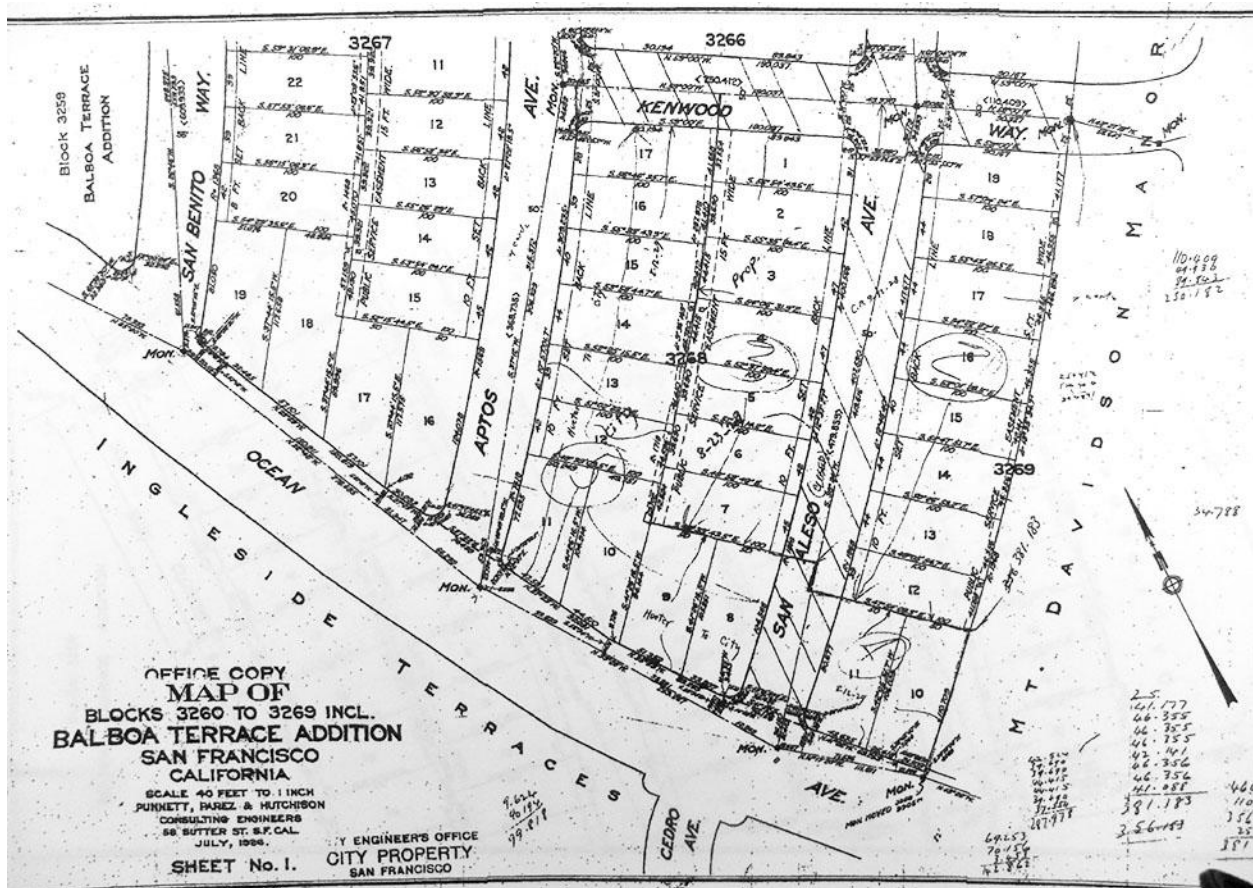
Map of Balboa Terrace surveyed by Punnett and Perez Civil Engineers, Filed September 8, 1920.



