

San Francisco Modern Architecture and Landscape Design 1935-1970

Historic Context Statement



FINAL DRAFT

September 30, 2010

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The activity which is the subject of this historic context statement has been financed in part with Federal funds from the National Park Service, Department of the Interior, through the California Office of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the California Office of Historic Preservation, nor does mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the California Office of Historic Preservation.

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Chapter 1: Project Description

Introduction

The San Francisco Planning Department developed the *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement* (Modern context statement) in order to provide the framework for consistent, informed evaluations of San Francisco’s Modern design buildings and landscapes. The Modern context statement links specific property types to identified themes, geographic patterns, and time periods. It identifies character-defining features of Modern architectural and landscape design and documents significance, criteria considerations and integrity thresholds. This detailed information specific to property types will provide future surveyors with a consistent framework within which to contextually identify, interpret and evaluate individual properties and historic districts.

Buildings and landscapes of Modern design provide a direct link to past values, tastes, and ideologies. Such resources are often overlooked or under-appreciated by the public and/or decision-makers due to changing tastes and aesthetics related to architectural styles. In San Francisco, a wide spectrum of styles are included under the umbrella term of “Modernism” including early Streamline Moderne storefronts, concrete Brutalist office towers, and the ubiquitous, cheaply constructed “Contractor Modern” houses found in tract developments. In addition, San Francisco features the work of master architects associated with the Bay Tradition school of regional Modern design as well as architects associated with early development of the International style. Many consider the San Francisco Bay Area to be the hearth of Modern landscape design and San Francisco features influential public and private landscapes designed by master landscape architects.

Approximately 51,000 buildings – more than a third of San Francisco’s building stock – were constructed during the Modern Age. Property types include grocery stores and modernized storefronts; architect-designed single-family houses; skyscrapers; post-war residential tract developments and residential towers; automobile-oriented properties such as motels and service stations; institutional infrastructure such as libraries, schools, fieldhouses, religious buildings, and firehouses; and prototypical Modern landscapes. Even though the Modern context statement focuses specifically on buildings designed in a Modern style (as opposed to Revival or derivative styles, also widely constructed from 1935-1970), this nonetheless represents a tremendous number of properties and property types. A clear understanding of the significance of Modern design is required in order to develop an appropriate evaluative framework.

San Francisco is one of many cities in California and the nation that is developing, or has developed, a Modern Age (or Modern design) context statement. Notably, the cities of Pasadena, Riverside, Fresno, and San Diego have recently developed historic context statements and surveys related to Modern architecture and design. The previous and ongoing efforts of other cities served as models for the development of San Francisco’s Modern context statement.

Development of the Modern context statement was funded, in part, by a grant from the California Office of Historic Preservation (OHP). It was researched and written by San Francisco Planning Department staff, with support and review provided by an advisor group, local experts, and student interns. Mary Brown, Preservation Planner, was the lead researcher and writer. Additional staff review was provided by Preservation Planner Tim Frye. Department Preservation Planners meet the Secretary of the Interior

Professional Qualifications Standards. Volunteer researchers and writers include Alexandra Kirby, Jason Smart, and Maura Martin.

Definitions

Defining Modernism and Modern architectural design is a contentious issue that is subject to continual debate by architects, preservationists, planners and architectural historians. Even the validity of classifying buildings into styles is a subject under debate within the academic community. It appears that the only consensus historians can reach on this subject is to agree that there is a significant disagreement. This context statement recognizes the limitations of classification and does not attempt to resolve this ongoing debate; rather, a set of working definitions was developed in order to aid the understanding of Modern design as discussed herein. It is expected that further refinement of these terms and stylistic idioms will occur with future survey efforts and additional scholarship. In-depth descriptions of Modern building styles are located in Chapter 8.

Modern Age

A general term that for the purpose of this context statement refers to a period of time, rather than a trend in architectural style or design. For this context statement, the Modern Age refers to the 1935-1970 Period of Significance.

Modern / Modernism

There are numerous ongoing debates concerning the use of the terms Modern, modern, Modernism, and the Modern Movement. These terms have been used to describe periods of time as well as aesthetic stylistic design vocabularies. Some use the term modern to describe contemporary architecture. Others describe the Modern Movement in the United States as a period of innovative design, begun at the turn of the century, led by luminaries such as Louis Sullivan and Frank Lloyd Wright. European Modernism is often described as a 1910s-30s-era architectural movement led by Le Corbusier, J.J.P. Oud, Peter Behrens, and inclusive of the Bauhaus movement led by Walter Gropius and Ludwig Mies van der Rohe. For the purpose of this context statement, the terms Modern and Modernism will refer to a style and design vocabulary in the United States that spanned from the late 1920s through the 1960s. Key characteristics of Modern buildings include the absence of historical ornament and references, and the use of new technologies, materials and construction techniques. In this context statement, the terms Modern and Modernism are used broadly to describe a variety of architectural styles ranging from International Style to Bay Region Modern to Brutalism.

Midcentury Modern

While not an accepted style by academics, Midcentury Modern architecture does describe a wide array of design elements incorporated in buildings constructed during the 1940s-1960s. The name of this style was generated by the public, rather than scholars. Key characteristics of Midcentury Modern style include canted windows, use of brick veneer, angled asymmetry, and cantilevered roofs. Historic references or revival influences are notably absent from Midcentury Modern design. It is a vernacular style commonly used in commercial strips, residential tract developments, and institutional buildings. For the purpose of this context statement, Midcentury Modern is considered a style.

Post-War Architecture

Post-War architecture describes a range of architectural styles constructed in the years immediately following World War II. It is often used to describe residential tract development and is not synonymous with Modern architectural design.

Recent Past

The Recent Past is a term used by preservationists to describe a period of time that encompasses the present up to fifty years ago. It is a moving target. Given that this context statement was written in 2010, all buildings constructed from 1960 to 2010 are considered part of the Recent Past. This moving timeline is important in preservation planning as the age-eligibility criteria for National Register is 50 years old. However, as discussed later in this chapter, a Recent Past property might be eligible for the National Register if it is of “exceptional importance.”

Cultural Landscape

There are four general categories of cultural landscapes: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.¹ Modern designed gardens, plazas, and parks fall under the category of historic designed landscapes. The National Park Service defines a historic designed landscape as a “landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, engineer, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition.”²

Period Justification

The Period of Significance 1935-1970 was chosen because it best represents the evolution and zenith of Modern design in San Francisco. The mid-1930s witnessed a confluence of events significant to the development of Modern architecture in San Francisco. In January 1935, *Architect and Engineer* published a photo spread of the first Modern residential building constructed in San Francisco – the Cowell House designed by architects Morrow & Morrow in 1933. Pioneering International Style architect Richard Neutra designed the first of five buildings in San Francisco in 1935. The Golden Gate and Bay Bridges were nearing completion, opening up downtown San Francisco and solidifying its role as the region’s financial, corporate and industrial center. The Federal Housing Administration’s “Modernize Main Street” campaign was in full swing in San Francisco, spurring construction of Streamline Moderne commercial storefronts. By 1937, master builder Henry Doelger had introduced Streamline Moderne styles in his residential tract developments.

By the late 1960s, Modernism had largely peaked in San Francisco, although some sub-styles, such as the Third Bay Tradition, were just emerging. During the 1960s, Modern architects and landscape architects designed iconic skyscrapers, urban landscapes, and master-planned developments. However, a growing backlash to the perceived sterility of Modern design and concerns about the energy inefficiencies of Downtown’s glass-clad buildings dampened public enthusiasm for Modern architecture. The era’s final dramatic Modern design – the Transamerica Building – marks the end of the exuberance and innovation that characterized San Francisco’s Modern Age.

¹ “Defining Landscape Terminology,” National Park Service, www.nps.gov/hps/hli/landscape_guidelines/terminology.htm

² Ibid.

BACKGROUND

Survey Program

The foundation of a successful preservation program is an understanding of the location, distribution, and significance of historic, cultural, and archeological resources, which can include buildings, sites, structures, objects, districts, or cultural landscapes. This understanding is achieved through the historic and cultural resource survey process. In addition to identifying important individual historic or cultural resources and potential districts, a survey can help identify buildings that qualify for local or national preservation incentives and/or inform the development of neighborhood-specific design guidelines to protect neighborhood character.

To facilitate these and other preservation efforts, the San Francisco Planning Department has established the Comprehensive Citywide Cultural and Historical Resource Survey Program (Survey Program) to manage and conduct historic and cultural resource surveys. The Survey Program has taken a leading role in the development of neighborhood-specific historic context statements and large-scale surveys. Neighborhood-specific historic contexts and surveys were developed in support of the Planning Department's Area Plan planning efforts. A typical Planning Department Area Plan survey includes the development of a Historic Context Statement, documentation and evaluation of buildings on California Department of Parks and Recreation (DPR) 523 forms, and identification of potential Historic Districts and individually significant properties. This level of documentation and evaluation informs the public, property owners, government officials, and those who do business in San Francisco, making environmental review more transparent.

In addition to the Area Plan survey efforts, the Survey Program has initiated development of a Citywide Context Statement (Citywide context) in order to provide the historical perspective needed to identify and evaluate the wide range of building types and styles found in San Francisco. This Modern context statement constitutes an important theme within the Citywide context. Several related thematic context statements already drafted by the Department or consultants including the *Golden Age of Schools*, Midcentury firehouses, and Appleton & Wolfard libraries.

Historic Context Statements

A Historic Context Statement creates a framework for interpreting history by grouping information around a common theme, geographical area, and time period. Context statements are established evaluative tools for surveying historic and cultural resources in San Francisco, as well as throughout California and the nation. In its instructions for documenting historic and cultural resources, the California Office of Historic Preservation references the National Park Service's context based methodology: "The significance of a historical resource is best understood and judged in relation to historic context. A historic context consists of: a theme, pattern, or research topic; geographical area; and chronological period. The theme, pattern or research topic provides a basis for evaluating the significance of a resource when it is defined in relation to established criteria."

On June 7, 2000, the San Francisco Landmarks Preservation Advisory Board (LPAB), by Resolution No. 527, adopted the OHP's *Instructions for Recording Historical Resources* (1995) as the methodology for documenting historic and cultural properties in San Francisco. This resolution specified that context statements prepared in accordance with the OHP recordation manual, and reviewed for accuracy and adequacy by the LPAB, may be recommended for use in associated property evaluations, and that the Planning Department shall maintain a library of adopted context statements. Towards these ends, several

area-based and thematic-based context statements have been developed for use in San Francisco surveys by the Planning Department, the LPAB, and various other public agencies and community organizations.

Recent historic context statements managed or produced by the Department's Survey Program include: Inner Mission North, Mission District – City Within A City, The Golden Age of Schools, Market & Octavia, South of Market, Showplace Square, Japantown, Transit Center, Balboa Park, Central Waterfront, and Automotive Support Structures.

Context statements commissioned by neighborhood organizations tilt toward area-specific, rather than thematic context statements. In-progress and recently completed community-managed context statements include: Mission Dolores, North Beach, Eureka Valley, West Slope of Russian Hill, Oceanview-Merced Heights-Ingleside, Oceanside, Parkside, India Basin, and the African-American Historic Context Statement.

The content and organization of the Modern 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 Modern 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;" Bulletin No. 18 "How to Evaluate and Nominate Designed Historic Landscapes;" and "Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes." The Secretary of the Interior's "Standards and Guidelines for Archeology and Historic Preservation" also includes guidelines for the development of historic contexts. In addition, the National Park Service has produced several bulletins specifically pertaining to historic contexts related to the Modern movement including "Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places," "Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years," and Preservation Brief No. 36 "Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes."

The OHP developed several guidelines pertaining to the development of historic contexts including "Writing Historic Contexts," "OHP Preferred Format for Historic Context Statements" and "Instructions for Recording Historical Resources." Related San Francisco Planning Department guidelines include: "Suggested Outline for a Fully Developed Context Statement," "Outline for the San Francisco Context Statement," and "Format for a San Francisco Individual Theme."

REGULATORY BASIS FOR HISTORIC PRESERVATION

Federal Level

In the United States, the concept of preserving a community's architectural past emerged during the decades preceding the Civil War and focused on colonial buildings and other structures connected with important figures in American history. Public concern over the possible loss of historic sites and buildings of importance to the nation's heritage prompted Congress to adopt the Antiquities Act of 1906, offering protection to prehistoric and historic sites located on federal properties. The Historic Sites Act of 1935 established a national policy of preserving historic resources of national significance and created the National Historic Landmark Program. This legislation empowered the Secretary of the Interior, acting

through the National Park Service, to use the Historic American Buildings Survey to survey, document, evaluate, acquire, and preserve archaeological and historic sites³.

The National Historic Preservation Act (NHPA) of 1966 established a number of programs that deal with historic preservation at the federal and state levels. The National Register of Historic Places, maintained by the Secretary of the Interior, was created as a federal planning tool and contains a list of national, state, and local districts, sites, buildings, structures and objects significant in American history, architecture, archaeology, engineering and culture. In addition, the NHPA created the Advisory Council on Historic Preservation, an independent federal agency that serves as the primary federal policy advisor to the President and Congress, recommends administrative and legislative improvements for protecting our nation's heritage; advocates full consideration of historic values in federal decision-making; and reviews federal programs and policies to promote effectiveness, coordination, and consistency with national preservation policies. The NHPA also established the review process known as Section 106, in which federal undertakings must be assessed for potential impact on historic resources.⁴

Both the National Environmental Policy Act (NEPA) of 1969 and the California Environmental Quality Act (CEQA) of 1970 similarly require consideration of a project's effects on historical, architectural, and archaeological resources as part of the environmental review process. In 1983, the Secretary of the Interior released Preservation Planning Standards and Standards for the Treatment of Historic Properties that are used nationwide and under CEQA to guide appropriate preservation strategies.⁵

State Level

The State of California maintains preservation programs through the Office of Historic Preservation (OHP) within the California Department of Parks and Recreation. This office is administered by the State Historic Preservation Officer and overseen by the State Historical Resources Commission, whose members are appointed by the Governor. The office maintains the California Register of Historical Resources, which lists properties designated by federal, state and local authorities.⁶

The California Environmental Quality Act (CEQA) is the foundation of environmental policy and law in the state of California, and encourages the protection of all aspects of the environment, including historical resources. Under CEQA, state and local governmental agencies must consider the impact of proposed projects on historic resources.⁷

Preservation of resources from the Recent Past is one of the top 10 goals outlined in the *California Statewide Historic Preservation Plan, 2006-2010*. The Plan notes that "In California the demolition in recent years of buildings by master architects Edward Durrell Stone, Richard Neutra, and Rudolf Schindler, to name a few, has heightened the sense of urgency for the need to study and better understand the cultural resources of the Modern Age."⁸

³ Architectural Resources Group. 2009. *Preservation Element (draft)*. (Commissioned by the San Francisco Planning Department).

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ California Office of Historic Preservation, *California Statewide Historic Preservation Plan, 2006-2010 Update* (California Department of Parks and Recreation, 2006).

Local Level

At the local level, there are numerous studies, mandates and guidelines pertaining to the identification, evaluation, and preservation of historic and cultural resources in San Francisco. San Francisco's commitment to retaining its historic fabric is codified in Section 101.1 of the Planning Code, which sets forth eight Priority Policies, including Policy 7: *That landmarks and historic buildings be preserved.*

The San Francisco Planning Department's 1966 study "The Preservation of Landmarks in San Francisco" outlined goals for City legislation to protect architectural and historic resources. In 1967, the Board of Supervisors adopted a landmarks ordinance, Article 10 of the Planning Code, which established the Landmarks Preservation Advisory Board (Landmarks Board)." In 1985 the Downtown Plan was adopted as part of the General Plan, and Article 11 of the Planning Code implemented the preservation policies created for that Plan. Finally, the General Plan's introduction incorporated a 1986 voter-approved initiative, known as Proposition M, that added Section 101.1 to the Planning Code.

In 1995, San Francisco became a Certified Local Government (CLG) under the provisions of the NHPA. CLGs must comply with five basic requirements:

- Enforce appropriate state and local laws and regulations for the designation and protection of historic properties
- Establish a historic preservation review commission by local ordinance
- Maintain a system for the survey and inventory of historic properties
- Provide for public participation in the local preservation program
- Satisfactorily perform responsibilities delegated to it by the state

In 2008, voters approved a charter amendment to replace the LPAB with a newly created Historic Preservation Commission that has expanded powers over historic resources in San Francisco. The new Historic Preservation Commission (HPC) makes recommendations to the Board of Supervisors on building permit applications that involve construction, alteration or demolition of landmark sites and resources located within historic districts. The HPC may also review and comment on projects affecting historic resources that are subject to environmental review under the California Environmental Quality Act (CEQA), and/or projects subject to review under Section 106 of the National Historic Preservation Act. The HPC also approves Certificates of Appropriateness for alterations of Landmarks and properties located within Article 10 Historic Districts. The Modern context statement will be brought to the HPC for adoption in the Fall of 2010.

At the local level, Article 10 of the San Francisco Planning Code provides for official designation of Landmarks, Historic 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."

OBJECTIVES AND SCOPE

Objectives

The Modern context statement will facilitate identification of Modern buildings and landscapes by providing information on the various stylistic movements associated with Modernism in San Francisco. It provides information on the movement's key architects, architecture firms, landscape architects, and designers. Furthermore, the Modern context statement provides a framework for understanding the significance of the regional Modern architecture, the San Francisco Bay Region Traditions.

The purpose of the Modern context statement is to provide a framework for the identification and evaluation of buildings, structures, and landscapes associated with the Modern movement. Such evaluation can occur within the context of neighborhood-based historic resource surveys, thematic surveys of modern resources, Environmental Impact Reports (EIRs), Section 106 Review, and Historic Resource Evaluations. It is tailored for use by individual property owners for project review of individual buildings as well as by consultants or agencies involved in larger-scale survey efforts. Although it is not a survey, the Modern context statement identifies key buildings, landscapes, and master architects and designers.

Specific objectives include:

1. Provide a framework for the identification of Modern resources
2. Identify character-defining features of key Modern styles
3. Document the significance and themes associated with Modern design in San Francisco
4. Document registration requirements for Modern resources, including integrity thresholds
5. Identify and provide initial documentation of Modern master architects, landscape architects, designers, key practitioners and builders who worked in San Francisco
6. Develop an initial listing of known significant Modern buildings and landscapes
7. Provide recommendations for further research and future survey efforts that will aid in the identification and protection of Modern resources

Scope and Theme

The Period of Significance (POS) for the Modern context statement is 1935-1970; however, not all property types constructed during this POS are identified and discussed. Rather, the thematic focus of this context statement is buildings, structures, and landscapes associated with Modern design; hence, the focus is architectural Modern, not cultural Modern. For example, residential tract development is arguably a significant event in San Francisco history, and one that impacted the City's pattern of physical and cultural development. However, because this context statement is focused on architectural significance, rather than cultural significance, frameworks for evaluations are only provided for buildings *designed in a Modern style*. Other styles associated with tract development (i.e., revival styles) are discussed in order to provide a contextual understanding of the emergence, evolution, and influences of the Modern design in San Francisco. Similarly, only the architects, designers, and landscape architects associated with Modern design are profiled in the biography chapter.

CRITERIA FOR EVALUATION

Significance

Significance establishes why, where, and when a property is important. The criteria for significance, as established by the NPS, are identical at the federal, state, and local level. The criteria apply to buildings as

well as landscapes. Properties are evaluated for significance within their relevant historic contexts using the following adopted criteria:

National Register	California Register	Definition
Criterion A	Criterion 1	Associated with events that have made a significant contribution to the broad patterns of our history.
Criterion B	Criterion 2	Associated with the lives of persons significant in our past.
Criterion C	Criterion 3	Displays distinctive characteristics of a type, period, or method of construction, work of a master, high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
Criterion D	Criterion 4	Yielded, or may be likely to yield, information important in prehistory or history.

The thematic focus of the Modern context statement is Modern architectural and landscape design and is therefore focused specifically on Criteria C/3. On occasion, however, properties related to specific events that have impacted the design and construction of Modern buildings or landscapes should also be evaluated under Criteria A/1.

Integrity

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. 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.”⁹ The aspects of integrity apply to buildings and to designed landscapes. The National Register defines the seven aspects of integrity as follows:¹⁰

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.

⁹ National Park Service. *National Register Bulletin No. 15: How to Apply the National Register Criteria for Evaluation* (Washington, DC: U.S. Department of the Interior, 2002).

¹⁰ Ibid.

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.

Given that the thematic focus is on Modern design, properties significant under Criteria C/3 must retain the physical features that characterize the type, period, or method of Modern design and construction. Integrity of design, materials, feeling, and setting are generally more important when evaluating Modern architecture than integrity of workmanship, location, and association. However, the relative importance of each aspect of integrity is dependent upon the Modern style under evaluation.

Resource registration requirements for specific styles and property types, including eligibility criteria and integrity considerations, are discussed at length in the Evaluative Frameworks section discussed in Chapter 8: Modern Styles Evaluative Frameworks.

Evaluations of Recent Past Properties

The National Register of Historic Places (National Register) and California Register of Historic Resources (California Register) stipulate that properties must be at least 50 years old in order to qualify for listing in the National Register or California Register. Exceptions to this age requirement differ between the National and the California Register. Properties less than 50 years old may be eligible for listing on the California Register if it can be demonstrated that sufficient time has passed and scholarly perspective obtained in order to understand its historical importance.¹¹ The National Register sets a higher bar for exceptions to the age requirement. According to Criteria Consideration G, a property younger than 50 years old may qualify for the National Register if it “is of exceptional importance.” The NRHP purposefully declines to define exceptional importance, though it may include “the extraordinary importance of an event or an entire category of resources so fragile that survivors of any age are unusual” or a building “whose developmental or design value is quickly recognized as historically significant by the architectural or engineering profession.”¹² Exceptional importance does not have to apply at a national scale; resources can be exceptionally important at the local level. The relative scarcity of a particular property is considered when evaluating exceptional importance. Additionally, properties that

¹¹ OHP Technical Assistance Series #6: *California Register and National Register: A Comparison for the Purposes of Determining Eligibility for the California Register* (California Office of Historic Preservation, May, 23, 2001), 3.

¹² *National Register Bulletin No. 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, edited by Marcella Sherfy and W. Ray Luce. (Washington, DC: National Park Service, U.S. Department of the Interior, 1998).

have achieved significance within the past fifty years can only be evaluated when “sufficient historic perspective exists.” Historical perspective is further defined as scholarly research and historical and architectural contexts. One of the goals of this context statement is to provide historical and scholarly perspective.

To date, not a single property in San Francisco built less than 50 years ago is listed on the National Register. Only one building was listed as a San Francisco Landmark before it reached 50 years of age: the Crown Zellerbach Building, built in 1959, was listed just 28 years later, in 1987. One property has been determined eligible for listing on the California Register – 145 Natoma Street, an unusual (1970) Modern design office building located in the South of Market neighborhood. It was designed by the little known architect Thomas Lile. A specific wing of the 1920s-era San Francisco General Hospital building, Ward 86, was also recently determined eligible for listing in the California Register. Its significance as the first AIDS ward (1980s) in the United States is cultural (Criteria A/1) rather than architectural (Criteria C/3). Likewise, a Names Project building, located in an early 20th century building on Market Street, was designated a San Francisco Landmark due to its 1980s-era association (Criteria C/3) with the AIDS Memorial Quilt.

At the time of writing, there is an effort by preservation advocates to designate the Tonga Room, a Polynesian-themed Tiki bar, restaurant, and lounge located inside of the Fairmont Hotel, as an Article 10 San Francisco Landmark. Designed in 1967 by interior designer Howard Hirsch, the Tonga Room is a full and rare example of the Polynesian and Tiki designs that attained popularity at midcentury. Recent evaluations of the Tonga Room agree that it appears eligible for the California Register.

In the wider San Francisco Bay Area, there are several examples of designated Recent Past properties. For example, the Marin County Civic Center, designed by Frank Lloyd Wright, was designated a National Historic Landmark in 1991 – just 29 years after it was built.

Chapter 2: Methodology

Development of the Modern context statement relied upon a range of primary and secondary sources, field visits, GIS mapping, and synthesis of previously prepared environmental review documents. This section briefly describes the archival sources, existing designated resources, historic context statements, and other environmental review documents consulted in the preparation of the Modern context statement.

HISTORIC AND ARCHIVAL SOURCES

Archives and Repositories	San Francisco Public Library History Center, San Francisco Planning Department archives, University of California, Berkeley Environmental Design Archives, San Francisco Department of Building Inspection archives, San Francisco Museum of Modern Art, San Francisco Chapter of the American Institute of Architects digital archives, San Francisco Heritage archives, San Francisco Public Library Historic Photograph Collection, Charles W. Cushman Photograph Collection
Primary Sources	Photographs, Sanborn Fire Insurance Maps, Works Progress Administration Land Use Maps 1948-1960, architectural plans and drawings, 1976 Department of City Planning Architectural Survey field forms, San Francisco City Directories 1935-1970, periodicals including <i>Architect & Engineer</i> , <i>San Francisco Chronicle</i> , <i>Life Magazine</i>
Secondary Sources	Guidebooks, architect biographies and monographs, scholarly articles, books, websites, lectures, tours

Photographic Archives

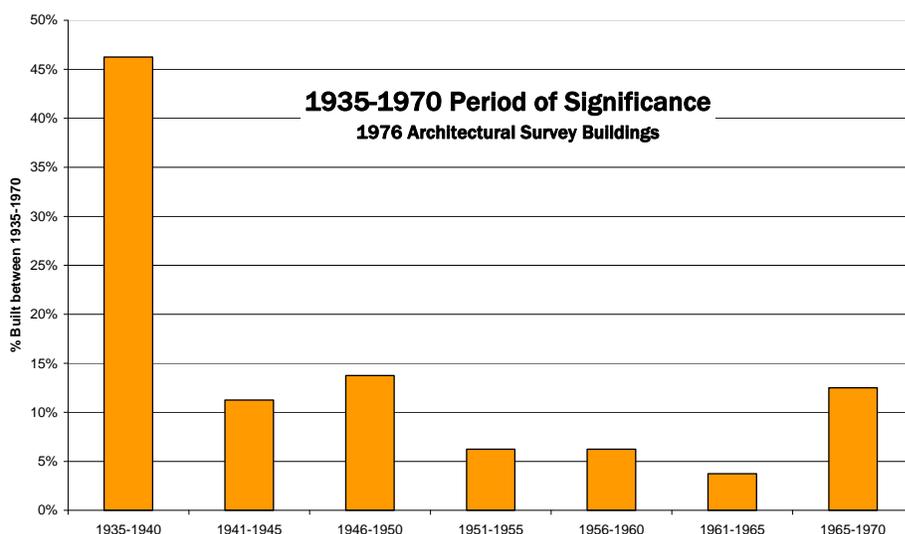
Historic photographs provide visual clues that aid in interpreting historic buildings and landscapes. The primary collection consulted during development of the Modern context statement was the online digital archives of the San Francisco Public Library. The bulk of this collection consists of the photo morgue of the *San Francisco News-Call Bulletin* newspaper, which provides a wide range of images of buildings constructed from 1935 to 1965. Searches for Modern buildings and landscapes were conducted using key word searches including “Modern,” “Architect,” “Built,” “Modernism,” and specific architect name. Photographs of Modern buildings and landscapes were compiled in a spreadsheet, along with building name, construction date, address, and related pertinent information. A search using Mapjack.com, a street view website, allowed a comparison with the physical condition of the building or landscape as it exists today.

SURVEYS AND EVALUATIONS

Numerous past surveys, context statements, and evaluations related to the Modern Age, Modern architecture and architects, and Modern landscape design were consulted, including:

Department of City Planning 1976 Architectural Survey

Approximately 10,000 buildings were identified and evaluated in the Architectural Survey, conducted by the Department of City Planning from 1974 – 1976. This survey focused solely on architecture and did not identify or evaluate a property’s cultural or historic associations. Buildings included in this survey were considered at that time to be among the top 10% of architecturally significant buildings in San Francisco. Field survey forms for each individual property are located in a 61-volume set at the San Francisco Planning Department preservation library. Surveyed buildings were concentrated in the central and northern neighborhoods and included residential, industrial, commercial, religious, and institutional property types. Eighty-one of the surveyed properties – less than 1% – were constructed during the context’s Period of Significance of 1935-1970. Of these, nearly half were constructed between 1935-1940 and many were of the Moderne or Streamline Moderne style.



Buildings evaluated during the 1976 Architectural Survey were most commonly constructed from 1935-1940.

“Here Today” Survey

The *Here Today* historic resource survey and subsequent book were initiated by the Junior League of San Francisco in response to a loss of historic resources through demolition, inappropriate alteration, or neglect. The survey culminated in the 1968 publication *Here Today: San Francisco’s Architectural Heritage* (Chronicle Books), which described many, though not all, of the surveyed buildings. Approximately 2,500 properties were surveyed in San Francisco. The original survey files, for all properties included in the survey, are available at the San Francisco History Center, at the San Francisco Public Library Main Branch. The Junior League’s *Here Today* survey was the first historic resources survey conducted in San Francisco and was focused particularly on high-style Victorian-era buildings. The *Here Today* survey did not include any buildings constructed during the 1935-1970 Period of Significance.

Cultural Landscape Documentation

Since 2000, the Historic American Landscapes Survey (HALS) has documented historic vernacular and designed landscapes across the United States.¹³ Of the five HALS Inventory Forms focused on San

¹³ HALS is an arm of the Historic American Building Survey (HABS) / Historic American Engineering Record (HAER). HALS documentation is often used as mitigation for projects that may impact a cultural landscape, though it is also used

Francisco, just one landscape – the Berrigan Garden (Fay Park), designed by Thomas D. Church – falls within the POS. In addition to cultural landscape reports, the Northern California Chapter of HALS maintains an inventory spreadsheet of historic and designed landscapes. Forty of the 81 listed landscapes were designed or re-designed during the POS. The Cultural Landscape Foundation recently launched a wikipedia-style database, called What's Out There, of cultural landscapes throughout the United States. The What's Out There database includes examples in California and the Bay Area, and provided additional information on landscape design and practitioners in San Francisco.

Surveys and Property Evaluations

As part of its California Environmental Quality Act (CEQA) review process, the San Francisco Planning Department requires rigorous research-based documentation and evaluation of certain historic properties in the form of Historic Resource Evaluations (HREs). Over a dozen HRE's pertain to Modern design buildings and/or architects, representing a range of property types from single-family houses, office buildings, commercial and industrial properties, libraries, firehouses, institutional buildings and large-scale Modern residential landscape design. Additional property evaluations occur in the context of Area Plan historic resource surveys and Environmental Impact Reports.

The Northern California chapter of docomomo has compiled dozens of fiches – in-depth building descriptions – focused on significant Modern buildings in San Francisco. These fiches were valuable sources used in preparation of the Modern context statement.

Modern context statements

Existing context statements focused on Modernism, Recent Past, and Midcentury design were reviewed including context statements for Riverside, San Diego, Fresno, and Pasadena. Relevant National Register Multiple Property Documentation Forms include “Historic Residential Suburbs in the United States, 1830-1960,” “Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, 1942-1999,” and the “Collier Heights Historic District.” In addition, the Planning Department reviewed the National Trust’s survey and documentation of Modern buildings in New Canaan, Connecticut.

DESIGNATED MODERN RESOURCES

Article 10 Landmarks

The City and County of San Francisco maintains a list of locally designated City Landmarks and Historic Districts, similar to the National Register of Historic Places but at the local level. Landmarks can be buildings, sites, or landscape features. The regulations governing Landmarks, as well as the list of individual Landmarks and descriptions of each Historic District, are found in Article 10 of the Planning Code. Landmark status provides the greatest level of protection for historic resources in San Francisco. Of the 262 designated Article 10 Landmarks, just six were constructed between 1935-1970.

proactively to provide additional information. A more detailed discussion of cultural landscapes is found in Chapter 7: San Francisco Modern Landscape Design.

Address / Name	Landmark No.	Year Built	Architect/ Style
99 Mission Street, Rincon Annex Post Office	107	1939-1941	Gilbert Underwood / Art Moderne
590 Market Street, Crown Zellerbach Building	183	1959	SOM / “Miesian” International Style
140 Maiden Lane, V.C. Morris Building	72	1949	Frank Lloyd Wright
1055 Taylor Street, Grace Cathedral	170	1935	
Golden Gate Bridge	222	1936	Irving Morrow / Art Deco
Doggie Diner Sign	254	TBD	Googie

Article 11

Article 11 of the San Francisco Planning Code contains an adopted local register of historic resources in the C-3 (Downtown) district. Buildings rated I, II, III or IV are considered historical resources for the purpose of CEQA. Just nine rated I-IV buildings were constructed between 1935-1970.

Address / Name	Category	Year Built
1035 Howard St., Eng-Skell Building	I	1935
1363 Market St., Western Furniture Exchange	I	1937/1950
417 Montgomery, Lurie Building	I	1946
Union Square (plaza and underground parking structure)	I	1942
225 Bush St., Standard Oil Bldg.	I	1922/1948
231 Sansome St., T.C. Kierulff Bldg.	I	1925/1942
101 Stockton, O’Connor-Moffat/Macy’s	I	1928/1948
1071 Market St., Egyptian Theater	II	1924 / 1936
703 Market St., Spreckles Bldg.	III	1896 / 1938

National Register

The National Register of Historic Places (National Register) is a list of buildings and sites of local, state, or national importance. This program is administered by the National Park Service through the California Office of Historic Preservation. Individually significant buildings and historic districts constructed during the Period of Significance (1935-1970) and listed in the National Register include:

Address / Name	Year Built	Style / Architect
Larkin Street, U.S.O. Hospitality House	1941	Moderne / Dodge Riedy
101 Spear Street / Rincon Annex Post Office	1939	PWA Moderne / Gilbert Underwood
301 Folsom Street, Cofin-Redington Building	1936-37; 1945-46	Art Moderne / Architect Frederick Meyer

Aquatic Park Historic District	1939	Streamline Moderne / William Mooser III and William Mooser Jr.
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Field Visits

Site visits were essential to understand property types and patterns of development during the Modern Age. Site visits in Pacific Heights focused on the concentration of architect-designed single-family Modern design houses. Site visits to Japantown, Western Addition, Diamond Heights, and the Embarcadero provided a greater understanding of Modern design within the context of redevelopment. Western neighborhoods, in particular the Sunset District, Twin Peaks, and smaller neighborhood such as Lakeshore provided information about Modern design within tract developments. Hilltop neighborhoods occasionally feature entire subdivisions of Modern-era properties. Field visits also included neighborhoods to the south with high concentrations of construction during the Modern Age such as Visitacion Valley, the eastern slopes of Bernal Heights, Silver Terrace, and the Excelsior. Representative property types and styles were identified and photographed as were significant works by key Modern architects and landscape architects. Preliminary field reconnaissance was conducted by Planning Department staff in January – April 2010. Construction dates of photographed buildings were researched in order to document eras of particular building styles or property types. Original building permits of over 150 selected buildings were reviewed in order to uncover architect or merchant-builder trends.

Quantitative and Geographic Analysis

GIS analysis proved essential for understanding the distribution and types of buildings constructed during the Modern Age. Numerous maps were created to aid in the development of the Modern context, including maps based on property type, number of stories, and construction date. Mapping also provided direction for the prioritization of field visits.

Community Participation

A team of experts and stakeholders well-versed in Modern design helped shape and review the Modern context statement including Christine French, director of the National Trust’s Recent Past Initiative; Andrew Wolfram, member of the San Francisco Historic Preservation Commission; Richard Brandi, architectural historian; Gretchen Hilyard, architectural and landscape historian; and Inge Horton, author, specializing in San Francisco architects.

Presentations were made to interested stakeholders including the Northern California chapters of Docomomo and the Historic American Landscape Survey.

Chapter 3: San Francisco's Historical Development

Overview

The character of San Francisco's built environment has been influenced over time by various factors, including significant historical events, cultural movements, technological advances, notable individuals and groups, and changing trends in urban design and architecture. Underlying all of these factors is the City's dramatic natural topography. The City is confined to roughly 49 square miles at the tip of a peninsula where the San Francisco Bay to the east drains through the northerly Golden Gate into the Pacific Ocean to the west. The terrain is distinguished by the famed hills of San Francisco, which offer a myriad of views of Ocean, Bay, and City skyline, as well as by broad valley floors that historically received the earliest and densest settlements and that contain many of the City's oldest neighborhoods.

The cultural landscape that has emerged in San Francisco within the past two centuries has resulted from purposeful alterations of the natural physical landscape by successive waves of settlement and development. Coves and tidal marshes along the Bay were filled, hills and dunes were leveled, and inland streams and lakes were diverted, drained, and reclaimed. It is no accident that San Francisco is located at an important natural harbor, as maritime commerce played a vital role in the development of San Francisco. However, the vitality of the port was ultimately offset by the city's relative geographic isolation by land. Until the construction of the iconic sister bridges, the San Francisco-Oakland Bay Bridge and the Golden Gate Bridge in the 1930s, the only direct ground approach to the City was from the south, while access to San Francisco from points north and east was achieved only by boat.

Phases of Development

Native American, Spanish, and Mexican Periods, ca. 5,000 years ago – 1848

The earliest known inhabitants of the San Francisco Peninsula were indigenous Native Americans. Archeological remains of the settlements of indigenous peoples in San Francisco date to at least 5,000 years ago. The indigenous groups that most recently inhabited the Peninsula were Ohlone tribes of the Costanoan linguistic family who led riparian-based lifestyles along the shores of the Bay. At the time of European contact in the late 18th century, an Ohlone tribelet called the Yeluma lived in seasonal villages that dotted the eastern portion of the San Francisco Peninsula. While none of the structures of indigenous peoples remains extant, numerous archeological sites in San Francisco, including shell mounds and burials, provide insight into the earliest settlements.

Non-native explorers, settlers, and colonists began to arrive on the San Francisco Peninsula in the late 18th century. The government of Spain established a military outpost, or presidio, at the northern tip of the peninsula near the mouth of the Golden Gate in 1776. Concurrently, Catholic missionaries of the Franciscan order established the sixth and then-northernmost mission in a chain that would eventually number 21 missions along the California coast. The permanent chapel of the Mission San Francisco de Asis was completed in 1791 near present-day 16th and Dolores Streets. Commonly called Mission Dolores, the chapel is the last of the mission compound buildings to remain standing and is the oldest extant building in San Francisco.

When Mexico won independence from Spain in 1821, the territory that included present-day California became a possession of the Mexican government, which secularized the missions and conferred vast rancho tracts across the entire San Francisco peninsula and beyond. Another change brought by Mexican governance was international trade, which was not permitted by Spain. By 1835, a small civilian commercial port settlement, the Pueblo of Yerba Buena, was established in the area of California and Montgomery Streets, initially supported by the export of California hides and tallow and the import of goods from the eastern United States and Europe.

Enduring development patterns were established in Yerba Buena. In 1839, the pueblo's first survey platted the area around Portsmouth Square in what became known as the 50 Vara Survey. The survey established a rectangular grid of blocks aligned to the cardinal directions. 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 Mission Dolores and Twin Peaks, with much of its route along an old path to the mission. Soon thereafter, the 100 Vara Survey platted the area south of Market Street on a street grid aligned diagonally with Market, and with quadruple-sized lots, in conflict with the 50 Vara grid to the north. This unconventional mismatch of surveys, platted at the birth of the City, is apparent today in the enduring street-and-block patterns north and south of Market Street.

Nineteenth Century American Period, 1848 - 1906

United States expansionism was announced in Yerba Buena in 1846 when the U.S. Navy took the port over without conflict and raised the American flag at Portsmouth Square. In 1847, during the Mexican-American War, the U.S. changed the name of the settlement from Yerba Buena to San Francisco. When the victorious United States officially assumed control of the territory in 1848, the population had reached about 400, including traders from the eastern United States and Europe. The settlement changed dramatically, however, with the discovery of gold on the American River in the Sierra Nevada foothills that same year. San Francisco, already the primary port on the West Coast, was also the closest harbor to the strike, and by 1849 the city was growing exponentially as fortune-seeking men flooded in, primarily by sea, bound for gold country. Many of the newcomers remained in, or returned to, San Francisco, which transformed from a quiet harbor into an instant city teeming with a diverse, international population. By 1852 the population stood at approximately 35,000, and the character of the place had entirely changed from four years before.

As the Gold Rush gave way to more normal patterns of growth and development, the instant city that had sprung up from tents, shacks, and cabins began a long and fitful transition into a permanent city of repute. With an increasing population, which also became more diversified with respect to ancestry, gender, age, and household type, came new construction to support housing, commerce, and industry. The City boundary line was sequentially expanded southward and westward, ultimately reaching its current location (and merger with the County line) in 1856 through the Van Ness Ordinance. Nonetheless, most of the City's commercial development remained concentrated near the port, the natural location of trade in goods and services. Related industrial activities were located near the port as well, primarily in the South of Market area, with rail spurs providing connections to move materials and goods to and from warehouses and manufacturing plants. Locations for housing were generally linked to early transportation corridors, some of which perpetuated the courses of the trails that had connected the three earliest Spanish-Mexican settlements (mission, presidio, and pueblo). In the 1850s and 1860s, expansion of residential neighborhoods was limited by sparse transportation, by the young

municipality's reluctance to provide costly services to outlying areas, and by Mexican landowners defending legal claims to their ranchos. However, these issues were resolved and by the 1870s, residential streetcar suburbs had begun westerly and southerly marches that would continue through the turn of the century, notably in the large Western Addition and Mission Districts. Citywide, building booms and busts were closely linked to regional economic events, including the Comstock Silver Lode in 185X, and the economic depressions of the 1870s and 1890s.

Advances in transportation technologies and expansions in service, from the 1860s to 1890s, were key influences in the settlement of the City. On a macro scale, completion of the Transcontinental Railroad in 1869 facilitated the importation of people (laborers and consumers), trade, and building materials such as brick and stone. Locally, mass transit provided a means for people without independent transportation to live further from the commercial and industrial core, beyond walking distance. Mass transit vehicles were rudimentary at first, appearing in the form of horse-drawn cars on tracks in the late 1850s and early 1860s. A significant innovation occurred with Andrew Hallidie's invention of the cable car in 1873, providing the means to conquer San Francisco's hills and thereby making steeper slopes available to residential development. Electrification of the lines began gradually in the 1890s and accelerated after the turn of the century. By the late 19th century, cable car lines and electric streetcar lines ran on most major streets of San Francisco, extending earlier housing patterns further westward and southward. The removal of all cemeteries from the City around the turn of the century, except for the tiny graveyard at Mission Dolores, also opened up large tracts of land for residential development and public parks, primarily in the Inner Richmond and Mission districts.

Amidst the rapid growth of early San Francisco, founders recognized the urban population's needs for parks and recreation spaces. By the end of the 19th century, these concerns had resulted in the establishment of various public squares, neighborhood parks, and natural areas in eastern San Francisco, often at the tops of hills. In western San Francisco, a huge tract of land was set aside in the 1870s in the so-called "Outside Lands" and developed as Golden Gate Park. The park was created in part to encourage settlement of the vast sand dunes adjacent to the park site, now known as the Sunset and Richmond Districts. By the close of the 19th century, little actual residential development had occurred in the outlying western districts, though Golden Gate Park, site of the 1894 Midwinter Fair, became an enormously popular attraction.

Early 20th Century, 1906 - 1934

On April 18th, 1906, a massive earthquake struck San Francisco, one of the most significant events in the city's history. Although the quake itself did relatively little damage to San Francisco structures that were not located on filled land, the many ruptured gas lines, overturned furnaces, and toppled brick chimneys soon produced scores of fires that quickly spread unchecked throughout the City, while damaged water mains made firefighting extraordinarily difficult. The downtown and industrial districts were consumed entirely before the intense fires turned on the city's residential neighborhoods, most of which were constructed of wood that served to kindle the great inferno. For three days the fires blazed, and some 28,000 buildings were destroyed, including almost every structure east of Van Ness Avenue and Dolores Street, and north of 20th and Townsend Streets, an area that includes today's Financial District, North Beach, Russian Hill, Pacific Heights, South of Market, and the northern Mission District. Some pockets within the fire line escaped destruction, including portions of Telegraph Hill. An estimated 3,000 or more people perished in the conflagration, and approximately 250,000 people – more than half of the entire 1906 population of San Francisco – were left homeless by the disaster.

The rebuilding and recovery of San Francisco from the 1906 disaster earned it the moniker of “The City That Knows How.” The City’s reconstruction, despite occurring without central planning or leadership, resulted in modernization of the financial and industrial bases, densification and expansion of residential neighborhoods, wholesale social and economic reorganization of the city, and ultimately a new San Francisco. The sheer scope and magnitude of the physical rebuilding effort, which involved over 500 city blocks and four-fifths of the City that had been destroyed, was astounding. Just as extraordinary was the pace of the rebuilding, as entire burnt districts stood intact just a few years after the disaster and the city was nearly complete again within a decade. The City, along with the world, symbolically celebrated the recovery of San Francisco when it hosted the Panama Pacific International Exposition in 1915, also the year that the rebuilt City Hall was completed.

Rebuilding of the City began within months of the 1906 disaster. The early focus of reconstruction was the Downtown commercial district, which was entirely rebuilt and modernized within three years. The immense South of Market district, which was previously a mix of working-class residences and industry prior to the disaster, was rebuilt as primarily industrial and large-scale commercial. Higher density housing was constructed in rebuilt and surviving residential neighborhoods, which increased in population. Higher-income housing moved westward, while lower-income housing was pushed farther south. In order to accommodate the urgent City-wide housing needs, multi-unit flats were increasingly constructed in all residential neighborhoods. Although many of the outlying residential neighborhoods were permitted to rebuild with wood, post-disaster fire codes were enacted in the Downtown and South of Market districts that resulted in widespread fire-resistant construction in brick and concrete in those areas.

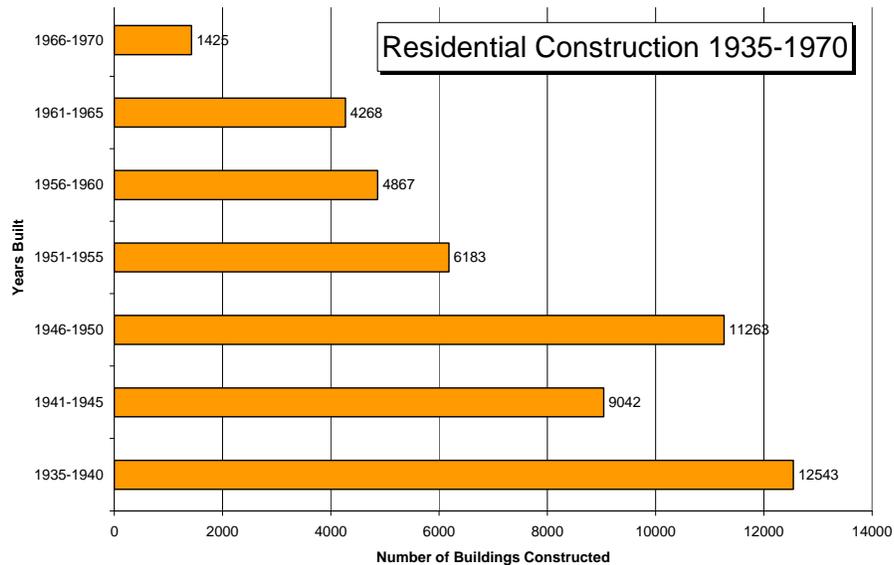
The citywide building boom that began after the 1906 disaster continued nearly unabated until World War I. A nationwide economic boom during the 1920s correlated with another building boom in San Francisco and enacting of the City’s first Planning Code in 1921, mandating the geographic separation of incompatible land uses. The opening of streetcar tunnels in 1918 and 1928, as well as the adoption of mass automobile use beginning in the 1920s, spurred residential development in outlying areas of the City. Consequently, vast areas of the Sunset and Richmond Districts in western San Francisco, and the Excelsior District in southern San Francisco, were built out from the 1920s through the 1940s with tract housing, primarily single-family dwellings with integral garages. This period correlated with the mass adoption of automobiles, enabling development in further out areas not yet served by public transportation. The economic crisis precipitated by the Stock Market Crash of 1929, had a massive dampening effect on construction in San Francisco, which didn’t pick up until the mid-1930s. New Deal federal programs and policies to spur employment and stimulate building activity resulted in massive Works Progress Administration public works projects and economic incentives for construction-related activities.

Chapter 4:

Residential Development 1935-1970

A variety of factors influenced the type, location, and building form of residential development in San Francisco from 1935 to 1970. Key factors include the near collapse of the construction industry during the Great Depression, the massive population boom related to World War II, and changes in the mortgage industry. Other factors include the development of government-sponsored public housing, the influence of developer-builders, the mass adoption of automobility, creation of the San Francisco Redevelopment Agency, and the shift from single-family to multi-family residential buildings. Residential property types include builder-developed single-family houses, defense and public housing, residential towers, and multi-family housing.

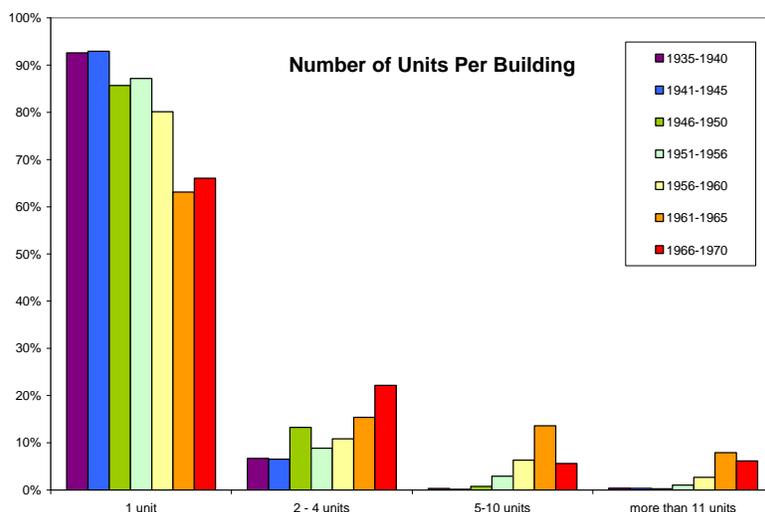
During the Period of Significance, 1935-1970, the peak period of residential construction occurred from 1935 to 1940. Nearly all of the 12,500 buildings constructed were residential and of those, the vast majority (93%) were single-family houses.¹⁴ Due to prohibitions on non-essential construction during WWII, the number of residential buildings constructed during the period 1941-1945 dropped precipitously to just over 9,000 buildings. The percentage of single-family houses, however, remained the same. The period immediately following the end of hostilities saw a massive population increase and correlated boom in residential construction. Although single-family buildings still predominated (86%), there was a marked increase in the number of multi-family units. In particular, there was a sharp increase in the number of two- to four-unit buildings and five- to ten-unit buildings. The post-war building boom quickly leveled off. Beginning in the period 1951-1955, residential construction again dropped precipitously. Just over 6,100 residential buildings were constructed – a 44% decrease from the previous five years. The number of residential buildings constructed continued to steadily decline over the following decades. By the period 1966-1970, fewer than 1,500 residential buildings were constructed – an 88% decrease from the first five years of the Period of Significance.



Extant residential buildings constructed from 1935-1970. (Source: San Francisco Planning Department)

¹⁴ The following analysis is based upon extant building stock. Data was pulled from the San Francisco Planning Department's Parcel Information Database.

Although fewer residential buildings were constructed from 1951-1970, there was a corresponding increase in the percentage of multi-family buildings. The period 1961-1965 saw a particularly sharp increase in multi-unit buildings. This increase correlates to various large-scale housing projects including the redevelopment areas. While single-family houses remained the dominant building form throughout the Period of Significance, from 1961-1970 more than a third of residential buildings were multi-family townhouses, duplexes, apartment buildings, and towers.



Number of units per residential building, 1935-1970 (Source: San Francisco Planning Department)

In the 1940s, the typical new residence in San Francisco was an attached one-story over garage, wood-frame house with stucco siding. It consisted of slightly less than 1,000 square feet of livable area. It contained a single bathroom, a fireplace in the living room, two-bedrooms, and a two-car (parked in tandem) garage.

San Francisco led the nation in residential construction immediately following the end of WWII. More housing building permits – 17,000 by May 1946 – were authorized in San Francisco than for any other city in the United States.¹⁵ The vast majority (82%) of the new houses were planned for owner-occupancy.¹⁶ House prices hovered around \$4,500, with the upper tier topping out at around \$10,000. Proposed rents averaged \$40/month with some rentals fetching up to \$80/month.¹⁷

Given the primacy of the single-family house, this chapter will first look at the federal policies to encourage middle-income home ownership and the key builder-developers responsible for constructing thousands of these houses in the western, southern, and southeastern areas of San Francisco.

¹⁵“San Francisco Leads in Housing Permits.” *Architect & Engineer*(May 1946): 29.

¹⁶ *Ibid.*

¹⁷ *Ibid.*

FHA Loans and Rise in Home Ownership

The Modern Age (1935-1970) saw a dramatic increase in homeownership, from 44 percent of American families in 1934 to 63 percent in 1972.¹⁸ The federal government played a direct role in this beginning in the Great Depression, when the country faced an alarming drop in home construction and housing prices, as well as a rise in foreclosures.¹⁹ To revive the moribund housing industry, the federal government created the Home Owners Loan Corporation (HOLC) in 1933 and the Federal Housing Administration (FHA) in 1934. These agencies revolutionized home financing by making it less expensive and less risky for banks and homeowners to finance mortgages. With its low-interest loans to homeowners, the HOLC pioneered the concept of a long-term, fully amortized mortgage. Prior to this, mortgages had to be renewed every five to ten years, and foreclosures often occurred because the owner could not secure financing to renew²⁰. With full amortization, homebuyers had lower monthly payments, and foreclosures became less likely.

The FHA insured long-term mortgage loans made by private lenders, with the United States Treasury as guarantor. This reduced the risk to bankers, which led to lower interest rates and more manageable down payments.²¹ While the HOLC's lending programs were disbanded in 1936, the mortgage innovations and the FHA survived.²² The Federal National Mortgage Association (aka Fannie Mae), introduced in 1938, further incentivized mortgage lending by purchasing FHA mortgages from private lenders.²³ The government also took action to make buying a home easier for returning World War II veterans. In 1955, about 4 million veteran homeowners had purchased their homes with loans backed by the Veterans Administration.²⁴

The homeownership incentives did not just promote homeownership but influenced where homes were purchased and by whom. The HOLC needed to predict the life of the housing it financed, but the appraisal methods it introduced and helped to standardize privileged white, suburban homebuyers. Neighborhoods were valued using four grades. The highest grade went to new neighborhoods homogeneously populated with "American business and professional men."²⁵ Conversely, an older housing stock and the presence of foreigners or ethnic/racial minorities resulted in lower grades. Black neighborhoods were invariably rated with the lowest grade, colored red on the agency's maps. This practice of "red lining" steered FHA mortgage insurance and bank loans to less urban, less diverse areas.²⁶ By the mid-1960s the difficulties obtaining credit in inner-city areas were becoming clear, and the FHA modified its policies to reduce barriers to lending in these areas.²⁷

¹⁸ Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 215-16.

¹⁹ *Ibid.*, 193.

²⁰ *Ibid.*, 196-97.

²¹ *Ibid.*, 203-205.

²² Glenn C. Altschuler and Stuart M. Blumin, *The GI Bill: A New Deal for Veterans* (New York, NY: Oxford University Press, 2009), 38.

²³ *Ibid.*, 185.

²⁴ *Ibid.*, 188.

²⁵ Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 197.

²⁶ *Ibid.*, 207-14.

²⁷ Allen R. Hays, *The Federal Government & Urban Housing: Ideology and Change in Public Policy* (Albany, NY: State University of New York Press, 1985), 86-87.

Redlining and racial covenants resulted in a segregated geography of race and ethnicity in San Francisco. Many of the Modern Age's largest private developers – such as Henry Doelger, Standard Building Company, and Metropolitan Life Insurance Company (Parkmerced) – included racial covenants or discriminatory practices prohibiting non-Caucasians from purchasing and/or renting properties, particularly in the western and southwestern area of San Francisco. The incentives to keep non-whites out of areas with high FHA ratings resulted in decreased opportunities for home ownership among San Francisco's racial and ethnic minorities. Although racial covenants and deed restrictions were ruled unconstitutional in a series of court cases beginning in 1948, the practice of exclusion continued, albeit unofficially.

RESIDENTIAL PROPERTY TYPES

Builder Developed Single-Family Houses

Builder-developers were responsible for constructing single-family tracts on large expanses of land in the west, southwest, south and southeast areas of San Francisco. Most builder-developers purchased large swaths of vacant land for residential development, rather than engage in a piecemeal, parcel-by-parcel approach. By building dozens, hundreds, and even thousands of houses, these developers were to economize construction costs, increase speed and efficiency of construction, and offer affordable houses for the newly burgeoning class of middle-income San Franciscans. The Excelsior, Portola, and neighborhoods to the south and southeast were more often developed by smaller builders, who focused on just a few blocks. To the west, however, builder-developers such as Ray Galli, Henry Doelger and the Standard Building Company developed thousands of houses atop the former sand dunes.

In order to avoid monotonous blocks of identical buildings, developers offered a range of façade styles. Traditional and Revival styles such as French Provincial, Spanish Colonial, Mediterranean Revival, and various Regency Revivals predominated. By the late 1930s, however, builder developers increasingly offered facades that reflected their interpretation of the Streamline Moderne style. Developers added this sleek new style to their façade options in order to appeal to consumers interested in the Modern and Modernistic style emerging at that time. A very small minority – perhaps 5% – of the facades offered by developers during the late 1930s-1940s were designed in the Streamline Moderne style.²⁸ Traditional and Revival styles continued to comprise the vast majority of facades in builder-developer tracts. The earliest known Streamline Moderne tract houses, built in 1937 in the Sunset District, are credited to master builder-developer Henry Doelger.

Late-1930s to 1940s developer tracts featured remarkably uniform landscape features. Although the houses were set back from the sidewalk, the shallow front yard area was strictly decorative as it was not sufficiently large enough to be used. Paved entry walkways and driveways were usually flanked by narrow strips of lawn. An additional thin swath of lawn was often found between the sidewalk and the curb. Some tracts featured small-scale shrubbery. Street trees are notably absent.

While the spectrum of façade styles provided the appearance of variety on blocks of builder tracts, the interior layouts were generally confined to a few standardized layouts. Descriptions of the most common layouts for 1930s-1940s Sunset District tracts – the “Junior 5,” “Modified 5,” “Tunnel Entrance Full

²⁸ Based on a random sampling of three blocks in the Sunset District.

Plan,” and “Center Patio Full 5 with Sunroom” – are described below. These descriptions were accessed from www.saxerealestate.com and are reprinted here nearly verbatim.

The Junior 5

This is one of the most basic floor plans built in the Sunset District. The majority of the basic Junior 5's were constructed during the 2nd World War and some were as well built in the late 40's. The average plan has slightly under 900 square feet. Note that the dining area is part of the kitchen area and is accessible from the living room. The "Jumbo" plans were mostly found after 1946 and have slightly larger rooms plus some are originally constructed with a third bedroom down off the entry hall. Entry is through the "English" entrance at street level. The basements would normally house 2 cars, tandem.

The Modified 5

The majority of the Modified 5 plans were built by the Standard Building Co. (Sunstream Homes) between 1947 to about 1951. Other builders as well used the same floor plan and, in some cases, extended the length a few feet, which increased the size of each room slightly. The average home has approximately 950 square feet. Entry is through the "English" entrance at street level, which in turn leads to the inside stairway. Many of these homes have an extra bedroom or den built on the ground floor and accessible from either the garage or off the lower entry hall. Two cars tandem parking, wash trays and laundry hook-up are found in the basement area.

The Tunnel Entrance Full Plan

The Tunnel Entrance Full 5 or 6 were originally built by Henry Doelger in the very late 30's and early 40's. Compact but spacious, these homes were copied by many builders throughout the city. Many still have the original pullman built-in dinette. In the late 40's, a full 6 plan was constructed with all three bedrooms off the hall. Some as well had sunrooms off the two rear bedrooms and a den or social room downstairs easily reached by the inside back stairs. The garage accommodated two-car tandem parking.

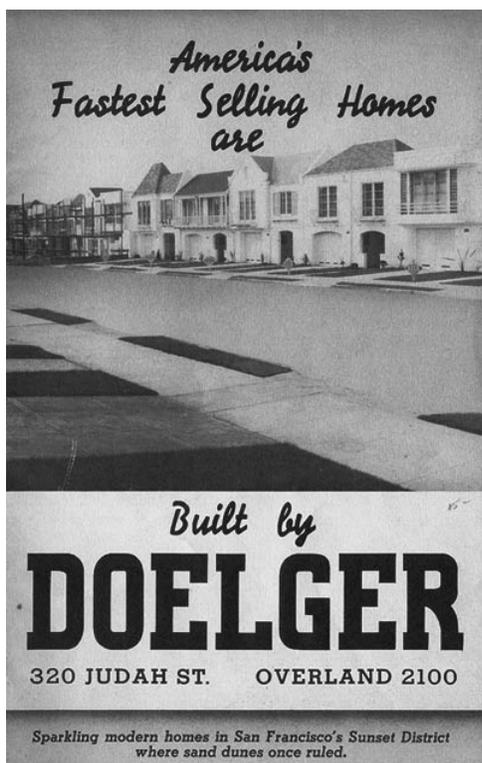
Center Patio Full 5 with Sunroom

This plan is by far one of the most desirable built in the Avenues. Construction mostly in the 30's and very early 40's (pre-war). They vary in length depending on the contractor, from 50 to a maximum of 65 feet. Some are constructed with original sunroom and large social hall with wet bar and even a fireplace down. The expanded plans have separate breakfast rooms plus many custom features. The open center patio, although not large, has entry from the hall, dining room and breakfast room as well. These Center Patios enhance the complete interior by allowing natural light to enter all adjacent rooms. Ideal for family with small children allowing an open air play pen. Referred to by many as the Cadillac of Avenue homes!

Henry Doelger

Henry Doelger, a contractor-builder-salesman, dominated the home-building industry in San Francisco in the 1930s and 1940s. In 1922, while still in his 20s, Doelger bought (and sold) his first lot in the Sunset District, an area that that would later be affectionately nicknamed “Doelger City” and “The White Cliffs of Doelger.” After his initial modest success as a land speculator, Doelger, in 1925, built his first house in the Sunset. From the late 1920s into the early 1940s, Doelger developed the area bounded by 27th Avenue,

39th Avenue, Kirkham Street, and Quintara Street.²⁹ During his 30-year career Doelger Homes constructed approximately 11,000 buildings in San Francisco, primarily in the Sunset District.³⁰ From 1934 to 1940 he was the largest home builder in the United States, constructing an average of two houses a day and employing 500 people. His specialty was a one-story over garage, single-family house, though he did build a limited number of duplexes and apartments.



This c.1941 advertising flyer features a variety of façade styles including Doelger's iteration of the Streamline Moderne Style.

(Source: Prelinger Archives, www.prlinger.com)

Doelger mastered the “Fordist” production of assembly-line house building. Rather than build houses individually, workers were organized into specialized crews, each focusing on a specific step in the process: foundation work, framing, sheetwork, siding, and roofing. At one point Doelger even experimented with a conveyor belt to move pre-fabricated parts. To cut costs in his later developments, Doelger had his own lumber mill on site.³¹

Doelger's lead in-house staff architect for over 20 years – Chester Dolphin – along with staff designer Ed Hageman, developed several standardized plan layouts for five- and six-room, attached single-family row houses.³² Dolphin and Hageman later collaborated on design of the iconic Midcentury tract development in Westlake, located just south of San Francisco. Most of Doelger's buildings were framed in redwood and clad in stucco. Although the interior layouts were limited to just a few options, the facades of Doelger's houses reflect a myriad of architectural styles. This range of styles resulted in block faces with remarkably varied roof forms and cladding, entrances and stairways, and fenestration patterns. Consumers had the option of choosing a traditional revival style or a modernistic Streamline Moderne house. His early versions of the Streamline Moderne style, houses marketed as the “Styleocrat” and the “Rainbow House,” provided some of the first Modern design options to his largely traditional or revival façade designs.³³

Due to economies of scale, efficient Fordist production, and new government-backed mortgages, Doelger was able to offer affordable houses to a wider spectrum of middle-class buyers. In 1941, buyers could purchase the \$5,560 “Rainbow House” with a 10% down payment and \$37.50 monthly mortgage. The slightly smaller “Freedom House” was available in 1942 for \$4,780, with \$480 down and a monthly mortgage of \$32.50.³⁴ Adjusting for inflation, this equates to \$82,000 and \$71,000 respectively in 2010

²⁹ Ken Zinns, “Sunset Developers,” in *Outsidelands* (January 3, 2004), <http://www.outsidelands.org/sunset-developers.php> (accessed July 2010).

³⁰ Rob Keil, *Little Boxes: The Architecture of a Classic Midcentury Suburb* (Daly City, California: Advection Media, Oct. 2006).

³¹ *Ibid.*

³² *Ibid.*

³³ See the Chapter 6: San Francisco Modern Architectural Design for more information on Doelger's foray in Modern design.

³⁴ Housing costs listed in an 1941 and 1942 advertisements in the *San Francisco Chronicle*, accessed at www.outsidelands.org

dollars.³⁵ Combined with the new mortgage amortization, home-ownership in the late 1930s – 1940s was a viable possibility for a wider range of household incomes.



Recent photographs of (now altered) Doelger houses:

Top left: Example of the 1942 “Freedom House” façade at 1738 43rd Avenue.

Top right: The post-war (1949) Colonial-style “Westridge” façade located at 2424 Vicente Street.

Left: The 1941 “Rainbow” façade at 1738 42nd Avenue is an example of Doelger’s more restrained interpretation of the Streamline Moderne style. It was marketed as a “color styled” house.

(Source: Western Neighborhood Project, www.outsidelands.org/doelger-types.php)

Post-War Tract Developments

Non war-related construction was reduced to a trickle during WWII. The years following the end of WWII, however, witnessed an explosion in residential building activity. Thousands of new houses were needed to house returning veterans, the now permanent “temporary” defense workers, and new families drawn to the area. Over a million servicemen and women and defense workers passed through the San Francisco Bay Area during the war. Many chose to return and settle in San Francisco at war’s end. San Francisco and Los Angeles experienced massive population increases immediately following the end the war. New residential single-family residential tracts were developed into the 1960s. In the 1950s-1960s, locations of this new tract development focused on the remaining areas of vacant land: the former cemetery lands; steeper areas such as Diamond Heights, Twin Peaks, Gold Mine Hill, and the upper slopes of Bernal Heights; and smaller-scale in-fill development in the south and southeast. Streamline Moderne remained until 1950 the dominant Modern façade style utilized in multi-style tract developments.

³⁵ According to Bureau of Labor Statistics’ Consumer Price Inflation Calculator, www.bls.gov/data/inflation_calculator.htm

By the early 1950s, a new Modern style emerged – Midcentury Modern – which largely replaced iterations of the Streamline Moderne style.³⁶ Just as Henry Doelger had dominated the home-building industry in the 1930s-1940s, the Standard Building Company (which marketed its inexpensive “Sunstream Homes”) dominated the late 1940s-1950s. One example is Midtown Terrace, jointly developed by Standard Building Company and the Panorama Development Company in 1956-57. These detached, split-level houses, located on the southern and western slopes of Twin Peaks, were more spacious than the standard Sunset District row house and accessible to a slightly higher-income home-buyer. The 817 buildings were larger, averaging 1,200 square feet. Many were of a Midcentury split-level design and featured canted overhangs and roof forms. Revival styles and the Minimal Traditional style predominate. There was a greater focus on landscaping in Midtown Terrace development than was common in 1940s residential tracts. Small private rear yards abutted a shared greenbelt, filled with trees. Hedges, shaped shrubbery, and low brick planters were de rigueur in the front yard. To maximize views, buildings on several streets – for example, Skyview, Gladeview, Knollview, Starview, and Panorama streets – were constructed on only one side of the street.



Top left: Advertisement for Midcentury Modern house on Gellert Street in the Lakshore residential tract. Bottom left: A view of the same house today. It retains a high degree of architectural integrity. Top right: 1 Marview Way, a Midcentury Modern façade option offered in the Midtown Terrace development. Bottom right: 1956 aerial view of Midtown Terrace under construction.

Sources: www.outsidelands.org, www.mapjack.com, San Francisco History Center, San Francisco Public Library

³⁶ See Chapter 6: San Francisco Modern Architectural Design for information on the development and characteristics of Midcentury Modern design.

Builder-Developers

A review of building permits revealed that Modern Age builder-developers did not commonly commission architects to design their developments. A few, like Henry Doelger, employed staff architects. Some, like the Belcher Better Built Homes, engaged drafting companies such as the Contractors Drafting Service. Just a few architects are listed on building permits for builder-developer projects. Hansen Homes commissioned architect N.W. Mohr for its (1940) development of Streamline Modern houses in Cayuga Terrace. In 1964, Galli Construction Co. hired architects Hayes and Smith for its small development of custom-houses in Diamond Heights. More often, however, the design of tract buildings was pulled from standardized plans adapted by the engineer, contractor, and developer. Many builder-developers also diversified their businesses to include construction contracting. The following table provides information on builder-developers active in San Francisco from 1935-1970. Also listed are associated neighborhood developments and the types of Modern design styles incorporated in their developments. It is not an exhaustive list.

San Francisco Builder-Developers 1935-1970

Builder / Developer	Owner	Active Years³⁷	Known Tract Developments	Associated Architect	Predominate Modern Style	Construct. Cost³⁸	Notes
Hansen Homes (True Value Construction Company)	Walter & Max Hansen	1939-1953	(1940) Cayuga Terrace	N.W. Mohr	Streamline Moderne cluster around Ottawa Street	\$3,500	Not listed in city directories from 1940-1942
“	“		(1948) Anza Vista	None listed	Streamline Moderne	\$11,500	Single-family and unusual Moderne duplexes
Standard Building Company / (Sunstream Homes)	Carl and Fred Gellert	1939-1972	(1957) Midtown Terrace	None listed	Midcentury	\$14,000	Built 20,000 dwelling units, mostly small houses in Sunset ³⁹
“	“		(1939s-1942), (1947-early 1950s) Lakeshore Park ⁴⁰		Moderne, detached split-level	Sales price! \$6,000 pre-war, \$12,000 post-war ⁴¹	Associated Lakeshore shopping center
“	“		(1939-1940) Pine Lake Park				240 houses ⁴²
Doelger	Henry	1925-	Sunset District	Chester	Streamline	\$5,000	

³⁷ “Active Years” is defined as years listed in the San Francisco City Directories.

³⁸ Unless otherwise noted, this is construction cost – not the sale price – for a single family house. Construction costs were pulled from building permits of representative buildings within the development.

³⁹ Ken Zinns, “Sunset Developers,” in *Outsidelands* (January 3, 2004) www.outsidelands.org/sunset-developers.php (June 2010).

⁴⁰ Western Neighborhoods Project, www.outsidelands.org

⁴¹ Ibid.

⁴² Ibid.

Builder / Developer	Owner	Active Years ³⁷	Known Tract Developments	Associated Architect	Predominate Modern Style	Construct. Cost ³⁸	Notes
Homes	Doelger	1940s		Dolphin (staff architect)	Moderne	(1941 sales price)	
Ernest W. Perkins & Sons	Ernest W. Perkins	1948-1959	(1951) Moffit Street in Glen Park	None listed	Restrained Moderne	\$6,700	
McKeon Happy Homes (aka McKeon Construction Co.)	Chris T. McKeon	1940-1966	Sunset District developments		Streamline Moderne		Not listed in City Directories from 1941-1943
Heyman Brothers		1945-1957	(1940) Ewing Terrace	None listed	Streamline Moderne	\$4,950	
“			(1953) Laurel Heights	None listed	Midcentury Modern	\$35,000 (duplex)	
Rousseau & Rousseau	Oliver Rousseau		(1941) Lone Mountain	H.C. Baumann	Art Moderne	\$8,000 (duplex)	Plus scattered in-fill development
Rude Construction	Joseph Rude	1953-1980+	(1950) Excelsior	None listed	Streamline Moderne	\$7,500	Moderne w/unusual entryway
A.W. Nelson Co. (renamed Nelson & Warden in 1951)		1935-1961	(1952) Excelsior	None listed	Midcentury Modern	\$8,500	Unusual split level cluster on Lapham Street
Belcher Better Built Homes	George P. Belcher	1945-1981	(1956) Anza Vista	Contractors Drafting Service (in SF)	Midcentury Modern	(4-unit Apt) \$43,000	
Portola Building Company		1966-present	(1944) Silver Terrace	None listed	Moderne (restrained)	\$35,000	
Galli Construction ⁴³	Ray F. Galli	1938-1968	Sunset		Moderne		
“	“		(1964) Diamond Heights	Hayes & Smith	Second Bay Tradition	\$17,500	Several clusters in Diamond Heights
Stoneson Development Company	Henry & Ellis Stoneson	1920s-	Sunset / Lake Merced				
“	“	1930s	Lakeside		Midcentury Modern		Residential tract plus commercial

⁴³ Though based in San Francisco, the Galli Construction Co. focused its development efforts in areas outside of San Francisco from the mid-1940s until the early 1960s.

Builder / Developer	Owner	Active Years ³⁷	Known Tract Developments	Associated Architect	Predominate Modern Style	Construct. Cost ³⁸	Notes
“	“	1949	Stonestown		Midcentury Modern		Towers, low-rise and large-scale shopping center
Ring Brothers		1960s	Diamond Heights SFRA		Midcentury Modern		

Table compiled by San Francisco Planning Department in July 2010 using information compiled from building permits and San Francisco City Directories.

Public Housing / World War II Defense Housing

The first major wave of public housing in the United States followed the creation of the United States Housing Authority (USHA) in 1937. This agency was established to fund local housing authorities. As a result the San Francisco Housing Authority (SFHA) was created in 1938. The SFHA first planned eleven projects totaling 2,855 units. Holly Courts, completed in Bernal Heights in May 1940, was the first public housing project west of the Rockies.⁴⁴ When the U.S. entered World War II in December 1941, two more projects, Potrero Terrace and Sunnydale, had been partially or fully completed, and another two, Valencia Gardens and Westside Courts, were under construction.⁴⁵

World War II caused an extreme housing shortage in San Francisco as thousands migrated to the area for war-related jobs. The strategically important Hunters Point shipyard was dramatically expanded during the war, requiring many new workers. As part of the war effort, all public housing projects in development nationwide were reclassified as defense worker housing. Thus Valencia Gardens and Westside Courts were used for wartime purposes upon opening in 1943.⁴⁶

The 1940 Lanham Act authorized funds for temporary wartime housing, and several housing complexes were built at Hunters Point specifically for defense workers. The Middle Point housing complex, completed in 1943, was followed by another five complexes within six months. The Double Rock, Ridge Point, and Candlestick Cove complexes were designed for families. The family complexes had a similar style, typically consisting of two-story rectangular buildings, with four units per floor and two to five rooms per unit. Dormitory-style complexes, Harbor Slope and South Gate, housed single workers. The largest complex, Ridge Point, was designed for 2,000 families and had three elementary schools and three childcare centers. The initial burst of construction was not enough to satisfy demand. Annexes were added to many of the complexes, and some workers were housed in camping trailers. Demountable housing was also used; the parts were constructed offsite, then assembled at the final site.⁴⁷

⁴⁴Carey and Co. Inc., “Hunters View Housing Development: San Francisco, California” (Historic resource evaluation, September 10, 2007), 9.

⁴⁵ Ibid.

⁴⁶“Beginning of the Housing Projects,” *Hunters Point Beacon*, October 22, 1943. Cited in: CIRCA: Historic Property Development, “Historic Context for the Bayview Waterfront Plan” (Report, December 2008), 132.

⁴⁷CIRCA: Historic Property Development, “Historic Context for the Bayview Waterfront Plan” (Report, December 2008), 133-36.

As was typical of the time, the housing was segregated by race, and the dormitories were segregated by gender. However, as a result of the extreme housing shortage, the Hunters Point neighborhood was unusually diverse and racially integrated by contemporary standards.⁴⁸

By the end of the war, over 10,000 temporary units had been built⁴⁹. About 5,500 of these were located at Hunters Point⁵⁰. Other temporary units were built on Potrero Hill and along Alemany Boulevard⁵¹. Defense workers also settled in the Little Osaka section of the Fillmore District, where housing had become available due to the forced relocation of Japanese-Americans.⁵²

Post-War Public Housing

Housing demand remained high after the war ended, as returning veterans needed immediate and long-term living arrangements. The Lanham Act had required war housing to be demolished within two years of the end of the war, so as not to compete with the private housing market.⁵³ However, the post-war demand was so great that this requirement was waived. Temporary war housing was used for returning veterans, and the Ridge Point complex housed Japanese-Americans returning from internment camps.⁵⁴ Furthermore, the federal government allowed defense worker housing to be transferred to local housing authorities rather than destroyed.⁵⁵ Over 2,600 people in San Francisco lived in relinquished war housing as late as 1964.⁵⁶ By the early 1950s public housing construction was allowed to resume, and so the SFHA completed the six projects it had planned prior to the war.⁵⁷ As the temporary housing became less needed for immediate post-war purposes, the SFHA replaced some of it with permanent housing. For example, the Double Rock complex was replaced with what is now the Alice Griffith Public Housing in 1964.⁵⁸

San Francisco's public housing was intentionally segregated until the 1950s as part of the SFHA's "neighborhood policy," which dictated that the projects' residents reflect the racial demographics of the surrounding neighborhoods. Of the agency's original eleven housing projects, only one, Westside Courts,

⁴⁸ Albert S. Broussard, *Black San Francisco: The Struggle for Racial Equality in the West, 1900-1954* (Lawrence, KS: University Press of Kansas, 1993), 175-76.

⁴⁹CIRCA: Historic Property Development, "Historic Context for the Bayview Waterfront Plan" (Report, December 2008), 46.

⁵⁰Albert S. Broussard, *Black San Francisco: The Struggle for Racial Equality in the West, 1900-1954* (Lawrence, KS: University Press of Kansas, 1993), 175.

⁵¹Carey and Co. Inc., "Hunters View Housing Development: San Francisco, California" (Historic resource evaluation, September 10, 2007), 10.

⁵² Edward France, "Some Aspects of the Migration of the Negro to the San Francisco Bay Area Since 1940" (Ph.D. dissertation, University of California at Berkeley, 1962), 59-60. Cited in: Paul T. Miller, *The Postwar Struggle for Civil Rights: African Americans in San Francisco, 1945-1975* (New York, NY: Routledge, 2010), 9.

⁵³CIRCA: Historic Property Development, "Historic Context for the Bayview Waterfront Plan" (Report, December 2008), 133-34.

⁵⁴ *Ibid.*, 148.

⁵⁵ *Ibid.*

⁵⁶ Amy Howard, "Northern Shelter: Community, Identity and Spatial Politics in San Francisco Public Housing, 1938-2000" (Ph.D. dissertation, College of William and Mary, 2005), 4. Cited in: CIRCA, 150.

⁵⁷ Carey and Co. Inc., "Hunters View Housing Development: San Francisco, California" (Historic resource evaluation, September 10, 2007) 10.

