

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 07000308

Date Listed: 4/13/2007

Newhall Estate (La Dolphine)
Property Name

San Mateo
County

CA
State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

[Handwritten Signature]

Signature of the Keeper

4/13/2007
Date of Action

=====
Amended Items in Nomination:

Historic Name:

The nomination should refer to the historic name as: *Newhall Estate*
[La Dolphine should be considered under "Other Name." The term La Dolphine was coined after the period of significance by subsequent owners of the property and should not be used as the historic name of the property for the period 1912-1913.]

Resource Count:

The *Number of Contributing Resources Previously Listed* should read: 0

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:

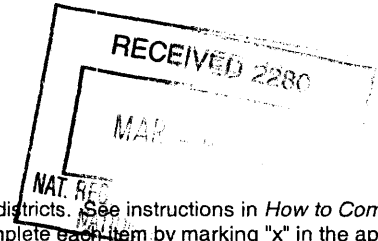
- National Register property file
- Nominating Authority (without nomination attachment)

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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 La Dolphine

other names/site number Newhall Estate

2. Location

street & number 1761 Manor Drive NA not for publication

city or town Hillsborough NA vicinity

state California code CA county San Mateo code 081 zip code 94010

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.)

William W. ...

5 MAR 2007

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): _____

Signature of the Keeper

Date of Action

[Signature]

4/13/2007

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	1	buildings
1		sites
1		structures
		objects
3	1	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

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic: single dwelling, secondary bldg.

Landscape: garden

Current Functions

(Enter categories from instructions)

Domestic: single dwelling, secondary bldg.

Landscape: garden

7. Description

Architectural Classification

(Enter categories from instructions)

Beaux Arts

Other: Beaux Arts Classicism

Materials

(Enter categories from instructions)

foundation concrete

roof tar and gravel, sheet metal

walls stucco

other cast iron

Narrative Description

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

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)

Architecture

Landscape Architecture

Period of Significance

1912 - 1913

Significant Dates

NA

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

NA

Architect/Builder

Hobart, Lewis Parsons

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 3.36 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	10	556440	4159020	3		
2				4		

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Nancy E. Stoltz

organization Preservation Consultant

January 4, 2006

street & number 20 Alvarado Avenue telephone 415-383-9174

city or town Mill Valley state CA zip code 94941

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

Name Lillian Lincoln Howell

street & number 1761 Manor Drive telephone

city or town Hillsborough state CA zip code 94010

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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7. Narrative Description

Summary: The subject property, commonly called *La Dophine* since the 1940s, includes an imposing residence designed in 1912 by Lewis Parsons Hobart in the Beaux Arts Classical style favored by architects of the grand residential estates of Hillsborough on the San Francisco peninsula in the early 20th century. The residence, built for George Almer Newhall, Sr. and his wife, Caroline, is set on a 3.36-acre site in a formal garden of the architect's own design. The ballroom, originally a library, appears to have been added sometime between 1915 and 1920. Both house and garden possess marked French influences in their site relationships, style and design features. Contributing resources include the residence, garden and swimming pool, originally built as an ornamental reflecting pool with water jets, but altered to a swimming pool in 1941. The pool pavilion, a non-contributing building, was also added at that time. They are centered along the longitudinal axis southeast of the residence. Though the site area is greatly reduced from its original size, and the residence has undergone some interior alterations and a small addition, the integrity and condition of the residence and garden are still very good. Significant interior spaces, including the main staircase, entry hall and reception/living room are virtually unchanged, preserving critical sight lines and the entry sequence from within the house to the garden. The residence and many of the garden's plantings, pathways, ornamental structures and objects are in their original locations in the largely unchanged formal garden setting adjacent to the house. The design, materials and workmanship are of the highest caliber. Changes that occurred after 1913 did not significantly alter the exterior of the residence, its principal public interior spaces or the core of the formal garden. Smaller, original garden structures, statuary and walls remain in place. These have not been identified individually as contributing resources, but are significant features of the garden, which is a contributing site.

Site Plan: The original 20-acre site of the estate extended to the adjacent streets on three sides: Newhall, Forest View and Sharon Avenues, and extended south as far as the end of Newhall Avenue.¹ The site was shaped like an urn or vase, narrowing toward the south. The axial site plan was laid out in the shape of a Latin cross, with the residence situated just below the transverse crossing of the axes, its entry centered on the axial crossing. This transverse axis, oriented in a northeasterly direction, provided the principal access to the estate by means of Sharon Avenue to the southwest, where the surviving entry gates are located. The organization and design concept of the overall site plan can be seen in an early, rendering produced by the architect and published on page 64 of *The Architect and Engineer* in August 1915.² (See attached article.) A recent view can be seen in the attached satellite photo image. (See attached photo.)

Though the early rendering does not reflect the house precisely as built, the basic elements of the overall composition and site relationship are largely the same: the site organization with its two principal axes; the double rows of street trees; the central axial location and basic organization of the residence; the overall symmetrical layout of the garden, its internal paths and axes; and the focal point created by the ornamental pool. The formal garden areas depicted in the rendering remain in place, similar in composition to the early rendering. The transverse axis is now the location of Manor Drive, the tree lined cul-de-sac on which the residence fronts.

The property is walled or fenced all around and bounded on all sides by smaller residences that were developed around the periphery of the original site beginning after 1940, when the estate was initially subdivided. The residences immediately adjacent to the property are generally well screened from the

¹ Newhall Avenue was formerly called Pepper Avenue, and Forest View was Oak Grove Avenue.

² The rendering and corresponding site plan had been published previously in *The Architectural Record*. "The Work of Lewis P. Hobart," *The Architectural Record* 26 No. 3 (Sept. 1909): 274.

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vantage of the garden by mature vegetation, and those on the opposite side of the street are screened by the double row of Lombardy poplars. These were planted on both sides of the street as part of Hobart's original design. A service drive at the far north end of the property provides vehicular access and leads to the service court and basement level garage beneath the kitchen addition. The service areas and addition are also well screened from view by landscaping, walls and/or fences.

Residence - Exterior: The residence is designed to convey a strong sense of symmetry from both principal vantage points: the street (front) and the garden (rear), though it is not absolutely symmetrical. The taller, central block of the house has a one-story extension on the southwest side that housed the library, later converted to a ballroom. It was apparently added by the Newhalls between 1915 and 1920, as it does not appear in a floor plan published in 1915, nor is it included in contemporary descriptions of the residence, but appears on a 1920 Sanborn Map.³ Living areas are housed on the ground floor and bedrooms with sitting rooms on the second floor. A slightly smaller extension was added on the northeast side in 1954-55 to house the garage and kitchen.⁴ The house is of fireproof construction of reinforced concrete framing, with concrete foundation and/or basement, and infill walls of hollow clay tile. The exterior finish is smooth cement plaster throughout. Large decorative elements such as balustrades are principally of cast concrete; smaller decorative features and bas relief sculptures are generally fabricated of plaster.

Though the central block of the residence extends up to three stories in height over a slightly raised basement, it is perceived as two stories. The partial third floor, which housed servants' quarters, is executed as an attic story - low in height and deeply set back from the ornamental balustrade of the second floor parapet. It measures 110 feet in length and 38 feet in width. The one-story dependencies are screened from view from the street for much of the year by the densely planted street trees. Neither are they visible from the vantage point of the main garden; they are obscured by a pair of small, enclosed pavilions that are attached to the residence's southeast façade by means of symmetrical, semi-detached loggias curving out from the house toward the pool and garden. These features can be seen in the attached photographs, but may be more clearly seen in the *Architect and Engineer* photographs from 1915, taken when the plantings were more compact.

The design composition of the central block is rigorously symmetrical, down to the location of the two central chimneys. At the street (northwest) façade, a small, raised entry porch curves outward from the central entry doors, with its stairs set between low flanking concrete walls. As a counterpoint to the entry porch, low ornamental concrete railings curve inward on each side to define the entry approach; they feature the same open balusters as the parapet. The street facade is composed of a central block of five bays totaling 60 feet in width, flanked on either side by 25-foot wide extensions of 2 bays, set in a slightly recessed wall plane. (*Photos 1-2*) Horizontal belt courses extend the full length of the façade just above the first and at the second floor levels. The concrete parapet is set atop a projecting cornice supported by a dentil course and torus molding of bay (laurel) leaf garlands. Its openwork "turned" balusters are set above the window openings between solid plinths.

A pair of rectangular doors surmounted by an ornamental swag and a fanlight are set within the central bay's architrave and flanked by wrought iron bracketed lanterns with gilt trim. The window openings are set in similar arched surrounds, each punctuated by an ornamental keystone and resting on

³ Louis Christian Mulgardt. "Country House Architecture," *The Architectural Record* 38 (Oct. 1915): 436. Also see 1920 Sanborn Map Company Volume for San Mateo. The addition was quite likely designed by Hobart as its style and detailing matches that of the original residence. Also, in 1917 Hobart designed an addition to his original 1910 design for Newhall's San Francisco office building, also in a very similar style to the original.