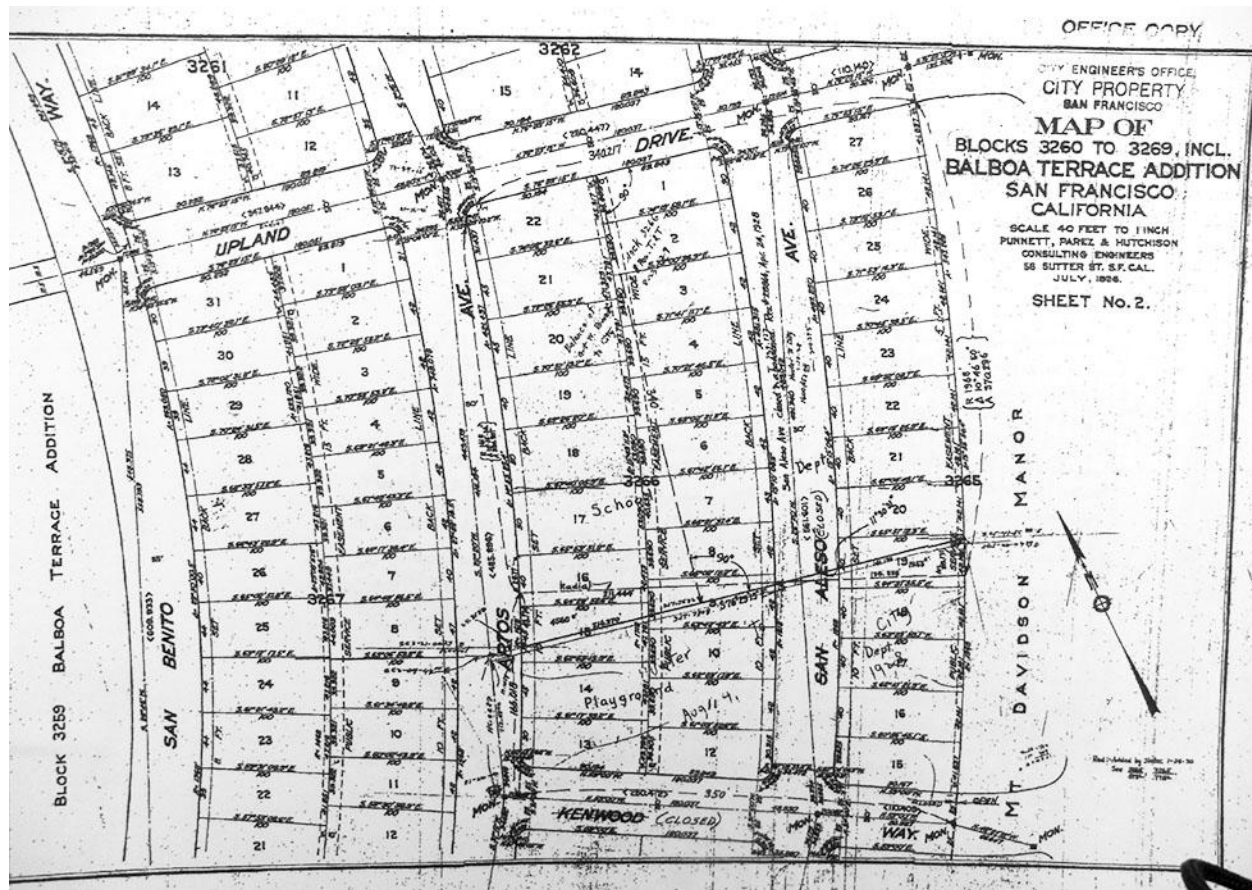
Map of Balboa Terrace Addition, Punnett & Perez Engineers, Filed December 26, 1924. Sheet No. 1



