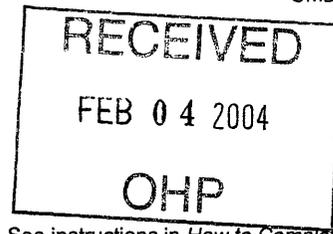
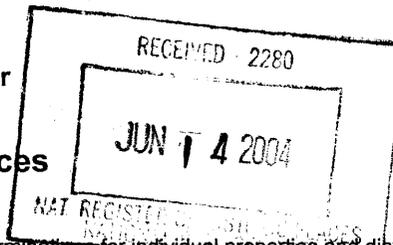


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Brown, John Stanford, House 145758
other names/site number N/A 34-0089

2. Location

street & number 13950 SR 160 not for publication
city or town Walnut, Grove vicinity N/A
state California code CA county Sacramento code 067 zip code 95690

3. State/Federal Agency Certification

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

Stephen D. Mih 6/8/04
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that this property is:
- entered in the National Register
 See continuation sheet.
 - determined eligible for the National Register
 See continuation sheet.
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain): _____

Edson H. Beall
Signature of the Keeper

7/28/04
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

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

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic single dwelling

Current Functions
(Enter categories from instructions)

Domestic single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th & 20th Century Revivals

Tudor Revival Elizabethan Revival

Materials
(Enter categories from instructions)

foundation concrete

roof ceramic tile

walls brick veneer

other

Narrative Description

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

SEE CONTINUATION SHEET SECTION 7, PAGES 1-5

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

- Commerce
- Agriculture
- Architecture
- _____
- _____
- _____
- _____

Period of Significance

1925-1952

Significant Dates

1925

Significant Person

(Complete if Criterion B is marked above)

Brown, John Stanford

Cultural Affiliation

NA

Architect/Builder

Widdowson, Arthur Reginald, Architect

Williams, Frank P. "Squeaky", Builder

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property:

2.59 Acres.

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	630270	4234190	3	---	---	---
2	---	---	---	4	---	---	---

See continuation sheet.

Verbal Boundary Description

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

SEE CONTINUATION SHEET SECTION 10, PAGE 23-24

Boundary Justification

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

SEE CONTINUATION SHEET SECTION 10, Page 25

11. Form Prepared By

name/title Carol Roland

organization Roland-Nawi Associates: Preservation Consultants date February 3, 2004

street & number 4829 Crestwood Way telephone 916 441-6063

city or town Sacramento state CA zip code 95822

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

SECTIONS 7,8,9,10

Maps

ATTACHED

USGS Isleton Quadrangle 7.5 minute series, revised 1903

Sketch map: Site Map of Property

Photographs

7 black and white photographs (2 copies each)

Additional items

Copies of historical photographs

7 color slides

Schematic floor plan

Property Owner

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

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1John Stanford Brown House
Sacramento County

NARRATIVE DESCRIPTION:

The John Stanford Brown House is an imposing, brick, Tudor Revival style residence. U-shape in plan, the central two-story mass of the house is flanked by cross wings on the north and south. The north cross wing is two-story with a connected, single-story, service extension to the rear. The majority of the building is wood frame construction with brick veneer of varying red hue. The building is set on a low, concrete foundation which is partially obscured by front and rear brick terraces and by vegetation. The prominent roof, with intersecting gables and hips, is clad in Gladding McBean tile and is pierced by several multiple flue, brick chimneys. The partially enclosed entry porch, located in the center of the front façade, is covered by a steeply pitched gabled roof. The Palladian porch entry exhibits terra cotta entablature and columns with the interior porch walls, casings and grillwork of the same material. On the lower-story, multiple French doors with full-length sidelights replace the more typical Tudor Revival casement windows. They open out onto the front and rear brick terraces. The house is located on the west side of the Sacramento River across from the town of Walnut Grove. Known as "Orchard Gables," the property encompasses 2 1/2 acres with an estate-like setting. The house sits below and well back from the levee at the end of a sweeping expanse of lawn surrounded by mature vegetation. There is a large, tiled swimming pool at the rear that is contemporary with the house. The house is in excellent condition and has been minimally altered since it was constructed in 1925.

The front (east) façade of the house is symmetrically arranged with a centrally located, finely detailed, enclosed entry porch. The porch occupies the lower-story of a two-and-one-half story front gabled extension. The steeply pitched, elongated gable is the focal piece of the façade. A Palladian entry exemplifies the widespread introduction of Classical or Renaissance details into the otherwise picturesque aesthetic of the Tudor style in the 1920s. The supporting Tuscan columns, the entablature, and the baluster grillwork of the porch side openings are terra cotta, as is the facing of the interior porch walls. The off-white of the terra cotta contrasts strongly with the red brick cladding of the walls, drawing the eye to the entry. The terra cotta was fabricated by Gladding McBean, one of the country's premier manufacturers of architectural terra cotta in the 1920s and 30s. The low stair leading up to the porch is brick, while the floor of the porch interior is covered with Batchelder pavers.¹ The entry door is four panel oak with two leaded lights.

¹ Batchelder-Wilson Company. *Batchelder Pavers: a Catalogue of Tiles and Pavement Designs* (Los Angeles: Batchelder-Wilson, 1927, p 315. The tiles are from the company's brown range of colorations, design No. 774 with a greenish-blue border.

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John Stanford Brown House
Sacramento County

Fenestration extends across the lower and upper stories in an asymmetrical arrangement. On the lower-story French doors with arched, fixed transoms and side lights serve as windows along the principal façade. Both French doors and sidelights consist of ten-light panels. The French doors open out onto a brick terrace providing a seamless transition between interior and exterior, as well as excellent ventilation. Upper-story windows are varyingly twelve and twenty-four light metal casement, with the smaller windows predominating. They are aligned directly beneath the eaves. The upper windows are accented with louvered shutters.

The principal roof is side hipped, presenting a wide expanse of roof surface along the front of the house. The eaves are closely clipped on the main block of the house. At the front ends of both the south and north cross wings the roof sweeps down to the first story level, one of several examples of the use of uneven eaves in the design. These roof extensions are punctuated with shed roof dormers, each with a single nine-light casement window. The roof is composed of medium and small "Berkeley" tile manufactured by Gladding McBean, laid 11" to the weather.² The tiles vary in coloration in a palette of reds, browns and tans that closely match the coloration of the brick work and the Batchelder pavers.

The north cross wing consists of a two-story portion that is consistent in style and massing with the front façade and on the interior contains family living space. Lower-story windows are vertically emphasized metal casement, while the upper story fenestration consists of two large, horizontally emphasized, eight-light casements separated by a small bathroom window. The tiled roof hip is pierced by a tall, multi-flue, brick chimney with an incised pattern and corbelled top.

Behind and slightly to the north of two-story portion of the cross wing is a connected, single-story extension which contains the garage, servant quarter, and pool dressing rooms. This single story extension is cruciform in plan, with the central cross wing occupied by a two-car garage. The extension's low massing is emphasized by the long slope of the tile roof. An exterior, arcaded walkway acts as a partially enclosed porch over the kitchen entry. The garage entry is framed by a steeply pitched cross gable with a long exaggerated slope, similar in concept to the front entry gable. The original garage doors have been replaced by a modern roll-up double door. The service wing exhibits a preference for picturesque detail that distinguishes it from the more classicized front and rear facades of the main house. Most prominent among these picturesque elements is the half-timbered garage gable with a curved tile edging, a device often used in Tudor architecture to suggest thatching. Stepped gables at the rear of the garage are

² A.R Widdowson, "Specifications for the Construction of a Residence for John S Brown at Walnut Grove-California." Typescript in the possession of the current owner of the house.

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John Stanford Brown House
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similarly edged, while at the side of the garage the roof slopes down to within four feet of the ground in an effect sometimes referred to as a "cat slide." The plank doors to the pool dressing rooms, with their wrought iron hardware, also add to the rusticated effect. Fenestration consists of six-light metal casements set in wooden frames inserted just under the eaves. Stylistically the service wing incorporates many elements that might be described as "Cotswold," a Tudor sub-type based more on the vernacular English cottage than the manor house.³ In this case, the less formal treatment of the exterior seems to reflect the utilitarian interior functions, as well as its separation from the part of the house occupied by the owner and his family.

The rear façade of the main house mirrors the organization and materials of the front façade. A low brick terrace spans the distance between the two end wings, visually uniting them and providing a transition between the house and the lawn and swimming pool. Rear lower-story fenestration is replaced by repeated French doors extending across the rear and side façades. The doors on the primary rear façade are of the same design as those on the front with multi-light glazing, sidelights, and fixed, arched transoms. Like the front French doors, these permit easy movement between indoors and outdoors and facilitate ventilation. "Delta breezes" blowing off the San Francisco Bay in the late afternoon and evening provide welcome relief from the area's scorching summer heat, an environmental consideration that may have influenced the architect's design. The French doors that open onto the terrace from the side wings are eight-light without transoms or sidelights. Upper-story bedroom windows are vertically emphasized, eight-light casements with louvered shutters. On the north side of the rear façade a large, arched casement window with patterned leaded glazing opens into the two-story entry foyer and interior stair. A wrought iron decorative balcony is set just below the sill of this window. Directly beneath the balcony is a small, inset door that opens into a back hall to the servant's stair and the kitchen. This may have been designed to allow bathers using the pool to enter the house without passing through the more formal public spaces in the interior.

The south, single-story cross wing is constructed of brick masonry. The large room contained within its envelope is described in the construction specifications as a "Sun Room." The wing is surmounted by a side gabled and hipped tile roof with the rear gable end exhibiting a rolled finish similar to that found on the north wing extension. A long, shed roof dormer occupies the central portion of the south roof slope. This dormer, like the two on the front façade, is finished with stucco. Fenestration consists of ribbons of full-length, ten-light window panel; the central panel hinged to open. Three separate ribbons are spaced along the south façade, with one on the east façade. On the west gable end wall the original full-length window was replaced in the

³ Gavin Edward Townsend, "The Tudor House in America: 1890-1930." Unpublished Ph.D. Thesis, University of California, Santa Barbara, 1986.