⁴ Town of Hillsborough. Building Permit #2758, November 12, 1954.

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the lower belt course. The central first floor windows are rectangular wood framed casements divided into four equal lights, while the flanking pairs include a fan light above. Movable louvered wood shutters set within the window frame have been installed over the casements for privacy. The second floor window openings are all rectangular: French doors with eight-light sashes at the five central bays and six-light casement sashes at the flanking bays. Above each sash is a two-light transom panel of similar design. The central openings have elaborate architraves with bas-relief ornament set within a segmental arch. Ornamental swags are set between the consoles that support the floor level projecting moldings of the shallow balconies. The intricately patterned wrought iron railings feature a central medallion of swags bracketed by closely spaced verticals fashioned as tall, narrow ovals with apsidal ends.

The single story ballroom (originally the library) is set back from the central mass of the house on the southwest side, with an additional small setback beyond the chimney. The 30 by 40 foot room is built on a concrete foundation, not a basement, at a lower finished floor elevation and taller ceiling height than the first floor of the house's central block. The street façade is dominated by a fireplace and chimney flanked by two tall window openings designed to appear as French doors with ten-light sashes. They are topped by fanlights, and have the same ornamental metal railings as the second floor French doors. A small ornamental cornice frames into the west side of the chimney and wraps around the corner; it is carried across the balance of the front façade as a simple belt course. The base of the wall is rusticated with three projecting bands to tie in with the lower belt course of the central façade. A freestanding, plastered garden wall curves out from the northwest corner of the building to enclose a terrace beyond; its line extends across the full width of the property to enclose the adjacent rose garden. (*Photo 3*)

This room was altered in 1955 when a permit to raise the roof was issued to Mr. and Mrs. Richard Rheem in order to install a suite of Louis XVI French boiserie imported from the Hotel d'Humieres in Paris.⁵ The alteration to the roofline was not substantial or significant, but can be discerned upon close inspection by the installation of the utilitarian louvered metal vents in the parapet. The principal exterior alteration appears to have occurred at the southwest wall, facing the rose garden. There the French doors and window sash above differ from the others in size and appearance. The fan lights have been replaced with larger rectangular window sash units. Their frames protrude up into the cornice's decorative elements, and project forward from the wall plane.⁶ The southeast (rear facing) wall appears to be unaltered, with one tall set of French doors and fanlight balancing that on the opposite wall. The loggia from the garden pavilion frames into this wall, and just beyond it a second door opening leads from the ballroom to the loggia. (*See attached floor plan and Photo 4.*)

Though the house retains its rigorous symmetry and formal composition when viewed from the garden, it is both grander and less restrained in its design. The scale of the residence is expanded and the sense of symmetry reinforced with the addition of the curving loggias and garden pavilions. The formal garden and its vistas, even reduced as they are at present, serve as both an extension of the building's design composition and an unparalleled setting for it. The rear façade of the central two-story block is a long, uniform wall plane broken by a pair of projecting angled bays that frame the three central bays of the reception/living room within. (*Photos 5-6*) The loggias spring from the two end bays and continue the strong horizontal elements and vertical rhythms and detailing of the central arcade, which forms a shallow portico between the bays.

⁵ Town of Hillsborough. Building Permit # 2871, addition to permit # 2758, April 18, 1955. Upon selling the property in 1957, the Rheems evidently removed the French wood and gilt paneling, and in 1959 donated it to the Fine Arts Museums of San Francisco. It is now installed in the Legion of Honor on the main level as the Louis XVI suite. The fate and whereabouts of the original walnut library paneling is unknown and documented thus far only in the Appraisal Report of the San Mateo County Assessor, dated October 5, 1951. The interior paneling was never replaced.

⁶ It was evidently necessary to remove most of the end wall to accommodate installation of the French paneling. Unlike the adjacent walls of hollow clay tile, this wall is of wood framing.

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The arcade is detailed with pairs of freestanding Ionic columns of cast concrete. At abutting walls, a single column is paired with a full or partial pilaster of similar Ionic design, embellished with botanical swags descending from the capitals. Its entablature forms a narrow balcony for the bedroom/sitting room above and a shallow covered portico for the ground floor living room. Its features include a marble floor with a metal railing above, detailed in the same fashion as the balcony railings on the front façade. A simplified version of the same railing continues along the top of the loggias, with the more elaborate version used at the shallow balconies located above the center opening of each angled bay. (Photos 7-9)

The fenestration is carried over from the front façade, with the identical detailing of the second floor windows and French doors. Except at the side walls of the angled bays, the ground floor openings are all the same tall, French doors with fanlights found on the original library/ballroom façade. The arched openings are set in similar architraves, but those at the central arcade are embellished with garlands. The design of the ornamental balustrade at the parapet continues from the street façade all around the two-story block. The third floor is scarcely visible from within the property; only from the farthest vantage points can a portion of its sloping metal roof be glimpsed. The rooflines of the two-story block and the one-story dependencies are all flat, surfaced with tar and gravel.

The freestanding back wall of the loggia adjacent to the library/ballroom is enclosed with glazed openings fitted with divided light door or window sash and similar transoms above, set within a cement plaster wall. The openings reach nearly from floor to ceiling and provide a view of the rose garden beyond. The loggia at the north end, nearest the kitchen addition and service yard, has a solid back wall. It could not be determined if this was an alteration or the original design, though the small utility/ potting room appended to it near the north end is clearly a later addition.⁷ The garden pavilions are enclosed rooms with glazed openings on all sides, cement plaster walls, marble floors and ceilings 16 feet high. They are rectangular in plan, approximately 16 feet wide by 12 feet deep, with the corners chamfered. On the garden side French doors with fanlights match those of the main façade, with the addition of sculptural garlands above. The side openings are single, 15-light door panels with a large rectangular bas-relief sculptural panel above the opening.

The kitchen wing extends from the northeast side of the central two-story block of the residence. It is one-story over a basement garage and measures approximately 32 feet long by 23 feet deep. It houses a kitchen on the west side and a utility room and lavatory on the east.⁸ A flight of exterior stairs provides access down to the service court/parking area at grade. Its plain cement plaster street façade matches the color and finish of the original residence and continues the same setback line from the street. The window openings are concentrated at the north end wall where a band of windows overlook the service area below. The plain east wall is completely screened from view from the garden by the back wall of the adjacent loggia. The roof is flat, with tar and gravel covering. The addition was built in the mid 1950s and is well screened from public view by the site contours, street trees and landscaping.⁹ It is relatively small in size and scale in the overall design context of the house and its setting, and it is not visible at all from the garden. Therefore, it is a compatible addition to the residence, which is a contributing resource.

⁷ This loggia wing is visible in the 1915 photograph on page 66 of *The Architect and Engineer* article. In it the rear wall reads as a wall of foliage, which is either that of the redwood trees in the distance or perhaps climbing vines on a back wall or trellis. In either case, it does not appear that the back wall was glazed like that of the southern loggia.

⁸ The original kitchen was located at the north end of the basement and connected by service stairs and elevator to a large butler's pantry/plating kitchen on the first floor adjacent to the dining room, which is now a breakfast room. The basement presently houses a number of storage rooms, furnace room and other utilities.

⁹ A small, 6-foot wide extension was initially added to the basement along with a carport built in 1952 for Mr. and Mrs. Donald MacLeod Lewis. (Town of Hillsborough, Building Permit # 2143, October 10, 1952) Subsequent owners, Mr. and Mrs. Richard Rheem had the carport converted to a garage and added the kitchen/utility room in 1954 -56. (Town of Hillsborough, Building Permit # 2758, November 12, 1954 and updates to the 1951 Appraisal Report of the San Mateo County Assessor)

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Vehicular access to the driveway, service court, and garage is through a gate set in tall concrete pillars at the end of the cul-de sac. It marks the far corner of an ironwork fence enclosing the north end of the property and service yard.