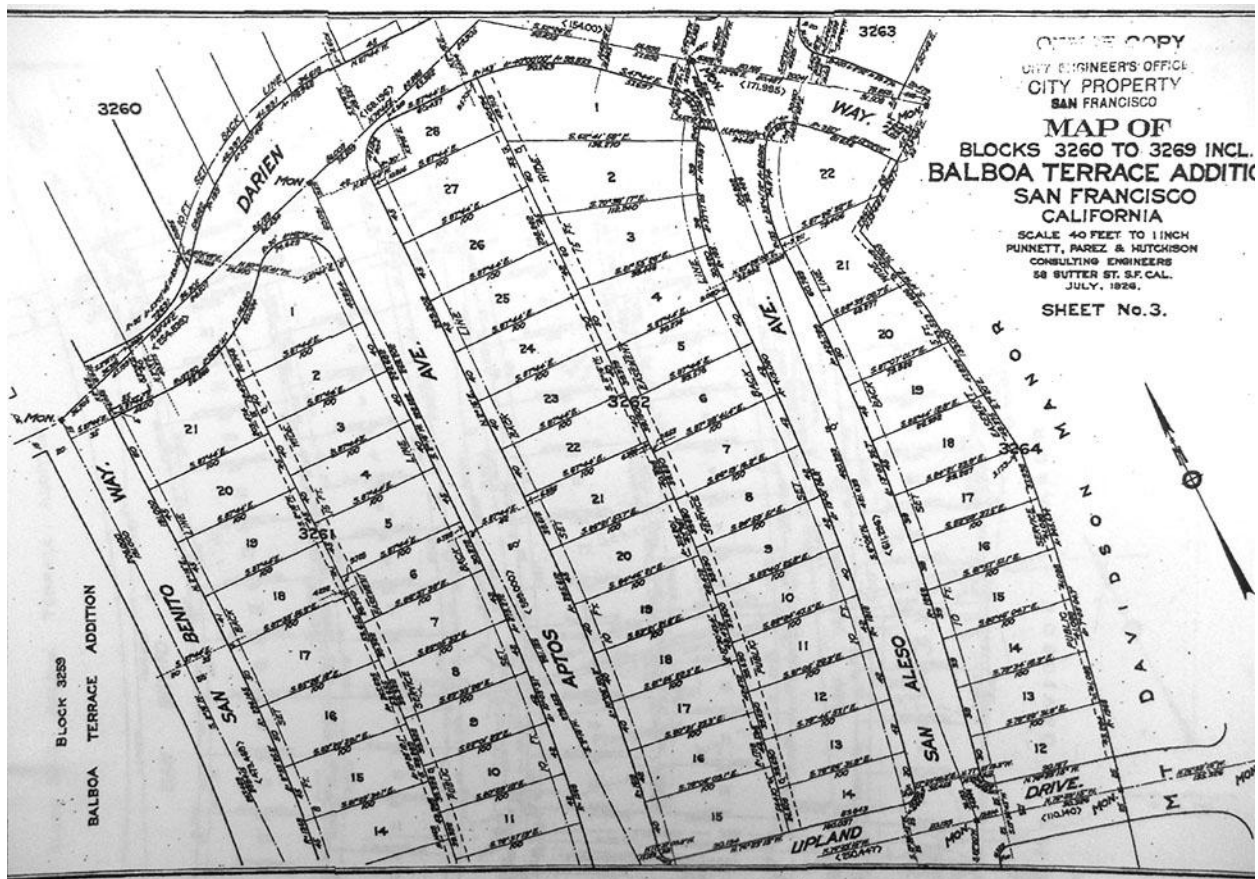
Map of Balboa Terrace Addition, Punnett & Perez Engineers, Filed December 26, 1924. Sheet No. 2