⁵⁸CIRCA: Historic Property Development, "Historic Context for the Bayview Waterfront Plan" (Report, December 2008), p172-74.

was set aside for black residents. Another, the Ping Yuen development in Chinatown, was reserved for Chinese residents, but the other nine were intended only for white residents.⁵⁹ The policy was controversial and was ruled unconstitutional by the courts in 1952 and 1953.⁶⁰

By the mid-1950s, public housing authorities throughout the nation faced challenges. Public support dwindled due to perceptions of crime, cost issues, and projects' often sterile appearance. Whereas public housing was initially viewed as a temporary refuge for hard-working citizens down on their luck, over time it was increasingly seen as a "permanent home for the underclass."⁶¹ Cost limits often hindered construction quality and design creativity.⁶² In addition, federal government funding was very limited and covered capital costs rather than ongoing operation and maintenance costs, which rose with inflation.⁶³ In San Francisco operational funds came mostly from rent receipts, but tenants came to be those who could least afford rents high enough to improve their living situation. A 1964 survey found that many San Franciscans in public housing, particularly African-Americans, lived in substandard, overcrowded conditions.⁶⁴

Nevertheless, at least one public housing development built during the post-war period had the support of local interests. The Ping Yuen housing complex ("Tranquil Gardens" in Chinese) opened in 1951 as the first federally funded housing project in a Chinese community.⁶⁵ It was originally planned for an all-Chinese tenant population in accordance with the SFHA's "neighborhood policy." Support for the project was high in part because of the design's sensitivity to the local context. Local Chinese residents were contracted to provide furnishings and paint murals. Chinese-inspired motifs and colors decorated the corridors and entrance gate, and the development was landscaped with shrubs from China.⁶⁶

Building Typology

The form, massing, and styles of SFHA buildings reflected prevailing architectural and public housing theories as well as site and funding constraints. Potrero Terrace and Sunnydale are examples of the super-block typology of site planning in which the housing was sited on a large parcel of land, relatively free of vehicular traffic. The buildings were massed together or placed in parallel rows of buildings, disconnected from the prevailing street grid. The effect was an open site plan providing light, airflow, and views. Another popular typology in the early years of public housing was the court plan (e.g., Holly Courts, Westside Courts, Valencia Gardens), in which buildings faced inward to enclose small, protected

⁵⁹ Carey and Co. Inc., "Hunters View Housing Development: San Francisco, California" (Historic resource evaluation, September 10, 2007) 10.

⁶⁰ Albert S. Broussard, *Black San Francisco: The Struggle for Racial Equality in the West, 1900-1954* (Lawrence, KS: University Press of Kansas, 1993), 223-25.

⁶¹ Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 227.

⁶² It is also possible that deferred maintenance, rather than design, contributed to the poor performance of many public housing projects.

⁶³ R. Allen Hays, *The Federal Government and Urban Housing: Ideology and Change in Public Policy* (Albany, NY: State University of New York Press, 1985), 93-98.

⁶⁴ CIRCA: Historic Property Development, "Historic Context for the Bayview Waterfront Plan" (Report, December 2008), 150.

⁶⁵ Carey and Co. Inc., "Ping Yuen Housing Development, San Francisco, California" (Historic resource evaluation, June 22, 2001), 10.

⁶⁶ *Ibid.*, 10-11.

courtyards.⁶⁷ While low-rise buildings were common at first, larger tower designs became more popular due to their ability to accommodate a higher population density.⁶⁸



Left to Right: John F. Kennedy Towers, 1966; Valencia Gardens, 1942; Potrero Terrace, 1941. Photos: San Francisco History Center, San Francisco Public Library and Mary Brown, San Francisco Planning Department.

Severe cost constraints often impacted the attention to design and quality of materials used in defense and public housing projects. In its 1939 guidelines *Design for Low-Rent Housing Projects*, the USHA explicitly prioritized economy and rational organization over a building's style and aesthetics.⁶⁹ Tight budgets often resulted in utilitarian styles and scaled-back landscape designs. Nonetheless, during the war, leading architects associated with the Second Bay Tradition – notably, William Wurster and Vernon DeMars – experimented with the design and siting of defense worker housing. Their woodsy public housing projects in Vallejo and Richmond, California were included in the San Francisco Museum of Art exhibit of 1942. Modern design architects and landscape architects, including William Wurster, Ernest Born, Henry Howard, and Douglas Baylis were associated with the design of several San Francisco defense and public housing projects (several of which have since been demolished or radically altered). In San Francisco, extant housing projects typically reflect an absence of style and the prioritization of cost-savings and utilitarian design.⁷⁰

Despite the cost constraints, art was occasionally installed in public housing projects. The (demolished) Valencia Gardens, for example, featured sculpture by Benny Bufano. Likewise, the Mission Dolores tower, now called the Bethany Center Senior Housing, features a 1969 mosaic mural designed by noted San Francisco artist Ruth Asawa. The extant mural is located at the building's entryway.

⁶⁷ Carey and Co. Inc., "Ping Yuen Housing Development, San Francisco, California" (Historic resource evaluation, June 22, 2001) 4; CIRCA, 131.

⁶⁸Carey and Co. Inc., 6.

⁶⁹ Page & Turnbull Inc., *Historic Resource Evaluation and Cultural Landscape Assessment: Parkmerced, San Francisco, California*, Final Draft, November 13, 2009, 27.

⁷⁰ It is possible that in certain cases the site plan and building footprints are more significant than the actual buildings.

The following table summarizes the public housing projects built in San Francisco during the Modern Age (1935-1970).⁷¹

Project Name	Date Built / Remodeled	Neighborhood	Original Building Typology	No. of Units	Architect
Holly Courts	1940	Bernal Heights	Court plan	118	Arthur Brown Jr.; Landscape architect Glenn Hall
Potrero Terrace	1941	Potrero Hill	Super-block	469	Frederick Meyer, Warren Perry and John Bakewell
Sunnydale	1941	Visitation Valley	Super-block	767	Albert Roller and Roland Stringham
Valencia Gardens	1942/ Demolished 2005	Mission District	Court plan	246	William Wurster and Harry Thomsen; landscape design by Thomas Church
Westside Courts	1943	Western Addition	Court plan	136	Lester Hurd and Charles Masten; James H. Mitchell
North Beach Place	1952/ Demolished 2004	North Beach	tbd	229	Ernest Born with H.H. Gutterson; landscape design by Thomas Church
Ping Yuen	1951	Chinatown	Tower + court	234	Mark Daniels, Henry Howard, and Henry Temple; Francis J. Ward and John S. Bolles; landscape architect: Douglas Baylis
Hunters Point A	1953/1978/ 1983	Hunters Point	Wood-frame, stucco, low-rise buildings	213	Angus McSweeney (1952)
Alemaný	1955/1990	Bernal Heights	Low-rise rectangular buildings	157	Milton Pflueger (1952)
Potrero Annex	1955/1980	Potrero Hill	Low-rise rectangular buildings	137	J. Francis Ward and John S. Bolles
Hunters View	1956/1982	Bayview/Hunters Point	Super-block	267	Donald Beach Kirby & Assoc.; land planners: French, Jones, Laffin & Associates
Westbrook Apartments	1956	Bayview/Hunters Point	Low-rise rectangular buildings	225	TBD
Rosa Parks Senior Apartments	1961/1985	Western Addition	Tower + court	198	TBD
Ping Yuen North	1961	Chinatown	Tower + court	194	TBD
Alice Griffith	1962/1980	Bayview	Low-rise rectangular buildings	254	TBD
Hayes Valley A	1962	Visitation Valley	Low-rise rectangular buildings	18	TBD

⁷¹ Carey and Co. Inc., (2007); Carey and Co. Inc., (2001); CIRCA; San Francisco Dept. of Building Inspection historical permit records; San Francisco Housing Authority records; Diana Scott, "Public Housing Comes Full Circle" in *FoundSF* (Shaping SF and the San Francisco Museum and Historical Society, n.d), available online at http://www.foundsf.org/index.php?title=Public_Housing_Comes_Full_Circle (accessed on June 2010).

Project Name	Date Built / Remodeled	Neighborhood	Original Building Typology	No. of Units	Architect
John F. Kennedy Towers	1966	Pacific Heights	Tower	98	John S. Bolles
Mission Dolores	1966	Mission	Tower	92	TBD
Woodside Gardens	1968	Twin Peaks	Tower	110	Neill Smith and Associates
990 Pacific	1969	Nob Hill	Tower	92	John S. Bolles
227 Bay	1970	North Beach	Mid-rise apartment building	50	TBD
350 Ellis	1970	Downtown/Civic Center	Tower	96	Walker and Moody

(Source: Table compiled by San Francisco Planning Department, June 2010)

Multi-Family Housing

In April 1942, the War Production Board construction order halted all non-essential private development in order to concentrate resources toward the war effort.⁷² Doelger shifted his attention from private construction and sales to war-related housing. During World War II, he entered the defense housing market and constructed 3,000 military units in South San Francisco, Benicia, Vallejo, and Oakland. Other builder-developers, for example, the Stoneson Development Company, Galli Construction Company and Standard Building Company (led by the Gellert Brothers) were also active in the construction of defense housing.

In the years following the end of World War II, San Francisco experienced a tremendous population boom and resultant demand for new housing. The ensuing house building and construction boom continued the pre-war development pattern of single-family houses in the undeveloped western and southwestern areas of the City. A new building form, however, gained popularity in the decade following the end of the war: high-density apartment towers and large-scale planned private developments. Two developments, in particular, stand out – Parkmerced and Stonestown.

Residential Towers & Planned Communities

Parkmerced⁷³

Parkmerced is a planned community set on a 192-acre site in the southwestern corner of San Francisco. Developed by the New York firm Metropolitan Life Insurance Company (Met Life), the project consisted of low-rise garden apartments and groupings of mid-rise apartment towers set in a park-like setting. It is characterized by pie-shaped lots, radiating street grids, and private garden space on the interior of each housing cluster. The self-contained development project was planned by Met Life as part of a government-sponsored effort to encourage direct investment in middle-income housing by insurance

⁷² Mason C. Doan, *American Housing Production, 1880-2000: A Concise History* (Lanham, MD: University Press of America, 1997), 49.

⁷³ Information on Parkmerced is largely gathered from Page & Turnbull's comprehensive *Historic Resource Evaluation and Cultural Landscape Assessment: Parkmerced, San Francisco, California*, (Final Draft, November 13, 2009)

companies in the 1940s and 1950s.⁷⁴ It was constructed in two distinct phases, between 1941 and 1948, as the first all-rental community in San Francisco.⁷⁵ When completed it displayed the distinctive characteristics of post-war planned residential communities: garden court apartments, integrated landscape features, mid-rise apartment towers, recreational amenities, and administrative resources.⁷⁶ Parkmerced is one of eight such projects developed nationally by Met Life from 1922 to 1951.

Met Life hired master architect and planner Leonard Schultze to design the site plan and buildings. Associated architects include San Francisco-based Frederick Meyer. Schultze commissioned Modernist landscape architect Thomas Church to design the landscaping, including the garden courtyards, public open spaces, and plantings at the building entries. Construction of the garden apartments began in 1941. Despite the ensuing war-related restrictions on non-essential construction, Parkmerced was approved for war-time building because of its capacity to provide needed defense housing. The garden apartments (1,687 units), playgrounds, landscaping, and elementary school were completed in 1945.⁷⁷



Left: View from 1951 of Parkmerced's garden apartments and shared courtyard landscaping. Right: View of a recently built apartment tower, part of the second phase of Parkmerced construction (1951). Photos: San Francisco History Center, San Francisco Public Library

From 1948 to 1951 the remaining parcels were developed to provide increased residential density. This second phase included the construction of eleven mid-rise towers (1,769 units), four additional blocks of garden apartments, a small shopping center, an administration building, and three underground parking garages.⁷⁸

Renters at Parkmerced were an unusually homogenous group. The garden apartment and tower apartment rents were set to attract middle-income tenants only – units were not priced to attract a variety of household incomes. Although Met Life did not establish racial covenants to restrict residency at Parkmerced, the company did practice exclusionary rental practices that prevented non-Caucasians from

⁷⁴ Page & Turnbull. *Historic Resource Evaluation and Cultural Landscape Assessment: Parkmerced, San Francisco, California*. (Prepared for Turnstone Consulting, Final Draft, November 13, 2009), 14.

⁷⁵ *Ibid.*, 21.

⁷⁶ *Ibid.*, 4.

⁷⁷ *Ibid.*, 16-17.

⁷⁸ *Ibid.*, 21.

renting at Parkmerced.⁷⁹ A tenant suit against Met Life ultimately reached the United States Supreme Court in 1972.

Parkmerced was recently determined eligible for listing in the National Register, due in large part to Thomas Church's innovative landscape design.⁸⁰

Stonestown

Led by brothers Henry and Ellis Stoneson, the Stoneson Development Corporation built nearly 25,000 housing units in the San Francisco Bay Area and, along with Henry Doelger, was known as among the largest of the nation's housing developers. In San Francisco, the brothers developed Stonestown, a mixed residential and shopping center development near Lake Merced. With 783 apartment units, a major shopping center and theater, Stonestown was promoted by the developers as a "City Within A City."⁸¹



The residential portion of Stonestown, under construction in 1949 (top left) and 1950 (top right). Its low-rise apartments were rented beginning in August 1949 and the tower apartments were available in 1950. Construction of the Shopping Center began in 1950. Bottom: Both the residential towers and garden apartments incorporated elements of Midcentury Modern design. Photos: San Francisco History Center, San Francisco Public Library and Mary Brown, San Francisco Planning Department

⁷⁹ Such practices included making it known to applicants that they would not be welcome at Parkmerced, manipulating the waiting list for apartments, delaying action on their applications, and using discriminatory acceptance standards.

⁸⁰ See Chapter 7: San Francisco Modern Landscape Design for more information on Parkmerced and Thomas Church.

⁸¹ "Stonestown: A City Within A City." *Architect & Engineer* (July 1950): 12- 15.

Set on a 25-acre site adjacent to 19th Avenue, less than a mile from Parkmerced, Stonestown consists of four 10-story reinforced concrete apartment buildings and 28 two- to three-story frame low-rise apartments.⁸² Designed by local architect Angus McSweeney, it was built to house an estimated 3,000-3,500 residents.⁸³ Like Parkmerced, the Stonestown apartments were designed as rental units. Built nearly at the same time as the Parkmerced mid-rise towers, the Stonestown towers were completed slightly ahead of Parkmerced. The development also featured a related shopping and commercial complex, unusual for its massive scale (40 acres). The Stonestown Shopping Center featured a department store, theater, grocer, medical complex, and numerous retail shops and service facilities. When completed, Stonestown was the nation's fourth largest apartment / shopping center development.⁸⁴ The shopping center is discussed in more detail in the commercial development section of this chapter.

Multi-family Housing

From 1935 to 1945, over 90% of new residential buildings in San Francisco took the form of a single-family house. Just 6% of housing was built for two- to ten-units and less than 1% of buildings housed 11 units or more. From 1946 to 1950, the percentage of small-scale two- to four-unit buildings increased significantly. The single-family house continued to represent a declining share of the housing market into the 1970s. The emerging multi-family residences took many forms: duplex, fourplex, apartment building, "Richmond Special," motor court, townhouse, and Planned Unit Development. By 1966-1970, over a third of new residential buildings were multi-family.



Left: Two-unit over commercial Midcentury Modern building on Irving Street in the Sunset. (1955). Center: 16-unit building (1958) on 14th Avenue designed by Robert Denke, developed by Allied Builders. Right: Example of a "Richmond Special," a ubiquitous 1960s residential building type designed to maximize habitable space. Though named after the Richmond District, due to the heavy presence in that neighborhood, Richmond Specials, such as this 1963 version located on Irving Street, are found throughout San Francisco.

Duplexes and fourplexes were commonly found in later builder tract developments, such as Anza Vista and Laurel Heights. They, along with apartment buildings, were often built as in-fill construction in already established neighborhoods. Motor courts are rare in San Francisco, given the amount of space required for surface parking. Residential towers are extremely rare in many areas of the City, particularly areas in the west, south, southeast and east. The mid-rise towers at Stonestown and Parkmerced are very much an anomaly in the low-density neighborhoods to the southwest. Areas with concentrations of 1935-1970 large apartments and/or residential towers include the east slopes of Twin Peaks, the Diamond Heights and Western Addition redevelopment areas, and scattered locations to the north, particularly in Pacific Heights.

⁸² Ibid.

⁸³ July 2, 1949 *San Francisco Call* image caption.

⁸⁴ Woody LaBounty, "Western Neighborhood Project," in *Outsidelands* (June 2006) www.outsidelands.org/parkmerced.php. (accessed June 2010).

Multi-family buildings constructed from 1935-1970 were designed in a range of styles, including Streamline Moderne, Midcentury Modern, and various traditional and Revival styles. Many multi-family buildings are notable for their absence of style, a functional, inexpensive aesthetic that for the purpose of this context statement is described as “Contractor-Modern.”

A detailed discussion of Modern design as it applied to residential buildings is found in Chapter 6: San Francisco Modern Architectural Design and Chapter 8: Modern Styles Evaluative Frameworks.



Located at 366-370 22nd Avenue in the Richmond District, this 12-unit building is a rare example of a Southern California style garden apartment. Midcentury Modern building was designed by architect Irvin W. Goldstine and built in 1949. Goldstine is known for his high-style Streamline Moderne apartment building located on Telegraph Hill. Both buildings were constructed by the same builder, J.S. Malloch.

Photo: Paul Hays, 2010

Urban Renewal 1948-1970

Urban renewal changed the face of entire neighborhoods in San Francisco and nationwide from the 1950s to the early 1970s. In the postwar years, central-city areas were often seen as congested and increasingly obsolete, as they lost their share of economic activity relative to the booming suburbs.⁸⁵ Older urban residential neighborhoods were viewed as blighted slums. A Works Progress Administration survey in 1939 found that over half of the properties in the Western Addition and South of Market area were substandard.⁸⁶ San Francisco's first master plan, in 1946, identified four areas of blight: the Western Addition, South of Market, the Mission District, and Chinatown.⁸⁷ Around this time the federal government began to subsidize redevelopment of urban areas. Title I of the Housing Act of 1949 facilitated redevelopment by giving local public agencies the power to acquire land through eminent domain and to clear, prepare and coordinate new development on the assembled parcels of land. The federal government paid for two-thirds of the costs needed to acquire and clear the land. "Slum clearance" was to be a major aspect; the initial legislation required urban renewal projects to destroy one unit of housing for each new one built.

The task of coordinating urban renewal fell to newly created local redevelopment agencies. The San Francisco Redevelopment Agency (SFRA) undertook eight redevelopment projects from 1948 through 1970, with the five most substantial being Western Addition A-1 and A-2, Diamond Heights, Golden Gateway, and Yerba Buena Center. Of these, Western Addition A-1, Diamond Heights, and the first phase of Golden Gateway were largely completed by 1970. Other SFRA projects during this time period included a new Chinese cultural center, replacement of wartime housing at Hunters Point, and industrial redevelopment in India Basin. Under the leadership of Justin Herman, who ran the agency from 1959 until his death in 1971, the SFRA was especially active. Herman assembled a large, ambitious staff and received little interference from other city agencies.⁸⁸ During his tenure, large sections of the city were razed, with new development started or planned in its place. Large-scale clearance was seen, at the time, as necessary in order to provide a "protected environment" for the redeveloped area such that it would not return to its former, blighted state.⁸⁹

Criticism of urban renewal grew nationwide during the 1960s. Redevelopment projects were time-consuming and expensive and displaced thousands of residents and businesses from areas that were not necessarily "blighted."⁹⁰ Some referred to urban renewal as "Negro removal."⁹¹ Studies found that many displaced residents were paying considerably more for only marginally better housing and were devastated by the loss of their familiar neighborhoods and connections to friends, family, and neighborhood groups.⁹² Many of the housing units destroyed, while perhaps substandard, were not

⁸⁵ R. Allen Hays, *The Federal Government and Urban Housing: Ideology and Change in Public Policy* (Albany, NY: State University of New York Press, 1985), 178.

⁸⁶ Wayne F. Daugherty, "1939 Real Property Survey, San Francisco, California, A Report on Works Progress Administration Project 665-08-3-173" (City and County of San Francisco), 30. Cited in: Richard Brandi, "A Reevaluation of Urban Renewal in San Francisco" (M.A. thesis, Goucher College, 2008), 27.

⁸⁷ Brandi, 27-28.

⁸⁸ Chester Hartman, *City for Sale: The Transformation of San Francisco* (Berkeley, CA: University of California Press, 2002), 18-19.

⁸⁹ *Ibid.*, 53-54.

⁹⁰ Benjamin B. Quinones, "Redevelopment Redefined: Revitalizing the Central City with Resident Control," *University of Michigan Journal of Law Reform* 27 (1994): 730-732.

⁹¹ Robert F. Oaks, *San Francisco's Fillmore District* (Charleston, SC: Arcadia Publishing, 2005), 89.

⁹² John M. Levy, *Contemporary Urban Planning*, 6th ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 177.

replaced with equally affordable housing. About 650,000 housing units were destroyed nationwide, but only about 250,000 replacement units were built on the same site.⁹³ In San Francisco 6,000 housing units were destroyed in redevelopment areas by 1969, with less than 1,000 units built to replace them.⁹⁴ Much of the demolished building stock consisted of residential buildings constructed during the Victorian-era. About one-fourth of the families displaced from the Western Addition A-1 project relocated to adjacent areas, “thus finding themselves in the path of Western Addition A-2 bulldozers just a few years later.”⁹⁵

The Western Addition Community Organization (WACO) and Tenants and Owners in Opposition to Redevelopment (TOOR) formed to demand adequate replacement housing as part of the Western Addition A-2 and Yerba Buena Center projects, respectively. WACO members picketed SFRA offices, seized the stage at community buildings, and sat in front of bulldozers.⁹⁶ Both WACO and TOOR launched lawsuits that temporarily halted redevelopment and compelled the SFRA to provide more replacement housing. A proposed project in the Mission District was voted down by the Board of Supervisors in 1966 due in part to neighborhood opposition.⁹⁷ By 1970 agencies nationally were shifting focus to residential reuse and rehabilitation rather than full-scale neighborhood clearance.⁹⁸ The federal government was now requiring more consultation with representatives from project areas, and the 1970 Uniform Relocation Act increased compensation for displaced residents. Funding for new urban renewal projects ended in 1973, although redevelopment continued via new programs such as community development block grants.

Western Addition A-1 and A-2

The Board of Supervisors designated the A-1 and A-2 areas west of the Civic Center for redevelopment in 1948, though redevelopment proceeded slowly at first. These areas included the Fillmore District, noted as the “Harlem of the West” for its large black population of about 35,000⁹⁹ and dozens of clubs offering blues, jazz, R&B, and soul music. The Fillmore music scene was known nationwide and drew Hollywood stars.¹⁰⁰ The clubs closed down or moved, and were often demolished, during the urban renewal era. Vernon DeMars prepared the master plan.¹⁰¹ The A-1 area also included Nihonmachi (Japantown) and numerous Victorian houses. About 4,000 mostly black and Japanese-ancestry families were displaced.¹⁰² In 1967 area residents demanded the SFRA provide adequate replacement housing for the upcoming A-2 project. Tensions ran high; one Western Addition Project Area Committee member was murdered, and

⁹³ Ibid., 173.

⁹⁴ Hartman, 63.

⁹⁵ Ibid., 63-64.

⁹⁶ John H. Mollenkopf, *The Contested City* (Princeton, NJ: Princeton University Press, 1983), 187-188.

⁹⁷ Manuel Castells, *The City and the Grassroots* (Berkeley, CA: University of California Press, 1983), 110.

⁹⁸ Hays, 184.

⁹⁹ Kevin Starr, *Golden Dreams: California in an Age of Abundance 1950-1963* (New York, NY: Oxford University Press, 2009), 122.

¹⁰⁰ Elizabeth Pepin and Lewis Watts, *Harlem of the West: The San Francisco Fillmore Jazz Era* (San Francisco, CA: Chronicle Books, 2006), 72.

¹⁰¹ Gebhard, Winter, Sandweiss. *The Guide to Architecture in San Francisco and Northern California* (Salt Lake City, UT: Gibbs-Smith Publisher, 1976), 89.

¹⁰² Hartman, 63.

the committee's office was destroyed by an arsonist.¹⁰³ A lawsuit forced the SFRA to increase the number of subsidized housing units from 569 to 1,868.¹⁰⁴

Much of the A-1 project was completed by 1970, whereas most of the A-2 project occurred after the Modern Age. The A-1 project, centered on Cathedral Hill, was decidedly upscale and few of the displaced residents could afford the higher rents the new developments entailed. Just three displaced residents returned to the A-1 project area.¹⁰⁵ The A-1 project included: the Geary Avenue expressway; Japan Center (1965-1968), by Minoru Yamasaki and Van Bourg Nakamura, which attempted to reproduce elements of traditional Japanese architecture using modern materials and site planning principles¹⁰⁶; the Expressionist-style St. Mary's Cathedral (1965-1971), by Pietro Belluschi with Robert Brannen, McSweeney, Ryan & Lee, and structural consultant Pier Luigi Nervi; and at least eight 1960s multi-family residential complexes, including a 25-story, 300-unit senior-housing complex, designed by Stone, Marraccini, and Patterson (1969), which looms over the project area from atop Cathedral Hill.

The first residential complex was St. Francis Square (1961), by Marquis & Stoller and landscape architect Lawrence Halprin Associates. Financed by the International Longshoremen and Warehouse Union pension fund as a non-profit cooperative, St. Francis Square was the first racially integrated housing cooperative on the West Coast.¹⁰⁷ Two city streets were closed to form a superblock with 12 three-story buildings surrounding pedestrian walkways and open space. The site planners were inspired by Jane Jacobs' social concepts such as encouraging resident interaction and "eyes on the street."¹⁰⁸ Wood slatted balconies evoke the Second Bay Tradition design. The award-winning development became a model in the Bay Area, with the term "St. Francis-like" used to describe new housing developments.¹⁰⁹ Architectural historian Gwendolyn Wright describes it as "one of the country's finest examples of affordable housing."¹¹⁰

Across the street from St. Francis Square are two projects developed by Joseph Eichler as alternatives to his suburban style houses. An 18-story condominium tower, known today as 66 Cleary Court, was designed by Jones & Emmons (1964) and was originally meant to be one of four such towers. The other Eichler project is Laguna Heights, by Claude Oakland (1963). Low-rise buildings surround a densely wooded courtyard designed by Sasaki / Walker and Associates and feature prominent vertical brick chimneys as a counterpoint to cantilevered balconies and ribbon windows.¹¹¹

While most projects in the A-2 area were completed after the Modern Age, one of the earlier low-rise townhouse projects, Banneker Homes (1970), was designed by Joseph Esherick & Associates and landscape architect Lawrence Halprin.

¹⁰³ Mollenkopf, 194.

¹⁰⁴ Ibid., 194-196.

¹⁰⁵ Peter Booth Wiley. *National Trust Guide San Francisco*. (New York City, NY: John Wiley & Sons, 2000), 288.

¹⁰⁶ Docomomo International, international selection documentation fiche.

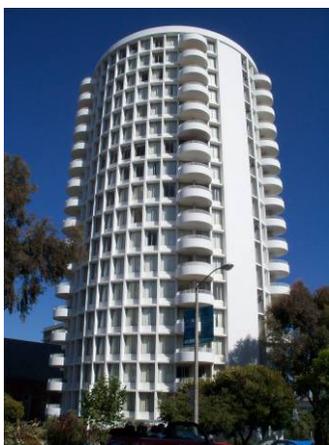
¹⁰⁷ Donna Graves and Page & Turnbull, Inc., "Japantown, San Francisco, California" (Historic Context Statement, 2009), 57.

¹⁰⁸ Bruner Foundation, "A Housing Complex as a Way of Life: St. Francis Square, San Francisco," (Rudy Bruner Award for Urban Excellence case study, 1987), 85, http://www.brunerfoundation.org/rba/pdfs/1987/03_stfrancis.PDF.

¹⁰⁹ Ibid., 82.

¹¹⁰ Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008.), 175.

¹¹¹ Docomomo International, international selection documentation fiche.



Top left: Marquis & Stoller's low-rise townhouses evoke the Second Bay Tradition style. The wood-slatted rear balconies face inward, toward central walkways and common lawns. The complex was financed in part by the International Longshoreman and Warehouse Union (ILWU). Top right: Modern three-story townhouses are nestled amidst a heavily wooded landscape designed by Sasaki/Walker & Associates. 85 Cleary Court was designed by Claude Oakland for developer Joseph Eichler. Above left: Detail view of the 15-story high-rise at 66 Cleary Court. Designed by Jones & Emmons for Joseph Eichler, it was the first apartment tower built in the Western Addition A-I project area. Above right: The Sequoias are clad in pre-cast concrete of smooth, raked, and coarse textures. Left: The Carillon Tower (1964) on Cathedral Hill, an early example of a round apartment tower. It was sponsored by St. Mark's Lutheran Church. Photos: Mary Brown, San Francisco Planning Department

Diamond Heights¹¹²

Diamond Heights was built on 325 acres of hilly, rocky terrain near Twin Peaks and Glen Canyon. SFRA's largest project in terms of acreage, it was first designated by the Board of Supervisors in 1950, although most of the resulting development dates to the 1960s and 1970s. Diamond Heights was unique for a redevelopment area in that the land was largely vacant. It nevertheless qualified for redevelopment

¹¹² Diamond Heights information is culled from Richard Brandi's "A Reevaluation of Urban Renewal in San Francisco" (M.A. thesis, Goucher College, 2008), 27, 64-102 unless otherwise noted.

because the area's streets and lots, as originally platted, could accommodate very little development. Diamond Heights was thus envisioned as a new residential neighborhood with modern subdivision site planning characteristics such as limited neighborhood access and curvilinear streets allowing for grand views and development on steep slopes. The site plan, designed by Vernon DeMars in 1951, intended a complete community, with various housing types, plus a shopping center, churches, playgrounds, schools, and a firehouse.



Top row: Views of the Red Rock Hill townhouse apartment complex in Diamond Heights (1962), designed by Cohen and Levenson. Below left: The Diamond Heights shopping complex (1965) is comprised of one- and two-story commercial buildings united by common design features including bands of pressed trim, cantilevered walkways and roof overhangs, slender poles, floor-to-ceiling windows, and gently sloped hipped roofs. The space between buildings creates pedestrian courtyards. The complex, anchored by a grocery store, is fronted by a large parking lot, and includes neighborhood-serving small businesses. Below Right: A 1962 Joseph Eichler single-family tract house, designed by Claude Oakland, located at 242 Amber Drive in Diamond Heights. (San Francisco History Room, San Francisco Public Library; Mary Brown, San Francisco Planning Department)

Because much of the site was vacant, relatively little displacement took place. Prior to redevelopment, the site had only 374 residents. It contained 158 houses, as well as stables, abandoned quarries, and truck yard storage. The resulting neighborhood is a mix of single-family and multi-family houses, rental apartments, and condominiums, much of it designed in the Second Bay Tradition or Midcentury Modern style. Parts of Diamond Heights earned critical acclaim, including B. Clyde Cohen and James K. Levenson's Red Rock Hill design and a townhouse design by Hayes & Smith. Red Rock Hill was the first development phase (1962). The Cohen and Levenson design called for almost 1,000 units of high-rise towers and low-rise structures linked atop the hill. However, the only part of the design realized is a series of two- and three-story-over-garage townhouses along Diamond Heights Boulevard. Projecting

toward the street are balconies and side walls, with alternating textures alternate that help define individual units. The townhomes were developed by General Electric, which hoped to showcase all-electric living concepts.

Developers such as Ring Brothers, Galli Construction, and Joseph Eichler built much of Diamond Heights' housing stock, though numerous lots were also sold to individuals who commissioned architects to design custom homes. The Ring Brothers built the most of any developer, accounting for 32% of the total housing units in Diamond Heights. Ring Brothers hired Fisher, Friedman and Associates to design condominiums on Topaz Way and Carnelian Way. Eichler's Diamond Heights houses were his first in San Francisco. He constructed 100 units in the early 1960s in various parts of the neighborhood such as on Amethyst, Amber, Duncan and Cameo streets. Claude Oakland designed several single-family house layouts in Diamond Heights for Eichler, as described further in Chapter 6. Galli Construction Co. built an additional 63 units, designed by architects Hayes & Smith. Also, the Redevelopment Agency encouraged moderate-income housing projects using financial incentives such as low-cost loans and below-market lot prices. The first of these projects was the 275-unit Glenridge, on the south side of Gold Mine Hill. Designed by Clement Chen and Associates and built in 1969, Glenridge was established as a cooperative in which buyers had affordable monthly payments but could not sell at a profit during the first twenty years.

As Diamond Heights was intended to offer the full community amenities available in the suburbs, the Redevelopment Agency hired architect Lawrence Lackey and landscape architects Royston, Hanamoto, and Mayes to design a community landscape between Red Rock and Gold Mine hills. As a result of the plan, a playground and landscaped areas connect community uses such as St. Nicholas Orthodox Church (1964, by William F. Hempel), the San Francisco Police Academy (formerly a grammar school), and a 50,000-square-foot, automobile-oriented shopping center, completed in 1965 and designed by Morris & Lohrbach. Other community buildings include: a Brutalist firehouse by Rockise and Watson (1963); St. Aidan's Episcopal Church, an irregular, stucco-clad hexagon by Skidmore, Owings & Merrill (1963); and a Lutheran church (1965) with steeply sloped, unadorned triangular facades.

Golden Gateway

Located alongside the financial district and the waterfront, the Golden Gateway project added approximately 2.8 million square feet of office space to downtown San Francisco.¹¹³ It replaced a wholesale produce market, which had existed since the 1800s, and displaced about seven families and 600 single men.¹¹⁴ An advisory panel including Mario Ciampi, Louis Kahn, and Minoru Yamasaki judged the 1959 site design competition. The panel favored designs with a degree of "monumentality" befitting the adjacent downtown area's importance as a financial center.¹¹⁵ The selected design, by Wurster, Bernardi and Emmons and DeMars and Reay, placed residential and office towers among parks and plazas. The result was "something strikingly new for San Francisco, a modernist essay in the spirit of the International Style."¹¹⁶ To separate pedestrian and vehicular traffic, the towers and plazas are connected

¹¹³ Mollenkopf, 205.

¹¹⁴ Brandi, 118.

¹¹⁵ Ibid., 115.

¹¹⁶ Peter Booth Wiley, *National Trust Guide San Francisco: America's Guide for Architecture and History Travelers* (New York, NY: John Wiley and Sons, 2000), 86.

by elevated footbridges and plazas. The towers sit atop two-story podiums, which are occupied by garages and commercial space.

As originally designed, ramps connecting with the Embarcadero Freeway sliced through the site along Washington and Clay streets. North of this, the project area is primarily residential, whereas the south side is commercial. The first two phases of residential development were designed by architects Wurster, Bernardi & Emmons, DeMars & Reay, and Anshen & Allen. In addition to four towers, landscaped plazas and townhouses were constructed over two-story garage blocks, with elevated footbridges connecting the plazas. Phase I began in 1962 and was completed in 1965. It consisted of three towers and 38 townhouses occupying two city blocks. The towers include the 22-story slab Richard Henry Dana House and two 25-story towers named the Buckelew House and Macondray House. Phase II, built between 1964 and 1967, included another 22-story slab, the William Heath Davis House, and 20 additional townhouses. A third phase, Golden Gateway Commons, was built after 1970. The residential blocks surround Sidney G. Walton Square, a ground-level park designed by Sasaki/ Walker and Associates.

The project also included an office tower, the Alcoa Building, known today as One Maritime Plaza. Designed by Skidmore Owings & Merrill (1964-1967), it was unique in using structural seismic X-bracing as part of the building's aesthetic.¹¹⁷ Wurster, Bernardi & Emmons designed the garage.¹¹⁸ Sasaki, Walker Associates were the landscape architects for Maritime Plaza, which flanks the building to its west and east. The plaza is raised two stories above the street, with a parking garage beneath.

The southern portion of the project area is occupied by the Embarcadero Center, a five-block commercial project designed by John C. Portman, Jr. The original site plan was designed in 1967. For this project, the largest office development in San Francisco history, the Redevelopment Agency hired a design review board, headed by Pietro Belluschi, who approved of the design.¹¹⁹ The center was built in stages from 1971 onward. There are four office towers, ranging in height from 35 to 45 stories and linked by footbridges, with a shopping mall on the three lower levels and numerous public art pieces.

¹¹⁷ Sally B. Woodbridge, John M. Woodbridge, FAIA, and Chuck Byrne, *San Francisco Architecture* (San Francisco, CA: Chronicle Books, 1992), 34.

¹¹⁸ David Gebhard, Eric Sandweiss, and Robert Winter, *The Guide to Architecture in San Francisco and Northern California* (Layton, UT: Gibbs Smith, 1985), 64.

¹¹⁹ Brandi, 124-126.



The Golden Gateway project included raised townhouses and residential towers (top left, pictured in 1965) as well as ground-level open-air shopping mall and office towers (top right). Bottom left: The Alcoa buildings numerous plazas featured sculptures including Robert Woodward's dome fountain, pictured in 1973. Bottom right: Photos: San Francisco History Center, San Francisco Public Library; Charles W. Cushman Collection; and Mary Brown, San Francisco Planning Department.

Yerba Buena Center

The Yerba Buena Center redevelopment area includes what is now the Moscone Center and surrounding areas south of Market Street. Site planning and clearance began in the 1960s, but construction took place after the Modern Age. The first site design was completed in 1969 by Kenzo Tange, John Bolles and Gerald McCue, as well as landscape architect Lawrence Halprin. The original design called for an exhibition hall, sports arena, hotel, theater, parking, airline terminal, landscaped plazas, and various commercial uses.¹²⁰ However, the project was delayed, and the design went through multiple changes. Prior to redevelopment, the area was home mostly to single men living in single room occupancy hotels. It was a “workingmen’s quarter” of retired blue-collar workers, as well as transients and migratory workers.¹²¹ Some of these residents formed TOOR and sued the SFRA in 1969 to provide decent relocation housing. The lawsuit led to “the most sweeping injunction against an urban renewal project ever seen”

¹²⁰ Hartman, 50-51.

¹²¹ Hartman, 59.

up to that point,¹²² as a federal judge halted displacement activities until the SFRA agreed to build additional replacement housing. The project area now includes several museums, arts and recreation facilities, a public plaza, and low-income housing complexes developed by TOOR's successor, the Tenants and Owners Development Corporation (TODCO).

¹²² Frederick M. Wirt, *Power in the City: Decision Making in San Francisco* (Berkeley, CA: University of California Press, 1974), 303.

Commercial Development 1935-1970

Overview: Development Patterns

Social, economic, and technological forces profoundly influenced the form, location, and styles of commercial buildings in San Francisco from 1935-1970. The widespread adoption of automobiles vastly increased the speed and extent of mobility in San Francisco and impacted the organization and types of new commercial development. New forms of automobile-oriented commercial development included retail strips, shopping centers, and businesses such as motels and drive-ins. On commercial corridors, the appearance of retail storefronts was transformed from the 1930s to 1950s as storefront facades were designed or remodeled in sleek Modern styles. Widely implemented New Deal programs stimulated storefront modernization from 1935-1943. Following the end of World War II, an unprecedented surge in consumer spending led to increased retail competition, aggressive marketing campaigns, and further modernization of storefronts in attempts to lure shoppers.

From 1935-1970 most new commercial development outside the downtown core was sited on vacant land or in older neighborhoods that had been razed for redevelopment project areas. Vacant lands included the former sand dunes of the Sunset District and former cemetery land near Pacific Heights. Unlike residential development of this period, which exploited the undeveloped steeper slopes, commercial development was generally limited to undeveloped flat lands and areas slated for redevelopment.

Primary locations of new large-scale commercial development include the Stonestown shopping center in the outer Sunset District; the Diamond Heights shopping complex; the Sears shopping center on Geary Blvd.; the adaptive re-use of the Ghirardelli Square complex near Fisherman's wharf; and mixed-use residential, office, and retail centers related to the Golden Gateway redevelopment project area. Development of the tourism industry spurred construction of motels along Lombard Street and large-scale hotels such as the Jack Tar on Van Ness Avenue.

Smaller-scale commercial corridors associated with builder tract developments include Laurel Village on California Street, San Bruno Avenue in the Portola neighborhood, and new neighborhood-serving retail corridors along Taraval, Irving, and Judah streets in the Sunset District. Storefront modernization and infill retail construction was concentrated along the historic commercial corridors of Mission Street, Market Street, and Union Square. Mid-rise and high-rise office buildings were concentrated in downtown San Francisco, although scattered examples were built in central areas such as Anshen & Allen's International Building (1961) located at California and Kearny streets.

New Deal Program to Modernize Main Street

Storefront modernization related to a New Deal program of loan guarantees is a significant theme related to commercial Modern design in San Francisco. The construction industry took an enormous hit from the economic downturn precipitated by the 1929 stock market crash. In the early 1930s, approximately 90% of the nation's architects and engineers were out of work.¹²³ In an effort to revive the stagnating construction industry – an industry comprised of contractors, architects, carpenters, and related trades, as well as manufacturers of building materials – the federal government in 1934 passed the National Housing Act (NHA), which created the Federal Housing Administration (FHA). Title I of the NHA was designed to

¹²³ Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008), 113.

counteract the effects of the Depression by stimulating the building industry and consumer spending through the modernization of commercial storefronts¹²⁴.

The “Modernization Credit Plan” provided government-insured, low-interest private loans for the modernization of existing storefronts. The loans were heavily promoted by the FHA, with the support of construction-related manufacturers, under the “Modernize Main Street” public relations campaign. By the fall of 1934, the FHA and its partners had produced 60 booklets, brochures, and related materials promoting the modernization effort and had promoted the loan program through advertisements, locally based campaigns, caravans and industry-sponsored design competitions. Key industry boosters included the glass manufacturers Libbey-Owens-Ford, Pittsburg Plate Glass, and U.S. Steel. The Kawneer Company, which advertised widely in trade publications, offered complete storefronts, inclusive of structural glass, extruded metal settings, doors, and fenestration.

Initially, modernization efforts focused on the construction and rehabilitation of residential structures (Title II of the NHA), but by 1936 47% of the loans issued were for the modernization of commercial buildings. Although these were not direct loans, the loans were government-backed, thereby providing smaller businesses with access to capital. Initially structured as a temporary, emergency provision, the Modernization Credit Plan was subsequently renewed until 1943.

Over 8,000 communities, including San Francisco, participated in campaigns to promote the loan program and during the Modernization Credit Plan’s first five years, the value of the loans totaled \$5,000,000,000. Manufacturers, architects, and contractors immediately realized the potential to open up new markets for their products and actively promoted the loan program to the merchant community. In 1935, over 10,000 storefronts were modernized using Pittsburg Plate Glass company’s Pittco line of storefront products. At the 1939 Golden Gate International Exposition, held on San Francisco’s Treasure Island, Libbey-Owens-Ford built a corporate pavilion highlighting Vitrolite (structural glass) and “Extrudalite” (metal trim) product lines. Advertisements such as one for “Enduro” iron enamel panels literally promoted the “new faces for old buildings.”¹²⁵

Manufacturers increasingly developed new products in order to stimulate a market for fashionable, modern storefront facades. These new products and technological innovations included the ability to bend structural glass, to extrude metal into flush moldings and settings, and expanded tinting options for structural glass. New, aggressively marketed products included the “complete storefronts” produced by the Kawneer Company and Pittsburg Plate Glass. The Berkeley-based Zouri Company advertised its “Complete Store Fronts” which included any combination of the following components: sash and bars, awning bars, moldings and shapes, sign letters, alumilite facing, and porcelain enamel facing.¹²⁶ Carrara and Vitrolite, tinted structural glass, which had previously been used exclusively in building interiors, were promoted as a modern, sleek, and inexpensive *exterior* facing material.

These new technologies and building materials helped inform development of the dominant style promoted by manufacturers and architects – a style now commonly referred to as Streamline Moderne or

¹²⁴ Gabrielle Esperdy, *Modernizing Main Street: Architecture and Consumer Culture in the New Deal* (Chicago: The University of Chicago Press, 2008).

¹²⁵ Gabrielle Esperdy, *Modernizing Main Street: Architecture and Consumer Culture in the New Deal* (Chicago: The University of Chicago Press, 2008), 173.

¹²⁶ Advertisement, *Architect & Engineer*: October 1940: 5.

Moderne, an “American hybrid” of the European Modernism and the Art Deco movement.¹²⁷ Sleek, Moderne storefronts were designed to draw in shoppers and spur consumer confidence and spending

San Francisco architects and merchant associations played active roles in promoting the local “Modernize Main Street Campaign.” Beginning in Fall 1935, unemployed architects photographed key commercial corridors and prepared before and after sketches, demonstrating possible modernization schemes for individual buildings.¹²⁸ Merchant associations hosted meetings to present these before and after slide shows of modernized storefronts. Merchants were canvassed in over 20 retail districts, with a particular focus on Market Street and Union Square. The aggressive marketing and merchant outreach worked. San Francisco’s FHA office reported over \$15,000,000 in insured loans between October 1935 and May 1936.¹²⁹ Extant examples of modernized storefronts are scattered across San Francisco and provide a visible connection to the past and the economic programs promoted by the New Deal.



Left: The rectangular plan commercial building at 2205 Mission Street (extant), was completely remodeled in 1937-38 drawing from the Streamline Moderne idiom. The building’s corners were rounded, continuous corner windows installed, rustic wood cladding covered with smooth enamel iron panels, speed lines applied near the roofline, and the entrance renovated to include a recessed vestibule, terrazzo paving, and marquee/tower. (Photo: San Francisco History Center, San Francisco Public Library)



Right: New products such as ceramic veneer were touted in advertisements in the trade journal *Architect and Engineer* as easily retrofitted sheaths for the modernization of older buildings. Originally clad in brick, the ceramic veneer of the Masonic Temple on Mission Street remains virtually unchanged today. Architect F.F. Amandes designed the remodeling (Source: *Architect & Engineer*, March 1941)

¹²⁷ Gabrielle Esperdy, *Modernizing Main Street: Architecture and Consumer Culture in the New Deal* (Chicago: The University of Chicago Press, 2008), 9.

¹²⁸ Ibid.

¹²⁹ Ibid.

Post-War Consumerism & Retailing

The post-World War II building boom that stimulated both residential and commercial construction coincided with a surge in consumer spending. Described as “the greatest onslaught of consumerism ever,”¹³⁰ the exponential increase in pent-up consumer spending resulted in increased competition and the practical desire for eye-catching, fashionable storefronts. Storefront design from the mid-1940s and up into the 1960s reflected innovations in retailing and styles. New “visual front” storefront typologies were developed, catering to a range of commercial establishments. Storefronts that showcased smaller goods such as jewelry, for example, were far different from storefronts for banks, barbers, or bars. Components of the retail streetscape – paving, signage, plantings, canopies, and vestibules – also figured prominently in attracting attention to storefronts.

Manufacturers & Models

Aggressive marketing campaigns, begun during the New Deal modernization campaigns by manufacturers including Libbey-Owens-Ford (LOF), produced copious catalogs and advertisements marketing these new storefront designs. LOF’s 1945 catalog “Visual Fronts” promoted large expanses of glass in order to reduce the barrier between pedestrians and the goods displayed inside.

In early 1950, a mobile caravan of model storefronts began a three-month tour of major western cities. The model stores, developed by Pittsburgh Plate Glass, featured twelve one-eighth scale model storefronts that could serve as basic designs for architects and builders. Highlighted were “Open-front” storefronts, which put the entire street-level merchandising area on display. The caravan manager stated, “Architects throughout the nation are becoming increasingly conscious that ‘display’ is one of the most important words in any merchant’s vocabulary. Display of the entire merchandising area on the street level is what the merchant wants. And it’s what he gets in the ‘open-front’ type of store.”

Marketing: Miracle Miles

Commercial districts dubbed “Miracle Miles” by realtors and business associations were found throughout the country, with the earliest reference to the phrase attributed in the mid-1930s to the commercial district on Wilshire Boulevard in Los Angeles.¹³¹ The Mission Street Miracle Mile in the Mission District is the only Miracle Mile found in San Francisco. The exact date of its naming is unknown; however, it is reasonable to assume that the moniker was in place by the early 1940s when Mission Street (roughly between 16th and 25th Streets) – which featured numerous large-scale movie theaters, department stores, and smaller specialty shops – was in direct competition with Downtown. The Mission Merchants Association aggressively promoted and offered numerous inducements including holiday decorations, parades, and “Dollar Days” sales promotions. Mission Street was promoted as the Miracle Mile until at least 1960.

¹³⁰ Jim Heimann, *Shop America: Midcentury Storefront Design 1938-1950*, (Koln: Germany, 2007), 9.

¹³¹ Homer Aschmann and Kelsie B. Harder, “Miracle Mile.” *American Speech*, Vol. 32, No. 2 (May, 1957): 157.



Dollar Days on Mission Street's Miracle Mile in 1959. (San Francisco History Center, San Francisco Public Library)

ASSOCIATED PROPERTY TYPES

Properties associated with San Francisco's commercial development from 1935-1970 include stand alone retail, service buildings and offices, automobile-oriented businesses, retail strips, regional shopping centers, and office buildings. Each of these property types is discussed below.

Stand Alone Retail

Mixed-use buildings with retail on the ground floor and one to two apartments above were commonly built along historic commercial corridors from the early 1940s to 1960. Remodeling of historic storefronts was particularly common in the late 1930s to 1950s. Storefronts were most often remodeled in the Streamline Moderne or Midcentury Modern style.



Left: Mario Ciampi's mixed-use commercial building on Mission Street in the Excelsior District, 1948. Several commercial buildings on Mission Street, feature Ciampi's experimentation with vertical corrugated cladding, reminiscent of John Dinwiddie's Roos House. Right: Occasionally, massive one-story commercial buildings featured multiple, identical storefronts. Built in 1948, the four storefronts of this corner building located at 2301-2305 Irving Street, in the Sunset District, contain uniform angled vestibules, colored terrazzo and a low-tiled water table uniting the storefronts.

Service buildings and offices

Small-scale neighborhood-serving medical buildings, often built on corner lots, were typically constructed in outlying neighborhoods or adjacent to existing hospital complexes. These buildings were generally one to two stories and often designed in a traditional Revival or Midcentury Modern style. Roman brick or field stone cladding was common as were low-slung integrated wall planters. Two- and

three-story office buildings were often cheaply constructed with little or no ornamentation (borrowing from the stripped aesthetic of the International Style). Scattered throughout San Francisco, these box-like functional buildings were often designed and constructed in what is termed “Contractor Modern,” often a poor imitation of the International Style.



Small-scale Midcentury Modern medical buildings:

Left: Pacific Heights. Right: Hertzka and Knowles, 1955;
Left: Sunset District, 1948

Automobile-oriented businesses

Commercial buildings that specifically catered to the automobile included drive-in restaurants, drive-in theaters, and drive-thru banks. Unheard of prior to the 1930s, these new building forms enabled consumer spending within the confines of automobiles. Once common and recognizable for their often Googie-inspired architecture, such buildings are largely extinct in San Francisco. A few drive-in restaurants remain.

Below: Mel's Drive-in on Mission Street (demolished). Right: Whiz Burgers (1956), located on South Van Ness Avenue at 18th Street is one of the few remaining drive-in restaurants in San Francisco. (San Francisco History Center, San Francisco Public Library; Mary Brown, San Francisco Planning Department)



Retail Strips

Commercial strips developed during the Modern Age differed from prior commercial development, due to the primary importance of off-street parking. Generally, the off-street parking was located in large surface lots in front of the stores. The Laurel Village retail strip, however, incorporated a large parking lot concealed behind the stores, creating a buffer between the retail and the associated residential tract.

Of the new retail strips developed during the Modern Age, only a few fully embraced Modern design. The two-block Ocean Avenue retail corridor, located adjacent to the Lakeside neighborhood, between 19th Avenue and Junipero Serra Boulevard, opted instead for Regency Revival-inspired storefronts for most of its one- to two-story mixed-use buildings.¹³² A few The Miraloma Tower Market featured a restrained Moderne design at the large anchor grocer, though the other buildings were of traditional or revival styles. Commercial development along Irving and Judah Streets in the Sunset District featured a non-contiguous scattering of one- to two-story retail and office buildings designed primarily with Moderne influences or in a restrained Midcentury Modern style. From 1935-1960, San Bruno Avenue in the Portola neighborhood saw scattered construction of new commercial buildings.

¹³² Notable exceptions include Harold Stoner's (1941) futuristic Streamline Moderne design of the Lakeside Senior Medical Building located at the corner of Ocean Avenue at Junipero Serra Blvd and the (1963) Midcentury Modern Lakeside Medical Center.



Left: Constructed in 1942 and remodeled in 1958 (pictured), the Tower Market anchored and grew a several-block retail strip in the Miraloma neighborhood. (Source: mtdavidson.org)

Laurel Village

Buildings along the two-block Laurel Village commercial strip were constructed from 1948-1953 on the south side of California Street in the upscale Laurel Heights neighborhood. The late development of this commercial corridor is due to its location atop recently vacated cemetery land. It was associated with and adjacent to the Laurel Heights residential tract development, a middle- to upper-income neighborhood developed from 1948-1953 by the Heyman Brothers, also built on former cemetery lands. The commercial strip was anchored by the Cal-Mart grocery store and consists of one- to two-story retail spaces. The primarily Midcentury Modern storefronts are characterized by cantilevered overhangs, flat roofs, and large expanses of plate glass. A rear off-street parking lot separates the commercial strip from the adjacent Laurel Heights residential development.

Geary Boulevard Sears Complex

Also built atop former cemetery lands, the Sears, Roebuck, and Company-anchored shopping center on Geary Boulevard at Masonic Avenue, was closely associated with the new Anza Vista residential development. Designed by W.D. Peugh, the Sears department store, described as one of the largest in the nation, opened in late 1951.¹³³ The \$1.5 million, three-story department store featured a raised parking platform and lot that could accommodate 1,000 automobiles.

Shopping Centers

New concepts in integrated planning resulted in the development of regional shopping centers. Introduced in the United States during the 1920s, shopping centers were some of the first common building forms reconfigured to accommodate mass automobility.¹³⁴ Built in outlying urban areas, regional shopping centers were often comprised of one- to two-story buildings, encircled by an abundance of free off-street parking. This new type of retailing destination represented a radical break from traditional, unplanned retail growth. Rather than individually owned buildings facing the street and built to the full extent of the lot, these new low-density shopping centers were separated from the streets by large parking lots and often featured internal entrances and courtyards. Massive in scale,

¹³³ Find source!

¹³⁴ Richard Longstreth, "The Neighborhood Shopping Center in Washington DC 1930-1941." *The Journal of Architectural Historians* (March 1992): 5.

shopping centers were anchored by one or several department stores and numerous smaller retail shops. Unlike strip malls, shopping centers incorporated pedestrian courtyards and walkways, creating a unique shopping environment sheltered from traffic and parking lots.

Stonestown Shopping Center

San Francisco's first shopping center was a key component of Stonestown, a planned neighborhood and commercial destination located in the Sunset District. Developed by the Stonestown Brothers on a vacant 65-acre site, the planned community included the shopping center, four 10-story mid-rise apartment towers, and 10 three-story low-density garden apartments. The residential portion of the development (set on 25 acres) was designed by San Francisco architect Angus McSweeney.

At the time of construction, beginning in 1950, the Stonestown shopping center, set on 40 acres, was billed as "the most extensive outlying commercial center in California."¹³⁵ Adjacent to 19th Avenue, a major arterial, the shopping complex was further divided by interior streets and open-air, pedestrian-only promenades. Designed by Los Angeles-based architect Welton Becket and developed by the San Francisco-based Stoneson Development Corporation (Ellis and Henry Stoneson), the shopping center was anchored by the 300,000 square foot Emporium department store and featured a movie theater, medical building, restaurant, gas station, bank, and smaller individual retail stores. Its spacious stores reflected up-to-date theories in retailing. The mid-size Butler Department Store, for example, featured air-conditioning, wide shopping aisles, and "open-type selling displays" within its three floors. The shopping center opened in August 1952 and represented a direct threat to the historic commercial centers along Mission Street, Union Square, and Downtown San Francisco.

With a stated goal to provide shopping facilities and services to meet every need, the shopping center was designed to "service and supply" the estimated population of 250,000 in the area.¹³⁶ Services included the (extant) Stonestown Medical and Dental Center, a five-story medical complex designed in the Midcentury style. It opened in 1953 with offices for 65 doctors and 15 dentists.¹³⁷ During the 1980s, the main portion of the shopping center was completely remodeled into a classic enclosed mall structure. The pedestrian streets and walkways are gone. Small remnants of the original design and buildings remain, particularly near the intersection of 20th Avenue and Buckingham Way, though only a few buildings, including the medical building, retain high integrity.¹³⁸

¹³⁵"Stonestown: A City Within A City." *Architect and Engineer*. (July 1950): 15.

¹³⁶ Ibid.

¹³⁷ Caption from SFPL photograph. 1953 Sept. 10.

¹³⁸ Susan Dinkelspiel Cerny, *An Architectural Guidebook to San Francisco and the Bay Area*. (Salt lake City: Gibbs Smith, 2007),



The Cadillac Showroom (1953), located on an interior street within the Stonestown shopping center. The building is extant, though the overhang has been removed. (Photo: San Francisco History Center, San Francisco Public Library)



Left: View from 1964 of the primary shopping complex. The building to the right is the Medical center. Right: 1959 view of Stonestown's original landscaped interior pedestrian promenades. Landscape elements included the liberal planting of palm trees, unusual for that time in San Francisco. Pedestrian walkways featured variegated paving, planters with seating, and small-scale vegetation. This portion of the shopping center was enclosed during a major remodel in the 1980s. (Photos: (Photos: San Francisco History Center, San Francisco Public Library)

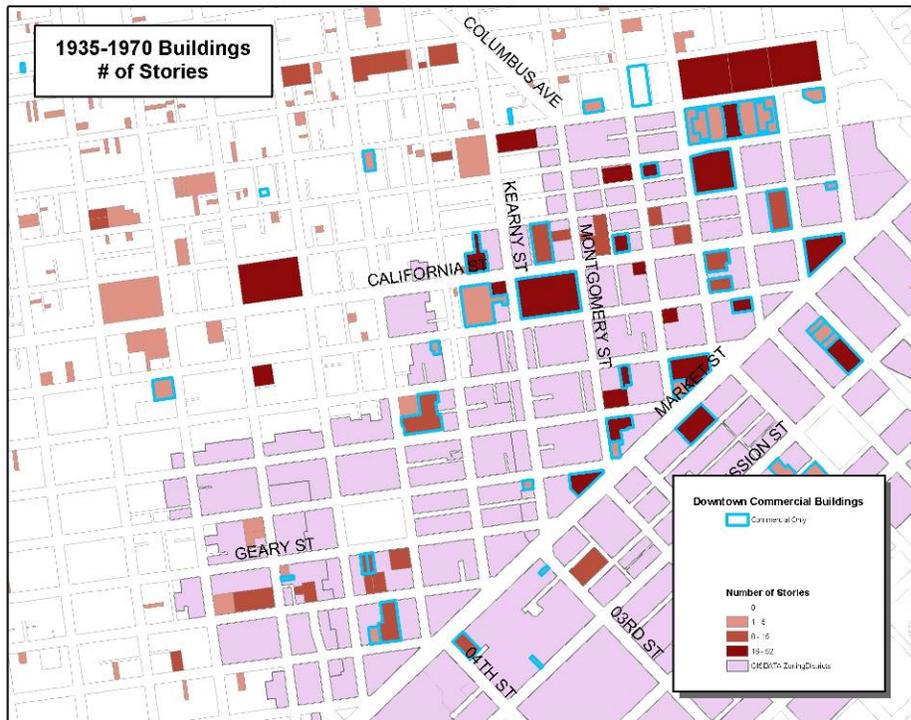


In addition to retail shops and department stores, the Stonestown shopping center featured neighborhood-serving services such as the Medical Dental Building (left) and a neighborhood branch of Bank of America. Unifying design features include floor-to-ceiling plate glass façade windows, cantilevered overhangs, and base-mounted metal lettering. The medical building incorporates faux stone and integrated wall planters, popular features at the time. (Photos: San Francisco History Center, San Francisco Public Library)

Offices and Skyscrapers

Relatively few mid- to high-rise office buildings were constructed in San Francisco between 1935-1970. Most of these are concentrated in downtown San Francisco in an area bounded by Market Kearney, Jackson and Drumm streets. During this period, just over a dozen office buildings taller than 16 stories were constructed. All of these were located in downtown San Francisco and most were built between 1964-1970. Only a few mid- to high-rise offices were built in the downtown area southeast of Market Street. Although, there were relatively few new buildings constructed in this area, they had a major impact on the skyline, streetscape, and feeling of Downtown San Francisco.

Glass curtain wall designs predominate, the first and most influential of which is the (1959) Crown Zellerbach high-rise located at 1 Bush Street. It was the first Downtown building set within a landscaped plaza, a new (and later, required) component of high-rise office towers. The tallest building (52 stories) in San Francisco, the former Bank of America world headquarters located at 555 California Street, was built in 1967.



Map showing the location of commercial buildings in the Downtown area.

Institutional Development 1935-1970

Overview: Development Patterns

San Francisco witnessed a tremendous increase in public institutional buildings and infrastructure during the Modern Age (1935-1970). Dozens of schools, recreational buildings, playgrounds, playing fields, medical facilities, libraries, firehouses, police stations, and other municipal buildings were constructed. In the decade following the end of WWII, San Francisco voters approved over \$241,700,000 in numerous bond issues to construct and upgrade infrastructure. Infrastructure investments included schools (\$47,700,000); a new San Francisco International Airport (\$39,200,000); new sewers (\$37,200,000); streets, tunnels, and bridges (\$35,200,000); municipal water improvements (\$27,000,000); municipal recreation (\$7,200,000); parks and squares (\$2,200,000); and San Francisco General Hospital improvements (\$1,200,000).¹³⁹ New construction occurred throughout the City, with particularly intense building activity in the developing neighborhoods to the west, southwest, and southeast. Waves of construction were linked to the New Deal federal programs and to San Francisco's numerous postwar bond measures.

Private buildings, including hospitals, private schools and religious buildings, were also widely constructed in San Francisco. New hospital buildings and related facilities expanded the footprint of existing hospital sites, while new religious buildings were frequently constructed in the developing outer neighborhoods of the City.

The New Deal in San Francisco

To combat massive unemployment and economic stagnation related to the Depression, in 1933 newly elected President Franklin D. Roosevelt implemented the New Deal. The New Deal consisted of a series of new policies and agencies to provide relief and employment to Americans and to bring about the recovery of the economy and reform of the U.S. financial system.¹⁴⁰ Federal agencies of the New Deal include the Public Works Administration, Civil Works Administration, Works Progress Administration, Civilian Conservation Corps, Farm Security Administration, and the National Youth Administration.¹⁴¹

Two key New Deal agencies were active in San Francisco beginning in the mid-1930s. The Public Works Administration (PWA) was part of the National Industrial Recovery Act of June 1933 and was headed by Secretary of the Interior Harold Ickes.¹⁴² It allowed \$3,300,000,000 to be spent nationwide on the construction of public works to provide employment, stabilize purchasing power, improve public welfare, and contribute to a revival of American industry.¹⁴³ The Works Progress Administration (WPA), a New Deal agency created in 1935, was likewise designed to create jobs while shoring up the infrastructure needs of local communities. The WPA's scope was broad, encompassing projects from large-scale infrastructure projects to murals, drama, writing, and other public art under its Federal Arts

¹³⁹ Delehanty, Randolph Stephen. *San Francisco Parks and Playgrounds, 1839 to 1990: The History of a Public Good in One North American City*, (PhD Dissertation, Harvard University, 1992), 447.

¹⁴⁰ Sonnier Francisco, *Golden Age of School Construction, San Francisco, California*, (Draft prepared by the San Francisco Planning Department, September 2, 2009), 36.

¹⁴¹ Grey Brechin lecture at San Francisco Planning + Urban Research, 2009

¹⁴² Francisco, 36.

¹⁴³ Ibid..

Project. The WPA's scope and name was changed in 1939 to the Work Projects Administration. It was active in San Francisco from 1935 to 1942.

In San Francisco, the PWA and WPA were involved in the construction of public and educational buildings, military projects, parks and recreation facilities, public utilities, sanitation, flood erosion and control, road construction and widening projects, and port-related facilities. San Francisco provided the labor and materials and the federal government paid the majority of a project's expenses. In California, the average federal/local split was approximately 67%/33%.¹⁴⁴ San Francisco, under the leadership of Mayor Angelo J. Rossi, was among the first cities to receive funding for WPA projects.¹⁴⁵ The PWA and WPA partnered with numerous San Francisco agencies including the Fire Department, Public Welfare Department, Recreation Commission, Coroner's Department, Parks Commission, and the Board of Education. There is no unifying "New Deal Style." Local architects designed New Deal projects in San Francisco in a variety of styles, ranging from rustic to Mediterranean Revival to a restrained version of the Streamline Moderne style.

Postwar Public Buildings

The postwar era witnessed a boom in construction of municipal buildings. In 1948 San Francisco voters approved 10 bond measures allocating \$173,690,000 for the construction of transportation, water, sewer, airport, and school facilities.¹⁴⁶ In the 1950s, taxpayer-funded projects were designed with a priority on efficiency, expediency, and low cost.¹⁴⁷ The architectural distinction between public and private buildings was increasingly diminished in the post-war era. Whereas public buildings traditionally featured grand lobbies and formal ceremonial spaces, Modern buildings, in contrast, emphasized functionalism and the economy of interior space.¹⁴⁸

Associated Property Types

Firehouses

In 1952, San Francisco voters approved the Firehouse Bond Act, authorizing \$4.75 million in funds for the construction and rehabilitation of firehouses throughout the City.¹⁴⁹ The resultant building program lasted from 1953 to 1961 and was the Fire Department's largest building program in San Francisco since the reconstruction associated with the 1906 Earthquake and Fire.¹⁵⁰ The Firehouse Bond Act funded construction of 17 new stations and renovations of ten existing stations.¹⁵¹ Most of the firehouses were designed in the International Style and many incorporated horizontal bands of ribbon windows.

¹⁴⁴ Timothy Keegan. "WPA Construction in San Francisco (1935-1942)." *The Argonaut*, (Journal of the San Francisco Historical Society, vol. 14, issue 1), 4.

¹⁴⁵ *Ibid.*, 5.

¹⁴⁶ Johanna Street. *Appleton & Wolfard Modern Branch Libraries*. Department of Parks and Recreation (DPR) evaluation form, 2010, page 3.

¹⁴⁷ Page & Turnbull, *Historic Resource Evaluation: San Francisco Fire Department Station No. 1, 676 Howard Street*, San Francisco, California, 14.

¹⁴⁸ Robinson & Associates, et. al. *Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s, and 70s*. United States General Services Administration, office of the Chief Architect, Center for Historic Buildings. September 2003, 30.

¹⁴⁹ Page & Turnbull, 14.

¹⁵⁰ *Ibid.*

¹⁵¹ *Ibid.*

Libraries

The dominant style of libraries constructed during the Period of Significance (1935-1970) is in sharp contrast to the imposing formal and classically derived Carnegie branch libraries constructed in San Francisco from 1901 to 1921. A handful of architects, most prominently the firm Appleton & Wolfard, designed branch libraries that adopted Modern aesthetics. After a failed 1948 bond measure, construction of San Francisco's branch libraries in the postwar era consisted of a piecemeal approach. Appleton & Wolfard's first (of eight) branch libraries, the prototypical Parkside Branch Library, embodied then current library theory that called for attractive, inviting and casual library buildings that were in harmony with their surroundings. In many respects, the buildings resembled suburban Midcentury Modern style houses. "The library is no longer a mere symbol of culture or a civic monument with pillars and impressive masses of steps; instead it is becoming a friendly place which reveals the resources within and invites one to share its hospitality."¹⁵² Branch libraries were constructed throughout San Francisco, both in existing neighborhoods and within newer tract developments, and many were built on existing park land.



Left: Stonestown Firehouse. Right: Merced Branch Library (1957)

Schools

Construction of public schools in San Francisco during the Modern Age (1935-1970) was closely linked to the New Deal's Public Works Administration and, later, the passage of a local school construction bond act in 1948. Many of these schools are located in areas that saw intensive residential tract development, particularly along the outlying western, southern, and southeastern margins of the City. PWA architects in San Francisco (and nationwide) designed schools and other public buildings in a style influenced by Streamline Moderne and neo-Classical designs. Some refer to it as PWA or WPA Moderne, a Modern style characterized by classical form, flat roofs, piers instead of columns, exterior walls clad in smooth stone, and terra cotta ornament.¹⁵³ Schools constructed using funds allocated by the 1948 bond act are often designed in the Midcentury Modern style and often feature bands of steel-sash, vertical projecting elements, horizontal ribbon windows and brick walls or accents.

¹⁵² Ralph Ulveling and Charles Mohrhardt. *Architectural Record*, 1952. As quoted in Johanna Street's. *Appleton & Wolfard Modern Branch Libraries*. Department of Parks and Recreation (DPR) evaluation form, 2010, p2.

¹⁵³ Gebhard, David, Eric Sandweiss and Robert Winter. *Architecture in San Francisco and Northern California*. (Salt Lake City: Gibbs-Smith Publisher, revised 1976), 578.

The PWA funded construction of 12 schools in San Francisco, including Lawton Elementary School (1935), Sunshine School (1935), George Washington High School (1936), Francis Scott Key Elementary School (1936), Marina Junior High School (1936), Glen Park Elementary School (1936), Samuel Gompers Trade School (1936), Visitacion Valley Elementary School (1939), James Denman Junior High School (1940), James Lick Middle School (n.d.), and Abraham Lincoln High School (1940).¹⁵⁴

Several master Modern architects designed PWA schools including Gardner Dailey (Patrick Henry School remodel with William Peugh), Mario Ciampi (Lawton Elementary School with Charles Rogers and Dodge Reidy), and Timothy Pflueger (George Washington High School with Miller; Abraham Lincoln High School with Frederick Meyer, W. Peugh, & Martin Rist).

The PWA also funded the construction of ancillary buildings, additions, repairs, remodels, and athletic fields. Such projects include a new gymnasium and cafeteria at Horace Mann Junior High School, a new gymnasium at Washington High School, and new auditoriums for Polytechnic High School (1937, demolished), Marina Junior High School (1939), Portola Junior High School (1939), and Daniel Webster School (c.1940).¹⁵⁵ The WPA also constructed school structures including additions to the High School of Commerce, a new underpass at Galileo High School, and the Visitacion Valley Nursery School.¹⁵⁶

Several schools feature public art provided by WPA artists. The lobby and interior corridors of George Washington High School in the Richmond District, for example, feature four-part collaborative fresco murals painted in 1935-1936 by WPA artists Victor Arnautoff, Lucien Labauldt, Gordon Langdon, and Ralph Stackpole.¹⁵⁷ Additional WPA murals are found at Mission High School and Roosevelt High School.¹⁵⁸

In 1948, San Francisco voters approved a \$48,700,000 school bond to fund the construction of public schools. By 1955, 30 new schools had been constructed, all old public schools had been rehabilitated, and five more schools were in the construction or planning phase.¹⁵⁹ Midcentury school design emphasized “day-lighting” and flexibility.¹⁶⁰ Fenestration typically consists of rows of steel-sash awning windows in set in horizontal bands. San Francisco architect John Lyon Reid specialized in northern California school design.¹⁶¹ These include: Hillcrest Elementary School (1951), Phoebe Apperson Hearst (1951, later renamed Independence High School), Anza Elementary School (1952, later renamed Raoul Wallenberg Traditional High School), Lakeshore Elementary School (1953), Twin Peaks Elementary School (1953), Luther Burbank Junior High School (1957, later renamed Excelsior Middle School), Bessie Carmichael Elementary School (1959), Clarendon Elementary School (c.1961), Jefferson Elementary School (1962), Lowell High School (1962), Woodrow Wilson High School (c.1961, later renamed Philip & Sala Burton

¹⁵⁴ Sonnier Francisco, *Golden Age of School Construction, San Francisco, California*, (Draft prepared by the San Francisco Planning Department, September 2, 2009), 38; California Living New Deal Project, <http://livingnewdeal.berkeley.edu/index.php>

¹⁵⁵ Francisco, 38-39

¹⁵⁶ *Ibid.*, 39

¹⁵⁷ *Ibid.*, 38-39.

¹⁵⁸ *Ibid.*

¹⁵⁹ Delehanty, 447.

¹⁶⁰ Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008.), 188.

¹⁶¹ *Ibid.*, 189.

High School), Lick-Wilmerding (1955), John McLaren School, Mark Twain Elementary School (renamed Sunset Elementary School), and the Robert Louis Stevenson School.¹⁶²

Additional public schools constructed during the Period of Significance include the Douglass School (1938, later re-named the Harvey Milk Civil Rights Academy); Argonne Nursery School (1944), Bret Harte Elementary School, Sunnysdale Elementary School, Patrick Henry School (later renamed Downtown High School), Frederic Burk School (1956), George Peabody, George Washington Carver, Sir Francis Drake Elementary School (later renamed Malcolm X Academy).

The Diamond Heights Elementary School was built in the 1960s as part of the Diamond Heights redevelopment project area. The building was soon closed for structural repairs and today houses the San Francisco Police Department training center.

Universities

San Francisco State University undertook a major facilities expansion during the Period of Significance. It features numerous buildings constructed in the Midcentury Modern and Brutalist styles. The University of San Francisco (USF) likewise initiated new construction, including Kendrick Hall (1962), a new law school building designed by Milton Pflueger.



USF's Kendricks' Hall (1962), incorporated slender piers associated with New Formalist design. Photo: San Francisco History Center, San Francisco Public Library

Hospitals

The number of hospitals and convalescent hospitals increased markedly from 1935 to 1970. The number of facilities listed as "Hospitals and Dispensaries" in San Francisco city directories increased from 30 in 1935 to 47 in 1970. There was considerable new construction at existing hospital complexes, replacement of existing buildings, and the construction of new, smaller-scale ancillary buildings such as doctors' offices, and dentist, outpatient and nursing facilities. For example, the complex of medical buildings in the Western Addition related to Mount Zion, Kaiser Permanente, and the University of California at San Francisco (UCSF) vastly expanded its footprint, as did the UCSF campus located at Parnassus Heights. In San Francisco, there are 14 extant hospitals and 26 extant nursing and convalescent homes built between 1935-1970. The vast majority of these were built in the 1960s.

Hospitals and medical centers represented major large-scale commissions for architects and many were designed in Modern styles. Examples of important hospital buildings include the Hertzka & Knowles

¹⁶² The names of many schools have changed over time. Additional research is required to determine historic names and construction dates.

design of the University of California San Francisco building in Parnassus Heights and Erich Mendelsohn’s design of the groundbreaking Maimonides Health Center located at 2356 Sutter Street.



Left: The Maimonides Health Center (1950), designed by master architect Erich Mendelsohn, was described as an “ultra modern” hospital that resembled a “resort hotel” for patients with long term illnesses. It was the first of its kind designed in the west, with glass walls and balconies – designed to expose patients to fresh air – overlooking a garden of modern design. Though extant, the building’s glass walls were later re-clad in stucco and new window openings inserted.

Below left: Designed in 1962 by Hatch, White, Hermann & Steinau, the medical building at 2233 Post Street was the first commercial building completed under the Western Addition Redevelopment Agency program. It retains high integrity at its front and rear facades, which are identical.

Below center: The International Style-inspired design of the (1948) Mount Zion hospital complex at 1600 Divisadero.

Below right: This medical building (1954), located on California Street near the California Pacific Medical Center, incorporates design features associated with Midcentury Modern style.

Photos: San Francisco History Center, San Francisco Public Library; Mary Brown, San Francisco Planning Department



Parks & Recreational Buildings

San Francisco saw a vast expansion of its parks and recreation areas in the two decades following the end of World War II. In 1948, there were 49 parks covering 3,460 acres. By 1965, the number of park and recreational facilities had more than doubled to 127 covering 4,043 acres.¹⁶³ New park facilities included community centers, pools, sports fields, recreation centers, restrooms and playgrounds.

¹⁶³ According to review of Statistic Records compiled in San Francisco City Directories from 1948-1965, the years statistics were kept on park facilities.

WPA Recreational Facilities

The WPA is associated with early park, playground and recreation center construction.¹⁶⁴ Major WPA projects included construction of Aquatic Park, which consisted of a dredged swimming beach, grandstand, promenade, bathrooms, municipal pier, concession stand and bathhouse, located just west of Fisherman's Wharf. Built in 1939, it was designed in the Streamline Moderne style by City Architect William A. Mooser III with an emphasis on nautical forms. In the Richmond District, bodies from the abandoned Odd Fellows Cemetery were removed by federal workers during construction of the Rossi Playground. This large-scale WPA playground (1935) featured two tennis courts, a volleyball court, eight horse-shoe courts, four outdoor checkers tables and restrooms.¹⁶⁵ WPA playgrounds were often landscaped with trees and lawns, in contrast to earlier "old-fashioned, harshly utilitarian" playgrounds built between 1900-1930.¹⁶⁶ Several field houses and recreation centers (Glen Park complex and Fulton and Cabrillo field houses) were also constructed, though none are of a Modern style. This infusion of federally funded labor resulted in a "Golden Age" of municipal recreation and playground expansion and improvement in San Francisco.¹⁶⁷

Several WPA playground and parks projects involved massive excavation, grading, irrigation, and landscaping including the Crocker Amazon Playground, the Douglass Playground, and the reconfiguration of Stern Grove to accommodate public concerts.¹⁶⁸ Most other WPA playground projects were smaller in scale and involved the repair, rehabilitation, and construction of horse-shoe or tennis courts or ball fields. These smaller projects include: Mission Playground, Father Crowley Playground (demolished), Potrero Hill Playground, Corona Heights Playground, Dolores Playground (at 25th/Mission, demolished), Ocean View Playground, Julius Kahn Playground, St. Mary's Playground, Helen Willis Playground, San Francisco Chinese Playground, Gilman Playground, James Rolph Playground, and the playground at 9th & Ortega streets. Further research is required to determine the influence of Modern landscape design and/or the involvement of Modern landscape architects in the design of WPA playgrounds.

The WPA constructed numerous facilities and several buildings in Golden Gate Park including stables, a model yacht clubhouse, horseshoe pits, children's playgrounds, tennis courts, casting pools, restrooms, the angler's lodge, and gardens. Unlike the bold, progressive Modern design of the PWA-associated schools, WPA buildings in Golden Gate Park feature rustic and Mediterranean influenced styles.

Postwar Recreational Facilities

During the postwar era, municipal recreational was expansive, heavily programmed and geared toward children and adults. Programmed athletics and activities included: tennis tournaments, relay play days, marbles contests, kite contests, doll shows, softball leagues, track and field, football, bowling, golf, soccer,

¹⁶⁴ Information regarding New Deal projects in San Francisco was largely gathered from entries contained in the California's Living New Deal Project online database, <http://livingnewdeal.berkeley.edu/index.php> (accessed July 2010). Led by geographer Grey Brechin, the project is a collaborative effort of the California Historical Society, the California Studies Center, and UC Berkeley's Institute for Research on Labor and Employment Library

¹⁶⁵ *Ibid.*

¹⁶⁶ Delehanty, 448.

¹⁶⁷ *Ibid.*, 408.

¹⁶⁸ Architects Gardner Dailey, Bernard Maybeck, and Maybeck's then-assistant William Gladstone Merchant oversaw the site design, building adaptation, and new building construction in Stern Grove. (Randolph Delehanty, page 403)

baseball leagues, archery, and volleyball.¹⁶⁹ Recreational facilities such as fieldhouses, recreation centers, and public pools were important community gathering spaces. In the 1940s, the Fleishhacker Zoo opened. The 1950s-1960s witnessed a surge in construction of such facilities. Two public golf courses opened: Golden Gate Park (1951) and McLaren Park (1961). Parks and playgrounds include the Midtown Terrace Reservoir Playground (1961), Helen Willis Playground (1961), Pioneer Plaza (1966), and Allyne Park (1966). The mid-1950s also saw major construction of indoor public pool houses, part of the 1947 \$12,000,000 bond act. Construction of these pools reflected a shift from outlying massive outdoor facilities, such as the Fleishhacker pool at Ocean Beach, to smaller, neighborhood serving indoor swimming pools. These neighborhood pools include Hamilton (1955), North Beach (1956), Rossi (1957), Garfield (1957), Balboa (1958), Coffman (1958), and Larsen (1958, later renamed the Sava pool and replaced in 2008).¹⁷⁰ The King pool was built in 1968.¹⁷¹ Playgrounds and play structures of Modern design are rare in San Francisco. The Diamond Heights Playground, designed in the 1960s, retains several biomorphic play structures.