Residence - Interior: The central public spaces of the residence on the ground floor are the entry hall and reception/living room. Positioned at the center of the main two-story block of the residence, the spaces open on to one another and span its full depth. Though the garden's tall foliage can be glimpsed from the lower entry hall, it is only upon ascending the stairs that the garden becomes fully visible. The lower entry hall is separated from the living room by monumental paired columns with pilasters at either end, all supporting a classical entablature. The ornamental moldings of the entablature continue around the perimeter of both rooms at the ceiling level. The columns' Ionic capitals with ornamental swags are identical in design to those at the exterior rear arcade. The column shafts are finished in smooth cement plaster to match the wall color. A set of symmetrical, curved stairways at either end of the entry level leads up to the formal reception/living room several feet above. The stairs and entry hall floor are finished in light gray marble, while the adjacent wainscot and railing with turned balusters are a warmer beige toned marble. The fine plaster walls are a similar warm tone and are lightly scored to resemble cut stonework. The ceiling of both spaces is finished in smooth white plaster, with a pair of gilt and crystal chandeliers hung in the living room. The parquet floors of the living room and are laid in an intricate pattern of diagonal bands and squares set within larger diagonal squares and bands. They were reportedly imported by the Newhalls from France and extend into the adjoining rooms on either side.¹⁰ (Photos 10-14)

The main stair hall is adjacent to the entry hall on the south side, but accessed and visible from the living room only. Though it is not such a public space as the others, it shares the same fine materials, craftsmanship and details and is said to be modeled on that of the Petite Trianon at Versailles.¹¹ A delicate iron balustrade curves upward from a tight spiral newel post to form the inner line of the stair, with the plaster outer walls curving gently around an intermediate landing. The first few stairs curve outward from a low landing that provides access to the private rooms beyond (originally a guest bedroom and bath). The stairs and floor are of the same marble as the entry hall and the walls the same smooth, scored plaster finish as the adjacent living room. The ornamental detailing of the iron balustrade is the same as that of the second floor balcony railings, one of which is centered on the stair landing with its railing visible through the glass. A large, fine, gilded pendant style lantern is suspended at the center of the stair hall. This formal staircase and the adjacent rooms appear to be unaltered, and retain their original form, materials, details, finishes and fixtures, as evidenced by a comparison of recent photographs with those published in 1915; they are significant interior spaces. The finishes and details of many of the adjoining, secondary public rooms have been altered, for example with replacement moldings or paneling, and they do not qualify as significant interior spaces. Most of these interior alterations occurred during the 1950s.

Pool and Pavilion: The alterations to the pool and installation of the pavilion date from 1940-41 and were completed in conjunction with several other alterations for Mrs. Dorothy Spreckels Dupuy.¹² She

¹⁰ The San Mateo County Junior Museum Auxiliary. *Program for the Sixteenth Annual Decorators' Show House, La Dolphine, "House History,"* 1973, p. 4.

¹¹ *Ibid.*, p. 2.

¹² Later known as Dorothy Spreckels Munn, daughter of Adolph and Alma de Bretteville Spreckels and generally referred to by her maiden name. A tennis court and tennis pavilion were also added at this time to the northeast of the residence. These are now located on a separate parcel. The pavilion was converted to a residence and the tennis court remains in use. In addition some minor alterations were made to the butler's pantry. (Town of Hillsborough, Building Permit # 690, January 21, 1941, for the

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purchased the residence and garden after the estate was subdivided in 1940¹³ and it was under her stewardship that the property came to be called La Dolphine.¹⁴ As a result of this subdivision, the size of the property was greatly reduced, Manor Drive was constructed using the original access driveway for the roadway, and the adjacent longitudinal extended vistas from the house and garden were lost. The pool pavilion was placed along the original longitudinal axis of the Hobart plan to provide a focal point for the now foreshortened view. The present building is a small scale, wood frame structure with a central round portico flanked by two small rooms. Two fluted Doric columns and a curving back wall define a circular open room on the west side, facing the residence. Pilasters of similar design and latticework provide additional ornamentation. Shallow, arched niches at the flanking walls are defined by trelliswork and contain sculptural busts set on tall, slender pedestals. The segmented, sloping roof of the portico terminates in a truncated, flat top hexagon and is sheathed in sheet metal; the side rooms are flat roofed with tar and gravel. The walls are cement plaster trimmed in wood molding and lattice; the portico floor is paved in terrazzo. The building is in fairly good condition, but is presently in need of some maintenance and repairs. (Photos 15-16)

A newspaper account of the property in 1949 implies that the pool pavilion may have been converted from an earlier structure. The article states: "The white Grecian temple at the far end opposite the house.....now is the bath house."¹⁵ In fact, an early photo of the garden vista viewed from the house shows a structure in the far distance with two columns and a similar roof profile; however, the image is too small to make out the details.¹⁶ Even if it had been relocated, in whole or in part, the original structure would have been extensively altered for use as a pool pavilion in 1941, with the addition of shower and changing rooms, if it had previously served as a garden folly or shelter.¹⁷ Therefore, the pool pavilion is not a contributing resource.

Hobart's original ornamental pool was converted to a swimming pool at the same time; the location and footprint of the original were retained, though its two waterspouts were removed. In concept, its form was similar to the elongated quatrefoil shape shown in Hobart's early rendering of the garden. However, it was built with straight sides, with its semicircular ends slightly inset to form an apsidal shape, evocative of the earlier quatrefoil design. The pool is 92 feet long by 41 feet wide overall, of poured concrete with a slightly raised, cast concrete coping. Based on a photograph published in 1915, its shape and coping appear to be unaltered, only the depth was increased in 1941.¹⁸ Therefore, the pool remains a contributing resource and a major site feature of the garden. Although it was damaged in the 1989 Loma Prieta earthquake, the pool has been repaired and is in excellent condition.¹⁹ (Photos 5 & 15) There have been no discernible alterations to the pool and pavilion since their installation in 1941.

Garden: The formal garden on the southeast (rear) side of the residence was developed in much the same way as shown on Lewis Hobart's early rendering of the project. Though it has been described by some writers as Italian or Italian Renaissance, it is more French in concept and execution, with some

pool; and #704 and #705, March 27, 1941, for the tennis and pool pavilions.

¹³ "Newhall Estate Purchase by Subdividers," *San Francisco Chronicle*, March 8, 1940, p. 13.

¹⁴ This invented "French" name was reportedly given to the property by Dorothy Spreckels because she admired the golden dolphin tub spout in one of the bathrooms.

¹⁵ Mildred Brown Robbins, *San Francisco Chronicle*, "Hillsborough Wedding," July 3, 1949, p. 27.

¹⁶ Porter Garnett, *Stately Homes of California* (Boston: Little, Brown and Company, 1915), 95.

¹⁷ The pavilion and/or its alterations may have been designed by Mark Daniels, Architect, who prepared the drawings for alterations to the pool and residence at this time. (Town of Hillsborough, Building Permit files and drawings on microfiche for 1761 Manor Drive, 1940-41.)

¹⁸ Porter Garnett, *op. cit.*, following p. 92.

¹⁹ Town of Hillsborough, Building Permit issued April 10, 1990, to Mts. Lillian Howell for pool repair of earthquake damage.

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Italianate elements and features. A series of broad terraces descend from the rear portico of the house in the formal French manner, with the pool and its pavilion at the lowest terrace. A concrete stairway the width of the house's central portico descends in two flights to the pool terrace. The upper terrace is defined by a low concrete retaining wall and open balustrade of the same design as that at the house's front entry. It is now largely obscured from view by vegetation. The terraces are edged with tall, clipped cypress hedges planted at two levels to define the perimeter of the inner garden and mark the path of a raised promenade around it. The central terraces and pool deck are paved with poured concrete slabs; a pair of concrete pathways leads across the lawn from the pool to the pavilion. (*See aerial view and sketch plan, attached.*)

The promenade is rectilinear in plan on three sides, with notched corners, but curves outward toward the pool pavilion at the far end. Its composition reflects the curve of the loggias and garden pavilions opposite, but on a grander scale. The promenade's gravel pathways are bordered by closely spaced pollarded plane trees - pruned to achieve a uniform height and dense, compact foliage at the crown. Concrete steps lead from the promenade down to the pool terrace on both sides of the pavilion and at either end of the transverse axis of the pool. The pool is surrounded by a broad lawn, edged and crossed by gravel paths in both directions. At the intersection of the central transverse paths on each side of the pool sits an antique marble wellhead surrounded by four magnolia trees. The wellheads, carved as ornate capitals and set on octagonal plinths, were part of Hobart's original design, but the magnolias replaced the Italian cypress trees originally planted to frame them. (*Photos 17-18*)

Cast concrete benches with ornamental scrolled bases are set throughout the grounds, particularly around the pool and at the end of the walkways, and several other significant garden ornaments and sculptures are present. The sundial in front of the pool pavilion and the recumbent lions on pedestals flanking the main garden terrace stair appear in a photo of the garden taken between 1928 and 1932 during the Newhall's tenure, though the latter are not shown in photos published in 1915.²⁰ Other original garden elements include the sculptural bust, apparently of Bacchus, set atop a basin draped with grape clusters. It is set in a small concrete garden shelter of simple classical design located adjacent to the rose garden along what is now the southwest boundary of the property, closest to Sharon Avenue. The rose garden's pond and central fountain are also part of Hobart's original design.²¹ (*Photos 19-20*)

Comparison with early photos and narrative descriptions of the formal garden adjacent to the residence indicate that it is little changed from the original design. Most of the original garden pathways, objects and elements are still in place and great care has been taken to maintain the original landscape planting, replacing or in-filing with vegetation in kind only when necessary. Although Manor Drive was constructed along the original entry drive from Sharon Drive, the double row of Lombardy poplars on either side has been maintained and a number of ailing trees have been replanted in kind.²² Because the heart of the formal garden remains virtually intact, the garden remains a significant design feature and the site with its surviving garden is a contributing resource.