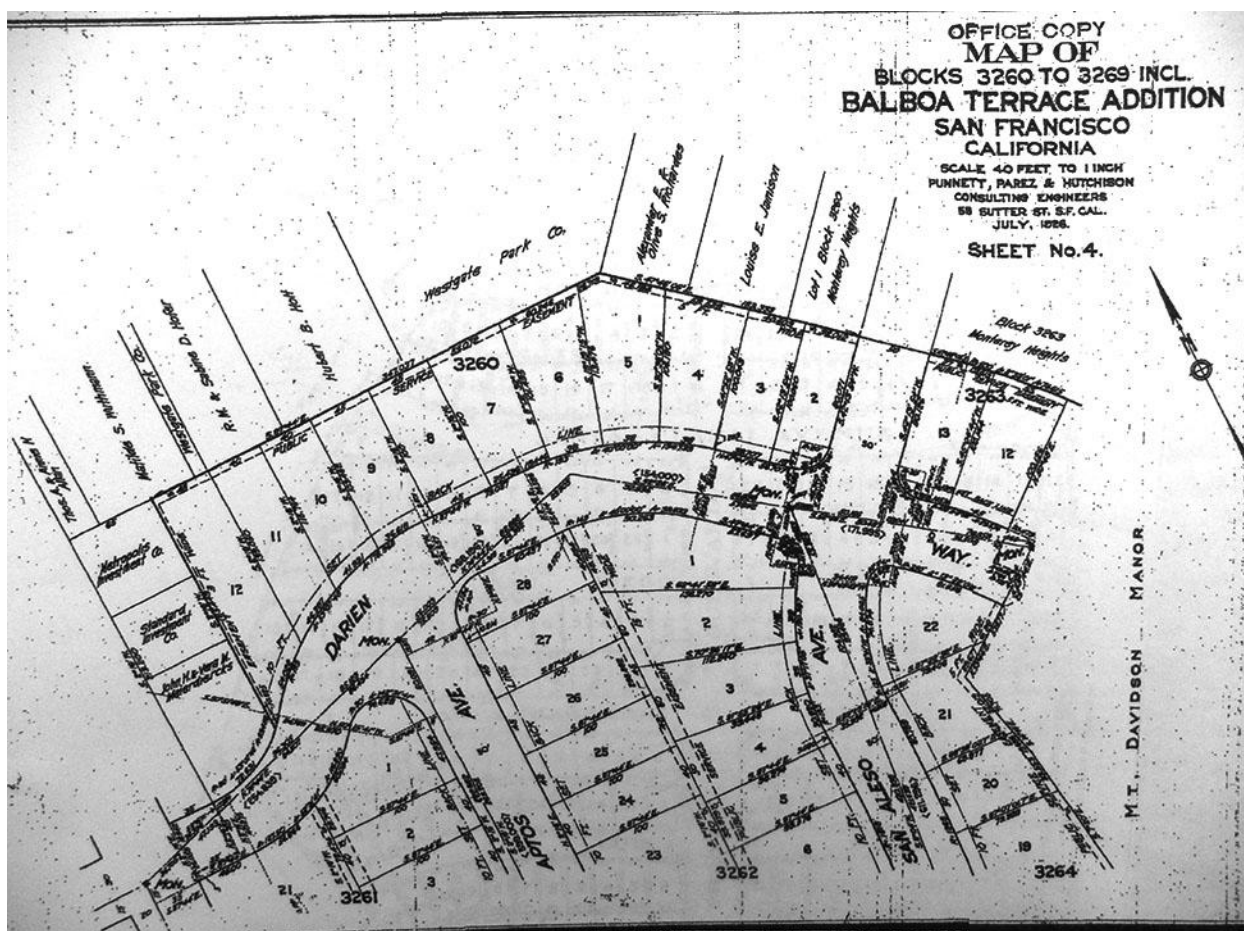
Map of Balboa Terrace Addition, Punnett, Parez, Hutchinson, Consulting Engineers, July 1926. Sheet No. 1



Map of Balboa Terrace Addition, Punnett, Perez, Hutchinson, Consulting Engineers, July 1926. Sheet No. 2



Map of Balboa Terrace Addition, Punnett, Parez, Hutchinson, Consulting Engineers, July 1926. Sheet No. 3



Map of Balboa Terrace Addition, Punnett, Parez, Hutchinson, Consulting Engineers, July 1926. Sheet No. 4



CULTURAL RESOURCES SURVEY



UPDATE: FALL 2020
Historic Preservation
Commission

Marcelle Boudreaux
Principal Preservation Planner
marcelle.boudreaux@sfgov.org

Susan Parks
Senior Preservation Planner
susan.parks@sfgov.org

HISTORIC CONTEXT STATEMENT

DATA COLLECTION

OUTREACH & ENGAGEMENT

NEXT STEPS



CITYWIDE HISTORIC CONTEXT STATEMENT (1848-1989)

Why a Historic Context Statement?

“The development of historic contexts is the **foundation for decisions about the identification, evaluation, registration, and treatment of historic properties and surveys.**’ Well-developed historic contexts are critical.”

“Historic context statements provide the **basis for evaluating significance and integrity.** The purpose of the context statement **determines how broad or narrow** the focus should be. Whether developed for a single property evaluation, a register nomination, or a survey, **an adequate and appropriate context needs to be developed before making an evaluation.**”

-- California Office of Historic Preservation

Why a Historic Context Statement?

“Historic context statements are a **specialized form of historical writing**... They are **not** intended to be a **chronological recitation** of a community’s significant historical events... **Nor** are they intended to be academic **exercises demonstrating prodigious research**, the ability to cite a myriad of primary and secondary resources...comprehensible only to professionals in the field. **Rather, historic context statements need to be direct, to the point, and easily understood by the general public.**”

“Historic context statements are intended to **provide an analytical framework for identifying and evaluating resources**...explaining what aspects of geography, history, and culture significantly shaped the physical development of a community...what important property types were associated with those developments, why they are important, and what characteristics they need to have to be considered an important representation of their type and context.”