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John Stanford Brown House
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1950's with a tripartite, horizontally emphasized fixed window.⁴ The sun room full-length windows repeat the design of the French doors, but they are trimmed with sills and not intended for ingress and egress. The dormer has three, symmetrically arranged small casement windows. On the interior the sun room is finished with a Batchelder pavers and two Batchelder fountains inset into the south wall, one with a bird and one with a fish motif.⁵

The interior of the house has an open plan in which the major lower-story rooms open into one another, with a clear sight-line through the dining room, entry foyer and living room. The central, two-story entry foyer houses a dramatic curved stair, with the formal living room and dining-room opening to either side through double-wide entries. The living room occupies the full width of the south wing with French doors opening onto both the front and rear terraces. A massive fireplace with a Batchelder mantle occupies the center of the south wall with doors on either side leading to the sun porch. While the scale and proportion of the room and the decorative mantel suggest formality, the openness and integration with the exterior terraces counters this with a quality of light and ventilation that is responsive to the California environment and the country life. In addition to the dining room, the north wing includes a paneled library located to the rear of the dining room and accessed off the foyer.. A small breakfast room north of the dining room opens into both that room and the adjacent butler's pantry and kitchen. The upper-story contains the bedrooms with a master suite and bath, as well as a nursery on the south side of the stair hall and several smaller bedrooms and a bath to the north. A servants' stair accesses the kitchen from this hall.

The house is set on a large lot below the Sacramento River levee. A sweeping expanse of lawn extends from the house in both the front and rear, with the perimeters of property enclosed by a, mature landscape trees including Lombardi poplar, pine, fir and redwoods. Formal boxed hedges define the outer edge of the front terrace. Historically, Deodar cedars framed the Palladian entry, but these have been removed. During the Brown residency, 1925-1955, formal garden beds were maintained along the front box hedge and in the rear of the house. The original formal garden beds were removed in the 1950s. The second owners, the Mosers, consulted with landscape architect, Thomas Church, a family friend, who provided advice, although no formal design plan,

⁴ Nancy Moser (owner of the John Stanford Brown House 1955-1993), personal communication, October 4, 2003.. There is a shadow of the previous window left by the brick infill.

⁵ Batchelder-Wilson Company, *Batchelder Tiles: A Catalogue of Hand Made Tiles*, (New York: Batchelder-Wilson), 1923. The bird pattern tile is similar in design to tile number 97, 18; Batchelder-Wilson Company, *Batchelder Tiles: Catalogue of Designs for Fountains*, (Los Angeles: Batchelder-Wilson), 1924. The fish motif is Batchelder design No. 431. The fountains themselves appear to be a variation on the F series exhibited in this catalogue.

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John Stanford Brown House
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to simplify the landscape and reduce its maintenance needs.⁶ At the rear of the yard is a large, rectangular swimming pool that was constructed at the same time as the house. The pool is lined with Gladding McBean tile and has a surround of incised geometric patterned tile. The pool is a contributing structure. In addition, two later, non-contributing, structures are located in the rear yard. One, a screened lanai, constructed in the 1950s, is located northwest of the pool. The other, a six-sided, tile roofed gazebo and fountain were added to the north end of the yard circa 1980s. A large circular drive is found on the north side of the house which provides access to the garage and a large parking area for visitors. The configuration of the drive was altered in the 1990's.

⁶ Nancy Moser, personal communication.

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John Stanford Brown House
Sacramento County

STATEMENT OF SIGNIFICANCE: CRITERION B: PERSONS

The John Stanford Brown House, built in 1925, is important for its association with the founder of the Bank of Alex Brown and the principal of the Alex Brown Company, a loosely organized partnership that managed the Brown family's varied business and agricultural interests in the Sacramento delta, centering in the town of Walnut Grove. From the 1900s until his death in 1952, John Stanford was a major figure in the financial and business life of Walnut Grove and the broader Sacramento delta region. He not only managed the extensive Brown family businesses and land holdings, but through these interests played a central role in fostering the economic prosperity of the community. Although the Bank of Alex Brown bears the name of his father, it was John Stanford who provided the leadership to establish a bank, giving legitimacy and stability to the informal money handling and lending that his merchant father had carried out from the back room of his general merchandise store. The bank, the only financial institution in the Delta, was central in serving the needs of the local agricultural community, white land-owners and ranchers, as well as the substantial Asian population of laborers and tenant farmers. At a time when anti-Asian prejudice ran high in California, John Stanford Brown provided not only a secure repository for Japanese and Chinese farmers' money, but, also financially backed a number of Asian business enterprises. The Brown asparagus business, the largest in the Delta region, shipped spring crops to the eastern restaurant market, an important source of local capital, underpinning year around prosperity in an area where most other farm income was generated in the late summer and fall. During his life time, John Stanford, as head of the Alex Brown Company, also oversaw the Walnut Grove Hotel, built the local movie theater (the only one in the delta), and headed the local electrical power company.

John Stanford managed the Brown family interests, not only to increase his own wealth, but to support an extended network of family members, particularly the children of his deceased siblings. Included among the various holdings were approximately 1200 acres of land on Tyler and Grand Islands, collectively known as the "Walnut Grove Ranch, several thousand acres of leased agricultural land in the Stockton area, a 6000 acre cattle ranch in Stony Creek Valley near Colusa, a number of commercial and residential properties in the town of Walnut Grove, an asparagus packing house, and the electric company that supplied the town and surrounding area.¹ John Stanford Brown lived in the house at 13950 State Route 160 from shortly after the time he succeeded his father as president of the Bank of Alex Brown and assumed leadership of the

¹ Walker Reed. ed. History of Sacramento County, California with Biographical Sketches, (Los Angeles: Historic Record Company), 1923 , 306-309.; Unattributed newspaper article, "Walnut Grove History Tied to Brown Family," n.d., in the clipping file of the Delta River Historical Society; Walnut Grove.; *Sacramento Union*, March 14, 1937, 9-10; Arthur Brown (grandson of Arthur Brown, John Stanford's brother and business associate), personal communication November 10, 2003 and Dec 4, 2003.

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John Stanford Brown House
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family's delta interests until his death in 1952. His residence in the house corresponds with the period of his greatest importance as a business leader in Walnut Grove and the Sacramento delta region and best exemplifies his dominant economic position in the community.

Alex Brown settled in Walnut Grove in 1879 with his widowed mother who purchased the Walnut Grove Hotel. Alex established a butcher shop, followed by a general merchandise store and began purchasing agricultural land. Brown's entrepreneurship is largely credited for transforming Walnut Grove from one of several small ferry landings along the Sacramento River, to a primary supply and shipping point for the surrounding agricultural area. This important role was recognized in 1990 when the Walnut Grove Commercial/ Residential Historic District was placed on the National Register of Historic Places, in part because of its association with Alex Brown.²

Alex Brown and his wife, Kate Stanford, a second cousin of Leland Stanford, had six children of whom John Stanford, born in 1873, was the eldest. One of the children died in infancy, another three, the younger brothers, Frank, Alex, and a sister, Helen, died in early adulthood. The two older sons, John and Arthur were brought into the management of their father's multiple businesses in their late teens and early twenties. Apparently it was Alex Brown's intent to share his wealth and influence in the delta region among his closely knit family and to ensure the continuation of the many profitable businesses which he had established. As the Sacramento County history in 1923 put it: "Mr. Brown is a great "homebody" and associated all of his family with him, in some capacity or other until their demise, giving each the best and most promising berth at his command..."³ Due to the early deaths of his siblings, John Stanford assumed the dominant role in managing the family's fortunes. In addition to founding and operating the bank, he assumed its presidency and that of the Alex Brown Company, the family holding company, following his father's death in 1923. Arthur, a few years younger than John, oversaw the operations of the agricultural and ranching interests which involved extensive tenant farming arrangements.⁴

The Bank of Alex Brown was incorporated in 1913. It was John who "conceived the idea of founding the bank after farmers, laborers and others in the delta had established a practice of

² National Register of Historical Places Nomination, "Walnut Grove Commercial/Residential Historic District, Sacramento County, California," 1990. On file Central Records, California Department of Parks and Recreation, Sacramento.

³Reed, 309.

⁴ Sacramento Union, March 14, 1937, .9; Unattributed newspaper article in clipping file, Sacramento River Delta Historical Society; [History of Sacramento County,] 309; Arthur Brown, personal communication.

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depositing large sums of money in the [general merchandise] store.”⁵ . According to Arthur Brown, the great-grandson of Alex Brown, the bank was John’s idea and took shape under his direction. Alex provided the capital and was titular president of the board, but was never really involved in operations.⁶ Alex Brown had become a Wells Fargo agent in 1883, handling the shipment of merchandise and money in and out of the delta region. John began the practice of using bank drafts to eliminate the costly handling of gold coins and provided an important source of currency in an area that until the 1920s was quite isolated, primarily accessible by ferries and barges that plied the Sacramento River and its tributaries.⁷

From its formal incorporation in 1913 until the 1970s the bank remained entirely owned and operated by members of the Brown family.⁸ Under John’s leadership, the board consisted of his father, his brothers, Arthur and Alex, and his sister, Helen [Brown] Durbin.⁹ In 1918 an imposing bank building was constructed along the River Road in Walnut Grove, one of three Greek Revival buildings in the Sacramento delta, and now listed in the National Register. The bank’s business was principally agricultural, providing banking services and lending to local delta farmers. Arthur Brown estimates that 90% of the banks business was agriculturally oriented, involving credit and lending and land purchases.¹⁰ In 1952, when John Stanford died, the Sacramento Bee noted that: “[The Bank of Alex Brown] is one of the few family owned institutions of its kind remaining. It serves the entire delta area and is the only bank between Sacramento and Rio Vista.”¹¹ Although the bank lost money during the depression, under John’s management, it remained solvent, in part due to its long-time relationship with Wells Fargo which supplied cash to meet the demands of depositors during a run on the bank’s reserves.

