

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**



82

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Rey, Valentine, House

RECEIVED
NOV 10 1981

and/or common

OHP

2. Location

street & number 428 Golden Gate Avenue

___ not for publication

city, town Belvedere, CA.

___ vicinity of

congressional district 5th

state California

code 06

county Marin

code 041

3. Classification

Category

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

Ownership

- ___ public
 - private
 - ___ both
- Public Acquisition**
- ___ in process
 - ___ being considered

Status

- occupied
 - ___ unoccupied
 - ___ work in progress
- Accessible**
- ___ yes: restricted
 - yes: unrestricted
 - ___ no

Present Use

- ___ agriculture
 - ___ commercial
 - ___ educational
 - ___ entertainment
 - ___ government
 - ___ industrial
 - ___ military
- ___ museum
 - ___ park
 - private residence
 - ___ religious
 - ___ scientific
 - ___ transportation
 - ___ other:

4. Owner of Property

name Richard S. and Gloria J. Hahn

street & number 428 Golden Gate Avenue

city, town Belvedere

___ vicinity of

state California 94920

5. Location of Legal Description

courthouse, registry of deeds, etc. Marin County Recorders Office

street & number Civic Center

city, town San Rafael

state California

6. Representation in Existing Surveys

title Here Today: San Francisco's
Architectural Heritage

has this property been determined eligible? ___ yes no

date 1968

___ federal ___ state ___ county ___ local

depository for survey records California Room, Marin County Library
Civic Center

city, town San Rafael, CA 94903

state

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date _____

Describe the present and original (if known) physical appearance

The Valentine Rey house is a fancifully asymmetrical but restrained residence just before the circle at the southeastern crest of Belvedere Island. Because of the view possibilities, the hillside's ten-foot drop at the house location and, probably, the artist-owner's desire for light, the plan is arranged in two rectangles, roughly 50x25' and 30x22', which adjoin on their longer sides but appear to have separate foundations at different levels. Each rectangular wing has two stories and partly exposed basement, but the levels in one wing are approximately half a story below those in the other. The smaller, lower, northerly wing is wrapped on east, north and partly west with a four-foot-wide wooden balcony sheltered under the eaves and supported on wooden braces. Each wing has its own gently sloping, stucco-chimneyed, hipped roof which extends into four-foot-wide eaves supported on exposed 2x8" rafters whaped in profile. The building is a frame structure covered with off-white stucco and trimmed in dark brown painted wood. Its main entrance is Mission Revival style with churrigueresque sidelights. The exterior features round-headed arcades and matching windows.

The interior is even more significant than the exterior. It is finished in natural, oiled clear-heart redwood, a Bay Area Shingle Style trademark. The different levels are unified by a rectangular central staircase of grand proportions, produced in perfect miniature scale. Two major rooms visually borrow the staircase space and luxuriously detailed arcade. The four mantles are all different from each other, the living and dining room ones especially original. Additional interior and exterior details appear in the appendix, Continuation page 1.

The property is surrounded partly by hedging and partly by a fence. The upper portion of the lot is carefully landscaped, and a variety of trees relieve the fence without concealing the house. Below the house and new deck, the old access walkway zigzags downhill to Bella Vista Avenue through a 30-40-foot drop with informal trees and shrubbery. From Bella Vista below one can just glimpse some plain white stucco, a bit of balcony, and ~~an arcade of round-headed windows that look like~~ an arcade.

The Mission-style ceramic roof tiles, shown in the Willis Polk drawing published in 1894, were removed over 30 years ago, and were replaced again in 1979 with fiberglass shingles of a dark brown color. In 1962-1963 a retaining wall, terrace, deck and swimming pool designed by Lawrence Halprin were built to occupy most of the property west of the house. At that time the lower floor was opened onto the new terrace by removing an earth mound and cutting French doors from the kitchen, and enclosing a near-useless porch as a butler's pantry but opening its blind arch as another door. The modern kitchen by Warren Callister harmonizes with the Polk interior. On one bay of the arcade near the front door, the sill has been lowered to make an entrance, and steps and a non-Polk metal gate accompany it. After Golden Gate Avenue was paved, an entrance arbor was constructed there beyond the southeast corner of the lot, not matching but echoing the arbor over the front door. Britton Rey had covered or painted or let slip into blackness most of the interior, but the present owners have carefully restored most of the house's former glories.