William Gladstone Merchant

The architect William Merchant designed dozens of recreation centers and clubhouses in San Francisco from 1949 to 1963. Mass-construction of recreation centers was funded in part by the voter approved 1947 Recreation Bond act (\$12,000,000), the 1954 Recreation Center Bond act (\$5,000,000), and the 1955 Playground and Recreation Center Bond act (\$7,000,000). By 1949, Merchant had 28 projects completed or in progress across San Francisco.¹⁷² Often using similar design motifs, Merchant's Midcentury Modern clubhouses featured projecting vertical elements, integrated planters, brick accents, cantilevered overhangs and flat or canted roofs. These functional buildings were described as "low-slung, 'California modern' buildings with a marked horizontal, 'suburban' look."¹⁷³

Recreational facilities designed by Merchant include the Cayuga Clubhouse (1949), Burnett Recreation Center (1949), Byxbee (now Merced Heights) Fieldhouse (1949), Corona Heights Clubhouse (1949), Grattan Fieldhouse (1949), Junior Museum (1949), Murphy Fieldhouse (1949), Ocean View Recreation Center (1949), Portrero Hill Recreation Center (1949), South Sunset Clubhouse (1949), St. Mary's Recreation Center (1949), Sunset Recreation Center (1949), Wawona Clubhouse (1949), Aptos Fieldhouse (1950), Chinese Recreation Center (1950), Longfellow Fieldhouse (1950), Miley (now Cow Hollow) Fieldhouse (1950), Miraloma Fieldhouse (1950), Presidio Heights Fieldhouse (1950), Richmond Fieldhouse (1950), Visitacion Fieldhouse (1950), West Portal Fieldhouse (1950), Silver Terrace Fieldhouse (1951), Hamilton Recreation Center & Playground (1951-1953), Argonne Fieldhouse (1952), Phelan Beach Recreation Building (1953), West Sunset Community Center Assembly Building (1953), North Beach Recreation Center & Pool (1955), Garfield Recreation Center & Pool (1956), Pine Lake Recreation Area Improvements & Fieldhouse (1956), Larsen Park Swimming Pool (1957), Sigmund Stern Recreation Grove, addition to Fieldhouse (1957), McLaren Park Pool (1957), McLaren Park Special Recreation Building (1958), and McLaren Park Playground & Clubhouse (1963).¹⁷⁴

¹⁶⁹ *Annual Report of the Parks and Recreation Commission, 1948-1949.*

¹⁷⁰ Gladys Hansen. *San Francisco Almanac.* (San Francisco: Chronicle Books, 1995)

¹⁷¹ Construction of the King pool in the Bayview was related to the 1966 riots in San Francisco. (Delehanty, Randolph, p. 455)

¹⁷² Delehanty, 460.

¹⁷³ Delehanty, 459-460.

¹⁷⁴ Information regarding William Merchant's recreational facilities was gathered from Jonathan Lammers' draft historic resource report for the consulting firm Page & Turnbull, August 2010 (unpublished).

Planned Community Center

In the Sunset District, the Sunset Community Center, an unusual 10-block, 43-acre public complex, was developed beginning in the 1950s. The complex featured three schools, play areas, a library, health center, athletic field, and recreation center. Design of the Sunset Community Center was overseen by coordinating architects Wurster, Bernardi, and Emmons (WBE) while the design of individual buildings was developed by several architectural firms: Thomsen & Wilson (A.P. Giannini Junior High School); Dodge A. Riedy (Sunset Health Center); Stone & Mulloy (Mark Twain Elementary School); and William G. Merchant (West Sunset Recreation Center). WBE designed the (unbuilt) Sunset High School. Unifying design elements mandated for buildings within the complex included concrete construction, composition roofs, and overhanging eaves.

Religious Buildings

The number of new churches increased 69% from 1935 to 1955.¹⁷⁵ By 1955 there were 430 churches in San Francisco. New religious buildings were primarily Christian churches and many embraced the exuberant forms characteristic of the Midcentury Modern and Expressionist styles. A cluster of new religious buildings and related schools were constructed in the 1960s along Brotherhood Way, a street named and zoned for religious use. Religious buildings constructed along Brotherhood Way during the Period of Significance include the Holy Trinity Greek Orthodox Church (1963), designed by Reid, Rockwell, Banwell & Tarics; Congregation Beth Israel Judea (c.1960s); and Lake Merced Church of Christ (1963).

Catholic churches underwent a dramatic shift in architectural form and style. Stimulated by the 1962-1964 Vatican II councils, Catholic churches transitioned from highly ornamented hierarchical structures to a theater-in-the round format. The prior emphasis on verticality and hierarchical placement of the altar at the head of the church shifted to include circular altars, with a theater-like surround seating, plain wooden altars, simplified stations of the cross, wood crosses, and geometric stained glass windows.¹⁷⁶



Left: A model of Mario Ciampi's starkly Modern design of the Corpus Christi Catholic Church (1952), located at Santa Rosa and Alemany streets. Ciampi's innovative design included window mullions which formed the shape of crosses. The church attracted the attention of visiting architects and clergy. Though extant, the building was later altered and mullion crosses removed.

Right: The Congregation Beth Israel Judea on Brotherhood Way has an expressive design similar to many Christian churches built during the 1950s-60s. It features expansive stained glass windows, brick cladding, and an Expressionist-inspired roof form. Photos: San Francisco History Center, San Francisco Public Library and www.mapjack.com

¹⁷⁵ According to review of Statistic Records contained in San Francisco City Directories from 1935-1955.

¹⁷⁶ Tom Nichols. "Architectural Wreck-o-vation: the Scared Becomes Profane," *Weekly Press*, July 21, 2010, <http://www.weeklypress.com/architectural-wreckovation-the-scared-becomes-profane-p2053-1.htm> (accessed July 23, 2010)

Chapter 5: Precursors and Influences

Introduction

Modern architectural design in San Francisco evolved from the stylistic and technological innovations of early American and European architects and designers. Beginning in the late 19th century, ground-breaking architects re-conceptualized the structure, form and interior spaces of buildings, and initiated a new design vocabulary that ultimately impacted the appearance of Modern buildings in San Francisco from 1935 to 1970. Along with the formative designs and writings of pioneer architects, Modern design was further influenced by international exhibitions, world fairs, critics and popular media, regional vernacular architecture, and schools of architecture. Combined, these factors cumulatively impacted the design of Modern Age buildings in San Francisco, from the sleek Streamline Moderne to post-and-beam redwood houses of the regional Bay Region Tradition.

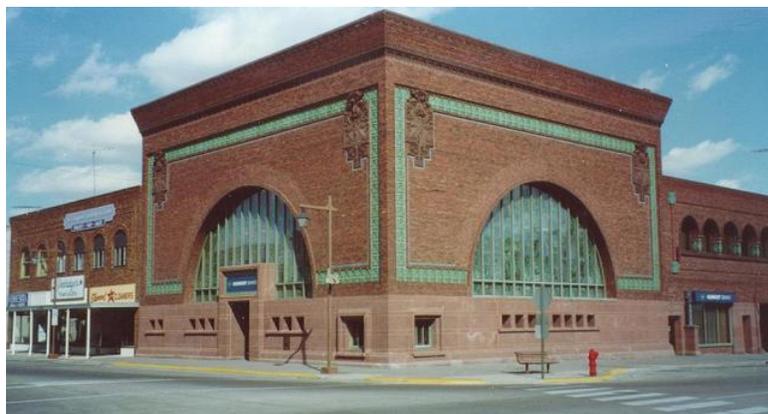
Early American Modernism

The work and design theories of early American Modernists – in particular Louis Sullivan and Frank Lloyd Wright – influenced generations of architects across the United States and helped spawn a new design aesthetic that addressed the natural environment, contained minimal superfluous ornamentation, and emphasized function, flexibility, and an honest expression of a building’s structural frame.

Louis Sullivan

Louis Sullivan, a Midwesterner whose most productive years spanned from 1883 to 1908, is credited with early resistance to the then dominant Beaux-Arts movement and Classical design ornamentation. Although he is credited with coining the dictum “form ever follows function” (later shorted to “form follows function,” which prioritized functionality over applied ornament), Sullivan’s work, though austere for the era, did not wholly reject decorative flourishes. He incorporated botanical motifs based on the flora of the American landscape in his projects, motifs that he considered more relevant to the American experience than the palmettos and acanthus associated with Classical design. Considered the pioneer of American Modernism, Sullivan designed 238 buildings during his 50-year career and is credited as the creator of the early American skyscraper.¹⁷⁷ Many of his later designs were for Midwestern farmer banks, the most influential being the National Farmers Bank in Owatonna, Minnesota, designed in 1908. Richardsonian Romanesque, the architectural style developed by Henry Hobson Richardson, had a strong influence on Sullivan, who in turn inspired generations of architects, including Frank Lloyd Wright and followers of the Prairie School of architecture. Though Sullivan did not produce any buildings in San Francisco, his influence is widespread. The Pacific Building (801 Market Street) designed by Charles F. Whittlesey – an architect who worked previously for Sullivan – is considered a “Sullivan-esque” design. Built in 1907, the building is a designated San Francisco Landmark.

¹⁷⁷Martin Filler, *Makers of Modern Architecture: From Frank Lloyd Wright to Frank Gehry* (New York City: New York Review of Books, 2007), 49.



National Farmers Bank in Owatonna, Minnesota, one of Sullivan's "Jewel Boxes." It features red brick, green terra cotta bands, and arched stained glass windows. (Photo: wikipedia.org/wiki/Louis_Sullivan)

Frank Lloyd Wright & The Prairie School

By far the most well-known and influential American architect is Frank Lloyd Wright, whose tumultuous 75-year career evolved from the early Prairie House period (1900-1909) to the 1920s Mayan-inspired concrete block residences to conceptual plans for the 1930s Broadacre City. Throughout, Wright was staunchly anti-urban and a proponent of the Jeffersonian ideal, that as expressed through his Usonian house designs favored single-family houses set in the natural environment. As such his buildings (and legacy) are rooted largely in residential landscapes.

Architecture critic Martin Filler argued that Wright was central to, yet "estranged from Modernism."¹⁷⁸ Wright favored natural materials, craftsmanship, and traditional methods, though he also experimented with new materials and technology. Filler describes Wright's buildings as machines that took on a human aspect. His lengthy career was marked by precipitous set-backs and comebacks. Initiator of the Midwestern Prairie Style, Wright legacy includes the introduction of flowing interior open-plan spaces and the concept of organic architecture. Wright's Robie House (1909), located in Chicago, features key elements characteristic of the Prairie Style, which include strong horizontal planes; low-pitched hipped roofs with broad, projecting eaves; an open-plan interior layout; and a sprawling, low-slung horizontal orientation. Iterations of Prairie Style houses are found in Berkeley and Oakland, but are rare in San Francisco. By the 1920s, Wright's design sensibilities and geographic influence shifted dramatically as he focused on interlocking, textile concrete block Mayan Revival residences in Los Angeles.



The Robie House (1909), Chicago, Illinois. Photo: Tim Long, Frank Lloyd Wright Preservation Trust, www.gowright.org

¹⁷⁸ Filler, 33.



Designed in 1948, Frank Lloyd Wright's red brick gift shop at 140 Maiden Lane reflects the influence of Chicago architects Louis Sullivan and H.H. Hobson Richardson. The archway draws direct inspiration from the Richardsonian Romanesque Glessner House in Chicago. Photo: San Francisco History Center, San Francisco Public Library

Despite his earlier acclaim, Wright's popularity waned in the 1920s and he was largely ignored in the influential 1932 MoMa exhibition "Modern Architecture: International Exhibition." His most renowned works, including "Falling Water" (1934-1937) and the Johnson Wax Building (1936-1939) – arguably the apex of his career – were designed when Wright was in his sixties. With over 500 designs built, Wright has left a lasting legacy on the American landscape. In San Francisco, however, Wright's actual physical imprint is minimal. He designed just a single building in San Francisco, 140 Maiden Lane, a brick-clad retail storefront that is now a designated Article 10 San Francisco Landmark. Originally designed as the V.C. Morris Store (a shop for fine crystal), the storefront's solid brick facade and arched doorway strongly reflects the influence of Louis Sullivan.¹⁷⁹

More important is the legacy of Wright's disciples, members of the Taliesin Fellowship who are among the key architects of Modern design. Taliesin Fellows with works in the San Francisco Bay Area include Frederick Langhorst, Mark Mills, and Richard Neutra.

Early Southern California Influence

The Greene brothers of Pasadena are ranked among the master architects of the Arts and Crafts Movement and provided inspiration to a generation of Modern architects. Charles and Henry Greene "took the simple California bungalow to the level of high art, with Pasadena's 1907 Blacker House and



The Gamble House (1908) in Pasadena, a masterwork of the Greene Brothers.

1908 Gamble House as the definitive examples of their design aesthetic."¹⁸⁰ Their sprawling shingled houses are stylistically linked to the First Bay Tradition in San Francisco, as practiced by Bernard Maybeck, Willis Polk, Joseph Worcester, and Julia Morgan, among others. The Greene Brothers influenced a generation of Southern California Modern architects, who fused Modern sensibilities with the rustic shingle style as advanced by the Greenes. Numerous Modern architects were inspired by the Greenes' use of natural materials and incorporation of Japanese motifs, including Harwell Hamilton Harris, who is described as a key link between the

¹⁷⁹ Dave Weinstein, *Great Buildings of San Francisco: Knowledge Cards* (Petaluma, California: Pomegranate Communications, Inc., n/d).

¹⁸⁰ Historic Resources Group and Pasadena Heritage, *Historic Resources of the Recent Past*, (City of Pasadena, October 2007), 18.

European Modernism practiced by Richard Neutra and the romantic, regional tradition as practiced by the Greenes.¹⁸¹ A prolific Los Angeles based Modern architect, Harris was an early proponent of a regional California Modernism. He worked with Neutra on the Lovell Health House, designed one of the Case Study houses, and later, designed several Modern single-family houses in the Bay Area.



Southern California architect Irving Gill's sparse cubist designs, including his masterwork Doge House (left), built 1914-1916, influenced the early development of the International Style in the United States. His austere, concrete buildings influenced the work of Frank Lloyd Wright and Rudolph Schindler. The Dodge House was demolished in 1970. (Photo: Richard Longstretch, 1966. www.american-architecture.info/USA/USA-California/CA-010.htm)

Early European Modernists

European Modernism is often described as a 1910s-30s-era architectural movement led by Le Corbusier, J.J.P. Oud (of the Dutch De Stijl), Alvar Aalto, Peter Behrens, and inclusive of the Bauhaus movement led by Walter Gropius and Ludwig Mies van der Rohe. It is characterized by social goals of affordable, humane housing and by the aesthetics and functionality of the Machine Age. Pioneer Modernists utilized new technology, eschewed superfluous ornamentation, and stripped buildings down to their essential components. Many of the concepts developed by European Modernists were actualized in the United States at mid-century, particularly the ubiquitous "Miesian" office buildings, which dramatically altered the appearance of downtowns across the United States.

Le Corbusier

"The history of Architecture unfolds itself slowly across the centuries as a modification of structure and ornament, but in the last fifty years steel and concrete have brought new conquests, which are the index of a greater capacity for construction, and of an architecture in which the old codes have been overturned. If we challenge the past, we shall learn that 'styles' no longer exist for us, that a style belonging to our own period has come about; and there has been a revolution."¹⁸² Le Corbusier, 1931

Born Charles-Eduouard Jeanneret, Le Corbusier (1887-1965), was the undisputed leader of European Modernism. He was an enormously influential Swiss/French architect, urban planner, writer, painter, and author of revolutionary cultural manifestos, active from 1914 to the 1950s. Le Corbusier rejected 19th century historicism and embraced a "structural and formal vocabulary based on new engineering principles."¹⁸³ He coined the phrase "A house is a Machine for Living in" (later shortened to "A house is a machine for living") and is one of a handful of pioneers of the Modern movement and of what was later termed the "International Style."¹⁸⁴ Le Corbusier's Modernism was rooted in a rational ordering of space

¹⁸¹ Ibid, 2.

¹⁸² Le Corbusier, *Towards a New Architecture*, Translated in 1986 from the 13th French Edition (New York: Dover Publications, 1931), 7.

and an honest expression of a building's structure. Although influenced by Wright's 1910 and 1911 books *Executed Buildings and Projects of Frank Lloyd Wright*, Le Corbusier's early designs and writings reflected his belief that buildings should stand in contrast to nature. By the 1910s he was committed to cubist forms, reinforced concrete, and "leaving nature out of architecture."¹⁸⁵



Le Corbusier is most renowned for his 16 "Machines for Living In," villas constructed in the 1920s. In particular, the iconic Villa Savoye (1929) most embodied the aesthetics associated with the International Style and the themes of Le Corbusier's seminal 1926 "Five Points of New Architecture." The Villa Savoye's white stucco cladding, ribbon windows, and curvilinear forms had a major influence on the evolution of Streamline Moderne and International Style in the United States. It was included in the highly influential MoMa exhibition "The International Style: Architecture Since 1922." Photo: www.GreatBuildings.com

Structural innovations include his patented Dom-ino system of reinforced concrete slab construction (1914). This reinforced concrete skeleton allowed for interior open-plan layouts, a flexibility that characterized later Modern houses in the United States.

After the 1930s Le Corbusier's work shifted considerably as he adopted biomorphic shapes of "new primitivism" while continuing his exploration of raw concrete during his Brutalist phase. His later designs were marked by what architectural critic Martin Filler called "unmistakable signs of a loosening-up process, a growing interest in nature as a source of inspiration."¹⁸⁶ Working within the framework of the Machine Art idiom, Le Corbusier increasingly incorporated (sparsely) natural materials, such as stone walls, into his building designs.¹⁸⁷

¹⁸³ Filler, 71.

¹⁸⁴ Filler, 86.

¹⁸⁵ Peter Blake, *Le Corbusier: Architecture and Form* (Pelican Books, 1964), 25-26.

¹⁸⁶ *Ibid.*, 108.

¹⁸⁷ *Ibid.*, 94.



Le Corbusier developed a “Modulor” system of standardization based on related dimensions. According to Le Corbusier, this system of related proportions could facilitate mass production, without succumbing to the monotony inherent in standardized module lengths. Left: Le Corbusier utilized the Modulor system in the design of a public housing complex in Marseilles, France. Below: Le Corbusier’s Carpenter Center for Visual Arts constructed on the Harvard campus in 1961 reflects his interest in the expressive qualities of reinforced concrete and his commitment to the Brutalist form of architecture. Photos: www.greatbuildings.com



Bauhaus School

The hearth of European Modern architecture was arguably centered at the Bauhaus, a radical art school in Weimar, Germany founded and led by architect Walter Gropius in 1919.¹⁸⁸ The Bauhaus emphasized a



united approach to architecture, crafts, and fine art and in various incarnations its workshops integrated painting, sculpture, advertising, architecture, metal production, ceramics, furniture design, textiles and print-making. Its architecture focused on “economic optimization of plan arrangements and precise calculations of light, sunlight, heat gain/loss and acoustics,”¹⁸⁹ which resulted in buildings that felt lighter, airier, and were flooded with light. Many of Europe’s avant-garde writers, thinkers, artists, and architects taught at the Bauhaus – such as Paul Klee, László Moholy-Nagy, Marcel Breuer, and Wassily Kandinsky – until its closure by the Nazi regime in

1933. Many of Bauhaus’ students and faculty later emigrated to the United States, including Gropius, and the Bauhaus’ final director, architect Ludwig Mies van der Rohe.

¹⁸⁸ The school moved twice, first to Dessau and then Berlin.

¹⁸⁹William JR Curtis, *Modern Architecture Since 1900, 2nd edition* (New Jersey: Prentice-Hall, Inc., 1987), 129.

Walter Gropius and Ludwig Mies van der Rohe

Along with Le Corbusier, Walter Gropius (1883-1969) and Ludwig Mies van der Rohe, known as Mies, (1886-1969) are often described as the pioneers of the Modern movement.¹⁹⁰ While in their 20s, all three apprenticed together in the office of Peter Behrens, an influential German architect, industrial designer and co-founder of the German Werkbund (an association of artists, architects, designers and industrialists). Prior to the Bauhaus, Gropius and Mies are credited with designing seminal early Modern buildings in Europe: Gropius' (1911-1913) Fagus shoe factory (designed with Adolph Meyer) and Mies' (1928-29) Barcelona Pavilion. After emigrating to the United States, both men continued to exert tremendous influence in the development of Modern architecture, as practitioners, theorists, and educators at prominent institutions – the architecture department of the Illinois Institute of Technology (ITT) (Mies) and at Harvard's Graduate School of Design (Gropius).¹⁹¹ Henry Hill and Ernest Kump, Second Bay Tradition Modern architects, studied under Gropius at Harvard in the late 1930s, as did pioneering landscape architects Garrett Eckbo, Hideo Sasaki, and Lawrence Halprin in the 1930s-1940s. See the "Influential Schools" section below. In 1945, Gropius co-founded The Artists Collective (TAC), an architectural firm (1945-1995) which emphasized collective input over individualism in architectural design.

Mies' philosophy of "less is more"¹⁹² influenced his widely imitated designs of American skyscrapers: steel or concrete skeletons clad with taut curtain wall glass.¹⁹³ He called this minimalist approach "skin and bones architecture" and imitations of his high-rise glass and steel buildings – which lacked Mies' detailing, costly materials, and craftsmanship – were later blamed for homogenizing downtown skylines in cities across the United States. "Miesian" skyscrapers typically feature exposed structural supports, reveals at the joints, and are notable for their lack of applied ornament.¹⁹⁴ Mies, more so than Gropius, is credited with designing iconic Modern buildings in the United States, including his 860 Lake Shore Drive Apartments in Chicago, the Farnsworth building, Seagram building, and S.R. Crown Hall, located on the ITT Campus. For an expanded discussion of "Miesian" significance and character-defining features, see Chapter 8: Modern Styles Evaluative Frameworks.

¹⁹⁰ William Morgan, *The Abrams Guide to American House Styles* (New York: Harry N. Abrams, Inc., 2004), 351.

¹⁹¹ In 1940, as an established architect, William Wurster attended classes at the Harvard Graduate School of Design. (source:en.wikipedia.org/wiki/William_Wurster.

¹⁹² Filler, 49.

¹⁹³ *Ibid.*

¹⁹⁴ Ernest Burden, *Illustrated Dictionary of Architecture* (New York: McGraw-Hill, 2002), 208.



Left: Walter Gropius' Fagus shoe factory (1911-1913) in Germany.

Below: Mies van der Rohe's Barcelona Pavilion (1929), Spain.

Photos: www.greatbuildings.com



Southern California International Style

Modern architects based in Southern California were tremendously influential in the evolution of Modern design, particularly the machine-like style later dubbed the “International Style.” European immigrants, many from Germany and Austria, held influential roles in developing and popularizing a domestic form of the sleek, functional Modern architecture.

Richard Neutra and Rudolph Schindler, Austrian émigrés whose work is focused in Southern California, particularly in Los Angeles, were both instrumental in the development of Modern residential architecture in the United States. Both were influenced by Prairie Style designs and early in their careers worked for Frank Lloyd Wright. Each also designed a Los Angeles area house for Dr. Philip Lovell; both houses are considered early International Style masterworks. Schindler's (1925-1926) Lovell Beach House is credited as the first International Style house in the United States. Constructed of concrete, the building featured concrete piers, walls of glass, and a horizontal cantilevered upper level. Neutra's (1927-29) Lovell Health House, set on a steeply sloped site, was a full and early expression of the International Style. This concrete and steel house featured a metallic skeleton, transparent walls, ribbon windows, and balconies hung from the roof frame. The label “Rational Modern” has been attached to Neutra's buildings, in contrast to Frank Lloyd Wright's “Romantic Modern.”¹⁹⁵ Neutra went on to design five buildings in San Francisco from 1936-1939, four of which feature elements of the Lovell Health House. Neutra collaborators who later designed work in San Francisco include Erich Mendelsohn and Raphael Soriano.

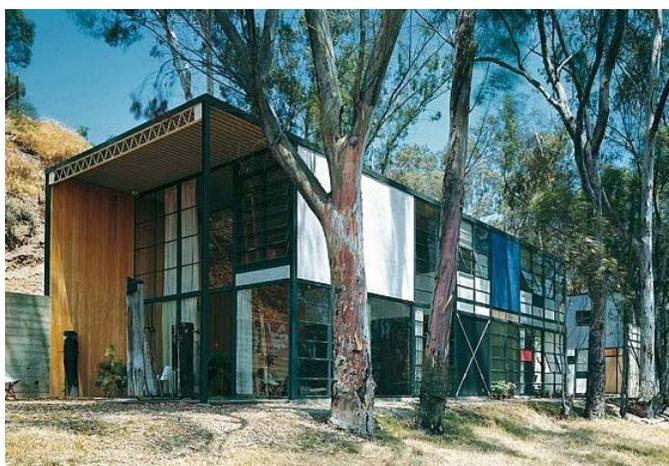
¹⁹⁵ Harold Kirker, *Old Forms On a New Land: California Architecture in Perspective* (Niwot, Colorado: Roberts Rinehart Publishers, 1991), 90.



Left: Lovell Health House (1927-1929) designed by Richard Neutra. Right: Lovell Beach House (1925-1926) designed by Rudolph Schindler. Photos: www.greatbuildings.com

Case Study House Program

In 1945, John Entenza, the editor and publisher of Los Angeles-based journal *arts & architecture* conceived of the Case Study House Program, an experimental program to develop and showcase easily adaptable, affordable, mass-produced Modern houses for families.¹⁹⁶ The stated goal was to stimulate creative Modern domestic architectural solutions in anticipation of the post-war building boom. Roughly half of the houses were designed within the first five years. Though only 35 residences were designed and 25 built from 1945-1965, hundreds of thousands of visitors toured the open houses and the program was widely covered in the popular media.¹⁹⁷ Based in Southern California, the program featured the work of both established and emerging Modern designers including Richard Neutra, Charles and Ray Eames, Raphael Soriano, Campbell & Wong, and A. Quincy Jones. Only two Case Study houses were built in Northern California and none in San Francisco, though San Francisco architects were represented: Wurster, Bernardi, and Emmons designed the (1949) Case Study House #3 in Los Angeles; and Campbell & Wong designed Case Study House #27 (unbuilt).



Left: One of the most celebrated of the Case Study Houses, Charles & Ray Eames' House #8 in Pacific Palisades was designed by the couple as a personal residence and studio. Based on a modular system, it is built entirely of prefabricated components including steel, glass, asbestos, and Cemesto board. Craig Ellwood, Pierre Koenig, and Raphael Soriano also designed iconic steel and glass Case Study Houses. Steel and glass houses are less common in San Francisco, although local architect David (Beverly) Thorne's is known for his steel and glass House #26 (1962-1963) in San Rafael, California and the Dave Brubeck House in the Oakland Hills (1954). Photo: www.prefabs2009.org/casestudy/earlyprefabs/files

Regional Architecture – First Bay Tradition

¹⁹⁶ *arts & architecture* <http://www.artsandarchitecture.com/case.houses/index.html> (last accessed May 13, 2010).

¹⁹⁷ Elizabeth Smith, *Case Study Houses*, (TASCHEN: America, September 1, 2009), 7.

Coined in 1947 by architectural critic Lewis Mumford, the Bay Region Tradition is a regional vernacular architecture endemic to the San Francisco Bay Area that is woodsy, informal, and anti-urban. The Bay Region Tradition evolved over nearly 100 years and has since been classified into First, Second and Third traditions, spanning from the 1880s-1970s.

The First Bay Tradition, spanning roughly from the 1880s to early 1920s, was a radical reaction to staid Classicism of Beaux-Arts historicism. Eschewing the highly ornamented Victorian-era styles also popular at that time, First Bay Tradition architects developed a building vernacular linked to nature, site and locally sourced materials. Characteristics of the First Bay Tradition include the use of local materials, particularly redwood; an emphasis on craftsmanship and the Arts and Crafts movement; the use of unpainted wood shingle cladding; and a sensitivity to site and climate¹⁹⁸. The style emphasized volume, form, and asymmetry. Examples of the First Bay Region tradition are found in San Francisco and the greater Bay Area, particularly in the hills of the East Bay.

The First Bay Tradition is closely associated with the religious and residential designs of Bernard Maybeck, Ernest Coxhead, Julia Morgan, A. Page Brown, Joseph Worcester, Louis Christian Mullgardt, A.C. Schweinfurt, John Galen Howard, and Willis Polk. Some describe it as the regional interpretation of the Eastern Shingle Style.¹⁹⁹ Classically trained architect Bernard Maybeck (1862-1957), a Bay Area architect since 1890, exerted tremendous influence in the development of the regional, vernacular style. Schooled at the Ecole des Beaux-Arts and a former apprentice of Louis Sullivan, Maybeck helped popularize the unpainted brown shingle house and what Leslie Freudenheim describes as the “handmade, medieval-referenced aspects of the Arts & Crafts simple home.” He was the first professor of architecture at the University of California at Berkeley; his students included key First Bay Tradition architects Julia Morgan, John Bakewell, and Arthur Brown, Jr.

The First Bay Tradition influenced later Modernists (i.e. architects associated with the Second Bay Tradition), who incorporated the regional vernacular of redwood, shingles, and elements of Arts and Crafts with the European Modernism popularized by the Bauhaus and the International Style. Transitional architects that bridged the first and second Bay Traditions include Henry Gutterson and John Hudson Thomas.

¹⁹⁸ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 21.

¹⁹⁹ David Gebhard, Robert Winter, and Eric Sandweiss, *The San Francisco Guide to Architecture in San Francisco and Northern California* (Layton, Utah: Gibbs Smith, 1985), 564.



The Erlanger House, 270 Castenada Avenue, designed by Bernard Maybeck (1916). Maybeck's work was characterized by the use of local redwood, shingles, rough redwood interiors, large windows, handcrafted details, and a careful integration of a building with the landscape. Photo: www.socketsite.com



Left: Row of Coxhead & Knowles shingled houses on the 3200 block of Pacific Street. One of the pioneers of the First Bay Tradition, Ernest Coxhead is known for his redwood shingled Arts and Crafts style cottages, urban houses, and churches. Clusters of his rustic brown-shingled houses are found in Pacific Heights and Presidio Heights. His peak period of activity in San Francisco spanned from the late 1880s to 1905, though he remained active into the 1920s. Photo: www.mapjack.com

Influential Exhibitions

Numerous museum exhibitions, world fairs, and international expositions contributed to the promotion, diffusion, and popularity of Modern architectural design and building materials.

The term "International Style" was coined by Russell Hitchcock and Philip Johnson, curators of the seminal 1932 MoMa show "Modern Architecture: International Exhibition." Buildings selected for the show followed many of the tenets put forth in Le Corbusier's "Five Points of a New Architecture" and supported the curators' formulation of the International Style. The resultant style was sleek, precision-machine, with consistent use of concrete, steel frames, white stucco, and cubist forms and featured elements of Le Corbusier's "five points," chiefly ribbon windows, open floor plans, and structures supported off the ground by pilotis (cylindrical reinforced concrete pillars). Works from 50 architects representing 16 countries were included in the exhibition including Le Corbusier, Walter Gropius, Mies van der Rohe, Richard Neutra, Rudolph Schindler, Jacob Oud, Erich Mendelsohn, Alvar Aalto, Philip Johnson, Louis Kahn, and Raphael Soriano. The entire show was exhibited in 13 cities, and a smaller iteration of the exhibition traveled for an additional six years.

World fairs and international expositions held in New York, Chicago, and San Francisco during the 1930s further promoted Modern design, innovative building technologies, and new concepts in city planning.

At the 1933-34 Chicago World's Fair, a Moderne aesthetic dominated the built environment. At the Fair's "Homes for Tomorrow" exhibition, new innovations such as pre-fabricated steel-frame model homes and new materials and cladding (porcelain enamel panels, glass block, Masonite, and Rostone) were prominently displayed. These model houses were a popular attraction; over 1.5 million visitors toured the Home and Industrial Arts Exhibit.²⁰⁰ The most popular house, the "House for Tomorrow" designed by architect George F. Keck, a strong proponent of modern architecture, created a futuristic, circular house clearly influenced by the nascent International Style. The "Design for Living House" also displayed clear links to European Modern architecture and closely resembled one of Le Corbusier's 16 "Machine for Living" villas.²⁰¹ The Armco-Ferro House and Stran-Steel house demonstrated the potential applications for porcelain enamel paneling in residential construction.²⁰² Other model houses, such as the "Frigidaire Air Conditioned House," designed in the Streamline Modern style, showcased modern amenities, and interior functionality that emphasized comfort and convenience.²⁰³



Designed by architect Andrew Rebori for the 1933-34 Chicago World's Fair, the Brick House highlighted the potential use of a traditional building material in European-influenced Modern design. The building is similar in form to Le Corbusier's residential designs of the 1920s, particularly of his (1922) Citrohan House.

Photo:
users.marshall.edu/~brooks/1933_Chicago_World_Fair.htm

A few years later at the 1939-1940 World's Fair held in Queens, Modern design and city planning were showcased at an even larger scale. An estimated 44 million people visited the fair, which featured Modern architecture and landscapes, and the much-heralded vision for a new modern city, the General Motors "Metropolis of Tomorrow" pavilion. This enormously popular pavilion featured Futurama, a model city (and ride) that envisaged a built environment based on mass automobility.²⁰⁴ The "House That Chemistry Built," also showcased at New York's World Fair, highlighted the potential application of composite materials in building construction.²⁰⁵ Held concurrently, San Francisco's 1939 Golden Gate International Exposition (GGIE), featured a pavilion designed by William Wurster, iconic Second Bay Tradition architect, as well as two of Wurster's model homes. See Chapter 6: San Francisco Modern Architectural Styles for a more detailed description of the 1939-1940 GGIE.

²⁰⁰ Lisa D. Schrenk, "Exposition Houses of Today and Tomorrow," in *Building a Century of Progress: The Architecture of Chicago's 1933-1934 World Fair* (Minneapolis: University of Minnesota Press, 2007), 157.

²⁰¹ *Ibid.*, 170.

²⁰² Thomas C. Jester, "Porcelain Enamel," in *Twentieth Century Building Materials: History and Conservation*, (The McGraw-Hill Companies, 1995), 254.

²⁰³ Schrenk, 181.

²⁰⁴ Baker, Chris. "Futurama is Back! Grab a Can of Slurm and Settle." *Wired Magazine* issue 15.12, November 27, 2007. (accessed 5-17-2010).

²⁰⁵ Michal A. Tomlan, "Building Modern America." in *Twentieth Century Building Materials: History and Conservation* (The McGraw-Hill Companies, 1995), 40.

The following decades saw many influential museum shows including MoMa's 1945 architectural exhibition "Built in the USA: 1932-1944," which presented a humanized, American version of the International Style. The show documented the evolution of International Style architecture in the United States since the first MoMa exhibit in 1932. The resultant softened style reflected the American reinterpretation of European-derived Modernism and the emergence of regional traditions such as the as-yet-unnamed Bay Area Tradition. Included in the show were public housing and defense worker housing projects designed by William Wurster and Vernon DeMars as well as Frank Lloyd Wright's 1934 masterwork "Falling Water."²⁰⁶ In 1949, architect Philip Johnson curated a MoMa show focused on Mies van der Rohe. The exhibit highlighted Mies' emphasis on clean lines, sparse detailing, and horizontal planes. It also featured Mies' designs for the master plan of the Illinois Institute of Technology campus, which, when completed, influenced campus planning nationwide. Two years later MoMa exhibited a nearly full-scale model Modern house – called the new American house – designed by architect Marcel Breuer, a key member of the Bauhaus. The exhibit exposed a largely middle-class audience to the spatial layout inherent in domestic Modern architecture. The California ranch house received similar mass-market exposure after a model of Cliff May's "Ranch House for a City Lot" was exhibited at the 1950 Chicago World's Fair.

Influential Schools

University departments of architecture – in particular the University of California at Berkeley (UC Berkeley), the Illinois Institute of Technology (IIT), and the University of Southern California (USC) – greatly influenced the development of regional Modern design and landscape architecture. In San Francisco, the tiny, little-known Rudolph Schaeffer School of Design appears to have influenced architectural design at the local level. The school's influence was described in a 1935 issue of *Architect and Engineer* promoting European style Modernism: "In the schools devoted to the plastic and graphic arts, courses in architecture have necessarily crept in. In some, such as the Chouinard School in Los Angeles, the Rudolph Schaeffer School of Design in San Francisco, there is the sort of teaching which provides an approach to modern feeling in three dimensions...The signature of such a teacher as Rudolph Schaeffer can be seen again and again throughout the city of San Francisco. A cafeteria, a shop window, a great department store, designed by himself or his students, communicate his own developing space-sense, and influence the taste of the city."²⁰⁷ At least one accomplished local architect, John Carden Campbell of San Francisco-based Modern architects Campbell & Wong, is known to have attended courses at the school. The school is listed in the San Francisco city directories from 1935-1959.

After closing the Bauhaus and fleeing Europe in the 1930s, Mies van der Rohe settled in Chicago to lead the Department of Architecture at the Illinois Institute of Technology (1938-1958). At IIT, Mies imported the pedagogy from the Bauhaus: a back-to-basics approach with an emphasis on drawing, knowledge of materials, construction, and design training.²⁰⁸ IIT students with works in San Francisco include Henry Hill.²⁰⁹

²⁰⁶ Marc Treib, "An Everyday Modernism: The Houses of William Wurster." in *William Wilson Wurster: The Feeling of Function*, ed. Marc Treib (Los Angeles: University of California Press, 1995), 31.

²⁰⁷ *Architect & Engineer*, "The Restaurant," December (1935): 39.

²⁰⁸ "Mies: The Man, The Legacy." *Illinois Institute of Technology: The Mies van der Rohe Society* (2010), http://www.iit.edu/giving/mies/about_mies/ (accessed June 2010).

²⁰⁹ Henry Hill also studied under Gropius and Breuer at Harvard.



Crown Hall at the Illinois Institute of Technology (1956), Chicago, Illinois. Designed by Mies van der Rohe to provide maximum flexibility, the glass and steel building epitomizes Mies' concept of "universal" architecture. Crown Hall is now listed on the National Register as a National Historic Landmark. Rohe designed 22 buildings for IIT and was highly influential in campus planning.

Photo: Jeremy Atherton, 2006
(wikipedia.org/wiki/S.R._Crown_Hall)

William Wurster, anointed leader of the regional Second Bay Tradition Modern movement, was highly influential in architectural education in the San Francisco Bay Area. Both an academic and a practitioner, Wurster first headed MIT's School of Architecture (1944-1950) before assuming the helm of UC Berkeley and integrating the departments of architecture, landscape architecture, and urban planning into the College of Environmental Design. Concurrent to his 13-year tenure at UC Berkeley, Wurster remained active, to a lesser extent, at his firm Wurster, Bernardi, and Emmons. At Berkeley, he emphasized a cross-disciplinary approach, hiring architects, landscape architects, and city planners. Prominent architects and landscape architects on faculty included Joseph Esherick, Lawrence Halprin, Thomas Church, Geraldine Knight Scott, Jack Hillmer, and Michael Goodman, among others. Garrett Eckbo taught part-time for 13 years and chaired the department of Landscape Architecture from 1965-1969. Notable students include John Funk, George Homsey, Robert Graves, Casey Kawamoto, Robert Royston, and Peter Walker.

In Southern California, the emergence of a regional Modern intellectual base and design vocabulary was similarly underway. The term "USC style" Modernism reflects the influence of USC's School of Architecture in the development of a regional style linked to southern California generally, and Pasadena in particular.²¹⁰ Following World War II, the department was led by Dean Arthur B. Gallion, who recruited prominent southern California architects and landscape architects including A. Quincy Jones, Gregory Ain, Robert Alexander, Harwell Hamilton Harris, Garrett Eckbo, Carl Masten, Edward Killingsworth, Craig Elwood, Richard Neutra, and Pierre Koenig. Many of these architects later practiced or designed buildings in the Bay Area. Architectural historian Alson Clark sums up this new regional style thusly, "The postwar Pasadenans managed to combine, successfully, creatively, the post-and-beam rationalism which ultimately came from Neutra, the Arts-and-Crafts tradition of Wright and the Greenes, and the high standards of design and technique...into a fresh, convincing expression of residential architecture."²¹¹ Several San Francisco Modernist architects attended USC including Donn Emmons and Robert B. Marquis.

²¹⁰ Resources Group and Pasadena Heritage, *Historic Resources of the Recent Past*, (City of Pasadena, October 2007), 31.

²¹¹ Alson Clark, as quoted in *Historic Resources of the Recent Past* (City of Pasadena, October 2007), 31.

Influential U.S. Buildings

In order to understand development of Modern design in San Francisco, it is useful to contextually understand the influence of buildings constructed from 1935-1970 in the United States. Several of these seminal buildings, which influenced architects across the country, are mentioned below. In particular, Mies van der Rohe's and Skidmore, Owings, and Merrill's (SOM) taut, glass-sheathed skyscrapers radically altered the appearance of downtown San Francisco and downtowns across the country.



Mies van der Rohe's Seagram Building (left), a 38-story office skyscraper constructed in New York City (1954-58), Rohe utilized a steel frame with a curtain wall of amber-tinted glass and bronze mullions to create an external expression of the building's structure. The Seagram building is fronted by a large, open urban plaza, one that inspired downtown NYC (and later, San Francisco) to enact Downtown open-space requirements. (Photos: www.greatbuildings.com)

Below right: The Lever House in New York City (1951-1952), designed by Gordon Bunshaft of Skidmore, Owings, & Merrill (SOM).



Eero Saarinen's exuberant design of the Washington Dulles airport terminal, Washington, D.C., (1958-1962), is considered an Expressionist masterpiece.



Left: Louis Khan's Salk Institute, San Diego, California, built 1959-1965. Kahn's Brutalist masterwork features interstitial service floors, located between the working floors, to accommodate technological upgrades. The complex consists of two rows of low-rise concrete offices and laboratory spaces. Photo: Mary Brown, San Francisco Planning Department

Right: Pietro Belluschi's 12-story Equitable Insurance Company Building in Portland, Oregon. Built in 1944-1948, it was the world's first all-glass office tower.²¹² Sheathed in glass and flush aluminum spandrels, the building appears clad in a taut "skin" of glass. Photo: David Owen, www.greatbuildings.com.

Evolution of San Francisco's Architectural Styles

The extant architectural heritage of San Francisco dates almost exclusively to the United States era. The pre-historic indigenous settlements of San Francisco were seasonal villages that shifted locations and consisted of impermanent, lightly framed structures covered with willows and tule reeds, of which none remain. The Spanish and Mexican settlements that succeeded them utilized primarily adobe construction, reflecting the scarcity of native wood for building. Adobe construction was largely vernacular, with architectural flourishes reserved for edifices such as the Mission Dolores chapel, the only Spanish-Mexican structure to remain standing.

In the latter half of the 19th century, under United States governance, architecture in San Francisco tended to utilize the same general progression of styles that were popularized in the eastern U.S. and Europe during the century, though delayed by a number of years and with regional differences. In response to plentiful West Coast lumber, versions of designs, originally rendered in the East Coast in brick or masonry, were erected in San Francisco using wood, particularly redwood. Greek Revival style flourished in the 1850s and 1860s, Gothic Revival style less so. Italianate style dominated throughout the 1870s, Stick/Eastlake style characterized the 1880s, and Queen Anne and Shingle styles appeared in the 1890s.

Leading up to and after the turn of the 20th century, important shifts and innovations in San Francisco's architectural development occurred. New building technologies, such as elevators, reinforced concrete and steel frames, led to the rapid vertical development of Downtown, including construction of the city's first skyscraper in 1889. Other changes addressed concerns for health and welfare. The prescribed use of brick and other fireproof construction materials within specified commercial zones, enacted earlier in the

²¹² Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008), 159.

City's history after a series of fires, was extended after the 1906 firestorm. Also as a result of the 1906 disaster, new residential construction favored flat roofs with tar and gravel surfaces that were more fire resistant than earlier pitched shingle roofs.

Shifts in popular styles accompanied the new building technologies. The asymmetry and elaborate ornament that had distinguished San Francisco's late 19th century architecture lost favor to the order and restraint of Classicism, which was widely introduced at the 1893 World's Columbian Exposition in Chicago. This stylistic shift was embodied in San Francisco by the completion of the Beaux Arts-style City Hall, as well as by the classically designed structures erected for the Panama Pacific International Exposition, in 1915. However, a similar exposition in San Diego, held the same year, provided a different architectural focus attuned to the American West. This California-based vocabulary drew primarily from Mediterranean influences, which in addition to referencing the Spanish-Mexican heritage of the area, were easily adapted to California's climate and natural environment. Consequently, in the latter 1910s and 1920s, styles such as Mission Revival, Spanish Colonial Revival, and Churrigueresque Revival were popularized in California. Other local architectural influences that were popular at the beginning of the 20th century included those associated with the Arts and Crafts Movement such as Craftsman and First Bay Tradition styles.

Art Deco

Beginning in the 1920s, the sleek and graphic elements of the Art Deco style were adopted, particularly in the design of commercial and public buildings such as theaters, hotels and office buildings. Relatively few residential buildings were designed in the Art Deco style. Although some consider the Art Deco style to be part of the Modern Movement²¹³, it was not included as a Modern Style for the purpose of this context statement due to the primary importance of applied ornamentation to the style.

A precursor to the Art Moderne and Streamline Moderne Styles, Art Deco was popularized by the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes (International Exposition of Modern Industrial and Decorative Arts) held in Paris. The exposition brought together Europe's leading Modern artists, designers, architects, furniture makers, and craftspeople. Thoroughly European in origin, the stylized motifs and forms of Art Deco were introduced to American audiences in the years immediately following the Exposition. The style's bold, futuristic look was further disseminated through films of the late 1920s.²¹⁴

Art Deco design is noted for its use of rich materials and profuse ornament of zigzags, rays and chevrons, stepped arches, stylized floral forms, and the repetition of forms and motifs. Developed during the post-World War I "Jazz Age," the exuberant Art Deco design was a reaction to the death, misery, and deprivation of the previous decade. It represented an embrace of a "brave new world in which democracy, clinical efficiency, capitalism, and even luxury prevailed."²¹⁵ Art Deco ornament was liberally applied, particularly around the entryway and window spandrel panels.²¹⁶ Buildings were oriented vertically and facades often feature a series of stepped setbacks.

²¹³ William Morgan, *The Abrams Guide to American House Styles* (New York: Harry N Abrams, Inc., 2004), 341.

²¹⁴ Michael F. Crowe, *Deco By the Bay: Art Deco Architecture in the San Francisco Bay Area* (New York: Viking Studio Books, 1995), 4.

²¹⁵ Sarah Cunliffe and Jean Loussier. *Architecture Styles Spotter's Guide* (San Diego: Thunder Bay Press, 2006), 220.

²¹⁶ Crowe, 8.

Art Deco design motifs are derived from a variety of sources including Egyptian, Mayan and “Oriental” art and architecture. It developed from a renewed interest in the exotic, an interest stimulated in part by the discovery of King Tut’s tomb in 1922. The geometric forms of Cubism also influenced the style as did the use of zigzags, chevrons, and rays by earlier German Expressionists.²¹⁷

The onset of the Great Depression in 1930 and the resultant widespread decrease in building activity curtailed the construction of Art Deco buildings. As a result, relatively few buildings in San Francisco were designed in this style and the style was largely replaced by the more restrained, softer and curvier Streamline Moderne in the mid-1930s. In sharp contrast to Art Deco design, Streamline Moderne placed less emphasis upon applied ornament and was designed as a façade option in single-family residential tract developments. As such, Streamline Moderne is the first widely adopted Modern architectural style in San Francisco.

The Art Deco style is associated with San Francisco’s commercial and institutional buildings and is less commonly found in domestic architecture. There are very few single-family houses designed in this style. Multi-family residential buildings, particularly in the Marina District, incorporated elements of the Art Deco style. Examples of grand, luxurious Art Deco apartment buildings are scattered throughout the central areas of the city. The retail corridor along Chestnut Street in the Marina District also features a concentration of Art Deco storefronts. Scattered one-story storefronts are found in the outlying areas of San Francisco including Richmond and the Sunset Districts. In the 1920s, several prominent large-scale commercial buildings were designed in the style, many by master architect Timothy Pflueger for the firm Miller & Pflueger. Iconic Art Deco buildings include the Pflueger’s terra cotta clad Pacific Telegraph and Telephone Building (1925) at 140 Montgomery Street and the Sutter Medico-Dental Building at 450 Sutter Street (1929). Michael Goodman, a draftsman in Pflueger’s office in the late 1920s and early 1930s, is credited with pushing Pflueger’s aesthetic toward Modern designs.²¹⁸ In his later solo practice, Goodman fused elements of Streamline Moderne and the International Style.

Additional architects associated with Art Deco design in San Francisco include Albert Larsen, E. Cobby, R.R. Irvine, George Kelham, Will P. Day, L.O. Ebbetts, William Crim, and Herman C. Baumann. Several of these architects later designed buildings incorporating elements of the Streamline Moderne style.

The following chapter covers the evolution of Modern design in San Francisco, with a particular focus on regionalism, new materials and technologies, key architects and developers, influential exhibits, and factors that influenced the decline of Modernism.

²¹⁷ *Ibid.*, 3.

²¹⁸ Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008), 63.

Chapter 6:

San Francisco Modern Architectural Design (1935-1970)

In San Francisco, a wide spectrum of styles are included under the umbrella term of “Modernism” including early Streamline Moderne storefronts, concrete Brutalist office towers, and the ubiquitous, cheaply constructed “Contractor Modern” houses found in tract developments. In addition, San Francisco features the work of master architects associated with the Bay Tradition school of regional Modern design as well as architects associated with early development of the International style. Many consider the Bay Area to be the hearth of Modern landscape design, and San Francisco features influential public and private landscapes designed by master landscape architects.

Approximately 51,000 buildings – more than a third of San Francisco’s building stock – were constructed during the Modern Age (1935-1970). This chapter is focused specifically on buildings designed in the Modern style (as opposed to Revival or derivative styles, also widely constructed from 1935-1970).

The term and definition of “Modernism” is continually debated by architects, planners, preservationists, and architectural historians.²¹⁹ The term is vague, nearly to the point of meaninglessness. Many past eras “have referred to their own architectures as ‘modern,’ so that the term on its own is scarcely discriminating.”²²⁰ Even the validity of classifying buildings into styles is a subject under debate within the academic community.

For the purpose of this context statement, the terms Modern and Modernism will refer to a style and design vocabulary in the United States that spanned from the late 1920s to the 1960s. Key characteristics of Modern buildings include the absence of historical ornament and references, and the use of new technologies, materials and construction techniques.

Just as the meaning of “Modern” is debated, so too are the styles of Modernism. The classifications of various Modern styles also vary significantly among academics and practitioners. This context statement recognizes the limitations of classification and does not attempt to resolve the ongoing debate. It is expected that these terms and definitions will be further refined and reclassified with increased research and scholarship in this area. More detailed discussion and evaluative frameworks for the following styles of Modern architecture are found in Chapter 8:

Modern Style	Years Built in SF
Streamline Moderne	1935-1950
International Style	1935-1965
Second Bay Tradition	1937-1964
Midcentury Modern	1945-1965
Miesian International Style & Corporate Modern	1955-1970
Brutalism	1960-1980
Contractor Modern	1935-1970

²¹⁹ See Chapter 1, for a set of working definitions developed specifically for this context statement. These working definitions include Modern Age, Modern / Modernism, Recent Past, Midcentury Modernism, Post-War Architecture, and Cultural Landscapes.

²²⁰ William J.R. Curtis, *Modern Architecture Since 1900, 2nd Edition* (New Jersey: Prentice-Hall, Inc., 1987), 11.

Sub-styles of Modern design in San Francisco developed in reaction to topographic considerations, popular tastes, the influence of architects and builder-developers, and the social, economic, and political factors discussed in the previous chapters.

San Francisco on the Cusp of Modernism

The evolution of Modern architecture in San Francisco is closely linked to major social, technological, and building transformations, from the near collapse of the construction industry during the Great Depression to the Post-World War II demand for inexpensive, mass-produced and aesthetically pleasing housing. The sparsely detailed Modern architecture of the mid-20th century was a response and reaction to the eclecticism and false historicism of various earlier revivals of historic forms.²²¹

In San Francisco, considerable vitriol was directed at what was then considered unfashionable dust-collectors of the Victorian era. The gingerbread features, turrets, exotic influences, and asymmetrical ornamentation of Queen Anne's, Italianates, and Stick/Eastlake styles were widely reviled. In the January 1935 edition of *Architect and Engineer*, P.J. McGuire slams the Victorian-era survivors of San Francisco's 1906 earthquake and fire thusly: "The 'spared' have lived to question their blessing. Those blocks of crowded buildings, dark and dingy, their ugliness emphasized by the tawdry gim-crackery of their 'doodad' encrusted faces, are the mournful graveyards of property value."²²²



The ubiquitous San Francisco bay window is largely absent from Modern design.

In the following month's issue of *Architect and Engineer*, San Francisco architect Charles Maury bemoaned the Victorian era buildings and envisages a new building type and style for a new age: "San Francisco, like many other cities is suffering from its dissipation of the late nineties, now termed the 'Jig Saw Age.' One has only to go through the Mission or Western Addition Districts to find hundreds of blocks of these obsolete houses and flats."²²³

Trade magazines such as *Architect and Engineer* generated and spurred debates and promulgated European-style Modernism. The work of pioneer European Modernists, including Mies van der Rohe, J.P. Oud, and Le Corbusier, was discussed and critiqued.²²⁴ New materials were touted and images of

²²¹William JR Curtis, *Modern Architecture Since 1900, 2nd Edition* (New Jersey: Prentice-Hall, Inc., 1987), 11.

²²² P.J. McGuire, "Modernization." *Architect and Engineer* (Jan. 1935): 19.

²²³ Charles F. Maury, "Modernize." *Architect and Engineer* (February 1935): 11.

²²⁴ *Architect & Engineer* (December 1935, February. 1935)

gleaming, streamlined, sleek and modern buildings in both advertisements and articles were featured in trade magazines and catalogs such as *Architectural Forum*, *Architect & Engineer*, and the *Sweet's Catalog*.

A review of the 1935 issues of *Architect & Engineer* reveals that the dominant styles in advertisements and articles were Mediterranean or Colonial Revivals, with some large-scale Art Deco buildings, institutional buildings in the Moderne style and a scattering of buildings influenced by the International Style. At that time the styles now referred to as Art Deco and Streamline Moderne were referred to as “Modernistic.” Richard Neutra’s International Style houses were likewise referred to as Modernistic or Modern. By 1941, advertisements promoted the use of stainless steel for countertops, doors, railings and appliances. Glass manufacturers Libbey-Owens-Ford’s (LOF) aggressively promoted “Design For Happiness,” a campaign advertised widely in trade and general interest periodicals such as *Good Housekeeping* and *Life*. The campaign promoted the use of glass to make houses “brighter, lighter, gayer, and more livable with glass.”²²⁵ LOF’s Design for Happiness campaign also included a regular half-hour radio program that “Tells people of the new effects they can achieve with glass, and urges them to build new homes now. It is probably the biggest effort ever put behind glass – should give appreciable impetus to home building.”²²⁶ The Zouri and Kawneer Companies, likewise, were major advertisers, promoting their respective complete storefront systems.

Themes of San Francisco Modernism

Modern design in San Francisco takes vastly different forms in San Francisco, including massive Brutalist towers, architect-designed wood-clad cottages, Expressionist churches, and builder-developed Streamline Moderne row-houses. It is difficult to find a single common denominator that unites these disparate forms, styles, materials, and uses; however, in researching this context statement several themes have emerged. These themes do not apply to all buildings nor to all styles, but they do inform the development and expression of Modern design in San Francisco.

Rejection of Historicism

Modern design in San Francisco largely rejects Classical historicism and historically derived ornament. This is not to say that Modern buildings were not ornamented, they most emphatically were. However, Modern ornamentation was achieved through the richness of materials, particularly wood, and experimentation with design elements, such as color and texture, rather than the old model of applied ornament. Many designs reflect a simple, utilitarian aesthetic, which was often manifested in a box-like form with relatively simple detailing.

Flexible Interior Spaces

Le Corbusier’s influence is found in the popularity of flexible interior open spaces. Structural design and careful placement of load-bearing walls enabled large, open interiors. The interior architecture of office buildings, for example, shifted to emphasize flexible open plans, universal spaces, and fewer individual offices. Many architects, like William Wurster, were more oriented toward “life within the house, rather than the architectural shell that contained it.”²²⁷

²²⁵ *Architect and Engineer*, numerous issues 1941.

²²⁶ *Architect and Engineer*, advertisement (October 1940): 7.

²²⁷ Marc Treib, “William Wilson Wurster: The Feeling of Function,” in *An Everyday Modernism: The Houses of William Wurster*, ed. Marc Treib (Los Angeles: University of California Press, 1995), 22.

Appeal of the Machine Age

Many San Francisco designers were influenced by the aesthetics, mass-production, and technologies of the Machine Age. State of the art materials and building technologies were readily adapted, including glass blocks, sleek porcelain enamel cladding, aluminum sash, spandrel glass, and glass curtain wall systems. Buildings were designed to maximize space and materials, to get the most from the least. There was a clear effort to reveal the honest structural integrity of a building. Louis Sullivan's dictate "form follows function" resonates in San Francisco Modern design.

New Architectural Vocabulary

Modern architects eschewed San Francisco's dominant architectural vocabulary of classically derived ornament and the exuberant ornamentation of Victorian-era buildings. The new architectural vocabulary was influenced by concurrent movements in Modern art, particularly the cubic, movement-based abstraction of Cubist paintings. Design elements emphasized the horizontal line. The new vocabulary included ribbon windows, corner windows, smooth stucco, smooth wood siding, flat roof forms, wood shingle siding, canted windows, and projecting overhangs. Landscape architects borrowed liberally and explicitly from Cubist and Abstract Expressionist paintings for their landscape designs.

Indoor / Outdoor Living

San Francisco Modern design penetrated the barrier separating interior and outdoor spaces. This was due in part to the mild climate conditions in the Bay Area that allowed for enjoyment of the outdoors year-round. Designers took advantage of this in order to create more livable space for their clients. New design strategies such as residential atriums and enclosed courtyards expanded livable space into the outdoors. Decks and rooftop terraces were built. Transparent materials such as sliding glass doors and large expanses of glass integrated the inside with the outside. The close collaboration of architects and pioneering Modern landscape architects further facilitated the indoor-outdoor lifestyle.

Impact of World War II on Modern Design

Pre-World War II Modern design in San Francisco included the Streamline Moderne style, the International Style, and the nascent emergence of the Second Bay Tradition. Development of these styles was interrupted by the WWII, which redirected nearly all building activity toward the war effort. The end of WWII resulted in an explosion of architectural creativity as pent-up ideas and energy were directed toward the post-war building boom.

Post-war Modern architects in San Francisco embraced new technologies, new materials, and the potential for mass-production, all of which were refined by the defense industry during the war. Many Modern architects were soldiers during WWII, or participated in defense activities, including the production of efficient, mass-produced public housing. During the war years, younger architects were exposed to new materials, efficiencies, and methods of production – these experiences had a profound impact on their future Modern architectural practices.²²⁸ New manufacturing processes and capacity building during the war resulted in new applications for materials and cost-effective techniques incorporating steel, glass, plastics, aluminum, and reinforced concrete.

²²⁸ Andrew M. Shanken, *194X: Architecture, Planning, and Consumer Culture on the American Home Front*, (Minneapolis: University of Minnesota Press, 2009).

Planning for the Boom

During the Depression-related lull in construction in the 1930s and the construction hiatus imposed during WWII, unemployed architects spent considerable time and effort planning for the resurgence of building activity. In 1935, San Francisco architect Timothy Pflueger proposed using federal relief money to fund work on a new city plan and model for San Francisco.²²⁹ The new plan and maquette, he argued, would guide new development of San Francisco related to construction of the two transbay bridges and would provide employment for architects, engineers, draft persons, and craftsmen. During WWII, designers, manufacturers, and architects planned for the anticipated post-war construction boom. This pent-up expression of ideas manifested itself in ambitious new building projects at war's end.

Culture of Modernism

Modern design in San Francisco was promulgated by cultural and mainstream institutions. These institutions served to diffuse and promote Modern design to a wider mainstream audience. Functioning essentially as boosters for Modern design, cultural institutions such as the San Francisco Museum of Art, the daily newspapers, and large department stores had a profound influence on the acceptance and popularity of Modern architecture in San Francisco.

San Francisco Museum of Art

The San Francisco Museum of Art (later renamed San Francisco Museum of Modern Art) staged seminal exhibitions related to Modern architectural and landscape design. In 1937, two years after opening, the museum presented "Contemporary Landscape Architecture," the first international exhibition of modern landscape architecture. It displayed pioneering Modern landscape designs including Thomas Church's "garden to live in," his response to Le Corbusier's "machine to live in."²³⁰ A decade later, the museum staged a sequel, the 1948 exhibition, "Landscape Design." That show and related publications examined the unity of architecture and landscape architecture and the relationship of landscape design to city planning.²³¹ In 1942, pioneering Modern architects Richard Neutra, William Wurster, Harwell Hamilton Harris, Hervey P. Clark, Frank Lloyd Wright, and John Dinwiddie were included in the museum's show "Western Living: Five House under \$7,500."

The museum's two most influential exhibitions were staged in 1940 and 1949. The unprecedented "Telesis: Space for Living" show (1940) provided a modern vision of environmental design and regional planning²³² and the 1949 "Domestic Architecture of the San Francisco Bay Region" showcased the emergent regional Bay Area Modernism.²³³ These exhibitions showcased and popularized modern designs and local designers and categorized many of these designers as part of a Second Bay Tradition.

Public Forums & Newspapers

Mainstream San Franciscans, particularly women, were further exposed to Modern architecture and landscape design through public forums and lectures sponsored by commercial entities such as large department stores. Pivotal figures in Modern design took part in such forums including Richard Neutra

²²⁹"Pflueger Favors New Plan." *Architect & Engineer*(June 1935): 60.

²³⁰ Treib, *Thomas Church Landscape Architect, Designing a Modern California Landscape* (San Francisco: William Stout Publishers, March 2003), 39, 93.

²³¹Treib, (2003), 167.

²³² Telesis discussed in more detail in Chapter 7: San Francisco Modern Landscape Design.

²³³ The architects and architecture included in the Domestic Architecture of the Bay Region show are discussed in more detail later in this chapter.

(in 1935 at the Berkeley Women’s City Club).²³⁴ In 1941, Gump’s, a major San Francisco department store, hosted an in-store lecture featuring Modern landscape architect Thomas Church and several Modern architects.²³⁵ The lecture, targeting women, presented examples of Modern design in Northern California. At Macy’s 1949 forum focused on Modern single-family houses, presenters included regional master architects including Mario Corbett, Donn Emmons, Henry Hill, Ernest J. Kump, and Fred Langhorst. Further promotion of Modern design occurred within the pages of San Francisco’s two daily newspapers, the *San Francisco Chronicle* and the *San Francisco Examiner*. Each featured weekly sections – “The World of Leisure” and “Modern Living” – which engaged in lively debate about Modern design in San Francisco.²³⁶ Thomas Church often wrote for *Bonanza*, a Sunday supplement of the *San Francisco Chronicle*.²³⁷

1939 International Exposition

In 1939, San Francisco hosted the Golden Gate International Exposition (GGIE) on Treasure Island, a flat artificial island in the San Francisco Bay. The GGIE was held from February to October 1939, and after a reconfiguration of programming and some exhibits, it re-opened for an additional three months during the summer of 1940. The fair marked completion of the Golden Gate and Bay Bridges.

Numerous pavilions and buildings at the Exposition were designed by emerging San Francisco Modern architects. William Wurster designed the Yerba Buena Club, a temporary structure designed to house the GGIE’s Women’s Club. The building was clad in plywood and sheathed in a metallic gold-lacquered wood trellis.²³⁸ The trellis’ overhanging eaves presented an unusual design feature frequently replicated by architects in the post-war era. Gardner Dailey designed the Brazil Pavilion. Morrow & Morrow designed the Alameda-Contra Costa Counties Pavilion. Ernest Born designed several buildings as did William Merchant.²³⁹ Esther Baum, architect, photographer, wife and partner of architect Ernest Born, comprehensively photographed the GGIE’s buildings and structures.²⁴⁰ Landscape architects were also well represented including Geraldine Knight Scott’s work on the Pacific House and Nagao Sakurai’s Japanese Exhibit. Thomas Church designed two small garden landscapes.

Timothy Pflueger was on the GGIE design board and designed several Exposition buildings including the California State Building, the Court of Pacifica, and the austere and boxy Federal Building. Built entirely of wood and plywood, the latter building featured a colonnade of 48 100’ columns gilded to resemble steel.

Sales Offices

The progressive architecture of manufacturers’ and builder-developers’ sales offices further advertised Modern design. The (1953) branch sales office and warehouse of Binks Manufacturing was a glassy,

²³⁴ *Architect & Engineer*, (March 1935).

²³⁵ Treib, (2003), 41.

²³⁶ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 59.

²³⁷ Peter Walker and Melanie Simo. *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge, MA: MIT Press, 1998), 93.

²³⁸ *Architect & Engineer*, (March, 1941), 6

²³⁹ Merchant’s design for the Sailor’s Union of the Pacific (1950), located at 450 Harrison Street, is modeled after his GGIE building design.

²⁴⁰ Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008), 192.

starkly Modernist design. It was built using Binks' signature "tilt-up" construction technique whereby whole walls were poured in horizontal molds before being tilted up and fitted together. The building's exterior trim was redwood.

Although their respective development companies strongly favored traditional and revival styles, the Sunset District and Lakeside sales offices for the Standard Building Company, Doelger Homes, and Stoneson Development Company²⁴¹ featured bold Streamline Moderne designs. Such buildings served as three-dimensional advertisements for Modern design. Each building reflected a surprisingly unrestrained expression of Modern design, a marked contrast to the occasionally tepid interpretation of Streamline Moderne found in their respective development tracts.



Binks Manufacturing, located at 950 Newhall in the Bayview District, in 1953 and 2009. (San Francisco History Center, San Francisco Public Library; www.mapjack.com)



The Sunset District sales offices for the Standard Building Company, 2222 19th Avenue (left) and Doelger Homes, 326 Judah Street (right). Both buildings are extant, though the Standard Building Company's building was radically remodeled. (Photos: San Francisco History Center, San Francisco Public Library and Matt Weintraub, San Francisco Planning Department, 2009)

San Francisco Constraints & Opportunities

Modernism in San Francisco adapted to geographic considerations, climate, availability of buildable land, and small lot sizes. Despite the City's Mediterranean climate, the cool, coastal fog (ubiquitous in the summer months) is just cold enough to curtail the expansive indoor-outdoor living that characterized leisure living in Southern California. Nonetheless, the temperate climate simplifies heating, and allows

²⁴¹ The Stoneson Development Company's sales office at 1 Sloat Boulevard, a futuristic Streamline Moderne design, has since demolished.

greater flexibility in window and wall structures. Advancements in engineering and building technologies enabled the development of steeply sloped vacant land. Newly accessible hilltop lands in the Diamond Heights area, Twin Peaks, Glen Canyon, Anza Vista, Bernal Heights, Midtown Terrace, and Clarendon Heights opened up for development during the 1940s-1960s. Much of San Francisco's most desirable land had already been built out by 1935. Undeveloped flatlands in western San Francisco and the gently sloped hills to the south and southeast were the focus of significant building activity during the 1920s-1950s. Former cemetery lands in the northern center also opened up to development during the 1940s-1950s.



Perched on concrete pilings, a dozen Second Bay Tradition boxes jut out over the steeply sloped hills above Glen Canyon. Developed by the Galli Construction Co. and designed by architects Hayes & Smith, the single-family dwellings were constructed in 1964.

(Photo: Mary Brown, San Francisco Planning Department)

San Francisco's historically long and narrow lot sizes, generally 25'x100' in older neighborhoods, limited the design of Modern buildings and largely precluded the mass development of ranch houses that characterize suburban communities in the larger Bay Area. Architects adapted Modern design in San Francisco to account for the tight urban sites available for in-fill construction in already built-out neighborhoods. Although a few sprawling Modern houses were constructed on large lots in affluent neighborhoods such as Pacific Heights, most infill construction was limited to long, narrow lots. As such, Modern design in San Francisco is often vertically oriented, more so than in suburban communities.

Views

In a hilly city such as San Francisco, views are of paramount importance. Centrally located neighborhoods with views attract wealthier buyers, who are more likely to hire architects rather than rely on standardized builder plans. Architect-designed, in-fill Modern houses are commonly located in hillier, wealthier neighborhoods and are generally oriented north to maximize views of San Francisco Bay, the Golden Gate Bridge, and the Marin Headlands. This orientation often results in the design of buildings with their backs toward the street. The primary facades of Modern houses are also occasionally completely hidden behind massive garage entrances or courtyard walls, resulting in plain, unengaging streetscapes.



Left: Richard Neutra's Kahn House (1939) in Telegraph Hill features a largely blank wall at the street-facing façade. Right: A row of solid fences and garages largely block the view of Hayes and Smith's houses, which dramatically cantilever out over Glen Canyon. The fences and garage structure serve to frame an interior courtyard, which face expansive windows. 1976 Architectural Survey field form and Mary Brown, San Francisco Planning Department

Materials for Modern Design²⁴³

New materials and building technologies allowed for the mass-production of products that gave buildings and facades a lustrous modern appearance clearly distinct from earlier building materials. Many smaller building suppliers went out of businesses in the 1930s, during the height of the Depression-induced slump; remaining suppliers often consolidated, creating large companies, capable of expanded research, development, and promotional activities.²⁴⁴ Mass production, which resulted in decreased prices, and aggressive marketing campaigns stimulated demand for the often lustrous new products. Other materials invented and used extensively during the Modern Age (1935-1970), such as Permastone, a simulated masonry product, are not generally associated with Modern design and therefore are not documented in this context statement²⁴⁵.

An understanding of the application, peak years of use, and production history of the following materials is helpful when evaluating the significance of Modern architecture.

*Glass Block*²⁴⁶

Introduced in the 1930s, the modern luminous appearance of hollow glass block made it an ideal material for Art Moderne design. Stacked like brick, glass blocks are used to create non-load-bearing partitions, curtain walls, curved walls, exterior windows, interior walls, and exterior walls. Similar in appearance to the earlier version of solid square glass tiles (used by German modernists), hollow glass blocks were commonly incorporated in residences, storefronts, schools, factories, apartments, hotels, theaters, and restaurants. Owens-Illinois introduced the first commonly used hollow glass block, Insulux, in 1935. Most

²⁴³ Except where noted, the Materials section is a condensed summary of information presented in *Twentieth-Century Building Materials: History and Conservation*, edited by Thomas C. Jester and published by the National Park Service.

²⁴⁴ Michael A. Tomlan, "Building Modern America: An Era of Standardization and Experimentation," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 39.

²⁴⁵ Permastone cladding was typically used to evoke traditional building styles.

²⁴⁶ Dietrich Neumann, Jerry G. Stockbridge and Bruce S. Kaskel, "Glass Block," in *Twentieth Century Building Material: History and Conservation.*, ed. Thomas C Jester. (New York, New York: McGraw-Hill Companies, 1995), 194-198.

glass blocks were 6-, 8-, or 12-inch squares. Extremely popular, over 20 million blocks had been sold by 1940. The transparent quality of the blocks allowed light to enter, without sacrificing privacy. According to a 1940 article in *Architectural Forum*, never had “a new building product caught on so quickly.”²⁴⁷ Walter Gropius’ iconic house in Lincoln, Massachusetts incorporated glass blocks. The blocks lost favor by the late 1970s and production plummeted; nonetheless, the blocks are still manufactured today.



Left: Glass blocks were occasionally used as exterior walls as seen in the curved bi-level wall of this unusually intact 1939 tract house on 37th Avenue in the Sunset District. Glass blocks were commonly used to flank central windows in residential buildings, which evoked the appearance of shutters. Right: A remodeled storefront at 3247 Mission Street in the Excelsior District. Photos: Mary Brown, San Francisco Planning Department

*Plate Glass*²⁴⁸

Plate glass is thicker, stronger, and has far less distortion than regular window glass. It could be produced in sheets as large as 14'x20' and by the 1940s was commonly used in the expansive new “visual front” storefronts. Rough and polished plate glass have long been used in the United States; the first polished plate glass manufacturer, John Ford, opened his first plant in 1865. Ford’s firm later became known as the Pittsburg Plate Glass Company. Due to the high quality of its glazing, plate glass was originally used for shop and store display windows. In the 1930s-40s, plate glass was occasionally curved in storefronts designed in the Streamline Moderne style. Plate glass was adapted for use in glass curtain wall buildings in the early decades of the 20th century. The increased use of transparent walls of plate glass spurred development of specially treated forms of plate glass including Thermopane and Twindow, designed to reduced heat loss; Solex, a heat absorbing plate glass; and Tuf-Flex and Herculite, tempered plate glass, which allowed for stronger, larger sheets. Manufacturers Libbey-Owens-Ford and Pittsburg Plate Glass dominated the glass industry. Plate glass is brittle, vulnerable to breakage and is no longer manufactured. It was largely replaced with float glass, introduced in 1959.

*Structural Glass*²⁴⁹

²⁴⁷ “Glass Block,” *Architectural Forum* (May 1940): p 327, as quoted in Dietrich Neumann, Jerry G. Stockbridge and Bruce S. Kaskel, “Glass Block” in *Twentieth Century Building Material: History and Conservation.*, ed. Thomas C Jester. (New York, New York: McGraw-Hill Companies, 1995), 197.

²⁴⁸ Kimberly A. Konrad and Kenneth M. Wilson; William J. Nugent and Flara A. Calabrese, “Plate Glass,” In *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C Jester (New York, New York: McGraw-Hill Companies, 1995), 182-187.

Used extensively during storefront modernization efforts of the 1930s, structural glass is a broad term for tinted opaque glass slabs used as a facing material. Its thickness ranged from ¼" to 1¼". A highly malleable material, structural glass could be colored, polished, bent, laminated, inlaid, and carved. Used originally in the early 1900s as a sanitary interior facing material for hospitals, corridors, kitchens, and bathrooms, structural glass was successfully marketed as an exterior facing material in the 1930s and frequently used in the design of Streamline Moderne storefronts. By the late 1930s, structural glass was available in more than 30 colors and in striated or dendritic patterns. The two dominant brands were the Pittsburgh Plate Glass Company's Carrara glass and Libbey-Owens-Ford's Vitrolite. Popular exterior finishes were glossy, colorful, and mirror-like. Easily adapted to the Streamline and Moderne aesthetic, structural glass was also installed in Moderne lobbies, movie theaters, restaurants, and residential kitchens. Extremely popular throughout the 1940s, use of structural glass waned by the 1950s, edged out by facing materials such as porcelain enamel. Structural glass is no longer produced in the United States.

Spandrel Glass

Spandrel glass refers to a mid-1950s style of ceramic-coated plate glass. It is generally used below (and less frequently, above) horizontal strip windows. Its strength, durability, lightness and its ability to accommodate an expanded color palette made spandrel glass an attractive alternative to masonry and other cladding. The Pittsburgh Plate Glass company introduced the first ceramic-coated glass, Spandrelite, in 1955. A few years later, the other major glass producer, Libbey-Owens-Ford introduced Vitrolux, its ceramic-coated spandrel glass. Both companies heavily promoted their product. Today, spandrel glass refers to a broader array of transparent glasses used for spandrel panels, the area below the window sill.



San Francisco Modern architect Francis Joseph McCarthy incorporated colored "Spandrelite" spandrel panels in the curtain wall of the (1956) Electrician Union Building, on Fillmore Street. Photo: Mary Brown, San Francisco Planning Department.

Decorative Plastic Laminates²⁵⁰

The plastics industry benefitted tremendously from the experimentation and expansion in the use of plastics during World War II. The post-War construction boom saw exponential increases in the use of plastic laminates. These decorative plastics, which could be curved to produce a range of components, took many forms including lighting fixtures, wall panels, countertops, wainscoting, storefronts, illuminated sign displays and exterior veneers. In the 1930s-40s, laminates were commonly used in

²⁴⁹ Carol J. Dyson, "Structural Glass," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 201.

²⁵⁰ Anthony J.T Walker, Kimberly A. Konrad, and Nicole L. Stull, "Decorative Plastic Laminate," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 128.

storefront modernization efforts and are often found in semi-public spaces such as lobbies, diners, and coffee shops.

*Ceramic Veneer*²⁵¹

Ceramic veneer is a thin, machine-pressed type of terra cotta (a fired clay product that can be molded into various shapes). Usually glazed, it was first produced in the 1930s as an earthquake-resistant exterior cladding. It was generally less than 1½" thick and came in standardized sizes, up to four foot squares. Commonly promoted as a modernized storefront cladding into the 1960s, ceramic veneer can also be used in panels for curtain walls. Production of ceramic veneer was more mechanized, less labor intensive and less costly than production of terra cotta; after World War II, ceramic veneer largely replaced terra cotta in new construction.

*Thin Stone Veneer*²⁵²

Thin stone veneer, as the name suggests, is a non-load-bearing veneer of granite, marble, travertine, limestone or slate applied to a building's exterior as a decorative finish. It is cut from stone blocks in thicknesses ranging from 7/8" to 2". Beginning in the 1930s, it was incorporated into curtain walls and used as cladding for entire facades. Refinements in manufacturing helped spur increased use of thin stone veneer in the 1950s. By then, standardized veneer panels generally measured 3'x3' or 4'x4'. In the late 1950s it was incorporated into precast concrete panels. Thin stone veneer, however, was not considered an acceptable cladding for prominent buildings – which were generally clad with thicker stone slabs or blocks – until the 1960s.

*Porcelain Enamel*²⁵³

Porcelain enamel is created by fusing a thin coating of glass to metal (commonly steel, iron, aluminum, and stainless steel) at extremely high temperatures. Widely used in the interior of buildings since the 1920s for products such as appliances, kitchen ware, sinks, and bathroom fixtures, the use of porcelain enamel as an exterior cladding material was first promoted by the Porcelain Enamel Institute in the 1930s. Available in a variety of finishes, the glossy versions (also called lustrous or glazed finishes) were the most popular in the 1930s. By the late 1940s, textured finishes had gained in popularity. Occasionally, the underlying metal panels were corrugated, crimped, or embossed. Matte and semi-matte finishes were extensively used in the 1960s. While available in shingles and tiles, porcelain enamel was most commonly produced as custom-sized architectural panels. Used to project an appearance of modernity, the increased demand for porcelain enamel panels as a facing material coincided with the popularity of the Moderne style. Porcelain enamel sheets and panels were commonly used for storefronts, schools, offices, and institutional buildings. Although the sheets and panels could be attached with screws, by the 1930s, flanged veneer panels were the most common method of installation. By the early 1950s, spandrels for curtain wall systems incorporated porcelain enamel panels.

Entire houses were built of porcelain enamel. In the late 1940s, approximately 2,500 pre-fabricated Lustron single-family houses were manufactured and sold in the United States. Constructed nearly

²⁵¹ Deborah Slaton and Harry J. Hunderman, "Ceramic Veneer," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 156-161.

²⁵² Michael J. Scheffler and Edward A. Gerns, "Thin Stone Veneer," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 168.

²⁵³ Thomas C. Jester, "Porcelain Enamel," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 255.

entirely of porcelain enamel, the houses featured porcelain enamel panels for both the exterior and interior walls and a roof clad with porcelain enamel shingles. Although there are no known Lustron houses in San Francisco, it is certainly possible that such buildings are present in the City.

*Aluminum*²⁵⁴

World War II defense-related research and development led to the expanded use of and manufacturing techniques for aluminum. During the war, production of aluminum peaked at more than six-times its pre-war production. A post-war surplus of aluminum led manufacturers to promote its use for residential purposes, and by 1952, peacetime aluminum production for storefronts, window and door trim, and as a key component in glass and metal curtain walls, had topped wartime levels. In the 1950s, aluminum siding was promoted as a light-weight, low-maintenance replacement for asbestos and asphalt shingle siding. Manufacturers, such as the Aluminum Company of America (Alcoa) showcased the use of aluminum in its buildings and hired renowned landscape architect Garrett Eckbo to incorporate aluminum in his garden designs. The 1964 Alcoa building, one of the first to use prefabricated aluminum-clad curtain wall panels, demonstrated the aluminum alternative to glass curtain walls.