-- California Office of Historic Preservation

HISTORIC CONTEXT STATEMENT

Intro, Methodology, SF Periods of Development

Contexts, Sub-Contexts, and Themes
with Evaluative Frameworks

I. Thematic Contexts:

II. Cultural Contexts

III. Architectural Contexts



HISTORIC RESOURCES SURVEY

Pre-population Data Collection

Adopted HCS and Surveys

Informational projects (internships + staff-assembled)

Academic Publications

In-Field Survey

In-Field Photo geo-location

In-Field In Office Descriptions

In-Office Research



SURVEY FINDINGS

Determinations made through Citywide Lens

Organized by Neighborhood (37)

- Each Neighborhood divided by Micro-Neighborhoods
- Appx: Adopted Geographic HCSs for Micro-Neighborhoods

I. THEMATIC CONTEXTS

Sub-Contexts

1. Residential (1848-1989)

A. Single-Family

B. Multi-Family

2. Commercial (1848-1989)

A. Downtown Core

B. NCDs

3. Industrial (1848-1989)

– no sub-context–

4. Government, Planning, &
Infrastructure (1848-1989)

A. Municipal & Federal Buildings

B. Planning & Engineering

C. Military Presence

D. New Deal Era

5. Private & Public Institutional
(1848-1989)

A. Houses of Spirituality

B. Private Education

C. Recreation & Culture

D. Health & Medicine

E. Burial & Memory

F. Mass Media & Communications

6. Events that Shaped the City
(1848-1989)

– no sub-context–

7. Other

A. Artistic Expression

B. Landscapes

I. THEMATIC CONTEXTS, sub-contexts, & themes

1. Residential (1880-1989)

A. Single-Family

- **Early Residential Development (1848-1880)**
- **Residence Parks**
- **Sunset Residential Tracts (ad. 2014)**
- **Developer Tracts:**
 - Streetcar Suburbanization: 1880-1920
 - **Auto Suburbanization: 1920-1950**
 - Post-WWII Suburbanization: 1950-1989
- Industrial Workers' Housing
- **Earthquake Shacks**

B. Multi-Family

- **Flats & Small Apts.**
- SROs, Apt. Hotels & Apt. Buildings
- Single-Family Houses
- Bungalow Courts, Courtyard Apts., Garden Apts.
- Romeo Flats
- **Edwardian-era Flats**

2. Commercial (1848-1989)

A. Downtown Core

- Merchants, Leaders & Commercial Identity
- Hotels
- Finance & Commerce

B. NCDs

3. Industrial (1848-1989)

– no sub-context–

- Regional Manufacturing, Shops & Mills
- Piers & Ports
- Warehouse Districts/ Design Districts
- Labor History, Leaders & Union Halls
- **Auto Row (ad. 2010)**

- ** Indicates Themes not yet identified.*
- ***Bolded text*** indicates under contract, in-progress, or completed documentation.

I. THEMATIC CONTEXTS, sub-contexts, & themes

4. Government, Planning, & Infrastructure (1848-1989)

A. Municipal & Federal Bldgs.

- **Post Offices**
- Admin. Bldgs.
- Fire Stations
- **(Bond Meas.)**
- **Police Stations**
- Libraries
- **Carnegies**
- **Appleton & Wolfard**
- Public Works
- Water & Power Sub-Stations
- Parks & Rec. Bldgs.

B. New Deal Era

C. Planning & Engineering

- **Transit Infrastructure**
- Auto & Pedestrian Infrastructure
- Waterfront Fill
- Public Places
- **Redevelopment Agency**

D. Military Presence

- Forts, Shipyards, & Civil Defense

5. Private & Public Institutional (1848-1989)

A. Houses of Spirituality

- **Christian**
- **Jewish/Muslim**
- **Eastern Religions**
- **Additional Sites of Worship**

B. Recreation & Culture

- **Cultural Institutions**
- **Sporting**
- **SF Underground**
- **Clubs & Social Halls**

C. Private Education*

D. Health & Medicine*

E. Burial & Memory

- Cemeteries & Columbaria
- **Funeral Homes**

F. Mass Media & Communications

- **Telegraph & Telephone Sites**
- Broadcast Stations
- Newspapers & Publishing

6. Events that Shaped the City (1848-1989)

– no sub-context–

- Mid-Winter Fair
- **Panama Pacific Int'l Expo**
- Golden Gate Int'l Expo.
- 1906 Earthquake/ Reconstruction
- 1989 Loma Prieta
- Legislative Firsts?