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Appendix 1, further description

On the Rey House's southerly facade facing Golden Gate Avenue, a seven-sided bay with two stories of windows breaks through the eaves. Next to it are three small windows at each floor level, the lower ones surmounted by blind arches. The only other relief of this relatively severe facade is one square double-hung window at the southeast corner adjoining a matching window on the westerly facade. Similar pairs lighten three other corners of the house. Elsewhere a stronger cornering motif is a round-headed arcade, with two five-foot bays on each side. Sometimes the arcade is simply windows; at the northeast corner of the upper wing it is an open porch which leads onto the lower wing's balcony and thus smooths the transition to that wing's smaller dimension. From this corner extends an arbor of dark-painted substantial wooden members supported on fat, round, gently tapered concrete posts. This leads to the Mission Revival Style front door, paneled in zig-zag, adorned with delicately simple hand-hammered iron hardware and flanked by a pair of lobed windows (one iron-railed and one blind) with rich churrigueresque plaster surrounds. The year of construction, 1893, is given in Roman numerals on these surrounds and also, in arabic, on a drainpipe catch basin along the easterly wall.

The outstanding interior feature is the unifying central staircase and balconied lightwell, topped with an oval skylight. Boasting long slender Ionic columns, round-headed arches two bays by three bays, and circle moldings, it reminds one of some delicate Florentine arcade. The staircase unites the two wings of the house with light and with a natural circulation pattern. One enters the house at the lower floor of the lower wing, and to the right is the dining room. Up half a flight to the first landing is the living room, which itself has a raised, piano-shaped alcove inside the bay facing Golden Gate Avenue and one of the many views. Another half flight gives onto the bedroom wing or level, and the last to the workroom/studio, the westerly part of which is at yet another, higher level. The living room and the workroom/studio above it open into and borrow the stairwell space; the other three sides of the stairwell have a unifying handrail on delicate ballusters in two different Hispanic spiral patterns. The arches spring from a line which is the balcony of the workroom/studio in the upper wing and the ceiling of the bedroom wing, making the arches blind on that side. Below the columns, the entrance hall is the well of the stairwell, with walls of smooth, unpaneled, horizontally grained redwood fastened together by butterfly joints in a contrasting light-colored wood like birch. The entrance hall is further enriched at the sidelight with one of the house's few examples of deeply-carved multiple moldings.

Just as each major function of the house is on a different level united by the staircase, so each room is finished differently, but with unifying materials. First is the woodwork, everywhere of unpainted, oiled, clear-heart redwood. Where walls are not wood covered, they are plaster

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Appendix 1 (cont.)

or, in one case, painted burlap. Some of the original hand-hammered iron hardware is still in place, but the original gas lights have been removed. All ceilings are exposed beams, and floors wooden, most original. All windows are double-hung; all hearths are raised. The fireplace tiles are substantial twelve-inch squares of ceramic, two inches thick, with a thin matte glaze, colored in a very muted pale terra cotta color with a hint of greyish swirls that penetrate the material. Similar tiles pave the entrance arbor.