The family ownership of the bank allowed for discretion in their dealings with the local community. Throughout its early history, the majority of Walnut Grove’s population was

⁵ Sacramento Bee, February 26, 1952, 1.

⁶ Arthur Brown, personal communication.

⁷ Unattributed newspaper article clipping file, Sacramento River Delta Historical Society; Arthur Brown personal communication.

⁸ John remained president of the Bank until his death in 1952, after which his brother Arthur assumed leadership, followed by his son, Myron.

⁹ Articles of Incorporation of Bank of Alex Brown, filed July 30, 1913, on file Office of the Secretary of State, Sacramento, California. Alex died of influenza in 1918 and Helen died circa 1920s. They were not replaced on the Board of Directors until much later, leaving the bank principally in the hands of John Stanford and Arthur Brown.

¹⁰ Nancy Moser (owner of the John Stanford Brown House 1955-1993), personal communication, October 3, 2003. Ms. Moser concurred with Arthur Brown’s assessment that the bank mainly dealt with the local agricultural community.

¹¹ Sacramento Bee, February 26, 1952, 1.

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John Stanford Brown House
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Chinese and Japanese.¹² In addition to providing local banking to the Anglo-European farmers of the delta, the bank provided financial services to many of the Asian tenant farmers in the area and loaned money for the establishment of businesses in the large Japanese and Chinese communities in Walnut Grove, and the Chinese community in Locke. In 1915, following a severe fire that destroyed part of the Chinatown in Walnut Grove, the Browns offered land to the north for rebuilding, themselves constructing a building capable of housing fourteen businesses on part of the town property owned and managed by the Alex Brown holding company.¹³ Under the Alien Land Act (1913) the Chinese could own property (buildings) but not land. The Browns, Alex, and later John Stanford and Arthur, also provided important economic assistance to individuals to acquire farm land and to establish stores and other businesses. Arthur Brown recalls that the economic support provided by John Stanford and his grandfather, Arthur, was prompted by a strong feeling of respect for the abilities and entrepreneurship of a number of individuals in the Asian community.¹⁴ The availability of bank drafts, as a result of John's financial innovations, facilitated the transfer of funds from Asian workers and merchants to family and relatives in China and Japan.

From the teens through the 1930s the principal crop grown on the Browns' delta land was asparagus. Introduced into the delta in the 1880s, but not widely grown until after 1910, asparagus was the most profitable vegetable crop that could be grown.¹⁵ Arthur Brown recalls his father telling him that it went for as much as \$.25 a spear in eastern restaurants. The Alex Brown Company shipped most of its early crop to the restaurants market through the commission merchants E.A. Myers, with such destinations as Del Monico's and the Waldorf Astoria.¹⁶ This early seasonal influx of money provided an important income stream, stabilizing a local and regional economy where most other crops did not yield cash until late summer or fall.¹⁷ In the 1920s the Browns were the largest individual shippers of asparagus in California.¹⁸ In 1922, a company packing shed was established in Walnut Grove near the Sacramento Southern railroad

¹² National Register of Historic Places Nomination, "Walnut Grove Commercial /Residential Historic District." Assessment roles for 1914 list ninety-six people of Asian origin and only sixteen non-Asians

¹³ Ibid.

¹⁴ Arthur Brown personal communication.

¹⁵ John Thompson, "The Settlement Geography of the Sacramento-San Joaquin Delta, California. Unpublished Ph.D. thesis, Stanford University, 1957, 339

¹⁶ Reed, .309

¹⁷ Arthur Brown.

¹⁸ Reed, 306

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John Stanford Brown House
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tracks which facilitated operations.¹⁹ The asparagus was packed under the brand name "Aristo," derived from a favorite sulky racing horse.²⁰

Under John Stanford's leadership the Alex Brown Company continued to own and operate a number of businesses in town including the Alex Brown General Store, the Walnut Grove Theater (constructed in 1920), and the Walnut Grove Hotel. The original hotel, a wooden building that had been purchased by Alex Brown's mother in 1880, was replaced in 1918 by a more modern building designed in the Tudor Revival style.²¹ The Alex Brown Electric Company provided electric power, purchased from PG&E, to the town of Walnut Grove and south to Ryde until 1974.²²

In 1925 John Stanford purchased a 2 1/2 acre lot fronting on the west side of the Sacramento River. The lot was subdivided out of a 125 acre parcel owned by A.T. Reynolds, largely devoted to fruit trees.²³ In 1925 he hired Sacramento architect, Arthur Widdowson, to design a house on this parcel for himself and his first wife, Florence. Until that time, John had resided in on the east side of the river, north of town in a relatively modest house.

A bridge connecting the two sides of the town was completed in 1913. By the 1920s development had begun on the west side of the river with John Stanford being the first to build a substantial new home, much larger and more fashionable than anything which had been constructed in Walnut Grove previously. The house was an acknowledgment of his status as the president of the bank, and a highly successful businessman who had inherited the mantle of his father as the guardian and manager of the family's financial and property interests. The house symbolized to the community the importance of the Brown business and agricultural interests in the economy of the delta region. The house, with its swimming pool, a luxury in that period, was the acknowledged center of an extended family life and a community social center.²⁴ John Stanford's second wife, Zella McCreary, whom he married in 1930, was well-known as a hostess, as well as for her formal gardens, maintained by full-time gardeners, and for her civic involvement.

¹⁹ Jeff Gillenkirk and James Matlow, *Bitter Melon: Stories of the Last Rural Chinese Town in America*. (Seattle: University of Washington Press), 1987, 23.

²⁰ Arthur Brown.

²¹ One of the few buildings in Walnut Grove associated with the Browns that has not survived. The hotel burned down in 1969.

²² San Francisco Chronicle, March 4, 1974, .4.

²³ Sacramento County Assessor, Map Book, Vol.1, T5NR4E, 1919 and 1925. In the collection of the Sacramento City Museum and Archives.

²⁴ , Arthur Brown; Nancy Moser personal communications.

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Shortly after John Stanford constructed his home, his brother, Arthur also employed Widdowson to design a smaller Tudor house on the west river for his son Myron. In 1930, John Stanford built a house adjoining his for his adult son, Stanford. On the north side of his property, his sister Helen Durbin built a stately Colonial Revival. Together this enclave of Brown family houses constituted what the Sacramento Bee termed: "some of the most expansive and expensive homes in northern California." The Bee continued that "In addition to being spacious, they are surrounded by beautifully landscaped grounds and, riding along the levee, it is possible for travelers to look down in front yards that would do justice to estates pictured in the movies."²⁵ Of the five houses referred to here (four of which belonged to members of the Brown family), the John Stanford Brown house is the largest, most elaborately detailed and the one best preserved in its original setting.²⁶

While the Alex Brown Commercial District, on the east side of the river, is significant for its association with Alex Brown and the 19th-century development of Walnut Grove, the Tudor style mansion on the west side of the river, constructed by John Stanford Brown, is significant for its association with the John Stanford Brown's economic leadership in the delta region and the important role he played in sustaining Walnut Grove's position as the commercial and financial center of the region. In addition to their dominance both in finance and agriculture, the Browns continued not only to retain, but to expand Walnut Grove, with the construction of the new Hotel and movie theater. From the founding of the bank in 1913 to his death in 1952 John Stanford's career was directed toward consolidating and expanding on the economic foundation laid by his pioneer father. He created in the 20th century what the San Francisco Chronicle characterized as "the Brown family financial empire."²⁷

²⁵ Sacramento Bee, March 14, 1937, 10.

²⁶ The Stanford Brown house has been partially obscured due to the subdivision of the large lot and more recent construction. There has also been additional construction on the Durbin house lot. The Myron Brown house has a large addition on the south side.

²⁷ San Francisco Chronicle, March 4, 1974, 4.

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STATEMENT OF SIGNIFICANCE CRITERION C: DESIGN AND CONSTRUCTION

The John Stanford Brown House is an excellent example of Tudor Revival style architecture popular in the period 1920-1935. In its physical design and execution the building embodies the distinctive characteristics of the Tudor Revival style, combining elements of the formal Jacobethan subtype with more rusticated aspects of the vernacular Elizabethan/Cotwold cottage. The mixture of formal and vernacular resulted in a residence particularly well-adapted to its California setting and environment. Designed by Arthur Reginald Widdowson, a prominent Sacramento "society" architect who designed a number of revival style residences in the area, it was constructed by Frank P. "Squeaky" Williams, a noted Sacramento builder associated with carefully executed, well-crafted Tudor style buildings.

Background and Context: Tudor Style

Gavin Townsend's 1986 Ph.D dissertation, "The Tudor House in America: 1890-1930," provides the most detailed study to date of the style that had its beginnings in the work of English architects Richard Pococke and Thomas Gray in the late 18th and early 19th centuries.¹ British architects of the early 1800s found the characteristic gables, pinnacles, pendants, parapets and carvings of Tudor buildings particularly well suited to the informality of the picturesque landscape. The extensive literature documenting the architecture of the reigns of Elizabeth I and James I, works such as T.F. Hunt's *Exemplars of Tudor Architecture Adapted to Modern Habitations* (1830), as well as British Tudor revivals constructed in the period 1830-1860 provided important precedents for designers and builders who introduced and popularized the style in America.