7. Other Contexts

A. Artistic Expression

- **Murals**
- Public Art
- Statues
- Literature & Music Sites

B. Landscapes

- Designed
- **T. Church Gardens**
- Historic/Vernacular
- Cultural

• * Indicates Themes not yet identified.

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II. Cultural CONTEXTS (by status)

Priority	Adopted Contexts	In-Progress Contexts	In-Progress Data Collection
1. Ohlone/American Indian HCS	1. JCHESS (ad. 2014) 2. LGBTQ HCS (ad. 2015) 3. Filipino Addendum to SoMa HCS (ad. 2013)	1. Latino HCS 2. African American HCS (reqs. outreach) 3. Chinese-American HCS 4. Italian-American history documented thru: a. North Beach HCS b. Excelsior/Portola HCS (intern project) 5. Russian HCS (intern project) 6. Counter-Culture (Haight/Citywide NR MPD)	1. Women Architects spreadsheet (from Inge Horton's book <i>Women Architects of the Bay Area</i>) 2. Women's Rights HCS (intern project) 3. Jewish history documented thru: a. Russian HCS (intern project) b. Excelsior Portola HCS (intern project) 4. German spreadsheet

- * Indicates Themes not yet identified.
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III. ARCHITECTURAL CONTEXTS

1. Construction Methods

– no sub-context–

- Rare Methods (Adobe, Skyscraper, Masonry Techniques, etc.)
- **Unreinforced Masonry Buildings (UMB) (ad. 1990)**

2. Architectural Styles

A. Early Settlement Era Styles (1848-1880)

- Late Adobe
- Vernacular/Folk Victorian
- Greek Revival
- Gothic Revival

B. Victorian Era Styles (1880-1901)

- Italianate/Flat Front Italianate
- Queen Anne
- Stick/Eastlake
- Second Empire
- Richardsonian Romanesque

C. Late 19th & Early 20th Century Revival Styles (1890-1930)

- English Revival Styles
(Elizabethan, Tudor, Late Tudor, Georgian Revival, Storybook, Gothic Revival)
- Classical Revival Styles
(Beaux Arts, Classical Revival, Neo-Classical, Greek Revival)
- Colonial Revival Styles
(Colonial, Dutch Colonial)
- European Revival Styles
(Norman, French Provincial, Italian Renaissance Revival, Venetian Revival, Romanesque Revival, Roman Renaissance Revival)
- Exotic Revival
(East Asian, Moorish, Egyptian, Tiki)

- ** Indicates Themes not yet identified.*
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III. ARCHITECTURAL CONTEXTS

2. Architectural Styles

D. Edwardian Era (1901-1915) and the Early 20th Century Period

- **Edwardian Typology and Era Styles: Craftsman, Queen Anne, Prairie, Classical Revival** (intern project)
- American & California Styles
(Craftsman, Arts & Crafts, Prairie, Chicago Style, Early 20th Century American Commercial, Sullivanesque, First Bay Tradition, Second Bay Tradition)
- Spanish & Mediterranean Revival Styles
(Spanish Colonial Revival, Mediterranean Revival, Churrigueresque)
- Modernistic Styles
(Art Deco, International, Streamline Moderne, WPA Art & Architecture)

E. Modern Architecture & Landscapes HCS (1935-1970) (ad. 2011)

Modern Styles included:

(Minimal Traditional, Contractor Modern, Mid-Century Modern, Googie, Contractor Mod., Eichlers, Ranch, Corporate/Miesian Modernism,)

F. Modern Addendum (1960-2000)

Modern Styles that require an updated Evaluative Framework:

New Formalism, Brutalism, Third Bay Tradition, Late French Provincial, Post-Modernism, etc.

3. Architects', Builders', Developers', & Landscape Architects' Biographies

No themes, names listed in alphabetical order; includes education, firm history, known projects in SF and the Bay Area.

Women Architects to be indexed.

Minority Architects to be indexed by cultural associations.