Individual rooms use these materials in various ways. The lowest major room, the dining room in the lower wing, has no paneling but a chair rail. A pair of built-in, glass-fronted china cabinets flank the door. They are ornamented with fluted pilasters and redwood muntins in circles. The four round-headed windows are one of the exterior's cornering arcades. The whole fireplace is formed of the house-theme tile, set vertically for chimney breast, its recessed panel and the sides; horizontally for hearth, mantle shelf and fire box. The living room has these same tiles only on the hearth. There the seven-foot-high mantle is of carved redwood with egg-and-dart and simpler moldings, a low-relief wreath, and a horizontal line of metal fretwork in Greek key design backed by isinglas to glow in the firelight. The mantle's supporting consoles hint at feathers on the side carvings and with the wood-grain of the face. Up to mantle level the living room walls are faced with simple recessed redwood panels bordered by mitered and sloping strips without moldings. Here and in the even simpler paneling elsewhere in the house, the contrasting grain directions and panel levels react differently to light, creating fleeting appearances of contrasting wood colors. The major living room beams are carved near the ends, and the bases of the stairwell columns are near shoulder level when one is sitting. On the next level up is the master bedroom, irregular in plan but simple in decor. The mantle is traditional, and its hearth features a polychrome mosaic border. The top room, the workroom/study, has a total redwood interior: floor, walls and the uncovered inside of the hipped roof; but all is totally simple and unpaneled. Originally the fireplace was free-standing between two sections on different levels; it uses the same foot-square tiles, flat and on end to raise the hearth, and its redwood is totally unadorned. The westerly wall, in the upper, westerly section, has a skylight and matching piece cut out of the eaves, doubtless to admit light for Mrs. V.J.A. Rey's painting.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1893 Builder/Architect Polk & Polk

Statement of Significance (in one paragraph)

The Valentine Rey house is a masterwork by one of northern California's most important architects, Willis Polk (1867-1924). Conceived in the mode of a villa on the Riviera, to which the topography is similar, the Rey house uses Mediterranean and Hispanic imagery in its materials and forms; it follows hard upon Polk's eye-opening 1890-1891 promotion of the Missions as sources for contemporary architecture. In fact, the front door lights and surrounds copy one from Mission San Jose in San Antonio, Texas, which Polk drew and printed in the first issue of his Architectural News. The Rey house may be the best preserved work from Polk's first very creative period, the early 1890s, when he advocated Mission Revival, manipulated interior spaces, used the then-developing Bay Area Shingle style's natural redwood interiors, and tended to build modest but unique residences for fellow artists.

His clients in this case were also artists. Mrs. V.J.A. Rey (1865-c.1908), who signed her paintings Helen or Nellie Lavery, studied with William Keith. Though she did not sell her oils, she received the Avery Award, and her name appears on a list of California artists prepared by Capt. Fletcher, director of the Mark Hopkins Institute of Art. Her husband Valentine Joseph Antoine Rey was the heir of Britton & Rey, the great Gold Rush lithographers. His father Jacques Joseph Rey (1820-1892) was an Alsatian artist who arrived in San Francisco in 1851 and began a firm to which the experienced English lithographer Joseph Britton applied in 1852. Peters says, "Britton & Rey and their associates were the most important in the field. . . (They) seem to have been, for all their emphasis on news values, actual artists, rather than simple craftsmen and lithographers."* J.J. Rey married Britton's sister Jane Ann, and their only son Valentine was born in San Francisco about 1857. With John Palmer the son founded Palmer & Rey, important printing machinery dealers and an early advertising agency. In 1892 he joined his bachelor uncle in Britton & Rey. About the same time he married, and by late 1893 the couple had moved to Belvedere. They paid Polk a \$405 commission in seven installments from 20 June 1893 through 5 Jan. 1894. As sole owner in 1916, Valentine sold Britton & Rey to A. Carlisle & Co, now in South San Francisco. Joseph Britton had been an early president of the Belvedere Land Company, the firm that developed the island and planted 3,500 trees there during 1891-1892. Valentine Rey himself was president of Belvedere's Board of Trustees about the turn of the century, and before World War II his son Britton Rey (1898-1974), still living in this house where he was born, was vice president of the Belvedere Land Co. He served as Belvedere's city manager 1954-1964, and in 1957 he sold the house to the present owners. Britton's daughter Jane Ann Rey has recently donated family papers to the California Historical Society.

* Peters, California on Stone, p. 13-14.