*Cement-Asbestos Siding*²⁵⁵

An inexpensive fireproof material, the use of cement-asbestos siding was boosted by its extensive use during WWII, enclosing munitions supplies. It was adapted for residential housing until the 1960s, when health concerns led to a steep decline in use.

Stainless Steel

The addition of at least 11% chromium to steel creates stainless steel, a highly corrosion-resistant material. Stainless steel can be rolled into patterned sheets with stamped or embossed decorative finishes. Beginning in the early 1930s, stainless steel was marketed for its corrosion resistance, low maintenance, modern appearance, and adaptability for use as structural elements or decorative application. Stainless steel can also be cast and extruded into shapes for storefronts and trim. It was often used in Art Deco or Art Moderne buildings, particularly in the modernization of storefronts. Its finishes range from a dull satin finish to a mirror finish.

*Architectural Pre-Cast Concrete*²⁵⁶

Architectural pre-cast concrete is a broad term for precast concrete that is colored, shaped, finished or textured for architectural effect. Its appearance is manipulated through techniques such as water washing and brushing, polishing, sandblasting, acid etching and the inclusion of large or small aggregate in the concrete mix. It is cast off-site – usually into slabs or thin and potentially massive wall panels – and transported to the construction site. It can be used for load-bearing or non-load-bearing walls, and can be either reinforced or pre-stressed. First used in the 1920s, by the late 1950s it was a direct competitor with metal and glass curtain wall systems. Architectural pre-cast concrete is still a popular building material.

²⁵⁴ Michael A Tomlan, "Building Modern America: An Era of Standardization and Experimentation," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 42, 49.

²⁵⁵ *Ibid.*, 42.

²⁵⁶ Sidney Freedman, "Architectural Precast Concrete," in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 108-113.; "PrecastConcrete," Wikipedia, (http://en.wikipedia.org/wiki/Precast_concrete (accessed June 2010).

*Metal and Glass Curtain Wall*²⁵⁷

Due to the oversupply and affordability of post-WWII aluminum, the metal was increasingly incorporated into new building designs. Aluminum panels found new use as a cladding material for curtain walls. Rolled sheets of aluminum were stamped to create decorative opaque wall panels for spandrels. Lighter than steel and masonry, aluminum was easier to erect, and due to its thinness, it allowed for increased rentable, interior floor area. Extruded aluminum was also used as the primary framing members of curtain walls. Large expanses of glass (2"-5" thick) were set within these thin, extruded aluminum frames, providing floor-to-ceiling views.

One significant drawback of glass in curtain walls was its ability to transmit heat in the summer and cold in the winter. Likewise, the direct sunlight caused intense morning and afternoon glare. The energy crisis of the 1970s significantly curtailed the use of inefficient glass cladding.

Pre-War San Francisco Modern Architecture

San Francisco lagged behind Los Angeles in the development of a Modern architecture influenced by the International Style and the "Machine Aesthetic." A few dozen architect-designed Modern residential buildings were constructed in the years leading up to WWII. These were generally individual in-fill buildings, constructed in the historically wealthier enclaves of San Francisco, with clusters in Pacific Heights and Russian Hill.

The first known Modern building in San Francisco was designed in 1933 by San Francisco-based architects Morrow (Irving) & Morrow (Gertrude Comfort).²⁵⁸ Located on a steeply sloped site in the affluent, secluded Forest Hills neighborhood, the four-story single-family residence featured unpainted redwood shiplap and floor-to-ceiling stacked steel-sash awning windows. Due to the site's down slope, the building's stories were inverted, with a street-level garage story topping the three lower stories. The building was highlighted in the December 1935 issue of *Architect & Engineer*, accompanied by Irving Morrow's rebuttal of many commonly voiced critiques of Modern architecture: "It is adduced as a weakness that all modernists use flat roofs, 'ribbon' and corner windows, pipe rails, projecting shelves and canopies, and so on. It is accepted as entirely natural, however, that all classicists use columns, cornices, balusters, modillions, garlands, etc.; that all Gothicists use pointed arches, buttresses, label molds, trefoils, quatrefoils, cusps, etc. In other words, the real objection is not to the common use of architectural motives, but to the fact that the vocabulary is unfamiliar, hence irritating."²⁵⁹

²⁵⁷ Bruce S. Kaskel, "The Metal and Glass Curtain Wall," *Cultural Resource Management, Preserving the Recent Past*, (Volume 18, Number 8, 1995): 22-27.

²⁵⁸ In 1930, Irving Morrow was hired to design architectural components of the Art Deco-inspired Golden Gate Bridge.

²⁵⁹ Irving F. Morrow, "Modern Architecture and Common Sense," *Architect & Engineer* (Dec. 1935): 53.



The first known Modern building in San Francisco, Morrow & Morrow's Cowell House at 171 San Marcos Avenue in the Forest Hill neighborhood. Photos: Mary Brown, San Francisco Planning Department

In the early 1930s, Irving Morrow (likely with Gertrude's input) was the design architect for the Art Deco Golden Gate Bridge. The October 1940 issue of *Architect and Engineer* mentions Irving Morrow, along with Miller & Pflueger and Gardner Dailey as early San Francisco architects inspired by Le Corbusier and other European Modern architects.²⁶⁰ However, despite their prestigious commissions and the groundbreaking 1933 design of the Cowell House, the firm did not produce celebrated Modern buildings after 1940 and are largely excluded from the existing literature on San Francisco Modern design.

In the mid- to late-1930s, Richard Neutra, the Los Angeles-based practitioner of the European-influenced International Style, designed four houses in San Francisco and remodeled the front façade of a fifth. His first, designed in 1935, was the Largent House, sited on the largely undeveloped eastern slope of Twin Peaks. Though extant, it appears that 49 Hopkins Avenue has undergone significant renovation.²⁶¹ The (1936) Darling House, located on a steeply sloped site on Woodland Street in Parnassus Heights is Neutra's first wood-sheathed house.²⁶² It featured horizontal redwood siding, steel-sash ribbon windows, cantilevered overhangs and an expansive deck terrace. Of a similar design is Neutra's boxy, wood-clad façade (1937) of the Ford-Aquino duplex located on the 2400 block of Leavenworth Street in Russian Hill.²⁶³ Neutra extended and designed the front façade of the duplex, an existing pre-1900 building.

The (1937) Schiff duplex on Jefferson Street in the Marina District is Neutra's only San Francisco building constructed on level ground. Designed in collaboration with architect Otto Winkler, it contrasts sharply with the revival-style residences that later characterized the 2000 block of Jefferson Street. The steel and glass façade of the Schiff House duplex most closely reflected the "Machine-Aesthetic" that characterized the International Style. Its rows of steel-framed ribbon casement windows and two roof decks facilitated indoor-outdoor living on a narrow city lot. Neutra's final San Francisco design is perched on a steeply

²⁶⁰ *Architect and Engineer* (October, 1940): 41.

²⁶¹ "Richard Josef Neutra (1892-1970)" in *Triangle Modernist Houses* (Triangle Modernist Archive, Inc., 2007-2010), <http://www.trianglemodernisthouses.com/neutra.htm> (accessed June 2010).

²⁶² Andrew Wolfram. Unpublished fiche for 90 Woodland, Docomomo, Northern California Chapter.

²⁶³ "Richard Josef Neutra (1892-1970)" in *Triangle Modernist Houses* (Triangle Modernist Archive, Inc., 2007-2010), <http://www.trianglemodernisthouses.com/neutra.htm> (accessed June 2010).

sloped site in the Telegraph Hill neighborhood. The massive Kahn House (1939) was built as a three-story single family house, later converted to flats. Like the Schiff house, this Neutra design prominently features rows of steel-frame ribbon windows, terraces, and a flat, boxy form. It also featured a prominent cantilevered roof overhang and projecting balconies.

By 1937, several prominent Bay Area architects and leaders of the as yet unnamed Second Bay Tradition movement had designed Modern residential buildings in San Francisco. From 1937 to the start of WWII, Bay Area modern pioneers, including Gardner Dailey, John E. Dinwiddie, and William Wurster, designed a few dozen buildings. Dinwiddie's (1938) Cubist-influenced Roos House at 2660 Divisadero Street was particularly notable. It featured modern geometric forms, ribbon windows, a canted bay window, and an unusual siding of wooden dowels that mimicked the appearance of corrugated metal. The house expressed the eastern interpretation of the International Style more so than later Second Bay Tradition practitioners.²⁶⁴ Dinwiddie gained early renown: a 21-page article and photo spread in a 1940 issue of *Architect & Engineer* showcased his boldly Modern residential and commercial design.²⁶⁵ Although Dinwiddie designed several commercial buildings in San Francisco, and many residences and storefronts in the East Bay, the Roos House, at 2660 Divisadero Street, represents his only residential design in San Francisco.



Top left: Richard Neutra's (1937) Schiff House, located at 2056-2058 Jefferson Street in the Marina District.

Top right: John Dinwiddie's (1938) Roos House, located at 2660 Divisadero Street in Pacific Heights.

Left: An interior courtyard of William Wurster (1937) residential design of 737 Bay Street in Russian Hill. Due to dense foliage, the house is barely visible from the street.

Photos: Mary Brown, San Francisco Planning Department; Aisha Rahimi.

²⁶⁴Sally B. Woodbridge, "The Large-Small House to the Large-Large House" in *Bay Area Houses*, (New York: Oxford University Press, 1976), 155.

²⁶⁵ "John E. Dinwiddie, Architect," *Architect & Engineer*, April, 1940, 23-44

Bay Region Modernism (1937-1964)

A unique regional Modern style developed in the San Francisco Bay Area in the late-1930s. Called the Second Bay Tradition, the emerging style fused the rustic, woodsy, local philosophy of First Bay Tradition architects (Bernard Maybeck, Julia Morgan, Ernest Coxhead, et al.) with the sleek lines and machine aesthetic associated with the European Modernism. The resultant Modern architecture “both belongs to the region and transcends the region: it embraces the machine and transcends the machine.”²⁶⁶

The term “Bay Region Modern” was coined in 1947 by the eastern architectural critic Lewis Mumford. In an article published by *The New Yorker* Mumford posited the idea of “a native and humane form of modernism which one might call the Bay Region style, a free yet unobtrusive expression of the terrain, the climate and the way of life on the Coast.”²⁶⁷ At the time, many argued that a Bay Region style was a figment of Mumford’s imagination.²⁶⁸ The growing controversy prompted a 1948 symposium at the Museum of Modern Art in New York. Attended by the eastern architectural elite – including Walter Gropius, Marcel Breuer, Eero Saarinen, Serge Chermayeff, Isamu Noguchi, Lewis Mumford, Henry-Russell Hitchcock, Vincent Scully, Peter Blake, and Alfred H. Barr Jr. (west coast architects were notably absent) – the symposium and future debates focused on whether such a regional style existed or if it even mattered.²⁶⁹

Mumford, however, was not the first to notice an emerging style. From 1939 to 1944, articles in *Architect and Engineer*, *Sunset*, *California’s Arts and Architecture*, *Magazine of Art*, and *Pencil Points* documented the unique, regional trend.²⁷⁰ The 1944 catalog for the influential Museum of Modern Art exhibit “Built in the USA, 1932-1944” likewise noted, “it was suddenly discovered that California had been enjoying a continuous but curiously unpublished tradition of building.”²⁷¹ In 1949, even *Life* magazine published a spread of buildings it called “Bay Region Modern.”²⁷² By the 1950s, the term “Bay Area Style” was nationally known and accepted as a regional iteration of Modernism.²⁷³

Second Bay Tradition buildings are characterized by wood cladding, large expanses of glass, overhanging eaves, and flat or low-pitched roof forms. They are generally more open and light-filled than buildings of the First Bay Tradition. Architects associated with the Second Bay Tradition designed buildings that were generally small in scale, that adapted to the landscape and climatic conditions, and that were often built of locally sourced redwood. The richness of stained redwood and expansive use of glass resulted in luminous, earthy dwellings in keeping with emerging indoor-outdoor lifestyles. Second Bay Tradition buildings are often rooted in the landscape, with “deep overhangs and trellises and outdoor spaces

²⁶⁶ Gardner Dailey, *Domestic Architecture of the Bay Region* (San Francisco Museum of Art exhibition catalog, 1949), 4.

²⁶⁷ As quoted by Sally Woodbridge, “The Large-Small House to the Large-Large House” In *Bay Area Houses*, (New York: Oxford University Press, 1976), 171.

²⁶⁸ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 70.

²⁶⁹ *Ibid.*

²⁷⁰ David Gebhard, “Introduction: The Bay Area Tradition,” in *Bay Area Houses*, ed. Sally Woodbridge (New York: Oxford University Press, 1976), 7.

²⁷¹ As quoted in David Gebhard, “Introduction: The Bay Area Tradition,” in *Bay Area Houses*, ed. Sally Woodbridge (New York: Oxford University Press, 1976), 8.

²⁷² Serraino, 75.

²⁷³ Gebhard, (1976), 3.

terraced, decked, embanked, or otherwise built into the earth.”²⁷⁴ Second Bay Tradition design was largely confined to the single-family house.

Modern landscape design is closely associated with the Second Bay Tradition. Many key Second Bay Tradition architects, including William Wurster and Gardner Dailey, frequently collaborated with landscape architects – including Thomas Church, Robert Royston, Theodore Osmundson, and Douglas Baylis, to name a few – to create a complete residential design; these collaborations were strong and crucial to the development of a Bay Area aesthetic.

William Wurster’s long friendship with the Finnish master Modern architect Alvar Aalto further defined the aesthetic and volumes of Second Bay Tradition designs. Aalto’s early (European) design vocabulary of cubic forms, flat roofs, and white walls later softened, reflecting his distancing from the International Style. In 1938 Aalto wrote “nature, not the machine is the most important model for architecture.”²⁷⁵ Aalto’s later designs retained the cubic volumes, but the use of wood and softened expression attracted Wurster to his work during a visit to Finland in 1937. Several of Wurster’s later residential works bear strong similarities to Aalto’s work.²⁷⁶



²⁷⁴ Walker and Simo, 102.

²⁷⁵ As quoted in Martin Filler, *Makers of Modern Architecture: From Frank Lloyd Wright to Frank Gehry*. (New York: New York Review of Books, 2007), 92

²⁷⁶ Marc Treib, “William Wilson Wurster: The Feeling of Function,” in *An Everyday Modernism: The Houses of William Wurster*, ed. Marc Treib (Los Angeles: University of California Press, 1995), 29.



Clockwise, from top left: Detail of William Wurster entryway on 3655 Clay Street; Henry Hill's design of 2249 Ninth Avenue, (1966); Detail of Wurster overhanging eaves and wood shingle at 301 Locust Street; 230 San Marcos Avenue, (1956), unknown architect; View of 180 Palo Alto Avenue, designed by Campbell & Wong, and 176 Palo Alto Avenue, which features Charles Warren Callister's characteristic sculptural, vaulted roof form; 101 Mountain Spring (1960) by Albert Seyranian; and 10 Mount Spring Avenue, which fronts Twin Peaks Boulevard (1958), unknown architect. Photos: Mary Brown, San Francisco Planning Department

William Wurster

William Wurster is closely associated with development of the Second Bay Tradition. In the early 1930s, Wurster designed several traditional buildings in San Francisco. His first overtly Modern style buildings in the City, however, were built beginning in 1937.²⁷⁷ Several of his early residential designs have since been altered beyond recognition, including 2633 Green Street (built in 1939). Wurster's earliest extant Second Bay Tradition buildings with design integrity are the Grover House at 2666 Broadway (1939) and the Harley-Stevens House at 1641 Green Street (1940). The buildings' clean lines, sparse detailing, overhanging eaves, and unpretentious simplicity are Wurster hallmarks. Wurster achieved this simplicity "through reduction and condensation, not inattention."²⁷⁸ His architecture has been described as "far more studied than it first appeared."²⁷⁹ Wurster's wife, noted critic Catherine Bauer, is rumored to have quipped, "It doesn't matter how much money Bill has to spend on a house, it will always look cheap."²⁸⁰

In 1927, Wurster designed "The Gregory Farmhouse," an iconic ranch style residence in Scotts Valley, a bucolic area near Santa Cruz. The house manifested Wurster's interest in vernacular architecture and was widely praised for its simple lines and sparse forms, influenced by the Monterey tradition. Acclaimed for straddling the Modern and the vernacular, the house was featured on the cover of *Sunset* magazine in 1930 and launched his career as a residential architect.²⁸¹ Wurster's work in the Pasatiempo development near Scotts Valley was equally groundbreaking. It was there that his design idiom developed – "unostentatious in style, simple in construction technique, color (white), and materials respondent to climate, ideally suited to California living."²⁸² He designed over a dozen houses at Pasatiempo in the early 1930s. His unorthodox designs merged indoor and outdoor spaces and required

²⁷⁷ Sally Woodbridge and John Woodbridge, *San Francisco Architecture, revised 2005* (San Francisco: Chronicle Books, 1992), 163.

²⁷⁸ Treib, (1995), 22.

²⁷⁹ *Ibid.*, 21.

²⁸⁰ *Ibid.*, 22.

²⁸¹ *Ibid.*, 21.

²⁸² *Ibid.*, 29.

residents to traverse the outdoors to reach adjacent interior spaces.²⁸³ The Voss House (1931) in Big Sur likewise contributed to Wurster's indoor-outdoor living philosophy and design aesthetic. Its kitchen opened out to a terrace and the house's wood siding was exposed and unpainted on the exterior and interior.²⁸⁴ The Voss House and his Pasatiempo houses were widely published in architectural journals and popular magazines. The 1930s also marked the beginning of Wurster's long collaboration and friendship with pioneering landscape architect Thomas Church. In San Francisco, Church designed the gardens for many Wurster buildings including the landscape design for Valencia Gardens, a 1942 public housing development located in the Mission District (now demolished). A profile of Wurster and his work in the March 1941 issue of *Architect & Engineer*, indicating his early success and influence in the Modern domestic architecture.

Wurster and, later, his firm Wurster, Bernardi, and Emmons (WBE), founded in 1945, designed hundreds of houses, schools, and institutional buildings in the San Francisco Bay Area during the 1930s - 1950s. In addition to architectural design, the firm expanded into master planning including the 43-acre planned community center complex (1952) in the Sunset District. Later, WBE won major commissions for large-scale projects such as residential towers for the Golden Gateway redevelopment project area



Left: The Harley-Stevens House (1940, William Wurster) at 1641 Green Street. Bottom left: The Berliner House (1938, Gardner Dailey) at 120 Commonwealth Avenue in the Jordan Park neighborhood. Bottom right: Wurster's (1939) Grover House at 2666 Broadway. A Gardner Dailey design (not pictured) is located next door at 2674 Broadway (1941).

Photos: 1976 Architectural Survey; Mary Brown, San Francisco Planning Department, www.mapjack.com



²⁸³ Ibid., 28.

²⁸⁴ Ibid., 29.

²⁸⁶ Dave Weinstein, *Signature Architects of the San Francisco Bay Area* (Layton, Utah: Gibbs-Smith, 2006), 88.

Gardner Dailey

In addition to Wurster, Gardner Dailey is considered one of San Francisco's pioneer Modern architects. Between 1937 -1942, at least 13 of Dailey's residential designs were constructed in San Francisco. The Mid-1930s saw a major stylistic shift as Dailey broke from the traditional and medieval mansion styles that characterized his earlier work to a Modern aesthetic that fused the austerity of the International Style with the curves of Streamline Moderne.²⁸⁶ Dailey's houses are noted for their unpretentious air, as well as unusual characteristics such as tall, vertically oriented windows, and expansive use of sliding glass and screen doors in order to minimize the separation between inside and outside. He frequently collaborated with Modern landscape pioneer Thomas Church. Dailey's (1938) stucco-clad residential building at 65 Montclair Terrace, for example, incorporated Streamline Moderne curvilinear forms with International Style volumes and detailing. That same year, Dailey designed 2750 Scott Street, which reflected the stronger influence of the International Style. It featured a walled entry courtyard, expanding private livable space to the outdoors. In contrast to his contemporary William Wurster, Dailey's office remained relatively small, with never more than three associates, one of whom was a young Joseph Esherick.²⁸⁷ Nearly half of Dailey's San Francisco designs were constructed prior to the start of WWII.



A view of 65 Montclair Terrace in Russian Hill neighborhood in 1976 and today. Unsympathetic alterations to this (1938) Gardner Dailey design, has diminished many of the building's original character-defining features. Photos: 1976 Architectural Survey field form; www.mapjack.com

Most Second Bay Tradition buildings in San Francisco were designed in the fifteen years following the end of WWII. In addition to the pioneers – Wurster, Dinwiddie, and Dailey – key architects aligned stylistically with the Second Bay Tradition include Roger Lee, Jack Hillmer, John Funk, Henry Hill, the firm Wurster, Bernardi and Emmons, Charles Warren Callister, Francis Joseph McCarthy, Mario Corbett, Clarence Mayhew, Hervey Clark, Erich Mendelsohn, and Joseph Esherick. Joseph Esherick's office, in particular, was influential in bridging the Second and Third Bay Traditions.

²⁸⁷ Ibid., 93.



These 1952 views of the Russell House, at 3778 Washington Street, taken the year it was constructed, reveal the starkly Modern lines and volumes of Erich Mendelsohn's sole residential design in San Francisco. The house is perched on pilotis and features Japanese-influenced overhangs and pergolas. Thomas Church designed the landscape. Today the house and grounds are largely obscured by extensive foliage. Photos: Charles W. Cushman Collection

Museum of Art Exhibition

In 1949, the San Francisco Museum of Art exhibition “Domestic Architecture of the San Francisco Bay Region” further explored the concept of a regional style of Modern architecture. The show’s catalog invokes the names of the First Bay Tradition architects – Louis Christian Mulgardt, Willis Polk, Bernard Maybeck, John Galen Howard, and Julia Morgan – whose use of wood shingles, careful relationship with the landscape and rejection of Beaux Arts historicism, laid the foundation for the 1940s-era Modern architecture in the Bay Area. Houses chosen for the exhibition reflect important post-war trends – flexible open plans and the integration of landscape design. Gardner Dailey noted that some designers had “returned to the pitched roof, albeit a low-pitch, and that it was not de rigueur for Modern buildings to feature flat roofs.”²⁸⁸ Many of the houses featured cantilevers and exposed framing members, reflecting an honest expression of the buildings’ structural frame.

The vast majority of the show’s houses were located in suburban or rural landscapes; just four were located in San Francisco. Nonetheless, the list of participating architects and landscape architects reads as a who’s who of Second Bay Tradition architects, and nearly all the architects designed buildings in San Francisco at some point in their careers. Likewise, the landscape architecture firms Eckbo, Royston & Williams and Thomas Church were well represented at the exhibition, with each firm designing approximately a quarter of the landscapes. Douglas Baylis designed an additional four landscapes.

²⁸⁸Gardner Dailey, *Domestic Architecture of the Bay Region* (San Francisco Museum of Art exhibition catalog, 1949), 10.



Set on a steeply sloping site and included in the 1949 San Francisco Museum of Art exhibition "Domestic Architecture of the San Francisco Bay Region," 378 Collingwood is an early (1940) design of Anshen & Allen. Although the rustic wood siding was later painted white and the terrace landscaped, the building retains its physical integrity. (Source: 1976 Architectural Survey field form)

Table: Buildings and gardens included in the 1949 San Francisco Museum of Art show, "Domestic Architecture of the San Francisco Bay Region"

Architect	Location	Landscape Architect
Alton S. Lee	Alameda	Leland and Adele Vaughan
Anshen & Allen	Danville	Eckbo, Royston & Williams
Anshen & Allen	San Francisco	None
Bolton White	Lafayette	None
Bolton White and Jack Hermann	Palo Alto	None
Charles Fenton Stauffacher, Jr.	San Francisco	None
Clarence W.W. Mayhew	Hillsborough	Eckbo, Royston & Williams
Confer & Ostwald	Lafayette	Eckbo, Royston & Williams
Eldridge T. Spencer and William Clement Ambrose	Contra Costa	Thomas D. Church
Ernest Born	Stanford University	Thomas D. Church
Francis A. Lockwood	Santa Cruz	Francis A. Lockwood
Francis Joseph McCarthy	San Rafael	Thomas D. Church
Francis Joseph McCarthy	Belvedere	Eckbo, Royston & Williams
Francis Joseph McCarthy	Atherton	Thomas D. Church
Frank Robert	Three Rivers	None
Fred Langhorst	Orinda	Osmundson, Staley & Gibson
Fred Langhorst	Lafayette	None
Gardner A. Dailey	Ross	Thomas D. Church
George T. Rockrise (Architect of Church and Associates)	Hillsborough	Thomas D. Church and Associates
Hans U. Gerson	Berkeley	Ernest Wertheim

Architect	Location	Landscape Architect
Helen Douglass French	Mill Valley	None ²⁸⁹
Henry Hill (two projects)	Carmel-by-the-Sea	Eckbo, Royston & Williams
Henry Hill	Kentfield	Eckbo, Royston & Williams
Henry Hill	Berkeley	Eckbo, Royston & Williams
Hervey Parke Clark & John F. Beuttler	San Francisco	Douglass Baylis
Hervey Parke Clark & John F. Beuttler	Aptos	Thomas D. Church
Hervey Parke Clark & John F. Beuttler	San Francisco	Thomas D. Church
J. Francis Ward and John S. Bolles	Belvedere	None
Jack Hermann	Kentfield	Douglass Baylis
Jack Hillmer and Warren Callister	Marin County	Hillmer & Callister
James L. Dennis	Fairfax	Eckbo, Royston & Williams
John Elkin Dinwiddie	Orinda	Eckbo, Royston & Williams
John Funk	Belvedere	None
John G. Kelley	San Francisco	None
Jon Konigshofer	Pebble Beach	Thomas D. Church
Joseph Allen Stein	Mill Valley	None
Joseph Esherick	San Rafael	Douglass Baylis
Joseph Esherick	Stockton	Thomas D. Church
Joseph Esherick	Kent Woodlands	Douglass Baylis
Joseph Esherick	Tahoe City	None
Kitchen & Hunt	Santa Cruz	R.S. Kitchen
Mario Corbett	Sausalito	Eckbo, Royston & Williams
Roger Lee	Berkeley	Osmundson & Staley
Victor King Thompson	Saratoga	Owner (Mary Hamilton)
William F. Hempel	Woodside	None
Worley K. Wong	Sausalito	Eckbo, Royston & Williams
Worley K. Wong	Hillsborough	Lana Christensen
Worley K. Wong	Marin County	Eckbo, Royston & Williams
Wurster, Bernardi and Emmons	near Fresno	Thomas D. Church
Wurster, Bernardi and Emmons	Carmel	Thomas D. Church
Wurster, Bernardi and Emmons	Stockton	None

Table compiled by San Francisco Planning Department based on information in the catalog for the 1949 Museum of Art exhibit “Domestic Architecture of the San Francisco Bay Region.”

²⁸⁹ In addition to her architectural training, Helen Douglass French studied landscape architecture at the Cambridge School (Horton, 2010). It is possible that she designed the building and landscaping for this project.

The Postwar House

In 1949, Gardner Dailey described the new spatial configuration of what he called the “Large-Small House”: “It has one very large room, and the balance of the house has been compressed wherever possible to eliminate wasted space, long halls, and stairs...The basement has disappeared. The garage, as such, has usually but a roof.”²⁹⁰ He noted the various permutations of new dual-purpose rooms, including the Playroom-Garden room, the Study-Guest room, the Living-Dining room, and the Dining-Kitchen room. The size of the storage space, he argued, had increased in size because “this Age has become a collector of equipment, clothes, and gadgets. Wherever possible, things are “built-in” and integrated with the home.”²⁹¹ One spatial requirement dropped from new house design was the servants quarters, as the era of live-in servants had largely ended by 1940.

BUILDER-DEVELOPER MODERN

Streamline Moderne (1937-1950)

In the late-1930s, as master architects – Neutra, Wurster, Dailey, and Dinwiddie – designed custom buildings associated with the International Style and Second Bay Tradition, San Francisco’s builder-developers began to offer Modern design options in their tract developments. Builder-developers helped popularize an early version of Modern design, the Streamline Moderne style, in residential tract developments. In 1937, master builder Henry Doelger built at least three atypically large, custom-designed Streamline Moderne residences on corner lots in the Sunset District (on Moraga and Rivera streets). Beginning in 1940, Streamline Moderne was offered as one of dozens of façade styles available to prospective middle- and lower-middle-income house buyers. In 1940, Doelger advertised “The Styleocrat” and “The Rainbow House” Streamline Moderne façade options. His competitor Ray Galli introduced the “Casa Moderna” that same year.²⁹² Although Streamline Moderne is most closely associated with small-scale residential development, it was an uncommon façade style in residential developments. Approximately 5% of buildings in many 1940s tract developments feature buildings designed in the Streamline Moderne style.²⁹³ In only a few neighborhood tracts, such as Cayuga Terrace (1940) and Anza Vista (1948), is Streamline Moderne the dominant style.

Streamline Moderne, also referred to as Art Moderne, Moderne, Modernistic, or Depression Modern, was a conscious architectural expression of the speed and sleekness of the Machine Age. The style referenced the aerodynamic forms of airplanes, ships, and automobiles of the period with sleek, streamline rounded corners and curves. Considered a unique American style, Streamline Moderne is the first “modern” style to gain widespread acceptance in mainstream America.²⁹⁴ It evolved from the Art Deco movement and incorporated design elements associated with the International Style.²⁹⁵

Most Modern sub-styles were generally applied to just one or two property types, (i.e., residential or skyscrapers); however, design elements of the Streamline Moderne style were incorporated into a wide

²⁹⁰ Gardner Dailey, *Domestic Architecture of the Bay Region* (San Francisco Museum of Art exhibition catalog, 1949), 10.

²⁹¹ Ibid.

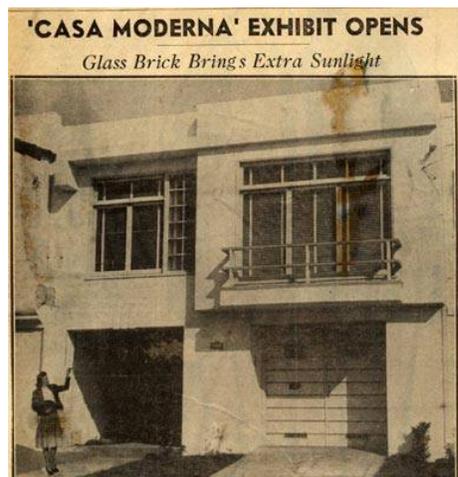
²⁹² “Galli Heritage,” in *Galli Heritage: Since 1925 Galli Built Means Better Built*, (Galli Heritage, 1925-2010) www.gallierheritage.com (accessed July 2010).

²⁹³ Based on analysis of randomly selected blocks in the Sunset constructed from 1940-1945.

²⁹⁴ Lester Walker, *American Shelter* (Woodstock, New York: The Overlook Press, 1996), 220

²⁹⁵ Gabrielle Esperdy, *Modernizing Main Street: Architecture and Consumer Culture in the New Deal* (Chicago: The University of Chicago Press, 2008), 9

range of property types. Older commercial storefronts were commonly remodeled to include elements of this popular style. Schools and factories frequently incorporated glass blocks and rounded corners.



Top left: 1941 photo of Doelger's "Styleocrat" model house located at 3430 Moraga Street. Top right: A 2009 view of the same house reveals some alterations including replacement window sash and garage doors. Introduced in 1940, the "Styleocrat" was an early Doelger style that, according to its promotional materials "follows the modern lines of architecture."

Above left: A Standard Building Company's 1940 interpretation of the Streamline Moderne style, located at 51 Forest View Drive in Lakeshore Park. Like many buildings of that era, its window sash was replaced.

Above right: In the late 1930s, the contractor (and architect) Oliver Rousseau commissioned master architect H.C. Baumann to design Art Moderne duplexes in the Lone Mountain and Pacific Heights neighborhood. Shown here is a (1948) duplex located on 2248-2250 Pacific Avenue.

Left: Builder Ray Galli also introduced a Streamline Moderne façade option in 1940 – the "Casa Moderna."

Photos: www.outsidelands.org / www.mapjack.com / www.galliheritage.com / Mary Brown, San Francisco Planning Department

Streamline Moderne Storefronts

In the mid-1930s to early 1940s, the Streamline Moderne style was incorporated in storefront design. While some retail buildings were originally constructed in the Streamline Moderne style, it was far more common for older commercial storefronts to be stripped of their original ornament and sheathed in a veneer of this style. Streamline Moderne was the dominant style promoted by the Federal Housing Administration (FHA) in its Storefront Modernization campaigns begun in 1934.²⁹⁶ The curvilinear shapes and new products, such as Vitrolite glass, Carrara glass, porcelain enamel steel, and extruded aluminum were used to re-clad bulkheads and entire storefronts throughout San Francisco. Technological innovations, such as the ability to curve structural glass, were readily incorporated into storefront design. Design elements include oval or semi-oval window glazing; angled and recessed entry vestibules; curvilinear terrazzo paving, which occasionally extended onto the sidewalk; colored structural glass (Carrara and Vitrolite) used as facing or accent material; aluminum or metal bands; and porcelain enamel facing (Enduro and Veribrite), often in a squared pattern. These bold new forms and materials were incorporated in storefront design in an effort to draw in shoppers and spur consumer confidence and spending. Extant examples reflect the innovations and changes in American retailing during the 1930s through 1940s. Today, only scattered examples of Streamline Moderne storefront design remain.



Mission Street features several excellent examples of Streamline Moderne storefronts, many of which were older buildings remodeled in the Streamline Moderne style. Left: 3293 Mission Street, Streamline Moderne storefront of a 19th century building. Right: 2756 Mission Street, a particularly rare example of intact curvilinear display windows. Photos: Mary Brown, Matt Weintraub, San Francisco Planning Department.

Ranch House Typology

A new and what was destined to become wildly popular California building type – the inexpensive “western ranch house” – was introduced by designer Cliff May in 1945. Featured in a 1946 issue of *Good Housekeeping*, sketches of May’s “GI Ranch House” sold over 70,000 plans in ten years. Designed to meet the housing needs of the state’s burgeoning population, this low-slung, horizontally oriented single-family house drastically altered the appearance of outlying suburban landscapes. Mass acceptance of the ranch house was facilitated by May’s collaboration with *Sunset* magazine and design of the “Sunset

²⁹⁶ See Chapter 4 for a discussion of the role of the Federal Housing Administration (FHA) loans in the modernization efforts.

Western Ranch Houses.” *Sunset* magazine featured spreads of May’s ranch houses along with suburban works of William Wurster’s, stimulating a mass market for May’s post-and-beam partially pre-fabricated designs. Ranch houses were designed in a variety of styles ranging from revival style to modified Modern design. “Ranch house” refers to a broadly applied property type, not a style. In the 1950s, the term was widely attached to most one-story, sprawling, rooted-to-the-ground houses.²⁹⁷ According to architectural historian William Morgan, post-World War II ranch houses are the direct descendants of Frank Lloyd Wright’s Prairie Style and Usonian designs.²⁹⁸

Although widely adopted across California, the ranch house typology is rare in San Francisco, in part because the City’s suburban areas were largely built up by the mid-1950s. Also, sprawling ranch houses consumed more land than was feasible in this dense, expensive and vertically oriented city. A cluster of ranch houses of Modern design can be found in the Diamond Heights neighborhood, near the slopes of Glen Canyon.



Designed in 1962 by architect Edward Wong, this sprawling Modern ranch house on Turquoise Way features a Japanese-inspired carport, a low-pitched projecting gable roof, and open plan layout with large expanses of glass. The rear of the residence is supported by concrete piers and projects out over the steep slopes of Glen Canyon.

Photo: Mary Brown, San Francisco Planning Department

Midcentury Modern (1945-1965)

The decades following the end of World War II represent the nation’s longest period of continuous growth. Construction-related expenditures increased nearly every year from 1946 to 1969.²⁹⁹ In San Francisco, builder-developers and architects and were experimenting with new functional iterations of Modern designs. Midcentury Modern and late interpretations of the International Style were the primary styles applied to everyday residential, commercial, and institutional buildings. To a lesser extent, styles such as New Formalism and Gogie/Futurism were incorporated in commercial design.

Midcentury Modern is the most common Modern style built in San Francisco from 1945- 1970. It was most frequently applied to residential design, but was also commonly found in commercial, religious, office, institutional and recreational property types. Midcentury Modern design elements include cantilevered roofs and overhangs, the use of bright or contrasting colors, projecting eaves, canted windows, projecting boxes that frame the upper stories, stucco siding, spandrel glass, large expanses of

²⁹⁷ Lester Walker, *American Shelter* (Woodstock, New York: The Overlook Press, 1996), 234.

²⁹⁸William Morgan, *The Abrams Guide to American House Styles* (New York: Abrams, 2004), 285, 362.

²⁹⁹ Michael A Tomlan, “Building Modern America,” in *Twentieth Century Building Materials*, (New York, New York: McGraw-Hill Companies, 1995), 42.

windows, flat or shed roof forms, vertical corrugated siding, stacked roman brick cladding, and occasionally, vertical wood siding. New technology and materials, such as plastic laminates, spandrel glass, and anodized metal sheaths were increasingly incorporated in Midcentury Modern buildings. Many architects who practiced within the Modernist idiom did not fall neatly into the categories of International Style, Streamline Moderne, or Second Bay Tradition. The term Midcentury Modern for the purpose of this context statement is a broad term that is inclusive of Modern architects who designed buildings that emphasized many of the Midcentury Modern design elements.

Midcentury Modern design reflected the emerging philosophy of indoor-outdoor living. Design elements such as overhanging trellises, pergolas, atriums, and planters integrated in the building's design literally wedded the building form to the environment. Projecting trellises, in particular, were a notable design element of residential, commercial, and institutional buildings.

Builder-developers incorporated Midcentury Modern designs in their mix of available housing styles in neighborhood tract developments. Residences on corner lots of tract developments often fully embrace Midcentury Modern design elements, more so than houses located mid-block. Residential enclaves that feature significant concentrations of the style include Clarendon Heights, Diamond Heights, Midtown Terrace, Lakeside, Twin Peaks, and eastern Bernal Heights.

Midcentury Modern was a popular style for libraries, union halls, recreation centers and churches. The architects William Gladstone Merchant and Appleton & Wolfard are closely associated with Midcentury Modern design of institutional buildings. Churches in particular embraced Midcentury Modern design elements that emphasized exaggerated roof forms, projecting overhangs, and articulated facades. The San Francisco State University campus features a number of Midcentury Modern campus buildings with exceptionally high integrity. Brick walls, accents, and projecting vertical elements were prevalent in the design of Midcentury Modern municipal buildings.



Top left: Several clusters of residential buildings in the Diamond Heights Redevelopment Area feature vaulted roof forms. Top right: Business building at San Francisco State University. Above left: A Standard Oil Building dwelling on Gellert Drive incorporates numerous Midcentury design motifs including a projecting trellis, bi-level integrated stone planters, a projecting vertical element, stone accents, and an overhanging canted roof. Above right: Projecting trellises of a medical building on California Street. Left: Second Bay Tradition buildings also embraced the use of overhangs to integrate the building and landscape. For example, this Claude Oakland designed residence in Diamond Heights features a projecting trellis and an enclosed interior atrium.

(Photos: Mary Brown, San Francisco Planning Department).



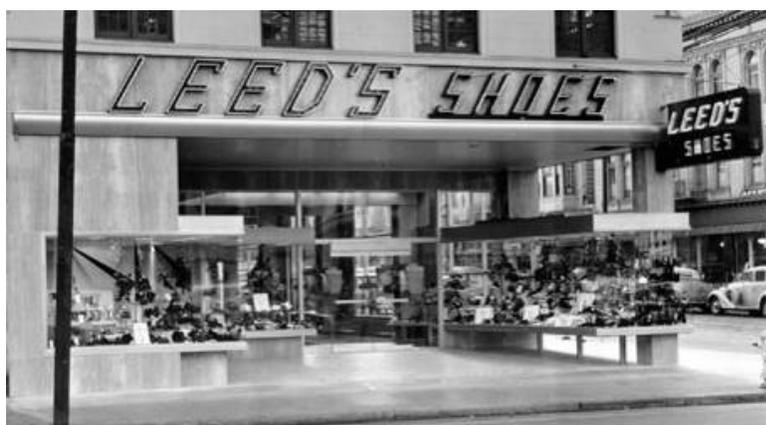
Left: A series of apartment buildings on the slopes of Twin Peaks, between Raccoon Drive & Graystone Terrace. Designed in 1949 by H.C. Baumann. Right: Forest Hills features numerous examples of Midcentury Modern buildings including 45 San Marcos Avenue, designed by Frank W. Dakin.



Clockwise from top left: Robert Louis Stevenson, 2051 34th Avenue; St. John's School at 925 Chenery Street in Glen Park, designed by Bruce Heiser; Former Mission District Police Station at 1240 Valencia Street, designed by John S. Bolles (1949); Appleton & Wolfard's County Fair Building in Golden Gate park.

Midcentury Modern Storefront Design

Post-war prosperity and burgeoning consumerism initiated major reinvestments in urban retail spaces. Midcentury Modern eclipsed the popularity of Streamline Modern designs as new storefronts were increasingly designed with expansive “Visual Front” display windows. Midcentury Modern design incorporated new elements including sleek Modern signage, aluminum awnings and canopies, deeply recessed and or angled vestibules, floor to ceiling window walls, integrated planters, and projecting vertical elements.



A 1948 remodel of the Mission District Leed's Shoes (above). The “Visual Front” storefront featured floating cantilevered display boxes, a large exterior foyer, cast freestanding letters and plate glass windows. The interior (left) featured “television wall show windows.” The storefront was demolished in the 1990s. (San Francisco History Center, San Francisco Public Library)

Terrazzo Paving and Vestibules

By the 1920s, the earlier hexagonal tile paving in storefront vestibules had largely given way to variegated terrazzo paving, a smooth marble aggregate, sometimes extending into the public right-of-way. Brass divider strips separated sections of the design to create fine-grain graphics. Comprised of 70% marble chips and 30% Portland cement (often pigmented to provide contrasting color schemes), terrazzo is an extremely durable flooring material.³⁰⁰ Stylized lettering and graphics of contrasting colors were easily cast in this inexpensive, eye-catching paving material, and it was frequently utilized by merchants from the 1930s-1960s. In 1941, the cost of terrazzo paving was priced at an affordable 45- to 60-cents per square foot.³⁰¹

The 1930s- 1960s witnessed a continued evolution of storefront vestibule shapes. In the late 1940s-1960s, the design of vestibules shifted from shallow angles or zig-zag patterns to deep, wide squared entrance lobbies flanked by squared display windows. Display windows often projected over the bulkhead, which

³⁰⁰Walker C. Johnson, “Terrazo,” in *Twentieth Century Building Materials: History and Conservation*, ed. Thomas C. Jester (New York, New York: McGraw-Hill Companies, 1995), 236, 238.

³⁰¹ Estimators Guide; Giving Cost of Building Materials, Wage Scale, Etc.” *Architect & Engineer* (March 1941): 63.

was often clad in tiles. Occasionally, a stand-alone glass display case was set in the center of the vestibule. In the late 1940s, asymmetrical diagonal setbacks emerged. These shallower, angled vestibules reflected shifts in retailing that prioritized maximizing selling space.³⁰² Canted windows on storefronts and commercial spaces are rare.



Top left: Terrazo address lettering at 2490 Mission Street.

Top right: Expansive vestibules on Mission Street, often used terrazzo paving, though much of it has been damaged or removed.

Left: Angled vestibule of at 2420 Mission Street.

Photos: Mary Brown, San Francisco Planning Department

Integrated Planters

Storefront planters were a short-lived fad beginning in the early 1950s. Planter boxes were integrated with the storefront wall, generally at the entryway. Often clad in the same material as the exterior walls – stacked roman brick or field stone are common – the planters appear as an extension of the wall. These low planters were landscaped with shrubs or other small plantings. Small-scale medical buildings also incorporate planters in their entryways.

Canopies & Vertical Elements

Fabric awnings have long been used along commercial corridors. However, the increasing popularity of Modern design led to a corresponding decrease in use of traditional old-fashioned fabric awnings.³⁰³ By the 1950s, widely available aluminum awnings and flat-metal canopies were increasingly used by merchants. The flat metal canopies could extend across a single storefront or connect a row of storefronts. The canopies were particularly common in commercial areas with concentrations of Midcentury buildings. Examples of aluminum canopies are rare in San Francisco; however, several blocks of Mission

³⁰² San Francisco Planning Department. Mission District Storefront Design Identification chart, unpublished, 2008.

³⁰³ Chad Randl. *Preservation Brief #44: The Use of Awnings on Historic Buildings*, National Park Service, Technical Preservation Services, United States Department of Interior.

Street in the Excelsior District feature a concentration of metal canopies. Occasionally, awnings were shaped in exuberant geometric patterns, such as zig-zags, for eye-catching, Googie-inspired storefronts.

A unique design element closely associated with Midcentury Modern design are projecting vertical elements. Beginning in the 1950s, vertical elements were incorporated in the design of larger commercial buildings and occasionally in small-scale medical or service buildings. Often rectangular or slightly canted, the vertical element provided a break in a building's horizontal massing and was often used as a base for signage.



Left: Jim's Restaurant on Mission Street features a rare example of a zig zag canopy. Right: The Lick Market on 7th Avenue in the Sunset District featured "visual-front" display windows, a projecting canopy and a projecting vertical element. Photos: Mary Brown, San Francisco Planning Department; San Francisco History Center, San Francisco Public Library



Flat projecting canopies made of corrugated metal, though rare in other commercial districts, are common storefront features in the Excelsior District.

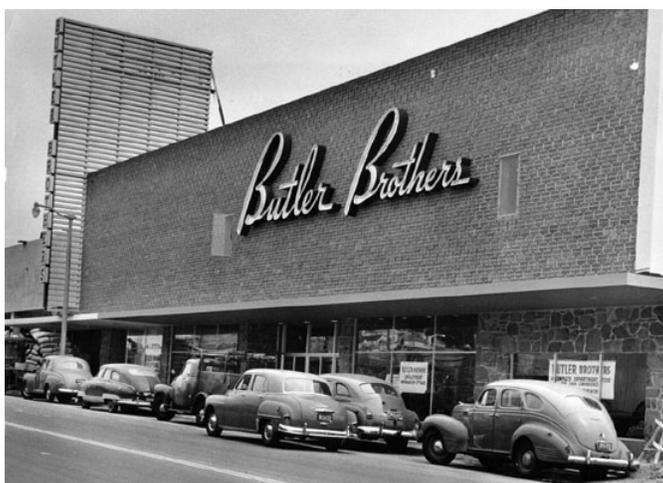
Photo: Mary Brown, San Francisco Planning Department)

Signage

Letters and signage were increasingly incorporated as an integral component of a commercial building's storefront design. Occasionally a building's upper stories were used as an advertising billboard, with the business name spelled out in giant letters readable from a moving automobile. Illuminated signs were

also popular, including lettering made of exposed channel-set neon tubing. Projecting signs were affixed to the building's façade, often internally lit and covered with a printed translucent plastic or glass face. Projecting and blade signs also used neon tubing for lettering and graphics. Less common in San Francisco are stand-alone post signs, which were occasionally used by businesses targeting an automobile-driving customer base.

Signage composed of individual letters made of stainless steel, sheet metal, porcelain enamel, or aluminum were used extensively beginning in the mid-1930s. These letters generally utilized a Modern sans-serif typeface (or occasionally script), and were bolted or base-mounted to facades, canopies, and rooflines.³⁰⁴



Left: Painted sheet metal individual letters of the Granada Cafe, built in 1949, on Mission Street in the Excelsior District. This largely intact storefront features additional Midcentury Modern design elements including a recessed, asymmetrical entryway, overhangs, brick veneer, and planters integrated in the building's façade. Right: The Butler Brothers department store (1952) at Stonestown featured a "billboard facade" with script lettering readable from an automobile. Photos: Mary Brown, San Francisco Planning Department; San Francisco History Center, San Francisco Public Library

Midcentury Modern Banks & Supermarkets

Evolution of Bank Design 1935-1960s

Late 19th century and early 20th century bank buildings in San Francisco borrowed from the Beaux-Arts design vocabulary in order to project a feeling of prosperity, prestige and fiscal security. Massive in scale, with lavish ornamentation, banks embodied economic security through high-style Classical design. Such buildings and designs were rapidly transformed at midcentury with the adoption of Modern progressive bank design. The Stock Market crash of 1929 and failure of nearly a third of the nation's banks precipitated monumental changes in bank practices; such changes had a major influence on subsequent bank design. As the industry moved from "a staid conservative business into a highly competitive mass-

³⁰⁴ Carol J. Dyson, "How to Work with Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefront Components Guide" in *Illinois Historic Preservation Agency* (2007), <http://www.illinois-history.gov/ps/midcentury.htm>, 9 (accessed July 2010).

marketed industry,” the design of banks rapidly shifted from traditional Classical banking temples to “open, glowing, glassy stores, incorporating the newest technologies, aesthetics, and materials, inviting to all, and staffed by merchandisers.”³⁰⁵ The new designs were intended to distance the industry from causal association with the Great Depression and to reestablish consumer confidence. Furthermore, regulations that had banned or restricted the presence of neighborhood branch banks were lifted, allowing for smaller-scale neighborhood-serving banks.³⁰⁶

The earliest versions of these new progressive bank buildings incorporated stripped-down design elements from the Moderne style, what has been described as “Streamlined classicism.”³⁰⁷ An extant example of this stripped Moderne style is the West Portal Branch of the San Francisco Bank, constructed in 1935. Designed by architect W.D. Peugh, the rounded exterior was clad in Travertine marble and featured cast bronze grillwork.³⁰⁸ The bank was highlighted in the October 1935 issue of *Architect & Engineer* as one of the first to install a fully automated heating system.

The post-World War II building boom fueled the re-birth of the banking sector and led to a competitive, mass-market industry. As banks aggressively pursued new customers, the prevailing view of bank architecture shifted again with bank design attempting to emulate modern retail storefronts, including large expanses of plate glass. The California Savings Bank of Geary Street, with its floor-to ceiling plate glass front and luminous ceilings, is an excellent example of this “bank as store” model. These new designs incorporated innovations and efficiency, including new walk-up and drive-in windows that did not require customers to actually enter the bank.



Left: Views taken in 1956 and 2010.

Designed in 1956 by architect Ward Thomas, the California Savings Bank at 46 Geary Street featured a visual open front, open-plan interior, opaque spandrel panels; a projecting box overhang; blade sign; and ‘floated lighting ceilings’ comprised of 50’ plastic fixtures fitted with fluorescent tubes. It reflects the influence of Skidmore Owings and Merrill’s iconic (1954) Modern bank in Midtown Manhattan. Photos: San Francisco History Center, San Francisco Public Library; mapjack.com

³⁰⁵ Carol J Dyson and Anthony Rubano, *Banking on the Future: Modernism and the Local Bank. Preserving the Recent Past*, ed. Deborah Slayton and William G. Foulks, (Preserving The Recent Past 2, 2000), 2, 2-43.

³⁰⁶ *Ibid.*, 2-45.

³⁰⁷ *Ibid.*, 2-44.

³⁰⁸ “Banks,” *Architect & Engineer*. (October, 1935): 40.



The flagship 1963 Bay View Federal Savings on Mission Street (left) features glass cladding, a barrel-vaulted roofline, a midlevel terrace, and, at the lower stories, metal sheathing. The anodized sheathing (above) mimics the shape of an eagle, the bank's corporate logo. The bank sits on squat structural supports, producing a floating effect at the ground level. It was designed by FTM Associates. Photo: San Francisco History Center, San Francisco Public Library; Mary Brown, San Francisco Planning Department

In the early 1960s, Bank of America experimented with new Modern designs for its San Francisco bank branches. The banks are small scale, built of reinforced concrete, and represent a radical break from earlier designs. Master architects Wurster, Bernardi, and Emmons designed 275 Ellis Street, the “first Modern Bank of America design in San Francisco” in 1963.³⁰⁹ It was stylistically linked to the New Formalist freestanding Modern pavilions designed by Philip Johnson and Minoru Yamasaki.³¹⁰ Two years later, Neil Smith Associates designed a similarly small-scale Modern concrete Bank of America branch bank. Located at 1660 California Street in the Russian Hill neighborhood, this 1965 branch featured a futuristic circular entry stairway.



Top: Views from 1976 and 2010 of the Wurster, Bernardi, Emmon's (WBE) design of a Bank of America branch. The extant, though altered, bank is located at 275 Ellis Street in the Tenderloin.

Left: Designed by Neill Smith Assoc., the Bank of America at 1660 California Street features a highly unusual circular stairway, an open deep set-back, concrete construction, floor-to-ceiling plate glass windows, and a parking garage. Although extant and retaining high physical integrity, the welcoming exterior space was subsequently fenced off.

³⁰⁹ 1976 Architectural Survey Field Form, San Francisco Pla

³¹⁰ Ibid.



Bank architects in the late 1950s and 1960s experimented with metal sheathing materials, barrel-vaulted roof forms, arches and cutouts, canted roof planes, and exaggerated geometries.³¹¹ San Francisco banks from this time exemplify many of these design strategies. A boxy, curtain wall bank design was common by the 1960s.

Bank Mosaic Murals

Beginning in the 1950s, the Home Savings and Loan Association began its long collaboration with mosaic artist and designer Millard Sheets.³¹² Sheets, along with mosaic artist Denis O'Connor installed approximately 80 murals on exterior and/or interior walls of Home Savings and Loan branch banks, located primarily in Southern California. In addition to integrated mosaics, many of these banks also feature sculpture and other artworks.³¹⁴ The only known Home Savings and Loan (now Chase Bank) mosaic murals in San Francisco are located on banks constructed outside of the Modern context statement's 1935-1970 Period of Significance. Known examples include 2750 Van Ness Avenue (1977) and 98 West Portal Avenue (1975).

Grocery Stores

During the postwar era, grocery stores developed a new property type, supermarkets, which catered to the automobile-driving customer. These new supermarkets featured cutting-edge technology and, oftentimes, striking new Modern design. According to a Historic Resource Evaluation of the San Francisco's Marina District Safeway, the building, designed by Wurster, Bernardi, and Emmons (WBE) and constructed in 1959, is "credited with being the prototype of a design that would be widely copied throughout California and the rest of the country."³¹⁵ Key elements of the building's design include a



(accessed August 23, 2010)

Marina Safeway on Marina Blvd. Photo: San Francisco History Center, San Francisco Public Library.

saicinfo.wordpress.com/2008/02/20/muralist-denis-oconnor-dies-at-74 (accessed

w.lottaliving.com/bb/viewtopic.php?t=15619&postdays=0&postorder=asc&start=0

Department of Parks and Recreation (DPR) -523B form for 11-15 Marina Boulevard. 2007.

barrel-vaulted roof, glass wall arch, and interior skylight. Its interior featured the latest advancements in grocery technology including a “mechanized meat market where the meat cut by butchers is carried via conveyor to an automatic cellophane packaging machine; a rotisserie where customers can buy ready-cooked whole chickens; as well as a new type of register with the cash drawer underneath the wrapping table.”³¹⁶ In California alone, WBE designed at least 70 Safeway stores between 1954 -1965, many in this recognizable barrel-vaulted construction (nine of which were located in San Francisco).³¹⁷

Expressionism (1960s)

The term “Expressionism” initially described a northern European style (1903-1926) that treated buildings as sculptural objects, rather than purely functional forms.³¹⁸ Architects associated with this phase of European Expressionist architecture include Antonio Gaudi and Erich Mendelsohn. Expressionism was further explored in the United States beginning in the late 1940s, most strikingly by Eero Saarinen, who designed the St. Louis Gateway Arch and the Trans World Airlines (T.W.A.) terminal at the John F. Kennedy Airport in New York.³¹⁹ The American interpretation of Expressionism attempted to elicit emotional responses through sculptural forms and evocative interior spaces. The style is characterized by unusual organic forms, complex engineering, and cantilevered or projecting roof forms. Like Brutalist architects, Expressionist architects often explored the malleability and sculptural qualities of reinforced concrete. Expressionist buildings often evoke the feeling of movement or flight.

In San Francisco, Expressionist buildings are closely associated with ecclesiastical architecture. Churches and related buildings, such as mortuaries, embraced the sweeping, curved rooflines and concave or convex surfaces characteristic of Expressionism. In contrast to traditional, conservative religious architecture of the pre-war era, San Francisco Expressionist churches reflect the adoption of a radically new Modern design.

Few San Francisco buildings are designed in the Expressionist style. Non-religious Expressionist buildings include the Glen Park BART station (c.1970), designed by Corlett & Spackman and Ernest Born, which emphasizes the massing and materials associated with Brutalist design. San Francisco’s known Expressionist buildings were constructed in the 1960s.

³¹⁶ Ibid.

³¹⁷ University of California, Environmental Design Archives, William Wurster Collection, Excel spreadsheet of Wurster projects.

³¹⁸ Ernest Burden. *Illustrated Dictionary of Architecture*. (New York: McGraw-Hill, 2002), 124.

³¹⁹ Sarah Cunliffe and Jean Loussier, *Architectural Styles Spotters Guide*, (San Diego: Thunder Bay press, 2006), 247.



Left: Street-facing view of the Forest Hill Christian Church (1962) designed by Norman M. Gaddis. Right: The north-facing façade features a sloping convex roofline and flared overhanging eaves. Photos: Mary Brown, San Francisco Planning Department



Above: Exterior and interior spaces of the iconic Cathedral of St. Mary of the Assumption (1965-1971) on Cathedral Hill, designed in the Expressionist style by Pietro Belluschi with Robert Brannen and McSweeney, Ryan & Lee. Photos: San Francisco History Center, San Francisco Public Library



Left: Christ Lutheran Church at 1090 Quintara Street. Right: View of Glen Park BART station's butterfly roof form. Located at the corner of Bosworth and Diamond streets, the station features a mosaic wall made of variegated marble panels designed by Ernest Born. Photos: www.mapjack.com / Mary Brown, San Francisco Planning Department

New Formalism

New Formalism, also known as Formalism or Neo-Formalism, represented a Modern interpretation of Classicism in American architecture from 1950 to 1965.³²⁰ American architects linked to the style include Mies van der Rohe, Philip Johnson, Paul Rudolph and Minoru Yamasaki.³²¹ A common style for Southern California apartment buildings, New Formalism buildings are rare in San Francisco and are most often associated with early 1960s bank design. The style is characterized by slender arches, strict symmetry, flat roofs, vertical lines, and columnar supports.³²²



Top left: The Bay View branch bank (1964), located at 3rd and Quesada, extant. Top right: A New Formalist bank located at Mission and 21st Street; the turn-of-the-century building was remodeled in the New Formalist style in 1968. Bottom left: Movie theater at Stonestown. Bottom right: St. Marks Square, part of the San Francisco Redevelopment project on Cathedral Hill. Photos: Mary Brown, San Francisco Planning Department; San Francisco History Center, San Francisco Public Library

San Francisco's Midcentury Eichlers (1960s)

Joseph Eichler

Prominent post-war developer Joseph Eichler is renowned for his mass-produced Modernist tracts of low-slung, post-and-beam single-family houses in California. Beginning in 1949, Eichler engaged the San

³²⁰ Burden, 135.

³²¹ *Ibid.*, 135.

³²² Jeanne Lambin. *Preserving Resources from the Recent Past*. A National Trust Publication, p26

Francisco Modernist firm Anshen & Allen to design his high-style mass-market housing. For over twenty years, Anshen & Allen designed houses for Eichler's primarily suburban developments. Two other firms – Jones & Emmons, based in Los Angeles, and San Francisco-based Claude Oakland—are also closely linked to Eichler. Claude Oakland (formerly of Anshen & Allen) took over Anshen & Allen's commissions when that firm withdrew from its partnership with Eichler in 1960. The three firms developed a recognizable Eichler look: flat or low-pitched roofs with projecting eaves; entrances accessed through atriums; open floor plans; glass walls and courtyards; and large, integral garages that dominate the primary façade. Eichler's homes appealed to a middle-class constituency who appreciated the indoor-outdoor living aesthetic and comfortable, yet Modern design. By 1954 Eichler had built 1,800 houses and was increasingly recognized as one of the nation's leading home builders.³²³ His emphasis on high-quality Modern design extended beyond the houses and into the site. He commissioned Modern landscape architects Thomas Church, Kathryn Stedman, and Sasaki/Walker & Associates to design landscape features including walkways, concrete terraces, planter boxes, benches and fences.

Eichler built over 11,000 houses in California and a handful of townhouses and high-rise developments.³²⁴ His signature building type – post-and-beam – was quick to construct and allowed for maximum plan flexibility. His focus on quality Modern design “imbued the mass-market product with a custom designed feeling.”³²⁵ Interior atriums, an innovative feature frequently found in Eichler houses, were created by Anshen & Allen in 1956. Most of his building activity was centered in the San Francisco Bay Area, but he also constructed 600 houses in Southern California and a few in New York. Eichler developments are found in Walnut Creek, Foster City, Palo Alto, Lafayette, Concord, San Rafael, and San Jose. Two of his early-1950s developments, Green Gables and Greenmeadow in Palo Alto, are listed on the National Register of Historic Places.

In San Francisco, Eichler built approximately 100 single-family houses, four high-rise towers, and two low-rise developments. Eichler's developments are located in the Diamond Heights redevelopment area (primarily single-family houses and duplexes), the Western Addition/Japantown neighborhood (66 Cleary Court Tower and Laguna Heights low-rise apartments), Visitacion Valley (Geneva Terrace and Towers), and Russian Hill (The Summit luxury tower located at 999 Green Street).

Diamond Heights

Eichler's San Francisco suburban houses reflect design constraints imposed by long, narrow lots. In the early 1960s, Eichler commissioned architect Claude Oakland to design several layouts for single-family houses within the Diamond Heights Redevelopment Area. Oakland had worked previously on Eichler projects while a staff architect at the firm Anshen & Allen. Adjacent to the sprawling Red Rock apartment complex, Oakland's post-and-beam houses clustered on Duncan Street and Cameo Way feature courtyards, interior atriums, and Japanese-inspired overhanging beams – features that exemplify Eichler's indoor-outdoor living philosophy. Built in 1962 for approximately \$24,500, the long and narrow one-story residences are set back from the street and largely hidden behind a scored concrete block courtyard wall. Each house features an interior atrium, often planted with trees, located near the center of the building. The prominent awning garage doors were originally clad in narrow vertical wood.

³²³Paul Adamson and Marty Arbunich, *Eichler: Modernism Rebuilds the American Dream* (Salt Lake City, Utah: Gibbs Smith Publishers, 2002), 47.

³²⁴ *Ibid.*

³²⁵ *Ibid.*, 62.



1021 Duncan Street features a cluster of Claude Oakland designed Eichler houses. Photo: Mary Brown, San Francisco Planning Department

A block away on Amber Drive, a second Eichler tract development of Oakland's design features split-level floor plans. These less-expensive, vertically oriented houses have a slight setback, similar scored concrete courtyard walls, and an unusual two-sided, tall and narrow angled bay window configuration. Farther south on Amethyst Way are duplexes of similar design. The Amber Drive and Amethyst Way

Eichlers feature enclosed courtyards, but do not contain interior atriums. Further east on Amber Drive, on a sloped section of Diamond Heights, Oakland designed several versions of split-level townhouses with enclosed interior entry courtyards. The projecting eaves, cantilevered overhangs, and flat roofs reflect a Japanese influence.

Western Addition

In addition to the single-family houses and townhouses in Diamond Heights, Eichler ventured into larger-scale multi-family residential developments in San Francisco. From a financial perspective, these larger projects were considerably less successful and ultimately led to the dissolution of the firm in 1966. His first larger-scale project, located in the Western Addition, is comprised of an 18-story high-rise adjacent to six three-story apartment buildings. Designed by Claude Oakland with Kinji Imada in 1963, the low-rise buildings contained 12 units each and pinwheeled around a central court designed by landscape architects Sasaki/Walker, and Associates. The landscaping features walking paths, a heavily wooded areas, and circular fountains. The units were sold as cooperatives, an unfamiliar form of ownership at that time. Originally, there were to be four 18-story high-rises, though only one was built – 66 Cleary Court. The Laguna Eichler Tower was designed by the Los Angeles firm Jones and Emmons, one of the three firms that worked with Eichler.



Left: 66 Cleary Court residential tower designed by Jones & Emmons (1964). Right: Across the street, at 85 Cleary Court, is a complex of six three-story, 12-unit buildings designed by Claude Oakland (1963). Common alterations include the enclosing and glazing of both the low-rise buildings and the tower. The middle-unit (right) retains its original open-air balcony. Photos: Aisha Rahimi; Mary Brown, San Francisco Planning Department

Visitacion Valley

Eichler developed a similar mixed low-rise / high-rise development, the Geneva Terrace and Towers, in Visitacion Valley. Designed by Claude Oakland with Kinji Imada in 1961 and built in 1965/66, this Planned Unit Development featured owner-occupied low-rise townhouses and twin rental-occupied towers. The identical two-story townhouses were atypical for Eichler in that they were designed in a somewhat traditional aesthetic, with brick cladding and arched windows reminiscent of the East Coast³²⁶. Landscape features of the Geneva Terrace include private rear patios, open-air carports, and a block-long community open space. Both the Geneva Terraces and Towers contained ample bedrooms intended for middle- to working-class families. However, the 573-unit Geneva Towers failed to attract its desired market and management was taken over by HUD, its units rented to low-income tenants. The Towers were closed by HUD in 1995 and demolished in 1998.



The Summit, 999 Green Street.
Photo: Flickr.com, user: Anomalous_A

Russian Hill

Eichler's final project (1964) in San Francisco, The Summit, was a luxury high-rise located at the crest of Green and Jones Street in Russian Hill. Massively out of scale with the neighborhood, the 32-story Summit building was designed by architect Tibor Fesces of the firm Neill Smith Architects.³²⁷ The design reflects the importance of structural engineers in realizing increasingly ambitious visions: the Summit's cantilevered floors, which ended in balcony edges rather than structural members, were supported by two concrete piers. Eichler and his family moved into the penthouse apartment. The Summit's massive scale and hilltop placement was extremely unpopular with the public at the time of construction and ultimately led to zoning reforms to limit height and bulk of future

³²⁶ Ibid.

³²⁷ Neill Smith's firm was chosen to design the building in a quid-pro-quo land for commission swap. Claude Oakland was commissioned to design the interior.

hilltop developments. Although the Summit was a financial success, Eichler's financial undoing was due, in part, to his ill-timed emphasis on urban high-density housing in an era characterized by suburban flight.³²⁸ His high-rises were also built during a weak rental market.

Brutalism (1960 - 1980s)

Brutalist buildings in San Francisco are massive in scale, often imposing, and represent a short-lived exploration of the expressive qualities of reinforced concrete. There are relatively few Brutalist buildings in San Francisco and such buildings are generally limited to large-scale commercial, hospital, service and educational buildings. Brutalist designs were built in San Francisco from 1960 to the early 1980s.

The term Brutalism is derived from the French term "beton brut" or raw concrete.³²⁹ It was coined by English architects Alison and Peter Smithson in 1953.³³⁰ The architectural style evolves from Le Corbusier's 1940s - 1950s experimentation with rough concrete in its crudest, most brutal form.³³¹ Brutalist buildings often incorporate large expanses of glass, however fenestration is often deeply recessed, resulting in shadowed windows that appear as dark voids. The plasticity of reinforced concrete allows for a myriad of shapes and forms, though repetitive angled geometries predominate. Concrete is poured on-site and left unpolished, often revealing the texture and grain of wood forms and small pebbles of the aggregate. The raw, expressive quality of Brutalist buildings are the antithesis of precision-machined glass and steel vertical boxes then dominating large-scale projects.³³² Brutalist designs are considered a reaction against the slickness and anonymity of corporate Miesian glass curtain wall buildings.³³³

³²⁸ Ibid.

³²⁹ Peter Blake, *Le Corbusier: Architecture and Form*, (Gretna, Louisiana: Pelican Books, 1964), 38.

³³⁰ www.viswiki.com/en/Brutalist_architecture (accessed June 1, 2010)

³³¹ Cunliffe and Loussier, 242

³³² Harold Kirker. *Old Forms on a New Land: California Architecture in Perspective*, (Niwot, Colorado: Roberts Rinehart Publishers, 1991), 99.

³³³ Ibid.



Left: The Hilton hotel at 750 Kearney Street. Built in 1970, the hotel is connected to Portsmouth Square via a pedestrian bridge. (Source: unknown)

Below: The Administration Building, one of several Brutalist buildings located at San Francisco State University,

Photo: Mary Brown, San Francisco Planning Department



Third Bay Tradition (c.1965-1970s)

In the early 1960s, the Bay Tradition continued to evolve, forming the foundation of what is now known as the Third Bay Tradition. Highly influenced by the writing of architect Charles Moore, design elements associated with the Third Bay Tradition include wood shingle cladding, plain wood siding, and shed roof forms. Third Bay Tradition buildings were described as vertical shed-roof boxes or “mine-shaft” boxes.³³⁴ Moore conceptualized three building forms for houses which include: rooms of various shapes arranged around a connective passage; shed-like rooms that are hung like saddlebags on to the main structure; and houses built around an aedicule – four columns supporting four beams – creating an open space frame as the house’s symbolic center.³³⁵

The Third Bay Tradition coincided with a rise in mass-housing and condominium home ownership. Design elements associated with the Third Bay Tradition and The Sea Ranch complex diffused across the country and became a national condominium vernacular.³³⁶ The Sea Ranch, an iconic complex of condominiums, is sited in a bucolic, coastal area of Sonoma County and is considered a masterwork of Third Bay Tradition design. Lawrence Halprin created the landscape and development plan, which clustered buildings and provided large areas of community open space. Master architects Joseph Esherick and Charles Moore are associated with the early design phase (mid-1960s). Since 1965, versions of The Sea Ranch condominium design have dominated the design of group housing nationwide.³³⁷

The work of Joseph Esherick and his firm Esherick, Homsey, and Dodge spanned the bridge between the Second and Third Bay Traditions. Other architects associated with the Third Bay Tradition include Charles Moore, William Turnbull, Donylyn Lyndon, Richard Whitaker (of the firm Moore, Turnbull, Lyndon & Whitaker), Richard Peters, John Field, J.D. Buckley, and Dmitri Vedensky.

³³⁴ Source.

³³⁵ Walker, Lester. *American Shelter*. (Woodstock, NY: The Overlook Press, 1996), 195.

³³⁶ Woodbridge, John and Sally Woodbridge. *Buildings of the Bay Area*. (New York: Grove Press, 1976), 231.

³³⁷ Ibid.

Third Bay Tradition buildings in San Francisco are primarily associated with condominium developments and the occasional single-family house. Most were constructed in the late 1960s and the 1970s. The Diamond Heights area features a concentration of shingle-clad condominiums and apartments influenced by the Third Bay Tradition.



Above left: Condominiums on Gold Mine Hill, part of the Diamond Heights Redevelopment project area. Stained wood shingles are a ubiquitous cladding for houses, apartments, and condominiums in the Gold Mine Hill area. Above right: A single-family Third Bay Tradition house (1974) perched on the edge of Glen Canyon. Left: 3406 Market Street, designed by J.D. Buckley (1968).

Photos: Mary Brown, San Francisco Planning Department;
www.mapjack.com

Downtown Modern

In the late 1950s and early 1960s corporations and real estate developers increasingly turned toward



View of Downtown skyline looking southeast.
Photo: Mary Brown, San Francisco Planning Department

Modernism for the design of office buildings, skyscrapers, corporate headquarters, plazas, parks, and related landscapes. Stylistic influences include the International Style, Corporate Modernism, and Brutalism. The glass curtain wall – a thin, non-load-bearing cladding that is hung on a building’s structural frame³³⁸ – popularized by Mies van der Rohe in the late 1950s, predominated. Curtain walls are “thin, non-load bearing cladding ‘hung’ on a building’s structural frame. Key firms involved in the design of Downtown buildings include Skidmore, Owings,

and Merrill (SOM), Hertzka & Knowles, Anshen & Allen, and Wurster, Bernardi & Emmons.

³³⁸ Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008), 158.

Landscape designers also played an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces. Of primary influence was Lawrence Halprin, credited with the landscape design of the Bank of America World Headquarters, 555 California Street (1960 – 1969); the Yerba Buena Gardens Master Plan (1969); the Market Street Beautification Project (1968-1970), and the Embarcadero Center Master Plan (1969-1974).

Although only a moderate number of new mid- to high-rise buildings were constructed in Downtown from 1935-1970, these building forms, expression of structure, designs, and associated designed landscapes transformed the appearance of Downtown. Influential office towers include the Crown-Zellerbach Building, Alcoa Building, Bethlehem Steel Building, John Hancock Building, Transamerica Building, and the Embarcadero Center.

San Francisco's downtown skyline was dramatically transformed beginning in the late 1950s. Two iconic buildings stand out for their innovative architecture and landscape design – the (1959) Crown-Zellerbach Building (now a designated Article 10 San Francisco Landmark) and the (1964) Alcoa Company Building.

Crown-Zellerbach

The iconic Crown Zellerbach Building was only the second high-rise constructed in San Francisco since the 1930s. It is considered the first glass curtain wall high-rise in San Francisco. Gary Koll described its importance:

“Crown Zellerbach is the first office building in the city which corresponds to the aims of the International Style as defined by Johnson and Hitchcock: its emphasis of volume over mass, regularity and the avoidance of ornament. It was also the first San Francisco office building set in a plaza, which challenged both the conventions of the surrounding stone or terra cotta finishes and the continuity of street frontages in downtown, and afforded the opportunity to create a masterful and dynamic composition of elements: tower, pavilion and open space. Given the sculptural nature of the plaza which introduced elements of naturalistic landscape design, large corporations were just then starting to commission for their more rural/suburban headquarters buildings, the complex continues to be one of the most free designs of the office tower set in open space genre.”³³⁹

The complex is set on a triangular parcel on the corner of Market at Bush Street and includes a 20-story steel-framed office tower, one-story pavilion building, and a sunken landscaped plaza. Designed by Edward Bassett of SOM., the office tower is clad with an aluminum-framed, green-tinted glass curtain wall with darker green spandrel glass.³⁴⁰ The glass extends uninterrupted from floor to ceiling. A southeast-facing service-block tower is clad with a rich brown glass mosaic tile. The building appears to float on squared pilotis above the glass-walled lobby.

The adjacent pavilion is a tall one-story circular building set on a pedestal. It features a decorative folded concrete roof form sheathed in copper. The Japanese-influenced plaza, designed by SOM, is paved with river rock, and includes planting areas, olive trees, a bronze fountain sculpture and gently curving limestone steps leading up to Market Street.³⁴¹

³³⁹ Gary Koll, unpublished fiche, Northern California Chapter of docomomo, February 26, 1997.

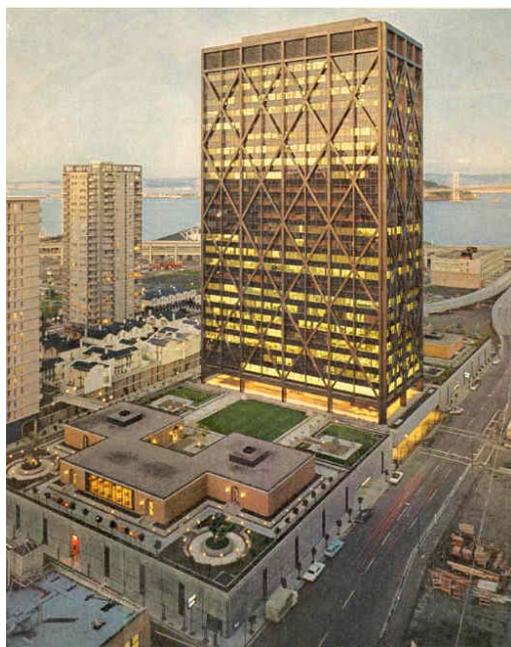
³⁴⁰ Ibid.



Views of the Crown Zellerbach Building and the ancillary round bank building. Top right: Opening day celebration. Above left: Perched on pilotis, the building appears to float above the translucent lobby. Photo credits: Life Magazine, Flickr users, and <http://blog.wellsfargo.com/GuidedByHistory>

Alcoa Building

Built in 1964-1967, the Alcoa Building (now called 1 Maritime Plaza) is a high-rise office tower located within the Golden Gateway redevelopment area. Designed by SOM, it was the first to use seismic cross-bracing for aesthetic effect.³⁴² The structural integrity of the building is exposed by a unique, exterior cross-member structural bracing system. It is clad in an anodized dark bronze curtain wall. Landscape architects Sasaki/ Walker & Associates designed the raised landscaped plazas sited two stories above the street below. Set atop the concrete parking structure and accessed via several pedestrian bridges, the plazas were designed as outdoor sculpture gardens and feature sculptures by Marino Marini, Henry Moore, Charles Perry, and Jan Peter Stern. Other landscape elements include trees, benches, walkways and a dome-shaped fountain designed by Robert Woodward.



Left: Alcoa Building, 1 Maritime Plaza, prior to construction of the Embarcadero Centers to the east. The Alcoa Plaza was Sasaki, Walker & Associate’s first plaza-on-a-structure design. It was designed as a series of two large and four small contained outdoor spaces, which created “roomlike spaces.” Landscape elements include fencing, paving, and seat-height planters. Each “room” features a single sculpture, the most spectacular of which is Robert Woodward’s dome fountain.

Photos: Mary Brown, San Francisco Planning Department / <http://my.fit.edu/~rosiene/30855.htm>

Influential Downtown Office Towers and Designed Landscapes

Year	Building / (Landscape)	Lead Designer	Associated Architects	Landscape Architect
1959	Crown Zellerbach, 1 Bush St. (Plaza)	Edward Bassett	SOM, Hertzka & Knowles	SOM
1959	255 California, Industrial Indemnity Building		SOM	tbd
1959	100 California		Welton Becket & Associates	tbd
1960	International Building		Anshen & Allen	Robert Royston
1964	555 Market, Standard Oil of California / (Plaza)		Hertzka & Knowles	Osmundson & Staley
1964	Alcoa Building, 1	Edward Bassett	SOM	Sasaki, Walker &

³⁴² Sally Woodbridge, *San Francisco Architecture: The Illustrated Guide to Over 1,000 of the Best Buildings, Parks, and Public Artworks in the Bay Area*, (San Francisco: Chronicle Books, 1992), 34.

Year	Building / (Landscape)	Lead Designer	Associated Architects	Landscape Architect
	Maritime Plaza (Maritime Plaza)			Associates
1967	400 California, Bank of California Tower		Anshen & Allen	tbd
1967	One Embarcadero Center (Plaza)		John Portman Jr.	Lawrence Halprin
1967	555 California / Bank of America		Wurster, Bernardi & Emmons / SOM / Pietro Belluschi	Lawrence Halprin
(1969) 1971	600 Montgomery, Transamerica Building (Redwood Park)		William Pereira & Associates	Tom Galli

Decline of Modernism

In the 1960s, a variety of cultural, technological, and economic factors contributed to a rapid decline in the popularity and use of Modern architectural design. Jane Jacob’s seminal book *The Death and Life of Great American Cities*, derided the anonymity projected by Modern architecture and landscapes. A few years later, in the pages of *Esquire* magazine, Norman Mailer attacked Modern architecture as an “Urban Cancer.”³⁴³ In the late 1960s, the titans of Modern design all passed away: Le Corbusier (1965), and Mies van der Rohe and Walter Gropius (1969).

Imitations of Mies van der Rohe’s high-rise glass and steel buildings were blamed for homogenizing downtown skylines in cities across the United States. According to architecture critic Martin Filler, Mies’ studied and nuanced minimalism was badly imitated by speculators “who saw minimalism not as a medium for elegant simplification and technical perfection, but only as an opportunity for cheaper, easier, and therefore more profitable real estate development.”³⁴⁴ Mies’ architecture was later demonized as the primary source of “visual sterility & spiritual stagnation.”³⁴⁵

Economics played a significant role in the decline of Modern design. There was an increased disparity from 1945 to 1970 between the cost of architect-designed custom houses and builder-developed houses. This increase was due, in part, to the proliferation of agencies charged with regulating construction, seismic safety, siting, zoning and land-use. As architect-designed houses became cost-prohibitive, the numbers of “Contractor Modern” buildings increased. The cheaper construction costs associated with Modernism’s stripped-down aesthetic resulted in more and uglier buildings despised by the public. The “Richmond Specials,” in particular, offended the sensibilities of many San Franciscans. Building performance also played a role. As concerns over energy consumption rose, the energy loss inherent in glass walls led to a significant decline in their use. Utilized extensively in high rise construction throughout the 1960s, glass curtain walls lost favor after the 1973 energy crisis.³⁴⁶

³⁴³ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 26.