However, the loss of the land to the east and west resulted in a curtailment of the vistas to and from the house and garden. The primary original landscape feature in the foreground of the residence was the treatment that defined the longitudinal axis extending northwest toward present day Forest View Avenue. Contrary to some later accounts, it was not a paved roadway, but a *tapis vert* (green carpet) of lawn

²⁰ David C. Streetfield, *California Gardens: Creating a New Eden* (New York: Abbeville Press, 1994), 95. George Newhall died in 1929, but his wife, Caroline retained the property until 1940, though she did not live there for very long after his death.

²¹ The Bacchus sculpture and garden shelter appear in the 1915 *Architect and Engineer* photos. The sundial is pictured in Porter Garnett's *Stately Homes of California*, following page 94. The central fountain and boxwood edged parterres of the rose garden are mentioned on page 93, though no photograph is provided.

²² Town of Hillsborough, Permit issued March 24, 2994, to Mts. Lillian Howell for Pioneer Tree service to remove dead trees and plant new poplars.

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defined by two cropped cypress hedges that was the width of the five central bays of the residence's front façade and framed the view toward the house's entry. Just inside the hedges, Italian Cypress trees were planted at regular intervals, alternating with low mounding shrubs. Outside the hedges were paths edged on each side by pollarded plane trees similar to those in the rear garden. At the end of the axis was a "marmoreal term of Pan," or marble bust of Pan, mounted on a pillar.²³ The property was bordered all around with tall eucalyptus trees, visible in the distance in the photos published in 1915 in the attached article from *The Architect and Engineer*. The trees formed the backdrop for the marble bust and terminated the foreground axis, foreclosing views of the front façade of the residence from beyond the property boundaries. Little information was discovered about the treatment of the front grounds beyond the limits of the plane tree paths or the access drive, other than that they were planted in orchards and, therefore, were not part of the formal landscape garden design.

The design of the extended rear garden beyond the location of the pool pavilion is well documented and was similar in concept to the front landscape treatment with its formal, axial *tapis vert* that gave way to dense naturalistic or native tree plantings on either side. It was a slightly narrower in width than the front axial swath of lawn and hedges, and it framed the view of the central portico of the house's garden façade for some 200 yards beyond the limit of the formal gardens that ended near the present pool pavilion. This green avenue was planted in turf, the outer edges bordered in cypress hedges. Parallel pathways near the hedges were bordered by white hawthorns on the inside and by pink hawthorns nearest the hedges.²⁴ At the end of the vista was a small garden structure, or folly, set against a backdrop of tall eucalyptus trees. In fact, the entire avenue was hemmed in on three sides by tall trees, mostly eucalyptus and some conifers. Closest to the house, on the upper terrace, a small statue of Pan stood in a sunken quatrefoil pond, edged with low plantings; in the middle distance along this axis stood the sundial. The original ornamental pond has been replaced with a slightly raised one of similar size, but different design; the sundial remains in its original location. This axial view, now foreshortened, is presently terminated by the pool pavilion and a backdrop of tall evergreen trees in a similar fashion to the original terminus. (Photo 15)

Although it is not located on this property, the original ornamental iron entry gate to the estate at the intersection of Manor and Sharon Drives and a small gatehouse also remain. When the land on the remaining three sides of the property was parceled off and sold in 1940, Dorothy Spreckels evidently purchased at least one of the new lots to the north, parcel 36, that fronts on Newhall Drive, as she built the tennis court and pavilion on that lot. Both structures still remain on the adjacent separate property, though the building has reportedly been altered.

²³ Porter Garnett. op. cit., p. 92. A photograph of this view is found in the attached 1915 *Architect and Engineer* article, at the top of page 68. Also see photo of the front façade and foreground of the residence featured in the 1980 calendar of the San Mateo County Historical Association. San Mateo, California.

²⁴ Ibid.

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8. Statement of Significance

Summary: *La Dolphine*, built in 1913-1914, is eligible for listing under Criterion C, in the area of Architecture, as the work a master designer of Beaux Arts classical residential estates and in the area of Landscape Architecture for its French influenced site and garden design, both by architect Lewis Hobart. Originally the estate of George Almer Newhall, the property is generally acknowledged to be the finest and most ambitious of Lewis Hobart's designs for residential estates on the San Francisco Peninsula. It is one of only two such estates for which he designed the gardens. Lewis Hobart was one of several prominent and highly regarded San Francisco architects who designed residential estates in Hillsborough in the preferred French or Italian neoclassical styles. This design is significant at the local level for both its Beaux Arts Classical architecture and its seamlessly integrated French influenced formal gardens. *La Dolphine* remains Hobart's finest residential estate both in its design and craftsmanship. It is among the best preserved of all the local estates in a designed landscape setting. The garden is a significant site and landscape resource. Its design remains cohesive despite the loss of the surrounding acreage that included the original axial extensions of the formal gardens that survive today adjacent to the residence.

The property has been identified in two historic building surveys, *Here Today* (1964) and The Town of Hillsborough's *Historic Building Survey* (1990). It was given an "A or B" rating in the former and a "3S - Eligible for separate listing on the National Register" under criterion A or C by the latter, under the theme of "The Great Estates of Hillsborough -- 1900-1930,"²⁵ for which a separate context statement was developed. Both ratings were given after the original property had been subdivided to its current 3.36-acre size and the various alterations described above completed. The property was formally designated an "historic structure" by the Town of Hillsborough in 1997 as one of five Great Estates so listed.²⁶

Historical Background: The incorporation of Hillsborough as a protective measure on the part of wealthy landowners and members of the Burlingame Country Club is well known. Beginning in the 1850s with the establishment of the William D. M. Howard estate, wealthy San Francisco residents seeking summer homes or a more relaxed country setting for living and entertaining began to populate the area. Howard had acquired the Rancho San Mateo from Cateyaño Arenas, the original Mexican land grantee. William C. Ralston, founder of the Bank of California, subsequently acquired much of the property and encouraged his wealthy friends to build their summer homes near his estate. In 1886, one of Ralston's visitors, Anson Burlingame, U. S. Minister to China, purchased over 1,000 acres of the former Howard property with plans to develop a town. Although a town site was selected, surveyed and named for him, the development of Burlingame stalled. Initial development in the early 1890s clustered around the railway station and the town grew slowly until the San Francisco earthquake and fire of 1906 spurred development in earnest. Burlingame flourished and was incorporated in 1908.²⁷

Concurrent with the growth of nearby Burlingame, the nucleus of present day Hillsborough began with the development of the first great residential estates. After Ralston's death in 1875, control of his lands passed to William Sharon and a decade later to Sharon's son-in-law, Francis G. Newlands, who was instrumental in the development of Chevy Chase, Maryland.²⁸ Newlands envisioned a well-to-do summer home community, complete with country club, to be called Burlingame Park. To launch his new

²⁵ The survey identified only two other eligible properties under this theme: "Skyfarm" at 6565 Skyfarm Road and "Uplands III" at 400 Uplands Drive. Evidently Hobart's "Strawberry Hill" at 2260 Redington Road was not evaluated because access could not be gained. "The Carolands" at 565 Hemillard had already been individually listed in the National Register.

²⁶ *Town of Hillsborough Municipal Code*, Chapter 15.70.040.

²⁷ Susan Lehmann, "Section III: An Overview of Hillsborough History," in *Town of Hillsborough Historic Building Survey*, July, 1990, p.17.

²⁸ *Ibid.*, p.15.

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real estate venture he hired architect A. Page Brown to design five "cottages" on speculation. George Almer Newhall purchased one of the Burlingame Park cottages at 1615 Floribunda Avenue as his initial country residence in 1897. They were actually spacious homes designed in the half-timbered Tudor style of an old English manor house. Nevertheless, the cottages would be greatly eclipsed in size and grandeur by the imposing neoclassical mansions that typified the great estates of Hillsborough from 1910 to 1930.

Initial sales of the cottages and lots were slow, so in 1893 Newlands organized a group of prominent San Franciscans who proceeded to form the Burlingame Country Club. As a catalyst for the residential development they decided to move forward with its improvement, including a golf course and polo grounds, and used one of the cottages as a clubhouse. The following year the Club members built a railroad station on the San Francisco and San Jose Line to facilitate members' travel to and from the City. The members were not otherwise interested in civic improvements, such as sidewalks, or in paying the taxes to fund them, and did not want any commercial uses nearby. No sooner had the village of Burlingame fended off annexation attempts from nearby San Mateo by incorporating in 1908, did the new town seek to annex the Burlingame Country Club property. The Club members went on the defensive and in 1910, residents of the area filed incorporation papers and the Town of Hillsborough, with an estimated population of 750 people, and no sidewalks, was born.²⁹ The amenities provided by the Country Club, together with the attractions of country life, fueled the development of a second generation of smaller, more elegant estates in classical revival styles to replace the old Victorian showplaces on vast land holdings exemplified by the former Howard and Ralston estates.