Townsend credits Alexander Jackson Davis with introducing the English picturesque to America, citing his use of an asymmetrical plan, bay windows and clustered chimney stacks in "Glen Ellen," the Baltimore residence he designed for the merchant, Robert Gillmore in 1833 as the first evidence of a "Tudoresque" influence.² Andrew Jackson Downing, Davis' colleague, popularized the use of these Tudor motifs in his widely circulated books such as *Architecture of Country Houses* (1850) and *Cottage Residences* (1842). During this same period Marriot Field's *Rural Architecture* (1857) represented the Tudor style in its more historically accurate form with patterns drawn directly from Elizabethan examples.³

¹Gaven Edward Townscend, "The Tudor House in American 1890-1930." Unpublished Ph.D. thesis, University of California, Santa Barbara, 1986, 18.

² Ibid. 40

³ Ibid. 45

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It was not until the 1890s, as a larger number of Americans began to undertake more formal, institutionalized architectural training, that the interest in archeologically correct Tudor adaptations became wide-spread. One of the outcomes of formal training was the exposure of many young architects directly to European, particularly British, architectural models through travel and study. The vogue of published travel sketchbooks filled with impressionistic drawings, photographs and measured plans executed in the field became pronounced in the teens and accelerated throughout the 1920s. Published by houses, such as Architectural Books in New York, and The Studio in London, these volumes exposed even those who did not go abroad to a wide array of carefully documented high style and vernacular models, often with attention to regional variations.

For high style Tudor architecture, two of the most influential titles were John Alfred Gotch's *Architecture of Renaissance England* (1891) and his *Early Renaissance Architecture in England* (1901). Marcus Whiffen observed that Gotch and the array of English "architect-antiquaries" of his generation facilitated "... 'that strictness as to detail' which the spirit of the times ... demanded even in buildings in which cheerfulness was aimed at."⁴

In the hand of architects such as Robert Swain Peabody, T. Henry Randall, John Russell Pope and Bertram Grosvenor Goodhue, the full Tudor vocabulary began to be employed in an integrated fashion that reflected a strong understanding of precedent and tradition. In high style buildings this included the use of classical motifs that derived from Renaissance manor houses, and in more modest residences the development of faux treatments, such as half-timbering and brick veneer, employed in a visually, if not structurally, authentic manner. The work of many of these American architects began to be featured in professional publications, such as the *American Architect*, *Architectural Record*, and on the west coast, the *Architect and Engineer*. Popular magazines, such as *House and Garden* and *Sunset*, provided yet another source of inspiration. By the 1920s there were several well publicized Tudor themed subdivisions such as Frederick Law Omsted, Jr. and Grosvenor Atterburys' Forest Hills Gardens in New York and in Chestnut Hill in Philadelphia with the Cotswold adaptations produced by Herman Duhring, Edmund Golchrist, and Robert McGoodwin⁵. The latter community helped to promote interpretations of the Tudor style incorporating local materials, such as Pennsylvania fieldstone and lime patterned in imitation of English masonry materials.

⁴ Marus Whiffen, *American Architecture since 1780: A Guide to Styles*, (Cambridge: MIT Press), 1969, 181.

⁵ Lee Goff and Paul Rocheleau, *Tudor Style: Tudor Revival Houses in America from 1890 to the Present* (New York: Universe Publishing), 2002.

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Despite the considerable documentation and attention to precedent, only a few residences, such as Robert Swain Peabody's Perceval House (1904), modeled directly on Charlecote Hall, in Warwickshire, represented direct imitation. As architectural historian, Alan Gowans points out, most American "Tudors" are the result of more or less artful borrowing of forms and architectural elements, combined to produce an overall or generalized effect of medieval origin.⁶ Gowans suggests that the style is most clearly recognized through the aggregation of major character defining elements including wall patterning derived from the use of masonry materials and faux half timbering, massive, prominent and elaborated chimneys, high peaked roofs, sloping gables, varied eave lines, and fenestration involving small panes, often with leaded mullions.⁷ To this list, Virginia and Lee McAlester add only cast stone trim and the integration of multiple materials as essential elements.⁸

If the appearance of exterior authenticity was a consistent concern of American practitioners of the Tudor Revival style, they largely eschewed any attempt to recreate the interior organization of the 16th century manor house, centered, as it was, around a great hall and enclosed court. Rather, they continued to emphasize considerations of openness that had been pioneered in the Arts and Crafts movement. As Townsend observes, most American architects valued plans that were open and airy, allowing for efficient circulation and reducing the need for household help.⁹ Extra large openings between rooms, a common feature of Tudor Revival interiors, especially in larger homes, reflected these priorities. In servantless or near servantless households, privacy was less of a consideration, with view lines from one room through another not uncommon. The asymmetrical organization of the Tudor home allowed architects to tuck special use rooms into their plans without the constraints enforced by Colonial and Georgian symmetrical ground plans. Tudor plans were easily adapted to the incorporation of porches, studios and garages.¹⁰ It also allowed designers to employ wings no more than a single room wide. This preference for open and rambling plans, as Townsend points out, also resulted from changes in the technology of heating which allowed heat from a central source to be circulated to all the rooms of the house.¹¹

Local Context:

⁶ Ibid.

⁷ Ibid.

⁸ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred Knopf), 358.

⁹ Townsend, 173.

¹⁰ Ibid.

¹¹ Ibid.

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The extensive literature of Tudor architecture was widely available in California, especially in Sacramento. The State Library boasted no less than fifty titles on Tudor architecture which it acquired in the 1930s. These included the seminal works of Gotch.¹² The city library in 1927 offered a public exhibit on revival styles that included Sydney Jone's *Village Homes of England*.¹³ Professional publications did a great deal to familiarize local and regional architects with the work of their peers. The *Architect and Engineer* featured Tudor designs by Meyer and Johnson in Alameda, and Norenby and Johnson and Arthur Heineman in Los Angeles in its 1920-25 publications, articles that Widdowson, whose work appeared in the same journal, was no doubt familiar with.¹⁴

While the small farming communities of the Delta region, including Walnut Grove, did not experience much growth in the 1920s, Sacramento, the closest major city, underwent significant expansion in both population and residential development. In 1911 the city annexed a substantial amount of land to the south and east of the original Sutter grant, areas that were rapidly subdivided and built up with new homes. The earliest of these developments tended to favor craftsman bungalow architecture, but by the late teens and early 1920s a definite shift toward period revival styles is readily discernable. Most of the residential construction was modest in size, aimed at a middle class buyer, but several subdivisions devoted one or more streets to larger and more prestigious homes. This was true in Land Park and Curtis Park, south of the city, and, most notably, east of the downtown, in the Wright and Kimbrough Tract #24 development, referred to locally as the "Fabulous 40's." In these exclusive areas a number of substantial, architect-designed, Tudor style houses were constructed, including examples by Widdowson, and Dean and Dean, the most prolific local architectural firm of the period. Widdowson and Charles Dean had been colleagues during the teens at the State Architect's Office. The Deans' restrained Tudor style Royal Miller house and Pollack House (later the residence of Governor Ronald Reagan) were also given state-wide exposure in the *Architect and Engineer*.¹⁵

Although the delta remained aloof to this kind of organized development, it was, from the late 19th century an area of marked agricultural prosperity producing both orchard and field crops with high market value. This prosperity was manifested in the construction of a number of large,

¹² Bibliographic search California State Library records. Many of these books still retain their original book plates and check out slips dating to the 1920s.

¹³ Sacramento Bee. April 28, 1927, A2..

¹⁴ *Architect and Engineer*, May 1922, 79; November 1925, 91-95; April 1924, 96. Widdowson's work appeared in the *Architect and Engineer*, April, 1926 which featured the Hornstein house and the Johnson house, both in Sacramento.

¹⁵ "The Architecture of Dean and Dean, Sacramento," *Architect and Engineer*, June 1927.

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outstanding farm or ranch homes strung along the river between Sacramento and Walnut Grove. Ranging in style from Victorian Italianate to Arts and Crafts, these homes provided a clear precedent for the construction of fashionable, high style homes in an agricultural setting. In this regard, John Stanford Brown was carrying on an established delta tradition, embodying financial success in a fine home along the river. He was the first to utilize the Tudor style in this locale. Two of the later Brown family houses built on the west river also were Tudor (Myron Brown House, Jack Herbert Brown House), however, they are smaller, less detailed, and in the case of the Myron Brown house, suffer modern additions. The John Stanford Brown house remains the principal example of its style type in the Delta region.

Architects and Builders

Arthur Reginald Widdowson was a Sacramento architect who practiced privately from 1924-1930, specializing in residential commissions for wealthy clients.¹⁶ Widdowson was trained in the San Francisco City Architect's office, joining the State Department of Engineering, which included the Bureau of Architecture (now the Office of the State Architect), in Sacramento shortly after he received his architect's license in 1911.¹⁷ During his tenure with the State Architect (1912-1920) Widdowson gained a familiarity with the Tudor Style, designing both the Recreation Hall and Day Buildings at Napa State Hospital in this style in 1913.¹⁸ In his residential practice, in addition to the John Stanford Brown and Myron Brown houses in the delta, Widdowson designed three notable Tudor style residences in Sacramento. The Johnson house, built for Carl Johnson, the vice-president of the North Sacramento Land Company which owned and developed much of the Del Paso Heights area, was featured in the *Architect and Engineer* in 1926. A large brick, multi-gabled house with bay windows, it brackets and dominates the north end of the Woodlake subdivision; its large rear and side lots now designated as a nature preserve. In 1927 he designed the Francis Carnie house, a fourteen room mansion executed in stucco with half timbering (now removed) fronting on Land Park. Both of these imposing homes exhibit the same formal and restrained interpretation of the Tudor style as the Brown House. Widdowson's own, somewhat more modest home, in Wright and Kimbrough Tract #24, employed a strong reliance on the cottage subtype of the Tudor with extended eaves and a half timbered overhanging upper-story gable. A single example of Italianate Revival, also in Tract #24 and featured in the *Architect and Engineer*, demonstrates

¹⁶ Death Notice, *Architect and Engineer*, April 1930, 104.