³⁴⁴ Martin Filler, *Makers of Modern Architecture: From Frank Lloyd Wright to Frank Gehry*. (New York: New York Review of Books, 2007), 52.

³⁴⁵ *Ibid.*, 49.

³⁴⁶ Michael A. Tomlan, “Building Modern America: An Era of Standardization and Experimentation.” In *Twentieth Century Building Materials: History and Conservation*, (New York, New York: McGraw-Hill Companies, 1995), 42.

Chapter 7:

San Francisco Modern Landscape Design (1935-1970)

Cultural Landscape Introduction

A cultural landscape is defined as a geographic area associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general categories of cultural landscapes: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.³⁴⁷ Modern designed gardens, plazas, and parks fall under the category of historic designed landscapes.

The National Park Service defines a historic designed landscape as a “landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, engineer, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person, trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes.”³⁴⁸

Types of designed historic landscapes, as defined by the National Park Service, constructed in SF during the period of significance (1935-1970) include:³⁴⁹

- small residential grounds
- plaza/square/green or other public spaces
- campus and institutional grounds
- city planning and planned communities
- commercial grounds and parks
- grounds designed or developed for outdoor recreation and/or sports activities

Modern Landscape Architecture

The emergent postwar Modern landscape drastically transformed the shape, use, and appearance of residential gardens and the relationship between house and garden. San Francisco Modern architect Gardner Dailey disparaged traditional residential landscaping, – likening a house set in a sea of lawn and base plantings to a roast surrounded by parsley.³⁵⁰ In the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and

³⁴⁷ Defining Landscape Terminology, National Park Service, http://www.nps.gov/hps/hli/landscape_guidelines/terminology.htm

³⁴⁸ Ibid.

³⁴⁹ *National Register Bulletin No. 18 - How to Evaluate and Nominate Designed Historic Landscapes*. National Park Service, Washington D.C., (<http://www.nps.gov/history/nr/publications/bulletins/nrb18>) Accessed July 2010

³⁵⁰ Gardner Dailey, *Domestic Architecture of the San Francisco Bay Region*, catalog accompanying the San Francisco Museum of Art exhibit of the same name, 1949), 10

landscapes. New materials were used to facilitate the indoor-outdoor California lifestyle, and plants were increasingly used to create spaces, rather than for purely decorative effect.

Modern landscape architecture represented a change in use. Gardens were intended to be used by families for more than just walking through, a reaction against the formality of European gardens. Spaces were designed for play, sports, different user groups and different age groups. Landscape design shifted from exterior decoration to the design of spaces for the use of people.

New techniques in residential landscape design linked the inside to the outside. Revised loan practices resulted in smaller post-war houses. This decrease in residential square footage, combined with the emergent California indoor-outdoor lifestyle led to landscape designs that maximized the use of outdoor space. Design of buildings and gardens attempted to maximize useable space by expanding living and new uses into the outdoors. New materials and products such as aluminum-framed sliding glass doors further dissolved the barrier between indoor and outdoor living and facilitated a fluidity of space and movement.³⁵¹ Modern landscape design integrated the landscape with the building in very tangible ways. Building materials were extended into the landscape (and vice versa) through the use of trellises, pergolas, lattice, walls, fences, paving and shelters. New materials such as fiberglass and aluminum mesh were increasingly incorporated in garden design.

Plants were used to define space. What plants *do* was more important than what plants look like in Modern landscape design. Plants were utilized in a structural way, rather than simply as decorative elements. Modern landscape design emphasized volume over variety. Plants were also often green, rather than the hues of red and yellow traditionally associated with flowering gardens. Horticultural collections of earlier eras were de-emphasized.³⁵²

Common design elements of Modern gardens include swimming pools and paving. Modern design gardens are characterized by the extensive use of paving, which reduced the garden's required maintenance. This increased use of paving materials reflected the shift from maintenance provided by professional gardeners to the more common owner-provided maintenance. In the post-war era, sunken swimming pools were increasingly affordable to a burgeoning and prosperous middle class. Pools in Modern gardens were often art-based or shaped in biomorphic, non-rectilinear shapes. Kidney-shaped pools were popular, particularly after widespread publication of Thomas Church's Donnell Garden in Sonoma. In San Francisco, however, the cool climate, hilly topography, and small lot sizes largely precluded the widespread adoption of swimming pools.

Modern landscape design reflected the influence of Modern art. The Modern garden frequently used irregular forms and asymmetry.³⁵³ Modernist biomorphic forms were borrowed from the Surrealists, orthogonal forms from the Cubist painters, and in some cases, gardens were designed borrowing literally from specific Abstract Expressionist paintings. One of Garrett Eckbo's gardens is a literal interpretation of a specific Wassily Kandinsky painting. Robert Royston was also influenced by the sweeping arcs and converging diagonals of Kandinsky's paintings and by the biomorphic and cubist forms of Le Corbusier and Mies van der Rohe.³⁵⁴ Robert Royston's renowned Chinn Garden (1950) in San Francisco

³⁵¹ Marc Treib lecture at Cultural Landscape Symposia, University of California, Berkeley. October 2009.

³⁵² Ibid.

³⁵³ Cultural Landscape Foundation, "What's Out There" database

³⁵⁴ Reuben M. Rainey, *Modern Public Gardens and the Suburban Park* (San Francisco: William Stout, 2006), 20.

incorporated large rectilinear shapes of colored concrete in a composition reminiscent of a Piet Mondrian painting. The Modernist garden frequently incorporated irregular forms, rectilinear geometry, and asymmetry. Japanese gardens also provided inspiration.

In San Francisco, the 1940s witnessed increased collaboration between architects of the Second Bay Tradition and a small group of Modern landscape architects including Thomas Church, Lawrence Halprin, Robert Royston, Garrett Eckbo, Douglas Baylis, and Theodore Osmundson. In the seminal 1949 San Francisco Museum of Art show “Domestic Architecture of the San Francisco Bay Region,” landscape architects were associated with 36 of the 52 buildings. Thomas Church and Garrett Eckbo each designed over a third of associated gardens. Douglas Baylis’ gardens were also well represented. Thomas Church was a close friend and collaborator with William Wurster, a leader of the Second Bay Tradition.

Landscape Architecture and Planning

Residential landscape design formed the foundation of most landscape architects’ practices. In the 1940s, however, landscape architects increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning. Visionary educators and practitioners such as Hideo Sasaki stressed the collaborative role of landscape architecture in planning and design.

Garrett Eckbo, in particular, emphasized the expanded scope and opportunities for landscape design. Eckbo’s projects from 1936-1965 include 175 housing developments, 75 community facilities, 81 educational sites, 62 commercial, 9 planning projects, and between 600-800 private gardens.³⁵⁵ A 1946 article in *Architect and Engineer* describes the design approach of Eckbo, Royston & Williams, a firm described as both landscape architects and planning consultants:

“They don’t look upon gardens, parks and playgrounds as things in themselves attached to houses or communities of houses. To them, the house and garden is interrelated living area, some of which is enclosed by walls and roofs, some of which is open. Since they don’t design houses they believe in close collaboration with the architect at all stages of the development of the house so that the living spaces which include both indoor and outdoor spaces are properly arranged with respect to each other as well as wind, views and sun.”³⁵⁶

Expanding upon this concept, the firm advocated for greenbelts and planned communities:

“The extension of this idea is that the community should be designed around the outdoor living areas rather than around the streets, sewer lines, gas, water, and electric mains as is now the custom. They feel that the present method places the service elements in a an over-emphasized position in the community planning picture, the logical outcome of which is the standard pattern of streets and lots with parks, playgrounds, shopping areas and schools placed by sheer necessity rather than in any logical relation to the community needs...Eckbo, Royston & Williams hope to help win public acceptance of the greenbelt and the planned community as a 20th century necessity.”³⁵⁷

³⁵⁵ Eckbo, Garrett, “Pilgrim’s Progress” in *Modern Landscape Architecture: A Critical Review*, ed. Marc Treib (Cambridge, MA: The MIT Press, 1994), 218.

³⁵⁶ “Landscape Architecture: A Professional Adventure in Use of Outdoor Space,” *Architect and Engineer*, September 1946, 11.

³⁵⁷ *Ibid.*

Activities and collaborations of San Francisco landscape architects, planners, and architects proved groundbreaking. Of particular note is the San Francisco group Telesis and its radical proposals for shaping the built and natural environment.

Telesis: Space for Living

The 1940 “Space for Living” exhibit at the San Francisco Museum of Art gave the Bay Area a modern vision of environmental design and regional planning. Exhibit visitors were exposed to three main concepts that later guided local planning efforts: urban renewal in “slum” areas, preserving an urban greenbelt, and collaborative planning at the regional level.³⁵⁸ The exhibit was produced by a volunteer society, Telesis, which counted among its members several young architects, landscape architects, designers, and planners who later came to be prominent in their fields.

The first Telesis meeting was held in August 1939. Attending the first few meetings were Burton Cairns, Vernon DeMars, Garrett Eckbo, Phillip Joseph, Francis Joseph McCarthy, Fran Violich, and Ed Williams.³⁵⁹ Among the eventual Telesis members, contributors, and associates were several figures closely linked to the Bay Region Style, including: Robert Anshen, Catherine Bauer, Ernest Born, Charles Warren Callister, Serge Chermayeff, Thomas Church, Gardner Dailey, John Dinwiddie, Henry Hill, Bernard Maybeck, Francis Joseph McCarthy, Erich Mendelsohn, Milton Pflueger, Geraldine Knight Scott, Mel Scott, John Warnecke, and William Wurster.³⁶⁰

The name “Telesis” originated from a Greek term meaning progress intelligently planned and directed.³⁶¹ Many Telesis members had originally met as students at UC Berkeley or through working for New Deal agencies such as the Farm Security Administration. Telesis members were “products of the Depression, stimulated by the potentials of new technology and aware that all was not well in the world at large.”³⁶² They looked to planning to solve social problems, with the belief that the built environment could and should benefit their communities as a whole³⁶³. The members were inspired by Modern architecture and

³⁵⁸ Peter Allen, “A Space for Living: Region and Nature in the San Francisco Bay Area, 1939-1969” (Ph.D. dissertation, University of California, Berkeley, 2009), 72.

³⁵⁹ Vernon Armand DeMars, “A Life in Architecture: Indian Dancing, Migrant Housing, Telesis, Design for Urban Living, Theater, Teaching” (oral history conducted in 1988-1989 by Suzanne B. Reiss, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 1992), 195.

³⁶⁰ Also participating in, or linked to, Telesis were: Lars Anderson, John Blayney, Phoebe Brown, Milton Butts, E. Michael Czaja, George Duggar, Alice Griffith, Jack Hillmer, Ruth Jaffe, Donald Kirby, William Landor, William Ludlow, Corwin Mocine, Grace McCann Morley, Bill Mott, Sibyl Moholy-Nagy, Gryffyd Partridge, John Pryor, Robert Royston, Albert Sawahata, Bill Spangle, Frances Spangle, Art Steiner, Edward Tolman, Mary Tolman, Aram Torossian, Dudley Trudgett, Leonore Upham, Stanley Weisburg, Bob Williams, and Sydney Williams. See: Allen, 98, 101-102; DeMars, 204, 207; Garrett Eckbo, “Landscape Architecture: The Profession in California, 1935-1940, and Telesis” (oral history conducted in 1991 by Suzanne B. Reiss, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 1993), 9, 44-46, 57, 73.

³⁶¹ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco, CA: Chronicle Books, 2006), 45.

³⁶² Francis Violich, “The Planning Pioneers” (*California Living, The Magazine of the San Francisco Sunday Examiner and Chronicle*, February 26, 1978), 29-35. Cited in: Francis Violich, “Intellectual Evolution in the Field of City and Regional Planning: A Personal Perspective Toward Holistic Planning Education, 1937-2001,” (IURD Working Paper Series, Institute of Urban and Regional Development, University of California, Berkeley, 2001), 17-18.

³⁶³ Paul Adamson, “California Modernism and the Eichler Homes,” *The Journal of Architecture* 6 (2001): 1-25.

urban design in Europe, and by urban theorists such as Lewis Mumford and CIAM (Congrès International d'Architecture Moderne).³⁶⁴

The group felt that the region's housing and conservation problems were interlocking and could not be addressed by the existing "arbitrary separation of professions."³⁶⁵ Thus, in their credo, they called for "the team efforts of all professions that have bearing on the total environment."³⁶⁶ Telesis has been recognized by the American Planning Association as the "first volunteer-based group to bring multiple fields together to work toward environmental development on a regional basis."³⁶⁷ The Telesis credo also stated its support for "the involvement of an informed public in the ultimate choice of potential solutions."³⁶⁸ In addition to museum exhibitions, Telesis members produced an early grade school education program and articles in publications such as *Sunset* magazine³⁶⁹ and *California Arts and Architecture*³⁷⁰.

The "Space for Living" exhibit opened on June 29, 1940. It was divided into four sections reflecting major aspects of urban living: "man lives," "man works," "man plays," and "man is served."³⁷¹ The intent was to show how to integrate these aspects into a holistic, modern planning approach. Sketches contrasted urban blight with orderly, modernist designs and presented concepts such as greenbelts, cul-de-sacs, and superblocks. The exhibit was well-attended, receiving over 10,000 visitors.³⁷² Activist Dorothy Erskine, an early supporter of Telesis' efforts, used her connections to ensure powerful local figures attended³⁷³. The following year, Telesis members produced a second exhibit, "Regional Planning for the Next Million People," and a proposal for a Bay Area regional planning commission.

World War II ended much of Telesis' activity, although the group persisted to some degree until the 1950s, and they produced a ten-year anniversary exhibit, "The Next Million People." Telesis' ideas, however, were carried forth by groups such as the San Francisco Planning and Housing Association (known today as SPUR) and the Greenbelt Alliance. In addition, a regional planning agency, the Association of Bay Area Governments, did eventually emerge, though with limited decision-making powers. And while San Francisco was one of the few large cities with no planning department at the time of the first Telesis exhibit, it established a planning department, with Telesis members as staff, two years later³⁷⁴. Telesis members also eventually assumed leadership positions. Kent became San Francisco's planning director. Violic founded UC Berkeley's Department of City and Regional Planning, and other

³⁶⁴ Peter Allen, "Progress Intentionally Planned: Telesis and the Modern Agenda," *Urbanist* (San Francisco Planning and Urban Research Association newsletter, July 2009): 38-42; DeMars, "A Life in Architecture," 87-88.

³⁶⁵ Eckbo, 52.

³⁶⁶ Violic, "Intellectual Evolution," 19.

³⁶⁷ American Planning Association, "National Planning Awards 2001," <http://www.planning.org/awards/2001/index.htm> (accessed July 2, 2010).

³⁶⁸ Violic, 19.

³⁶⁹ DeMars, 204.

³⁷⁰ Corwin Mocine, "A Space for Living," *California Arts and Architecture* (September 1940). Cited in: Allen, "A Space for Living," 87.

³⁷¹ "Telesis: The Group and the First Exhibit, 1940," T.J. Kent Papers, 1910-1993, The Bancroft Library, University of California, Berkeley. Cited in Allen: "A Space for Living," 71.

³⁷² "Telesis Works to Make S.F. a Better Place to Live In," *San Francisco Chronicle*, July 30, 1940. Cited in: Allen, 71

³⁷³ Allen, "Progress Intentionally Planned," 38-39.

³⁷⁴ Allen, "A Space for Living," 72; DeMars, 287.

Telesis members taught at Berkeley as well. Telesis could also be considered the “first step” leading to Berkeley’s College of Environmental Design,³⁷⁵ which innovatively combined the disciplines of architecture, landscape architecture, and planning into a single college in 1959. While Telesis’ vision has not necessarily been realized, its ideas helped drive future planning efforts.

Influence of Thomas D. Church

San Francisco is considered the hearth of Modern landscape design and Thomas D. Church is widely known as its founding father.³⁷⁶ A landscape designer since the early 1930s, Church’s post-war landscapes “achieved an unquestionable modernity that became recognized worldwide.”³⁷⁷ He designed modest backyard gardens for middle-income clientele as well as larger landscape commissioned by wealthier clients. In San Francisco, Church designed over 150 private gardens.³⁷⁸ His office was small, but extraordinarily prolific. Church is credited with designing over 2,000 works over his 40-year career. He was a close friend and collaborator with the prominent Second Bay Tradition architect William Wurster.³⁷⁹ His 1955 book *Gardens are for People* and Eckbo’s 1950 *Landscapes for Living* were the most important and influential landscape architecture books of the postwar era.³⁸⁰

Church’s design of the Donnell garden (1948), in Sonoma County is considered a masterwork in Modern landscape design and propelled him into the international limelight. The garden, designed by Church, with Lawrence Halprin and architect George Rockrise, pioneered the use of unusual, abstracted forms. Its centerpiece was a biomorphic, kidney-shaped pool, which contained modern sculpture and a miniature island. Live oak trees grew through holes in the redwood deck. The garden landscape and related pool house reflect a fluid transition between indoors and outdoors. The garden “helped promote a lifestyle in which living outdoors shared equal importance with life inside the home.”³⁸¹



Left: Donnell garden pool and deck.

Photos: Charles Birnbaum, 2007, Courtesy The Cultural Landscape Foundation

³⁷⁵ DeMars, xii.

³⁷⁶ Peter Walker and Melanie Simo. *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge, MA: MIT Press, 1998), 93.

³⁷⁷ Marc Treib, “Thomas Church, Garrett Eckbo, and the Postwar California Garden” in *Preserving the Recent Past 2*, ed by Deborah Slaton and William G. Foulks (Washington, DC: Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, 2000), 2-149 – 2-158.

³⁷⁸ According to list of San Francisco gardens provided by Church’s former office administrator.

³⁷⁹ Wurster and Church even had offices in the same San Francisco building.

³⁸⁰ Author Name. *Modern Public Gardens and the Suburban Park*. (San Francisco: William Stout, 2006), page?

³⁸¹ Marc Treib, (2000), 2-149 – 2-158.

Church's designs for private gardens in San Francisco were understandably more constrained, given the small and narrow lot sizes typical in San Francisco. Nonetheless, Church was renowned for his ability to site and orient a house and "making subtle transitions that let life flow more freely than ever before, through walls of sliding glass, out onto terraces, and beyond."³⁸² He used traditional materials such as concrete, brick, gravel, asphalt, grass turf, and ground turf, and he experimented with new materials including redwood bark, corrugated asbestos, and redwood blocks and rounds for paving.³⁸³



Thomas Church designed the landscaping for the Valencia Gardens public housing (1939-1942). The building (designed by William Wurster, with Harry Thomsen) and site design have been demolished. The project was featured in the 1948 San Francisco Museum of Art show "Landscape Design," where the show's catalog described the complex as "one of the most outstanding housing projects in the United States

Photo: San Francisco History Center, San Francisco Public Library

Throughout his career, Church's office remained small and focused on private gardens. Several significant San Francisco landscape architects worked at his office including Douglas Baylis, Lawrence Halprin, Theodore Osmundson, Jack Stafford, Casey Kawamoto, Robert Royston, June Meehan, and architect George Rockrise. Many of these landscape architects went on to form important firms of their own. The bulk of his work focused on residential gardens, though he did design the landscaping for a few large housing projects in San Francisco, including Valencia Gardens (1939) and Parkmerced (1941).

The planned neighborhood of Parkmerced consisted of low-rise garden apartments which faced a shared private garden space, mid-rise apartment towers, a small shopping center, school, recreational zones, and a large central meadow. Each ground level apartment had a screened patio and was linked by paths to the parking area.³⁸⁴ Plants were used to delineate public and private spaces. It is located in the far southwest area of San Francisco. Parkmerced was recently determined eligible for listing in the National Register, in large part due to the innovative landscape designs of Thomas Church. Robert Royston aided in the design, which is described thusly:

"Together they developed the site plan, using both radial geometry and a Beaux Arts approach, breaking with the traditional San Francisco street grid. Parkmerced is anchored by Church's heavily wooded, three-acre, oval park, Juan Bautista Circle. All major streets radiate from this center. To the west of the main circle, a large open space called the Meadow serves as front yard for four mid-rise residential towers. A consistent plant palette unifies the garden courtyard designs."³⁸⁵

³⁸² Walker and Simo, 102.

³⁸³ Ibid., 104

³⁸⁵ Cultural Landscape Foundation database, <http://tclf.org/landscapes/parkmerced> (accessed July 2010)



Left: Shared interior courtyard of Parkmerced garden apartments. Right: Large expanses of open space, and an axial grid characterize Church's design of Parkmerced. Photos: Cultural Landscape Foundation "What's Out There" database; San Francisco History Center, San Francisco Public Library

Types of Modern Landscapes

Private Residential Gardens

From approximately 1940 to 1970, private residential gardens in San Francisco frequently incorporated design elements associated with Modern landscape architecture. Key landscape architects and firms active during this period include Thomas Church, Lawrence Halprin, Douglas Baylis, Garrett Eckbo, Helen French, John Staley, Prentiss French, Robert Royston, the firm Royston, Hanamoto & Mayes, Theo Osmundson, the firm Eckbo, Royston & Williams, and Casey Kawamoto. See the biographies of these and other San Francisco landscape designers for locations of known residential gardens. Private residential gardens are often not visible from public rights of way.

Examples of private residential landscapes include Robert Royston's 1962 design for R. Stockton Rush Jr., which incorporated design elements characteristic of Modern residential gardens including a wading pool, sculpture, sandbox, and a pergola that doubled as a swing set.



Above: Before and after images of Royston's garden remodel for R. Stockton Rush Jr., at 3020 Pacific Avenue, 1962. Photos: Courtesy of Robert Royston Collection, Environmental Design Archives, University of California, Berkeley.

Large-Scale Planned Residential Complexes

The late 1930s to 1960s saw the development of numerous large-scale planned residential communities. These residential complexes often featured extensively designed landscapes by master landscape architects. Common landscape features include private patios, open-air carports, shared open space, view corridors, trees, fountain elements, public art, gates, vegetation, paths and walkways, benches, signage, seating areas, fences, trellises and courtyards. Frequently, these complexes were intended to function as a complete community, with various housing types, shopping centers, churches, playgrounds, and schools.

Planned residential complexes were developed by private developers, by the San Francisco Housing Authority, and by private developers under the auspices of the San Francisco Redevelopment Agency. Examples include:

Example of a Residential Planned Landscape: St. Francis Square



Designed by Lawrence Halprin, St. Francis Square (1961) was the communal landscape component of a major residential complex designed by architects Marquis & Stoller. It included plantings, grassy areas, walkways, designated play spaces, and seating areas. The buildings faced inward featured balconies and ground level patio areas. Photo: Aisha Rahimi

Table: Examples of Residential Planned Landscapes

Year Constructed	Name of Complex	Location	Developer Type	Landscape Architect
1939	Valencia Gardens	Mission District	Public housing	Thomas D. Church
1940	Holly Courts	Bernal Heights	Public housing	Glenn Hall
1941	Parkmerced	Parkmerced	Private	Thomas D. Church, with Robert Royston and June Meehan
1949	Parkmerced (towers)	Parkmerced	Private	Thomas Church, with Lawrence Halprin
1949	Stonestown	Stonestown	Private	TBD
c.1940s	Potrero Hill	Potrero Hill	Public housing	Thomas D. Church , with Robert Royston

Year Constructed	Name of Complex	Location	Developer Type	Landscape Architect
1951	Ping Yuen	Chinatown	Public housing	Douglas Baylis
1956	Hunter's View	Hunter's Point	Public housing	French, Jones, Laflin & Associates
1957	Midtown Terrace	Twin Peaks	Private	Unknown
1961	St. Francis Square	Western Addition	Private / SFRA	Lawrence Halprin
1962	Geneva Terraces	Visitacion Valley	Private	Royston, Hanamoto & Hayes
1964	Red Rock Hill	Diamond Heights	Private / SFRA	TBD
1966	Laguna Eichler townhouses	Western Addition	Private / SFRA	Sasaki, Walker & Associates
1966, 1968	Presidio Housing			Royston, Hanamoto, Mayes & Beck

Commercial and Corporate Designed Landscapes

Many of San Francisco's most innovative Modern landscapes are found in the plazas and parks associated with commercial development, particularly in the Downtown area. The Crown-Zellerbach building was the first high-rise office tower set in a landscaped plaza. The tower-in-a-park spatial configuration was frequently replicated in the 1960s. In addition, a major San Francisco Redevelopment Agency project area – Golden Gateway – resulted in new mini-parks, pedestrian bridges, and plazas in the Downtown area. Common design elements of these commercial spaces include lighting features, benches and seating areas, grassy areas, signage, trees, walkways and pedestrian circulation, planters, fountains, and sculpture. Key landscape architects include Lawrence Halprin, Robert Royston, and Sasaki/Walker & Associates.

Example of a Commercial Landscape: Golden Gateway



Left: Begun in the early 1960s, the Golden Gateway Redevelopment Project featured a 10-acre area of shops, high-rise apartments and townhouse residence units. Sasaki/ Walker & Associates and collaborating firms designed a series of second level plazas, recreation spaces, and pedestrian bridges separated from street traffic. Right: International Building corporate plaza designed by Robert Royston. Sources: San Francisco History Center, San Francisco Public Library; University of California at Berkeley, Environmental Design Archives (permission pending).

Table: Examples of Commercial and Corporate Designed Landscapes

Year Built	Building Name	Location	Landscape type	Landscape Architect
1959	Crown Zellerbach	Downtown	Sunken plaza	SOM
1961	Alcoa Building	Downtown (Golden Gateway)	Corporate Rooftop Plaza	Sasaki/Walker & Associates
1961	Fairmont Hotel		Rooftop Garden	Lawrence Halprin
1961	International Building	Chinatown / Downtown	Corporate Plaza	Robert Royston
1960s	Golden Gateway Redevelopment Project	Downtown	Plazas, bridges, & parks	Sasaki/Walker & Associates in conjunction with Wurster, Bernardi & Emmons and DeMars & Reay
1962	Nihonmachi	Japantown	urban design plan	Royston, Hanamoto & Mayes
1962-1965	Ghirardelli Square	Fisherman's Wharf	(Adaptive re-use) Fountains, lighting, planting, outdoor spaces for performing	Lawrence Halprin

Year Built	Building Name	Location	Landscape type	Landscape Architect
			and eating	
1964-1967	Standard Oil	Downtown	Plaza	Osmundson & Staley
1967	Embarcadero Center	Downtown (Golden Gateway)	Plaza, shopping center courtyards	Lawrence Halprin
1967	Bank of America	Downtown	Plaza	Lawrence Halprin
1969	Transamerica	Downtown	Redwood Park	Tom Galli

Rooftop Gardens

In the 1920s, Le Corbusier promoted rooftop gardens as one tenet of his “five points towards a new architecture.” His iconic Villa Savoye, Maison Citrohan houses, and Marseilles apartment building incorporated rooftop gardens and terraces in order to provide a measure of protection for the concrete roofs, to provide an outdoor living space for residents, and to compensate for the green space lost to the building’s footprint.

In San Francisco, rooftop gardens were promoted by real estate developers as a means to maximize buildable areas in the dense Downtown area. These rooftop gardens, parks, and plazas are often a subset of commercial and corporate landscapes, built to utilize valuable street-level land while meeting open-space requirements. Rooftop gardens designed during the Period of Significance (1935-1970) were most often sited atop two-story above-ground parking garages and are concentrated in Downtown San Francisco. Timothy Pflueger’s 1940s re-design of Union Square was the first to incorporate a parking garage beneath an existing park. The luxurious four-level parking garage catered to affluent shoppers and featured cashier’s cages, rest rooms, a waiting lounge, and automotive services such as gasoline, and wash and wax.³⁸⁶ Opened in 1942, the parking garage was credited with helping to preserve the shopping district located in the City’s historic core.³⁸⁷ The sunken garage was largely hidden and the gently sloped park was accessed at street level.

Later rooftop gardens were designed in the inverse – the garden was largely hidden atop a raised multi-story parking garage. The concrete walls of these parking garages significantly detracted from the pedestrian experience at the street level. Such structures were controversial and largely rejected by the electorate; however, a clause in the voter-approved 1949 departments of recreation and parks consolidation ordinance empowered the newly created Recreation and Parks Commission to approve construction of sub-park parking garages.³⁸⁸ Subsequent rooftop parks include Civic Center Plaza – the

³⁸⁶ Delehanty, Randolph Stephen. *San Francisco Parks and Playgrounds, 1839 to 1990: The History of a Public Good in One North American City*, (PhD Dissertation, Harvard University, 1992), 469.

³⁸⁷ *Ibid.*, 470.

³⁸⁸ *Ibid.*

redesign of a historic park above a sunken garage – and St. Mary’s Park and Portsmouth Square, the latter of the two entailed the redesign and rebuilding of historic parks atop newly constructed above-ground parking structures. The extensive plazas associated with the Alcoa Building are sited atop a two-story concrete parking garage that fronts Clay and Battery streets.

Example of a Rooftop Garden: St. Mary’s Park



Left: Designed in 1957, St. Mary’s Park is large-scale rooftop park sited atop a parking garage in Downtown San Francisco. The existing historic park was redesigned by Robert Royston and features “a flowing pattern of planted areas and paving that obscured the rigid geometry that was imposed on the ground plane by the underlying building structure. An existing row of poplar trees was retained as backdrop for the park. A sculpture by noted San Francisco artist Benny Bufano provides a focal point for the space.” The park features considerable paved areas to accommodate the heavy foot traffic.

Below left: View from California Street of the St. Mary’s Park garage entrance and rooftop foliage. Below: The largely hidden plazas associated with the Alcoa building are sited atop a massive corner lot concrete parking garage. Photos: www.postwarportfolio.com/Pages/St_MarysI.html and Google maps.



Civic and Institutional Landscapes

Numerous parks, public plazas, and campus plans were designed during the Modern Age (1935-1970). Several are located in the Downtown area, but many are located in outer neighborhoods including Hunter’s Point. Lawrence Halprin is closely associated with the development of San Francisco’s public spaces. Several landscapes are associated with the Redevelopment Agencies project areas.



Left: 1965 view of the recently completed Sidney Walton Park and townhouses related to the expansive Golden Gateway Redevelopment project. Photo source: Charles W. Cushman Collection

Peter Walker was the principal designer for Sasaki/Walker & Associate’s Sidney Walton Park, a casual, street level park with formed hills and valleys. Expansive lawns provide space for play and relaxing, and the rolling hills are a sharp contrast to the surrounding rectilinear forms of Downtown’s vertical development. In 1959, Peter Walker opened the San Francisco office of the firm Sasaki/Walker & Associates. In the 1970s, the firm changed its name to SWA Group.

Table: Civic & Institutional Landscapes

Year Constructed	Landscape	Location	Landscape Architect
1950	Palace of the Legion of Honor	Lincoln Park	Robert Royston
1952 (remodel)	Portsmouth Square (demolished) ³⁸⁹	Chinatown	Robert Royston
1953	Zen Garden at the Japanese Tea Gardens	Golden Gate Park	Nagao Sakurai
1957	St. Mary’s Park	Downtown	Robert Royston
1960	Sidney Walton Square	Downtown (Golden Gateway)	Sasaki, Walker & Associates
1967	Clipper Street Convalescent Hospital		Royston, Hanamoto, Beck & Abey
1968		Golden Gate Park	Thomas Church
1968 – 1970		Various	Douglas Baylis
1969		Downtown	Sasaki, Walker & Associates
1969	Yerba Buena Gardens Master Plan	South of Market Area	Lawrence Halprin

³⁸⁹ Historic American Landscape Survey inventory spreadsheet.

1969-71	Market Street Beautification Project	On Market Street from Van Ness Avenue to the Embarcadero	Lawrence Halprin
1969 – 1974	Embarcadero Center Master Plan	Downtown (Golden Gateway)	Lawrence Halprin
1970	Candlestick Park	Hunter’s Point	Douglas Baylis
c.1970	United Nations Plaza	Civic Center	Lawrence Halprin
1971	Justin Hermann Plaza	Downtown (Golden Gateway)	Lawrence Halprin

Criteria for Evaluation

Private residential gardens

There are few mechanisms for the preservation of private back yard gardens. Such gardens, particularly those associated with master landscape architects, are potential historic resources. Such spaces, however, are generally beyond the scope of planning or preservation-related review. Building permits are not required for basic rear yard landscaping; therefore there is no automatic trigger for environmental review of proposed changes to gardens under the California Environmental Quality Act (CEQA). Preservation of landscape elements associated with these gardens, be they fences, walkways, plantings, planters, trellises, benches, walls, or vegetation is largely up to the discretion of individual property owners, many of whom are likely unaware of their backyard’s design provenance. The addresses of known Modern residential gardens are included in the landscape architect biography section of this context statement.

Designed Landscapes:

- Large-Scale Planned Residential
- Commercial and Corporate
- Civic and Institutional

As noted in Chapter 1, designed landscapes share the same criteria for significance and aspects of integrity that apply to buildings. Likewise, identical special considerations for buildings less than 50 years old apply to landscapes as well.

Designed landscapes are eligible for listing on the California or National Registers under Criteria C/3 (design), and occasionally under Criterion A/1 (events), if it has concurrent significance in other areas. For example, a designed landscape might also be significant for its social history or engineering.³⁹⁰ However, a designed landscape should be evaluated primarily on the basis of its association with landscape gardening or landscape architecture under Criteria C/3.³⁹¹

³⁹⁰ *National Register Bulletin No. 18 - How to Evaluate and Nominate Designed Historic Landscapes*. National Park Service, Washington D.C., (www.nps.gov/history/nr/publications/bulletins/nrb18) Accessed July 2010

³⁹¹ *Ibid.*

A designed landscape may also meet Criteria C/3 for the following reasons³⁹²:

- its association with significant figures in American landscape architecture, gardening, or planning;
- its association with a historical trend or school of theory and practice within landscape architecture;
- the presence of highly skilled craftsmanship or use of particular materials in the construction of walls, walks, fountains, and other landscape elements;
- evidence of distinguished design and layout that results in superior aesthetic quality and constitutes an important artistic statement;
- a rare or specimen plant materials associated with a particular period or style of landscape history; or
- its standing as the first or last of its type.

In some cases, the designed landscape was intended to complement an adjacent building or building. In such cases, the significance and interrelationship between the architecture and the designed landscape must be addressed. One common San Francisco example of interrelated architecture and designed landscapes is an office tower set within a plaza. The plaza and tower, in such cases, should not be artificially separated, but evaluated as a unit.³⁹³

Integrity Considerations

The seven aspects of integrity – location, design intent, setting, materials, workmanship, feeling, and association – applied to the evaluation of buildings are also applied to the evaluation of designed landscapes. Given the range of features incorporated in Modern designed landscapes, it is challenging to determine which specific elements are critical in order for a property to retain its integrity. The purpose of this section is to provide broad descriptions of the types of features that should be considered when evaluating integrity. Landscape features for commercial, corporate, institutional, and civic landscapes in San Francisco include, but are not limited to, spatial relationships, vegetation, site-furnishings, design intent, architectural features, and circulation systems.³⁹⁴ Although a landscape need not retain all the characteristic features that it had during its period of significance, it must retain enough or have restored enough of the essential features to make its historic character clearly recognizable.³⁹⁵

Site furnishings such as benches, lights, and signage of Modern design landscapes are particularly vulnerable to periodic change. Although their presence may strengthen the integrity of the designed landscape, their absence does not necessarily preclude a landscape from listing if its other primary features remain intact.³⁹⁶

Vegetation is an important feature of most landscapes, but it is not essential for a landscape to maintain its original vegetation in order to have integrity.³⁹⁷ The possibility of replanting should be considered

³⁹² Ibid.

³⁹³ Ibid.

³⁹⁴ Ibid.

³⁹⁵ Ibid.

³⁹⁶ Ibid.

³⁹⁷ Ibid.

when evaluating integrity. Original vegetation is of lesser importance if the more stable features of a landscape (i.e., spatial configuration, view corridors, and pathways) are sufficiently intact to represent the original design intent. Integrity of design can also be impacted by the encroachment of new buildings that block critical views. View corridors might also be impacted by the maturation of trees and shrubbery; however, integrity is not impacted if the original design intent prioritized plantings over views.

Several of San Francisco's corporate plazas feature significant works of sculpture which should be evaluated for "exceptional importance." If the work of art is an integral part of the design of the landscape, it may make the entire landscape eligible for the state or national registers. However, the addition of sculpture, or "plop-art," can negatively impact design intent. Sidney Walton Square, for example, has received several large incompatible sculptures.

Chapter 8: Modern Styles Evaluative Frameworks

The following Modern styles evaluative frameworks were developed to assist with the identification and evaluation of Modern resources.³⁹⁸ These frameworks were designed to support future survey efforts focused on Modern architecture and to be used by Planning Department planners to evaluate proposals to alter buildings designed in a Modern style.³⁹⁹ Each style framework includes a statement of significance; a period of significance for each style and location of concentrations in San Francisco; a discussion of the relative rarity or abundance of the style; a list of character-defining features; a list of architects and builders known to have worked in the style locally; identification of associated property types; and, finally, a discussion of applicable criteria for evaluation and integrity thresholds for each property type. Photographs of representative examples are also included.

With the exception of public buildings and some publically accessible private buildings, such as theaters, the San Francisco Planning Department does not typically have jurisdiction over the interiors of historic buildings. The scope of the evaluative frameworks is therefore focused on a building's exterior and, in some cases, associated landscaping.

Evaluative frameworks are provided for the most prevalent Modern architectural styles constructed in San Francisco between 1935 and 1970. These include Streamline Moderne, International Style, Second Bay Tradition, Midcentury Modern, Brutalism, "Miesian" International Style / Corporate Modernism, and Contractor Modern. It should be noted that not all buildings fit neatly into one defined style; there is considerable overlap in the use of materials, character-defining features, and design intent. It may therefore be appropriate to define certain buildings by more than one Modern style.

³⁹⁸ Modernism is a relatively recent era in the history of architectural styles and terminology. It is assumed that these Modern style evaluative frameworks will be refined and informed by future research and documentation of Modern design in San Francisco.

³⁹⁹ The frameworks are intended to guide evaluations; each building, however, must be evaluated on a case-by-case basis.

Theme: Modern Design

Style: Streamline Moderne

Period of Significance: 1935 - 1950

Statement of Significance

Described as a unique American style,⁴⁰⁰ Streamline Moderne is considered the first “modern” style to gain widespread acceptance in mainstream America. Streamline Moderne, also referred to as Art Moderne, Moderne, Modernistic, or Depression Modern, was a conscious architectural expression of the speed and sleekness of the Machine Age. The style referenced the aerodynamic forms of airplanes, ships, and automobiles of the period with sleek, streamline rounded corners and curves, and evoked a machine made quality. It evolved from the Art Deco movement and incorporated design elements associated with the International Style. Nationwide, construction in this style began in the 1930s and peaked around 1940. In San Francisco, the period of construction of Streamline Moderne buildings began in the mid-1930s and continued through to at least 1950. This period overlapped with the precipitous decline in building construction due to the impacts of the Depression and bans on non-war-related building construction enacted during World War II; as a result, relatively few buildings were constructed in the early iteration (pre-1945) of the Streamline Moderne. This style is most closely associated with small-scale residential development; it was not uncommon, however, for older commercial storefronts to be remodeled to incorporate elements of this popular style. Streamline Moderne was the dominant style promoted by the Federal Housing Administration (FHA) in its storefront modernization campaigns begun in 1934. The style incorporated newly developed products such as Vitrolite glass and Carrara glass (tinted structural glass), decorative plastic laminates, porcelain enamel, extruded aluminum and stainless steel fittings and fixtures, ceramic veneer, glass block, and advancements in building technologies such as the ability to bend structural glass.

A boxy version of the style, frequently referred to simply as Moderne or Art Moderne, incorporates many of the same features as Streamline Moderne, absent the curves. In addition, larger-scale public buildings, structures (such as walls and stairs), and sculpture constructed by New Deal federal agencies during the Depression era frequently utilized a stripped-down Moderne style.

Character-Defining Features

Primary

- Rounded corners and curved surfaces
- Curved railings and overhangs
- Speed lines (bands of horizontal piping, also known as “speed whiskers”⁴⁰¹)
- Curved glass windows or small porthole windows
- Horizontal ribbon windows
- Flat roof with coping at the roofline

⁴⁰⁰ Lester Walker, *American Shelter*, (Woodstock, New York: The Overlook Press, 1996), 220.

⁴⁰¹ Michael F. Crowe, *Deco By the Bay: Art Deco Architecture in the San Francisco Bay Area* (New York: Viking Studio Books, 1995),

- Smooth stucco or concrete wall surface, often painted white
- Wraparound windows at the corners
- Metal balconettes / railings, often curved
- General absence of historically derived ornamentation
- Horizontal orientation and asymmetrical façade

Secondary

- Glass block windows and walls
- Aluminum, stainless steel, chrome, and or wood used for door and window trim
- Towers and vertical projections, typically found on commercial or institutional buildings
- Awning or double-leaf garage door
- Curvilinear/geometric landscaping and/or hardscape, dyed concrete paving, typically found with residential buildings

Additional storefront-specific features

- Curved plate- or structural-glass and bulkheads
- Aluminum or metal bands
- Oval or semi-oval window glazing
- Angled and recessed entry vestibules
- Curvilinear terrazzo paving, which may extend onto the sidewalk
- Colored structural glass used as facing (Carrara and Vitrolite)
- Vitrolux accents (color-infused tempered plate glass) used for nighttime illumination
- Porcelain enamel facing, often in squared pattern (Enduro and Veribrite)
- Extruded metal door and window settings, often anodized
- Signs comprised of individual letters, often in a sans-serif, contemporary type face

Architects

Architects aligned stylistically with Streamline Modern include Henry Herbert Howard, H.C. Baumann, Masten & Hurd, Irving Goldstine, N.W. Mohr, and William Mooser III. Builders associated with the style include Henry Doelger, Hansen Homes (later known as Tru-Value), Heymen Brothers, Galli Brothers, Standard Building Company, Lindsey Company, United Housing Corporation, and the Portola Building Company.

Associated Property Types

Primarily used in residential architecture, elements of the Streamline Moderne style were also incorporated in commercial, institutional, and recreational building types.

RESIDENTIAL

Elements of the Streamline Moderne style are most frequently found in residential design, particularly in 1930s- and 1940s-era single-family tract developments located in San Francisco's Sunset, Excelsior,

Cayuga Terrace, Laurel Heights, Glen Park, and Anza Vista neighborhoods.⁴⁰² With smooth stucco surfaces and often austere detailing, buildings designed in this style were inexpensive to construct and conveyed an aerodynamic, modern aesthetic that was permeating American culture during that period. Streamline Moderne was often one of several styles employed by builder-developers to add variety and consumer choice to tracts of new houses with identical or similar floor plans. In general, each tract development contained a mix of styles, which sometimes included Streamline Moderne. Other styles more commonly found in tract developments include Colonial Revival, French Provincial Revival, Spanish Colonial Revival, and Mediterranean Revival. The Anza Vista and Cayuga Terrace⁴⁰³ neighborhoods, developed in the 1940s, feature relatively high percentages of single- and multi-family houses and flats designed in the Streamline Moderne and Moderne styles.

In addition to single-family houses, elements of Streamline Moderne design were also applied to duplexes and, less frequently, multi-family apartment buildings.

Individual, architect-designed residential buildings designed in the Streamline Moderne style are extremely rare. Notable exceptions include the Malloch Building, located at 1360 Montgomery Street on Telegraph Hill, designed in 1937 by Irvine Goldstine. Prolific master architect H.C. Baumann designed numerous Art Moderne duplexes as in-fill construction in already built out neighborhoods. Few master architects in San Francisco designed residential buildings in this style; Streamline Moderne is more commonly associated with residential tract builder-developers.

Evaluation Criteria / Integrity Thresholds

A residential building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically be a notable expression of the Streamline Moderne style, rather than a restrained version that incorporates only a few character-defining features. In order to meet local and state registration requirements under Criterion C (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design, feeling, and materials.

In evaluating individual examples of Streamline Moderne architecture, particular attention should be given to retention of fenestration, building form, cladding materials, and roofline features. Windows, as opposed to entrances, are generally the most prominent feature of Streamline Moderne residences, therefore, a high importance is placed on the integrity of fenestration. Common alterations that would exclude a property from listing include reconfiguration of the window openings. These thresholds for integrity can be applied to buildings originally designed in the Streamline Moderne style, as well as for older buildings remodeled to the style.

A lower threshold for integrity is warranted for excellent, unique or rare high-style expressions of the style. The earliest examples of the style (i.e., constructed c.1935), buildings designed by master architects, and buildings that clearly express transitional influences of the International Style (e.g. ribbon windows) likewise qualify for lower integrity thresholds. Comparison of high-style Streamline Moderne residential buildings documented in the 1976 Architectural Survey reveals that in the intervening decades many

⁴⁰² For a detailed discussion of the builder-developer residential tracts, see Chapter 4.

⁴⁰³ Particularly in the streets parallel to Ottawa Avenue.

properties were subject to unsympathetic renovations that have severely diminished the integrity of design and materials.

Buildings that fully embody Streamline Moderne design elements and retain exceptionally high integrity may also qualify for listing in the National Register under Criterion 3 (Architecture). The relative rarity of the style – as applied to a property type – should be considered when evaluating buildings for the National Register.

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Potential for such groupings include, but are not limited to, the Cayuga Terrace and Anza Vista neighborhoods and sections of the Sunset District. Given that the style was comingled with the more prevalent Revival styles in tract developments, it is more likely that a Streamline Moderne building is eligible for individual rather than historic district listing under Criterion 3. Builder-developers such as Henry Doelger, Galli Construction, and the Gellert brothers constructed vast swaths of 1930s-1940s residential tracts, particularly in the western neighborhoods. Revival and traditional style tract buildings are unlikely to be significant individually or as historic districts under Criteria C/3; however, due to their rarity – roughly 5% of builder tract houses were Streamline Moderne – and their significance as the first widely adopted Modern residential style in San Francisco, individual Streamline Moderne residences within tract developments may be eligible for listing in state or national registers. A tract containing Streamline Moderne and traditional/revival styles might, however, be eligible for listing under Criteria A/1, if it is significant for its association to a significant event, rather than for its architectural design.



LEFT: Constructed in 1948, this late Streamline Moderne single-family residence is located in the Anza Vista neighborhood, a builder-developed residential tract. The somewhat restrained design includes key character-defining features such as rounded corners, speed lines, balconette, original window configuration, rounded projecting overhangs, and an asymmetrical façade. Aside from the replacement garage doors, the building retains integrity of design, materials and feeling and may qualify for local and state listing as a district contributor under Criteria C/3. Photo: Mary Brown, San Francisco Planning Department



TOP: Constructed by Henry Doelger, a prolific builder developer in the Sunset District, this early (1937) Streamline Moderne single-family residence retains key characteristics of the style, including rounded corners, rounded projecting overhangs, porthole window, asymmetrical façade, wraparound windows at the corner, and geometric dyed concrete hardscaping. Although its fenestration is compromised, a lower threshold for integrity is warranted, given that this is a rare early example of master builder Thomas Doelger's Streamline Modern style. Photos: 1976 Architectural Survey field form; www.mapjack.com

COMMERCIAL / INDUSTRIAL

Commercial Streamline Moderne buildings include retail storefronts, warehouses, offices, and large-scale industrial buildings. Extant storefronts appear to be the rarest of the commercial building subtypes. While some retail buildings were originally constructed in the Streamline Moderne style, it was far more common for older commercial storefronts to be stripped of their original ornament and sheathed with new Moderne storefront components. Streamline Moderne was the dominant style promoted by the Federal Housing Administration (FHA) in its storefront modernization campaigns begun in 1934.⁴⁰⁴ The curvilinear shapes and new products, such as Vitrolite glass, Carrara glass, porcelain enamel steel, and extruded aluminum were used to re-clad bulkheads and entire storefronts throughout San Francisco. Technological innovations, such as the ability to curve structural glass, were readily incorporated into storefront design. Extant examples reflect the innovations and changes in American retailing during the 1930s-1950. Today, only scattered examples of Streamline Moderne storefront design remain.

Likewise, due to the Depression and war-related economic downturn, few large commercial or industrial buildings were constructed in this style. Notable extant examples include: the Lakeside Medical Center, 2501-2515 Ocean Avenue, Harold Stoner (1941); Ernest Ingold Chevrolet showroom, 999 Van Ness Avenue, John Elkin Dinwiddie (1937); Coca-Cola Bottling Co., 1500 Mission Street, Engineers, Ltd., (1941); Ocean Park Motel, 2690 46th Avenue, Conrad Kett (1937); and the Grand Theater, 2665 Mission Street, G. Albert Lansburgh (1940). Glass block was more commonly used in large-scale commercial/industrial buildings than any other associated property type. Occasionally, entire commercial buildings were remodeled in the Streamline Moderne style. Smaller-scale Streamline Moderne commercial, warehouse, and industrial buildings were concentrated in the South of Market Area.

Evaluation Criteria / Integrity Thresholds

In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a commercial property would need to retain many of its character-defining features.

⁴⁰⁴ For a detailed discussion of the FHA modernization program, see Chapter 4.

However, given that this is a significant and extremely rare property type, lower thresholds of integrity are warranted. Storefronts, even more so than residential or other commercial buildings, are subject to continuous alterations in order to appear fashionable and modern and as such there are relatively few extant examples. Building that feature ground story storefronts remodeled in the Streamline Moderne style may be eligible for listing, even if the upper stories have lost integrity or are not significant on their own.

Examples of storefront alterations that would not preclude eligibility include removal of metal bands at the transom, installation of flush or projecting box signs, removal of terrazzo paving, and door replacement.

Storefronts and commercial buildings that fully embody the Streamline Moderne design style and are of exceptionally high integrity may also qualify for listing in the National Register under Criterion C (Architecture). A storefront that retains its curved glass may, for example, qualify for the National Register because extant curved glass storefronts are extremely rare. Exceptional discontinuous groupings might also qualify for the National Register multiple property listing as representatives of the Streamline Moderne commercial design theme.

A property may also qualify under Criteria C/3 (Architecture) as a contributor to a district if it is situated within a contiguous grouping of similar resources. If such a grouping exists, it is likely to be comprised of only a handful of properties. A commercial district comprised of Streamline Moderne comingled with other styles such as Art Deco, Fantasy-framing, or Midcentury Modern storefronts, might also qualify for listing under Criteria A/1 (Events / Patterns of Development), if it is associated with a broader 20th Century commercial retailing theme.



LEFT: The façade of this 1918 mixed-use building on Mission Street was fully remodeled in 1941. It features rare extant curved windows and bulkheads, topped with horizontal, extruded metal bands. The bulkhead tile work and front door were replaced in 1963. BELOW: Built in 1949, this free-standing Excelsior District commercial building, strongly reflects the nautical influences of the Streamline Moderne style. The flat roof and ribbon windows appear influenced by the International Style. The building is an early design by San Francisco-based Modern architect Mario Ciampi. Ciampi designed several Mid-Century commercial and mixed-use buildings in the Excelsior District.

Photos: Mary Brown, San Francisco Planning Department.





LEFT: The Marin Dairyman's Milk Company building incorporates key characteristics of the Moderne style including glass block walls, rounded overhang, banding at the roofline, and a stepped tower. Although the bottle sign was removed, the building retains physical integrity.

INSTITUTIONAL

The Streamline Moderne style was infrequently used in the design of large institutional buildings. However, a boxier, less curvilinear Moderne interpretation of the style was incorporated in public schools, post-offices, and other institutional buildings. Buildings and structures constructed under the New Deal programs Works Progress Administration (WPA) and the Public Works Administration (PWA) frequently utilized a stripped down version of the Moderne style, occasionally referred to as Classical Moderne or WPA Moderne. See Chapter 4 for a broader discussion of New Deal projects in San Francisco. Few religious buildings adopted Streamline Modern design.

Evaluation Criteria / Integrity Thresholds

An institutional building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically be a notable, full expression of the Streamline Moderne or Moderne style, rather than a restrained version that incorporates only a few character-defining features. In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design and materials. Buildings that fully embody the Streamline Moderne design vocabulary and are of exceptionally high integrity may also qualify for listing in the National Register under Criterion C. The relative rarity of the style as applied to a property type should be considered when evaluating buildings for the National Register.

In evaluating individual examples of the Streamline Moderne institutional buildings, particular attention should be given to retention of the building's primary entrance, projecting overhangs, towers, building form, and fenestration. Common alterations that might exclude a property from listing include unsympathetic additions and reconfiguration of the building's entryway.

A lower threshold for integrity is warranted for excellent or unique expressions of the style. Due to their significance and extreme scarcity, buildings constructed by the WPA or PWA and buildings designed by master architects likewise may qualify for lower integrity thresholds.

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design. Such groupings might include a hospital or school complex. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Exceptional discontinuous groupings might also qualify for the National Register multiple property listing as representatives of the Streamline Moderne design theme.



LEFT: The Mission campus of City College of San Francisco, constructed as a high school in 1939. The firm Masten & Hurd incorporated key features of the Streamline Moderne style including: rounded four-story stairwells, lined with glass blocks; projecting streamlined towers; horizontal bands that followed the profile of the bays; and ribbon windows. The design also reflects the austere influence of European Modernism. Masten & Hurd designed several Moderne campus buildings at City College of San Francisco. Photo: 1976 Architectural Survey field form



LEFT: Primary façade of the Rincon Annex Post Office located at 99 Mission Street. The 1976 Architectural Survey described the style as "Classical (WPA) Streamline Moderne." The interior features extensive murals by WPA muralists. The building is a listed San Francisco Landmark. Photo: 1976 Architectural Survey field form



LEFT: Set within a residential area, the North Point Sewage Treatment Plant is comprised of a grouping of buildings designed a late iteration of the Streamline Moderne style. Built in 1950, the extant building features rounded overhangs, banding at the windows and roofline, and stepped back upper stories. Landscape features include a generous setback, planters, and a sidewall that mimics the fenestration configuration. Photo: 1976 Architectural Survey field form

RECREATIONAL

The Streamline Moderne style was used in the design of numerous recreational buildings, ranging from small-scale bathhouses to the San Francisco Zoo aviary. The Works Progress Administration (WPA) constructed public park facilities in the Streamline Modern style and a related version, the WPA Moderne style.

Evaluation Criteria / Integrity Thresholds

A recreational building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically reflect a notable, full expression of the Streamline Moderne or Moderne style, rather than a restrained version that incorporates only a few character-defining features as an afterthought. In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design, location, materials, and feeling. Buildings that fully embody the Streamline Moderne design vocabulary and are of exceptionally high integrity may also qualify for listing in the National Register under Criterion C (Architecture).

In evaluating individual examples of the Streamline Moderne recreational buildings, particular attention should be given to retention of the building's primary entrance, building form, fenestration, and Moderne detailing such speed lines and curved overhangs. Common alterations that would exclude a property from listing include unsympathetic additions and reconfiguration of the building's entryway.

A lower threshold for integrity is warranted for excellent or unique expressions of the style. Due to their significance and rarity, buildings constructed by the WPA and/or buildings constructed by master architects likewise might qualify for lower integrity thresholds.

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design. Such groupings might include park facilities. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features.

Exceptional discontinuous groupings might also qualify for the National Register multiple property listing as representatives of the Streamline Moderne design theme. Related discontinuous WPA properties may qualify as a theme under Criterion A (Events).



LEFT: This bayside WPA bathhouse, part of the Aquatic Park complex designed by City Architect William A. Mooser III and his son William A. Mooser, Jr., represents an unusually exuberant small-scale expression of the Streamline Moderne style. It is one of several buildings listed in the National Register as part of the Aquatic Park Historic District. Photo: 1976 Department of City Planning Architectural Survey

Theme: Modern Design

Style: International Style

Period of Significance: 1935 - 1965

Statement of Significance

There are two major branches of the International Style. The first is rooted in the 1910s-1920s pioneering designs of European Modernists such as Le Corbusier, Mies van der Rohe, Walter Gropius, Peter Behrens, Erich Mendelsohn and Jacob Oud. It is characterized by a rejection of historically derived ornament and an emphasis on new architectural vocabulary. European immigrants, many from Germany and Austria, held influential roles in developing and popularizing the domestic form of the sleek, functional International Style architecture. Imported to the United States in the 1920s, the style was further refined by émigrés including Richard Neutra and Rudolph Schindler in Southern California. Early American interpretations of the International Style reflected the tenets proscribed by Le Corbusier's "Five Points of a New Architecture" as advanced by curators Russell Hitchcock and Philip Johnson in the seminal 1932 New York Museum of Modern Art show, "Modern Architecture: International Exhibition." It was a sleek, Machine Age style incorporating concrete, steel frames, white stucco, ribbon windows, cubic forms, open floor plans, and structures supported off the ground by pilotis (cylindrical reinforced concrete pillars). The style is characterized by minimal applied ornament; ornamentation is subservient to the design of the function of the building as a whole.⁴⁰⁵

International Style buildings in San Francisco provide a direct link to the theories and aesthetics of the emerging Modern Movement. Interpretations of this branch of the International Style emerged in San Francisco beginning in 1935 with Richard Neutra's design of the Largent House. Neutra went on to design a total of five buildings in San Francisco from 1935 to 1939, four of which are strong representations of the International Style. As the style evolved in San Francisco, its vocabulary expanded to include brick and, occasionally, wood cladding. Horizontal bands of ribbon windows are a key identifier of the style. Other characteristic design elements include cantilevered planes, walls of glass, stucco or concrete walls (often painted white), and an emphasis on the horizontal line. International style architects experimented with space and volume. Additional examples of the International Style in San Francisco include Neutra's Schiff House and Kahn House. In the 1950s, the style was adapted to institutional, commercial, and industrial buildings.

The second branch of the International Style is embodied by the taut, glass curtain wall skyscrapers developed in the 1950s by Mies van der Rohe, often described as "skin and bones architecture." This branch of the International Style is linked stylistically to the Corporate Modern style and, is therefore, incorporated in the "Miesian" International Style / Corporate Modern Evaluative Framework.

⁴⁰⁵ Khan, Hasan-Uddin, *World Architecture: International Style*, (Koln: Germany, TASCHEN, 2009), 66.

Character-Defining Features

Primary

- Horizontal bands of windows (ribbon windows)
- Minimal applied ornamentation
- Cantilevered planes
- Emphasis on horizontal planes
- Exterior walls of stucco, concrete and occasionally of wood or brick
- Corner windows
- Flat roofs with flush parapet or cantilevered overhang
- Strong right angles and simple cubic forms
- Walls of glass
- Open interior floor plans
- Landscape elements can include pergolas

Secondary

- Asymmetrical facades
- Square and rectangular building footprints
- Stress on volume rather than mass
- Exterior walls often painted white

Architects

Master architects who designed in the International Style include Richard Neutra, Henry Herbert Howard, Michael Goodman, John E. Dinwiddie, Gardner Dailey, Raphael Soriano, Erich Mendelsohn, and Ernest Kump.

Recent Past

Proposals to alter or demolish International Style buildings constructed in the Recent Past (i.e., after 1961) do not trigger automatic historic review under the California Environmental Quality Act (CEQA). In San Francisco, automatic CEQA review is only triggered for buildings constructed more than 50 years ago, buildings previously identified as potential historic resources (Category B), and buildings previously determined to be historic resources (Category A).

As discussed in Chapter 1, buildings constructed during the Recent Past (less than 50 years ago) must be of “exceptional importance” in order to be eligible for the National Register. To meet that higher threshold, Second Bay Tradition buildings constructed after 1960 would have to, for example, represent the iconic work of a master architect or feature innovative materials or technologies. The California Register has a less stringent requirement for designation of Recent Past properties. It stipulates that Recent Past properties are eligible for the California Register if sufficient time has passed and scholarly perspective obtained in order to understand its historical importance. Development of the Modern context statement provides the historical perspective necessary to evaluate such buildings.

Associated Property Types

Relatively rare in San Francisco, the purest expression of the International Style is found in residential design. Design elements associated with the International Style were later applied to institutional, industrial, and commercial buildings.

RESIDENTIAL

International Style domestic architecture is extremely rare in San Francisco and generally limited to custom-designed single-family houses built from 1935 to 1950. The International Style was not a façade option offered in residential developer tracts. International Style houses were often built as in-fill construction in already established neighborhoods. Known examples are located in Pacific Heights, Twin Peaks, Telegraph Hill, and the Marina District. With smooth concrete or stucco surfaces and austere details, buildings designed in this style reflected the influence of European and Southern California Modernism. International Style residences in San Francisco were often designed by master architects.



LEFT: Richard Neutra's four-story Kahn House (1939) is perched on the edge of Telegraph Hill. Wrap-around ribbon windows and terraces take advantage of the bay view. Pre-war examples of the International Style: the Maetzger House at 3550 Jackson Street (1939), designed by Michael Goodman (left) and 2944 Jackson Street (1939), designed by Henry Howard (right). Both houses incorporate curvilinear forms reminiscent of Streamline Modern design. Sources: 1976 Architectural Survey; Mary Brown, San Francisco Planning Department.



Evaluation Criteria / Integrity Thresholds

A residential building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically be a full expression of the International Style. In order to meet local and state registration requirements under Criteria C/3 (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design and materials.

In evaluating individual examples of International Style architecture, particular attention should be given to retention of fenestration, building form, and cladding materials. A lower threshold for integrity is warranted for excellent or unique expressions of the style. The earliest examples of the style (i.e., constructed pre-war) and buildings designed by master architects likewise qualify for lower integrity thresholds.

Buildings that embody tenets of the International Style and retain exceptionally high integrity may also qualify for listing in the National Register under Criterion C (Architecture). Early International Style residential buildings are a rare property type in San Francisco; this scarcity should be considered when evaluating a building for the National Register.

A property may also qualify under Criteria C/3 (Architecture) as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design; however, there are no known groupings of International Style residential buildings.

COMMERCIAL AND INSTITUTIONAL

Commercial and institutional buildings designed in the International Style take remarkably similar forms. Beginning in the early 1950s, both property types incorporated International Style elements in the design of functional, utilitarian buildings. Popularly incorporated design elements include ribbon windows, asymmetrical facades, and simple cubic forms. Facades were often clad in brick, concrete, or stucco. Stacked brick was also incorporated as an accent material. Most International Style commercial and institutional buildings were one- to three-stories in height and many took the form of horizontally oriented rectangular boxes.

The International Style is not associated with storefront design. Commercial buildings most frequently located in industrial and/or outlying areas of San Francisco. Institutional buildings embraced the light-filled, sleek aesthetic of the International Style. Few, if any, religious buildings were designed in this style.



ABOVE: Designed by prolific San Francisco architect John S. Bolles and built in 1956, the brick, concrete, and steel office and warehouse for the Charles Bruning Company, at 75 Industrial Street, retains its physical integrity.

LEFT: A 30,000 square foot warehouse for the Acme paper company built in 1958. (No longer extant.)

BELOW LEFT: Hillcrest Elementary School (1951) on Silver Avenue.

Source: San Francisco History Room, San Francisco Public Library;
www.mapjack.com



Evaluation Criteria / Integrity Thresholds

A commercial or institutional building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically reflect a full expression of the International Style. In order to meet local and state registration requirements under Criteria C/3 (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design and materials. Buildings that fully embody the International Style design vocabulary and are of exceptionally high integrity may also qualify for listing in the National Register under Criterion C. Institutional buildings may also qualify under Criteria A/1 if it is associated with significant events such as the Firehouse bond act or school construction.

In evaluating individual examples of the International Style commercial and institutional buildings, particular attention should be given to retention of a building's fenestration, cladding, and form. Common alterations that might exclude a property from listing include re-cladding and reconfiguration of the window openings. A lower threshold for integrity is warranted for excellent or unique expressions of the style.

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design. Such groupings might include a hospital, school, or industrial complex and are likely small in scale. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Exceptional discontinuous groupings might also qualify for the National Register multiple property listing as representatives of the International Style design theme.

Theme: Modern Design

Style: Second Bay Tradition

Period of Significance: 1937 – c.1964

Statement of Significance

A unique regional Modern vernacular style developed in the San Francisco Bay Area in the late-1930s. Now called the Second Bay Tradition, the emerging style fused the rustic, hand-crafted, woodsy-aesthetic of First Bay Tradition architects (Bernard Maybeck, Julia Morgan, Ernest Coxhead, et. al), with the sleek functional design and cubic, rectilinear forms associated with European Modernism. This union of the Arts and Crafts' and International Style's philosophies, materials, and volumes resulted in a simple, yet elegant regional Modern architectural style endemic to the Bay Area. The resultant buildings are characterized by wood cladding, large expanses of glass, overhanging eaves, and flat or low-pitched roof forms. They are generally more open and light-filled than buildings of the First Bay Tradition. Architects associated with the Second Bay Tradition designed buildings that were generally small in scale, that adapted to the landscape and climactic conditions, and that were often built of locally sourced redwood. The richness of stained redwood resulted in luminous, earthy dwellings in keeping with emerging indoor-outdoor lifestyles.



3655 Clay Street, designed by William Wurster (1942).
Photo: Mary Brown, San Francisco Planning Department

The term Second Bay Tradition is used interchangeably with Bay Region Style, Second Bay Region Tradition, Bay Area Style, Bay Region Domestic, and Bay Region Modern.

The Bay Tradition styles (First, Second, and Third) are the only dominant regional styles of architecture to emerge from the San Francisco Bay Area. Earlier dominant styles, such as Italianate or Classical Revival were generally a “dry interpretation of the latest national fashion.”⁴⁰⁶ Unlike earlier Victorian styles, which proscribed standardized ornament such as the use of incised brackets, dentils, spandrels, and

⁴⁰⁶ David Gebhard, “Introduction: The Bay Area Tradition”, in *Bay Area Houses*, ed. Sally Woodbridge (New York: Oxford Press, 1976), 8.

cornice treatments, buildings designed in the Second Bay Tradition style do not have a standardized look. Rather, the style is characterized by an emphasis on volume over ornamentation and common denominators such as a woody aesthetic, small scale, and redwood cladding (often interior as well as exterior).⁴⁰⁷ There is a heavy emphasis on the use of natural building materials, however traditional materials such as brick, stone, stucco and plaster are occasionally incorporated and “manipulated as both



LEFT: 3074 Pacific Avenue, designed by Joseph Esherick (1953). The block features several buildings designed by Esherick and William Wurster. Photo: Mary Brown, San Francisco Planning Department

texture and structure.”⁴⁰⁸ Second Bay Tradition buildings are often designed with a clear sensitivity to site and the natural environment. The style is noted for the close collaboration between architects and landscape architects. Although exteriors can appear plain, or even cheaply constructed, they were often highly complex; their outward simplicity “purposely played off against highly sophisticated spatial arrangements, surfaces, and details of design, and against a learned understanding of past historic architectural history.”⁴¹⁰ The Second Bay Tradition is associated with custom architects, rather than builder tracts (with the notable exception of Joseph Eichler’s architect-designed residential developments).

Although many of the style’s key practitioners were based in San Francisco, relatively few Second Bay Tradition buildings were constructed in the City, and the vast majority of these were residential. The style is more commonly found in suburban or semirural areas of the Bay Area. Nonetheless, San Francisco’s long, narrow lots and occasionally extreme topography challenged architects to adapt the style to a urban, hillside locales, resulting in impressive feats in engineering and design. Most of the City’s Second Bay Tradition buildings were constructed in already built-out neighborhoods with established lot patterns.

Although many of the style’s key practitioners were based in San Francisco, relatively few Second Bay Tradition buildings were constructed in the City, and the vast majority of these were residential.

⁴⁰⁷ David Gebhard, “Introduction: The Bay Area Tradition”, in *Bay Area Houses*, ed. Sally Woodbridge (New York: Oxford Press, 1976), 8.

⁴⁰⁸ *Ibid.*

⁴¹⁰ *Ibid.*, 9.



ABOVE. The Goldman House, 3700 Washington Street, designed by Joseph Esherick (1951). The L-shaped, box-like house is perched on a steep slope near Presidio Heights. Photos: Mary Brown, San Francisco Planning Department

The Period of Significance 1937-c.1964 best reflects the development of the Second Bay Tradition style as it manifested in San Francisco.⁴¹¹ It begins with construction of residences by pioneer Modern architects Gardner Dailey, William Wurster, and John E. Dinwiddie's and ends c.1964, overlapping with the emerging Third Bay Tradition. This time period is consistent with description of the Second Bay Tradition as documented in relevant Historic Resource Evaluations, in San Francisco guidebooks, and in scholarly literature. The zenith of the style occurs in the 1950s.

Development of the Second and Third Bay Tradition is further explored in Chapter 6: San Francisco Modern Architectural Design.

Character-Defining Features

- Plain, simple, or vernacular appearance
- Small scale, emphasis on volume rather than ornament
- Cladding of wood shingles or wood siding, often redwood
- Board and batten siding
- Wood cladding, often stained, though painted wood is also common
- Flat, gently pitched, or canted roof forms
- Overhanging eaves with exposed rafter tails
- Horizontal orientation⁴¹²

⁴¹¹ It is relevant to note that there is tremendous variation in classification of time periods associated with the First, Second, and Third Bay Traditions. Architectural historian David Gebhard's widely quoted classification suggests that the First Phase is inclusive of the suburban shingle architecture and the Bay Area's version of the Craftsman building. His Second phase includes the Hansel and Gretel cottage world of the 1920s, the 1930s wood imagery of rural California, the redwood post and beam box, and the self-conscious historicism of the 1950s and 1960s. Gebhard's (undated) Third Phase is focused on the wood-sheathed vertical box. In contrast, the University of California at Berkeley, Environmental Design Archives suggest the following periods: First (c.1890-1917), Second (1928-1942), and Third (mid-1940s-1970s). Architectural historian Marc Treib is less precise in assigning specific time periods to the Bay Region Traditions. He suggests that the Second Bay Tradition developed "in the years that hovered around midcentury." (*Appropriate: The Houses of Joseph Esherick*, page 31). He also notes that the Third Bay Tradition's most prominent work began in the mid-1960s with development of the Sea Ranch condominium project in Sonoma, California.

⁴¹² Gardner Dailey, however, espoused verticality.

- Post-and-beam construction
- Large expanses of glass and/or ribbon windows
- Japanese influence seen in eaves and interior spaces (somewhat uncommon)
- Open-plan or flexible interior plans
- Emphasis on indoor-outdoor living spaces
- Rear yards treated as extensions of the living area
- Private Modern gardens designed by landscape architects
- Common landscape features include pergola, atriums, and trellises.

Architects

William Wurster and Gardner Dailey are the architects most closely associated with developing the Second Bay Tradition style. Other key architects aligned stylistically with the Second Bay Tradition include Roger Lee, Jack Hillmer, John Funk, Henry Hill, John Dinwiddie, the firm Wurster, Bernardi and Emmons, John Campbell, Worley Wong, Claude Oakland, Charles W. Callister, Francis Joseph McCarthy, Mario Corbett, Clarence Mayhew, Joseph Esherick, Hervey P. Clark, and Erich Mendelsohn. Joseph Esherick's office, in particular, was influential in bridging the Second and Third Bay Traditions. Lesser-known architects known to have designed one or more Second Bay Tradition building in San Francisco include Albert Seyranian, Corlett & Spackman, Max Gracias, Bernard Bloch, Richard B. Grenfell, Sazevich & Walsh, Hayes & Smith, and Roger Anderson.

Landscape architects closely associated with the Second Bay Tradition include Thomas Church, Theodore Osmundson, the firm Eckbo, Royston, and Williams, Douglass Baylis, Sasaki/Walker & Associates, and Lawrence Halprin.

Recent Past

Proposals to alter or demolish late iterations of the Second Bay Tradition style (constructed less than 50 years old, i.e., after 1961) do not trigger automatic historic review under the California Environmental Quality Act (CEQA). In San Francisco, automatic CEQA historic review is only triggered for buildings constructed more than 50 years ago, buildings previously identified as potential historic resources (Category B), and buildings previously determined to be historic resources (Category A). Thus, late Second Bay Tradition buildings are particularly vulnerable to inappropriate alterations or demolition.

As discussed in Chapter 1, buildings constructed during the Recent Past (less than 50 years ago) must be of "exceptional importance" in order to be eligible for the National Register. To meet that higher threshold, Second Bay Tradition buildings constructed after 1960 would have to, for example, represent the iconic work of a master architect or feature innovative materials or technologies. The California Register has a less stringent requirement for designation of Recent Past properties. It stipulates that Recent Past properties are eligible for the California Register if sufficient time has passed and scholarly perspective obtained in order to understand its historical importance.

Associated Property Types

The Second Bay Tradition is closely associated with residential architecture. Examples of institutional, commercial or recreational building types designed in this style are extremely rare in San Francisco.

RESIDENTIAL

The full expression of the Second Bay Tradition style is typically found in residential buildings, particularly single-family houses. Generally located in (historically) wealthier residential enclaves, Second Bay Tradition houses are often sited on larger than average lots. Examples of the style are concentrated in Pacific Heights, Russian Hill, Presidio Heights, Forest Hill, and Twin Peaks though examples are scattered in other neighborhoods as well. The buildings were generally custom-designed by architects, rather than built as part of developer tracts. Modern landscape designers often collaborated with architects on site design.

A conservative estimate – based on field visits, Historic Resource Evaluations, and a review of San Francisco guidebooks – suggest that there are fewer than 150 Second Bay Tradition single-family houses located in San Francisco. Far fewer multi-unit buildings were designed in this style.



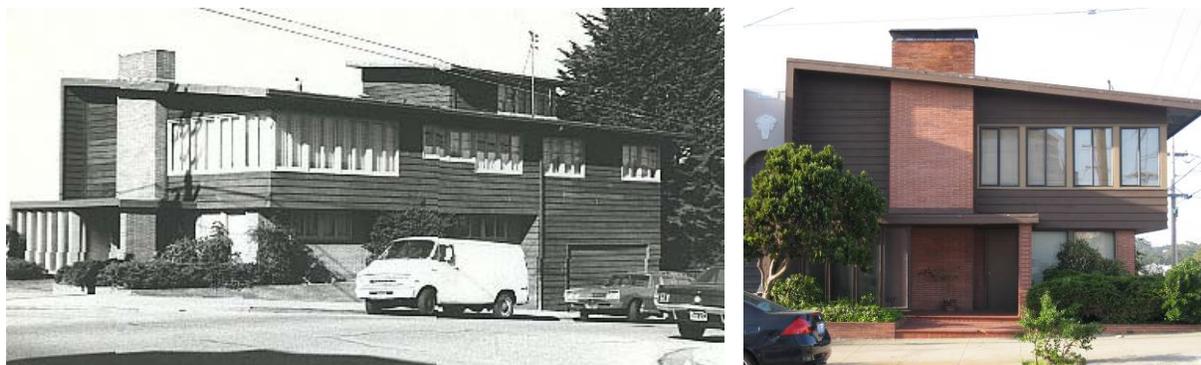
LEFT: John E. Dinwiddie's Roos House, 2660 Divisadero Street, (1938). RIGHT: William Wurster's 3095 Pacific Avenue (1958).

Evaluation Criteria / Integrity Thresholds

A residential building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically be an architect-designed full expression of the Second Bay Tradition style. In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design, materials, and setting.

In evaluating individual examples of Second Bay Tradition residential architecture, particular attention should be given to retention of the cladding materials, the entryway configuration, fenestration, and building form. A high importance is placed on the integrity of cladding, particularly if the building was originally clad in wood siding or shingles. Alterations that would exclude a property from listing include re-cladding in stucco. Cumulative impacts such as enclosing original balconies and the reconfiguration of the window openings may also exclude a property from listing. These thresholds for integrity should be applied to buildings originally designed in the Second Bay Tradition style, as well as to older buildings remodeled to the style (which occurred, though infrequently). It is not uncommon for buildings in San Francisco to take advantage of views by turning their backs to the street, meaning the primary entry is located at a secondary facade. In certain cases, both the street-facing facade and the view facade can be considered primary facades.

A lower threshold for integrity is warranted for excellent or unique residential buildings that address a particular site-specific challenge. The earliest examples of the style (i.e., constructed prior to the end of WWII), buildings designed by master architects or firms, and buildings that clearly express a close adherence to the style likewise qualify for lower integrity thresholds. The earliest buildings designed by William Wurster (1939-1945), prior to the establishment of his firm Wurster, Bernardi, and Emmons (WBE) may also qualify for lower thresholds of integrity. WBE designed dozens of buildings San Francisco, but other key architects associated with the style designed only one or a handful of buildings in the City. For example, master architect Erich Mendelsohn's designed just one house in San Francisco, the Russell House in 1952. Buildings that fully embody Second Bay Tradition design and retain exceptionally high integrity may also qualify for listing in the National Register under Criterion C (Architecture). The scarcity of buildings designed by specific key architects, therefore, should also be a factor when determining eligibility for listing.



ABOVE: 2000 Kirkham Street is an unusual example of a Second Bay Tradition residence located in the Sunset District. It was built in 1950 and designed by little-known architect Albert Richards. Aside from window replacement the building retains high levels of physical integrity. (Photographs: 1976 Architectural Survey and Matt Weintraub, 2009)

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings. Given that the Second Bay Tradition style was usually applied to architect-designed individual buildings located in already built out neighborhoods, it is more likely that a Second Bay Tradition building is eligible for individual rather than historic district listing. Potentially, however, small, unrelated groupings of architect-designed buildings – such as those located on Raycliff Terrace, Normandie Terrace, the 2600 block of Broadway Street and the 3000 block of Pacific Street in Pacific Heights – may be eligible for listing as a historic district. Additional clusters of Second Bay Tradition residential buildings are located in the Forest Hills neighborhood and on Palo Alto Ave., Mountain Spring Ave., and adjacent streets on the eastern slopes of Twin Peaks. Several builder tract developments associated with Urban Renewal also incorporate elements of the Second Bay Tradition. These developments, such as Galli Construction houses located on the slopes of Diamond Heights, Joseph Eichler's developments, and Marquis & Stoller's design of St. Francis Square in the Western Addition, may be eligible for listing as a historic district under Criteria A/1 (events) and C/3 (architecture).

Given that examples of Second Bay Tradition buildings are often located in affluent neighborhoods and are relatively small in scale, these buildings are likely to face significant development pressures. A comparison of photographs taken in 1976 with current images reveals that many Second Bay Tradition residences have severely diminished integrity of design and materials.



Fronting on Turquoise Way in Diamond Heights is a rare cluster of late (1964) houses influenced by the Second Bay Tradition and Midcentury Modern design. LEFT: A cluster of horizontal boxes designed by architects Hayes & Smith, clad in board and batten siding, feature projecting eaves with exposed rafters at the rear balconies and enclosed courtyards at the entryway. RIGHT: Pictured is the first family to move into a privately developed portion of Diamond Heights. Architect Max Garcias designed the custom house. Photos: San Francisco History Center, San Francisco Public Library; Mary Brown, San Francisco Planning Department

COMMERCIAL, INSTITUTIONAL, AND RECREATIONAL

Non-residential Second Bay Tradition buildings in San Francisco are extremely rare and are limited to the occasional school, institutional or recreational building. It is interesting to note that non-residential Second Bay Tradition buildings have a remarkably similar form, massing and characteristics as the style's domestic architecture.⁴¹³ The best examples of the style's non-residential buildings have been demolished. For example, Jones and Emmons' (1954) funeral home was replaced with a housing complex in the 1990s. The Hallawell Seed Company Garden Center (1942), designed by Raphael Soriano and featured in the Museum of Modern Art show and catalog *Built in USA: 1932-1944*, was demolished, as was Soriano's (1948) Hallawell Seed Company Building, located at 519 Market Street. Smaller educational, recreational, and medical buildings of lesser-known or unknown architects have likewise been replaced.

⁴¹³ Ibid. 9.