George Almer Newhall had been involved with Hillsborough since its inception. He was a well-connected, successful, San Francisco business man - one of five sons of Henry Mayo Newhall who inherited his share of the family fortune and took his place in the family business at an early age. The elder Newhall came to San Francisco from Massachusetts in 1850 hoping to find gold, but instead found success following his earlier calling as an auctioneer. He founded a successful auction house and export/import business, the H. M. Newhall Company, and soon branched out into railroads and real estate investments. Among Henry Newhall's achievements was overseeing the completion of the San Francisco - San Jose Railroad as its president in 1865.³⁰ Though his name is perhaps not as well known, he was a contemporary of William Ralston, John Parrott and James Lick. He too was a great benefactor of early San Francisco institutions and was prominent in civic affairs and offices.

George Almer Newhall, Henry's youngest son, born in 1862, took over the H. M. Newhall Company with his brother, Edward, after their father's death in 1882.³¹ Among other large real estate transactions, the business handled the sale of Catalina Island, which had been part of the estate of James Lick.³² His other brothers focused on managing the family's vast holdings in Southern California, particularly in the Santa Clarita Valley, which the five brothers incorporated as the Newhall Land & Farming Company.³³ Like his father, George dabbled in railroads, selling the cable cars and equipment of his Presidio & Ferries Railroad to the City of San Francisco in 1913 when the franchise expired.³⁴ In

²⁹ Town of Hillsborough official website - "History of Hillsborough." <http://hillsborough.net/about/history/asp>

³⁰ "About Henry Mayo Newhall," *Santa Clarita Valley in Pictures* (Henry Mayo Newhall Foundation, 2000) <http://scvhistory.com/scvhistory/hmn-bio-foundation.htm>

³¹ *Ibid.* The H. M. Newhall office was initially located at the corner of Sansome & Haileck Streets; in 1910 it moved to the Newhall Building at 260 California (at Battery) Street, another Lewis Hobart designed building.

³² Andrew Fiole, *Henry Mayo Newhall and His Times - A California Legacy* (San Marino, California: Huntington Library, 1991) 130.

³³ The tract now includes the town of Newhall and the planned community of Valencia, both developed by the family enterprise.

³⁴ Anthony Perles. *The People's Railway - The History of the Municipal Railway of San Francisco*. (Glendale, California: Interurban Press, 1981) 35-36.

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1903, George Newhall married Caroline Taylor at her parents' home a block away from his residence - the Newhall family home at Van Ness Avenue and Pine Street. The couple's Pacific Heights home was relocated to a site on Pacific Avenue with a commanding view in 1907. It was restored, enlarged and modernized by the firm of Maybeck and White in high French Renaissance style not typically associated with Bernard Maybeck's work.³⁵ They couple had two children, Walter Scott Newhall and George Almer Newhall, Jr.

History of the Property: In December of 1905, George Newhall made an initial purchase of land in Burlingame Park from the Burlingame Realty Company. His 15.4-acre parcel at the northeast corner of Sharon and Oak Grove (now Forest View) Avenues included a number of contiguous lots. A year later, he purchased the adjacent 4.6-acre tract to the east, stretching from Sharon Avenue to Pepper (now Newhall) Avenue.³⁶ Having agreed to the deed restrictions prohibiting the sale of alcohol and operation of any business or industry on his property, he commissioned Lewis Hobart to design his family's new Hillsborough estate. The Newhall estate, called Newmar, was completed in 1912 or 1913.³⁷ The Newhalls made it their family home and furnished it with fine antiques and furnishings appropriate to its style. Photographs of the residence and grounds were widely published in newspapers and architectural journals. The Newhalls would host luncheons or parties to mark significant events, anniversaries and the like, but did not seem to draw much attention in the social columns for entertaining. In 1916 George Newhall gave his "palatial Hillsborough estate," then valued at \$125,000 to his wife, Caroline.³⁸ George Newhall died on December 23, 1929, of a heart attack; the funeral services were held at the home. His entire estate, valued in excess of one million dollars, passed to Mrs. Newhall.³⁹ Although she held title to the estate until 1940, she vacated it well before the sale of the property to homebuilder, Louis Lengfield.⁴⁰

The 1940 sale marked the end of an era; a number of Hillsborough estates were sold and subdivided around this time, in addition to the Newhall estate. The property was subdivided, leaving the residence on a greatly reduced site of approximately 4.5 acres, but with the formal gardens adjacent to the home still intact. Manor Drive was constructed and the extended vistas along the landscaped axial greenswards from the house and garden were lost; but the original approach from Sharon Drive with the double rows of Lombardy poplars on either side was retained, along with the estate gates and a very small gatehouse, located at Sharon Avenue. Dorothy Spreckels purchased the residence and garden in 1940 after the subdivision and initiated a series of projects that were completed the following year.

For the most part these alterations were focused on providing more opportunities for entertainment, particularly outdoors. The ornamental pool was converted to a swimming pool, but its shape and coping were retained. The tennis court and pavilion were added on what was now a separate lot, fronting on Newhall Drive, so that they were not visible from the rear garden. The pool pavilion was installed and served the dual purpose of providing a focal point for the foreshortened view toward the former *tapis vert*

³⁵ "The Most Artistically Decorated Mansion in California - Interior of the George Newhall Home on Pacific Avenue," *San Francisco Daily Morning Call*, February 24, 1907, p. 12. Kenneth Cardwell on page 241 of his book on Maybeck gives the location of the residence as 2340 Pacific Street (sic), with remarks that it was initially remodeled in July of 1904, and again in July of 1906. He also lists a residential remodeling for George Newhall in Burlingame in September of 1904 at El Camino Real near Oak Grove, with a notation that it was destroyed. This location is very close to Newhall's Hillsborough estate.

³⁶ San Mateo County. *Book 121 of Deeds*, p. 296 and *Book 153 of Deeds* p. 51.

³⁷ The 1912 date of construction is taken from the San Mateo County Appraiser's records. It is two years earlier than the 1914 date most often cited. The earliest photograph of the residence located was a view of the residence from the garden, published in the San Francisco Examiner on December 14, 1913, and described as "The new country residence of George A. Newhall at Hillsborough."

³⁸ "Newhall Gives Home And Estate to Wife," *San Francisco Examiner*, Oct. 19, 1916, p. 9.

³⁹ "Mrs. Newhall Given Estate," *San Francisco Chronicle*, Feb. 7, 1930, p. 3.

⁴⁰ "Newhall Estate Purchased by Subdividers," *San Francisco Chronicle*, March 8, 1940, p. 13.

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extension of the garden. Lastly, she coined the name *La Dolphine*, for the reconfigured estate, and it has been so called ever since. Dorothy Spreckels apparently entertained lavishly and frequently on the property during her tenure there. But with the break-up of her marriage, she began to spend long periods away from *La Dolphine*. In 1952 she sold the estate to Mr. and Mrs. Donald McLeod Lewis and another chapter in its history came to a close.⁴¹

For the next 22 years after the Spreckels sale, *La Dolphine* went through a series of half a dozen short-term owners - some with good intentions, but bad luck. The estate was sold several times when the tragic circumstances intervened or its upkeep outpaced the fortunes of its owners. Two more half-acre lots, fronting on Sharon Drive, were split from the parcel in the late 1950s, reducing the site to its present acreage. The San Mateo County Junior Museum Auxiliary twice held Decorators Show Houses at the estate when it was threatened with demolition. The first, in 1961, bought a reprieve of over a decade for the estate. The second, in 1973, attracted its present owner and resident who purchased the property the following year. Mrs. Howell is now the longest tenured owner of record and steward of the property.

Design Context: By 1910 Lewis Parsons Hobart had already designed two buildings for George Newhall and/or his business enterprises. This pre-existing professional relationship coupled with his classical architectural training made him a logical choice given the Newhalls' demonstrated fondness for French design. Though he hailed from St. Louis, Hobart initially studied at the University of California, then spent several years studying architecture in Europe, at both the Ecole des Beaux Arts in Paris and the American Academy in Rome. He moved to New York in 1903 to establish his architectural practice and married Mabel Reed Deming that same year. The New York socialite was the first cousin of San Francisco banker William H. Crocker, son and heir of Charles Crocker, the railroad baron.⁴²

It has been said that the marriage was one of the fortuitous events of his life, together with the San Francisco earthquake and fire of 1906. Like a number of East Coast architects, Lewis Hobart headed west to San Francisco to help rebuild the devastated city. But he had the added advantage of his relationship with William Crocker, who was in New York when the quake struck and immediately set about raising funds to rebuild the city. Soon after, the Hobarts relocated to the San Francisco area. Lewis Hobart opened an office in the Crocker building on Market Street at Post and obtained his California architectural license in the fall of 1906. The Crocker estate provided one of his early San Francisco commissions, retaining him to design the Postal Telegraph Building at 22 Battery Street (1908), which still survives.