¹⁷ Bureau of Public Administration of University of California, *California State Government: An Outline of Its Administrative Organization from 1850-1936* (Sacramento: Supervisor of Documents), 1936; "Index to Architects, 1901-1929" on file California State Archives, Sacramento, California.

¹⁸ "Architectural Drawings Napa State Hospital." On file California Department of General Services, Plan Vault, Sacramento, California.

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his firm grasp of other period styles, as does his design of the Workers' Cottages at the Mediterranean Revival style Norwalk State Hospital earlier in his career.¹⁹

Although his oeuvre is small, attributable to his sudden death at 51, only six years after establishing his own practice, Widdowson's work shows a mature understanding of both high style and vernacular Tudor precedents.²⁰ In houses such as the John Stanford Brown and Carnie residences he used massing and form, combined with restrained detail to convey the status and prestige of his clients, avoiding the hyperbole of gables, bays and timbering that has drawn the perjorative appellation of "stockbroker Tudor" to many of the larger examples of this style.²¹ Widdowson was an active member of the AIA and participated in its small Sacramento chapter. He was professionally respected within the architectural community and was sought after by the city's elite. He, however, is less well known than his Sacramento professional contemporaries, Charles Dean and Leonard Stark, and the contractor-designer, Frank Williams with whom he worked on the John Brown house. This is in large part due to his short career in private practice.

The builder of the Brown house, Frank P. "Squeaky" Williams, in contrast to Widdowson, enjoyed a long career spanning from the 1910s to the 1950s, which included the design and construction of hundreds of houses.²² Best known for his work in the 1920s and 30s, his early developments were designed in the European and American Revival Styles popular in the 1920's. Williams was conversant in all of the variations within this genre and designed homes in English and Norman Cottage, Mediterranean, and Monterey Revival styles. Although he worked in all the popular styles of the period, he demonstrated a partiality for English and Norman designs, perhaps because they provided wide latitude for the elaborate masonry treatments and whimsical detailing that are a signature feature of his work. By the 1920s Williams was a well known figure in Sacramento who wrote for the Sacramento Bee and whose work was often pictured in its pages. Williams work in the 1920s-30s includes the Riverside Terrace (1926), St. Francis Oaks (1928), Land Drive Terrace (1930) tracts, and the prestige subdivision, Sierra Oaks (1932)

¹⁹ "Elevations for Worker's Cottage, Norwalk State Hospital," Department of General Services, Plan Vault.

²⁰ Jeannette Brown Gorham (daughter of John Stanford Brown and his second wife, Zella) personal communication with Rusty Arieas, June, 2003. Widdowson's obituary refers to a long illness, however, Jeannette, who lived with the Widdowson family while she attended high school in Sacramento, recalls that he died suddenly of an asthma attack.

²¹ Gowans, 186.

²² There is no systematic survey of Williams' work. The number of residences that he designed and/or built can only be estimated. It is known that he was directly involved with the development of at least nine subdivisions of varying sizes. In all of these he personally built between 25-50% of the homes, selling the remainder of the lots to other contractor/builders. A strong advocate of design control, he usually imposed some type of personal approval of design over the work of others.

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in which he designed all but one of the several revival style homes for leading members of Sacramento's business elite. The Chris Jones house in this grouping was used by Gladding McBean to advertise its specialty "Cotswold" tile in national architectural publications.

Williams' success as a builder resulted not only from his considerable design and construction skills, but also from a combination of civic involvement, forceful personality and a talent for self promotion. Williams was characterized as a "progressive builder," championing many of the reforms of the 1920s that were intended to increase and stabilize residential housing markets. Williams traveled widely in Europe for "purposes of architectural study," and, according to his family, he sketched and painted extensively on these trips, as well as collected antiques and art.²³ His colorful personality, combined with the distinctive character and the sheer volume of his work, make him more popularly recognized in Sacramento today than any of the prominent architects of the period. This may account for the fact that the John Stanford Brown house has sometimes been mistakenly attributed to him.²⁴

Although Williams was an accomplished designer in his own right, he did on some occasion, as with the Brown house, work with professional architects. The very detailed "Specifications" for the construction of the John Stanford Brown house indicate that in this case the architect was very much in charge, not only of the design, but in the use of materials and decorative details. Williams' contributions appear, however, in the careful workmanship and in some of the aesthetic details of finishes, elements that are frequently noted in other buildings with which he is associated. Such details as the finish hardware, the "slightly uneven" lay of the roof tile, and patterning and color variation of the tile work appear to have been left to his discretion, and provided latitude for him to work directly with the client.²⁵

Architectural Significance and Integrity of the John Stanford Brown House

As indicated in the detailed description Section 7, pages 1-4, the John Stanford Brown house incorporates all of the major characteristics of the Tudor style. In form and massing it combines a classicized central block and symmetrical roof line with a well integrated rambling plan at the rear. It achieves a patterned exterior through subtle variation in the masonry veneer coloration,

²³ Sacramento Bee, April 14, 1928, A2; Colleen Johnson (Frank Williams' grand-daughter) personal communication, April, 1997.

²⁴ As recently as 1998, the annual Delta Home Tour credited Williams with the design of the house, mentioning the architect only in passing and giving the wrong name.

²⁵ A.R. Widdowson, "Specifications for the Construction of a Residence of John S. Brown at Walnut Grove, California," 1925, Typescript in the possession of the current owner of the house.

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reprised in the varied hues of the tile roofing and the mixture of tile and terra cotta details. The custom terra cotta trim, contrasting in texture and color, emphasizes the multiplicity of carefully integrated materials, and serves to formalize and visually emphasize the entrance. The high peaked, multi-hipped and gabled roof line, with carefully placed dropped eave lines, exemplifies the asymmetrical roof treatments characteristic of the Tudor manor house, that become more exaggerated and rusticated as it moves from front to rear. The half timbering on the north-facing garage gable references an important Tudor stylistic element and signals a clear transition from the formal front elevation to informal portion of the house and the yard, at the same time tying the two together through the repetition of the high pitched entry gable. Large corbelled, symmetrically placed, chimneys again combine elements of Tudor picturesque with classicized form and organization. Visually, the intersecting gables on the rear roof work to obscure the symmetrical placement that is so evident on the front elevation, introducing another element of informality at the back of the house.

At the same time that the design of the house incorporates the essential elements of standard Tudor Revival style, it is adapted specifically to the California environment and the immediate delta setting. The front elevation admirably achieves the goal of establishing a formal and prestigious presence that bespeaks the importance of its owner in the financial and commercial life of the region. In its ground plan and details, especially the unique lower story fenestration, the masonry and tile sun room with its wall fountains, and the informal design of the rear elevations, the house is ideally adapted to the indoor-outdoor life prompted by the delta's long, dry summers, as well as to its function as the social center of the extended Brown family.

The house retains a high degree of integrity. All of its major design features are original and there have been no structural additions to the building. The only changes from the original design occur on the lesser facades with the 1950 alteration of one of the rear sun room long windows and the replacement of the original garage door. The house retains the principal characteristics of its setting with a long sweep of lawn from the levee to the front elevation, enclosure by mature shade trees and the original pool tiling and stone patio at the rear. The non-contributing frame and wire screened pool house is visually obscured from the house and yard by dense vegetation and the modern fountain and gazebo are sited well to the north of the central yard and are visually unobtrusive.

The environmentally adapted design of the house, its careful detail work, fine workmanship and use of crafted materials makes the John Stanford Brown house an excellent example of its style, type, and period, and the finest example of Tudor Revival in the Sacramento Delta.

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Sacramento County

GEOGRAPHICAL DATA: BOUNDARY DESCRIPTION:

Legal Description: Parcel 2, as shown on the parcel map and located in Section 26, T5N R4E MDM, Recorded in Book 129 of Parcel Maps, page 19, Records of Sacramento County. Commencing at the northeast corner of Parcel 1 of said map: thence from said point of commencement along the easterly line of said parcel, south 01' 39' 55" west 38.17 feet: thence leaving said easterly line north 55' 00' 22" west 35.00 feet; thence south 01' 59' 36" west 11.50 feet to a point on the northerly boundary line of said parcel 2 and the point of beginning : thence south 01' 59' 36" west 12.50 feet: thence north 88' 00' 22" west 54.85 feet to the point of curvature: thence along the arc of a curve to the right having a radius of 56.00 feet, a central angle of 37' 24' 43" and an arc length of 36.57 feet to a point of reverse curvature; thence along the arc of a curve to the left, having a radius of 46 feet, a central angle of 02' 03' 29", and an arc length of 1.65 feet to a point on said northerly boundary from which the westerly terminus of that line shown as south 55' 00' 22" east, 138 feet bears north 35' 00' 22" west 12.37 feet: thence along said northerly boundary south 88' 00' 22" east 90.21 feet to the point of the beginning.