LEFT: The now-demolished Jones & Emmons (1954) San Francisco Funeral Service on Church Street. RIGHT: The “modern redwood and classic design” of Congregation Beth Sholom’s (1961) education center in the Richmond District featured 12 classrooms facing a central courtyard. It has since been demolished. Photos: San Francisco History Center, San Francisco Public Library

A comparison of images from the San Francisco Public Library’s digital photograph collection with current images reveals that the vast majority of the non-residential Second Bay Tradition buildings have since been destroyed or radically altered. There are very few known Second Bay Tradition commercial, institutional, or recreational building remaining in San Francisco.

Evaluation Criteria / Integrity Thresholds

In order to meet local, state, and national registration requirements under Criteria C/ 3 (Architecture) as an individual resource, a non-residential property would need to retain sufficient character-defining features in order to reflect design intent. However, given that this is an extremely rare property type, lower thresholds of integrity are warranted.

A property may also qualify under Criteria C/3 (Architecture) as a contributor to a district if it is situated within a contiguous grouping of similar resources. If such a grouping exists, it is likely to be small in scale and might include a medical or educational complex. A non-residential building, such as a clubhouse, might contribute to a predominately residential historic district. Exceptional discontinuous groupings might also qualify for the National Register multiple property listing as representatives of the Second Bay Tradition design theme.



LEFT: Designed by Wurster, Bernardi, and Emmons and built in 1960, the Clarendon Elementary School in Clarendon Heights features design elements influenced by the Second Bay Tradition. RIGHT: Built in (1961) this extant convalescent home at 2704 California Street in the Laurel Heights neighborhood, displays design elements of the Second Bay Tradition and Midcentury Modern. Photos: San Francisco History Center, San Francisco Public Library

Theme: Modern Design

Style: Midcentury Modern

Period of Significance: 1945-1965

Statement of Significance

Midcentury Modern is a term used to describe an expressive, often exuberant style that emerged in the decades following World War II. Influenced by the International Style and the Second Bay Tradition, Midcentury Modern was a casual, more organic and expressive style, and was readily applied to a wide range of property types. Custom-designed houses, residential tract developments, churches, and commercial buildings incorporated Midcentury Modern design. Extant Midcentury Modern storefronts reflect the post-war innovations and changes in American retailing in the post-war era.

Midcentury Modern is the most common Modern style built in San Francisco from 1945-1965. The style incorporates an array of design elements including cantilevered overhangs, projecting eaves, canted windows, projecting boxes that en-frame the upper stories, stucco siding, the use of bright or contrasting colors, spandrel glass, large expanses of windows, flat or shed roof forms, stacked brick veneer, asymmetrical facades, and occasionally vertical wood siding. Designers of church buildings experimented with the new shapes, materials, cladding and colors associated with Midcentury Modern. Historic references or revival influences are notably absent from the Midcentury Modern style. The term Midcentury Modern was generated by the public rather than scholars.⁴¹⁴

Character-Defining Features

- Projecting eaves and exposed rafters
- Cantilevered overhangs
- Flat, shed or low-pitched gable roof forms
- Vaulted roofs and overhangs
- Articulated primary facades
- Stucco, wood (often vertical), or corrugated siding
- Stacked Roman brick or stone often used as accent material
- Exposed post and beam construction
- Strong right angles and simple cubic forms
- Projecting vertical elements
- Large steel- or wood-framed windows
- Canted windows
- Painted finish is often stained, earth tone, or brightly colored
- Projecting boxes that en-frame the upper stories
- Atrium or courtyard entryways

⁴¹⁴ The Riverside Modernism Context Statement provides a similar definition for the sub-style it refers to as “Mid-Century” Modern design. Recent Modern Age context statements developed by Pasadena, San Diego, and Fresno, California, have defined region-specific versions of Midcentury Modern design. Fresno and San Diego deemed their regional versions the Contemporary Style, while Pasadena defined its Midcentury Modern style the postwar iteration of the International Style.

- Overhanging trellises, sunshades, and pergolas

Character-defining features specific to storefronts commercial and institutional buildings:

- Spandrel glass
- Stacked roman brick veneer
- Integrated planters
- Angled or deeply recessed vestibules
- Terrazzo paving
- Projecting vertical elements
- Metal awnings or canopies (zigzag, corrugated metal, or sheet metal)
- Small geometric tiles set in geometric patterns
- Slightly projecting vertical mullions
- Jalousie windows, particularly at the transom
- Base mounted signage or “advertising front” lettering
- Textile block screens or metal sheathing

Architects

Architects working in the Midcentury Modern style include Francis J. McCarthy, Earl MacDonald, Mario Ciampi, J Francis Ward, Robert Nordin, Robert Denke, Paul Markling, H.C. Baumann, Bruce Heiser, Roger Anderson, Harold Dow, Bruce Johnson, and John Bolles. Few master architects are associated with Midcentury Modern design. Notable exceptions include Francis J. McCarthy and Mario Ciampi, a prolific San Francisco architect who designed commercial and institutional buildings in this style.

Local architects who practiced a version of Midcentury Modern design for municipal buildings – highly influenced by the International Style – include Blanchard & Maher, Reimers & Overmire, Jerry Riddell, Leonard S. Mosias, Donald Beach Kirby, J. S. Gould, and the firm Weihe, Frick & Kruse. Builder-developers associated with the style include the Heyman Brothers, Galli Construction Company, and the Gellert Brother’s Standard Building Company.

Recent Past

Proposals to alter or demolish late iterations of the Midcentury Modern style (i.e., built after 1961) do not trigger automatic historic review under the California Environmental Quality Act (CEQA). In San Francisco, automatic CEQA historic review is only triggered for buildings constructed more than 50 years ago, buildings previously identified as potential historic resources (Category B), and buildings previously determined historic resources (Category A). Thus, late Midcentury Modern buildings are particularly vulnerable to inappropriate alterations or demolition.

As discussed in Chapter 1, buildings constructed during the Recent Past (less than 50 years ago) must be of “exceptional importance” in order to be eligible for the National Register. To meet that higher threshold, Midcentury Modern buildings constructed after 1960 would have to, for example, represent the iconic work of a master architect or feature innovative materials or technologies. The California Register has a less stringent requirement for designation of Recent Past properties. It stipulates that Recent Past properties are eligible for the California Register if sufficient time has passed and scholarly

perspective obtained in order to understand its historical importance. Development of the Modern context statement provides the historical perspective necessary to evaluate such buildings.

Associated Property Types

Midcentury Modern was a popular style for residential, commercial, institutional, and recreational building types.

RESIDENTIAL

Midcentury Modern was a common residential style from 1945-1965. It was applied to single-family houses, duplexes, mixed-use buildings (commonly two apartments over a retail store), and larger apartment buildings. Residential enclaves that feature significant concentrations of the style include Clarendon Heights, Diamond Heights, Midtown Terrace, Lakeshore Park, Twin Peaks, and eastern Bernal Heights. Midcentury Modern was often one of several styles employed by builder-developers to add variety and consumer choice to tracts of new houses with identical or similar floor plans. In general, each tract development contained a mix of styles, which sometimes included Midcentury Modern. Other styles more commonly found in tract developments include Colonial Revival, French Provincial Revival, and Spanish Colonial Revival.

Midcentury Modern design is also found outside of developer tracts and Midcentury Modern residential buildings were frequently constructed as in-fill development in already established neighborhoods.

Individual, architect-designed residential buildings designed in the Midcentury Modern style are somewhat common; however, there are few master architects associated with the style. Clusters of individually designed Midcentury Modern single-family houses are found in Diamond Heights. Larger multi-family residential buildings were often architect-designed scattered examples are located throughout the City.



Examples of architect-designed Midcentury Modern residential buildings. LEFT: 45 San Marcos Street, designed by Frank W. Dakin (1954). RIGHT: 315 Amber Way in Diamond Heights, designed by Harold Dow (1963).



Examples of non-architect-designed Midcentury Modern residential buildings. LEFT TO RIGHT: Bernal Heights dwelling; 155 Mayfair Drive (1953); Duplex at 10 Heather Street (1954).

Evaluation Criteria / Integrity Thresholds

A residential building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically be a notable, full expression of the Midcentury Modern style that incorporates many of the character-defining features. In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a property would need to retain most of its original character-defining features such that it has integrity of design and materials.

In evaluating individual examples of the Midcentury Modern architecture, particular attention should be given to retention of windows, cladding materials, and framing features. Entryways and windows are generally the most prominent feature of Midcentury Modern residences, therefore, a high importance is placed on the integrity of fenestration and open courtyard or atrium entryways. Replacement of the front door or window sash would not preclude a building for listing. Common alterations that would exclude a property from listing may include reconfiguration of the window openings or inappropriate additions.

Buildings that contain just a few character defining features might be classified as “Contractor Modern,” a style that does not meet Criteria C/3 for architectural significance.

A lower threshold for integrity is warranted for excellent, unique or rare high-style expressions of the style. Buildings designed by master architects likewise qualify for lower integrity thresholds. Buildings that fully embody Midcentury Modern design elements and retain exceptionally high integrity may also qualify for listing in the National Register under Criterion C (Architecture). The relative rarity of the style as applied to a property type should be considered when evaluating buildings for the National Register.

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Potential for such groupings include, but are not limited to, the Diamond Heights and Laurel Heights neighborhoods. Given that the style was comingled with the more prevalent Revival styles in tract developments, it is more likely that a Midcentury Modern building is eligible for individual rather than historic district listing under Criteria C/3. Field reconnaissance revealed that corner buildings, more so than mid-block buildings, more often embodied the full expression of Midcentury Modern design.

A residential tract containing Midcentury Modern and traditional styles might be eligible for listing under Criteria A/1, if it is significant for its association to a significant event.

COMMERCIAL / OFFICE / INDUSTRIAL

In the 1940s, Midcentury Modern design eclipsed the popularity of Streamline Moderne storefronts. New expansive “Visual Front” display windows characterize Midcentury Modern storefronts. Other storefront design elements including signage, awnings, integrated planters, angled vestibules and projecting vertical elements. Designers of banks and supermarkets embraced the style. Refer to chapter 6 for a detailed discussion of the design evolution of storefronts and commercial buildings. Small-scale commercial, office, and service buildings such as medical buildings were frequently designed in the Midcentury Modern style as were two- to three-story mixed-use buildings with a ground level commercial storefront.

Midcentury Modern office buildings often featured colored and/or glossy spandrel panels and utilized slightly projecting mullions to vertically divide the façade’s massing. Colored tile was often incorporated at the entryway and bulkhead. Few large commercial, office or industrial buildings; however, were constructed in the Midcentury Modern style, most opting instead for a less expensive, stripped down version called “Contractor Modern.”



ABOVE LEFT: The Midcentury Modern storefront of a remodeled 1927 building located at 2484 Mission Street.
ABOVE RIGHT; Midcentury Modern office building (1948) in the Sunset District. Photos: Mary Brown and Matt Weintraub, San Francisco Planning Department.

Evaluation Criteria / Integrity Thresholds

In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a commercial property would need to retain many of its character-defining features. Storefronts, even more so than residential or other commercial buildings, are subject to continuous alterations in order to appear fashionable and modern and as such there are relatively few storefronts that retain the full expression of Midcentury Modern style.

Storefronts and commercial buildings that fully embody the Midcentury Modern design vocabulary, display unusual or rare features, and are of exceptionally high integrity may also qualify for listing in the

National Register under Criterion C (Architecture). A storefront that retains its canted glass (extremely rare) may, for example, qualify for the National Register.

A property may also qualify under Criteria C/3 (Architecture) as a contributor to a district if it is situated within a contiguous grouping of similar resources. If such a grouping exists, it is likely to be small in scale. A commercial district comprised of Midcentury Modern buildings comingled with other styles such as Art Deco, Streamline Moderne, or Fantasy-framing storefronts, might also qualify for listing under Criteria A/1 (Events), if it is associated with a broader 20th Century commercial retailing theme.

INSTITUTIONAL

Midcentury Modern was a popular style for libraries, schools, recreation centers and churches. Churches in particular, embraced styles influenced by Expressionist Modernism, with exaggerated roof forms, projecting overhangs, hyperbolic paraboloids, and articulated facades. The San Francisco State University Campus features groupings of a number of largely intact Midcentury Modern campus buildings.



LEFT: Built in 1950, the Sanchez Street fire station was one of the first firehouses designed in International Style. RIGHT: The 1951 façade of the Sheet Metal Workers hall on Market Street is clad in a stacked brick veneer and features the liberal use of sheet metal at the entry awning and the box frame for the ribbon windows. Photos: San Francisco History Room, San Francisco Public Library; Mary Brown, San Francisco Planning Department.

Evaluation Criteria / Integrity Thresholds

An institutional building that qualifies for individual listing on a local, state, and/or national register for its architectural significance would typically reflect a full expression of the Midcentury Modern style. In order to meet local and state registration requirements under Criteria C/3 (Architecture) as an individual resource, a property would need to retain most of its character-defining features such that it has integrity of design, materials, and workmanship. Buildings that fully embody the Midcentury Modern design vocabulary and are of exceptionally high integrity may also qualify for listing in the National Register under Criteria 3.

In evaluating individual examples of the Midcentury Modern institutional buildings, particular attention should be given to retention of the projecting overhangs and eaves, vertical elements, cladding, building form, and fenestration. Common alterations that might exclude a property from listing include unsympathetic additions and reconfiguration of the building's entryway.

A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design. Such groupings might include a hospital or school complex. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Exceptional discontinuous groupings, such as churches, might also qualify for the National Register multiple property listing as representatives of the Midcentury Modern design theme.

Theme: Modern Design

Styles: “Miesian” International Style & Corporate Modern

Period of Significance: 1950-1970

Statement of Significance

Buildings designed in the Corporate Modern style drastically changed the appearance and skyline of Downtown San Francisco. The style was most commonly adopted for corporate offices and high-rises, though mid-rise buildings also incorporate elements of the style. The buildings utilize curtain wall technology to provide the appearance of a seamless exterior membrane for buildings.⁴¹⁵ The style is occasionally referred to as “Slick Skin” due to the often wet or slippery appearance of glass or mirrored glass curtain wall buildings.⁴¹⁶ The style evolved from Mies van der Rohe’s 1920s-era Berlin drawings of all glass skyscrapers. Mies first realized this vision with the Seagram Building in New York City. During the Period of Significance, the buildings were rectilinear in form, with sharp right corner angles. Late examples, outside the P.O.S., occasionally soften at corner edges. The exterior walls surfaces extend in a plane all the way to the ground, or in examples of the style more clearly influenced by “Miesian” International Style, the building appears to perch on “pilotis” or stilts.

Architects

Firms and architects associated with “Miesian” International Style and Corporate Modernism include Anshen & Allen, Welton Becket, Skidmore, Owings & Merrill (SOM), Chuck Bassett, Hertzka & Knowles, Jones & Emmons, Walter Netsch, John Portman, and John Warnecke.

Character-Defining Features

- Vertical box
- Often set on “pilotis” or stilts, giving the appearance of floating
- Windows and wall surfaces are on the same plane, providing the look of a taut skin
- Tinted and/or mirrored glass
- Repeating pattern of fenestration
- The seamless façade often appears sleek and slippery

“Miesian”-specific features:

- Exposed structural supports

⁴¹⁵ Docomomo, Western Washington. ww.docomomo-wewa.org/modernism.php (accessed July 2010)

⁴¹⁶ Ibid.

- Reveals at joints between materials
- Absence of applied ornament

Recent Past

The vast majority of Corporate Modern and “Miesian” International Style buildings in San Francisco were constructed during the Recent Past, i.e., less than 50 years ago. Proposals to alter or demolish post-1960 Corporate Modern and “Miesian” International Style buildings do not trigger automatic historic review under the California Environmental Quality Act (CEQA). In San Francisco, automatic CEQA review is only triggered for buildings constructed more than 50 years ago, buildings previously identified as potential historic resources (Category B), and buildings previously determined to be historic resources (Category A). The ground level of Corporate Modern and “Miesian” International Style buildings are vulnerable to inappropriate alterations.

As discussed in Chapter 1, buildings constructed during the Recent Past (less than 50 years ago) must be of “exceptional importance” in order to be eligible for the National Register. To meet that higher threshold, Corporate Modern or “Miesian” International Style buildings constructed after 1960 would have to, for example, represent the iconic work of a master architect or feature innovative materials or technologies. The California Register has a less stringent requirement for designation of Recent Past properties. It stipulates that Recent Past properties are eligible for the California Register if sufficient time has passed and scholarly perspective obtained in order to understand its historical importance. Development of the Modern context statement provides the historical perspective necessary to evaluate such buildings.

Associated Property Types

In San Francisco, the Corporate Modern and “Miesian” International Style were applied to commercial buildings, particularly high-rise office buildings.

COMMERCIAL AND INSTITUTIONAL

Evaluation Criteria / Integrity Thresholds

In order to meet local and state registration requirements under Criteria C/3 (Architecture) as an individual resource, a non-residential property would need to retain many of its character-defining features. Such buildings should be evaluated on a case-by-case basis.

Theme: Modern Design

Style: Brutalism

Period of Significance: 1960-1970

Statement of Significance

Brutalist buildings in San Francisco are massive in scale, often imposing, and represent a short-lived exploration of the expressive qualities of reinforced concrete. The style evolves from Le Corbusier's 1940s - 1950s experimentation with rough concrete in its crudest, most brutal form.⁴¹⁷ The term Brutalism is derived from the French term "beton brut" or raw concrete.⁴¹⁸ It was coined by English architects Alison and Peter Smithson in 1953.⁴¹⁹ Brutalist buildings often incorporate large expanses of glass, however fenestration is often deeply recessed, resulting in shadowed windows that appear as dark voids. The plasticity of reinforced concrete allows for a myriad of shapes and forms, though repetitive angled geometries predominate. Concrete is poured on-site and left unpolished, often revealing the texture and grain of wood forms and small pebbles of the aggregate. Brutalist buildings in San Francisco can embody the distinctive characteristics and high artistic values of a short-lived method of construction and design. The raw, expressive quality of Brutalist buildings are the antithesis of precision-machined glass and steel vertical boxes then dominating large-scale projects.⁴²⁰ Brutalist designs are considered a reaction against the slickness and anonymity of corporate "Miesian" glass curtain wall buildings.⁴²¹

A relatively inexpensive building material, reinforced concrete conveys a sense of permanence and stability. As such it was employed widely around the world in large-scale building projects during the 1950-1970s. Renowned Brutalist masterworks include Louis Kahn's Salk Institute in La Jolla and Le Corbusier's government complex in Chandigarh, India. It was widely used in college campuses during the 1950s-70s; excellent examples include Paul Rudolph's (1958) Yale Art and Architecture Building and Walter Netsche's design for the University of Illinois-Chicago Circle Campus. Occasionally a building's interior functions, such as plumbing or electrical conduits, are left exposed, as at Wurster Hall, the architecture building at the University of California, Berkeley. Several large-scale Brutalist-inspired projects were constructed in San Francisco just outside of the period of Significance, including John Portman's Embarcadero Center (1967-81) and the Hyatt Regency Hotel (1973).

Character-Defining Features

- Rough unadorned poured concrete construction
- Massive form and heavy cubic shapes
- Visible imprints of wood grain forms

⁴¹⁷ Sarah Cunliffe and Jean Loussier, *Architectural Styles Spotters Guide*, (San Diego: Thunder Bay press, 2006), 242.

⁴¹⁸ Peter Blake, *Le Corbusier: Architecture and Form* (Gretna, Louisiana: Pelican Books, 1964), 38.

⁴¹⁹ www.viswiki.com/en/Brutalist_architecture (accessed June 1, 2010)

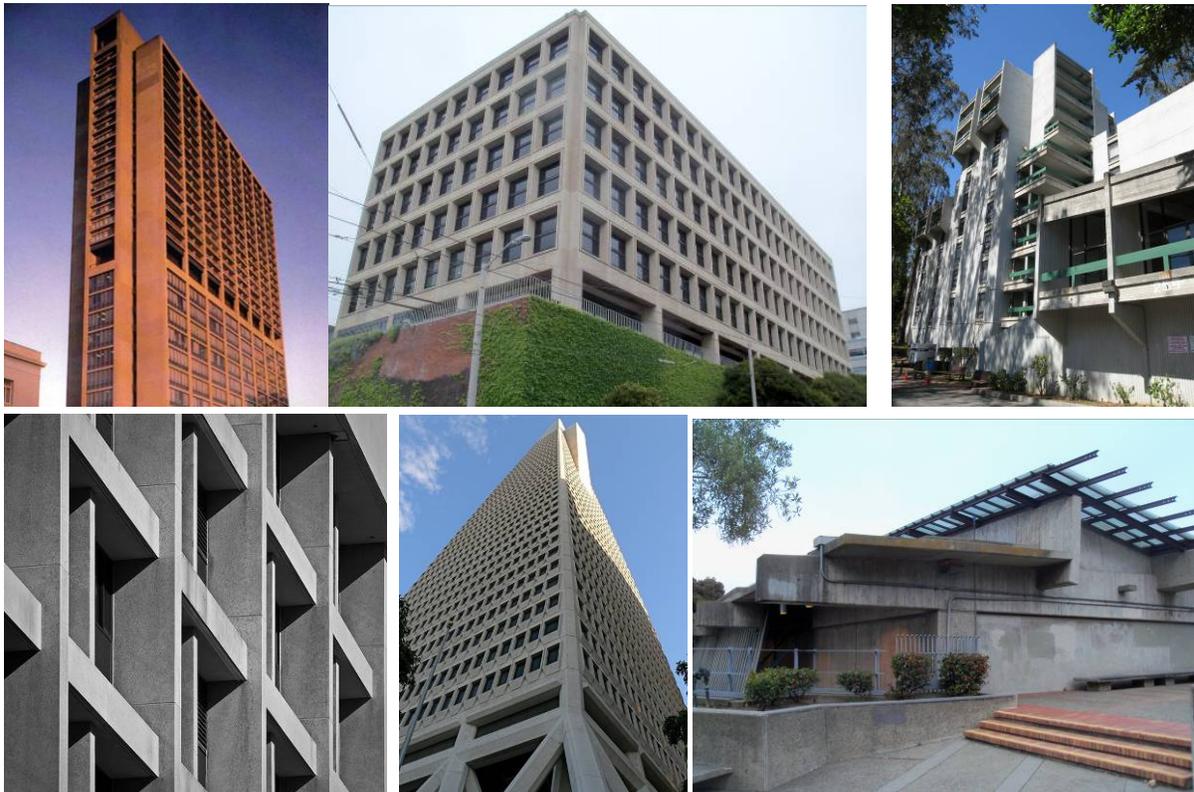
⁴²⁰ Harold Kirker. *Old Forms on a New Land: California Architecture in Perspective*, (Niwot, Colorado: Roberts Rinehart Publishers, 1991), 99

⁴²¹ *Ibid.*

- Recessed windows that read as voids
- Repeating patterns geometric patterns
- Strong right angles and simple cubic forms
- Deeply shadowed irregular openings
- Rectangular block-like shapes
- Precast concrete panels with exposed joinery

Architects

Designers of San Francisco’s Brutalist buildings include Skidmore, Owings & Merrill (SOM), Paffard Keatinge-Clay, John Portman, William Pereira, and Victor Gruen.



COUNTER CLOCKWISE, FROM TOP LEFT: Fox Plaza; SOM’s School of Dentistry, Pacific Heights; Woodland Garden Apartments; Glen Park BART Station; Transamerica Building; Detail of Brutalist fenestration on campus building at San Francisco State University.

Associated Property Types

There are relatively few Brutalist buildings in San Francisco and such buildings are generally limited to large-scale commercial, hospital, service and educational buildings. With a few exceptions –including Fox Plaza, Woodland Gardens, and the University of the Pacific apartments – Brutalism is not generally associated with domestic architecture in San Francisco.

The vast majority of Brutalist buildings in San Francisco were constructed during the Recent Past, i.e., less than 50 years ago. Proposals to alter or demolish post-1960 Brutalist buildings do not trigger automatic historic review under the California Environmental Quality Act (CEQA). In San Francisco, automatic CEQA review is only triggered for buildings constructed more than 50 years ago, buildings previously identified as potential historic resources (Category B), and buildings previously determined to be historic resources (Category A). Thus, Brutalist buildings are vulnerable to inappropriate alterations, particularly at the ground level.

As discussed in Chapter 1, buildings constructed during the Recent Past (less than 50 years ago) must be of “exceptional importance” in order to be eligible for the National Register. To meet that higher threshold, Brutalist buildings constructed after 1960 would have to, for example, represent the iconic work of a master architect or feature innovative materials or technologies. The California Register has a less stringent requirement for designation of Recent Past properties. It stipulates that Recent Past properties are eligible for the California Register if sufficient time has passed and scholarly perspective obtained in order to understand its historical importance.

COMMERCIAL / INDUSTRIAL / INSTITUTIONAL

High-style buildings designed in the Brutalist style include as the Transamerica Pyramid, Fox Plaza, Davies Medical Center, the San Francisco State University Cesar Chavez Student Center (designed 1969-1973), and Paffard Keatinge-Clay’s 1968 design of an addition to the San Francisco Art Institute. Elements of the Brutalist style are also incorporated in the design of utilitarian buildings such as those found at San Francisco General Hospital.

Evaluation Criteria / Integrity Thresholds

In order to meet local and state registration requirements under Criterion 3 (Architecture) as an individual resource, a Brutalist building would need to be designed in a high-style interpretation of the style. In addition, it would need to retain many of its character-defining features. While Brutalist buildings are somewhat rare in San Francisco, utilitarian versions that simply used elements (i.e. poured reinforced concrete) of the style in order to expedite and lower the cost of construction are not considered significant.

Buildings that fully embody the Brutalist design vocabulary and are of exceptionally high integrity may also qualify for listing in the National Register under Criterion C (Architecture). The relative rarity of Brutalist architecture should be considered when evaluating buildings for the National Register.

A property may also qualify under Criteria C/3 (Architecture) as a contributor to a district if it is situated within a contiguous grouping of similar resources. The only known concentration of Brutalist buildings is located at San Francisco State University (Thorton Hall, Hensill Hall, the Student Union building and the Administration Building).

Theme: Modern Design

Style: Contractor Modern

Construction Period: 1935-1970

Statement of Significance

Contractor Modern buildings are not architecturally significant.

Contractor Modern, occasionally referred to as Vernacular Modern, is not a style per se; rather it denotes the absence of style. The term is used to identify buildings that selectively borrow from the basic design tenets of Modern design, particularly the lack of exterior ornament, in the pursuit of cheaply constructed buildings. Simple box-like forms, flat exterior surfaces, and inexpensive construction materials typify Contractor Modern buildings.

Large numbers of Contractor Modern residential buildings were constructed from 1935-1970, particularly in residential tracts. Contractor Modern commercial institutional, corporate, office, recreational and religious buildings were also built from 1935-1970. These buildings were favored by builders who preferred inexpensive building materials, maximized square footage, and quick construction methods. Attention to detail is noticeably absent. Generally, Contractor Modern buildings were built from standardized plans, rather than commissioned architects, though it is possible for architect-designed buildings to fall under the category of Contractor Modern. Contractor Modern buildings were built in tract developments and as in-fill construction.

So-called “Richmond Specials” are Contractor Modern residential buildings built in large numbers, particularly in the Richmond District, from the 1950s until 1972. The buildings are characterized by their size (often built to near the full-extent of the lot) and tepid incorporation of Midcentury Modern or International Style design elements such as flat roof forms, stucco cladding, projecting box frames, projecting overhangs, or textured stucco panels.

Character-Defining Features

- Absence of style
- Simple forms
- Inexpensive building materials
- Reference to Modern design added as an afterthought
- Stucco cladding

Evaluation Criteria / Integrity Thresholds

In order to meet state and national registration requirements for design, a Contractor Modern building would need to display the characteristics required by Criteria C/3(Architecture): “the distinctive

characteristics of a type, period, or method of construction, work of a master, high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.”⁴²² Contractor Modern buildings are identified by an absence of style and are therefore not eligible for listing under Criteria C/3 as individual resources or as historic district contributors. To be eligible under Criteria A/1 (Events) or Criteria B/2 (People) a Contractor Modern building would have to have an association with a significant event or person.

Examples of Contractor Modern buildings



CLOCKWISE FROM TOP LEFT: Mission Street medical building, 1968; Excelsior house, 1968; Anza Vista house, 1953; apartment building, 1950; Excelsior house; Irving Street duplex, 1953; row of four-plexes, 1952; Sunset office, 1958. Photos: Mary Brown, San Francisco Planning Department

⁴²² National Park Service. *National Register Bulletin No. 15: How to Apply the National Register Criteria for Evaluation* (Washington, DC: U.S. Department of the Interior, 2002)

Chapter 9:

Biographies: Architects & Landscape Architects

This section provides information regarding the architects and landscape architects known to have had an active role in the development of Modern design in San Francisco between the years of 1935 and 1970. The following list includes the names of individuals and firms with a brief description of their educational and professional background as well as a description of their work and influence in the San Francisco Bay Area.⁴²³ Specific local projects are listed when possible, with dates of construction⁴²⁴ and addresses, if available. Master architects, landscape architects, and firms are noted. Works known to be of traditional or revival styles were excluded from the project lists. The current condition of listed properties is not known unless otherwise noted. This chapter is divided into separate sections for architects and landscape architects

A few architects of national significance were excluded from the biography section due to their limited output in San Francisco. Although these architects designed some of San Francisco's most iconic buildings, the biography section is focused more specifically on locally based architects and/or architects with a larger body of work in San Francisco or the Bay Area. Excluded Master architects include:

- William L. Pereira, designer of the Transamerica Building (1969-1973)
- Pietro Belluschi, designer of the Cathedral of St. Mary of the Assumption (1965-1971)
- Paffard Keatinge-Clay, designer of the French Convalescent Hospital and Medical Building (1970-1971), the San Francisco State University student union (1980), and the addition to the San Francisco Art Institute (1968-1970)

Other key architects excluded from the biography section include architects who contributed to the development of a regional Modern style, yet who never built in the City of San Francisco. These architects include: Donald Olsen, David (Beverly) Thorne, Mario Corbett, Serge Chermayeff, Olaf Dahlstrand, Harwell Hamilton Harris, Rowan Maiden, Craig Ellwood, Gilcrest Kosmak, Evelyn Hall Kosmak, William Corbett, Bruce Goff, Mark Ellis, Gordon Drake, Mark Mills, and Paul Williams.⁴²⁵ Raphael Soriano was likewise excluded as his three known works in San Francisco were destroyed: the Hallawell Seed Company Nursery (2850 19th Ave.), Hallawell Seed Company Building (519 Market St.), and Ciro's (257 Geary St.).

While the information provided in this section is not comprehensive, it has been compiled as a guide to provide greater context for the works and careers of influential architects during San Francisco's Modern Age. Many of the architects and firms listed below may have additional works in San Francisco, some falling outside of the Period of Significance (POS), 1935-1970, others unacknowledged in our broad range of sources. In general, projects constructed outside of the POS were purposefully excluded from the list of projects.

⁴²³ It should be noted that the work of a firm's draftspeople and associate architects is rarely credited in the existing literature. Original plans and drawings should be reviewed in order to determine the identity of the architect(s) responsible for a design credited to the firm.

⁴²⁴ Dates vary considerably in the existing literature. In the following project lists, the date provided typically corresponds to either the date of the building permit application or the date of completion. Occasionally, the date refers to the design date.

⁴²⁵ Paul Williams did design buildings in San Francisco; none, however, were of a Modern style.

Numerous sources were consulted while compiling the biographies and several individuals provided invaluable information and review. Sources include:

- Pacific Coast Architecture Database (PCAD), Built Environments Library, University of Washington Libraries, Seattle, WA, (<https://digital.lib.washington.edu/architect/>)
- The Online Archive of California (<http://www.oac.cdlib.org/>)
- Environmental Design Archives (EDA) of the University of California, Berkeley (<http://www.ced.berkeley.edu/cedarchives/>)
- The AIA Historical Directory of American Architects (<http://www.aia.org/about/history/aiab082017>)
- The architectural guidebooks by Sally and John Woodbridge
 - 1960. *Buildings of the Bay Area; A Guide to the Architecture of the San Francisco Bay Region.*
 - 1982. *Architecture – San Francisco: The Guide.*
 - 1992. *San Francisco Architecture: The Illustrated Guide to Over 1000 of the Best Buildings, Parks, and Public Artworks in the Bay Area.*
 - 2005. *San Francisco Architecture: An Illustrated Guide to the Outstanding Buildings, Public Artworks, and Parks in the Bay Area of California.*
- Mitchell Schwarzer
 - *San Francisco: Architecture of the San Francisco Bay Area : A History & Guide.*
- Gebhard, David, Robert Winter and Eric Sandweiss
 - *The Guide to Architecture in San Francisco and Northern California*
- Inge Schaefer Horton
 - *Early Women Architects of the San Francisco Bay Area: The Lives and Work of Fifty Professionals, 1890 -1951*
- Pierluigi Serraino
 - *NorCalMod: Icons of Northern California Modernism*
- Susan Dinkelspiel Cerny
 - *An Architectural Guidebook to San Francisco and the Bay Area*
- Department of Building Inspection, Building Permit Applications
- Additional sources as noted in the footnotes

See Appendix A for a table of landscape architects listed in San Francisco City Directories from 1935 to 1970. See Appendix B for a table of architects (and related works) not included in the biography section.

Alexandra Kirby, a preservation intern at the San Francisco Planning Department, was the lead researcher and writer of the architect and landscape architect biographies.

Allen, William “Steve” Stephen, (1912 – 1989)

Master architect

Education: B. Arch., University of Pennsylvania, 1935
M. Arch., University of Pennsylvania, 1936

Firms: Designer, Masten & Hurd, San Francisco, CA, 1937 - 1940
Designer, Blanchard and Mahler, Architects, San Francisco, CA, 1942
Partner, Anshen + Allen, San Francisco, CA, 1940 –
1972

Following Steve Allen’s graduation in 1936, he traveled on the Woodman Traveling Fellowship through Germany, Italy and Japan with his schoolmate and future partner, Robert Anshen. After the trip both Allen and Anshen moved to San Francisco, where they opened their own firm in 1940. Allen worked briefly as a designer for the San Francisco firm Masten & Hurd, Architects and served as a Lieutenant Commander in the US Navy from 1942 through 1946. Anshen + Allen worked extensively with developers, including Joseph Eichler and Mackay & Galvallo, designing low-cost housing and residential subdivisions throughout the Bay Area.



Charles de Bretteville and William Allen viewing a model of the Bank of California's headquarters building. April 26, 1964. Courtesy of the San Francisco Public Library

After Anshen’s death in 1964, Allen took on Derek Parker as a partner; the firm has since become an international leader in institutional design. Today Anshen + Allen continues to create award winning designs in the healthcare and education sectors.

Projects in San Francisco

See Anshen + Allen

Anshen, S. “Bob” Robert, (1910 – 1964)

Master architect

Education: B. Arch., University of Pennsylvania, 1935
M. Arch., University of Pennsylvania, 1936

Firms: Partner, Anshen + Allen, San Francisco, CA, 1940 – 1964

Along with his future long-term business partner, William Allen, Robert Anshen traveled following his college years on the University of Pennsylvania’s Stewardson Fellowship. The two settled in San Francisco, where they established the firm Anshen + Allen in 1940. Anshen is noted for being the face of the business with his loud presence, despite his small stature, and his capability of easily convincing clients.⁴²⁶ The two won over Standard Oil Vice President Ralph K. Davies in 1940 when he was searching for architects to design a Tudor mansion for him in Woodside, convincing him that they could provide

⁴²⁶ Weinstein, Dave. Bob Anshen: Self-Made Man. California Modern Magazine. Accessed from http://eichlernetwork.com/em_bobanshen.html

the antiquated character he sought, but with contemporary materials and techniques. This pivotal commission ultimately led to a series of commissions during World War II, including several oil stations, and after the war their partnership continued, producing San Francisco's International Building (1957) and passenger accommodations on eight mariner freighters for the shipping company American President Lines. Following the war, Anshen + Allen designed plans for thousands of modern tract homes for Joseph Eichler as well as townhouses in the Golden Gateway redevelopment project on the Embarcadero, retail spaces, offices and industrial buildings.

Projects in San Francisco

See Anshen + Allen

Anshen + Allen, 1940 – Present

Based in San Francisco, Anshen + Allen was established by Robert Anshen and Steve Allen in 1940. They began their careers primarily as residential architects and were the first designers for the mass-produced homes of Joseph Eichler, beginning in 1949. The firm expanded throughout the 1950s, producing commercial and institutional buildings, and opening offices in Boston, Massachusetts; Columbus, Ohio; and London, England. Although both Anshen and Allen have passed away, the firm remains a successful presence in educational and healthcare facilities.

For more information on the firm, see the biographies for Steve Allen and Robert Anshen.

Projects in San Francisco

Duplex, 378 – 380 Collingwood Street

Featured in 1949 San Francisco Museum of Art exhibit, *"Domestic Architecture of the San Francisco Bay Region"*

Honig Cooper Co. Office Building, 1275 Columbus Avenue, 1953

Residence, 2 Clarendon Road, 1956

Nob Hill Center Garage, 1045 California Street, 1956

American President Lines, Passenger Accommodations, 1956 – 1959

1000 Vallejo Street Apartments, 1957

The International Building, 610 California Street, 1957

American President Lines Building, California at Kearny Streets, 1960

Golden Gateway Phase I Townhouses, Golden Gateway Center, 1961 – 1963

Other notable projects

Chapel of the Holy Cross, Sedona, AZ, 1946

Dinosaur National Monument, Vernal, UT, 1957

Lawrence Hall of Science, Berkeley, CA, 1968

Applegarth, George Adrian, (1875 – 1972)

Education: École des Beaux-Arts, 1906

Born in Oakland in 1875 of English parents, Applegarth studied drawing under prominent First Bay Tradition



Downtown Parking Garage, photo: San Francisco History Center, San Francisco Public Library

architect Bernard Maybeck. Encouraged by Maybeck, he attended the École des Beaux-Arts in Paris, where he graduated in 1906 after working for an architectural firm in New York. While Applegarth is known best for his Beaux-Arts influence, as seen at the Palace of the Legion of Honor (1916), his residential works with Kenneth MacDonald in Presidio Terrace (1908 – 1911), and the Spreckels Mansion (1912), the largest mansion in the city at its time, he did stray from his rigid symmetrical forms later in his career.⁴²⁷ The Downtown Center Garage (1954) was one of Applegarth’s final works, but the Modern design and double spiral ramp would be imitated in similar structures in Oakland, Seattle and Los Angeles. An important work at that time, the garage was featured on the front cover of *Architect and Engineer*.

Projects in San Francisco:

Portola Junior High School Auditorium, 350 Girard Street, 1939 (W.P.A. project)

Downtown Center Garage, Mason at O’Farrell, 1954

Appleton, Abraham “Abe”, (1887 – 1981)

Education: University of California, Berkeley, 1907 – 1908

Firms: Draftsman, John Galen Howard, Berkeley, CA, 1905-1906, 1910-1914
Designer, William C. Hays, Architect, Berkeley, CA, 1916-1920
Junior Partner, Hays, Rankin, and Appleton, San Francisco, CA, 1920s-1930s
Partner, Hyman and Appleton, 1930s - 1940
Partner, Appleton and Wolfard, San Francisco, CA, 1940 - 1972

Abraham Appleton worked for architect John Galen Howard as a draftsman before beginning his formal education in architecture. After briefly studying at UC Berkeley, he returned to Galen’s office through 1914. As a junior partner at Hays, Rankin and Appleton, Architects, Appleton designed in various historical vernaculars for residential and civic structures throughout the Bay Area. In the late 1930s, the firm designed several large buildings drawing from the Streamline Moderne design idiom, including the Sinai Mortuary and Visitacion Valley Elementary School. Appleton’s work adapted a Midcentury Modern style upon the introduction of Harold Nelson Wolfard to his firm, Hyman & Appleton. Wolfard would become a lead designer following Samuel Hyman’s death in 1940. This influence is most apparent in the eight public libraries that the firm designed through the 1950s and 1960s. These library branches adopt a distinct Midcentury Modern style, many reflect the form and appearance of suburban ranch houses. In 1950, Appleton’s son, Robert Appleton joined the firm until its closure in 1972.⁴²⁸



Eureka Valley Library, courtesy of San Francisco History Center, San Francisco Public Library

⁴²⁷ David Parry. Architects' Profiles Pacific Heights Architects #2 - George Applegarth. <http://www.classicsfproperties.com/Architecture/georgeapplegarth.htm>

⁴²⁸ Brandi, Richard. *San Francisco Architectural Heritage*, 2003. Accessed at <http://www.outsidelands.org/parkside-library.php>

Also see: Appleton & Wolfard.

Projects in San Francisco

Hall of Flowers, now the San Francisco County Fair Building, 9th Avenue at Golden Gate Park
Jewish Community Center (with Arthur Brown, Jr., demolished)
Hebrew Home for the Aged
Office building remodel, 343 Sansome St., 1930⁴²⁹
Sinai Mortuary, 1938
Visitation Valley Elementary School, 1937

Appleton & Wolfard, 1940 – 1972

The firm of Appleton & Wolfard formed in 1940 following the death of Appleton's previous partner, Samuel Hyman. Harold Nelson Wolfard brought a new, Modernist aesthetic to the firm, which had previously worked in various period styles. Appleton & Wolfard designed eight of San Francisco's public libraries as well as public schools and various residences. In 1950, Abraham Appleton's son, Robert, joined the firm after his graduation from UC Berkeley.

For more information on the firm, see the biography for Abe Appleton.

Projects in San Francisco

San Francisco Library Branches at Parkside (1951), the Marina (1953), Ortega (1955, demolished 2009), Merced (1957), North Beach (1958), Eureka (1960), Western Addition (1965), Excelsior (1966)
Golden Gate Park Hall of Flowers, 9th Ave at Lincoln Way, 1960

Bassett, Edward Charles "Chuck", (1921 – 1999)

Master architect

Education: B.S. Arch., University of Michigan, Ann Arbor, MI, 1949
M. Arch., Cranbrook Academy of Art, Bloomfield Hills, MI, 1951
Studied under Eliel Saarinen

Firms: Designer, Eero Saarinen and Associates, 1950 – 1955
Designer, Skidmore, Owings and Merrill (SOM),
San Francisco, CA, 1955 – 1981
Associate Partner, 1959
Managing and Design Partner, 1960

Chuck Bassett was born in Port Huron, Michigan, where he worked in his father's architectural office as a teenager. Bassett received his Bachelor's degree in Architecture from the University of Michigan at Ann Arbor after his wartime service (1943 – 1946). Later, as a student at Cranbrook Academy of Art, he was given a position as a designer at



Crown Zellerbach Building,
street view.

⁴²⁹ Michael F. Crowe, *Deco By the Bay: Art Deco Architecture in the San Francisco Bay Area* (New York: Viking Studio Books, 1995), 55.

the prestigious firm of Finnish architects Eliel and Eero Saarinen in Bloomfield Hills, Michigan. In 1955 he moved to San Francisco to design for the firm of Skidmore, Owings, and Merrill (SOM) where he was promoted to Associate Partner and ultimately to Managing and Design Partner.

As the chief designer at SOM's San Francisco office, Bassett broke from the purist "International Style" designs of East Coast and European Modernists. Rather than starting with a blank slate, he accepted his buildings' historic surroundings and developed relationships with pedestrians and the streetscape. This West Coast mentality created a schism with the firm's Chicago and New York offices; however, Bassett was supported in his creative ventures by SOM partner, Nathaniel A. Owings, who lived in California during the mid-fifties. Bassett's most notable work is the Crown Zellerbach Building (1959) at One Bush Plaza, his first major project for the firm. This 20-story structure is noted for its "Miesian" International Style glass curtain wall, which resembles Manhattan's famed Lever House, with its green solar glass and aluminum face. The building is set within a sunken plaza. Bassett also was SOM's lead designer for the Alcoa Building, located at 1 Maritime Plaza.

Projects in San Francisco

Crown Zellerbach Building at One Bush Street, 1959

American Trust Company Office Building, 1959-1960

John Hancock Building, 255 California Street, 1960

Bank of America World Headquarters Building, 555 California Street, 1960-1969

Alcoa Building, One Maritime Plaza, 1964

Hartford Building, 1964

Bechtel Building, 50 Beale Street, 1967

Qantas Airlines Building, 1970

Baumann, Herman "Mike" Carl, (1890 – 1960)

Master architect

H.C. Baumann learned the basics of architecture under the guidance of San Francisco architects Thomas Edwards and Edward Sexton, and at the San Francisco Architectural Club. During the building boom of the 1920s, he became one of the city's most prolific designers of Art Deco apartment complexes and hotels, working primarily for the development group, Marian Realty. Baumann designed more than 100 large-scale apartment buildings in his career. His partner, engineer Edward Jose, assisted with the design of many of these buildings.⁴³⁰ Following the Great Depression, Baumann moved on to commercial and industrial commissions, breaking from his Art Deco background, though he continued to design duplexes and apartment buildings in the Streamline Moderne and Art Moderne styles. In the early 1940s, he designed Streamline Moderne buildings in the Lone Mountain residential tract for developer/architect Oliver Rousseau. During WWII, he was commissioned for a series of Bay Area naval facilities. This exposure to industrial design undoubtedly affected his designs in the late forties and fifties. In 1949 he designed a series of apartment buildings that step down the steep eastern slopes of Twin Peaks. Set on through lots, located between Graystone Terrace and Raccoon Drive, the apartments feature Midcentury Modern design elements including overhanging eaves and large expanses of glass. His final commission was an International Style-inspired apartment building at 1800 Pacific Avenue, completed in 1959.⁴³¹

⁴³⁰ *Department of Parks and Recreation (DPR)- B form for 218 Clara Street, Page & Turnbull, 2009*

⁴³¹ David Parry, *Pacific Heights Architect #16, Herman Bauman*. Accessed at www.classicsfproperties.com/Architecture/hcbaumann.htm

Projects in San Francisco

2090 Broadway, 1935
2248-2250 Pacific Avenue, private duplex 1940
Duplex, 103 Beaumont Avenue, 1941
Office Building, 1449 Mendell, 1941
Residence, 209 Octavia Street, 1946
Residence, 215 Octavia Street, 1946
Residence, 221 Octavia Street, 1946
Residence, 219 Lily Street, 1946
A. Carlisle & Co. Building, 645 Harrison, 1947
Apartment Complex, 700 Church Street, 1949
Graystone Terrace Apartments, 1949
James Lick Supermarket, 2415-35 Irving Street, 1950
Apartment Building, 1800 Pacific Avenue, 1959



700 Church Street. Photo: Mary Brown, San Francisco Planning Department

Becket, Welton David, (1902 – 1969)

Master architect

Education: B. Arch., University of Washington, 1927
École des Beaux-Arts, Paris, 1928

Firms: Principal, Welton D. Becket, Architect, Seattle, WA, 1929-1933
Partner, Becket, Wurdeman and Plummer, Los Angeles, CA, 1933-1939
Partner, Becket and Wurdeman, 1939-1949
President, Welton Becket and Associates, 1949-1968



Seated left to right, Welton Becket, Robert Mason, Ellis Stoneson, E. C. Lipman, Henry Stoneson and an unidentified man looking at a model of Stonestown Shopping Center, Courtesy of San Francisco History Center, San Francisco Public Library

movement. One renowned example is the Capitol Records Tower in Hollywood (1955), the nation's first circular office building. Becket was a firm believer in the concept of "total design," that all elements of a commission should be left in the hands of the architect to maintain unity and consistency.⁴³²

⁴³² Alan Hess, "Built by Becket: Centennial Celebration", March 4, 2003. Accessed at <http://www.laforum.org/content/online-articles/built-by-becket-by-alan-hess>

Although a majority of Becket's work is found in Southern California, the firm did design a series of large-scale works in the Bay Area through their San Francisco office, including smaller commissions such as the Britex Fabric Store at 153 Maiden Lane.

Projects in San Francisco

Bethlehem Steel Building, 100 California Street, 1959
Aetna Life and Casualty Building, 600 Market Street, 1969
Stonestown Shopping Center, 1949 – 1952
Streetscape Design for Maiden Lane, with Don Clever 1958

Other notable projects

The Pan Pacific Auditorium, 7600 West Beverly Boulevard, Los Angeles, CA, 1935
Capitol Records Tower, Hollywood, CA, 1955
Oakland International Airport, Terminal 1, 1960
The Theme Building at Los Angeles International Airport, 1961
Cinerama Dome, Hollywood, CA, 1963

Bernardi, Theodore, (1903 – 1990)

Master architect

Education: B. Arch., University of California, Berkeley, 1924

Firms: Draftsman, John Galen Howard
Draftsman, John Reid
Draftsman, Timothy Pflueger
Draftsman, William W. Wurster, Architect, San Francisco, CA, 1934 - 1936
Chief Designer, William W. Wurster, Architect, San Francisco, CA, 1937 - 1942
Partner, Wurster and Bernardi, San Francisco, CA, 1944 - 1945
Partner, Wurster, Bernardi & Emmons, San Francisco, CA, 1946 - 1990

Born in Korčula, Yugoslavia in 1903, Theodore Bernardi immigrated with his mother and uncle to the United States in 1904, returned to Yugoslavia with his family in 1906 and finally returned to the United States in 1912. Over the nine years following his graduation from University of California, Berkeley, he worked as a draftsman in the respective offices of prominent architects John Galen Howard, John Reid, and Timothy Pflueger. In 1933, Bernardi received his architectural license and joined the firm of William Wurster, where he became a partner in 1944. During his first six years as principal, Bernardi acted as Principal-In-Charge while Wurster was working as MIT's Dean of the School of Architecture. Donn Emmons joined the firm in 1946, creating Wurster, Bernardi & Emmons. Bernardi worked actively in the firm until his death in 1990.

Wurster, Bernardi & Emmons was one of San Francisco's preeminent firms, commissioned for numerous private houses, expansive mixed-use centers (including the Golden Gateway Center on the Embarcadero) and large-scale office buildings. The firm is closely linked to the Second Bay Tradition of Modern architecture. Like many of his contemporaries, Bernardi lectured at UC Berkeley from 1954 through 1971.

Projects in San Francisco

See Wurster, Bernardi, and Emmons

Bolles, John Savage, (1905 – 1983)

Master architect

- Education: B. S. Engineering, University of Oklahoma, 1926
M. Arch., Harvard University, Cambridge, MA, 1930
- Firms: Partner, Edward G. Bolles and John S. Bolles, Architects, CA, 1936 - 1939
Partner, Ward and Bolles, Architects, CA, 1945 - 1954
Principal, John S. Bolles, A California Corporation, San Francisco, CA, 1954 - 1978

John Savage Bolles was born in Berkeley, California. His father, Edward Grosvenor Bolles, was a successful San Francisco architect who hired his son following his graduation from Harvard. The younger Bolles formed a partnership with architect Joseph Francis Ward following their collaboration on Bay Area wartime housing projects. The two would design numerous residences throughout San Francisco. One of their designs (16 Spruce Street) was featured as “Tomorrow’s House Today!” in *Architect & Engineer* in 1946.

When the firm dissolved in 1954, Bolles established his own practice, focused on industrial, commercial and major residential works. Clients included IBM, Macy’s, General Motors, Gallo winery, and the San Francisco Housing Authority. During this time, Bolles was active in public housing projects and was the chairman of San Francisco Planning and Urban Research (SPUR). One of his best known accomplishments, Candlestick Park, was completed in 1960 as the new home of the former New York Giants.⁴³³

In addition to his career in planning and architecture, Bolles was also active in the fine arts in San Francisco, opening a gallery in Jackson Square and sitting on the board of the San Francisco Art Institute. Because of this, many of his later projects incorporated murals and other artistic elements.

Projects in San Francisco

Temple of Religion

- Christian Science Monitor Building, San Francisco International Exposition, Treasure Island, 1939
- Walberg Residence, 16 Spruce Street., 1946
- Residence, 1047 – 1049 Lombard Street, 1949
- Police Station, 1240 Valencia Street, 1949
- Apartment complex, 1025 Lombard Street, 1950
- Residence remodel, 17 Presidio Terrace, 1951
- Ping Yuen, Public Housing, Chinatown, 1951
- Potrero Annex Public Housing, S.F. Housing Authority, 1952-1955
- Bolles Residence, 2201 Lyon, 1952
- Residence, 875 Fulton, 1953
- Charles Bruning Company office and warehouse, 75 Industrial Street, 1956
- Stacy’s Bookstore, 581 Market St, 1959
- Candlestick Park, 1960
- Master Plan of Fisherman’s Wharf, in conjunction with Ernest Born, 1961
- John F. Kennedy Towers, Public Housing (Senior Housing), 2451 Sacramento, 1964

⁴³³ David Parry, *Pacific Heights Architects: Architect #11, John S. Bolles*. Accessed from <http://www.classicsfproperties.com/Architecture/architecture.htm>

San Francisco Public Library, Bayview Branch, #3, 5025 Third Street, 1969
Public Housing tower, 990 Pacific Avenue, Nob Hill, 1969
Embarcadero Center Master Plan, 1969 - 1974
1446 Market Street, low-rise office, no date

Other notable projects

IBM Building 25, San Jose, CA, 1957

Born, Ernest, (1898 – 1992) – Master Architect

Born, Esther Baum, (1902 – 1987)

(Ernest) Education: B. Arch., University of California, Berkeley, 1922
M. Arch., University of California, Berkeley, 1923

(Esther) Education: B. Arch., University of California, Berkeley, 1926
Studied under John Galen Howard

(Ernest) Firms: Draftsman, Gehron and Ross, Architects, c. 1930
Ernest Born, Architect, 1937 - 1973

(Esther) Firms: Ernest Born, Architect, 1945 - 1973

A San Francisco native, Ernest Born worked in the offices of the Bay Area's most prominent architects, including John Galen Howard, John Reid, Jr., and George Kelham, following his graduation from UC Berkeley in 1922. After living in New York, where he became a licensed architect, Born returned to San Francisco to establish his own firm. His early work includes numerous commissions for the Golden Gate International Exposition where he was involved both as an architect and artist. His designs include an extensive array of industrial, commercial and residential works. He also consulted for the University of California master plans. Aside from these architectural ventures, Born did editorial and design work for *Architectural Record* and *Architectural Forum*, designed furniture and was an accomplished painter and illustrator. His collaborative work with Walter Horn on the 1979 three-volume re-creation of *The Plan of St. Gall* was highly praised as the definitive work on the medieval document. In the 1960s Born would assist in designs for the Bay Area's Rapid Transit system (BART) and draft designs for signs in the 34 new stations. In addition he collaborated on the Brutalist-influenced design of the Glen Park and Balboa Park BART stations with the firm Corlett and Spackman. Born's font designs and signage for the system remain iconic of the Bay Area's main transit authority. He married fellow architect Esther Baum in 1926.



Ernest Born House, San Francisco, Source: <http://www.ced.berkeley.edu/cedarchives/profiles/born.htm>

In addition to her architectural work, Esther was a celebrated photographer. Her documentation of Mexico's architecture from a 10-month trip was published in *Architectural Record* and was later published in her book, *The New Architecture in Mexico*, in 1937. During the 1939 Golden Gate International

Exposition she comprehensively photographed all elements of the event. Her photographic work continued to be published, including a collection on Frank Lloyd Wright's Honeycomb House in Palo Alto. Esther was an associate to her husband's architecture office, Ernest Born, Architect, from 1945 through 1973. Much of the firm's architectural photography and documentation was produced by Esther.

Projects in San Francisco

Golden Gate International Exposition, 1939 – 1940

California Group, with Henry Howard

Del Monte exhibit, with McCann-Erickson

Public Utilities Commission Exhibit

Entrance Mural

Ernest Born House, 2020 Great Highway, 1950

North Beach Housing Project, in conjunction with Henry H. Gutterson, 1950 – 1951, demolished

Master Plan, Fisherman's Wharf, in conjunction with John S. Bolles, 1961

Balboa Park BART Station, 1973

Glen Park BART Station, 1973

Justin Herman Plaza, Embarcadero Center, 1973

United Nations Plaza Fountain, in collaboration with Lawrence Halprin, 1974

Other notable projects

Professor Walter William Horn House, Richmond, CA, 1941

Master Plan of California State Fair with J.E. Stutton, 1950

Pacific School of Religion, Berkeley, 1950

Frenchman's Road House, Stanford, CA

Soldiers' and Sailors' Memorial Bridge, Harrisburg, PA

Callister, Charles Warren, (1917 – 2008)

Master architect

Education: University of Texas, Austin, 1941

Firms: Hillmer & Callister, 1946 - 1949

Partner, Callister, Payne & Ross, 1955 – 1968

Partner, Callister & Payne, 1969 – 1971

Partner, Callister, Payne & Bischoff, 1972 - 2008

Warren Callister settled in San Francisco in 1946 after first being drawn to the Bay Area while passing through as a United States Army soldier during WWII. Callister started his first firm with fellow Texan and former schoolmate, Jack Hillmer. Their office would later serve as the headquarters of Telesis, an influential group comprised of key architects, planners, designers, and landscape architects in the 1940s. The two designed a home in Marin for their landlord, which was featured in *Life Magazine* in 1946. Hillmer & Callister's designs were also featured in the 1949 San Francisco Museum of Art's influential exhibit, "Domestic Architecture of the San Francisco Bay Region."



176 Palo Alto Avenue

Following a number of unrealized designs with Hillmer, Callister opened his own office across the bay in Tiburon in 1950, which would expand over time to become better known for its large-scale development housing and apartments rather than eccentric and charming residences, like those his former partner continued to build.⁴³⁴ Callister worked in the Second Bay Tradition style and showed a broad appreciation and understanding of historical precedents, with influences from Japanese, Arts and Crafts, and Victorian era designs.⁴³⁵ He was renowned for his sculptural roof forms; open, lofty interior spaces, and expressive use of wood joinery.⁴³⁶ During the 1960s *House & Home Magazine* considered him “perhaps the best known of Northern California's residential architects” of the time.⁴³⁷

Projects in San Francisco

Duncan House, 176 Palo Alto Avenue, 1959

Residence, 230 Palo Alto Avenue, 1960

Residence, 66 Everson Street, landscaping by Casey Kawamoto, 1963

Residence, 143 San Pablo Avenue, 1964

Unitarian Universalist Church addition, Franklin & Geary, 1968

Other notable projects:

Hall Residence, Marin County, CA, with Jack Hillmer

Mills College Chapel, Oakland, CA, 1967

Campbell, John Carden, (1914 – 1996)

Master architect

Education: Coursework, Sacramento Community College, Sacramento, CA
 Coursework, Art Students League, San Francisco, CA
 Coursework, Rudolph Schaeffer School of Design, San Francisco, CA

Firms: Partner, Campbell & Wong, 1946 – 1968
 Partner, Campbell & Rocchia, 1970

By the late 1930s Campbell was very active in the San Francisco art scene. For 20 years he taught interior design at UC Berkeley Extension and maintained an architectural practice with Worley Wong through 1968. One of the first to popularize Modern use of the A-frame house⁴³⁸, he received many awards from

⁴³⁴ Dave Weinstein, “Appreciation: Architect Warren Callister.” *San Francisco Chronicle* (May 31, 2008), Accessed at http://articles.sfgate.com/2008-05-31/home-and-garden/17156178_1_architects-firm-single-family-homes

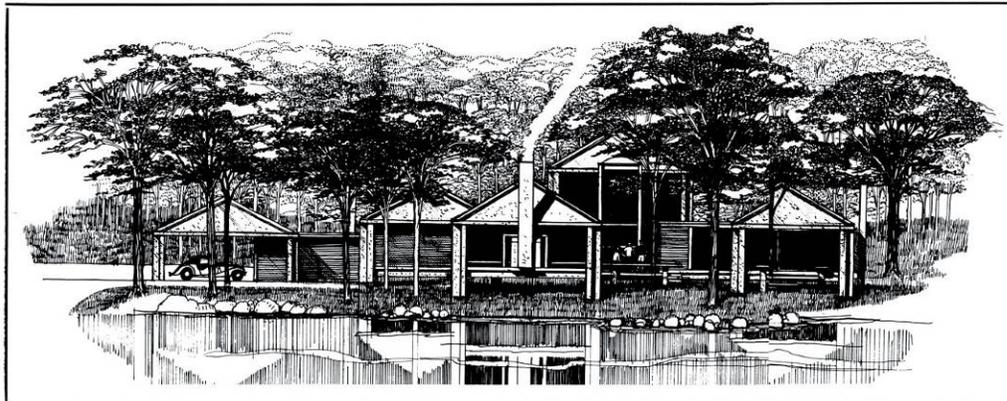
⁴³⁵ Dave Weinstein, “Signature Style: Warren Callister / Listening for architecture / Boldly modern, yet arising from the spirit of the place.” *San Francisco Chronicle*. (March 6, 2004) Accessed at http://articles.sfgate.com/2004-03-06/home-and-garden/17417573_1_designs-listening-arts-and-crafts-architects

⁴³⁶ Dave Weinstein, *Signature Architects of the Bay Area* (Layton, Utah: Gibbs Smith, 2006), 114.

⁴³⁷ Weinstein, (2008).

⁴³⁸ Chad Garrett Randl, “The Mannia for A-Frames.” *Old House Journal*. <http://www.oldhousejournal.com/magazine/2004/july/aframes.shtml>. Following Rudolf Schindler’s 1936 Bennati House on Lake Arrowhead, California. A-frame structures were previously used primarily as pump houses, chicken coops and field shelters.

the American Institute of Architects for his houses and buildings in the San Francisco Bay Area. John Campbell and Worley Wong's Case Study House, #27 was never built.⁴³⁹



Unrealized Case Study House Design #27 for an inter-connected five-unit complex in New Jersey.
<http://www.housing.com/categories/homes/-architecture-case-study-houses-1945-1966/case-study-house-27-unbuilt.html>

See Campbell and Wong, Associates

Other notable projects:

Prefabricated House, Mill Valley, CA

Weekend House, Nevada City, CA

Campbell and Wong, Associates, 1946 – 1968

See John Carden Campbell and Worley Wong

Projects in San Francisco

Residence, 220 Palo Alto Avenue, 1950

Residence, 1241 Lombard St., 1954⁴⁴⁰

Lee Residence, 2233 9th Avenue, 1954

Mobil Gas Station, Pacific and Powell Streets, 1956

Residence, 2380 Broadway, 1956

Residential Addition, 3820 Washington Street, 1959

Residence, 180 Palo Alto Avenue, 1959

Residence, 115 Turquoise Street, 1962

Empress of China Restaurant, San Francisco, 1967



Other notable projects:

Bartlett-Campbell Apartments, Sausalito, CA

Hotel Leger, Mokelumne Hills, CA

Fine Apartments, UC Berkeley Campus, 1950

Greene House, Sausalito, CA, 1952

Underwood House, Pebble Beach, CA, 1953

⁴³⁹ Edan Hughes, "Artists in California, 1786-1940," (Hughes Publishing Company, revised 1989).

⁴⁴⁰ William Kostura, 2006, Draft DPR-B form for 1239-1241 Lombard Street

Triangular Leisure House, Mill Valley, CA, 1953
Barnaby Conrad House, Aptos, CA, 1954
Woman's Day House Project, 1959
Bodega Marine Biol. Lab, Univ. Calif, Horseshoe Cove, Bodega Head, CA, 1966
Escondido Village (married student housing), Stanford University, 1967
Cafeteria Building, California State College, Hayward, CA, 1968
Merrill College, UC Santa Cruz, CA, 1969

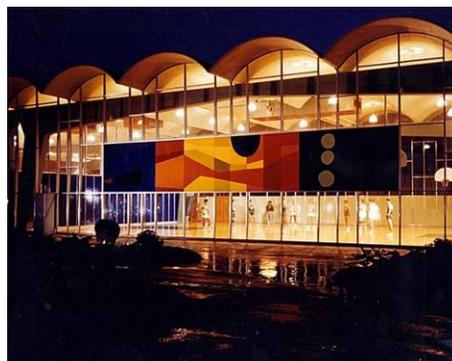
Ciampi, Mario Joseph, (1907 – 2006)

Master architect

Education: Harvard University, Cambridge, MA, 1932
École des Beaux-Arts, Paris, 1933

Firms: Apprentice, Alex A. Cantin, Architect
MJC & Associates
Designer, Dodge A. Reidy Architects, 1932-1938

Mario Ciampi began his career in the Bay Area designing schools, commercial buildings, churches and other public buildings and later focused his efforts on urban planning. Much of the emphasis in his work, especially his more fantastical private works, was on a sense of community and connectedness. While he knew many of his designs could not be realized, he showed a passion for inspiring people to view planning and the spaces in which they live in a new light. Ciampi was a Modernist planner as much as an architect and had a great influence on San Francisco as a consultant for the 1965 draft of the San Francisco Downtown Plan. He advocated for large open pedestrian plazas resulting in the Halladie and United Nations Plazas. He was also known for his space age designs for elements of Highway 280 and Junipero Serra Boulevard.



Mario Ciampi's Westmoor High School, Daly City. Photo: www.sfgate.com



Corpus Christi Church model, 1953. Photo Courtesy of San Francisco Public Library

Projects in San Francisco

Lawton Elementary School, 1940

A W.P.A. project designed in conjunction with Charles Rogers and Dodge Reidy⁴⁴¹

Corpus Christi Catholic Church, 62 Santa Rosa Avenue, 1953

Storefront, 4463 Mission Street, 1948

Cresta Auto Parts, 5050 Mission Street, 1948

Storefront, 4680-4690 Mission Street, 1949

California Flower Market, 640 Brannan Street, 1956

Other notable projects

Westmoor High School, Daly City, CA, 1956

Sonoma Elementary School, Sonoma, CA

⁴⁴¹ California's Living New Deal Project

Marjorie H. Tobias Elementary School, Daly City, CA, 1958
University of California, Berkeley Art Museum, Berkeley, CA, 1970
Newman Hall, Berkeley, CA
Interstate Highway 280 between San Francisco and San Jose, CA

Clark, Hervey Parke, (1899 – 1982)

Education: Coursework, Yale University, New Haven, CT, 1921
B. Arch., University of Pennsylvania, Philadelphia, PA, 1926

Firms: Draftsman, Hood, Godley & Fouilhoux, Architects, New York, NY, 1930-1931
Hervey Parke Clark, Architect, 1931 - 1938
Partner, Clark, Gromme & Lloyd, Associated Architects, 1938 - 1946
Partner, Clark and Beuttler, Architects

Clark worked independently as a residential designer in San Francisco after briefly working for the New York firm Hood, Godley & Fouilhoux. After working with architects Carl Gromme and Francis Lloyd on war-time housing projects, Clark joined architect John Frederick Beuttler to open the firm which would earn Clark & Beuttler the majority of their prestigious awards. Three of Clark and Beuttler's residential designs were included in the seminal 1949 San Francisco Museum of Art exhibit "Domestic Architecture of the San Francisco Bay Region." Two of those projects were located in San Francisco and one in Aptos, California. Douglas Baylis and Thomas Church provided the landscape design for his San Francisco projects. In 1960, he became the president of San Francisco Planning and Urban Renewal Association (SPUR).

Projects in San Francisco

University of California, San Francisco Medical School Housing, Sutro Forest, 1959-1961
With George Rockrise
World War II West Coast Memorial, The Presidio, 1960
Citizens Federal Loan and Savings Loan Association Headquarters, 1964
Mutual Savings Bank addition, 1964

Other notable projects

Roger Kent Model House, Kentwoodlands, CA, 1940
Marin City Housing, Sausalito, CA, 1942
Martin House, Aptos, CA, 1947-1948
University of California, Davis, Home Economics Building, 1950-1951
Martin House Garden, Aptos, CA, 1952
Stanford University, Bowman Alumni House, Stanford, CA, 1952-1955

Dailey, Gardner Acton, (1895 – 1967)

Master architect

Education: Coursework, University of California, Berkeley, 1919
Coursework, Stanford University, Stanford, CA, 1920
Coursework, Heald Engineering College, San Francisco, CA, 1921 - 1922

Firms: Principal, Gardner A. Dailey, Architect, San Francisco, CA, 1926 - 1967

Gardner A. Dailey was born in St. Paul, Minnesota, and moved to California in 1915. After working at the San Francisco office of landscape architect Donald McLaren, he worked in Costa Rica for the Parisimna Banana Company in 1916, developing houses for plantation workers. He additionally worked for the Costa Rican government designing parks and playgrounds. Dailey was awarded a Purple Heart after his service in World War I as an Air Force Lieutenant and later studied economics and entomology at UC Berkeley and Stanford University respectively. He then studied structural engineering at Heald Engineering College in San Francisco, eventually working for the Engineering Department of the Spring Valley Land & Water Company of San Francisco. In 1926 he traveled through Europe studying architecture. Within a year he had opened his own architectural firm, which would become one of the nation's leading Modern design firms during the 1940s.⁴⁴²



Red Cross Building at 1550 Sutter Street, 1952. (Demolished) Photo courtesy of San Francisco Historic Photo Collection.

Dailey designed several of the earliest Modern buildings in San Francisco and was a pioneer within the Second Bay Tradition movement of Modern architecture. Dailey's firm designed a broad range of projects, including medical, commercial, residential, educational, and recreational buildings. He was commissioned by a variety of organizations including Matson Shipping Company, Stanford University, UC Berkeley, and the San Francisco Recreation and Parks Department. In 1939, he was selected by the government of Brazil to design the Brazil Pavilion for the Golden Gate International Exposition. At the seminal New York Museum of Modern Art's 1944 show, "Built in USA," a number of his works were exhibited, and in 1949 the San Francisco Museum of Art (now the San Francisco Museum of Modern Art) highlighted his work in "Domestic Architecture of the San Francisco Bay Region." In the 1940s, Dailey was commissioned by the American National Red Cross and the American Battle Monuments Commission. During this time Yale University appointed him to the post of Visiting Critic for their School of Architecture.

Throughout his long and prolific career, Dailey was honored by the Art Commission of San Francisco and the President of the Philippines, and served as a trustee for the San Francisco Museum of Modern Art, where he made public addresses on art and architecture through television and radio. He additionally served on the San Francisco Planning Commission, including one year as its President, and was an active member of Telesis, an advocacy-educational collective comprised of architects, landscape designers and planners. He was awarded by *House Beautiful*, *House & Garden*, *Life*, *Good Housekeeping*, and *Ladies Home Journal* in their residential competitions. The National Academy of Design in New York City presented him with the Samuel F.B. Morse Award for its 139th Exhibition in 1964 and hung his portrait in its gallery. Dailey was by far one of the Bay Area's most prominent modern era architects and was integral to the development of San Francisco's modern aesthetic.⁴⁴³

⁴⁴² Online Archive of California. "Biographical Note: Gardner Dailey". Accessed at: [http://www.oac.cdlib.org/view?docId=kt396nb7zw;query=gardner dailey;style=oac4;view=admin#bioghst-1.8.4](http://www.oac.cdlib.org/view?docId=kt396nb7zw;query=gardner+dailey;style=oac4;view=admin#bioghst-1.8.4)

⁴⁴³ "Gardner Dailey- Second Bay Region Style Tradition & Diversity of Work". Accessed at: <http://www.gardnerdailey.org/highlights.htm>

Projects in San Francisco

Lake Merced Golf Course & Country Club Structures, 1934
Patrick Henry School, 693 Vermont Street (remodel), 1934
PWA project in conjunction with W. D. Peugh⁴⁴⁴
San Francisco Park Commission: Lincoln Park Clubhouse, 1936
Apartment Complex, 800 Francisco Street, 1937
Residence, 1750 Scott Street, 1938⁴⁴⁵
Berliner House, 120 Commonwealth Avenue, 1938
Private Residence, 65 Montclair Terrace, 1938
Condominium, 1963 Clay Street, 1938
Addition, 1977 Clay Street, 1938
Golden Gate International Exposition, Brazilian Pavilion, Yerba Buena Island, 1939
P.D. Mortensen apartment building, 1939
Private Residence, 44 Normandie Terrace, 1939
Helen C. Forbes apartment building, 1940
Residence, 261 Filbert Street, 1940
City House, 1941⁴⁴⁶
Apartment Complex, 351 Filbert Street, 1941
Heil House, 2674 Broadway, 1941
Gardner Dailey House, 275 Telegraph Hill Boulevard, 1942
Private Residence, 351 Filbert Street, 1942
Brown House (remodel), 1947
Bradley Residence, 1948
Private Residence, 2690 Broadway, 1949
Red Cross Building, 1550 Sutter, 1950 (Demolished)
Private Residence, 1 Raycliff Terrace, 1951
San Francisco Unified School District, Luther Burbank High School, 1953
Tiki Bob's (ground floor remodel), 593-599 Post Street, 1955
Residence, 265 Union Street, 1961
KRON Television Studios, 1963
M.H. DeYoung Memorial Museum, remodel, Golden Gate Park, 1965
Saint Luke's Hospital, 3555 Cesar Chavez Street, 1969

Other notable projects:

Coral Casino Beach and Cabana Club, Santa Barbara, CA
Gardner Dailey House, Saratoga, CA
Ets-Hokin House, Ross, CA
Ernest Gallo House, Modesto, CA
McAllister, Decker, House, Hillsborough, CA
Lowe House, Woodside, CA, 1937
Good Housekeeping Model Home, Menlo Park, CA, 1939
De Bretteville House, Woodside, CA, 1939

⁴⁴⁴ California Living New Deal Project, <http://livingnewdeal.berkeley.edu/index.php>

⁴⁴⁵ *Historic Resource Assessment, 2690 Broadway, San Francisco, California*. Page & Turnbull, 1999.

⁴⁴⁶ *Ibid.*

Owens, Mrs. L.D. House, Sausalito, CA, 1939
Hudson House, Monterey, CA, 1940
Memorial Chapel San Mateo, CA, 1941
United States Merchant Marine Cadet Basic Training School, San Mateo, CA, 1942-1943
University of California, Berkeley, Music Building and Concert Hall, 1952
Pacific War Memorial, Fort McKinley, Manila, 1947-1956
Stanford University, Physics Lecture Hall, Stanford, CA, 1957
University of California, Davis, Fine Arts Building, 1962
University of California, Davis, Master Plan #1

DeMars, Vernon Armand, (1908 – 2005)

Master architect

Education: B. Arch., University of California, Berkeley, 1931
M. Arch, University of California, Berkeley 1932

Firms: District Architect, Farm Security Administration's regional office, 1936 – 1942
Chief of Housing Standards, National Housing Agency, Washington, D.C.,
1943 – 1944
Partner, DeMars & Reay, 1955 – 1966
Partner, DeMars & Wells, 1966 – 1977
DeMars & Maletic, 1977 - 2001

San Francisco native Vernon Armand DeMars studied architecture at the University of California, Berkeley. After working with the National Park Service and traveling in the U.S. and Europe, DeMars was appointed district architect for the Farm Security Administration's (FSA) regional office in San Francisco. The FSA provided housing to migrant farm workers, planned and built rural camps, schools, clinics, and community centers, and constructed wartime housing for over 7,000 military personnel. During his career at the FSA, DeMars collaborated with landscape architects Burton Cairns and Garrett Eckbo, and planners Fran Violich and Corwin Mocine, to make lasting contributions to the field of planning and low-cost housing design. Projects included the Farm Workers' Center at Yuba City, California, the Cooperative Farm and Workers' Housing at Chandler, Arizona, and the Woodville Farm Workers' Center near Porterville, California. DeMars, Cairns, Eckbo and Violich, along with other influential Bay Area architects of the time, co-founded the regional planning association, Telesis, which has since been the inspiration for today's San Francisco Planning and Urban Research Association (SPUR). DeMars was associated with the Second Bay Tradition style.

DeMars became the Chief of Housing Standards for the National Housing Agency in Washington, D.C. in 1943, and during WWII he acted as an advisor on public works for the government of Puerto Rico with the US Navy. He experimented with the design and siting of defense worker housing in Richmond and Vallejo, California. Following the war, DeMars remained active on the East Coast, continuing his work in public housing and teaching as a professor at the Massachusetts Institute of Technology.

He returned to Berkeley in 1951, lecturing at the University of California's College of Environmental Design, where he became Professor of Architecture in 1953. He remained a prominent figure at the school through his retirement in 1975. During his tenure at Berkeley, he consulted for the San Francisco Redevelopment Agency, helping to plan Diamond Heights, Hunter's Point and the Western Addition,

and worked with architect Donald Hardison on Richmond, California's Easter Hill Village public housing development. The two would later win a competition to build a student center and auditorium at UC Berkeley.

In 1955, DeMars opened his own architectural firm in San Francisco with Donald P. Reay that focused on community development and mass housing and planning. The firm would add John G. Wells in 1966, forming DeMars & Wells. In 1977 DeMars formed DeMars & Maletic with principal Carl Maletic. The firm helped to rehabilitate the Ferry Building on the Embarcadero following the demolition of the Embarcadero Freeway in 1991.

Projects in San Francisco

San Francisco Golden Gateway Redevelopment project, in conjunction with Wurster, Bernardi & Emmons

Site plan for Western Addition Redevelopment project A-1

Site plan for Diamond Heights Redevelopment project

Other notable projects

Vernon DeMars House, Berkeley, CA, 1950

Mililani New Town, Oahu, Hawaii

Mt. Angel Abbey Library, with architect Alvar Aalto, St. Benedict, OR, 1970

University of California at Berkeley's Student Center, Zellerbach Hall, and Wurster Hall

Dinwiddie, John Ekin, (1902 – 1977)

Master architect

Education: B.S. Arch., University of Michigan, Ann Arbor, MI, 1925
Studied with Eliel Saarinen

Firms: Draftsman, York & Sawyer, Architects, New York, NY, 1926
Designer, Lewis P. Hobart, Architect, San Francisco, CA, 1928
Designer, Charles W. McCall, Architect, San Francisco, CA, 1930 – 1931
Principal, John Ekin Dinwiddie, Architect, Oakland, CA, 1931 – 1938
Senior Partner, Dinwiddie & Hill, 1938 - 1940
Partner, Dinwiddie, Hill, & Joseph, 1940 – 1942
Partner, Mendelsohn, Dinwiddie, & Hill, 1945 – 1947

Although John E. Dinwiddie built only one residence and a handful of commercial works in San Francisco, his work showed a distinct blend of International Style and the Second Bay Tradition. The mid-1940s were some of his firm's most productive years, with architects Albert Henry Hill and Erich Mendelsohn.

Projects in San Francisco

George Olsen Cadillac, 999 Van Ness Avenue, 1938

Roos House, 2660 Divisadero Street, 1938



John Dinwiddie's George Olsen Cadillac Showroom, 999 Van Ness Ave.

Dodge, Peter Hampton, (b. 1929)

Master architect

Education: Art Center School, Pasadena, CA, 1947-1949
B. Architecture, University of California, Berkeley

Firms: Designer, Joseph Esherick, Architect, San Francisco, 1956 – 1965
Associate, Joseph Esherick, Architect, San Francisco, 1965
Partner, Esherick, Homsey, Dodge and Davis, San Francisco, 1972

Dodge worked as a designer for Esherick and Associates beginning in 1956 and became a principal in 1972.⁴⁴⁷ In 1963 Dodge managed the adaptive reuse of the unused Del Monte Cannery, turning the structure into a shopping plaza and demonstrating the value of adaptive re-use, making his mark in the prominent San Francisco firm. He additionally worked with the firm on the iconic Gualala housing project, The Sea Ranch.

Projects in San Francisco

Garfield School, 1981

Emmons, Audrey Jean Durland Ksanda, (1921 – 1997)

Education: B.S. Arch., Kansas State University, 1943

Firms: Junior Naval Architect, Department of the Navy, Washington, D.C., 1943 – 1944
Draftsperson, William Smull, Washington, D.C., 1948 – 1949
Draftsperson, Bechtel Corporation, San Francisco, CA, 1949 – 1950
Designer, Wurster, Bernardi & Emmons, 1950 - 1955
Designer, Malone & Hooper, 1955 - 1963
Partner, Hooper, Olmsted & Emmons, 1964 - 1977
Partner, Hooper, Olmsted, Emmons, & Hrovat, 1977 – 1980
Principal, Audrey Emmons, Architect, 1980 – 1997

Audrey Emmons was active in many Bay Area architectural groups and committees as well as the City of Sausalito Community Appearances Advisory Board (1971-1974) and the Architectural Selection Board of the State Colleges of California (1977-1980). In 1961 she married Donn Emmons of Wurster, Bernardi & Emmons, after she had left the firm to work with Hooper & Malone. While she never worked under her husband or his firm again in order to maintain her own identity as an architect, the two did remodel many houses and worked on the preservation of Sausalito together. She opened her own firm in 1980 which garnered her considerable success. She is one of the few known active female architects from this era.