- * *Indicates Themes not yet identified.*
- **Bolded text** *indicates under contract, in-progress, or completed documentation.*

Sample of Survey findings BY NEIGHBORHOOD

Neighborhood #X:

Castro/Upper Market

Micro-Neighborhoods (Geographic-based Contexts)

Corbett Heights - (Appx: *Corbett Heights Historic Context Statement*)

Clarendon Heights

Eureka Valley (Appx: *Eureka Valley Historic Context Statement*)

Duboce Triangle (Appx: Art. 10 Landmark Designation)

Castro/Upper Market (Appx: CEQA/HRER det. CA Reg.-Eligible District)

Castro Cultural District (Appx: Adopted Cultural District)



DATA COLLECTION

What is Arches?

- An open-source, geospatially-enabled software platform for cultural heritage inventory and management
- Customized updates in 2020 to mitigate previous collection issues

www.archesproject.org

Part 1: Data Collection Tool (In-field Survey)

- Text, photos, maps, PDFs, video, audio
- Multiple users with different admin access, workflows for quality control
- Considering public-facing interactive platform for community submitted information

Part 2: Data Management (Pre-survey pre-population and post-Survey research)

- Links to related records, documentation, or even historic photos/ephemera
- Compatible with Property Information Map (PIM) database
- Legacy data will be incorporated



WHAT TYPES OF DATA ARE COLLECTED?

- Individual resources (buildings, structures, objects, natural features)
- Districts and cultural landscapes
- Dates, architects, architectural styles
- Cultural Associations
- Key materials and characteristics

How will it be recorded?

- Individual record (instance) in Arches database
- Each record (instance) will include:
- Photograph(s) of resource
- Physical description
- Associated historic context/themes
- Assessment of physical integrity
- CHRS Status code/evaluation
- Links to related information





OUTREACH & Engagement

Survey advisors group (sag)

- **Core SAG**

- 8 members:

- HPC Commissioners
 - SF Heritage/Advocacy
 - SPUR/Development
 - City family
 - Cultural Heritage/Preservation Planner
 - SF Historian
 - Public Policy/Equity
 - Preservation Planner

- **SAG rotating:**

- 3-4 members/phase:

- Supervisor Selection of representatives from neighborhood groups
 - Community stakeholders
 - Community historians
 - Historical and cultural societies
 - Cultural District representatives



Who makes up the Survey team?

Preservation Planning Staff

- Produce and review contexts/theme studies
- Develop data collection tools
- Gather and import legacy data
- Conduct survey fieldwork
- Research properties
- Conduct community outreach
- Internal Working Group

CONSULTANTS & Interns

- Produce contexts/theme studies
- Gather and import legacy data
- Conduct survey fieldwork
- Conduct community outreach
- Establish Cultural Heritage Methodology

Historic preservation commission

- Representative on SAG
- Review proposed survey methodology
- Review contexts/themes
- Adopt contexts/themes
- Adopt survey findings

Survey Advisory Group (SAG)

- Core SAG (Academic/Planning Professionals)
- Rotating SAG (Community Members/Organizers)
- Review proposed survey methodology
- Review Draft Documents/Eval. Frameworks
- Provide expertise during survey

Technical Support

- Getty Conservation Institute (GCI)
- Farallon Geographics, Inc.
- SF Planning IT Staff
- SF Planning Community Equity Team
- PlaceEconomics + InCommon (Cultural Heritage Methodology)
- Outreach Consultants (Future)

Public

- Participate in focus groups
- Participate in Community Meetings/HPC hearings
- Provide information through engagement activities/website
- Interactive Arches Platform
- Serve on SAG



Next steps

Next steps

ACTION ITEMS

- Internal Working Group
- Survey Advisors' Group – kick-off Core SAG
- Finalize RSAG Members
- Continue consultant- and Department-produced context/theme production
- Continue ARCHES data pre-population efforts
- Finalize the interface and ARCHES collector platform
- Launch SF Survey Website
- Intangible Heritage Methodology
- Kick-off Sunset Pilot

NEXT HPC QUARTERLY UPDATE

- Methodology/Phasing
- Context/Theme Production
- Data Collection
- Outreach & Engagement



**CULTURAL
RESOURCES
SURVEY**



THANK YOU

Marcelle Boudreaux

Principal Preservation Planner

marcelle.boudreaux@sfgov.org

Susan Parks

Senior Preservation Planner

susan.parks@sfgov.org