George Newhall soon followed suit. How he became acquainted with Lewis Hobart is not known, though an introduction through William Crocker seems likely. In any event, Newhall was among Lewis Hobart's early San Francisco clients, retaining him to design the small office for his White Investment Company (1908) at the southeast corner of Battery and Sacramento Streets. This was followed by a commission to design the offices of the H. M. Newhall Company, known as the Newhall Building (1910), at the northeast corner of California and Battery Streets. He also designed an addition to it in 1917. Both buildings are still extant in San Francisco's financial district.

Among his other early commercial buildings in San Francisco were the Jewelers Building at 150 Post Street (1908) and the Underwood Building at 525 Market Street, where he later moved his office. The Postal Telegraph and Newhall buildings, both prominently sited, classical revival buildings, are generally considered the finest of his surviving early commercial buildings.⁴³ Unfortunately, another did

⁴¹ "House History," *Program for the Sixteenth Annual Decorators' Show House, La Dolphine* (San Mateo: The San Mateo County Junior Museum Auxiliary, 1973) 3.

⁴² "Architect Lewis P. Hobart Dies," *San Francisco Chronicle*, October 20, 1954, p. 17.

⁴³ Descriptions and evaluations of the surviving buildings by Michael Corbett can be found in *Splendid Survivors* (San Francisco:

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not survive. The monumental classical revival temple he designed for the Fireman's Fund Insurance Company at the southwest corner of California and Sansome streets was demolished in the late 1960s to make way for the Great Western Savings Building. It was similar in scale and composition to its counterpart on the opposite corner, the Bank of California's banking temple. Together they formed a monumental gateway for San Francisco's rebuilt financial district centered on California Street.

Concurrent with his initial commissions for office buildings, Hobart began designing homes in Hillsborough.⁴⁴ Once again, William Crocker and George Newhall were among his first clients. His first major commission was to design a large country estate for William Crocker in the Burlingame Park tract, an Italianate villa called New Place. Crocker had reportedly hired Willis Polk to prepare an initial design and subsequently hired Hobart to redesign it in 1910-11. Prominent garden designer and painter, Bruce Porter, designed the Italianate gardens, which were considered by many to be the most appropriate classical style for California's dramatic landscape and Mediterranean climate. William Crocker left New Place in 1923. The estate was eventually acquired by the Burlingame Country Club for use as its clubhouse in the 1950s and underwent extensive remodeling in 1955. The front grounds and façade have been substantially altered and other improvements have been added to accommodate its new use.⁴⁵

Although Lewis Hobart's commercial work may not generally be considered as accomplished as the work of other classically trained architects such as Willis Polk or Arthur Brown Jr., who also designed residential estates, his residential work in Hillsborough was at least their equal. His residential designs were highly regarded and set him apart from his colleagues. His career flourished as a result and he went on to design numerous residences for well-to-do San Franciscans as well as many notable commercial buildings in the City, including the Macy's Department Store building, the Mills Tower, the Fireman's Fund Insurance headquarters and the Union Oil Company building.

He is perhaps better remembered for his important institutional buildings rather than his commercial projects, including the Y.W.C.A. Building, the Bohemian Club, The University of California Hospital and St. Luke's Hospital, Fleishacker Zoo and the California Academy of Sciences in Golden Gate Park. A number of these have been demolished or altered nearly beyond recognition. However, Lewis Hobart's best known project is a San Francisco landmark, Grace Cathedral atop Nob Hill. Hobart succeeded the English architect initially retained by the Episcopal diocese of California for the project after the death of the latter. Hobart was selected as the architect in 1910. His plans for the cathedral were approved in 1925 and, though still not fully completed, the cathedral was finally consecrated in 1964.⁴⁶

Architectural Design Significance: The residence and gardens were completed for the Newhalls in 1912 or 1913 amid a burst of estate building activity that began around 1910 and peaked in the next few years. The golden age of estate construction in Hillsborough lasted about twenty years. In 1930, the last of the great Beaux Arts estates, *Skyfarm*, was built for William W. Crocker. The Depression and changing times marked the end of the era. Most of the land holdings of the great estates were soon subdivided; their gardens and landscaped settings were typically converted to parking lots or altered with new structures to accommodate their adaptive reuse, often as private schools or other institutions. With no commercial uses permitted in the Town of Hillsborough, opportunities for other uses were generally foreclosed.

California Living Books, 1979)

⁴⁴ One source (Susannah Temko in an online article for *Nob Hill Gazette*) also attributes the Tobin estate at 360 Poett Road (1907) to Hobart. In addition Olmsted and Watkins in *Here Today* list Hobart's own residence (c. 1905) at 124 West Santa Inez. This estimated date may be too early, as Hobart reportedly did not move to California until 1906.

⁴⁵ Susan Lehmann. *Town of Hillsborough Historic Building Survey*, "Section III: An Overview of Hillsborough History," July, 1990, p.17.

⁴⁶ Michael Svanek with Shirley Burgett, "Fortuitous events after life of Eastern architect," *The Times* (San Mateo), April 19, 1991, C4.

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By the time the residence was completed, Mr. Hobart's reputation as a designer of grand estates was firmly established. He designed two more Hillsborough estates in or around 1912-1913: the *Villa Rose* (later called *Strawberry Hill*) for Joseph D. Grant at 2260 Redington Road, and *Rosecourt* at 10 Stacey Court for Mr. and Mrs. George Cameron. Hobart designed both the house and gardens at *Strawberry Hill*. The residence is a simple, restrained classical design with walls of rose tinted cement plaster; it shares some of the same architectural features as *La Dolphine*. The setting and the building exterior are little changed and it is one of the few estates in setting that has not been dramatically altered. The site is heavily forested and slopes down from the house, so the placement of the formal Italian gardens and terraces was constrained by the topography. Consequently the design of the garden was not as extensive or as elaborate as *La Dolphine's*. The property was recorded by the *Historic American Buildings Survey* in 1975, but was not evaluated by Hillsborough's *Historic Building Survey* due to lack of access. *Rosecourt*, Hobart's other design from this time period, presents a less formal air than his other estate homes; it lacks their grand proportions, elaborate ornamentation and gardens and was not rated as highly in either the Hillsborough Survey or *Here Today*.

Photographs of *La Dolphine*, highlighting both the residence and its extensive gardens, were widely published in architectural and gardening journals of the day. The property was featured in Porter Garnett's *Stately Homes of California* in 1915, reprinted in part from *Sunset* magazine. The design was also featured very prominently in the August, 1915, issue of *The Architect and Engineer of California*, which was devoted entirely to the works of Mr. Hobart. It was later republished in subsequent articles featuring his work. Clearly it was acknowledged at the time to be his best estate design, and this assessment has stood the test of time. It was rated eligible for separate listing in the National Register by the 1990 Hillsborough *Historic Building Survey*, along with two other great estates of the period: *Skyfarm* and *Uplands II*. A third, *Carolands*, was previously listed in the National Register and recorded by the *Historic American Buildings Survey* in 1975.

Both *Uplands II* and *Carolands* date from the same year as *La Dolphine*, 1913. *Uplands II* was designed by Willis Polk for Charles Templeton Crocker in the Roman Renaissance Revival style. It replaced a previous brown shingle mansion, *The Uplands*, that was relocated and greatly altered. *Uplands II* is sited on a knoll and presents a more monumental appearance than *La Dolphine* due to its massing, façade modulation to somewhat larger size. However, as with almost every other estate, its site area has been reduced and its setting encroached upon. It was converted for use as a school in 1956 and remains in that use today. Over the years, modern buildings and paving have encroached further upon its landscaped setting.

Carolands, the French-designed estate commissioned by heiress Harriet Pullman Carolan, is a veritable French château transplanted to California and, at a million cubic feet, is truly in a class by itself. Said to be the second largest home in the United States, it was designed by the French firm of Ernest Sanson with the French landscape architect Achilles Duchene. However, it was never fully completed; the gardens in particular were never fully realized and the portion that was built does not survive. The property's vast acreage was subdivided and its site area reduced to a few acres; it remains a private residence. The property is listed in the National Register of Historic Places and was recorded by the *Historic American Buildings Survey* in 1975.

Like the *Uplands II*, *Skyfarm*, designed by Arthur Brown Jr. in the Italian Renaissance style, was converted to an educational institution, the Nueva Learning Center. One other impressive home, the Clarke residence, was under construction at the same time. The residence, known as *House-on-Hill*, was designed by Chicago architect David Adler to resemble a Cotswald estate. Since it deviated from the classical revival architecture of Hillsborough's great estates, it does not fit within the same design context and was not included in the thematic context statement developed as part of the 1990 Hillsborough

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Historic Building Survey. However, it was documented in the *Historic American Buildings Survey* in 1975 and is considered one of Adler's finest works.