Projects in San Francisco⁴⁴⁸

Apartment Remodel, 1907 Leavenworth Street

Apartment Remodel, 2887 Green Street

⁴⁴⁷ Peter Dodge History. <http://ehdd.com/#/2149>

⁴⁴⁸ Inge Schaefer Horton, *Early Women Architects of the San Francisco Bay Area: The lives and work of fifty professionals, 1890 – 1951*, (Jefferson, NC: MacFarland & Co. Inc. Publishers, 2010), 219.

Ghirardelli Bookstore Alterations, Ghirardelli Square

Other notable projects

Klein Residence, Kent Woodland, CA, 1957

Hooper Residence, Ross, CA

Mariner Oaks Apartments, Tiburon, CA

Heise Residence, Woodside, CA, 1965

Emmons, Donn (1910 – 1997)

Master architect

Education: B. Arch., Cornell University, 1933
Coursework, University of Southern California, 1934
Coursework, San Francisco Architecture Club

Firms: H. Roy Kelley, Los Angeles
Roland E. Coate, Los Angeles
Edgar Bissantz, Los Angeles
Winchton Leamon Risely, Los Angeles
Draftsman, William Wurster, 1938 – 1941
Partner, Wurster, Bernardi and Emmons, 1946

New York native Donn Emmons studied architecture at Cornell, where he met architect Frederick Langhorst, who would also come to work in the San Francisco office of William Wurster during the 1930s. After sailing with the merchant marines to see more of the world, Emmons moved to California. He worked for four Los Angeles-based firms as a designer and construction superintendent while he attended classes at University of Southern California.⁴⁴⁹ In 1938, unable to find more work in Los Angeles, he began drafting for the offices of William Wurster in San Francisco.

Emmons became a principal of Wurster's firm in 1946, where he helped develop some of the firm's best known projects. While he was a less adventurous designer than his partner, Theodore Bernardi, Emmons' designs won numerous awards and were regularly published in *Architect and Engineer* and *Better Homes and Gardens*. He additionally was appointed the chief architectural consultant for BART in 1964 and worked independently on small residences and community buildings, mainly in Marin County.⁴⁵⁰

Projects in San Francisco

Allen House, 1949

Woodside Community Church, 1960

Chief Architectural Consultant, Bay Area Rapid Transit commission, 1964 – 1967

Please see Wurster, Bernardi, and Emmons for additional projects

⁴⁴⁹ Marc Treib, *An Everyday Modernism: The Houses of William Wurster*, (Berkeley: University of California Press, 1999), 216 – 218.

⁴⁵⁰ Temko, Alan. *San Francisco Chronicle*. "Obituary – Donn Emmons" 9.3.1997. Accessed at <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/1997/09/03/MN31291.DTL>

Emmons, Frederick Earl, (1907 – 1999)

Education: B. Arch., Cornell University, Ithaca, NY, 1929

Firms: Draftsman, McKim, Mead & White, Architects, New York, NY, 1930-1932
Draftsman, William W. Wurster, San Francisco, CA, 1938-1939
Designer, Allied Engineers, Incorporated, 1940-1942
Principal, Frederick E. Emmons, Architect, Los Angeles, CA, 1946-1950
Partner, Jones and Emmons, Architects, Los Angeles, CA, 1950-1969

Frederick Emmons, the older brother of the San Francisco architect Donn Emmons, moved to Los Angeles in 1932 after graduating from Cornell and working briefly a New York office. In 1950, he partnered with Quincy A. Jones. Jones & Emmons designed models for Bay Area Eichler homes, buildings throughout the University of California system, buildings for the University of Hawaii and the American Consulate in Singapore. He became a chairman of the City Planning Commission of Belvedere in 1973. As a world traveler, Emmons visited more than 125 countries, often by ship.

Projects in San Francisco

See Jones + Emmons

Esherick, Joseph, (1914 – 1998)

Master architect

Education: B. Arch., University of Pennsylvania, Philadelphia, PA, 1937

Firms: Draftsperson, Gardner Dailey, 1938 - 1942
Principal, Joseph Esherick, Architect, 1946-1965
Principal, Joseph Esherick and Associates, 1965 - 1972
Partner, Esherick, Homsey, Dodge and Davis, 1972 – 1998

Joseph Esherick moved to San Francisco in 1938, where he worked in the office of Gardner Dailey after a stint as a structural engineer for Walter Steilberg. Following his service as a lieutenant in the U.S. Navy during WWII, he opened his own architectural office in San Francisco in 1946. Influenced by Dailey and his contemporary, William Wurster, Esherick's early designs, primarily residential, are a continuation of the Second Bay Tradition. Esherick and his firm were influential in the evolution of Bay Area Modernism, and served as a link between the Second and Third Bay Traditions.

Esherick's firm added three partners - George Homsey (1952), Peter Dodge (1956) and Chuck Davis (1972), and the firm became Esherick, Homsey, Dodge, and Davis (EHDD). The firm increasingly designed large, nonresidential projects in the 1960s including important projects such as The Cannery (San Francisco, 1965-67) and Stevenson College at the University of California, Santa Cruz (1965-66), and, perhaps most importantly, model condominium houses for The Sea Ranch (1965-67), a planned community on the Sonoma coast that focused on design in consideration of the natural elements of the site. After The Sea Ranch, Esherick's work largely shifted to non-residential commissions.⁴⁵¹

⁴⁵¹ Treib, Marc. *Appropriate: The Houses of Joseph Esherick*, (San Francisco: William Stout Publishers, 2008), 228.

In addition to his work with the firm, Esherick taught at University of California, Berkeley (1952-1985) and served as the Dean of the School of Architecture for the university from 1977-1981. He established an independent consulting firm in the early 1980s and served on the Professional Consulting Group for The Sea Ranch two decades after the community's design.

Projects in San Francisco:

Goldman House, 3700 Washington Street, 1951
Residence, 75 Raycliff Terrace, 1951
3633 California Street, Medical Office Building, 1952
Lilienthal Residence, 2960 Vallejo Street, 1953
3074 Pacific Avenue, 1953
Residence, 890 Camino Del Mar, 1963
Residence, 100 32nd Avenue, 1963
1001-1009 McAllister Street, 1969
1101-1135 McAllister Street, 1969
Banneker Homes, townhouses in Western Addition A-2 project area, 1970

See Esherick, Homsey, Dodge & Davis

Esherick, Homsey, Dodge & Davis (EHDD)

Master architects

Established in 1946 when Joseph Esherick opened his own architectural practice, the firm would later become Esherick, Homsey, Dodge and Davis (EHDD), when Esherick promoted partners George Homsey, Peter Dodge and Charles Davis to principals of his firm in 1972. EHDD has since been a key firm in Northern California's built environment. Following the firm's seminal work in Gualala, California, on The Sea Ranch community in the 1960s, their most active period was during the early 1980s when they designed the Monterey Bay Aquarium (1984), Garfield School (1981) and numerous works for the University of California system, including the Kalmanovitz Library (1990) at the UCSF Medical Center, Parnassus Campus. The firm has consistently embraced the aesthetic developed early on at Esherick's firm, with extensive use of wood paneling and other local materials, consideration of the topography and natural landscape, and geographically styled designs.

Projects in San Francisco

Assistance with Bay Area Rapid Transit Designs, 1960s

Other notable projects

Adlai E. Stevenson College, University of California at Santa Cruz, 1966

The Hedgerow Homes, Sea Ranch, Gualala, CA, 1967

In conjunction with Thomas Church and Charles Moore

French, Helen Douglass, (1900 – 1994)

Education: M. Arch, Cambridge School of Architecture, 1921
École des Beaux Arts, 1927

Helen Douglass French worked with her husband, landscape architect Prentiss French, both as a team and independently in New England, Florida, and the San Francisco Bay Area. During her studies at the Cambridge School of Architecture and Landscape Architecture (now the Harvard School of Architecture) an all women's school, she worked in the Boston offices of Charles G. Loring and William Delano Aldrich. One of French's residential buildings, located in Mill Valley, was featured in the influential 1949 San Francisco Museum of Art exhibit "Domestic Architecture of the San Francisco Bay Region."

Projects in San Francisco

Rex A. Daddisman Residence, 575 Ortega Street 1949
Davis House, remodel, 2414 Gough Street, 1951
Charles Dynes, interior remodel, 463 Molino Drive, 1953
M.W. Dunnigan Residence, 11 Lurmont Terrace, 1956
Mrs. Allen G. Wright Residence, alteration, 950 Lombard, 1958
Mrs. George Christo Residence, 145 Villa Terrace, 1961
Austin Hill Residence, 1962
Helen D. & Prentiss French Residence, 1962
Richard Matthews Residence, 27 Lakeshore Drive, 1966

Funk, John Cooper, (1908 – 1993)

Master architect

Education: Coursework, University of California, Los Angeles, 1930
B. Arch., University of California, Berkeley, 1934
M. Arch., University of California, Berkeley, 1935

Firms: Draftsperson, William Wurster, San Francisco, CA, 1936-1938
Principal, John C. Funk, Berkeley and San Francisco, CA, 1939-1941
Partner, Funk and Stein (Joseph Allen), San Francisco, CA, 1946
Principal, John C. Funk, Berkeley and San Francisco, CA, 1947-1955

Funk was born in 1908 in Upland, California where he worked on the family farm until moving to Berkeley. Following his graduation from Berkeley, Funk began working in the offices of William Wurster. During a trip through Europe with his wife, Funk discovered the work of Finnish architect Alvar Aalto, whose Modern work would later influence Funk's designs back in California. Funk established his own practice in 1939 where he would become an influential figure in the Second Bay Tradition, a regional interpretation of the "International Style", softened by local materials and an enthusiasm for nature through open views and thoughtful landscaping. Funk's firm focused both on single-family residences and post-war housing projects, which were in high demand during the late forties and early fifties.

Funk's private residences include the Heckendorf House (1939), in Modesto, designed for his sister-in-law, which was exhibited at the San Francisco Museum of Modern Art's 1941 "Architecture around San Francisco Bay" show as an "inexpensive house [with] classic dignity and restraint."⁴⁵² The house was also

⁴⁵² Shelly Irving. Online Archive of California (OAC) Inventory of the John Funk Collection, 1929-1988
http://www.oac.cdlib.org/view?docId=kt3g50111g;query=;style=oac4;doc.view=entire_text

featured on the cover of the New York Museum of Modern Art's first *Built in the U.S.A.* book.⁴⁵³ Aside from his small-scale residential work, Funk worked on large-scale housing projects during World War II and the Ladera housing development near Palo Alto.

Projects in San Francisco

Heymes House, 2 Glenbrook Avenue, 1948
Residence, 998 Chestnut Street, 1948
Residence, 2 Glenbrook Avenue, 1948
Residential remodel, 2516 Union Street, 1955
UC San Francisco School of Dentistry, 1958

Other notable projects

Heckendorf House, Berkeley, CA, 1939
Funk House (the architect's personal residence), Lafayette, CA, 1945
Zuckerman House, Berkeley, CA, 1949
Maenchen Residence at Greenwood Common in Berkeley, 1952
UC Davis - Student health center, dormitories, dining hall, chemistry building, Science Library, and School of Veterinary Medicine
UC Santa Cruz Student Health Center

Goodman, Michael (1903 – 1991)

Master architect

Firms: Miller & Pflueger, 1925 – c1930s

Michael Goodman fled his home country of Lithuania in 1917, immediately following the Russian Revolution. In 1925 he joined the office of Miller & Pflueger where he may have initiated a modernist influence on the work of Timothy Pflueger beginning with their work together on the Telephone Building at 140 New Montgomery. Additionally, Goodman designed the Stock Exchange Luncheon Club, now the City Club, at 155 Sansome, where he recommended Diego Rivera as the building muralist, and the expressionist design of Roosevelt Junior High School at Arguello and Geary.⁴⁵⁴ Goodman's work at Miller & Pflueger also developed his interest in interior design.

In 1927 Goodman joined the faculty of the Department of Architecture at the University of California, Berkeley, where he lectured until his retirement in 1971. During this time he designed numerous buildings for the UC system, including Berkeley's Hearst Memorial Mining Building and the Bio-Organic Chemistry Laboratory. While at Berkeley, he was also commissioned for various civic projects throughout the Bay Area, such as the East Bay Municipal Utilities District Office and the U.S. Department of Agriculture's Woolen Process Laboratory in Albany, California. He was also an active interior decorator for many Bay Area residences.

Projects in San Francisco

Golden Gate International Exposition, Exhibit of Science, 1938

⁴⁵³ Sally Woodbridge, *Bay Area Houses*. (New York: Oxford University Press, 1976), 171.

⁴⁵⁴ Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger*, (New York: Princeton Architectural Press, 2008), 33, 53, 63, 73, 95.

Residence, 3550 Jackson Street, 1940
Temple Emannu-El (chapel), 2 Lake Street, 1940
Mt. Zion Hospital Psychiatric Offices

Other notable projects

Tellefsen Hall, 1957

Gruen, Victor David, (1903 – 1980)

Master architect

Education: Advanced Division for Buildings Construction, Technological Institute, Vienna, Austria
Austrian Academy of Fine Arts, Vienna

Firms: Senior Partner, Victor Gruen and Associates, New York, NY, Chicago, IL, and Los Angeles, CA, 1963



Fox Plaza Tower, 1390 Market. Photo courtesy of Cahill Contractors.

Victor Gruen was born Victor David Grünbaum in Vienna, Austria. He received his architectural training from the Technological Institute and later the Academy of Fine Arts in Vienna where he worked with pioneer Modernist architect Peter Behrens. He opened a private practice in 1933, which he left to move to New York in 1938 after the German occupation of Vienna. In the U.S., he worked for the Ivels Corporation and in the office of Norman Bel Geddes. In 1951 Gruen settled in Los Angeles, where he established Victor Gruen & Associates, which designed shopping centers, including Northland Center in Detroit, often considered the first modern shopping center, and Southdale Center in Minneapolis, the first inner-city enclosed mall, and Sea World, San Diego (1968). Because he is considered the father of the modern shopping mall, *New Yorker* writer

Malcolm Gladwell mused that he may have been the most influential architect of the 20th century.⁴⁵⁵ He is stylistically to Southern California's iteration of the International Style as interpreted by his contemporaries Rudolph Schindler, Richard Neutra, J.R. Davidson, and Paul Laszlo.⁴⁵⁶ He eventually moved on from shopping centers to act as a planning consultant in the mid to late 1960s, designing the master plan for Tehran and consulting for other cities around the world. After his retirement in 1968, he devoted his attention to the Victor Gruen Foundation for Environmental Planning. Gruen's books include *How to Live with Your Architect* (1949), *Heart of Our Cities* (1964), and *Centers for the Urban Environment* (1973).

Projects in San Francisco

Fox Plaza, 1390 Market Street, 1967

Other notable projects

Montclair Center, Houston, TX, 1952

⁴⁵⁵ Malcolm Gladwell, "The Terrazzo Jungle", *The New Yorker*, March 15, 2004, Accessed August 18, 2010.

⁴⁵⁶ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 21.

Northland Mall, Detroit, 1954
Southdale Center, Minneapolis, MN, 1956
Midtown Plaza, Rochester, NY, 1962
Valley Fair, San Jose, CA

Hertzka, Wayne Solomon, (1907 - 1973)

Master architect

Education: M. Arch, Massachusetts Institute of Technology, Cambridge, MA

Firms: Hertzka & Knowles, Architects, 1933 – 1973

Projects in San Francisco:

Store, Frank Werner, 1951
Anza Elementary School, 1953
Office Building, 2050 Judah Street, 1955
Holiday Lodge Motor Hotel, 1955
Crown Zellerbach Paper Company Building #2, 1957-1959
Jack Tar Hotel, 1960
Collaboration with Thomas M. Price
California State Bar Association Offices, 1962
Chevron Towers, 555/575 Market Street, 1964, 1975
Beal Bank Building, 148 Sansome Street, 1964
Standard Oil Company of California, Office Building #3, Financial District, 1966
Bay Area Rapid Transit (BART) System, 24th Street Station, 1971
Pacific Gas and Electric Company, Office Building, 77 Beale Street, 1971
100 Pine Street Office Building, 1972
Bay Area Rapid Transit (BART) System, 16th Street Station, 1973

Hertzka & Knowles

See Wayne Solomon Hertzka and William Howard Knowles

Hill, Albert Henry, (1913 – 1984)

Master architect

Education: Coursework, University of London, 1932
B. Arch., University of California, Berkeley, 1936
M. Arch., Harvard University, Cambridge, MA, 1938
Studied under Walter Gropius

Firms: Draftsman, John Ekin Dinwiddie, Oakland, CA, 1936 – 1937
Associate, John Ekin Dinwiddie, 1938
Partner, Dinwiddie and Hill, 1939 – 1940
Partner, Dinwiddie, Hill, and [Phillip Emile] Joseph, 1940 – 1942
Partner, Mendelsohn, Dinwiddie, and Hill 1945 – 1947

Principal, Albert Henry Hill, Architect, 1947 – 1970
Partner, Hill & Kruse, 1965 – 1984

Born in England, Henry Hill moved to Berkeley as a young boy where he grew up and eventually attended UC Berkeley. After earning his master's degree in Architecture at Harvard in 1938, Hill returned to his native Bay Area, where he worked in the office of John Ekin Dinwiddie in San Francisco. In 1939 he was made partner, but was called to duty during World War II where Hill served as a captain in the U.S. Army Corps of Engineers, assessing structural damage from London bombing runs. When the war ended, he rejoined Dinwiddie and a new partner, European Modernist Erich Mendelsohn.⁴⁵⁷

In 1947 Hill formed his own practice, designing residences throughout the Bay Area as well as Carmel, Southern California, Illinois, Connecticut, and Kentucky. Hill's unique style combined International Style modernism with regional, vernacular influences, a style that would become known as the Second Bay Tradition. In addition to his many private residence commissions, he served as a consultant to U.S. Steel, designing a prototype steel house, and he designed U.S. Embassy staff housing in Vienna for the State Department in the 1950s. Throughout his career he won various awards for his work, including the AIA award-winning chapel at the public hospital in Moline, Illinois.

In 1965, Hill took on long-time associate John Kruse as a partner in his architecture practice. With Hill designing and Kruse acting as the structural expert, their partnership would result in more than 500 residences and commercial buildings throughout the United States, Quebec, and even El Salvador, many earning the firm prestigious awards.

Projects in San Francisco:

Residence, 65 Villa Terrace, 1951

Apartment, 1725 Kearney St., 1951

Residence, 66 Montclair Terrace, 1956 (altered)

Longshoremen's Memorial Association Auditorium and Administration Buildings,
400 Northpoint, 1959

Residence, 2249 Ninth Avenue, 1966

Other notable projects

Hill House, Berkeley, 1939

Eldred House, Pacific Grove, CA, 1949

Nadaner House, Palo Alto, CA, 1954

Tanner Dental Building, San Anselmo, CA, 1954

Broomhead House, San Rafael, CA, 1955

Kappeler House, Atherton, CA, 1955

United States Steel Prefabricated Wood House for the Midwest, 1955

Moline Public Hospital Chapel, Moline, IL, 1958-1959

⁴⁵⁷ Dwell Magazine Online, 1/16/2009, Sam Grawe, <http://www.dwell.com/articles/mid-century-mash-up.html>

Hillmer, Jack, (1918 – 2007)

Master architect

Education: University of Texas, Austin, 1941

Firms: Hillmer & Callister, 1946 – 1949
Jack Hillmer, Architect

Born and raised in Texas, Jack Hillmer moved to the Bay Area in 1945 and opened an architectural office with Warren Callister. Hillmer was initially drawn to California and its architecture as a child at the Chicago Century of Progress exposition, where he saw examples of unfinished redwood planks in the California exhibit. Although only eight of his designs were ever completed, largely due to his meticulous personality, he remains a prominent figure of the Bay Area Modern era, best known for his inventive yet simplistic work with unfinished wood. All of his houses are located in Northern California, and none are located in San Francisco.

Projects in San Francisco

425 Bush Street interior of personal office, 1947

Notable projects

Hall House, Marin County, CA, 1947

Munger House, Napa, CA, 1950

Barnes Addition, Palo Alto, CA, 1959

Ludekens House, Belvedere Island, CA, 1959

Stubbins House, Kentfield, CA, 1959

Wright House, Inverness, CA, 1962

See Callister, Charles Warren

Homsey, George, (b. 1926)

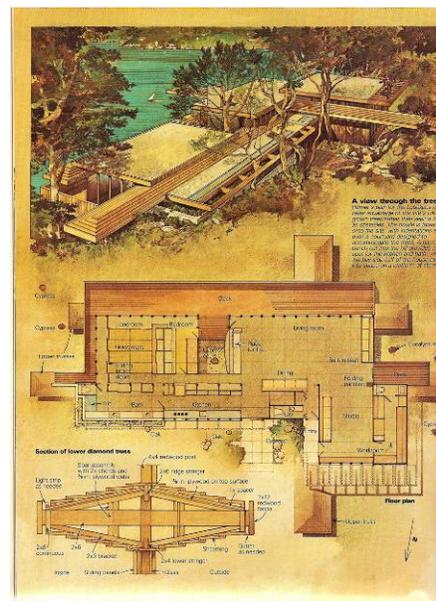
Master architect

Education: B. Arch., University of California, Berkeley, 1951
Graduate coursework, University of California, Berkeley, 1952

Firms: Designer, Joseph Esherick and Associates, Architects, San Francisco, CA, 1952-1963
Associate, Joseph Esherick and Associates, Architects, San Francisco, CA, 1963-1972
Vice-President, Joseph Esherick and Associates, Architects, San Francisco, CA, c. 1970
Partner, Esherick, Homsey, Dodge and Davis, (EHDD), Architects, San Francisco, CA, 1973 – 2000

Projects in San Francisco

See Esherick, Homsey, Dodge and Davis



Drawings of Hillmer's Ludekens House, featured in *San Francisco Chronicle*, 12/1985. Courtesy of Environmental Design Archives, UC Berkeley.

Other notable projects

Rubin House, Albany, CA, 1960

Hurd, Lester W., (1894 – 1988)

Education: San Francisco Architecture Club, Beaux-Arts Society

Firms: Principal, Masten and Hurd, Architects, 1919 - 1959
Principal, Masten, Hurd, and Gwathmey, 1959 -

Projects in San Francisco

See Charles Franklin Masten Sr.

Jones, Archibald Quincy, (1913 -1979)

Master architect

Education: B. Arch., University of Washington, Seattle, WA, 1931-1936

Firms: Draftsman, Douglas Honnold, 1936-1937
Designer, Burton Senott, 1937-1939
Designer, Paul R. Williams, 1939-1940
Allied Engineers, 1940-1942
Principal, A. Quincy Jones, Architects, 1945-1950
Partner, Jones & Emmons, 1950 – 1969

Jones designed and completed his own house in 1954 in the same community in Brentwood, Los Angeles for which he previously had developed 27 house designs for 300 lots in 1948. The earlier project, tract housing for the Mutual Housing Association – a collaboration by Jones, architect Whitney R. Smith, and structural engineer Edgardo Contini – was one of a few successful cooperative housing developments built in postwar California. The houses were finished with building materials in their natural state: concrete block, redwood siding, exposed Douglas fir plywood, and tongue-and-groove ceiling planks, with no applied plaster or paint. Walls of glass gave a sensation of free-flowing space, making a 1,200-square-foot house seem twice the size by extending the sight line to the property line. The MHA tract offered young families an opportunity to experience modern architecture within a modest budget.⁴⁵⁸



Justin Herman, Don Ralya, Roger Boas, Sherman Miller and Joseph L. Eichler at the opening of the Laguna Eichler building in the Western Addition district. Courtesy of the San Francisco Public Library.

Projects in San Francisco

See Jones + Emmons

⁴⁵⁸ Cory A. Buckner, *A. Quincy Jones*. (New York: Phaidon Press Inc, 2002).

Other notable projects

Mutual Housing Association, Brentwood, CA, 1948

The Jones Residence, Brentwood, CA, 1954

Jones + Emmons, 1950 – 1969

Master architect

Architect A. Quincy Jones's career with partner Fred Emmons produced countless Eichler homes as well as a variety of work ranging from small residential projects to university master plans. Much of the firm's work is found in Southern California. Through their thoughtful design process, considering site, client, practicality and experimental design, the duo worked on commissions for churches, manufacturing plants, university structures, libraries, and commercial buildings. They used residential design as a mode of testing ideas for larger schemes and entertained new technologies such as industrial prefabricated units to provide affordable yet refined architecture. Jones and Emmons bridged the gap between custom-built and merchant-built homes, producing dynamic, livable housing for the postwar moderate-income family.



Daphne's Funeral Home, now demolished.
Photo: San Francisco History Center, San Francisco Public Library

See Jones, Archibald Quincy and Emmons, Frederick Earl

Projects in San Francisco

Daphne's San Francisco Funeral Home, 1 Church Street, 1954 (demolished)

Laguna Eichler Apartments, 66 Cleary Court, 1964

Other notable projects

Jones & Emmons office, Santa Monica Blvd., Los Angeles, CA, 1955

The X-100, experimental steel-framed house, San Mateo, CA, 1956

The Congressional Church of Northridge, CA, 1959

Knorr, Donald Robert, (1922 - 2003)

Master architect

Education: Coursework, University of Illinois, Champaign-Urbana, IL, 1940-1943
 Coursework, University of Notre Dame, South Bend, IN, 1943-1944
 B.Arch. Science, University of Illinois, Champaign-Urbana, IL, 1947
 M. Arch., Cranbrook Art Academy, Bloomfield Hills, MI, 1947

Firms: Draftsman, Eero Saarinen and Associates, Architects, Bloomfield Hills, MI
 Architect, Skidmore, Owings and Merrill, 1949 – c.1951
 Principal, Donald Knorr and Associates, 1951-1958
 Partner, Knorr-Elliott and Associates, San Francisco, CA, 1958
 Furniture designer, Cal-Vista, Los Angeles, CA, 1950s

Furniture designer, Knoll Incorporated, East Greenville, PA, 1950s

Don Knorr decided to dedicate his life to architecture at the age of 16. The Chicago native enrolled at the University of Illinois, but his studies were interrupted by WWII. Upon his return he earned his Bachelor's degree and became a disciple of Eero Saarinen. The duo worked on architectural designs during the day, and focused on furniture after the office closed. In 1949 Knorr submitted a design for a steel chair (which is still in production by Knoll Inc.) to the Museum of Modern Art in New York, which won him his first international first-place award.

Knorr moved to San Francisco in 1949 to work in the offices of Skidmore, Owings and Merrill. Within two years, he had opened his own firm, Don Knorr and Associates. He submitted works for Arts & Architecture's Case Study House projects, an effort to design affordable modernist single-family homes.

Knorr is known for his distinctly bold style that integrated modernist simplicity and an understanding of the natural environment.

Projects in San Francisco

Chicago Pneumatic Tool Company, Offices and Wholesale Warehouse, 1960

Feather Factory Renovation, 950 Battery Street, 1973

Redesigned as architect's office

Knorr Residence, 888 Francisco Street, 1979

Knowles, William Howard, (1909 - 1998)

Master architect

Education: B. Arch., University of California, Berkeley, Berkeley, CA, 1930

M. Arch., Massachusetts Institute of Technology, Cambridge, MA, 1932

Firms: Partner, Hertzka & Knowles, San Francisco, 1933 - 1973

William Howard Knowles was instrumental in the design of many of San Francisco's landmark buildings, such as the Standard Oil Building, St. Mary's Hospital, the 24th Street and 16th Street BART stations and numerous banks and schools. His partnership with Wayne Hertzka began in 1933 and spanned nearly four decades. During WWII, the firm assisted the U.S. Army in building a copper mine in Arizona. Knowles retired in 1974.

Projects in San Francisco

See Hertzka, Wayne Solomon

Kump, Ernest Joseph, Jr., (1911 - 1999)

Master architect

Education: B.A., University of California, Berkeley, 1932

M. Arch., Harvard University, Cambridge, MA, 1937

Studied with Walter Gropius

Firms: Draftsman, Ernest J. Kump, Sr., Architect, 1933 – 1934
 Designer, Charles H. Franklin, Fresno, CA, 1934 – 1935
 Partner, Franklin and Kump, Architects, Fresno, CA, and Bakersfield, CA, 1935 – 1942
 Franklin, Kump and Falk, Architects, San Francisco, CA, 1945 – 1950
 Partner, Kump and Falk, Architects, 1950
 Partner, Ernest Kump and Associates, Palo Alto, CA, and New York, NY, 1960

The son of Bakersfield architect Ernest Joseph Kump, Sr., Kump worked in Fresno and Bakersfield under Charles H. Franklin, helping to design some of California's award-winning International Style civic and institutional buildings, namely schools in California's Central Valley and the Bay Area. During WWII, the firm moved to the Bay Area, while both partners worked for the armed forces. By the mid-1940s, Kump was recognized in the field as a specialist in school design because of his various experimental plans in California. In 1947, he acted as a delegate for Princeton University's Planning Man's Physical Environment symposium alongside Walter Gropius, Alvar Aalto, Richard Neutra, Frank Lloyd Wright, and William Wurster. Kump subsequently opened the offices of Ernest Kump and Associates in Palo Alto and New York, designing for California colleges and universities.

Projects in San Francisco

Herbert Hoover Junior High School, 14th Avenue at Santiago Street, 1955
Hunter's Point Shipyard Naval Ordinance and Optical Shop, 1947-1948

Other notable projects:

Fresno City Hall #2, 2326 Fresno Street, Fresno, CA, 1941
Foothill College, Los Altos Hills, CA, 1962
 With Masten & Hurd (architects) and Hideo Sasaki (landscape architect)
Mills College Classroom Building, Oakland, CA, 1964

Langhorst, Frederick, (1905 – 1979)

Master architect

Education: B. Arch., Cornell University, c.1930

Firms: Apprentice, Taliesin Fellowship, Spring Green, WI, 1932 – 1935
 Draftsman, William W. Wurster, Architect, San Francisco, CA, 1937 – 1942
 Partner, Langhorst & Langhorst, Architects, San Francisco, CA, 1942 – 1955
 Frederick Langhorst, Architect, 1955 – c. 1970s

Frederick Langhorst studied architecture at Frank Lloyd Wright's Taliesin East after his graduation from Cornell. Upon moving to San Francisco in 1937, he began drafting in the office of William Wurster, where he met his wife, Lois Wilson, when she unsuccessfully visited the office in search of work. At Wurster's office, Frederick was credited with designing experimental defense model housing projects (1942) in Vallejo, California. Fred Langhorst left Wurster's office in 1942 to start a small firm with his wife, which became well known in the Bay Area for its inventive residences and apartment designs.

See Langhorst & Langhorst

Langhorst, Lois Wilson, (1914 – 1989)

Master architect

Education: B. A. Literature and Sociology, University of Oklahoma, 1935
B. Arch., B.S. Arch. Engineering, University of Oklahoma, 1938
M. Arch., Massachusetts Institute of Technology, 1939
M.F.A. Harvard University, 1966
Ph.D. candidate, Architectural History

Firms:

Partner, Langhorst and Langhorst, Architects, San Francisco, CA, 1942 – 1955
Architectural Consultant, *Sunset* magazine, 1948 – 1950
Partner, Langhorst and Langhorst, Architects, San Francisco, CA, 1942 – 1955
Architect, Hertzka & Knowles, 1955 - 1956
Architect, Gardner Dailey, 1956 – 1958
Lois Langhorst, Architect, 1955 - 1964
Partner, Lee, Langhorst, Higgins & Associates, 1960 – 1964

Lois Langhorst pursued her degree in architecture and architectural engineering after receiving a degree in literature and sociology, which failed to inspire her after a short stint as a social worker. Her change in focus may have been influenced by her first husband, Charles Worley, but she forged her own successful career path independently. She moved to San Francisco in 1941 hoping to work for the renowned office of William Wurster, who turned her down believing women were a distraction in his all-male office.⁴⁵⁹ It was here, however, that she met her second husband and future business partner, Frederick Langhorst. The two managed a successful firm that lasted eight years, focused on residential and interior design. Because Lois did not receive her California architectural license until 1948, of the couple's joint works are solely credited to solely to Frederick.⁴⁶⁰ Aside from her architectural designs, Langhorst was also active in progressive groups, including Telesis.

Following her divorce from her husband, Frederick, Lois Langhorst became the first female faculty member of the Architecture Department at the University of California at Berkeley from 1957 to 1963.

Notable projects

Cottage Park Community Building, Sacramento, CA, 1957

With Roger Lee

Lutheran Church of the Holy Trinity, Vallejo, CA, 1957

With Roger Lee

See Langhorst & Langhorst

Langhorst & Langhorst

Master architects

⁴⁵⁹ Inge Schaefer Horton, *Early Women Architects of the San Francisco Bay Area: The lives and work of fifty professionals, 1890 – 1951*, (Jefferson, NC: MacFarland & Co. Inc. Publishers, 2010), 270.

⁴⁶⁰ *Ibid.*,

Fred and Lois Langhorst were among the Bay Area's prominent young architects. The works of the San Francisco-based firm were the first of local architects to be featured at the San Francisco Museum of Art, including the 1950 exhibits "Variation Within a Concept: Fred and Lois Langhorst & Olaf Dahlstrand" (6/21/1950 – 7/23/1950) and "Domestic Architecture in the San Francisco Bay Region" (1949) exhibition, as well as architectural showcases held at department stores such as Macy's and Gumps. The Langhorsts were inspired by the organic architecture of Frank Lloyd Wright, who Fred had studied under at Taliesin East, and the Second Bay Region Style of William Wurster.⁴⁶¹ They hired notable architects Worley Wong and Roger Yuen Lee as draftsmen in their firm, both of whom would establish successful careers later on in the Bay Area. The Langhorsts divorced in 1955 after living in Europe for five years, studying architecture and painting. Because of their joint success, the divorce severely impacted both of their careers.

Although there are no known structures designed by Langhorst & Langhorst in San Francisco, they had an influential presence in the Bay Area. In addition to their exhibitions at the Museum of Modern Art, designs by Langhorst were featured in publications including *Architect & Engineer*.

Notable projects:

Ker House, San Rafael, CA, 1946
Residence, San Carlos, CA, 1947
Dr. E. E Fong Medical Building, Berkeley, CA, 1951
Paul Parrette House, Manila, Philippines, 1952
Thomas Tenney Record Store, Berkeley, CA, 1952
Alegria Apartments, Berkeley, CA, 1955

Lansburgh, Gustave Albert, (1876 – 1969)

Master architect

Education: University of California, Berkeley, 1894-1896
École des Beaux-Arts, Paris, France, 1899

Firms: Draftsman, Offices of Bernard R. Maybeck



Lansburgh's Grand Theater, 2761 Mission St. Photo Courtesy of San Francisco Public Library

Gustave Lansburgh designed over fifty theaters in the Bay Area, Los Angeles and New York; many were originally intended for vaudeville and were later modified as opulent movie palaces. Additionally he designed local public schools and libraries as well as some of the development of Telegraph Hill. Although most of his earlier work was in a Beaux-Arts style, including the Fox Warfield Theater (1921), Lansburgh veered towards Streamline Moderne in the 1930s.

Projects in San Francisco

Grand Theater, 2671 Mission Street, 1940

Lee, Roger Yuen, (1920-1981)

Master architect

⁴⁶¹ Horton, Inge Schaefer. *Early Women Architects of the San Francisco Bay Area: The Lives and Work of Fifty Professionals, 1890 – 1951*. (Jefferson, NC: MacFarland & Co. Inc. Publishers, 2010), 272.

Education: B. Architecture, University of California, Berkeley, 1941

Firms: William Hays and Howard Moise, 1941-1945
Draftsman, Langhorst & Langhorst, San Francisco, CA, 1947-1948
Roger Lee Associates, Architects, Berkeley, CA, 1959 – c. 1980
Partner, Lee, Langhorst, Higgins & Associates, 1960 – 1964

Roger Yuen Lee was born in 1920 and received his bachelor's degree in Arts and Architecture from UC Berkeley with top design honors in 1941. He was a member of Delta Sigma Chi, the honorary architecture fraternity. Between 1941 and 1945 he worked with William Hays and Howard Moise on U.S. post offices, and served as an Assistant Engineer with the U.S. Army Corps of Engineers office in Honolulu working on various defense projects. Following the war he practiced for a year with a number of firms in the Los Angeles area, returning to the Bay Area in 1947. From 1947 to 1948 he was associated with architect Frederick Langhorst.

Lee was noted for the grace and clarity of his residential designs, which made him one of the foremost proponents of the Second Bay Tradition after World War II. He received a number of awards and honors including "America's Best Small Houses, 1949" for his own Berkeley residence; an Award of Merit in the American Institute of Architects (AIA) Honor Awards Program (1955) for the George Channing residence in Sausalito; and First Honor award in the AIA "Homes for Better Living Program, 1956" for the William Wilkinson House in Orinda. In 1957 the London Architectural Review recognized him as one of forty U.S. architects who have "made personal contributions to American Architecture." During the course of his California practice he designed nearly 100 residences and a small number of apartments, housing projects, recreational facilities, and churches. In 1955 he designed a series of "Universal Homes" in Kensington, CA. In 1964 he moved his practice to Hawaii. He is credited as a major influence of Bay Area architects; interns at his office included Paffard Keatinge-Clay and Beverly (David) Thorne.

Notable projects:

Roger Lee House, Berkeley, CA, 1949
Thomas Tenney Record Store, Berkeley, CA, 1952
George Channing residence, Berkeley, CA, 1954
Alegria Apartments, Berkeley, CA, 1955
"Universal Homes," Kensington, CA, 1955
William Wilkinson residence, Orinda, CA, 1955
Lee residence, Mill Valley, CA, 1956
Cottage Park Community Building, Sacramento, CA, 1957
 Collaboration with Lois Langhorst
Lutheran Church of the Holy Trinity, Vallejo, CA, 1957
 Collaboration with Lois Langhorst
Haste Park Apartments, Berkeley, CA, 1961

Lile, Thomas, (b. 1934)⁴⁶²

Education: B.S. Architectural Engineering, California State Polytechnic College, 1958

⁴⁶² *Department of Parks and Recreation- (DPR-) B form for 145 Natoma Street, Carey & Co, January 26, 2010*

Firms: Lile & Associates, 1962 -

Projects in San Francisco

United California Bank, West Portal Avenue
Offices, Thomas Lile & Associates Building, 145 Natoma Street, 1970

Other notable projects

United California Bank, Salinas, CA
Mormon Church, Redwood City, CA
Medical facility building, San Miguel Drive, Walnut Creek, CA

Marquis, Robert B., (1927 – 1995)

Master architect

Education: Coursework, University of Southern California, Los Angeles, CA, 1947 – 1949
Coursework, Academia delle Belle Arte, Florence, Italy, 1949 – 1950

Firms: Partner, Rand and Marquis, Architects, San Francisco, CA, 1953 – 1954
Partner, Marquis and Stoller, Architects, San Francisco, CA, 1956 – 1978
Principal, Marquis & Associates

Born in Stuttgart, Germany, Robert Marquis moved to Los Angeles in 1937 with his family, fleeing Nazi Germany. He was best known for his interest in social consciousness through his architecture. His best known work in San Francisco was the 1985 renovation of the Rosa Parks Apartments, a public housing project, into an elderly living center.⁴⁶³ Many of his housing work have been cited as prototypes for successful urban design. Aside from his housing projects, Marquis designed numerous academic buildings, civic structures and suburban residences.

See Stoller, Claude

Projects in San Francisco

Park and Shop Market, 1959
La Strada Education Center, 1961
Saint Francis Square Housing, 1961
Commodore Sloat School

Other notable projects

Edith Heath Ceramics Factory, Sausalito, CA, 1959
Saint Anselm's Episcopal Church, Lafayette, CA, 1960
Stanton House, Belvedere, CA, 1960
Ezra Stoller Detached Studio, Rye, NY, 1960
Park Recreation Buildings, Santa Clara, CA, 1961
State of California, Department of Justice Building, Sacramento, CA, 1977
Design Professionals Insurance Company, Monterey, CA, 1983

⁴⁶³ Paul Goldberger, "Robert Marquis, Is Dead at 67; Noted Architect" *New York Times*, 01.06. 1995. Accessed September 13, 2010

University of California, Santa Cruz, Baskin, Elena, Visual Arts Studios, 1984-1985
Leila Virginia-Johnston House, Mill Valley, CA
Stanford University, Braun Music Center, Stanford, CA

Marquis & Stoller

See Robert B. Marquis and Claude Stoller

Masten, Charles Franklin, Sr., (1886 – 1973)

Master architect

Education: B.S., University of California, Berkeley, CA, 1912
M.S., University of California, Berkeley, CA, 1913
California School of Arts and Crafts, Oakland, CA, 1914

Firms: Inspector, John Galen Howard, Architect, San Francisco, CA, 1914 – 1915
Partner, Masten and Hurd, Architects, San Francisco, CA, 1919 – 1959
Partner, Masten, Hurd, and Gwathmey, San Francisco, CA, 1959 -

Projects in San Francisco

Samuel Gompers Trade School, 110 Bartlett Street, 1939
Westside Courts, Public Housing, Western Addition, 1943
In collaboration with James H. Mitchell
Hastings College of Law, 1953

Other notable projects

University of California Press Building, 2120 Oxford Street, Berkeley, CA, 1939
United States Veterans Administration Building, Fresno, CA, 1949
Foothill College, Los Altos Hills, CA 1961
With Ernest Kump (architect) and Hideo Sasaki (landscape architect)

McCarthy, Francis Joseph, (1910 – 1965)

Master architect

Education: Coursework, Stanford University, Stanford, CA, 1928-1929
Coursework, California School of Fine Arts, San Francisco, CA, 1935-1936

Firms: Draftsman, Charles F. Dean, Architect, Sacramento, CA, 1932-1933
Draftsman, William W. Wurster, San Francisco, CA, 1935-1938
Principal, Francis Joseph McCarthy, Architect, San Francisco, CA, 1938-1965

Francis McCarthy was born in 1910 in Sydney, Australia. He studied architecture in California, Nevada, and Arizona, but the bulk of his professional training came from working in a number of architectural offices. He earned his certificate as a registered architect in 1941.



San Francisco's Electrician's Union, 55 Fillmore Street. Photo: Mary Brown, San Francisco Planning Department



Yeazell House in Stinson Beach
Photo: Michael Bernard, <http://coastmodernfilm.com/?s=yeazell>

McCarthy opened his own practice in San Francisco in 1938. His work included numerous residential, municipal, and commercial commissions throughout California, including a hospital and health center for the County of Inyo, alterations to the Palace Hotel (San Francisco), and the Electronic Engineering Associates Building (San Carlos). In addition, McCarthy specialized in library buildings, designing the Stanford University Library, Santa Rosa Public Library, and Inyo County Public Library, among others. Also active in professional associations, McCarthy was named a Fellow of the American Institute of Architects in 1957. He served as Art Commissioner of the City of San Francisco from 1949-1951 and lectured in architecture at Stanford University in the late 1950s. McCarthy was also a founding member of Telesis, an organization formed in 1939 by design professionals of varying disciplines who were interested in invigorating city and regional planning in the Bay Area. Many of McCarthy's projects involved aspects of landscape design, often orchestrated by himself, but he did often collaborate with other landscape designers.

Projects in San Francisco

Palace Corner, remodel of Palace Hotel, Market at New Montgomery streets, 1950

Electrician's Union Building, 55 Fillmore Street, 1957

American Seed & Nursery Company

Planetarium Plaza, Golden Gate Park, 1958, Demolished

Included a 1939 Whale sculpture by Robert Howard

Washington Square, 1959

In collaboration with Douglass Baylis (landscape architect)

Other notable projects

McPherson House, Berkeley, CA, 1939

Yeazell House, Stinson Beach, CA, 1949

McSweeney, Angus, (1900 – 1971)

Education: Coursework, University of Oregon

Firms: State of California, Architectural Designer, 1921 – 1923

Allied Architects, Los Angeles, 1923 – 1924
Chief Draftsman, Willis Polk & Co., 1924 – 1929
Partner, Willis Polk & Co., 1930 – 1934
Angus McSweeney, 1934 – 1956
Angus McSweeney, Inc., 1956 – 1967
McSweeney & Schappel, 1967 – 1971

Angus McSweeney was born in Pittsburgh, Pennsylvania and studied architecture at the University of Oregon under Ellis F. Lawrence.⁴⁶⁴ After his work under architect Willis Polk through the 1920s and into the 1930s, he established his own firm. His most influential works in San Francisco include residences at the Stonestown Shopping Center and his collaboration with Pietro Belluschi on the Cathedral of St. Mary of the Assumption, in the Western Addition redevelopment area.

Projects in San Francisco

St. Vincent de Paul Catholic Church, 1946
22-30 Alta Street, Residence 1937-38
Stonestown residential towers and garden apartments, 1949
Addition to Commodore Stockton School Annex, 950 Clay Street, 1951⁴⁶⁵
Kirkham Heights Apartment Project, 1951
Hunter's Point Public Housing Project for the S.F. Housing Authority, Palou at Griffith streets, 1952
Baker Beach Apartment Complex, 1953
State of California Department of Employment Building, 1951
St. Mary's Cathedral, 1111 Gough Street, convent, school and rectory, 1965-1971
With local architects John Michael Lee and Paul Ryan, and internationally known architects Pier Luigi Nervi and Pietro Belluschi.

Mendelsohn, Erich, (1887 – 1953)

Master architect

Education: University of Munich, National Economics, 1907 – 1909
Technical University, Berlin, Architecture, 1909

Firms: Mendelsohn and Gallis, Architects
Mendelsohn, Dinwiddie and Hill, Architects
Erich Mendelsohn, Architect

Erich Mendelsohn established himself as one of Europe's most prominent Modernist architects during the 1920s and '30s. His iconic Einsteinturm, or Einstein Tower (1919), in Potsdam, Germany earned him a great deal of recognition, and he had a prolific career in Berlin during the Weimar Republic (1919 – 1933). During this time he built a number of department stores, factories and a cinema that encapsulated the Streamline Moderne aesthetic. The organic, curved forms of his work were influenced by his relationship with Expressionist artists Wassily Kandinsky, Franz Marc, Paul Klee and Hugo Ball. In 1933, Mendelsohn

⁴⁶⁴ AIA Architect's Roster and Questionnaire. McSweeney, Angus.

http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/McSweAngus_roster.pdf. Accessed on September 13, 2010

⁴⁶⁵ Sonnier Francisco, *Golden Age of School Construction, San Francisco, California*, (Draft prepared by the San Francisco Planning Department, September 2, 2009).

emigrated to England to escape rising anti-Semitism, and opened a firm with Serge Chermayeff that lasted through 1936. From 1936 to 1940, Mendelsohn worked for the President of Israel, designing the University of Jerusalem. His work in Israel would greatly influence the influx of International Style buildings in the area.

Mendelsohn moved to the United States in 1941. He settled in San Francisco in 1945 and became a naturalized citizen in 1946.

Projects in San Francisco⁴⁶⁶

UCSF/ Mt. Zion Hospital, previously known as Maimonides Health Center, 2356 Sutter Street, 1950
Russell House, 3778 Washington Street, 1952

Other notable projects

Varian Laboratories, Palo Alto, CA, 1951-53

Merchant, William Gladstone, (1889 – 1962)

Master architect

Education: Wilmerding School of Industrial Arts, San Francisco, 1909

Firms: Bernard Maybeck, San Francisco, c.1915
John Galen Howard, Berkeley, CA
W.G. Merchant & Associates, San Francisco, CA, 1946 - 1962

William Merchant was born in Healdsburg, California, and spent most of his life in San Francisco. Following his studies, he trained in the offices of Bernard R. Maybeck and John Galen Howard and received his certification to practice in 1920. During the Panama-Pacific Exposition in 1915, he assisted Maybeck in building the Exposition Palace, and in 1939 he designed three structures for the Golden Gate International Exposition. The majority of his works are institutional, including various schools and medical buildings. He was a prolific consultant and designer for the San Francisco Recreation and Parks Department. He produced dozens of field houses, recreation centers, swimming pools and playgrounds as well as the master plan for McLaren Park.⁴⁶⁸ During the 1950s, he worked for Pacific Gas & Electric, designing many plants around the Bay Area, and he served as a regent for the University of California from 1949 through 1961.

Projects in San Francisco

Acme Brewery, 1941-1945
Juvenile Court & Youth Guidance Center, 375 Woodside Avenue, 1945
World Trade Center, later incorporated into the Ferry Building, 1946-1957
Cayuga Playground Improvements & Clubhouse, 1949

⁴⁶⁶ Three additional Mendelsohn buildings are mentioned Bruno Levi's book *Erich Mendelsohn: Complete Works*, including the Haas Residence (1947), the Juliette Store (1949), and the Morse Erskine Apartments (1949). It is not clear, however, if these designs were ever realized.

⁴⁶⁸ Information regarding William Merchant's recreation facilities was compiled from Jonathan Lammers' draft historic resource report for the consulting firm Page & Turnbull, August 2010 (unpublished).

Burnett Recreation Center, 1949
Byxbee (now Merced Heights) Playground Improvements and Fieldhouse, 1949
Corona Heights Improvements & Clubhouse, 1949
Grattan Playground Improvements & Fieldhouse, 1949
Junior Museum, 1949
Murphy Playground & Fieldhouse, 1949
Ocean View Recreation Center, 1949
Portrero Hill Recreation Center, 1949
South Sunset Playground Improvements & Clubhouse, 1949
St. Mary's Recreation Center, 1949
Sunset Recreation Center, 1949
Wawona Clubhouse, 1949
Aptos Playground Improvements & Fieldhouse, 1950
Chinese Recreation Center, 1950
Longfellow Playground Improvements & Fieldhouse, 1950
Miley, (now Cow Hollow) Playground Improvements & Fieldhouse, 1950
Miraloma Playground Improvements & Fieldhouse, 1950
Presidio Heights Playground Improvements & Fieldhouse, 1950
Richmond Playground Improvements & Fieldhouse, 1950
Visitacion Playground Improvements & Fieldhouse, 1950
West Portal Playground Improvements & Fieldhouse, 1950
Sailors' Union of the Pacific Building, 450 Harrison St., 1950
Irving Memorial Blood Bank, San Francisco State College, 1951
Silver Terrace Playground Improvements & Fieldhouse, 1951
Hamilton Recreation Center & Playground, 1951-1953
Argonne Playground Improvements & Fieldhouse, 1952
Phelan Beach Recreation Building, 1953
West Sunset Community Center Assembly Building, 1953
San Francisco Medical Society Building, 1954
Lick Wilmerding School, 1955
Washington Square Park restroom, 1955
North Beach Recreation Center & Pool, 1955
Garfield Recreation Center & Pool, 1956
Pine Lake Recreation Area Improvements & Fieldhouse, 1956
Larsen Park Swimming Pool, 1957
Sigmund Stern Recreation Grove, addition to Fieldhouse, 1957
McLaren Park Pool, 1957
Pacific Gas & Electric Sub-station, 8th St and Mission, 1957
McLaren Park Special Recreation Building, 1958
McLaren Park Master Plan, 1959
McLaren Park Playground & Clubhouse, 1963

Other notable projects

PG&E Morro Bay Plant, Morro Bay, CA 1953

Meu, George, (b. 1913)

Education: B. Arch, University of Berkeley, California, 1938

Firms: Richard Neutra, Architect, c.1938
George Meu, 1952 - 1958
Harada & Meu, 1958 - 1968

Chinese-American Architect George Meu was first registered as an architect in California in 1948. He worked briefly in the San Francisco office of Richard Neutra.⁴⁶⁹

Projects in San Francisco

Residence, 561 Marina Boulevard, 1957

Other notable projects

Nugget Casino Addition, Sparks, NV, 1962

Meyer, Frederick Herman, (1876-1961)

Master architect

Firms: Draftsman, Campbell and Pettus, San Francisco, CA, 1896 – 1898
Designer/Partner, Meyer & Newsom, Architects, San Francisco, CA, 1899 – 1901
Partner, Meyer and O'Brien, San Francisco, CA, 1902 – 1908
Partner, Meyer and Albin R. Johnson, San Francisco, CA, 1920 – 1926
Meyer, Peugh, Rist, and Pflueger, San Francisco, CA, c.1940
Partner, Meyer and Albert John Evers, San Francisco, CA, 1945 – 1961
Howard, Meyer & Reid, n.d.
Riedy & Meyer, n.d.
Meyer & Associates, n.d.

Frederick H. Meyer began his career in the mid-1890s as a draftsman for a number of architectural offices prior to beginning his own practice in 1899. Following the 1906 earthquake the need for architects was great and Meyer's firm became a prolific entity in San Francisco. He was appointed a member of the San Francisco Civic Center Commission in 1913 where he overlooked the new plans for the Civic Center.⁴⁷⁰ During his career, Meyer worked with many of San Francisco's most prominent architects, including John Galen Howard, John Reid, Dodge Reidy, Timothy Pflueger, and Thomas Church (landscape architect). His designs were primarily civic and industrial and included libraries, hospitals, and public schools.

Projects in San Francisco

Bernal Heights Branch Library, 500 Cortland, PWA project, 1936
West Portal Branch Library, PWA project, c.1936⁴⁷¹
Abraham Lincoln School, 2162 24th Avenue, c.1940

⁴⁶⁹ San Francisco Planning Department, *Historic Resource Evaluation Response for 561 Marina Boulevard*, December 4, 2007.

⁴⁷⁰ *Municipal Blue Book of San Francisco*, 1915

⁴⁷¹ Timothy Keegan. "WPA Construction in San Francisco (1935-1942)." *The Argonaut*, (Journal of the San Francisco Historical Society, volume 14, issue 1), 8.

Coffin-Reddington Building, 301 Folsom St., 1936-37; 1945-46
PWA project by Meyer, Peugh, Rist, and Pflueger
Parkmerced, contributing architect, 1941
Parkmerced designed by Leonard Schulze
Potrero Terrace, Public Housing, 1941
In collaboration with Warren Perry and John Bakewell

Milono, Germano, (1913 – 1978)

Education: B. Arch., Carnegie Institute of Technology, 1937

Firms: Milono & Associates, 1945 - 1978

Germano Milono was born in Italy and taught design courses in Pennsylvania for the Work Projects Administration (WPA) before receiving his degree at Carnegie Institute of Technology. Following his service for the U.S. Army, he earned his California architectural license and opened his own firm. Milono worked as a member of the San Francisco Housing Authority of the City and County of San Francisco from 1966 to 1969.

Projects in San Francisco:

Medical Art Pharmacy, 1947
Frank L. Belgrano Residence, 1955
Hendricks Residence, 3838 19th Street, 1957
Residence, 55 Raycliff Terrace, remodel, 1957 & 1959
Unger Apartments, 1960
Holy Name Church and additions, 1960 - 1966
Multi-unit residence, 88 1st Street, 1961 – 1965
William Orrick Residence, 1965,
In conjunction with Thomas Church (landscape architect)
Paul Bissinger Residence, 1966

Moore, Charles Willard, (1925 – 1993)

Master architect

Education: B.Arch., University of Michigan, Ann Arbor, MI, 1942-1947
Studied architecture under Roger Bailey
M.F.A., Princeton University, Princeton, NJ, 1954
Ph. D, 1957
Studied under Jean Labatut, Enrico Peressutti, and Louis I. Kahn

Firms: Mario Corbett c. 1947
Joseph Allen Stein, c.1947
Clark & Beuttler, c. 1947
Partner, Moore, Lyndon, Turnbull & Whitaker, San Francisco, CA, 1963 – 1970
Charles Moore, Architect, 1970s
Partner, Moore, Rubel, Yudell, Santa Monica, CA, 1977 – 1993
Founder, Urban Innovations Group, Los Angeles, CA

Charles Moore moved to San Francisco in 1947, drawn by the architectural innovations emerging from the regional Second Bay Tradition. He apprenticed for a short time in the offices of Mario Corbett, Joseph Allen Stein, and Clark & Beuttler.⁴⁷² From 1949 through 1950 Moore traveled through Europe on Cranbrook Academy's Booth Travel Fellowship, studying and recording the architecture of various regions through watercolor, photography and film.

Following a brief teaching stint from 1950-1952 in Salt Lake City, Utah, Moore registered for the Army Corps of Engineers, which sent him to Seoul, Korea. Moore's travels in Asia, especially in Japan, would greatly influence his work back in the states. Moore later enrolled at Princeton, where he studied under Louis Kahn among other influential figures. He received his Master's Degree and Ph.D. in architecture in only three years, graduating in 1957 and returning to the Bay Area. Moore would continue to work and teach in the Bay Area for the following 35 years, interspersed with teaching positions at the University of Texas and Yale.

Moore's personal residence in Orinda (1962) is considered one of the first post-modern houses, adapting forms from various historical structures before the term "post-modern" was coined.⁴⁷³ His most renowned project – The Sea Ranch in Gualala, California – is hailed as a milestone in environmentally sensitive architecture and planning. During his lifetime he was awarded the prestigious AIA Gold Medal and two AIA firm of the year awards among other accolades.

Projects in San Francisco

Citizen's Federal Savings and Loan, 700 – 704 Market Street, 1962

Other notable projects

Sea Ranch Condominium, Gualala, CA, 1964

Lawrence House, Sea Ranch, Gualala, CA, 1966

Sea Ranch Swim and Tennis Club, Gualala, CA, 1966

Kresge College, Santa Cruz, CA, 1972

Morrow, Gertrude Elizabeth Comfort (1892 – 1987)

Master Architect

Education: B. Arch., University of California, Berkeley, 1913
M. Arch., University of California, Berkeley, 1914

Firms: Draftsperson, Henry H. Gutterson, 1914 – 1916
Gertrude E. Comfort, 1916 - 1925
Morrow & Morrow, 1925 - 1952

Gertrude Comfort Morrow was the second woman to receive her master's degree in Architecture at the University of California, Berkeley. She worked in the office of Henry H. Gutterson until she received her California Licensing in 1916. At this point Comfort opened her own firm, supervising the development of

⁴⁷² Charles Moor Foundation Website. <http://www.charlesmoore.org/who.html>

⁴⁷³ Mitchell Schwartzter, *San Francisco: Architecture of the San Francisco Bay Area: A History & Guide* (William Stout Publishers, 2007), 157.

Mason-McDuffie's St. Francis Wood, which had been Gutterson's project before enlisting in war camp service during World War I. In 1920, she married Irving Foster Morrow, from 1920 through 1924 she cared for her daughter rather than practicing architecture, but she and her husband opened a small firm, Morrow & Morrow, in 1925. The couple would produce many small residences, including what may be San Francisco's first modern building, the Cowell House (1931), and while her husband is normally considered the designer for the Golden Gate Bridge and its "International Orange" color, it is hard to believe Gertrude was entirely uninvolved. Aside from her work as an architect, Gertrude was and active member of the Association of Women in Architecture, the Architectural Institute of America, and produced a radio show with Martha Meade called "New Ideas for Old Houses".⁴⁷⁴ Following her husband's death in 1952, Gertrude Morrow retired from architecture to become an acclaimed ballroom dancer and watercolor painter.

Projects in San Francisco

Residence, 1344 Union St, 1939

See Morrow & Morrow

Morrow, Irving, (1884 – 1952)

Education: B. Arch., University of California, Berkeley, 1906
École des Beaux Arts, 1908 -1911

Firms: Garren & Morrow, 1916 – 1925
Morrow & Morrow, 1925 - 1952

Irving Morrow established a firm in San Francisco with his partner William Garren in 1916, designing houses, hotels, banks, schools and commercial buildings. His best-known work is the architectural design for San Francisco's iconic Art Deco Golden Gate Bridge, for which he also chose the rust-red color. In 1920 Morrow married architect Gertrude Comfort. The couple opened their own practice in 1925 and continued to work until Irving's death in 1952.

Projects in San Francisco

Golden Gate Bridge, 1939

In conjunction with structural engineers Joseph Strauss and Charles Ellis

See Morrow & Morrow

Morrow & Morrow, (1924 – 1940)

Master architect

Irving and Gertrude Morrow practiced architecture together from 1925, five years after their marriage, until 1952, when Irving passed away. While their firm is best known for the design of the Golden Gate Bridge, they additionally designed numerous residences, theaters and living complexes in the Bay Area. They are credited with designing the first Modern house in San Francisco – the Cowell House (1933) in Forest Hills.

⁴⁷⁴ Inge Schaefer Horton, *Early Women Architects of the San Francisco Bay Area: The lives and work of fifty professionals, 1890 – 1951*. (Jefferson, NC: MacFarland & Co. Publishers, 2010), 324-334.

San Francisco projects:

Cowell House, 171 San Marcos, 1933
Golden Gate International Exposition, Alameda-Contra Costa County Building, 1939
Theater Building, 24th Street at Noe Street, 1940
McCay Flats, 1940
Navy Reserve Armory, Treasure Island, 1943

Netsch, Walter, (1920 – 2008)

Master architect

Education: Massachusetts Institute of Technology, 1943

Firms: Skidmore, Owings and Merrill, 1947 – 1979

Chicago architect Walter Netsch worked in the San Francisco SOM office from 1947 to 1951, when he transferred to the Chicago office. In San Francisco, he began designs for the Crown Zellerbach Building, which were finished by and credited to Chuck Bassett, and he designed the Greyhound service garage. He is best known for his Brutalist designs for academic buildings at universities including Miami University, Illinois Institute of Technology, Texas Christian University, University of Chicago, and the University of Iowa.

Projects in San Francisco

Crown Zellerbach Building, One Bush Plaza, 1959
 Designs completed by Chuck Bassett
Greyhound Service Garage

Other notable projects

United States Air Force Academy Cadet Chapel, Colorado Springs, CO, 1964

Neutra, Richard, (1892 – 1970)

Master architect

Education: Technical University, Vienna, Austria, 1917
 Educated with Adolf Loos and influenced by Otto Wagner

Firms: Draftsman, Erich Mendelsohn, 1921-1922
 Draftsman, Frank Lloyd Wright, Taliesin Fellowship, Spring Green, WI, 1924
 Collaborated with Rudolph M. Schindler, 1924-1926, Los Angeles, CA
 Partner (with Rudolph Schindler), Architectural Group for Industry and Commerce, Los Angeles, CA, 1926-1927
 Principal, Richard J. Neutra, Architect, Los Angeles, CA, 1928-1949
 Partner, Neutra and Alexander, Architects, Los Angeles, CA, 1949-1958
 Partner, Neutra and Neutra, Architects, Los Angeles, CA, 1950-1970

Richard Neutra is considered a key figure in the Modern movement in America. Born in Vienna in 1892, he attended the Technical University (Technische Hochschule) where he studied under Adolf Loos. After briefly working in the office of Erich Mendelsohn, Neutra and his wife, Dionne Niedermann, immigrated

to southern California in 1923. There he opened an architectural firm with his college companion, Rudolph Schindler. Neutra built three residences in San Francisco. For more information on Neutra, see Chapter 5.

Projects in San Francisco

Largent House, 49 Hopkins Avenue, 1935

Darling House, 90 Woodland Ave., 1939

Sidney Kahn House, 66 Calhoun Terrace, 1939

Schiff Duplex, 2056 - 2058 Jefferson Street, 1937, in collaboration with Otto Winkler

Ford-Aquino Duplex, 2400 block of Leavenworth Street, remodel, 1937

Oakland, Claude Henry, (1919 – 1989)

Master architect

Education: B.S. Architecture, Tulane University, New Orleans, LA, 1941

Firms: Draftsman, Bruce Goff, Architect, Camp Parks, CA
Office Manager, Bruce Goff, Architect, Berkeley, CA, before 1950
Designer, Anshen + Allen, Architects, San Francisco, CA, 1950-1960
Partner, Claude Oakland and Associates, San Francisco, CA, 1963-1980s

Claude Oakland designed as many as 5,000 middle-class tract homes through his work with Joseph Eichler. Oakland and Eichler discovered their compatibility while Oakland was working for San Francisco architects Anshen + Allen during the 1950s; the two would continue to work together for 25 years.⁴⁷⁵

Oakland served on the U.S. Navy's Construction Battalion from 1943 to 1946, where he met fellow architect, and friend of Frank Lloyd Wright, Bruce Goff. After the war Goff persuaded Oakland from attending Harvard's Graduate School of Design and to come work at his new Berkeley office. Goff accepted a teaching job at the University of Oklahoma months after opening his office, and Oakland dealt with finishing his remaining projects and closing the office after Goff had left. This time was likely inspiring for Oakland, as Goff was a creative and open-minded architect and moved on to become a unique character in American architecture.

Within a year, Oakland began working for Anshen + Allen, where he showed a knack for cutting down building elements to reduce the costs of mass production. His reductionist style also helped to create the look of Joseph Eichler's Modernist housing – clean, dynamic and unique. When Oakland left Anshen + Allen in 1960, he continued to work for Eichler as one of his stable of architects. Oakland designed several large-scale developments for Eichler, including the Laguna Heights apartments and a collaboration with Neil Smith and Associates on the Summit apartment building on Russian Hill. He designed seven floor plans for Eichler's Diamond Heights development, built between 1962 and 1964. After Eichler's death in

⁴⁷⁵ Dave Weinstein. "Signature Style: Claude Oakland / Modern homes for the masses" 1.1.2005. Accessed at http://articles.sfgate.com/2005-01-01/home-and-garden/17354850_1_eichler-homes-oakland-family-stephen-nichols-oakland

1974, Oakland's firm lost the majority of its work, though he was later commissioned to design multi-family buildings for the San Francisco Housing Authority.

Projects in San Francisco

Diamond Heights townhouses and single-family houses (Eichler development), 1962-64

Located on Amber, Duncan, and Amethyst streets

Russian Hill Summit Apartments, 999 Green Street (Eichler development), 1963

Laguna Heights low-rise apartments (Eichler development), 1963

Geneva Terrace Apartments, Visitacion Valley (Eichler development), 1961 – 1964

Pflueger, Timothy Ludwig, (1892 – 1946)

Master architect

Education: Mission High Evening School, 1907 – 1911
San Francisco Architectural Club, 1911

Firms: Office boy/Draftsman, Miller and De Colmesnil, Architects, San Francisco, CA, 1907-1923
Partner, Miller and Pflueger, Architects, San Francisco, CA, 1923-1937
Principal, Timothy Pflueger, Architect, San Francisco, CA, 1937-1946

During the 1920s and early 1930s, Timothy Pflueger and his partner James R. Miller designed many of San Francisco's premier Art Deco skyscrapers such as the Pacific Telephone and Telegraph Company building and the 450 Sutter Medico-Dental Building. The firm designed and remodeled numerous iconic theaters in San Francisco including the Alhambra (1926), Royal (1928, demolished except for vertical sign), El Rey (1931), New Mission (1932), and the New Fillmore (1932). During his solo architectural practice in the 1940s, he designed the iconic Top of the Mark lounge at the Mark Hopkins Hotel and numerous I. Magnin department stores throughout California.

Pflueger was very active in the art and architecture community. He was on the design board of the Golden Gate International Exposition and was a founding member of the San Francisco Museum of Art (now the Museum of Modern Art). Several of his draftsmen later earned renown including Michael Goodman, Theodore Bernardi, and Clarence Mayhew.⁴⁷⁶

Projects in San Francisco

Vollmer House, 313 Lansdale Avenue, 1935

Delprat House, 295 Lansdale Avenue, 1936

San Francisco-Oakland Bay Bridge,

Consulting architect with Arthur Brown Jr. and John Donovan to the State of California

Transbay Terminal, 1938 (slated for demolition)

Patent Leather Lounge, St. Francis Hotel, 338 Powell Street, 1939 (demolished)

Top of the Mark, Mark Hopkins Hotel, remodel, California and Taylor Streets, 1939 (altered)

Angelo J. Rossi Florists, remodel, 45 Grant Avenue, 1939 (altered)

Golden Gate International Exposition Buildings:

Federal Building, Court of Pacifica, California State Building, 1939-1940 (demolished)

⁴⁷⁶ Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008)

San Francisco Junior College (now City College):

Science Hall, Men's and Women's Gymnasiums, and Athletic Field, 50 Phelan Avenue, 1940

George Washington High School, 600 32nd Avenue, 1936 ⁴⁷⁷

With associate architect James Rupert Miller

Abraham Lincoln High School, 24th Avenue, 1940

With associate architects Frederick Meyer, W.P. Peugh, and Martin Rist

"Top of the Mark" Lounge, Mark Hopkins Hotel, 999 California, 1940

Union Square Parking Garage and Plaza, 250 Geary, 1942

I Magnin, flagship store on Union Square, Geary Street, 1946

Portman, John Calvin, Jr., (b. 1924)

Master Architect

Education: Georgia Institute of Technology, 1950

Firms: Designer, Ketchum, Gina, and Sharp, H.M. Wheatley Associates, New York, NY, Atlanta, GA, 1945-1949

Designer, Stevens and Wilkinson, Atlanta, GA, 1950-1953

Principal, John Portman, Architect, Atlanta, GA, 1953-1956

Partner, Edwards and Portman, Architects, Atlanta, GA, 1956-1968

President, John Portman Associates, 1968 - present

John C. Portman's futuristic designs, massive atriums and ideology as developer and architect have made him one of the world's premier architect-developer, particularly in the hotel industry. His mixed-use complexes aim to create a separate world, which is evident in the Embarcadero Center's elevated walkways, reflective pools and expansive interiors. His work can be found in major cities throughout the world, as his firms continue to develop ever greater and continually more abstract designs. Most of his San Francisco work occurred after 1970, including a complex of buildings at the Embarcadero Center, including: One Embarcadero Center (formerly the *Security Pacific Tower*), 1971; Two Embarcadero Center, 1974; Three Embarcadero Center (formerly the *Levi Strauss Building*), 1977; Four Embarcadero Center, 1982; and the Hyatt Regency and Atrium (also known as *Five Embarcadero Center*), 1973. Later San Francisco projects include Le Méridien San Francisco (formerly the *Park Hyatt San Francisco*), 1988 and Embarcadero West, 1989.



Hyatt Regency atrium at Embarcadero Center. Photo by Michael Portman, 1974.

Projects in San Francisco

678 Portola Drive, 1955

Other notable projects:

Peachtree Center Tower, Atlanta, GA, 1965

⁴⁷⁷ 1947. *The Surveyor*. "George Washington High School". <http://www.outsidelands.org/washington.php>

Bonaventure Hotel, Los Angeles, CA, 1976
Renaissance Center, Detroit, MI

Reid, John Lyon, (1906 – 1982)

Master architect

Education: B. Arch., University of California, Berkeley, Berkeley, CA, 1929
M.A., University of California, Berkeley, Berkeley, CA, 1929
M. Arch., Massachusetts Institute of Technology, Cambridge, MA, 1931

Firms: Draftsman, Edwin Sherrill Dodge, Architect, Boston, MA, 1932-1933
Designer, Kump and Falk, Architects, San Francisco, CA, 1939-1946
Partner, Bamberger and Reid, Architects, San Francisco, CA, 1946-1948
Principal, John Lyon Reid, Architect, San Francisco, CA, 1948-1954
Partner, John Lyon Reid and Partners, San Francisco, CA, 1954-
Partner, Reid Rockwell Banwell and Tarics, Architects, San Francisco, CA, 1962

In addition to his hospital work, John Lyon Reid is closely associated with northern California Midcentury school design.⁴⁷⁸ Further research is required to document San Francisco schools designed by Reid.

Projects in San Francisco

University of California, San Francisco (UCSF) Medical Center, Parnassus Campus, Health Sciences East Tower
Frederic Burk School, Font Blvd., 1956
UCSF Medical Center, Parnassus Campus, Health Sciences West Tower, 1966
Ambulatory Care Center, 1973

Rockrise, George Thomas, (1916 – 2000)

Education: B.Arch., Syracuse University School of Architecture, Syracuse, NY, 1938
M.S. Arch., Columbia University, New York, NY, 1941
Graduate Fellow in Architecture, Columbia University, New York, NY, 1940-1941

Firms: Civilian Architect with U.S. Army and Navy Panama Canal Department, Canal Zone, 1941-1945
Designer, Edward Durrell Stone, New York, NY, 1946
Staff Architect, Skidmore Owings, and Merrill, New York, NY, 1947
Architectural Associate, Thomas Dolliver Church, Landscape Architect, San Francisco, CA, 1948 – 1949
Principal, Rockrise & Watson, circa 1960s
Principal, George Rockrise, Architect (later ROMA Design), 1949 – 1985

George T. Rockrise grew up in Manhattan where he would also earn his graduate degree in architecture from Columbia. During World War II, he served on the U.S. Corps of Engineers Office of Caribbean

⁴⁷⁸ Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008), 189.

Defense Command in Panama's Canal Zone. Upon his return he worked under Edward Durell Stone, who had been working on commercial projects in Panama during the war. Stone introduced Rockrise to his future employer and mentor, Thomas Church. By 1947 he was working in the New York office of Skidmore, Owings and Merrill (SOM), where he served on the United Nations Commission for New York's U.N. headquarters, alongside Le Corbusier and Oscar Niemeyer. He moved to San Francisco in 1947 where he began work as an associate landscape architect in the office of Thomas Church. During this time he worked with Lawrence Halprin on his famous Dewey Donnell Garden. At this time he also began lecturing at the University of California at Berkeley and Stanford University.

Rockrise opened his own practice in 1949 and later formed Rockrise & Watson. In 1968, Rockrise and his partners, Robert Odermatt, Robert Mountjoy, and James Amis opened the firm ROMA Design, which designed successful inns and lodges along the Pacific Coast as well as numerous residences. Rockrise retired in 1985 but continued to receive consulting commissions.

Rockrise was much more than an architect or landscape architect. He also served in the U.S. State Department for diplomatic facilities in Brazil, Germany, Saudi Arabia and Venezuela and advised the first secretary of the U.S. Department of Housing and Urban Development. He was appointed to the San Francisco Planning and Arts Commission by three consecutive mayors, and earned 23 awards for design excellence and planning, including a San Francisco Planning and Urban Research Association (SPUR) award for "enhancing the quality of life and economic vitality."

Projects in San Francisco

Bulotti Machinery Company, 829 Folsom Street, demolished

Cathedral School for Boys, 1275 Sacramento Street, 1965

Residence, 150 St. Germain Avenue, 1958

Residence and sculptor's studio, 60 Darrell Place, 1958

University of California Medical School Family Housing, Sutro Forest, 1959-61

With Clark & Beuttler

"What to do about Market Street," Planning Proposal, 1962

Collaboration with Lawrence Halprin, and planners Livingston and Blayney

Firehouse, 80 Digby Street, 1963

Calvary Presbyterian Church, 2515 Fillmore Street, 1968

Other notable projects

Algarve New Town Plan, Algarve, Portugal

Domaine Chandon Winery, Yountville, CA

Inn at the Tides, Bodega Bay, CA

U.S. Embassy Manama, Bahrain

American Consulate office Building, Fukuoka, Japan, 1957

Kuzell lodge, Squaw Valley, CA, 1959

Aptos Seascaple Recreation Center, Aptos, CA, 1964

Roller, Albert F., (1891 – 1981)

Master architect

Firms: Coxhead & Coxhead, 1910

Ward & Blohme, 1911, 1914 - 1915

Ripley & Davis, Honolulu, HI, 1911- 1914
M.G. West Co., Bank Planning Division, 1915 – 1926
Albert Roller, Architect⁴⁷⁹

Projects in San Francisco

703 Market Street, office building remodel, 1938
In collaboration with the Reid Brothers
Radio City, 420 Taylor St., 1940
Sunnydale Housing Project, Visitacion Valley, 1941
In collaboration with Roland Stringham
National Broadcasting Company (NBC) Studios, 444 Taylor St., 1941
Masonic Auditorium, 1111 California Street, 1958
United States Government, Federal Office Building #2, 1959

Runge, Chris William, (1906-1972)

Education: San Francisco Architecture Club, 1928 – 1934
B. Arch., Harvard School of Architecture, 1935

Firms: Draftsman, Frederick Meyer, 1928-1933, 1936-1937
Draftsman, H.A. Minton 1933-1934
Draftsman, A.R. Williams, 1937-1940
Draftsman, A.W. Earl, 1940-1942
Draftsman, Meyer & Evers, 1945-1954
Partner, 1954
Partner, Ashley-Keyser & Runge, 1955 - 1963
Principal, Johnson & Runge, 1963 - 1966

Projects in San Francisco

San Francisco General Hospital Maternity Wards, 1957
Office Building, 550 Calif. Street, 1963

Schultze, Leonard, (1877 – 1951)

Master architect

Education: City College of New York

Firms: Warren & Wetmore
Partner, Schultze & Weaver, 1921-1939
Partner, Leonard Schultze & Associates, 1940-1951

While Leonard Schultze is best known for his opulent hotels such as the New York Waldorf-Astoria, as well as office and apartment buildings, Schultze designed a handful of large-scale residential

⁴⁷⁹ AIA Roster & Questionnaire, Albert Roller.

http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/RollerAlbertF_roster.pdf. Accessed on September 13, 2010.

developments later in his career, including San Francisco's Parkmerced, which he collaborated on with landscape architect Thomas Church.

Projects in San Francisco

Parkmerced housing development, 1941-1951

In collaboration with landscape architect Thomas Church and associate architect Frederick Meyer

Other notable projects

Waldorf-Astoria, New York City, NY

J.C. Penney Company Headquarters, New York, NY, 1925

Park La Brea, Los Angeles, CA

Park Fairfax, VA

Smith, Neill, (b. 1928)

Education: B.S. Biology, Princeton, 1949

B. Arch., 1950

M.F.A. Arch, 1953

Firms: Principal, John Carl Warnecke & Associates, 1956 - 1961

Principal, Neill Smith & Associates, 1961 - 1970

Principal, Smith Barker Hanssen, Architects & Planning Consultants, 1970

Projects in San Francisco

The Summit, 999 Greene Street, (Eichler development) 1965

Woodside Gardens Housing Projects, 225 Woodside Avenue, 1968

Bank of America Branch, 1660 California Street

Other notable projects

Westmont College Dorms, Santa Barbara, CA, 1966

Redwood National Bank, CA 1967

Sacramento Collegetown, CA, 1968

Skidmore, Owings & Merrill, LLP, (SOM), (1936 – Present)

Master architect

The first branch of SOM was formed in 1936 in New York by Louis Skidmore and Nathaniel Owings. John O. Merrill joined the firm in 1939. The firm has since expanded to become one of the world's most prolific and best-known, primarily designing commercial buildings for large corporations. SOM was highly influential in the late 1930s by initiating the use of the "International Style" aesthetic and embracing modern building materials. In San Francisco, their firm has built a great number of office buildings downtown including the Alcoa Building, the Crown Zellerbach Building, and the John Hancock Building. Architects Chuck Bassett and Walter Netsch were active designers for the firm in the 1950s and 1960s.

Projects in San Francisco

Crown Zellerbach Building, 1 Bush Plaza, 1959

John Hancock Building, 255 California Street, 1959
Quantas Empire Airways Ticket office, 350 Post Street, 1959
St. Aidan's Episcopal Church, 101 Gold Mine Drive, 1963
Alcoa Building, One Maritime Plaza, 1964
University of the Pacific Dental School, 2155 Webster Street, 1965
Montgomery and Powell Street BART stations

Stoller, Claude, (b. 1921)

Master architect

Education: Coursework, City College of New York
Coursework, Black Mountain College, 1942
M. Arch., Harvard Graduate School of Design, 1949
University of Florence, Italy

Firms: Marquis & Stoller, San Francisco, CA, 1956 – 1978
Stoller/Partners, Berkeley, CA, 1978
Stoller Knorr, Architects, Berkeley, CA

Claude Stoller studied architecture under Joseph Albers at Black Mountain College. His studies were interrupted in 1942 when he was drafted into the U.S. Army. After the war ended Stoller then attended Harvard for his master's studies, and following graduation studied at the University of Florence for one year. In 1956 Stoller and his family moved to San Francisco where he formed a firm with fellow Black Mountain College student, Robert Marquis. Marquis & Stoller produced residential, governmental and institutional buildings with an emphasis on the use of natural materials.