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John Stanford Brown House
Sacramento County

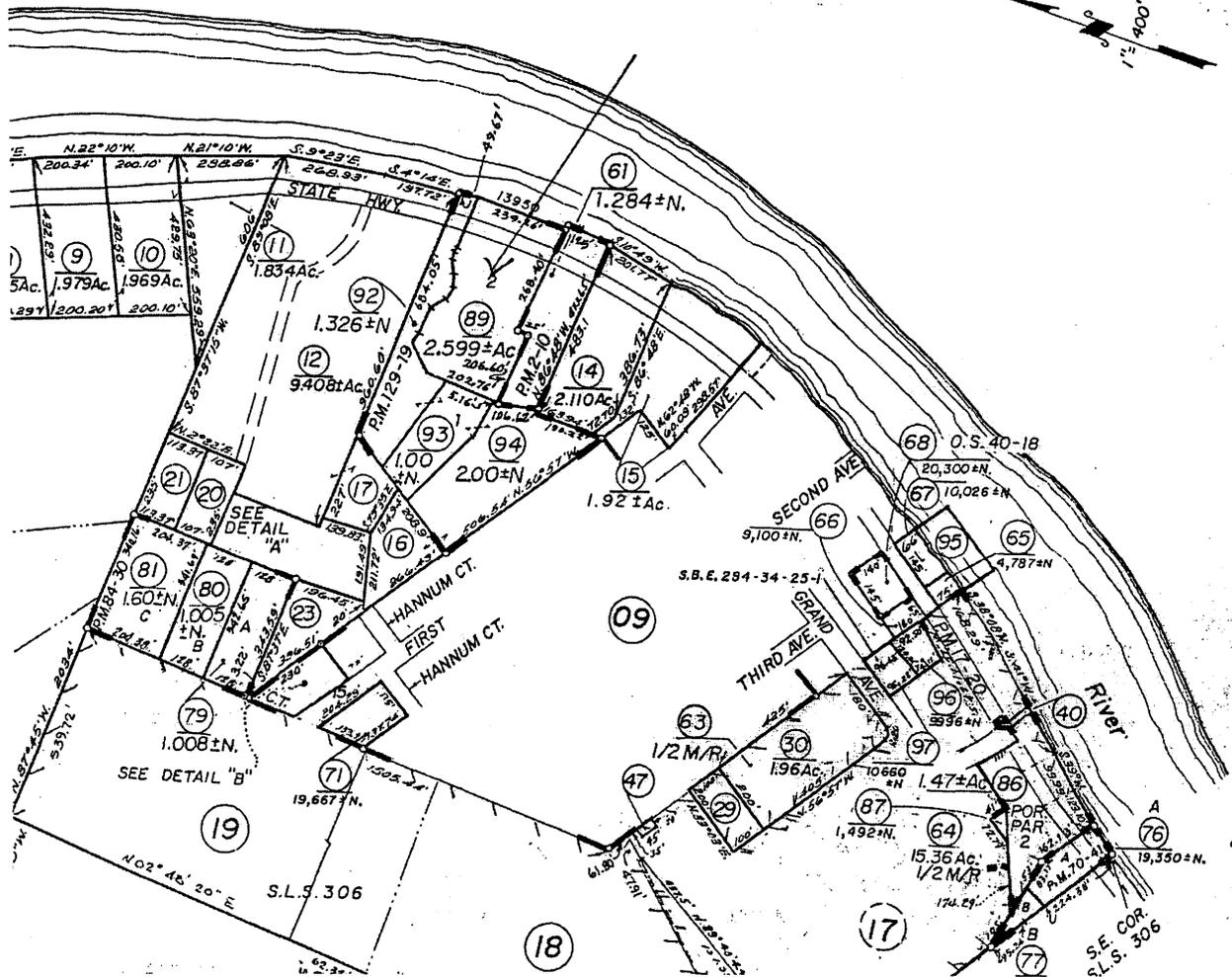
GEOGRAPHICAL DATA:

PARCEL MAP: T5NR4E MDM Book 142 -08

, POR. T.5N., R.4E., M.D.B. & M.

Tax Area Code

142-08



United States Department of the Interior
National Park Service

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John Stanford Brown House
Sacramento County

GEOGRAPHIC DATA: BOUNDARY JUSTIFICATION:

The boundaries are co-extensive with the legally assessed parcel. This is, with minor adjustments, the same boundaries as those of the original property purchased by John Stanford Brown in 1925. The full lot acreage of 2.59 acres is important to the setting and appearance of the house which was intended to have a rural and estate-like quality

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John Stanford Brown House
Sacramento County

ADDITIONAL DOCUMENTATION: HISTORIC PHOTOGRAPHS



Figure 1: Front elevation as it appeared in the Sacramento Bee, August 6, 1955.

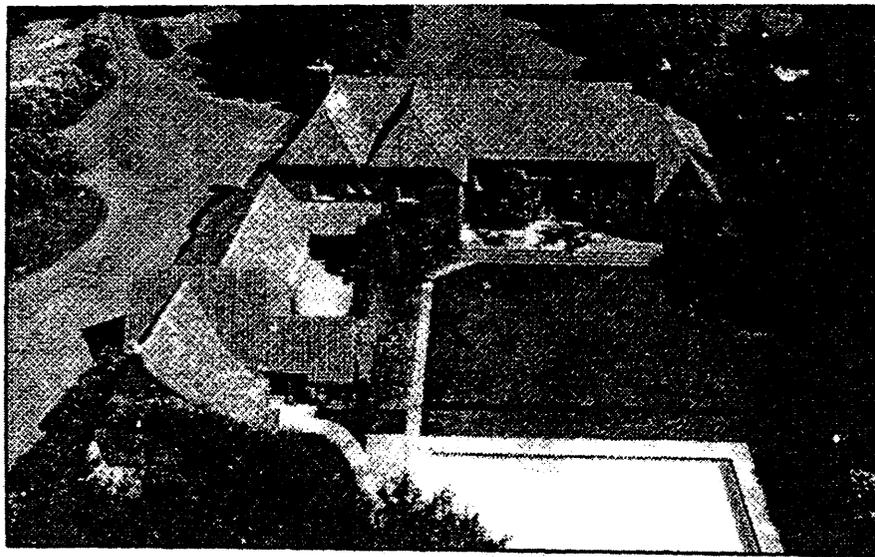


Figure 2. Aerial view of the pool and rear elevations 1955. Sacramento Bee. n.d.

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John Stanford Brown House
Sacramento County

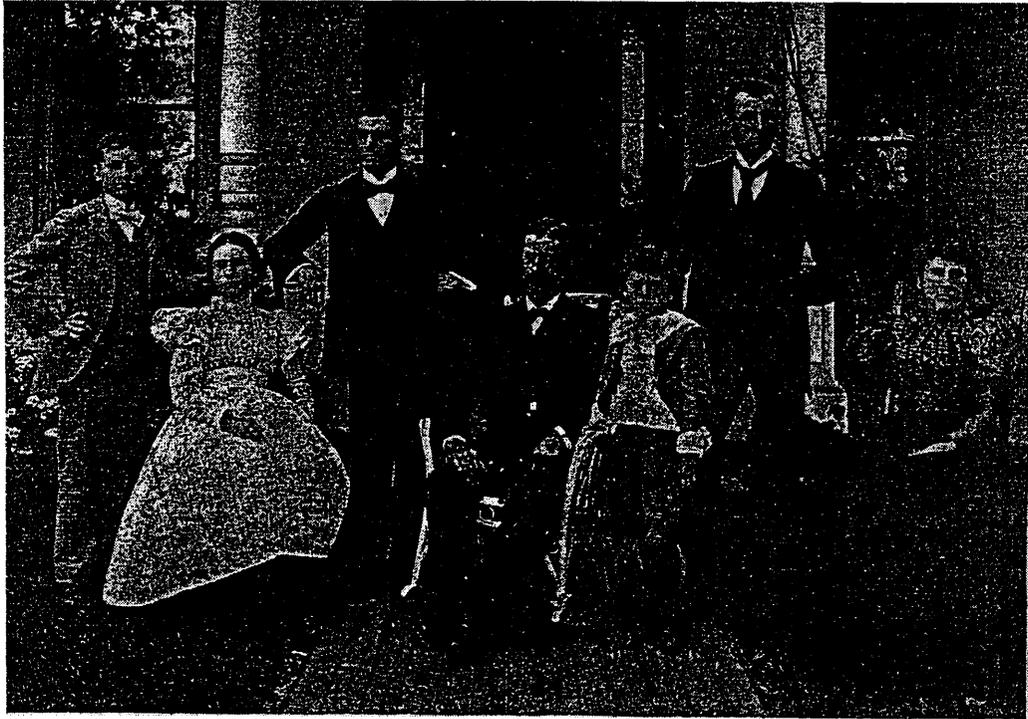


Figure 3. Family of Alex Brown, circa 1900. John Stanford is standing to the left of Alex (seated) with Arthur standing to the right rear. Courtesy of Delta River Historical Society clipping files.

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John Stanford Brown House
Sacramento County