9. Major Bibliographical References

See Continuation sheet, Page 3.

UTM NOT VERIFIED
ACREAGE NOT VERIFIED

10. Geographical Data

Acreeage of nominated property 1/4 acre

Quadrangle name San Francisco North

Quadrangle scale 1:24000

UMT References

A

1	0	5	4	7	6	1	0	4	1	1	9	1	0	7	1	7	1	0
Zone			Easting				Northing											

B

Zone		Easting			Northing						

C

Zone		Easting			Northing						

D

Zone		Easting			Northing						

E

Zone		Easting			Northing						

F

Zone		Easting			Northing						

G

Zone		Easting			Northing						

H

Zone		Easting			Northing						

Verbal boundary description and justification

The nominated property occupies Marin County Parcel #60-233-08 and is very roughly 100' x 120' in size. Boundaries are shown on attached Assessor's Parcel Map.

List all states and counties for properties overlapping state or county boundaries

state	n/a	code	county	code

state	code	county	code

11. Form Prepared By

name/title Anne Bloomfield, consultant

organization

date 5 November 1981

street & number 2229 Webster Street

telephone (415) 922-1063

city or town San Francisco,

state California 94115

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

R. M. Eln

title State Historic Preservation Officer

date 2-26-82

For HCRS use only

I hereby certify that this property is included in the National Register

Entered in the
National Register

date

4/22/82

Keeper of the National Register

Attest:

date

Chief of Registration

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Major Bibliographical References

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A. Carlisle & Co. San Francisco: A. Carlisle & Co., 1953.

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Hool & Lockett "Topography of Lot 7-Block 3, Map #4 of Belvedere," May 1958 blueprint in owner's possession.

L., W.E. "Death of the Founder of the Oldest Lithographing Firm in San Francisco," The Inland Printer 27 (Sept. 1901): 894-895.

Palmer & Rey, Pacific States Newspaper Directory, Containing a Carefully prepared list of all the Newspapers and Periodicals published in California, Oregon, Washington, Montana, Nevada, North Dakota, South Dakota, Alaska, Idaho, Wyoming, Arizona, New Mexico, Texas, British Columbia, Utah, Colorado, Iowa, Kansas, Nebraska and Hawaii, 6th edition San Francisco: Palmer & Rey, 1894.

Peters, Harry T. California on Stone Garden City, NY: Doubleday, 1935: 9, 11, 13-14.

Polk, Willis "Residence of V.J.A. Rey," California Architect & Building News, 25: 38 (April 1894)

Polk, Willis "Mission San Jose, near San Antonio, Texas," Architectural News 1:1 (Nov. 1890) p. 8.