La Dolphine is not the largest or grandest of Hillsborough's estates, but it is clearly among the best that survive. It is also Lewis Hobart's best residential estate work and the one in which his skill in designing and synthesizing the whole ensemble - the site plan, house and gardens shone through. The significance of Hobart's design for *La Dolphine* derives from its synthesis of site, structure and landscape design. One of only two estates for which he designed both the gardens and the residence, it is by far the more ambitious and accomplished. His achievement can be appreciated by comparing his early rendering of the house and garden (attached) with the design as realized. The birds-eye view illustrates a somewhat blocky architectural massing and composition, with the central rectilinear block of the house divided into five equal bays. It is flanked by two projecting, square pavilions with open sides, connected by a loggia set in the plane of the façade. The design as built is far more nuanced. Hobart expanded the central block of the house to seven bays and used the two angled bays to modulate the plane of the façade and provide a vertical break in the roofline of the loggias. They curve forward to embrace the garden in a nod to the baroque, reflecting the curve of the garden promenade opposite. Though fully enclosed, the pavilions take on a lighter appearance through the use of chamfered corners and generous expanses of glass.

The alterations that occurred to the residence itself did not contribute to the significance of the property but they did not substantially alter its significant features. Very few changes were made to the exterior, the most extensive being the addition of the library/ballroom and garage and kitchen wing. The former is stylistically similar to the original design and is very likely the work of Hobart himself. The latter is relatively small and inconspicuously located. A number of interior rooms were altered and modernized, usually to their detriment. The only other exterior changes occurred at the ballroom, where the two pairs of French doors and fanlights on the south end wall were evidently replaced with the taller doors and rectangular transoms there today. The most significant interior rooms, the entry hall, reception/ living room and the main stair and stair hall were left in their original condition.

Site and Landscape Design Significance: Hobart's design for *La Dolphine* was published by Porter Garnett in *Stately Homes of California* in 1915, not long after it was completed. He described Hobart's garden design for the estate as "the most distinctly architectural in character among the gardens of California." He explained: "I do not mean by this that they are over-architected, unduly loaded with basins, bridges, and balustrades, but they have in their pian the regularity and homogeneity of architecture."²⁷

Hobart's philosophy of garden design as an extension of the residence and part of a larger architectural whole is evident in his work at *La Dolphine*. It also reflected that of Donald McLaren of McRorie and McLaren, Landscape Engineers of San Francisco. Writing in *The Architect and Engineer*, McLaren illustrated the first page of his article, "California Gardening" with a photograph of the entrance driveway to the Newhall estate and cited it as a "good example of the proper use of Lombardy poplars." His article seems to reflect much of Hobart's own approach to garden design. McLaren writes as follows:

It is an undoubted fact that the garden immediately surrounding the house should conform in design with the house itself. This is a feature which is too often lost sight of even in some of our large estates and there is really no excuse for it whatsoever. ... To my mind the design of the house should absolutely and in all cases govern the style of garden to be created immediately adjacent to

²⁷ Porter Garnett, *Stately Homes of California* (Boston: Little, Brown and Company, 1915) 91

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the house.⁴⁸

More recently, David Streatfield, landscape architect and historian based at the University of Washington, Seattle, called Hobart's design "the most ambitious French-inspired design to be actually realized in California."⁴⁹ He acknowledges that Achilles Duchene's design for Carolands was much more ambitious, but very little of that design was realized - only the terraces immediately adjacent to the house - and the landscaping did not survive. Only the drawings of the overall design concept remain. Duchene was considered the preeminent authority on French Baroque landscape design, as he was responsible for the restoration of a number of seventeenth century gardens in Europe. Though Louis Hobart could not claim such a pedigree, his accomplishment as a garden designer was clearly significant.

As with many of the Hillsborough estate gardens, his design incorporated a blend of Italian and French features, as the gardens were often meant to evoke places that the wealthy homeowners had visited in their European travels. However, the Newhalls clearly had a preference for French design and Hobart based his garden organization and site planning on French principles of axial symmetry and open vistas. The symmetry and layout of the garden complemented the formal symmetry expressed in his architectural design for the house and showcased the residence as a major element within the garden setting. Particularly noteworthy in his site design is the use of the curving loggias and semi-attached garden pavilions. Though physically attached to the residence, these elements are just as much or more a part of the garden design and in fact, must be entered from the garden terrace. The curve of these loggias is reflected in the layout of the garden pathways of the promenade opposite them - a very Baroque gesture - and a much bolder and more innovative design than the one illustrated by the early perspective sketch published in *The Architect and Engineer*.

The use of the reflecting pool rather than a more animated fountain or elaborate water feature was another typically French garden design element. Italian Baroque gardens often featured elaborate waterfalls, cascades and grottoes that made use of the natural topography, while the French landscape tended to be essentially flat, encouraging the use of reflecting pools. Another French feature was the extensive use of formal pruning to shape the trees and hedges and help differentiate essentially flat spaces. Even the Plane trees were pollarded, or pruned, to form green walls of uniform height and appearance. The rose garden adjacent to the library/ballroom was more Italian than French in inspiration, in that it was partially enclosed by walls of varying heights that screened it from view from the adjacent open gardens. It was meant to be experienced as a distinct, well-defined garden room.

The most substantial alteration of the landscape as designed by Lewis Hobart was the loss of the extended longitudinal landscaped *allée* or greensward that extended from the front of the residence nearly to present day Forest View Avenue and the corresponding one that extended beyond the location of the present pool pavilion for approximately 200 yards. These landscape features, described above as *tapis vert*, or green carpets, were about the width of a driveway or narrow roadway and provided additional pathways for strolling, but not direct physical or visual access to the property from adjacent streets. They were visible only from within the property, as its perimeter was heavily screened from view by dense tree planting, primarily of eucalyptus, as evidenced in early photographs.

There is no evidence or indication that Hobart's formal landscape scheme encompassed the quadrants lying to the east and west of these narrow extensions. Much of these quadrants were planted in dense trees, although some area was reportedly planted in orchards. The orchards, however, were not

⁴⁸ Donald McLaren, "California Gardening," *The Architect and Engineer of California* XLVI, no.1 (April 1920):80.

⁴⁹ David C. Streatfield *California Gardens: Creating a New Eden* (New York: Abbeville Press, 1994) 95.

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integrated into the formal landscape treatment.⁵⁰ The formal landscaping was concentrated around the house, particularly behind it and beside the library/ballroom, and along the extended longitudinal axis, which was lost to development in the 1940s. Despite this loss, the garden design remains a cohesive entity that still evokes the overall original landscape plan, particularly behind the residence where adjacent development has been well screened from view by tall trees as it was originally. The garden retains its very strong associations with both its French inspired origins and the residence itself, and their designs remain strongly interdependent.

The integrity of this core garden area is remarkable. Not only do the original walls, fences, gates, pathways, steps and many of the plant materials survive, but so do many of the smaller more portable sculptural elements, including garden statuary, the wellheads and the sundial. There are views of and within the garden today that are virtually unchanged - except for the growth of the vegetation - as evidenced by comparing the 1915 photos to those taken recently. The integrity and significance of the garden's setting is also dependent on the integrity of the residence, particularly its exterior façade as viewed from the garden, and vice versa. The living/reception room derives its significance in part from the view through the French doors and its feelings and associations, as well as the presence of and access to the garden terraces beyond.

Aside from the loss of the extended longitudinal *allées*, alterations to the garden and its features have not had a significant effect on its site or design integrity. The 1941 conversion of the ornamental pool to a swimming pool had a neutral effect visually, as it retained the form and coping of the original pool. The installation of the pool pavilion along the truncated garden axis helped to mitigate the loss of the original extended view and provide a suitable new focal point. Even if the pavilion was new, rather than a Hobart designed structure relocated from its original site, its form still echoed that of Hobart's original garden folly design and provided an appropriate architectural feature for the now foreshortened axial view. Other elements of the formal gardens were left intact. Together, the changes made in the 1940s had a positive effect on the continued use of the estate by adapting it to the owner's more contemporary lifestyle. This helped to ensure its continued use as a grand residence and center for social life in Hillsborough for the next dozen years. No additional alterations of consequence were subsequently made to the garden, the pool and the pool pavilion.

⁵⁰ *ibid*, p. 94

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San Mateo County, CA**9. Major Bibliographical References***Books:*

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San Mateo County Tax Assessor's Records.

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10. Boundary Description and Justification

The boundaries of the property are co-terminus with the property lines of the parcel: APN 028-160-370 located in Hillsborough, San Mateo County. The parcel fronts on Manor Drive and is bordered on the remaining three sides by other private parcels developed with single-family residences. The contributing resources, including the residence, pool, and garden are all located within the boundaries of this parcel. These are shown on the attached sketch map.

Additional Documentation: Photographs

All photographs were taken by Nancy Stoltz on August 15, 2006. Ms Stoltz retains the negatives at 20 Alvarado Avenue, Mill Valley, CA 94941. Phone: 415-383-9174.