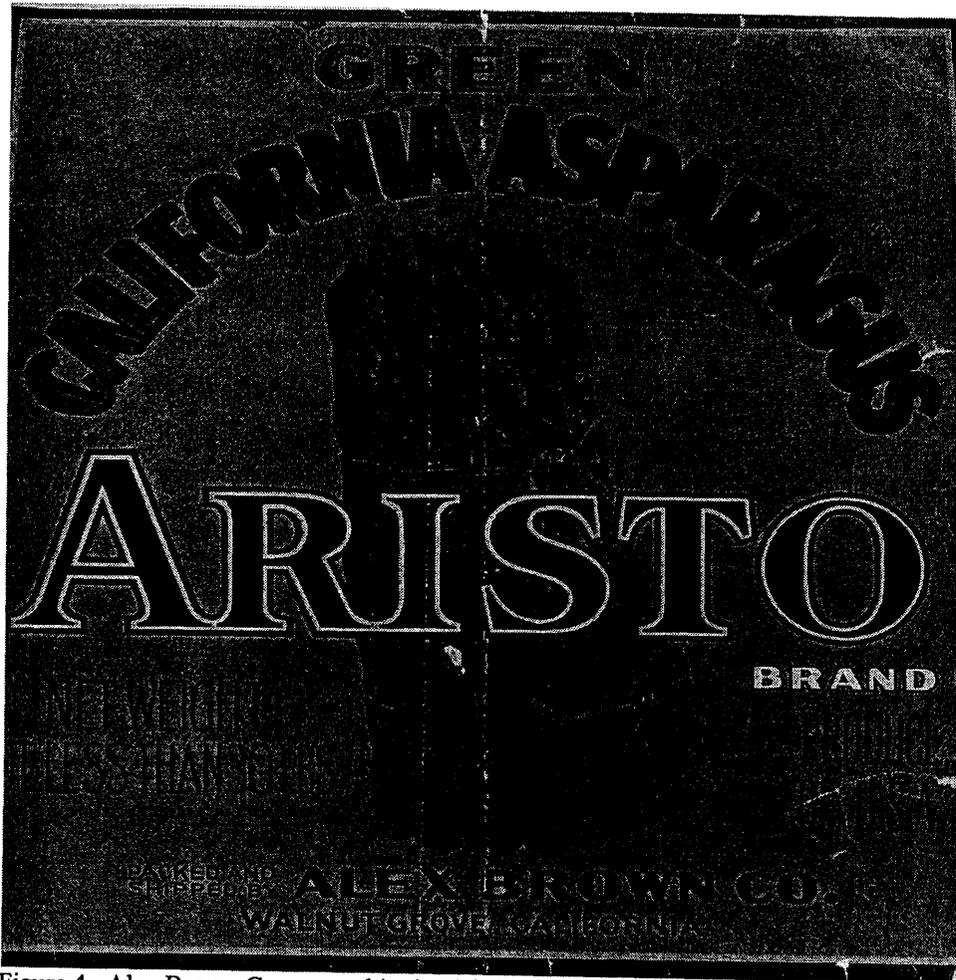


Figure 4. Alex Brown Company shipping label.
Personal Collection of the current owner.

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John Stanford Brown House
Sacramento County

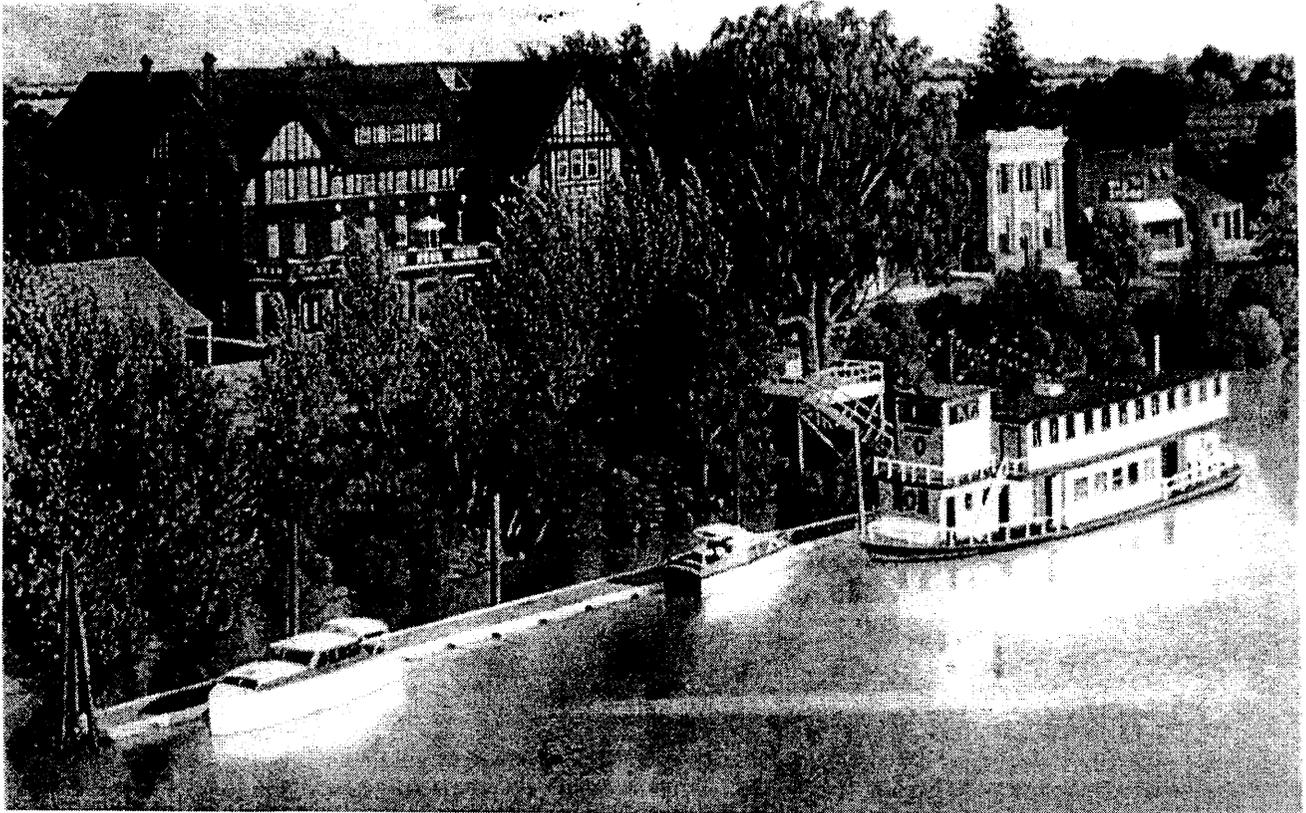


Figure 5. An idealized view of the Brown businesses in Walnut Grove along River Road as they appeared during the period of John Stanford Brown's financial leadership. From left to right the Walnut Grove Hotel (1918), Bank of Alex Brown (1918), general merchandise store (1916), and on the extreme right, the building which originally housed the butcher shop.

Personal collection of Arthur Brown.

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John Stanford Brown House
Sacramento County

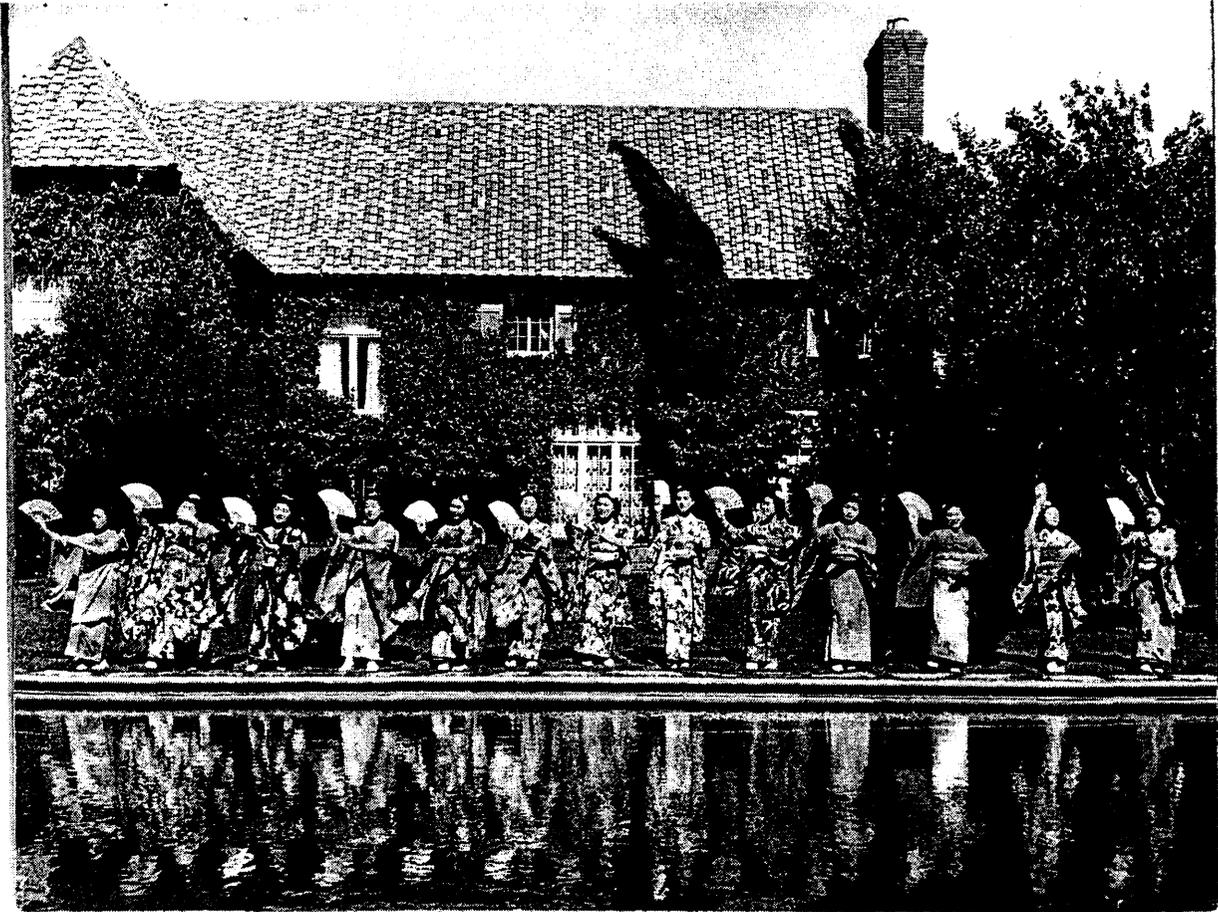
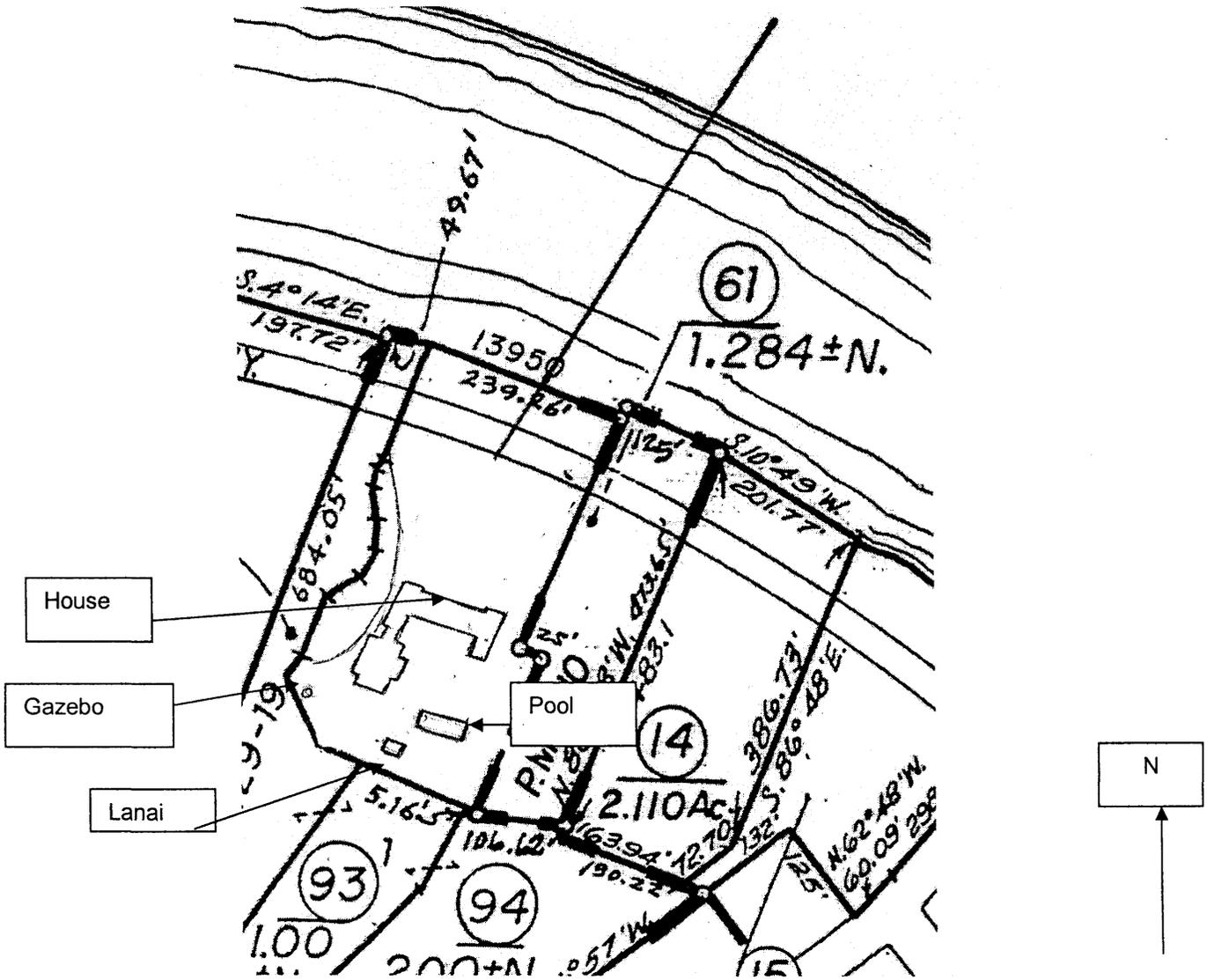