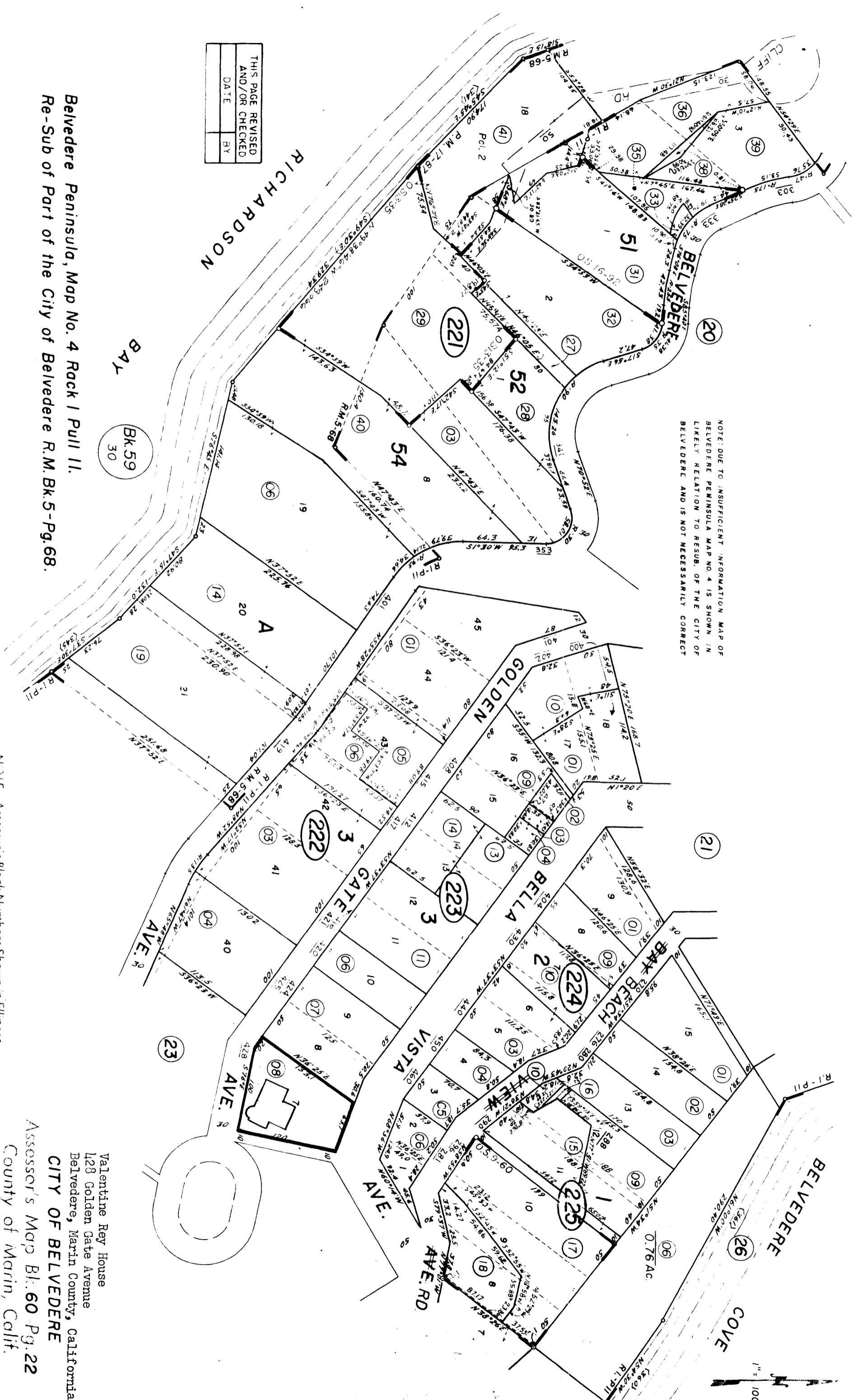
Polk & Polk Cash Book ms at Documents Collection, College of Environmental Design, University of California, Berkeley pp. 1-2.

Rey, Jane Ann. Interview, 15 Oct. 1981.

Souvenir of Marin County, California San Rafael: Marin County Journal, 1 Dec. 1893.

Teather, Louise. Island of Six Names: A History of Belvedere, Marin County, California, 1834-1890 Belvedere-Tiburon: Belvedere-Tiburon Landmarks Society, 1969: 5.

NOTE: DUE TO INSUFFICIENT INFORMATION MAP OF BELVEDERE PENINSULA MAP NO. 4 IS SHOWN IN LIKELY RELATION TO RESUB. OF THE CITY OF BELVEDERE AND IS NOT NECESSARILY CORRECT



THIS PAGE REVISIED AND/OR CHECKED	
DATE	BY

Belvedere Peninsula, Map No. 4 Rock I Pull II.
Re-Sub of Part of the City of Belvedere R.M. Bk. 5 - Pg. 68.

NOTE—Assessor's Block Numbers Shown in Ellipses
Assessor's Parcel Numbers Shown in Circles

Valentine Rey House
128 Golden Gate Avenue
Belvedere, Marin County, California
Assessor's Map Bk. 60 Pg. 22
County of Marin, Calif.
Assessor