San Francisco projects

See Robert Marquis

Warnecke, John "Jack" Carl, (1919 - 2010)

Master architect

Education: B.A., Stanford University, Stanford, CA, 1941
M. Arch., Harvard University, Cambridge, MA

Firms: Founding Partner, John Carl Warnecke and Associates, San Francisco, CA, and New York, NY, 1950 - 1976

The son of prominent San Francisco architect, Carl I. Warnecke, John Carl Warnecke was born and raised in Oakland, California. During his time at Stanford, where he met future president John F. Kennedy, Warnecke was a member of the Stanford Indians football team, also known as the "Wow Boys," which won the 1940 Rose Bowl. Due to a football injury, Warnecke was unable to join the armed forces during WWII. During his masters program at Harvard, Warnecke studied under the influential German architect, Walter Gropius, and finished a three-year program in a single year.

Following his graduation he worked as a building inspector in Richmond, California and eventually began drafting for his father's firm. During this time he became impressed by the works of more progressive local architects, including William Wurster and Bernard Maybeck, who were leading the Second Bay Tradition of architecture. In 1950 he opened his own firm, emphasizing the use of modernist concepts and contextualizing his designs to adapt to their surroundings and heritage.

By the 1960s, Warnecke had become a good friend and preferred architect of the Kennedy's, leading to his successful renovation of Lafayette Square in Washington, D.C. He was commissioned for numerous federal projects throughout the United States as well as the U.S. Embassy in Thailand. Warnecke was most famously commissioned for Kennedy's memorial site in Arlington, Virginia.



Mr. Warnecke with Jacqueline Kennedy, viewing a model of Jackson Place at Lafayette Square. Robert Knudsen, White House, Office of The Naval Aide, Courtesy Of The John F. Kennedy Library.

Projects in San Francisco

Hilton Hotel Tower, 333 O'Farrell Street, 1971

Federal Office Building, 450 Golden Gate Avenue, 1959

In conjunction with Albert Roller, and Stone, Marraccini & Patterson

Other notable projects

John F. Kennedy Eternal Flame memorial gravesite, Arlington, VA, 1967

Lafayette Square Renovation, Washington, D.C., 1969

Hawaii State Capitol Buildings, 1969

AT&T Long Lines Building, New York, NY, 1974

U.S. Embassy, Thailand

Wong, Worley, (1912 – 1985)

Master architect

Education: Coursework, Saint Mary's College, Moraga, CA, c. 1932
B.Arch. with Honors, University of California, Berkeley, Berkeley, CA, 1936

Firms: Chief Draftsman, N.W. Saxton, 1936 – 1942
Field Architect US Maritime Commission, 1942 – 1943
Designer, Langhorst and Langhorst, Architects, 1943 – 1946
Partner, Campbell and Wong, Associates, 1946 – 1968
Partner, Wong and Brocchini, 1968 – 1985

Projects in San Francisco

See Campbell & Wong, Associates

Wright, Frank Lloyd, (1867 – 1959)

Master architect

Education: Coursework, University of Madison, Wisconsin, 1886
Received an honorary Doctorate of Fine Arts, 1955
Honorary M. Arch, Wesleyan Univ, 1939
Honorary Doctor of F.A., Princeton, 1947
Ad Honorem, Univ. of Venice, 1953
Technische Hochschule, Darmstadt, 1954
Technische Hochschule of Zurich, 1955

Frank Lloyd Wright is the pioneer of Modern architecture in the United States. Wright grew up in Wisconsin, and at the age of 20 moved to Chicago to work at various architecture firms, including that of his mentor Louis Sullivan. His time in Sullivan and Dankmar Adler's office not only exposed him to some of architecture's most current and bold advances, but also allowed him to develop a personal aesthetic and theories on architectural form. Here, he established his passion for organic, functional forms that he felt linked his architecture to an American idealism and identity through its democratic rationality. Wright opened his own firm in Oak Park, Illinois, in 1893. For the next seven years he would develop the concepts behind the Prairie School of architecture.



V.C. Morris Gift Shop, 140 Maiden Lane, 1948. Photo: San Francisco History Center, San Francisco Public Library

From 1911 through 1932, Wright built and rebuilt his Taliesin home in Green Spring, Wisconsin, which burnt down twice. This would be the site for his Taliesin Fellowship apprentices, who studied architecture under Wright through interdisciplinary courses and hands-on experience at the ever-changing Taliesin site. In 1937, he built Taliesin West in Arizona, which would serve as his summer home and a second campus for his fellows.

Projects in San Francisco

V.C. Morris Gift Shop, now Xanadu Gallery, 140 Maiden Lane, 1948

Butterfly Wing Bridge, 1949 (Unbuilt design for an alternate Southern Crossing bridge spanning from San Francisco to the East Bay)

Other notable projects

Midway Gardens, Chicago, Illinois, 1913 (demolished, 1929)

Imperial Hotel, Tokyo, Japan, 1923 (demolished, 1968; entrance hall reconstructed at Meiji Mura near Nagoya, Japan, 1976)

Hollyhock House, Aline Barnsdall Residence, Los Angeles, California, 1919–1921

Ennis House, Los Angeles, California, 1923

Fallingwater, Edgar J. Kaufmann Sr. Residence, Bear Run, Penn., 1935–1937

Johnson Wax Building, Racine, Wisconsin, 1936–1939, 1944

Usonian Homes, various locations, 1930s–1950s

Wurster, William Wilson, (1895 – 1973)

Master architect

Education: B. Arch., University of California, Berkeley, 1919

Firms: Draftsman, John W. Reid, Jr., Architect, San Francisco, CA
 Principal, William W. Wurster, Architect, Berkeley, CA, 1924
 Principal, William W. Wurster, Architect, San Francisco, CA, 1926-1942
 Partner, Wurster, Bernardi and Emmons, Architects, San Francisco, CA, 1945-1973

William Wilson Wurster was born in Stockton, California, and studied architecture at the University of California, Berkeley. Following his graduation Wurster traveled and studied in Europe for a year. Upon his return to the states he obtained his architectural license and worked for architecture firms in Sacramento and New York. In 1924 he opened his own firm in San Francisco and quickly became well known for his 1927 Gregory Farmhouse in Scotts Valley, still considered to be on of the Bay Area's pioneer Modernist building for its simplicity, open plan and beautiful use of natural, local materials. It was here in the Santa Cruz Mountains that Wurster developed his theories and preferences that made him arguably the most renowned of Second Bay Tradition architects.



Interior of Wurster's Gregory Farmhouse. Image from Treib, M., *An Everyday Modernism - The Houses of William Wurster*.

Wurster's early works were primarily residential, and many were published and exhibited at both the Museum of Modern Art in New York and the San Francisco Museum of Art in addition to various architectural publications. Most of his residences were complemented by Modern landscape design provided by his frequent collaborator Thomas Church. Through the 1940s Wurster's firm was involved in defense housing projects with Thomas Church. During this time he designed over 5,000 housing units in Vallejo for the National Housing Agency.⁴⁸⁰

In 1944 Wurster accepted a position as Dean of Architecture at MIT, where his wife, Catherine Bauer Wurster, was teaching planning. His newly established firm, Wurster, Bernardi and Emmons (WBE), was primarily run by his partners and previous designers, Theodore Bernardi and Donn Emmons, until his return in 1950. He was appointed the Dean of Architecture at the University of California, Berkeley, at this time and during his 13-year tenure united the departments of architecture, planning and landscape architecture into the College of Environmental Design.

Wurster was honored for his contributions to architecture with the AIA Gold Medal for lifetime achievement in 1969. Following his death, his prestigious firm survived as WBE, even beyond the retirement of his partners. While Wurster's name is less known in the realm of international Modernist architecture, he remains a pivotal figure in the Bay Area's shift toward Modern design.

Projects in San Francisco

Helen Forbes House "Duck House," 60-62 Alta Street, 1937
Residence, 2600 Pacific Avenue, 1937

⁴⁸⁰ Marc Treib, ed. *An Everyday Modernism: The Houses of William Wurster*. (Berkeley: University of California Press, 1995).

Terraced Houses, remodel, 737 – 767 Bay Street, 1937
Doble House, 1939
Residence, 30 Craigmont Drive, 1939
Residence, 2560 Divisadero Avenue, 1939
Residence, 2633 Green Street, 1939
Valencia Gardens, public housing, 1939, demolished 2004
 In collaboration with Harry Thomsen
Residence, 1641 Green Street, 1940

See Appendix C: William Wurster projects listed by the Environmental Design Archives (EDA) of the University of California, Berkeley

Other notable projects

Gregory Farmhouse, Canham Rd., Scotts Valley, CA, 1927
Voss House, Big Sur, 1931
Stern Hall, UC Berkeley campus, 1942
Case Study House #3, with Theodore Bernardi, Los Angeles, CA, 1949
Center for Advanced Study in the Behavioral Sciences at Stanford University, 1954
Campus plan for University of Victoria, Greater Victoria, British Columbia, 1962

See Wurster, Bernardi & Emmons

Wurster, Bernardi and Emmons (WBE), (1945 – Present)

Master architects

Theodore Bernardi and Don Emmons worked for William Wurster as draftsmen and eventually designers. Both became partners by 1945. WBE has since become one of San Francisco's most prolific firms; WBE continues to produce works under the names of the original partners. For more information on the firm, see the individual biographies for each of the original partners.

Projects in San Francisco

Residence, 25 Raycliff Terrace, 1949
Residence, 2870 Pacific Avenue, 1951
2015 21st Street, 1952
Walter's "Ferryboat" house, 2745 Larkin Street, 1951
Residence, 2795 Vallejo Street, 1952
Sunset Community Center, master plan, 1950s
Residence, 850 Camino Del Mar, 1958
Clarendon School, 500 Clarendon Avenue, 1959
Residence, 3095 Pacific Avenue, 1959
Bank of America World Headquarters, 555 California Street, 1960-1969
Golden Gateway Redevelopment Project, 1961 – 1968
 In conjunction with DeMars, Emmons, Reay, and
 Wilson
Coleman House, 1962
Bank of America, 275 Ellis Street, 1963



Aerial diagram of the Golden Gate Redevelopment Center, WBE. Source: www.thegateway.com

Alcoa Building and Garage addition, 1 Maritime Plaza, 1964
Bill Graham Civic Auditorium Remodel (Originally by John Galen Howard, 1915), 1964
In Conjunction with Skidmore, Owings and Merrill
Sarah Dix Hamlin School, 2129 Vallejo, 1965
North Point Apartments, 2211 Stockton Street, 1966
Ghirardelli Chocolate Factory #3, 1967
Office, 555 California Street, 1969
Underground garage, San Francisco Civic Center, Brooks Exhibit Hall
Myers House
Wells-Hamilton House
Residence, 2780 Broadway

See Appendix D: Wurster, Bernardi & Emmons projects listed by the Environmental Design Archives (EDA) of the University of California, Berkeley

Other notable projects

Heller Tahoe Retreat, Lake Tahoe, 1951
Cowell College, UC Santa Cruz, CA, 1965

See Bernardi, Theodore; Emmons, Donn; and Wurster, William

Yamasaki, Minoru, (1912 – 1986)

Master architect

Education: B. Arch, University of Washington, Seattle, 1934
M. Arch., New York University, New York, NY, 1934

Firms: Draftsman, Githens and Keally, New York, NY, 1935-1937
Designer, Shreve, Lamb and Harmon, Architects, New York, NY, 1937-1943
Designer, Harrison and Fouilhoux, Architects, New York, NY, 1943-1944
Designer, Raymond Loewy Associates, New York, NY, 1944-1945
Chief Architectural Designer, Smith, Hinchman and Grylls, Detroit, MI, 1945-1949
Principal, Minoru Yamasaki and Associates, Troy, MI, 1949-1986
Partner, Yamasaki, Leinweber and Associates, Detroit, MI, 1949-1955
Partner, Leinweber, Yamasaki and Helmmuth, Saint Louis, MO, 1949-1955

Born in Auburn, Washington, to Japanese immigrants, Yamasaki became one of America's most prominent modern architects primarily due to his design for the World Trade Center's Twin Towers in New York City. After opening his own firm in Michigan, Yamasaki designed many of Seattle's major buildings, including the Federal Science Pavilion (1962), and the IBM Building (1964), as well as the Plaza Hotel in Los Angeles, California, and the Eastern Airlines Unit



Japan Center viewed from Post St. Courtesy of Marianne Sullivan, Bluffton University.

Terminal in Boston, Massachusetts. His singular work in San Francisco is the Japan Center (1965 – 1968).⁴⁸¹

Aside from his architectural success Yamasaki earned a Doctor of Fine Arts degree from Bates College and became an accomplished watercolor painter.

Projects in San Francisco

Japan Center and Peace Pagoda, 1965-1968⁴⁸²

In collaboration with Van Bourg Nakamura

Other notable projects

Oberlin Conservatory of Music, Oberlin College, 1963

United States Consulate, Kobe, Japan, 1955

Pacific Science Center, Seattle, WA, 1962

Century Plaza Hotel, Los Angeles, CA, 1966

World Trade Center, Buildings 1 and 2, New York City, NY, 1966

⁴⁸¹ Caitlin Harvey, Matt Weintraub. *Japan Center Record*. May 5, .2009.

⁴⁸² <http://www.bluffton.edu/~sullivanm/yamasaki/yamasakijapan.html>

Landscape Architects

Baylis, Douglas “Doug”, (1915 – 1971)

Master landscape architect

Education: B.A. Landscape Architecture, University of California, Berkeley, 1941

Firms: Thomas D. Church, Landscape Architect, 1941 – 1945
Douglas Baylis, Landscape Architect, 1945 - 1970

Douglas Baylis is considered one of the founders of the “California School” of landscape architecture, along with Thomas Church and Garrett Eckbo. Following his graduation in 1941, Baylis joined the office of his Berkeley mentor Thomas Church, where he worked for four years.

In 1948 Baylis married Maggie Hilbiber, an architecture graduate from Tacoma, Washington. Their marriage formed a powerful team focused on the preservation of California’s natural landscapes and the outdoor lifestyle they fostered. Early on, the Baylises mainly produced small, residential works, often for local architects and artists, but from the late 1950s through 1970 they were commissioned for larger corporate and civic projects such as the IBM Headquarters gardens in San Jose and various projects for Pacific Telephone & Telegraph. In all, the Baylises produced over 200 works, with their most productive years being from the late 1950s to the mid-1960s.

In 1951, architect Gordon Drake moved from his Los Angeles office to the Baylis home office on Telegraph Hill. This marked yet another powerful partnership, as the Baylises worked on many of his Northern California homes.⁴⁹⁵

⁴⁹⁵ Douglas Baylis and Joan Parry, *California houses of Gordon Drake*, (New York: Reinhold Publishers, 1956).

Aside from their site designs Maggie and Doug Baylis produced designs for landscape structures and outdoor furniture, which were often published in magazines. These articles pioneered a new style of writing that offered tips, advice and technical instructions on how to design and maintain gardens, and were published in magazines including *House Beautiful*, *Better Homes & Gardens*, and *Sunset*. Following her husband's death, Maggie continued to write and publish advice on landscaping and gardening, including her books *The Purple Thumb* and *Plant Parenthood*.

Projects in San Francisco

Alice Meigs Residence, 1943

Collaboration with Garrett Eckbo

Pacific Telephone & Telegraph Co., various locations, 1947

Collaboration with Clark & Beuttler

John S. Bolles Residence, 1951

Louis Petri Residence, 1951

Ping Yuen Housing Project 1951

Collaboration with John S. Bolles

Richard Palmer Residence, 1951

Washington Square, 1956

Collaboration with Francis McCarthy,

Pirkle Jones Residence, 1957 – 1959

Portsmouth Square 1960-1961

Bay Area Rapid Transit, 1968 – 1970

Collaboration with Corlett & Spackman and Ernest Born

Candlestick Park, 1970

Collaboration with John S. Bolles

McLaren Park Amphitheater, 1970

Collaboration with Yuill-Thornton and Warner & Levikow

American National Red Cross: Pacific Area Headquarters

Collaboration with Gardner Dailey

Other notable projects

House and Home 08/1952 House, Marin County, CA, 1950

John D. Zellerbach Residence, Sonoma, CA, 1951

Inyo Library & Office Building, Bishop, CA, 1952

Collaboration with Francis McCarthy

Bolinas Harbor Master Plan, Stinson Beach, CA, 1953

Collaboration with Volkmann & Stockwell

Eichler: Highlands No. 3, San Mateo, CA, 1956

California Spring Home & Garden Show, Oakland, CA, 1957

IBM Headquarters Gardens, San Jose, CA, 1957

Collaboration with John Bolles

University of California Statewide Office Building, Berkeley, CA, 1957

Baylis Residence, Stinson Beach, CA, 1958-1964

Collaboration with Matthias Design

University of California, Santa Cruz, Science and Laboratory Building, 1964 UC Santa Cruz
Natural Sciences Unit 1, Santa Cruz, CA, 1965
Collaboration with Anshen + Allen
St. Mary's College of California
Collaboration with Felix Rosenthal Associates

Church, Thomas Dolliver, (1902 – 1978)
Master landscape architect

Education: University of California, Berkeley, 1922
M. Landscape Architecture, Harvard Graduate School of Design, 1926

Firms: Thomas D. Church, Landscape Architect, 1930 - 1977

Thomas Dolliver Church became the quintessential Modern California landscape architect through his prolific work throughout the Bay Area with numerous architects as well as his serving as a member of Stanford's architectural advising council (1960 – 1978). His most famous works include the Donnell Garden (1948) in El Novillero in Sonoma, California, the Parkmerced Master Plan (1940 – 1951) in San Francisco, and *Sunset Magazine's* Menlo Park site. These are only a few of over 2,000 works, mostly private commissions. His designs are recognized by their relaxed layouts that depart from the traditional axes of more formal gardens, a principle he picked up from Finnish architect Alvar Aalto. Church was known for balancing his designs between site, climate, and client.

Church was born in Boston, Massachusetts, but grew up in Southern California's Ojai Valley and later in Oakland, California. Following his studies at Berkeley, where he discovered his interest in landscape architecture, and Harvard, Church traveled through Spain and Italy on the Sheldon Travel Scholarship, studying the similarities between the Mediterranean and Californian climates and the outdoor lifestyle they foster. This helped Church to break away from the East Coast standard of dividing interiors from their exterior counterparts. After working in an East Coast city planning office, he worked with architect William Wurster to develop Pasatiempo Estates near Santa Cruz, California. By 1930, he had established his own San Francisco office where he was faced with the challenges of the city's hilly, compact open spaces. During his career, Church produced over 150 landscaping works in San Francisco alone.

Thomas Church's gardens always followed four basic principles of design, which he established in his book, *Gardens Are For People: Unity*, which allows an entire space to function as a whole, including attaching the building to the garden; Function, allowing the garden to meet the needs and desires of the clients; Simplicity, to maintain the aesthetic and economic success of the space; and Scale, balancing the relation of the site, the building and all components within them⁴⁹⁶. Although Church abandoned the ornamentation of formal gardens, he did respect the basic principles of design, and was able to unify these formalities with his clean, simplified designs. He is also credited with establishing gardens as a continuation of the buildings they were attached to, often even creating separate rooms within the outdoor space.

Projects in San Francisco (excluding small residential gardens)

⁴⁹⁶ Thomas Dolliver Church, *Gardens Are For People*, (San Francisco: McGraw-Hill Book Co., revised 1983).

War Memorial Opera House Complex, 1935
 Potrero Terrace public housing, 1941
 North Point Public Housing, 1950, Demolished
 Collaboration with Ernst Born and Henry Gutterson
 Parkmerced Master Plan, 1940 – 1951
 Academy of Sciences, Golden Gate Park, Cowell Hall, 1968, demolished 2008
 Francis Ford Coppola Residence, 2307 Broadway, 1973
 San Francisco Housing Authority, Valencia Gardens #1, Demolished 2005
 Daphne Funeral Home, 1 Church Street, Demolished 2000
 California Historical Society, 2090 Jackson, 1970
 Center For Advanced Study in Behavioral Sciences, 202 Junipero Serra Blvd, n.d.

Thomas Church's San Francisco residential clients

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
Ames, Mr. and Mrs. Elbert N.	2375 Vallejo St.	1965
Andrews, Mr. and Mrs. Adolphus	2828 Vallejo St.	1960
Anixter, Ivan A.	2590 Pacific Ave.	n. d.
Atkins, Mrs.	3620 Lyon St.	1972
Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
Balance Street	Balance St. (btw. Gold and Jackson)	1968
Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
Benjamin, David J.	3095 Pacific Ave.	n. d.
Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.

Calhoun	3945 Clay St.	1959
Cathedral Apartments	1201 California St.	n. d.
Charles, Mrs. Allen	850 Francisco St.	1965
Chase, Mrs. Stephen	2651 Union St.	1968
Christensen, Mrs. Kenneth C.	3965 Washington St.	n. d.
Church, Mr. and Mrs. Thomas	2626 Hyde St.	n. d.
Coleman, Alma Spreckels Hammel	2850 Broadway	n. d.
Coleman, Mrs. Robert L., Jr.	2288 Broadway	n. d.
Conley, Scott	3449 Pacific Ave.	1969
Coppola, Mr. and Mrs. Francis Ford	2307 Broadway	1973
Cooper, Mrs. O. E.	2710 Broadway	n. d.
Cox, Mrs. E. Morris	2361 Broadway	n. d.
Creighton, William	2939 Divisadero St.	n. d.
Curtis, Mrs. R. L.	3415 Pacific Ave.	n. d.
Del Valle, Mrs. D.	3610 Washington St.	1959
Del Valle, Joseph, Jr.	980 Green St.	n. d.
Dinkelspiel, Mrs. G.	2465 Pacific Ave.	1964
Doan, Lee A.	1070 Lombard St.	1972
Dohrmann, Bruce	1715 Taylor St.	n. d.
Donahoe, Daniel J. III	2452 Hyde St.	1965
Doyle, Mrs. W. A.	178 Seacliff Ave.	n. d.
Edmands, Mrs. W. H.	2057 Broadway	n. d.
Ehrman, Sidney	2970 Broadway	n. d.
Goldman, Maurice	2550 Pierce	n. d.
Gregory, Donald M., Jr.	2500 Green Street	1967
Griffin, Everett	3277 Green St.	1937
Grover, Mary	1688 Sutter St.	n. d.
Guggenheim, Richard E.	65 Raycliff Ter.	n. d.
Gunst, Morgan A.	2786 Vallejo St.	n. d.
Hale, George, Jr.	3935 Washington St.	n. d.
Hale, Prentis Cobb	2920 Broadway	n. d.
Hall, Samuel F.	2411 Green St.	n. d.
Hellman, Marco F.	3515 Pacific Ave.	1963
Harrington, Dr. D. O.	85 San Andreas Wy.	n. d.
Harris, Robert Wilson	744 Hayes St.	n. d.
Hayden, Curtis, Jr.	1059 Broadway	n. d.
Hempel, Gardiner	3346 Clay St.	1971
Hickingbotham, Diana	3430 Pacific Ave.	1970
Hindes, S. G.	2950 Broadway	n. d.
Honig, Louis	2255 Clay St.	n. d.
Hunter, Robert	3799 Washington St.	1972
Hutchinson, William, Jr.	2520 Divisadero St.	1968
Janin, Mrs. Covington	2508 Leavenworth St.	1970

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
Ames, Mr. and Mrs. Elbert N.	2375 Vallejo St.	1965
Andrews, Mr. and Mrs. Adolphus	2828 Vallejo St.	1960
Anixter, Ivan A.	2590 Pacific Ave.	n. d.
Atkins, Mrs.	3620 Lyon St.	1972
Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
Balance Street	Balance St. (btw. Gold and Jackson)	1968
Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
Benjamin, David J.	3095 Pacific Ave.	n. d.
Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.
Calhoun	3945 Clay St.	1959
Jewitt, G. Fritz	2660 Divisadero St.	1965
Keil, Edward D.	825 Francisco St.	n. d.
Kelham, Bruce	15 Arguello St.	1955
Keller, James D.	2524 Union St.	n. d.
Kelly, Dudley	3637 Clay St.	n. d.
Kelley, Thomas B.	2720 Vallejo St.	1969
Kennedy, Mrs. Gerald	2555 Filbert St.	1959
King, Mrs. Don	207 Cherry St.	n. d.
Kingsley, L. E.	2740 Divisadero St.	1966
Kirkham, Mr. and Mrs. Francis R.	3245 Pacific Ave.	1954
Knapp, William	2653 Union St.	1968
Knecht, Gustav	2517 Pacific Ave.	1950

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
Ames, Mr. and Mrs. Elbert N.	2375 Vallejo St.	1965
Andrews, Mr. and Mrs. Adolphus	2828 Vallejo St.	1960
Anixter, Ivan A.	2590 Pacific Ave.	n. d.
Atkins, Mrs.	3620 Lyon St.	1972
Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
Balance Street	Balance St. (btw. Gold and Jackson)	1968
Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
Benjamin, David J.	3095 Pacific Ave.	n. d.
Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.
Calhoun	3945 Clay St.	1959
Land, Hunter A., III	2550 Green St.	1968
Leff, Walter, M.D.	676 Funston Ave.	1960
Lewis, A. N.	3045 Pacific Ave.	n. d.
Lilienthal, Mrs. Ernest	3329 Washington St.	n. d.
Lurie, Robert	20 Cherry St.	1966
Magnuson, Frank N.	1904 Broadway	1971
Marks, Milton	3903 Washington St.	n. d.
McBride, James L.	250 Seacliff Ave.	n. d.
McGuire (Furniture)	38 Hotaling Pl.	n. d.
McGuire, John	44 Normandie Ter.	n. d.
Menzies, John M.	3620 Clay St.	n. d.
Merner, D. Garfield	850 Francisco St.	n. d.
Merle, Mrs. Leo	2785 Jackson St.	n. d.

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
Ames, Mr. and Mrs. Elbert N.	2375 Vallejo St.	1965
Andrews, Mr. and Mrs. Adolphus	2828 Vallejo St.	1960
Anixter, Ivan A.	2590 Pacific Ave.	n. d.
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Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
Balance Street	Balance St. (btw. Gold and Jackson)	1968
Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
Benjamin, David J.	3095 Pacific Ave.	n. d.
Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.
Calhoun	3945 Clay St.	1959
Metropolitan Life Building	600 Stockton St.	n. d.
Miller, Otto N.	2985 Lake St.	n. d.
Moore, John Max	2470 Broadway	n. d.
Myers, Helen E.	10 Normandie Ter.	n. d.
Newman, Walter	3663 Washington St.	n. d.
Noble, Mrs. Charles	3580 Jackson St.	n. d.
Ophuls, Ernst	1921 Sacramento St.	n. d.
Orrick, Downey	2509 Scott St.	n. d.
Orrick, William	6 Presidio Ter.	1965
Payne, C. Robert	2427 Green St.	n. d.
Plant, Marion F.	2288 Broadway	n. d.
Pomeroy Gallery	449 Pacific Ave.	n. d.
Pomeroy, William	755 Sansome	n. d.

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
Ames, Mr. and Mrs. Elbert N.	2375 Vallejo St.	1965
Andrews, Mr. and Mrs. Adolphus	2828 Vallejo St.	1960
Anixter, Ivan A.	2590 Pacific Ave.	n. d.
Atkins, Mrs.	3620 Lyon St.	1972
Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
Balance Street	Balance St. (btw. Gold and Jackson)	1968
Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
Benjamin, David J.	3095 Pacific Ave.	n. d.
Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.
Calhoun	3945 Clay St.	1959
Potter, David	3214 Jackson St.	1971
Russell, Leon B.	3778 Washington St.	1949
Schroll, Mrs. H. M.	944 Chestnut St.	1956
Skewes-Cox, Martin V.	2203 Divisadero St.	n. d.
Smith, Bernard	3965 Washington St.	n. d.
Smith, Lawrence	2430 Vallejo St.	1958
Smith, Robert	4 Seacliff Ave.	1969
Stanford Court Hotel	905 California St.	1971
Stephenson, John	3662 Clay St.	n. d.
Stern, Carl	55 Raycliffe Ter.	n. d.
Strybing Arboretum	Golden Gate Park	1963
Sullivan, Jerd (rear garden demolished)	864 Francisco St.	1953

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
Ames, Mr. and Mrs. Elbert N.	2375 Vallejo St.	1965
Andrews, Mr. and Mrs. Adolphus	2828 Vallejo St.	1960
Anixter, Ivan A.	2590 Pacific Ave.	n. d.
Atkins, Mrs.	3620 Lyon St.	1972
Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
Balance Street	Balance St. (btw. Gold and Jackson)	1968
Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
Benjamin, David J.	3095 Pacific Ave.	n. d.
Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.
Calhoun	3945 Clay St.	1959
Sullivan	3760 Jackson St.	n. d.
Valencia Garden Apartments (demolished)	Valencia at 15 th streets	n. d.
Vandenburg, Josephine	2411 Pacific Ave.	n. d.
Villa Taverna	27 Hotaling Pl.	n. d.
Waldman, M. J.	2440 Vallejo St.	1967
Walker, Brooks	807 Francisco St.	1957
War Memorial Opera House Complex Courtyard	401 Van Ness Ave.	1935
Wattis, Paul L.	3377 Pacific Ave.	1958
Wiley, Mrs. James	1132 Union St.	n. d.
Wilson, Milton	2540 Green St.	1959
Wolff, Jean	233 Chestnut St.	1951

Client Name	Address	Year Built
Albert, Agnes	2320 Lyon St.	1950
Alexander, Mr. and Mrs. Lynn	2423 Broadway	No date (n. d.)
Allende, Dr. and Mrs. M.F.	3550 Jackson St.	1965
Alioto	2520 Pacific Ave.	1974
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Avenali, Peter	2675 Green St.	n. d.
Bacon, Mrs. Robert	3236 Pacific Ave.	n. d.
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Baldauf, C.	34 W. Clay St.	n. d.
Banzhaf, Mrs. George W.	3934 Clay St.	n. d.
Bellis, Mr. and Mrs. Gordon	2504 Scott St.	1969
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Berrigan, General Paul	2366 Leavenworth St.	n. d.
Bissinger, Jack	2129 Jackson St.	n. d.
Black, Mrs. James B.	2505 Broadway	n. d.
Block, Mrs. Harold	25 McLaren Ave.	n. d.
Bloom, James	731 32 nd Ave.	n. d.
Bodman, Edward D.	2307 Scott St.	1964
Boring, Mrs. Dix	2519 Broadway	n. d.
Bowles, Henry M.	3410 Jackson St.	1962
Bowman, Clarence	950 Franklin St.	n. d.
Butler, Lewis	44 Commonwealth Ave.	1961
Burrell, Frank	2512 Broadway	1968
Byrne, John C.	2625 Scott St.	n. d.
Calhoun	3945 Clay St.	1959
Wolff, George	148 Jordan St.	1970

(Source: Based on a list of clients provided to the San Francisco Planning Department by Thomas Church's office)

Other notable projects

George A. Pope, Jr. House, Hillsborough, CA, 1932

General Motors Technical Center, Warren, Michigan, 1945 – 1956

With architects Eliel and Eero Saarinen

Dewey Donnell House and Garden, Sonoma, CA, 1947 – 1948

Martin House, Aptos, CA, 1947-1948

General Motors Corporation, Technical Center, Warren, MI, 1949 – 1953

Martin House Garden, Aptos, CA, 1952

Stanford University, Center for Advanced Study in Behavioral Sciences, Stanford, CA, 1953 – 1955

Bloedel Reserve, Bainbridge Island, WA, 1954-1985

American Embassy, Havana, Cuba
Des Moines Art Center, Des Moines, IA
Hotel El Panama, Panama City
Master Plan, Harvey Mudd College, Claremont, CA
Master Plan, UC Berkeley
Master Plan, UC Santa Cruz
Master Plan, Wascana Center, Regina, Saskatchewan
Mayo Clinic, Rochester, MN
McAllister, Decker, House, Hillsborough, CA
Nowell, Nelson, House, Carmel, CA
Orrick House, Pebble Beach, CA
Stanford University, Stanford Industrial Park, Stanford, CA
Woodner Apartments, Washington, D.C.

Eckbo, Garrett, (1910 – 2000)

Master landscape architect

Education: Coursework, Marin Junior College
 B.A., University of California, Berkeley, 1935
 Studied under Thomas Church
 MLA, Harvard Graduate School of Design, 1938

Firms: Eckbo & Williams, 1940 – 1945
 Eckbo, Royston & Williams, 1945 – 1958
 Eckbo, Dean & Williams, 1958 – 1964
 Eckbo, Dean, Austin & Williams, 1964 – 1979
 Garrett Eckbo and Associates, 1979 – 1983
 Eckbo and Kay, 1983 - 1989

Garrett Eckbo was born in Cooperstown, New York, and moved with his family to Chicago, and later Alameda, California, where he graduated from high school. After his graduation, Eckbo lived with his paternal uncle in Norway, seeking direction and motivation for his future. This experience eventually led him to fund his own education at UC Berkeley, where he was inspired by his professor, Thomas Church, to break away from the Beaux-Arts traditions taught at the school and pursue a less formal style that better suited a California lifestyle. Following his graduation, Eckbo worked for Armstrong Nurseries in Ontario, California, as a garden designer and produced over 100 designs within a year. In 1936, he won first place in a Harvard Graduate School design competition which provided him a scholarship for his master's program. At Harvard, the Beaux-Arts tradition was still highly revered and Eckbo, along with fellow classmates Dan Kiley and James Rose, started the "Harvard Revolution," challenging the school's landscaping standards, with further influence from German Modernist architects Walter Gropius and Marcel Breuer.

After his graduation in 1938, Eckbo assisted architect Norman Bel Geddes in designing the General Motors pavilion at the 1939 World's Fair. He later worked for the Farm Security Administration, designing large-scale housing for migrant workers and later for war workers. In 1942, Eckbo opened a firm with his brother-in-law, Edward Williams, which was joined by Robert Royston following WWII. Eckbo, Royston & Williams (1945 – 1958) became a well-reputed firm that designed hundreds of

landscapes throughout the Bay Area and Southern California during the post-war housing boom. In 1964 he founded EDAW (Eckbo, Dean, Austin & Williams), which was commissioned for large-scale projects such as regional plans, shopping centers and university campuses. During this time, Eckbo designed public spaces including the San Francisco Zoo Master Plan (1974), the Chinatown Playground (1971), and the layout for Maiden Lane (1981). Eckbo, along with Thomas Church and Robert Royston, was a pioneer in the art of modern landscaping, tying together the concepts of abstract art and the individual experience to develop beautiful spaces.

Projects in San Francisco

Ferris Bagley residence, 1939

Collaboration with E. Dinwiddie

California Palace of the Legion of Honor, 1950

St. Mary's Square, 1952

1 Maritime Plaza, 1964

Other notable projects

Park Planned Homes, Altadena, CA, 1946

Collaboration with Gregory Ain

Ladera Cooperative, Palo Alto, CA, 1947

Collaboration with John Funk and Joseph Allen Stein

Avenel Homes Los Angeles, CA, 1948

Collaboration with Gregory Ain

Mar Vista Housing, Los Angeles, CA, 1948

Collaboration with Gregory Ain

Alcoa Forecast Garden, Eckbo residence, Los Angeles, CA, 1952

Long-range development plan for the University of New Mexico (UNM Heritage Preservation Plan), 1962

Union Bank Plaza, Los Angeles, CA, 1964-68

Fulton Mall, Fresno, CA, 1966

Lodhi Garden New Delhi, India, 1968

See Royston, Robert

French, Prentiss, (1894 – 1989)

Education: M. Landscape Design, Harvard School of Design, 1921

Prentiss French was born in 1894 in Chicago, IL. He earned his Master's Degree in landscape architecture from Harvard in 1921 and subsequently working in the office of the Olmstead Brothers (1921-1924), and teaching at the University of Massachusetts in 1925. From 1926-1928, Prentiss was employed as the resident landscape architect for the Brotherhood of Locomotive Engineers, which was establishing the new town of Venice, Florida. His wife and business associate, Helen Louise Douglass French, collaborated with him on both architectural and landscaping designs throughout their careers although she primarily practiced as a residential architect.

Projects in San Francisco

Hunters View Housing Project, 1956 (French, Jones, Laflin & Associates)

Collaboration with architect Donald Beach Kirby & Associates

Graves, Robert “Bob” Muir, (1930 – 2003)

Education: Coursework, Michigan State University
B. Landscape Arch., University of California, Berkeley

Robert Muir Graves was born in Michigan, where he spent his childhood. Following his graduation from UC Berkeley, Graves enlisted in the U.S. Navy where he served during the Korean Conflict (1950 – 1953). He remained in the Navy reserves for 22 years, eventually achieving the rank of commander.

Graves is best known for his prolific golf course designs, mostly throughout the Western U.S., with additional courses in Portugal and Malaysia. During his 50-year career, he designed over 80 courses and reworked a number of less successful courses to improve their playability and appeal. He authored two books on golf course design and lectured at Harvard’s Graduate School of Design.⁴⁹⁷ Graves mastered a minimalist yet natural aesthetic that complemented the Modernist styles of the architecture of the time, such as the works of Esherick, Homsey, Dodge & Davis found at Sea Ranch.

Projects in San Francisco

Lake Merced Golf Course Redesign, 1965

Other notable projects

Sea Ranch Lodge and Golf Course, Gualala, CA

Northstar at Tahoe Golf Course, Truckee, CA, 1973

Halprin, Lawrence “Larry”, (1916 – 2009)

Master landscape architect

Education: B.S. Plant Sciences, Cornell University, 1939
M.S. Horticulture, University of Wisconsin, 1941
B. Landscape Architecture, Harvard University Graduate School of Design, 1944

Firms: Thomas Church, Landscape Architect, 1945 - 1949
Lawrence Halprin & Associates, Landscape Architects, 1949 - 2009

Lawrence Halprin was a world leader in landscape architecture and urban design, best known for his work at Sea Ranch (1962 - 1967) near Gualala, California, with the architectural firm, Esherick, Homsey, Dodge & Davis (EHDD), Seattle’s Freeway Park (1976), and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997).

While still a student at the University of Wisconsin, Halprin visited Taliesin, the home of Frank Lloyd Wright, where he discovered his interest in design. This passion, linked with his knowledge of ecology and horticulture, led him to pursue a degree in Landscape Architecture at Harvard, where he studied under Walter Gropius and Marcel Breuer. Halprin joined the Navy during World War II, and was sent to San Francisco on leave after surviving the destruction of his destroyer ship, the USS Morris. Halprin soon

⁴⁹⁷ “Memorial: Robert Muir Graves, Golf Course Architect.” Accessed at <http://www.888searanch.com/RMGMemorial.html>

started working at the office of Thomas Church where he would assist in projects such as the famous Dewey Donnell Garden in Sonoma County.

Halprin left the Church office in 1949 to open his own San Francisco-based firm, which would produce progressive landscape designs for the next sixty years. He focused on viewing space and landscapes as a stage for living, an idea inspired by his wife, interpretive dancer Anna Halprin. His projects ranged from small-scale residential works to civic redevelopment and planning. He demonstrated consideration for the surrounding natural environment as well as the community that engages with his spaces.

Halprin's lasting legacy in San Francisco is his public, rather than private, landscapes. Renowned for his community-based, participatory design processes, Halprin designed major landscapes for civic, redevelopment and corporate spaces in San Francisco. His progressive landscape designs included small-scale housing projects with prominent Modern architects, including William Wurster, and larger-scale campus plans and commercial centers.⁴⁹⁸ By the 1960s, he had developed innovative participatory processes for the design of public spaces.⁴⁹⁹

Halprin's public spaces are characterized by "a fractured urban ground terraced to choreograph the movement of bodies and water, and rendered in poured-in-place concrete that simultaneously evoked monumental geological forms and dynamic ecological processes."⁵⁰⁰ He developed a new fountain typology for public plazas, one that represented rather than recreated nature and was inspired by the ruggedness of waterfalls in the Sierra mountains.⁵⁰¹ He encouraged active play and participation; his fountains were meant to be entered and experienced. His most renowned site plan is located north of San Francisco, the Sea Ranch community in Sonoma County.

Halprin's achievements earned him numerous awards and honors, including an American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005).⁵⁰²

Projects in San Francisco

Bank of America World Headquarters Building, 555 California Street, 1960 – 1969

In conjunction with Dinwiddie Construction, Incorporated, Skidmore, Owings and Merrill, (SOM), Wurster, Bernardi and Emmons, (WBE)

Fairmont Hotel Rooftop Garden, 1961

St. Francis Square, Western Addition Residential Complex, 1961

Ghirardelli Square Site Plan, 1963

Northpoint Apartments, 1964 - 1967

Market Street Beautification Project, Streetscape plan, 1968-1970

Yerba Buena Gardens Master Plan, 1969 (original plan altered)

Embarcadero Center Master Plan, 1969-1974

⁴⁹⁸ Elizabeth K. Meyer. "Biography of Lawrence Halprin," Cultural Landscape Foundation website. <http://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin> (accessed April 2010)

⁴⁹⁹ Cultural Landscape Foundation. <http://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin> (accessed April 2010)

⁵⁰⁰ Cultural Landscape Foundation. <http://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin> (accessed April 2010)

⁵⁰¹ Marc Treib lecture at Cultural Landscape Symposia, University of California, Berkeley. October 2009.

⁵⁰² Lawrence Halprin, ed. Chang, Ching-yu. *Lawrence Halprin*. (Forest Grove, OR: Process Architecture Publishing Co., 1978).

Other notable projects

Dewey Donnell House and Garden, Sonoma, CA, 1947 – 1948

U.S. Consulate Office, Hong Kong, 1960

In conjunction with WBE

Sea Ranch Master Plan, 1962 – 1967

University of California, Santa Cruz, Stevenson College Gardens, Cowell College Gardens, and Crown College Gardens 1963 – 1967

Ira Keller Fountain, Lovejoy Park, Portland, Oregon, 1978

Yosemite Falls Observation Area, Yosemite National Park, 2005

Kawamoto, Casey, (b.1919)

Master landscape architect

Education: A.A. Hartnell College
B. Landscape Architecture, University of California, Berkeley, 1949

Firms: Holabird & Root, 1945
Imlay and Scott, 1945 – 1949
Thomas Church, Landscape Architect, 1949 – 1960
Casey Kawamoto, Landscape Architect, 1960 – 1998

After graduating from Hartnell College, Kawamoto joined the California Division of Forestry, and soon after joined the U.S. Army. After the war Kawamoto took advantage of the G.I. Bill to obtain his degree from UC Berkeley. During this time he worked for Berkeley faculty member Geraldine Knight Scott, and following his graduation he joined the firm of Thomas Church where he established connections with many local architects, including Germano Milono and George Rockrise. He also illustrated Church's book, *Gardens Are for People*.

Kawamoto's firm produced over 60 residential and commercial projects in San Francisco alone, among hundreds of others throughout California.

Osmundson, Theodore "Ted", (1919 - 2009)

Master landscape architect

Education: Iowa State University, 1943

Firms: Eckbo & Williams, c. 1944
Thomas Church, Landscape Architect, c. 1945
Ted Osmundson, 1946 – 2005

Ted Osmundson started his career designing small residential gardens. His first well-known public work was the Kaiser Center Roof Garden in Oakland, California. He carefully documented a vast majority of his work through his photography, much of which he submitted to publications including *Sunset*, *House Beautiful*, and *House & Garden* magazines. When not practicing landscape architecture, he was often writing or organizing fellow landscape architects. He was a member of the California Association of Landscape Architects, which he became president of in 1953, as well as the Northern California Representative of the American Society of Landscape Architects (ASLA). He was nominated national

president of ASLA in 1967. During his term as president, he developed a number of programs to improve recognition and interaction among landscape architects and improve academic programs.⁵⁰³

Royston, Robert (1918 – 2008)

Master landscape architect

Education: B. Landscape Arch., University of California, Berkeley, 1940

Firms: Thomas Church, Landscape Architect, 1938 -1942
 Eckbo, Royston & Williams, 1945 – 1958
 Royston, Hanamoto & Mayes (RHM), 1958 – 1966
 Royston, Hanamoto, Mayes & Beck (RHMB), 1966 - 1979
 Royston, Hanamoto, Alley & Abbey (RHAA), 1979 - Present

Robert Royston grew up on a farm in the Santa Clara Valley, south of San Francisco, where he developed a talent for design through grade school art classes and a passion for nature. While at UC Berkeley, he studied landscape architecture under Leland Vaughn and eventually worked in the office of Thomas Church. As an employee of Church, Royston worked on major housing projects including the Valencia Gardens and Potrero Terrace housing projects.

After serving in the U.S. Navy during WWII, Royston returned to San Francisco, where he turned down an offer to become a partner with Church and instead joined fellow Telesis member Garrett Eckbo and Eckbo’s brother-in-law, Edward Williams, to form the influential firm, Eckbo, Royston & Williams.⁵⁰⁴ In 1946, Eckbo moved to Southern California, opening a second office for the firm, while Royston managed the majority of their Northern Californian clients. A Bay Area landscape architect, designer, and educator, Royston had a strong influence on the development of Modern landscape design in San Francisco.

Projects in San Francisco

Kurt .E. Appert, private residential garden, 2100 15th Ave., 1946
 International Building, 1961⁵⁰⁵
 R. Stockton Rush Jr., private residential garden, 3020 Pacific Ave., 1962

See Eckbo, Garrett.

List of Clients in San Francisco:

Client Name	Date Built	Project Type	Firm and associated Architect
Palace of the Legion of Honor	1950	cultural	
San Francisco Bay Area Longshoremen's Memorial Association	1957	commercial	RHM, Henry Hill (Architect)

⁵⁰³ Gary O. Robinette. “Biography of Ted Osmundson.” <http://tclf.org/pioneer/theodore-ted-osmundson/biography-theodore-quoted-osmundson>

⁵⁰⁴ Marc Treib and Dorothee Imbert, *Garrett Eckbo: Modern landscapes for living*, (Berkeley: University of California Press, 1997)

⁵⁰⁵ Environmental Design Archives, UC Berkeley.

McKeen, June	1957	residential	Heller, S
University of California, San Francisco: Moffitt Hospital Deck Play Area	1958	medical	RHM
Bayview Federal Savings	1960	commercial	RHM, Fischer, Miyamoto, Bassett
International Building	1961	commercial	RHM, Anshen & Allen
San Francisco, City of/County of: Portsmouth Square Garage	1961	commercial	RHM
Strybing Arboretum: Sunset Magazine Demonstration Home Gardens	1961	commercial	RHM
Diamond Heights & Neighborhood Center	1961	planning	RHM, Lawrence Lackey
Sunset Towers	1961	residential- multi	RHM
Eichler Homes: Western Addition Market	1962	commercial	RHMB, Eichler Homes, Anshen & Allen
Nihonmachi Urban Design	1962	planning	RHM
Eichler Homes: Visitacion Valley Geneva Terrace Work File	1962	residential	RHMB, Eichler Homes, Claude Oakland
Eichler Homes: Visitacion Valley, Geneva Terrace Model Home	1962	residential	RHMB, Eichler Homes, Claude Oakland
Eichler Homes: Western Addition Garden Apartment	1962	residential	RHMB, Eichler Homes, Jones & Emmons
Eichler Homes: Western Addition High Rise Apartment	1962	residential	RHMB, Eichler Homes, Jones & Emmons
Galli Model Homes	1962	residential	RHMB, Hayes & Smith
San Francisco Redevelopment Agency: Hunters Point Redevelopment Project	1962	residential	RHBA
Eichler Homes: 999 Green St Apartments	1962	residential- multi	RHMB, Eichler Homes, Neill Smith
Eichler Homes: Visitacion Valley, Geneva Terrace High Rise	1962	residential- multi	RHMB, Eichler Homes, Claude Oakland
Eichler Homes: Diamond Heights	1962	transportation	RHMB, Eichler Homes
Bank of California	1963	commercial	RHMB, Anshen & Allen (Architects)
Salvation Army: School of Officers Training	1963		RHMB, Ward, J. Francis

Bank of America	1964	commercial	RHMB
Hong Kong Bank Building	1964	commercial	Hertzka & Knowles Architects
Reid and Tarics (Office)	1964	commercial	RHMB
University of California, San Francisco: Medical Center Bus Shelter	1964	medical	RHMB
Pine and Taylor Apartments	1964	multi-residential	RHMB
Westborough Homes: Hillsborough Highlands Model Homes	1964	residential	RHMB
San Francisco Museum of Art	1965	cultural	RHMB
San Francisco Redevelopment Agency: Chinese and Cultural Trade Center	1965	cultural	RHBA, Clement Chen (Architect)
San Francisco Redevelopment Agency: Western Addition	1965	governmental	
University of California, San Francisco: Medical Center Trail System	1965	medical	RHMB
Gold Mine Hill Homes - E2 Area of Diamond Heights	1965	residential-multi	RHMB
Lucky Stores, Inc.	1966	commercial	RHMB, Rockrise & Watson
Diamond Heights: Firehouse Engine Co. No. 7	1966	governmental	RHMB, Rockrise & Watson
Presidio Housing	1966	residential-multi	RHMB
Lennen and Newell, Inc.	1967	commercial	RHBA
Mutual Benefit Life Building	1967	commercial	RHBA
San Francisco Redevelopment Agency: Chinese Cultural and Trade Center	1967	cultural	RHBA
Clipper Street Convalescent Hospital	1967	medical	RHBA
Rapp, H.S. (Roof Deck)	1967	residential	RHMB
Musto Plaza	1968	commercial	RHBA, Bull, Field, Volkmann & Stockwell
United States Army: Presidio Housing FY68	1968	governmental	RHBA, Matsumoto,
University of California, San Francisco: Moffitt Hospital Roof Deck	1968	medical	RHBA

Bethel African Methodist Episcopal Fellowship Hall	1968	religious	RHBA, Neill Smith (Architect)
Grumbach, Melvin M.	1968	residential	RHBA
Diamond Heights Site 4	1968	residential-multi	RHMB
Hilton Inn	1969	commercial	RHBA
North Block Office Building	1969	commercial	RHBA
University of California, San Francisco: Medical Center University House	1969	educational	RHBA
First Church of Christ, Scientist	1969	religious	RHBA
Pine and Kearny Streets Projects	1969	transportation	RHMB
International Longshoremen's and Warehousemen's Union Headquarters	1970	commercial	RHBA, Anshen & Allen (Architects)
San Francisco, City of/County of: Chinatown Planning Project	1970	planning	RHBA
Geneva Terrace	1970	residential-multi	RHBA
Bethlehem Steel Company: Office Building and Garage	1958-1959	commercial	RHM, Welton Becket, Albert F. Roller
RHMB: Green St. Office	1964-69	commercial	RHMB
University of California, San Francisco: Central Campus Court	1965-1971	educational	RHBA, Matsumoto, George
University of California, San Francisco: Clinics Expansion and Parking Structure Landscaping	1966-1973	medical	RHBA
United States Coast Guard: Yerba Buena Island	1967-1970	governmental	RHBA, Rockrise & Watson
Shriner's Hospital for Crippled Children	1968-1971	medical	RHBA
Bethel African Methodist Episcopal Housing: Freedom West Phases I & II	1968-1974	residential-multi	RHBA

Other notable projects:

Standard Oil Road and Gun Club, Point Richmond, CA, 1950

Central Park, Santa Clara, CA, 1960-1975

Bay Area Rapid Transit: Linear Park, Albany, CA, 1965

Sakurai, Nagao

Master landscape architect

Japanese landscape architect Nagao Sakurai worked in Japan for the Imperial Palace for 20 years before working in the United States. He designed numerous Japanese gardens in California as monuments of peace between the U.S. and Japan following WWII.

Projects in San Francisco

Golden Gate International Exposition, Japanese Exhibit, 1939

Zen Garden at the Japanese tea garden, Golden Gate Park, 1953

John Coleman House, 1962

Collaboration with Thomas Church and Wurster, Bernardi & Emmons

Other notable projects

UC Los Angeles Hannah Carter Garden, Bel Air, Los Angeles, CA, 1961

Oakland Coliseum, Alameda County, CA, 1964 -1966

Nishinomiya Japanese Garden, in the Manito Park and Botanical Gardens, Spokane, WA, 1967

San Mateo Tea Garden, San Mateo, CA

Sasaki, Hideo, (1919 – 2000)

Master landscape architect

Education: Coursework, University of California, Berkeley
B.A. Landscape Arch., University of Illinois, 1946
M. Landscape Arch., Harvard Graduate School of Design, 1948

Firms: Sasaki & Associates, 1953 – 1957
Sasaki, Walker, and Associates, 1957 – 1975

Hideo Sasaki grew up in Reedley, California. He enrolled at the University of California at Berkeley before WWII and because of his Japanese decent was sent to an internment camp in Arizona during the war. Following the war, Sasaki returned to school at the University of Illinois and Harvard's Graduate School of Design, studying under Stanley White and Walter Gropius, respectively. In 1953 he opened his own firm which would come to be a world leader in environmental design in the U.S. A primary philosophy in his designs was to heighten the human spirit in the built environment by creating beautiful oases. His works are primarily recreational and commercial, and he has won numerous prestigious awards for his works including the first American Society for Landscape Architects (ASLA) Medal and Harvard's Centennial Medal for extraordinary achievement in landscape architecture.

Projects in San Francisco

Sidney Walton Park, Golden Gateway Redevelopment, 1960

One Maritime Plaza (previously the Alcoa Plaza), 1967

One Post Plaza, (previously Crocker Plaza), 1969

Other notable projects

The Villages, San Jose, CA, 1966

Includes 18-hole golf course, 1,500 garden apartments and 1,000 hillside homes

Fashion Island, Newport Beach, CA, 1970

Greenacre Park, New York, NY, 1971
The Regency, Omaha, NE
450-acre planned community

Scott, Geraldine Knight, (1914 – 1988)
Master landscape architect

Education: B.A. Landscape Architecture, University of California, Berkeley, 1926
M. Arch., Cornell University, 1926 – 1928
Coursework, the Sorbonne, Paris, France, 1931

Firms: Draftswoman, A.E. Hanson, Landscape Architect, Los Angeles, CA, 1928-1930
Designer, Helen Van Pelt, Landscape Architect, Marin County, CA, 1933
Designer, Katherine Imlay, Palo Alto, CA, 1947-1948
Principal, Geraldine Knight Scott, Landscape Architect, Berkeley, CA, 1948-1968

Geraldine Knight Scott was an active figure in public housing projects, regional planning, and an avid traveler in addition to her career as a landscape architect. Following her graduation from Cornell, Scott worked on residential gardens for two years. In 1930 she moved to Europe where she studied historic villas in France, Italy and Spain for 22 months. She returned in 1933 to work at the office of Helen Van Pelt. She was made a partner in 1935 and worked on Pacific House at the Golden Gate International Exposition. Scott was also a lecturer in the Landscape Architecture Department at UC Berkeley from 1952 to 1968 and a founding member of the California Horticultural Society. Scott married journalist Mellier Scott in 1939, who was also interested in planning issues.

Vaughn, Hollyngsworth Leland, (1905 – 1974)
Master landscape architect

Education: B.A. Landscape Architecture, Ohio State University, 1929
Fellow, Lake Forrest Foundation

Leland Vaughn was born in Ohio, where he earned his degree in landscape architecture under the guidance of Thomas Church, who was a guest lecturer there from 1927 – 1929. After spending some time in Europe, where he was exposed to historical landscapes, he moved to California in the 1930s, settling in Pt. Richmond. Vaughn taught at the University of California from 1930 – 1969 and contributed a great deal to the school. It was here that he also met his wife, Adele Wharton Vaughn, a landscape architecture student who graduated in 1937. The two worked together professionally until Adele passed away in 1955. In addition to his own work, Leland Vaughn undoubtedly influenced many of his students who would come to establish the unique aesthetic of Bay Area landscapes. The majority of his work can be found in the East Bay.

Projects in San Francisco

Parkmerced housing development with Thomas Church, 1942

Walker, Peter, (b. 1932)

Education: B.S. Landscape Arch., University of California, Berkeley, 1955

Graduate Study, University of Illinois, 1956
M. Landscape Architecture, Harvard University Graduate School of Design, 1957

Firms: Lawrence Halprin, Landscape Architects
Hideo Sasaki & Associates 1957 - 1972
Sasaki Walker Associates, Inc, 1972 - 1983
The SWA Group, 1975 - 1983
Peter Walker William Johnson and Partners
PWP Landscape Architecture

Peter Walker grew up in California, where he would eventually study landscape architecture after leaving Berkeley's journalism department. During his graduate studies at Harvard, he studied under Hideo Sasaki, who greatly influenced his understanding of the Modern aesthetic. After working at Sasaki's firm, Walker was taken on as a partner. Sasaki Walker Associates dissolved in 1983 and Peter Walker's firm, PWP has moved on to win numerous awards for his innovative designs. PWP still works out of Berkeley, California. Aside from his practice, Walker has also taught at Harvard, MIT and Berkeley.⁵⁰⁶

Projects in San Francisco

See Sasaki, Hideo

Wertheim, Ernest, (b. 1919)

Education: B.A., Horticultural College, Ahlem, Germany, 1937
Graduate coursework, University of Berlin, 1938

Firms: Ernest Wertheim, Landscape Architect, 1946 - 1953
Wertheim & van der Ploeg, 1953 - 1976
Wertheim, van der Ploeg & Klemeyer, 1976 – Present

Ernest Wertheim was born in Germany where he studied horticulture in Ahlem and Berlin. When he moved to San Francisco in 1939, Wertheim was hired by Rosalie Meyer Stern to spade her Atherton estate alongside two other immigrant workers. It was soon realized by Stern's head gardener that Wertheim was schooled in horticulture because he would carefully preserve plants while removing weeds from the gardens and he was immediately promoted to working under the head gardener.

In 1942 Wertheim served in the Pacific for the U.S. Armed Forces. Upon returning to the Bay Area in 1945, he opened a contracting business and was eventually able to begin designing small landscapes for residences and small commissions. To refresh his memory of his horticultural background, Wertheim approached Leland Vaughn, hoping to audit some of his courses, but was turned down and advised to apply to the landscape architecture program as a freshman. Instead, Wertheim spent much of his time in nurseries and reading in order to recall the names of plants. He was able to open his own firm in 1946.

Architect Jacob van der Ploeg joined Wertheim's firm in 1953 after working briefly for Erich Mendelsohn, and Frederick Klemeyer joined in 1973, establishing one of the first firms with both a landscape architect

⁵⁰⁶ Peter Walker: Resume. http://www.pwpla.com/firm_resume.php?resume=1

and architects to design complete works for clients. Their firm is best known for “garden centers,” or nurseries that supply every need for landscape design, such as furniture, tools and décor. They designed numerous Garden Centers throughout the US as well as Europe.⁵⁰⁷

Projects in San Francisco

Harper Group Office, 545 Sansome Street

Jackie Robinson Gardens, landscape redesign at Hunter’s Point housing project

Other notable projects

Otis Johnson Nature Park, Fort Bragg, CA

Alpine Meadows Ward Valley Master Plan

Lawrence Radiation Labs, UC Berkeley

Linear Park Public Recreation Area, Albany, CA

⁵⁰⁷ Interview with Ernest Wertheim, conducted by Alexandra Kirby, August 9, 2010.

Chapter 10: Recommendations

Proactive identification, evaluation, and designation of San Francisco’s significant Modern resources is essential if the City is to retain its Modern design heritage. Numerous Modern masterworks have already been destroyed – Gardner Dailey’s Red Cross Building; Rafael Soriano’s Hallawell Seed Company building and nursery; and A. Quincy Jones’ Daphne Funeral Home. Numerous other buildings and potential districts have suffered from unsympathetic alterations including Richard Neutra’s first building in San Francisco, the 1935 Largent House, and many of Claude Oakland-designed houses located in Joseph Eichler’s Diamond Heights Development. In the Western Addition, alterations of Eichler’s low-rise and high-rise apartments include the wholesale enclosing of open balconies. Early buildings by Gardner Dailey and Henry Hill have been altered nearly beyond recognition.

The following is a set of recommendations for further identification, documentation, evaluation and designation of Modern design buildings and landscapes in San Francisco.

Article 10 Nominations

Numerous properties identified during development of the Modern context statement warrant protection under Article 10 of the San Francisco Planning Code. Prioritization of Landmark designation include the following factors:

- Recent Past properties (i.e., properties constructed after 1960)
- Properties that appear to be in poor condition or otherwise vulnerable to demolition or inappropriate alteration
- Properties associated with Master architects
- Properties that fully embodies the aesthetics and feeling of a particular style

Second Bay Tradition

The following architects have had a considerable impact on the development of a regional Modernism in the San Francisco Bay Area. The output of these master architects varies widely, from just a few known works to dozens of projects. A survey of works by these architects should be conducted in an effort to expand upon existing information, to identify additional historic resources, and to provide a comparative analysis of known works. This survey could lay the foundation for future National Register Multiple Property Submissions and/or individual or historic district listing in the local, state, or national registers. In addition, significant examples of buildings designed in the Second Bay Tradition by unknown or secondary architects should also be identified, documented, and evaluated.

Architects and firms recommended for further study include:

- Gardner Dailey
- William Wurster and the firm Wurster, Bernardi, Emmons
- Anshen & Allen
- Joseph Esherick
- Henry Hill
- Erich Mendelsohn
- John Funk
- Charles Warren Callister

Commercial Storefronts

Storefronts are particularly vulnerable to alteration. Storefronts constructed from 1935 to 1965 – the zenith of Streamline Moderne and Midcentury Modern storefront design – should be surveyed to identify, evaluate, and protect significant examples of commercial storefront architecture. Several commercial buildings in the Excelsior, for example, were documented during the development of the Modern context statement as previously unknown works of master architect Mario Ciampi. Recommended commercial corridors and shopping centers to survey include:

- Mission Street, between Cesar Chavez Street and Daly City
- Irving, Judah, and Taraval streets in the Sunset District
- Divisadero, Geary, Chestnut streets
- Laurel Village
- Balboa Street

Master Architects

In addition to the architects listed above, San Francisco features the work of numerous locally significant architects. Architects range from the exceptionally prolific H.C. Baumann, who designed dozens of large-scale apartment buildings in a range of styles including Art Deco, Streamline Moderne, and Midcentury Modern to John Dinwiddie, who is known to have designed only a few buildings in San Francisco.

Redevelopment Areas: Diamond Heights & Western Addition A-1

The San Francisco Redevelopment project area in Diamond Heights features a unique collection of architect-designed Midcentury Modern buildings including buildings developed by master builder Joseph Eichler. The architect Claude Oakland, who designed multiple building types for Joseph Eichler in Diamond Heights, is well represented, as are examples of custom designed houses by architects including Max Garcias, Hayes & Smith, and Harold Dow. Most buildings in Diamond Heights were constructed after 1960 and are considered Recent Past properties. The Diamond Heights playground contain some of the only remaining Modern play structures in San Francisco. Several buildings have already undergone insensitive alterations and a survey is warranted in order to identify, document, and evaluate this unusual collection of potential Midcentury Modern resources.

The Western Addition A-1 project area features the large-scale residential developments developed by Joseph Eichler and designed by Master architects and landscape architects including Claude Oakland, Jones & Emmons, Marquis & Stoller, Lawrence Halprin, and Sasaki, Walker & Associates. Although less vulnerable to demolition than the single-family houses found in Diamond Heights, many units within these larger complexes have already been subject to unsympathetic alterations, such as the enclosing of open-air balconies. In addition to residential buildings, the Western Addition contains examples of iconic Modern buildings including the Cathedral of St. Mary's of the Assumption.

Recent Past properties survey

Several Recent Past properties (i.e., constructed less than 50 years ago) stand out as potentially of “exceptional importance,” thus meeting the special considerations criteria for listing in the National Register. A survey of these exceptionally important properties is warranted in order to proactively protect these significant resources. Likewise, Recent Past properties that meet the California Register's less-stringent threshold for eligibility should also be surveyed. Recent Past properties that warrant

prioritized evaluation include, but are not limited to: The Transamerica Building, the Alcoa Building, the site and landscape design of BART stations, the Unitarian Universalist Church addition, and the Diamond Heights Playground

Survey of Streamline Modern residential buildings

A survey of such buildings is needed in order to inventory, evaluate and protect the dwindling stock of significant Streamline Modern tract houses that high retain high integrity. Field reconnaissance indicates that the majority of Streamline Moderne residential tract buildings have suffered inappropriate alterations such as the replacement of wood windows with vinyl sash or the reconfiguration of the window openings.

Re-evaluations

In the course of researching this context statement, it was discovered that several Modern Age buildings, surveyed in previous survey efforts, had mistakenly been identified as non-resources. One example is the Electricians Union building designed by master architect Francis Joseph McCarthy, which was assigned a status code of “6L” in the Market/Octavia survey effort. A review of recent survey efforts, focused on Modern Age properties determined not to be resources, is warranted to ensure that buildings were evaluated with a contextual understanding of Modern design and its important practitioners.

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Appendix A:

San Francisco Landscape Architects

Landscape Architects listed in San Francisco City Directories 1935-1970. Detailed biographies for many of these landscape architects are found in Chapter 9.

Landscape Architect	Active dates in San Francisco
Bullock, Fred W	1936-1949
Baylis, Douglas	1948-1972
Carter, Donald R.	1955-1956
Church, T.D.	1935, 1937, 1939-40, 1942-44, 1948-49 & 1955-1978
Coen Manufacturing Co.	1955-56
Cornwall, Robert. S.	1954-1960
Cotton, H.G	1929-39
Danielson, Baronian G.	1964-1965
Deaton, Charles L.	1967-1970
De Forest, Lockwood	1934 -1936
Eckbo, Dean, Austin & William (EDAW)	1964-present (2009 changed name to AECOM)
Eckbo, Dean, & Williams	1960-1963
Eckbo, Garrett	1942 & 1974-1978
Eckbo, Royston, & William	1948-1959
French, Helen D	1953 & 1961-1967
French, Jones & Associates	1958-1967
French, Jones, Laflin & Associates	1953 & 1955-1956
French, Prentiss	1948-1952 & 1969-1970
Graves, Robert M.	1957-1966
Guzzardo, Anthony MG & Associates	1966-1982
Haag, Riobard & Associates	1958-1959
Halprin, Lawrence	1954-1956, 1968-1976 & 1980-1982
Harbeck, Marie M	1935, 1937 & 1940
Hoff, W.A	1929-1935
Holdeman, Robt. L	1955-1960
Kawamoto, Casey	1960-1965 & 1967-1982
Knight, Emerson	1927-1936, 1938-1943, 1948-1949 & 1953-1959
Laflin, JL	1948-1949
Lieciardello, Sabaslano	1955-1956
Martin, GE	1940
Mayes, David	1968-1978
Mayes & Petersen Associates	1981-1982
Osmundson & Staley	1955-1958 & 1961-1965

Osmudson, Theo	1967-1972 & 1978-1982
Patri-Patri-Patri	1961-1965
Pierce, Donn	1955-1956
Planalysis Inc.	1958-1960
Royston, Hanamoto, Beck & Abey	1967-1974
Royston, Hanamoto & Mayes	1959-1963
Staley, John H G Associates	1966-1981
Sturtevant, Butler	1936-1939, 1941-1942 & 1948-49
Vogley, John N.	1957-1972
Wertheim, Ernest	1953-1956
Werthelm - van derPloeg	1958-1967

The following directories are unavailable: 1947, 1950, 1952 & 1979.

APPENDIX B: Additional Modern Architects

This table includes designers of known Modern buildings constructed in San Francisco from 1935-1970. These architects were uncovered while researching the San Francisco Modern Architecture and Landscape Design, 1935-1970, Historic Context Statement. Names and works were uncovered during field visits and review of historic resource evaluations, context statements, building permit applications, and San Francisco architectural guidebooks. Architects listed below are not included in the architect biographies found in Chapter 9 of the Modern context statement. With a few exceptions, little is known about many of these architects and future research is required to document their significance and works in San Francisco.

Architect	Building Name/Address	Building Type	Year Built	Notes
Amandes, F.F	Masonic Lodge, 2668 Mission Street	Cultural		
Anderson, Roger	52 Turquoise Way	Single-family residence	1962	Diamond Heights custom-designed.
Bakewell, John, Jr.; Day, William P.; and Kelham, George W.	Marina Junior High, 3500 Fillmore Street	School	c.1935	PWA Project.
Belluschi, Pietro	Cathedral of St. Mary of the Assumption, 1111 Gough Street	Church	1965-1971	Expressionist style. Designed in collaboration with Robert Brannen, McSweeney, Ryan & Lee, and the structural consultant Pier Luigi Nervi.
Beuttler, John F.	unknown			Worked with Charles Fenton Stauffacher.
Bliss and Fairweather; Hobart, Lewis P.	Glen Park Elementary School, 151 Lippard Avenue	School		Public Works Administration project.
Bloch, Bernard J.	180 San Marcos Avenue	Single-family residence	1965	Belvedere-based architect.
Brown, Arthur Jr.	Holly Courts, block of Appleton Avenue, Highland Avenue, Patton Street, Holly Park Circle	Public housing	1940	
Buckley, J.D	3406 Market Street	Two-unit residence	1968	Third Bay Tradition.
Chen, Clement and Associates	Glenridge, south side of Gold Mine Hill	Multi-family housing	1969	275-unit cooperative housing project.
Coblentz, Dorothy Wormser	Smith House, 195 Santa Ana Avenue	Single-family residence	1948	Credited to firm of H.H. Gutterson.
Cohen, Clyde B. and Levenson, James K.	Red Rock Hill, Diamond Heights	Townhouses	1962	
Confer, F.W.	3560 Jackson Street.	Single-family residence	1939	

Architect	Building Name/Address	Building Type	Year Built	Notes
Conrich, J. Lloyd	566 Vallejo Street	Apartments	1956	
Corlett & Spackman	Glen Park BART station	Transportation	c. 1970	Designed in collaboration with Ernest Born.
	90 Mountain Spring Avenue	Single-family residence	1958	Influenced by Japanese design.
Coutier, M.J.	1426-28 Irving Street	Commercial	1946	Midcentury Modern style.
Dakin, Frank W.	45 San Marcos Avenue	Single-family residence	1954	Midcentury Modern style.
Day & Thompson	Auditorium at Marina Junior High, 3500 Fillmore Street	Educational	c.1935	Public Works Administration project.
Denke, Robert	1301 14 th Avenue	Apartment building	1958	
Dolphin, Chester	Tract housing developments	Tract housing		In-house architect for the developer Henry Doelger. Dolphin worked with staff designer Ed Hageman.
Donald, Beach, Kirby & Associates	109 Oak Street	Institutional	1961	Firehouse.
	Hunters View, Bayview/Hunters Point neighborhood	Public housing	1956/ 1982 remodel	267-unit superblock project.
Dow, Harold C.	315 Amber Drive	Single-family residence	1963	
Ellison & King	1042-1044 Post Street	Commercial	1946	
Field, John	2440 Vallejo Street	Single-family residence	1968	Third Bay Tradition design.
Fisher, Friedman and Associates	Topaz Way and Carnelian Way, Diamond Heights	Condominiums		Hired by the developer, Ring Brothers.
FTM Associates	Bay View bank building, 2601 Mission Street	Commercial	1962	
Gaddis, Norman M.	Forest Hills Christian Church, 250 Laguna Honda Boulevard	Church	1962	Expressionist design.
Gaidano, Mario	714 Montgomery Street	Commercial	1958	Former Doro's Restaurant in Jackson Square.
Garcias, Max	Dr. and Mrs. Allan Unger residence, Turquoise Way	Single-family residence	1962	First custom-built house in Diamond Heights.
	Alvarado Elementary School, 625 Douglas St.	School		
Gloe, John	Marine Fireman's Union, 240 Second Street.	Institutional		Late Moderne style.
Goldstine, Irvin W.	366-370 22 nd Avenue	Apartments	1949	Rare example of a Southern California garden-style apartment.

Architect	Building Name/Address	Building Type	Year Built	Notes
	Malloch Apartments, 1360 Montgomery Street	Apartments	1937	Streamline Moderne style.
Gould, J. S.	1348 45 th Avenue	Institutional	1957	Firehouse remodel.
	1325 Leavenworth Street	Institutional	1956	Firehouse remodel.
Grenfell, Richard B.	240 San Marcos Avenue	Residence	1956	Grenfell is architect and owner.
Hammerberg & Herman	Fontana Apartments, 1000 & 1050 North Point Street	Apartments	1960 & 1965	
Hatch, White, Hermann & Steinau	2233 Post Street	Commercial	1962	The first commercial building completed under the Western Addition Redevelopment Agency Program.
Hayes & Smith	57 Turquoise Way	Duplex	1963	Diamond Heights.
	88 Turquoise Way	Single-family residence	1964	Diamond Heights.
Hempel, William F.	St. Nicholas Orthodox Church, 5200 Diamond Heights Boulevard	Church	1964	Diamond Heights.
Hjul, James (engineer)	271 Upper Terrace	Single-family residence	1945	Structural engineer-contractor for several Modern buildings
Johnson, Bruce L.	1918 Funston Avenue	Single-family residence	1955	
Keatinge-Clay, Paffard	San Francisco Art Institute addition	Educational	1968-1970	Master Architect
	French Convalescent Hospital and Medical Building	Medical	1970-1971	
Kelley, John G.	unknown			SF building included in the 1949 exhibition "Domestic Architecture of the SF Bay Region."
Lackey, Lawrence	Diamond Heights landscape			Designed the community landscape between Red Rock and Gold Mine Hills.
MacDonald, Earl R.	2721-2725 Mission Street	Commercial	1947	Midcentury Modern storefront remodel.
Major, Harold K.	344 Carl Street	Multi-family residence	1962	
Malone & Hooper	49 Twin Peaks Boulevard	Single-family residence	1950	
Marchand, Henry L. (engineer)	Hunter's Point public housing	Public housing		Engineer for several Modern projects. Angus McSweeney listed as architect for Hunter's View.

Architect	Building Name/Address	Building Type	Year Built	Notes
Mayhew, Clarence	Town School, 2750 Jackson Street	School	1956	Master Architect
Meyer, Frederick	Coffin-Reddington Bldg., 301 Folsom Street	Office	1936-1937; 1945-1946.	
Mohr, N.W	234 Ottawa Avenue	Tract housing	1940	Designed Streamline Moderne tract development in Cayuga Terrace.
Mooser, William A. III (city architect) & Mooser, William Jr.	Aquatic Park	Recreational	1939	Streamline Moderne style. Works Progress Administration project. Master architects
Morris & Lohrbach	Diamond Heights Shopping Center	Commercial	1965	
Mosias, Leonard S.	3880 26 th Street	Institutional	1958	Firehouse.
	1443 Grove Street	Institutional	1958	Firehouse.
	1295 Shafter Street	Institutional	1956	Firehouse.
Nakamura, Van Bourg	Japan Center	Commercial/ cultural	1965-1968	Collaboration with Minoru Yamasaki
	Japanese-American Religious Federation Building	Cultural	1971	Collaboration with Royston, Hanamoto, Mayes & Beck
Nordin, Robert	4731-33 Mission Street	Commercial	1949	Midcentury Modern storefront.
O'Brien, Smith; Rist, Martin Jr.; Schroepfer, Albert; and Strothoff, Charles F.	Buena Vista Elementary School., 2641 25 th Avenue	School		
Page, Edward; and Eckbo, Royston & Williams (landscaping)	Fireman's Fund Indemnity Company, 3333 California Street	Commercial	1958	Presidio Heights.
Pereira, William & Associates	Transamerica Building, 600 Montgomery Street,	Commercial	1969	Master Architect
Perry, Warren Charles	unknown			Solo practice, 1913-1958
Peugh, W.D.	Sears shopping center on Geary Boulevard	Commercial	1951	
	Patrick Henry School, 693 Vermont Street (remodel)	School	1934	PWA project with Gardner Dailey
	West Portal Branch of the San Francisco Bank	Commercial	1935	
	Abraham Lincoln High School	School		With Timothy Pflueger, Frederick Meyer & Martin Rist
Pflueger, Milton	University of San Francisco's Kendricks Hall	School	1962	Law school, incorporating slender piers associated with New Formalist design.

Architect	Building Name/Address	Building Type	Year Built	Notes
	Aleman public housing, 845-999 Ellsworth Street	Public housing	1955	
Reid Brothers	Spreckels Building, 703 Market Street.	Office	1938 remodel	Collaboration with Albert Roller.
Reid, John Lyon & Partners	Fredric Burk School, Arballo Drive & Front Boulevard	School	1956	Parkmerced.
Reidy, Dodge A.	Sunset Health Center	Medical		City Architect
Reimers, Frederick H.	Balboa Park Pool	Recreational	1958	Balboa Park.
Reimers & Overmire	2300 Folsom Street	Institutional	1954	Firehouse.
Richards, Albert	2000 Kirkham Street	Single-family residence	1950	
Riddell, Jerry	299 Vermont Street	Institutional	1955	Firehouse.
Rist, Martin J.	Coffin-Reddington Building, 301 Folsom Street	Office	1936-37	Public Works Administration project by Meyer, Peugh, Rist, and Pflueger
Sazevich & Walsh	225 San Marcos Avenue	Residence	1962	Second Bay Tradition design.
Seyranian, Albert	101 Mountain Spring Avenue	Residence	1960	Architect-Builder. Second Bay Tradition design.
Schubert, Henry	2748 Broderick Street	Residence		
Smith, Donald Powers	Covenant Presbyterian Church	Church	1957	
Starbird, Roy	44 Mountain Spring Avenue	Residence	1958	Designed for contractor-engineer James Hjul. Second Bay Tradition design.
Stauffacher, Charles Fenton Jr.	unknown			SF building included in the 1949 exhibition "Domestic Architecture of SF Bay Region."
Stone & Mulloy	Mark Twain Elementary School	School		Midcentury Modern design.
Stone, Marraccini, & Patterson	"The Sequoias," 1400 Geary Boulevard.	Multi-family residence	1969	Housing complex on Cathedral Hill.
Stoner, Harold G.	2105-2115 Ocean Avenue, Lakeside Medical Center	Medical / Office	1941	Master Architect. Futuristic Art Deco tower.
Thomas, Ward	California Savings Bank, 46 Geary Street	Commercial	1956	
Thomsen, Harry A.	Valencia Gardens	Public Housing	1939	Collaboration with William Wurster.
Thomsen & Wilson	A.P. Giannini Jr. High School	School		
Dr. & Mrs. Henry Turkel	2 San Marcos Avenue	Single-family residence	1955	Owner-designed.

Architect	Building Name/Address	Building Type	Year Built	Notes
Underwood, Gilbert Stanley	U.S. Appraisers Building, 630 Sansome Street	Institutional	1940	Public Works Administration project. Supervising Architect was Louis A. Simon.
	Rincon Center post office, 99 Mission Street / 101 Spear Street	Institutional	1939-1941	Public Works Administration project.
Van der Ploeg, J.J.	2401 Ingalls Street	Industrial	1964	
Walker & Moody	350 Ellis Street	Multi-family residence	1970	96-unit tower.
Ward, Francis J.	1240 Valencia Street	Institutional	1953	Former police station by Ward and Bolles.
	Potrero Annex public housing, 861 Missouri Street	Public housing	1955	
	U.S. Bank building, 4610 Mission Street	Commercial	1963	For additional projects, see the John. S. Bolles biography in Chapter 9.
Weihe, Frick & Kruse	655 Presidio Avenue	Institutional	1956	Firehouse.
	1145 Stanyan Street	Institutional	1956	Firehouse.
	1301 Turk Street	Institutional	1956	Firehouse.
	Planetarium in Golden Gate Park	Institutional	1958	Located in the Music Concourse.
Wilson, Alec	Pelton Jr. High School, Silver Avenue	School	1958	
	Telephone building, Pine Street between Grant & Kearny	Office	1960	
Winkler, Otto	2056-2058 Jefferson Street	Single-family residence	1937	Collaborated with Richard Neutra on the design of the Schiff House.
Wolff & Zimmer	Kaiser Foundation Hospital, 2425 Geary Boulevard	Medical	1953	Pacific Heights.
Wong, Edward	104 Turquoise Way	Single-family residence	1962	Diamond Heights.