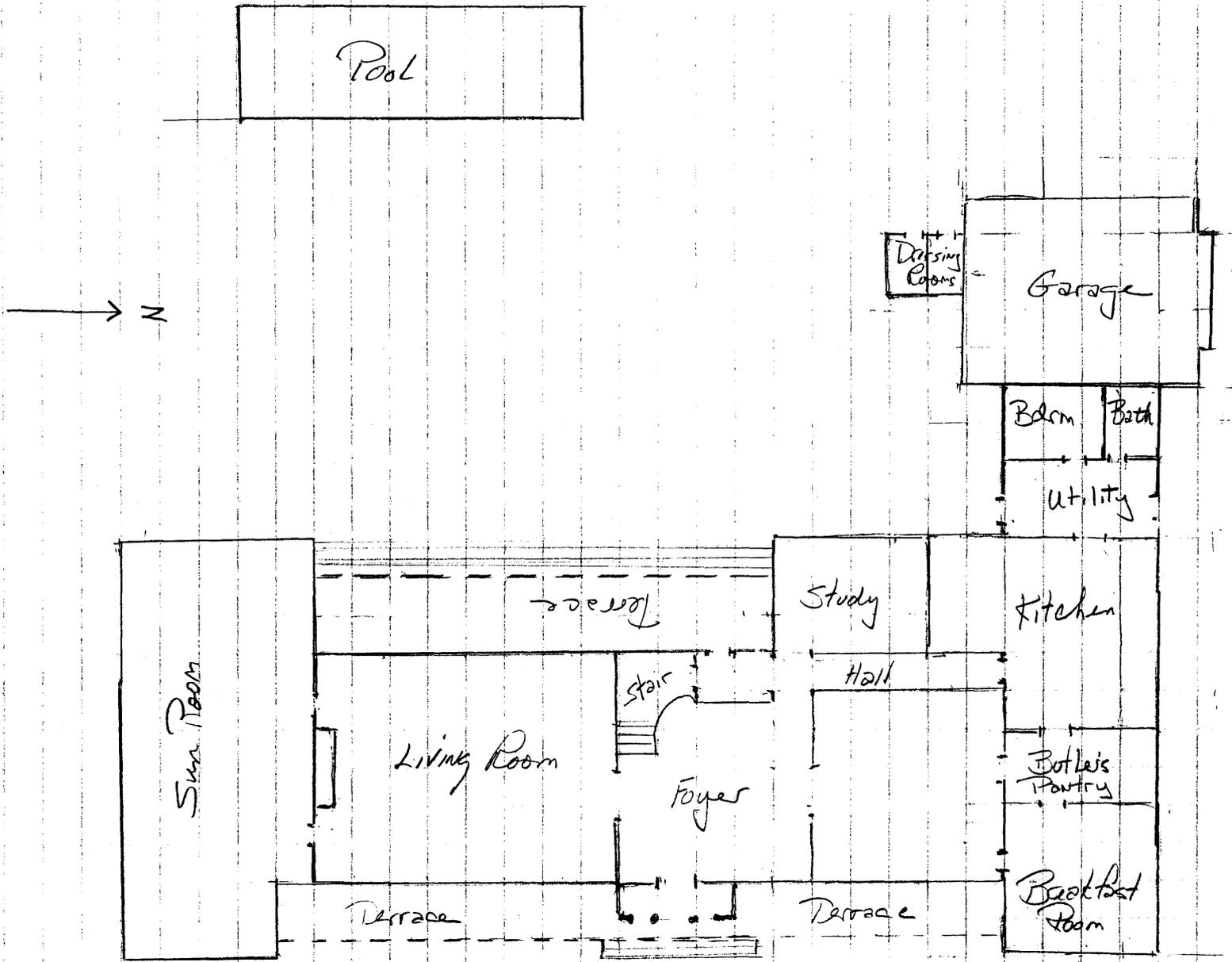
Figure 6 A Japanese Cherry Blossom festival celebration held in the back yard of the John Stanford Brown house circa 1941, shortly before Walnut Grove's Japanese families were removed to internment camps. Personal collection of Nancy Moser.

ADDITIONAL DOCUMENTATION: John Stanford Brown House; 13950 State Route 160
Walnut Grove, California

SITE MAP

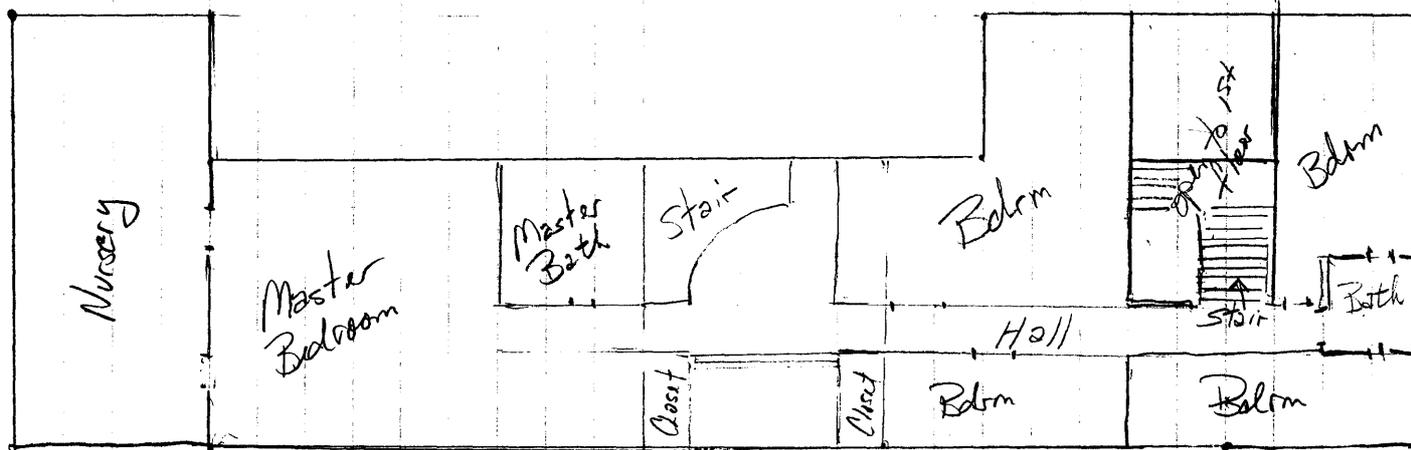


Not to Scale



Not to scale

John Stanford Brown House
 Schematic Floor Plan
 1st Story
 Sacramento Co. CA



not to scale

John Stanford Brown House
Schematic Floor Plan
2d story

Sacramento Co. CA