1. Front façade of residence looking east.
2. Front façade of residence: central bays looking southeast.
3. Front façade of Library/ballroom looking east.
4. End and rear façades of Library/ballroom looking north.
5. Rear facade of residence looking northwest past swimming pool.
6. Rear façade of residence: central bays looking northwest from middle terrace.
7. Rear façade of residence: central bays, loggia and north garden pavilion looking north.
8. Rear façade of residence: loggia and south garden pavilion looking southwest.
9. Rear façade of residence: loggia looking southwest toward rose garden.
10. Interior of residence: front entry hall looking southeast.
11. Interior of residence: front entry hall looking east.

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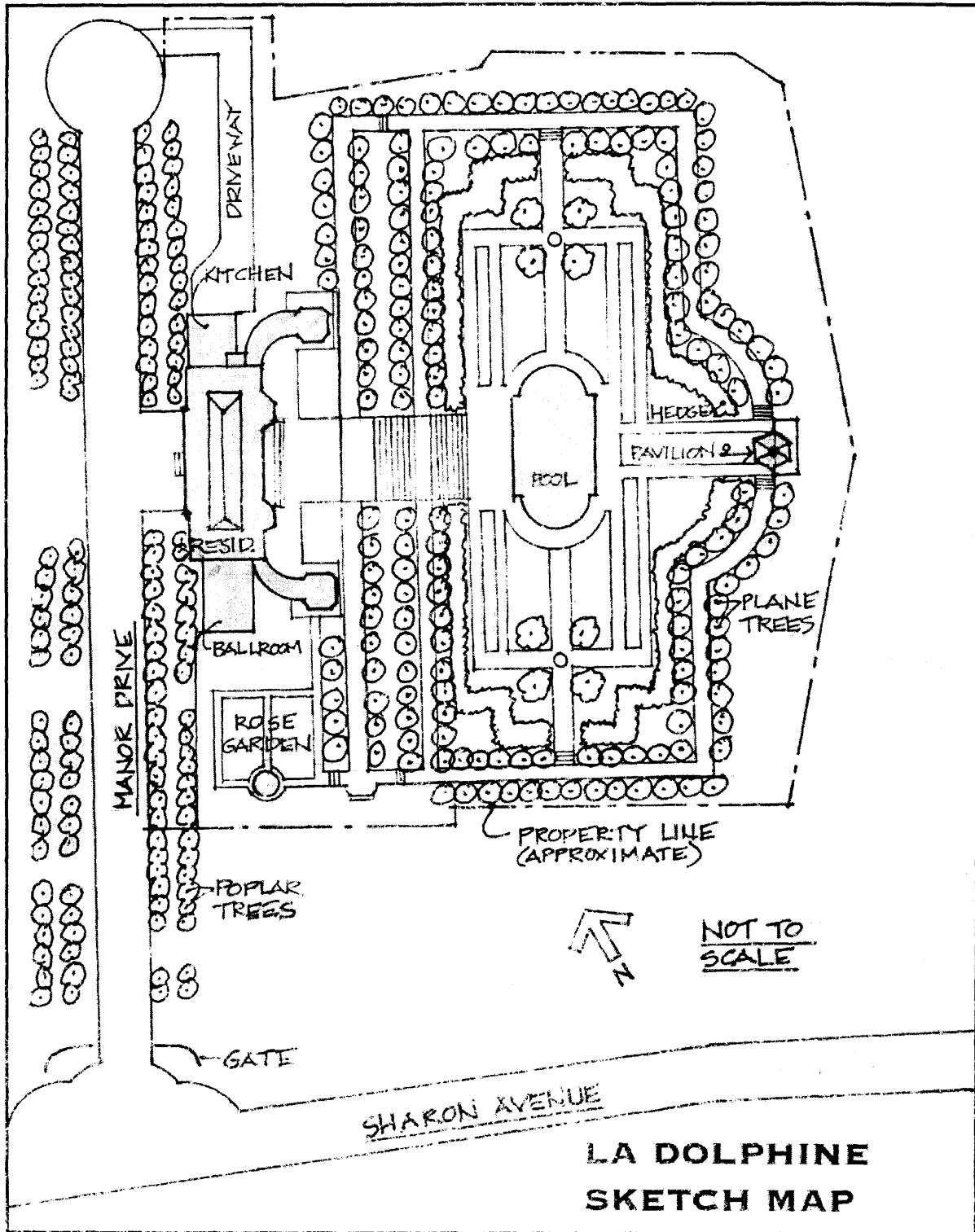
12. Interior of residence: reception/living room looking east.
13. Interior of residence: reception/living room looking west.
14. Interior of residence: stair hall looking west.
15. Looking southeast from upper terrace toward swimming pool and garden pavilion.
16. Looking southeast toward garden pavilion.
17. Looking northeast behind residence along north promenade between plane trees.
18. Looking north toward ornamental wellhead and magnolias.
19. Looking west at one of two lion sculptures at main terrace stair.
20. Looking southwest at fountain in rose garden at south end of property adjacent to ballroom.

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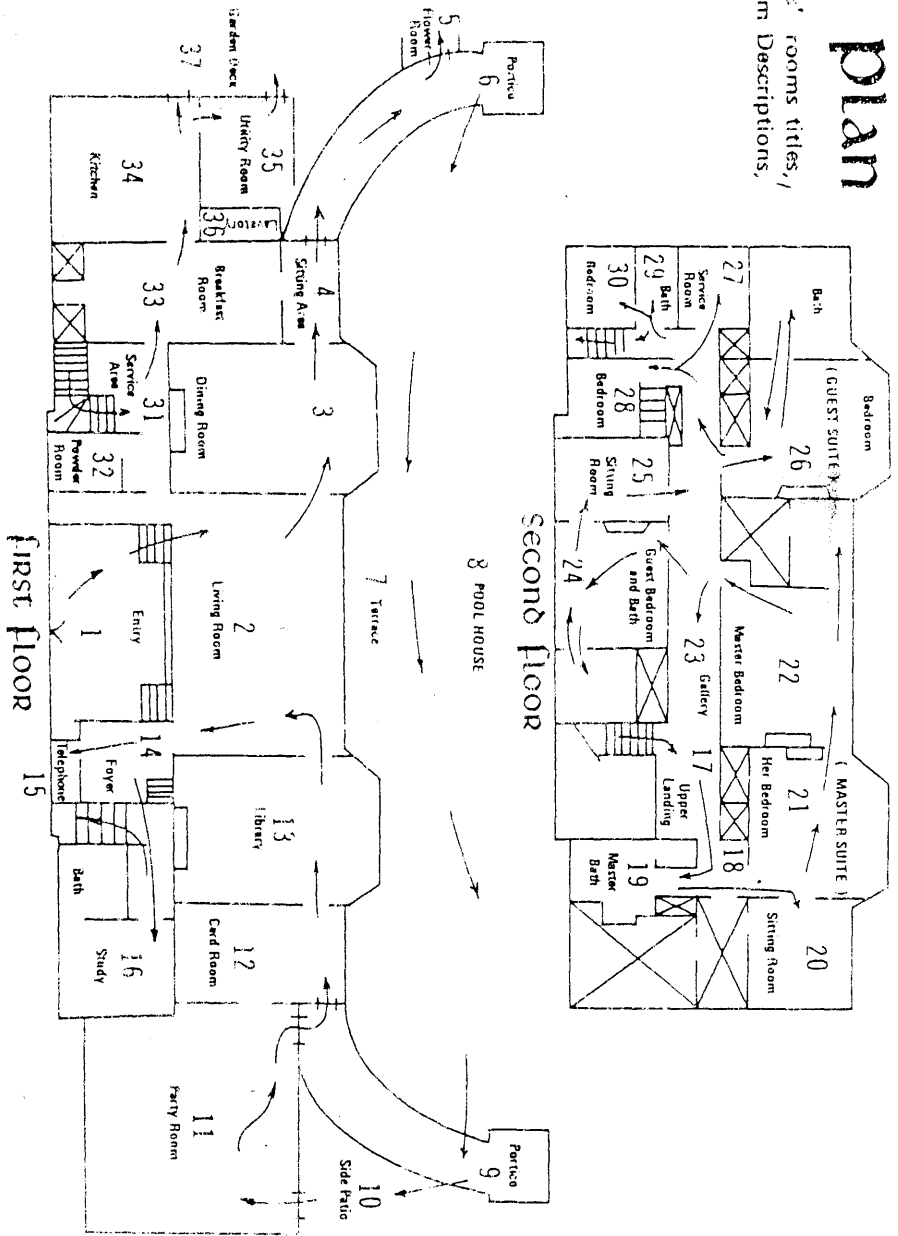


Pointer 37° 34' 41.20" N 122° 21' 41.62" W elev 51 ft Streaming 100% Eye alt 1038 ft

SAN MATEO COUNTY, CA

Floor Plan

For decorator's rooms titles,
please see Room Descriptions,
pages 19 - 53.



Source: The Sixteenth Annual Decorators' Show House Program
LA DOLPHINE SAN MATEO COUNTY, CA

San Mateo County Junior Museum Auxiliary